

# Felix

The Student Newspaper of Imperial College London

## NEWS



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Tories promise to keep your tuition fees on ice // Joe O'Connell-Danes

## Tories introduce plans for tuition fee freeze

### NEWS

**Joanna Wormald**  
*Deputy Editor*

*Theresa May made the announcement at the party conference in Manchester in an attempt to win back young voters.*

Theresa May has announced that tuition fees will be frozen at a maximum of £9,250 a year until 2019. The government will also raise the threshold at which loans must be paid back to £25,000. Announced at the Conservative party conference in Manchester, the pledges are part of an £11 billion drive to win

over young voters following their disappointing election results, which saw them lose 13 seats and their majority.

Describing the fee freeze as part of a “mission to make the UK a fairer place” may allow Theresa May to dodge accusations of another U-turn. The original plan would have seen tuition costs rise yet again next year to a maximum £9,500 a year. As part of the Teaching Excellence Framework (TEF), universities with gold and silver ratings would be able to raise their fees in line with inflation. Institutions with a bronze rating would also be allowed to increase their costs but only by up to 50% of the inflationary

uplift. Putting these plans on ice raises doubts about the value universities will place on achieving a good TEF rating in the absence of a financial incentive.

If the fee cap is maintained in the long term, average student debt could fall from £50,600 to £49,800. According to the Institute for Fiscal Studies, 77% of current graduates will not fully repay their student loans before the 30 year write off point. The latest proposals, which will slash average lifetime repayments by around £10,000, will see 83% of graduates failing to pay back the total amount.

This means the only ones who will benefit from the tuition cost freeze are the highest earners. An

extra 6% will no longer repay the full amount of their debt before having it written off. The 17% that do completely pay back their loans will repay a lower amount overall.

Raising the repayment threshold will have an immediate impact on those earning £21,000 to £25,000. Low-earners (who are already unlikely to pay back the full amount of their loan) will now repay even less before having their student debt written off. According to *The Times*, this represents a saving of around £1 each day. Those with salaries of £26,500 will save £500 a year. However it is the middle-earners who will benefit the most, some to the tune of £15,700

according to the IFS.

The proposals were heralded as a “revolution” – enthusiastically in *The Telegraph* and sarcastically in *The Mirror*. Labour dubbed the changes “desperate” and claimed that the Conservatives have “no plans for young people”. More generally, the reception has been lukewarm with many welcoming the move but warning that much more must be done.

Theresa May may have preempted this with her suggestion of holding a much wider review into tuition fees. This could include the return of maintenance grants, as revealed this week in an “exclusive” by *i* (although

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# EDITORIAL

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## Onwards and upwards...

**S**o, we're getting a bit better this week: the editorial is being written at 8pm, rather than just before the deadline. If this keeps up, we'll have computers machine writing the whole issue, and I'll be jetting off to travel around Italy before Xmas. But for now it's progress enough.

This week sees Felix kicking back into action. We're back, with everyone's favourites: puzzles! Endless pages of Arts! Union hackery! It's like we never really left.

When chatting with the News team about what should go on the front page this week, we were trying to decide between two stories: on the one hand, a shadowy powerful body has made what seems to be a decision against the wishes of their electorate; on the other hand, Theresa May announced they were going to cap tuition fees.

In the end the tuition fees debate won out, but while I suspect it will have more of an impact on the financial futures of so many of us, at the end of the day



all that most of us really care about is being fed, clothed, watered, and as happy as can be possible whilst working in the Physics department. For that reason, I think the story that will have more of an impact this week is the fact that the Union have poured their last Stella, and are swapping their house lager to Bud Light.

While I'm more partial to stout myself, I can see why people are upset – not so much

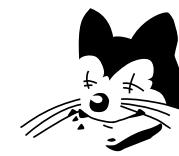
about the change, but about the fact that they weren't consulted about it beforehand. Matt Blackett, Deputy President (Finances and Services), explained some of his reasoning to Felix, and only time will tell how things will go. But this is what we should be doing at Felix: fostering debate and dialogue; encouraging students to share their views; and ensuring that those in power – both the Union and the College –

are held to account.

Dialogue was something I was thinking a bit about after the Freshers' Fair this week. While Felix was out-flanked and out-teched by ICTV, we still had a lot of interested students coming up to us. Some wanted to write. Others just wanted to know what we were. Others still thought we were a cat appreciation society – an easy mistake to make.

Even if you missed us this week, I want to use this editorial to try and convince you to get involved. Not only do you get to work with a great bunch of people, but you also get free tea and coffee in the Felix Office. With that in mind, we're holding a pizza party in the West Basement next Monday at 6pm – come along, enjoy some drinks and food, and meet the people who stay up stupid hours to get the paper out on time.

Some of you might end up writing for us. Many more will just read Felix, just like you're doing now. Bless you – that's enough for me.



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# NEWS

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## Stella taps run dry as Union switches house lager to Bud Light

### NEWS

**Fred Fyles**  
*Editor-in-Chief*

*The Union announced the change earlier this week, which has prompted ire from some students.*

**U**nion bars have poured their last pints of Stella Artois 4%, as they switched their house lager over to Bud Light on Monday.

The move was announced to students by Matt Blackett, Deputy President (Finance & Services), in a Facebook post on the morning of Monday 2nd October. The change comes after 5 years of Stella 4 being the house lager across Beit bars – 568, Union Bar, and Metric – h-bar, and Reynolds.

The prices will remain the same as 2016/17, at £2.70 for a pint of Bud Light. This is in line with Blackett's manifesto promise of "no above-inflation drink prices". The

Union claims the price freeze will save students more than £10,000, since remaining with Stella would have required an increase in price by 10p.

In a statement, Blackett said "the opportunity arose for us to reduce the cost of our house lager whilst also increasing the investment in other areas of the bars to improve student experience, whilst not losing any quality in the products we offer". He said that this increased investment should "give you a better service and an improved experience at all of our venues".

While Stella 4 has, as the name suggests, a strength of 4% ABV, Bud Light only has a strength of 3.5%. On BeerAdvocate, which describes itself as "your go-to resource for beer, powered by an independent community of enthusiasts and professionals", Stella 4 achieves a rating of 2.97 out of 5, while Bud Light is on 1.86.

One of the bar staff Felix spoke to said that they had overheard a customer react to the change by saying it was "a cold day in hell". Students who



The drink on everyone's lips. Or not. // Nick Burstow

spoke to Felix expressed similar sentiments: one described Bud Light as "literal piss"; another said that the "hypocrisy" of the Union's failure to consult students on the change, while criticising the College for making changes to Campus Services without consultation, was "chilling".

It wasn't all bad news though: one student claimed that Bud Light

made a much better mixer for his snakebite.

Blackett told Felix: "We constantly change the offering in our bars with no student consultation, as it is not always appropriate and timely for feedback from students to be garnered." He explained that the decision on the change needed to be made within two days of the offer being received, and his being elected on a manifesto

point to "keep price increases down" meant he had "sufficient mandate" to make the decision. As part of their "Our

**"One student described Bud Light as 'literal piss'"**

promises to you" section, Imperial College Union, which is a not-for-profit charity, states that "the range of products we offer will be regularly reviewed to ensure we are providing you with the products you want". They also promise that "prices will be competitive", and they will "regularly let you have a say in the products we sell".

## Maintenance grants could make a return as Tories fight to win back the youth vote

### NEWS

*(cont. from page 1)*

also mentioned in *The Guardian* three days previously). An anonymous senior source told the *i*: "We don't think it is right that the poorest students come out of university with most debt."

Maintenance grants were scrapped in 2015 in favour of loans, which were more generous but also had to be paid back

with interest. Then-chancellor George Osborne made the changes on the basis that maintenance grants cost the taxpayer £1.57 billion a year. He claimed that lifting the cap on student places would double this figure to £3 billion and there would be a "basic unfairness in asking taxpayers to fund grants for people who are likely to earn a lot more than them".

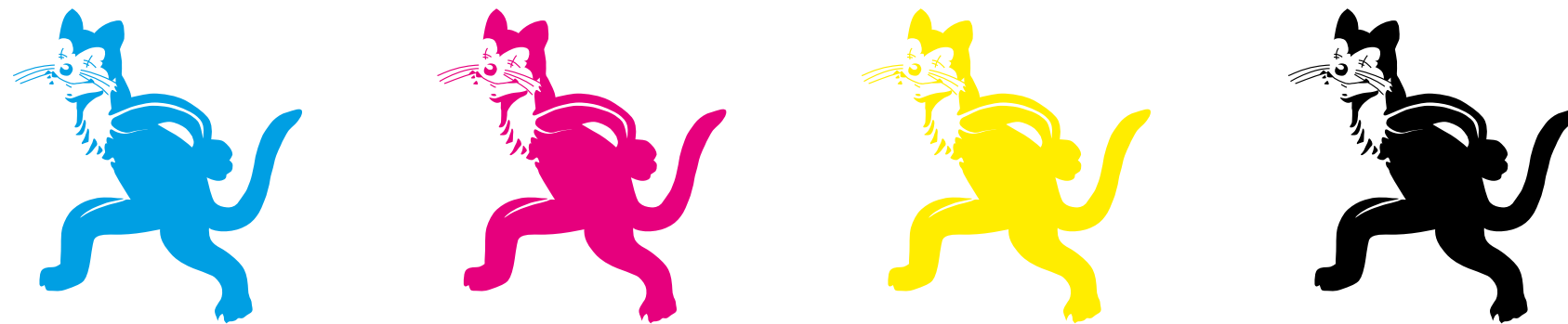
The IFS estimates that

switching from loans to grants would cost just under £500 million. The changes to tuition fees would also require an additional £2 billion government funding. The government has declined to say where this extra money will come from. Any details will emerge in Philip Hammond's autumn budget statement next month. Let's hope the magic money tree is still alive and well.



Labour MPs are sceptical of Theresa May's pledges to young voters // Twitter

## Felix is recruiting!



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

## NEWS

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# Imperial president appointed to board of public body overseeing UK research

## NEWS

**Joanna Wormald**  
Deputy Editor

Professor Alice Gast will sit on the board of UK Research and Innovation as a non-executive member when it launches next year.

Imperial president Professor Alice Gast has been chosen as a non-executive member of UK Research and Innovation (UKRI). She is one of twelve board appointments recently announced by science minister Jo Johnson.

UKRI, which will formally come into being in April 2018, seeks to

develop the strength of its constituent research councils, Innovate UK, and new council Research England. It will advise on budget allocation (including the Industrial Strategy Challenge Fund) to maximise the benefits of

**“UKRI aims to be the best research and innovation organisation in the world”**

the government’s annual £6 billion investment in research.

UKRI lists its objectives as pushing the “frontiers of human knowledge” and creating economic and

social impact. Documents published by UKRI also claim the UK produces a “disproportionate percentage of the world’s top research” which must be better translated into commercial outcomes.

This focus on the economy is made clear by the high proportion of business leaders on the board.

UKRI has said it will push for quality and competition and stick to the Haldane principle (i.e. researchers will decide where funds are directed, not politicians).

Professor Gast said: “UKRI aims to be the best research and innovation organisation in the world and will play a critical role in making sure we have an environment where research and innovation will flourish. I look forward to working with the

science minister and my colleagues on the board to support our world-leading institutions as we push the boundaries of discovery for the benefit of all in our society.”

Johnson said: “UKRI has a pivotal role in our future as a knowledge

economy. This is an exceptionally strong board that will ensure the UK’s world-leading research system stays at the frontier of science and innovation for decades to come.”

**“The focus on the economy is made clear by the board’s make-up”**

## Those UKRI board appointments in full

**Sir John Kingman (Chair)**

Former Rothschild banker and Treasury mandarin who oversaw the UK’s largest ever privatisation and bank bailouts after the 2008 financial crash. He is the current chair of financial services group Legal & General.

**Fiona Driscoll**

Audit committee chair of Nuffield Health and chair of the Wessex Academic Health Science Network. Sits on the Treasury’s major projects review group. Formerly involved with PR, consultancy, and market analysis companies.

**Mustafa Suleyman**

Co-founder and head of Applied AI at DeepMind. A data sharing agreement with the NHS which saw DeepMind receive millions of medical records was criticised as “highly questionable” and riddled with “inexcusable” mistakes.

**Professor Julia Black**

LSE pro-director of research, research associate at the Centre for the Analysis of Risk and Regulation, former adviser to bodies including the OECD, NAO, and FSA.

**Sir Peter Bazalgette**

Executive chair of ITV and former chair of Arts Council England. Claimed that creative careers were seen as “worse than drug dealing or prostitution.”

**Sir Leszek Borysiewicz**

Chair of Cancer Research UK. Recently retired vice-chancellor of the University of Cambridge.

**Lord (John) Browne of Madingley**

Chair of Francis Crick Institute, executive chair of LI Energy. Authored the Browne report, which recommended lifting tuition fee caps and raising the repayment threshold.

**Sir Harpal Kumar**

Chief executive of Cancer Research UK and former McKinsey consultant.

**Professor Max Lu**

President and vice-chancellor of the University of Surrey.

**Sir Ian Diamond**

Principal and vice-chancellor of the University of Aberdeen. Sir Ian chairs Lloyds Banking Group Foundation and is the deputy chair of UCAS.

**Professor Alice Gast**

President of Imperial. Professor Gast also sits on Chevron’s board of directors.

**Vivienne Parry**

Head of engagement at Genomics England, scientific journalist, broadcaster, and TV presenter (*Tomorrow’s World*, *Panorama*).

**Lord (David) Willetts**

Executive chair of the Resolution Foundation, director and sole owner of financial and educational advisory service Marchmount Executive Services, which reported profits of £605 after paying £5,777 in tax and £22,500 in dividends in the financial year to August 2016. He provided the “intellectual thrust” behind the private finance initiative, which was at the centre of a special report by Paul Foot in *Private Eye* (*Eye* 1102). He also once claimed that feminism held back working men.

**Dame Sally Davies**

As Chief Medical Officer and serving civil servant, Dame Sally will join board meetings in a personal capacity but will not be a formal board member.

## NEWS

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# Autumn Elections open, introducing the new Wellbeing Representative Network

## NEWS

**Fred Fyles**  
Editor-in-Chief

The Network, which was introduced this year, marks a radical shift in the Union’s structure of student volunteers

Nominations for Imperial College Union’s Autumn Elections opened last week. Over 400 roles are open to students, including positions on the new Wellbeing Representative Network (WBRN).

The nominations, which opened on 30th September will remain open until the end of next week, closing on 12th October. Other positions include roles on the Academic Representation Network (ARN) – a body of students responsible for feeding back educational issues to their department – Ordinary Council Members, Constituent Union roles, and the Gender Equality Liberation Officer.

This is the first year that the WBRN is being run. The scheme is “unique among British universities”, and modelled on the existing ARN. The Union’s definition of ‘wellbeing’ covers five key areas where support is available to students: ‘Health’, ‘Financial Concerns’, ‘Relationships’, ‘Equality and Diversity’, and ‘Personal Safety’.

The WBRN consists of 85 student volunteers, from across all departments: there will be one ‘Departmental Wellbeing Representative’ for each UG department, and one ‘Year Wellbeing Representative’ for each year of a course. Each representative within the Network

will have to complete a mandatory induction delivered by the Union. Some representatives will also receive Mental Health First Aid training, which will not be mandatory; additional training will be made available throughout the year, focusing on various aspects of wellbeing.

The framework has been arranged under a CASPER framework: reps are responsible for “Campaigning, Awareness raising, Signposting, Promoting positive conversations, Early intervention, and Representation”. Representatives will collect students’ views on wellbeing-related issues and refer students to available areas of support, although they “will never act as a support network”.

**“The Wellbeing Rep Network consists of 85 student volunteers, from across all departments”**

Representatives will also regularly meet to discuss issues raised by students. They will be invited to sit on the Union’s Community and Welfare Board, and Departmental Reps will meet with faculty members in termly Student Staff Committees.

There will be crossover between current Welfare Officers of some departmental societies – such as Bioengineering Society’s Welfare Officer, who was elected in March – and the new Network. Deputy President (Welfare) Fintan O’Connor told Felix that



Get voted in this Autumn, and you could be as satisfied with student democracy as these guys // ICU

any such Welfare Officers would be incorporated into the WBRN, should they so wish.

