



Felix

The Student Newspaper of Imperial College London

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Szechuan sauce show-down

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Students are accused of covering the Harlington Sports Ground pitch with flour and alcohol // Joseph O'Connell-Danes

Hockey club members suspended after accusations of damage and urination

NEWS

Fred Fyles
Editor-in-Chief

A complaint was raised about bad behaviour by Imperial College Hockey Club following Freshers' Trials.

Several committee members of Imperial College Hockey Club (IHC) and ACC Men's Rugby were temporarily banned last week, following allegations of misconduct at Freshers' Trials.

The Freshers' Trials, which were attended by

a number of Imperial sports clubs, took place at Harlington Sports Ground on Wednesday, 4th October. A complaint was raised against IHC after the trials, including accusations that students damaged the shower heads in the changing rooms, made a slip and slide, covered the 3G (AstroTurf) pitch in flour and alcohol, and urinated on the pitch and Queens Park Rangers Football Club (QPR FC) storage facilities. In an email from Imperial College Union, IHC were informed that the "serious" complaint alleged that "a high percentage of club members were involved", particularly in "the urination on

another organisation's storage facilities".

ACC Men's Rugby also had a complaint raised against them, but *Felix* cannot confirm whether the accusations were the same as those against IHC.

As a result of the complaint, the Union suspended a number of key positions within IHC, including the Club Captain, Treasurer, Secretary, and all Male Captains, including the Mixed Male Captain. Members of ACC Men's Rugby were also suspended. Those suspended were unable to carry out their Club roles, attend events, or play for the Club. An interim executive was appointed while

the committee members were suspended.

In an email to their mailing list, an IHC representative described the situation as "difficult", asked members to be "patient", and emphasised that "you are a representative of IHC and therefore Imperial College Union", reminding them to "conduct yourself in an appropriate manner at all trainings, matches, and social events." Some members of IHC posted about the incident on social media channels, using the hashtag #pissgate.

The investigation was led by a number of Union staff, including Tom Bacarese-Hamilton, Deputy President (Clubs

and Societies), and its findings passed on to Imperial College Union's Governance Committee. The investigation has since concluded, and the committee members have been reappointed to their positions.

In a statement, a representative of Imperial College Union told *Felix*: "Last week we were made aware of inappropriate behaviour displayed by some of our members during Sports Trials on Wednesday 4th October. We received a formal complaint and suspended the student leaders within the relevant clubs, pending investigation. The investigation has now

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EDITORIAL

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What is *Felix* for?

With this year being my sixth at Imperial, if there's one thing I've learnt it's that some things never change. Curly fries in student life, the Felix Editor will rarely leave the basement, and sports teams will get in trouble at some point during the course of the year.

I attended my first Communications Committee meeting in the Union this week. I learnt a lot, like what happens in the Union's inner sanctum, and what biscuits are on offer there. One question that was discussed a bit was 'what is *Felix* for?' and I don't think I have a clear answer. Please send in your thoughts on a postcard to the Felix office!

In many ways, the role of *Felix* is to keep students up to date about what's going on, which then allows them to hold the College and Union to account. You can't effect change if you don't know what's happening, and – all due respect to both the Union and College – the way decisions are communicated to students and staff can be a little 'heavy'. Part of what *Felix*



does is to cut through all that, to try and ensure that nothing is done about you, without you.

As such, being in the *Felix* team means listening to as many different people on campus as possible. Every story that we print in *Felix* has two sides, and it's our job to make sure that both those sides are heard, so don't be afraid to get in touch – unlike the other sabbatical officers, I never turn on out-of-office replies, mostly because I can't work out how to do it.

But another important aspect of *Felix* is creating a community of student

writers, editors, illustrators, and photographers. It's sounds a bit glib, but I really do believe that there are so many talented people at Imperial who don't get the exposure that they deserve. During my time on the editorial team, I've gone through some incredible content from student writers, watched new editors go from strength to strength, and shuttled between the edit studio and the office with cups of tea for our Head Photographer as he does a sky replacement on Photoshop.

Being at an all-STEM (well, and business) uni-

versity means that things are a bit different. There aren't as many people who come to uni with plans ready-made in their head of becoming journalists and writers. You might think that this is a problem for a student paper, but actually it can be the opposite: the atmosphere is a bit more relaxed, it's easier for people to get involved, and students do it out of the goodness of their heart, rather than chasing bylines. It melts my cold, icy heart.

Finally, I'd like to think that *Felix* is something that students genuinely enjoy picking up and reading every week. When I do my rounds of the campus on a Friday, dropping stacks off in departments I've never been in before, I love seeing people grab issues hot off the press, eager for #content. Even if people only turn to the centrefold and Puzzles (shoutout to Joe for his Photoshop magic this week, and Hamish for doubling up on the Puzzles spread), at least they're reading. And my job is done.

Oh, and this editorial also gives me a chance to spill my guts each week. Better than a diary I guess...



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THIS WEEK'S LONG-READ:

Sabb-otage: What the sabbatical team have planned



//Amy Mather

READ IT ONLINE AT FELIXONLINE.CO.UK/SECTION/LONGREAD

NEWS

More people are opening up about their mental health following campaign, Prince William told

NEWS

Joanna Wormald
Deputy Editor

Fred Fyles
Editor-in-Chief

Men are catching up with women when it comes to discussing their mental wellbeing, according to data analysed at Imperial's Data Science Institute.

The Duke of Cambridge visited Imperial's Data Science Institute (DSI) to see the impact of *Heads Together*, a mental health initiative championed by the Duke and Duchess of Cambridge and Prince Harry. The duke also announced a £2 million investment fund to use technology to improve mental health.

Imperial's Data Observatory was used to display the results of an analysis carried out by the DSI on 14,000 responses to YouGov surveys relating to mental health. The study found that from February to May 2017 – the period in which *Heads*

Together was most active – there was a rise in the number of people talking about their mental health. The proportion of women talking about their mental health increased from 52% to 61%, and for men it increased from 45% to 60%, narrowing the gender gap. The change represents an increase in 1.2 million men speaking about their mental health.

There was also a more gradual increase in people talking about mental health in general, with a 3% rise over the same time period. Charities partnered with *Heads Together* all reported a rise in people contacting them. These data indicate a “significant change” in attitudes to mental health. Most respondents surveyed said they would talk to a friend or family member about their mental health and a quarter would consult their doctor. However few felt comfortable discussing their mental health at work. *Heads Together* will now specifically focus on the workplace, the military, and men, who make up 75% of suicides.

The duke said: “We were trying to understand why people weren't sharing their problems.



The *Heads Together* campaign will now focus on men, the workplace, and the military // Imperial College London

If we've made a big impression there, we can work on the wider societal aspects.”

He added: “These individuals who have spoken have probably got a reasonably good support network. Are we missing a whole set of people who have had very bad experiences at young ages [or] bad mental health already?”

Imperial president Professor Alice Gast said: “It was an honour to welcome Prince William to Imperial and to collaborate with the Royal Foundation to produce this important evidence for the *Heads Together* campaign.

“Imperial excels at multidisciplinary research. Our mathematicians, computer scientists, data scientists, and public

health experts identified and presented key trends using the forefront analysis and visualisation technology in our Data Science Institute's Data Observatory,” she added.

Heads Together was founded in February last year, and has partnered with eight mental health charities, including Mind and CALM. The campaign has shown celebrities

discussing their mental health, as well as a TV series following mentally ill people running the London Marathon. The Duke of Cambridge and Prince Harry have both recently spoken of their mental health following the death of their mother, Diana, Princess of Wales, 20 years ago.

Hockey players warned to “conduct yourself in an appropriate manner”

NEWS

(cont.)

concluded. The students are aware their behaviour was inappropriate and have been sanctioned as well as warned of the increasing consequences of any future misconduct. Our members are ambassadors of the Union and College and we expect them to uphold our values

at all times.”

A College spokesperson told *Felix*: “Imperial College Union has very clear policies and rules in place regarding the behaviour of all members of its clubs and societies. Any breach of these policies and rules is taken very seriously by the College and the Union, and disciplinary action will be taken where necessary. As a result of allegations of

misconduct by the ACC Men's Hockey and ACC Men's Rugby clubs, the Union suspended several committee members of both clubs pending investigation into the incident. Following the outcome of this, action has been taken by both clubs. Those suspended have now been reinstated.”

ICHC describes itself as “one of the most successful London college hockey

clubs in recent years”. They have four men's teams, two women's teams, and a mixed team. It was among the most popular sports clubs at Imperial last year, with over 100 members.

Harlington Sports Ground is located near Heathrow Airport. It consists of a number of sporting facilities, including rugby and football pitches, AstroTurf fields,

and cricket squares. It is used by student and staff at Imperial, as well as members of the public. QPR FC have used the ground since 2005, when they took it over from Chelsea Football Club. The College claims that the partnership has “brought great benefit to Imperial students through access to QPR FC's professional coaches”. Money received from a gravel extraction

operation at the Harlington playing fields led to the foundation of the Harlington Trust in 1989, which grants funding to clubs, up to the total value of £50,000 a year.

Felix reached out to ICHC and ACC Men's Rugby, but both were unavailable for comment.

NEWS

Enquiries continue into Exhibition Road car crash

NEWS

Joanna Wormald
Deputy Editor

A man detained on suspicion of dangerous driving has been released under investigation.

Enquiries continue into the road traffic collision on Exhibition Road on Saturday, 7th of October. A 47-year-old man arrested at the scene on suspicion of dangerous driving was released

under investigation the following day.

Eleven people were injured when a black Toyota Prius minicab mounted the pavement outside the Natural History Museum and hit two other cars. Emergency services set up a cordon and evacuated the area, with bystanders fleeing the scene or being ushered into the Science Museum. It was quickly established that the incident was not terrorism-related.

First-year mechanical engineering student Kyracos Theocharides was nearby when the incident occurred.

"I heard a loud bang followed by some crunching sounds, like metal hitting metal. My initial reaction was there must have been some collision. Fearing a terrorist attack, I wanted to make sure I got out of the area as fast as possible. I started sprinting to the station in a panic, like everyone else," he said.

He added: "I calmed down a bit when I realised the danger was most likely over and nothing had happened since the crash. I started to worry when news outlets reported a big incident. I didn't know how bad the situation was or if anyone was seriously

hurt."

Nine people, including the driver, were taken to hospital. Most suffered minor head or leg injuries and have now been discharged from the hospital. An Imperial student was injured as people fled to South Kensington tube station and rushed down the escalators. Exhibition Road was reopened the day after the accident although a cordon is still in place around a street sign with which the car collided.

Director of the Victoria & Albert museum Tristram Hunt has suggested banning traffic from

Exhibition Road. Speaking at the Cheltenham Literature Festival, he said: "We would want Exhibition Road to be pedestrianised though of course we will have to talk to the locals about how we would accomplish that."

Anyone with any information is asked to contact the Serious Collision Investigation Unit at Merton Traffic Garage on 020 8543 5157. You can also call Crimestoppers anonymously on 0800 555 111.



Police patrolled a cordon that shut down Exhibition Road and part of Cromwell Road // Joanna Wormald



Eleven people were injured as the car mounted the pavement on Exhibition Road // Joanna Wormald

Petition asks for Wetherspoons to take over Union bars and attacks cost-saving claims as "complete bollocks"

NEWS

Sung Soo Moon
News Writer

A protest petition urging the Union to reverse its decision to replace Stella with "trash" Bud Light has attracted 276 signatures in five days.

A petition demanding that the Union "replace Bug Light with an actual beer" has attracted 276 signatures at the time of going to press. Started last Friday, the petition claims rising prices are "ruining the experiences of virtually all Imperial students".

The Union said that

the move from Stella Artois to Bud Light would save students more than £10,000 as remaining with Stella would have required a 10p price increase to £2.80. The move is also supposed to ensure drink prices do not exceed inflation (currently at 2.9%). The petition attacks this as "complete bollocks", saying that the price has risen 12.5% in terms of

alcohol content. In order to maintain a real-terms price freeze, the petition argues that Bud Light should be priced at £2.36 per pint.

It goes on to assert that the Union could sell cheaper and better beer while still making a profit. A pint of Bud Light in the Union bars costs £2.70. The same in Wetherspoons is £2.30. The petition suggests that Wetherspoons

be given a contract to run the Union bars as "clearly [Wetherspoons] could do a better job of not ripping off the Union's beloved members."

The petition has been signed by 1.5% of ICU members. Supporters have commented "no human should have to drink Bud Light". Descriptions of the beer include "trash", "shit", and "fake beer".

Deputy President (Finance & Services) Matt Blackett declined to comment.

The petition can be found at <https://www.change.org/p/imperial-college-union-replace-bud-light-with-an-actual-beer>

POLITICS

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Catalonia faces a uncertain future after an independence vote riddled with irregularities

After a questionable referendum that saw voters camping out in polling stations and being attacked by police, the fate of Catalonia has yet to be decided.

POLITICS

**Aida Manzano
Kharman**
Politics Writer

Do you want Cataluña to be an independent state in the form of a republic? This was the question posed to the 5,313,564 inhabitants of Cataluña, of which an overwhelming 90% voted "yes", with a turnout of 42.3%.

While it is true that the right to self-determination is a fundamental human right, and that the people should dictate the government and not vice versa, it is of no surprise that this referendum was deemed illegal by the Spanish constitutional court (a ruling corroborated by the European Commission). Not because of the question that is being asked,

but because of the way that this question is being asked to the Catalan people.

A review by international observers concluded the referendum did not comply with international

"There is no legal way for Catalan people to decide if they wish to be Spanish or not"

standards owing to numerous irregularities. These included people being allowed to vote multiple times and use homemade 'voting slips'. Some ballot boxes were placed in the street, allowing citizens

to vote without being regulated, and transported without having been sealed. There were also suggestions some ballot boxes may have contained votes before arriving at polling stations.

Even if the referendum had been carried out to international standards, it would have still been illegal under Spanish constitutional law, and it is here that the real problem resides. There is no legal way for Catalan people to decide if they wish to be Spanish or not. The government offered no legal dialogue or alternative to the people of Catalonia to ask them about their national identity. Instead, they sent the police and civil guards to ensure this referendum did not happen, even if that included the use of force.

We are left with the questionable result of an illegal referendum which

left Catalonians angrier and more frustrated than ever because their voices are repeatedly silenced.

The aftermath was no less problematic than the referendum itself. Shortly after the referendum, the

"Instead of dialogue, Spain crushes any possibility of agreement by using force"

president of Cataluña, Carles Puigdemont, gave an ambiguous statement about the results. He stated: "I assume the mandate that Catalonia should become an independent state in the form of a republic." But this was swiftly followed by: "I propose suspending



Rajoy claimed the referendum did not take place
// Nina A J G

the effects of the declaration of independence to undertake talks to reach an agreed solution. The conflict with Spain can be resolved in a negotiated way".

He effectively declared Catalan independence then took it back in the next breath. This caused havoc in central government and Spanish Prime Minister Mariano Rajoy has encouraged Puigdemont to clarify his statement. If Puigdemont refuses to back down, Rajoy can retaliate by activating Article 155 of the constitution. This essentially allows the central government to take complete control over its autonomous communities (i.e. Cataluña) and allows it to take "necessary measures" to force the region to comply with laws and obligations imposed by central government.

Yet again, the Spanish central government has

resorted to fearmongering. Instead of using its power for dialogue, it crushes any possibility of agreement

"Catalonians are angrier and more frustrated than ever as their voices are silenced"

between itself and the Catalan government by resorting to the use of force. This is still no justification for the poorly monitored referendum and the uncertain declarations of Puigdemont, but there seems to be little chance of understanding and dialogue if both parties continue to engage with each other in this manner.



Only 42.3% of Catalonians were able to vote after police were sent to prevent the referendum // Nina A J G

POLITICS

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Right-wing parties predicted success in upcoming Austrian election

POLITICS

Clemens Jakubec

Politics Writer

Two right-wing parties are expected to take a combined 58% of the vote share in Austria's upcoming elections.

In the wake of a controversial presidential election which saw independent candidate Alexander Van der Bellen assume power last January, Austria is holding a parliamentary election this Sunday.

In spring the parliament unanimously decided to hold early elections, after the two governing parties, the social democratic Sozialdemokratische Partei Österreich (SPÖ) and the conservative Österreichische Volkspartei (ÖVP), concluded that they could no longer work together due to major disagreements on policy matters.

Since then the political environment in Austria has changed drastically. The Green Party formally expelled its youth

organisation after a falling out with its leading members. At a national Green Party congress in June, founding member Peter Pilz, famous for uncovering numerous scandals among previous governments, lost his place on the list of Green Party parliamentary candidates. As a result, he left the party and formed his own organisation called Liste Pilz, with which he is now running for parliament. In an interview with Austrian national broadcaster ORF, he said he hopes to provide an alternative for non-voters and protest-voters, who feel unsatisfied with the current state of affairs.

The ÖVP has also undergone change. After the resignation of Reinhold Mitterlehner as head of the party last spring, foreign minister Sebastian Kurz took control of the ÖVP. As foreign minister he gained popularity in recent years for closing the Balkan route (the main route for refugees coming to Europe in 2015). He aims to transform the image of the ÖVP, by attempting to deprive old, established party members



Austrians head to the polls after year of political turmoil // MrPanyGoff

and functionaries of power and changing the party's colour from black to turquoise.

A poll by the Market Institut predicts an ÖVP win with 33% of votes. The right-wing nationalist freedom party FPÖ comes second with 25%. The

Social Democrats with current chancellor Christian Kern as their candidate have fallen to 23% from 27% in just one week as a consequence of a scandal involving a smear campaign against Kurz. Kern has denied knowledge of two Facebook pages that

discredit and insult Kurz, despite the involvement of former SPÖ election adviser Tal Silberstein in setting them up. Liste Pilz is estimated to get 6% of the votes, followed by the neoliberal NEOS and the Green Party with 5% each.

It is hard to say whether

these predictions will prove accurate. Some experts still see the SPÖ as a candidate for second place. In any case the stage is set for an exciting election on Sunday in Austria.

We're on the radio!



Felix have teamed up with IC Radio to produce a regular *Felix* Podcast

Tune in to hear about how the paper is made, get all the week's hottest stories, and find out a bit about what goes on in the *Felix* Office!

