



Felix

The Student Newspaper of Imperial College London

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Imperial had passed on over 330,000 records to screening companies, the investigation found // Joseph O'Connell-Danes

UK universities passing on alumni data to wealth screening companies

NEWS

Fred Fyles
Editor-in-Chief

An investigation has found more than 90 UK universities have passed on alumni data to screening companies in the past, including Imperial.

Universities have been passing alumni data to wealth screening firms. The information allows companies to target people for donations.

The investigation, organised by the *Daily Mail*, found at least 90 universities had passed on former students' records

"At least 90 universities had passed on data, including all of the Russell Group institutions"

to external companies, including all 24 Russell

Group universities. The Information Commissioner's Office (ICO) has launched an investigation in response to these findings.

Imperial has shared over 330,000 alumni records over a number of years, to establish information about alumni wealth, as well as information about their friends. In terms of volume of records passed on, Imperial came fifth out of the universities investigated, above Oxbridge and UCL.

In some cases, alumni of the universities investigated were ranked by net wealth, or by likelihood of leaving their university

a gift in their will. In 2015-16 Imperial received

"In 2015-16 Imperial received £33 million in donations and endowments, triple what they made on investments"

£33 million in donations and endowments, more

than three times what they made on investments in the same fiscal year.

Last year universities in the UK brought in £1 billion in donations, with the vast majority going to Russell Group universities. Universities UK has said that philanthropy has become "an increasingly significant component of the funding mix" for higher education institutions.

While passing on the data is not illegal, organisations need to inform those concerned that their data will be shared. Last year ten charities were

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EDITORIAL

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From students to staff, it's time for us to stand together

Having an editorial is a bit of a double-edged sword: yes, it gives me a place to spout my opinions, even if nobody really reads it (hi mum!), but by the time it gets to 8pm on a Thursday, I'm usually so tired and burned out, I can't really think of anything to say. But still, I'm committed to producing 600 words of this, and you, dear reader, are coming along for the ride.

This week we've got plenty of news to whet your appetite, but two stories in particular caught my eye: the first is about the support staff at the University of London, who are being represented by a union in a legal case against the UoL. These receptionists and security staff are contracted out, meaning that their de jure employer isn't the university itself, and they therefore miss out on the same employment benefits as 'regular' employees. They also don't have the right to negotiate with the University of London directly, but that could soon change: if the



Fred Fyles – Felix Editor

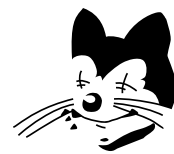
case is successful, the UoL will be recognised as their de facto employer, which could open the doors for many contracted employees.

Here at Imperial, we outsource our cleaning staff to Noonan, an external contractor. The university says that they ensure that all externally-contracted staff are paid £10/hour, which – while above minimum – is below the London Living Wage. In such situations, these staff also lack the right to directly negotiate for

changes to their employment. I'm not necessarily saying this is the case with Imperial, but all too often this arrangement can be used to allow institutions to maintain a surface appearance of being an ethical employer, whilst enabling contractors to enforce poor working standards. I'm hoping that this case will help bring this practice to light, not just at higher education institutions, but across the country, paving the way for greater transparency, and better workers' rights.

The second story that really caught my eye was about potential industrial action that might be carried out by academics come February. In this case, staff are upset about changes to their pension schemes, which many fear could make them worse off. Dr Michael McGarvey, the President of the Imperial branch of the University and College Union, said that the move would reduce staff pensions by a massive amount. He also said that it's important to remember that Imperial has spent nearly half a billion pounds over the last three years on its estate – “the employers,” he said “cannot plead poverty”.

Felix is here to represent the students, but we can't do that without representing staff too. While it can be tempting to see all staff as 'the enemy', it's important to remember that they can be messed around just as much as us. This dispute about pensions shows that – it's never been more important for us all to stick together.



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NEWS

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Staff to potentially strike over changes to pension schemes

NEWS

Fred Fyles

Editor-in-Chief

The University and College Union called the changes a "bolt from the blue", and said staff would be worse off.

Staff across a number of UK universities may launch strike action next year, following changes to pensions schemes.

Universities UK (UUK), the representative group for UK's universities, announced the changes earlier this week, in what Sally Hunt, University and College Union's (UCU) secretary general, called “a bolt from the blue”.

A ballot to consult UCU members on industrial action will open on the 29th November. If successful, strike action could be underway next February across 50 of the UK's largest universities, including Imperial,

Oxford, Cambridge, and Manchester. As well as strikes, union members could refuse to cover or reschedule classes, or cover for sick colleagues.

The current principal pensions scheme used in higher education is the University Superannuation Scheme (USS). It is a defined benefit pension scheme, in which the employer is responsible for contributions, up to a salary of £55,550, after which it switched over to a defined contribution scheme, in which the

argues this will make pensions dependent on market returns. Hunt said it was “the worst proposal I have received in twenty years of representing university staff”, saying UCU “needs to fight it”.

Times Higher Education previously reported a number of universities, including Imperial, were unwilling to cover the increased cost of pensions, and supported a move to a defined contribution scheme. In 2015-16, Imperial spent more than £80 million on pension provisions, but also made a profit of £78 million over the same time period.

In an email to staff, Imperial's Provost, Professor James Stirling, recognised that “current uncertainty regarding the [USS] is unsettling for colleagues”. He went on to say that while “we have said that our preference would be to maintain a defined benefit structure for USS” that current information suggests it “is not likely to be sustainable at the moment”, and that “a move to a defined contribution scheme, at least temporarily, would

“Imperial stated that the current pension scheme was 'not likely to be sustainable'”

employee pays into the scheme.

UUK proposes to end the USS, and switch over to a fully defined contribution scheme. UCU



“Siri, find me a picture of a protest” // Flickr/Jennifer C.

be necessary”.

UUK chief executive Alistair Jarvis said: “Most universities can't afford to pay more into pensions without diverting money from other central areas, such as teaching and research, reducing their positive impact.” USS argues the scheme currently has a deficit of £7.5 billion.

Dr Michael McGarvey, President of Imperial College UCU, said in a statement that “independent bodies have challenged [UUK's] claims as being partisan and based on unrealistically negative

assumptions.” He went on to state that “Imperial has spent nearly £500 million of its own money over the last three years on its estate. The employers cannot plead poverty, and any claim that fees will have to be raised to pay for staff pensions has no basis in fact.”

The UCU claims universities have reduced spending on staff as a proportion of expenditure by 5% over the last ten years, and argued the decision to switch from the USS was not inevitable. She called the move “another slap in

the face for people already facing casual contracts and poor promotion prospects”.

A consultative ballot was launched by UCU last month, which found 87% of members would be willing to walk out over the pension changes. The ballot had a turnout of 56%.

The USS is one of the largest private pension schemes in the UK, with around 190,000 staff involved. Discussions over the changes are expected to continue next month.

ICO to launch investigation into wealth screening

NEWS

(cont.)

ined for failing to do so. In a number of cases, alumni were not asked for explicit permission to share their data – at the University of Cambridge, for example, the fact that data could be passed on to external companies is mentioned in their online data protection statements.

In a statement, a College spokesperson told *Felix*:

“The College spokesperson said that Imperial last used wealth screening firms in 2015, and was no longer using them”

“Imperial's community of alumni, friends, and supporters is very important to us. We take the privacy and security of their data extremely seriously, and keep them informed about how we might use their data.” They added they had stopped using screening firms in 2015, and no longer use such services. They said: “any data provided was done so on a strictly confidential basis, and details of College alumni or donors has never been sold to any

third parties.”

Elizabeth Dehman, Information Commissioner, said that the ICO will “look carefully at the individual evidence... to see if, and where, any rules have been broken, and what learning there is for wider practice in this area”. She added the ICO has “been working with the Fundraising Regulator and talking to universities about their responsibilities around transparency and accountability, as they prepare to comply

with a new, stronger data protection law”.

A spokesperson for the Russell Group said “philanthropy is helping widen access to higher education and improve the learning experience universities are able to provide”, but said that they take their alumni's privacy “very seriously”. All Russell Group universities in England and Wales are registered with the Fundraising Regulator, an independent voluntary regulator of the

charity sector.

Daniel Fluskey, Head of Policy at the Institute of Fundraising, a professional membership body for UK fundraising, said that such screening “[helps] organisations to raise money in a more efficient way”, and that it is “a needed and increasingly important part of fundraising”.

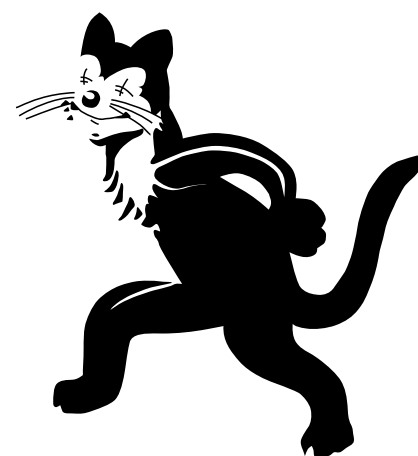
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Felix have teamed up with IC Radio to present the *Felix* Podcast!

Each week Rob Garside will be interviewing the team all about how *Felix* is made, and the stories we publish each week.

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NEWS

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Legal case launched against University of London over contracted staff

NEWS

Fred Fyles
Editor-in-Chief

The case could pave the way for other contracted workers to directly negotiate with their universities.



Imperial employ their cleaning staff through an external contractor // Flickr/zoetnet

A union has launched a legal challenge on behalf of outsourced University of London support staff.

The Independent Workers' Union of Great Britain (IWGB) is bringing a case on behalf of 75 support staff at the University of London, including receptionists, security officers, and porters, with support from the Good Law Project. Currently, the support staff are employed by an external contractor, Cordant Security, and not directly by the university,

meaning they cannot negotiate conditions with the University of London.

Current employment law states workers may only collectively bargain with their direct employer. However, the IWGB argues this breaches article 11 of the European Convention on Human Rights, which gives workers the right to join a trade union in order to

protect their interests.

The IWGB aims to establish that the University of London is the de facto joint employer of the staff, along with Cordant Security, which would give them the same employment rights as those directly employed by the University. The case is being brought to the Central Arbitration Committee, which oversees

regulation of UK labour.

If the case is successful, it could pave the way for a number of changes to the employment rights of outsourced workers. The University of London is among many universities who outsource part of their workforce: Imperial College London currently outsources its cleaning operations to Noonan Contract Services. The

contract with Noonan, valued at approximately £7 million per year, runs until the end of 2019. The minimum pay rate set by the College for contracted staff who work mainly on College sites was £10 an hour at the beginning of August; at the time, this was above the London Living Wage, which has since increased to £10.20 an hour. Imperial is not an accredited living wage employer.

In a statement, a College representative said: "Imperial is committed to ensuring fair pay for all workers. We value all of our staff, and strive to offer competitive salaries in our efforts to attract and retain the best people at all levels. Pay at Imperial is reviewed annually as part of the College's local pay bargaining process with the Joint Trade Unions."

IWGB General Secretary, Dr Jason Moyer Lee, said: "When it comes to the most important elements of pay, and terms and conditions...it is the

University of London and not Cordant which calls the shots." He added: "In order for these workers' collective bargaining and human rights to mean anything, we need to be able to negotiate directly with the university, not the glorified middle man."

The Good Law Project is run by Jo Maugham QC, and aims to "use law to deliver a progressive society", mainly focusing on Brexit, taxes, and workers' rights. It said that, if successful, the case "could fundamentally change the legal regime which protects outsourced workers". Maugham said: "If, in the real world, the brand can also be said to be the employer, it will not be able so easily to shuck off its responsibilities."

A strike was held on the 21st November, and a protest in support of the demands took place from 6pm in Senate House, coinciding with a visit to the University by Princess Anne, its Chancellor.

Eminent Imperial professor passes away at 77

NEWS

Fred Fyles
Editor-in-Chief

Eminent Greek molecular biologist and Imperial professor Fotis Kafatos passed away last weekend at the age of 77. He was the founding president of the European Research Council (ERC).

