



The Student Newspaper of Imperial College London

FELIX

Females artists who
made waves

PAGE 30 ARTS

We speak to the women of
Imperial

PAGE 10 FEATURES



Renovated Evelyn Gardens halls will cost up to £225 per week

- Rooms will be for returning undergraduates only
- Prices for a 15m² room will start at £182
- No wardening teams



Three halls in Evelyn Gardens, Holbein, Southwell and Willis Jackson, which college closed at the end of last year, will reopen this September to second and third year undergraduates only.

Standard singles will range from £182 to £200 per week, in comparison to Beit's £192. Ensuite singles range from £190 to £225 compared with the £216 for the same in Beit.

The accommodation will also operate on a 51 week contract, whilst all other halls offer first years only 38 weeks' housing.

There will be no wardening facilities – a feature college has wanted to get rid of for a while, as the wardens and subwardens pay no rent, although arguably provide important welfare services. Hall seniors pay full rent, but their existence reduces the number of rooms available for freshers.

The new halls will boast a 24 hour

reception and “concierge service”. The accommodation website also mentions onsite “Resident Assistants”, the nature of which is unclear.

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The new halls will boast a 24 hour reception and “concierge service”

Basketball team told by Ethos they're not a “commercial asset”

Their slots had already been cancelled twice in three months without notice

Last weekend Imperial's 1st Basketball team were told as they arrived for a tournament they had organised that their court booking had been given away to a birthday party.

The group had spent hours

organising the tournament, that involved multiple matches, teams and referees. The tickets cost £4 online and £5 on the door and when people started turning up at midday, they were turned away by Ethos staff.

The students were told that

they simply weren't as much “of a commercial asset for us” as the birthday party that was already going on in the space at Ethos, on Prince's Gardens.

The Ethos receptionist also told them: “It is very simple...”

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Men's Imperial 1st Basketball are currently top of their BUCS league group.

Photo Credit: Katerina Stavri

FELIX EDITORIAL



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A word from the Editor



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Cover pictures by FELIX

International Women's Week! Elections! We've got a corker of a newspaper for you this week, if I do say so myself.

Here at FELIX, we've always been trans-inclusive radical feminists, so if you missed the very interesting talk from Anjali Patel held a few weeks ago at Imperial to celebrate LGBT History Month, we have an exclusive interview with her on page eight. Arts takes a look at fabulous women artists this week, and we also interviewed some real Imperial females, delving into the issues they face and asking the questions you won't see addressed at the Women@Imperial PR gatherings (assuming you were invited, of course).

By the time you're bored enough to read this, it's probably past Friday evening, and the results of the Union's Rather Large Elections 2016 have been announced to a handful of tipsy careerists in Metric, who will now go on to form the next incarnation of the Beit Quad Cartel. Well, from the self-appointed cool sabb of this generation (sorry Med) I will pass on this humble advice.

Always be charming and try not

to be a dick. Unless you've been wronged of course, then go wild. Learn what off the record means. Get a power pack. Go to all the protests. Talk to the FELIX Editor (not on a Thursday though). Be nice to the FELIX Editor and buy them drinks when they looked worried on a Tuesday. Talk to the students. Be nice to the students. Don't listen to the comments (but do read them in case they're libelous). Tell your team not to screenshot when people say rude things about you but remind them that you like to be informed that you have a group of die-hard fans in second year Biomed. Keep all the doors open. Don't let anyone tell you you can't stand a sentence with 'and' – you can do as you damn please. Stay in your office. Be accountable. Take your meds. Drink water. Call your mum. Dassit!

And it was International Women's Day this week, so I have extra advice for the lucky lady sabbs. I am sad that no women, especially no WOCs ran for FELIX Editor this year, but there are certainly plenty of promising lady writers for the future of FELIX. Lady sabbs,



let me tell you, you're about to be flung into a management position, and people don't like being told what to do. Don't let a man explain feminism to you. Don't let a white dude tell you what's racist. Point out these things, because well-meaning people often don't know they're doing it. Solidarity is key. We've got to lift each other up or we won't get anywhere.

Man, what an editorial, and what a week. Peace!

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Letters

In response to 'Meet the Candidates broadcast live with nine Presidents', Issue 1629

Dear Madam Editor,

I'm sorry if this isn't the right address – I didn't want to email some poor fresher called FELIX who's by now had enough and will probably one day resort to editing The Tab (I miss you, Matt Allinson – and second year, when I was young and carefree).

BUT (on the off chance I'm emailing the correct address) I'd like to complain about this year's "Meet The Candidates" hustings part of the "Leadership Elections" (RIP "Big Elections", you'll be missed). I spent my (very happy) UG years here at Imperial, and loved the Big Elections and the camaraderie (and rivalry!) they inspired. Now I'm a PG I sat down to watch Meet The

Candidates (they're all so young! What cuties!) before I cast my vote, and was unpleasantly surprised. I can forgive pauses (though why the hell should *I* skip to 15 minutes in to escape the worm on doom on a yellow background – just delete that part! – I genuinely thought my (IC-provided) laptop volume was broken for a few minutes!). Skipping through this, the stream, even after the fact, was so out-of-sync (video-versus-sound), poor-quality, and jumpy, as to be unwatchable! It's like the union didn't *want* people to watch these hustings – IC Radio is usually very good, and the hiccups could easily have been erased/edited before uploading to YouTube or at least addressed in the preamble and the presidential candidates given the chance to speak without this distraction. This failure makes it very hard to decide who (given as a

PG I have no direct dealings with any of the candidates) to vote for.

It feels a bit like you don't *want* us to watch Meet The Candidates (especially given the 15 minute wait for any action, even the in the "finished" version). The lifestyle of PG students is very much different that that of UGs: we don't get the lecture shout-outs nor the presence of our U/G peers (and by the same token, we don't want that) – but we (I) feel left out this year, compared to how I felt before. And that's not OK – indeed: that's not the ICU I know and love – so (winner winner chicken dinner) remember your PGs and that we, too, love ICU.

Peace and love,

Anonymous

Where for art thou Matt Allinson? Encouraging the union with love and open arms, maybe I

should try that.
-Ed.

In response to 'The Rent Guarantor Trap', Issue 1629

Dear Madame Editor,

I enjoyed reading Peter Munton's article The Rent Guarantor Trap in last week's FELIX. I thought now would be a good time to point out that this is something I've been working on in my role as Deputy President (Welfare) since August.

I've taken the idea to very high levels in the College and it's been met with nothing but support. I'm currently working closely with various managers in the College to finalise the details of a proposal informed by students, elected officers, Union Council and schemes currently in place at other

universities.

I'd hate to jinx it by speaking too optimistically, but I honestly believe the scheme will be piloted over the coming years. Given that some of the candidates running for sabbatical positions have discussed the potential scheme with me and pledged to continue supporting the idea in their manifestos, I think there's also a good chance that when I leave the Union in August that work in this area will continue.

All the best

Jennie Watson
Deputy President (Welfare)

Looks like Nas lost a vote there! We knew what you were doing there, Peter. Other candidates are available. Wait, can I stop saying that now?
-Ed.



International Women's Day at Imperial

#ImperialWomen can

Grace Rahman
Editor-in-Chief

International Women's Day on Tuesday was marked by college's 'Women@Imperial' week.

Over the week, Imperial's official Twitter and Facebook pages churned out images and interviews from women working around Imperial.

An exhibition celebrating women has been up in the Business School entrance all week. It includes images of female pioneers in Imperial's history from the archives, including the first female graduates and first professors to hold leading academic positions in the constituent departments of the College. Other featured women include the Union President, Lucinda Sandon-Allum, staff from HR, the ICSM, IT and support services.

At an exclusive invite-only Women@Imperial reception to start off the week, the college's movers and shakers were invited to hobnob around the exhibition

on International Women's Day on Tuesday. There will be an outreach event today to encourage young women to enter STEM.

Last week, the education secretary, Nicky Morgan, presented a new report into female leadership. 'WomenCount: Leaders in Higher Education 2016', profiles women

Education secretary Nicky Morgan, presented a new report into female leadership



Fun fact – there have been four female FELIX Editors so far. Photo Credit: FELIX

who have been appointed to high positions in universities, including our very own President, Alice Gast, and Vice Provost (Education) Debra Humphris, who recently left Imperial for Brighton.

Nicky Morgan, who a month

ago refused to make sex and relationship education compulsory in schools, said that "female leaders in our universities and colleges act as powerful role models". She also pointed out that Imperial had a "great example" of a female leader in

the form of Alice Gast, who is the first female President in Imperial's history.

Alice Gast said she had been "especially inspired by Imperial's women". Aw, thanks Alice.

Sport Imperial slam dunks student basketball team down in priorities

Grace Rahman
Editor-in-Chief

continued from front page

"...If I don't give it to you I will be fine tomorrow. If I don't give it to them, I will lose my job. So you don't get the court."

They were told that as their Easter tournament was a not a BUCS fixture, they didn't have priority in the double booking.

This is not the first time Ethos has double booked the team. Despite practicing at the same time every Saturday since the beginning of the academic year, their slot has been given away twice without any notice. On one occasion, a match with UCL had been scheduled. The rivals then had to be sent back, and the referees reimbursed from Basketball's own funds, despite

Sport Imperial's error.

In response, Sport Imperial had this to say: "Supporting student sport is the core of Sport Imperial's mission, and we are sorry that our commitment was not demonstrated in this case."

Their slot has been given away twice without any notice

"Following the incident, Grant Danskin, Acting Head of Sport, met with the IC Men's Basketball Captain and the IC Basketball Club Chair, together with the ICU Deputy President for Clubs and Societies, to apologise and confirm that student club bookings should not be cancelled in favour of private or commercial bookings."

"A plan was agreed with the Basketball Club and Imperial College Union to make sure this does not happen again in the future."

Sport Imperial is currently in flux, as the last head of sport left before a replacement could be found, leaving the current operations manager to take over as acting head.

Ben Howitt, the union's Deputy President (Clubs & Societies) said he was "disappointed and upset at the rudeness displayed to the Basketball committee over the weekend. The event has highlighted

some clear retraining needs, and I will be working with Sport Imperial and Union staff members to make sure that incidents like this do not happen again in the future, and that clubs have access to the space required for their activities."

The Captain of the Men's 1st team, Filippo Baldini told FELIX he'd

asked Sport Imperial "to make the rules more clear, because at the desk they never know who's right or what to do."

He went on to say that although staff from Sport Imperial "sounded serious about making these changes ... experience keeps me quite sceptical."



Ethos court hire – climbing wall not included. Photo Credit: Katerina Stavri



Squatting in the shadow of Harrods

A squat in SW3 highlighting the London housing crisis is served eviction papers

Lef Apostolakis
Science Editor

If you think the squat movement is dead, perhaps you should reconsider because there's one right on our doorstep, at 221 Brompton Road, just a few streets from Harrods.

The former sushi restaurant, now pop-up community centre, has been open for just over a week but will probably be boarded back up by Saturday, after being served eviction papers.

The space must be constantly occupied to stave off eviction

The squat is an initiative of the Radical Housing Network, self-identified as a "network of groups fighting for housing justice, based in London". The space, which must be constantly occupied to stave off eviction, has been turned into a warm and welcoming social hub aiming to spread the word.

"We're using this building to draw attention to the housing crisis. We're in one of the richest parts in London which is one of the richest places of the world and there's massive inequality here. There's loads of really expensive properties which are left empty so someone can make money out of them, while there's lots of people who don't have a home at all", says Christine, one of the network's members.

Within you can find a pillowcase banner making station, a calendar filled with events ranging from poetry nights to academic lectures, a children's play area and even a counter stocked with food reclaimed from skips. The rest of the space is covered with flyers, banners and signs and filled with the soft buzz of friendly conversation.

The squat can accommodate as many as 40 people at a time,



Fight the power! Then pop to Pret for lunch. Photo Credit: Lef Apostolakis

mainly from the Radical Housing Network but the initiative is aimed at a wider audience. As put by Christine, "Unless you're really rich in London, you are affected by the housing crisis... You might not be sleeping on the streets but you still don't have anything that you can call

a home".

The network will be marching on Sunday the 13th of March to protest a new housing bill aiming at

finishing off social housing.

Check out a film on the matter made by Imperial science media production students on our website.

University Challenge team out



You are the weakest link, goodbye. Photo Credit: BBC

Monday's edition of University Challenge saw the Imperial team lose any chance of winning the tournament.

Despite a good effort from the lads, Liverpool managed to beat them 185-130 in the show's quarter-finals.

Imperial Bezer, once the darling of Twitter, was no longer the main

attraction online either. The internet was rather distracted by Liverpool's Bretherton, a medic who had viewers swooning. The next day, the Daily Mail was asking whether he was University Challenge's "best-looking contestant" and appealing for information on his whereabouts.

The Imperial team will return soon to battle it out for their final position in the competition.



Presidential Candidates boycott IC Radio debate

Four candidates decided not to show after "aggressive" emails and "extreme dissatisfaction"

Grace Rahman
Editor-in-Chief

A debate between Union Presidential Candidates that was due to be held on IC Radio on Tuesday night was scuppered after four candidates decided to boycott the show an hour before it went on air.

The show, which initially raised eyebrows after one of the presenters had been on one candidate's campaign team, was later sanctioned by the union's returning officers.

The presenter in question removed all promotional material for the

The deputy returning officer had okayed the show



There was drama in the West Basement of Beit. Photo Credit: FELIX

candidate, whose campaign video he had featured in the week before, from his social media and promised to hold a fair and unbiased debate.

The deputy returning officer then okayed the show.

57 minutes before the debate was due to begin, the hosts received an email, which they later read out

on air. John Golden, Cat Stuttard, Eddy Kardouss and Levi Ordog had decided not to come, because the show would have grouped candidates with "grossly different aims". This was presumably because the show's runners had planned to group the Presidential candidates in groups of three. The dissenting

group also described the presenters' previous emails to them as "bordering on aggressive".

The presenters then complained on air that they had spent an "unspeakable" amount of time working on the show's questions, calling the candidates involved in the boycott "unprofessional".

The presenters told the remaining candidates: Nas Andriopoulos, Melody Ball and Ivan Brown that the others wouldn't be showing up and that the debate was cancelled. The show then went on with only one Presidential candidate present: Patryk Fryzlewicz, who was happy to call the incident a "shambles", lamenting the struggle of the presenters and criticising the candidates who weren't present.

Yulia Bulgakova, who initially said she couldn't come due to illness, later told the presenters she stood by the four candidates who had declined to appear.

They reiterated how they didn't think their emails were aggressive, asked the candidates to give evidence of this and said the candidates just didn't want to debate each other. The three then wittered on for an hour about the other candidate's manifestos.

After difficulties with the union's 'Meet the Candidates' show last Wednesday, many have expressed their dismay at the lack of any real, challenging hustings this year. Results will be announced tonight, in Metric.

King's Student has niqab ripped off

Two men used "racially aggravated language" at Discover Islam stall before assault

Grace Rahman
Editor-in-Chief

One student said the men had been "looming" and "being very aggressive" before the incident.

The students had been running a stall as part of Discover Islam week, and were giving out Islamic literature as part of this.

According to bystanders, King's security were unresponsive to the ongoing incident, and the police were only called when the same men started to hassle a white animal rights activist.

King's College have said in a statement that "two security managers and a senior member of staff arrived on the scene and positioned themselves between both

Dear Professor Edward Byrne,

The King's College London Islamic Society and other members of the university body express our concerns about the university's disappointing response following the events of Friday 4th March 2016.

An extract from the letter to the Principal. Photo Credit: KCL Islamic Society

parties and attempted to defuse the situation" before calling the police, who arrived 40 minutes later.

The two men were then arrested under Section 4 of the Public Order Act and later released on bail.

The university says they have given CCTV footage of the area to the police.

The King's Islamic Society later released an open letter to the university Principal, criticising both

his handling of the incident as one "focussed only on preserving the image of the college" and the "lack of urgency displayed by university staff".

They asked the professor for a statement clarifying his stance on the protection of Muslim students, clarification of the university's implementation of the Prevent legislation on campus and "clear and honest communication" with KCL's

ISoc to prevent further incidents. The Muslim students cite previous incidents, such as the racial profiling of a Muslim student officer who was questioned on his way to see a talk from Desmond Tutu and the vandalism of Muslim prayer room signs.

Statistics continually show that Muslim women, especially those who wear religious garments, bear the brunt of islamophobic attacks.



Anyone fancy squatting in Weeks hall? Photo Credit: Lef Apostolakis



What's happening to union council?

Nobody knows what it is

Grace Rahman
Editor-in-Chief

At this week's union council a paper was tabled... on the problems faced by union council.

Only two meetings so far this academic year have been quorate, rendering the democratic outlet for students ultimately useless.

The paper, entitled 'Solving Council's Quorum Crisis', proposed to discount members from quorum who continually did not show up to meetings, and allow them to discount themselves in writing. These measures would involve a change to the bye-laws of the union.

The meeting, which was quorate, voted in favour of the measures, in a majority of 54%. However, changes to the bye-laws or constitution of the union need a so-called 'super-majority' of 66%, so it did not pass.

Had it passed, the bye-law-changing paper would have had

to be okayed by the union's trustee board (where voting is by 'consensus' rather than actual voting and includes union management as well as officer trustees). It would then have to be sanctioned by the Imperial College Council to

Arguably the main big decisions are made by union employees at trustee board level



A rare antique photograph of a prehistoric union council meeting. Photo Credit: Cem Hurrell

become 'union law'.

