

Felix

The Student Newspaper of Imperial College London

NEWS



Bottle Match is back on, after fears of cancellation

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ARTS



What do we mean when we talk about 'Home'?

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Why *Barry Lyndon* is Kubrick's greatest film

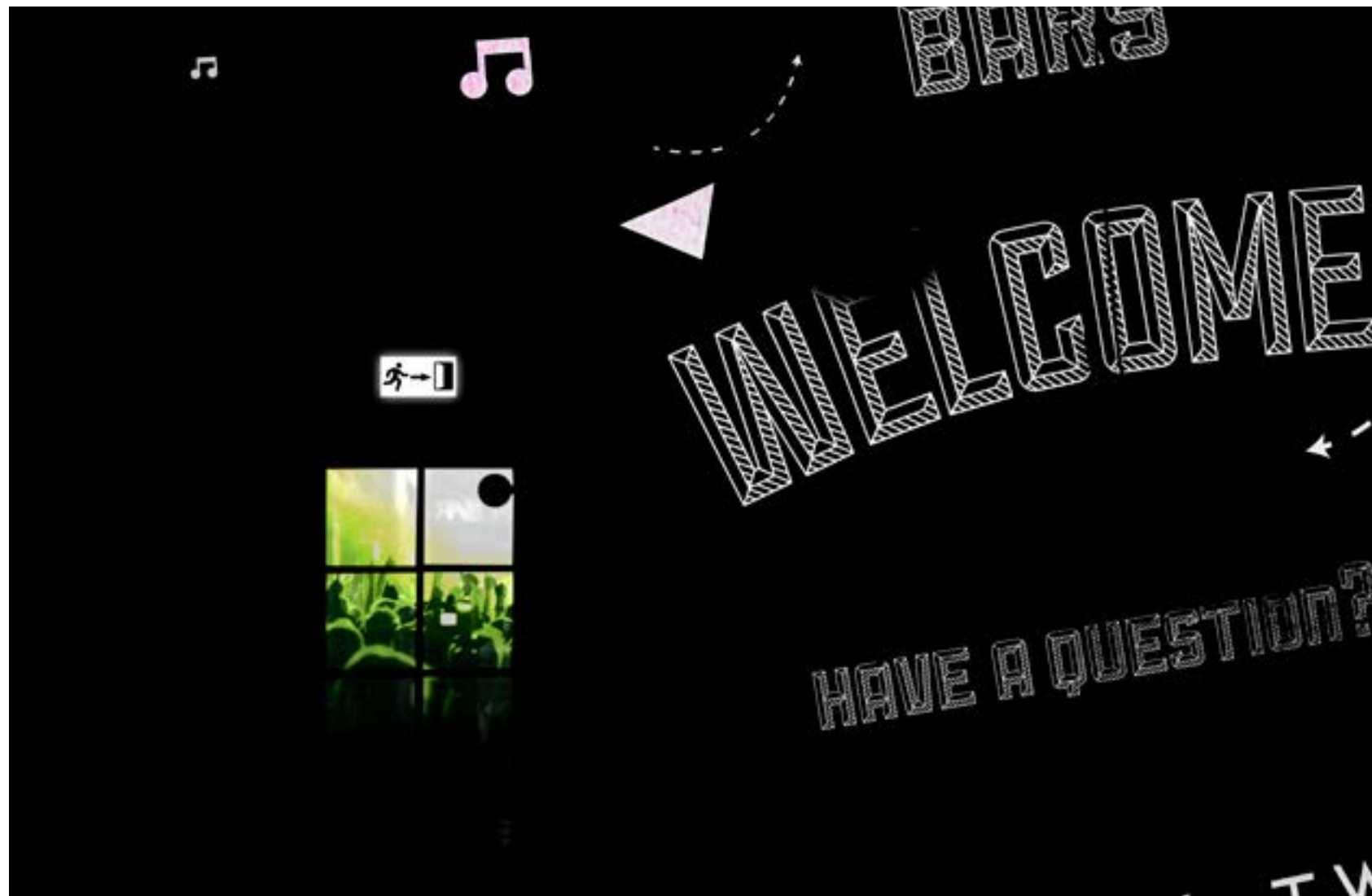
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ICXCAC race ahead in the second run of the season

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Concerns have been raised about the small doors entering Metric // Tom Mrazek

Metric crowds prompt fear of serious harm

NEWS

Joanna Wormald
Deputy Editor

The Union claims not to know of any incidents or safety issues but students say otherwise.

Safety concerns have been raised in relation to the number of people attending Metric at peak times. Students have reported annoyance over a lack of crowd control and properly trained staff, particularly at special events and ACC

nights. The Union, however, disputes claims that Metric is unsafe.

A source told *Felix* that they had “fairly often” witnessed people being crushed or stuck inside for 15 minutes due to lack of movement. They also reported that people had been brought to tears by the “stressful” events. Felix understands that these claims are supported by photographic evidence.

The Union said: “There have been no reports of any injuries in Metric or any other Imperial College Union spaces relating to crowding.” However, students have spoken to *Felix* about accidents that have occurred.

One student, Liam, told

Felix about a particularly bad incident. He joined the queue to enter Metric on a sports night last year. Two security guards – one

“A source told *Felix* that they had 'fairly often' seen people crushed due to lack of movement”

inside Metric and one stood in the doorway – told crowds on both sides to move back. The crowd

swelled as more people joined the queue without anybody being able to enter or exit Metric. Students asked the security guards to open the fire doors in Metric, but were told that staff did not have the key.

“After a few minutes of people shoving past me, I started to get crushed. It wasn’t too bad but I could no longer raise my arms above my head,” Liam said.

“Then I noticed a girl very near to the doors starting to get really crushed. She was saying she couldn’t breathe. The security guard witnessed this but did nothing.”

As the crowd tried to push its way into Metric,

the girl fell. Liam asked a student closer to the girl to help her up but they refused, saying it was “not my problem”. Again, the security guard was unable to act.

Liam stepped forward, yelling at people to move. He managed to grab the girl and drag her outside.

“I think she had fainted,” Liam said. “Once we were outside she was hysterical.”

The Union told *Felix* that there was no risk of any harm at Metric. A statement from a Union representative said: “At peak times of busy evenings, clear procedures are in place to manage temporary congestion. Trained

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EDITORIAL

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Rejoice! The office returns...

So this week the computers are back in the office. Kind of. They're not completely back the way they used to be yet, but they're good enough for me, since I don't really understand anything about technology. The last few weeks with the servers being down has really shown me that, in the words of Joni Mitchell, "you don't know what you've got till it's gone". While putting together these issues on a single computer has been stressful, what I really found difficult was being out of the office, and not chatting with any of the great team who make up *Felix* (shout out to you guys!). They've been super patient while we've been having these issues, ensuring they get all their work in super early, and sending supportive emojis. They're also the only ones who read this editorial, apart from my mum, so props to them for that.

This week *Felix* has been taking a look at what's been going on around campus – for once, it's an issue without any mention of a survey! Blimey! Our main story of the week is about crowding at Metric. It's not something I would



know a huge amount about to be honest, since I spend most of my day in the West Basement, and only nip out to make a beeline to the Central Library for my muffin fix. But I've been told it's a pretty popular place, and the whole Union Building is gonna be even busier once Blackett introduces pre-poured pints, so it's something that needs to be sorted out. While the Union says that the situation isn't unsafe, it's definitely not pleasant for those trying to get through that tiny door to the dance-floor.

We've also been looking

at the Bottle Match – the annual rugby (and other teams, yeah, but mainly rugby) match between Royal School of Mines and Camborne School of Mines, which reportedly was being threatened with cancellation. Naturally this upset CSM and RSM quite a lot, to the extent that CSM students made a petition against it being shut down, but in the end it was all put down to a 'communication error', and the match will be going ahead. I got quite into this drama, and was planning on going to the match this year to report on it, but then I found out

it was in Cornwall. I don't go outside the M25, so that's a no-no for me, but maybe next year!

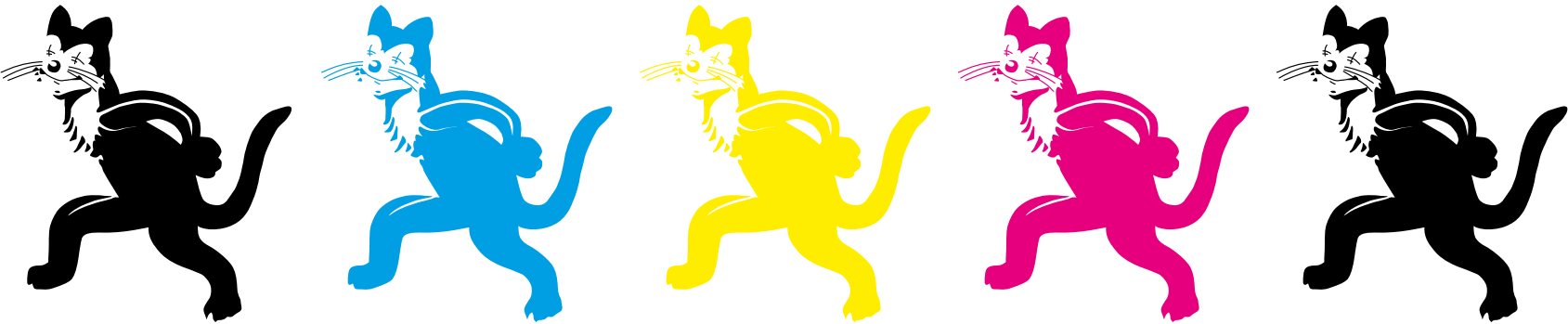
Finally, we've reported on some of the comments made by Lord Robert Winston about gender reassignment surgery, which he said can leave many people "quite badly damaged". For many people, this was a classic case of 'stay in your lane': Lord Winston is a fertility expert, and not an expert on gender dysphoria, so many questioned whether he should be commenting on the topic. It's one thing to encourage healthy debate on important issues, but when trans youth are at a much higher risk of suicide than the rest of the population, hearing such views being endorsed on the radio can be incredibly damaging.

Of course, what I've gone through here is just the tip of the *Felix* iceberg. There's a full 40 pages of great quality #content for you to go through, put together lovingly by the *Felix* team, who were warmly welcomed back into the office this week (although our Sports Editor has some strange opinions on figs). So go! Explore! Enjoy! Just don't @ me.



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Felix is recruiting!

Comment article got you irate? Want to score some free tickets to the theatre? Excited by some new scientific developments? We want to hear from you!

We're always looking for writers to contribute to the paper. If you're interested, drop us a line on felix@ic.ac.uk

NEWS

news.felix@imperial.ac.uk

Lord Robert Winston's comments about gender reassignment surgery spark backlash

NEWS

Fred Fyles

Editor-in-Chief

Lord Winston said that the surgeries often had "horrendous results", leading to criticism on social media.

Lord Robert Winston faced outrage online after saying that many people who undergo gender reassignment surgery end up feeling "quite badly damaged" after achieving "horrendous results".

Lord Winston, who is Professor of Science and Society at Imperial College London, made the comments on the BBC's Today Programme on the 1st November, during a discussion on young people experiencing gender dysphoria. Lord Winston was speaking with Professor Gary Butler, consultant in paediatric and adolescent medicine and endocrinology at University College Hospital.

Lord Winston, who is best known for his

pioneering in vitro fertilization (IVF) techniques and his media career, said he was concerned about epigenetic factors involved in the perception of gender, as well as long-term effects on fertility. He said: "if you look at the results of gender reassignment [surgery], the results are horrendous in a big proportion of cases." He also said "about 40%" of people who undergo vaginal reconstruction will require further surgery.

He said he had spoken to people who had undergone such surgeries, and were now "quite unhappy people who now feel badly damaged". Professor Butler advised that the medical sector should proceed with caution, saying "there are a lot of factors we haven't untangled".

Following the programme, there was strong criticism of Lord Winston from a number of Twitter users, who disputed the sources he had cited. One said that his use of the word 'horrendous' "is wrong and discredits you as a fellow academic", while Rachel Evans, a software engineer for the BBC, said she was "disappointed that

my employer has, once again, apparently just broadcast an inaccurate, misleading attack on trans kids". Zoe O'Connell, a Liberal Democrat Cambridge city councillor, said it was "either cluelessness or dishonest use of statistics to prop up a political viewpoint."

Felix spoke to one student, who said they felt it was "inappropriate" for Lord Winston to speak on a topic in which he's not an expert, and it was "irresponsible" of him to "to emphasise the negatives of transition without acknowledging the positives." They expressed that "while Lord Winston was arguing that we don't fully understand the aetiology of gender dysphoria so we should be cautious in treating it, there are plenty of things we don't understand in medicine, and that doesn't mean we don't treat those issues."

Lord Winston later stated on Twitter "I have nothing against transgender [sic]. But I object when I have cited independent peer reviewed papers with full evidence for what I said". The Mail on Sunday then published an article by Lord Winston,



Lord Winston made the remarks on the BBC's Today Programme // Wikimedia

in which he said he found it "disturbing to be called bigoted and homophobic", and said that – while many people are "happy and grateful" for gender reassignment surgery – "until we understand the underlying reason for gender dysphoria...we must be extremely cautious."

In a statement, a College representative told Felix "The College upholds academic freedom within the law. We fully support the rights of our staff and students to participate in free and open discussion – particularly on complex

issues where their knowledge and expertise can help inform debate."

Data from the Tavistock Centre's Gender Identity Development Service (GIDS), which was established for children and young people experienced difficulties with gender identity, showed a marked rise in referrals over the last five years. From 2009/10 to 2015/16, the number of under-11s being referred to GIDS had increased from 23 to 217. The Centre's GIDS is the only service of its kind in the country.

Lord Winston was made Professor of Science and Society in 2008, a position responsible for "developing paths for better engagement between scientists and the public". He graduated from London Hospital Medical College, University of London, in 1964, and was scientific advisor to the World Health Organisation's programme in human reproduction in 1975-77. He presented a number of BBC series, including *Child of our Time*.

No risk of any harm at Metric, says Union

NEWS

(cont.)

security professionals are located on both sides of the Metric door on busy evenings, monitoring and controlling capacity and customer flow."

The Union added: "The doors from Metric [leading] directly to the quad are readily available for temporary use to ease capacity issues whenever required." According to our source "bar staff are instructed not to open

the fire doors on the side unless it is an emergency". The Union said that the bar supervisor may "occasionally" temporarily open the side doors to ease crowd flow but the doors are normally kept closed to reduce noise levels in the quad (as per an agreement with Beit Hall). It added that in an emergency, "bar and security staff would lead a swift evacuation that would use all doors to safely relocate our guests."

The Union also said: "The safety of our

members is paramount to Imperial College Union and we would simply never operate a venue or event that posed a risk to our guests. All of the relevant authorities are confident that Metric is a safe venue with effective crowd management."

Discussions, which began before inquiries by Felix, are underway between the Union, Estates Facilities, and other College teams to find ways to "permanently upgrade our abilities to

manage Metric's access and egress capacity". Suggestions include reviewing where security staff are located throughout the evening and expanding the Metric doors. According to the Union, "the Fire Office is clear that Metric has enough doors to significantly exceed the legal requirements for safety."

Names have been changed.



NEWS

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Bottle Match to go ahead, following uncertainty over its future

NEWS

Fred Fyles

Editor-in-Chief

Reports of the varsity match between RSM and CSM being cancelled were due to a communication error.

The annual Bottle Match between Imperial's Royal School of Mines (RSM) and Camborne School of Mines (CSM) will go ahead despite reports there were plans to cancel it, according to Falmouth and Exeter Students' Union (FXU).

A petition started by the CSM rugby team last week stated there were proposals to indefinitely cancel the annual varsity match and remove the CSM name from sports teams. A representative of the CSM rugby club stated that the team had been told last week "by an FXU President, plainly and clearly, [that] 'Bottle Match 2018 was cancelled'".

However, in a statement put out earlier this week, Jamal Clarke, FXU President Student Experience, said: "There are no current plans to cancel the annual

Bottle Match between CSM and RSM. While we are aware of the petition against the cancellation of the Match, no such proposal is under consideration at present."

FXU said that the confusion had arisen from an internal paper which stated the Bottle Match had been cancelled. This paper was circulated widely, "leading to this understandable belief that the match would be cancelled". FXU apologised for any confusion.

In a statement released following the announcement, CSM RFC said: "One thing is clear: we made a loud statement and it was heard. Everyone at CSM sport would like to thanks the amazing support and kind words from the student body, alumni, local community, and beyond."

A representative of RSMU spoke to *Felix*, saying "we couldn't be happier that such a historic occasion has not only been confirmed for this year, but – with nearly 3600 signatures on the petition – is now in a stronger position than ever to continue on into the future. Bottle is always a highlight for undergraduates, postgraduates, and alumni alike ... We hope it can be something that continues to be



The bottle is back (it never left) // RSM RFC

enjoyed for many more years to come."

The Bottle Match is an annual varsity match, traditionally held in February, between CSM and RSM, one of Imperial's six constituent unions. It is the second-oldest varsity match in the country, with the first match being held in 1902. The petition says the match has been held each year, except during World War I.

The petition, which at the time of writing had more than 3,500 signatures, states that playing under CSM "gives us a

sense of belonging to a wider community", and that the Bottle Match is "a culmination of over 100 years of a legacy which unifies both players and supporters alike". It also says the Bottle Match "has become a huge part of Cornish history", and it holds importance for "every Cornish rugby player, CSM alumni, and spectator".

The petition attracted a number of supportive comments: one signator wrote "I competed in the Bottle Match twice (in 2010 and 2011) and it was

one of the highlights of my time at university", while another described participating in the Bottle Match as "one of my fondest memories with friendships formed that have stood the test of time".

Initially only the rugby teams participated, but over the last ten years the number of teams included has increased, including hockey, netball, and football, among others. The match takes its name from a three-foot tall tin bottle that was taken from the top of a Bass-Charrington lorry by RSM students in

1926. The rugby match alone determines which side will take home the bottle: this year the bottle was won by RSM, following a 36-19 victory over CSM.

CSM was founded in 1888 in Camborne, Cornwall, which was formerly a centre for the Cornish tin-mining industry. It was merged with the University of Exeter in 1993, and moved to a new campus in Penryn, Cornwall, in 2004.

In a statement, the FXU said "there is much confusion over how clubs brand themselves", with a number of names being used by sport teams and clubs. They said: "In any moves forward, FXU will be considering our various clubs and societies' history, heritage and the views of all our students in order to find a solution that works and supports the overall student experience. We look forward to having these discussions with our many stakeholders."

FXU also said that the CSM Student Association had been temporarily suspended, pending investigation into the 'PPE' social, which saw students wearing high-vis jackets with slogans such as 'I love rape'.

Balfour Declaration celebrations see protests

NEWS

Fred Fyles

Editor-in-Chief

Pro-Palestine activists protested at a celebration of the Balfour Declaration centenary, held at the Royal Albert Hall last Tuesday.

The event, titled

"Partners in this great enterprise" after a speech made by Lord Balfour, was organised by Balfour 100, an organisation set up by Christian Middle East Watch to commemorate the centenary of the Declaration's publication. The organisation stated it was "a significant event in the celebrations by Jews and Christians of the Balfour Declaration's centenary",

as Christians "renew [their] support for the state of Israel".

Protesters gathered outside the venue, waving Palestinian flags and banners in support of the Boycott, Divestment, and Sanctions (BDS) movement, which advocates putting political and economic pressure on the state of Israel. Counter-protesters carrying

banners in support of Israel also assembled. A police escort was present.

The Palestinian Return Centre (PRC), an advocacy group that was given consultative status as an NGO by the UN, had organised a campaign against the concert, which it claimed gained more than 13,000 signatures.

Balfour 100 reported that the event had taken 18

months to plan, and was attended by nearly 3,000 people. It included performances from the British Christian orchestra and the London Israeli Dance Institute.

The Balfour Declaration was issued by the British government in 1917, and signed by Arthur Balfour, the Foreign Secretary. The Declaration states that the government will

"view with favour the establishment in Palestine of a national home for the Jewish people", and assist in facilitating this, providing that "nothing shall be done which may prejudice the civil and religious rights of existing non-Jewish communities in Palestine".

POLITICS

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A response to those who criticise the Balfour Declaration

To say that the Balfour Declaration brought together two mutually-exclusive movements misinterprets the real situation.

POLITICS

**Saul Coleman &
Daniel Moses**

Politics Writers

In today's 140-character world, it's all too easy to blur the line between fact and fiction, and apply false assumptions leading to fallacious beliefs. When we opened last week's edition of the *Felix*, we were greeted by an article entitled "The Balfour Declaration: A Century On". We were eager to read on: an opinion most likely opposing our own, and written by an Imperial student – thus presumably logically thought out and supported by evidence. What better way of challenging one's own beliefs? Unfortunately, we got as far as the second sentence, before I began to find unsubstantiated arguments and sweeping generalizations.

The extent to which the author misses the central basis of Zionism is clear from the outset, when she defines Zionism as a "cause, which aims to establish a safe, Jewish homeland." Find us another definition of Zionism that excludes a mention of the land of Israel. She goes on to say "[Zionism] does not take into account the fact that their homeland of choice was already inhabited by the Palestinians." The assertion, as it comes across, is that the Jewish aspiration for a homeland just happens to focus on Israel. It fails to recognise the deep emotional connection between Jewish people and the region that spans millennia. There is no



A centuries-old conflict is still raging, despite multiple think-pieces // Flickr/Dennis Jarvis

mention of the undisputed archaeological evidence of Jewish statehood there two thousand years ago. No mention of the thousands of years for which Jews have prayed the words "*I'shana haba'ah b'Yerushalayim*" – "next year in Jerusalem".