Kafatos was born in Greece, on 16th April 1940. As an undergraduate he studied zoology at Cornell University in New York, before completing his MA and PhD

in biology at Harvard University. He wrote his doctoral thesis on the emergence of moths from cocoons.

Following his PhD, he became a professor at Harvard at the age of 29, and taught in the Biology Department until 1994. From 1982, he also worked as a Professor of Biology at the University of Crete. From 2005, he was Chair of Insect Immunogenomics at Imperial

Kafatos and his colleagues pioneered techniques such as cDNA cloning, and his team was the first to clone an entire mammalian gene. From the mid-90s onwards, he

focused on *Anopheles gambiae*, a malaria-carrying mosquito.

Kafatos was well known as an organiser within the scientific community: in 1982 he founded the Institute of Molecular Biology and Biotechnology, one of the institutes making up the Greek research centre FORTH. He then went on to head the European Molecular Biology Laboratory (EMBL).

He was the founding president of the European Research Council, which was established in 2007 to oversee and fund research conducted within the European Union. He carried

out the role until 2010.

In recognition of his work, Kafatos was presented with a number of honours. In 2003 he was elected a Fellow of the Royal Society, and in 2011 he was awarded the Leibniz Medal, awarded to individuals who promote science.

Following the news, tributes were paid throughout the scientific community. The EMBL highlighted his "rare ability to bring together people, ideas, and disciplines", saying that he "worked passionately towards accomplishing three major goals: excellence, inclusiveness, and



Professor Kafatos // Imperial

cooperation".

Professor Fotis Kafatos

was born 16th April 1940; he died 18th November 2017, aged 77.

NEWS

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National Union of Students launch survey into sexual misconduct at UK universities

NEWS

Fred Fyles
Editor-in-Chief

The survey, which is aimed at current and former students, seeks to gather data on the extent of sexual misconduct on-campus.

Sexual misconduct by members of staff across UK universities will be investigated by the National Union of Students (NUS).

A survey, open to all current or ex-students in the UK, is being carried out in collaboration with the 1752 Group, a UK-based research and lobby group working to end sexual misconduct in higher education.

The survey asks students and former students for their experiences of sexual misconduct by higher education staff, as well as their attitudes toward professional boundaries between staff and students.

The move comes amid an increasing focus on staff sexual misconduct

in higher education. Hareem Ghani, NUS Women's Officer, stated that "many institutions are ill-equipped to deal with instances of student-staff harassment (or indeed, harassment in general)".

Earlier this year, The Guardian carried out an investigation into sexual harassment on-campus, and found over 300 claims had been made against staff across the UK in the past six years.

"The survey comes amid an increasing focus on staff sexual misconduct in higher education"

They reported that there had been four allegations against Imperial staff since 2011-12. Dr Ann Olivarius, an employment lawyer and senior partner at McAllister Olivarius, said the problem reached "epidemic levels".



Students may be asked about any inappropriate behaviour they may have witnessed // Creative Commons

The Guardian also found one-third of UK universities did not have a policy on staff-student relationships. Imperial's policy states relationships with students represent "a potential conflict of interest" for staff and need to be declared to their Head of Department.

Dr Anna Bull, co-founder of the 1752 Group, described the data as "much needed", saying that "universities do not currently have adequate procedures in place to protect students and deal with perpetrators", with

students feeling "powerless" when trying to report staff sexual misconduct. Dr Bull said: "It is time for the higher education sector to take [sexual harassment and abuse] seriously. We hope that this research will lead the way towards these much-needed changes."

Ghani went on to say that sexual misconduct cases "have been at best sidelined and at worst silenced by institutions".

The Union told *Felix*: "We hope that this survey informs the wider conversation around sexual

misconduct in Higher Education. We encourage all of our members to complete it and look forward to working in partnership with others to tackle this problem, creating a more inclusive culture for our communities."

The 1752 Group was founded in 2016, to raise awareness and combat staff sexual misconduct in higher education. The group includes Dr Emma Chapman, a Royal Astronomical Society Fellow based at Imperial, who is also a member of the Department of Physics' Juno

Committee, which encourages gender equality. Professor Alison Phipps, Director of the Centre for Gender Studies at the University of Sussex, sits on the advisory board. Professor Phipps was one of the researchers who led the investigation into Imperial's institutional culture last year, in which one participant spoke of a culture of Imperial's "ingrained misogyny".

The survey is open until December 15th 2017. It is available here: <http://bit.ly/2n1bwAb>

Petition calls for expansion of Ethos gym

NEWS

Fred Fyles
Editor-in-Chief

A petition is calling on Imperial College London to expand the gym at Ethos.

The change.org petition was started by Imperial student Alan Perfect and has over 800 signatures at time of writing.

The petition argues

that Ethos' Energia gym is "currently too small for the number of people who would like to use it", and that this is "greatly discouraging, especially for first-time users". The petition, which was started just over a week ago, asks Alice Gast, President of Imperial, to expand the gym into the waiting area on the ground floor.

The petition has attracted a number of supportive comments from students. One student,

who completed their undergraduate degree at Imperial, said that they had stopped going because it was "far too small for the number of people it serves". Another said that the gym was not fit for purpose. Others complained about the lack of space, long wait times, and frequent broken equipment.

Perfect told *Felix* he was "really excited about the amazing response we are getting". He added:

"The more people I talk to, the more I find that most people think along the same lines. Something needs to be done about Ethos."

He also cited a previous change.org petition, started by *Felix*, to build air conditioning in Central Library: "Some people have asked whether gym expansion is a realistic goal. And it is. Back in May 2016, *Felix* started a petition to get air conditioning in the library. Fast

forward a year and a half, and a massive investment has been made to install air conditioning. Change is possible."

Perfect told *Felix* that the immediate aim was 1,000 signatures: "From there, we can start pressuring College and getting the Union more involved in a proper campaign"

Not all students agree, however. One student, writing in *Felix* this week, said that part of the issue was with students not

using gym equipment properly, and called for a "treadmill walking ban".

Energia is part of Imperial's Ethos sports centre, located in Prince's Gardens, on the South Kensington campus. Ethos also has a swimming pool, and a fitness studio. Ethos recently changed their out-of-term opening hours, reducing them by two hours each weekday, and four hours at weekends.

NEWS

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Imperial graduates among top earners, study finds

NEWS

Fred Fyles

Editor-in-Chief

The study found that Imperial graduates commanded the second-highest average salary five years after graduating

Imperial College London graduates on average have among the highest salaries of UK graduates five years after graduation, new research shows.

The analysis, carried out by the Institute for Fiscal Studies (IFS) on behalf of the BBC, found Imperial graduates earned

on average £42,050 five years after graduation, making them the second highest-paid graduates in the country, just below

“Imperial graduates earned on average £42,050 five years after their graduation”

those from LSE. Imperial graduates earned more than graduates of the Universities of Cambridge and Oxford, and University

College London.

Graduates from Russell Group universities earned £33,500 five years after graduation. The median income in the UK is approximately £21,000.

These data could be explained by the subjects on offer at Imperial: graduates of STEM subjects such as mathematics and engineering were among the highest paid following graduation. Medicine and dentistry were the highest paying degrees, on average, with graduates earning an average of £46,700 five years after leaving university. However, due to the length of such courses, these graduates face high student debt after they leave university: a study in the British Medical

Journal found that, even with high salaries, doctors were unlikely to be able to pay off their entire debt before it was written off.

Subjects which graduates earned the least following graduation included creative arts and design, agriculture, and mass communications.

The study also found differences between male and female graduates, as well as between graduates of different social class: male graduates earn more right out of university, with salaries £1,500 higher than their female counterparts. This gap widens as time goes on, with the difference increasing to £3,500 five years after graduation.

The author of the study stated some of this could

be explained by subject choice, with female students more likely to pick courses such as creative arts, which have a lower earning potential, while

“The study found that those from wealthier backgrounds earned more, even when in the same cohort”

male students were more likely to pick STEM subjects. On average, Imperial

admits roughly twice as many male A-level students as female. However, they concluded that the difference could not be explained away by personal choice.

Students from more affluent families also earned higher salaries after graduation, with male graduates from high-income households earning 20% more than peers from lower-income households. Even between those studying the same subject at the same university, there was still a 10% gap in earnings. The authors of the study said that this showed that “improving access to university alone is not enough to address issues of social mobility”.

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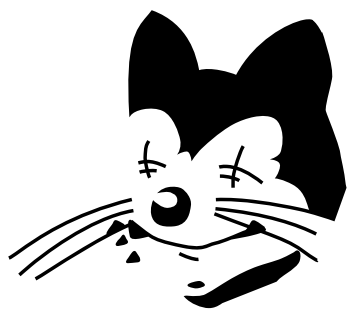
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POLITICS

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A New Hope: Zimbabwe's new birth of freedom ... or more of the same?

How significant is the fall of Robert Mugabe's 37 year brutal regime, and is there any light at the end of the tunnel for Zimbabwe

POLITICS

Dean Posthuma

Politics Writer

After 37 years, Robert Mugabe is no longer the president of Zimbabwe. Many people, including myself (having lived there for the first year of my life), had stopped wondering if this day would ever come until events began to rapidly unfold last week. Almost overnight, the Zimbabwean military had put the Mugabe family under house arrest, taken control of the state broadcaster and of the streets of Harare, limiting access to government buildings. The military questionably claimed that this was not a coup. Following this, massive demonstrations encouraged by the army, opposition parties and even Mugabe's own party ZANU-PF led to Mugabe resigning on Tuesday to prevent him from being impeached.

"Mnangagwa being sacked as Vice-President was orchestrated by Mugabe's wife, 'Gucci' Grace"

The straw that broke the camel's back was Emmerson Mnangagwa



The future for Zimbabwe is uncertain // Creative Commons

being sacked as vice-president on the 6th November, a move that was almost certainly orchestrated by Mugabe's incredibly unpopular wife, "Gucci" Grace. Those loyal to and high up within ZANU-PF who were once Mugabe's cronies now felt betrayed by her increasing influence and decided to finally intervene. Mugabe is now 93 so contention for his successor has recently been growing with Mnangagwa "the Crocodile" expected to take this role, however Grace Mugabe's desire to acquire power

when her husband dies has stimulated her to systematically remove anyone who is in her way. Not only is she hated by a majority of the country, she is 41 years younger than Mugabe and the view that she didn't play a part in the war for independence is key to why those leading the 'Coup de Grace' want both of them removed.

Looking back over the past 37 years of Zimbabwe as a country, it is shocking that Mugabe had been able to abuse his authority which has

brought sustained deterioration and inequality to what was once the breadbasket of Africa for so long. He became leader of Zimbabwe as a widely supported liberator when the white minority rule of the colonial Republic of Rhodesia, Zimbabwe's previous name, was taken over after years of civil war by winning the 1980 election. Initially he worked towards co-operation between former white oppressors and improving the lives of the poorer Africans, allowing the country to prosper.

This didn't last long, as after just a few years he used brutal assaults to target any challenge to his dominance, which was followed by continued corruption throughout his party. In 1983 Mugabe used the notorious Fifth Brigade trained by North Korea to torture, rape and massacre the Ndebele tribe who supported his main rival during the election. In 1999 trade unions formed an opposition which included support of farmers originally responsible for the country's earlier success, causing him to allow supposed war veterans and his supporters to seize farms and evict the farmers by any means. Most people are familiar with the hyperinflation that followed (500 million% according to the IMF) as the country lost its income and tried to solve the problem by printing money. In 2008 when another party defeated him in elections, his party used violence to force them into submission.

It is no surprise then that on the day Mugabe's resignation was announced, the streets of Zimbabwe were filled with people celebrating - but this is dangerously misleading. The take-over led by General Chiwenga isn't a revolution - the likes of Mnangagwa who will succeed Mugabe want to keep the country in hands of the kleptocratic elite who aren't interested in democratisation or developing a fairer system. Essentially all that will happen is a change of powers within ZANU-PF and more importantly stabilisation of the party before the next

election in September 2018. This is crucial if government fat-cats want to keep control of lucrative resources in farming, mining and foreign currency. Learning from the past, it seems inevitable that while the people at the top fight over their self-interests, the needs of people are left forgotten once again.