Although the paper did not pass, the majority of those present did agree with the sentiment, so a working group will be set up to work towards improving the situation.

Council is the first port of call for anyone who thinks the union should take a stand on a particular subject, whether that be pro-Junior Doctors or anti-Prevent. Technically it is where the union's policies are

decided by students, but arguably the main big decisions are made by union employees at the trustee board level.

Anyone can attend council, but only elected individuals can vote for or against the papers presented. There are representatives from each department, lay members and the executive group chairs also get a vote.

Imperial's council in the past has

seen votes of no confidence against sabbatical officers, and one vote where the union decided it was in favour of the government's raising of tuition fees.

Often dismissed as the playground of union "hacks", council has an unpleasant reputation for being a slightly unruly meeting of people who would rather argue over points of the constitution than vote about the issues faced by students.

Election fever finally cured

The Leadership Election polls close today

Matt Johnston
News Editor

By the time you're reading this, unless you're uber keen on Friday morning, it's likely that the Imperial College Union Leadership Elections booths have closed for another year.

At noon today, two weeks of campaigning, lecture shout-outs and most importantly, free food, will come to a close, with the final results for the main positions being announced in a swanky event at Metric (possibly an oxymoron) later this evening.

Over the course of the last 7 days, as FELIX went to press, over 113,000 votes had been cast by over 6500 voters on positions within

clubs and societies, departments and most importantly on the Sabbatical positions within the Union (except DPFS, which had no nominees this year).

This equates to a 37% turnout, a number lower than most UK general elections (2001 was the lowest at 59.4%) but this meant that Imperial has the fourth highest participation of university elections.

Notable voting stats included the 18 and under age group taking the highest turnout so far (66%), with every subsequent age group having a smaller percentage of voters than the one younger than it. RSM Hockey and Badminton are also the only clubs or societies with a 100% participation rate.

At the time of writing, Electrical Engineering, Earth Science Engineering and Co-Curricular

Studies featured in the top three participating departments.

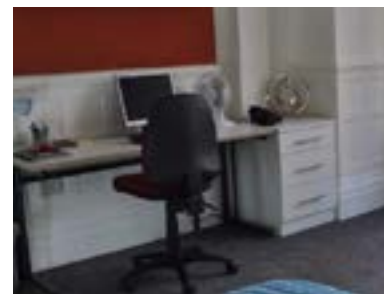
If you haven't voted and are reading this before voting closes, go and vote now at vote.union.ic.ac.uk. You could make all the difference, and it is your university after all.

Keep your eyes peeled for all of the latest developments in the election results on the FELIX website on Friday night. I can hardly contain my excitement.

This equates to a 37% turnout

Revamped Evelyn Gardens will cost at least £182 a week

Grace Rahman
Editor-in-Chief



Shiny silver thing not included. Photo Credit: Imperial College London

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In terms of access, there will be two "accessible" rooms, but the buildings still have no lifts.

In a dramatic U-turn on housing policy, at the end of last summer Imperial announced that Fisher hall would be reopened for the year as the college had let in too many undergraduates to fulfil its promise of providing accommodation to every first year.

Imperial offered up rooms in

Fisher to freshers, and indeed any student that applied, for £132 per week. The halls are not in good shape.

Hall seniors were initially poached by the accommodation department from their preferred halls without their consent to join the wardening team in Fisher, before being returned after protest.

This will be the first time halls solely for the returning non-fresher undergraduates will be available.

The Imperial accommodation website says the new halls will offer a "sense of familiarity but with more independence than the first year experience".

Applications for the new halls are expected to open later this month.

FELIX COMMENT



comment.felix@imperial.ac.uk

Elections 2016: Mates or Manifestos?

There have been few opportunities for candidates to show what they really stand for



Robert Garside
Writer

Last week, Theresa Davey wrote an interesting article about the nature of union elections and how they are, essentially, a popularity contest.

This is a real danger associated with student elections when, due to the short election period, it is difficult for the candidates with well thought-out policies to be separated from those looking for a cushy job. It therefore falls to media to assist the electorate in deciding who the fakes are.

Meet The Candidates was supposed to take on this role, but was interrupted by technical difficulties, leaving candidates a disappointing 2 minutes to talk about why they should be elected. It was therefore planned for an ICradio show (yes, Imperial has a radio station) to interview these presidential candidates in an extended format, allowing them time to expand on their views. This would have been a great step towards giving the candidates the accountability they all claim to want.

When the prospect of the show was broached to candidates they rightly expressed concerns about the



The candidates, back when they were playing nice and talking to each other. Photo Credit: ICTV

potential bias and the supposedly poor tone taken by the show's hosts. The union was rightly involved and agreed that as long as the hosts showed no bias the show would go ahead. The show was then given the union's blessing, with advertising featured on the twitter pages of the current Union President and the union itself.

Whether the host would have provided bias or not we will never know, as around half of the

candidates dropped out with 57 minutes' notice, resulting in the show's cancellation and unsavoury internet bickering from both sides.

The way the whole thing turned out was rather disappointing.

In my mind it was unprofessional for the candidates to drop out of a commitment so late, and it quashed a great opportunity for them to show their substance.

The social media feeds of the presenters has hardly helped

their claims of impartiality, with messages before and after justifying and confirming the fears of the candidates who later withdrew.

It is annoying that what could have been an interesting show providing a great insight into who does and doesn't have what it takes fell into a silly high school-esque flame war that just made everyone look foolish. Looks like we've got the beauty contest we were worried about before all this began.

Linking Imperial students with the local community

CommunityConnections

- 115** volunteers took part in 9 activities during Student Volunteering Week
- 100%** of volunteers would recommend activities to a friend
- 1016** Thank you messages sent to volunteers

imperialcollegeunion.org/volunteering



“I’d say I lost 90% of my friends circle when I said that I was going to transition”

FELIX interviews 29 year-old Anjeli Patel, who works at Ernst & Young, on being trans, being Indian and the equality in the workplace

Ben Williams
Writer

I am ten minutes late by the time I get on the line to Anjeli Patel – not something I reckon would be taken lightly at Ernst & Young LLP, where she works as an associate in assurance within Wealth and Asset management.

Ms Patel was a guest speaker during Imperial’s LGBT+ week, and FELIX took the opportunity to interview her about her experiences as a trans British Asian woman working in the finance industry.

FELIX: So, I’m not Asian or trans. I know a fair few people at IC who are LGBT+ and have an Asian background. Normally, the first response I got was “Don’t put my name on that!” What would you about this?

Anjeli Patel: As a community we need to be a lot more visible. There are some situations where we just have to be able to talk about this publicly. Unless we do that, we



One high profile trans woman is Caitlyn Jenner, who transitioned last year and appeared on the cover of Vanity Fair after doing so. Photo Credit: Vanity Fair

aren’t going to progress society any further.

One of the root causes of Indian culture still having such a stigma towards LGBT+ people is due to the way that a lot of families bring up their children. You’re told you’re meant to go to university, get a great job, end up getting married – that’s the template life, and everyone should fit into that template life. It’s almost a situation where you fit the model, or you don’t fit in at all.

FELIX: Does coming from a British-Asian family make that harder?

AJ: Definitely. Much of the Indian community struggled when they first came over to the UK. They worked hard. They worked really hard to emerge and be successful – and they want to continue that success. I think there’s an imbalance

between wanting your children to be successful, but at the same time, not really allowing them to develop and be their own person. That’s even in a marriage situation – whereby if an Indian person



Anjeli is an Assurance Associate at EY. Photo Credit: Anjeli Patel

marries outside of their community, outside of a specific caste, or even a specific religion, a situation arises where they almost need to seek the permission of those around them. Rather than appreciating it as two people being in love, it can initially be seen as a challenge by certain members of Indian society.

FELIX: On the other hand, people say: “Right – we’ve got gay marriage. We’ve got equal rights in law. Why are we still talking about this?”

AJ: I think, to be honest with you that the idea of being reluctant to discuss issues stems from shame. That whole idea of brushing it under the carpet stems from shame. You don’t want to talk about the issue: “It doesn’t happen in our backyard – it happens elsewhere”. People still think it doesn’t happen in Asian

society. They think it has to do with upbringing, that it’s a ‘western thing’. A lot of Asian people say “we haven’t brought our children up to do that, so it’ll be fine.” There’s this wall of ignorance around the whole topic. Being LGBT+ has nothing to do with upbringing or background or social status or class – it’s got everything to do with the individual. Until people understand that, we have to keep going.

FELIX: But you’d still identify strongly as Indian?

AJ: I do. I think, overall, our culture is great and I am proud to be Indian. We have great literature, we have great cinema, great food. We have a lot to be proud of, and I very strongly identify as Hindu.

FELIX: Sure, the Rigveda says “Vikrutī Evam Prakritī” – “Perversity/diversity is what nature is all about, what seems un-natural is also natural”. Why was that attitude lost?

AJ: Personally, I’m just not sure if Indian society was ever widely accepting of LGBT+ people. Many very modern texts are also supportive, but they just aren’t lived up to. A lot of the stereotypical

People still think it doesn’t happen in Asian society



You need to change the culture, not just the rules or the people

ideas about what it means to be an Indian person aren’t linked with our faith, they’re not linked with our history – they’re behaviours that have been developed since we arrived here in the UK. It’s our religion that preaches tolerance, acceptance and love. It’s our culture that has distorted itself, through greed, continually seeking material gain and being overly concerned about what others think of us.

FELIX: What does it mean to be female to you?

AJ: It bears no relation with sexuality and is so difficult to articulate. It’s the way I feel in terms of the things that I associate that are feminine. It’s being the one who nurtures relationships slightly more... The traditional stereotypes of what it is to be female are something that I’ve always found attractive. Even if it’s just enjoying certain aspects of makeup, fashion, hair, I’ve always had interests that align me more to what is ‘stereotypically’ female. I’ve always felt, intrinsically, inside, that I’m female, even prior to any surgery.

FELIX: But, say I know guys who wear makeup or are into fashion – does that make them, necessarily, feminine?

AJ: It’s so, so much more than that, though I completely understand that men can be into fashion or wear make-up. I was never comfortable... I could never walk into a room dressed as a male before I transitioned and feel comfortable. I would always just want to be in the side of the room, not being noticed, hope no-one would even speak to me. If I reverse the question and ask, other than the fact that you were assigned male at birth, how do you know you’re male? ; It’s a feeling so mentally present but so difficult to capture into words.

FELIX: A number of LGBT+ international students have told FELIX they fear that if they come out, their family will cut them off financially, and they will lose their education. What’s your view on this?

AJ: We have to break this cycle whereby a large proportion of LGBT+ people end up not being able to have a great education for financial reasons. Ideally, Imperial should have some kind of system where they have grants for people who are in this situation (Though, you would need to be careful that those aren’t abused).

FELIX: But should trans people stay as part of LGBT community? Stonewall has only just agreed that it will campaign for trans rights. If someone says “I’m a straight woman now, I don’t need this”, is that right?

AJ: I completely accept that opinion. I understand that Stonewall only recently decided to work with trans people, to help trans people, but for me it’s a sign of progression. The timing is unfortunate – and yes, it is late in the day. But we are very slim on options, to be honest, and I feel that isolating ourselves in an already isolated environment isn’t sensible. Stonewall is doing great work right now, and going at it alone with so few public, visible role models – we’d be doing ourselves a huge disservice to do that. Also, for me personally, the gay community has always been incredibly supportive.

FELIX: Imperial College Healthcare Trust is a world leader in gender reassignment surgery. However, it seems that the ICSM doesn’t provide much (if any) training to its students in the field. What would you say about this?



Ms Patel says she is proud to be Indian. Photo Credit: Anjeli Patel

AJ: Treating a transgender person is more than learning about how to complete gender reassignment surgery. You are quite often giving that person their life back. It’s vital that ICSM members are taught the importance and the duty of care they have when dealing with transgender patients. The emotional aspect of support is just as important as the surgical.

FELIX: Was there ever a point where you questioned the transition?

AJ: Yes, there was. Not that I questioned who I was, I questioned the methods that I’d chosen. There were times when I look back and think – I wish I had got a job first, I wish I had secured myself financially before transitioning.

In terms of friends or family, I’d say I lost 90% of my friends circle when I said that I was going to transition. That really made me think, “am I doing the right thing? This is going to continue getting worse.”

But I didn’t really ever question the transition itself because I’d known from a young age that, in my heart, it was the right thing to do.

There were points where I questioned other people, I’d say – about why they would want to treat me so differently when I was still the same person inside. But not really the transition itself, no.

FELIX: So you talked about EY – are there still barriers to LGBT+ people in the workplace?

AJ: People in an interview setting want to hire people that almost mirror their own way of thinking. It’s normal human nature to align with people that you have an affinity with. I find that a massive stumbling block in itself. To be honest, I was doing myself a huge disservice. I would prepare for a week, 2 weeks, and then apply to the kind of places where I wasn’t valued. It almost got to the point where I thought, well, I’m not going to continue looking for work. Luckily, I found EY, and they have been fantastic.

FELIX: What’s your general view on positive discrimination?

AJ: I wouldn’t want to be selected to do something just because I was the token trans person or to fill a quota. On the other hand, positive discrimination is needed; the workforce right now is just not representative of society.

FELIX: For example, what’s your position on trans people in sport?

AJ: My opinion is a little controversial. It’s just a personal one, I know there are arguments on both sides. For me, for someone who is born a male to compete alongside other biological females... I completely understand the fact that internally you feel female – obviously I’m going through it myself. However, I also wonder if you are at a physical advantage... and I worry it could, perhaps, make the competition unfair. Obviously, if you can ensure the competition is equal, trans people should absolutely compete alongside their chosen gender.

FELIX: I guess the dream has always been that one day things like Stonewall don’t exist.

That this interview isn’t news, that someone can say “I’m a woman” or “I’m gay” and no one cares. Will that day come?

AJ: I hope so. Whether it will actually happen or not, I don’t know. I’m not sure, because of what I’ve been through, it’s not an easy call.

FELIX: Are we getting there?

AJ: I think we’re moving in the right direction, yes. There’s been huge movement in the last year or two. What I fear for trans people at the minute is that it almost seems like you’re acceptable, and you’re fine, so long as visually you fit into what is conventionally male or female. There’s a pressure to be ‘the perfect woman’. My big hope that we start to see more visible trans people outside of entertainment, actually working in government, the corporate sector and within other industries.

FELIX: Imperial says it wants to get more women into STEM. At the moment, we’ve got a ratio of 60:40. How do we make those steps to stop people taking one look and turning away?

AJ: I get what you’re saying about the ratio... but for me, it wasn’t just about the numbers. It was about



Laverne Cox: queen of the world. Photo Credit: Time Magazine

the way that people treated me. These places felt very oppressively corporatate – more like an old boy’s club than anything else. There was very little passion there, very little understanding. You need to change the culture, not just the rules or the people.

FELIX FEATURES



The women of Imperial

We take an uncensored look at female staff, graduate, and fresher experiences around college

Grace Rahman
Editor-in-Chief

The odds are good, but the goods are odd, or so goes the saying on the 'talent' at our beloved university. It's an oft-referred trope of Imperial: on open days, we're warned that there's no shortage of dudes, and forced conversations during freshers' week often resort to, "Wow, there are loads of guys here!" We're always talking about the male experience, or lack thereof in terms of sexual opportunity, but what of the women of Imperial?

We didn't perch on the Queen's Lawn lions with a DSLR, waiting to pounce on people Humans of New York-style, but rather asked some women to talk about their female specific experiences at Imperial, whether they were good or bad, and how small, dismissable things effected their existence as a woman at a university where 64% of us are guys.

The whitewashed Women@Imperial exhibit by the revolving doors of the Business School only tells part of the story. Much like brands' obnoxious use of International Women's Day to promote their wares on social media, efforts like this can feel contrived. We all know that workplaces have a problem with diversity at their highest level, and Imperial is no different.

After 'Misogyny at Varsity' last year, when a Sport Imperial employee said he "didn't care how



Squint and let the white faces wash over you. Photo Credit: FELIX

those fat girls got home", Imperial commissioned an investigation into the culture of gender, which is currently being conducted by external academics. But then we had the very Provost who commissioned it, Debra Humphris, leave us for Brighton.

The Angry Grad makes a triumphant return below. Despite initial speculation that the FELIX comment's outspoken columnist was a man, she ain't. Angry Grad is a job-having graduate who's been through the Imperial system, and

experienced the medical school with all its foibles.

FELIX: What kind of attitudes did you encounter from students or teaching staff on the subject of gender?

Angry Grad: Staff thankfully treated me equal to my male counterparts. However, my student experience was quite different. In fact, it's kind of made me aware that some of my mates are downright sexist – I'm possibly having such a bloody epiphany right now that I may need re-think my friend circle as a SIW (strong independent woman).

For example, from good ideas in a tutorial to a friendly conversation with a lecturer, I've been made aware that some of the affirmation I may have gotten is likely is due to my gender, as "professors are nicer to girls."