One of the most troublesome tropes the author uses, not once but three times, is the phrase "ethnic cleansing". Not only is this demonstrably incorrect, but it is shamefully hurtful to those who have suffered such atrocities. If Israel follows a policy of ethnic cleansing, how would you explain a nearly five-fold increase in the Palestinian population since 1948? If fingers are being pointed, then how do you reconcile the expulsion of 850,000 Jews from nearly all Arab countries in 1948 (leaving under 4,000 remaining), with the 1.4 million Arab citizens that now make up 20% of Israel's population. The author refers to the founders of Zionism as "those who wished for

the ethnic cleansing of indigenous Palestinians". Can these be the same people that, in 1948, put their name on the Israeli Declaration of Independence, which states that "We appeal... to the Arab inhabitants of the State of Israel to preserve peace... on the basis of full and equal citizenship and due representation..." What possible basis does the author have to make the unfounded claim that the early Zionists wished to create a "solely Jewish state"? On the contrary, David Ben Gurion (the first prime minister of Israel) wrote in a letter in 1937 "We do not wish ... to expel the Arabs and take their place... there is enough room in the country for ourselves and the Arabs." To falsely accuse these founding fathers of the horrendous crime of ethnic cleansing is an inexcusable offense to the truth, a commodity so precious in the pursuit of peace and justice.

This forms the basis

of the problem with the other common buzzword that the author brings up – the libellous accusation that Israel is an "apartheid state". As Kenneth Meshoe, a black South African who lived through apartheid, puts it, "because it is so inaccurate, it betrays the memory of those who suffered through a real apartheid." The inconvenient truth is that Israeli Arabs enjoy full and equal rights – there is not a single Israeli law that singles out Israeli Arabs, or treats them in any way differently from other Israelis. It is a frequently ignored fact that out of 120 seats in Israel's Knesset (parliament), 13 belong to an Arab party, the Joint List. In what example of apartheid does one see those that are supposedly being discriminated against in positions at the highest levels of law, science and media?

The crux of the problem is signified when the author claims that the Balfour Declaration supports "two

conflicting and mutually exclusive movements." Unfortunately, it is this type of narrow minded thinking that presents a real barrier to peace; to believe that your very

"Not only is this claim of ethnic cleansing demonstrably incorrect, but it is shamefully hurtful"

existence must be at the expense of your enemies' precludes any chance of a peaceful resolution. Furthermore, it must be noted that in the Israel-Palestine conflict this hurtful belief is very much one-sided. The Israeli Declaration of Independence states "We extend our hand to all neighbouring states and their peoples in an

offer of peace and good neighbourliness, and appeal to them to establish bonds of cooperation..." Meanwhile, at the 1967 Arab League summit, eight Arab leaders agreed upon the Khartoum Resolution, which contained the Three No's: "no peace with Israel, no recognition of Israel, no negotiations with it..."

The author asserts that the Balfour Declaration did not help those fleeing anti-Semitism. Tell that to the Jews worldwide, including those who have already fled anti-Semitism from across Europe and the Arab Nations, who are celebrating the centenary of Balfour, in the knowledge that they are now safe from persecution. Rather than lamenting Balfour, we would argue that we should celebrate it for what it has created – a beacon of hope for Jews worldwide – and what, with a bit of work, it can create – a peaceful contribution to the region.

Referring to sweeping generalisations as "widely agreed" facts, and basing arguments on emotive buzzwords might make a good story. But when solving a centuries-old conflict, that affects the lives of millions of people every day, arguments must be based on facts. From first-hand experience of dealing with peacefully minded Palestinians and Israeli Arabs, there is no need for Zionism and the quest for Palestinian sovereignty to be conflicting. Finger pointing and looking for a fight gets us nowhere – working together, building bridges, and seeing each other for what we are truly worth is the only basis for a lasting peace in the Middle East.

POLITICS

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Stop and think about it – a defence of university tuition fees

Students in this country have the chance to greatly increase their earning potential by going to university, but they need to accept that they need to pay for it.

POLITICS

Shaul Rosten

Politics Writer

Since the General Election of 2010 we have seen tuition fees rise under a coalition government to £9,000 per year. We have heard no end of complaining, by students and politicians alike, about the gross injustice of University tuition fees. Frankly, I am appalled by their clamours, and shocked that anyone has the gall to pretend as if University fees in this country are a “neoliberal assault on education”.

First off, let me start by saying that, in my opinion, tuition fees are completely justified. There is no one forcing you to pursue a higher educational degree, and taking on the financial responsibility is a choice that you make. When you choose to pursue a degree, you are adding significant value to your future earnings, with graduates earning an average of £10,000 more per year than those who do not attend university. If this experience – which costs the University a significant amount to provide – hands you a piece of paper that allows you to command a higher salary for most of your working life, and have a faster and broader career trajectory, why on Earth should it simply be handed out? University education adds real monetary value to your life, and to therefore pay for a high-quality education seems entirely reasonable. Again, this is a choice that you make – if you want a certain career, or to earn more money,

then you can choose to pay for three years of University education to fulfil these plans. To selfishly demand that someone else should hand out whatever you think you deserve, and fund it by “taxation of business and the rich” (a moronically meaningless assertion) is abhorrently self-centred. If you think it is of value to your life, pay for it; if you don’t, then don’t. Make no mistake that education is a privilege. The fact that we are lucky enough in this country to have primary education and secondary education provided for free has apparently numbed selfish students to this fact, and they are so blinded by their inflated parameters of what they deserve that they demand to have it paid for indeterminately.

The calls in this country to abolish university tuition fees have outraged me beyond just the fact that I think fees are a reasonable proposition. The United Kingdom has some of the top universities in the world, and their annual costs in relation to similarly high quality establishments is eye watering low. The top four universities in the world – MIT, Stanford, Harvard, and Caltech – all charge in the region of £38,000 per year. Compare that to the next four – Cambridge, Oxford, UCL, and Imperial (I think they must have made a mistake in the ordering of those last two) – which charge £9,250. The standards of learning and research across these institutions is roughly the same, and the career prospects are commensurately exceptional. Yet we pay over four times less for this privilege – and we

continue to moan about it? How long will the selfish demands for endlessly free things go unchecked? Think about the privilege you are being afforded, at relatively nominal costs, and consider how justifiable it is to demand that you tax ‘business and

“MIT, Stanford, Harvard, and Caltech all charge in the region of £38,000”

the rich’ – those fairytale bogeymen who already disproportionately prop up the NHS and the welfare system – to pay for your career advancement and higher salary.

To top it all off, this ingratitude comes in the face of what must be the most generous student loans system in the world. Not only are our fees incredibly low relative to the quality of education, but everyone, no matter what they study and where, is guaranteed a full loan covering tuition fees by Her Majesty’s Government. Then, we only end up having to start paying these off once we earn over £21,000, and, even once this starts, the repayment is capped at 9% of your salary. This means that you are only paying back the universally-granted loan you have been given once you begin to personally reap the rewards of the education you have been handed. ‘Yes’, you might argue, ‘but what if your earnings don’t increase? Then the education has



Education can serve as a ladder to a higher salary // Pixabay

done nothing for you!’.

This may unfortunately turn out to be the case, but, if that happens, guess what? All your debt is written off after 30 years. So, if your earnings don’t rise sufficiently for you to pay back your education, you just... don’t pay it back. In essence, all you are paying for, eventually, is the premium value added to your career by your degree.

To give you an example of just how low the repayments end up being, consider the following student: they graduates from a globally-leading university, say, Imperial College, and have total tuition debt of £29,485, including interest accrued

during studies. They get a great job at the Imperial average graduate salary at £37,006 a year. This means that they are paying back roughly £120 a month, or £1,440 a year. Assuming, extremely conservatively, that their earnings don’t increase at all, they will pay back the entirety of their tuition in these small instalments after a little over 20 years. In all likelihood, of course, Imperial graduates will get jobs in high-trajectory fields, and earnings will hopefully be rising of the course of their careers. If so, they will pay off their debt even sooner – in the region of just over 10 years.

Hopefully, it is clear that the size of the total

fees, and the extraordinarily favourable conditions under which we repay them, provide all students in this country with an unparalleled opportunity to pursue a higher education, should they choose to do so. Consistently jumping on the socialist bandwagon, and demanding more and more at someone else’s expense, reflects an attitude of entitlement, and frankly total ingratitude for the privilege we are being offered by our Government and educational system. I implore you, therefore, not to go to the aforementioned rally, and to appreciate the fortune with which you have been bestowed by our University system.

POLITICS

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Tuition fees are completely nonsensical: it's time we scrapped them, for good

Everybody benefits from having a well-educated population, but why baulk at funding higher education? There's no good argument for tuition fees.

POLITICS

Abhijay Sood
Politics Writer

There is no more obvious hot-button issue for UK students at the moment than tuition fees. Their trebling in the past few years was met with a wave of student anger, and Labour's position at the last election – abolishing fees, though not cancelling past debt – doubtless helped them curry favour with students (though it would be ridiculous to assert this was the sole reason for their electoral success among younger demographics). It's obvious why students might oppose fees – they're the ones who end up saddled with debt. However, there are many strong moral and economic arguments against them: reasons to oppose tuition fees on the grounds of principle rather than self-interest.

The most obvious thing to point out is that you, me, and pretty much any other reasonable person already agree that education should be free, but for some reason we exclude higher education from this. As a society, we decided it was better to have a literate population than an illiterate one, and primary education became free and mandatory. We then decided an educated population would be preferable to an uneducated one, and so secondary education became free and mandatory, and the age at which we are expected to remain in education has increased in proportion to economic advancement. However, we've seen the



Education should be a right, not a privilege // Flickr/PVCC

opposite trend in higher education. Both for individuals and for wider society, this could be extremely damaging; some form of higher education (though not necessarily formal university education) is steadily becoming increasingly necessary for citizens to compete in an advanced economy.

The facile argument that it's somehow fair to charge students high fees because they have a higher earning potential can be dispensed with on individualistic grounds – students end up paying for their education twice, once through fees and again through general taxation (fees don't cover everything, and a lot of student debt gets written

off). The minimum threshold to pay back tuition fees is £21,000, by no means a high salary, so it's difficult to argue that if you don't reap the financial fruits of your education you'll avoid debt – to do so you'd have to live on a wage no graduate would consider sufficient, for 35 years.

However, the earning potential argument is flawed in its premise, since it implies that education has no value to anyone other than the degree holder (note the aforementioned emphasis on 'citizens' not 'graduates'). Everyone benefits from having an educated population. You wouldn't expect firefighters to pay for their training, why

expect medics and engineers to do so? Though the benefit of other degrees may be less obvious, it's still tangible, and thus it would be fairer to fund education as we do almost everything else: through progressive taxation.

The common argument against this is the "why should people who aren't using it pay for it?" trope, but ask yourself – why fund roads if you don't drive a car? Why fund hospitals if you're young and healthy? Because someday, you might need to use those services, and even if you don't, you benefit from living in a society that has them. If that leap can be made for infrastructure and health-

care, it should be easily enough made for education (perhaps even leading us to a National Education Service). Where do you think the people required for the former are trained, anyway?

The reticence to fund education through taxation rather than fees rests in the commonly held sentiment that the former is somehow more punitive than the latter, but in fact the reverse is true, since over the former democracy has some sway, and the public interest, rather than individual interest, can be

nullified, underscoring the ridiculousness of our current high fees.

The arguments made thus far have rested on pragmatism, but other points are relevant. For one thing, tuition fees weren't instituted until the late 1990s: almost all the politicians who now say, "it's impractical" to fund higher education themselves went to university for free. For another, we have to ask ourselves how we want to approach education – do we believe learning holds any value in and of itself, and do we as a society want to encourage it wherever possible, or only where there is economic benefit to be derived. These points aren't required to argue against tuition fees, but should nonetheless not be neglected when contemplating education policy.

Arguments for tuition fees are rested in the fallacious 'fact' that education is only a benefit to the holder of the degree and not to the rest of society. Examining things holistically makes tuition fees much harder to defend. Based on the effect of debt and the benefit an educated population has for the economy, it should be argued not that we can't afford to abolish tuition fees, but that we can't afford not to.

If you agree with this article, or want to berate me for my naïveté, why not join us at the Free Education Demo next week. Our Facebook event is Imperial Bloc at Free Ed Demo. See you there!

[Ed.: if you want to see the citations for this article, you'll have to check out the online version!]

"Three quarters of students will never pay off their debt in full"

considered.

Saddling a generation of students with debt as we do now makes little economic sense. In an era where consumer spending could be encouraged to stimulate economic growth, we've instead seen policies deliberately crafted to increase debt on students, with ever increasing fees and the abolition of grants. Sources – by no means left-wing, including *Business Insider* and *The Market Mogul* – express consternation at the "fiscal time bomb" precipitated by rising debt. The latter source indicates that, since three quarters of students will never pay off their debt in full, any proposed savings to public spending from trebling fees are close to being

POLITICS

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NHS watchdog reveals crippling waiting time for child and adolescent mental health services

The Care Quality Commission report reveals an insight into how the Government's austerity budget is neglecting a crucial aspect of healthcare in this country.

POLITICS

Lara Bailey
Politics Writer

The government has been accused of 'neglecting' children's mental health, following a report revealing some children were waiting up to 18 months for treatment.

The report, which was authored by the Care Quality Commission (CQC) – an independent regulator of health and social care services – showed that young people may wait months for assessment after an initial referral, and even longer before starting treatment. The report also highlighted that such lengthy delays can cause their mental health to deteriorate further, increasing the chance of children dropping out of school, self-harming, or becoming suicidal.

As a result of overstretched services, 1 in 5 children cannot be seen by the NHS, forcing many families to turn to expensive private treatment. However, with private therapy costing up to £200 a session, the NHS is the only option for many families. A separate report, published by charity The Children's Society, showed that 30,000 children were turned away from support every year, with local NHS services not able to support them.

Furthermore, the CQC report showed that when children can access care, it does not always meet their needs, and 39% of child and adolescent mental health services (camhs) across the UK need improvement. The NSPCC



The CQC report shows that mental health services are at a tipping point in this country // Creative Commons

has received an increase in calls to Childline from children struggling to access mental health

“There has been an increase in calls to Childline from struggling children”

services. A spokesperson said: “This important report sadly reflects what

children are telling us at Childline, with one in three counselling sessions last year relating to mental health and a record number of counselling sessions about suicidal thoughts.”

“Many of these children tell us that they are struggling to access support, even at crisis point. It's clear that the system supposed to provide early help for children experiencing mental health problems is broken in many part of the country. Without improvements in how services are funded, planned, and delivered, thousands of children will continue to struggle alone.”

NHS services are struggling to cope due to rising demand, lack of qualified staff, and an overall lack of funding. The quality of service across the UK has been described as patchy, and in some cases young people have been sent hundreds of miles away from their families to access a hospital bed. The number of under-18s ending up in hospital following self-harm has risen dramatically over the past decade: between 2011 and 2014, incidence of self-harm in girls rose by 68%.

Jeremy Hunt, Secretary for Health, last year said that camhs were “possibly the biggest single area

of weakness in NHS provision at the moment”. Investment has gone up by £100 million in the past year, after being reduced by around £50 million between 2010 and 2015. Hunt has promised an extra £1.4 billion will be invested annually by 2021. However, a survey of over 3000 NHS mental health staff, released earlier this year by a collection of mental health organisations, found a third said their service was facing downsizing or closure.

The full report, requested by the PM in January 2017, was officially released last week. A Department of Health

spokesperson said: “Our commitment to improving children's mental healthcare is shown by our additional £1.4 billion investment, more trained staff, and more children and young people accessing care. But there is more to do, which is why we commissioned this review and will publish a green paper on children and young people's mental health by the end of the year.”

Dr Bernadka Dubicka, chair of the child and adolescent faculty of the Royal College of Psychiatrists, said that “Although there has been some additional investment, money is not reaching the frontline, demand is increasing, and

“One in five children in need cannot be seen by the NHS due to stretched services”

children are being pushed into crises. Every day children and young people are being let down”

Barbara Keeley MP, Labour's Shadow Cabinet Minister for Mental Health, said: “This report reveals the Tory Government's abject failure of children and young people in urgent need of mental health treatment... Labour will continue to call on the Tory Government to invest in and ring-fence mental health budgets as Labour pledged at the General Election, so that money reaches the underfunded services on the front line.”

COMMENT

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The Paradise Papers show why offshore continues to be a massive problem

Offshore is a pot of gold for companies and individuals, allowing them to hide their wealth from the public view and helping to create massive inequality

COMMENT

Charles Titmuss

Comment Editor

Once again, a major leak from the offshore financial centres of the world has been released to the general press. Nicknamed the “Paradise Papers”, these documents mostly contain dealings of the Appleby law firm – their clients come from all over the world, with the only unifying factor being their desire to conceal their wealth from the taxmen of various major states. This leak follows on from the Panama Papers last year, which resulted in the resignation of the Icelandic president, the assassination of a Maltese journalist, and the exposure of Mossac Fonseca, a Panamanian law firm, as a supplier of financial and legal support to some of the world’s most unscrupulous individuals.

These leaks partially reveal the inner workings of the offshore industry, which focus on providing tax havens for wealthy individuals and companies to protect their assets from tax. These companies are centred around geographical locations where tax can be more easily avoided, such as British Crown Dependencies, US states like Delaware, and small countries such as Mauritias or Panama. Firms work out of these locations as they either provide very low tax opportunities, such as the Isle of Man, where inheritance tax does not exist, or allow for the easy creation of shell companies, which make the accounting process more opaque and help to



“Siri, find me a creative commons photo of money” // Flickr

conceal the true extent of how much an individual or company owns. It also allows for the provision of a certain amount of anonymity by allowing the individual or company to disassociate themselves from their wealth whilst still benefitting from it. This is a huge issue for every single individual that does not benefit from these schemes.

The nations and dependencies that tax havens are set up in rely upon the very wealthy depositing their funds with them and then profiting from the legal, managerial, and accounting fees. They cannot envisage another way of doing business that would provide them with a similar GDP and standard of living for their residents. One investigative journalist, Nicholas Shaxson, describes these locations as “captured states,” in which private interest forms the basis of

public policy. The British Crown Dependencies have become important tax havens due to their lack of financial solvency. This lack of a second option for many of these tax havens ensures their presence in the world for a long time to come.

The very rich paying little to no tax is not a new phenomenon. Individuals with the majority of the wealth have often possessed an undue amount of influence with the body that sets the tax. In today’s world the relationship between the very wealthy and the political bodies that set the tax is very tight – often being the same people – but public scrutiny and influence limits the amount of acceptable cronyism, hence the existence of tax havens. The estimates for how much money is offshore vary wildly, from around \$7 trillion up to \$36 trillion, but no one

really knows for certain. For comparison US GDP is estimated at \$18.57 trillion. Of the money concealed offshore, it has been proposed that 0.01% of the world’s wealthiest own 50%, with 0.1% owning 80%. This demonstrates the tiny number of individuals using these tax havens and begins to reveal the extent to which tax havens contribute to inequality.

In an attempt to ethically justify their existence, the companies that run these offshore schemes have posited that they are necessary to prevent government over-taxation. Given that these schemes are exclusively for the very wealthy, I would dispute this, as it does not so much prevent over-taxation as provide an option for individuals and companies to avoid their obligations to the societies in which they operate. The net result of avoiding their obligations

is an overall reduction in the funds available to pay for public services and therefore a requirement to increased taxation of those who cannot avoid tax: the poorer members of society.

Offshore finance

“Estimates for offshore wealth vary, from \$7 trillion to \$36 trillion, but no one really knows”

further damages states by allowing criminals and corrupt officials to easily hide their ill-gotten gains in shell companies, which provide complete anonymity. A Met Police investigation in 2015

found that hundreds of millions of pounds worth of property was used by offshore companies to launder money for criminals and corrupt officials. In a market where hundreds of millions is an insignificant amount there is undoubtedly far more wealth hiding from the gaze of officials.

A further effect of tax havens is to force other nation states to lower their taxes in an attempt to obtain some revenue from wealthy people. Ireland is an example of one such nation taking these measures, but it was forced to pay \$15 billion in back taxes for providing Apple with illegal state aid. This has provoked controversy in the US, as it believes that these back taxes should be paid there and not to the EU.

This raises the ultimate question: how to reduce the use of tax havens? Although various nations around the world now track the amount of wealth hidden offshore there has been no serious attempt by the UK or any other major players to increase the amount of regulation. A proposed solution would be to track all wealth and assets around the world, but the level of transparency required for this is likely unattainable. The only main intervention on the behalf of transparency comes from these irregular leaks. Offshore is a thorny problem, and one that will not disappear as long as wealthy individuals do not fulfil their obligations to society.

The net result of offshore has been a contribution to the ever-increasing inequality between the rich and poor. If they don’t pay, we will have to.

SCIENCE

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Young blood rejuvenation

SCIENCE

Meesha Patel

Science Writer

New trials aiming to treat Alzheimer's patients using blood transfusions

The first clinical trial transfusing young blood into patients suffering from Alzheimer's disease has been completed. This research is the first of its kind to determine whether injection of plasma from young individuals to the cognitively impaired can improve the symptoms of their disease.

Previously, work has typically focused on mice in parabiosis studies, which is when the circulatory systems of two mice (old and young) are joined together. The results of this initially suggested the

rejuvenation properties of young blood in older mice. Research published in 2014 then went on to show that parabiosis studies were unnecessary and when aged mice were exposed to young blood plasma, brain ageing was reversed at a molecular, structural, and cognitive level.