It is clear that immense reforms and new ideas are needed, including dismissal of the apparent divine right to lead based on contribution to the war of independence allowing those in power to be held accountable and those in disagreement not being rejected as "counter-revolutionary". The current opposition to ZANU-PF is unorganised and disjointed, the main figure Morgan Tsvangirai was discredited and taken advantage of after beating Mugabe in the 2008 elections. There are others such as Joice Mujuru, Simba Makoni and Nkosana Moyo who look promising in supporting real change. There is also hope in Mnangagwa's future as leader despite him being just as evil as his former master; he recognises that help from international donors and aid as well as re-establishing the commercial farmers and using their skills is required to rebuild Zimbabwe from its severely bankrupt state. Now that Mugabe has been toppled, the wheel is turning, thus making it easier for a rotation of leaders. The people of Zimbabwe are as hungry as ever, eager to see whether this thunder will bring a fresh start during this year's rainy season.

POLITICS

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Felix Politics takes on the Autumn Budget

This week Philip Hammond announced the Autumn Budget. Resident Politics Writer Abhijay Sood give his verdict on what it means for us.

POLITICS

Abhijay Sood
Politics Writer

This Wednesday, the Autumn Budget was delivered by the Chancellor of the Exchequer, Philip Hammond. It entails details about government spending and borrowing, and related policies, in advance of the next financial year. This sort of thing sounds horrendously dull, but it's important to appreciate the state of the country and what the government's up to, and to treat those making

decisions in our names with scepticism.

Some will welcome this budget, while others will feel it gives cause for concern. In either case, this budget is a symptom of the politically and economically precarious times in which we live: the government can neither follow through wholeheartedly on its past "austerity" policies, nor can they completely adopt the positions of their opponents, so they're stuck in the middle, with Brexit further complicating things.

Housing

The Chancellor is taking three main steps to

alleviate Britain's "broken housing market." These are:

- An investment package: £44 billion over five years for building homes
- A stamp duty tax cut: reducing the burden for first time buyers
- An increased levy on empty homes: allowing local councils to charge double the tax on unoccupied properties.

These steps are welcome, but fall short of addressing the issues that underpin the housing crisis in this country. According to members of his own party, such as the chairman of the Local Government Association, the investment plans do

not adequately involve local authorities, suggesting it will be difficult to meet the requisite 300,000 homes built per year. The other issue with this investment is that, even under the government's optimistic figures, this target is not reached until the middle of the next decade, meaning the housing stock will remain insufficient for years to come.

Regarding the council tax levy, though this may generate welcome funds for local authorities, it is unlikely to disincentivise those who own empty lots in major cities (where housing stock is most needed) from leaving them empty. The tax increase here represents a relatively small proportion of overall property tax, and pales in comparison to the property values. However, in the countryside, where properties are cheaper, this approach could help reduce the number of empty properties.

The stamp duty tax cut is interesting, since it is likely to affect those reading this article. We all welcome a saving of up to 5k on first time buying, but the IOBR suggests these changes will merely end up reflected in the cost of properties, mitigating the positive benefit. The huge deposits required to purchase property in places like London were not addressed.

The government is also making an extra £125m available for renters in areas where rents have sharply increased. This is welcome, but again fails to address the underlying reasons for these issues, which will continue to proliferate until more drastic action is taken.

Health & Social Security

Healthcare and social security are the two largest sectors of government spending. On the NHS, £10 billion has been pledged for frontline services over this parliament (next five years), while NHS England will receive £2.8 billion over three years. This is less than half the money requested by the director of NHS England to tackle ever increasing wait times and issues of understaffing (for context, total healthcare spending is ~£145 billion). Discussions are currently taking place between the Health Secretary Jeremy Hunt and nurses unions on the issue of nurse pay, which has been stagnant since the Conservatives entered government in 2010.

Social security was not discussed at length by the

"Social security was not discussed at length by the Chancellor, but he did mention the controversial "universal credit" programme"

Chancellor, though he did mention the controversial "universal credit" programme, wherein six means tested benefits are being rolled into one. This currently affects 600,000 people, but will soon reach

millions more. Opposition parties and independent researchers have pointed out that many will lose out under this system (due to caps, floors, and tapers) and long wait times before receiving an initial payment could be extremely damaging to those living paycheck to paycheck—pushing people into poverty. Former Conservative Prime Minister John Major described the rollout as "unfair and unforgiving," but the Chancellor has rejected calls to "pause and fix the program". Maximum wait times have been reduced from six to five weeks, and though this may pacify moderate Conservative sceptics of the policy, it does nothing to address the other concerns raised by its implementation.

Education & Research

The budget did not discuss very granular education issues, though its announcements were still interesting and relevant to students at institutions like ours. It included a heavy focus on maths and computing, with additional staff to be brought in for both, schools encouraged to enrol more students on A-level maths courses, and an expansion of a "Singaporean-style" maths education at primary level. In addressing the numeracy gap between British citizens and those of other nations it is important that, alongside changes like these, efforts are made to change the culture around mathematics and education generally (with more autonomy for teachers, for example).

Increases in investment for Research & Development are also likely to be welcomed by Imperial

POLITICS

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Housing was a key area of the budget this year // Flickr/Misko

students, though the 2.4% spending target on R&D by 2027 makes it difficult to meet a 3% 2030 target. Tax credits have been increased (from 11% to 12%), and total spending should increase by £2.3 billion in 2021-22.

Tax & the Environment

The recent release of the Paradise Papers has added to pressure on the government on the issue of tax avoidance (which is legal, but widely interpreted as immoral). In response to this, the budget included provisions to tax profits being directed overseas at a higher rate than the corporation tax, primarily targeting digital companies such as Apple and Google. This is a welcome first step to addressing an endemic problem: £2.7 billion a year is lost to legal tax avoidance.

The personal allowance, the value below which no tax is paid, is being increased. This lessens the burden on all taxpayers, although since other tax brackets are also moving, and due to complications with respect to the aforementioned universal credit program (where beyond a point, benefits are severely

limited) high earners are the chief beneficiaries of these changes. The minimum wage is to be increased in line with recommendations from the low pay commission, but increases to the "National

"Hammond made a number of overtures regarding the UK's role in the environment"

Living Wage" (which isn't really a living wage) are slowing down.

Regarding the environment, Hammond made a number of overtures during his address to Parliament regarding our role on the international stage (drawing sharp contrast with the USA) and the importance of tackling issues including air pollution. On this front, a new levy is to be introduced on diesel cars that fail to meet a certain criterion, with this and other measures encouraging the uptake of electric vehicles. Nevertheless, almost all

other policies discussed pertaining to this area in the budget do not assist with environmental problems, and many do the opposite. Overall fuel duties have been frozen, and North Sea oil producers are being given a tax break. Even the diesel levy conspicuously exempts "white van men," highlighting the politically precarious position the government is in (not wanting to be perceived as "punishing swing voters"), and limiting the positive impact these changes will have in terms of both carbon emissions and air quality.

It's the economy, stupid

There is no sugar-coating this: the economic outlook is not good. Growth forecasts – from the non-partisan "Independent Office for Budget Responsibility" (IOBR) – have been revised down. Since the recession, productivity growth has been sluggish, and accounting for this the IOBR have forecasted slower economic growth than previously anticipated, leaving us on course for the longest fall in living standards since records began.

deficits in the past, but have been unable to meet their own targets for deficit elimination since taking office, moving the goalposts from 2015, to 2017, to 2020 and now to the "mid 2020s". The emperor has no clothes, and even this last target seems unlikely to be met in light of Brexit, according to the credit agency, Moody's.

The rhetoric the Conservatives have adopted since 2010 on the deficit is notable. While Hammond has softened up a little, making some sensible noises regarding investments and incentives, even he repeatedly put forward in his Wednesday address the notion that the economic malaise of the late 2000s was "Labour's Great Recession": that mishandled public finances, rather than a global financial crisis, led us to the position we're in today. You only have to look at the rest of the world to understand why this is not the case.

The Chancellor may just be playing politics, but 'deficit hawk' rhetoric will not forever play well for the government. It either hamstringing their ability to pursue sensible fiscal policy for political reasons, or will result in an internal or electoral backlash once it becomes clear they're "just as bad

as the other lot" on borrowing. The government's hand might be strengthened going forward, particularly with Brexit on the horizon, if they are a little more forthcoming in this area.

Conclusion

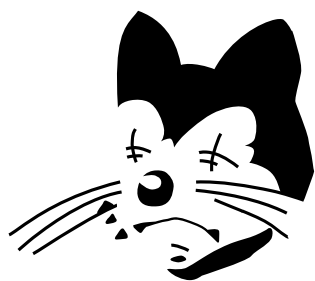
Given current affairs and the political position of the government, this budget has been reasonably well crafted by the Chancellor. It does not resemble Osborne's past austerity measures nor the feared 'punishment budget'. However, it is indicative of a government with little room and few ideas: addressing issues around the edges without the necessary political capital to affect root causes. The issues not mentioned in this budget, from tuition fees and social care on the one hand to school meals and the 'dementia tax' on the other, say just as much as those that were about the position this government finds itself in. With economic uncertainty, worsening forecasts and political triangulation on the part of both external and internal opponents, Hammond will have little room to manoeuvre as the country steers itself out of the European Union.



With winter looming, health is a key area of spending // Flickr/Andy G

COMMENT

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Christmas is a really fucking awful time of year

Grumpy Bastard argues that Christmas only makes us poorer, unhappier, and more uncomfortable.

COMMENT

Grumpy Bastard

Comment Writer

I hate a lot of things. Hate is a strong word, but it neatly describes how I feel about a plethora of experiences, objects and people that I endure on a daily basis. Or possibly extreme disgust. I've even begun discerning the different forms of hatred I feel. Gnawing, aching hatred at things you can't change, such as people inexplicably voting Labour, but without enough conviction to properly win an election. I experience burning hatred at couples on public transport. I have no objection to people experiencing happiness, but when that

happiness is of a private nature and clearly restricted to the blissful pair, I would prefer it if I were not cornered like a rat in a cage and forced into becoming an unwilling third wheel.

Christmas does not inspire either of these forms of hatred within me. It is something I am resigned to, a holiday that everyone will try and make me enjoy and inevitably I will not.

I start hating Christmas early, just as the first posts from people I despise on social media appear, normally of the form "only x many days til' Christmas", in the middle of July. Quite frankly Sharon, I don't give a fuck. The only reason I haven't unfriended you yet is so

I can feel smug at the shallow and vacuous life you lead. I harbour hatred for the way Christmas creeps into our shops, like some kind of gaudy, glitter covered mould. The earliest I've discovered Christmas themed merchandise so far was in August. I do not need reminding that the odious celebration hijacked by Christianity is on it's way and will soon be making my life a living hell. I would have much preferred Saturnalia, especially as a Roman slave.

Christmas for me, indicates the start of a hectic corporation dominated spend-fest, where the pressure to purchase the right gift for the right price is cloying and omnipres-

ent. Black Friday sales piss me off particularly. Black Friday just shows you that companies are happily ripping consumers off for the rest of the year only to get us excited about possible "savings" and produce some admittedly hilarious videos of grown men and women fighting over a £200 TV screen. Secret Santa is the best example of everything wrong with Christmas consumerism: last year I received a mug with the handle in the shape of an erect penis. Every time I drink from it, the bell-end gets alarmingly close to my eye.

Don't think that I bemoan traditional Christmas either. I cannot testify as to how you feel about your

families, but at best I experience apathy, if not downright irritation at the prospect of being seated around my grandparents. I don't want to endure the excruciating details of how to use a colostomy bag and the enlightening chat you had with Maureen about painting watercolours of horses. Please see Sharon for my feelings on both of these topics.

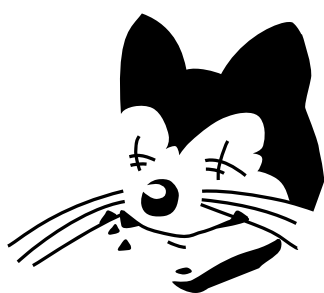
As the alcohol begins to flow, people's tongues loosen and slowly but surely, the conversation slips from a fragile peace to violent all out war. Accusations are thrown too and fro, sowing the seeds for further recriminations for the future, before the bloodied parties have retreated to lick their wounds. Once

evening arrives a false reconciliation occurs, as they once again cover their true feelings with a veneer of politeness. This experience of Christmas is probably why I approach it with such trepidation, bordering anxiety. This makes Christmas shit.