This passing comment didn't bother me much at the time, and I'm sure many of you have heard this too. Hell, if anything, one up for the girls, right? Yet on second thought, the connotations associated with such remarks are downright

pretty disgusting, and if anything, transparently shows the insecurity of my peers who feel threatened. While yes, all of these remarks have come from men, women shouldn't be so blasé and simply accept them. The idea "bat your eyelashes and you'll get your way" implies we have it easy, in whatever we endeavour to do, which couldn't be any more opposite of our reality.

Remember the suffragette movement, kids? Hardly glamorous was it. So, what I'm trying to say here is it's not the attitude of just men that needs to change. Rather, it's society's attitude towards women. Sounds obvious I know, but it's the subtle things that make all the difference, like these niggly comments here and there. Our

It's the subtle things that make all the difference

achievements should be celebrated, men and women alike, and shouldn't be scrutinised because of gender differences.

FELIX: How did the gender ratio affect you, if at all?

AG: Not at all to be honest. My course was a bit of a fanny fest, so I never really experienced isolation as a female, which Imperial is notorious for.

FELIX: Did you feel like one of the lads whilst you were doing your degree?

AG: I've never been a "girly girl," which is a description that is sexist in itself, but alas the stereotype fits the point I'm trying to make (#doublestandards).

In short, whilst I never have felt like one of the lads, the comment has been passed numerous times.

When I have been called a lad before, I've taken it as a compliment



Janet Vida Watson was the first female graduate from the Geology department and later went on to become Imperial's third female professor. Photo Credit: Imperial College London

FELIX FEATURES



I'm not trying to be entertaining and my opinions are not a joke. Is it time to shut up?

Am I offended by it? It's a difficult one. If it implies that I'm not a Regina George, then no. But if it also means that I am not feminine, then 100% yes. Being feminine in my opinion, has become synonymous for being quiet and soft. Yes, I'm boisterous, bossy and some people have even called me intimidating. But it upsets me that these take away from my femininity, and are more associated with a male stereotype. The worst thing is, when I have been called a lad before, I've taken it as a compliment; people are saying that I'm not a gossiping, make-up obsessed, shallow girl. But the fact that I myself have leapt on

first thought to such conclusions, is pretty worrying. I consider myself a feminist after all, and if I myself associate femininity with such values, how do I expect others not to?

Angry Grad felt conflicted between proudly wearing her badge of being 'one of the lads' to her own discount of femininity as a weakness.

Should you call out your mates when they're problematic and run the risk of pissing them off? Simran, a fresher from the RSM, had this to say.

FELIX: What issues do you think you deal with as a woman of colour at Imperial?

Simran: I feel like I have to work to prove myself to my peers. Sometimes I feel like people expect me to represent everyone from my background, which is a lot of pressure. During first term, I'd get asked a lot about my background (and then my parents' background, when I'd say I'm from London) and often I'd get a response like "Afghan girl from state school to do engineering? You must have been an admissions statistic dream!" Or even worse "Your parents were REFUGEES?! WELL DONE!". It's a sort of motivation, when it isn't totally depressing.

FELIX: Are you ever made aware of your gender in your department?

S: As with any engineering department, Materials is quite male-dominated, so I'm definitely aware of the gender dynamic.

People don't like to be criticised, often I am accused of attacking their freedom of speech

The atmosphere, and the sorts of comments people make are influenced by it. I often find myself having to explain why rape shouldn't be a punchline. People know this already, but I feel there's a competition to say the most twisted laaaaaad banter joke, because that's somehow manly and deserving of respect.

FELIX: Is having female lecturers important to you?

Simran: In the materials department, there are quite a few female lecturers. I love seeing them, partly because it helps me see a place for myself in academia. I think they're criticised more, and in a different way to their male counterparts. "Why doesn't she panopto? What a hoe," "She's in a bad mood cos she's put on even more weight over the weekend" or "maybe she's on her period".

FELIX: What impact do 'small' comments have on your experience as a woman?

S: It's difficult. Mostly I find them frustrating – I don't know what the best way to react to them is. For the most part, I don't think sexism is thought about before they are made. I don't think people are immediately aware of their biases and why they want to use slut as an insult when they refer to a woman. Instances like this are so common that I start to feel like a broken record.

People don't like to be criticised, often I am accused of attacking their freedom of speech. My new nickname is 'PC Simran of the thought police'. People don't understand that small comments

show attitudes which breed actions, and their TOP BANTS is fuelling discrimination. They say that they would "never actually DO anything discriminatory." I don't think that's good enough. It's become something of a joke – someone will say something horrible in a group chat and wait till Simran reads it. I'm not trying to be entertaining and my opinions are not a joke. Is it time to shut up?

FELIX: Are there any other incidents that stand out?

S: I was talking to one of my friends about this. In a tutorial she was told by one of her peers to write on the board because "everyone wants to look at the pretty girl!". When we spoke about it, I found that many of our friends saw this as "just a compliment" and not a horribly sexist example of objectification. Another time, I was drinking juice from a straw in a lecture and a comment was made about how it looked like I was fellating the straw. I made a snarky comment in response, but haven't had an innocent carton since.

Celeste van den Bosch is a PhD in materials, and is the postgraduate representative for the Athena Swan committee for the department.

FELIX: Are there any challenges you face in the department that your male counterparts do not?

Celeste: In my experience working as first an Undergraduate in the Chemistry Department and now a PhD student in the Materials Department at Imperial I haven't felt as though there is a difference in the challenges faced by students of different genders. On the news and through social media, a number of issues which can affect women in the workplace are often touted,



Beccy Land was the first female Editor of FELIX. Photo Credit: FELIX

There are more men at Imperial, however, I think that being a man is by no means the default

notably gender based harassment, unequal pay and lack of family support. To address these, I am funded by EPSRC which provides a set stipend for PhD students and while it hasn't been important in my life yet, talking to postdocs in the department I understand that the Department of Materials is supportive of expecting mothers.

FELIX: Is being a man at Imperial the default?

C: It is a fact that there are more men at Imperial, however, I think that being a man is by no means the default. In my experience, all students are given an equal opportunity at Imperial. I think there should be more women in science. This is something that needs to be addressed by society as a whole, rather than Imperial specifically, so that more girls are encouraged to follow a Science, Engineering, Technology career path.

FELIX: Are women at Imperial supporting each other as much as they could be?

C: I don't think it's a question of women supporting other women, I think it should be people supporting people. I do have a female supervisor and there are a number of other female PhDs, as well as women on the academic and technical staff within the department that I talk to. But equally I also count on fellow male PhD students, academics and technical staff for support and stimulating conversation. I trust that they feel the same way about my contributions.

There have been several stories this year on both misogyny from Sport Imperial and alleged sexism from the RAG mag writers. Photo Credit: FELIX





Science, what's good?

Prosthetic touch!

Lef Apostolakis, Jane Courtneil
Science Editors

Losing a limb does not mean you have lost your touch. Wiring up nerves to an artificial prosthetic limb has allowed amputees to feel, in real-time, rough and smooth textures. Amputee Dennis Aabo Sorensen was the first to have had the opportunity to experience this human manufactured sense. A bionic fingertip, sensor equipped to generate electrical signals that communicate with Sorensen's nervous system, delivered the message of texture and touch to his nerves. Sorensen had a 96% successful distinction rate between rough and smooth textures. This implosion of science and engineering has produced something that has huge potential for further applications in artificial touch robots, in surgery, manufacturing and rescue.

Oddo et al 2016@ eLife

Avoidable errors in NHS

Two reports published on Tuesday from Imperial College suggest that there are too many avoidable errors in NHS patient care. The first report criticises the National Reporting and Learning System (NRLS) which is used by staff to report patient safety incidents, specifically pointing out a worrying occurrence of under-reporting. However it also criticises the mindset of medical practitioners. Erik Mayer, lead author, pointed out that the "evidence suggests that as little as five percent of patient safety incidents are reported. This is often related to the culture of institutions and the culture of medicine."

The second report offers suggestions to improve patient safety, and strongly pushes for adoption of more digital solutions.

However, one has to ask: how unavoidable are these errors when medical practitioners across the UK are overworked and underpaid?

Yu et al 2016 - Patient Safety
Darzi et al 2016 - National Reporting and Learning System
Research Development

Scientists live dangerously

Experimenting with dangerous viruses, such as Ebola and Measles, is risky enough. Imagine using strains which have been manipulated making them more transmissible or virulent. Scary? Representatives at the White House consisting of scientists and public health officials will meet Thursday to debate whether a ban over experiments making viruses more virulent should be lifted. These fresh new rules will work in conjunction with strict regulations over panel funding. Studies which are: not considered important enough to outweigh potential public health risks, the results could be obtained via safer means, or the researchers lack the ability to work safely, will not be funded. It is essentially a trade off between risk and scientific progression, stopping the potential for a global pandemic whilst providing the scientific expertise to stop one.

Report presented 9th March 2016

Open wide

As a genus, Hydra species are up there with the 'weird' and 'wonderful', ripping their own skin apart to open their mouths and eat. For the first time, scientists have illustrated the biomechanics of this process. The Hydra hangs around, literally adhered to a rock or other surface, and waits until the unknowing prey falls victim to Hydra's prevailing tentacles. A brush against it leads to the release of a poisoned barb stinging the prey into paralysis. Specialised cells then stretch apart as radially orientated fibres contract. This allows the Hydra to then swallow its prey whole. Investigating this feeding process at a cellular level has led the way for further investigations. Lead researcher, Jason Carter, biophysicist at the University of California, and her research team, are now looking at the physiological consequences of this shape changing for the Hydra's cells.

Carter et al 2016 @ Biophysical Journal

Confidence and intelligence

A knock to your confidence is a thing many people at Imperial may have experienced. No one likes those horrible 40% grades. However, new research suggests that to be overconfident in tasks is to have a closed mindset, thinking that intelligence is fixed and unchangeable. People who are overconfident are such because they choose tasks which are easy, and spend little amount of time on hard parts and tasks. People who risk failure, diving in at the deep end to challenge themselves with more difficult tasks, tend to have the view that intelligence is something which can grow. As said by Ainsley Mitchum of the Florida State University and Carol Dweck of Stanford University, 'having a bit of overconfidence is a good thing, but large amounts can lead people to make bad decisions and miss out on opportunities to learn'.

Ehrlinger et al 2016 @ Journal of Experimental Social Psychology

Who really killed the Ichthyosaur?

Jane Courtneil
Science Editor

Meteorites and volcanic eruptions; large events as such are generally considered to have led to the dinosaurs' demise. However, their legacy is not simple – they lived, big rock collides with the Earth, they died. The Ichthyosaur, otherwise known as the 'fish lizard', bewildered scientists with its sudden disappearance some 34-35 million years before the cretaceous-paleocene extinction event. Novel research has put some ease to scientists deliberations, finding that climate change could have been the guilty culprit to the Ichthyosaur's extinction.

The famous fossil fanatic, Mary Anning, discovered Ichthyosaur fossilised remains in 1810, near Lyme Regis, Dorset. Since, scientists have strived to understand the Ichthyosaur species further, finding that it was a very diversified organism especially towards the end of its reign. Thus it is surprising to learn that it was in fact a very slow adapting species. When you couple slow adaptation with environmental volatility, extinction usually soon follows. Ichthyosaurs were exposed to rising sea levels and temperatures, which rapidly reorganised marine ecosystems some 100 million years ago. Lead researchers, Dr Valentine Fischer of the University of Liege and the University of Oxford, said that the fish's ability to adapt was just "too slow". Scientists can now

ponder over this theory along with previously proposed alternatives; such as the rise of the bony fish, like sharks, and their competitive edge, chipping away at the Ichthyosaur's

Mary Anning discovered its fossilised remains in 1810

food supply.

This proposed theory gives an essence to the past that breaths a sharp chilling thought towards the future of many of today's species.

Today's warming oceans and melting ice caps evoke a feeling of 'deja-vu' threatening those species, which like the Ichthyosaur, might not be able adapt fast enough.



A small 185 million year old Ichthyosaur. Photo Credit: Wikimedia



Coffee makes the brain go round

What is the link between excessive coffee consumption and multiple sclerosis?

Madeleine Webb
Writer

Even though I don't drink coffee, which coming from an Imperial college student may sound like an oxymoron, I have managed to successfully get through all-nighters on tea instead. Yet new research suggests that drinking coffee may have other benefits besides waking your brain up for that 9am lecture. Specifically, evidence suggests that six cups of coffee a day can significantly decrease chance of developing multiple sclerosis (MS).

In a collaborative effort, researchers from the Karolinska Institute in Stockholm, Johns Hopkins University in Maryland and the University of California conducted studies in both the US and Sweden, looking at when coffee lovers had picked up their habit as well as how much coffee they indulged in. Results showed that those who drank around 900 ml of coffee a day (the equivalent of six small cups or two Grande cups, Starbucks style), were up to 30% less likely to develop MS than people not drinking coffee. Dr Emma Gray, head of clinical trials at the MS Society, argues: "This study provides new evidence that the link between the risk of developing MS and coffee consumption is worth exploring."

This news is especially important when taking into account that despite having 100,000 people in the UK alone suffering from MS, relatively little is known about what causes the disease. Symptoms such as loss of motor function and chronic pain to name but a couple, are due to the destruction of the myelin sheath around neurons, i.e. demyelination. This slows down the conduction of electronic signals between the brain and the rest of body, which causes physical and sometimes even psychological problems.

A wide range of factors, both environmental and genetic, have been suggested as underlying causes but there is still no consensus about what triggers demyelination.

So the apparent link between coffee consumption and MS may give researchers a new angle to

Six cups of coffee a day can significantly decrease chance of developing multiple sclerosis

investigate pathogenesis as well as develop new treatments for the disease.



Regardless of what coffee does or does not do, we love it and can't live without it. Photo Credit: Olga Filonenko

This latest media coffee endorsement is part of a wider trend in mainstream reporting. The *Daily Mail* runs stories about the miraculous effects of coffee almost as regularly as it claims something has been proven to cause cancer (there's a list of 116 factors last time I checked). Only recently, it was claimed that coffee reduces chances of liver cirrhosis, helps prevent early onset Alzheimer's, and even helps with the burning of fat. However, these claims are not fully substantiated and are often contradicted by other data. While it doesn't necessarily discount the research, much of the reporting on health is highly simplified and prone to exaggeration. Not to mention that a lot of the health benefits fall away when looking at people who add high levels of milk and sugar into their coffee.

So, before you run off to the SAF café for a double shot of espresso, keep in mind that as with all observational studies, the results are far from conclusive. And even though researchers controlled their studies to take into account other potentially influencing factors, the golden rule of science still remains correlation does not necessarily imply causation. So don't use these

findings as an excuse for that extra cappuccino, at least not yet. Not until more research is conducted

Don't use these findings as an excuse for that extra cup of coffee, at least not yet

and the link between caffeinating up before uni and neurodegenerative diseases is fully understood.

Science & the City

In our occidental institutions of learning, the hallways hear the daily echoes of our scientific history being taught in classrooms. "We stand on the shoulders of giants" was a 12th century quote, though more commonly attributed to Sir Isaac Newton. It's an acknowledgment of our predecessors, the trials and errors, insights and ideas, lessons and losses, all that we have built our foundation of knowledge on.

But do we truly acknowledge the entire foundation? Or are our institutions culturally biased? I'm thinking of the 4000 year old Hindu records that describe an elegant concept of matter so small it would be indestructible – what we now call an atom. Or recent research that showed how Babylonians were using geometry to calculate the movements of Jupiter 14 centuries before Europeans figured it out. Alongside Mayans and Indians, Babylonians independently came up with the idea of the number zero thousands of years ago. We take it for granted now, but for much of humanity, this emptiness had no mathematical or placeholder representation – and it was not borne out of our occidental history.

Yet, we are not taught these histories in our schools, not until our hallowed flowering of enlightened consciousness, wholly and conveniently concentrated in Europe. Unfortunately, it is incredibly limiting to reinforce such a historically linear European narrative of science that ignores the massive compendium of knowledge that we have all actually been drawing from (and lost much of) for thousands of years from a complex tapestry of different cultures and histories worldwide – many of which were often far more advanced than us in their knowledge, innovation, and science.

Given our access to almost all of that information digitally, it's time for the occidental consciousness to step back from our self-aggrandizing and be humbled. I imagine we'll find more than a few lost lessons along the way, as we walk our hallways anew and begin to hear the echoes of a more accurate scientific history – one that sees all of the giants whose shoulders we stand on.

NAOMI STEWART



Sh!t Science

Scientists conclude Quebeckers are pervs

MARIANNE GUENOT



Just a typical day out in Quebec apparently. Photo Credit Ed Bierman

At Sh!t Science, we believe that all science has a purpose, and helps us better understand the fascinating world we all live in. Especially when scientists spend some time exposing the sexual deviances of Quebeckers.

Quebec: an anomaly in itself. A french bastion buried in the frozen confines where the North American continent flirts with the arctic circle, where temperature drops to -17°C in the winter, and it snows nine months out of the year. And that's a lot of nights where you need to ward off the cold.

Science has shown that on a cold Quebec night, when the moonlight is bouncing off the freshly fallen snow, if you listen carefully, you are likely to hear the soft romantic sound of a whip cracking in the distance.

Scientists of the University of Montréal in Canada have conducted a survey to analyse

what goes on between the pelts in the homes of Quebec. And their results show that Quebeckers are dirty, dirty boys and girls. Within the 1,040 test responders, "nearly half (45.6%) of the sample subjects were interested in at least one type of sexual behaviour that is considered 'anomalous'" says Mr. Joyal, lead author on the research paper published in the Journal of Sex research.