Head to: <https://www.mixcloud.com/ICRadioPodcasts/> to check out more...



COMMENT

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Cuba Libre: What's more to achieve than revolution?

Behind the Facebook-ready vistas and the vintage cars, there's an unsettling truth at the heart of Cuban society and politics.

COMMENT

Jenny Eden

Comment Writer

On returning from my holiday to Cuba this year, I immediately got to work making a shiny new photo album for all those Facebook friends out there who'd probably rather I didn't. Revolutionary Square is in there, lots of palm trees, and even that most cliché of images: a hollowed-out pineapple with a straw in it – as to indicate this is no ordinary pineapple. All very picturesque – as Cuban as it gets. However, as is always the case with social media snaps, the album is an airbrushed portrayal of my holiday and by extension of Cuba. Much like Raul Castro and Fidel before him, I make sure you only see the best bits.

What we actually saw beyond the hotel was a country unchanged for decades. A place so steeped in nostalgia it never thought to look forward. And amidst the smiling faces there was the sense that not all is right in paradise.

Away from the ears of hotel managers, our guide explained to us how Cold War-era rationing is still in place for Cuba's residents. One chicken leg per month, no beef – that's only for tourists. To kill a cow illegally results in the same penalty as murder, the resources are that scarce. He went on to talk about the colourful classic cars – a result of ancient economic sanctions which made buying new cars virtu-

ally impossible. They're not just a quirky feature, they're a reminder to residents of the stagnant economy.

The next day we were driven to Havana in one of these old relics, accompanied by another member of hotel staff – presumably so that we didn't stray too far from the tourist routes. He told us about how wonderful Cuba is, how awful England sounds, and why it's not so bad that he can't leave the island. After a bit more probing on this unexpected remark he elaborated: apparently Cuba does not permit its residents to leave unless they are going for business or another official reason; even then there's no

“Amidst the smiling faces there was the sense that not all is right in this tropical paradise”

guarantee you will be allowed to go. First a letter from the travellers host is required – fee \$128. Then permission from their work place is needed, and finally and there's an exit fee – \$150. The success of this process is very much hit and miss, with applications often denied and the money collected by the government anyway. To increase chances of success many of the hotel staff had sponsorship from the hotel guests to



You might like vintage cars, but what about communist rule? // Flickr/Pedro Szekeley

help them go on holiday, see family elsewhere in the world, or simply to escape to a new life.

To escape is the last thing most sun-worshipping, white sand-chasing tourists think on arrival to Cuba. But as a resident it's easy to understand why: aside from their lack of freedom Cubans must contend with the crumbling buildings and infrastructure; the state owned TV channels, the restricted wifi and internet access; old cars spewing out god knows what, choking up the streets. Their world famous health care is remarkable considering the limited resources, but even in this department there lie problems, with foreigners and Raul

Castro's inner circle using one set of facilities and everybody else having to use another.

Here you get the sense that the world is passing by and people in Cuba are helpless to do anything about it. GDP was down 0.9% in 2016 and yet the communist government still loosens its tight control on the markets at a snail's pace. Out of a population of 11.1 million only 38.8% have access to internet, meaning the majority of the population are out of the loop with any current affairs not broadcast by biased state-owned media. As a result of such restrictions Cubans are stuck in the 1960's, both economically and psychologically, while the

rest of us surge forward into the 21st century. The Castros live on, and so too does the feeling that there is nothing more to achieve than revolution. The leaders are complacent (in everything but

“People in Cuba are equal. Equally down-trodden, equally frustrated by the poverty”

keeping control). Or, as our guide put it: “Raul is the same as Fidel –

nothing changes.”

Some will always uphold Cuba as a socialist model of fairness and liberation from the capitalist machine. Maybe I'm wrong in saying it's not. People in Cuba are equal, I suppose. Equally down-trodden, equally frustrated – frustrated by the poverty, the decay, the stagnation. But above all by their lack of freedom, the acquisition of which will always outshine monetary equality as a human need. After all, have you ever heard of an inmate satisfied with life behind bars because of uniform portion sizes in the canteen? I doubt it, even if their prison is a tropical paradise.

COMMENT

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Why do science when it doesn't make any money?

The non-executive board of the UK Research and Innovation has been revealed, and the implication is clear: make money or get out.

COMMENT

Henry Bennie
Science Editor

One of our shortcomings as a country has been that whilst we're brilliant at primary research and at scientific discovery, we're less successful at making the most of those discoveries for commercial purposes – at getting businesses to actually get in there and exploit the discoveries which our scientists are making,” said the United Kingdom's Minister of State for Universities, Science, Research and Innovation, Jo Johnson, in an interview with *The House* earlier this year.

Exploitation of science a.k.a. innovation, is at the heart of the UK government's economic policy and industrial strategy. This push has manifested itself in the accumulation

“Exploitation of science, a.k.a. innovation, is at the heart of the UK government's economic policy and industrial strategy”

of all UK funding councils into one super-council: UK Research and Innovation (UKRI). Science can no longer survive as a worthwhile human endeavour



Jo Johnson, Minister for Universities, likes his science profitable // Wikimedia

in and of itself; it needs to make a quantifiable economic impact. Johnson qualifies this carefully in speeches: “Great science is, of course, important in its own right, as well as yielding enormous practical benefits.” His delicacy implies how he thinks we should view science: fundamental research is necessary, but we should focus on its practical outcomes.

This analysis could be thrown off as mere cynicism, but with last week's announcement of the non-executive board of UKRI, the government's

plan for research is exactly what I feared it might be.

The UKRI non-executive board will play a critical role in providing strategic direction and oversight of research funding in the UK. Members of the Board – who were appointed by Johnson, and will typically serve for between three and five years – include a number who specialise in turning science into an industry: Mustafa Suleyman is co-founder and Head of Applied AI at DeepMind, where he is responsible for integrating the company's technology

across a wide range of Google products. There are also academics with links to big business: our own President Alice Gast is, amongst her other roles, a board member of Chevron, who “work[s] to meet the world's growing demand for energy by exploring for oil and natural gas.” Another important member is Lord Browne, who chaired the Browne Review which recommended the removal of the student fees cap. He is emblematic of universities becoming a business. And what would a research funding council be without

an ex-managing director of an investment bank, Sir John Kingman.

Through selecting these board members the direction UK research will take is evident: the only science worth doing is science that can have an economic impact. On the surface this may seem like a fairly innocuous statement. Indeed, why waste time and spend taxpayers' money doing something that might not be of use to anyone?

Science can take time to show how it can be useful, and some of the

“Through selecting this board, the message is evident: the only science worth doing is that which has an economic impact”

most remarkable discoveries have come out of looking at something that first appeared pointless. CERN management thought Tim Berners-Lee was wasting time with his useless world wide web; the Nobel-prize-winning cancer researcher Paul Nurse stumbled across a gene for cell division after watching yeast, and in 1867, nine years after Faraday's death, a meeting of British scientists pronounced that “Although we cannot say what remains to be invented, we can say that there seems

to be no reason to believe that electricity will be used as a practical mode of power.”

Is the UK's push for research to be useful in the here-and-now, in an economic sense, a step in completely the wrong direction? I would heartily say yes, but what's more unsettling is that the trend isn't specific to the UK.

Speaking at a European Research Area conference in Berlin last year, Carlos Moedas, the European Commissioner for Research, Science and Innovation said the next framework programme for European research funding, FP9, should have “a more sophisticated approach” to impact. However, it is still yet to be understood, what exactly Moedas means by his comments. Some believe he wants to replicate the UK's Research Excellence Framework, REF across Europe, but we will only find out when the FP9 is developed over the next year.

The EU “poorly distinguishes between research funding and obsolete forms of industrial subsidisation”, wrote Peter Strohschneider, President of the DFG, a German research council. He is highly critical of the UK's and the EU's stance on impact and believes that research can only have true impact when anticipated short term benefits are not allowed to become the main criterion for funding decisions.

I side with Strohschneider, for in my eyes the truth worth of science is unquantifiable and beyond any measure of impact.

SCIENCE

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Fetishisation of the Nobel Prize continues

Science and the world is changing quickly all around us: does the Nobel Prize need to catch up?

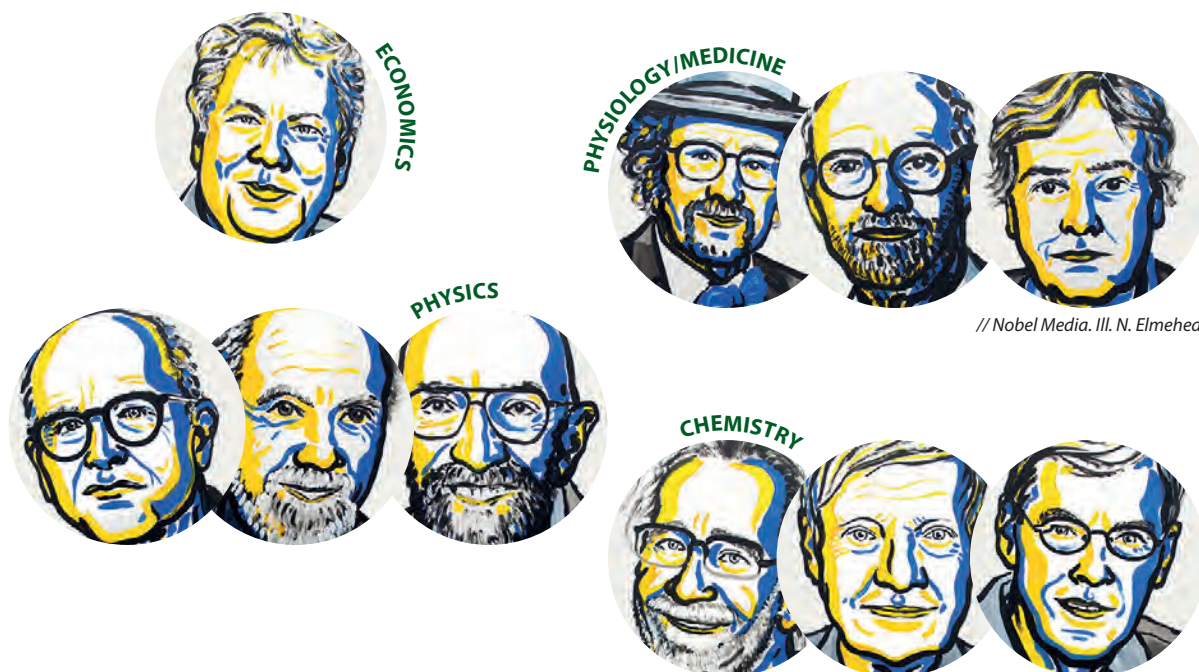
SCIENCE

Henry Bennie
Science Editor

Rainer Weiss, Kip Thorne, and Barry Barish received the Nobel Prize for Physics for their discovery of gravitational wave: distortions in the fabric of space and time.

They led the Laser Interferometer Gravitational-Wave Observatory (LIGO) project and helped to make and keep it a reality. However, the hundreds of scientists in LIGO that actually made the discovery received none of this recognition. The Nobel Prize committee's refusal to award prizes to groups or collaborations is causing problems and giving a misleading impression of how a lot of science is actually done.

The same issues crop up all across science. Jacques Dubochet, Joachim Frank, and Richard Henderson won the Chemistry Nobel Prize for the development of cryo-electron microscopy, which both improves and simplifies the imaging of biomolecules, while the



// Nobel Media. Ill. N. Elmehe

Nobel Prize in Physiology or Medicine went to Jeffrey C. Hall, Michael Rosbash, and Michael W. Young for their discoveries of molecular mechanisms controlling the circadian rhythm.

The Nobel Prizes repeatedly pedestalise a select number of scientists as deities, meanwhile

others who may have had an equally important role are eliminated from history.

As if by some strange occurrence, this year's Nobel Prize for Economics could go some way to explaining why the Nobel Prize committee are so unwavering. The prize was awarded to Richard

H. Thaler for incorporating psychologically realistic assumptions into analyses of economic decision-making. By exploring the consequences of limited rationality, social preferences, and lack of self-control, he has shown how these human traits systematically affect individual decisions as well as

market outcomes. Indeed it would be interesting to study how these affect the Nobel Prize market.

It may not be entirely fair to say the Nobel Prize committees are completely out of touch. This year's Peace Prize was timely awarded to the International Campaign to Abolish Nuclear Weapons

(ICAN). But this raises the question: if one prize can be awarded to an organisation, can the other prizes be awarded to large science collaborations?

If only Kazuo Ishiguro had written more sci-fi, we (the Science section) could have had a clean sweep!

75% of global honey contaminated with pesticides

SCIENCE

Laura Bailey
Science Writer

According to a study published 6th of October, 75% of global honey samples were contaminated with several neonicotinoid pesticides.

Levels detected are below the threshold deemed dangerous for human consumption. The report, however, adds weight to a growing body

of evidence suggesting that neonicotinoids, like many pesticides, are causing long-term harm to pollinator populations.

Neonicotinoids have been banned from use on flowering crops in the EU since 2013, but this ban only applies to plants such as oilseed rape and to sowing treated seeds during the spring or summer. The ban does not apply in gardens or to crops such as winter wheat.

Environmental groups urged the UK government

to permanently extend the neonicotinoid restrictions to all crops and commit to keeping any ban post-Brexit. In June, Julie Girling, a British MEP from the European Conservatives and Reformists Group, led an attempt to block the neonicotinoid ban. Her bid was thrown out by the European Parliament's environment committee, but is seen by some observers as being part of an effort by the UK's Conservative Party to prevent the proposed ban.

Over 100,000 invertebrate species have a role in pollination and have a considerable influence on the production of more than 150 global food crops.

However, the most crucial pollinators to agricultural crops are bee species. Over the last few decades, many pollinator populations have declined due to various human-related pressures. These include loss of habitat, intensification of agriculture, a more uniform and less biodiverse landscape,

and increased pesticide use.

Exposure may not immediately kill a bee, but the results of studies showing sub-lethal effects are concerning.

Impacts include effects on immune efficiency, foraging efficiency, reproductive success, queen survival, and changes in behaviour. If the rate of pollination or amount of pollen collected is lowered, the colony is at higher risk of disease and parasites, and may be less likely to survive in the

long-term if colony reproduction is impaired.

Researchers tested 198 honey samples for the five most common neonicotinoids. Samples were collected from all continents, as well as various isolated islands. 75% had a minimum of one neonicotinoid, 30% had only one, 45% had two or more and 10% had four or five. Concentrations were highest in Europe, North America, and Asia.

SCIENCE

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Fear Factor: Zombie ants

Fear is one of the driving factors of human behaviour, but not everything we see in horror films is a fantasy. Science already has a wealth of horrific things, starting with parasitic fungi and moving up to bacterial mind control.

SCIENCE

Henry Throp
Science Writer

Humans thrive off fear. Many put themselves in situations to induce a sense of tension, of being utterly in the moment, feeling truly alive; fear is a motivator for many a near-life experience, after all. These instances are fairly regular occurrences: be it horror films, deciding autonomously to visit Metric on a Wednesday evening during Fresher's Week or, perhaps for the downright foolhardy, deciding to visit once again the week after.

Looking around a busy tube train filled to the brim with hordes of commuters, myself included, momentarily brain-dead to their surroundings, what better place to start than with man's undead counterpart: the zombie.

Zombies are a nightmare, but surely nothing more than that? Nature is a wonderful awful thing,

however. There is a parasitic fungi capable of commandeering the bodies of not-long dead ants.

Researchers noticed that fossilised remains of leaves bore the hallmarks of tiny ant bites. These fossilised leaf remains date back approximately 48 million years ago and were found at the Messel Fossil Pit in Germany. Independent of this, the same ant bite marks were taken from the underside of leaves in southern Thailand. As a prior warning, if you're an ant,

"Zombies are a nightmare, but surely nothing more than that?"

this next section may make for some grim reading.

The bite marks are indicative of ants in their death-throws. Having been infected with a parasitic fungus, known



A zombie ant apocalypse is coming soon // Wikimedia

(not colloquially) as *Ophiocordyceps unilateralis*, this fungus modifies the ant's behaviour. In some sense, having been infected by the fungus, the ant is already dead.

Professor Matthew Fisher from Imperial College London said

that the fungus appears to secrete metabolites, Guadinobutyric Acid (GBA) and Sphingosine, that are "likely involved in zombifying their hosts" by hijacking the ant's central nervous system. The ant climbs to approximately 25cm above the forest floor, biting onto leaves in the lower canopy, evidenced for by the scars seen on leaves in the Rhine Rift Valley. The fungus grows as a spine through the back of the ant's head. Once the ant dies, the spores held within the spine explode out and shower onto other ants on the forest floor, spreading the infection once again.

The fact that evidence for this symbiosis exists through varying different epochs to the present day is testament to the tenacity of the infection. With little to no protection for the ants, the only solution offered by the colony is to carry off infected members to avoid colony-wide infection in what

sounds like a somewhat less PG sequel to Pixar's *A Bug's Life*.

OK. OK. I hear what you're thinking. This is pretty creepy stuff, but there's a pretty big distinction between ants and humans. Tell me when undead humans can be parasitically reanimated. In fact, maybe don't talk to me even then.

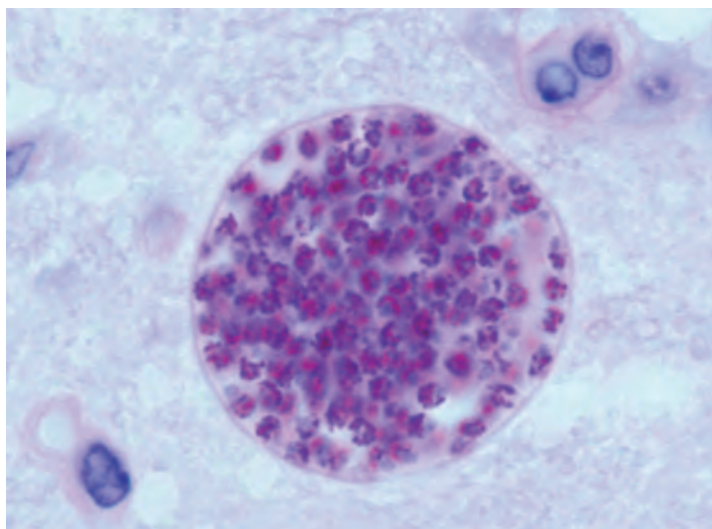
Enter *Toxoplasma gondii*, which infects many more complex mammals,

"Toxoplasma gondii infects more complex mammals, including humans"

including humans. This parasite, while not a fungus, has been known to alter the host's behaviour, encouraging risky or even impulsive decisions which

may act to maximise the possibility of transmission of the parasite to further hosts. Luckily, the behavioural effects have not yet included climbing into trees to maximise the efficiency of spreading infective spores (This is perhaps something that the observant reader should watch out for this Halloween). Professor Fisher, noticing my distress, added that "examples of fungi maximising their potential for transmission in higher organisms are, fortunately, rare".