I blame the illusion of Christmas joy on Christmas films. All of them are forced attempts at humour and/or an attempt to extract some form of emotion from us. I haven't been able to watch *Home Alone* without seeing the ghost of heroin-addiction future, and *Love Actually* is pretty rapey. *Die Hard* is an exception. Everything else Christmassy is shit.

Ethos Gym does not need to expand.

An anonymous writer argues that the gym is more than big enough, people just need to use it properly.



COMMENT

Anonymous

Comment Writer

Let's assume your claim that exercise being good for mental health is true, and that it is Imperial's duty to deal with this problem.

Ok. So Imperial needs to get more people to exercise. Anyone who has been to the gym at Ethos knows that at least 50% of the treadmills are being walked on,

and at least one of the rowing machines is being used by someone moving the seat up and down under him/herself while somehow keeping the handle in exactly the same place, putting precisely 0.2 calories per hour of power through the fan. The point is, there is absolutely no need to increase the size of the gym. People are perfectly capable of walking all of 100m to Hyde Park for a jog, or even joining the cross country club if they feel unable to run unsupervised. Indeed, I would

particularly recommend that last one. The club is the largest sports team at Imperial and has a great social scene.

We have to, of course, spare a thought for the minority who actually use the gym in a mildly wise manner. Perhaps there should be a treadmill walking ban,

"Perhaps there should be a treadmill walking ban"

or even the removal of half the treadmills to make way for actually useful gym equipment. Additionally, students might be interested to know that Reynolds gym is also available to students to use, although they may have to interact with the outside world on the way there.

If you really want to spend some of the money Imperial has, may I suggest investing it in some more scholarships for extremely talented students. After all, this is a university.



Doggo doin a heckin nappo bappo// Flickr/normanack

Your Union events

Friday 24 November



COCKTAIL NIGHT

Choose from our range of classic, modern and signature cocktails
£4.50 each or 2 for £7.60

Every Friday from 17:30

imperialcollegeunion.org/food-drink



Coming up in our bars



Super Quiz

Every Tuesday
20:00-22:00

Cocktail Night

Every Tuesday
18:00-23:00

CSP Wednesday

Every Wednesday
19:00-02:00

Beit Me I'm Famous

1 December
20:00-02:00

Find us on Facebook!

fb.com/beitbars



Pub Quiz

Every Thursday
19:30-23:00

PGI Friday

Every Friday
19:00-00:00

Find us on Facebook!

fb.com/hbarpub



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

Cocktail Night

Every Friday
17:00 onwards

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imperialcollegeunion.org/whats-on



Tesla's Semi announcement is really just a distraction

Last Friday, billionaire and aspiring supervillain Elon Musk introduced his latest plan to encourage car enthusiasts to sell their kidneys - yet his company's future hinges on a far smaller, more pedestrian product than the Roadster or the Semi. Why is a company that just posted the worst fiscal quarter in its history introducing yet more products they'll fail to deliver on time?

TECH

Tom Mrazek
Tech Editor

What came first, the Model 3 or the Falcon Heavy?

What's the first word that comes to mind when I say Tesla? Performance, ecology? What about delays? If you've followed Tesla or SpaceX, you're undoubtedly aware of a mysterious time zone known as Elon Standard Time™. Symptoms include thinking the Falcon Heavy debut is 6 months away or assuming the upcoming Falcon 9 launch will proceed without delay. A new wave of victims of this phenomenon (i.e. customers) experience a wave of euphoria quickly followed by confusion and profound sadness as the Fremont factory churns out just 50 Model 3s each

"The Fremont factory churns out just 50 Model 3s each day"

day. Moreover, most of the initial Model 3 batch is given to employees - the last people we can expect to complain should the vehicles arrive with any production defects. Convenient.

It's a rather depressing picture brightened only by the fact that the few Models 3s that do find their way to reviewers



The Tesla Semi is the only product in history to have been pre-ordered by both Walmart and Jake Paul // Tesla

are described as worthy competitors to their gas-guzzling German counterparts. Autotrader's Doug DeMuro described the small sedan as the "The Coolest Car of 2017", noting that it actually offers better value than the likes of a BMW 340i. It remains to be seen, however, if that statement still holds true when the Model 3 production finally catches up in 2019.

Roadster as a diversion tactic?

The Cambridge English Dictionary defines a red herring as a subject that takes people's attention away from the central point being considered. Now for an example of one: The 2020 Tesla

Roadster. Franz von Holzhausen's latest masterpiece could not be more eye-catching or outrageous. Tesla's Chief Designer drifted the car onto the stage, only to present a spec sheet that could equally as well have been put together by a child with no grasp of reality. The Roadster accelerates faster than any car in production and with a top speed of 400+ km/h could easily outrun an F1 car and be highly competitive among the Indy 500 field. Speaking of which, a 200KWh battery would allow it to complete the legendary 500-mile (804km) race and then some more (1000km to be exact, though perhaps not at racing speed) without being recharged.

The Tesla Roadster is

without a doubt an incredible car, unprecedented even. You'd have to be either crazy or completely reasonable (considering the \$200,000 price tag along with Tesla's

"Tesla lost a staggering \$619 million just this quarter"

\$50,000 reservation fee) not to want one. Unfortunately, while the \$250 million racked up in reservation fees can't hurt, the Roadster likely can't turn around Tesla's abysmal earnings (or lack thereof; Tesla lost a staggering

\$619 million just this quarter). Another vehicle - the primary unveiling at last week's event - just might if it can escape the pitfall titled "Production Hell".

Is truck driving the dream job of the future?

A sleek design that accelerates about as fast as a Porsche 911 Targa 4, with an expected price tag of well over \$200,000. Throw in two 15-inch touchscreens and I'm sold. Oh, you'll pay me to drive it too? Sign me up! Where's the catch? It's a truck? Maybe I'll stick to my Fluid Dynamics problem sheets then. Nevertheless, Tesla's least appealing product also happens to be one of its

most important. Scheduled to begin production in 2019, it will undoubtedly make a splash in the trucking industry when it finally hits the market

"Your average freight truck pollutes the environment as much as 21 cars"

in 2021 (notice a pattern yet?). Transporting goods in 2017 is a rather destructive venture - your average freight truck pollutes the environment as much as 21 cars. In the United



The Tesla Roadster is arguably Franz von Holzhausen's best design to date // Tesla



TESLA SEMI (2019)

Acceleration (0-100 kph) // 5.0s
Acceleration (fully loaded) // 20s
Top Speed (5% grade) // 104kph
Powertrain // 4 electric motors
Range // 480 or 800km
Energy // <2kWh/mi
Fuel Savings // \$200,000 per truck



TESLA ROADSTER (2020)

Acceleration (0-100 kph) // 1.9s
Acceleration (1/4 mile) // 8.8s
Top Speed // 400+ kph
Seating // 4
Range // 1,000km
Torque // 10,000Nm
Price // \$200,000
Reservation // \$50,000

States, trucks account for almost six times as much greenhouse gas emissions as planes do. Yet, according to a study conducted by Shell, the average fuel consumption of a truck has not budged since the 1990s. The Tesla Semi cuts down on emissions not only with its innovative power plant, but also with its state-of-the-art aerodynamics that Musk was quick to favourably compare to the Bugatti Chiron. Of course, any ecological and economical advantage of Tesla's hyper-truck will inevitably be nullified when some asshole discovers the Semi has enough torque to perform burnouts.

Finding a way out of Production Hell...

Production Hell is,

rather ironically, a term coined by Musk himself to describe the difficulties a rapidly expanding former start-up experience-

"Overcoming Production Hell is what separates failed start-ups from giant corporations"

es when trying to match the production volume of the likes of VW or GM. Encountering production hell was always a question of when, not if. Overcoming it is what separates failed start-ups from giant



Is Musk using a supercar as a red herring? // The Ringer

corporations, which is why the Tesla Model 3 is not only the "Coolest Car

"The Semi and Roadster, represent merely a welcome distraction from worries over Tesla's future"

of 2017", but perhaps also the most important one. The Semi and Roadster, meanwhile, represent merely a welcome distraction from the fears and worries over Tesla's

future. That doesn't mean they aren't exciting or innovative - they are both, pushing boundaries in terms of range and performance - but if the folks over in Fremont can't sort out their production line it could be too late.

Is Tesla too big to fail? I don't know. The future is electric and is approaching quicker than "Big Auto" anticipated, so Tesla is certainly backing the right horse. Despite numerous delays to what is the company's greatest challenge yet, Elon Musk has not yet failed to deliver on a product. Perhaps it's time to approach this megalomaniac's expensive pet project with some cautious optimism. After all, I would totally do a burnout in an electric semi truck given the chance.

ARTS

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The *Felix* guide to life drawing classes in London

Arts editor Jingjie Cheng susses out the numerous life drawing classes that the city has to offer.



Adrian Dutton's London life drawing class at Bethnal Green // Adrian Dutton

London Life Drawing (Clerkenwell)

Where? B&H Buildings, Clerkenwell
When? Mondays, 7-9.30pm
How much? £6 concession per class

This session is part of Adrian Dutton's London Life Drawing classes, which happen at various locations around London, including in Hoxton and Bethnal Green. This particular class is un-tutored, held in a small, intimate space below a beautifully decorated pub. It is drop-in, and does not often fill up, although it only fits a maximum of around 15 people. The small space means that there is a lot of interaction among artists, and a closer view of the model. However, there is no music played, which makes the session eerily quiet.

London Life Drawing (Bethnal Green)

Where? Eastbourne House, Bethnal Green
When? Thursdays and Fridays, 7-9.30pm
How much? £6 concession per class

This was another of Adrian Dutton's series of classes that I tried, specifically the 'Cheese and Wine' night that happens every Thursday evening. On Friday evenings, there is a long poses class at the same venue at the same time. This is held in a large gallery-like space in an old building, with the artists sitting in a large rectangle around the model. It is tutored, and the tutor walks around the class observing your work, giving useful feedback and advice. During the break cheese and wine is provided, which is nice.

Life Drawing with the ELSC

Where? Crown and Shuttle pub, Shoreditch
When? Mondays, 7-9.30pm
How much? £15, free materials for students

ELSC stands for East London Strippers Collective. Yes, you heard it right. This session is run by the people at ELSC who hope to challenge the stereotypes of strippers and make sure their voices are heard. As part of that effort, they run a weekly life drawing session at an ex strip club, the Crown and Shuttle, with dynamic poses by striptease dancers. This is a good chance to practice capturing life drawing in motion, as the models practice what the organisers call 'strip-freeze' - where they freeze in various one minute poses in the midst of doing a dance routine. Definitely a fun and unique experience!

ARTS

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'Drink and Draw' at The Exhibit

Where? The Exhibit bar, Balham
When? Wednesdays, 7.30-9.30pm
How much? £8.50 per class

This tutored class is run by Dan Whiteson, who also runs several other life drawing classes at various other locations throughout London, including the pub The Prince in Stoke Newington. This class is located on the top floor function room of The Exhibit, a pretty pub just a two minute walk from Balham station. It is billed as 'drink and draw' as participants are encouraged to bring a pint from the bar up with them to the class. Materials are provided, and generally everyone gets a good view of the model. Tickets have to be bought in advance online from Dan's website. The poses are generally refreshing, and Dan talks continuously throughout the class, giving very useful creative exercises and advice about drawing more freely. However, note that these exercises and advice tend to repeat every week, which is great for first-time attenders but may get repetitive after the second session.

Candid Arts life drawing class

Where? Candid Arts Centre, Islington
When? Mondays to Thursdays, 7-9pm
How much? £9 per class

Located in the expansive Candid Arts Centre which is housed in two Victorian warehouses in Islington (near Angel station), this class is run on a drop-in basis on Mondays to Thursdays from 7-9pm, with daytime classes on Tuesdays to Thursdays from 11am - 1pm. There is no need to book, but do arrive early as these are quite popular. The sessions are tutored with one tutor each class.