Within these anomalous sexual behaviours, Quebeckers enjoy, in decreasing order of preference, voyeurism, fetishism, frotteurism and masochism.

I know what you're thinking... 'Masochism is an anomalous sexual behaviour? Mistress Vixen isn't going to believe this!' But according to the latest edition of the Diagnostic and Statistical Manual of Mental Disorders, which was published in 2013, sadomasochism falls under the realm of disorders of sexual preference, or paraphilia.

Mr. Joyal says that this research "suggest that we need to know what normal sexual practices are before we label a legal sexual interest as anomalous." Demonising these sexual behaviours by classifying them as 'anomalous' can ostracise a population which is carrying out a common sexual practice.

Until 1973, the DSM categorised homosexuality as a paraphilic behaviour, and treatment to prevent these sexual urges was recommended. Criminally, illegal sexual behaviour in the UK protects non-consenting adults and children.

But beyond that, why do we need to classify 'disorders', as long as the sexual act gives pleasure to two consenting adults and doesn't cause either of them psychological or physical harm?

Natasha Khaleeq
Writer

This week's science picture

Claudia Schulz, a PhD student in the Department of Computing, has been awarded Imperial College's Best Graduate Teaching Assistant Award. She hopes that "showing children what cool tech jobs are out there and having role models" is a great way to increase the number of female scientists. By becoming a Teaching Scholar in her department and a Fellow of the Higher Education Academy she hopes to be part of that legacy. Currently her research involves argumentation precision making. She is studying the process of human choice making and to construct machines that operate similarly. At the moment 'Answer Set Programming' computes into structured argumentation ABA\ ASPIC +, however, humans might not be able to decipher the coding. So Schulz is hoping to build machines that can make accurate decisions and take us through the decision making process too, which could help us in decision making.



Claudia Schulz holding her Graduate Teaching Assistant Award in the Department of Computing. Photo Natasha Khaleeq

FELIX CLUBS & SOCS



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Imperial College Gospel Choir Turns 10

Tenth birthday celebrations are always the most memorable, particularly if you're a 90s baby. Back then, the Spice Girls were immortal divas and singing zealously to Sisqo's 'Thong Song' was a social onus. Who can forget the numbing hours spent designing paper invitations in Microsoft Publisher? Who can forget that inexplicable glee at finding a tube of Smarties in your party bag? Gifts then were incredibly humble. Unwrapping a Tamagotchi could elicit wild amounts of excitement, vented through endless puffs into elaborately coloured party blowers. Imperial College Gospel Choir's (ICGC) 10th birthday celebration won't be quite the same but it will certainly be unforgettable.

On March 17th, ICGC will be marking its 10th year with its biggest Easter concert to date. Gospel choirs from Queen Mary University, UCL and Kings will be joining in with the celebrations too. A collaboration of this size is very rare. So what has kept ICGC going all these years? Not many societies at Imperial live to see ten. Three ingredients have preserved the

group's vivaciousness. Firstly, it is unbelievably open; ICGC members are one of the most diverse groups you come across on campus. You'll find a professor singing next to a fresher, and a film student dancing

In ten years
ICGC has
achieved
amazing
things

alongside an engineer. Another thing that keeps the choir going are their interesting gigs. These have included the standard wedding but also an appearance as back-up singers on the X-factor. Plus, not many students get to perform on the London underground or get invited to sing at the illustrious Ideal Home show. The final ingredient is fun and lots of it. As cheesy



ICGC at their Christmas concert December 2015 Photo Credit: Imperial Gospel Choir

as that may sound, being part of ICGC comes with immensely amusing experiences. It's no wonder generations of students continue to join the family.

In ten years, ICGC has achieved amazing things. For instance, they were finalists four times at University Gospel Choir of the Year,

the UK's biggest inter-university competition. To add to this, they recently had their first broadcasting debut on Premier Gospel radio. Most importantly, the choir now owns a special set of robes that beautifully complete their gospel image and theatrics.

Join the birthday celebrations

on March 17th at St Paul's Hammersmith, with a drinks reception from 6pm and the show from 7pm. We will also be supporting the children's hospice charity, Havenhouse as part of our celebration! Tickets are available on the union website.

NDIDI IWUMENE

The Large Male

DramSoc's second play of the Spring Term is The Big Fella

Many of my friends will attest to the fact that my life is a series of constantly unfolding dramatic episodes. From my obsession with Huel to my passionate hatred of the Ethos layout, there's seldom a dull moment. Indeed, last year my life reached such a dramatic height that I was led to believe joining the Imperial Dramatic Society would be a good way to meet like-minded individuals.

However, shortly after signing up, I discovered to my great dismay that I had been selected to play a 'role' in a 'stage production,' and that DramSoc did not in any way resemble a group-therapy society of the Alcoholics-Anonymous type. Not wanting to lose face, I quietly

feigned acceptance of this turn of events and applied myself to reading

It isn't all
fun and
games
though

the prescribed text.

Thankfully the character I had been cast as, Michael Doyle, is a simple-minded fireman from New York with considerable skills in the woman department. As an Imperial Aeronautics student from Australia,

I clearly found this character highly relatable and have had much joy depicting him and his questionable intellect in rehearsals to date. It isn't all fun and games though!

Being a part of this 'stage production' (which I hear is called 'The Big Fella') has meant a lot of learning too. In my experiences thus far I have learned the answers to many questions that have deeply troubled me throughout my childhood and adolescence. For example; Who is Sinn Fein? Where, and what actually is Ireland? How do you pronounce Sinn Fein? What does it feel like to actually kiss a girl in real life? Where is MR4 in Beit? Why are people so racist? IRA?

Thankfully we have a resident Northern Irishman on hand in the cast to answer the cultural questions

(no spoilers - come and see the play to figure out who it is) and the directors do their part handling the other ones. I must admit, however,

All in all, it's
been a jolly
good time
for me

kissing Hasan in the audition was a little strange, especially seeing as he insisted on wearing lipstick (he claimed he was "method acting").

Perhaps the best part of being in

this production, however, has been my discovery of the Café Forum on Gloucester Road. It has proven to be an ideal venue for the vibrant expression of my personal dramas. Well, either the Café Forum or the fact that I can now go around telling people that I play the 'protagonist' in the DramSoc play (no, not Birdland), despite the fact that Michael mostly sits around in scenes being stupid and the majority of his lines are the word "no."

All in all, it's been a jolly good time for me. And, for a small fee, in this exclusive one-time offer, you too can experience The Big Fella! Simply come to MR3 on the nights of the 20th, 21st or 22nd of March! Further terms and conditions apply, see online for details.

LACHIE PRICE

FELIX CLUBS & SOCS



felix@imperial.ac.uk

The Dance Imperial Show is back

The hugely successful Dance Imperial Show is back for a second year. Debuted last year and selling out both nights, it's back, bigger and better than before. Shortlisted for Imperial College Union Event of Year 2015, we are expanding on this success to even bigger acts and a third night in the Union Concert Hall. This dance show spectacular is not to be missed.

Dance Imperial is a collaborative venture bringing together the various dance societies at Imperial. It combines Belly Dance Society, Dance Club, Dance Company, Funkology, ICSM Dance and Pole and Aerial Society. All are showcasing their best pieces combined with many original collaborations made just for this show. Also expect other breathtaking performances including an aerial act not seen at Imperial before.

Our performing societies cover a huge range of dance styles and welcome anyone who is interested in joining, whether you are a seasoned dancer or an absolute beginner.

Belly Dance Society is a fun and

active club with the aim to teach the beautiful art of belly dancing, a dance art originating from the Middle East with its colourful and vibrant costumes.

Dance Club is the largest of the dance societies specialising in the many Latin, Ballroom and Salsa

This dance show spectacular is not to be missed

dances. They offer many classes each week, in a variety of styles and levels, actively compete in competitions and hold many social dance events.

Dance Company teaches Ballet, Contemporary, Jazz and Tap dance primarily based in the South

Kensington campus. They teach classes in a range of levels and have 8 competition teams that tour the UK.

ICSM Dance offers Ballet and Contemporary dance classes to beginners and intermediate levels based in the Reynolds Building (Charing Cross Hospital). Leading off last year's success they are now also competing in competitions.

Funkology is Imperial's only Hiphop and Breakdance society. Like the others, they teach people of all levels and offer many opportunities to perform and compete. Their highly awarded competition teams are both performing at this year's show.

Pole and Aerial Society brings enjoyable and affordable pole fitness, aerial silk and hoop classes to Imperial. Pole and Aerial boost core strength and stamina whilst enhancing confidence. They actively hold competitions and attend others with great success.

Come along to the Dance Imperial Show 2016 and see all these amazing societies in action. Not only will they be showcasing their



Some of the snazzy official publicity Photo Credit: Dance Imperial

individual talents, but expect to see many crossovers, for example with an exciting collaboration between Hiphop Jazz and Pole dance.

Tickets are available online or from the six participating societies. Any remaining tickets will be sold on the door. £3/£5 students/non-

students. To find out more check out our website danceimperial.org.

Show nights: Thursday 17th, Friday 18th and Saturday 19th March Union Concert Hall, Level 2 Union/Beit. Doors open 7pm, curtain 7:30pm

CHRISTOPHER WOOD

ICMUN takes over LIMUN

Between the 26th and the 28th of February, Imperial had the opportunity to host the largest European Model United Nations conference. Over 1500 delegates from all around the world came to Imperial to debate the current political, humanitarian and health issues the international community faces. ICMUN seized the opportunity to send its own members to participate in this conference: London International Model United Nations conference (LIMUN).

If you find yourself confused; Model United Nations is a forum within which delegates represent a country in a United Nations committee and work with other delegates to address an international issue. During the past weekend, our members were able to agree on solutions for the situations on the eastern border of Turkey, antibiotic resistance, establishing an international digital currency and many more issues.

Our members once again proved that Imperial deserves to be ranked among the best MUN Societies in the UK. Our impressive achievements include:

Under-Secretary General for Chairing- Aditya Ranjan

Eight Directors of committees: Justus Lobler (Security Council), Dijana Spasenoska (UNICEF), Chris Whitehouse (UNDP), Nil Bozkurt (ECOFIN), Milia Hasbani (WHO), Shiladitya Gosh (SOCHUM), Lalit Maganti (Crisis), Michail Chatzis (G20).

Furthermore, we sent 15 delegates who fiercely fought for their views, and worked hard on drafting resolutions. Special congratulations are in order for our award winner: Vincent Seabag (Diplomacy Award), Aya Sakamoto and Xuan Chen (Best Position Paper), Tobias Paulus and Saad Ahmed (Honourable Mention).

Even though we worked we also had time for fun. We attended a ball at the Grand Connaught Rooms,



Some of the award winning ICMUN delegates Photo Credit: Nil Bozkurt

danced to Macarena, sang Hello, and came up with cringe worthy puns. Here is our favourite:

China loves its tea. We like our black tea, we like our green tea, but most of all we love our

SovereignTEA.

If you are interested in the United Nations and how it works feel free to come along to one of our sessions on Thursdays from 18:00 – 20:00 in Skemp 307. No prior MUN

experience is required. If you want to be one the future leaders or if you're just looking to develop your soft skills, come by or write to us to find out more about what we do!

NIL BOZKURT

FELIX CLUBS & SOCS



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Speaking against Stigma

We need to end the deafening silence – Robbie Lawlor is the charming charismatic Mr Gay Ireland. A Zoology graduate with the kind of accent romcom producers ditch their fiancées and invest in fisherman jumpers to be with. He's also HIV Positive. That shouldn't matter. Except it does.

"When I was diagnosed I didn't know anyone with HIV in Ireland. I didn't even know Ireland had HIV".

Brian knows only too well the consequences of living with HIV. After his parents died he went to live in an orphanage from the age of six. Not long after his skin started peeling, he started getting too sick to go to school but when the doctors told him he was HIV positive he jumped around the room with joy.

"I heard 'positive'. I thought that has to be good!"

Brian didn't take his medication for a year but one day he walked into school to find all his classmates eyes on him. Lined above the blackboard was his whole supply of unopened medication, when asked why he had them Brian openly revealed his status. The school asked him to leave.

Now, Brian is 22 and lives in Uganda and, despite everything, campaigns actively for an end to HIV. These two brave speakers,

standing in front of me right now, laying all the most intimate details of their personal lives bare to a room full of strangers, are only too aware that if their lives were reversed Robbie would be dead.

The reason for this is the medication. In Uganda, there are only two lines of HIV medication, atripla and prezista, for those that can afford it. Atripla is known for

"I heard 'positive'. I thought that has to be good!"

causing such crippling side effects including mental delusions that it is recommended only to be taken at night. For Robbie it was the high of LSD followed by being hit by a truck the next morning and it was deadening.

"It was a family meal two weeks after starting atripla and I was so exhausted I couldn't even physically lift my arm. I told my mum that if

it was this versus living two years more I'd take the two years. She rushed me to the clinic."

Luckily in Ireland Robbie had the option of Prezista and for a while everything seemed great. That is, until his kidneys started to fail.

"They told me on Prezista I'd have six months to two years"

But there was a new drug just out that sounded perfect, one pill a day. The only trouble was for less than 10% of the population it was fatal.

"Of course I fell into that percent because it's me".

Robbie is now on his fourth line of medication. Brian takes atripla.

The reason these two and others have travelled the breadth of the country speaking out about HIV is the hope to change all of this. They are part of YouthSTOP AIDS and this tour hopes to break down the stigma surrounding HIV and highlight the charity's #MissingMedicines Campaign.

Josie, 24, one of the speakers, not there that evening, has drug resistant TB. In the last 50 years there have only been two new drugs to treat Tuberculosis but 15 developed to target Hay Fever. 1.5 million die of TB each year but when the majority affected are in poor or middle income countries the incentive to develop new drugs is just not there.

In response to this, MSF launched its Access Campaign in 1999 after

finding the medicines they needed in humanitarian crises overpriced or out dated. Their target for now is the pneumonia vaccine. The kind of disease we tend to associate with the infirm or very old, pneumonia is the leading cause of infectious childhood death worldwide and at the moment only two companies produce the vaccine.

Today it costs 68x more to

produce the vaccine.

Their target for now is the pneumonia vaccine

vaccinate a child in developing countries than it did in 2001 and almost half of that cost is due to the high price of the pneumonia vaccine. In 2015, 60 countries spoke out against the high prices at the World Health Assembly but the current lowest global price is still \$10 per vaccine.

MSF are calling for that to be halved and with the Indian Serum

Institute bringing out the vaccine for \$6 next year we know this is doable. A key aim of the Access and #MissingMedicines campaign is transparent pricing. Currently drug companies have no obligation to reveal what is charged for vaccines in each country which leads to situations where Morocco is charged more than France or MSF is offered the pneumonia vaccine for \$26 and \$46 during South Sudan's global health crisis in 2013 despite it being known that the lowest global price is \$10.

Robbie and Brian know they are only two voices in a complex world but already things are starting to change. Robbie has found the 7000 other people living with HIV in Ireland and they now have a support network and campaign for government accountability with regards to HIV. "When the doctor said to me, 'Do you think you can turn HIV into an opportunity?' I turned to him and said 'What?! You're crazy!'"

But Brian has done just that. "I've toured the whole of the UK and in every room there are the young people of the UK who are bright and have so much energy. They have the power to change things". He's talking about you.

Find out more at <http://youthstopaids.org/>.

EMILY THOMAS

Imperial at The Notting Hill Dinner Club

Two weeks ago, the Union put on a whole load of student volunteering opportunities as part of the national campaign of Student Volunteering

The Student Development team from Imperial College Union worked closely with the Notting Hill Community Church to get students involved in the evening as part of Student Volunteering Week. SVW is a nationwide campaign designed to get more students involved in volunteering in the UK. It also involves celebrating the impact of student volunteers in their communities, which the Union took part in via the Great Volunteer Thank You scheme. I got a postcard, it was great.

The Notting Hill Dinner Club involves opening Notting Hill Community Church up for anyone who may be in need of food, friendship or just a helping hand in life. Much more than simply a free three course meal, the Diner Club exists to offer hope, light and love to the people of Notting Hill and London. The church is always happy to have food donations for the evening.

As part of SVW, 34 Imperial students headed over, with both 'Take Note' A Cappella Group and Imperial College Gospel Choir making an appearance to sing for the attendees., creating a friedly relaxed atmosphere. The Imperial students helped out and chatted with the guests. Everyone was able

to talk about a huge variety of topics because of the range of students and people there.

Imperial College students made a huge difference attending the Dinner Club; their welcoming and engaging attitude with the guests was fantastic and really helped break down social barriers. We hope to continue working closely with the Dinner Club in the future." said Lucinda Sandon-Allum, Imperial College Union President.

Overall it was a really lovely opportunity to get more involved in the local community. Student Volunteering Week seems to have gone as well as ever this year, excellent news for a campaign in its fifteenth year.