O’Connor, said the WBRN was created as part of the Union’s strategic aims for 2017-20: “To improve our capacity to support students through the academic, emotional and social challenges of studying in the high-performing, pressurised and fast-paced environment of Imperial.”

O’Connor added that the Network would “facilitate better communication between staff and students”, as well as “give us a deeper understanding of the issues students face.” He told Felix that his ambition is that the Network, which he will head, “will provide us with the evidence base to support a broader wellbeing strategy.”

Damian Coveney, the CGCU Welfare Officer, welcomed the introduction of the WBRN, saying that

“introducing more volunteers dedicated to all facets of wellbeing...can only be a positive change around campus. Since Wellbeing Reps will be obliged to report issues they have been presented with by their peers, it has the potential to find out what truly affects students.” He went on to say that CGCU would be using the WBRN to gather data on wellbeing in their Faculty to determine differences between year groups.

However, some student representatives have concerns about the WBRN: Michael Edwards, RCSU President, said that while the network has “a significant potential to make a lot of change”, the Union needs to “realise that one of the costs will be the well-being of the students that take up these roles in the trial years.” Abhijay Sood, RCSU Academic Affairs Officer, raised issues with how the WBRN had been

developed: “If the Union really gave a damn about democracy, they’d have consulted properly with students; there wasn’t so much as a vote at Council on this...if the Union ever does anything this big again, we need to make sure they tell us ahead of

**“Some students raised potential issues with the amount that student volunteers were already doing”**

O’Connor told Felix: “We have spoken at length to a small number of students who had legitimate concerns about the safety of Wellbeing Reps, and we are grateful for their views, which have helped improve it. Their concerns were often ones that we had already identified ourselves, and we have put the safety of our members at the heart of our planning for this Network.”

Nominations close next Thursday. Voting will be open for five days, from 16-20th October. Interested applicants can register at <https://vote.union.ic.ac.uk>



Professor Alice Gast will be one of 12 non-executive board members of UKRI // Imperial College London

## COMMENT

comment.felix@imperial.ac.uk



# Freshers listen up! A guide to surviving your first year at Imperial

*Take it from a third year – there are some things that you should know now to make your first year at university a lot easier*

## COMMENT

Thomas Carroll

Comment Writer

Dear Freshers, Seeing as you've all descended upon campus to begin your arduous journey towards getting a pretty piece of paper from some people with letters in front their names, I thought I'd tell you a couple things I've learnt in my own time here. These are four things that I've learned about university that I think will help every fresher get through first year – because a little heads up doesn't hurt.

## Make an effort to meet people

This is probably one of the most important things to do in the first term of university – a good beginning here can set you up for success throughout your degree and beyond. During the first term, people are still forming friendship groups and are open to new people. It's a socially-fluid situation, and requires work to make connections with permanence. Identify people you think are cool, and turn them from 'people you've seen once' into 'people you know' by making the effort to meet them two or three more times. Once that initial connection is made it'll likely last for a while, and then you can suss them out to see if you actually get on with them beyond the universal 'ooh-we're-both-freshers-isn't-this-cool-but-also-a-little-scary'.

As time goes on, people will have started to form loose groups, and by the



Tip number 5: Join Felix//ICU

time the end of first year rolls around they are a little bit more established. It can be a little bit more difficult to 'break in' to an entirely new friendship group, especially since people have less time for socialising in exam season. I'm not saying go to every mingle, pub crawl, and club night at Metric – nobody's got the time (or liver capacity) for that. All I'm saying is to make that initial effort even though it may be scary, and it'll pay itself back in a big way.

A good thing to do is to try and establish multiple semi-independent social groups: your halls friends, your course friends, and

your society friends. This is useful if you accidentally leave a metal spoon in that bowl of soup you're microwaving and the whole thing explodes and now everyone in halls can't talk to you without making soup puns. If this happens, take refuge in a different group, isolated from soup-related catastrophes, and count your blessings for having multiple robust social support structures.

## Aim for a 2:1 in first year

Grades in first year may not count (or count very little) towards your final

degree, but they reflect more than just your marks. First year is when you're learning how to learn at university. It's a very different style from secondary education, and getting a handle on it in first year sets you up for success in the remaining years of your degree. To be clear: no-one expects you to be making perfect notes in the first week of lectures – or even in your last week – and no-one expects you to have it completely worked out by the end of first year. Developing your personal learning style is essentially a process of trial and error that never stops. You're never

gonna know if any way of learning is 'the best', so you should just focus on getting a 2:1 in first year. If you achieve that, then whatever method you're using can't be that bad, and you'll develop good habits that'll carry into the rest of your degree.

## Be looking out for opportunities for summer

The summers between university years are a small nirvana for students. You're technically a full adult now, with mates and a good chunk of time in which to do cool things. One of those cool things

may be an internship or placement, or even a little project on something unrelated to your degree. Either way, opportunities for summer abound, but you have to be looking out for them. Have this in the back of your mind throughout the year, and don't be afraid to inquire when you hear about something potentially cool going on in the summer. There's every chance it'll help you figure out what you may want to do after you get that pretty piece of paper at the end of your time at university.

## Keep an ear out for potential housing options

Where you live in second year, and who you live with, can make a big difference to your experience. You don't need to worry about this until about halfway to two-thirds through the year, but thinking about it sooner rather than later can save you potentially large amounts of aggro and stress. Having a rough idea about the people you want to live with provides that feeling that it'll likely turn out OK and you'll have a good second year, even if you can't get your dream-home.

So, follow these tips, my dear freshers, and you'll be on the path to having a better time than if you didn't. Even if you don't follow these tips, take heart from this: loads of people have gone to uni before you, and loads of people will do it after you, and everyone finds it hard at some point. The fact that you're here means that you're capable, and very likely to have a great time and do well. Welcome to Imperial, and have fun!

# SCIENCE

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## Chasing kaleidoscopic corals in Jordan's Red Sea

*Linking up with the Gulf of Aqaba's undisputed coral conservation leaders*

### SCIENCE

**Chris Richardson**  
*Science Editor*

This summer marked the release of *Chasing Coral* on Netflix UK. The documentary follows a group of divers and scientists documenting disappearing coral reefs across the globe. The team used the technology behind Google's Street View to create a set of 360-degree images, allowing anyone with internet access to take virtual dives at world-class dive spots. They also conducted surveys to better understand changing reef health.

The cause of the disappearing reefs and, arguably, the largest current threat to reef ecosystems is coral bleaching, a phenomenon caused by rising water temperatures. When water becomes too warm, coral polyps

expel their symbiotic algae. Without the energy provided by the algae many corals starve, with knock-on consequences for the rest of the ecosystem. Unfortunately this is an increasing problem, with 2016 having one of the longest and most severe global bleaching events on record.

One area that has thus far been spared is the Red Sea. In spite of the high temperatures experienced throughout the summer, the majority of corals have managed to avoid bleaching entirely, although some localised outbreaks have been reported. As a result it has been proposed that these corals could help to regenerate coral communities in other locations that have been lost due to bleaching.

This highlights the criticality of protecting such ecosystems, and luckily the corals here appear to be more bleach-resistant than most. Yet despite their re-

silience when it comes to bleaching, Red Sea corals do face threats in the form of unsustainable shipping practices and increases in tourism. If the area is not fully protected, we therefore risk losing not only a beautiful ecosystem, but also an invaluable bank of corals that could help to mitigate the impact of future bleaching events.

Enter Ahlan Aqaba Scuba Diving Center. Owner Shadi Hatoky and his team are the only PADI centre in the area with a Green Star Award, thanks to their collaborations with Project AWARE innovatives to conduct reef health surveys and – most importantly – actively rid dive sites of trash. Upcoming partnerships include educational projects with the Royal Marine Conservation Society to improve public understanding of conservation. Ahlan Aqaba are leading by example when it comes to protecting the



I follow you, deep sea baby // Shadi Hatoky

local area, and are also now offering internships for divers intending to acquire that coveted Dive-master certification.

Aside from the encouraging conservation efforts underway, the diving in the Red Sea is world class. There are generally no strong currents, palatable

water temperatures, and excellent visibility. The spots on offer include the majestic Japanese Gardens, whose kaleidoscope of colour will keep you entertained for as long as your tank has oxygen. There's also a shipwreck, best explored by night, followed by a top deck

barbecue and late night boat party. Overall, Aqaba is a fantastic place to spend a few days getting lost beneath the waves.

*For more information on Ahlan Aqaba diving and internships visit [diveinaqaba.com](http://diveinaqaba.com) or contact the Editor.*

## Hopping to the stars and beyond

*How the Australian government plans to reach out to the great beyond with its first space agency*

### SCIENCE

**Olly Dove**  
*Science Writer*

Known for everlasting stretches of desert and a monopoly on marsupials, Australia is not a country commonly affiliated with the space above us. But this is set to change in 2018: the Australian government have announced the country will launch a national space agency, bringing them in line

with other countries like Canada (and importantly New Zealand).

The government said the development of a national agency will assist Australian efforts in the global \$330 billion space industry, and hopes the move will focus the country's economy on innovation and science activities. But it has said little else.

With no budget or specific aims the agency's announcement seems a little premature. This is not to say, though, that they aren't involved in

the world of space-related sciences. Australia rapidly jumped on the satellite bandwagon back in 1967 and images of astronaut Neil Armstrong's first steps on the moon were transmitted by NASA's Honeysuckle Creek tracking station in Australia. Since then, however, governments have stalled at the prospect of creating a space agency because of the related cost.

Prime Minister Malcolm Turnbull confirmed the agency would be "small", though it is not yet clear how much

money will be allocated. The government indicated the costing would be included in the 2018 federal Budget.

So, what exactly is a 'space agency'? And why would a country that has had been happily without for half a century choose now to form one?

A space agency is an official organisation that brings space exploration and satellite technology under one branch of national government. As expected, of the 71 countries with space agencies, no two run theirs exactly

**"Australia jumped on the satellite bandwagon back in 1967, but the they have since stalled at the prospect of a space agency"**

the same, and each have slightly differing priorities.

Australia currently relies on data collated by other countries' satellites. This includes data used for security and surveillance purposes. Under a national agency, the 11,500 people working in the space industry would be able to record their own data and Australia would have more control over the information collected. Starting up the agency will not be an easy or cheap task. However there is clearly space for improvement.



Elon Musk may have an evil side to him after all // Glenn Research Centre

## Is Elon Musk Big Brother?

*...and would this article tell the truth if he were? Elon Musk's Orwellian aspirations and why you absolutely, definitely want one of his chips in your brain.*

### TECH

**Tom Mrazek**

*Tech Editor*

Our story begins with the jellyfish, the first animal to have a nervous system – or rather a nervous net. An animal without a nervous net can't respond to its environment, so its odds of survival could be likened to flipping a coin. Having one was a real breakthrough.

**“When it comes to communication we're using millennia old technology to get our ideas across”**

Later on, the flatworm developed a central nervous system, realizing that it was more efficient to turn decision making into a centralised process.

From that point on, the animal nervous system grew and matured, gaining the limbic system, the neocortex, and more blocks that would eventually form the brains of the first humans. One of those humans, approximately 50,000 years ago, came up with the idea of associating sounds with physical objects – language – and our collective knowledge as a species took a giant leap. Then came writing, and human progress became seemingly exponential, continuing to this day. Yet according to one man, we aren't developing quickly enough: enter Elon Musk.

50,000 years have passed since that memorable discovery; humanity has been to the moon and possesses the power to destroy the very planet it

was born on. Yet when it comes to communication, we're using millennia old technology to get our ideas across. The idea behind

**“It turns out not everyone is ready to jump the gun on becoming a cyborg just”**

brain-machine interfaces is that there must be a faster way to exchange thoughts than reading and writing.

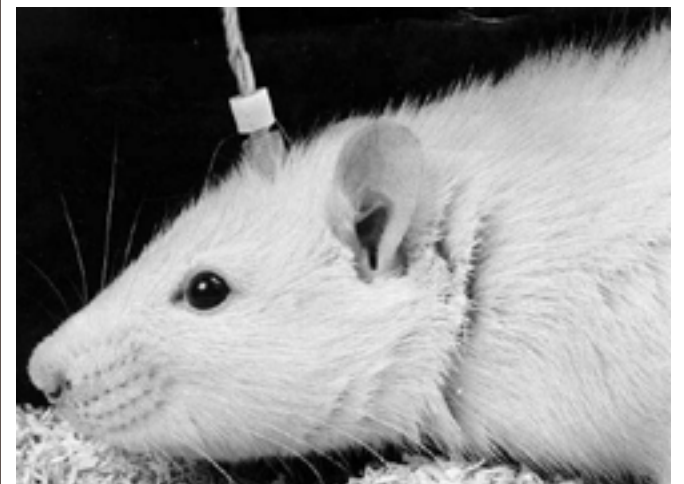
This is where Neuralink comes into play: it promises to free humanity from the need to verbalize our thoughts and allow multiple brains to work on problems without the need for explicit communication as if they were one. Musk calls this “essential-ly consensual telepathy”.

Neuralink's first products are to be implants restoring motor skills to those that lost them to severe brain injuries, but just like humanity itself they are set to develop far beyond that

Seemingly, Musk's vision entails humanity becoming a species of invisible cyborgs. Sounds great, but where's the catch?

Arguably, Neuralink is Musk's most ambitious venture to date. For one, the human brain remains the most powerful and versatile supercomputer in the known universe, running on less power than most laptops. A good explanation for why we have such a hard time understanding our brains boils down to this quote by Dr. Moran Cerf, “If the human brain were so simple that we would understand it, we would be so simple that we couldn't”.

Ultimately, the greatest challenge we may face as a species could be



**Brain-machine interfaces have undergone successful animal trials // Creative Commons**

understanding not some outlandish technology, but rather ourselves.

Technological hurdles aside, it turns out not everyone is ready to jump the gun on becoming a cyborg. In a 2016 survey, 69% of Americans stated that they were “worried” by the prospect of brain chip implants for improved cognitive abilities. Often associated with a loss of privacy, brain implants still generate more scepticism than anything else

at the intersection of tech and biology. Elon Musk claims to be no Orwellian Big Brother, but whether anyone will believe that remains to be seen.

The world is becoming increasingly more digital, but the question remains of whether digitalizing our thoughts is the natural next step in that evolution.

The fact that someone is determined enough to try and find out is something to cherish.



No net ensnares her: Nadia Clifford as Jane Eyre // Brinkhoff Mögenburg

## Mad about the boy: *Jane Eyre* returns to the NT

*Patchy in parts, Sally Cookson's adaptation remains a worthy staging of the much beloved novel*

### ARTS

#### JANE EYRE



**Where?** The National Theatre

**When?** until 21<sup>st</sup> Oct

**How Much?** from £15

**Indira Mallik**  
*Arts Editor*

**J**ane Eyre opens with a scream – it's one of the moments I think most after I leave the theatre. It is at once all the things I find difficult about the performance, and what seems essential to the spirit of the original novel which is itself a howl for women's independence and self-determination.

Adapting any novel as concerned with a single protagonist's inner experiences as *Jane Eyre* is an unenviable task. Director

Sally Cookson has tackled this issue with aplomb: there is much to admire in her reimagining.

First staged as a two-part play at the Bristol Old Vic in 2014, the production spent a short spell at the National Theatre three years ago, toured the

**“Clifford in particular is superb, scrappy and rebellious as a child”**

country, and is now back in London. It remains an inventive sensory experience that despite its strengths sometimes becomes too enmeshed in its complex theatrics – becoming a showcase of style over substance.

Eschewing 19<sup>th</sup> century aesthetics, Michael Vale's

set is a stripped down, bare bones two-level stage has been built around a three-man band. The simple stage acts as a background to bold lighting and choreography. The company clambers up and down iron ladders in a frenzy of movement accompanied by Benji Bower's modern folk score. Some scenes are punctuated with song – Melanie Marshall's mellifluous voice soars above the strings. The production would not be half as successful without Marshall who, it quickly emerges, is not merely narrating the story but is the voice of the 'mad-woman' Bertha Mason. Cookson's treatment of Bertha is a triumph: not only is she allowed out the attic room in which she is incarcerated in the novel and given a voice, she is also given one of the most memorable scenes in the play. The sequence in which Marshall belts out a hauntingly gothic rendition of 'Mad About the Boy' was

spine-tinglingly good.