While the chances of a full-blown *Walking Dead* style apocalypse may still be fortunately low, the possibility of behavioural modification due to the presence of parasitic infections – immensely interesting and infinitely sellable to Hollywood – is still a pretty freaky prospect.



Toxoplasma gondii infecting a mouse brain: creepy stuff // Wikimedia

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Combinatorics

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ARTS

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Making it on their own: Barbican Centre's celebration of young talent

Just as Jean-Michel Basquiat surrounded himself with artises, the Barbican has put together a day of collaboration between key players in the London arts scene.

ARTS

TOO YOUNG FOR
WHAT

Where? Barbican Centre

When? 7th October

Freya Hepworth-Lloyd
Arts Writer

In conjunction with their retrospective on the American artists Jean-Michel Basquiat – *Boom for Real* – last Saturday The Barbican held *Too Young for What*: a celebration of Basquiat's legacy and the youth working in London today. In the cavernous halls of the Barbican Centre, zine makers, short film directors, poets, and photographers set up workshops, encouraging the public to get involved and displaying their art. I made a zine, watched a short film, and listened to some poetry. It was all about collaboration and identity, which were themes strongly apparent in the Basquiat exhibition.

Basquiat left home when he was 17 and started his art career as a graffiti artist in New York City, a grossly deprived and bleak city. Graffiti became popular at this time (1980s) to brighten the harsh, brutalist environment and leave statements of protest. Basquiat collaborated with a school friend Al Diaz to create the graffiti tag SAMO©. Their graffiti was unusually poetic and became the talk of New York's artistic circles. Eventually when the duo's identities



Yeah, this portrait looks nothing like me // Tristan Fewings / Getty Images

were revealed SAMO© disbanded. Within a few years, Basquiat's fame had grown, leading most from an unlikely friendship with Andy Warhol whom he met by selling him three handmade postcards, each for a dollar. During his life, tragically cut short by drugs, Basquiat formed a community around a close-knit group of artists who would gather to party, play New Wave music and make art.

This spirit of entrepreneurship and working with a range of contemporary, unusual media, creating spaces was at the centre of *Too Young for What*, in which attendees, particularly young people,

were encouraged to get involved in making art.

In one of the rooms, Holly Casio was running a workshop on zine-making. Casio is an artist who

"Basquiat formed a community around a close-knit group of artists"

makes zines – cheaply produced magazines – on the themes of self-exploration. Her work has its

roots in pop culture and has strong feminist and queer bias. The latest feature from her zine is a warm, educational, and humorous comic on OCD. It is illustrated with deceptively simply linework, brimming full of expression, reminiscent of Nick Sharatt's illustrations for children's and young adult fiction such as Jacqueline Wilson's *Tracy Beaker*.

Also featured was Jacob Sam-La Rose, a poet whose work has now been featured in some English A-Level curricula. He lead a workshop promoting spoken word emphasizing the importance of creative expression and collaboration between artists.

Highlighting that the best work comes from learning from others and exploring oneself in relation to one's peers. Rose's connection to Basquiat was apparent – he'd written a poem about Basquiat's confidence the young artist had in his own art. In an age where young artists are increasingly asked to be their own promoter and advocate, Sam-La Rose is trying to battle the misconception many young people have that because of their background they cannot succeed in the world of art, and trying to promote the space for people to develop this confidence and the idea that anyone can write poetry.

Not all of the works featured had direct links to Basquiat: *Grasp the Nettle*, a feature length documentary made by the WeAreChange collective (which is available on YouTube) concerns a group of land rights activists struggling against corporations, government, and police in order to set up a eco village in an abandoned plot in Brentford. They aimed to be entirely self sufficient – live literally off the (National) grid and survive off food they collected in supermarket skips. In doing so they attempt to create a self-made community away from an increasingly consumerist world, exploring a rebellion against the state and modern way of living. The film shows how the village soon attracts outcasts who most importantly found a sense of place in this community.

In bringing together the many facets of Basquiat

"Jacob Sam-La Rose is trying to promote the idea that absolutely anyone can write poetry"

at's work and psyche, the Barbican created a successful day that will hopefully inspire a new generation of young artists to believe that they can build their own communities and succeed in the world of art.

ARTS

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Imelda Staunton as Sally in *Follies* // Johan Persson

Sondheim's classic *Follies* revived in London

Terrific choreography is combined with strong performances in an inventive new restaging of the much beloved musical starring Imelda Staunton.

ARTS

FOLLIES



Where? The National Theatre

When? until Jan 3rd

How Much? £48 (limited availability)

Indira Mallik
Arts Editor

In *Follies*, the shine has rubbed off from the Weisman Theatre. The musical sees a group of retired chorus girls who once performed there gather to bid farewell to their old haunt before it is demolished. It is a love letter to the New York of old, the glamour of Broadway and the pain of reaching middle-age with regrets. Older, wearier,

and dowdier the former Weisman girls reminisce on beauty lost, the paths not taken, the lives not lived. In particular the story focuses on best friends Phyllis and Sally who have lost touch since they left New York. Life has taken them in different directions – Sally is a housewife still struggling with self image, Phyllis, more confident, more successful, and outwardly living the life they both dreamed of is battling demons of her own. Buddy and Ben, their husbands, are also ruminating on the past and the choices that have both led them to troubled marriages. During the night of their reunion, buried flames reignite, and old hurts must be reckoned with.

Each character appears on stage as a duplicate, the ghosts of their former selves mingle with the returning dancers, watching their future unfold. Through the younger incarnations of

the two couples we are given flashbacks to their youth. At the same time the ghosts are conscious of the future, watching warily as their older, but no wiser selves retrace past mistakes. Here, Bill Deamer's fantastically deft choreography really comes into its own, the sequences in which the two versions of the characters dance around each other – sometimes mirroring, sometimes taking one another's place – are stunningly good.

The original, first staged in 1971, gave only the central four characters past and present versions, but in the new staging director Dominic Cooke extends this to the entire cast. This proves an inspired choice, lending buckets of pizzazz to the big dance numbers – Dawn Hope leads a wonderfully energetic 'Who's That Woman?' in which the older women recreate one of their favourite numbers, and as they dance, their

younger selves join in until the stage lights up in a wonderfully uplifting galore of shimmies and heel flicks. In the quieter numbers, such as in Tracie Bennett's rendition of 'I'm Still Here', in which she recounts to the audience

"Imelda Staunton and Janie Dee as the central characters are both tremendous"

the turbulent times she's survived, the presence of her feather boa'd former self watching from the sidelines heightens the poignancy. Bennett's song almost steals the whole show – the moment

when she stands from her dressing table, belting out the final painfully defiant 'I'm still here' is electrifying – rent, much like the rest of the musical with a undercurrent of bittersweetness.

It is this recurring thread of melancholy, beyond the superficial glamour of the bright lights and sequins of the stage, that lingers long after the curtain falls. It has brilliantly tempering effects on the saccharine sweetness most of us expect from musicals. It is perhaps this grounding in the shared human experience of regret and nostalgia that has made Stephen Sondheim's music and lyrics from *Follies* so enduring – as beloved away from the musical theatre stage as they are on it.

James Goldman's book by contrast has not quite stood up to the test of time – here, the musical sags in parts, feeling a bit dated, certainly staleness is not for a lack of acting chops

– the four leads, particularly Imelda Staunton and Janie Dee as Sally and Phyllis are tremendous. Staunton's singing was a personal revelation, her portrayal of Sally deeply affecting. Dee's acerbic wit is on sparkling form, making 'Can I Leave You?' one of the funniest, most memorable numbers of the musical.

There is much to commend Cooke's revival, not least the wealth of meaty characters it offers older female actors, a demographic criminally underserved by the showbiz world. It is easy to see why Sondheim is a name almost synonymous with Broadway. *Follies*, one of his earliest hits, is a true musical theatre lover's musical, with just the right mix of unadulterated fun and pathos, with fantastic music to boot. It is unlikely to convert anyone who is unsure of the form but for the converted, it is a triumph.

ARTS

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Angel enthralls at Arcola Theatre after Fringe success

A remarkable performance from Avital Lvova lights up the one woman show about the 'Angel of Kobane' – the legendary sniper fighting ISIS in Syria.

ARTS

ANGEL



Where? Arcola Theatre

When? Run ended Oct 7th

Vaishnavi
Gnananathan

Arts Writer

In London it takes something special to be a stand-out venue. The Arcola is just that: committed to diversity and accessibility, they stage performances of new and exciting plays, often fresh from festivals like Edinburgh Fringe. Its commitment to diversity and equality is reflected in its programme: over its last season two thirds of performances have been led by women and stories tackling issues of gender and equality are a key feature. One such piece,

Angel has just completed a successful run. *Angel* is based on the story of Rehana, a female fighter believed to have helped defend the Syrian town of Kobane from ISIS in July 2014. Although precious little is known about the woman herself, a mythology has built up around her and this play combines the sparse facts known about Rehana with the myths built around her as well as the true experiences of many women in Kobane. The atrocities suffered by women under ISIS have been highlighted by western media, but less attention has been given to the women engaged in the frontlines of defence. *Angel* shines a spotlight on these women and their role in the conflict.

This play is a one-woman show: actress Avital Lvova plays Rehana as she transitions from a young girl aspiring to be a lawyer to a legendary sniper, but this isn't her only role. She plays Rehana's father, mother, friends and foes, smoothly switching

between characters. In some ways *Angel* feels almost like one continuous monologue – Rehana is taking the audience through her story – we are right there with her, experiencing every moment.

At times the play is noticeably unsubtle: early on in the play, a young Rehana is bullied and challenged by neighbourhood boys and prevented from climbing a tree for being a girl, she is forced to pretend to be the wife of a strange man merely to gain passage, and, at one point, is captured and sold as a slave alongside dozens of other women. It is clear that *Angel* doesn't just want to tell Rehana's story: it wants to capture the experiences of the many thousand women caught in this brutal conflict. Although such ambition should be praised, at times, it makes the play feel heavy handed – Rehana's story feels almost unreal – she faces challenge after challenge, running full tilt through it all. In the play's short

running time of one hour this sometimes feels more than a little overwhelming.

Other aspects of the story are much more nuanced: Rehana's own internal conflict is portrayed beautifully – she is angry and desperate, but also guilty and afraid. Arguably the best portrayal of this is in a scene where she shoots down invading soldiers, narrating the death of each one: "The rapist with his nine-year-old sex slave? Death. The homesick boy who made a terrible mistake? Death." It is one of the many ways *Angel* acknowledges that the people she is fighting are not demons: like any war, this one is multifaceted and there are victims on all sides.

The staging is intimate. Arcola's studio two is a small space, with Lvova frequently within arm's reach of the audience. This makes the experience all the more intense. The low ceiling, stark lighting and minimal props contribute to the experience, a clear demonstration of

just how powerful good storytelling and acting can be. 'Good acting' may well be an understatement when it comes to Lvova's performance. She is remarkable; the one woman show gives her no breaks and no one to hide behind. Her role is physically and emotionally demanding as she fills the whole stage, switching rapidly between characters and emotions. Despite all this, she keeps the audience enthralled with her performance, there is no way you can tear your eyes away from her Rehana for the full duration of the play.

It's not difficult to see why *Angel* was so well loved at Edinburgh Fringe in 2016, achieving a sold-out run and several awards. It's the third of writer Henry Naylor's critically acclaimed series of plays *Arabian Nightmares* and his latest play *Borders* premiered at this summer's Edinburgh Fringe and echoed the success of *Angel* and its predecessors. *Angel*'s transfer to the Arcola

gave London audiences a chance to experience this gem and, although its run at the Arcola is now over, it has left a lasting impression on its audience. The play has been touring the world in the past year and, following a sold-out short festival run, a French version of the play is now being performed at the Theatre Tristan Bernard until December 30th. Further performances are expected in 2018, and although any have yet to be announced, hopefully a wider UK audience will soon be able to experience this unique play.

Whilst we wait, however, the Arcola's upcoming programme continues to explore the stories of women often ignored. Foremost of these is the currently showing *All the Little Lights*, tackling child sexual exploitation and the stories of women and girls who often slip through the cracks in society.



Avital Lvova keeps the audience enthralled // Steve Ullathorne

MUSIC

music.felix@imperial.ac.uk

Weird music made weirder

MUSIC

NEO WAX BLOOM



Artist: Iglooghost. **Label:** Brainfeeder. **Top Tracks:** Sölar Blade; White Gum; Infinite Mint. **For Fans Of:** Jlin, Flying Lotus, PC Music. **40 minutes**

Josh Lawrence

Music Writer

Footwork is no longer confined to underground venues in the South Side of Chicago. The twisted style of house music has evolved to become a muse for electronic music producers across the globe, infecting deep into the rosters of prominent UK labels such as Hyperdub and Planet Mu. This expansion of the genre is no more apparent than when listening to this latest release from 20-year-old Irish producer Iglooghost.

Neo Wax Bloom blends frantic, syncopated footwork rhythms through grime, bass, RnB and pop. Although this collage of sounds reads like a complete mess, it provides a surprisingly uniform product, making it unsurprising that the album was released on the label of wonky pioneer Flying Lotus. Soulful

vocal samples and sparkly synth lines neatly weave between hard kicks and deep bass, perhaps best heard on 'White Gum': a 160BPM+ grime banger which ends in a particularly uplifting breakdown. The grime-influenced tracks in general tend to stand out on the album. Pitch-shifted rapping becomes just another instrument in the onslaught of sine-waves and dirty kicks washing over you.

On the more pop and RnB influenced tracks an undeniable Asian influence shines through. Tracks contain scattered string plucks and vocal samples, reminiscent of the productions of Japanese Shibuya-kei artists such as Cornelius. 'Infinite Mint' utilises layers of breathy vocals and bursts of percussion to make something both loud and intimate. Although, within this intense maximalism lies the album's downfall. Sometimes the footwork skeleton of a song is so obscured in overdubs the music starts to feel fussy and robotic. This is particularly true on the frenzied outro 'Göd Grid'.

Despite this, the album presents a riveting collection of wonky-footwork. In a genre full of young and ambitious producers, Iglooghost has undoubtedly distinguished himself from the crowd.



I've seldom seen Beck-ter // Aiden Langan

Beck brings all the colours

MUSIC

Aiden Langan

Music Writer

Beck is the chameleon of pop music. You want a ballad? You want a rocking guitar solo? You want a funky dance song? Beck does it all with exceptional ease. And with new album *Colors* out today (13th October), Beck returned to the capital to play a secret intimate show at London Bridge's Omeara last Sunday for an 'All the Colors Live' show, announced at 1pm on the day. Despite the advertising, Beck did not play *Colors* in full, but he did play all those aforementioned styles, and more.

Opening with an introspective ballad section, taken mainly from 2014's *Morning Phase*, the crowd was hushed, listening intently to Beck and his extremely accomplished band. In his jet-lagged state, he mentioned that this would be the most "Mumford moment" we'd be getting, referencing the fact that Omeara is owned by one of the members of Mumford and Sons. However, this was nothing

like Mumford; this was not folk for stadiums, this was folk for each individual in the room. He playfully interacted with the audience, like a preacher, between songs. He showed support for Bono in the face of people shouting "Fuck U2!" in relation to his recent supporting stunt with the band and expressed his dislike for the word "lit" (he much prefers "wowzer").

Later on, the big hits came thick and fast and the party really took shape: 'Devil's Haircut', 'Black Tambourine', 'Dreams', 'E-Pro', and 'Loser', to name but a few. Beck's music is part

nise. 'Devil's Haircut' hit hard and the crowd responded with manic jumping and screaming. The temperature in the room rose significantly, and didn't drop for the rest of the show's duration. During 'Dreams', the band gently slowed down the song slightly but this did nothing to stop the crowd singing the backing vocals so loudly that the band were visibly taken aback, not least bassist Dwayne

Moore, whose face suggested he was rather impressed with the reception. There was even time for some rarities with 'Nausea', which got its first live performance since 2012, and newbie 'Up All Night', performed for the very first time. And with the final "I'm a loser baby so why don't you kill me", it seemed like it was all over.

Returning for one last song, 'Where It's At', the instrumentalists showed all their prowess as Beck introduced them one-by-

"The temperature in the room rose significantly, and didn't drop for the rest of the show's duration"

one, each responding with snippets of other famous songs such as 'London Calling' by The Clash, Gary Numan's 'Cars' and family favourite 'In The Air Tonight' by Phil Collins. And now it really was over. People laughed, people cried, people sang and people danced.

Beck brought all the colours to London on a Sunday evening; a perfect concert.

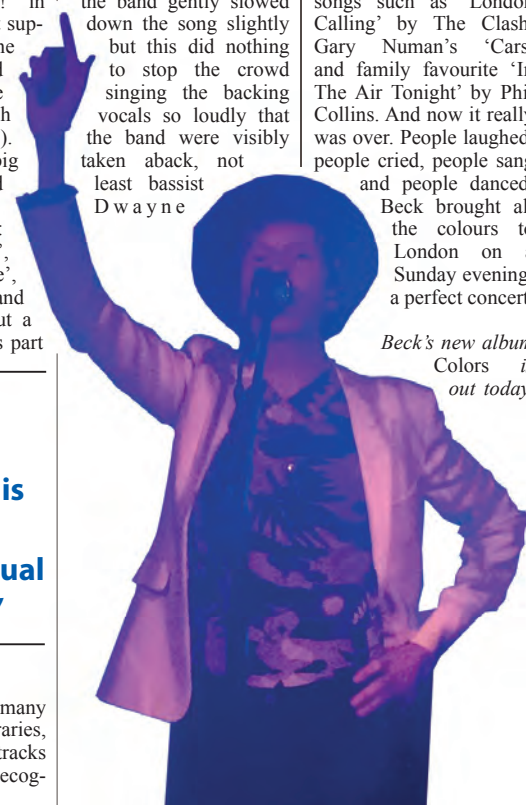
Beck's new album Colors is out today.