This new human trial was conducted by Alkahest, based in San Carlos, California. The clinical trial was led by Tony Wyss-Coray, founder of Alkahest and neuroscientist at Stanford University in California, and Sharon Sha, another Stanford neurologist. Their aims were to research the feasibility of such a study in humans by monitoring the tolerability of the infusions from 18-30 year old donor patients into patients with mild to moderate Alzheimer's disease. Cognition, func-

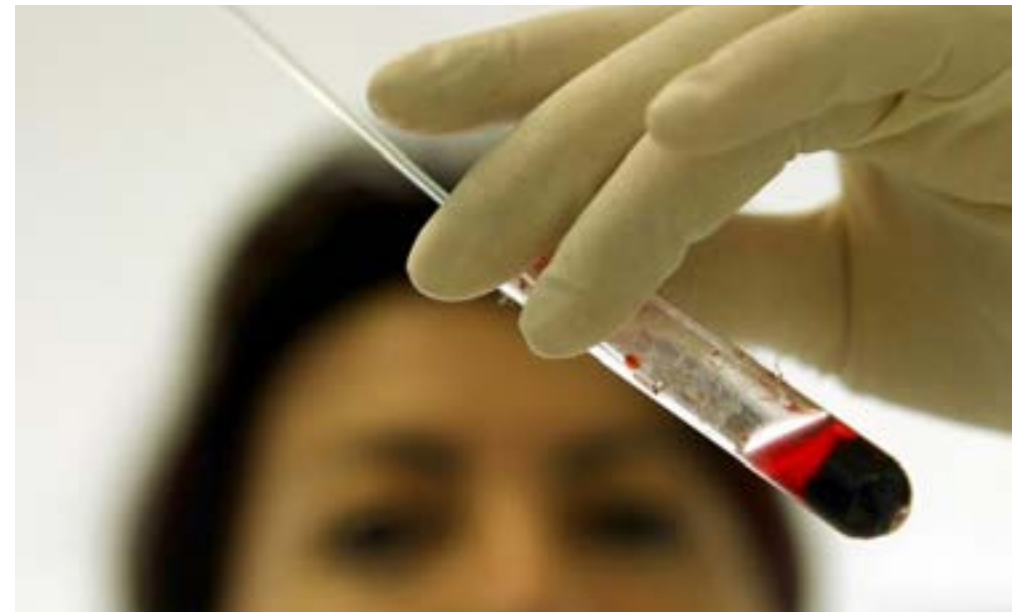
tional ability, and mood were also monitored to determine if there was any change.

Patients were either infused with young plasma over four weeks or a placebo containing saline. Initial results suggested that the young plasma was safe and well tolerated in the Alzheimer's disease patients. In

"The authors remain hopeful that these findings show significance"

comparison to the control group there was even an improvement in functional ability, although mood and global cognition weren't affected.

The authors for this



Blood could provide an answer to disease in the future // Creative Commons

study highlighted that results should be considered with caution due to the small size of the trial consisting of only 18 participants. Despite this they remain hopeful that these findings show significance and that we may be one step closer to improving blood transfusion trials

in humans. They say "the results are promising and warrant further exploration of young plasma in future, larger, double blinded clinical trials."

Despite the positive findings there have been ethical concerns about similar trials charging high participatory fees. One

such company, Ambrosia, is charging \$8,000 for over 35s to receive blood from under 25s, even though it is far from clear whether this method will work. Additionally, blood supplies are usually required for more immediate causes such as medical emergencies and surgery.

Ewe look familiar

SCIENCE

Henry Bennie

Science Editor

Sheep can recognise celebrities including Baa-rack O-baa-ma.

Researchers at the University of Cambridge have demonstrated that sheep have face recognition abilities, comparable to those of humans and non-human primates.

Eight sheep were trained to recognise the faces of actors Jake Gyllenhaal and Emma Watson, former US President Barack Obama, and BBC newsreader Fiona Bruce. The sheep chose the familiar celebrity image over an unfamiliar face. They could also recognise the celebrity faces

when they were presented in different perspectives, an ability previously only shown in humans.

Previous studies had shown that sheep could identify other sheep and human handlers that they already knew. But what the study's lead author Jenny Morton asked was

whether sheep could learn to recognise someone from a photograph.

She said that the team of researchers "focused on whether or not an animal was capable of processing a two-dimensional object as a person".

Eight female Welsh Mountain sheep were

shown different photos on two computer screens. The sheep made their choice by breaking an infrared beam with their noses to release a food pellet as a treat. The sheep were able to recognise the faces of the four celebrities 80% of the time.

The next stage was to

test whether the sheep could recognise the four celebrity faces if they were presented in different perspectives. This ability has previously been shown only in humans. Sheep successfully recognised the four celebrity faces from tilted images. While there was a drop in performance with the tilted images to 67%, this is a magnitude similar to that seen when humans perform the same task.

Finally, the researchers wanted to know if the sheep could recognise their handlers from a photo. Images of their custodians were randomly interspersed in a sequence of unfamiliar faces shown to them on the screens. The sheep were not pre-trained to recognise their handlers' face as they were with the celebrity faces, but the sheep were still successful, identify-

ing their handlers 72% of the time.

All good for the sheep, but why is this research useful to us? Researchers say it could help investigate cognitive dysfunction in humans.

Many diseases, such as Huntington's and Parkinson's, impair face perception, as do some psychiatric disorders such as autism spectrum disorder and schizophrenia.

Huntington's disease has been modelled in sheep, but higher order behavioural and cognitive processes, such as face recognition, have not been tested in sheep with Huntington's disease. The same face recognition experiment could be repeated on sheep with Huntington's to study the cognitive decline associated with the disease.



Nothing but respect for my President // University of Cambridge

TECH

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The James Dyson Award – upgrading the world one clever project at a time

Whether it's rethinking the fashion industry, improving the lives of Parkinson's patients, or just giving more meaning to food labels, this year's Dyson Award nominees aim to improve that which most take for granted.

TECH

**Ignatius-Roy
Hillcoat-Nalletamby**
Tech Writer

In September 2017, shortlisted entries for this year's Dyson Award were announced. For those of you who don't know, the Dyson Award is an international award for current and recently graduated design engineering students, coordinated by the James Dyson Foundation. The main purpose of the award is to inspire people and get them interested in design engineering.

Here is a run through my favourite entries in their respective categories:

Sustainability

Name: Petit Pli
Designer: Ryan Mario Yasin, Imperial College and Royal College of Art

"The Dyson Award is an international award for current and recently graduated engineering students"

The fashion clothing industry is hugely wasteful and unsustainable, particularly in terms of children's clothing as they often grow very quickly - children grow through 7 sizes in their first 2 years!

Petit Pli is a children's line of clothing, specifically designed with the aim of making the children's clothing industry more sustainable. It grows bidirectionally thanks to its permanently pleated design, expanding up to 7 sizes as children grow. Petit Pli is made of machine washable fabric, has a packable one size fits all design, and is rain and wind proof. In my opinion, a simple yet effective solution to a problem that desperately needs fixing.

Health

Cup for Arthritis, Parkinson's and the Visually Impaired
Designer: Tao An Yu, Rhode Island School of Design

Elderly people, specifically those with arthritis, Parkinson's and visual impairment face many unique challenges in their daily lives: joint pain, hand tremors, pouring and difficulty in judging liquid levels to name but a few. This cup is designed to alleviate some of these problems, making daily tasks like drinking tea - a British tradition - easier.

The cup is made of two parts; the lid and the cup body. The lid has an opening that allows for flow controlled drinking, minimising the risk of spillage. It also includes a wooden dowel that acts as a liquid level marker - floating when the cup is full. The dented middle reduces the need for tilting when drinking, perfect for those with chronic neck pain. The cup includes a weighted base, allowing for greater stability when lifted, minimising the effect of tremors that are



The Petit Pli line of clothing can expand up to 7 sizes to accommodate a child's growth // Petit Pli

often experienced by Parkinson's patients.

It also includes a rubber base, to prevent sliding when on a surface and cushioning if dropped. The cup itself is designed to be easy to hold in the

"The cup is a design that effectively addresses a simple but common problem for the elderly"

hand with a rounded lip to facilitate comfortable drinking. It is a design that effectively addresses a simple but common

problem for the elderly and something the rest of us take for granted!

Lifestyle

Bump Mark - bio food expiry label
Designer: Solveiga Pakstaite, Brunel University

This is one for the freshers out there. Are you tired of buying fresh meat, then forgetting to cook it and wondering if it's still safe? We all forget things at the back of the fridge and this leads to a lot of wasted food. Spare a thought for those with visual impairments, too. Have you noticed that almost all food labels are printed, in tiny ink nonetheless? Not great if you have a visual impairment!

The Bump Mark design hopes to make a tactile food expiry label for meat protein foods.

The label has 3 layers: a bumpy plastic layer covered by smooth set

"The Bump Mark expiry label provides far more accurate expiry information compared to a printed date."

gelatin jelly which itself is covered by a plastic layer. The principle is, because gelatin is a protein, it decays at the same rate as the meat product within the packaging. So, when the gelatin starts to decay, it becomes a liquid,

exposing the bumps in the plastic below. Running your finger over the label, which was previously smooth, gives the feeling of bumps which means your food is spoilt! This design is ingenious because, not only is it ideal for people with visual impairments, it also provides far more accurate expiry information compared to a printed date!

That's a selection of a few of my favourites from this year's shortlist for the Dyson Award. These designs showed a common theme for me: a simple but intuitive design that effectively addresses an aspect of our lives we often take for granted! So from this humble writer, hats off to the brilliant minds behind these and many other ideas, your inventions and ideas may just change the world one day!

ARTS

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An indescribable pause: The Impressionists' love letter to London

Tate Britain assembles Pissaro, Monet, and Whistler for an ode to the capital.

ARTS IMPRESSIONISTS IN LONDON



Where? Tate Britain
When? Until May 7th, 2018
How Much? £17.70; £15.90 students

Indira Mallik
Arts Editor

With the news fixed on the movement of refugees in Europe, the Tate has turned to an earlier period in the continent's history when war and political instability caused a surge of migration into London. Brexit in their crosshairs, the curators preface the new exhibition on Impressionists with the pointed: "these artists faced no entrance restrictions; anyone, regardless of nationality, could come and stay indefinitely". This seems to be a masterclass in preaching to the choir; few diehard proponents of Brexit are likely to be persuaded by the Tate's history lesson. Nevertheless, the works the curators have put together provide a fascinating narrative on the French artists who came to London as refugees and how the experience shaped their work.

It would be a mistake to consider this exhibition as revision of art history canon: it doesn't claim, and rightfully so, that it was London smog, not the French countryside, that birthed Impressionism, instead it frames the collected works as a pictorial 'Notes from a Small Island': giants of Impressionism shining a (mostly) flattering light on the British landscape with



James Abbott McNeill Whistler, *Nocturne: Blue and Silver - Chelsea, 1871* // Tate Britain

their outsider's eye.

Pissaro is a particular highlight, his deft brushstrokes elevate a snow covered street in Sydenham to a glittering idyll. In another, a steam

"The works provide a fascinating narrative on the French artists who came to London as refugees"

engine powers through rolling hills, his painting of cricket match in sunny

Hampton is transfixing; a explosion of pointillist green. These parochial, peaceful scenes are placed in sharp contrast to Siebe Johannes Ten Cate's paintings of Paris burning. In *La Place du Carrousel*: *The Ruins of Tuileries*, strong lines of duck egg blue and deep burnt sienna collide on the canvas evoking the acrid smell of smoke and a biting winter chill.

Elsewhere James Jacques Joseph Tissot, not strictly an Impressionist, but one of the French artists who settled in London following the Franco-Prussian war, turns his keen caricaturist's eye to English high society. His canvases, far from mocking (as he was sometimes accused of being) cast a humanising, gently teasing eye over

the Victorians and their famous stiff upper lips. His work is richly, often amusingly detailed: in *Too Early* figures leans against the doorway awkwardly having gotten to a party before it's started, their faces frozen in a grimace of social anxiety, in another painting, this one of a violin concert, a young woman, carefully expressionless, eyes glazing over, sinks into a chaise longue, body disappearing into a swathe of bows.

Despite the prominence placed on the artist in the Tate's advertising for the exhibition, Monet takes up relatively little space in the gallery. In *Leicester Square at Night* a storm of slashes of deep ultramarine and indigo are intercut with vibrant lemon yellows and tange-

rines and ceruleans, it was painted in 1901 but could just as well be last night. The beauty of Monet's canvases of London seem tantalizingly close. Step out of the Tate at sunset

"Step out of the Tate at sunset, and it could almost be into Monet's paintings of Westminster"

and it could almost be into Monet's paintings of the palaces of Westminster seen through smog rolling over the Thames. Each of the eight canvases Monet painted of the same scene

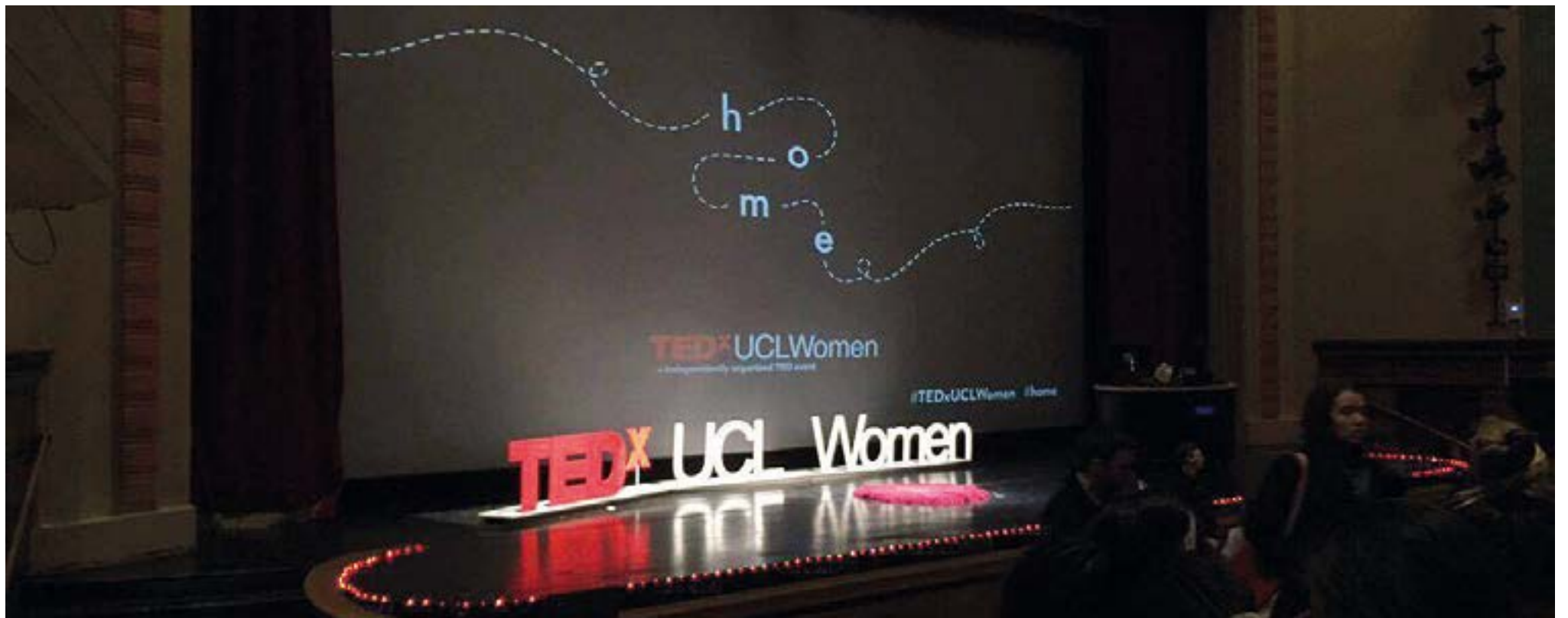
have slight modulations of perspective and colour: whorls of dusky plum melt into violet, mustard, peach and scarlet, in each the sun burns fiercely, each glows with an inner light. For all the fervour of Monet's vision of the Thames, the most powerful depictions of the river belong to Whistler.

In the series *Nocturne: Blue and Silver*, Whistler paints the Cremorne Lights, Old Battersea Bridge, and Chelsea in washes of ultramarine. Layers of the palest, loveliest blues and greys meld into each other, wavering droplets of gold represent the lights on the distant shore. Oscar Wilde summed up the visceral power of Whistler's work with characteristic flair: "to whom if not to Whistler do we owe these silver mists that brood over our river. There may have been fogs for centuries... but no one saw them... they did not exist till art invented them". Standing in front of these quiet deeply intense paintings I felt the same sense of magic I sometimes feel walking home alone late at night, the same magic Virginia Woolf conjures up in the opening pages of *Mrs Dalloway* as she describes the capital waking up: London for all its famous bustle is often its most seductive when the crowds have left.

It's a pity then that Whistler doesn't feature more heavily, a greater shame that the contribution of British artists to Impressionism, particularly that of J.M.W Turner is left unexplored. At times the curation feels a bit too focused on the artists' statuses as French emigres than the nature of their work; as a love letter to the London of the time however, it is marvellous.

ARTS

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KWEENS! KWEENS EVERYWHERE! // Indira Mallik

Home Is the Place...

Yas! – Kweens take the stage as part of TEDxUCL Women 2017.

ARTS

Indira Mallik

Arts Editor

If weeks had themes, the theme of last week would've been empowerment. On Wednesday I ventured down into Imperial's Enterprise Labs as part of the WE Innovate scheme and met dozens of inspiring, amazingly ambitious women just at the beginning of their careers desperate to make a difference in the world. On Sunday, slightly further afield, in the People's Palace – a part of Queen Mary's – I met an equally amazing group of women assembled for the TedxUCL Women lineup.

The theme for this year, the fourth iteration of the TEDxUCL Women format was 'home' – a subject that each of the speakers explored with a different lens. For Dr Olesya Myakonkaya, 'home' meant looking beyond the reaches of our planet and considering how the future of human colonisation on

Mars (an event she considers inevitable) could go beyond technology for technology's sake. Similar themes of humanist development were explored later by Shelley Sacks. Sacks, a 'social sculptor', spoke movingly of her childhood in apartheid South Africa, and the rift the racial division created in her early life, even situations as banal as dinner time. Using the example of their family kitchen in which these tensions would boil over, Sacks spoke on the theme of imagining a future where ingrained biases are challenged and overcome.

Halima Hussain explained how the transformative experience of participating in a mixed-gender prayer behind a female imam broke down her preconceptions what a Muslim prayer could look like. Following this, Hussain, a theologian with an interest in feminist readings of the Quran, founded the Inclusive Mosque Initiative (IMI) with Dervla Shanahan and Tamsila Tauqir. Hussain described IMI as a

place where inclusion, regardless of gender, sexual orientation, or disability is at the forefront of religious practice. In one of the most powerful moments of the day, Hussain decried the media's propensity to pit IMI against the more traditional interpretations of

"Home was a subject that each of the speakers explored with a different lens"

Islam and extended a hand of solidarity to her Muslim sisters who choose not to embrace IMI's ideals – "women who do not want to pray behind women imams are not in need of reform... plenty of strong women and feminism exists in the spaces of our parents".

Hussain's quiet revolution borne out of love for a community was echoed

in Subhadra Das' witty, passionate talk. Das, a historian and curator of the Francis Galton collection at the UCL Pathology and Science Collections, spoke about exposing the racist history of UCL – an institution essential to the establishment of eugenics as an accepted science in Britain in the 19th century, and a place Das considers home after spending the vast majority of her adult life there, first as a student, then as an educator. Quoting Robert Frost she said "I used to consider home as a place they had to take you in... [but now] I like to say home is the place, when I got there, I tried to make better".

TED talks as a format are so popular and so engaging because it is a chance to gain a primer into a complex subject within a few minutes, the brevity proved a curse as well as a blessing on Sunday however. I could've easily listened to another hour of the playwright Jules Orco who spoke with verve about negotiating the London arts scene as a Filipino

woman and the importance of recognising that mere representation – as difficult as it is to achieve – is useless without real and actual power: there's no point having a seat at the table if you cannot shape the discussion. Where Orco shone, the format completely obscured the brilliance of other speakers – Ashleigh Boyd who was presenting her own stem cell research

"The speakers spoke about how their life experiences had shaped their world view"

for treatment of diabetes had barely gotten past explaining what diabetes was and its devastating impact before her time was up.

Home. The concept varies for everyone, on the

post-it notes where delegates were encouraged to write their own definition, the descriptions varied from the single word "doggies :)" to "the place in which your existence need not be justified". On a day where the talks were truly intersectional, centered just as much on race, religion, and economics as on feminism, where the speakers spoke passionately, movingly about how their experiences had shaped their worldview, I kept thinking of a line from Little Gidding: "the end of all our exploring / Will be to arrive where we started / And know the place for the first time". Home, so inextricably linked to our childhood seemed to be a thing always changing: albeit with a constant, "home," said Grace Victory during her spoken word performance, gesturing towards herself "is this – home is me".

In giving women from all different fields and viewpoints a platform, the TEDxUCL Women team are doing something worthwhile, something essential: long may they continue.

ARTS

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Fred taking notes on how to be a proper journalist, like Mark Ruffalo in *Spotlight* // Joseph O'Connell-Danes

Clash of Cultures: Can the arts thrive in the science dominated campus of Imperial?

Arts Editor Adam Gellatly talks with Felix's very own Editor in Chief Fred Fyles to chat about arts at Imperial and his current and previous roles at the paper.

ARTS

Adam Gellatly
Arts Editor

Adam: Readers will know you as the current Editor of *Felix*, but you were involved in the Arts Section at the paper before that. Can describe how that involvement came about?

Fred: I've always been interested in arts and culture. I grew up in London and when I was younger I went to the theatre a lot and my parents would take me to art galleries. Coming to Imperial, I knew I wanted to write for the paper and get involved with the Arts section. I mainly started doing reviews of visual culture – I think my first article was about the Turner Prize – and theatre. Towards the end of first

year I started really getting into film and in second year I took a Horizons course that introduced me to the philosophy and theory of art. Then in third year I started editing on *Felix* and that got me interested in graphic design. It's been bits and bobs throughout the years leading to an accumulation of interests.