ABIGAIL DE BRUIN



Some of the Dinner Club volunteers Photo Credit: Imperial College Union

Imperial College London



Student Support Fund

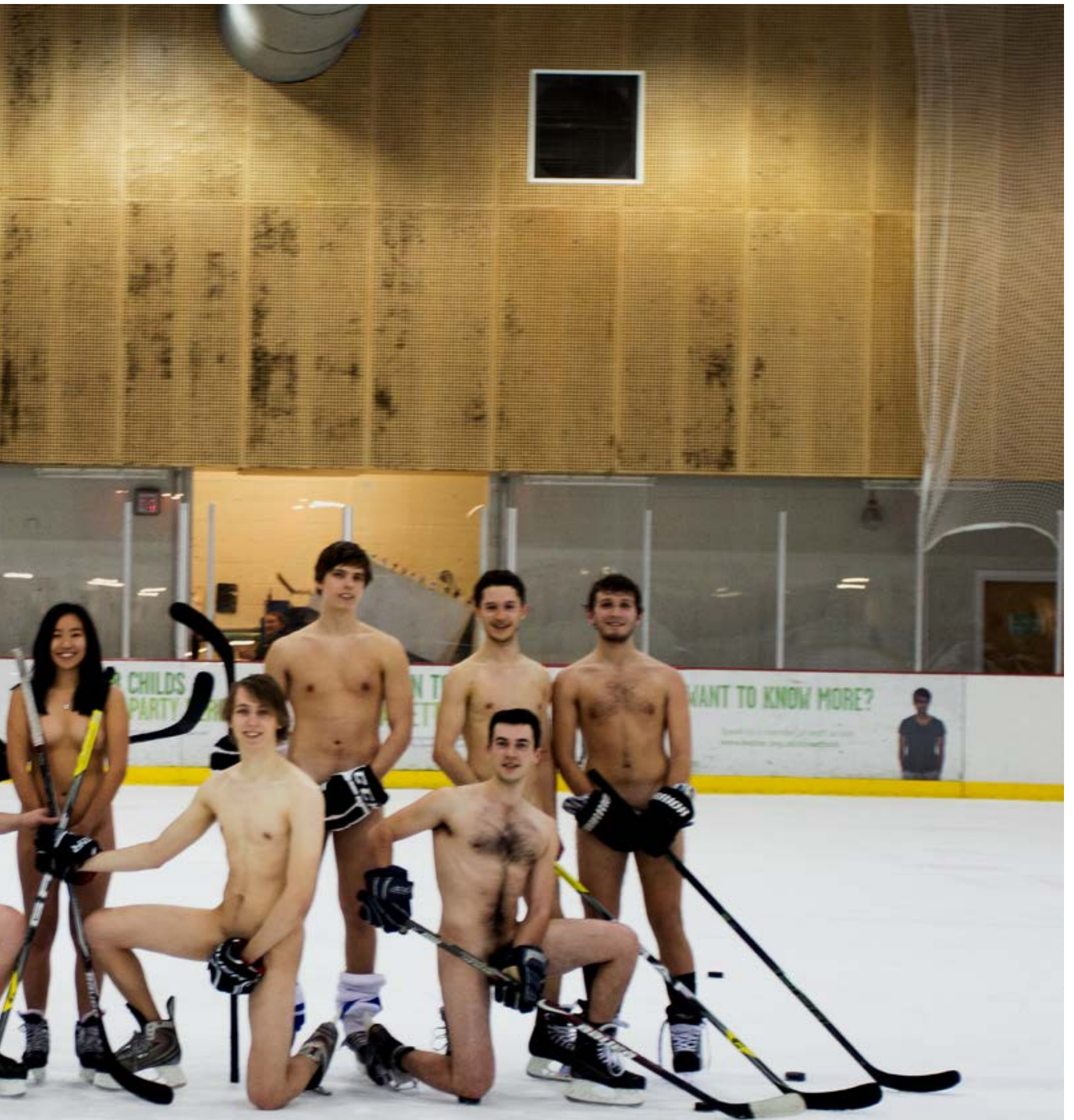
If you suddenly find yourself in **financial difficulties** or experience an unexpected change in circumstances, you may be eligible to apply for **emergency financial help** through the Student Support Fund.

**CONTACT THE STUDENT
FINANCIAL SUPPORT TEAM
TO FIND OUT MORE:**

+44 (0)20 7594 9014

Student Hub, Level 3,
Sherfield Building

www.imperial.ac.uk/fees-and-funding



IMPERIAL vs UCL

FRIDAY 18th MARCH



Dance Imperial Show 2016

Dates: 17th - 19th March

Location: Union Concert Hall, Level 2 Union/Beit

Time: Doors Open 7pm, Curtain 7:30pm

£3 student, £5 non-students

Imperial College Ballroom Dancing Society



IMPERIAL DEVILS



The dreamy synth-pop of Throwing Shade

Jeni Pillai
Writer

Throwing Shade, AKA Nabihah Iqbal, is an artist who educates. Her background in history and ethnomusicology (in which she holds a degree from SOAS) heavily influences her bi-weekly

A hazy blur
of sharp
light and
colour

NTS Radio show, where she weaves sounds from all over the world into a culturally rich sonic tapestry, exploding with colour and exposing listeners to the “weird and wonderful”. As well as this, she’s a producer whose wealth of musical knowledge shines through in each of her glittering compositions.

Her new EP released just last week on Ninja Tune is entitled

House of Silk, with iridescent artwork that reflects the aesthetic qualities of her music – a hazy blur of sharp light and colour, like looking into soap bubbles. Her music is often described as “cosmic R&B” and “electro dream-pop”, and this collection of five tracks with metaphor-inducing titles stay true to those labels.

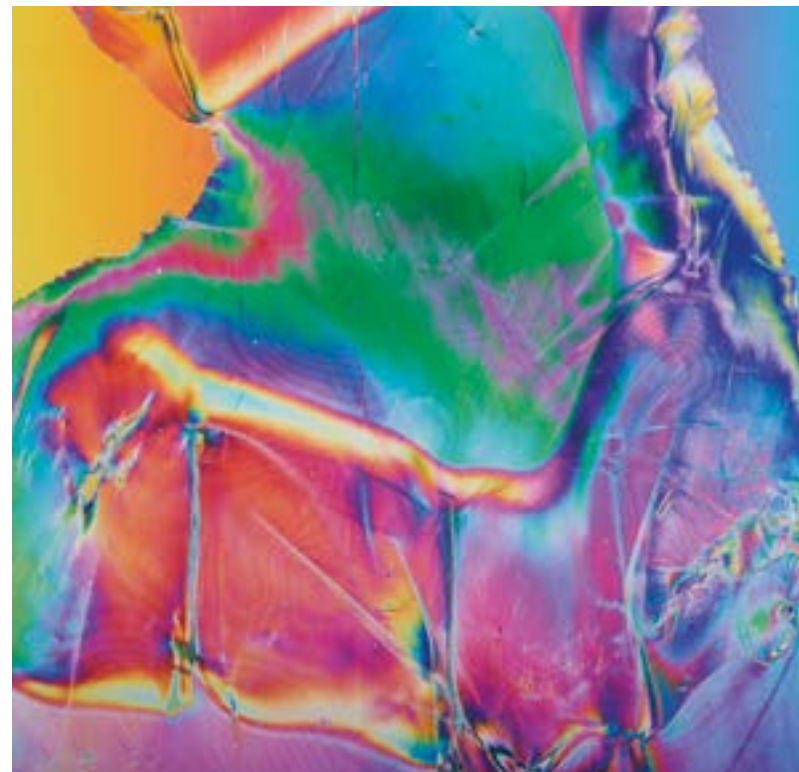
The opening track, ‘hashtag IRL’, is very PC Music-esque – a connection which makes sense considering she was revealed as the voice of SOPHIE’s ‘Lemonade’ earlier this year. Layers of bored saccharine vocals spell out internet acronyms like OMG, LOL, WTF that have become so ingrained in our language today. Iqbal describes this track as a commentary on the “anti-social reality of social media”, and the isolated “#please follow me” at the end perfectly encapsulates the desperate undertones of internet culture. However, it feels somewhat out of place, with the rest of the EP having a more coherent and gentle theme.

‘Marble Air’ is a wavy piece with rippling synths and claps, evoking images of those iridescent soap bubbles taking flight. The lack of a concrete ending gives the impression of floating aimlessly, and

the track generally has a celestial quality. ‘Ecco Echo’ features lilting acid-tinged synths that fade in and out of each other to create a dreamy trance-like rhythm, with clear Eastern influences. ‘Fear of Silence’ is the perfect continuation of ‘Ecco Echo’, as we sink deeper

An artist
who shows
great
promise
and
versatility

into the hypnagogic state. The title also reminded me of the sentiments expressed in ‘hashtag IRL’, where we need to be drowned in social media noise to avoid the silence of our supposedly insipid lives. Finally, the EP closes with the reverbed chimes and silky humming of



The iridescent artwork of House of Silk. Photo Credit: Ninja Tune

‘Underneath My Eyelids’, where you feel as though you are gliding through an other-worldly house of silk. Like ‘Marble Air’, the track fades into the void – it doesn’t feel complete, but then maybe that’s the point. The listener is left out in the depths, in a state of calm perplexity. Although it may not be as

complex as some of her other work, such as the *Fate Xclusive* EP from 2015, *House of Silk* is still a beautiful embodiment of dreamy synth-pop from an artist who shows great promise and versatility.

House of Silk is out now on Ninja Tune

#HotTakes of the Week



Yeezus. Photo Credit: Kanye West

No more CDs from me

Never to be one out of the headlines, this week **Kanye West** described the minimalist, clear jewel box packaging to his last album *Yeezus* as an “an open casket to CDs r.i.p”. Apparently there will be no more CDs from him, with all future releases exclusive to digital platforms. It’s probably a sensible

decision from Kanye and allows him to continue his evolution of the concept of the ‘album.’ Like the video game industry, Kanye seeks to release unfinished or early access pieces of art, with the ability to patch and fix his work post-release. The CD, like all physical mediums, is dead. It’s time we moved on.

Untitled Unmastered

Surprise releases are now a common occurrence in the music world. Rather than hyping up albums for months, artists are deciding to release their music without expensive marketing campaigns, with the help of streaming services like Spotify and TIDAL. This week, **Kendrick** dropped *untitled unmastered*, a compilation of unreleased demos from the same sessions as *To Pimp A Butterfly*. While it’s not as polished



Untitled Unmastered. Photo Credit: Kendrick Lamar

(hence the name) and cohesive as his award-winning record from last year, the politically-charged and experimental collection of B-sides is easily one of the best releases of the year so far. However, I’m not sure about the **Cee-Lo Green** feature (especially after those awful tweets last year). The #HotTake EP of the week – this shit’s on fire!

We want your
#HotTakes!



Email us at:
music.felix@imperial.ac.uk



Not all roads lead to Rome

The latest from the Coen brothers is solid filmmaking, but lacks a sense of energy

Hail, Caesar!



Dir: Joel Coen, Ethan Coen. *Script:* Joel Coen, Ethan Coen. *Starring:* Josh Brolin, George Clooney, Alden Ehrenreich, Ralph Fiennes. 106 minutes.

Fred Fyles
Film Editor



George Clooney as Baird Whitlock, in the Coen brothers' latest comedy outing, *Hail, Caesar!*. Photo Credit: Universal Pictures/EPA

Old Hollywood' is a hell of a drug. In an age of social media saturation and online engagement, we long for the halcyon days of the glamorous star, as perfect and distant as a far-flung constellation. No matter how much dirt is unearthed on the horror of the old studio system – which includes forced marriages, arranged murders, and dodgy mob connections – there's still an aching for a time long past; a willingness to swap enlightened debates about gender and race for just one more Rita Hayworth flick. *Hail, Caesar!*, the latest from the Coen brothers, takes aim at our love for nostalgia, throwing us into the wheelings and dealings of the chaotic world of Hollywood, communist tap dancers and all.

Our guide in this world is Eddie Mannix (Josh Brolin), the head of production at Capitol Pictures, who works as a 'fixer', ensuring that the gossip columns are kept free of damaging details of stars' sexual trysts, or unlicensed pictures. Set in 1951, the film takes place at a point when the studio system was beginning to decline, following the 1948 anti-trust rulings, but you wouldn't know it based on how things are going. The studio is just about to finish production on their prestige picture '*Hail, Caesar!*' (the first in a series of sub-films contained in this meta-movie), which features one of the biggest stars of the age, Baird Whitlock (George Clooney, challenging Kirk Douglas): it's stirring speeches, lounging around in togas, and perma-tan.

Unfortunately for Mannix, Whitlock is drugged and kidnapped by a shadowy cabal of communist screenwriters, direct from the

nightmares of Joseph McCarthy. With the studio bleeding cash, and the picture unfinished, Mannix needs to get Whitlock back as soon as possible, while ensuring the story stays out of the papers, run by Thora and Thessaly Thacker (Tilda Swinton), a pair of warring columnist sisters. Along the way, however, Mannix faces a number of other problems, each of which allows the audience a small glimpse of the films being worked on.

Hail, Caesar!

should be
a comedic
balloon, but
someone
has let the
air out

There's DeeAnne Moran (Scarlett Johansson), a swimming starlet whose orchestra-led synchronised routine is being derailed by her burgeoning pregnancy making it difficult to fit into her fish-tail; Hobie Doyle (Alden Ehrenreich), a cowboy actor whose image needs changing, landing him in the lap of acclaimed director Lawrence Laurentz (Ralph Fiennes) currently making a classic period drama; and Burt Gurney (Channing Tatum) who is hiding a political secret, which is only revealed to us after we sit through a sailor-led dance routine – reminding us that Hollywood managed to simultaneously discriminate against gay people, and unironically enthuse about singing sea-men.

The film may have been reported as a 'love letter to Hollywood', but really the opposite is the truth: the films on display are all dire; they seem like campy schlock, and serve to remind us that for every *Streetcar Named Desire* there were countless other works deservedly consigned to the trashcan of history. At these moments, the film is at its acerbic best, the script imbued with a cutting, razor-sharp wit.

And yet, there was a nagging sense

throughout that, as hard as I wanted to love the film, things just weren't working. There's a lack of energy, and while individual scenes are fantastic, they are stitched together all higgledy-piggledy, revealing a lack of craftsmanship on the part of the Coens. *Hail, Caesar!* should be a light comedic balloon, one that zips along like the best of screwball comedies, but it feels like someone has let all the air out, and the film plods instead.

Part of this is down to the plot: normally a high-point of the brothers' films, in *Hail, Caesar!* the different strands never come together, instead spinning out in all directions. Whitlock's kidnapping, the central plot, stands alone, and the other characters never really seem to have anything to do with it – scenes hang there, only linked through Michael Gambon's unnecessary narration. Furthermore, while the casting and acting is all excellent, there is a serious underuse of certain actors: Johansson, for instance, who spits out her lines with aplomb after chewing them through a New Jersey accent, is only really present for a couple of scenes, and we only get exposed to the magnificent Frances McDormand – who brings a spirit

of physical comedy to the screen – in a single scene. It's a real shame.

However, it is worth pointing out one great thing about the film, and that is the casting of Alden Ehrenreich, who up to this point has only had a handful of roles. The Coen brothers have a habit of picking excellent actors out of the pile of unknowns – think their choice of Michael Stuhlbarg in *A Serious Man* – and Ehrenreich is no exception. A doe-eyed ball of cinematic energy, Ehrenreich steals all scenes he's in, whether it's crooning at the moon in a pastiche Western, or performing lasso tricks with a piece of spaghetti to impress a Carmen Miranda-type, it is impossible to take your eyes off him.

With an exceptional cast, a punchy script, and a setting ripe for poking fun at, it seems that *Hail, Caesar!* had all the pins lined up for a barnstormer of a film, it just needed to knock them down. But something has gone wrong along the way, and – while amusing – the way the film drags means that *Hail, Caesar!* is destined to be one of the brothers' lesser works, one they needed to put more effort into: Rome, as it turns out, wasn't built in a day.



Goodnight Mommy



Dir: Veronika Franz, Severin Fiala. *Script:* Veronika Franz, Severin Fiala. *Starring:* Lukas Schwarz, Elias Schwarz, Susanne Wuest. 99 minutes.

If you're in two minds about whether or not to have children, watching *Goodnight Mommy* should put you right off. An Austrian horror centring around the relationship between a mother and her children, *Goodnight Mommy* is a dark, cold exploration of identity and power. Its Shyamalan-esque twist might not be to everyone's tastes, but it can't ruin the carefully constructed sense of unease that runs through the film like a dark undercurrent.

Set in an austere modernist house in the isolated Austrian countryside, *Goodnight Mommy* sees a mother (Susanne Wuest) return home to her twin sons (Elias and Lukas Schwarz), after having drastic facial surgery, which has left her covered in bandages. With her behaviour

strangely altered, the boys begin to suspect that she might not be their mother after all; what follows is a dizzying power struggle, as characters compete for the audience's attention, culminating in an orgiastic display of violence.

Directors Veronika Franz and Severin Fiala approach the subject like an exercise in film-making, and there are some stunning shots; scenes that feature the twins acting as ghostly mirrors of each other and visual constructions that obscure the face crop up again and again. References to modern art – Gerhard Richter paintings on the walls, links to the work of Damien Hirst, and perhaps Marina Abramovic – give us the first hint that this is more nuanced than standard horror fare. What Franz and Fiala manage to do exceptionally well is construct a believable sense of ambiguity around the characters – we really aren't sure what is going on, and who we are supposed to support.