"This was not folk for stadiums, this was folk for each individual in the room"

of the furniture in many people's music libraries, with numerous tracks you'd be sure to recog-



Scary witches and sleepy snakes // Brainfeeder



MUSIC

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Deep Dive into *DAMN.*With the *DAMN.* tour on its way to London, revisit the album itself with Felix's resident Kendrick stan

MUSIC

DAMN.



Artist: Kendrick Lamar.
Label: Top Dawg // Aftermath // Interscope.
Top Tracks: FEAR.; DNA.; HUMBLE. **For Fans Of:** J. Cole; Schoolboy Q; Chance the Rapper. 55 minutes

Andy Djaba
 Music Editor

Since dropping back-to-back classics with 2012's *good kid, m.A.A.d city* (GKMC) and 2015's *To Pimp a Butterfly* (TPAB), Kendrick Lamar has been relatively quiet – I would go as far as to say that we've had to put up with polished mediocrity in his absence. He did surprise fans with *Untitled Unmastered* last year, but this felt more like an extension of TPAB. Fans were on red alert when, a day after teasing its release with a cryptic Instagram post, he released 'The Heart Part 4'. "The five-foot giant woke up out of his sleep" to declare he's reached "the legendary status of a hip-hop rhyme saviour", denounce Donald Trump, and challenge his contemporaries ("Yellin' 'One, two, three, four, five / I am the greatest rapper alive!'").

He even sent subliminal shots: "My fans can't wait for me to son ya punk ass and crush ya whole lil' shit / I'll Big Pun ya punk ass, you a scared lil' bitch / 'Tip-toein' around my name nigga, you lame / And when I get at you homie, don't you tell me you was just playin'". Kendrick and Drake have had a subliminal beef since Kendrick took shots in his infamous 'Control' verse in 2013 and it's telling that Kendrick effectively stole

Drake's thunder by dropping this on March 23rd, just five days after Drake released *More Life*.

Having said that, it's more likely that Kendrick was addressing Big Sean, who sneak-dissed the "saviour of rap" on his track, 'No More Inter-views'. No offence to Big Sean but there is simply no comparing him to Kendrick; it's like comparing a candle to the Sun.

Kendrick ended 'The Heart Part 4' by throwing down the gauntlet, warn- ing the entire rap scene,

DAMN., his 4th album, with 'BLOOD.' and we hear a story of him attempting to help a blind woman, only for her to turn around and shoot him. The track ends with a brief sample of *Fox News* reporters criticising his 2015 BET awards performance of 'Alright', from TPAB. We then launch straight into the explosive second track, 'DNA.', and Kendrick relentlessly bombards us with bar after bar of pure heat. 'DNA.' is undeniably an album standout, and

his pure lyrical ability. Ahead of the final verse, we hear a brief sample of *Fox* reporter Geraldo Rivera's ludicrous claim that "hip-hop has done more damage to young African-Americans than racism in recent years" in response to Kendrick's 2015 BET awards performance. Kendrick directly responds to this criticism on the next track, 'YAH.' when he says, "Interviews wanna know my thoughts and opinions / *Fox News* wanna use my name for percentage" and "Some-

positive lyrics from 'Al- right' to boost their ratings and push their agenda.

The album's promotion had fans expecting a more aggressive Kendrick and Kung-Fu Kenny delivers on this promise with 'ELEMENT.'. As with 'The Heart Part 4' and 'HUMBLE.', K-Dot comes with a militant vibe, going at all other rappers on the chorus of 'ELEMENT.': "If I gotta slap a pussy ass nigga, Imma make it look sexy". With the line, "Mr. one through five, that's the only logic", Kendrick again asserts his dominance over the rap game by effectively saying "fuck your top five MCs list, I am the list".

He further disregards his competition when he says "I am legend, I feel like all of y'all is peasants" on the poignant 'FEEL.'. Kendrick's final verse on 'ELEMENT.' ends with, "Last LP I tried to lift the black artists / But it's a difference between black artists and wack artists" and, with these bars, one thing is clear: gone is the Kumbaya Kendrick from TPAB with the uplifting message of black empowerment. Instead, Kung-Fu Kenny is coming at wack artists' necks and nobody is safe.

It could be argued that Kendrick's conscious music requires too much thought, and hence isn't an easy listen for casual fans. This could explain his lack of chart-topping hits (prior to *DAMN.*, Kendrick's highest chart success was 'Swimming Pools' from GKMC, which landed at number 17). However, Kendrick has noticeably reinvented his sound and moved away from the jazz/funk influences of his previous storytelling, conceptual albums. *DAMN.* has an overall more marketable, commercial sound and includes radio-friendly hits like the Rihanna collaboration, 'LOYALTY.', the

smooth ballad, 'LOVE.', and 'HUMBLE.', which became his first number one as lead artist.

DAMN. is 2017's highest selling album and its commercial success is proof of Kendrick's ability to produce stand-alone hits as well as classic albums without abandoning his integrity by relying on shallow, materialistic subject matter.

"Kung-Fu Kenny is coming at wack artists' necks and nobody is safe!"

Although Kendrick has taken a new direction with *DAMN.*, that's not to say that storytelling has been completely abandoned on this album. In fact, almost every track tells its own story. His storytelling prowess particularly comes to the fore on 'FEAR.' and the last track, 'DUCKWORTH.', on which we hear Kendrick effortlessly float over three distinct beats whilst recounting a tale about the shocking coincidental link between his father and Top Dawg, the head of Kendrick's label.

Kendrick is at his most reflective on 'FEAR.', as he explores experiencing fear at different stages in his life. Each verse is delivered from a different perspective, with Kendrick assuming the character of his strict mother on the first verse, instilling fear of authority into a seven-year-old Kendrick. Having grown up surrounded by gang violence and police brutality, Kendrick dedicates the second verse to his fear of an untimely death at age seventeen. In the final



DAMN. // Top Dawg Entertainment

"Y'all got 'til April the 7th to get y'all shit together". A week later, Kendrick released outstanding visuals for the album's lead single, 'HUMBLE.'. With its catchy hook, Kendrick effectively tells Big Sean and the rest of his competition to humble themselves, all while using Sean's "lil' bitch" ad-lib.

Kendrick begins

I'm not ashamed to admit that it gassed me so much on first listen that I was punching the air for no damn reason. The final verse is particularly breathtaking, with Kendrick using double-time flow to seemingly fit more rhymes in each bar than sounds possible without coming up for air, breathlessly showcasing

body tell Geraldo this nigga got some ambition". Through repeatedly referencing their criticism of him and hip-hop in general on the first three tracks, Kendrick is telling *Fox News* (and mainstream media in general) that he sees through their deliberate manipulation of his name and image, and their misinterpretation of the

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verse, Kendrick delves into his “fear of losin’ creativity” and paranoia around going broke despite his monumental success at age twenty-seven.

With storytelling albums, the listener can easily get drawn in and there is a danger that the concept behind the album becomes stronger than its individual tracks. Kendrick avoids this expertly on *DAMN.* and takes fans on a journey from start to finish.

Throughout *DAMN.*, Kendrick repeatedly refers to feeling afflicted, beginning the first verse of ‘FEEL.’ with “I feel like a chip on my shoulders”. It has been theorised that this chip on Kendrick’s shoulder is in response to those that continue to doubt his standing as the greatest rapper. Kendrick doesn’t believe he’s receiving the accolades that his accomplishments deserve and this could explain why Kung-Fu Kenny came so hard on tracks like ‘DNA.’ and ‘ELEMENT.’.

However, it’s more likely that Kendrick is expressing his frustration at feeling abandoned by those constantly looking to him for wisdom, guidance and prayer, whilst not offering him the same. We repeatedly hear Kendrick bemoan this throughout *DAMN.*, alluding to it on ‘ELEMENT.’ (“Bitch, all my grandmas dead / So ain’t nobody prayin’ for me, I’m on your head, ayy”) and throughout ‘FEEL.’. He repeats, “Ain’t nobody prayin’ for me” on its hook, and the final verse of ‘FEEL.’ ends with Kendrick pleading, “I feel like the whole world want me to pray for ‘em / But who the fuck prayin’ for me?”. Kendrick has never shied away from discussing religion in his music and this album is no exception. On ‘YAH.’, Kendrick says, “I’m a Israelite, don’t call me black no mo” – a reference to the Hebrew Israelite movement, a branch of Christianity which consists of people of colour who believe they



HUMBLE. // Billboard

are direct descendants of the Israelites in the Bible. A few lines later, Kendrick mentions his cousin Carl Duckworth, who is a member of the Hebrew Israelites. At the beginning and end of ‘FEAR.’, we hear voice-mails from Carl where he effectively explains that Kendrick, and people of colour in general, feel

“DAMN. has an overall more marketable, commercial sound”

afflicted because they are being punished by God.

While some artists focus on God’s blessings, Kendrick prefers to focus on the fire-and-brimstone, jealous God of discipline from the Old Testament. Kendrick has since said that he feels it’s his calling not only to share the joy of God but, more so, the fear of God and, in his artistry, he frequently uses religious imagery to remind listeners of the consequences of disobeying God.

This ties in nicely with another of the album’s central recurring themes,

the concept of ‘wickedness vs. weakness’. This concept reflects the battle between faith and flesh and it is immediately introduced by the album’s opening lines, “Is it wickedness? / Is it weakness? / You decide / Are we gonna live or die?”. Kendrick further refers to this on ‘XXX.’ when a friend, whose son was just murdered, calls Kendrick saying, “K-Dot, can you pray for me? / It’s been a fucked up day for me / I know that you anointed, show me how to overcome”. Despite knowing better, Kendrick’s gut reaction is to seek revenge and he replies, “I’ll chip a nigga, then throw the blower in his lap / Walk myself to the court like, ‘Bitch, I did that!’”. Kendrick ends the verse with, “You should chip a nigga, then throw the blower in his lap / Matter fact, I’m ‘bout to speak at this convention / Call you back”, followed by a brief interlude: “Al-right kids, we’re gonna talk about gun control / (Pray for me) Damn!”.

By contrasting the violent sentiment from this verse with the non-violent message from the ensuing interlude, Kendrick gives an insight to his internal struggle with wickedness and weakness. *DAMN.* is a rebuke to the per-

ceived ‘saviour of rap’ position that he’s been given since *TPAB*. The weight of expectation has become a burden and, by juxtaposing tracks like ‘PRIDE.’ and ‘LUST.’ (two of the seven deadly sins) with ‘HUMBLE.’ and ‘LOVE.’ respectively, Kendrick is showing us that, while trying to remain humble, show love and stay true to his faith, he continues to struggle with these sins of the flesh.

Kendrick’s music lends itself to controversy and, shortly after *DAMN.* dropped on Good Friday, the internet was rife with rumours of a second album dropping on Easter Sunday, not least due to troll tweets from TDE producer Sounwave.

Although no second album came, it has been argued (and since confirmed by Kendrick) that, with *DAMN.*, Kendrick actually released two albums in one. When the album is played from track 1 to 14, we hear the story of the ‘weak’ Kendrick Lamar and, when the album is played in reverse, it tells the story of the ‘wicked’ Kung-Fu Kenny. This is hinted at throughout *DAMN.* and it’s telling that the album begins with Kendrick’s death on ‘BLOOD.’. On the chorus of ‘PRIDE.’, Kendrick

croons, “In another life, I surely was there”, further hinting at the duality of character that he has previously referred to in his music. At the start of ‘DUCKWORTH.’, Kid Capri literally tells us “We gon’ put it in reverse” and the track ends with us

“He frequently uses religious imagery to remind listeners of the consequences of disobeying God”

hearing the whole album played in reverse before Kendrick’s first line from ‘BLOOD.’ (“So I was taking a walk the other day”) is repeated, bringing the album full circle.

DAMN. has no skippable tracks, which is just testament to the strength of the album. Kendrick’s artistic innovation is matched by few and he always manages to surprise us. In his four studio albums, *Section.80*, *GKMC*, *TPAB* and, now, *DAMN.*, Kendrick has

delivered four completely different listening experiences. *TPAB* and *GKMC* were met with widespread critical acclaim due to the visceral way in which they evoked the modern day black experience and *DAMN.* is almost an amalgamation of all his previous offerings. While *TPAB* was concerned with the state of the times, *DAMN.* is more concerned with state of mind and self.

Kendrick is an album artist in a singles era; a unique artist who focuses on delivering cohesive, thoughtful, classic albums in an era obsessed with chasing easily-digestible hit singles. He’s a selfless rapper in a ‘selfie’ generation and continues to tackle societal issues and address the problems through his music.

Kendrick has proved that he is undoubtedly the greatest rapper alive. He is a league above his current competition and it’s now time to debate Kendrick’s standing amongst the all-time hip-hop greats. Time will tell where it ultimately lands in the ranking of Kendrick’s overall discography, but *DAMN.* feels like another classic to instantly add to the greatest rapper’s impressive collection.

BOOKS

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Kazuo Ishiguro, winner of 2017 Nobel Prize in

Last Thursday, British writer Kazuo Ishiguro was awarded the Nobel Prize in Literature 2017. Books editor Jingjie Cheng writes about her experience with the writer and his works.

BOOKS

Jingjie Cheng
Books Editor

I first encountered Kazuo Ishiguro's writing back in high school, in the form of his short story collection *Nocturnes*. I had won some book vouchers, and was browsing the local bookstore for something worth buying when I came across this slim volume. *Five Stories of Music and Nightfall*, it read, against an austere background of blurred fairy lights in the twilight. Curiosity piqued, I bought it despite having

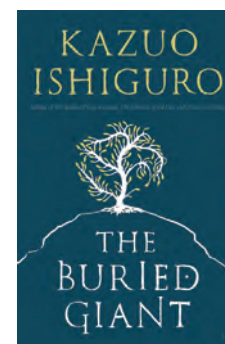
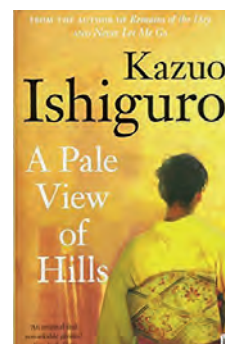
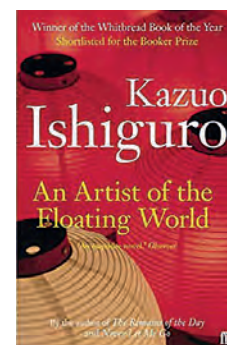
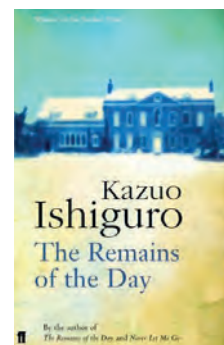
never heard of Ishiguro before that, and thus began my love affair with Ishiguro's words.

"The gentle, undulating flow of his words always carried with it a certain melancholy"

It was his words that drew me in. The gentle, undulating flow of his words always carried with

it a certain melancholy, as if embodying the multiple depths of emotion of his characters. The quiet calmness of his tone does not attempt to articulate every level of his characters' complex internal world – on the contrary, it respects this complexity by acknowledging the inability of words to ever fully capture emotional depth, and thus in the process defers to its power.

Indeed, the Swedish Academy conferred the Nobel Prize in Literature upon him for novels which "uncovered the abyss beneath our illusory sense of connection with the world" and were driven by a "great emotional



A selection of Ishiguro's work // Faber & Faber



Kazuo Ishiguro, back in 2005 // The Paris Review

force". It was this 'abyss' that I had been getting glimpses of across his books that I've read, and this 'emotional force' that had moved me.

After *Nocturnes*, I moved on to his arguably most famous book, *The Remains of the Day*, since it had won the Booker prize. I read it at a point in my life when I was starting to make larger, more consequential decisions, and Steven's struggles really stood out for me, not as an explicit lesson but by being a bystander watching his internal drama as it unfolded before me.

Ishiguro's novels are never the least didactic, unlike, say, those of Margaret Atwood (one of the favourite speculations for this year's prize whom I'm glad did not win, but that's a story for another day). We watch as Stevens struggles to tell his story, revealing information then correcting himself,

wrestling with himself in coming to terms with his past decisions, as if earnestly hoping for the reader's assurance that his life had been lived well. We become anxious for him, then for ourselves.

"Ishiguro's novels examine life incisively, as if we are suddenly presented the world through hyper-sharp glasses"

Ishiguro's novels examine life incisively, as if we are suddenly presented the world through hyper-sharp glasses that illuminate our

own internal worlds more clearly. Themes of loss, regret, ephemerality and the fragility of memory permeate his work, and the universality of these themes are demonstrated by the various different settings of his novels. Despite moving to England at the age of five, the hometown that he never knew impacted him enough that his first two novels, *An Artist of the Floating World* and *A Pale View of Hills*, were set in Japan.