A: Were you interested in the arts at school?

F: At A-Level I did Biology, Chemistry, Maths, and Further Maths, so not very arty at all. I did History AS, but that was as humanities as it got. Coming to university changed that a lot. I grew up in North London, but I went to school near Hertfordshire where there's not a huge amount of cultural stuff to do. In first year, living in South Kensington where the South Bank and the Tate are just a bus-ride

away, it really opens up how much you can go and do and see. That's also when I started getting into the student discounts. When I was in first and second year, Barbican used to run the FreeB scheme – every single month they'd release loads of tickets – and I'd go to five or six things a month from that.

A: Do you think Medical students have more of an open-mindedness when it comes to interests in the arts, compared to those studying a natural science or engineering?

F: My impression of Imperial is that all subjects are pretty similar in terms of how artistic people are; I think in all subjects there's a minority that are into the arts, but those that are go deep. No matter

what subject you're in you can find your niche and people who are interested in arts as well.

I guess with medicine, there's more of an opportunity to bring what you do in arts into your vocational practice. Last year I did six weeks in a psychiatry placement and one of the consultants there said, "Everything you do and everything you see can feed into your psychiatry practice". You have to understand where the patient is coming from, where they're located in their cultural context.

A: As we've discussed before in this segment, there's the perception from outside Imperial – and from perhaps the inside – that we're all about STEM here as that's all we study. Do you think the quality of the arts output at Im-

"I think in all subjects there's a minority that are into the arts, but those that are go deep. No matter what subject you're in you can find your niche"

perial suffers from the lack of, say, English students?

F: Focusing on *Felix* specifically, you might look at the fact we have no English, Journalism, or History students and think that means very few people

are going to get involved, or that there'll be very few writers of quality. That's definitely not the case. The writers and editors we have are top quality and really committed. I actually think it's a benefit that we don't have English or Journalism students here; it means the people who get involved in arts at Imperial are not getting into it with the mind of doing it as a career and building up a portfolio, but because they really enjoy it.

But if we did have those English students, I think the team would be bigger. It would relieve some of the pressure on the section editors – they'd definitely have more contributors. So, in some ways you could say the quality does suffer a little. If we had a whole raft of Journalism students I think we'd probably have a bigger paper with more content,

ARTS

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but I don't think the dip in quality is a noticeable as you might expect. If you compare *Felix* to *Pi Media* at UCL or *The Beaver* at LSE they're of pretty similar quality.

A: Because we at Imperial haven't been taught a formula for how to write an article do you think that's an advantage we have, to avoid everything becoming stale?

F: Speaking from experience in medicine – and I think it's pretty similar for other disciplines as well – you spend a lot of your time reading and analysing data and the scientific literature. I think that tempers your mind to going through a lot of material and then distilling it down to your lab report or coursework. So, I think that's one thing that scientists have that isn't as prominent in other subjects.

I think as well, for me it's really important as an editor that, although you obviously want your writers to be good and up to scratch, you also want them to have their own personal style and you don't want to impose your style on them. So, throughout my editorial career I've always been very careful to look at a piece and think "Am I changing it because it needs to be changed? Or am I changing it because this is how I would write it?" It's a fine line between those two. Since the students we have here haven't been taught "Here is the style that you should be writing in" it frees them up a little more to write in their own way.

A: Normally at this point, I'd ask if you're interested in the arts is a hobby, or if they want to pursue it as a job, but Editor in Chief of Felix is, in fact, your job. Was there an experience or an event that motivated you to run for the position?

"Since the students we have here haven't been taught 'Here is the style that you should be writing in' it frees them up a little more to write in their own way"

F: To be honest, I'd been thinking about it for three or four years – when you do a medical degree, you have a massive amount of time to dwell on stuff – and I'd always planned to run in this year. I think the most formative experience was in my third year when I was running the Arts section with Kamil McClelland, another medic in my year, and during that year we both got really involved. Our studies probably suffered a bit, but we were putting out six to eight pages of Arts a week, and we edited three editions of the *Phoenix* arts magazine on top of that. It was a really rewarding experience and probably the trigger point to get more involved in *Felix*. And here we are today.

A: And how are you enjoying the job so far?

F: We've had some IT issues over the past few weeks. We've had no computers [in the *Felix* office] so I've been putting everything together which is not as fun. The first few weeks before that were really good and I think we were really bonding as an editorial team and learning their skills. For the past few weeks we haven't been able to do that so it's been quite frustrating. Apart from that it's been

very good. Oh, and people complaining have not been good either, but I think I'm starting to develop a thick skin.

A: Do you have any plans for the paper this year that you're excited to enact? Obviously, the style of the paper has changed this year.

F: Last year it was a very free layout and I think it was quite ambitious. This year we've got a lot of new people in who haven't used InDesign before and I think last year's layout would have been really tough on them. So, we simplified it and stripped it back down.

In terms of future developments, one thing I'm really trying to push this year is the Longread. We've had two so far; they're three to four-thousand words on a single topic and people can go really in-depth. We're going to be trying to publish more of those throughout the year. More generally, holding the College and the Union to account more, and doing

"One thing we're really trying to push this year is the longread, which lets you get really in-depth on a single topic"

some more investigative journalism. I feel for the last couple of years there hasn't been a huge amount of that done at *Felix*.

A: When writing an Investigative journalism piece are you more interested in getting a scoop, or writing an interesting piece?



Felix team about to drop the hottest mixtape of 2k17 // Seb Gonzato

F: What appeals to me more is writing the interesting pieces: it's the sexy bit of journalism that everyone's interested in. *The New Yorker*, for example, does a lot of investigative journalism where they get all this data and all these different viewpoints and draw it together into a really well-written narrative. It goes back to the New Journalism School in the '60s where you have people like Joan Didion, and Truman Capote writing *In Cold Blood*. That kind of journalism I find really exciting and something I'd like to pursue more of. I'm not saying *Felix* is going to be as good as Joan Didion's work, but we have high aspirations.

A: Looking to the future, there's a chance that in the next ten years Felix will change a lot, especially in terms of how it's published with a battle between print and online. How do you see the paper changing?

F: I'm a strong proponent of print and print media, but I think it's a really difficult time for print and journalism in general. In

terms of *Felix* I'd love it to carry on in print, but I think there's general pressure to move uni publications to online-only platforms. This year the Union is carrying out a *Felix* Review where they look at the funding model and the aims of the paper; it's not being done with the goal of moving away from print, but one of the findings might be that the paper is not cost effective and having it in print doesn't bring a particular

"Whatever comes of the Felix Review I'm going to be pushing to keep the paper in print"

value. I'd disagree and say it has a lot of value, but you can't measure the monetary value of print and the benefits it brings, you can only measure the negative, which is how much it costs.

That being said, print media is a bit like vinyl records, in that it's expe-

riencing a bit of a surge right now, especially with micro-publishing. And I think people are getting tired of online journalism. If you look at a website like *The Independent* and the amount of advertising they need to sustain that model, I think that's turning a lot people off and turning them back to print media.

We'll see what happens, but whatever comes of the *Felix* review I'm going to be pushing to keep the paper in print.

A: Whether it's physical or digital, how do you see Felix's role in the future changing?

F: The motto of *Felix* is 'Keep the cat free' and I think that's going to continue. I think have a free press is the cornerstone of any democracy, especially a student democracy. The core aims of *Felix* are to represent the student voice and to ensure their views are heard by the College and Union and ensure no changes are made about you, without you. That's something I strongly believe in and I think going forward if *Felix* loses that, there's no point in having it anymore.

BOOKS

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Sylvia Plath with daughter Frieda and son Nicholas, in 1962 // Siv Arb/Writer Pictures

In the words of a young poet finding her feet

New volume of Plath's complete letters reveals the mind of a young poet hungry for success

BOOKS

Jingjie Cheng

Books Editor

What do we know of someone else's life, besides what they choose to reveal to us? What more of a life that was tragically cut short, and has remained an enigma since?

In a newly-published tome of never-before-seen letters by 20th-century poet Sylvia Plath, we steal glimpses of a young, gifted poet in the making, and the window through which she saw the world. These letters published in the first volume cover the letters written from the time Plath was seven years old, to her marriage to Ted Hughes in 1956. The second volume, covering her marriage and separation, up to her death, is due next autumn.

As part of the recently-concluded London Literature Festival at the Southbank Centre, four

writers gathered on stage to discuss the new letters, a selection of which was read by Lydia Wilson. The letters read ranged from the first one written to her mother when Plath was seven, observing the differences in writing with different coloured pens, to the one detailing the events surrounding her first suicide attempt at 20, up to several letters describing how deeply in love she was with Ted Hughes.

The event was chaired by writer Lavinia Greenlaw, and she was joined by writers Eimear McBride, Max Porter, and Sarah Howe. The writers took turns to discuss the letters, giving their personal takes on what they thought the letters revealed, and how they were relevant to Plath as a poet. Each writer then read their favourite work of Plath's, which turned out to be a beautiful juxtaposition of her literary output with the epistolary form.

The evening was

opened with a speech by Plath's daughter Frieda Hughes, the special guest at the event. Reading from her foreword to the volume, Ms Hughes pointed out the irony that her father has been blamed and criticised throughout history for her mother's death, considering that he chose to publish the collection of poetry, *Ariel*, that would make Plath famous, out of a "moral duty" to the brilliance of her work.

That all her letters in this period has been published unabridged into a huge tome running at a whopping 1424 pages, is a testament to the high public and academic interest in her life. These volumes aim to be a complete, unedited collection of Plath's letters – a significant effort considering that most of her work was published posthumously, edited by the various people close to her, including Hughes and her mother. *Ariel*, for example, was edited and

published by Hughes after her death, and controversy has always surrounded his choice of poems to include. An earlier volume of letters was published by her mother, but was put down by critics as being testament to the efforts of an overbearing mother, whom Plath, they suggested, struggled to free herself from.

Against this backdrop of strong public and academic interest, *The Letters of Sylvia Plath: Volume 1* seems to rebel against her cultural image, and instead focus on her young, developing voice, one that reveals a maturity of thought and observation while dealing with the regular events of youth. This volume only hints at the more major events of her life and her matured poetic voice – aspects that are likely to be the focus of the second volume.

In a way, this first volume seems to normalise the young Plath and provide us with some insight into her developing

personality and how it might have contributed to the tragic trajectory of her life.

From the letters, we find the voice of an ambitious young writer, eager to make it in the world, and determined to do all she can to succeed. The dark side of this drive, however, is the self-criticism, the high expectations, and the inability to cope with perceived failure. This was obviously a young lady who was aware of her potential, and uncompromising in her standards. It reminded me greatly of her novel *The Bell Jar*, which, of course, is based on her own experiences.

Among these more serious issues, however, were more light-hearted letters, such as ones describing how miserable English weather was, written home when she was on a Fulbright scholarship at Cambridge. Apparently, Plath also found the teeth of British men appalling.

Letters are intimate

– they are written for a specific audience, and can reveal the writer's innermost thoughts and emotions, giving us glimpses of their inner lives. But they are also performances in themselves, a selective distillation of one's life and contemplation into crafted pieces that carry across a particular way the writer wants to be seen. It is evident even within the selection of letters read during the evening that Plath became increasingly adept at shaping her written persona.

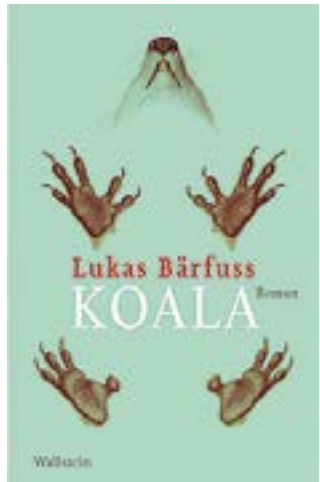
One never learns about Plath's writing without learning something about her history and cultural dominance as well. Her image has been mythologised, beatified, demonised, and altogether sensationalised across time. If this book does one thing, it is to hopefully restore some balance to her story, and include her voice in the events of her life that have captured the public imagination.

BOOKS

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The koala bear as a metaphor for life, death, and the struggle to survive

Swiss writer Lukas Bärfuss tackles issues of mortality and the meaning of life in his third novel *Koala*



BOOKS

Clemens Jakubec
Books Writer

The animal was not black. It was not strong. It was lazy and had furry ears, a creature, that people laughed about. The best one could say about the animal was, that it was cute.” The koala is usually not an animal that people tend to spend a lot of time thinking about. Nevertheless, Swiss author Lukas Bärfuss decided to put it in the center of his latest novel *Koala*, for which he was awarded the Swiss Book Prize in 2014.

It tells the story of an author who tries to deal with the suicide of his brother. Although they had not been very close, his brother’s sudden death strikes him as something incomprehensible. He travels to his hometown, which he left many years ago, in order to talk to his brother’s friends and to make sense of what has happened. In his memories he travels back to their childhood. They grew up in separate families with the only thing they had in common being their mother. He recalls how during their teenage years at a scout camp his brother was given a nickname:

Koala. The name that would prove to be an omen for the rest of his brother’s life.

The storyline then takes the reader back in time, to a period when the people in North America started to fight for their independence and the British began to colonise Australia. The book gives an account of the first settlement of British criminals who were sent to Australia, their hopes and fears, their successes and struggles. And amidst all of this runs the story of the Koala – the story of an animal that lived unchanged and undisturbed for millions of years until the first humans arrived and began to hunt it.

Bärfuss’s precise and eloquent style, combined with the usage of short sentences with very few adjectives makes it a relatively easy read. He does not waste words on lengthy descriptions, but rather sticks to simple structures. Nevertheless,

“One of the taboos Bärfuss addresses openly in *Koala* is suicide”

none of this diminishes the message he tries to convey. In fact, boiling the story down to its essence appears to make it even more striking.

Bärfuss uses the history of the koala as a magnificent metaphor for our lives or rather for the meaning of life in general. He is not afraid to tackle the big questions. In his 1942 essay *The Myth of Sisyphus* French Nobel



Swiss author of German-language novel *Koala*, Lukas Bärfuss // Wikimedia

Prize winner Albert Camus comments that whoever attempts to explore the ultimate meaning of our lives must inevitably deal with all the discoveries he or she makes, regardless of whether or not they are pleasant or not. This is exactly what Bärfuss does. He bravely ventures into a realm that many people prefer to leave untouched and he confronts the reader with all the consequences.

One of the taboos Bärfuss addresses openly is suicide. The main character in the book cannot accept the suicide of his brother for an almost selfish reason. He is a famous and accomplished author living a fulfilling life, so it is not only incomprehensible for him how anybody can commit suicide, but it actually upsets him and makes him angry, as if his brother would have been under some kind of obligation to stay alive, so as not to

perturb the protagonist’s perfect life. On the other hand, he also experiences how the people surrounding him deal with the loss. When the conversation shifts to the suicide most of them fall silent. They feel uncomfortable and try to feel better by pretending that nothing has ever happened.

The centrepiece of the novel, however, is the koala. A koala does not live what most people would call an interesting life. It spends the majority of its time sleeping, it hardly moves, and is not considered to be highly intelligent, not unlike the protagonist’s brother. He is unemployed, has never left his hometown, and smokes a lot of weed. Yet the main character comes to realise that there is essentially nothing that makes his life, a life governed by career goals and productivity inherently superior to a “wasted”

life like the one lived by the protagonist’s brother. Towards the end of the book he thinks: “The cure for fear is industriousness. The one who is ambitious needs a pair of good legs and all those who want to be ambitious but do not have them, must explain themselves. Only the strong ones are able.” By fear he means the fear of being forgotten after death. Productivity and ambition are the cure prescribed by society. However, they tend to be used as distractions rather than solutions. Another way out of the misery, he realises, is laziness. Laziness just exists and is not bothered by the petty little problems of everyday existence.

In a time when people are more and more focussed on their careers, stress and mental health problems are on the rise, and society becomes generally more competitive, this sends a strong

signal. It drags the reader out of their comfort zone and forces them to face a lot of the uncomfortable issues of life. Whoever

“It drags the reader out of his comfort zone and forces him to face a lot of uncomfortable issues of life”

decides to read this book can be sure to be left with a lot of answers and even more questions in the end – unpleasant questions, but ones that everybody should try to answer for themselves at some point.

MUSIC

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You can't Trump the ALL-AMERIKKKAN BADA\$\$

On the anniversary of Donald Trump's election, we revisit one of the year's most political hip-hop albums

MUSIC

ALL-AMERIKKKAN
BADA\$\$

Artist: Joey Bada\$\$ **Label:** Cinematic // Pro Era. **Top Tracks:** AMERIKKKAN IDOL; RING THE ALARM; BABYLON. **For Fans Of:** A\$AP Rocky; ScHoolboy Q; Kirk Knight. *50 minutes*

Andy Djaba
Music Editor

For obvious reasons, Donald Trump's presidency and the current hostile political climate in the US has provoked a knee-jerk response of protest and defiance from hip-hop culture. A plethora of rappers have recently adopted a more political approach through their music and 22-year-old Brooklyn rapper Joey Bada\$\$, whose 2015 debut album *B4.DA.\$\$* was seriously slept on in my opinion, is no exception. With his sophomore attempt, *ALL-AMERIKKKAN BADA\$\$*, Joey delivers an anti-establishment protest album with which he provides a social commentary from the perspective of a young black man living in Trump's America. From the all-capitalised album and track titles to the album cover which shows him with two middle fingers up and the not so subtle KKK references throughout the album, in *ALL-AMERIKKKAN BADA\$\$* Joey has crafted an abrasive body of work which screams, "Fuck white America, fuck white supremacy and fuck Trump!"

ALL-AMERIKKKAN BADA\$\$ kicks off with the chilled intro track, *GOOD MORNING AMERIKKKA*,

and its opening lines, "Yeah (wake up, wake up)// Free your mind (I said wake up)// Good morning Amerikkka// Good morning Amerikkka (I said wake up)". The echo of these lines sounds innocuous and subtly introduces the album's central recurring theme of 'staying woke'. 'Staying woke' is defined as "being

"Joey delivers an anti-establishment protest album with which he provides a social commentary from the perspective of a young black man living in Trump's America"

alert to injustice in society, especially racism" and the term has been popularised in recent years due to its association with the Black Lives Matter movement on social media. Joey uses the rest of this track to expand further on this concept of staying woke, with lyrics like, "Some of us woke while some stay snoozed// Zombies walkin' around trippin' over issues" serving as a message that there needs to be an awakening of the mass consciousness to the social ills prevalent in modern America.

FOR MY PEOPLE follows and we hear Joey embrace his position as a leader of the people and

seek to encourage those Americans afflicted by the corrupt system with the uplifting chorus, "This for my people, tryna stay alive and just stay peaceful// So hard to survive a world so lethal// Who will take a stand and be our hero, of my people, yeah?". In an era where countless young artists only rap about women, drugs and money, it's both rare and refreshing for a 22 year old to be so socially conscious. Joey recognises that a lot of his young fans pay more attention to rappers than to their parents and teachers and he has previously spoken about feeling a sense of responsibility as a young artist to therefore spread a positive message through his music. Joey's acceptance of this responsibility as a young artist separates him from the other young rappers coming up in the game and bars like, "So I thank the Lord when I wake up in the morn'// Cause to inform the world the very reason I was born" allude to this.

Another thing that sets Joey apart from his contemporaries is his appreciation of 90's hip-hop. I would argue that Joey's admiration for that era of hip-hop has

"...Joey has crafted an abrasive body of work which screams, "Fuck white America, fuck white supremacy and fuck Trump!"

perhaps worked against him in the past and seen

him described as a "boom-bap revivalist" whose old-school style would be more at home in the 90's. Regardless, Joey stays true to his Brooklyn roots on this album by spitting over classic boom-bap beats on tracks like *RING THE ALARM*, which features Kirk Knight, Meechy Darko and Nyck Caution, and the Styles P assisted *SUPER PREDATOR*. Joey's old-school vibe particularly shines through on *TEMPTATION*. The album's third track is one of the standouts and we find Joey confronting racism, prejudice and bigotry. The track's intro and outro sample a speech given by nine year old Zianna Oliphant at a council meeting in the wake of the police shooting of Keith Lamont Scott and her words resonate to provide one of the more poignant moments on the album. The next two tracks, *LAND OF THE FREE* and *DEVASTATED*, were its two lead singles and they carry on in much the same vein sonically as the other tracks at the start of the

album. That's to say that all the tracks in the first half give more relaxed, reflective and nuanced critiques of the American political establishment. However, in my opinion, the first half of the album is markedly weaker than its second half. I person-

"In an era where countless young artists only rap about women, drugs and money, it's both rare and refreshing for a 22 year old to be so socially conscious"

ally prefer when Joey is more aggressive with his flow and spitting bragg-

docious, almost ignorant, bars (for instance, "Got dragon balls like my name was Vegeta" on *Christ Conscious* and "Check my style, check, check, check it out" on *Big Dusty* from his 2015 album, *B4.DA.\$\$*). This aggressive style of rap is almost completely neglected in the first half of this album and isn't really heard until *ROCKABYE BABY*, the ScHoolboy Q assisted seventh track on which we hear Joey proclaim "And if you got the guts, scream, 'Fuck Donald Trump!'". *RING THE ALARM*, the eighth track and one of my favourites, sees Joey at his most boastful and aggressive as he takes a break from discussing the album's central themes to take aim at trash 'Sound-Cloud rappers' and the general lack of lyrical skill in the rap game right now. Nyck Caution and Kirk Knight spit, "All I hear is that ad-lib rappin' on my SoundCloud// Sick of the trash out, this is the crackdown", whilst Joey spits venomous bars throughout, referring to



Red, White, and Blue // Hypebeast

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himself as “the double entendre monster” and declaring, “Resurrection of real, you niggas fake” on the chorus. In an interview with Hot97, Joey describes this album as “vegetables” in an industry with a lot of “candy and fast food”. He sees his peers producing easily digestible music which lacks substance but, in *ALL-AMERIKKAN BADA\$\$*, Joey has chosen to craft a project which is “good” for the listener.