The twist that comes towards the end of the film is predictable (at least, my companion found this to be the case, I was too busy focussing on the visuals), but it doesn't manage



What lies behind the bandages? Susanne Wuest in chilly horror *Goodnight Mommy*.. Photo Credit: RADIUS

to disturb the carefully-crafted equilibrium of the film. Really the twist is a secondary consideration, and doesn't manage to neatly tie up the plot, leaving the audience with more questions than answers.

The film's themes, of how we construct our identity around visibility, are fascinating, and draw immediate comparison to George Franju's *Eyes Without a Face*, although I think the exploration

of behavioural changes associated with a lack of identity are more reminiscent of Hiroshi Teshigahara's *The Face of Another*, a tale of a man whose face is burnt off in an industrial accident. The adjectives 'Austrian' and 'chilly' evoke a link to the work of Michael Haneke, but *Goodnight Mommy* is more closely related to Ulrich Seidl (who serves as the project's producer), particularly the ambiguity of his

documentary *In the Basement*.

The debut feature film from Franz and Fiala, I cannot wait to see what they get up to next. A measured, superbly controlled film, *Goodnight Mommy* will leave you with an indelible distrust of children, and a feeling of creeping disquiet that persists long after you leave the cinema.

FRED FYLES

Documentary corner: 20 Feet From Stardom

Ben Collier
Film Writer

Darlene Love, Merry Clayton, Lisa Fischer... you probably don't know these names but I guarantee you know the voices. *20 Feet from Stardom* is a talking-heads documentary that tells of the relatively unknown world of such backup vocalists. Prior to making this film, its director, Morgan Neville, spent much of his career documenting various musician's careers, from Jack Clement to Johnny Cash to Iggy Pop; with this feature however, he gives us his most ambitious project, as well as his first Oscar winner. Going into this film I had a lot of expectations about what I was going to see; I anticipated a depressing tale of talent-gone-unnoticed, and failure to achieve one's dreams. This isn't what I got.

In actuality the message of this film is rather uplifting: Darlene Love, for example, despite many hardships, is shown being inducted into the Rock and Roll Hall of Fame, touring with Sting and The



Darlene Love, one of the behind-the-scenes stars in *20 Feet From Stardom*. Photo Credit: RADIUSTWC

Rolling Stones, and performing on David Letterman come the end. In fact, my favourite anecdote from the entire feature is when Love talks about how she cleaned houses during a lull in her career before she heard 'Christmas (Baby Please Come Home)' play on the

radio, a hit song for which she had provided ghost vocals, an experience that spurred her to return to music and find success. By the end of the film we are treated to a plethora of uplifting philosophies held by these women, who love singing and simply want to share their passion.

Many are happy to stay out of the limelight and share their gift without the hardships of fame – as Lisa Fisher says, had she made it big she probably would have OD'd within a year.

A specific focus is given to the fact that many backup vocalists

– and continue to be – black women with a background in gospel singing, and many of issues around discrimination and institutionalised racism are explored. Whilst this is a very interesting topic, it is one that could well warrant its very own documentary, and these parts of the film represent its overall weaknesses, where the director seems to have spread himself too thin. I would have much preferred a more focused look at fewer of these women, or a more nuanced view on the race issues, or the evolution of rock and roll. Having all of these topics in one film is a simply cramming, and while we get a bit of information about a lot of things, we never get to spend enough time with any of the women to really form a connection. All the best documentaries have an emotional element we can become invested in, along with a clear narrative, but it is this element *20 Feet* lacks. Had I seen it as a TV documentary (or better yet 5-part series), I would have loved it. But as a feature however? It doesn't really hold up.



The top three *Oscar winners* who aren't *Leo DiCaprio*

Well damn, he did it. The meme is dead. 22 years after his first nomination, good old Leo has finally nabbed his long-awaited Oscar for his leading role in Alejandro Inárritu's epic *The Revenant*. Whilst this is good news, let's not get carried away in our celebrations. Why not have a look at some of the other winners of the night. Hint: Sam Smith does not feature.

Ennio Morricone – Best Original Score

A lot of people on social media have been raving about this win, and I just thought I'd add to the celebrations. For those of you who don't know, Morricone is an Italian composer of over 500 scores, most notably for his work on Sergio Leone's *Dollars* Trilogy. I think we can all be glad that recognition has finally come for his score of Quentin Tarantino's phenomenal *The Hateful Eight*.

Inside Out – Best Animated Feature

Mark Kermode called this his favourite film of the year, and for once I am close to agreeing. This new instant-classic from Pixar in many ways revived a company some people were scared was losing its way. Following the release of their first critically panned film *Cars 2*, Pixar seemed to be going down a dangerous road. Let's hope the inventive, emotive power, and downright charm of *Inside Out* will usher in a second Pixar-renaissance

Ex Machina – Best Visual Effects

The one technical category *Mad Max: Fury Road* couldn't win, the VFX nominations were stuffed with big-budget blockbusters. But I am really pleased to see that the simple, unintrusive yet near-perfect realism of *Ex Machina* won out – details over flashy stuff any day.

BEN COLLIER

The Unbearable Lightness of Zoe Saldana



The choice of Zoe Saldana (left) to play musical genius Nina Simone (right), in a new biopic, has caused controversy. Photo Credit: David Becker/Getty/Wikimedia

Telling the story of turbulent genius Nina Simone on film was never going to be easy; Simone's life was complex, and her music beloved by so many that any casting choice would be liable to ignite tensions. However, the controversy upcoming biopic *Nina* has stirred up would be enough to make hardened producers question their career choices. The issue? Casting Zoe Saldana, of *Avatar* fame, as Simone, which has led some commentators to argue that the racism and colourism that dogged Simone for her whole life have raised their ugly heads again.

But let's back up a little here: the film was first announced in 2010, with legendary R&B musician Mary J. Blige stepping into the title role. Fast-forward to 2012, however, and Blige drops out – citing financial reasons – to be replaced by Saldana. This move was immediately greeted with anger at the fact that Saldana's skin tone was several shades lighter than Simone's, and her features far more European. The release of photographs a few months later, which showed Saldana in dark make-up, only served to deepen the anger. Since then the controversy has been quietly bubbling away, but came to the surface last week, when a new

trailer was released – in the trailer, Saldana's skin has been darkened, and a prosthetic nose attached, in order to achieve a more realistic portrayal of the singer. Simone's estate hit out at Saldana on Twitter, telling her to 'take Nina's name out of your mouth. For the rest of your life.'

So, what's the issue here? Well, those criticising the casting choice claim that the appointment of Saldana just reflects and reinforces the colourism present in mainstream Hollywood, and – indeed – the whole world. For those among us who are less woke: colourism, coined by writer Alice Walker, refers to the discrimination of people based on the shade of their skin; it is not the same as racism, since it does not rely on the intersection of multiple factors, such as cultural heritage and ancestry. Instead, it is the system that (typically) affords privileges to those whose skin colour most closely resembles that of Caucasians.

The effects of the system can be seen all over the world, from adverts for skin-lightening creams in India, to the 'brown paper bag' test practiced by certain African-American fraternities, who would not let in any individuals whose skin was darker than a paper bag.

It can be argued that the choice

of Saldana reflects the greater value society places on light skin. Emma Dabiri, writing in *The Telegraph*, argues that 'dark skinned women are so disregarded that they don't even deserve to play themselves' – a sentiment that is echoed by Simone's daughter, who said that 'appearance-wise, this is not the best choice'. The problem with the casting is exacerbated by the details of Simone's life: a child prodigy, she was denied a scholarship to the Curtis Institute of Music based on her race; aspiring to be a concert pianist, she instead had to play in jazz bars, where she developed her singing talents; throughout her career she faced down racism and colourism, singing songs like 'To Be Young, Gifted, and Black', and 'Backlash Blues'. Her daughter says that 'my mother was raised at a time when she was told her nose was too wide, her skin was too dark' – her appearance was central to the events of her life, and many feel the choice of Saldana does an injustice to her memory.

Judd Apatow then waded into the debate, writing 'I think all actors should only be allowed to play themselves. It is offensive to pretend to be other people' in a tweet dripping with sarcasm. Queen Latifah echoed this sentiment,

saying 'I don't see why [Saldana] shouldn't play the role'. They reflect an oft-used counterargument to the claims above: that acting always involves pretending to be other people, and that the appearance of the actor shouldn't relate to the individual they are playing: thus we have straight actors playing gay characters, cis actors playing trans characters, and Emma Stone can play a Chinese-Hawaiian woman.

However, the details of Simone's life make it difficult to allay the concerns raised by Saldana's casting. With her skin colours, and African features defining others' attitudes to her music, shaping the current of her life, the producers could have made a better choice – an actor who better resembles Simone, such as Viola Davis, or Uzo Aduba, for example. Lupita Nyong'o has spoken about her insecurities with her skin tone, which were shattered when she saw model Alek Wek: 'I couldn't believe that people were embracing a woman who looked so much like me, as beautiful.' Choosing to black-up a light skinned actor, giving her a prosthetic nose, just reinforces the message Hollywood sends out to dark skinned individuals: that they are not allowed to tell the narrative, not even their own.

FRED FYLES



A rough guide to the Coen brothers

My favourite film industry anecdote is that Bill Murray only signed on to be the voice of porcine feline Garfield in the 2004 flop because he thought it was written by Joel Coen, of *Barton Fink*, *Fargo*, and *The Big Lebowski* fame. Unfortunately for him, it was written by another Joel Coen, the man behind *Cheaper by the Dozen*.

Now, such a tale may just be a way for Murray to distance himself from the film (he did, after all, voice Garfield in the sequel), but it also highlights the allure and gravitas of the Coen brothers. Since their first feature film, more than thirty years ago, they have developed into a brand; a byword for deadpan humour, genre-busting sensibilities, and incredibly high-quality productions.

Joel and Ethan Coen were born three years apart, in the mid-1950s, into an academic family from Minnesota. While Joel went into film school at New York University, Ethan earned a philosophy degree from Princeton; they reunited in 1984 to write

and direct *Blood Simple*, their first feature film, a low budget neo-noir flick that garnered them critical praise, catapulting them onto the world stage. It marked the film debut of Joel's wife, Frances McDormand, as well as one of the first roles for Holly Hunter, a former roommate of McDormand; *Blood Simple* was the beginning of a lengthy career in the industry for both the brothers, one that would be marked by a frequently rotating cast of collaborators, many of whom went onto become big names themselves. McDormand and Hunter have both since won Academy Awards, and *Blood Simple* was also the debut score of musician Carter Burwell, who was nominated this year for his soundtrack to *Carol*.

The brothers followed this up with *Raising Arizona* (1987), a black comedy starring Hunter and Nicholas Cage, and *Miller's Crossing* (1990), a gangster drama set during prohibition. However, it was their fourth film, *Barton Fink* (1991), that really saw their careers take off. Telling the tale of a young Hollywood screenwriter in the 1940s, *Barton Fink* takes a sharp look at the 'golden age' of the film industry; combining aspects of horror,

noir, and comedy, *Barton Fink* is completely unclassifiable, and cemented the directors' reputations as genre-busters. A commercial failure, *Barton Fink* swept the board at Cannes, netting the Palme d'Or, Best Director, and Best Actor prizes; the festival since adopted a rule limiting the number of possible awards to two per film. It was also nominated for three Academy Awards.

Their next film, *The Hudsucker Proxy* (1994), received mixed reviews, but they bounced back with their 1997 masterpiece *Fargo*. A comedy laced with bitterly dark elements, *Fargo* tells the story of Marge Gunderson (McDormand), a heavily pregnant police chief from North Dakota who investigates a number of homicides. *Fargo* marked the first Academy Award wins for the brothers, who took home a Best Screenplay, and the Best Actress award for McDormand. It also marked the second Cannes win for Best Director. Since then, the film, and particularly its use of the 'Minnesota nice' stereotype, have gone down in cult cinema history.

The brothers followed it up next year with *The Big Lebowski* (1998), which many consider to be their greatest film; a surreal stoner comedy, *The Big Lebowski* features Jeff Bridges on top form as Jeff 'the Dude' Lebowski, who gets embroiled in

a crime caper against his will. While it received good reviews when released, *The Big Lebowski* touched a nerve with many people, who consider it to be their favourite Coen brothers' film; it has since spawned a festival in its honour, had two spider species named after it, and led to the foundation of a religion – Dudeism – that has a quarter of a million ordained priests.

The brothers then took on a number of projects, including *O Brother, Where Art Thou?* (2000), *The Man who Wasn't There* (2001), *Intolerable Cruelty* (2003), and *The Ladykillers* (2004). However, it was 2007, after a three year break from the screen, that saw the brothers on top form again, with the release of *No Country for Old Men*. A straight up neo-Western, this tense thriller had audiences at the edge of their seats, following the story of Llewelyn Moss (Josh Brolin), who ends up on the wrong side of cattle-gun wielding killer Anton Chigurh, played to icy perfection by Javier Bardem. A critical and commercial success, the film picked up four

Academy Awards: Best Picture, Best Director, Best Adapted Screenplay, and Best Supporting

Actor – which made Bardem the first Spanish actor to win the accolade.

Since this success, the brothers have taken a shot at CIA spy films (*Burn After Reading* – 2008), suburban black comedy (*A Serious Man* – 2009, featuring the astonishing and criminally underrated Michael Stuhlbarg), classic Western (*True Grit* – 2010), and folk-revival drama (*Inside Llewyn Davis* – 2013).

While other major international directors, such as Michael Haneke, may take one mood, and repeatedly modulate it through their careers, the Coen brothers show the importance of never standing still. Bouncing around from genre to genre, they have never settled on a single one, and yet have made their indelible mark on modern cinema; combining an ADHD-esque interest in all things cinematic with a dead seriousness about their work, the world of film is better off thanks to this masterful duo. We can definitely sympathise with Bill Murray.





Botticelli Reimagined

A compelling but contrariwise journey through Botticelli's artistic influence



'Rebirth of Venus' by David LaChapelle, 2009. Photo Credit: Studio LaChapelle

Abhinav Varma
Writer

Botticelli *Reimagined* is a curious marriage of modern sensibilities with 15th century grace, beauty, and elegance, running at the V&A until July. It is about the extent to which the influence of that singular craftsman, Sandro Botticelli – father of Venus and Primavera – permeated the art world through the centuries.

The exhibits are eclectic – they're from film, photography, drawing, sculpture, and even the fashion world. We are treated to a truly impressive melange of Botticelli fan-art, including works by Magritte, Warhol, Rossetti, each bringing to Botticelli their own personal style and flair in their various tributes, as well as over fifty original works by the master himself.

The exhibit is designed anti-

chronologically, starting with the modern times and winding its way back to the Old Masters. A curious choice, made because "[Botticelli's]

Botticelli is at the apex of relevancy and fashion

work has been the subject of a complex process of reappraisal which mirrors the changing values of prosperity", so they say. Essentially, I think it means to say that the master has been getting more popular as time goes by – his work was forgotten in its own day, progressively rediscovered in the 19th century, and gained popularity over the 20th and until now his work is a

celebrated icon of human culture. Why not start now, when Botticelli is at the apex of relevancy and fashion, and proceed backwards?

It certainly makes for an interesting experience. Assaulting the eye upon entry is a piece by Dolce & Gabbana – which is, I believe, a company that deals with fashionable things in the present day, shoes and perfumes and whatnot. It's the 'Venus Dress', a flowering garment that is patterned with prints of the face and body of Botticelli's Venus. A plethora of chic model shoots line the wall, where beautiful women of today strike the Venus pose, wearing pretty dresses, gowns, and sometimes only a carefully-placed object, much in the vein of the FELIX centrefolds. The essence of 15th century aesthetics may have fallen out of fad through the ages, but the iconic pose remains.

As we move further down the room, we see a Warhol piece – the artist, as the caption tells us,

The essence of 15th century aesthetics may have fallen out of fad through the ages, but the iconic pose remains

also "reduced [Botticelli] to the painter of a single, iconic image: the Venus". Indeed, he is not alone; this exhibition could well be called "Venus in the Uffizi: Reimagined". Accompanying Warhol is Jacquet, titan of Nouveau Realism – essentially the European version of American Pop Art – who plasters the goddess with iconography from the oil company, Shell (I see what you did there, Jacquet). Magritte has his own take on the subject a few metres away, with a work he described as 'Primavera by Botticelli on a man with a bowler hat as seen from behind'. Naturally, if Magritte is inspired by something, he puts it on a man with a bowler hat as seen from behind! It's an interesting piece, and really juxtaposes two very different sensibilities in a decidedly curious way.

Two of the artists that really caught my eye were both contemporary ones, so contemporary, in fact, that



they were actually present at the press launch. It is fair to say that the artists caught my eye as much as their works did. The first was Yin Xin, a Parisian artist whose 'Venus after Botticelli' is essentially Botticelli's Venus, in all its oil and tempera glory, with one little

Yin Xin has truly reimagined the master, without resorting to wild changes in medium and style for gimmicky effect.

change – Yin Xin's Venus is Asian. He maintains all the other formal elements of Botticelli's work, but tweaks the features ever so slightly so that she is now a symbol not of European but Chinese beauty. Wearing an old fashioned trench coat and flat cap, he looks like your archetypical private investigator



'Details of Renaissance Paintings (Birth of Venus, 1482)' by Andy Warhol, 1983. Photo Credit: AW Foundation

from the Victorian times. The man behind the costume is equally striking – an intelligent, resolute figure who is among the most enigmatic people I have ever had the pleasure of interviewing. I chat with him awhile about cross-cultural standards of beauty, and eventually our conversation turns to the more interesting topic of surviving as an oil-and-canvas artist in today's Parisian art climate. He believes in sticking to the traditional ways, he tells me, which I think is remarkable. Many of the artists on display have merely reproduced Botticelli, with the modern instruments of pop-

art, 2nd century clothing, computer graphics, and photography. Yin Xin, I feel, has truly reimagined the master, and felt no need to resort to wild changes in medium and style for gimmicky effect. It's worth seeing this exhibition just to see his work.