An Artist of the Floating World appeared to be the precursor, a working draft of sorts, for *The Remains of the Day*. I read it after *Remains*, but detected a similar plotline: a narrator looking back on his past, wrestling with past decisions, unreliable in his storytelling because of parts of his life he wants to forget, decisions that he regrets. However, their very different settings gave each an entirely

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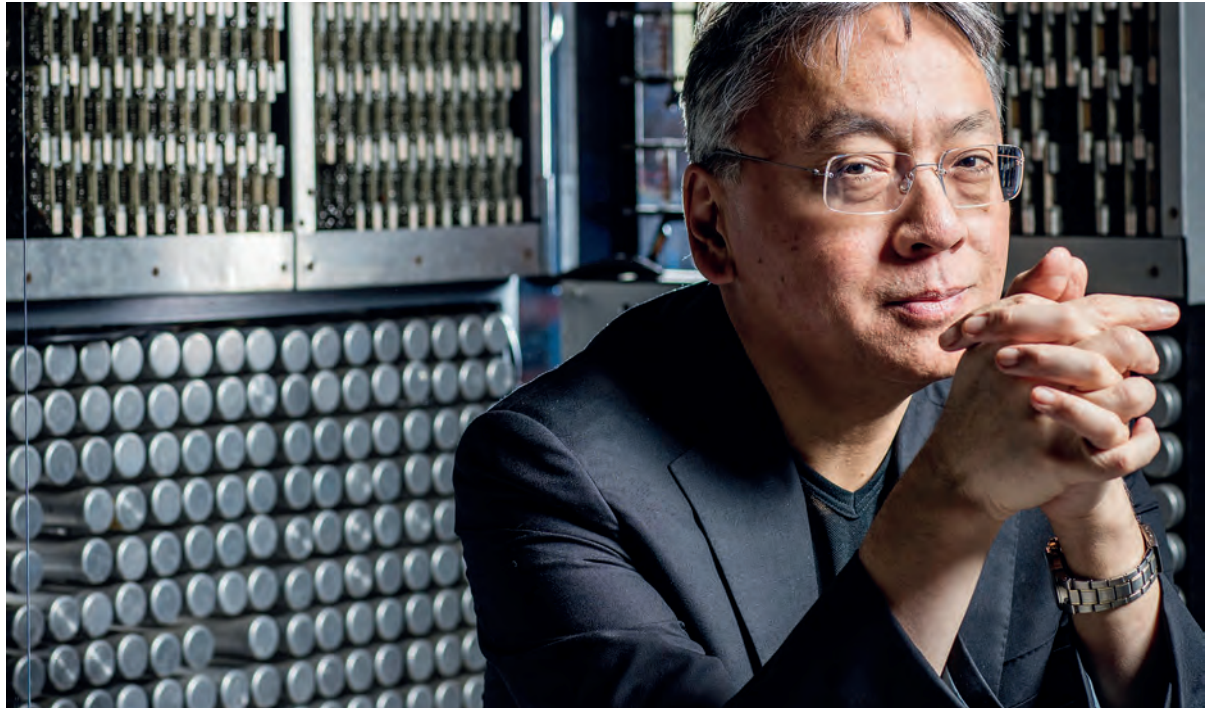
Literature, is master of words and the heart

different feel, yet drawing parallels in themes across space and time.

When *The Buried Giant* came out in 2015, it caused a stir as it seemed to be of a style and genre 'unusual' for Ishiguro. Without a named setting, the novel is set vaguely in Arthurian England, and features ogres, dragons and knights. New Yorker critic James Wood described it as "an allegory at once too vague and too literal", and I know what he means. I found it difficult to get through, because it moved slowly, without the buzzing interiority of his earlier works. I appreciate subtlety, and its overt fantastical nature came across too strongly as an allegory.

"Themes of loss, regret, ephemerality and the fragility of memory permeate his work"

However, *The Buried Giant* was evidence of Ishiguro's unpredictability, his willingness to push boundaries and experiment with new material. In the interviews after the book came out, Ishiguro revealed that he had originally intended to set the book in a more fixed point in time and space, but decided to set it in the gap in historical records about what happened after the Roman occupation of the British Isles. He was attracted by both the uncertainty over what happened and its distance from contemporary events. Perhaps it is a bold statement about the



Kazuo Ishiguro, winner of the 2017 Nobel Prize in Literature // David Levene

universality of his themes: fragility of memory and relationships.

Indeed, despite his tendency to push genres, Ishiguro's themes recur time and again. In fact, the writer himself often maintains that he 'writes the same book over and over again'. Perhaps that is where his charm lies: in the expression of such universal human truths and struggles that stand across time and space, manifesting and distinct and independently enjoyable stories.

As a long-time Ishiguro fangirl, I was delighted to have a chance to meet the writer at an event at the Southbank Centre early last year. Ishiguro and David Mitchell (author of *Cloud Atlas*) appeared on stage together to discuss writing, inspiration and the nature of fantasy. After the event, I got Ishiguro to sign my hardback copy of *The Buried Giant* (given to me as a birthday present),

and told him that I really liked his books and that *The Remains of the Day* "changed my life". In person, Ishiguro exuded

"Perhaps that is where his charm lies: in the expression of such universal human truths and struggles that stand across time and space"

an aura much like his words: calm, unassuming, but with an undercurrent of a complex interior. The only difference perhaps, is the occasional dash of

down-to-earth humour in person.

The Nobel Prize in Literature is the second most speculated upon after the Peace prize, and every year people place bets on various favourites. More or less the highest accolade a writer can get for a body of work rather than winning prizes for individual works, the prize was given controversially to Bob Dylan last year, which opened up a whole new world of speculation as to what exactly can be considered 'Literature'. Many critics suggested that, after last year's unconventional choice, the Nobel Committee would go with a more conventional choice this year. Despite that, Kazuo Ishiguro never appeared on many of these lists of 'conventional' writers tipped to win.

Indeed, the writer himself seemed as surprised at his win as the critics, but I must say

that for me it was a very pleasant surprise. Ishiguro is most certainly in the category of 'conventional' winners, but unique perhaps because most past winners tend to be either less well-known by the general public, or their wins are of a political nature.

"Ishiguro is...unique because most past winners tend to be either less well-known by the general public, or their wins are political"

For example, when the Chinese writer Mo Yan won in 2012, human rights

activists were not happy, saying that he was too close to the party, while others said his works were quietly subversive. People still wonder if Salman Rushdie will ever win the prize, given the controversial nature of his books and the fatwa against him for alleged irreverence against Islam.

Ishiguro might not be as widely popular as Murakami, but he is still generally well-known, especially with the brilliant film adaptation of *The Remains of the Day* starring Anthony Hopkins and Emma Thompson, and that of *Never Let Me Go*. Perhaps he will rival Murakami in popularity after this win. In my opinion, Ishiguro is well deserving of the prize, for both the delicate, unassuming beauty of his language and his equally delicate handling of the deepest, most complex corners of the human psyche.



This is what happens when nobody can make their centrefold.... (Left to right) Sir Alexander Fleming, Einstein, HG Wells, Queen Victoria

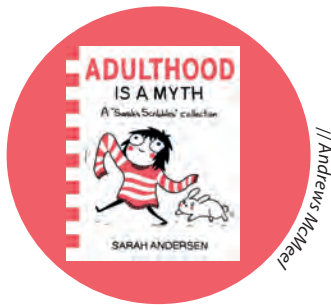
BOOKS

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‘Timeless’ recommendations for Autumn reading...

Let Felix Books’ **Andrada Balmez** take you through her top picks for autumnal reads, from classic horror to science-fiction that eschews traditional genre tropes

Adulthood is a Myth, by Sarah Andersen



I know you are stuck in between two assignments and three textbooks to read, so you definitely don’t have a lot of time to lose reading ‘for pleasure’, but I think that you can find five minutes here and there to realise that you are not the only one who has problems being an adult.

This is a not-so-serious book about a very serious problem we all have to deal with now, narrated

in a very attractive way: graphic novel! Dealing from problems ranging from “Getting dressed” to “Dating”, there’s definitely a short comic that will make you realise you are not alone into this! And yes, you’ve probably seen one of these comics on Tumblr at some point, but this book brings them all together in a book you can rely on to lighten up your ‘Oh, no, I am failing my life!’ days.

Salem’s Lot, by Stephen King

Halloween is coming and this means... perfect time for one of those horror novels that everyone is praising! Yes, you’ve guessed: the perfect time of the year for some Stephen King! My recommendation for a horror book is *Salem’s Lot* which, I know, is not the most popular of his books, but it’s the only one that gave me nightmares.

The classic vampire story manages to be scary

not due to an unexpected turn of events or amazing actions you’ve never heard of before, but due to the vivid descriptions. King is definitely a master of description that can bring to life anything, no matter how impossible it seems. Read this and you’ll be there for Ben Mears, Straker and Barlow. Or, if you think vampires are too last season, you can try *It* as the movie just came out.



Never Let Me Go, by Kazuo Ishiguro



Ishiguro’s work is intense and intriguing – I’d dare say impeccable in this story about humanity who seems to be just a concept that can only apply between ‘normals’ or between ‘donors’, but not between the two groups. This book deals with so many hard questions that it would be useless to start writing them down here and, more importantly, it will make you find different views no one has noticed before. No wonder he won this year’s Literature Nobel!

The social alienation, the cultural norm, the connection between sex and love and illness are told in a conversational tone so that if you want, you could just pretend you are having a chat with your friend over a cup of tea. And, if you want, you can pretend it’s just a work of science fiction that doesn’t raise any questions. This book gives you a lot of options and this is why it’s so damn great! Stop reading this article and start reading this book!

Illunimae, by Andy Kaufman and Jay Kristoff

This was one of the best books I’ve read this year and I plan on re-reading it before the last book in the trilogy comes out – so complex I have no idea where to start from. This book seems so superficial at first sight – you can read it as a nice science-fiction, but you can, again, see so many faces of humanity in the story that it will make you think twice. It might

lack some style for the fancier reader who doesn’t want to be seen reading YA, but it compensates in form – the story is told as a dossier that follows Kady and Ezra and, my favourite character, the AI system. If you don’t trust me when I say that this is this decade’s space odyssey, just go to a library and open the volume – you’ll be intrigued enough to want to read it and then you’ll say I was right.



BOOKS

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...plus all the best books coming out this term

And **Andrada Balmez** is back to guide you through some of the best books coming out in the next few months, including a return

The Floating World, by C. Morgan Babst (October 17th)

Normally I don't find this kind of books fascinating – I sometimes add them to my to-be-read (TBR) list, but they just stay there forever. However, this book has something... probably the parents who abandon their daughter in the middle of a hurricane, the undertone of racism, the tragedy that is actually unavoidable.

The Floating World claims to be a book about grief, but in the same time, about so much more and, honestly, the reason this is on my TBR list is the mysteries behind Cora who, in the description, seems to be a magical creature who has more power of destruction in her family than the hurricane itself.



Artemis, by Andy Weir (November 14th)



Ok, maybe there are too many books on this list that are just new publications from authors I've read and loved, but do you remember *The Martian*? Andy Weir is great when it comes to setting situations in space – so great that you start wondering when did whatever-he-is-talking-about happen

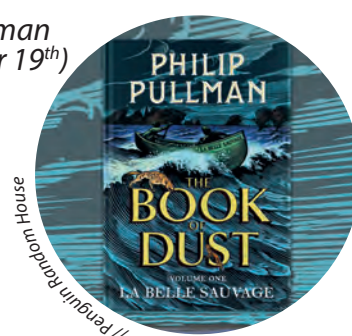
because you missed the news. So, yes, I expect *Artemis* – the first and only city on the moon – to be a very realistic location that will make me start saving money for my first holiday there, even if it isn't the best place if you are not eccentrically rich, apparently. Yes, some bits of it sound like a cliché, but I hope it will live to the expectations.

The Book of Dust – Volume One La Belle Sauvage, by Philip Pullman (October 19th)

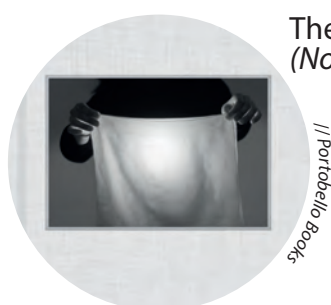
We all grew up with *His Dark Materials* and we loved them – or at least, I did. I know that some people might claim that it's time to grow up and move over children's fiction, but, oh, you must admit that Pullman's books are so much more than 'for children'.

I must admit that I wasn't expecting him to come out with another book set in this universe,

but now I cannot wait to get my hands on it – ASAP, please! I mean, a book about Lyra, claiming to explore more about the Dust (for those of you who don't remember: elementary particle that connect humans to their daemon – you should learn more about it in chemistry lectures!) Oh, and if you wonder, La Belle Sauvage is the name of a boat which increases this story's potential by at least three times.



The White Book, by Han Kang (November 2nd)



The Vegetarian was quite a sensation last year, wasn't it? I think everyone was talking about it at some point and now, there's time for another Han Kang book.

If I am to be honest, *The Vegetarian* was not the best book in the world, but it was quite interesting and the way Kang tells the story is quite catchy.

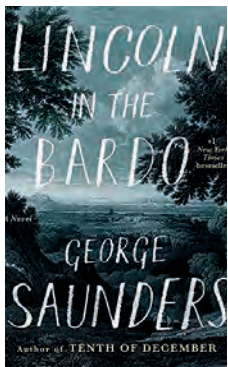
However, the real reason you should look out for this book has nothing to do with previous publications, but with its topic. This book tells the story of an older sister that never actually lived, as she died soon after birth. I mean, from the short description I've read, this book has a lot of potential. A lot!

BOOKS

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Saunders explores the limbo between life and death in debut novel

A fan of Saunders' short stories, Henry Bennie thought that the transition to a full novel might not be easy, especially for one so acclaimed in short stories - but he finds that he had nothing to fear.



BOOKS

Lincoln in the Bardo
by George Saunders

Random House. 368 pp.

Henry Bennie
Books writer

I was fearful when I heard about *Lincoln in the Bardo* almost a decade ago. I'm not a fan of historical novels and was aware of the difficulties that come with moving from short stories to novels. My fears were unfounded, George Saunders' first novel is a triumph. To even call it a historical novel boxes it in too tight, even calling it a novel is restrictive, it is quite unlike anything I have ever read before.

"Even calling it a novel is restrictive, it is quite unlike anything I have ever read before"

The first thing you will notice upon picking up the book and flipping through the pages is how weird it looks inside. Please don't be put off, all will become clear. The novel is entirely composed of dialogue and quotations from historical texts (some of these texts are fictitious, but Saunders could fool even the best historians).

Both dialogue and quotations appear in the same format creating a large chorus of often contradictory voices. This in the hands of others would seem clunky and possibly just literary bravado, but the genius of Saunders' construction becomes wonderfully apparent at the climax and is the best realisation of the plot.

"The genius of Saunders' construction becomes wonderfully apparent at the climax and it the best realisation of the plot"

The Lincoln of the title is eleven-year-old Willie Lincoln, beloved son of the President of the United States Abraham Lincoln, who dies of typhoid fever 20 February 1862. We follow Willie over a single night, two days after his death, in the Bardo. The Bardo is the 'intermediate' or transitional state between one's death and one's next birth, according



Lincoln in the Bardo author George Saunders // Tim Knox

to Tibetan Buddhism. Here Willie joins the restless spirits who are responsible for much of the novel's narration.

"One must be constantly looking for opportunities to tell one's story," explains Hans Vollman, one of the ghosts, who like the others, believes himself not to be dead, but merely ill, recuperating after the misfortune that has brought him to the cemetery in his 'sick-cart' and makes him rest during the day in his 'sick-box'. The ghosts are unsettled that Willie isn't moving onto his next life, like the young do quickly, he's stuck in the Bardo, and good doesn't come to those spirits that tarry.

The novel centres around the legend that deep in the midst of the Civil War Abraham Lincoln, driven to madness by grief, visited the body of his dead child the night before burial. In

the novel, the visit by his grieving father agitates Willie's spirit, as well as his graveyard neighbours. His demonstration of love calls up all sorts of weird feelings in the lingering souls.

"As the cast grows, so does our perspective"

"It was cheering. It gave us hope," a ghost called Reverend Thomas says, "as if one were still worthy of affection and respect" even in this debased state. Another ghost, Roger Bevens III draws a similarly optimistic conclusion. "We were perhaps not so unlovable as we had come to believe," he says. If the spirits can persuade this boy to undertake his

rightful departure to the Other Side, they might be saved as well. It will be a long night.

The souls of the Bardo crowd around this uncanny child. As the cast grows, so does our perspective; the novel's concerns expand. In the midst of the Civil War, saying farewell to one son foreshadows all those impending farewells to sons, the hundreds of thousands of those who will fall in the battlefields.

"Saunders has served up the perfect novel of the year"

As the cast continues to expand, we see more and more of life and out of the voices of the graveyard we can see a whole country.

Lincoln in the Bardo

was clearly conceived before the present circumstances, but it is nonetheless inflected with the tensions we can see today with the rise of populism.

Saunders has served up the perfect novel of the year. It is an all-encompassing, exhausting, emotionally involving attempt to get up again after a fall, to fight for empathy and to resist.

The writer notes that there is also an audiobook with a cast of 166 people, including Nick Offerman, David Sedaris, Julianne Moore, Lena Dunham, Ben Stiller, Susan Sarandon, Megan Mullally and Don Cheadle giving voice to plethora of ghosts, which might be an even better experience than reading!

With the Man Booker Prize being announced on 17 October, Felix Books will be reviewing more from the shortlist over next couple of weeks.

Your Union events

Friday 13 October



QUIZ NIGHT

Come and put your knowledge to the test and try our weekly quiz

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FILM

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The all-star Communist cast gathers for a selfie // Photo Credit: TIFF

The Death of Stalin: Armando Iannucci returns

Renowned political satirist Armando Iannucci's second escapade into film. It may be *The Death of Stalin* but will it be the revival of top notch satire movie making?

FILM

THE DEATH OF STALIN



Dir: Armando Iannucci.
Script: Armando Iannucci, David Schneider, Ian Martin, Peter Fellows. **Starring:** Jeffrey Tambor, Steve Buscemi, Simon Russell Beale. 106 minutes

Ashley Luckyrām
Film Editor

Scotsman Armando Iannucci is the finest political satirist of the 21st century. Through his television shows *The Thick of It* and its American adaptation *Veep*, he has shown a propensity for mocking politicians who ostensibly claim to have the interests of the people at heart, while actually only being concerned about their own agenda of obtaining as much

power and influence as is humanly possible. He also directed one of the wittiest comedies of the new millennium, with 2009's *In the Loop* concerning the West's decision to go to war in Iraq.

For his sophomore effort, and his first film in eight years, he turns his attention to one of the darkest periods in European history - the Stalin-era Soviet Union. It is a shame that we had to wait so long for Iannucci to follow up *In the Loop*, but this also serves to make his evolution as a director all the more evident. The camera work is more refined, as are the other technical elements, with costume design, hair and make-up, score and editing all absolutely on point here.

The stakes are much higher than anything he has done before, and that is not just because of the increased budget, high profile cast and the weight of expectation based on his

own reputation growing. Where a faux-pas from vice-president Selina Meyer of *Veep* may result in a couple of days of bad press, even the tiniest slip in Stalin's Russia likely will cost one's life. This is established early on when a manic Paddy Considine scrambles to get his orchestra to redo a concert, with all spectators still present, as Stalin has requested a recording. "No one is going to be killed", he says unconvincingly.