London Drawing drop-in classes

Where? Artizan Street Library, Aldgate & Waterloo Action Centre, Waterloo
When? Monday-Wednesday, 7-9pm
How much? £10 per class

Monday evening classes are held at Artizan Street Library, while Tuesday and Wednesday classes are held at Waterloo Action Centre. These are drop-in sessions and there is no need to book.



Life drawing at Village Underground // Village Underground

Life drawing at Village Underground

Where? Village Underground, Shoreditch
When? Next one is on Monday 4 December, 7.30-9.30pm
How much? £16

This can be described as nothing less than a life drawing extravaganza. Happening every few months, it is run by Dan Whiteson, the guy behind 'Drink and Draw' at The Exhibit. This session involves several models in a large, open and creative space, experimenting with interesting poses. The event aims to explore the impact of sound and music on visual expression against a backdrop of an eclectic playlist. Like in his regular classes, Dan is expected to provide plenty of friendly guidance and lots of creative exercises designed to stretch your skills.

Covent Garden life drawing

Where? Society of Friends Meeting House, Covent Garden
When? Thursdays, 7-9pm
How much? £14 per class

The pros of this class is that it is very central, and always has a male and female model each time. However, it is quite pricey for nothing very special, and classes are huge, with the space able to accommodate more than 50 artists. Materials are not provided but are for sale. That said, the quality of models are said to be of a high professional standard and there is a friendly vibe.

FILM

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The Meyerowitz Stories and *Killing of a Sacred Deer* are unlikely to win, but I like them, so they're going here // Netflix/A24

Our guide to the 2018 awards season contenders

Yes, the Oscars are four months away. No, we don't care. Really.

FILM

Ashley Luckyram
Film Editor

Full festival season is over, trailers for the final films of the year have dropped, and prestige pictures are beginning to roll out their wide releases left, right, and centre. You guessed it: it's awards season. While there are strong arguments to made that artworks shouldn't really be compared in such a cut-throat way – let alone be placed in a gladiatorial, fight-to-the-death competition, hinged on expensive gifts given by sleazy men and women to even sleazier men and women over boozy dinners – it is certainly a satisfying feeling for anyone who has struggled through years of blood, sweat, and tears to receive recognition for their work from audiences, critics, and their peers alike.

More or less all of the major contenders have stepped up to the plate, with only a couple left to emerge. The tactics

behind running a successful awards season campaign, from marketing and release dates, through festival appearances and critics screenings, is an encyclopaedia's worth of words. Let's focus instead on who has a chance of having their name read out when the Oscar nominations are announced on the 23rd of January, and, more importantly, when the golden statuettes are handed out on March 4th.

Out of the race

It is often possible to make fairly decent guesses at who will be involved in the awards conversation well over a year in advance, based on the reputation of a favoured director or the subject matter a given film may involve. Two artists who have strong status amongst the Academy in recent years are Kathryn Bigelow and Alexander Payne. Bigelow became the first woman to win the Academy Award for Best Director for her film *The Hurt Locker*, which won six Oscars from nine nominations, including Best

Picture. Three years later, she followed this up with the five-time nominated *Zero Dark Thirty*, and this summer she released *Detroit*, another modern historical drama. While well-reviewed, it has not received the same level of unanimous praise of her previous two, and this, coupled with the summer release, means that *Detroit* is unlikely to register with

"While *Detroit* was well-reviewed, it's unlikely to register with Academy voters"

Academy voters. Similarly, Payne has been a staple at the Oscars, winning the Best Adapted Screenplay award twice. A director renowned for his depictions of men entering transformative existential crises at breaking points in their lives, Payne's

Downsizing attempts to bring his unique blend of comedy and drama to science fiction, with mixed results. The Academy will not bite this time round.

Managing to garner the Oscar for Best Original Screenplay with just her second film, Sofia Coppola looked set to follow in her father's footsteps to awards greatness. Since then her fare has proved too arthouse for the Academy. It was thought that her latest, *The Beguiled*, a remake of a seventies Clint Eastwood vehicle with a distinctly feminist flavour, could bring her back into the winners' circle. But while it won her the Best Director Prize at Cannes, it is not carrying enough buzz to bring further awards attention. Similarly, Darren Aronofsky, who has at times flirted with awards season but generally proved too gritty, will not be in the mix with his divisive *Mother!*. Critics were split, and audiences generally hated it.

Amazon announced themselves as a major awards season player last year, with *Manchester*

by the Sea winning two Oscars from six nominations. This year their end of year releases were set to include *You Were Never Really Here*, *Last Flag Flying*, and *Wonder Wheel*. The former received universal acclaim at Cannes, and won the Best Actor prize for Joaquin Phoenix and the Best Screenplay Prize for director Lynne Ramsay. Amazon have since deemed the film too abrasive for the

"Netflix have been less successful with awards, due to their allergy to 90-day theatrical windows"

Academy's liking, and pushed the release date to February next year, ruling it out of the running. The latter is the latest from Woody Allen, and con-

tinues his mediocre collaboration with Amazon, though Kate Winslet may be in the running for a Best Actress nomination. From Richard Linklater, who came close to taking home a number of big prizes for *Boyhood*, *Last Flag Flying* is a sequel to Hal Ashby's wonderful *The Last Detail*. In spite of the strong cast, including Bryan Cranston, Steve Carrell, and Laurence Fishburne, warm yet muted reviews and box office struggles mean that this picture will not be in the minds of Academy voters. Rival Netflix has been a lot less successful with launching awards campaigns due to their apparent allergy to 90-day theatrical windows, and Noah Baumbach's *The Meyerowitz Stories: New and Selected* will be lost amidst this.

At the top of the year it was thought that *Logan* may be able to get some play, considering its obvious parallels with Westerns. This excitement seemingly stemmed from a select group who seem desperate for a superhero flick to earn Oscar nods,

FILM

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and has since dwindled. Another Hugh Jackman vehicle, *The Greatest Showman*, has yet to screen for critics. There is very little buzz with this one, and early word emanating from the studio is that it is not very good.

Amongst the furore of fledgling production company A24 seeing *Moonlight* all the way to a famously last-ditch Best Picture win last year, it was forgotten that another of their films, *The Lobster*, picked up an Original Screenplay nod for director Yorgos Lanthimos. His follow up, psychological horror *The Killing of a Sacred Deer*, picked up the very same prize at Cannes this year; but the small yet potent distribution company, hailed by many as the saviour of cinema, seems

"New producers A24 will be looking to recreate last year's huge success"

to be focusing its attention on other projects that are easier to sell to voters.

The Hollywood sexual harassment and assault scandals may have had a knock-on effect on awards season. The Weinstein Company's *The Current War* opened to dismal reviews at Toronto anyway, and has since been pushed to 2018 (if TWC survives that long). Harvey Weinstein, among his many heinous crimes, was a bully, capable of forcing his pictures down the throats of Academy voters. In his heyday, TWC scored back to back best picture wins for *The King's Speech* and *The Artist* (both undeservingly), and many will be glad to rid of him. Ridley Scott's second film of the year, *All the Money in the World*, is still aiming for



Blade Runner 2049 and *Wonderstruck* could possibly strike out at the Oscars this year // Warner Bros./Amazon



release in late December, in spite of the fact that they have removed the disgraced Kevin Spacey from the project and are reshooting with original first choice Christopher Plummer. Scott has had limited pull with the Academy since his best picture win for *Gladiator* in 2000, a notable exception being 2015's *The Martian*.

Abdul.

Long shots

It was a pleasant surprise to many when *Mad Max: Fury Road* garnered 10 Oscar nominations and won the most of the night two years ago. It was the best English-language film of the year – along with more traditional awards fare *Carol* and eventual best picture winner *Spotlight* – and its success signalled the Academy's intent to include more diverse material. Many had hoped that *Blade Runner 2049*, another revival of a classic dystopian film of the eighties, could repeat that success, especially with the in-form Denis Villeneuve at the helm. It is unlikely to be a Best Picture contender, but may do well in a number of the technical categories, and Roger Deakins is the favourite to win Best Cinematography for the first time, at a 14th attempt. Some consider *Star Wars: The Last Jedi* as a possibility, considering Rian Johnson's evidently greater skill level in comparison with his peers who are also directing new films in

the *Star Wars* franchise. Incidentally Johnson has just agreed to launch an entirely new *Star Wars* trilogy for Disney, signalling just how highly they rate the *Looper* director.

New distributor A24 had huge success last year, and while their efforts will be focused on a couple of their other releases, *The Disaster Artist* could see a Best Adapted Screenplay nod, or director James Franco could score a second Best Actor nomination. Amazon have teamed up with Todd Haynes, whose last film *Carol* mysteriously received six Oscar nominations without one for Best Picture. He returns with *Wonderstruck*, another of the period pieces he excels with, intertwining two narratives from 1927 and 1977 respectively. It has reviewed well, but not quite to the extent of his previous masterpieces *Carol* and *Far from Heaven*. Margot Robbie stars and produces *I, Tonya*, a biopic about notorious figure skating bad girl Tonya Harding. Regarded as a sort of *Goodfellas* on ice, the picture's best hopes hang on Robbie for Best Actress.

Rookie company Neon are distributing, and it remains to be seen if they can have a major impact with so little experience, in the way A24 did.

Others wearing new hats like Robbie include Aaron Sorkin and Andy Serkis. Sorkin is one of the most famous screenwriters in the industry, and while his directorial debut *Molly's Game* is a solid attempt, it lacks the guile that the likes of Danny Boyle and in particular David Fincher have been able to give his written material in the past. Serkis is best known for

"Blade Runner 2049 may do well in a number of technical categories"

his motion capture performances in big franchise films, include *The Lord of the Rings*, *Star Wars*, and *Planet of the Apes*. His first time in the director's chair, *Breathe*, sees him bring the biographical

story of a man paralysed from the neck down by polio at the age of 28 to the big screen. It is tender but unremarkable.

Husband and wife team Jonathan Dayton and Valerie Faris were unable to recapture the magic of their wonderful debut *Little Miss Sunshine* with their sophomore effort *Ruby Sparks*. Their third film, *Battle of the Sexes*, is good but not great. Emma Stone, in the lead as Billie Jean King, is unlikely to retain her Best Actress crown. Scott Cooper helped land Jeff Bridges a long overdue Best Actor Oscar in 2009 with *Crazy Heart*, and will be hoping to do the same for Christian Bale in violent Western thriller *Hostiles*. It has been a box office phenomenon, but surely not enough to force the hand of the Academy. Warner are running a full awards campaign, but bar Sophia Lillis, who may be able to sneak in a best supporting actress nod, it seems unlikely this will stick.

We will be concluding the predictions for this year's awards season in next week's Felix – keep an eye out!

BOOKS

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Decolonising the canon: *Felix* recommends

Following on from calls in Cambridge to include more BAME authors in its curriculum, Felix Books' Jingjie Cheng and Fred Fyles make some suggestions.

//Picador



Trumpet, by Jackie Kay

Kay's only novel *Trumpet* is in a class of its own, and one of the most unconventional books I've ever read. Joss Moody is a renowned jazz musician whose death sparks a frantic seeking of truth by his son and the public about his 'true' identity and gender. It explores the tumult that results from the invasion of a family's private space by the public. This is a story about de-clothing – the stripping down of appearances, prejudices, conventions, insecurities – to

reveal the bedrock of relationships and to demonstrate just how superficial our assumptions are. Herself often categorised – as black, Scottish, lesbian – Kay refuses to conform to boundaries, whether in style or content. The most beautiful passage in the book is written like verse, with a cadence that reminds one of the jazz music that runs passionately through Joss's veins. Kay breaks down the barriers of gender, race, and sexuality sensitively and elegantly, while at the same time revealing the different kinds of love that underpin every relationship. **JC**

Woman in the Dunes, by Kobo Abe

All too often, when we speak about writers who are also doctors, we can be tempted to slip into lazy metaphors centring around the idea of dissection and examination: the doctor-author who peels back the layers of our consciousness to prod at the soft psyche underneath. For Japanese writer Kobo Abe, however, these analogies seem perfectly accurate.