Joey was ordained as one of this generation’s “gatekeepers of flow” by the legendary Q-Tip on

“We hear Joey proclaim “And if you got the guts, scream ‘Fuck Donald Trump!’”

‘Dis Generation’ from A Tribe Called Quest’s 2016 album *We got it from Here... Thank You 4 Your service* and he’s already cemented his place as one of the most skilled lyricists of our generation, going toe-to-toe with the elusive J. Cole with ease on the penultimate track *LEGENDARY*. In my opinion, Joey has the potential to reach top five status in today’s rap game but, in order to reach the upper echelon of rap (with Kendrick Lamar, Drake, J. Cole and, more recently, Chance The Rapper to name a few), Joey needs to find a way to better marry his reflective side with the boisterous bars featured in the second half of the album. He does this to perfection on the tenth track, the Chronixx assisted *BABYLON*. Joey’s anger and sheer emotion at the injustice dealt by the American government can be felt through every bar as we hear him scream, “Turn on CNN, look at what I see again// It’s another black man, died at the white hand of justice// To tell the truth man, I’m fucking

disgusted”, “Nowadays they hangin’ us by a different tree// Branches of the government, I can name all three// Judicial, legislative and executive” and “If black lives really mattered, you niggas would do something”.

Joey concludes the album with *AMERIKKAN IDOL*, a six-minute thriller on which he completely denounces the media, American government and criminal justice system and delivers a chilling warning to the listeners- “Devisin’ plans while you sleepin’, I’m just trynna stay woke”. The track is effectively the culmination of Joey’s musings on the themes and subject matter discussed throughout the album, with Joey touching on everything from police brutality and political corruption to gangs, black-on-black violence and mass incarceration. The last verse in particular is outstanding and it arguably carries the most important message of a mainstream hip-hop verse thus far in 2017. This message highlights the conspiracy theory that the U.S. government is using media and political propaganda in an attempt to “start a Civil War within the USA amongst black and white and those alike”, and serves as a call to action to those young people experiencing systematic oppression in America.

Only time will tell whether this album will prove to be a “timely and timeless masterpiece”, as Joey described it in his Hot97 interview. Although he could stand to make it more cohesive to better reflect all aspects of his artistry (he almost sounds like two different artists at different points on the album), in *ALL-AMERIKKAN BADA\$\$* Joey succeeds in delivering an impressive sophomore effort with an important message.



ALL-AMERIKKAN BADA\$\$ // Pro Era/Cinematic



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Surf Soc: Waviest Society



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Weezer wheezes out another fucking travesty...

MUSIC
PACIFIC DAYDREAM

Artist: Weezer **Label:** Crush Management / Atlantic Records. **Top Tracks:** The few seconds of silence between each track **For Fans Of:** sadomasochism; persistent ear pain. *Too long.*

Henry Eshbaugh
Music Editor

Oh, Rivers. What an absolute shame, the mess you've ended up in. Weezer was hot shit in the '90s. *The Blue Album* spoke to a generation of individuals who felt introverted and alone. It was a dorky, confessional, energetic mess – and never once did the heart fail to shine through. Then, the story goes, you got bored of laying groupies, you were longing for something “deeper,” and you put out *Pinkerton*, your last good album (though it was skewered by the critics of the day). But, Rivers, your goofy attempts to reanimate the band have thoroughly alienated your original fans. If you were

so aghast at the idea of selling out, why did you?

After *Pinkerton*, the band broke up, a hiatus that lasted for five years. But their return, and subsequent albums, were never the same. They seem to have lost their target demographic, focusing their efforts instead on trying to make songs that would chart – except they never really did. The dorky fun of their old albums was abandoned, and replaced with straight-up mediocrity. The albums are limp and flaccid, and have none of the spark that captivated so many so few years earlier. The lyrics were watered down and meaningless. The guitar had none of the appealing quirk. The introduction of some electronic textures did little to appeal to their old fanbase and were too forced to make it mainstream (and that was a low bar in the mid-00's). They were making music for nobody, and they knew it.

Catching word that a new Weezer album is out soon brings me an eerie sense of the passing of time, a kind of déjà vu. At first, there's a pang of excitement, a nostalgic what-if-the-old-Weezer-is-back hope that they've

shitcanned their generic washed-out pop sound, and are going back to their roots, to the ethos that made their first two albums so close to my heart while I was growing up. Then the singles roll out (strike one), they post some dorky shit on their Facebook about how they're going back to their old sound for real this time (strike two), and finally the album in its entirety is here, and it's a generic washed-out poppy mess with no appeal to either the mainstream or the last desperately-clinging-on fan (strike three).

The new album is a mess of generic lyrics that appeal to nobody, featuring no new musical ideas for the band besides trying to sound like a washed-up pop star trying to mount a comeback, and incorporating absolutely nothing appealing to any person with working ears. Try and find a target audience for this album – *you can't*. It's an un compelling, boring, mediocre medley of bland guitar sounds and sappy, saccharine, vomit-inducing lyrics, with few, if any redeeming moments in sight. Listening to this album felt like trying to move my bowels during a round of intense consti-



I wasn't sure about the art, but the Japanese writing sold me. // Crush Management

pation, without the sense of accomplishment that comes with finishing up. I'd almost, *almost* rather read *Atlas Shrugged*.

Here's a taste of the blandness: Rivers collected random snippets of lyrics over the past ten years, stuck them into a spreadsheet, then hired programmers to figure out

information like possible progressions and beats per minute. This is how he wrote the album. Quoth Cuomo: “Instead of trying to force myself to feel inspired, I can just go into the spreadsheet and search ...I just try them out to see which ones work magically.” Fuck you, bud.

Pacific Daydream ex-

hausted me to listen to. It's phoned-in pap. I'd rather lick roadkill than listen to it again. The album has less flavor than a cheese sandwich, ready-salted crisps, and water meal deal from Tesco.

This album is another stepping stone in the band's slow march to obscurity. Godspeed.

MUSIC
AKTUAL

Artist: Ash Koosha. **Label:** Independent. **Top Tracks:** Magnet; Aktual II; TrappistOne; Aroha. **For Fans Of:** Holly Herndon; Arca; Flying Lotus; Actress. *34 minutes*

Suraj G
Music Writer

Born in Iran and raised in London, beat wizard Ashkan Kooshanejad, better known by his alias Ash Koosha, broke into the

... and an aktual-ly good album this week

electronic scene with debut album *Guud* in 2015. Taking the freneticism of Flying Lotus' signature LA beat weirdness further, it seemed to spectators that Koosha could do no wrong. *Guud* was a monolith, dark and brooding, complex and suffocating, like *Godspeed You! Black Emperor* ditched the instruments for a MIDI keyboard and a DAW.

Koosha continued these motifs on his sophomore effort, *IAKAI*, but at a decidedly lower energy level, without moving the sonic palette forward.

On *AKTUAL*, Koosha channels the earlier energy of *Guud*, while exploring new ground through vocal performances. These sonic textures enable Koosha to accomplish more than his earlier efforts – he hits his highest high with track ‘TrappistOne’, a poised, delicate, and slowly-evolving piano composition that ebbs and flows its way to a subtle climax – denoted by the subtle introduction of a synthesizer into the bass.

However (and unlike earlier efforts), the inconsistent textures, sounds,

and ideas do not complement the disjointed nature of this LP. The juxtaposition of more complex IDM pieces versus the sombre vocal performances makes *AKTUAL* feel more like a string of demos, with highs and lows, but a distinct lack of coherence. The album has lush sonic highs, but entirely misses any sense of binding theme or narrative, a *context* for any of these compositions.

As such, the album is reduced to a set of sketches, a B-side album from a man without the reputation to get away with it.



Splish splash. // Ash Koosha

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FILM

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First They Killed My Father: Angelina Jolie's first directorial triumph

With First They Killed My Father, Angelina Jolie retells a story of intense hardship and miraculous survival through the eyes of a child that experienced it all.

FILM

FIRST THEY KILLED MY FATHER



Dir: Angelina Jolie. **Script:** Loung Ung; Angelina Jolie. **Starring:** Sreymoch Sareum; Kompheak Phoeung; Socheata Sveng. *136 minutes*

Mark Aduol
Film Editor

First They Killed My Father, subtitled *A Daughter of Cambodia Remembers*, tells the story of Cambodian author Loung Ung and her battle to stay alive under the brutal regime of the Khmer Rouge. Most films that deal with war often tend to hover around a particular incident during the conflict. Whether that be the evacuation of Dunkirk (*Dunkirk*), the Battle of Okinawa (*Hacksaw Ridge*), or the struggle to bring a fellow soldier back home (*Saving Private Ryan*). These films tell the story of war as a hero's journey to overcome enormous obstacles and complete their mission in service to their country and fellow soldiers.

Other war dramas however, shoot with a much wider lens and tell their stories as a series of episodes in the main character's life. *American Sniper* and *The Hurt Locker* are two examples of such films; *First They Killed My Father* is another. The film has no definitive three-act structure, but instead rolls along from scene to scene, portraying the immense fortitude that allowed Loung Ung and her siblings to survive

through the some of the most trying experiences of their lives.

We are introduced to Loung Ung (Sreymoch Sareum) as a seven-year-old girl living in a modest Phnom Penh apartment with her parents and six siblings. At the time, her greatest bother seems to be whether she can dance as well as her older brother, Khouy (Khoun Sothea). That all changes when a company of Khmer Rouge revolutionaries march into the city and begin a forcible evacuation. The Khmer Rouge claim that the United States Air Force will be bombing the city in three days, and therefore, those who wish to survive must leave immediately. We see parents carrying babies in bedsheets, men throwing luggage onto carts, and others leaving with nothing more than the clothes on their backs. As Loung's parents desperately stuff their suitcases, her older brother, Meng (Heng Dara), yells to her "Go and eat something", knowing that they will likely not have food for several days. Loung's parents, who only moments earlier seemed as happy as a honeymooning couple, are now gripped with fear as they are marched along an open highway, out of the nation's capital and into the countryside. Child soldiers line the streets with AK-47s in tow as they yell orders at the fleeing citizens. Jolie depicts these scenes from the perspective of the young and naïve Loung, thus injecting them with a mixture of confusion and tense uncertainty at what the future bodes for this family. Not a single gunshot is fired throughout this entire ordeal, but

the frenzied, turbulent and generally chaotic atmosphere perfectly captured through the eyes of 7-year-old Loung, leave you in no doubt as to the brutality of the Khmer Rouge regime – the regime infamous for perpetrating the Cambodian genocide that wiped out roughly a quarter of the country's population.

The film then proceeds in an episodic fashion, with each chapter bringing more challenges than the last. First, the family must survive starvation as they march endlessly along open roads. Then, after being taken in by relatives, they are once again forced to flee when said relatives become anxious about offering shelter to Loung's father (played by a humble and taciturn Phoeung Kompheak) because he is a high-ranking government official and therefore, a prime target for the hatred of the Khmer Rouge. After that, they are captured by a company of Khmer Rouge soldiers and sent off to a labour camp, where they must fight disease, hunger, heat and misery to stay alive. Perhaps the only thing truly keeping them alive is the bond they share with another. But even that begins to break when three of Loung's siblings are led away by Khmer Rouge officers, presumably to a "re-education camp" where they will be trained to become child soldiers.

The entire film is told through the eyes of 7-year-old Loung, but despite that, her lines are few enough to fit onto two sides of A4. This is because Jolie and Loung Ung herself, have chosen to dispense with dialogue and instead tell the latter's story as a sequence of raw and unfiltered emotional



A Daughter of Cambodia Remembers // Jolie Pas

reactions to the atrocities that took place around her. As a result, the film is an entirely experiential narrative of how Loung, and several other children like her, managed to survive through one of the worst genocides in human history. In the film, Loung cannot comprehend the larger meaning of all the warfare unfolding around her, and so responds to it with a kaleidoscopic mixture of fear and confusion – the reflection of a desperate attempt to comprehend a world that has turned upside down. This is important, because as adults viewing the effects of warfare through the eyes of a young child, you begin to see just how such violence feeds off the destruction of entire families and in particular, how it destroys the lives of the children who die as well as those who survive. Children who were once innocent and joyful souls, are indoctrinated with a fanatical ideology and inspired to perpetuate the cycle of violence that

effected the destruction of their own families. This is most evident when towards the end of the film: Loung, having escaped the Khmer Rouge, is given an opportunity to exact revenge on one of their captured soldiers. Her fist clenches and her jaw tightens, but at the last moment, she relents and decides to spare the man – as do the other refugees encircling him. A testament of Loung's strength – even as a seven-year-old – to reject self-indulgent violence and choose peace instead.

With *First They Killed My Father*, Angelina Jolie and Loung Ung have put together a five-star cast and crafted a tour de force that is undoubtedly one of the best films of the year. Jolie's decision to focus on the eyes and raw facial expressions of Loung and her siblings, raises a mirror to boundless cruelty of the Khmer Rouge, and paints a captivating yet agonising portrait of the devastation that war inflicts on children.

Loung's confusion as her family is driven out of Phnom Penh; her sorrow when her father is dragged away; and her fear when cautiously navigating a minefield, earnestly reflect the endless life-defining challenges that millions of Cambodians faced under the callous savagery of the Khmer Rouge. *First They Killed My Father* is a tale of intense hardship and miraculous survival; a tale that honours both those who died and those who survived during the Cambodian genocide. It is a strikingly honest and visceral account of a story that needs to be heard, and one that hopefully, will inspire others to tell similarly important stories in the future.

First They Killed My Father has been selected as the official Cambodian entry for "Best Foreign Language Film" at the 90th Academy Awards, and is currently streaming on Netflix.

FILM

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Barry Lyndon: Stanley Kubrick's greatest masterpiece

Savaged by critics upon its release, Barry Lyndon deserves to be respected for the visual and philosophical masterpiece that it is

FILM

Michael Purdy

Film Editor

Upon release, *Barry Lyndon* was met with intense scorn from some critics: Pauline Kael described it as a "coffee-table movie" and others called it dry, boring, and empty. They were wrong. Barry Lyndon is a visual and philosophical masterpiece that, in my eyes, is Stanley Kubrick's greatest work.

Adapted from a 19th century novel, *Barry Lyndon* follows the rise and fall of Redmond Barry, a young Irish man of humble origins who marries into an English aristocratic family. At the beginning Barry is forced to join the British army and fight in the Seven Years' War, but he deserts the British and joins the Prussian army. After fleeing Prussia, Barry obtains large amounts of wealth through crooked gambling and consequently woos and marries an English aristocrat, Lady

Lyndon, thereby adopting the name 'Barry-Lyndon'. He spends all the noble family's money on alcohol, gambling, and expensive artwork, and is ultimately exiled after losing a leg in a duel to his stepson.

Kirk Douglas' character in both *Spartacus* and *Paths of Glory* is a hero driven by idealistic motives, and we can resolutely say that he is morally sound. Humbert Humbert in *Lolita* and

"Redmond Barry-Lyndon is Kubrick's most complicated character"

Alex in *A Clockwork Orange* may be humorous and charming, but they are sociopaths driven by their instincts to commit profoundly disturbing acts, and it is easy to conclude that they are morally corrupt people. Redmond

Barry-Lyndon, however, is Kubrick's most thought-provoking and complicated character: it is extremely difficult to form a resounding opinion about his character as our perception and attitude towards him changes frequently and with great intensity throughout the film. Kubrick attempts to manipulate our perception of Barry using two simple yet ingenious techniques.

Firstly, a narrator constantly depicts Barry in a cold and narcissistic light; he implies that Barry lies and deceives to fulfil self-aggrandising motives such as when he over-spends the Lyndon family money to gain a title. However, Barry is only deceptive when attempting to survive and achieve acceptance from his peers – from the beginning of the film he is an isolated character who craves intimacy and is forced to commit immoral acts to achieve this.

Secondly, the camera is repeatedly positioned from the view point of those who surround Barry. We are encouraged to adopt the perception of the aris-



Barry Lyndon employed some of Kubrick's best camera-work // Warner Bros

ocrats who look upon the protagonist as an outsider who is not worthy of acceptance. Kubrick tries his best to invite us into the world that rejects Barry, but coincidentally arouses deep feelings of sympathy by displaying Barry as an outcast involved in a series of ill-fated outcomes. The very name, "Barry-Lyndon", illustrates the duplicity and lack of identity of the protagonist: he is both Irish and English, rough and sophisticated, poor and rich.

Kubrick masterly employed modern special effects in *2001: A Space Odyssey* – no other film at the time could create such elegant and mesmerising portrayals of outer-space – and while the "war-room" in *Dr. Strangelove* is a relatively simple set, every shot was dramatic, unnerving, and at times humorous.

Kubrick's films all involve incredible camera-work, but the aesthetically spectacular *Barry Lyndon* is visually superior to all others. The grandiose and ornate rooms of the palaces in *Barry Lyndon* are depicted

as dark and lifeless, in contrast to the shots of rural Ireland, Germany, and England, which are portrayed as sun-blessed agrarian paradises. This skilfully illustrates the contrast between the simple, yet naturally beautiful, life Barry was born into and the detached, cold life of which he craved to become a part. Kubrick refused to use artificial light on set and the only illumination came from candle-light; this, coupled with frequently motionless shots, created scenes reminiscent of an 18th century oil painting. The camera is briskly taken from the tripod during periods of violence, such as when Barry brutally flogs his stepson in the Lyndon estate, highlighting how quickly civility can shift to barbarism.

By creating the monolith in *2001*, Kubrick portrayed the universe as a Godless vacuum that is controlled by an ambiguous mystical force. These concepts of godlessness and mysticism are again reintroduced into the world of *Barry Lyndon* but

in a much subtler respect. The very first scene shows Barry's father dying in a duel, and thus throughout the film Barry lacks the omnipresent support and comfort that is associated with having a father or having a God. Barry's life events are so extraordinary that it is impossible they happen by coincidence: there may not be a God present in Barry's world but there is unquestionably a supernatural force pulling strings in the background.

18th century Europe was a tumultuous and rapidly changing place. The French Revolution was about to give birth to the concepts of equality, fraternity, and liberty which would create the opportunity for common man to obtain a share of high society's wealth. Barry possibly represents Kubrick's belief that this opportunity was a fallacy, and if an 18th century common man searched for wealth they would end up isolated, detached and – in the director's own words – "cut adrift in a rudderless boat on an uncharted sea."



Commitment to the sesh // Warner Bros

FILM

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Wonder Women: who rules the silver screen? Part Deux

Ashley Luckram returns in his quest to name the undisputed greatest actresses in the world. Let's see who made it to number one in this week's thrilling conclusion!

FILM

Ashley Luckyram
Film Editor

5. Marion Cotillard

Best Performances:
La Vie en Rose, Two Days One Night, The Immigrant, Rust and Bone

Hailing from Paris, Marion Cotillard has always mixed English and French roles, particularly from 2003 onwards. She announced herself on the global stage in 2007 by winning the Oscar for best actress for her portrayal of singer Édith Piaf in *La Vie en Rose*, becoming the first person to win an Academy Award for a performance in French, and just the second actress to win for a part spoken in a foreign language. Able to slip seamlessly between English and French language roles, her versatility is further exemplified by the broad range of roles she has played: a whale trainer who becomes a

double amputee, a factory worker plagued by mental health issues and desperately fighting to keep her job, a devious World War II spy, a Polish immigrant in 1920s New York and Lady Macbeth. Cotillard is able to play the weak and the strong with equal poise, each and every one of her characters laced with a mystery. We never quite know what's going

"We never quite know what's going on beneath her expressive eyes – she's always in control"

on beneath her expressive eyes, and that's because she is always in such control of that information – a puppet master posing as an actress.



4. Julianne Moore

Best Performances:
Boogie Nights, Mag-nolia, Safe, Far From Heaven, Still Alice, The Hours

Julianne Moore first grabbed critics' attention in Robert Altman's *Short Cuts*, and managed to establish herself as a leading lady in Hollywood in the late nineties, with her best performances coming under two very different filmmakers: Todd Haynes and a young Paul Thomas Anderson. Specialising in portraying sensitive, troubled women, Moore was perhaps at her best in 2002, when she garnered Oscar nominations for both Best Actress and Best Supporting Actress, for *Far From Heaven* and *The Hours* respectively. She has continued to almost always be the best part of the films she was in throughout her career, working with prestigious directors in Anderson,

Altman, Haynes, the Coen Brothers, Alfonso Cuarón, and David Cronenberg. She had a second peak of sorts in 2014 when she won the best actress award at Cannes for *Maps to the Stars*, and then finally

"Moore plays seventies porn stars, paranoid housewives, and ailing professors with equal aplomb and her own unique voice"

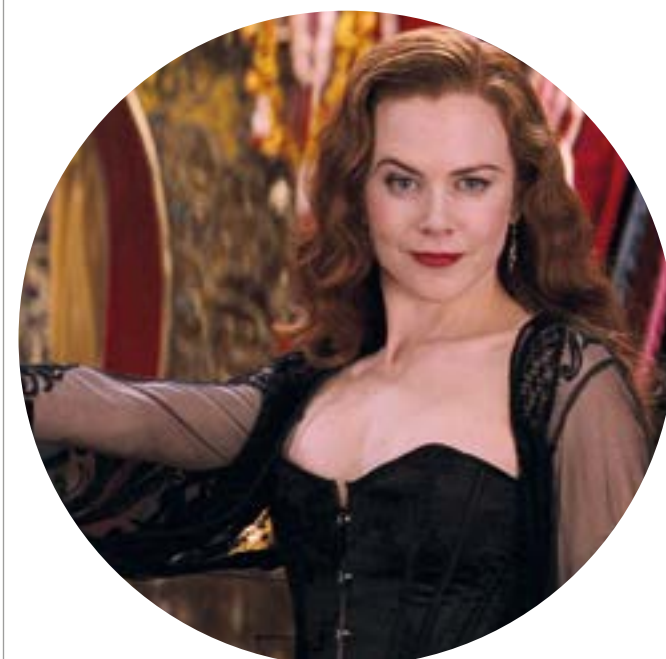
claimed an Academy Award at the fifth attempt for *Still Alice*. Moore plays seventies porn stars, paranoid housewives and ailing professors with equal aplomb, and her own unique voice.