We meet Stalin's cabinet, a group of ageing men forced by their eternal leader to engage in boozy dinners and watch John Wayne films, desperately stumbling over each other to win his favour. There is a hilarious tension at all times as each man so badly wants to make their leader laugh, but is equally worried about angering him. Eventually the event after which the film takes its name does occur, the result of a stroke. Stalin's cronies gather around their

boss' body, which gives rise to a running joke about a puddle of urine, evidencing Iannucci's uncanny ability to mix high and low humour to a devastating effect. So ensues a scramble for power.

The leadership falls to the hapless Georgy Malenkov (an excellent Jeffrey Tambor). He is extremely unsure of himself, and finding a young girl to take an iconic photograph with is seemingly far higher up his to-do-list than running the country. The toad-like chief of police Lavrentiy Beria (a devious Simon Russell Beale), positions himself well, essentially calling the shots while Malenkov is occupied with getting a new haircut. One suspects he has been planning his own ascent to the throne well before Stalin actually croaked. In opposition to Beria is Nikita Khrushchev (Steve Buscemi sporting a prosthetic nose). A twisting plot

involving back-stabbing and paper-thin alliances follows. Anyone familiar with Russian history will know what happens, such is the accuracy with which Iannucci draws from his source material, a French graphic novel by Fabien Nury and Thierry Robin.

This is a true ensemble piece, with a number of big names who will hopefully help draw crowds into theatres to see *The Death of Stalin*. The film's title does not initially scream comedy, and so this may be difficult to sell to those not already familiar with Iannucci's work. Stalin is surely one of the best cast films of the year, with Tambor, Buscemi, Beale, Considine, Jason Isaacs, Michael Palin (his first proper film role this decade), Andrea Riseborough and Rupert Friend all excelling. They use their natural American and British accents - Isaacs, as Red Army chief Georgy Zhukov, delivers his lines with a particularly ag-

gressive Yorkshire drawl. This helps tie what is on screen to the modern day, as well as establish the film as comedic right from the off. Also, Russians do not speak English with a Russian accent in their everyday lives, so why go for a half measure?

Expectations ahead of Stalin opening the Toronto International Film Festival were sky high. Iannucci, a man who has mastered television on both sides of the pond and scored success with his debut film, takes to the biggest stage of his career and performs yet again. He does not shy away from the horrors of the Soviet Union's past, and his unflinching, pitch-black comedy is exactly what we need in a time that will almost certainly be satirised by the Armando Iannucci of the 22nd century.

The Death of Stalin is released in UK cinemas on the 20th October.

TELEVISION

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Marvel Universe's small screen efforts make for forgettable television

Netflix's latest foray into Marvel's Cinematic Universe finally brings its small screen ensemble together. But is Defenders an Avengers-style blockbuster or a Fantastic Four flop?

TELEVISION

DEFENDERS SEASON 1



Creator: Douglas Petrie, Marco Ramirez **Starring:** Charlie Cox, Krysten Ritter, Mike Colter, Finn Jones.

Saad Ahmed
Television Writer

After two years and five seasons worth of episodes between the characters, Marvel's darker and grittier street level heroes finally come together *Avengers*-style. However, after all the build-up and a lacklustre performance from *Iron Fist*, the biggest question was whether *Defenders* would be able to justify all the hype. Unfortunately, the answer is no; sure it's better than *Iron Fist*, but it's disjointed, poorly paced, and ultimately misses an opportunity to be something greater.

The first two episodes don't do the show any favours, as hardly anything happens. All we see are the individual characters going off on their own pursuits, which are pretty vaguely connected at best. I'm all for building things up, but with only eight episodes, it's frustrating that nothing majorly relevant or interesting happens until the heroes finally meet at the end of episode two. It doesn't help that everyone's individual stories aren't as interesting or engaging as they were in each of their individual shows.

The show really kicks into gear when all the heroes get together and clash against each other's



Some heroes don't have time for costumes // Empire

conflicting personalities, which is the real meat of any crossover and team-up. The chemistry between all the characters is fantastic, and it's

"The chemistry between all the characters is fantastic, and it's fun seeing them get to know each other"

fun seeing them get to know each other as well as question each other's styles and methods. One of my favourite moments is when everyone's having dinner and discussing each other's situations and information. Sometimes you don't need a big battle with epic proportions to get involved and immersed in a story. Frustratingly, there aren't as many interactions as we'd like. Danny and Luke work

particularly well against each other and Jessica's snarky personality clashes brilliantly with Daredevil.

Once they all meet, the quality of the show goes up a few notches. We see all the Defenders forced together as a result of the Hand, a criminal organisation already established in *Daredevil* and *Iron Fist*. With the danger to their loved ones, they're forced to work together and plan ahead against their own wishes. Unfortunately, the final act is less interesting, thanks in no small part to the villains.

The Hand remain the weakest villains of all the Netflix series so far. They have very little personality and, in particular, Sigourney Weaver's Alexandra is a very bland character, especially when compared to the likes of the other Netflix villains. The intentions of the group are also kept very vague until the end where their plan turns out to be something a bit bizarre and fanatical. The Fingers of the Hand that are introduced later on are somewhat more interesting but any potential nuance

and insight they could've had is foregone in favour of plot progression. At the end of the day, the Hand just weren't worth all the build up we were getting from the previous shows.

It's really aggravating, especially when there are hints of better storylines and ideas. The return of Elodie Yung as Elektra is very well-done. She's a more credible villain to the Defenders and her connection to *Daredevil* already makes her more compelling than Alexandra. It's this relationship with *Daredevil* that sows the seeds of disharmony amongst the team as they're struggling to unite in precarious circumstances. Her story eventually gets merged with the less interesting one of the Hand which leads to an uninspiring and lacklustre final two episodes.

The action sequences are entertaining, though not as amazing as they could've been. Highlights include a hallway fight where the characters come together for the first time and a *Daredevil* vs. *Iron Fist* fight in the middle of

the series. The scenes with the Fingers however, don't justify their supposed fighting prowess. Additionally, most of the action sequences don't really have much weight to them; for the most part, it's the Defenders fighting ninjas in isolated locations. Without civilians in the potential crossfire, there's no great sense of desperation or tension which could've added so much more.

With all the fun and engaging moments, there is an equal number of troublesome and outright dumb moments. Danny is told the Hand need his power and he proceeds to use it in a very crucial moment (his character is better here than in his own show at least). Also *Daredevil*, whose entire shtick is heightened senses, can't hear someone making very little effort to sneak up on him. Similarly, the supporting cast from the individual shows don't have much of a strong presence outside of Foggy's occasional appearances, and the few interactions they have

seem forced.

While the show has moments of excitement and fun, ultimately they're only due to the brief character interactions and less from a compelling plot and engaging villains. While there was potential for the show to be something great, at the

"With all the engaging moments there is an equal number of outright dumb ones"

end of the day it just felt hastily put together and average for the most part. Hopefully, any future endeavours with the team are more successful, more cohesive, and can deliver a more interesting story.

Marvel's Defenders Season 1 is available on Netflix and any good torrenting website.

TELEVISION

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Memes, marketing, and Szechuan sauce

An attempt by McDonald's to tap into the Rick and Morty fandom by giving away a sauce from the 1990s shows us a bit about fandoms, but a lot about how marketing works in the digital age.

TELEVISION

Fred Fyles
Editor-in-Chief

A grown man, wearing a snapback and a *Rick and Morty* t-shirt, leaps up on the counter of an American McDonald's, and demands his dipping sauce. Shouting catchphrases from the TV show, the video ends with the man writhing on the floor, shouting "I'm pickle-Rick", while underpaid employees look on with detached bemusement. The accompanying tweet, from @jackdwagner: "we really gotta raise the minimum wage".

This video, and many others like it, exploded across Twitter last week, as McDonald's attempted to drum up hype by bringing back its Szechuan sauce, released in 1997 as a tie-in promotion for the Disney film *Mulan*. The problem: few stores had the sauce in adequate numbers, if at all, and the result was hundreds of *Rick and Morty* fans left disappointed. In some stores, police had to be called,

as people were unable to contain their anger at the employees being unable to supply them with a TV tie-in joke.

A bit of background is needed: this particular Szechuan sauce has been referred to multiple times throughout the third season of *Rick and Morty*, serving as a kind of plot driver for the exploits of the misanthropic, genius inventor Rick, and his beleaguered grandson Morty. Justin Roiland, one of the co-creators of the show, received a jar of the sauce earlier in the

"#saucegate reveals the worrying trend of hyper-capitalist institutions using memes as marketing"

summer, prompting speculation from fans of the show about what would happen next.

When you get a new watch but you don't have any friends to show it to



Embarrassing // Gucci



Well actually, Morty, you need to be very clever to understand this show // Adult Swim

The fans of *Rick and Morty* have become a cultural entity all of their own. Their behaviour has spawned a series of internet memes – particularly centring around the idea that some fans had about how intelligent you needed to be to understand a show in which one episode's plot revolves around Rick turning himself into a pickle. It's a perfect example of what Pulitzer Prize-winning critic Emily Nussbaum calls 'the Bad Fan' – proponents of a show who will stop at nothing to defend it. In a recent article, the *AV Club* writer Clayton Purdom complained that the show's fans are "getting really fucking hard to deal with."

While #saucegate might capture a particularly embarrassing aspect of fan culture – perhaps a by-product of countless TV shows that tell the audience that to be smart you have to be cruel – the

way McDonald's attempted to exploit the hype actually shows something more interesting: the worrying trend of hyper-capitalist institutions making use of internet culture as a marketing tool.

From Doritos using memes to advertise on Twitter, to pop stars attempting to generate viral videos in exchange for album listens, no aspect of the web is safe from monetisation. Indeed, it could be argued that this is the basic purpose of the internet. As Jaret Kopek, author of the Silicon Valley-satire *I Hate the Internet* writes:

"[The Internet] was designed with the sold purpose of maximizing the amount of bullshit that people typed into their computers and telephones. The greater the interconnectivity, the greater the profits. It was feudalism in the service of brands, and it rested on inducing

human beings to indulge in their worst behaviour".

The fashion house Gucci attempted to do this earlier this year, as part of their promotion for a watch collection. They enlisted artists and "meme creators", to generate a series of advertisements they hoped would spark the internet alight. In one 'meme', the caption "When you get a new watch but you don't have any friends to show it to" sits above a pre-Raphaelite painting, upon which Gucci 'swag' has been superimposed, in a clear reference to the 'classical art memes' that dominated the internet a few years ago. The campaign was a failure.

It makes sense for these companies to jump on the meme bandwagon. The internet thrives on such user-generated content, which has little to no intellectual property regulation. After all, copy-righting a meme would

remove its lifeblood: the ability to share and alter it. For corporations, meme culture represents the intersection of two market goals: an engaged consumer base, and free content-production. But for those interested in memes, such attempts at monetisation will always fail, since they tend to kill of the very meme they are exploiting. Once Burger King starts tweeting, the meme is dead.

While the Szechuan sauce promotion, and its resulting fiasco, might reveal something about the nature of some die-hard *Rick and Morty* fans, who were willing to travel hundreds of miles to partake in an internet in-joke and scream at minimum-waged staff, it actually tells us more about how marketing can work in the digital age. It is unlikely that this trend will change anytime soon. Until then, hide yo' kids, hide yo' memes.

TRAVEL

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While some people may travel for life-saving treatment, for many others travel remains an important part of their self-care // Pixabay

Why travelling is the best remedy – literally and metaphorically

Travelling can often be a healing experience, but not necessarily in the ways you might think

TRAVEL

Elina Michaelidou
Travel writer

Every day, many people travel. Whether for business, studies, or leisure – the list is endless. Travel is their living, their future, or their relaxation, but why else do people choose to travel abroad? There are many answers, but what I am

looking for is *medical tourism*. Now, some of you may wonder what that is and others may question how medicine can relate to tourism. So let's start from the beginning.

The literal part

Different types of tourism categorize both the reasons for and the ways of travelling, as well as the places people travel to. For example, there's international tourism and domestic tourism: the first

describes travelling to another country, while the second describes travelling to another city/region within the home country. In the same way, the term *medical tourism* refers to travelling to another country for medical reasons. The Medical Tourism Association gives a nice definition of what exactly medical tourism is: "*Medical Tourism is where people who live in one country travel to another country to receive*

medical, dental, and surgical care while at the same time receiving equal to or greater care than they would have in their own country, and are travelling for medical care because of affordability, better access to care, or a higher level of quality of care."

So if you have an illness or need emergency health care that your country is unable to provide, then travelling may be the only choice, and can even save your life. In this case, travel is literally the best, or – more accurately – the only remedy.

The mixture

However, this kind of tourism doesn't apply to emergencies only. Many countries advertise their medical expertise, inviting people for cosmetic surgeries, physical treatments, and relaxation therapies. Thus, travellers get a chance to not only experience the medical benefits of their trip but also enjoy the beauty of the place they're visiting. In my opinion, this is a perfect example where travel can act as both a literal and a metaphorical remedy.

"If you need emergency health care that your country is unable to provide, then travelling may be the only choice"

The metaphorical part

But there are more metaphorical aspects to the term 'remedy'. Travelling is known to have a lot of non-physical benefits, which indeed are the driving force for many people to keep travelling: you can broaden your horizons by visiting countries with a different culture than yours, getting a taste of the way the locals live, communicating with them, trying the local cuisine, etc.; you can improve your communication skills in a foreign language; you

can fight your fears, for example, a fear of heights by travelling by plane, admiring the view of a city from a tall building, climbing a mountain, doing bungee jumping, etc.; you can relax on the beach or exercise by hiking, cycling, climbing; you can learn to be more organized and to manage your time, so you don't miss any important events, such as flights; you can either strengthen ties with the people you are travelling with or understand yourself better (if travelling solo); you can gain confidence by getting out of your comfort zone; you can meet new people by interacting with locals or other members of your group if you are on an organised tour; and last but not least, you can collect precious memories (and many photos!)

So keep travelling – because it can be a treat, not only to your body, but also to your soul!

Ed: For more travel stories and advice, please follow Elina's blog empnefsysandtravel.com.



IC Masseur Society had gotten really professional this year // Pixabay

FOOD

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It's time for Autumn food – but what does that mean?

FOOD

Andrada Balmez

Food Editor

When we decided to make this an autumn-themed food edition, I hadn't realised that I am not sure what autumn food is. And despite the world being in love with pumpkin this season – and by this I mean pumpkin spice latte – I feel like the only thing that deserves to be mentioned is the pumpkin pie. But let's face it, no one has time to make an absolutely delicious pumpkin pie. So, after some brainstorming, I decided that the only other food thing related to autumn that is worth mentioning, is game.



Don't these leaves make you crave a lovely pumpkin spice latte? // Flickr/Lali Masiera

Yes, you've heard me right! Probably most people are not even aware that autumn is game's season, but I think you might want to give something different a try. I know you haven't been

in uni for long enough to mind eating the same microwaved food. But you will at some point, and then you will want something new for a change. So, better save this page for some inspiration.

I imagine that living in London provides us with anything we want, even if it's out of season – if we try hard enough to find it – but as students, we'd prefer to spend less. You can totally do that if you go for game

during its season, and you should give partridge a chance. Now, when going shopping keep in mind that in the UK you can find both grey partridge and red-legged partridge. For the following recipe, I

recommend using the first one.

Keep in mind that the partridge is a small bird and one will feed only one person, but because

“Most people aren't even aware that autumn is game's season”

I know you will actually have a dinner with friends (there's no other better reason to serve a fancy dinner), I'll go with the ingredients amounts for 4 people – for any other number of guests, you can do the maths yourself; after all, you are an Imperial student

BRAISED PARTRIDGE WITH CARROTS AND PEAS



- 4 partridges
- salt
- pepper
- 1 tbsp olive oil
- 1 tbsp butter
- 100 ml Cognac
- 100 ml chicken stock
- 4 shallots
- 20 g Juniper berries
- 5 garlic cloves, crushed

- thyme to taste
- lemon juice
- 200 g baby carrots or chopped carrots – keep in mind that if you go for the normal carrots, you'll need to cook them more
- 200 g peas – preferably not the frozen kind
- 1 tbsp butter
- 1 tbsp honey

1. Preheat the oven to 200°C and salt and pepper the birds to taste.
2. In a pan, heat the oil and then gently fry the partridges. Remember to turn them from one side to another from time to time. After 5 minutes, add the butter and continue frying them until browned. Move them in a roasting pan or a tray.
3. In the frying pan, add the cognac and stir gently. Now, you should make sure that it mixes with the grease and butter – that means that you shouldn't have burnt it. If, however, you did, you can gently scratch the pan. Add the stock and heat on medium power until it's reduced by half. Pour the sauce over the partridges.
4. In the same pan, on low heat, sauté the shallots, berries and the garlic for no more than 5 minutes. Add the thyme and then transfer to the roasting pan. On top, add the lemon juice – try not to pour too much, ok? Roast for 10-15 minutes, until the meat is easy to pierce with a fork. After that, you can take it out, unless you want it to be roasted a bit more – be careful, however! It can get too dry and you don't want that.
5. For the side dish, boil the carrots and the peas for about 2-3 minutes in slightly salted water, then drain. In a frying pan (don't use the one you used for the meat prep, unless you cleaned it), heat the butter and then sauté the veggies. Add the honey and the thyme and fry for another 5-7 minutes or until golden. Season and add a couple of spoons of water. Cover, reduce the heat to low and cook for a few minutes until everything is nice and tender.
6. Now you are done! You should finish it in no more than one and a half hours so, if you think about it, it's a nice easy quick recipe, isn't it? Don't forget to serve the juices from the roasting pan!

FOOD

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Comfort food season begins

As summer ends, it would be normal to mourn the loss of sunshine, ice cream, and freedom. But the approach of autumn definitely has its advantages – bring on the comfort food!

FOOD

Alice Davage

Food Editor

As Freshers' Fortnight comes to an end, we can say an official goodbye to summer – in other words, the brief heatwave in June and the sporadic sunshine since then (for those of us who spent the summer holidays in London) – and a reluctant hello to autumn. However, as the daylight gradually vanishes and the ground becomes littered with shades of red and brown, we must remember that the end of summer is not all doom and gloom. It's time to forget salads and light lunches, and instead, bring on the comfort food.