Abe's masterpiece, *Woman in the Dunes*, is one of the

most haunting and disquieting works I've ever read. It tells the story of an entomologist who manages to get trapped in a large hole whilst out in the desert; he must spend his time assisting a mysterious woman in sweeping away the sand that inevitably trickles over the sides of the hole. It's a sisyphian task, one whose repetitive futility evokes feelings of extreme anxiety.

As bleak and oppressive as a work by Kafka, *Woman in the Dunes* is one of the best works of modernist absurdist literature to emerge in the 20th century – not only in Japan, but throughout the world. **FF**



//Penguin



//HarperCollins

The God of Small Things, by Arundhati Roy

Hautingly beautiful but at the same time irrevocably tragic, Roy's first novel begins with twins Estha and Rahel returning to their hometown as adults, trying to make sense of the tragedy of their cousin's death when they were children, then flashes back to the past. In the midst of this intimate tragedy, however, Roy weaves in sociopolitical issues of caste, religion and

the promise of Communism - historical pressures that challenge a family facing devastation. Winner of the Man Booker in 1997, this novel is significant here as the most successful book by a non-expatriate Indian writer. Roy's language is exquisitely beautiful and unique, capturing the veneer of calm that surrounds tragedy, as well as the interiority of the young twins trying to make sense of these events. *The God of Small Things* is a story deeply entwined with its setting and an ambitious effort at intimately representing a culture through a non-native language. **JC**

Do Not Say We Have Nothing, by Madeleine Thien

The family novel is one of the building blocks of literature. Like the Bildungsroman or tragedy, family novels are books that help us conceptualise our understanding of the written word, and how it fits into the world around us. In Madeleine Thien's *Do Not Say We Have Nothing* – shortlisted for last year's Booker Prize – the exploration of the dynamics of a single family provide

us with an insight into life in mainland China during the 20th century, a time marked by extreme social change and upset.

Following a single family from the rise of Mao in the 1940s, through the Cultural Revolution of the 60s and 70s, up to the Tiananmen Square Massacre in 1989, *Do Not Say We Have Nothing* looks at the impact national politics had a local level. With a cast of characters stretching through three generations, Thien loops backwards and forward through time, in a dazzling display of lyricism. **FF**



//Granta



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Nai Palm lights up London with a killer solo set

MUSIC

Alex Montgomerie-Corcoran

Jazz Man

For the first time London had Haitus Kyote's lead singer, Nai Palm, at Koko to perform her own solo music in a night which defined her new direction with music. It was

amazing just to see her on stage, and to finally hear her voice properly; she truly is one of the most impressive singers around today.

Ellah May, alongside her guitarist, opened the show with a gentle performance of some of her originals set to rich, chordal riffs from the guitar. She had a very soft voice, and sort of sat in the same range as the guitarist, which didn't create

much impact from her melodies. They had some cross-rhythms between themselves, but lacked impact without a full band behind, and seemed a bit forced at some points.

Next up was Fehdah, an Irish singer with a massive voice and a huge amount of energy. It was her first show in London and you could feel her excitement throughout the performance. A lot of her songs had an Irish folk

influence to them in terms of harmonies, which she added to with interesting rhythms and melodies.

The opening acts were impressive, although it seemed that they were trying to emulate the headliner's sound (or at least were heavily inspired by it), only adding a few interesting quirks to their performances. It would've been nicer to hear something that complimented Nai Palm's sound rather than incorporating it to the point where it's hard to differentiate between all three of them. Regardless, the show was absolutely awesome and if anything, the opening acts made you appreciate just how amazing Nai Palm actually is.

And any issues with the previous acts went away when Nai Palm touched the stage; she came out rocking a sparkling leotard, a cream Jackson flying V, and a

voice that filled the entire venue. What was most impressive and unique to the live performance was her control over her voice; she was able to come all the way down to a low whisper then open her voice up all within the same phrase. Definitely different from recordings and tailored for the stage, she sung with a lot of power and dynamics. Yet, the intricacies of her voice were not lost through the microphone; you could still hear the low, slightly husky tones, sounding almost like tenor sax at some points. And the unity between her guitar playing and vocals was incredibly tight. At points she tried to get the audience to sing along, which was impossible as we were all in awe, and the moment any number of people joined in, she went off on some other beautiful melody which shut us right up again.

The songs she performed were beautiful. It was a mix of original pieces and covers, all infused with crazy vocal ad-libs. My favourite cover she sung was of Jimi Hendrix's 'Have You Ever Been (To Electric Ladyland)', just after telling us that she was going to perform at his house the next day. She put the song in a different perspective, singing it as if she was this 'electric ladyland' and wanted to share herself, making it more sexual than even Jimi had intended. She ended with her song 'Homebody', this slow, melancholy tune which sort of fitted, since everyone was sad it was about to be over! The open harmonies matched her aching lyrics and left the audience feeling empty; an interesting end to one of the best singer/songwriter performances I had ever experienced.



The tinsel goth aesthetic is perpetually in full force with Nai Palm // Flickr: Sarah

Abdullah Ibrahim's set to remember: a co-op review

MUSIC

Alex Montgomerie-Corcoran
Juliette Guilloud

Jazz Aficionados

Last Tuesday, Abdullah Ibrahim, the 83 year old South African father of Cape Jazz, walked on to the Royal Festival Hall stage. He sat in front of his piano, placed his long hands on the keys, and introduced us to the concert with a medley of melodies retracing his work. The attention of the audience was caught for the rest of the concert, performed without any interruption. A certain intimacy was established between him and the audience as we were accompanied

through his life story.

He takes influence from all over the world, with swinging rhythms and bluesy melodies mixed in with highlife and church harmonies, and straight, slightly shuffled drum patterns. In particular, he takes a lot of influence from the jazz of Duke Ellington and Thelonious Monk. The genre is as colourful as the nation it comes from, and this performance certainly exhibited the essence of Ibrahim's music and what makes him so unique.

The performance happened as a continuous succession of tunes that mix together and echo back to each other, tracing back melodies he built up throughout his life. He started off by playing a medley of pieces on his own. Harmonically, he left it very open with strong

dominant chords. The way he went about playing, including his mannerisms, was quite laid back and almost lethargic. Apart from a few fast runs, it was mostly sustained chords with a light melody to move between them. And what impacted the most was how he so confidently would end on a completely unresolved and dissonant phrase, just sitting there as if there was nothing wrong. It is

what makes his music so special, as this feeling of unease will sit with you as long as he holds those notes.

The band entered very subtly, with a cello and flute easing into the piano melody to introduce this dark, meditative atmosphere. When the whole band came in, it was one of the tightest, most beautiful entrances ever. A beautiful palette of sounds were explored with a horn

section made of an alto, tenor and baritone saxophone, a flugelhorn and a piccolo. The baritone added a percussive sound to the horns and where a trumpet would have been too harsh, the flugelhorn fit just right to keep the horn section soft yet powerful. The piccolo (which the alto doubled on) contrasted with its high pitch, flying above the solid bass lines. And the bassist brought a huge amount of life to the performance, with fast moving lines that emphasised the rhythm whilst filling empty spaces. All of them approached their solos with a lot of intensity, which fitted as they were given a lot of space to fill as neither the horns or piano played behind (for the most part).

Ibrahim left space for the music, creating an

extremely simple and pure scene where one could focus all one's attention on what was being played. Dissonances and unresolved phrases are scattered throughout the development of reassuring and beautiful melodies, provoking both uneasiness and wonder within the audience.

It was great to see how Ibrahim reacted to his band. Most of the gig he spent watching his band as if in awe of his own work. And once the concert was over, he paraded them across the stage at least ten times, getting them to bow at every stage. You could see his pride in his band and rightfully so, as the performance was spectacular.

Overall, it was a shiver-provoking performance which left the audience in a reflective mood.



Ibrahim's career spans a half century of music // CC

MUSIC

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King Gizzard takes a field trip to Polygondwanaland

MUSIC
POLYGONDWANALAND

Artist: King Gizzard and the Lizard Wizard. **Label:** Various. **Top Tracks:** Crumbling Castle, Deserted Dunes Welcome Weary Feet, Horology. **For Fans Of:** Oh Sees, Tesseract, Tool, Hella. *44 minutes*

Henry Eshbaugh
Music Editor

The Gizz is back with their fourth effort of the year, and it sounds like they've been listening to too much Tool.

Fans of the proggy indie hard rock outfit (like the B52s on crack) went into this year fresh off their fantastic effort *Nonagon Infinity*, in eager anticipation of the announced attempt to release five albums

by the year's end. And, so far, it's been mixed. Gizz explores interesting corners of music on each work - *Flying Microtonal Banana* fooled around with notes outside the chromatic scale, *Murder of the Universe* was a multi-narrative concept album, and *Sketches of Brunswick East* turned into a jazz-influenced effort (c.f. Miles Davis's *Sketches of Spain*).

All of this undoubtedly will pay off eventually, in the sense that King Gizzard has displayed cross-style proficiency. They've seriously enhanced their musical palette in the brief time since *Nonagon*, and I'm psyched for what's in store two or three years down the line. In the meantime, though, this feels like lots of diddly experimentation, rushed out of the studio maybe just a bit too prematurely.

The problem is that releasing albums one-after-

the-other like this doesn't leave a lot of time for polish. The albums feel inchoate and occasionally uninspired. Though they're writing some of their best music right now, the lines don't really come together in the refined way you'd expect from a band of King Gizz's stature. There are rough edges, and the past albums this year completely lack the magnetic pull that graces their earlier efforts. *Sketches* might be jazz-influenced, but it ends at a swing drumline and the occasional brass work; it's not like they've gone and learned jazz harmony in the few months since their last album. They're still very much King Gizz, but it falls flat, like they've run out of gas.

And that's near where we're left with *Polygondwanaland*. On the one hand, this is quite an addition to their oeuvre - there are fantastically atmospheric

vocal harmonies (Stu's been practicing) and wonderful electronic textures on this album. Gizz also shows off some mad rhythm, weaving in and out of uncommon time signatures from bar to bar with the agility of a proper djent band. Cop the 7/4:4/4 polyrhythmic synth line on 'Desert Dunes Welcome Weary Feet' (thanks for working that one out, Pearson <3) and tell me that's not real talent. It's hard to pick one of many examples of this sort of proficiency, but the subtlety with which it's performed is frankly jaw-dropping, and it's all over the place here.

But that's partly the problem with this album - this feels in many places more like an extended poly experiment. The band plays tightly throughout, but I'd like more melodic interplay than what's currently on offer. And while the amped-up blast-your-face-off performances



A caption here adds nothing //KGATLW

that define Gizz have been on show moreso on this album than any of the others this year, it still feels like they're missing that magic Gizz spark, something that comes only after months and months of refining the tunes. The album has a lingering feeling of being rushed, recorded

and mastered with more attention to deadlines than the quality of the work itself. It's a good album, but it's not up to King Gizz's snuff.

Still, I find this the most listenable and appealing album they've put out this year. For a free download, you can't do much better.

Cory Henry brought the funk back to London last week

MUSIC

Jack Pearson
Music Writer

Hosted at KOKO, the venue's atmosphere was perpendicular to that of the typical Friday night. An empty smoking area and non-sticky floors paid tribute to the multi-layered theater environment as an ideal place to host a gig (though drinks prices were unfortunately the same as any regular Saturday, without the bulk deals.)

The support act XamVolo set the scene with an ambient bass-filled set, mixed with groove and soul, with very clear influence from

artists such as Anderson .Paak and Shaun Martin. Their sound was filled out by backing tracks recreating the heavily mixed, sub-octave tracks in a live performance. The set closed with 'Old Soul', a song which has a lot more kick to it when performed live. These guys are definitely worth a listen.

During the interlude, the iconic Hammond organ and Leslie speaker were set up right in the middle before Cory and his funk apostles took to the stage.