3. Nicole Kidman

Best Performances:
To Die For, Birth, Dogville, Moulin Rouge!, The Others, The Hours

Born in Hawaii, Australian Nicole Kidman is one of the busiest actresses in the world, and is at the peak of her powers right now in 2017. Her career began in the early eighties, and she made her Hollywood debut opposite Tom Cruise in *Days of Thunder* in 1990. The two would fall in love and were quickly married. While there were some good performances from Kidman in the nineties, most notably her Golden Globe-winning turn in Gus van Sant's *To Die For* and another role with Cruise in the great Stanley Kubrick's final film, *Eyes Wide Shut*, it was always felt that she was performing within herself, and that she was capable of much more. It was only following her divorce from Cruise in 2001 that she really began

to explore the depths of her talent. While still starring in commercially successful films, Kidman branched out into daring independent dramas with interesting international filmmakers, working with the likes of Lars von Trier, Jane Campion, Park Chan Wook, Werner Herzog, Sofia Coppola, and Yorgos Lanthimos. This brave attitude gave her instant success, earning back-to-back Oscar nominations for *Moulin Rouge!* and *The Hours*, and winning for the latter. She is currently enjoying a renaissance, and in the last year alone she has dominated television with *Big Little Lies* and *Top of the Lake*, as well as returning to the academy circle with a supporting actress nomination for *Lion*. At the Cannes film festival this year she had three films debut, as well as a television series, leading her to receive a special award for its 70th anniversary, in recognition of her incredible form.



FILM

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Isabelle Huppert ecstatic with her official Felix Film Best Actress Award. Cate looks on folorn // IMDb; Studio Canal; Bazmark Productions; Bloomberg; Allen J. Schaben

2. Cate Blanchett

Best Performances:
Carol, The Aviator, Blue Jasmine, I'm Not There, Elizabeth

Aussie Blanchett gained international recognition in the late nineties for her lead role in Shekhar Kapur's *Elizabeth*, a role she would later reprise in a 2007 sequel (incidentally the film played at Cannes that year, where she also appeared as Bob Dylan in *I'm Not There*, a mark of the range of her astonishing talent). In between these films, Blanchett proved most adept in supporting roles, most notably in her Oscar-winning turn as Katherine Hepburn in *The Aviator*. Since then she has gone from strength to strength, and delivered two of the finest lead performances in recent years with 2013's *Blue Jasmine*, for which she won a second Academy Award, and 2015's *Carol*. Though she has dabbled in more commercial work

with the *Lord of the Rings* and *Hobbit* trilogies, as well as recently joining the Marvel universe as another poorly written villain in *Thor: Ragnarok*, Blanchett is renowned for working with some of the finest filmmakers in the world, including Martin Scorsese, Todd Haynes,

"Blanchett delivered two of the finest lead performances in recent years with 2013's *Blue Jasmine* and 2015's *Carol*"

Alejandro Gonzalez Inarritu, Steven Soderbergh, Terrence Malick, and Ron Howard.

1. Isabelle Huppert

Best Performances:
The Piano Teacher, Elle, Things to Come, Happy End, White Material, 8 Women

Huppert is the most revered actress in world cinema. She is also one of the most prolific, having appeared in more than 110 films since her debut in 1971. The superlatives continue ringing, with Huppert also the most successful actress in the history of France's Cesar Award, with 16 nominations, as well as the most nominated in history for its theatre equivalent, the Molière Award, with 7 nominations (Huppert is actually a very prominent stage actress too, and appeared in a 2014 Sydney Theatre Company production of *The Maids* opposite Cate Blanchett, which just sounds too die for). 2016 was the year that Huppert came to prominence with mainstream audiences, following up her role as professor redefining herself in

the face of divorce, with one of the greatest performances of the century as the 'post-feminist' owner of a video game production company who refuses to allow her rapist control her life and shape her world, fighting back to devastating effect. Huppert's filmography is

"Huppert is one of the world's most prolific actresses having appeared in more than 110 films since her debut in 1971"

intimidatingly brilliant – this woman is literally capable of anything. It is well known that she is as influential over her projects' final product as

the director, and that is saying something when she has worked with the likes of Jean-Luc Godard, Michael Haneke, Otto Preminger, Michael Cimino, Andrzej Wajda, and David O. Russell. Re-

markably, Huppert shows no signs of letting up, with no less than seven films out this year. Long may she continue.

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Ref: FEMALE STUDY

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TRAVEL

travel.felix@imperial.ac.uk

Snowdonia through the eyes of a Fellwanderer

Hiking is a great way to stay active whilst also exploring awe-inspiring nature. Ming Toh, President of the Fellwanderer Hiking Club at Imperial, reveals everything about the Snowdonia National Park in Wales.

TRAVEL

Ming Toh
Fellwanderers' President

There is a rumour that there are more sheep than humans in Wales. And all the road signs are in Welsh and English. Plus you can see the Milky Way when the weather is nice. Intrigued? Come and find out for yourself!

Wales has several national parks with quite different features. Snowdonia National Park is beautifully wild, with steep ridges, rocky mountains, plenty of sheep, and

views stretching as far as Ireland on a clear day. It's also home to the highest mountain in England and Wales: Snowdon. There are multiple paths to go up Snowdon, from the scenic and not-too-taxing Rhyd-Ddu path, to the challenging horseshoe path, which requires fair bit of nerve and scrambling. You can choose whatever option suits you best. Alternatively, you can even take a little train that zigzags up the Snowdon.

Once you've climbed up, you can enjoy a mug of heavenly hot chocolate at the top of the mountain as a reward. In the past,

people were drinking beer there too! But just to warn you – the chances of getting a view at the top are relatively slim: usually you can see more on your way back down, once you leave the enshrouded mountain top.

Apart from Snowdon, there are plenty of other routes you can take in the Snowdonia National park. For instance, there is also a nice circular mountain path called Y Garn, where you start at a magnificent mountain lake, ascend a rocky climb, and finally come to a gorge, nicknamed the Devil's Kitchen, or, quoting one of the medical students,



The Fellwanderers, resting by the lake at the start of Y Garn // Tim Haughton

“Batman’s Cave”. It is then followed by a fairly leisurely descent.

So if you are interested

in hiking in the UK, you're welcome to join the Fellwanderer Hiking Club. We run cheap weekend trips

and day walks throughout the term, and all levels are welcome!

The hidden side of Cyprus

Cyprus is a popular summer destination but it has so much more to offer besides its beaches and resorts. Travel Writer Elina Michaelidou shares her first-hand hiking experience in this beautiful country.

TRAVEL

Elina Michaelidou
Travel Writer

Last month, I found myself at Troodos square in the mountainous part of Cyprus. It wasn't my first time there (I usually go twice a year) but this time was different. Whilst walking in a small park there, I noticed a sign to the Atalanti Nature Trail, which reminded me that I wanted to visit the Kalidonia (or Calidonia) Nature Trail last year but its starting point was closed. And so it sparked my spontaneous decision to hike there now!

Some background

The Kalidonia Waterfall, at the height of

12m, is one the highest waterfalls in Cyprus. The name originates from the time the British settled to the island, in 1878. When Scottish people found the waterfall, they gave it the Latin name of their homeland, Caledonia (today's Scotland).

Kalidonia Nature Trail

The Cypriot Tourism Organisation has many sign-posted natural trails in Cyprus, and the Kalidonia Trail is one of them. It's a linear trail of 3km that starts from an old road between Troodos and Platres, and ends at Psilo Dentro in Pano Platres. You can also hike the other way round if you want, but the signs will show the opposite direction. Since it's a linear path, the distance of completing the trail and coming back is



It's obvious why this natural beauty touched the Scots! // Elina Michaelidou

around 6km, which takes about 3 hours in total.

The Kalidonia Waterfall is two-thirds of the way along the trail – that's 2km from the starting point (or 1km if you start from the other side). The complete trail descends about 350m

in total, which means that you will need to ascend it at the end. In general, the path is considered difficult to follow, especially its ascending part, since the surface can be slippery. For me, a beginner hiker, visiting on a late afternoon

in September, it was just about manageable.

Impressions

The thing that impressed me the most was the fantastic natural beauty of the place. I didn't expect

it to be so breath-taking. It was terrific walking along the Cold River (Krios Potamos) the entire time. I wanted to photograph everything, and for this reason, it took me more time to descend than to ascend. The only thing that I wished I had done earlier was to plan the whole excursion to have more time there. But since I hadn't done that, I didn't manage to finish the trail: I continued my walk only until I found the Kalidonia Waterfall and then started coming back because I was afraid that I wouldn't have time to return before sunset. The whole walk took me almost 2 hours: 1 hour to reach the Falls and then 45-50 minutes to go back.

Ed: For more travel stories and tips, visit Elina's blog at <https://empnefsysandtravel.com/>.

Healthy, mindful eating on a budget?

FOOD

Michelle Yeap
Food Writer

One of my biggest struggles coming to university is living within a budget. I am sure many students, including myself, wonder whether it is possible to eat a healthy, balanced diet while also living on a shoestring.

For me, the supermarket is none other than the place for distraction and procrastination after spending hours and hours camping out in the library. As part of this retail therapy, I enjoy pulling my cart through the winding aisles of my local Sainsbury's, immersing myself with thoughts of the scandalously-indulgent array of cakes, the luscious semi-sweet Lindt chocolate, or my favourite: Jaffa Cakes.

Or maybe I'll conveniently reach for the ready-to-bake fish cakes, crispy thick-cut chips, or packs of microwaveable ready-made meals. I'm not trying

to deny that there are days (or most of the days) when we, as students, are running against time and the best solution to satisfy our hunger is any food that can be sorted out quickly: food without much preparation and cooking, which also means less washing up.

But at the other end of the spectrum, following a dieting trend mindlessly and overly-focusing on the numbers on the weighing scale doesn't only affect the metabolism rates of our bodies, and our general well-being, but can inadvertently lead to destroying a healthy relationship with food.

When I think about keeping up a sustainable way of eating, I think 'could I follow this plan in the long run?' I know with most diets I will possibly give up well before I achieve my 'diet goal'.

Hence, I learned to eat in moderation – eating what is right for my body and adhering to a mindful way of eating. I avoid spur-of-the-moment grabs of snacks and sweet treats

loaded with saturated fats, salt, and sugar by not visiting these aisles at the supermarket, instead replacing them with fruits and vegetables. A bunch of cherry tomatoes, one cucumber, and a pack of four nectarines that I can snack over two to three days will not cost me more than a pound each. To satisfy cravings for a cool treat, a pot of naturally-sweetened yoghurt is a good alternative.

I also always plan my meals ahead and stick to a shopping list when I shop. Good meal prep is the best option for those of you cooking on a budget. Undoubtedly, it's also healthier than your take-aways – just prepare two to three portions at one time, meaning you can save time on cooking and washing up.

'But what do you cook?', You ask. Pasta has been a go-to student meal because as long as you know how to operate the stove and boil your pasta, you're ready to dig in – at the same time, it is super cheap. But it's not too dif-

ficult to actually prepare your own meals, and avoid just relying on pasta by keeping your cooking simple. For example, I always stock my pantry with staples like olive oil, onion powder, garlic powder, herbs, spices, honey, and soy sauce. My shopping list will include vegetables like broccoli or carrots, which just need to be boiled, or a bag of mixed peppers for stir-fry.

More importantly, always eat intuitively. Avoid any form of distraction when eating – this means put away your phones! To consume your five a day, go for fruits and vegetables that you enjoy eating and avoid those that steer you away so that you will not find it a chore. Moreover, it is good to swap in complex carbohydrates such as wholemeal pasta and bread, leaner proteins like chicken breasts that are versatile in cooking, and healthy fats such as olive oil in your cooking. A little change can go a long way!

EASY PEASY FALAFEL



Here I have used Sainsbury's wholemeal tortillas, Co-op kale and pumpkin seed houmous (which is hidden below the rest of the fillings), vacuum-packed cooked red beets, and some boiled kale.

- | Falafel base | Herbs and spices |
|---|---|
| <ul style="list-style-type: none">• 1 can of chickpeas (400g)• ½ cup of porridge oats• ½ onion• 2 cloves of garlic• 2 tsp of olive oil• ½ tsp of salt• Dash of water, or more oil, if your mixture is too dry | <ul style="list-style-type: none">• 2 sprigs of coriander• ½ tsp each of cumin, paprika, and curry powder• ½ tsp of dried basil, parsley, and thyme |

1. Blend all that you need for the falafel base in a blender. Alternatively, you can mash the chickpeas with a fork, chop the garlic and onion finely, and mix well.
2. Add in your choice of herbs and spices. You can leave out any of those that I have used or swap them with others – it's totally flexible!
3. Once you have your falafel 'paste' ready, form rounds and pan fry them with 2-3 tsp of olive oil for about 10 minutes each side over medium heat until they are crispy on the outside. You can also bake them in an oven at 190 °C for 15 minutes before flipping over and baking for another 10 minutes.
4. Serve them in a wrap by spreading some humous and adding leafy greens or anything else to your liking!

Some tips and tricks for your meal prep inspiration

BREAKFAST

- | | |
|-------------------------------------|--|
| Granola with dried mixed fruit | V Muesli or porridge oats with nuts and fresh fruit to your preference |
| White bread with nutella/fruit jams | V Brown bread with nut butters, without added salt or sugar |
| Full English | V Turkey ham, mushrooms, tomatoes, scrambled eggs, and paprika-marinated chicken thighs prepared with plant oils |

LUNCH/DINNER

- | | |
|------------------------------|--|
| Tuna mayo sandwiches | V Spring water tuna, olive oil, smashed avocado, and salad/fruit |
| College Café wraps | V Homemade burrito or falafel wraps |
| Pasta and store-bought sauce | V Wholemeal pasta with sautéed tomatoes in garlic, herbs, and olive oil |
| QTR lunch | V Baked sweet potatoes with chicken breast seasoned with your choice of spices and boiled vegetables |

FOOD

food.felix@imperial.ac.uk

From *penne* to *puttanesca*: an ode to pasta

FOOD

Fred Fyles
Editor-in-Chief

If there was ever an argument for the inherent goodness of humanity and the progress of mankind, it can be summed up in a single word: pasta. This humble staple of our diet is probably one of the best reasons to be alive on this earth. Whether it's long, worm-like spaghetti drenched in a carbonara sauce, or the old work-horse penne paired with basil pesto, there is little that's more comforting after a long day.

Pasta can even have Proustian qualities: nothing takes me back to childhood faster than a bowl of delicate farfalline coated in my mum's tomato sauce. We used to call it 'baby pasta', and it would be a special treat to comfort us on cold nights, or after time away from home. And the time I ate so much lasagne I made myself physically ill has gone down in family history.

I am sure that pasta has such associations for a lot of people, evoking a sense

of warmth and familiarity. While pasta can hold personal meaning for the individual, it also takes on a wider cultural meaning: geographically, you can divide Italy into different pasta regions, from Sardinian fregula – round balls of semolina similar to couscous – to the Tuscan pici, whose thick shape resemble small snakes; you can also travel through history, seeing how pasta reflects the age in which it was made, with sheets of lasagne emerging very early, and complex shapes like radiatori and rotelle – almost Futurist in their evocation of machinery – requiring sophisticated equipment.

Finally, there's the sheer linguistic joy that can come from pasta shapes: you may know that penne comes from the word for pen, and farfalle is named after butterflies, but what about gigli, ziti, or – my personal favourite – strozzapreti, which means 'priest-stranglers', a name whose etymology remains hotly contested.

Now that I've finished this little ode to my favourite carb, it's time for a few recipes that can help you shake up your pasta routines:

BIGOLI IN SALSA



This is a classic dish from the Veneto region of Italy, which makes liberal use of one of my favourite ingredients: anchovies. Traditionally it is served with bigoli – long, hollow tubes of pasta. They're found in specialist shops, but if you can't get any spaghetti is a good replacement.

- One white onion, thinly sliced
 - One tin of anchovies in olive oil
 - Splash of vermouth, or other dry wine
 - Knob of butter
 - Long pasta, e.g. *bigoli*, *spaghetti*, *linguine*
1. Bring a pan of salted water to the boil.
 2. Heat the olive oil from the anchovy tin in a frying pan over a low heat and add the onions.
 3. Fry the onions gently until very soft – about 15 mins – and then add the anchovies, stirring so they melt.
 4. Once the anchovies have melted, add a splash of vermouth and reduce down. Meanwhile, cook the pasta to packet instructions.
 5. Drain the pasta and toss through with the anchovy-onion sauce, plus a knob of butter.

BROCCOLI RIPASSATI



Ripassere is the verb 'to revise' or 'to go over'. It's a cooking technique in which the food is cooked twice: in this case, broccoli is first boiled until tender, and then sautéed with plenty of olive oil to make a super speedy pasta-sauce which only requires two pans.

- One head of broccoli
 - 6 tbsp of extra virgin olive oil
 - 2-3 cloves of garlic, crushed
 - Pinch of crushed chilli
 - Short pasta, e.g. *penne*, *conchiglie*, *farfalle*
1. Bring a large pan of salted water to the boil
 2. Cut off the florets of broccoli and slice off the woody outer layer of the stem. Cut the stem into small chunks.
 3. Place the broccoli into the boiling water and cook for around 10 minutes, until tender.
 4. While the broccoli is cooking, heat the oil in a frying pan and gently fry the garlic and chilli until the garlic is aromatic and golden – don't let it burn!
 5. Remove the broccoli from the pan with a slotted spoon or sieve and add to the hot oil, stirring around to break it up.
 6. Boil the pasta in the broccoli water according to packet instructions. Continue to stir the broccoli until it breaks down into a smooth sauce. Add some pasta cooking water if it looks dry.
 7. Drain the pasta and toss through with the broccoli sauce. Serve with parmesan.

PUTTANESCA

An alleged favourite of Italian courtesans (this is in no way true, but you can't beat a good origin story), it's been a long staple of mine for the simple reason that most of the ingredients come in tins.



- One tin of anchovies in olive oil
- 2-3 cloves of garlic, crushed
- Pinch of chilli flakes
- One tin of tuna
- Handful of black olives, sliced
- Handful of capers
- One tin of chopped tomatoes
- Your favourite kind of pasta

1. Begin by heating the anchovies slowly in a frying pan, with their oil. Once they've melted, add the chilli and garlic, and fry until aromatic.
2. Add the drained tuna, the olives, and the capers. Stir until it is all mixed up.
3. Add the tin of chopped tomatoes, turn the heat to low, and simmer for 30-40 minutes until the sauce is thickened and reduced.
4. Cook pasta according to packet instructions, and toss through with the sauce.
5. Serve with plenty of parmesan.

CLUBS & SOCIETIES

felix.clubsandsocieties@imperial.ac.uk



IC RAIL AND TRANSPORT SOCIETY

One of the oldest clubs at Imperial, IC Rail and Transport Society (ICRTS) has always been intrinsically linked to the college’s original purpose of educating future engineers to build and maintain the Empire, principally through railways. Nowadays, it fosters close links with operational and engineering leaders of the modern transport industry. Through regular talks and workshops with the heads of this UK domain, such

as the Permanent Way Institute, we remain abreast of the key issues affecting the transport networks we all rely on. As a member of ICRTS, you can visit working depots around the country, test-drive modern trains on simulators like during our Aylesbury Chiltern Railways depot trip, and get hands-on experience renovating part of a working railway with our track-laying trips to the Welsh Highlands. There are few other societies able to offer such front-line access to the industry; invaluable to those thinking of a future

career in the field. Many of our events look back at History through visits up the Queen’s Tower and to the London Transport Museum. This year, our Wales trip will be from the 15th to 18th December and will offer a packed 3-days of renovating part of the Ffestiniog railway, a heritage steam engine line of great regional touristic interest. For under £50, accommodation, travel, and food are provided to members for the duration the trip. To not miss out on our tailored events, feel free to take up membership, follow us on

Facebook, and request to be on the mailing list!

§
ICTV

ICTV are offering the opportunity for a group of four friends to take part in our new upcoming programme – Can We Have a Chat? – where you sit around a table, have a few sips of wine, and have a chat based on a series of questions on a given topic that week (i.e. love). The show allows people to have open and honest conversations about topics that might seem ordinary

but have a profound impact on people’s lives. They get to explore how they really feel and what they really think about certain issues. It is a space where a group of friends can share their thoughts and feelings, get to know their differences in beliefs, and realise some things that they might not have realised if they hadn’t had the conversation.

Each week we’ll be on the lookout for a new set of faces, so the door will always be open for you and your friends to join – just drop us an email at ictv@imperial.ac.uk with

your names and courses.

§
IC CHEERLEADING

SAVE THE CHEER-LEADERS!!!!!!!!!!!!!!

Make sure you head over to Embargos next Wednesday night for our annual Save the Cheerleader event! Running 10pm-2am, all imperial and non imperial students welcome!