Nothing says warm and cosy like soup. Especially for those of us with dry throats at the moment due to freshers' flu, which, for the record, does not exclusively affect first years. The classic Heinz tomato soup is all well and good. But if you want to try something a bit different for a change, try swapping your fancy Pret A Manger avocado-and-something sandwiches for one of their soups of the day. They offer a nice mixture of flavour combinations for vegetarians, which are far more interesting than just tomato, such as kale, lentil and roasted spices. They also have meat varieties, such as red Thai chicken and veg, which should appeal to those that are so inclined and make a nice change to overused cream of chicken soup.

One pot dishes also come to mind when I think of comfort food. Investing



I challenge you to make one as nice as this // Flickr/Beck

in a slow cooker would save you lots of time. Just chuck all the ingredients into it in the morning and voila, as if by magic (but

"We must remember that the end of summer is not all doom and gloom"

actually by super organisation), your delicious dinner is ready for you when you return home after lectures. Your hall/flatmates will be jealous of

your time-saving strategy and likely be equally surprised and confused by the unusually pleasant smell when they stroll into the kitchen. You could try making a hot pot, stew, or even a curry in a slow cooker or saucepan.

My favourite one pot dish has got to be chilli con carne though. I usually cheat and buy a flavour packet from a supermarket rather than all the separate spices. Maybe one day I will truly commit and make it all from scratch. But in the meantime, I think not. If you lack the time or inclination to cook it yourself, you could always opt for chilli on your baked potato in the Library Café. Adding

cheese is also a good shout if you can spare the extra pennies. My Old Dutch, a fantastic pancake house with branches all over London, including Kensington High Street and King's Road, offer a pancake with a mini mountain of chilli con carne on it, plus nachos and guacamole on the side – always welcome additions in my opinion. I can highly recommend.

So the take home message here is simple. If you find yourself stressing about a lab report or panicking about leaving the lecture theatre with no understanding of what just happened, sit down, put on your slippers, and eat some comfort food.

Calling all foodies!

Fancy showing off your culinary skills by writing a recipe?

Noticed a food trend you want to rave (or complain) about?

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Contribute to the Food section!

No experience needed, just an enthusiasm for good food.

For more information and to get involved, email:

food.felix@imperial.ac.uk



LIBERATION

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The importance of quality sleep

Connor Qiu, ICU's Campaigns Officer, and Patrick Zhang explain why sleeping well should become a top priority

LIBERATION

Connor Qiu
Campaigns Officer

Patrick Zhang
Liberation Writer

In today's elite academic institutions and high-performing workplaces, sleep is often downgraded to a status of secondary importance. The thrill of instant gratification takes precedence over the dull and laborious wait that inevitably precedes the onset of sleep. When time is limited, our attention becomes a commodity – and it is this commodification that has heralded in the era of ubiquitous computing. Saying “yes” to our smartphone is saying “no” to sleep. Chronic sleep loss is commonplace in today's society, yet even among the brightest of individuals, we are unaware of the potential health effects of habitual sleep restriction.

In 2015, the American Thoracic Society heavily emphasised the impact that good quality and quantity of sleep could have on our physical and mental health along with overall quality of life. The researchers suggest that a lack of sleep could result in decreased focus and health issues, among many other problems.

At the back of our minds we know that the well-known maxim ‘quality over quantity’ holds true in the case of optimising productivity and enjoyment. Scientific literature over the years has shown that we lose self-awareness when sleep-deprived; whilst we might think we are being hyper-productive through virtue of spending more time on an activity, in reality we become



Sleep is more important than most students realise // Flickr/Mel

biologically impaired and fall victim to Parkinson's law – where an activity fills the time we have set aside to complete it.

We all have experiences where we know this to be true: during one group project, we ended up pulling an all-nighter. Having begrudgingly agreed to stay late for a group project, initially there was enthusiasm and excitement. This was short-lived. The remainder of the session consisted of typing, on average, three words per hour. We missed the submission deadline. Sleep is a natural period of rest for the mind and body and one that is essential to our lives. Perhaps the outcome would have been different had we realised this.

Mild sleep-deprivation, when appropriate, is often necessary and can be temporarily overcome. Polyphasic sleep, the practice of sleeping at set times throughout the day in order to cut down on total hours slept, can help. Drugs that help us fend off sleepiness – mainly caffeine – have become

pervasive in society. However, for most people, developing a habit of sustaining enough sleep for their genetic disposition will help individuals live fuller lives. Lives that fill their internal barometers for the aspects of life that matter most: health, work, love and play.

It is not enough to know that sleep is important; action to support this fact is required. In our micro-

“Chronic sleep loss is commonplace, yet most of us are unaware of the potential effects of habitual sleep restriction”

cosm of society, faculty and students would benefit from increased promotion and reinforcement of

the importance of sleep hygiene and sleep itself. Benefits are wide-ranging, an example being that eating habits and weight control are better when we are not overtired. It is something that we believe could be achieved with relative ease.

Our Sleep Imperial campaign hopes to transform the way you perceive sleep and improve your general wellbeing. In the meantime, set a caffeine curfew – cut the caffeine prior to 6pm. Black it out – keep your electronics away from your bed, and turn off all unnecessary light around your room to maximise sleep quality. Meditate for 10-15 minutes prior to sleep, or listen to some Autonomous Sensory Meridian Response (ASMR) recordings – this will calm your body and prepare you for sleep.

Keep an eye out for further tips at Sleep Imperial events around campus later this year starting with our launch event at midday on 13th November 2017 in the Chaplaincy.

Campaigning for a better Imperial

LIBERATION

Connor Qiu
Campaigns Officer



Earlier this year when I ran to become your Campaigns Officer, I spoke about the ways in which previous campaigns have changed the very fabric of the Imperial that we know and love. I referenced the way in which we lobbied for quality affordable accommodation for all our students, and for free universal healthcare coverage for our international student community – success or failure, over the years there have been many excellent campaigns that have had a profound impact on our university experience.

What I did not highlight in great detail was the scope for improvement at Imperial – improvement that only effectively-run campaigns can deliver for the student body. It is my hope that the rapidly-changing campus culture, partly driven by changes in senior College and Union leadership, will sustain a drive towards more active engagement with campaigns from a greater cross-section of the entire student body. My priority this year is to support the student body to not only initiate campaigns, but to follow-through and successfully execute them in a meaningful way, beneficial to the organisers – in a personal and professional manner – and the wider community. To provide a case study of what we want to achieve: this year, others and I will be pushing forward the Sleep Imperial campaign, which aims to enhance student health, productivity and satisfaction.

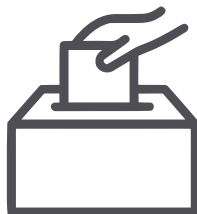
We can look forward to what I believe will be an exciting year for campaigns. The difference that we can make as a collective is on a scale that, individually, we can only dream of.

Should you wish to run your own campaign, or to join the Sleep Imperial effort this year, please get in touch via email and join our Slack.

Campaigns: icu-campaigns@imperial.ac.uk
Sleep Imperial: sleepimperialcampaign@gmail.com | sleepimperial.slack.com

Don't forget...

Nominations closed this Thursday, 12 October, so **the time has come for you to vote!** You have from 12:01 PM on Monday 16 October to 11:59 PM Friday 20 October to cast your vote so go visit imperialcollegeunion.org/vote and make sure you **have your say!**



AUTUMN ELECTIONS

**Raise your voice.
Change Imperial.**

CAST YOUR



VOTING OPENS

12:01 | Monday 16 October

VOTING CLOSES

11:59 | Friday 20 October

imperialcollegeunion.org/vote

For more information visit
imperialcollegeunion.org/elections



Share your knowledge in STEM and inspire the future generation of scientists! Applications are open to become a STEM-subject tutor in a local public school, tutoring students from primary school all the way up to senior year. Tutors are asked to dedicate 1-3 hours of their time weekly, usually on Wednesday afternoons. Register your interest for Pimlico Connection and register for and attend a Briefing session and make sure to be available for mandatory training on Wednesday 25 October from 12:30-16:00.

BLACK HISTORY MONTH 2017

2017 marks the 30th anniversary of Black History Month. Here at Imperial, we've already had an inspirational Q&A with award-winning rapper, political activist and poet, Akala, and we've got plenty more to come. Keep checking the Black History Month page on our website as we update it with more events coming up.



Work with us!

Student System Administrator Roles

We're looking for up to three students to help out the ICU Systems team on a casual basis to manage the Student Club, Society and Project (CSP) web servers.

The time required each week will be small, though we would expect a regular commitment so we are able to answer and solve requests within a couple of days. The roles are flexible and the post holders will be able to work remotely, though we would expect occasional hours to be performed on site in the ICU office.

Visit our website to get more info and to apply.



Hangman



Raise your voice! Louder! Louder! No, not that loud. // Thomas Angus

Autumn Elections hit road-block, as miscommunication over slogans lead to noise complaints

HANGMAN

Nega-Felix
Editor-in-Chief

Turns out telling students to "Raise your Voice" wasn't a great marketing strategy after all

Imperial College Union's Autumn Elections have hit a snag this as nominations close this week, following confusion about the campaign slogan.

Police have had to

be called to the Union buildings several times over the past few days, as Union staff reported noise complaints. The problem

"The campaign tag "Raise your Voice" has seen students going to Beit and screaming at the Union reception"

has arisen due to a misunderstanding over the campaign tag, "Raise your Voice", which has seen several students going up to the second floor and screaming at the Union reception.

Witnesses have reported high-pitched whining and loud shouting emanating from the Union offices, for longer periods and of greater intensity than would normally be expected for this time of year.

While the Union has provided its employees with complimentary earplugs, the noise has had a

significant impact on staff satisfaction and productivity. "I was trying to focus on organising the timetable for the staff's massage therapist – given the stress of Welcome Week it was a high-priority task," explained one staff member, "but all the noise was confusing, so now we've got a ball-pit coming instead; that wasn't supposed to get here until next week."

We spoke to Garth Lublow, Head of Democratic Vocal Harmony at Imperial College Union, who told *Felix*: "at the Union, we want to ensure that every student's voice

is heard loud and clear, just perhaps not this loudly."

One student told *Felix*: "After they stopped me,

"At the Union, we want to ensure that every student's voice is heard loud and clear, just not this loudly"

they explained the confusion. They told me that actually their aim was to raise the profile of the Autumn Elections, where I can make an informed decision about my representation, and take part in one of the largest student democracies in the country. I think screaming in the Student Activities Centre made me feel better though".

Seven students have been arrested by the police thus far, and have been charged with disturbing the peace. Three were at the building for The Imperielles' open auditions.

HANGMAN

negafelix@imperial.ac.uk

Fresher finds next year's housemates within two weeks of arriving

HANGMAN

Nega-Felix
Editor-in-Chief

Turns out telling students to "Raise your Voice" wasn't a great marketing strategy after all

A fresher from Eastside has described feeling "relieved" that she has found a group of people to live with for next year so quickly.

Samira Newsom, a first-year student on the Materials BSc course, arrived at Imperial approximately

"Nothing will ever come between us," Samira Newsom says, 'we're going to be friends for life!'"

two and a half weeks ago. "When I got here on the first day," she said, "I was feeling pretty overwhelmed, but I've already found a really good group of friends, and we're all going to live together next year." Newsom went on to describe how the new group were "best friends", and explained that "nothing will ever come between us – we're friends for life!"

The group, which includes two male and three female freshers, have already begun thinking about places to live: "I was planning on Ham-

mersmith, because it's really close to where my lectures will be next year," Newsom says, "but Claire wants to live in Dulwich because it's cheaper, and Susan's boyfriend lives in Camden, so we might go further north. I'm sure we'll be able to sort something out where we're all happy, and nobody has any burning resentments!"

However, there were some concerns among the group. One member, who did not wish to be named, told *Felix* the following: "I thought it was going really well, but then I was added to a WhatsApp

group called 'House Back Up Plan'. I was removed pretty quickly, but I'm pretty sure Claire and Phil

"There were concerns: one member was added to a WhatsApp group called 'House Back Up Plan'"

were the admins. I'm sure it's nothing though."

Newsom denied any concerns about the friendship group: "Yeah, we've only really seen each other when we're drunk or hungover, and we've never shared bathrooms, but it'll be fine – how messy can other people be?"

"My friends don't know this," she continued, "but my parents have actually begun looking into putting a downpayment on a house in Acton. The gang's gonna be so excited when I tell them. Nothing can possibly go wrong."



ARIES

This week you have freshers flu. Stop calling it that, your a PhD and you only went for one pint during welcome week.



TAURUS

This week you think it's a really ballsy move to go to the RCSU pub crawl and show people your testicles. For the love of god stop.



GEMINI

This week you decide Bud Light isn't that bad. Maybe it's because you are at ACC or due to previous ten pints you've downed. *Felix* can not be sure.



CANCER

This week you return to *Felix* to record the latest episode of *Felix's* flagship podcast unfortunately you forget to plug in the mic and record 20 minutes of silence. This is your most popular episode.



LEO

This week you do all the things that freshers do. Unfortunately the *Felix* Editor is too old to remember what these are.



VIRGO

This week you write a comment piece about Alice Gast, you think nothing of it until later that night you receive a horse's head in your bed. No-one messes with the Gaster.



LIBRA

This week the watersport society are invited to Harlington to participate in the sports trials.



SCORPIO

This week puzzles, *Felix's* most popular section, is demoted off the last page in a cynical move to drive traffic away from the sweet sweet puzzles to stories of union hackery. Fred Out! SAD!



SAGITTARIUS

This week you receive a fortune cookie which tells you "the end of the world is nigh and it's all your fault". You really should've turned up to the *Felix* centrefold



CAPRICORN

This week you are the *Felix* Editor. You just wish people would stop talking to you about crosswords.



AQUARIUS

This week your chemistry lecturer no shows amid rumours he's in another country. That's odd I could swear he was at the RCSU pub crawl last night.

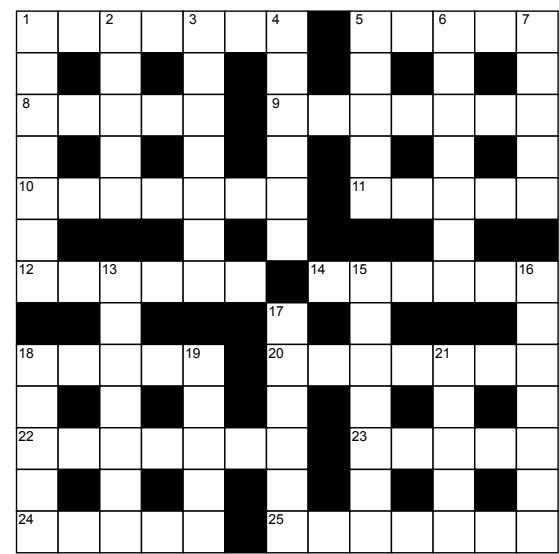


PISCES

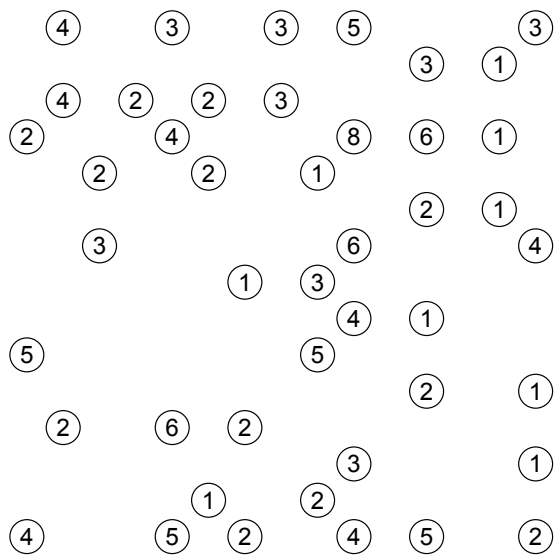
This week you get a free lightsaber with a Jedi Knight themed cocktail in Adventure bar. *Felix* was not paid for this endorsement.

PUZZLES

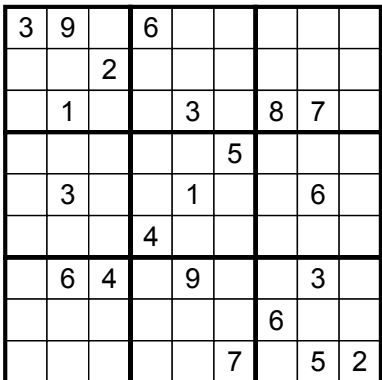
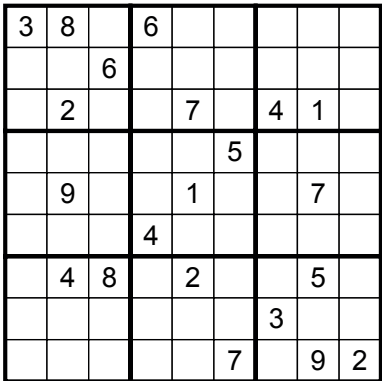
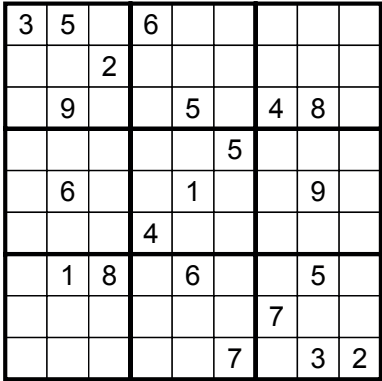
fsudoku@imperial.ac.uk



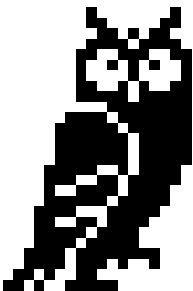
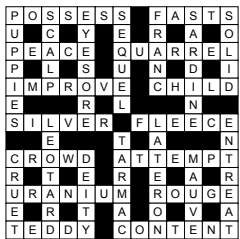
- Across**
1. Lasted (7)
5. Easily understood (5)
8. Wandered through (5)
9. Floral wreath (7)
10. Step of landscape (7)
11. Over (5)
12. Recessed panels (6)
14. Just energy, no matter (6)
18. Moonless planet (5)
20. Vegetable (7)
22. Under instruction (7)
23. Large docklands venue (5)
24. Topic (5)
25. Changed (7)
- Down**
1. Unpredictable (7)
2. New York publisher (5)
3. Bureaucracy (3,4)
4. Asterisk alternative (6)
5. Maggot, for example (5)
6. Wax pastels (7)
7. Evade (5)
13. Flourish of trumpets (7)
15. End of the scale (7)
16. Marked with spots (7)
17. Ancient city-state (6)
18. Personal attendant (5)
19. Faculty (5)



Bridges
Connect all of the circles with single or double bridges. Bridges may only run vertically or horizontally, and may not pass over a circle.