The other is a colourful French lady by the name of ORLAN, who has been pushing the boundaries of Art ever since the 60s. Her contribution to the exhibition includes 'Hybridization of Botticelli's Venus', where she morphs her own face (purposefully frozen in something of a macabre and intentionally horrific

expression) on to that of Venus. Upon questioning, she tells me that this was her attempt to 'deconstruct' the ideal of beauty, much in the French Continental style of Derrida and de Man. Another work is the 'Occasional Strip-tease', her final pose a direct allusion to the Venus, and yet another is 'Operation Opera', where she is photographed in the surgeon's room while undergoing various plastic surgery procedures – the surgeons dressed on her behest in fancy dress, the bed surrounded by props ranging from fruits to lobsters, and a book of Lacanian philosophy in her hand.

My interview with her reveals that she considers herself more of a philosopher than an artist – she is also something of an exhibit, I feel, as a horde of photographers casually, silently, take flash pictures of her with their camera inches from her face. I wonder if she is more popular than her art, as is the sad affliction of many 'modern' artists these days.

The rest of the exhibition is a

The first section remains the highlight and is certainly worth the price of entry!

conventional romp through art from the previous centuries, each of the pieces either by Botticelli or a contemporary, or of those that followed him and were inspired by him. However, the first section – with the ORLAN and Yin Xin works – remains the highlight and could really carry the exhibition by itself. It's certainly worth the price of entry!

Botticelli Reimagined is on at the V&A until July 3rd. Tickets from £10.



'Mars and Venus' by Sandro Botticelli, c. 1483. Photo Credit: National Gallery



The boys wanna be her

In honour of International Women's Day we celebrate the female artists who inspire us



Judith Leyster

Leyster, born in 1606 was the only woman to be appointed one of the Dutch Masters. It's easy to see why, 'Self-Portrait' (pictured left) brilliantly shows what a virtuoso and thoroughly modern painter she was. The composition is a break from the rigidity and formality of portraiture of the past, the scene could almost be a photograph of her caught just as she turns to greet the viewer. Her brushwork is loose and fluid, with an innate mastery of light, which exemplifies so much of what revolutionised Dutch and indeed European painting during the period. Unfortunately, Leyster had a short career and despite garnering fame and respect during her life, her work was largely forgotten after her death, and attributed wrongly to her much more famous male contemporary Frans Hals whose style was similar to her own. She was to remain in obscurity until she was 'rediscovered' more than two hundred years after her death. *IM*

Photo Credit: Judith Leyster - Self-Portrait

Amrita Sher-Gil

Amrita Sher-Gil is one of the most prominent Indian artists of the 20th century, born to a Sikh father and a Hungarian mother, in 1913 she spent most of her childhood in Budapest and went on to study at the famous École des Beaux-Arts in Paris. There, she was influenced by Gauguin and Cezanne, however it was her family's return to India which set her career on the path of greatness. She portrayed the people and the culture of India in all its colour and vibrancy in the Impressionist style which she married with the traditional Mughal and Pahari movements in an astonishing body of work.

She is the youngest ever and the only Asian to be elected an Associate of the Grand Salon in Paris. *IM*

Photo Credit: Photo: Estate of Umrao Singh Sher-Gil/Photoink.



Margaret Atwood

I can't say I am a big fan of *The Handmaid's Tale*, which was the first Atwood I had ever read. I found it contrived and belonged to the category of books that were written expressly to bring a point across. I preferred stories that were more organic, that were works of art on their own but incidentally also made poignant points. Which is exactly what Atwood's poetry does. She is one of my favourite modern poets – her poems take everyday images from both mythology and daily life, and use them to bring complex emotions and ideas across. *Variations on the Word Sleep* is possibly my favourite as much for the gentle longing as the clever wordplay. "I would like to be the air/that inhabits you for a moment/only. I would like to be that unnoticed/& that necessary." *JC*

Photo Credit: Mark Blinch/Reuters

Hannah Höch

Hannah Höch was a German Dadaist credited with being 'art's original punk'. She created the photomontage, creating surreal yet cutting indictments of the injustice she saw around her. Her artwork focused social justice issues which are still relevant today; political revolution, women's rights, same sex relationships and racial discrimination. Höch's long term relationship with a woman and her confrontational work which pulled no punches earned her no favours with her contemporaries who tried to muscle her out of the Berlin Dada community, but her bold feminism in a time where Europe was being engulfed by facism is inspiring to this day.

Photo Credit: courtesy of Ubu Gallery, NY/Galerie Berinson Berlin



Jeanette Winterson

If I hadn't read *Oranges are Not the Only Fruit*, I think I would have a far narrower view of what novels can be. Winterson has a gift for peppering her works with comments that are not just witty but, if you pause to think about it, very profound as well. She is unafraid to tackle prickly, complex issues in a humorous but assertive way – what is it like growing up as a lesbian girl in an overwhelmingly conservative community? With an impeccable grasp of magical realism techniques, Winterson has my vote as one of the most significant and entertaining modern writers. There isn't a situation that can't be described aptly with a Winterson quote. If you haven't read her you really need to start now. *JC*

Photo Credit: Photograph: Gary Calton



Frida Kahlo

Frida Kahlo's enduring appeal lies in the astonishing honesty in her work. She started painting after a near fatal bus accident in her youth left one leg crushed, and with chronic life long pain. Pain and suffering pervade her work, as does beauty despite this, she is perhaps the first and only painter since Vincent Van Gogh to be able to marry the conflicting emotion quite so vividly. Her use of colour and surrealist imagery (though she never considered herself a surrealist), coupled with her unflinching portrayal of herself in her self portraits, one of which depicts her body split down the middle revealing a shattered column as a spine speak to her willingness to portray herself with vulnerability, and despite this strength, and to some degree, humour. Women have always been portrayed in art, but by turning the so readily on herself she cast aside the idea of women seen through the male gaze, instead celebrated femininity is all its tragedy and complexity as well as joy and beauty. *IM*

Photo Credit: Nickolas Murray Photo Archives



Tracey Emin

Emin is perhaps most well known for her installation 'My Bed', which brought both critical acclaim and controversy for its depiction of her state of mind as she lived through suicidal depression. Despite the notoriety of that installation, her strongest work is that with neon, especially the *I Promise I Love You* collection. In it, neon lights in a simulacra of her handwriting light up confessional, lyrical phrases, dealing with loss, heartbreak, lust and frustration. 'I KNOW, I KNOW, I KNOW' declares one, the second I know is scratched out. This mix of intimacy with the medium more commonly seen outside kebab shops or sleazy clubs is an excellent reflection of the social media age, in which people use blogs as very public diaries. *IM*

Photo Credit: Richard Young/Rex Shutterstock



Faith Ringgold

Ringgold uses every medium available to tell her stories; sculpture, painting, sewing quilts and staging performance art. Her art in all its varied, and inventive glory has charted over decades the experience of black women in 20th century America. It is not all autobiographical, however. Invented characters or public figures populate her narrative quilts, telling stories which deal with slavery, cultural ideals of beauty, and life in her native Harlem. The figures, drawn in deceptively simple line work are suffused with warmth and character and empathy. This, coupled with the sometimes surreal scenes have translated wonderfully into over 17 children's books. Ringgold's tells stories, too, with her performance art in which she uses masks which are both 'spiritual and sculptural' in a traditional inspired by African tribal culture. As well as being a prolific artist Ringgold is also an activist and was a passionate supporter of the Civil Rights movement. Her art continues to play an important role in the telling of North America's cultural story. *IM*

Photo Credit: courtesy of faithringgold.blogspot.co.uk



Yishay Garbasz

Yishay Garbasz is a photographer and film artist who captures devastatingly matter of fact images of conflict zones and other areas of disaster, her work also deals with gender, identity and human rights. Much of her work is processing the emotional burden left by her mother's experience of fleeing Nazi Germany, in *In My Mother's Footsteps* Garbasz retraced her mother's journey across Europe in a solitary project. She says of the work "My mother lost parts of her soul in those places and I had to go back to collect them... As I am a photographer, the camera was going to be my tool to help me see". In another landmark work she created a series of photographs taken weekly during her sex reassignment surgery, presented in a flipbook. Garbasz's work is personal, moving, and sometimes brutally informed but never wholly defined by her identity. *JC* Photo Credit: Yishay Garbasz



Guerrilla Girls

The anonymous New York collective describe themselves as being the "conscience of the art world". In an ultimate triumph of substance over form they use photomontages and clear typeface on solid colourful backgrounds to call out the lack of representation of female artists in New York galleries, the misogyny of music videos, and the racial and gender inequalities in the Oscars, referring to their vast canvases as 'actions'. Indeed, their persistent activism has led galleries to rethink the artists they display. The gorilla masks came about from a desire to protect the members from reprisals when they first started out in 1985 but their look has reached somewhat of a cult status; even when two were outed by New Yorker writer Peter Toobin, the unmasking did not gain much traction because as one member says "[people] don't want to know who we are... They'd like us to just keep doing what we're doing." *IM*

Photo Credit: George Lange





What makes an Adaptation?



The Dresden Files; based on a great series, but the show missed the mark. Photo Credit: Syfy

Saad Ahmed
Television Editor

These days it seems like the most popular medium for TV shows to take inspiration from is the literary one. With several books, graphic novels and comics, sometimes with decades of mythology, it's hard to see why not. When something works in a medium where scenes are static or left to the imagination, then seeing them in action should be something special. These days, there are a large number of successful shows and series which are, in some shape or form, adaptations. So in this piece, I'll be examining, what makes a good adaptation and what are the key areas TV show creators end up either nailing or ruining.

The very first thing which comes to mind is source material. If it's worked once, why fix what isn't broken? For the most part this is true; however, if the show is too close to its source, it adds nothing substantial. The key thing here is to respect and understand the source material, but also not bog things down. Novel and comic book series should set the overall atmosphere and blueprint, but shows should try to be fresh and do something which makes them unique.

For an obvious example, we can look at the CW's adaptations of various DC Comics heroes and stories. While they get some elements right, they are different and special in their own right. As an

extension of my point, these shows need to make sure to not just cater to the fans. Shows like Arrow and Flash bring in a lot of mythology from the over 50-year history of the characters, but they're able to do it in a way that someone who isn't comic-literate can appreciate

Shows should try to be fresh and do something which makes them unique

them. Its nice to have Easter eggs and little nods to fans, but the basic elements of these shows needs to be understandable without having to check Wikipedia.

While originality is good, there are certain limits shows need to stick to or work around. Game of Thrones is known for being excellent at adapting The Song of Ice and Fire. However, when it comes to putting its own spin on things and trying out a new direction, there's usually mixed reactions at best. Shows which are more loosely adapted like Sherlock can also work really well, though sometimes they go the way of Dexter or Vampire Diaries where both the book and TV medium have diverged greatly, and not for

the better. Being original and telling your own story is all well and good, but it should never be forgotten why the original works were so successful in the first place. For example, while the Walking Dead is a good enough TV show on its own, it's only a shadow of its comic book self and is a rather weak representation as a whole.

A bad move to make on the part of the executives would be to get the characters wrong. Unless they are very, very clever, the worst thing creators could do would be to just slap in a character and not deliver on their potential, or just get them plain wrong. Honestly, as long as you can really understand the



The CW 'Arrowverse' is an open and fun world of its own. Photo Credit: The CW

characters and the root of the story, it's hard to mess up.

Batman: The Brave and the Bold features Batman at his most light-hearted, fighting telepathic gorillas,

Care needs to be taken to visualise and recreate iconic scenes and characters

going into space and teaming up with a large variety of colorful and ostentatious characters. However, it never forgets who Batman is and what his origins are; he's always grounded and behaves exactly as you would expect Batman to behave. By comparison, the Dresden Files TV series was known for changing its characters and being a more watered down version of the beloved book series. It would probably explain why the show was axed after one season.

Bringing a series to life and making it fit the TV medium is also a challenge in its own right.

Comic books rely on bright and colourful but essentially static pictures to tell the story. Stories from books are completely crafted by your imagination. Care needs to be taken to visualise and recreate iconic scenes and characters in a way which everyone can appreciate. There are also several subtle touches and mechanisms which need to be accounted for. In books, exposition is just given but in TV shows, it needs to be woven into the action in some way. It has to be revealed as things are happening – the same being true for any backstory elements.

Most shows are able to grasp this and make good work with it. Game of Thrones does well with its depictions of various locations as well as big climactic moments like the Battle of Blackwater, or seeing the dragons in action. TV shows are also the best medium for comic books as they are able to adopt the nature of serialized storytelling extremely well. This can be validated by all the great live action and animated series that have been produced.

With more and more successful shows, even more stories and adventures get adapted. To name a few, Neil Gaiman's American Gods and Lemony Snicket's A Series of Unfortunate Events are coming up and in production. Adaptations just aren't going away and every time a showrunner nails all the sweet spots, it's one more great show for all of us to watch and enjoy.



The People vs O.J. Simpson

Anurag Deshpande
Writer

The year of 1994 was a wildly different time. Institutional racism in America was under the limelight following the release of footage of police brutality against an unarmed black man. The public imagination was infatuated with a murder trial that didn't quite make sense and seemed to unfairly target one man. Also, the Kardashians were big in the news. How the world changes, eh?

American Crime Story documents and dramatizes, though only slightly, the tumultuous and frantic events surrounding the murder of American football star OJ Simpson's ex-wife, Nicole Brown Simpson, and OJ's subsequent trial for the crime. The show, as is becoming something of a trend as of late, has an all-star cast; with the likes of Cuba Gooding Jr. and David Schwimmer taking on the roles of O.J. and Rob Kardashian, respectively.

In general, the acting is very good, and one of the series' great strengths is that it chooses not to focus particularly on Simpson himself, but rather on the plethora of unique personalities drawn into the whole sordid saga. If ever a piece was fitting of the descriptor 'ensemble cast', this would be it. The closest thing to a protagonist lies in

prosecutor Marcia Clark; though the show takes pains to ensure neither side is outright vilified. Sarah Paulson shines as Clark; bringing just the right amount of ferocity and self-assuredness to the

If ever a piece was fitting of the descriptor 'ensemble cast', this would be it

role. She is expertly framed as a tragic hero; giving her the audience support and goodwill despite the foregone conclusion.

Another standout performance comes from Courtney B. Vance; playing what quickly became my favourite character, Johnnie Cochran. Vance's energy and suave demeanour are downright contagious. He's the salesman who you know is trying to sell you something, but you can't help be charmed. At the end of the day, you're going home with that extended warranty. There's a character for everyone, and some great 'magnificent bastard' moments that'll be sure to get smirks out of



The Juice is loose. Photo Credit: Fox

viewers. If there's one fault to be found in the piece's characterisation, it's that it plays on some of the 'popular' ideas of what certain people were like, rather than representing them entirely accurately. But hey, it makes for good TV.

One of the other pillars of the show is its pacing. Every episode feels tightly plotted; right from the start. The opening sequence, contextualising the era by showing us the Rodney King beating and subsequent riots, followed by the fast-moving breakdown of the discovery of the crime and its evidence, are instantly and powerfully gripping. This trend is

The writing always keeps the audience's pulse high, and ensures that momentum is not lost

continued in the second episode; the entirety of which is dedicated to the now infamous 'White Bronco' car chase. The writing always keeps the audience's pulse high, and ensures that momentum is not lost, even in mellow moments. No scene feels wasted or outstays its welcome; though this is often the luxury of a mini-series that knows exactly how long it has to cover something. They even manage to sneak in some really great, if sometimes subtle, humorous moments ('who the hell brings a lawyer to a funeral?' asks the paparazzo while trying to take pictures of it).

There is a tendency to be a bit cheesy here and there. At times, this pays off brilliantly; the most prominent example so far being

the fusion of the 'White Bronco' chase with the Beastie Boys' 'Sabotage'. In fact, the soundtrack choice throughout is pretty great. Occasionally, however, the cheese gets a bit much and overpowers the meat of the story. Moments like the voicemails from OJ's kids to their dead mother are a bit much and despite being historically probable, stretch credulity slightly and take you out of the story a bit. There are also certain points where we are treated to some well written, wonderfully subtle subtext, only to have it be immediately explained by the characters. There's also way too much of a focus on the Kardashian kids, far seemingly no other reason than to cash in on their popularity. There's also a random, really obvious and heavy handed, and, in my opinion, unnecessary shot thrown at them in the third episode. But then, I'm a fan of Yeezy and by extension, Kim, so maybe I'm a little biased there.

Overall, the show feels like an anti-'Making a Murderer'. Here, we follow a charismatic team of lawyers as they get off a (let's face it) probably guilty double murderer, while a battered district attorney tries desperately to stop them. I highly recommend this to any True Crime fans, and anyone who's looking for something good to follow. I'm definitely hooked, and in this till the end.