Other dramatic flourishes threaten to overshadow the substance of the play in some parts however. In the transitions in which Jane travels from Gateshead to Lowood, the company congregates around Nadia Clifford to form a human

**“Dramatic flourishes threaten to overshadow the substance of the play in some parts”**

coach, jogging on the spot to mimic its journey through the countryside. Novel at first, by the second time it seems indulgent. Similarly, Paul Mundell's embodiment of the dog, Pilot, is played to great comedic effect, but

his enthusiastic portrayal, complete with panting and wagging tail, detracts rather than adds to the weight of some of the crucial scenes between Jane and Rochester.

Much like the novel, the play comes into its own at Thornfield. There, the chemistry between Nadia Clifford in the eponymous role, and Tim Delap, playing Rochester, is electric. Clifford in particular is superb, scrappy and rebellious with a hidden steeliness as a woman.

Despite excellent performances, timing remains an issue. The three hour run-time is at once exhausting and too short to do the novel justice. It's at Lowood, the tyrannical boarding school Jane attends in her youth, that the play seems truncated. We have been scarcely introduced to Jane's only friend and solace at the establishment, Helen, when she dies. We never really feel the impact her friendship

and her subsequent death has on Jane. Similarly, towards the end of the play, Jane's time with the Rivers feels rushed. The hour that was cut in order to accommodate the play as a single performance in its transition from Bristol may well have smoothed both the beginning and the end of the production.

Charlotte Brontë's novel took the literary world by storm when it was first published in 1847, with its strong fiery heroine and its undercurrent of sexual charge, it was unlike any other novel of the time, especially not one written by a woman. Cookson's adaptation attempts to bring that revolution to the stage – it's a shame that it chooses to focus much of its time on thrilling the audience with dramatic staging as it's when the actors are left alone to tell the story simply is when the production is at its most powerful.

## ARTS

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## Clash of cultures: can the arts thrive in the science-dominated campus of Imperial?

*'The arts' is not a phrase that springs to mind when you think of Imperial. But as it turns out, there are a bunch of arts-loving, STEM-studying students here. In the first of a series of interviews on the topic, Arts Editor Adam Gellatly interviews DramSoc President Oscar Gill.*

## ARTS

Adam Gellatly  
Arts Editor

Oscar Gill is a 4<sup>th</sup> year Mech Eng Student and sitting President of Imperial DramSoc. He was also my flatmate for 2 years and we're right old chums. We sat down over a mediocre cup of SCR coffee to discuss his relationship with the arts while studying at Imperial.

**Adam: Can you briefly describe what arts you're interested in and how you're involved with the arts at Imperial?**

Oscar: I'm interested in the performing arts, and in particular, theatre; so that's anything from musicals, to comedies, to Shakespeare. I got interested in it quite a while ago. My entire family are thespians, everybody's come from some theatrical background. I was involved [in theatre] quite a lot growing up, but during my A-Levels I didn't do anything at all and felt really bad about it. So, when I went into 1<sup>st</sup> year, I was really determined to get into a play as soon as I could. I found the Imperial Dramatic Society and it went from there.

Now, as the President I executive produce every single DramSoc show that is performed during my tenure; making sure there's a production team, and a producer and director that work together. As well as that my duties extend to managing the committee, which consists of the

acting and technical side.

**A: There's a perception from the outside that Imperial students are only interested in their chosen STEM degree. Can you talk more about your own experience of balancing interests in Mech Eng and the performing arts?**

O: A lot of people tend to mix their skills from their degree with what they do in their clubs and societies. I like to keep them completely separate. Everything I do in Mechanical Engineering is different to what I do in Drama. And I like that divide; it means I can take a break from one and do the

**"Everything I do in Mechanical Engineering is different to what I do in Drama."**

other.

Other people definitely view us as a STEM university and that's tricky at times. When you come here you don't expect arts to be a big thing, but it really is. I feel that the most when DramSoc goes to the Edinburgh Fringe Festival. ICL has almost no name to work with and it's difficult to get over that perception of being at STEM university and proving that we are artistically talented.



Oscar performing in Flour, 2016 //Fadhi Kanavati

**A: How do you get over that?**

O: In recent years, we've tried to massively expand our image over London by taking part in the London Student Drama Festival. All the colleges in London get together and compete with a piece of drama written by themselves. All of them are critiqued by professional writers and critics. It allows us to show what Imperial is made of and mingle with the other universities, which I think is very important in creating the image of arts at Imperial as being a 'real' thing.

**A: Do you think the quality of Imperial's dramatic output suffers from the fact that no one studies acting, or writing here?**

O: I think it can be problematic. But we're not try-

ing to put out the highest quality drama as STEM students. The society is an amateur theatre group and quality is something we aspire to. At times it's hard to achieve that, not because of the people we have – because we have talented people – but because of the time commitments people have with their subjects. Degrees like medicine, like engineering, are very full-on and don't leave a lot of time for people to practice and improve their artistic side.

**A: When you look at a group like the Cambridge Footlights, who also have non-arts members, they seem to have an aim to produce high-quality material. Do you think at Imperial it's less about that and more about the 'club' aspect of the society?**

O: To an extent, yes. The Cambridge Footlights have a tendency to produce high-quality stuff, but they also have the expectation to do so. But having seen a lot of the Footlights productions at the Fringe this year, I can say that a lot of it is sub-standard. They're in a similar boat to us – working hard on their degrees – but they also have the prestige. We don't have that, and although that's unfortunate, it takes a lot of the pressure off. So essentially, you're right, we're a club. People need to join it not with the aspiration of producing something that is ground-breaking, but because they want to have fun with it and want to create something they haven't had a chance to before.

**A: Do you find your fellow actors are like you, in that this is**

**something they've done before, or do most have zero acting experience?**

O: It varies. Maybe 70:30

**"I have looked for jobs in acting... and I've looked for jobs in engineering. But I prioritise the engineering."**

to people who have acted before. But the way I look at it, anyone can act, it doesn't take a lot. I've sold it people on that before, and people with no experience have tried it

## ARTS

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and really enjoyed it.

**A: Is your interest in drama purely a hobby, or do you see it as a future career? And if the latter, why are you studying Mech Eng at all?**

O: I like the idea of it being a future career; the glamour of being a professional in the film or theatre world. I have looked around for jobs in the theatre sector – acting, directing, getting into writing at a ground level – by sending out works I've done and seeing if people like it, and I've looked for jobs in engineering. But I prioritise the engineering.

I'm in the position of enjoying my subject as well as really enjoying the drama I do on the side. I wouldn't mind a career in either, but a job in engineering would be a lot

more profitable and safe. If I went into engineering I'd still do a lot of drama in my spare time and if I went into drama I'd still do a lot of engineering in my spare time.\*

**"There are people I know who have... fallen so in love with acting, writing and directing that they've left after 2 years"**

The four years here – whatever I end up going into – have been really

enjoyable. I've not been trawling towards the end of the degree wishing it to end. But there are people I know who have started their degrees and fallen so in love with acting, writing and directing that they've left after two years and gone to acting school. And a lot have been success stories. I think a lot of that stems from the fact we're in the theatre capital of Europe. It's intoxicating. And to be at a STEM university with no competition from those studying arts, it's easy to get taken away with that. I'm lucky enough to be able to appreciate both sides of that life.

\*Seriously, he's telling the truth. The man has a burning passion for fixing things.



Oscar Gill, circa 2016

## Rhodes must fall: a passionate retelling of a real-life student revolution

## ARTS

## THE FALL



**Where?** Royal Court

**When?** until 14th Oct

**How Much?** from £12

Lizzie Riach  
Arts Writer

Told through a series of compelling monologues, *The Fall* is a dramatisation of the real events surrounding a group of activist students studying at the University of Cape Town (UCT), several decades after apartheid. Specifically, it tells the story behind the fall of the statue of colonialist Cecil Rhodes, which stood for years outside the University as a staunch reminder of the violent events that un-

folded over a century ago. Through the discussions and personal accounts given by the seven-strong ensemble cast, the major issues affecting their lives as regular students are explored. Through a clash of personalities the significance of race, class, patriarchy and gender in modern-day South Africa raises questions on how to bridge the gaps in-between through dialogue about decolonisation.

Written by the cast – who are playing themselves, the play draws on their own experiences, building a deep narrative surrounding the events that happened.

Each cast member has a definitive attitude, and tells the story in a way that reflects their own identity; be it the headstrong Boitshoko who comically wants to take on the statue using "a chisel and hammer", to the young Chwaita who is strug-

gling to find her voice in the group, constantly asking questions about what exactly they're striving for. Lead by the incredible Zandile Madliwa as the leader of the Black Radical Feminist movement, and Cleo Raatus as a non-binary council rep, the play lights up with intensity when the students confront each other and begin to find deeper understanding through a series of strongly worded arguments. Ameera Conrad, who plays Camilla, was particularly impressive during her fiery speech that divides the group and thrusts gender issues into the limelight.

The scenes are interspersed with impressive choreography and traditional song, echoing the strong collective spirit it they have as a group to address the needs of their country. In the short space of 80 minutes, the audience were taken on a



The cast of The Fall //Oscar O'Ryan

roller coaster of emotions, laughing at the naivety of questions and comedic chides to crying alongside characters forced to make difficult moral decisions. Projections of the real-life protests that happened following the #RhodesMustFall movement centre the play synchronously along-

side the history of the movements.

Whilst the stories are told with colour and passion, the way they are effortlessly interweaved to follow a historically-accurate narrative makes you come out of it feeling just as enlightened as you were entertained. There's

never a dull moment, as the writing is fast-paced, thought-provoking and deeply emotional. All in all, this ensemble production is full of heart, and boldly speaks out for the strength in student revolutions around the world.



## ARTS

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Mouthpiece by Amy Nostbakken and Norah Sadava at the 2017 Edinburgh Fringe // Joel Clifton

## Edinburgh Fringe: celebrating diversity and genius

*This writer's virgin Fringe experience was marked by unexpected childhood dreams come true, favourite poetry come to life, and an overdose of creative genius.*

## ARTS

**Jingjie Cheng**  
Arts Editor

While studying in Edinburgh, I got the impression that this usually mild-mannered, quietly beautiful city takes on a completely different personality every August. Students who had been around in August spoke of the Royal Mile being flooded with tourists, the impossibility of getting anywhere, the buoyant merriment and permanently festive atmosphere, with street performers around every corner and everything staying open till 4am. Naturally, I desperately wanted to experience all that. Thus, a few months ago I managed to make it up north for the last few days of the Fringe, and was overwhelmed by the levels of energy and creativity concentrated in

one city.

Established in 1947, the Fringe is now the world's largest arts festival, with 53,232 performances of 3,398 shows in 300 venues at the festival this year. Billed as an open event welcoming performers and groups from all over the world, the Fringe is especially known for its diversity, with shows spanning across the genres of theatre, comedy, improv, spoken word, dance, physical theatre, circus, cabaret, musicals and everything in between. It is also known as the place for newcomers to break out and be noticed. The festival celebrates both the mainstream and the alternative, the edgy and the family-friendly, the well-established acts and the newcomers.

When I stepped out of the train, what caught my attention most was how every inch of available wall was covered with colourful posters of any size. *'Strong and Stable*

*Productions present Brexit: The Musical'* one declared. Extra fences had been set up for the purpose of accommodating the infinite number of posters.

What I found most attractive, however, was the constant festive atmosphere penetrating every corner of the city. Walking around the city that was at once so familiar yet to foreign, it felt like everyone was in a merry mood. The gardens in which I spent countless hours lying on the grass and revising had transformed into the giant street food and bar area, with fairy lights strung across. Every street revealed a new surprise venue, pubs that I never knew existed were suddenly hosting stand-up comedy shows.

Initially worried that I did not have a detailed plan of what to see at what time on which day, I eventually realised that those fears were unfounded and in fact it was a blessing in disguise that I had not

planned what to see. In my four days there, I saw ten shows, and it was those that I spontaneously walked into that turned out the most impressive.

One of these impressive surprises was *The Crossing Place* by Romantika, a theatre company founded in Estonia but now operating across Sweden and the UK. I was handed a flyer and saw that it was 'a visual theatre piece based on the poetry of Tomas Tranströmer', and immediately decided I was going to see it – I love Tranströmer's poetry. Minimalistic and powerful, the piece was performed on a top-floor studio space, and consisted of three identically-dressed men using energetic, full-body movements and intense facial expressions to convey the themes of loneliness, monotony and loss in Tranströmer's words, which they recite at the same time.

Another show I saw as a result of a flyer was the Reduced Shakespeare Company, which I had wanted to see since I was a secondary school student in English class being shown their version of *Romeo and Juliet*. That was a wonderful case of childhood dream come true unexpectedly, and they did not disappoint, delivering a hilarious amalgamation of Shakespearean tropes and plots in his alleged 'first play'.

Of all the shows I saw, however, the one that impacted me the most and which I found the most insightful and technically brilliant was *Mouthpiece*, a collaboration from Canada between Quote Unquote Collective and Why Not Theatre. The set is simple – the stage is completely empty except for a plain, white bathtub at the centre, and two women dressed in identical white strappy leotards. The two women perform the conversation within the character, who has just lost her mother the night

before and has to now go about her day choosing her mother's casket, her dress for burial, and arranging the service. In an expertly executed and beautifully precise sequence of a capella harmony, dissonance, physicality, lighting and text, the struggles of the modern woman are revealed by the scintillating performances of Amy Nostbakken and Norah Sadava, as the protagonist reflects on her mother's death and her subsequent tasks. I am usually not a fan of 'nasty women' art that shouts too loudly in one's face, but this was a subtle, elegant and nuanced portrayal of the female psyche, quietly angry in the precision of its performance.

The Fringe provides something for everyone, and is a holistic artistic experience as a whole. As a wellspring of passion and creativity, I found it inspirational and heartening, and will definitely be returning for more.

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The Fringe provides something for everyone, and is a holistic artistic experience as a whole. As a wellspring of passion and creativity, I found it inspirational and heartening, and will definitely be returning for more.

## ARTS

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Jean-Michel Basquiat, Hollywood Africans, 1983. // © The Estate of Jean-Michel Basquiat. Licensed by Artesar, New York © Tristan Fewings / Getty Images.

## Bold, vibrant, poignant: the unrealised genius of Jean-Michel Basquiat

*Graffiti artist, poet, painter, the Barbican celebrates one of the brightest stars of the 1980s New York*

### ARTS BASQUIAT BOOM FOR REAL



**Where?** The Barbican Centre

**When?** until 28<sup>th</sup> Jan 2018

**How Much?** £16; £12 students

**Indira Mallik**  
Arts Editor

Hailed as a 'radiant child', Jean-Michel Basquiat erupted onto the 1980s New York art scene in as a teenager. He was just 18 when he began to scrawl poetic graffiti on the streets of New York with one of his school friends Al Diaz as SAMO© – a contraction of 'same old, same old shit'. When the

duo were exposed as the figures behind SAMO©, Basquiat turned to creating art under his own name, first hawking handmade postcards outside New York's galleries, and then working on large scale canvases. His primitivist, neo-expressionist paintings drew the admiration of everyone from Keith Haring to Andy Warhol. His raw, exuberant style paired with his tragically short career – there was little more than half a decade between his first solo show and his death at the age of twenty-seven from a heroin overdose, has mythologised Basquiat into the annals of modern art history.

The photographs of SAMO© reveal Basquiat and Diaz' nascent attempts to shed light on inequality and their frustration at the lack of diversity in the art world through art, and sometimes cryptic tags. "Which institutions hold

most political power?" reads one: "the church, television, SAMO or McDonald's?" (the box for McDonald's is ticked), "SAMO as an end to 9-to-5, 'I went to college'..