Cory, as usual, impressed us all with fantastic solos, trading bars seamlessly throughout most songs. The star of the band, however, was Nick Semrad, the keys player set up stage left. He pulled out beautiful ambient keys patches and

rhythmic synth lines in every song. Unfortunately he wasn't given his time to shine 'til near the end of the gig. When his moment in the spotlight came, Cory queued him in for a solo, he began gliding up and down his synth, and the crowd went wild. In my controversial opinion he was more impressive than Cory himself (*ed: hate to music.felix@ic.ac.uk*). Look out for his name in future gigs - you don't want to miss those chops or the fantastic face he pulls during a pitch bend.

The most tight song from the night was a cover of 'Stayin' Alive' by the Bee Gees. They took laid-back tune and gave it 10 tonnes of punch. The rhythm section, Taron Lockett and Sharay Reed, locked into the pocket, providing the backbone

of the groove for keys and guitarist Adam Agati to dance around. Cory, as usual, threw a lot of heavy organ sounds and has the voice to match. Looking at some of his earlier live performances, he has not

usually been one to take the stage with his vocals, but the man has quite obviously been practising, and the work has definitely paid off.

Overall, the gig was exactly what you'd expect

from a bandleader with Snarky Puppy on his resume: a metric shit-ton of funk laid down by some of the greatest musicians working today. Look out for him next time he's around London.



Please tell me you caught the Noel Fielding reference in the headline //Wikimedia

MUSIC

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Who needs kick drums when you have trance?

MUSIC

Sebastian Gonzato
IC Radio Chair

When you think of countries and good dance music, Italy definitely doesn't come to mind. The age of Giorgio Moroder and Italo Disco (or as it later became known, disco) are long gone, and we have been left with the Crookers and Gigi D'Agostino. In short, Italian dance music is terrible.

Then came Lorenzo Senni. The man coined the term "pointillistic trance" to describe his music, which consists of trance buildups but with no buildups. To quote his SoundCloud page, Lorenzo is "a sadistic scientist that is ripping the

spinal cord out of trance and dangling it in front of our eyes."

I had my doubts about this. It's an interesting idea, but that's all - listening to his Rinse FM mixes is not very enjoyable for example, especially if you're sexually frustrated. My brother used to listen to trance and I have a bit of a soft spot for it, but even I can't endure two hours of very repetitive buildups that go absolutely nowhere.

Add that to the fact that Lorenzo Senni is quite pretentious and I didn't have high hopes for this rave. Appearing about half an hour later, all he did was press play on Ableton and then stand there looking conceited, his annoying moustache perched on top of a mouth pursed into what was supposed to be a bassface, but actually just looked like a cat's

bottom. As he stood there, dancing out of time and letting his computer do all the automation on his synth, I started to get quite annoyed.

After 7 minutes, the first loop (for it was a loop, not a song) ended and the next one started. When I said that Lorenzo wasn't for those suffering

"About 15 minutes in, I really started enjoying myself, more than I've enjoyed any of the DnB nights I've been to recently"



Come for the vibes, stay for the view // Me, Seb G

from dry spells, that was a lie - the stabs in this tune were bassy enough to rival any kickdrum, and people were properly dancing. Later in the evening, the synth produced sounds so heavy that despite earplugs, my ears actually hurt from the vibrations, something I've only experienced with Dub soundsystems before. Being liberated from a

kickdrum meant that the stabs and arpeggiated saws carry the rhythm of the track, and I noticed that people were dancing almost as if they were hearing grime tracks.

At that point, about 15 minutes in, I really started enjoying myself, more than I've enjoyed any of the DnB nights I've been to recently. And as I quite literally got lost

in a trance, I thought to myself that Lorenzo was trying to tell us something important through his music - that the buildup is just as important as the drop, that the best part of a project is doing it and not seeing it realised.

At this point, after only 45 minutes, the music stopped, and after almost an hour of keeping it in I went to relieve myself.

Bowie, Berlin, and battling sobriety

40 years of Iggy Pop's *The Idiot*.

MUSIC

Adrian LaMoury
Music Editor

Unofficially dubbed 'the Berlin Trilogy', the three studio albums that David Bowie produced between 1977 and 1979 were arguably him at his creative peak. With the help of Brian Eno, *Low*, *Heroes*, and *Lodger* brought all kinds of sonic experimentation, far from the Ziggy-era flamboyance and Thin White Duke stoicism. The name for this set, however, is misleading; not only was it, for the most part, not even recorded in Berlin, but also the big Bowie umbrella spans far wider than just those three

albums.

Things weren't looking so swell for Bowie in '76. Sure, he'd just released a truly remarkable album in *Station to Station*, but he didn't even remember recording it. Existing on a diet of solely red peppers, milk and cocaine, he was slowly losing his grip on reality, and was convinced that Led Zeppelin guitarist Jimmy Page had placed a curse on him and was trying to steal his semen. Probably time to take a break.

And so he did. Sort of. Leaving the toxic LA microcosm behind, he upped sticks and moved to Berlin in an effort to sober up, taking with him his friend James Osterberg, who was struggling with his own addictions. Osterberg, perhaps known better as Iggy Pop, was fresh out of the breakup of

raucous proto-punk band The Stooges, and looking to form a solo career, sought Bowie's help.

The first of many collaborative outputs for them was 1977's *The Idiot*. Though it's an Iggy Pop album in name, it's not unreasonable to say that Bowie was the main creative driving force behind it. A bit rough around the edges, the bulk of the recording was done in Chateau d'Herouville, a big mansion in the middle of just about nowhere, with very little in the way of proper engineering. As a result, the sound is gnarly and raw; Pop's characteristic gravelly snarl paired with Carlos Alomar's buzzed guitars makes for something of an auditory assault.

Lyrically, the themes are dark. From the Oedipal nightmares of

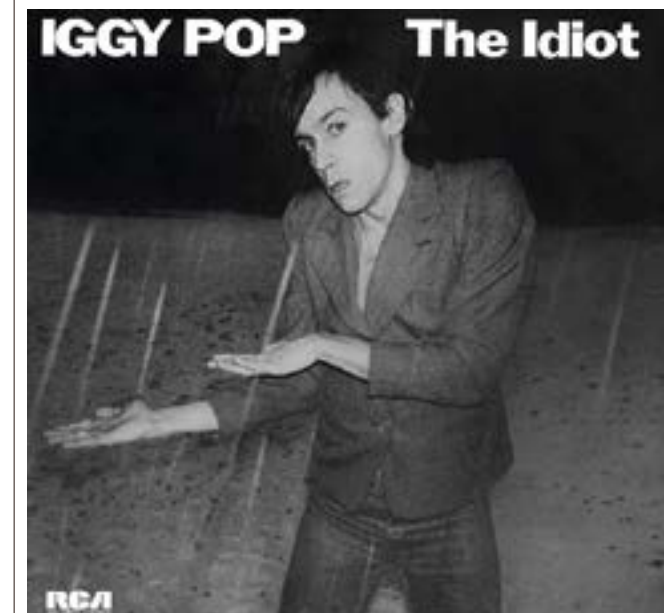
'Sister Midnight' to the reflections on overdoses in 'Dum Dum Boys', Pop's visceral and often spontaneous wordplay drench the LP in macabre hues. It's not all doom and gloom however, the throbbing 'Nightclubbing' seeks to bring the sensations of Berlin's pulsating nightlife, and there's literally a song called 'Funtime'.

Musically, clear inspiration was taken from German Electronic Krautrockers Kraftwerk, with extended progressive jams that verge into industrial territory, particularly notable on the sprawling closer 'Mass Production'. It served as a litmus test for the desolate soundscapes that were to follow on *Low* and *Heroes*. Bowie even tested the water with 'China Girl', which he would release

as a single of his own six years later, though arguably without the desperation and longing that set it apart in Iggy's version.

It was a vital stepping stone for both involved artists, but not without

its own intrinsic artistic merit. The bastard child of the Berlin Trilogy remains the often forgotten jewel, a rough diamond that, when polished, sparkles as bright as the best of them.



Erich Heckel's *Roquairol*, 1917 (colourised) //RCA

TELEVISION

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Alias Grace – Exploring the hidden identities of Victorian women

Like *The Handmaids Tale*, *Alias Grace* is a chilling exploration of women's rights, that has parallels in the modern age of Trump and Weinstein.

TELEVISION

ALIAS GRACE



Creator: Mary Haddon; Sarah Polley. **Starring:** Sarah Gadon; Edward Holcroft; Rebecca Liddiard.

Praopan Kambhu
Na Ayudhaya
TV Editor

Alias Grace is a six-part mini-series on Netflix. It is an adaptation of Margaret Atwood's historical fiction novel about servant and convicted murderess, Grace Marks, played by Sarah Gadon. Similar to Atwood's classic *The Handmaids Tale*, *Alias Grace* discusses the oppression of women. It is set in the 19th century, when Victorian women had to suppress parts of their personality considered to be unfitting and vulgar, thus allowing Atwood and screenwriter Sarah Polley to investigate the multiple identities of women – the one shown to the world and the one buried within. The gender inequality at that time meant that women's stories were often lost or misconstrued. *Alias Grace* is a scintillating series which unstitches the complex identities of Victorian women, and provides a chilling resemblance to the lives of women today.

The ultimate question is whether or not Grace Marks was a key player in the murder of her employer, Thomas Kinnear, and his mistress, Nancy Montgomery. Audiences grow increasingly curious as the story



The new halls in White City were a real step down from Eastside // Netflix

unfolds only to find in the end that the answer does not matter. Polley inten-

“The gender inequality at the time meant that women's stories were often lost”

tionally portrays Grace as an unreliable story teller – she lies and twists her story to get what she deems she deserves from a life under the influence

and power of men.

Told from Grace's point of view, she recounts her life story during interview sessions with Dr. Simon Jordan (Edward Holcroft). As the story unfolds, it is clear that her sorrows are caused by men's dominance and power over sex. Grace suffered an abusive relationship by her father. After she escapes to become a servant, she forms a close relationship with a fellow maid, Mary Whitney whom she finds love and comfort in. That friendship is taken away when Mary is impregnated by the son of the house. A sexual relationship with men at the time was

intolerable and a fireable offense – after he refuses to marry her, Mary has no choice but to get an unsafe abortion in secret, which kills her. Finally, once Grace moved to become a servant for Mr. Kinnear, his housekeeper – Nancy – who also happens to be his mistress, formed an unwarranted jealousy and dislike towards Grace, which led to her further mistreatment and unhappiness.

Unlike her “good girl” identity which she shows to the world, one of Grace's personalities is the vivacious, sexual Mary Whitney. These female characters represent the

two antithetical identities women could have – a virtuous maiden or a

“The female characters represent the two antithetical identities women could have – a maiden or a whore”

whore. Emerging as Mary, Grace has the freedom to be sexual and expressive. Whether Mary was real or just a character created by Grace to unravel this side of her multifaceted identity remains unclear. This depiction of Victorian women contrasts with historical descriptions of women of the time as “fair maidens in white frocks” absent of any sexual desires.

Quilting is used as a metaphor throughout the story as Grace can be seen stitching in every interview session with Dr. Jordan. The act of stitching together two pieces of fabric takes on

TELEVISION

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Alias Grace isn't afraid to take on big topics // Netflix

a larger meaning, representing fragmented pieces of Grace's story which fit together to form a bigger picture. Furthermore, it

represents female labour and domesticity, with the only outlet women having to express their creativity being through domestic

objects.

Alias Grace is significant in a time when “women's rights are incredibly precarious

and fragile”, says Polley. Issues relating to reproductive rights, sexual abuse, and victim blaming are as pertinent now as they were 150 years ago.

“Issues relating to reproductive rights, sexual abuse, and victim blaming are as pertinent now as they were 150 years ago”

The recent sexual abuse allegations faced by film mogul Harvey Weinstein have proven gender inequality in Hollywood still lives on. Over 50 women have come forward with allegations spanning a period of 30 years – since the allegations, the flood gates have opened with more women and men

coming forward accusing other powerful men in Hollywood, proving that sexual abuse is endemic in the film industry. “I've grown up in this industry, surrounded by predatory behaviour, and the idea of making people care about it seemed as distant an ambition as pulling the sun out of the sky”, wrote Polley. The stories of these courageous women are chillingly similar to those in *Alias Grace*.