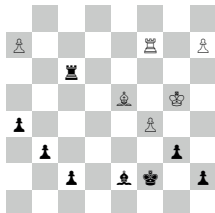
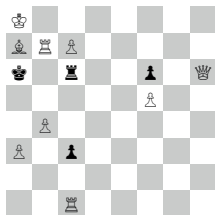
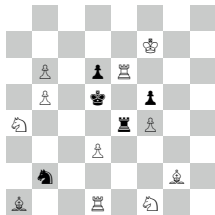
Solutions



FUCWIT		
1	Anti-Gravity Acorns	26
2	Special Agent Dale Cooper	17
3	Puzzle Snuggle Cuddle Couple	14
4	The House Elves	12
5	Whale and Male	11
6	Konmai	9
6	Luncheon Pals	9
8	TioUdin	8
9	HOTRIG	5
9	The Drama Llamas	5

Send a picture of your solutions and teamname to fsudoku@imperial.ac.uk before midday Wednesday to get a spot on the leaderboard!

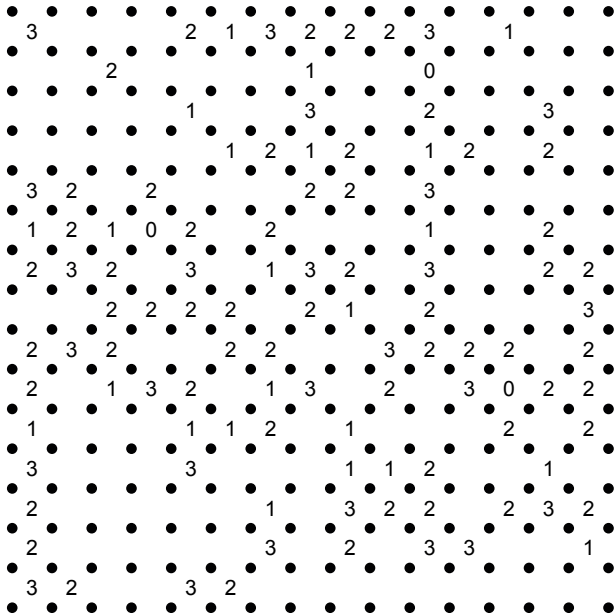
Points Available	
Crossword	4
Bridges	3
Sudoku	6
Chess	9
Slitherlink	4
Boxes	3
Inequalities	4
Nonogram	4
TOTAL	37



Chess
White to move in all problems. Forced checkmate in two moves for the first and second problem; four for the third.

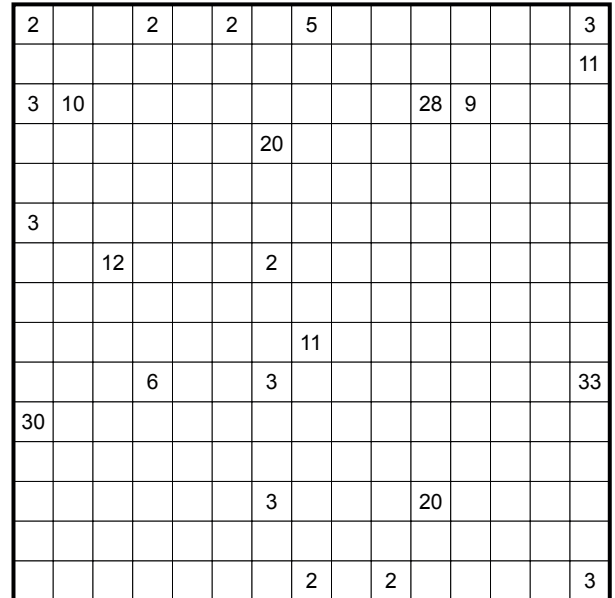
PUZZLES

fsudoku@imperial.ac.uk



Slitherlink

Connect adjacent points to form a single, non-crossing loop where the numbers indicate how many sides of the cell are closed.

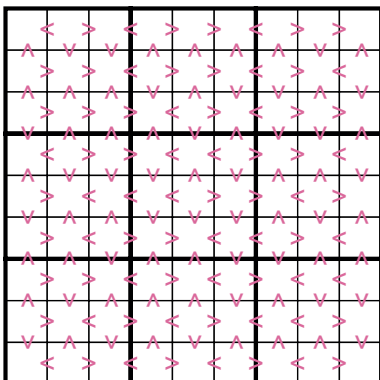


Boxes

Divide the grid into rectangles, with a single number in each, indicating the area.

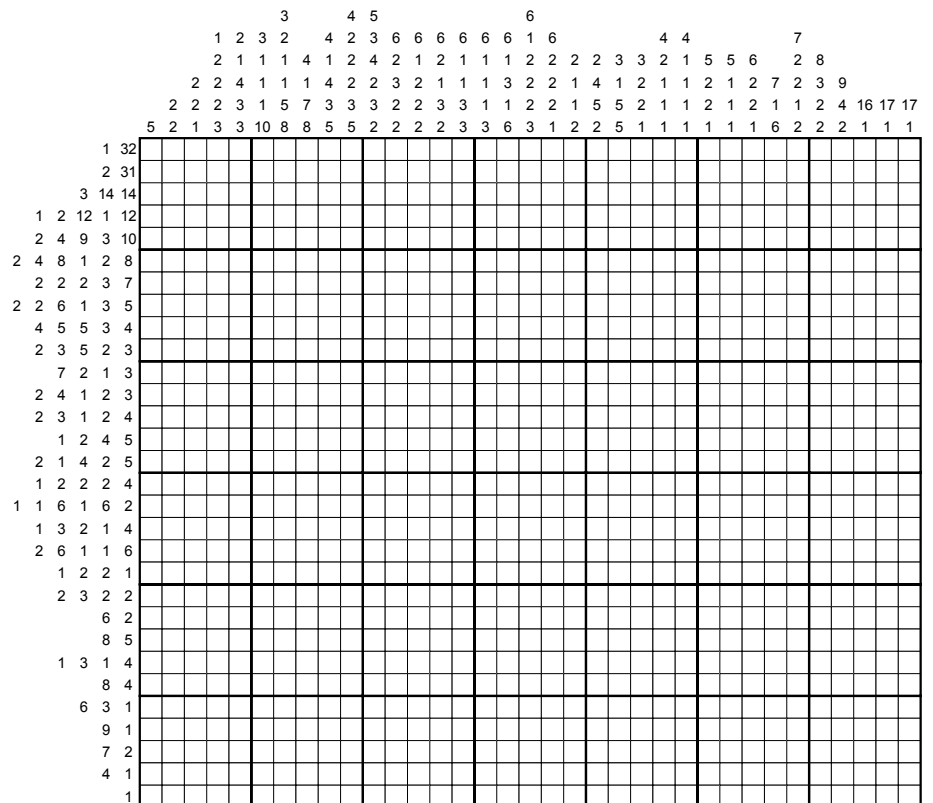
Nonogram

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



Inequalities

Same as a sudoku, just with inequalities.



CLUBS & SOCIETIES

felix.clubsandsocieties@imperial.ac.uk



Learn some new moves for the next time you find yourself in Metric // Alexander Yip

ERASMUS

On Thursday 5th October over a hundred immigrants eluded the border police to join the Erasmus club at Imperial for a sophisticated round of Pub Golf. They came in their millions, bringing their different cultures, languages, and experiences with them, yet they were still more understandable than people from Birmingham. For many, this was their first experience of Pub Golf, a classic British pastime where friendships are made and livers lost. There were many other firsts for our diverse crowd such as their first disapproving looks from local pub-goers, their first street sign pull-ups, and

of course their first Slug (a moment they are sure never to forget).

This was swiftly followed by a wonderful evening in the ChemEng building (the first ever utterance of such a sentence) where they re-learned each other's names while enjoying pizza, snacks and drinks.

No doubt they will bring their unmatched enthusiasm to the future events we have in store for them, including a delicious curry night on Thursday 19th October. Their journey to becoming fine, young, British adults has well and truly begun and we invite all, local and Erasmus, to come along to any of our events!

ICU BELLY DANCING

Want to try something different and look fabulous while doing it? Then join ICU Belly Dancing Society! We are a fun and active club whose main aim is to teach the beautiful art of belly dance. This Middle Eastern dance form involves learning how to move parts of the body independently, in particular the hips and chest, in an elegant dance. It's a great way to work out the entire body, boost your self-confidence, and meet new friends! Alongside classes we also organise plenty of socials, including our Christmas dinner and outings to belly dance shows around London. Throughout the year we

also perform in many shows and host workshops on different dance props.

We run weekly classes taught by professionals, accommodating everyone from complete beginners to those who have been belly dancing for years. This year our beginner's class takes place on Thursdays, 6 to 7pm, in Activity Space 2. For more information see our website: www.union.ic.ac.uk/rcc/bellydancing. We also teach Tribal Fusion Belly Dance which is a fusion of belly dance with hip hop, flamenco, classical Indian dance, and many others!

If you have any questions about belly dancing at Imperial, please drop us a line at bellydancing@imperial.ac.uk

COMEDY SOCIETY

The first rule of Comedy Society? We speak about Comedy Society. Otherwise it would be kind of difficult to inform Imperial students that they can easily become members and enjoy many benefits, from free entry to our shows to being forced to offered opportunities to do comedy on stage! Not there yet? No problem, the society is committed to developing the confidence of its members and their humorous skills through taught courses on joke writing/structure and per-

forming, improv games and many many more!

You don't have to be funny and you don't have to perform in order to enjoy comedy within the society. Right now the society is being re-shaped according to what students seek and every member has a say in the direction it will follow. Us the committee are here to provide comedy-related answers, advice and opportunities. Just drop us an email at: ICU.ComedySoc@imperial.ac.uk



The current committee of Comedy Society is formed by Alina Paduraru (President, Top Left), Sophie Johnston (Vice President, Top Right), Aaron Low (Secretary, Bottom Left) and Alex Foden (Treasurer, Bottom Right)

// Dr. Steve Cross

YOUR WEEK AHEAD

Term is now in full swing! Check out all the events that are going on this week.

If you're interested in advertising here, please fill in this form: <http://bit.ly/2yj7y9H>

MONDAY 16 TH OCTOBER	TUESDAY 17 TH OCTOBER	WEDNESDAY 18 TH OCTOBER	THURSDAY 19 TH OCTOBER	FRIDAY 20 TH OCTOBER
PROF PETER SEVER: SCIENCE & SERENDIPITY <i>ICSM Heart</i> 18.30-20.00, SAF 121	BLACK HISTORY MONTH: MOVIE NIGHT <i>African Caribbean Society</i> 18.30, EEE 403A	PARLIAMENT HILL CROSS-COUNTRY RACE <i>IC Cross Country & Athletics</i> 13.00, Beit Quad	BELLY DANCING MINGLE <i>ICU Belly Dancing</i> 19.00-20.00, Union Concert Hall	DISTRIBUTION DAY ----- Nothing else to do today other than picking up a copy of the latest issue of <i>Felix</i> , which can be found across the South Kensington campus!
Prof Sever, a leading researcher in cardiovascular disease, comes to Imperial to speak about his experiences as a scientist and a doctor over the past decades.	ICACS is hosting a fun and chill film night, screening the awesome <i>Girl's Trip</i> . Free for members, £2 for non-members	Travel with us to Parliament Hill to race against other London universities! 3.7km for girls and 7.4km for boys – all abilities are welcome! Expect mud and lots of cake.	Meet fellow belly dancers and find out more about this dance style! There will be free pizza, drinks, and lots of baklava!	

SPORTS

sport.felix@imperial.ac.uk

Badminton get the year off to a flying start

ICU Badminton are setting out their big plans for the year ahead

SPORTS

ICU Badminton A Sports Team

Imperial College Union (ICU) Badminton had an amazing turnout at Fresher's Fair this year, with over 500 individuals expressing interest in the society. You may have seen our giant badminton racket and banner out on the Queen's Lawn – thank you to our new partners YONEX UK for these!

We will be working with them, alongside Singaporean food & beverage company Yeo's and other yet to be confirmed parties, in hosting the Imperial College Badminton Tournament along with ICSM Badminton and Queen Mary University on November 4th at Kensington Leisure Centre.

Sign up or come along to support your friends for a fun day of badminton and socializing!

In addition to the tournament and other special events throughout the year, our partnership with YONEX will give

"We're going to be hosting the Imperial College Badminton Tournament next month!"

our members access to special offers and unique experiences in terms of badminton equipment, interaction with professional players, and attending



That's one big racket...//ICU Badminton

the YONEX All-England Open in Birmingham.

Following the start of term, we've held multiple

taster sessions at Ethos, welcoming individuals with a wide range of playing experience and giving those who have never played before an opportunity to just come along and have a few hits.

We've been blown away by the enthusiasm, having had 60 students show up on the Sunday before term started, and are excited to see what this year will bring for the society.

The new committee

"We've been blown away by the enthusiasm from students for badminton"

will be endeavouring to build upon the foundations of the old to create a welcoming and social environment where we can all come together to enjoy the sport we love.

Similar to last, this year we will have two men's teams, one women's and one mixed entered into the

BUCS and LUSL leagues. The men's 1st team will be looking to improve even further upon their impressive third place finish in last year's BUCS Premier League, and the 2nd team will be pushing for promotion into the First Division, while the women's team will want to reclaim their place in the Premier League.

From the talent on show at this year's trials, captains Shivam Bhatnagar, Noah Semonin, Gemma McGuire and Joseph Kim are confident of a successful season ahead.

Continuing from last year's great work, ICU Badminton will be furthering our social team project for any members in the club looking for a competitive playing experience in addition to our club sessions.

Starting this term, social training sessions will be available on Friday evenings for interested members. These will be led at Ethos by some of our team members, namely Edward Liu.

Our social captains

Eugenius Ng and Carolina Azeredo welcome individuals from a wide skill bracket, offering the opportunity to attend a competition to all members of the society to if they wish to do so!

If you would like to enquire more about Imperial Badminton

"This year we will have two men's teams, one women's team, and one mixed entered into the BUCS and LUSL leagues"

Society, our club sessions or our upcoming tournament, please do not hesitate and get in touch with us at badminton@ic.ac.uk or alternatively, find us on our new website www.imperialbadminton.com!



People just go wild for badminton //ICU Badminton

SPORTS

sport.felix@imperial.ac.uk

A hurling, twirling day of shinty for Gaelic Athletics

Gaelic Athletics try and claw back their old glories in Bottle Match against CSM

SPORTS

Beth Hassan
ICGAC Chair

Imperial College Gaelic Athletics Club (ICGAC) set out to take on the Camborne School of Mines (CSM) with the aim of reinstating Imperial Hurling to its former glory (League Champions in 2012). The unofficial Bottle Match fixture pitted two traditional Celtic sports, Shinty and Hurling, against one another. Imperial were unlucky to lose 3-1 to 2-0 (which equalises to 10 points to CSM against 6 points to ICGAC).

The game involved a *mélange* of rules from both sports. Hurling, a traditional Gaelic sport, is described as an amalgamation of hockey, lacrosse, and golf. It is regarded as the fastest and oldest field sport in the world and the ball can travel up to speeds of 120km/h. Shinty is a Scottish game derived from hurling with sticks which more resemble hockey sticks than the Irish 'hurl'.

The first half saw the inexperienced ICGAC team bravely take on the Shinty



"And then he tried to tell me that football was faster than hurling!" // Sorchá Begley

team who were armed with sticks twice the size of our hurls (hurling sticks). In the first minute, the Men's Captain Lorcán Cropper had to leave the pitch due to a battered and heavily bleeding hand, leaving the team a man down.

Despite some excellent hold up play by Alex Aboud and Beth Hassan, CSM managed to score 3 goals taking advantage of their well-rehearsed team tactics against Imperial's still forming team.

ICGAC has, however,

faced worse odds and survived. The second half saw a totally rejuvenated performance where Imperial came into their own. A solid defence consisting of Joe Allen and Nelson Taluker, with Nick Oon in goal saw off every

challenge CSM could throw at them. This, along with the work of mercenary Fulham hurler Paul Mannix, whose end-to-end passing, tireless running and total dominance of the midfield helped to ensure some pride could

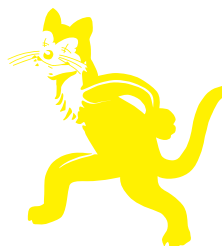
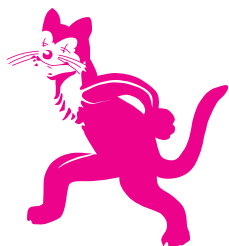
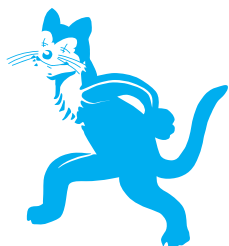
be restored. He and our own *American Sniper*, Eoin Lyons, peppered the opposition goal with shots, scoring a goal each.

After the exciting match, a well-deserved pint, or two, was had by both teams at Wetherspoons. The occasion was spent reflecting on how this was fast becoming a major annual fixture for both clubs. The ICGAC Chair, Beth, thanked CSM and all the dedicated Imperial players for dragging themselves out of

"After the match, a well-deserved pint or two was enjoyed at Wetherspoons"

bed on a Sunday morning for the match. A special shout-out was given to our very own cheerleader and photographer Sorchá Begley (out-of-action due to injury), who captured some great shots of the action on the day.

Felix is recruiting!



We want you – yes, you! We're looking for writers, photographers, editors, illustrators, reporters, computer experts and grammar nerds to join our team. No experience needed – we'll teach you everything you need to know. If you're interested, send us an email on felix@ic.ac.uk