**"His paintings translate the insouciance of his graffiti into brilliantly vibrant canvases"**

'not 2-nite honey' bluz think". Basquiat's canvasses translate the insouciance of his graffiti into a host of brilliantly vibrant paintings – a hastily daubed double portrait of himself and Warhol is not technically brilliant such fizzes with a magnetic

energy.

The rooms towards the end of the exhibition, filled with works from the end of his career are the most compelling. These show the artist gaining maturity. Basquiat never went to art school but his voracious appetite for learning from the art canon is evident. His adoption of elements from Picasso and Cy Twombly's work is easy to spot, yet Basquiat's affinity for the non-Western canon seems to have influenced him the most. His thick pastel linework, heavy with scratchings, figures jutting into patches of solid colour seem sculptural, reminiscent of African tribal rock carvings.

In his later works Basquiat's began to explore the themes of race in America in greater depth; references to slavery, the cotton and sugar trade abound. His work also became more

contemplative. In one of the most striking pieces of the exhibition – *Jawbone of an Ass* is a rumination on the futility of violence, and its ubiquitousness in world history. The struggle between Africa

**"We are left with the sense that Basquiat is still trying to synthesise his thoughts"**

and the Western world is illustrated by references to the legendary Carthaginian general Hannibal and the Roman consul Scipio, under whose command Carthage was defeated. There is often too much to unpack, whole lists of seemingly random people, places and things appear

together in one canvas – everyone from Vasco da Gama to Malcolm X to big trucks of strawberries are referenced. We are left with the sense that Basquiat himself is trying to synthesise his thoughts, painting as he thinks, making connections, drawing threads of conclusion that aren't altogether clear to him, let alone to us.

His notebooks, where he set down ideas and refined the poetry he'd later graffiti are especially poignant. For all the breadth of assembled pieces, the spectre of work unfinished hangs over the exhibition. I kept turning corners expecting one flash of brilliance to bring it all together, but it never came. Instead, what emerges is a picture of an artist with tremendous potential still figuring things out; a voice silenced before he had said all that he wanted to.

## ARTS

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## Too Young For What? : A showcase of Basquiat's legacy and the creativity of London's young artists

Too Young For What? is a free day of art and activities at the Barbican Centre inspired by Basquiat: Boom For Real, a retrospective on the work of American artist Jean-Michel Basquiat. The day will feature work by glitch artist Antonio Roberts, poet Jacob Sam-La Rose and performance maker Paula Varjack as well as workshops and discussions. Freya Hepworth-Lloyd spoke to curator Chris Webb about Basquiat's legacy and the importance of supporting young artists.

## ARTS

Freya Hepworth-Lloyd

Arts Writer

### FHL: What makes Basquiat's art so important to you?

CW: What's important to me is the response it evokes in the people I work with. Whether it is families visiting the gallery with children who have never heard of Basquiat, or the Young Barbican members who have been waiting most of their lives to see his work in real life – it has struck me how inviting and accessible his work is to everyone who comes to see it. Laden with symbols, text and imagery, Basquiat's work draws out people's curiosity and invites the audience to make their own interpretations.

### FHL: How do you think Basquiat has influenced art today?

CW: Basquiat's work continues to inspire new artists across all the art forms; young people are inspired by the fact that he had no formal training and broke the boundaries of the art world – I think his cross-arts approach and the collaborative nature of the New York scene also resonates with the next generation of artists who are increasingly under pressure to do more and

be multi-disciplinary.

### FHL: Why did you decide to curate this event and why now?

CW: We heard a lot of excitement from the young people we work with at Barbican Guildhall Creative Learning when Boom for Real was first announced – the work of Jean-Michel Basquiat really resonates with young people. It felt fitting to curate an event that gives young people the opportunity to explore and showcase their creativity. Poets, curators, reviewers, artists and photographers: Basquiat's cross-arts practice provides a perfect platform to bring these art forms together at Barbican.

### FHL: How and why did you choose the established artists involved?

CW: The artists involved are a mix of artists we have existing relationships with, like poet Jacob Sam-La Rose who leads Barbican Young Poet and Paula Varjack, a performer who is a tutor on Barbican Junior Poets, and artists we have cultivated projects with specifically for this show, like glitch artist Antonio Roberts who we are undertaking a new glitch portrait project with. We have also engaged four past-members of Barbican Young Poets to host conversations on the 'SAMO©, but different' stage, and have a group of

sixteen young artists from across all our programmes who will be creating new work in a two-day 'Art Hack' and showcasing it on our main stage. To engage new artists we have partnered with Poet in the City to co-curate several parts of the event – through our work with them we've been able to find an exciting group of writers, poets, musicians and street artists, all of whom feel a personal connection to Basquiat's work.

### FHL: What first drew you to these artists?

CW: We approached them mainly because their practice had a link or connection to Basquiat. For some artists this was a very literal connection – for example Gemma Weekes will be sharing an excerpt of her performance *Who Murked Basquiat?*, a piece inspired by the work, life and times of Basquiat and her own struggles with misogyny. For others it was more about finding parallels in practice. I approached glitch artist Antonio Roberts because of his interest in copyright, ownership and appropriation of content – Antonio is both an artist and the curator of the show 'No Copyright Infringement Intended' and the themes that run through his practice resonate with Basquiat's process.

### FHL: Is the future of art in collaboration?

CW: Collaboration is always going to be important to art, but it is especially essential for young creatives today who are under pressure to be artist, curator, agent, marketer and often commissioner of their own work. It is important that young people are supported and feel they are a part of a creative community that both supports them and pushes their boundaries. With *Too Young For What?*, we are trying to draw inspiration from the collaborative scene that Basquiat was a part of, while drawing parallels to the London scene today. Many of the workshops and activities are collaborative in nature and the 'Make A Scene' room invites visitors to

have a say, discuss and create content that reflects their creativity today.

### Why is it important to have platforms for young artists?

CW: With increasing pressure and standardisation in formal education, it's important that young people have opportunities to explore their own creativity and measure their progress against their own goals and standards. Barbican's Young Creative programmes give young people an opportunity to discover their creative voice and work with mentors who support them to showcase their best work. There are many routes into careers in the

arts and it's important to provide young people with informal opportunities that fit around the pressures in their lives – our programmes like the Young Visual Arts Group give young people insight into what a career as an artist/curator looks like, but also into the inner workings of arts organisations, so they gain an understanding of how to programme, market, deliver and evaluate their own arts event.

*Too Young for What* will take place at the Barbican Centre on Saturday the 7th of October from 12 noon. Admission is free. Check [barbican.org.uk](http://barbican.org.uk) for full-programme of events



Jean-Michel Basquiat, *King of the Zulus*, 1984-85 // © The Estate of Jean-Michel Basquiat. Licensed by Artesar, New York © Tristan Fewings / Getty Images.

## ARTS

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## Royal Academy shows the links between two titans

Their latest exhibition explores the links between Salvador Dalí and Marcel Duchamp, two of the most influential artists of the 20<sup>th</sup> century

## ARTS

DALI/DUCHAMP



Where? Royal Academy

When? 7<sup>th</sup> October 2017 – 3<sup>rd</sup> January 2018

How Much? £15; £10 students

Simran Kukran

Arts Writer

Salvador Dalí and Marcel Duchamp are both regarded as two of the twentieth century's most influential artists, but are often seen as polar opposites. Although their personal and professional lives have been studied extensively in literature, this exhibition at the Royal Academy is the first to display their works side by side, exploring their friendship. Duchamp's work is highly conceptual; today he is perhaps most commonly remembered for *Fountain*, a displaced urinal he submitted to an open exhibition under a pseudonym, only to defend it in a magazine under his own well-regarded name once it had been rejected. Duchamp rejected the idea that art was meant to be aesthetically pleasing. Although he personally distanced himself from any movements, he was highly associated with the Dadaism; an avant-garde, intellectual movement wherein artists produced art rejecting bourgeois values in the wake of the First World War.

### "The exhibition is the first to display their works side by side, exploring their friendship"

looking thoughtful and fatigued. It is clear that although Duchamp was 17 years older than Dalí, their interests and satirical rebellion followed similar trajectories, pushing the boundaries of cubism and futurism. Their shared sense of humour can be seen in their moustachioed takes on the *Mona Lisa*. Duchamp's is titled with a pun – *L.H.O.O.Q.* (1919) sounding out the French sentence "She has a hot arse." while Dalí's *Self*

post-Freud, moving away from rational thought. His persona was based on a 'love of everything that is gilded and excessive', and he was highly criticised for returning to Spain during Franco's reign, living out his final years with his wife in a castle.

Despite these differences in philosophy and outlook, the playful artists were united in their wit and cynical view on life and art. The exhibition presents common themes in the Artists' work across three rooms. The first, Identity is both chronological and thematic. A highlight is Dalí's *A Portrait of my Father* (1925), painted just after Dalí had been kicked out of the Academy in Madrid for telling his examiners they were unfit to judge him. This is alongside Duchamp's *Portrait of the Artist's Father* (1910),



Salvador Dalí, *The First Days of Spring*, 1929 // Salvador Dalí Fundación, DACS 2017

*Portrait as the Mona Lisa* (1964) parodies his own self-centredness.

The second room, *The Body and the Object* explores how both men challenged conventional media of art. Duchamp's ready-mades including the fountain and bicycle wheel sit on a backdrop of Dalí's antipaintings; a series of abstract shapes on canvas which were an expression of his frustration over whether an original form of painting could ever be found. For *Fisherman in the Sun*, Dalí refused to be restricted by the confines of the canvas and used rope to extend it. Both artists abandoned painting. Duchamp permanently in 1913, and Dalí temporarily in 1928. Although this is before the artists' friendship, it is possible that Dalí had been influenced by Duchamp criticism of art being appreciated only on a 'retinal' level.

Perhaps another topic of conversation in their

30-year friendship was fascination with science and questioning reality. Dalí's *Apparition of Face and Fruit Dish on a Beach* (1938) is full of visual puns. Once a few are recognised, the reader is tricked into looking for more, finding shapes in the clouds perhaps where they were not originally intended. These optical illusions were an exploration of his interest in psychoanalysis and reality itself. Duchamp's 'three standard stoppages' is my favourite work in the exhibition – three meter-long ropes were dropped from a height and their new length end-to-end encased in glass and declared a 'standard' unit of measurement, almost laughing at the arbitrary bases of physics.

Another common theme of the artists' work is eroticism and voyeurism. Although Dalí and Duchamp are not the only men in the world to have appreciated nudes, their

artworks and lewd puns extend beyond the chat of dirty old men. Duchamp's final work, which he worked on in secret over the last two decades of his life, *Étant donné* (1946-1966) is too fragile to travel but is represented with a photograph. The work is perhaps one of the first art installations, and sits at the Philadelphia Museum of Modern Art behind a wooden door that must be peeked through. Inside lies a diorama of a naked woman lying with her legs splayed apart on a bed of twigs and fallen leaves. This sits alongside Dalí's near pornographic paintings, including *The First Days of Spring*. Both artists play with a reductive perspective of desire.

The focus of the final section, Experimenting with Reality and perhaps the whole exhibition is a replica of Duchamp's large glass, *The Bride Stripped Bare by her Bachelors, Even*. The objects suspended in the panels – including cones that were left to gather dust to depict 'slow' art – are particularly impressive. This piece took over 10 years to complete. A parallel is drawn between the glass and Dalí's *Christ of Saint John of the Cross* (1951). Both are the size of altar pieces and have a definite top and bottom half, but this comparison seems the crudest and weakest of the whole exhibition, perhaps an excuse to present one of Duchamp's most interesting pieces, for which the interpretations are endless.

One of the final works in the exhibition is a photograph of Dalí and Duchamp sat playing chess, a shared hobby and fascination which served as inspiration for both. The exhibition adds a personal dimension to the understanding of both artists, investigating a friendship that spanned decades and continents, allowing us to better understand the emotions of two revolutionary painters.

# The Techtonics Take America



# Your Union events

Friday 6 October



## QUIZ NIGHT

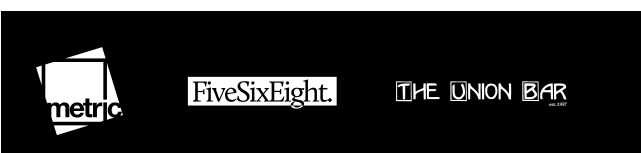
Come and put your knowledge to the test and try our weekly quiz

Every Tuesday from 19:00

[imperialcollegeunion.org/food-drink](http://imperialcollegeunion.org/food-drink)



## Coming up in our bars



### Carvery, Sports and Music

Sunday 8 October  
From 12:00

### Stand Up Comedy - Sara Pascoe

Monday 9 October  
20:00-23:00

### CSP Wednesdays

Every Wednesday  
19:00-01:00

### Quad-Union Carnival

Tuesday 10 October  
20:00-02:00

### Beit Me I'm Famous

Friday 13 October  
20:00-02:00



### Pub Quiz

Every Thursday  
19:30-23:00

### PGI Friday

Every Friday  
19:00-00:00

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### Quiz Night

Every Monday  
18:00-23:00

### Board Games & Film Night

Every Tuesday  
18:00-23:00

### Sports Night

Every Wednesday  
18:00 onwards

### Pizza Night

Every Thursday  
18:00-2:00

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# MUSIC

music.felix@imperial.ac.uk

## Nights to get your heart racing: London's DnB scene

*Even if you're not the biggest drum'n'bass fan, it's never too late to broaden your horizons. If you're tired of robotically drinking Jägerbombs at boring student events, freshen things up by checking out some of these nights!*

### MUSIC

**Sebastian Gonzato**  
*IC Radio Chair*

#### Metalheadz *XOYO*

*6th October*

Goldie's historic label is still going strong after 23 years with some solid recent releases from Detboi and Digital. If you're into your dark and moody DnB then this won't disappoint. And if you're new to DnB, then be sure to check out Doc Scott and Source Direct playing history sessions sets.

#### Soul in Motion *Oval Space*

*8th October*

If you haven't heard of SIM yet, you oughta. Hosted by Bailey and Need for Mirrors, these free nights usually take place on a Wednesday and are always a good time, since they're filled with the right kinds of DnB-heads, with hearts filled with passion for the music. While I wouldn't recommend you take up a tobacco



Beats another club night at Metric // Joe O'Connell-Danes

habit, I do suggest you hang out in the smoking area, a natural congregating area for artists and like-minded people.

#### Brookes Brothers 'Orange Lane' Launch Party *Work Bar*

*20th October*

No lineup announced for this gig yet, but it's a free rave on a Friday night in a venue with very few sound restrictions (or possibly none;

earplugs are a *must*). Brookes Brothers is one of the biggest names in DnB right now; keep your eyes peeled for this one. Also: an LTJ Bukem night at Village Underground on the same day if you like it old-skool.

#### Rupture 11th Birthday *Corsica Studios*

*November 10th*

Are you into Jungle? The correct answer is yes, and that your greatest

regret was to be born 15 years too late. Rupture's Jungle nights are the closest thing you can get to that authentic 90's rave vibe in London, and with the legendary Corsica Studios soundsystem, you're in for a real treat.

#### Spearhead *Egg*

*18th November*

Not gonna lie - I think liquid nights can be quite boring, but with a lineup this hench, it's difficult

to resist. With almost 25 DJs, pretty much every liquid artist you might ever want to see (or not) will be there. If you still want more after this, Liquicity is making a rare appearance in London the next day.

#### "If you haven't heard of Soul In Motion yet, you oughta"

#### Critical Sound x Grime 2017

*Fabric*

*November 24th*

Fabric has arguably been on a steep decline since the last time (*Eds: make it future-proof*) it closed down, but the lineups are still impressive. If you're partial to grime and in-your-face neurofunk, then you will not regret attending this legendary venue (while you still can).

#### Rampage

*Sportpaleis, Antwerp*  
*2nd & 3rd March 2018*

Slight caveat: unfortunately, it's not in London. But, if you can cough up the money for the Eurostar or bus, then the Rampage Weekend is only four to five hours away and will provide you with all the Jump-Up goodness you need for the year (or the rest of your life).