This is our annual fundraising event, where all the money we raise goes towards sending us to our national competition in the spring term. There will be lots of drinks deals on, with tickets only £7!!! Join the event on Facebook for more details. Last year we placed 2nd out of 13 teams at nationals and we’re ready to bring the gold home this season.

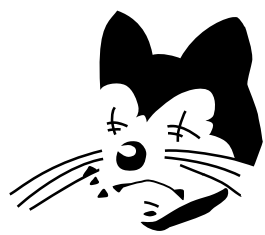
Already our freshers are super keen, we’ve had over half the team turn up at our strength and conditioning sessions, which run on Monday nights 9-10:30pm (are your members this committed?) And our stunts are literally flying through the roof.

We’ve also got an Instagram account running this year (@ICTitansCheer) – we take it way more seriously than our personal ones and post anything and everything from training right through to sports night so make sure to check it out, or even better come join us at the union every Wednesday!

YOUR WEEK AHEAD

SleepImperial launches this week, with a load of relaxation sessions to help you keep happy and healthy at university

MONDAY 13 TH NOVEMBER	TUESDAY 14 TH NOVEMBER	WEDNESDAY 15 TH NOVEMBER	THURSDAY 16 TH NOVEMBER	FRIDAY 17 TH NOVEMBER
SLEEPIMPERIAL LAUNCH 12.15-13.15, Garden Room, Chaplaincy Join us for an introduction to the motivations of Imperial Sleep Week, some fun sleep-related activities – including calming meditation and 4-7-8 breathing – culminating in some ‘collective napping’.	ETHOS YOGA AND SLEEPING SESSIONS 15.00-16.00, Ethos Talk to the Active Lifestyles Team about how sleeping well and supplementary activities such as Yoga could transform your life. Let them show you the way in these professionally-led sessions.	SAVE THE CHEER-LEADER 20.00-02.00, Embargos IC Cheerleading Our annual fundraiser club night Save The Cheerleader at Embargos 10pm-2am! Join the event on Facebook for details!	SLEEPIMPERIAL REFOCUS SESSION 12.00-14.00, Union Activity Space 1 Relax in dedicated spaces for recuperation. Make yourself at home on our specially bought soft-furniture. Catch-up on sleep to make the afternoon better than the morning.	GOOD FORM 20.00-02.00, Metric IC Music Tech House\\bass\\dnb and more... Top prices, top DJs, top banter Come to the union for the first Good Form of the year!



Hangman



Café as far as the eye can see... // Thomas Angus

Money for muffin: Café to replace Central Library

HANGMAN

Negafelix
Editor-in-Chief

Felix has gained access to the College's plans for the Library, which will be converted into a haven for muffins.

Felix has gained access to the College's plans for the Central Library renovation, which show a number of previously undisclosed changes.

The College reported that the building work, which has been going on throughout the summer,

was purportedly to install air conditioning following the tragic incident last year in which three freshers became incredibly dehydrated. However, Felix can reveal that the true purpose is to increase the size of the Library Café, which will cover all five floors of the Central Library once it reopens in 2018.

We spoke to Hamish Rhys, Vice Provost (Taste Imperial Campus Integration), who said that the College "regretted" that these plans were leaked, saying that they had wanted to "save the news until just before the National Student Survey opened". When asked about the rationale behind

the changes, he said "we carried out some research on Central Library over the academic year 2015/16, and found that nobody was actually carrying out anything even remotely approaching productive work. Therefore, we thought that the best thing to do would be to open a new Library Café Deluxe, since – let's face it – the JCR is pretty grim at the moment."

What is currently the Library Cafe will become a staff room for the expanded Library Cafe team, which has absorbed the library services employees. One former librarian we spoke to said that she was "surprised" that after 30 years of

carefully ensuring the Dewey decimal system was followed, she would have to retrain as a barista, but admitted that she was excited to get the recipe for the library café's red velvet cheesecake.

One student we spoke

"The College wanted to wait until the NSS had opened to reveal the plans"

to welcomed the changes: Bethany Thornton, a

biology fresher, told Felix that "the time when I get the most work done in the library is when I'm waiting for my paninis to be toasted. When I return to my desk I usually just scroll Facebook, text my friends, and think about the slow heat death of the universe until it's time to go home."

Some students were upset about the move, however. One student we spoke to called the plans "ridiculous", saying that "Imperial has the space and the money to open up this huge vanity project, but whenever we ask for more resources to the counselling services we're told they're not available. It's complete bullshit."

Rhys responded to the comment, saying "Imperial College London are fully committed to the mental wellbeing of its students, which is why we're increasing the muffin options available in our catering outlets. We are sure this change will have more effect than any counsellors could."

The new cafe will span over the entire Central Library building, providing seating for approximately 2,000 students. A whole floor will be dedicated to a new Fusion 54 outlet, which should ease the queue burden on campus, and the top floor will offer "a unique dining experience" with views over Queen's Lawn. It will not offer cooked breakfast.

HANGMAN

negafelix@imperial.ac.uk

Increased Twitter character limit leads people to realise they’ve nothing of worth to say

HANGMAN

Negafelix

Editor-in-Chief

The change, which was rolled out this week, will make Twitter threads even more boring.

Twitter has extended the character limit available on tweets from 140 to 280, leading to waves of self-doubt as people find they have nothing really that interesting to say.

The move, which was

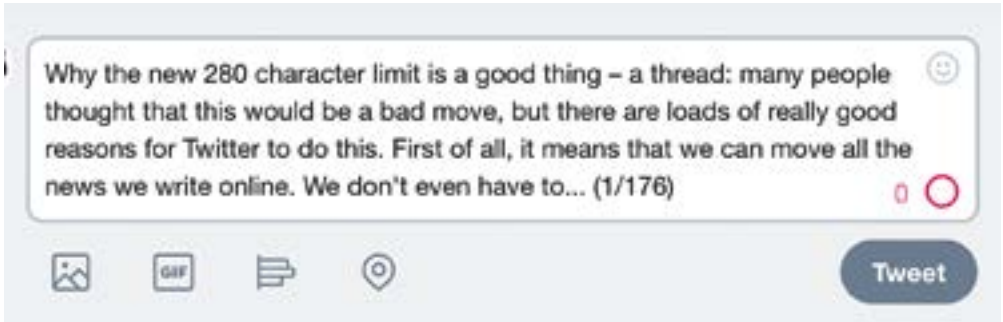
first trialled in September, has been rolled out to all 330 million active users as of this week. In a statement, a representative from Twitter explained that “despite absolutely nobody asking for this, we feel that it’s important we made some kind of change soon, before everyone just moves on to Snapchat.”

However, not everybody is happy about the changes: numerous users have expressed concern that they won’t have anything interesting to say within the new limit: “I really loved Twitter,” said Laura Wisling, a third-year chemical engineering undergraduate,

“all my activities and thoughts perfectly fit into the 140 character count. Sometimes I would even go over and have to cut

“Before, I would fill up the limit, and have to cut down, which made me feel well verbose”

down, which made me feel well verbose. But now



Get used to seeing this shit on your timeline // Felix

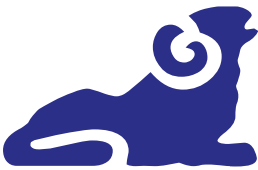
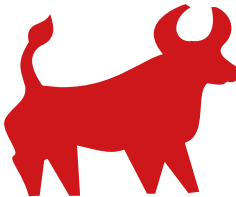


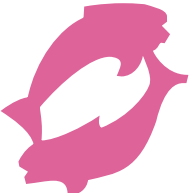
I’m struggling to fill up the limit, and I’ve realised that most of what I do and say is hollow and meaningless.”

One student, who did not want to be named, said that he was “initially sceptical” about the move, but has since changed his mind: “I mainly use

Twitter to discuss Marxist theory, send abusive tweets to Laura Kuenssberg, and explain feminism to some of the few women I follow. Rather than seeing this change as a reason to make my lengthy Twitter threads be comprised of fewer tweets, I can just keep the same number of

tweets, but convey twice as much information.”

A Union representative told *Felix* “we’re very excited about these changes. More characters means more engagement, and more engagement means more chances for student democracy to be deepened.”

 <p>ARIES</p> <p>This week you take inspiration from Kevin Spacey, and try and use “I choose now to live as a gay man” as an excuse for getting your lab report in late. Your supervisor doesn’t buy it.</p>	 <p>TAURUS</p> <p>This week you raise a motion at Union Council to give the person behind Memeperial a permanent spot on Council. It passes unanimously.</p>	 <p>GEMINI</p> <p>This week you apply for extenuating circumstances for your first piece of assessed coursework. Turns out ‘commitment to the sesh’ isn’t a good enough excuse.</p>	 <p>CANCER</p> <p>This week you decide to pay tribute to Antonio Carluccio, and get RSM Café pasta every day of the week. You’d have done so anyway, but now you have a nice reason for doing it.</p>	 <p>LEO</p> <p>This week you miss the last minute memo about the Union buildings being shut down over the weekend, and spend 48 hours trapped in the DramSoc storage space. Still better than Metric.</p>	 <p>VIRGO</p> <p>This week you’re Imperial’s senior leadership team, and you’re upset that the BBC are displaying clear pro-Oxbridge bias with their Paradise Papers story. Why can’t they investigate <i>your</i> tax returns?</p>
 <p>LIBRA</p> <p>This week you’re the <i>Felix</i> Sports Editor, and you’re incredibly dubious about the fruit that’s on offer in the office.</p>	 <p>SCORPIO</p> <p>This week you’re a member of the RSM rugby club, and you were secretly excited about the prospect of the Bottle Match being cancelled. Cornwall is fucking far.</p>	 <p>SAGITTARIUS</p> <p>This week you move back into halls to try and relive your lost youth. Your floor-mates are playing ‘Thrift Shop’ on repeat, and keep using words like ‘sesh’. You move out next week.</p>	 <p>CAPRICORN</p> <p>This week you’re the campus services survey the Union sent out, and does anyone actually know what happened to you?</p>	 <p>AQUARIUS</p> <p>This week you’re Joni Mitchell, and it was your birthday! Happy Birthday Joni! (Ed: <i>it’s my fucking paper and I can say what I want</i>)</p>	 <p>PISCES</p> <p>This week you feel inspired from Priti Patel, and decide to mix work with pleasure by doing a strawpedo every time you finish a question on your problem sheet. It doesn’t end well.</p>

SleepImperial



SleepImperial Launch

MONDAY 13 NOVEMBER 2017 | 12:15 - 13:15

Garden Room, Chaplaincy

Join us for an introduction to the motivations of Imperial Sleep Week, some fun sleep-related activities - including calming meditation and 4-7-8 breathing - culminating in some 'collective napping' in the rich, luxurious and indulgent environment that is the Garden Room at the Chaplaincy. Our resident expert in mindfulness meditation, Multi-faith Chaplain Karuna Priya, will lead the guided meditation.

There's limited space. Sign up here: <https://www.imperialcollegeunion.org/whats-on/event/5393>

'The Importance of Sleep' Evening Talk

MONDAY 13 NOVEMBER 2017 | 18:00 - 19:15

SAFB Room 122, Sir Alexander Fleming Building

Join us for an interactive and fun seminar with world-leading sleep researcher, Professor Mary Morrell. Discuss the importance of sleep for leading healthy and fulfilling lives. Understand and use techniques to improve your sleep quality and life satisfaction. Finally, learn further about this exciting field of research.

Sign up here: <https://www.imperialcollegeunion.org/whats-on/event/5395>

Winter Carnival



....Let's have & Rock n Roll Christmas this year to celebrate the last day of term!

Super Early Bird Tickets SOLD OUT already!!! Standard Early Birds now on sale...get them before they run out too!!!

Early Bird Tickets - Monday 6th to Sunday 26th of November £2.50

VOLUNTEER TO RAISE AWARENESS &

FUND RAISE FOR CHARITY!



Scope
About disability

RNIB

CHOOSE TO SIMULATE A DISABILITY ACROSS CAMPUS FOR A DAY

SIGN UP AND MORE INFORMATION



<https://goo.gl/ysTtBi>

Disabilities History Month

22 November - 22 December

The 22 November to 22 December, 2017 marks Disabilities History Month in the UK. This year Imperial College Union's Disabilities Officer, Hisham Abdel Aty, is asking Imperial students help raise awareness about disabilities by spending a few days simulating a visual, hearing or physical impairment.

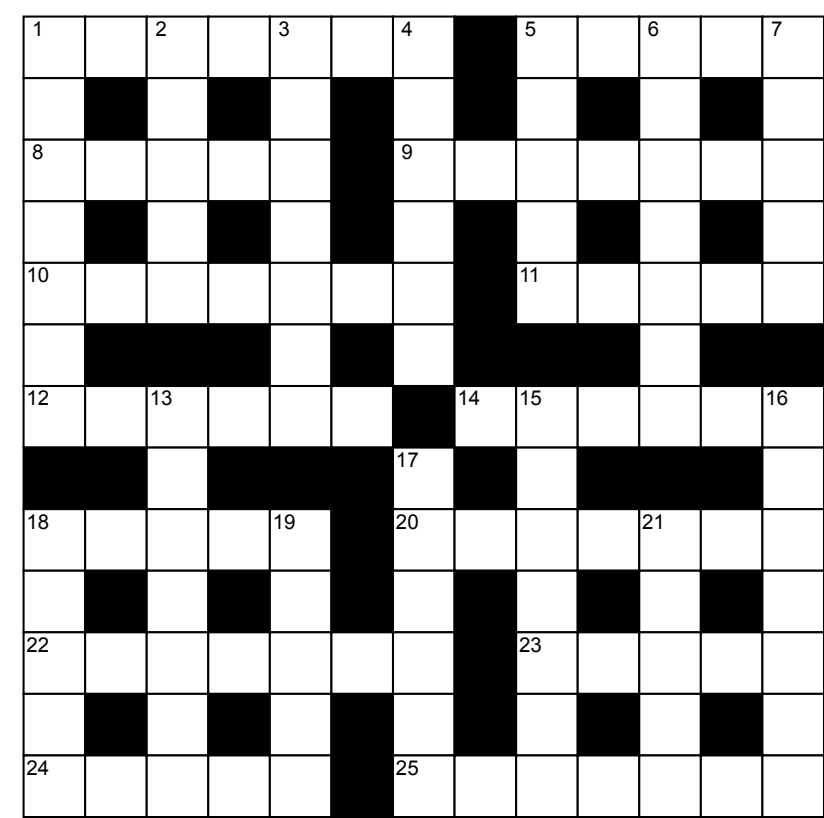
These activities will help raise awareness of the different disabilities that people within the Imperial community suffer from and also highlight how accessible teaching and resources are for students - and not forgetting all the while to be raising money for a charity which supports members of the public with the disability being simulated.

This is an exciting month worth of events... but we can't do it without you!

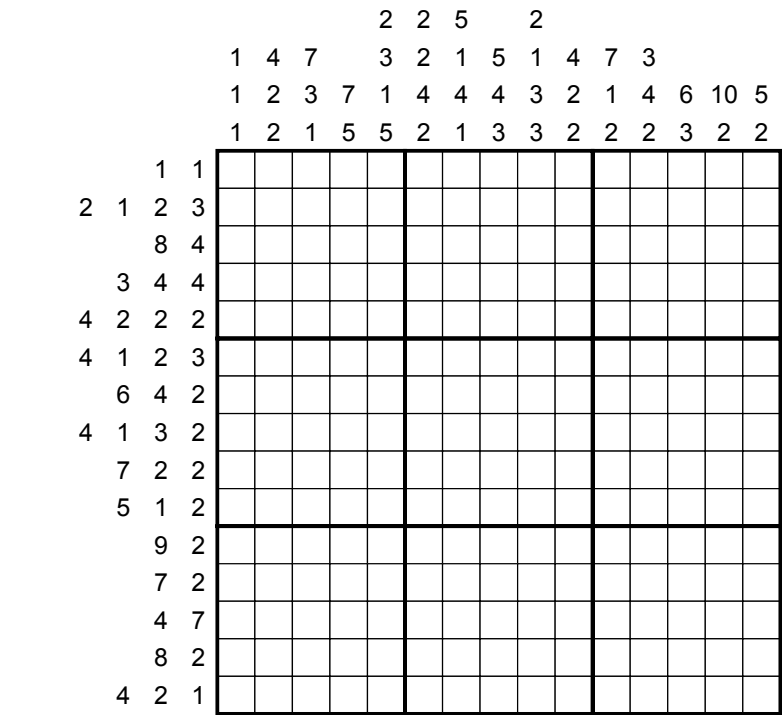
Get involved: <https://www.imperialcollegeunion.org/your-union/your-representatives/liberation-zones/disabilities-history-month>

PUZZLES

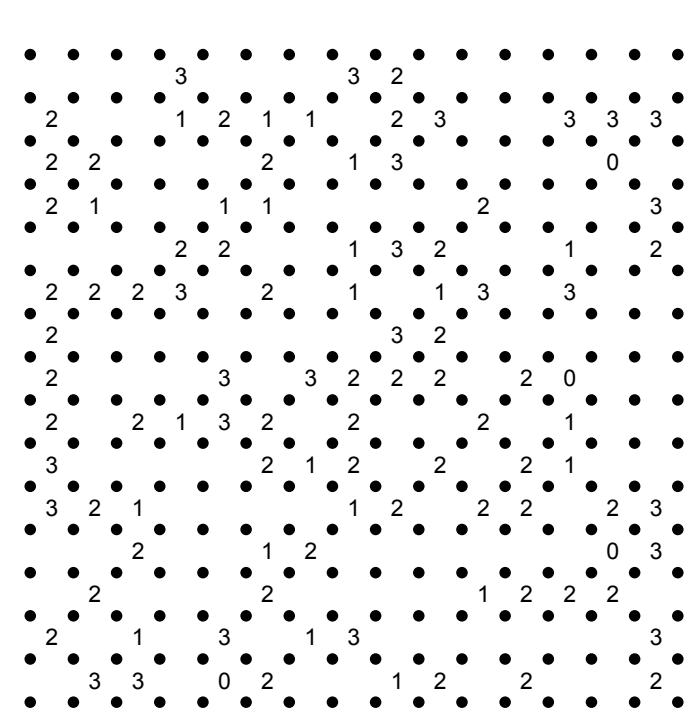
fsudoku@imperial.ac.uk



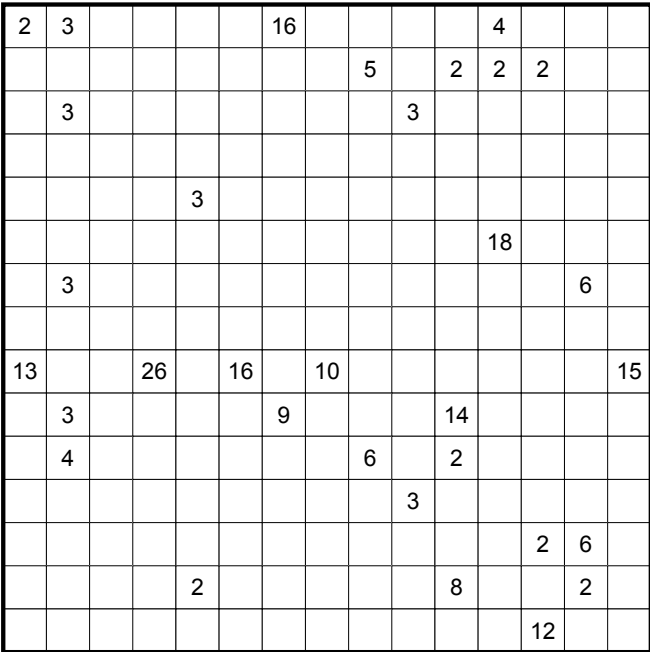
- Across**
1. Enfold, surround (7)
5. Bottom left button (5)
8. Bird (5)
9. Underground stem (7)
10. Inhale/exhale (7)
11. Made an effort (5)
12. Spasmodic muscle contraction (6)
14. Belts to hold down (6)
18. IQ society (5)
20. Expose (7)
22. Go back and look (7)
23. Be (5)
24. Growing border (5)
25. Beg (7)
- Down**
1. Display (7)
2. Stanza (5)
3. Madman (7)
4. Separated (6)
5. Another bird (5)
6. Do away with (7)
7. Pattern in rubber (5)
13. Lit (7)
15. Schnapps brand (7)
16. Score (7)
17. Excellent (6)
18. Area of swampy ground (5)
19. Astound (5)
21. Put into words (5)



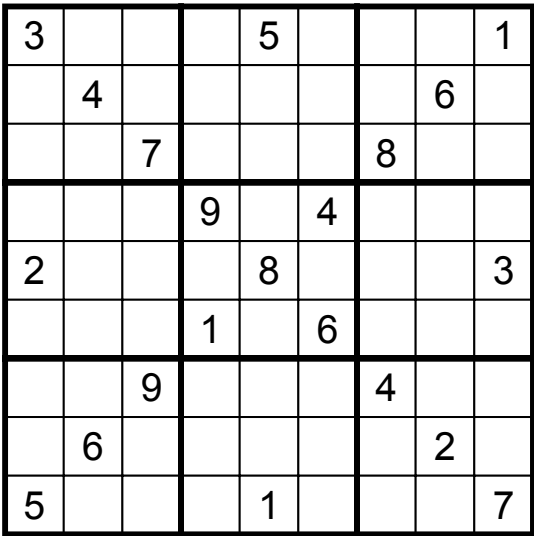
Nonogram
Fill in neighbouring cells in each row/column to make blocks. Each block is separated by one or more empty cells. The numbers indicate the ordered lengths of the blocks to appear in that row/column.



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.