American Crime Story is available on Amazon Prime



The Dream Team. Photo Credit: Fox

Union Page

Student Experience Survey – Phase Two starts Monday



Last term saw the launch of a new Student Experience Survey at the College. Phase One focused on students' welcome to the College, and Phase Two contains a wide range of questions about your experience of College support services and the Union.

Feedback will be used to shape the College and the Union's services, and your answers will be vital in helping to do so. If you're an Undergraduate student in your penultimate year of study, or second year postgraduate research students, you will be sent an email inviting you to take the survey which will be open from **Monday 14 March – Sunday 3 April**.

Further information can be found on Imperial's website imperial.ac.uk/students/academic-support/student-survey.

Reynolds Battle of the Bands 2016 - THE FINAL, Thursday 17 March

Who wins? You decide! Support the winning bands from our heats and see the talent Imperial has to offer at the Reynolds Bar on Thursday 17 March from 19:30. There'll be an eclectic mix of bands fight for your vote! There's £500 up for grabs for the winner of the final, plus the chance to play at the Union's Summer Ball.



PGI Friday - Retro Gaming Night, Friday 18 March



Remember playing on the Playstation? SNES? Megadrive? Finally we have a PGI Friday Retro Gaming Night on Friday 18 March from 17:00.

Come along and play on your favourite retro consoles down at the h-bar. While you're at it grab two great cocktails for just £6.00, all night, from our bespoke cocktail bar!

imperialcollegeunion.org/retro-gaming-night

Get your Spring Carnival ticket before the price goes up!

Roll up, roll up and join us at Imperial College Union's end of term Spring Carnival! We'll be celebrating the end of term with all the fun of the fair, with live music from IC Jazz & Rock and GuitarSoc. DJs on the night include headliner AntzintheJam, as well as Steve Basher, James Rogers, Kieran Sampson and Georgios Konstantellos.

Entertainment will also include stilt-walkers, juggling and a popcorn cannon, so get your ticket now for just £3.00 before the price goes up to £4.00 on Monday 14 March.

To buy your Spring Carnival tickets go to:
imperialcollegeunion.org/spring-carnival





LFP vs Rocco

No, they're not football teams – FELIX puts two South Ken eateries to the test

Georgina Morrison & Ashni Malhotra
Writers

If there is one thing South Kensington doesn't have a shortage of, it's Italian restaurants. FELIX decided to put two of the more similarly priced places head to head; the more rustic and traditional Rocca, and the modern, do-it-yourself, Loves Fresh Pasta.

First, we headed to Loves Fresh Pasta who claim to serve an 'artisan country food at a pace that the city life demands'. Sounds perfect for budget conscious students, right? Loves Fresh Pasta is owned by multi-millionaire David Gold, also behind the hair extension business Great Lengths, and his daughter Jessica Gold. They opened up their first restaurant in 2013. While it did look like they were going to become a chain as they once had two restaurants in London, the South Kensington restaurant is currently the only one.

A rich,
flavourful
sauce,
strong with
basil

The restaurant, located directly opposite South Kensington station, gives you a glimpse of the future with the idea to make servers virtually obsolete. On each table there is a tablet where you place your order. Alternatively, you can order with a waiter in which case a service charge applies. The ordering system is very much a "personal experience" – you get to pick your pasta and sauce separately from an extensive but slightly overwhelming list of options.

We chose the abbracci sauce (tomato based with cured pork) and a simple basil pesto. We also though we might give their pizzas a try. The pizza menu was slightly less inspiring, and we opted for half Hawaiian and half pepperoni.

While you are waiting, you are given tomato and basil bruschetta – this was fresh and warm, perfect to snack on while you wait for your main course to arrive.

There are three size options for pasta and we opted for the smallest, which was kids' size – a good lunch option but not priced much lower than the regular. The pasta was cooked well in both cases. The vibrant and fresh tomato sauce coated the pasta perfectly and made for a very enjoyable dish. The pesto sauce on the other hand was disappointing: too much of it and swimming in oil.

There's not much you can say about bad pizza, and there is even less you can say about this pizza. It was in short, unremarkable – copious amounts of bland stringy cheese,



Personally, I can't tell if this has been eaten once before or not. Photo Credit: Georgina Morrison & Ashni Malhotra

watery ham and oily pepperoni sat on top of a too thin, crust-less base. If you do go to Loves Fresh Pasta, don't get the pizza. The servers, who we saw much more than usual due to the tablets not working, were attentive but a little subdued. In a few words, they were unexceptional.

Next we headed to Rocca, which on the outside seems like your bog standard Italian eatery. We walked in expecting a typical, nothing-to-write-home-about meal, something we could find on any high street. In some cases it was,

but from the get go we realised the homey, traditional restaurant had something quite distinct. The hardwood floors and low lighting gave a cosy and comfortable feel. The seating was cramped, which we quickly discovered was due to the popularity of the restaurant. Despite this, we managed to procure a table without reservation. For large parties at peak hours we definitely recommend booking in advance, to avoid disappointment.

Rocca is a small chain, with another restaurant in Dulwich Village. The restaurant in South Kensington had a great buzzy atmosphere. The waiters were friendly, attentive and quick with suggestions.

Rocca is a fully rounded restaurant, serving the expected pasta and pizza as well as having meat and fish options, though they were slightly more expensive.

We chose their basil pesto pasta, mainly to make a direct comparison between the restaurants. We were glad we did. A rich, flavourful sauce, strong with basil, complemented by crunchy pine nuts, coated perfect, al dente pasta which left a smile on our faces.

We ordered the regina pizza which was topped with mushrooms, olives and ham. After tasting the pasta, we certainly had high expectations

and were not disappointed. A thin, crispy base with a delicious fluffy crust, was garnished abundantly with the highest-quality toppings, all in perfect balance.

There is a comprehensive selection of typical Italian desserts at reasonable prices. On a prior visit one of the writers had tiramisu. It was a decently large portion, creamy, but was otherwise unremarkable. In South Kensington there are many great dessert places with similar prices, so if you're looking for something a bit more interesting it might be best to skip dessert here.

Both restaurants had their pros and cons, the namesake in Loves Fresh Pasta was mainly good and kudos to them for their futuristic theme – however, we left feeling quite disappointed, especially with the pizza. However, with the 20% student discount and the very tasty abbracci pasta we would definitely suggest you give it a try. Rocca on the other hand, is perfect for a comfortable sit down meal. It has fantastic food, albeit mediocre dessert. While they do not offer a student discount, their prices are very competitive for the area. We certainly recommend you go there for a nice catch up with some mates or a place to go when the family comes to visit.



Let's face it, no one ever chose the kid's size and was happy with it. Photo Credit: Georgina Morrison & Ashni Malhotra

FELIX PUZZLES



fsudoku@imperial.ac.uk

Riddles

1. This guy crossed the road and everybody wants an explanation.

2. It stands in one leg with its heart in its head.

3. Known for tuxedo and marching.

4. I can run but I can't walk, I have a mouth but I can't talk, I have a bed but I can't sleep. Who am I?

The chess solutions:
C5A4, C6A4/B2A4, E5D4 G4F4, E2F4, E7E4

FUCWIT

Solo Efforts

1 st	Cherry Kwok	253
2 nd	Nicholas Sim	251
3 rd	Greg Poyser	68
4 th	Ayojedi	73
5 th	Sunny Amrat	30
6 th	King Lam Kwan	15
7 th	David Fengchu	
	Zhang	14
=8 th	Jan Xu	13
=8 th	Sach Patel	13
10 th	Harry Secrett	10
11 th	Joshua Wan	8
12 th	Grace Chin	13.5
13 th	Jeremy Ong	3
14 th	Megha Agrawal	2

Groups

1 st	Pufulezti	118
2 nd	CP Fanclub	89
3 rd	Gap Yahhhh	58.5
4 th	Parmesan	9.5

Points Available 29

Crossword	5
Nonogram	4
Word search	4
Sudoku	2
Word Wheel	1
Riddle	1
Kakuro	3

Send in your solutions to fsudoku@imperial.ac.uk before midday on Wednesday!

Solutions

Word wheel: Arrowhead



FELIX PUZZLES



fsudoku@imperial.ac.uk

		5				3		
			5	6	8			
	1						4	
7			2					3
		1	9		3	4		
		8				5		
1		3	4					7
	9						3	
3		7	9					6

2			9				3	4	8
6			1	4			2		
			6	4	5			3	9
				1			7		
			7	8	9			6	2
4			3	7			8		
5			6				9	7	1



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

Find 19 European countries to get all the points!

Across

- 1 Going to store outside of Everton for baking ingredient (9)
- 6 Bread gets left inside jar (5)
- 9 Vacuous geezer, a twist or dope (5)
- 10 Joke without malice but with some bite (9)
- 11 Boy to betray embarrassment, holding another boy's hand (5,5)
- 12 Buzzing used to be on the radio (4)
- 14 They say who's written Times columns (7)
- 15 Enduring stick, going through high seas (7)
- 17 Run in running pump? Not in the main (7)
- 19 Poster plugging good show is boasting (7)
- 20 It's put on eggs bishop's eaten (4)
- 22 Preferring to be in hot seat — and may need grilling (4-2-4)
- 25 Spin from ex-PM about dissolute man back in office (9)
- 26 Artist's dry, taking off coat (5)
- 27 Long time before noon (5)
- 28 Play down bribe with newspaper in dodgy deal (4-5)

Down

- 1 Bear with totally heartless employer? One gets fired (5)
- 2 Foolish god offered up lily-like flower (9)
- 3 Some of capital loans tend, unfortunately, to secure nothing (4,6)
- 4 Spikes drink, with Sprites passed round (7)
- 5 Modern musician's anxiety broaching grand finale in opera (7)
- 6 Fanatic — he willingly boxes champ (4)
- 7 What may be dropped in 3 with a feeling of irritation (5)
- 8 We're told stable food recipe — covered in sauce, it's magic! (3,6)
- 13 A number of workers with joint occupation (10)
- 14 Criminal charge extremely heavy after one's put in can for life (9)
- 16 With hair receding, this paper's boss is in love (9)
- 18 Tsetse flies around, covering capital of African lands (7)
- 19 Part of Laurel and Hardy not hard to find in a fable that's silly (3,4)
- 21 Northerly Polish mother country, as was (5)
- 23 Past tax cut gets acclaim (5)
- 24 Bankrupt's lamenting having wasted £1,000 (4)

7				5					
	9								3
	5			2		6			
			1	5		4			
			2	6		3	9	7	
			8						
			4	9		1	3		
4	2		5			9			
	3		7	2					

									3
			9		4				2
			6		8	4			
		8		3					
		6	8						5
		3						4	8
		9				3			
	4	1		2					5
2					8			3	7



**AND THE
WINNER IS...**

RESULTS PARTY

Friday 11 March

20:00 - 02:00

Metric & FiveSixEight, free entry

Hear the results from the Leadership Elections from 20:00 before our
Impulse DJs take over to help us celebrate from 22:00.

IMPULSE BASHER

FELIX HANGMAN



felix@imperial.ac.uk

NEWS WITHOUT THE NEWS



"HARASSED" CANDIDATES INTRODUCE NEW VOTING POLICY

RON NOT INVITED TO IC RADIO BOYCOTT CABAL

HOROSCOPES



ARIES

This week you're Maxwells' Demon. Despite your disgusting URL, we accept you as you are. We also advise you to take an online course in media law.



TAURUS

This week, you're the Beit Quad Cartel. You decide to take on the IC Radio-boycotting cabal in a West Side Story style tap battle along the streets of South Kensington. However, snapping fingers is dangerous, and your gangs vow to make peace over curly fries.



GEMINI

This week, you're a woman! My god, you had no idea. You are allowed to revel in your achievements for this week only. Congratulations. Now back to International Men's Every Day.



CANCER

This week, you're the statue of Queen Victoria in the Business School. Man, you've seen some shit. Nobody knows that at night you come alive and tear down everyone's campaign posters and steal yoghurts from college caf.



LEO

This week college decides to renovate you. Waking up after a bender at sports night you find that scaffolding has been erected around and you resign to the fact that you're going to have your plumbing completely redone.



VIRGO

This week, you bump into a normally fierce lab technician in FiveSixEight. After they call you a legend and attempt to buy you drinks, you manage to persuade them to hand over next week's problem sheet answers, promising to introduce them to some fluid dynamics "babes" in Metric.



LIBRA

This week, you're Queen's Tower. You hate being lit up blue, and actually find it heteronormative and insulting. Nobody knows that late at night you change the colour to orange instead and do cartwheels across London.



SCORPIO

This week you're at the candidate's hustings. The stress of campaigning finally gets to you and you start shouting over the others, pull their hats over their eyes so they can't see and climb on the table declaring yourself sovereign of the union, emperor of clubs and socs and king of the cabal.



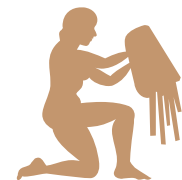
SAGITTARIUS

This week you see a rival candidate putting his poster up over yours. You march over, rip up all of his leaflets, stick your head in his candy floss machine and wait for death's warm embrace.



CAPRICORN

This week, you're the Farmer's Market cow. People sit on you sometimes and take pictures. Nobody knows that at night you come alive and provide the milk for coffees all across Imperial.



AQUARIUS

This week, you're college. Why did you not invite the Editor to your Women@Imperial thing? She literally won't shut up about it. She will never not be talking about not being invited. Where was her invite? Why? Did she wrong you? She is sorry.



PISCES

This week, you're the library doors. People curse your slowness constantly and it gets you down. Nobody knows that at night you come alive and open and shut really quickly, trapping people in the process, because all you want is hugs.



It's the big one

Ice Hockey preview their upcoming game against UCL

Ollie Ford
Writer

It's that time of year again. You're exhausted, because you were up way too late watching the new season of House of Cards or the latest Better Call Saul; stressed, because if you were up so late you should have been finishing your coursework; and spammed to

The annual fixture between UCL and Imperial is one of utter rivalry



Ice Hockey – that notoriously friendly game. Photo Credit: Ice Hockey

bursting point because suddenly everybody wants to be the Union president.

Also at this exhausting, stressful, spammy time of year is the London

Ice Varsity!

What better way to break from the above than to relax rink-side with a cool beer (non-alcoholic beverages are available, drink responsibly etc.)

and watch your Imperial Devils fight their way to victory over the Yetis of Gower St?

The annual fixture between UCL and Imperial is one of utter rivalry.

Devils put the Yetis in their place in the inaugural contest of 2013. Yetis fought back skew-tooth and yellow-nail in 2014, but in the end couldn't hold on as the game went 4-4 through overtime to a three-round shootout; culminating in a shot top-shelf into the Yeti net, and a lunging poke check from Devils' netminder for a 5-4 win. The undefeated reign came to an end last year, though, in another close game that swung to the Yetis' favour in the third period.

Join us on the evening of Friday 18th March for the fourth London Ice Varsity – and support the Imperial Devils in recovering the title from UCL!

Tickets are available on the Union website: <http://j.mp/LondonIceVarsity>.

What's more, we've also negotiated an awesome deal for all Imperial students at Queens Ice & Bowl (just North of Hyde Park, by Queensway station) – any weekday you can bag over 40% off skating, at just £6! If you prefer, you can bowl for £6 too, or on a Tuesday grab a pint, or a glass of wine for just £2.50! All you need to do is take along you College ID card. See you there!

Caped crusaders swim to victory

A Batman theme won the synchronised swimmers a silver medal

On Saturday 27th February Imperial College's Synchronised Swimming Team swam in the Middlesex Synchronised Swimming championships, winning the silver medal in the "Masters 20+" age category.

The team arrived to a slightly chaotic atmosphere with the entire leisure centre having just been evacuated due to a fire alarm. The sight of swimmers huddled outside in silver foil blankets did little to calm the nerves but we were determined to enjoy ourselves regardless. Despite no hot water or heating, we had a fantastic time, proudly displaying our Batman routine to coach Ambre's appreciative cheers from the stands. Given that half of



Gotham City has a new swim group. Photo Credit: Synchronised Swimming

the team only started the sport in October of last year, it was a brilliant result with all swimmers happy with

their performances.

Imperial were the only UK university competing at this

competition and are actually one of only two university synchronised swimming teams in the whole of the UK (the other being Aberdeen). This means we often have to travel abroad to compete. We have 3 European competitions coming up - the Open Masters Championships in Brussels on 20th March, the French University Championships in Bordeaux on 31st March and the Paris International Tournament on 14th May. The rarity of the sport in the UK also means that we have a very international team – we currently have swimmers from France, Portugal, Italy, Spain, Greece and Taiwan.

Synchronised swimming is an incredible sport – endurance, dynamism, grace, and an ability to

hold your breath underwater are just some of the qualities needed. Swimmers are unable to use the bottom of the pool, so sculling and treading water techniques are essential to avoid sinking. You only need to watch 'synchronised swimming lifts' on YouTube to understand the complexity involved with lifting a swimmer clean into the air using just leg power against water. It's definitely a calorie-burner!

Imperial is a wonderfully friendly, sociable and welcoming club. If anyone wants to give synchro a go or is just interested in finding out more about the sport, visit our website which you can access from Imperial's Union website, add us on Facebook or email synswim@ic.ac.uk.