#### Best soundsystems

The soundsystem at a venue can make or break a night out. Because different venues attract different subgenres and movements, knowing your particular niche will entail knowing about the right clubs to find it in. If you're into your half-time, Phonox has an excellent system. Fabric's Room 2 is revered by audio junkies everywhere (Room 1 is just loud). Fire or Lightbox, both in Vauxhall, are your destinations for Jungle (let's rehash: a genre you should be into). Overall, however, the award for best soundsystem has to go to Phonox or Corsica Studios.

## Alternative Music Society Recommends An Album

*Time by Electric Light Orchestra is a retrofuturistic classic, a time-travel epic that still feels fresh in 2017*

### MUSIC

**Adrian LaMoury**  
*Music Editor*



Tom Petty sadly passed away this week, aged 66. He was prolific, both as a solo artist and within groups. One notable side project of his was the Travelling Wilburys, a late eighties supergroup with a stellar line up of Petty, Jeff Lynne, Bob Dylan, George Harrison and Roy Orbison. Some years earlier, however, Jeff Lynne was doing his

own thing as the frontman and lead songwriter of symphonic pop group Electric Light Orchestra.

Picture the scene: it's 1981, Lynne has just heard that people are making music using computers now, and he wants in. With all this new-fangled, futuristic technology at their fingertips, the natural thing to do, of course, is to write a concept album about a man plucked from the

80s and forcibly dropped in the year 2095 with no way of getting back.

With this comes a new space-age sound; taking inspiration from the likes of OMD and Human League, this album sees ELO dropping their distinctive orchestral whimsicalities in favour of synth-pop, robot voices and strange intermittent bleep-blops. Goodbye, Mr Blue Sky.

What's stranger still

is that, somehow, *it really works*. From the thunderous wonderment of 'Twilight' to the aches and longing of 'Ticket to the Moon', the narrative is strong, endearing, and full of comically dated descriptions of tomorrow's world. In 'Yours Truly, 2095', our protagonist says of his new robotic girlfriend "I met someone who looks a lot like you / she does the things you

do / but she is an IBM". Welcome to the future, ladies and gentleman.

And despite the stylistic sidestep, the sound is still glazed with the beautiful layers of intricate Beatlesque pop for which ELO are known and loved. A sonic delight and lyrically quaint, this is an LP that's sure to make you smile.

# MUSIC

music.felix@imperial.ac.uk

## Off-kilter prog-funk is one for the superfans

### MUSIC

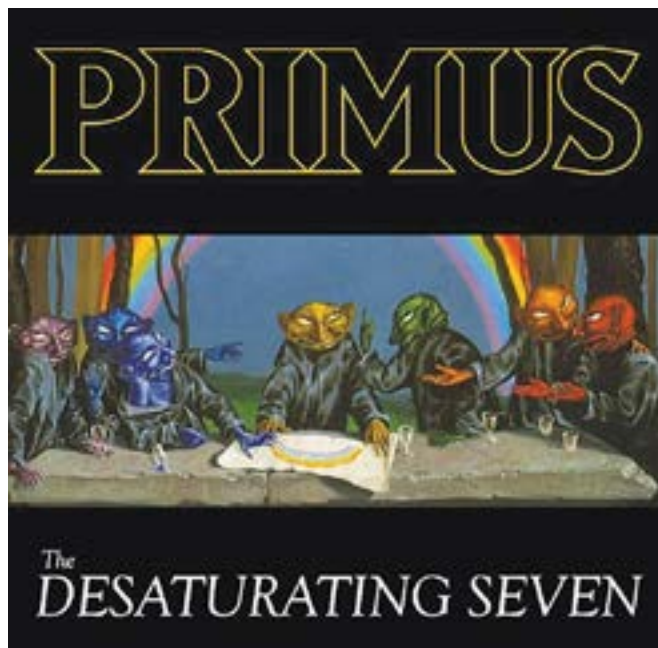
#### THE DESATURATING SEVEN



**Artist:** Primus **Label:** ATO/  
Prawn Song **Top Tracks:**  
The Seven // The Trek // The  
Storm. **For Fans Of:** Red  
Hot Chili Peppers, Vulfpeck,  
Thundercat. 35 minutes.

**Henry Eshbaugh**  
Music Editor

**B**ass legend Les Claypool returns with the only band to earn its own ID3 genre tag. The band is known for off-kilter prog-funk with metal roots. Trademark syncopated riffs return with newfound minimalism. This album conceptually focuses on the “desaturating seven”, a band of goblins who



Don't feed the trolls // ATO

**“The album underdelivers: it's clearly not Primus's best work”**

chase rainbows and eat their colors, as based on Ul de Rico's *The Rainbow Goblins*. The album underdelivers; while the concept is interesting, this is clearly not Primus's best work. Good for completionists and Primus superfans.

### MUSIC

#### VISIONS OF A LIFE



**Artist:** Wolf Alice **Label:**  
Dirty Hit **Top Tracks:** Planet  
Hunter // Space & Time // St.  
Purple & Green. **For Fans  
Of:** The xx, Band of Horses,  
Bon Iver, First Aid Kit. 47  
minutes.

**Henry Eshbaugh**  
Music Editor

**W**olf Alice is a band with a diverse set of influences. There are detectable traces of shoegaze, pop, folk, punk, grunge, and indie, to name just a few components of the musical palette brought to bear on this album.

There is never a dull minute as Ellie Roswell



Yeah, Dance Soc are a bit weird... // Dirty Hit

& co. leap from phrase to phrase, always finding a fresh way to voice a line. Roswell's singing has remarkable range, and everything from the silkiest harmony to the wildest shriek can be

found.

The crew behind the album has undoubtedly managed to put together one of the most sonically interesting indie releases this year.



# Felix

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## WEEKLY

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# BOOKS

books.felix@imperial.ac.uk

## The story of one life, and another, and another, and another

*Paul Auster's Booker-nominated 4321 is an audacious work of metafiction, which revels in its multiple timelines*

### BOOKS

**4321**

by Paul Auster

Faber & Faber. 880 pp.

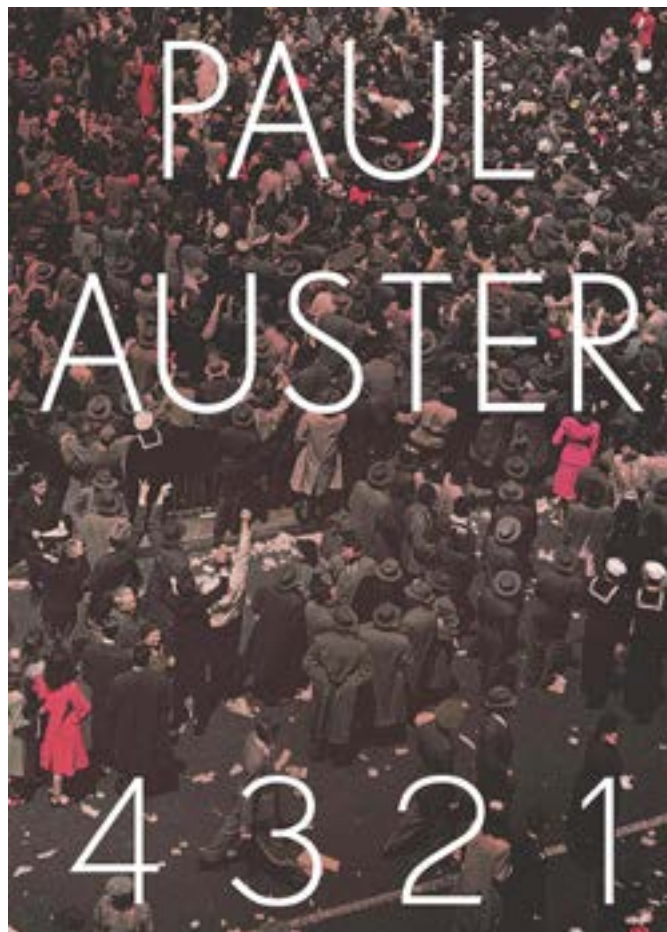
**Fred Fyles**

Editor-in-Chief

In *4321*, Paul Auster sets out his main hypothesis on the second page. He's telling the tale of Isaac Reznikoff, a European Jewish immigrant who moves to America at the turn of the century, and is bestowed the name Ichabod Ferguson by an immigration official at Ellis Island. A kind of immigrant-everyman, his life is tough, and money is tight, and so the only things he can give his family are stories about "the vagabond adventures of his youth." "In the long run," Auster writes, "stories are probably no less valuable than money, but in the short run they have their decided limitations".

If this is the case, and written words are as valuable as dollars and cents, then *4321* is a bullion. A tombstone of a novel, it stands at nearly 900 pages long, completely impractical for reading on the move. Throughout the course of the novel, Auster takes us through the early life of Archibald Ferguson, the grandson of Ichabod, who grows up in the New Jersey-New York area in the 1950s and 60s.

Or rather, he takes us through the early lives of Ferguson, since from the off the timeline is disrupted, with four Fergusons diverging off from each other in parallel, their experiences all slightly different. Early trials and tribulations play a larger role in how the Fergusons develop than



Dilemma: carrying 4321 around will make you look clever, but will fuck up your back // Wikimedia/Faber & Faber



later developments, and symmetries and patterns develop between the four timelines. The Schneiderman family, for instance, play a key role in each narrative, but each time different members come to prominence; Amy Sch-

**"When Auster is at his most metafictional, 4321 begins to shine"**

neiderman, the daughter of the family, plays a key role, here romantic, here familial. Similarly the path that each Ferguson takes is different, from college choices to family tragedies.

When Auster is at his most metafictional, the novel begins to shine.

*4321* subverts the tired trope of the 'immigrant novel', turning around the idea that any individual story of hardship can encapsulate 20<sup>th</sup> Century American life. If one were to separate out the four timelines of *4321*, and present each as a short novel, then each could probably be described as 'a microcosm of the mid-century USA' – by presenting them together Auster reveals how hollow such platitudes ring.

When Auster was 14, he himself had an early brush with death, coming narrowly close to a lightning strike that killed the boy next to him. This has clear influences on *4321*, with the title becoming a countdown of Fergusons remaining as the others shuffle off their mortal coil. The first of these comes less than half way through the book – a dramatic shock that is

intensified by the blank chapters that take up the rest of that character's narrative, which function as a bleak epitaph.

Auster draws on his own experiences at other points too: three of his Fergusons become writers – in a variety of disciplines – and two write books that are direct copies of the lines Auster had written earlier in the novel. These kind of metafictional twists are what Auster does best, and *4321* is no different.

As an exercise in metafiction, Auster's intention is clear, but *4321* still manages to hold up as a straightforward piece of fiction – an excellent thing, since it makes up for the wrist strain experienced from carrying around the tome. With lengthy, verbose sentences that run into each other in a delirious train of description, Auster contemplates

a number of big themes, centring around the Jewish mid-20<sup>th</sup> Century experience, and the special place New York – "the capital of human faces, a horizontal Babel of human tongues" – has in that milieu.

Philip Roth's 1997 masterpiece *American Pastoral* takes on similar themes, but while Roth's narrative is darker, and goes further forward into the paranoid decade of the 1970s, *4321* remains relatively buoyant. The action plays out against a backdrop of the turmoil of the 1960s, with the killing of Martin Luther King, the 1967 Newark riots, and the 1968 Columbia University protests cropping up – the casual anti-semitism of WASP America makes an impact, causing one Ferguson to reflect that "until that moment it had never occurred to him that he might not be an American, or, more

precisely, that his way of being an American was any less authentic" – but the Fergusons move through relatively unscathed, and their world views remain remarkably similar, despite their different life experiences.

Auster's sentences are a delight to read, but can have a tendency to veer into self-parody. Consider this one:

*"As Ferguson listened to Amy defend New York, declare her love of New York, it occurred to him that she herself was somehow an embodiment of her city, not only in her confidence and quickness of her mind but also and especially in her voice, which was the voice of brainy Jewish girls from Brooklyn, Queens, and the Upper West Side, the third-generation New York Jewish voice..."*

The sentence then continues for the remainder of the page, and while it is beautiful, it is one of a number of moments where you feel Auster might have required a firmer editing hand. Similar issues crop up towards the end of the novel, where things come together a bit too neatly – the threads of destiny are tied together by Auster in a way that, to me, came across as trite. That being said, *4321* remains a powerful experience – Auster has managed to sustain a simple conceit through an epic length, thanks to his powerhouse control of the written word. In the long run, that is definitely worth its weight in gold.

*With the Man Booker Prize being announced Tuesday week, Felix Books will be reviewing more from the shortlist over the next couple of weeks.*

# TELEVISION

tv.felix@imperial.ac.uk



Could you pass the interdimensional salt? // *The Rickshank Rickdemption*, Rick and Morty

## Rick and Morty – back where we started?

Everyone's favourite neglectful Grandfather has graced our screens and left almost as swiftly as he arrived with a season that presses the reset button on last year's finale

### TELEVISION

#### RICK AND MORTY SEASON 3



**Creator:** Dan Harmon, Justin Roiland. **Starring:** Justin Roiland, Chris Parnell, Spencer Grammer, Sarah Chalke

**Andrew Melville**  
Television Editor

While offering some great adventures, this season lands between the previous two, as more time is devoted to the resolution of existing plot lines than the creation of new ones. Some might argue that this is a natural development of overarching plot lines introduced in earlier episodes – which this season executes stunningly in *The Ricklantis Mixup* – but I see as Harmon's and Roiland's writing catching up to them.

The driving theme of this season is Beth and Jerry's divorce, and Morty,

Summer, and Rick's place in the resulting family unit. Unfortunately, each of this year's stories serves the end goal of reaching the resolution of Beth and Jerry's divorce. It's this rush to resolve this plotline by the end of the season that pushes what could have been fantastic standalone adventures to the side, instead making them slaves to the season's narrative.

Cast your minds back to early April, when Roiland and Harmon teased us with an early April Fool's episode, one devoted to breaking one of our titular characters out of a mind prison. For four months we were left up the creek without any zany, nihilistic, Sci-Fi paddles. It is maybe because of this time between this first episode and the rest that leaves *The Rickshank Rickdemption* feeling more like the second half of last year's finale, rather than a fresh start to season three.

Season three doesn't really kick off until the third episode, *Pickle Rick*, which is a fairly bread and butter episode that would fit thematically into any of the three seasons. Like *The*

*Whirly Dirly Conspiracy* and *Rest and Ricklaxation*, this is as close as we get to a true standalone episode this year. Still, Rick spends most of this episode avoiding dealing with the issue of his daughter's divorce, something I wish the shows creators would have done too.

Episode continuity can be a fantastic way to keep a

**“We are treated to one of the strongest and most complex episodes yet”**

show feeling like a living, breathing world. But when the last episode negates the whole reason we have spent so much time on the development of our characters it feels cheap and frustrating, as we know how good this show can be at its best. Whether to start afresh with the many story opportunities that a full family offers, or an attempt to recapture what

may have made the series so successful to begin with, the actual result is to render many of the key plot points irrelevant.

Perhaps realising this shortcoming, we are treated to what is easily one of the strongest and most complex episodes yet in *The Ricklantis Mixup*. The gimmick of having every character be a Rick or a Morty is much more than that, as having these blank canvases allows them to both assume cultural tropes and remain recognisable and familiar. The fact that the episode is literally Justin Roiland talking to himself for 23 minutes takes nothing away from the density of storytelling in this episode. It culminates in a dramatic dolly out, accompanied by the recurring theme for the series' darkest moments *Do You Feel It?* which eagle-eared fans might remember from that time Rick tried to kill himself.

Placing this episode in the middle of the season, however, is like having your cake before your steak, especially as the season ends on a dry, unremarkable tale that could have fit into any

part of the season, save for the fact that Beth and Jerry finally get over their

**“A dry, unremarkable tale that would fit into any part of the season”**

irritating divorce. The disappointing climax has led to many fans speculating that there are more episodes to be released, and that the season isn't really over. As much as I'd like to believe this too, to do so is to make the same error that befell fans of *Sherlock*, and afford an initially promising showrunner far too much credit. Sometimes a disappointing ending really is just that.