FUCWIT

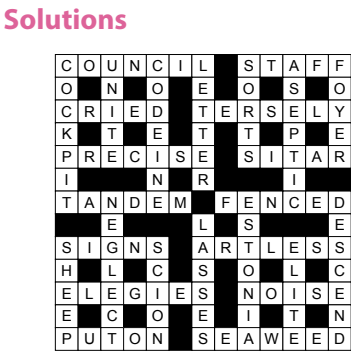
1	Nonogram of Ketamine	98
2	Anti-Gravity Acorns	75
3	TioUdin	65
4	HOTRIG	59
5	Q	55
6	Puzzle Snuggle Cuddle Couple	49
7	Whale and Male	48
9	The Indoor Sundial	42
11	Sports Night is Moist Night	37
12	Doctor Sudokwho	32
14	Gave up initially - somewhat inapt with snatch. (6)	30
18	OK	22
21	I am Miriam	20
22	Abelian Grapes	12
23	Straight outta Skempton	8
26	BlackCock Ass Management	4
26	Wreck-It Ramrod	4

Only top four and new entries shown.

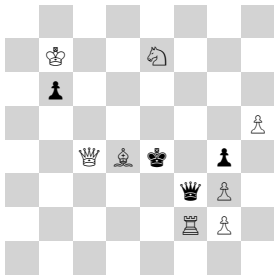
Send a picture of your solutions and teamname to fsudoku@imperial.ac.uk before midday Wednesday to get a spot on the leaderboard!

Points Available

Crossword	4
Slitherlink	4
Boxes	4
Nonogram	4
Sudoku	2
Chess	2
TOTAL	20



Chess
White to move first with a forced checkmate in two moves.



SPORTS

sport.felix@imperial.ac.uk

IC Volleyball hit back against a disorganised LSE

SPORTS

This Wednesday IC Volleyball Club was scheduled to play London School of Economics in both ladies' and men's but at different venues. Early in the week the two fixtures seemed destined to cancellation after a lack of referees in Greater London hit both clubs. After relentless efforts from committee members and sports administrators in both universities, the matches could finally be played as initially scheduled, or almost: home at Ethos for the ladies and away at Britannia Leisure

Centre for the men.

Ladies'

3	0
Imperial	LSE
Women's Volleyball	Women's Volleyball

Ines Ullmo

Women's Team Captain

A great start of the season for the ICVC women's team, who won 3-0 against LSE at their home venue, Ethos. With the clear objective of being promoted to 1st division again, the team

seems to be heading in the right direction!

The start of the game was a bit tough, with the reception being weak, not allowing proper hitting. However, after six lost points in a row, the team started improving the reception, and some amazing hitting was seen. Great serves from Chloe Lacombe (the Club's President and opposite player of the team) also allowed the team to fully come back to the game, and great defence was also key in winning the first set.

During the second game, LSE showed very good defence making it harder for the team to



From left to right, back row: Coach Waleed, Izabele, Anna, Luisa, Eszter, Sarah, Chloe
Front: Tessa, Gemma, Alice, Lucia, Ines, Miriam //ICVC



From left to right, back: Coach Marek, Alex, Dan, Florian, Daniel, Francesco, Michael.
Front: Ezer, William, Valentin, Luca, Bouke. Lying down: Raphael //ICVC

finish the points quickly. However, constant and strong hitting – especially from the outside player Eszter Ujvari and the middle player Sarah Wetstadt – allowed the team to keep winning point after point. Great setting from Lucia Cilloni was key in making those amazing hits happen.

During the third set, some rotations took place, allowing a newly trained setter, Gemma Pitotti, to do an amazing job at distributing the game, especially between positions 4 and 2. Even if

some mistakes kept LSE closer during this set, the team stayed confident throughout the whole time and ended up winning this third and last set.

This first victory was extremely important for the team, since they need to finish first in the league to be promoted to first division.

Julian Marcon

Men's Team Captain

Men's

With a team patient

after multiple potential re-scheduling, ICVC Men's arrived at Britannia LC for warm-up at 17:30. After some light individual warm-up, the bad news arrived ... LSE had not booked the venue. ICVC Men's could now go home after an anti-climactic win by forfeit. Not really the promised challenge they had in mind ...

ICVC Men's is due to return to competition next week for a home match against the University of Essex. First serve at 18:30 at Ethos.

Rookie-heavy team fends off a burger against Kent

SPORTS

Francisco Costa

Publicity Officer

0	42
Imperial	Kent
Immortals	Falcons

The American football season has started again, with the Imperial Immortals returning to Division 1 to defend their title as division champions. We are determined to do just as well this year

again, and return to play-offs for another chance to move up to the next division. Unfortunately, we suffered a loss of 42-0 on our first game of the season against the Kent Falcons. We gave 100% on the field and tried our best to push back the Kent offence, but with our new team consisting of mostly rookies, some mistakes were inevitably made. We are, however, taking this loss as a learning opportunity to better ourselves for next time. Ben 'wears red jeans, not a medic, still a' O'Brien led the charge on offence, doing the best he could to read

game and make crucial decisions. He was able to lead our offence to gain crucial yardage, but sadly did not manage to attain a touchdown.

Our defence was also still finding its footing in the first half of the game, with Kent scoring 32 points before half time. Nonetheless, after the second half we came into the third quarter looking strong; by improvising, adapting, and overcoming, we pushed back in the second half of the game, only letting Kent score 10 points.

Tom 'where's your ball pump' Smith won the

defensive MVP award for his constant hard work and perseverance on defence, playing as an outside line-backer and stopping many outside runs and passes. Tom even played various offensive downs to help the offence. Defensive prowess aside, Tom's offensive plays were also incredible, catching out Kent many times with his great timing on the rocket toss play.

Great consistent plays were also made by David 'whiffy Dave' Rovick, playing both offence and defence up until the first half. However, after the first half our quarterback

was unfortunately injured, and David stepped up to the role, leading the offence. Using his veteran knowledge of American

"Through improvising, adapting, and overcoming, we pushed back in the second half of the game"

football, David made good reads and lead major drives for the offence.

A big shout out to Harry 'Mr. steal your ex' Lawrence for going 100% all game and showing great leadership in times of need for both offence and defence. Harry played outside line-backer and, despite having an injury scare in the third quarter, he gave all he had and managed to make plays up until the end of the game. This dedication, paired up with the plays he was able to make, managed to win Harry overall MVP for the game.

SPORTS

sport.felix@imperial.ac.uk

ICSWP get along swimmingly at their annual team gala in Cambridge

Through trials and tribulation an IC swimming squad make it to their first Gala of the year. Wins and victory pints were had; a great start to the year.

SPORTS

Clara Bachorz

ICSWP Women's Captain

David Moores

ICSWP President and Men's Captain

The first swimming gala of the year saw ICSWP go to Cambridge for their annual team gala. Sporting their finest navy and red new kit, a team of 18 Imperial swimmers arrived ready to impress, competed like champions, and left with their heads held high.

A brand new initiative saw 16 members of the elite Seal Squad ill-advisedly share a bus with UCL. Others unfortunately, but admirably, got the train. After a somewhat concerning journey, involving a worm-on-a-string and no fewer than three breakdown scares from the old and tired bus (which eventually led to us being

dropped off on the wrong side of the city), like a flock of birds migrating to their nesting grounds, the team were drawn to the pool like dodgy Blackpool souvenirs to a fridge.

Officially qualified Timekeeper Ross Hunter bravely volunteered to lead our administrative and record-keeping duties – a challenge made somewhat trickier by the lack of a team stopwatch. Nonetheless, if ICSWP is known for anything, it's success in the face of adversity; a working stopwatch was sourced, as was a pen, and Ross was able to competently fulfil his destiny (until it was his turn to get in the pool). With warm up done, the team ready and a timekeeper with stopwatch in hand, it was time for action.

Well known for their cheerleading skills, Imperial set off a new standard this year with the raucous team cheering the

team's every move at the end of the lane, and each individual race seemed the climax of the event. Every time, the excitement would appear to bubble on at every photo finish, before being forced to reset on the official's seemingly impossible demand for silence at

"The perfect recipe for lactic acid, illness, and hopefully success. And success there was!"

the start. This definitely set off the gala to a good start, and clearly paid off when in the third race, Men's 100m Backstroke, we accomplished our first

win through Bryce Puszet. This was quickly followed by back to back wins by Captain Clara Bachorz and Rhys Rickard-Frost, and in no time Imperial had already won three out of the first six races! Electrified by the team cheering and carried away by impressive victories, the swimmers gave it all they had. This is the kind of stuff you dream of as a kid when sleeping after training; the pinnacle of anyone's career, or at least University swimming.

The perfect recipe for lactic acid, illness, and hopefully, success. And success there was! Quick-fire relays in every stroke were next up on the list.

Some expert takeovers, speedy swims including or not rubber ducks, and slippery swimwear (@Richard Prior) saw Imperial take victories in two of the races, beating UCL in the process. Final finishing position for ICSWP was 4th; a great

achievement for a new team with early-season fitness.

A good swim meet

"The late departure led to adverse consequences, such as 'extra dancing' and 'a dodgy kebab'"

calls for pints – got to get those calories back! ICSWP therefore takes on the second challenge of the night: finding the local Spoons. Leaving the swimming pool somewhat reluctantly, the team is soon faced with another challenge. While Ross did a great job as official qualified timekeeper, his method of convincing the spoons bouncers he was

in fact 19 and had just forgotten his ID was clearly off. Settling in for the backup plan did include some whining from senior members of the team (I'm looking at you David), but the meal ended up being a complete success as the team filled their bellies with tasty pizza from Zizzi restaurant.

Those leaving already loaded onto the train (good try Clara & Clemency), it was time for a night out back in the local Spoons. Pints were drunk, VK's were downed, and the dancefloor gave birth to very promising new talents just a few weeks away from BUCS. The unexpected news of having to push back the leaving time by an hour due to our dearest London colleagues forgetting about the time change did not affect the mood in the slightest. It did however lead to adverse consequences such as 'extra dancing' and 'a dodgy kebab', as well as a very sleepy bus ride home.

Arriving back to London at 4am, everyone was ready for bed. A long tube ride home for the bravest of the team, or else an Uber, followed by cup of milk, and a night cuddled up in bed was necessary to recover from a very exciting day. The night was spent dreaming of the next swimming gala ICSWP will go to – Sheffield here we come! Great job to everyone who swam, amazing result for our first gala, we can't wait for the next one!!

Want to improve your freestyle technique, or simply try out something new? Email us at swimming@imperial.ac.uk



The "elite Seal Squad" buoyant after success in the Gala, ready for the night ahead // ICSWP

SPORTS

sport.felix@imperial.ac.uk

I Herts Lacrosse 3.0: Fresher's Tournament

SPORTS

Anthony Onwuli

Men's 2s Captain

The University of Hertfordshire Lacrosse club hosted a tournament to get freshers playing lacrosse, giving them a lot more game time and allowing them to develop their sticks skills. How else would you spend your Sunday? Playing lacrosse of course!

The Men's 2s gathered at around midday, ready to grab their sticks and take the banter-filled minibus up to Hertfordshire. Having forgotten the cold rains of Saturday's training, the squad descended upon the pitch and set themselves up against their first opponents in their league of five: UEA. After bagging the equaliser for the 2s in

his previous BUCS game, Khris Delizo marked his return to the lacrosse pitch by scoring twice against UEA, winning us our first game. The victories followed quickly: another win against Warwick, with Mike McGill scoring his first goal of the season, and Khris backing himself

"The iron wall of the long pole defence shut out any shots from Brunel's opposition"

with two more goals against Lincoln. The iron wall of the long pole defence shut out any shots from the opposition as

we held Brunel to a draw. One may argue that these victories were a result of our two coaches Ben Reed and Ross Unwin, players from the Men's 1s who came to see how the 2s have progressed so far in their first month.

With a speed gun handed over to the men, it was only natural that we would stroke our egos, having smashed our league, and compete to see who had the fastest shot.

Ben proved he had the fastest shot with an 89-mph shot and the 2s resident shot maniac, Khris came second with an 80-mph shot.

The time had come – unbeknownst to the Men's 2s, this semi-final would be their final game of the day. But against the might of the home team, the Hertfordshire Comets, the Men's 2s put up a valiant effort. There were some amazing checks from the



Men's 2s after smashing their league // IC Lacrosse

fresher long pole Sebastia Ramon, who is shaping up to quickly steal the club spot of best d-pole, and quality dodges from Charles Ingham as he gracefully dodged the opposition's defence. Matt

Cowley also stepped up to be our face off and get off (FOGO) champ as he stepped up to do the face-off.

With the day drawing to a close, the skies were alight with fireworks,

brightening up the night sky as the Men's 2s returned to London, filled with the pride of their victories and the drive to smash the rest of their season.

Women's Lacrosse at the Jan Kiddle Cup

SPORTS

Zoe Chu

Women's 2s Vice Captain

The Jan Kiddle cup is a development tournament aimed at players just starting out at lacrosse, encouraging improved stick skills and game play.

In the early hours of Saturday, 4th November stood a crowd of lacrosse freshers, ready to smash the day ahead. Morale started out low as we arrived in muddy Hitchin with torrential rain. But as the tournament began, the weather was forgotten and lacrosse was the only thing on our minds. Our first game against Kent saw first-time goals from many of our freshers – leading to a glorious 3-2 victory! The matches following are a little unclear, as the



Women's Lacrosse are all smiles after a great day of matches // IC Lacrosse

adrenaline and excitement of each game fogged the memory. After our initial victory, we won another game, drew one and lost one – making it into the semi-finals!

The final five minutes

in our semi-final game against Kent was one of our most intense plays to date. The desire for victory was clear. With only a couple minutes remaining, a phenomenal goal from our fresher secured our

place in the final against Central London.

The final game against Central London was the best both freshers and seniors had played in a long while. Our defence boxed out the other team

for the entire match, leading to overtime, then golden goal. Eventually the strain of an entire day of lacrosse hit and our wall cracked, letting Central London take the cup.

As the day ended, the

skies lit up as brightly as our smiles. It was a phenomenal day of lacrosse, which saw such an improvement in game play and stick skills alike from all players. A massive shout-out to Hitchin for such a fantastic day, the other teams for

"The final five minutes in our semi-final game against Kent was one of our most intense plays to date"

great games, and – most importantly – the Imperial Ladies' 2s for such great lacrosse!

SPORTS

sport.felix@imperial.ac.uk

Brave 1st XV challenge ends in narrow loss against Brunel

SPORTS

Ali Zaboronsky
Press Officer

43	33
Brunel	Imperial
Men's 1 ST XV	Men's 1 ST XV

Last Wednesday saw a grudge match for the first team against their old foe Brunel. After two close losses last season, the squad was in the mood for revenge. Kicking off at a delayed time of 15:00, the match started perfectly: a re-claimed kick off, followed by a barrelling run by resident sleeve-stretcher Martin Head, led to us making quick inroads into the Brunel half. Several phases of linking play later and Marin Tuleu went over in the corner. With Field adding the extras, we were 7-0 up. However, we could not maintain the high work

rate and were soon back defending in our own half. Brunel's wide attacking play was proving effective in piercing our line, and after some forward pod phases they whipped the ball out and went over in the corner. The kick was good, and we were all level. At this point Brunel hit their stride, and the last 20 minutes of the half went in such a manner best not described here, or at least not by me. Let's just say that, as half-time arrived, Brunel had built up a 21-7 lead, and we were not happy.

What followed was the grittiest half of rugby the 1st XV has played in many a match. 20 minutes of the second half went by and Brunel didn't have a single phase of possession. The line-outs were firing on all cylinders, the driving mauls were tearing them apart, and the backs were interlinking perfectly. With the constant thought of maintaining his wavy locks with curl cream no longer on his mind, captain-of-the-bench Allingham burrowed over

from short range for a classic front-row-union try. Marin dotted down for his second before Brunel finally got the ball back. At this point, the tries were flowing, and Brunel attempted to reassert their hold on the match with a converted try followed by a penalty. They led 31-21. However, the momentum remained with us; DPFS Blackett, spurred on by his indignation at the hate he has received for the introduction of Bud Light, sniped around the ruck and went over. 31-26. Several minutes later and a peel from the back of a maul saw Will Aynsley bust over the line. With the conversion, we now led 33-31. However, it was not to be. A late try down the blindside, compounded by a last-play interception try by Brunel saw them snatch it away from us, final score 43-33. So close but yet so far.

To stay up to date with the team, follow us on Instagram @IC_rugby



IC Rugby put on a heroic effort, but victory was snatched away // IC Rugby



Team racers face Storm Brian // IC Windsurfing

Windsurfing brave Devon for the Aussie Kiss

SPORTS

Dolo Garcia
IC Windsurfing Writer

On the 20th of October, the Imperial windsurfing Team adventured to the confined lands of Devon to participate in the biggest Student Windsurfing Festival of the year: the Student Windsurfing Association's Aussie Kiss!

Everything looked perfect – 360 windsurfers from all over the UK were about and ready to go. But it wasn't until we got there on Friday night that we realised just how muddy and windy it was – a classic British camping weekend. But the big party tent was ready and so were we! The night was starting to get energized and the team were enjoying themselves, but it was an early-ish bedtime as the forecast for the weekend was BIG.

Saturday morning, we rigged up the kit up and donned our wetsuits. The wind was howling and

gusting at 40 knots, with the forecast only set to get worse. Everyone was hyped, and suitably scared for their lives, but the team went out and had some fun in a rather windy lake. We could see windsurf freestylers spinning and turning and landing moves, miraculously keeping their feet on the board. Unfortunately, the tents were not doing so great in Storm Brian and half the team were preparing to sleep in the minibus. This was not going to stop us – we came here to windsurf!

The day ended without casualties and with big smiles on very tired faces as we headed to the local pub to dry up a bit. We knew it was going to be a rough night on the campsite with many tents blown down. But after drying up we were ready to get on the fancy dress and head to the main party tent. This year the theme was Sweet 16: Spoiled Rotten. The team always likes to be noticed and certain (male) members looked dashing in some dresses! We celebrated

and partied like there was no tomorrow, happily in denial that Sunday existed.

Come the last day, competition time. The wind was not as extreme as Saturday, although people were quite happily blasting along. The Imperial Advance Racing Team, consisting of Horacio Cox, Raph Zufferey, and Alix Fouche, took to the water and completed their heat in second place, but did not make the final. Finally, the freestyle racing took place, unfortunately without any big planing moves as the wind didn't pick up.

All in all, it was a fantastic (and quite wet) weekend; a fantastic start to Imperial's windsurfing season!!

If you want to get involved (no prior experience needed), on the 24th-26th of November the Team are heading to Liverpool to compete in beginner, intermediate, advance and team racing. Tuition is also available for all abilities. For more details email boards@ic.ac.uk.

SPORTS

sport.felix@imperial.ac.uk

The more the merrier: ICXCAC fields another huge turnout at Mitcham Common race

After their impressive performance at Parliament Hill, the Imperial runners fielded over 60 once again for their second race of the season.

SPORTS

Aymeric Regnier
ICXCAC Writer

As the sun rose on the first morning of November, the Cross-Country runners woke up and – looking at their alarm – saw it was already time to grab their kit for the second London Universities and Colleges (LUCA) race of the season. The race would take place at Mitcham Common in South London, just two weeks after their staggering performance at Parliament Hill where the Women's A Team took first place and the Men's A Team took second, only three points behind Brunel.

Meeting at noon at Beit Quad, the squad took the tube to Wimbledon, and then the tram towards Beddington Lane, where they then walked to the course which had earlier been set-up by some selfless

Imperial volunteers.

Having set up camp near the finish line, the Imperial runners went for a vital warm-up to scout out the route, but it was soon time to make their way to the starting line – the race was about to begin.

"Despite the increasingly chilly and short days, the team was as motivated as ever"

After the squad picture and team-talk huddle, the 63 brave runners tied their shoe laces, put on their navy and scarlet vests, and got in place for the race to begin. Following a relatively flat first mile, the runners soon faced some steep hills and put on a brave face as the climb

kicked in. They went on to run at a steady pace until the very end, with the women finishing after two hard laps and cheering the men to the finish line who were completing their third and final lap.

Despite the increasingly chilly and short days, the team was as motivated as ever as they set-off for their gnarly race around the park, with the women and men completing a hilly six and nine km race respectively. Although some members did not make it to the race this time, Imperial still put in a huge effort that did not go unrewarded: the hours of training paid off as Katie Olding took 6th, Women's Captain Anna – 10th, Sarah Grover – 12th, and Club Captain Alex – 14th which meant Imperial's Women's A team doubled their points lead on UCL's, King's, and LSE's A teams, with Imperial's Women's B team coming 5th overall out 32 women teams: an absolute banger.

As for the Imperial

lads, they also did a great job with Chris Thomas leading Imperial's A team home, finishing in seventh place just over the 30-minute mark, Oliver Newton coming in 17th place, Daniel Ayers in 21st, and Joshua Mills in 23rd, meaning the Men's A team ended up in 3rd place, leapfrogging Brunel and leaving them just ten points behind UCL. The B and C team also did a great job and are currently sitting seventh and tenth in the league.

Naturally, Imperial College Cross-Country races are not complete unless they end with some baking degustation, and once again the members went out of their way to bake many sweet delicacies for the sturdy runners and volunteers. As it started getting darker, the team started packing and made their way to the station in order to get home, shower, and prepare for the much-anticipated Halloween-themed house crawl: a great night out to



Matthew Hoare breezing through his race with an impressive span // Oliver

celebrate some top running and reaching the milestone of 200 club members that same day!

All in all, ICXCAC managed to keep up the pace after a good start in

the Cross-Country season, which will hopefully continue with even more impressive results in their

"ICXCAC races are not complete unless they end with some baking degustation"

next race on the 15th of November at Wimbledon Common; until next time, cheerio!

If you're interested in joining Cross Country and Athletics, please visit the union page, find us on Facebook and email run@ic.ac.uk.



The racing squad in all their glory // Oliver