While I appreciate Harmon and Roiland's twist on a clip show, cramming all of this season's standalone adventures into *Morty's Mindblowers* was short sighted, as they would have been welcome as fully fledged episodes

throughout the season. However, the small insights into Morty's deleted memories we do get is lighthearted and fun. Well, as lighthearted as a story about a suspected paedophile's suicide can get.

The last episode is a thematic continuation of *The ABC's of Beth*, the first real time Beth's character complexity is actually explored. This development comes across as retroactive considering we have known these characters for 28 episodes already. However, it does also serve to end the season, with a disposable tale about the President and return to both the family and premise we loved in the first two seasons. Let's just hope that this season was a necessary evil for Rick and Morty's return to the quality we had come to expect.

*Catch the last episode of Season 3 on Netflix and Adult Swim this Sunday, if you haven't pirated it like you should have done.*



## Volunteering Fair 2017

Great Hall, South Kensington Campus - 10 October 2017, 11:00 - 14:00

Fancy trying something new? Helping others? Developing your skills? Or just having fun? Come along to Imperial College Union's Volunteering Fair!

Here are some of the top three reasons you should volunteer:

1. **Good for your health and wellbeing** – whether it's out in the fresh air or having a break from revision, volunteering will help your mental health and wellbeing!
2. **Development** – volunteering is the perfect chance to learn new skills and develop your existing ones (great for future employment)!
3. **Chance to help others** – you will get that feel good feeling of knowing that you have helped other people and hopefully changed some lives!

There are many other reasons why you should volunteer so come and find out more and meet over 40 different organisations and charities you could get involved with!

There fair is taking place in the Great hall between 11:00 – 14:00, we hope to see you there!



## World Mental Health Day

Take part in World Mental Health Day celebrations at Imperial between 11:00 – 16:00 on Tuesday 10 October!

Societies will be demonstrating how they contribute to the student community, as well as providing food, live music and activities while raising money for the charity "Young Minds". You'll find all activities and events throughout the Union building.

[imperialcollegeunion.org/whats-on/event/4113](http://imperialcollegeunion.org/whats-on/event/4113)

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- Raise the awareness of the service
- How departments operate
- Help with campaigns and events

The aim of the role is to help us understand what students need and what common problems they face so we can tailor our service to this and tackle issues with the College.

Get in touch

[advice@imperial.ac.uk](mailto:advice@imperial.ac.uk)

020 7594 8060

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BLACK HISTORY MONTH 2017

ICACS BLACK HISTORY MONTH:  
A TALK AND Q&A WITH  
**(Akala)**

Lecture Theatre 1.31, Royal School of Mines  
Imperial College London  
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SW7 2AZ

Tuesday 10 October 2017  
Tickets: £5 (Imperial students)  
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[imperialcollegeunion.org/akala](http://imperialcollegeunion.org/akala)

# TRAVEL

travel.felix@imperial.ac.uk

## When in Rum

Chris Richardson goes full Bedouin in Jordan's answer to Mars



Where's Matt Damon? // Wikimedia

### TRAVEL

#### Chris Richardson

Travel Writer

Wadi Rum, AKA the Valley of the Moon, is Jordan's largest valley. Not that the size matters much in itself. It's also Hollywood's go-to location for all movies Martian, which tells you all you need to know about the kind of landscapes on offer. I was initially dubious about spending several days of a short trip surrounded by endless redness but, in the end, Wadi Rum proved to be nothing short of spectacular.

It's the perfect place to unwind with a good book or meditate in silence among the stillness. Or, for the more energetically charged, it also offers endless sandstone and granite mountains to scale.

And that's before the sun sets and the stars rise. If you were interning in London over the summer, you've probably forgotten what stars look like. Well, I'll remind you: they're magical twinkles of hope, a testament to the beauty of the cosmos, and a symbol of both your irrelevance and insignificance, some-

**"Wadi Rum is Hollywood's go-to location for all movies Martian, which tells you all you need to know about the kind of landscapes on offer"**

thing you probably need reminding of if you've been stuck on a trading floor all summer.

The Nabateans, of Petra fame, left their mark in the form of graffiti, rock paintings, and temples. Nowadays, Wadi Rum is home to several communities of Bedouin, nomadic people living across the deserts of North Africa and the Middle East. While some Bedouins have abandoned their nomadic traditions in favour of a more modern lifestyle, many groups have retained their traditional practices of tent knitting, arts and crafts, and clan structures. Many such groups are very much open to outsiders, who often act as a main source of income.

One of the issues faced by Bedouin communities is the complete erosion of traditions in favour of western comforts, a process facilitated by certain types of tourism.

New fancy desert camps are emerging all the time, tending towards ugly, self-contained 'pods' in place of traditional tents. Such camps threaten to displace local people and ruin the pristine landscapes. Meanwhile, excessive around-the-clock air conditioning within the pods contributes to the climate change.

Thankfully, some camps are refusing to abandon traditions by offering an authentic Bedouin experience instead of luxury, one that respects local indigenous history and culture. That's not to say that there's a sacrifice in comfort or quality: the more traditional camps are perfectly pleasant and suitable for both backpackers and families alike.

One standout camp is Rahayeb Desert Camp, whose simple quarters, found in a peaceful location within the protect-

ed area, offer a true escape from the chaos of the newer camps. The staff are friendly and knowledgeable, and provide support in organising camels, jeeps,

**"The food is fantastic, and includes the zarb, a Bedouin banquet of chicken and lamb, slow-cooked beneath the sand"**

sandboarding, and other activities in the area. The food selection is fantastic and includes the zarb, a Bedouin banquet of

chicken and lamb, slow-cooked beneath the sand. This is by far the best base from which to explore the surrounding area.

Finally, no trip to Wadi Rum would be complete without escaping the Martian rock immersion to appreciate its true magnitude from 4,000 feet. In fact, the Royal Aero Sports Club of Jordan was founded by King Abdullah after discovering the thrill of flying and seeing the beauty of the country from above. This non-profit organisation now offers activities, such as hot air balloon rides, from which you can really appreciate the magnificence of the area. The panoramic views are out of this world and not to be missed.

For more information visit [rahayebdc.com](http://rahayebdc.com), [rascj.com](http://rascj.com), or contact the Editor.



Move over Damien Chazelle, here's the real City of Stars // Wikimedia

# LIBERATION

icu-mental-health@imperial.ac.uk

## A call to arms! Why we need to change our mental health provision

*Imperial students are being let down by the support they get whilst at university. It's time for that to change.*

### LIBERATION

**Ariana Sadr-Hashemi**  
Mental Health Liberation  
Officer

It's a well-known fact that the majority of students at Imperial will experience some mental health difficulties during their studies. Typically, the first place they are sent is to the Imperial Counselling Service. However, to send students there by default operates under the assumption that the service is fit for purpose; in its current state, it most certainly isn't.

According to last year's Mentality survey, 40% of students waited over 3 weeks to be seen, with just under a fifth of students waiting over six weeks. If a student is struggling, by the time the counselling service offers them help, the moment has often passed. Moreover, each student is only offered a handful of appointments per year, with a maximum of seven being offered to students most at risk. These time constraints mean that students often felt like they only received generic advice, could only tackle superficial issues they were facing, and some reported feeling under pressure to use the sessions as efficiently as possible which only ended up generating additional anxiety. One student even reported feeling like they were burdening the service just by using it. Evidently, the service that's supposed to be making students feel better isn't doing its job.

The service's biggest failing is clearly its waiting times. An important part of mental health services



Students need more than awareness; they need proper support // Flickr/Hey Paul Studios

is checking if there is any immediate risk to the patient, which cannot be done weeks after they've asked to be seen. It's not asking too much to have a counselling service that offers initial appointment within a few days of enquiry, especially when other college services offer similar; Ethos has an online booking system for activities and classes where you can even get same day slots. The fact that you can take an Ethos induction on the same day as you booked it and yet have to wait six weeks for a counselling appointment is staggering, and just goes to demonstrate how off college priorities are.

Now, that's not to say that the counselling service is at fault. In fact, they're doing the best they can with what they've got – which is exactly the problem. More importantly, the issue with the service is twofold: not only is the counselling service underfunded, but it also doesn't have any room

to expand. The service is in some hidden-away corridor in the Sherfield Building, with no more rooms to house counsellors even if the funds were available. There isn't even a waiting room: you just have to stand in the corridor, awkwardly waiting for the counsellor to call you in. Frankly,

**“The current status quo of mental health provision at Imperial is not acceptable”**

the current location is just embarrassing.

This is a complete slap in the face when you consider how much room on campus is dedicated to college staff that have no contact with students whatsoever. Some obvious examples are the Blue

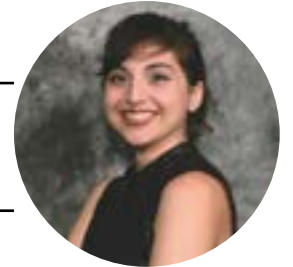
Cube Faculty Building and significant sections of the Sherfield Building; the majority of the staff there don't need to be located on campus, let alone in such central locations. There's plenty of room for the counselling service to expand, it's just the college do not consider it important enough to inconvenience themselves with the moving process.

The current status quo is not acceptable. With the creation of the White City campus, discussions are happening right now to decide what's moving to the new campus and what's staying in South Kensington. This gives us the perfect opportunity to fight for counselling service expansion, but this will only succeed with student action behind it. To find out more about the campaign, come to ICU's World Mental Health Day event on the 10th October, or email at [icu-mental-health@ic.ac.uk](mailto:icu-mental-health@ic.ac.uk). Help make this the year where things finally change!

### Here's what I'm up to at the moment!

#### LIBERATION

**Ariana Sadr-Hashemi**  
Mental Health Liberation  
Officer



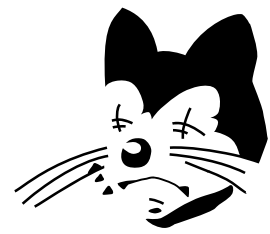
Stepping into the newly-created role of Mental Health Liberation Officer, I was acutely aware of the scale of the challenges faced. In the Mentality Survey, which was run two years ago, 70% of student at Imperial reported mental stresses or a mental health problem. It's so important that we hit the ground running this year.

We've organised our first major event of the year: on Tuesday 10th October, World Mental Health Day (WMHD), we're going to be raising awareness of mental health, as well as raising money for the Young Minds charity. I've organised a partnership between Imperial College Union and Young Minds, which does fantastic work in promoting self-care, addressing mental health stigma, and encouraging young people to lobby the government on mental health issues. If you're interested, come along to Beit Quad next Tuesday, where we'll be running a number of different events – you can find out more info about Young Minds, and see how student societies can make a difference at Imperial.

I've also been speaking to incoming undergraduate and masters students across Imperial, about how the Union represents them regarding mental health issues. It's vital that all students at our university know about how they can make their voices heard, and where they can turn to for help.

However, there is no point in raising awareness if there is no commitment from the College and faculty to increase the provisions available to students. One of the major issues is that there simply isn't space for the counselling service to expand – we're launching our campaign to pressure the College to change this on WMHD, so please come along and ask me any questions you might have about what we plan on doing.

During the rest of the year I will be putting pressure on the College – it's time that your voices are heard, and real change is achieved.



# Hangman



Students were evacuated to Queen's Lawn, resulting in American Football getting over 8,000 sign-ups // Imperial College Union

## FashSoc bashed and smashed in antifa fracas

HANGMAN

NegaFelix  
Editor-in-Chief

A violent brawl broke out at the Freshers' Fair last Tuesday, as antifascist activists targeted a student society.

During the fair last Tuesday, a little after 2pm, antifa activists stormed Fashion Society's stall in Beit Quad. Wearing balaclavas and black boots, they started attacking

students who tried to defend the stall, and set fire to the society's banner. Security were

**"Security were called immediately, but were distracted by the Spotify igloo"**

called immediately by concerned students, but were unable to reach

the stall before it was completely destroyed, as they "got distracted by the Spotify igloo - they were giving away hats".

It is believed that the activists were from Imperial Left Forum, who were placed with the arts societies in Beit Quad, rather than the other political groups. "We'd just set up our stall," said Thomas Rhidian, head of the Left Forum, "when we started hearing freshers talk about 'FashSoc'. We asked them where the stall was, and they pointed to the other side of the Quad. Before you could say 'five year plan', we'd donned our antifa kit, and made our

way over there".

Eye-witnesses say the activists were chanting 'bash the fash' as they approached the table, brandishing weapons from the nearby IC Artisans Workshop stall.

The head of Fashion Soc, Aimee Chaslow, spoke to Felix: "it was completely terrifying. We were just trying to get freshers interested in pleather peplums when these masked hooligans started ripping up our leaflets and tipping over our table. I thought they were from PETA, so I started trying to explain it was all faux-fur, but they punched me in the jaw".

Another member of Fashion Soc, who didn't wish to be named, said "yeah, I'm a fan of Hugo Boss' suits, but none of that Nazi stuff. I don't know why they attacked us".

Felix spoke to Imperial Left Forum's two other

**"Activists were chanting 'bash the fash' as they approached the stall"**

members, who gave conflicting reports of the violence: "there was a lot of confusion, but as soon as I saw that they were more interested in vintage fairs than authoritarian governments, I stepped back" said one; "yeah, I knew who they were," said the other, "but the fashion industry is a paradigm exemplar of Marx's theory of commodity fetishism, so I just carried on."

In total three students had to be taken to hospital, and a number of freshers required support from the counselling service for emotional distress. They've been put on the waiting list.

# HANGMAN

negafelix@imperial.ac.uk

## Union opens "biggest election ever", with over 9,000 positions available

HANGMAN

NegaFelix  
Editor-in-Chief

Imperial's Autumn Elections got underway earlier this week, with the surprise announcement from Imperial College Union that a swathe of new positions would be available.

On Tuesday morning, in an email sent to all students at Imperial, the Union announced their plans to increase the positions

available from 412 to 9,426, enough for every single undergraduate student to have a role. Nominations opened today, and will remain open for the next two weeks. Following this, there will be a week during which students can vote through the Union website, before results night on Friday 20th October. Attendance is mandatory for all Imperial undergraduates, but a drinks token for a half-pint of Bud Light will be provided to all attendees.

Any roles that remain unfilled will be randomly assigned to students who don't have one, meaning that by the beginning of November every

undergraduate student will have a role in the Union. New roles that have been created include Vice Vice Vice Vice Secretary (PhotoSoc), Extra-Ordinary Council Member

**"The Union claim they are committed to the principle 'one person, one vote, one Union role'"**

(147 available), and Felix Office Tea Commander. Adam Keefer, Head of Student Elections and

Chair of 'Deepening Democracy' Forum, said that he was "exhilarated" by the changes, which were inspired by the Soviet Union's policy of full employment: "these elections really show that your Union is completely committed to firing up our democracy. Whereas before students would have to make their concerns known through their elected representatives, after these elections we'll have completely direct democracy, and give students the means to represent themselves. We want to show that we are committed to the democratic principle 'one person, one vote, one union role.'"

However, not everyone was as excited about the

changes. An anonymous source from the Union expressed their concerns to Felix, claiming that the Union would not be able to cope with the sheer number of student

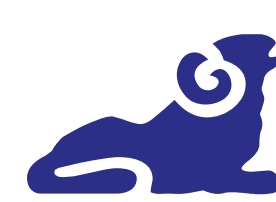
**"Plans were announced to increase the positions available from 412 to 9,426 - one for each student"**

representatives: "I am very worried about the changes.

I don't think the Union has the infrastructure to be able to support that many students - the flooring of the Union Dining Hall, for example, would need to be reinforced if there are going to be 2,000 new ordinary council members"

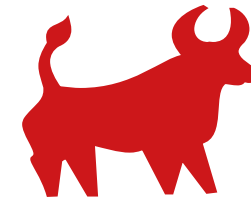
A student also raised issues with the logistics of the new election format: "before, I only had to cope with about 30 friends sending me Facebook invitations pleading me to vote for them, but now I've got over 8,000 events on my calendar, and my phone's logic board has completely melted".

There are still no candidates for President (Jazz and Rock Society).



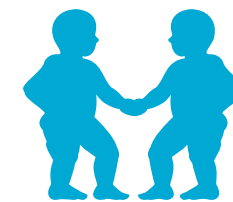
ARIES

This week you spend half of your student loan on stationary. It's a waste of money but don't worry - you'll waste the other half too



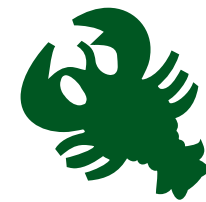
TAURUS

This week you have your first fusion 54. Welcome to the grease, you won't go back



GEMINI

This week you miss out on a Nobel prize. It's okay, your Ryanair flight to Sweden got cancelled anyway.



CANCER

This week you cry in the middle of a speech. Nobody writes a news story about you because this is just how Imperial presentations go.



LEO

This week you discover the union does lime sodas for 20p. Hello hydration!



VIRGO

This week you realise you won't be using the textbooks from your reading list, so you line them up like dominoes and watch them hit each other and fall in a cascade, just like your hopes of doing well in your degree



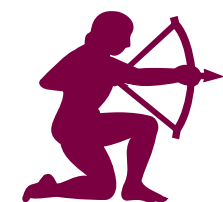
LIBRA

This week you go to a lecture. Wow, really? It must be first week.



SCORPIO

This week you join LaX society. You expect to share your enthusiasm for your favourite airport, but for some reason everyone has sticks



SAGITTARIUS

This week you make onto the non-exec board of the Research Initiative Council. perhaps you'll make exec next year with a little more research and initiative?



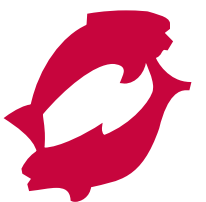
CAPRICORN

This week you discover Stella has been replaced by Bud Light at the union. You gag at the first sip when you realise how bad it tastes. No changes then.



AQUARIUS

This week you submit your first mediocre hungover assignment. It won't be the last.

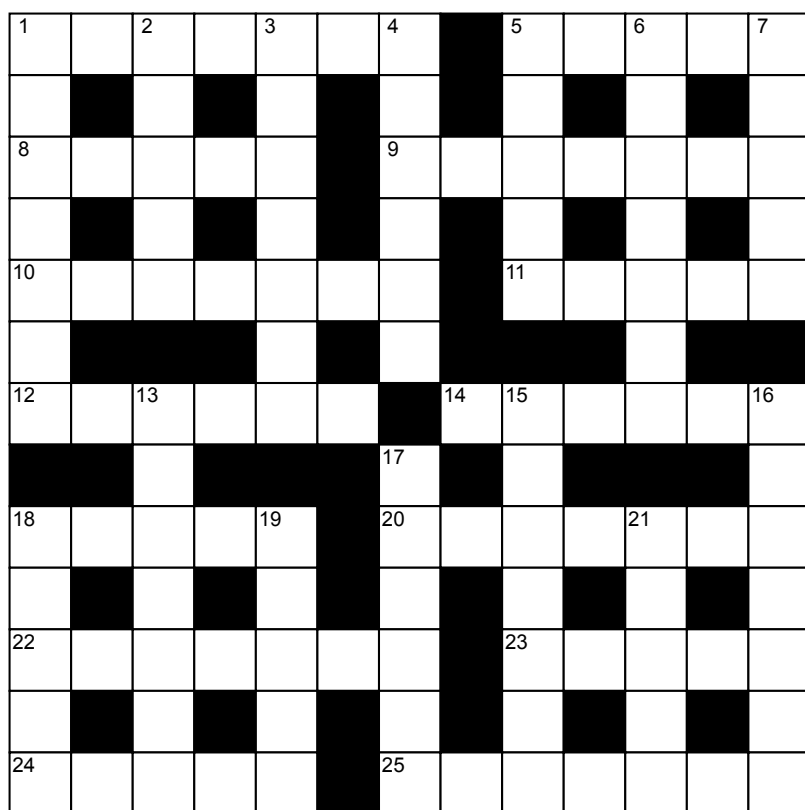


PISCES

This week you discover cool people. Did you visit the West Basement? \*sunglasses emoji\*

# PUZZLES

fsudoku@imperial.ac.uk

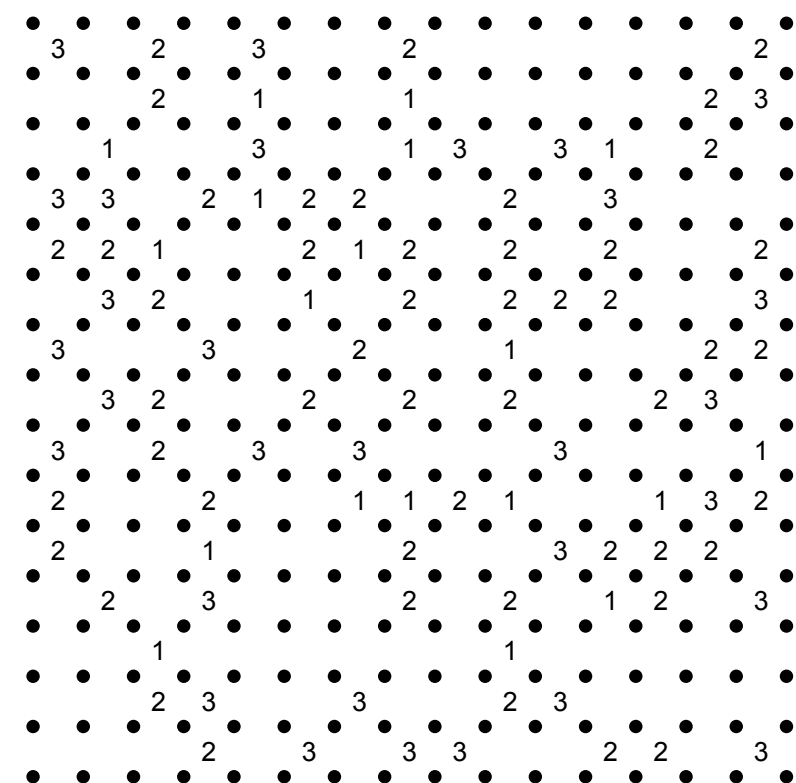


**Across**

- 1. To own (7)
- 5. Days of restraint (5)
- 8. Never been a bad one (5)
- 9. Dispute (7)
- 10. Increase quality (7)
- 11. Infant (5)
- 12. Argentina's namesake (6)
- 14. To swindle (6)
- 18. Gather; Group (5)
- 20. Try (7)
- 22. Heavy element (7)
- 23. Red (5)
- 24. Paddington, for example (5)
- 25. Fill (7)

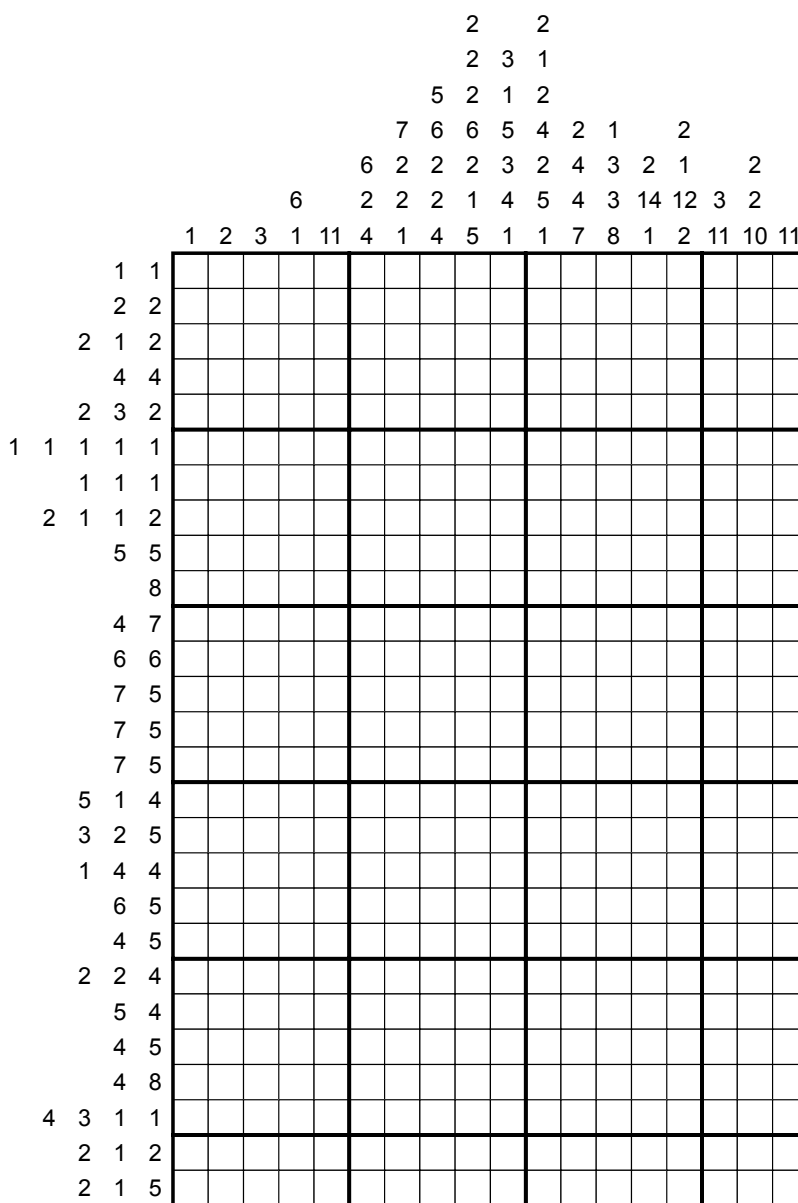
**Down**

- 1. Young pets (7)
- 2. Area of skin (5)
- 3. Woodward Buildings (7)
- 4. Follow up (6)
- 5. Currency (5)
- 6. Cramped fish (7)
- 7. Steady (5)
- 13. One-piece (7)
- 15. To come (5,2)
- 16. Plead earnestly (7)
- 17. Airport apron (6)
- 18. Table container (5)
- 19. A god (5)
- 21. Colour of Perkin's dye (5)



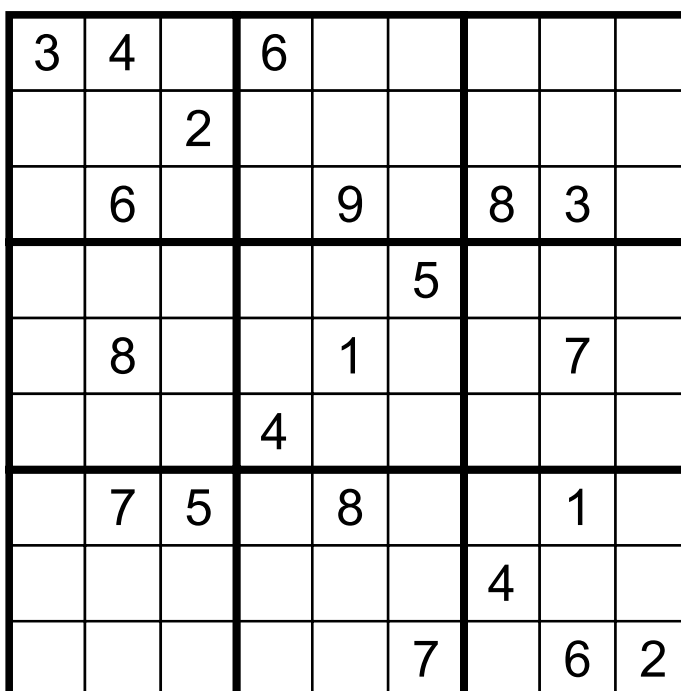
**Slitherlink**

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



**Nonogram**

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

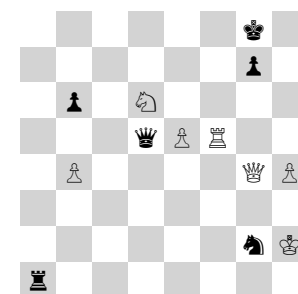
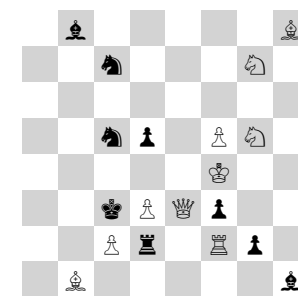
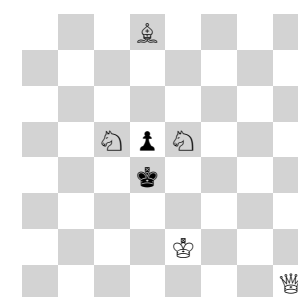


**FUCWIT**

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

**Points Available**

Crossword	4
Slitherlink	5
Nonogram	4
Sudoku	3
Chess	9
Word-Wheel	1
<b>TOTAL</b>	<b>26</b>



**Chess**

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



**Word-Wheel**

Find the longest word from the letters.

# CLUBS & SOCIETIES

felix.clubsandsocieties@imperial.ac.uk

## IC SPEAKERS CLUB

Imperial College Speakers Toastmasters Club helps undergraduates and postgraduates improve their public speaking and communication skills in a friendly, supportive environment.

At every meeting, members give prepared speeches, practice impromptu speaking, offer constructive feedback to each other, and socialise with a diverse group from across the Imperial College community. Every meeting provides valuable opportunities for students to refine the public speaking skills essential to lab meetings, class presentations, and *viva voce* exams, as well as in professional situations such as job interviews.

Our club helps connect students from different educational backgrounds, fostering the exchange of ideas while broadening our members' intellectual horizons. We offer mentoring, in which experienced members guide new members through their first speech projects and help them get comfortable with the meeting roles.

International students have greatly benefited from practicing both conversational and formal English at our meetings. In addition to public speaking training, our meetings also help students refine their interpersonal skills through interactions with people of different cultural

backgrounds.

We hope to welcome you at one of our meetings this term!

§

## IC ACS

Are you African, Caribbean or interested in African and Caribbean culture? If yes, then ACS is for you!

We aim for our members to leave Imperial with more than a 1<sup>st</sup> class degree – there's something for everyone!

Focused on your career and moving forward in the future? Our Networking Fortnight is where you can meet top notch employers and organisations!

Looking for some fun and partying? Dance till dawn and meet students from across London at our Impulse London event!

Looking for a platform to get your views across? Our session with UK's top debating organisation, The Great Debate, is for you!

Want to taste some fabulous dishes? We also have that covered with CHOP CHOP!

Want to inspire the next generation of African and Caribbean students? We have plenty outreach opportunities on offer!

Looking for love? Come find bae at our London ACS Take Me Out!!

As you can see we have an event for everything!

So join us today and don't miss out on the fun, friends, and great experi-

ences!

Email: afro.caribbean@imperial.ac.uk

§

## IC CROSS COUNTRY & ATHLETICS

We're the club that does all things running, throwing, and jumping for all abilities!

We offer varied training sessions every day of the week: a typical week contains a circuits session popular for building fitness, a track session for power, a lunch run around the Royal Parks, an interval session for speed, a core workout for strength, Saturday morning park runs, and legendary Sunday breakfast runs along the River Thames. Despite having nearly 200 members last year, we are one of the most friendly clubs, with regular socials and races.

Autumn term highlights include a trip to the Brighton 10k, cross-country races against other London universities, and indoor athletics championships.

We also adventure outside of London with trips last year to Newcastle, Sheffield, and Oxford as well as the Netherlands and the Pyrenees.

Whether you're a running expert or have never made it past walking, come along to one of our sessions – you'll soon be hooked on the infectious squad banter whilst staying fit at the



Come find bae at London ACS Take Me Out! // Bee Sounds/IC ACS

same time!

For more information email us at: run@ic.ac.uk, head to the website: bit.ly/2xSP8KZ, and join our Facebook group: bit.ly/2xZ1zL!

§

## ICSM SU LADIES HOCKEY CLUB

Do you want to have the most fun? Would you like to go on the best tours, make the greatest friends, and do all this whilst playing some fantastic sport? Then ICSM Ladies Hockey Club is the club for you! Whether you're a medic or non-medic, hockey olympian or hockey virgin, looking for a new commitment or just something to keep fit – we want you! Every Wednesday we field 3 teams of varying abilities and everybody is guaranteed a game. We also have a more relaxed Saturday morning squad when anybody from

any team can play, a great way to pick up tips from experienced members.

Off the pitch we celebrate our wins and commiserate our (few!) losses with incredible fancy dress, booze bowling, and team dinners. We also go on multiple tours every year, such as the infamous Oxford tour with the Boys Hockey Club! There really is something for everyone. ICSM Ladies Hockey can offer you as much or as little sport as you like, but we guarantee a great time!

Check out our website: bit.ly/2xfFgO8 and follow us on Facebook: ICSM Ladies Hockey.

Any questions? Please e-mail our club captain Jenny at jko13@ic.ac.uk.

§

## IC FRENCH SOCIETY

Bonjour!

If you're French, francophone, or simply like French culture, then

FrenchSoc is the society you should join! This year, we are planning a wide range of events to suit everyone's taste. Cheese and Wine provides a good excuse to drink fancy beverages while at Fondue Night you will eat so much that you won't be hungry for the next few days!

Feel more like chilling? Then Movie Nights will give you this opportunity while enjoying some classic French films. On the other hand, our events with other French Societies in London will give you the chance to meet other people from outside Imperial. To stay up to date with our events, join us and go like our Facebook page: Imperial College French Society – you can contact us on there, or alternatively you can send us an email at french@ic.ac.uk.

We hope to see many new faces this year! Bisous!

## YOUR WEEK AHEAD

Following on from Freshers' Fair, *Felix* lets you know all the best events that are on this week!

If you are interested in being featured in a future issue, please email felix@ic.ac.uk

	MONDAY 9 <sup>TH</sup> OCTOBER	TUESDAY 10 <sup>TH</sup> OCTOBER	WEDNESDAY 11 <sup>TH</sup> OCTOBER	THURSDAY 12 <sup>TH</sup> OCTOBER	FRIDAY 13 <sup>RD</sup> OCTOBER
	<b>BAKE SOC POTLUCK</b> <i>Baking Society</i> 19.00-21.00, RSM G1	<b>RISE OF THE ROBOTS</b> <i>IC Beyond</i> 18.30-20.30, Huxley 130	<b>THE SINFUL COMEDY NIGHT</b> <i>IC Comedy</i> 19.30-22.00, Metric	<b>FRESHERS' POKER TOURNAMENT</b> <i>IC Poker</i> 18.30, Skempton 301	<b>BEIT ME I'M FAMOUS</b> <i>IC MusicTech</i> 20.00-02.00, Union
	A chocolate themed potluck! Simply show up with something amazing you've baked for free entry, or pay £2 if you don't fancy baking this time.	Join us in an interactive forum about technology's threat to employment, its effects on society, and effects on students' future job prospects!	The Comedy Society presents a stand-up show of holy and not-so-holy topics. Watch a Christian, a Muslim, an atheist, and many more walk into Metric! Free tickets with membership!	Our biggest event of the year. Around 100 students usually show up creating a prize pool usually over £500, with the winner getting at least £100.	Imperial Soundsystem proudly presents Beit Me I'm Famous: an Ibiza-inspired party with the best in house, techno, hip-hop and grime as well as dancers and cocktails, courtesy of Pole & Aerial and Culinary societies.

# SPORTS

sport.felix@imperial.ac.uk

## Cross Country and Athletics reach dizzying heights in the Pyrenees

### SPORTS

**Fergus Johnson**  
ICXCAC Secretary

On Wednesday 23rd August Imperial College's Cross Country and Athletics team began to make their journey to their international summer tour. Their destination was Font-Romeu – 1800m above sea-level in the Pyrenees and a 2.5 hour 1€ bus journey from the airport in Perpignan. Upon arrival, it was discovered that they were to be sharing an apartment complex with athletes of a similar calibre to their own – the Korean triathlon team. The stunning views and impressive peaks visible from the balconies whet their appetite for a week of gruelling hills, tricky trails, and challenging climbs.

The week of training saw a number of events: steady group runs to take in the local sights, such as Europe's largest solar furnace; a questionable "rest" day featuring a recovery-turned-tempo run; a super early run to watch the sunrise from a vantage point by the ruins of a castle; a competitive continuous relay session at the athletics track; attempts at ranking highly on some of the nearby Strava

**"Of course, the tour didn't consist solely of running!"**

segments; and day trips to both a nearby lake for an alpine swim and a town in a Spanish enclave for some tapas and sangria. Of course, the tour

didn't consist solely of running! During the week, the four rooms took turns to host a Come Dine with Me-style evening of food, drink, and entertainment. The themes included wedding, Ancient Greek, British pub, and traditional French, with food highlights including an assortment of canapés, stuffed peppers, three-in-one pasta, homemade curry, tartiflette, sticky toffee pudding, apple crumble, and Greek doughnuts.

The evening entertainments featured various games that revealed lots about the club members, particularly the pub quiz which featured a round involving embarrassing past Facebook statuses from tour members and a size comparison between Big Ben, a Mini Cooper, a King-sized bed, the Taj Mahal, and the penis of a blue whale.

Besides all this, the

week saw countless games of Perudu, questionable uses for bags of flour, and large portions of banter – sometimes reaching dangerously high levels! On the last night, to celebrate the end of the highly successful week, the team headed for a late-night rave by one of the larger statues in the outdoor statue walk.

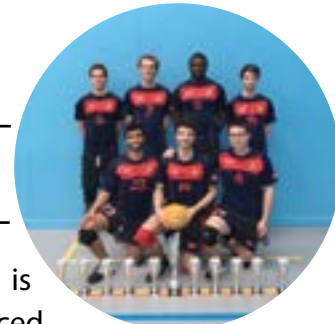
The club would like to thank outgoing club captain Will Jones for fantastic work in organising the trip and wish all members of the club graduating/leaving all the best for the future. Our fingers are crossed for another successful year under the helm of Alex Mundell, and the club looks forward to welcoming many new members over the next few weeks!

For more information about the club, see <https://union.ic.ac.uk/acc/cross-country/> or email [run@ic.ac.uk](mailto:run@ic.ac.uk).

## Dodge, duck, dip, dive, dodge

### SPORTS

**Leo Haigh**  
IC Dodgeball Treasurer



Dodgeball is a fast paced, new and exciting sport. The concept is very simple, there are two teams competing and the aim of the game is to get everyone out by either hitting them with the ball or catching their throws.

Imperial Dodgeball is a fun and social club for people of all abilities, ranging from those who have never played before to full international players. As a club we are growing each year both off and on the dodgeball court. Last year our first team, while enjoying socials ranging from Brick Lane curry to trampoline dodgeball, won a national University League. Over 7 rounds, competing against 7 other university teams, our first team took the title creating fantastic montage clips along the way whether it be diving or double catches. The success wasn't limited however just to them, as our second team also won the plate in the London Tournament with a highlight reel of face shots and falling off the court.

We want to continue this success, and we are aiming to enter, and win, both the men's and women's leagues this year. If you want to help us win or just blow off some steam join us at Ethos Wednesday 9-10pm or Friday 5-6pm. For any of you lucky Woodwardians we have a session in iGym Saturday 10am-12pm. Or just come and find our team at sports night.

To quote a great man, "Imperial Dodgeball is a fun and social club for people of all abilities".

Throw Together, Dodge Alone

For more information, email [dodgeball@ic.ac.uk](mailto:dodgeball@ic.ac.uk), follow us on Twitter @ICDodgeball, or visit our website: [union.ic.ac.uk/acc/dodgeball/](https://union.ic.ac.uk/acc/dodgeball/)



CX about to drop the hottest running mixtape of 2k17 // IC Cross Country and Athletics

# SPORTS

sport.felix@imperial.ac.uk

## A quest for adventure! Triathletes take on Wales

### SPORTS

**Victoria Thompson**  
IC Triathlon Club

On the 2<sup>nd</sup> September 2017, 15 super keen triathletes took to the hills of the picturesque Brecon Beacons to compete in the second to last event in the Questars Adventure Race series!

These adrenaline-filled adventure races involve 90 minutes of trail running, 2.5 hours of mountain biking and one hour of kayaking on local canals – not something for the faint hearted. There's also an orienteering twist to the races, as teams compete to reach pre-positioned checkpoints and gain points. The tougher the checkpoint is to reach, the more points are assigned

to it. At the end, the team with the highest number of points is crowned the champion.

We split-up into individual teams of three or four to take on our fellow tri members and 50 other equally fit & motivated teams. Olympic rower, Helen Glover, even decided to make an appearance! This race certainly wasn't going to be a walk in the park.

Being a team race, one constraint was that team members could not be more than 10m apart – meaning the entirety of the threesome/foursome had to complete gruelling uphill climbs or long kayaking distances to be allowed the checkpoint points.

When the klaxon sounded at 9am, it was each team for themselves. Everyone headed off in different directions, each

believing theirs would lead them to glory. The teams only ever encountered each other on the kayaking section, where slaloming tactics (potentially due to poor technique) were employed by some to try and hinder other teams progress.

Sweat, tears, and a few blisters later, all the IC teams conquered the hills and (just about) did not get lost. We then had an agonizing wait before

**"Sweat, tears, and a few blisters later, and all the IC teams had conquered the hills"**



Picture the idyllic Brecon Beacons. Now imagine a bunch of triathletes storming through... // IC Tri

the race results were processed and the winner announced! Luckily, tri IC isn't competitive at all and everyone's all for the 'it's the taking part that counts' moto...

As it's commonly known, there is only one

winner and unfortunately, this wasn't an Imperial team. However, the top-ranking IC team came a respectable 23rd overall and more importantly they were the winner of bragging rights over everyone else!

Thanks Questars Brecon Beacons – Tri IC will definitely be back for more next year.

If you're interested in getting involved with IC Tri, please email [triathlon@imperial.ac.uk](mailto:triathlon@imperial.ac.uk)

## Imperial Rugby kick off this year with trials and pints

### SPORTS

**Ali Zaboronsky**  
Press Officer

Imperial rugby pre-season kicked off on Monday 18th September, resulting in a rag-tag crew of motley looking seniors and fresh-faced freshers gathering at Ethos. Among the new faces were reliable fellas such as Amin, Michael, and Jacob, as well as a Lord Farquaad impersonator and a nervous young fresher called Will Aynsley (poor lad, he was practically shaking).

Summer was officially over, and it was time to begin excavating the long-buried rigs of ICURFC in preparation for Freshers' Week and the promise of far-off ACC nights parading around the union as Spartans. Once gathered, the squad



Looks like some people didn't get the 'left foot forward' memo // IC Rugby

was informed that the first session would be a rigorous fitness test to see just how great our fall from grace had been over summer. Upon hearing these news, Lord Allingham of his father's estate promptly paid off the Sport Imperial staff to feign a knee injury, and spent the rest of the training session

loudly commentating as everyone else was put through their paces.

With fitness testing over, the next few days got underway as expected, the team gelling together over rugby and weights sessions. The new coaching setup, now joined by Martin's brother-in-bicep Coach Lovejoy

and led by flair-master Coach Will, was firing on all cylinders and we were beginning to look like a real squad again: Chopper was chopping (people and pints), Owen was sniping, Allingham was coaching, Toby was watching other people train, and Blackett was breaking all the promises he'd made

in the run-up to his Sabb election; it was Imperial rugby as it should be.

The first of our two preseason matches, against King's, saw a tight fixture in which the new game system was used to great effect in the first quarter but ultimately dropped off as our fitness levels faltered. After a less

successful second half we ended up with a 20-5 loss.

However, not to be put out by this, the next night's annual Oxford social saw a full turnout and a great night on the town. One or two of the lucky Oxford gals even managed to bag themselves a long, steamy night of cuddling. Saucy. Apart from that, preseason finished successfully, a friendly against Brunel University took place, and more freshers than we could anticipate showed their faces. Unfortunately, Sylvia has yet to make an appearance (perhaps she heard about Brady's antics and decided to steer clear), but apart from that we are ready to hit the ground running in the new season and look forward to seeing all of our new members soon!

If you're interested in IC Rugby, email [rugby@ic.ac.uk](mailto:rugby@ic.ac.uk)

# SPORTS

sport.felix@imperial.ac.uk

## ACC Football tour report (2nd draft)

*ICUAFC make a heroic comeback after Sports Editor criticises their previous effort at a tour report*

### SPORTS

**Mark Isbell**

*Football player*

It was suggested by certain *Felix* editors that Football come up with an engaging piece on its recent summer tour to Budapest because everyone cares about what we did for our summer vacation. I diligently wrote a piece, though seemingly my first draft wasn't good enough for this highly coveted newspaper and for that I am tremendously sorry. Since I've got nothing better to do with my time than my pesky doctorate I decided to take to heart the editors comments and do my utmost to make it interesting and less personal. Without our outstanding content, how else will Imperial student be able to know what ACC football did on a summer holiday tour?

Because reality is slightly boring, I've had to embellish parts of our trip for reader satisfaction and view counts. It was decided that the setting of Hungary was a bit too mundane so I've changed it to a beautiful beach in the Panamanian archipel-

ago of Bocas Del Toro, bordering Costa Rica to engage readers more. Furthermore, because football is not to everyone's liking I've chosen to remove all mentions of the sport. For now we'll call them "non-descriptive" activities to best allow for reader immersion into the story. Another major selling point for any story is a feel good ending. So instead of the protagonists having any sort of fun and relaxing, I've replaced the character's motivations with nobler causes such as helping the elderly, eliminating malaria in the

**"Without our outstanding content, how else will students know what ACC Football did on a summer holiday tour?"**

region, and highlighting the plight of small businesses in traveller havens



Mon the bois // Bois

due to foreign corporations buying them out. Now that we've outlined all major changes made to our dire trip to Hungary, we may begin our fantastical journey.

The football team went to Hungary for a sporting tour and all members involved had a lot of fun together. Sometimes we

drank, sometimes we played football, and sometimes we did both.

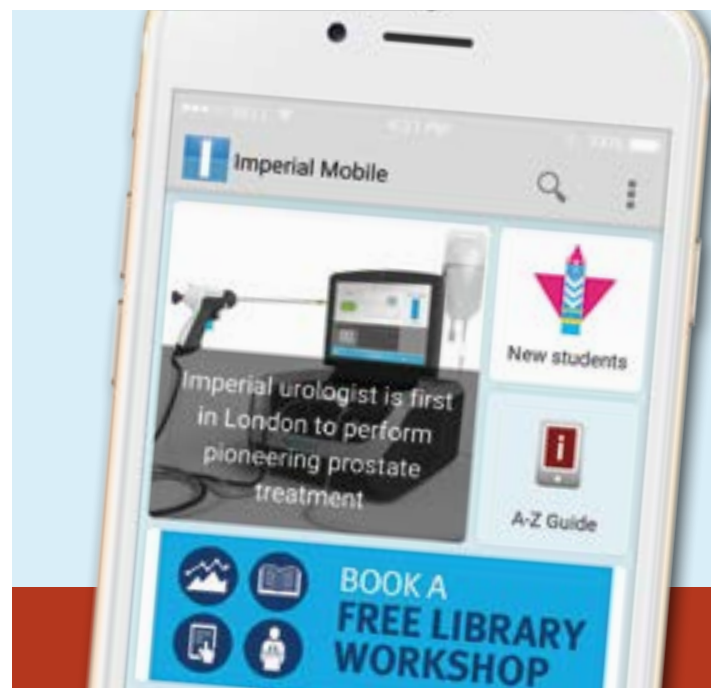
To anyone interested in knowing more about tour, I would ask that you make your way to the union this Wednesday evening following trials and come talk to me so I can properly describe the trip in all its splendour. And

that's what we did for our summer and I owe it all to those editors for inspiring me to write this all out so that now I can put "Felix Contributor" on my CV and all it took was 400 words.

*Note from the Sports Editor: Yes, apologies for being honest about the*

*first draft... Look on the bright side: you can tell freshers you are a **published** contributor now.*

*For anyone looking to contribute to the sports section (tours, match reports etc.) shoot an email to [fsport@ic.ac.uk](mailto:fsport@ic.ac.uk). Keep it entertaining though. A story-form-itinerary isn't.*



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