Under the Trump presidency, women's rights seem to have been set back decades. A common picture in the Trump White House portrays a room full of men in positions of power, making decisions and signing bills impacting women's lives. Trump's bill to defund Planned Parenthood will limit access to preventive care (birth control services, cancer screenings and pregnancy tests) – the very thing that reduces unintended pregnancies and abortions in the first place. Women should have the liberty to choose when to start a family or to have children

at all, and access to birth control gives them that choice – yet another disturbing resemblance to the hardship faced by the women of *Alias Grace*.

The mistreatment of women by men in positions of power has existed since time immemorial. The similarities between

“The stories of these courageous women coming out against Weinstein are chillingly similar to those in Alias Grace”

the lives of Victorian and 21st century women will force viewers to question the progress made towards gender equality.

Alias Grace is now on Netflix.

PHOENIX

Imperial's arts magazine returns!

We are interested in:

- Poetry
- Prose
- Photography
- Fine arts
- And more...

If you're interested, please email phoenix@imperial.ac.uk

TRAVEL

travel.felix@imperial.ac.uk

A new craze is taking over Los Angeles, and it just might be your Happy Place

A new pop-up gallery has just opened in the City of Angels, aiming to create a Happy Place for its visitors by giving them a chance to forget about their worries and replace them with smiles and laughter.

TRAVEL

Edita Pileckyte

Travel Editor

Currently, the people of Los Angeles are losing their minds over a new pop-up gallery called the Happy Place. Situated in the Arts District in Downtown LA, the place offers a perfect opportunity to forget about your everyday problems and promises to put a smile on your face. The project also prides itself on providing many cool selfie spots, which is indeed a clever trick to attract a younger crowd and get them to post photos with relevant hashtags to draw even more visitors.

For just under \$30, the visitors can enjoy 13 themed rooms, each boasting unique attrac-

tions and installations. For example, you can find a huge rainbow and a pot of gold that you can jump into. Remember those childhood days, when jumping into a ball pit was all we needed for happiness? I bet it would still be fun but doing that as an adult might be frowned upon. Well, worry not – the Happy Place has no age restrictions so you can jump away into a pot of soft gold coins and feel young again.

Another attraction in the gallery allows visitors to lie in colourful confetti and make confetti angels. And how can you get upset when you're rolling in confetti? Since it almost never snows in southern California, this also presents a rare opportunity for the locals to experience the joy of making snow angels. To add to the happiness,

“There’s nothing you can do but to get into the bathtub immediately and take some bomb selfies with the ducks in the background”

there’s also a glass dome where you can enjoy a confetti storm.

The Happy Place wouldn’t be truly happy without delicious snacks. Luckily, the organizers got that covered – the visitors can enjoy cake pops, ice cream, and even rainbow-coloured grilled cheese. What’s more, a couple of 7-foot-tall high heels made of M&M’s, though not edible, make a perfect background for a squad photo. It’s even possible to stand inside of them! There’s also a kiss-themed room with shiny XO-shaped installations and a red lip sofa, which again seem to be targeted at young people – many will inevitably post pictures all over their social media, blessing the project with even more publicity. Similarly, in a bright yellow room with a cosy bathtub and walls made of rubber ducks, there’s nothing you can do but to get into that bathtub immediately and take some bomb selfies with the ducks in the background. You paid for this so might as well.

But wait, that’s not all!



Wish this pot of gold would pay for the tuition // Instagram @wearehappyplace

The gallery also contains a room with the furniture on the ceiling, which creates an illusion of you being upside-down; the Super Bloom exhibition, made of 15,000 flowers; and the mirror room, which allows you to observe yourself from many dif-

“So stay strong and positive throughout the difficult study period, and don’t let anything or anyone mess with your Happy Place!”

ferent angles and maybe even strike a pose or two for another selfie. And the list of attractions goes on and on!

The pop-up became a huge deal even before it officially opened its doors on 20th November, and the first week’s tickets were already sold out by the opening day. It’s scheduled until 7th January 2018, so if you’re visiting California for the winter break, you might want to check it out. Though \$30 isn’t super cheap, there’s nothing wrong with treating yourself during the holiday season, especially after a challenging term.

But let’s be honest – many of us won’t spend our Christmas in California. So can we still experience the Happy Place? It’s not unreasonable to expect that being called a pop-up it’ll eventually start popping up in other large cities in the United States or even internationally, should the project receive enough success and publicity. One can only hope it’ll arrive to London sometime, though very many US projects stay within the

country, while the UK does its own thing. I have to admit – once I saw the Happy Place in a vlog of a youtuber I follow, I immediately wished I was in LA again, which I visited 2 months ago. I caught myself thinking that people in the US have so many more opportunities and more access to cool events/things/etc., which may never reach Europe. And this made me realize how often we concentrate on what we don’t have and how much better our lives could be, instead of appreciating what’s already around us. After all, happiness comes from within, and we all have the power to create our own Happy Place, especially once we realize how much we already have to be grateful for. So stay strong and positive throughout the difficult study period, even with the upcoming exams and deadlines, and don’t let anything or anyone mess with your Happy Place!



The upside-down room // Instagram @wearehappyplace

FOOD

food.felix@imperial.ac.uk



The inside of Cereal Killer Cafe - a weird incursion into the past or the creepiest cafe I can think of now

Worth the hype? Cereal Killer Cafe

The best breakfast? Undoubtedly cereals! But what happens when they are the only item on the menu? Let Felix tell you about this trip to cereal world.

FOOD

Bláithín Dockery
Food Writer

Worth the hype? In our digital world, filled with gorgeous food pics from Instagram, drool-worthy food videos on Facebook, and constant articles on the trendiest new places to visit, how can we know where is actually worth eating, and what's just good lighting? To solve this new-age dilemma I bring you 'Worth the hype' where I'll be checking out all the new trendiest food places that you've seen plastered all over the internet!

A cafe just for cereal? Really, how millennial...

So I'm sure you've heard about the Cereal Killer Cafe, a hot spot for Instagram-worthy shots, founded by the blatantly hipster Keery brothers (their chunky beards and obsession with all things '90s gives it away).

Their original Brick Lane location has had a lot of publicity, notably for its nostalgia fuelled décor and its "problematically" high pricing (for what is essentially a cheap breakfast staple). For many locals it felt like a poignant example of gentrification, at a time when much of east London is suffering from a widening inequality gap. Ultimately this disconnect led to massive protests along Brick Lane, culminating with red paint being thrown at the café

"A cafe just for cereal? Really, how millennial..."

and 'scum' being scrawled on the window.

Despite this, the Cereal Killer Cafe has continued to exceed expectations, opening cafes in Camden, Birmingham, and interestingly enough in Kuwait. With this incredible

expansion, endless Instagram shots, and numerous articles enticing tourists to visit the cafe, the product must be great, right?

I went to check out the original Brick Lane cafe to see if it really is 'Worth the hype'.

First impressions

Upon entering the cafe I was overwhelmed with the bright colours of cereal boxes stacked on the walls, and the energetic atmosphere of the young tourists grinning with the prospect of their sugary 'meal'. Looking around, I was intrigued to find a portrait of Dexter made entirely of Cheerios hanging on the wall – who knew that art and cereal could go so well together! Behind the counter where the 'chefs' were busy preparing the bowls were the numerous boxes of cereals you could choose including American classics such as Lucky Charms, Fruity Pebbles and Captain Crunch, as well as seven (!) different types of Cheerios. A chalkboard

on the wall next to the counter lists the 'cereal cocktails' available, which are essentially suggested combinations of cereals, including toppings and milks. However there is an option to mix and match and make your own creation. I decided to create my own bowl: Reese's puffs and the Penguins of Madagascar cereal (essentially coco

"Having calmed the waves of nostalgia I decided it was time to actually try my creation"

pops with marshmallows) paired with hazelnut milk.

After ordering we took our bowls downstairs to the larger part of the café. It felt like an explosion of

90s pop culture contained in one room. There were old school television sets lining the walls with *FRIENDS* video tapes playing on them, posters of *Teenage Mutant Ninja Turtles*, actual Cabbage Patch Kids on top of shelves, and random obscure toys which I'm sure some '90s geeks would freak out over.

Finally we settled down into our seats, which were in fact single beds, evoking the feeling of being in your childhood bedroom.

The Food

Having calmed the waves of induced nostalgia I decided it was time to actually try my creation. Fortunately milk is served on the side in a little glass bottle so there were no worries of soggy cereal. I poured about half of my milk onto my extremely chocolatey combination and took my first spoonful. I could almost feel the sugar rush as I crunched down on the combination of chocolate

and peanut butter cereals. While it was extremely sweet the hazelnut milk balanced it out to an extent making it quite moreish. Although I enjoyed it (I mean who doesn't love cereal) at the end of the day it was just a bowl of cereal and for the price it felt a bit extravagant.

Worth the Hype?

No. The Cereal Killer Cafe is the kind of place to go if you want step into a '90s childhood however it does just feel a little bit over the top considering all you are actually eating is cereal...

Price

Cereal cocktails (combination of cereals, toppings and milk): £5

Best part

The décor (and being able to watch *FRIENDS* while you eat)

Worst part

The price for what it is

LIBERATION

icu-lgbt@imperial.ac.uk

Here's what cis people can do to protect trans folks

Transphobic violence is on the rise, with 2017 being the deadliest year on record.

LIBERATION

Alessio Incitti

LGBT+ Officer

Pronouns: he/him/his

20th November marked Transgender Day of Remembrance, an annual memorialisation of those who lost their lives as a result of transphobic violence in the last year.

A vigil was held in London, among many other cities, where the trans community and their allies paused to remember Paola, who was stabbed to death in Brazil; Mafe, who was tortured and shot in Colombia; Yadira, who was strangled in Mexico; Bianca, who was stabbed over 20 times in the Netherlands; Kenne, who was drowned in the USA; and another 320 trans people who were killed in 2017 alone. The people most targeted are trans feminine people of colour, who are likely to be subject to multiple different layers of oppression.

Exclusion, discrimination, and lack of representation put transgender and gender-variant people at risk every day, particularly trans youth.

A recent Stonewall survey shows that nearly 1 in 10 trans pupils have received death threats at school, while 84% say they have self-harmed and 45% have tried to take their own lives.

What I can tell you about the situation at Imperial is that this year I have already received reports of transphobic incidents, all of which I have taken very seriously and acted on, and of staff being unable to support



Geology students are as satisfied as Sade // Wikimedia

trans students and address them using their preferred pronouns.

Just last year, a non-binary student was reportedly grabbed by the arms in an attempt to forcefully eject them from the women's restroom of the Reynolds Bar.

Additionally, students who belong to more than one minority group are those who are marginalised the most in the Imperial community, as highlighted in the gender equality report commissioned by College and released last year.

It's ever so important that we do not just memorialise the people we've already lost and feel sad for those who face oppression on a daily basis. We should be striving to prevent more losses and to help trans people thrive, starting by educating ourselves. And by 'educating ourselves' I mean you have to do the work. In fact, placing the responsibility to educate on trans people is nothing more than wilful ignorance.

It's fundamental to

learn how to use pronouns correctly and find ways to avoid making assumptions about someone's gender identity based on their gender expression.

Step two is to start listening. Listen to transgender and gender-variant people and trust what they say about the challenges they have to face every day. Do not feel entitled to ask personal questions, but listen when trans people have something to say to you.

Once you have an understanding of what issues are facing the trans community, speaking up on their behalf, challenging transphobic language or behaviour, and supporting campaigns for equality are all wonderful things to do as an ally.

However, no matter how good an ally you become, we all have a responsibility to keep unlearning what we have been taught for years, we have to keep dismantling the oppression we have internalised.

Today is a good day to start a continuing action

that has the potential to save lives all around you.

Glossary

Transgender: *umbrella term used to describe people whose gender identity differs from the sex they were assigned at birth.*

Cisgender: *a term used to describe people whose gender identity matches the sex that they were assigned at birth.*

Non-binary: *also genderqueer; is a catch-all category for gender identities that are not exclusively masculine or feminine — identities which are outside the gender binary.*

Gender variant: *also gender nonconforming, is used to describe an individual whose gender expression does not match masculine and feminine gender norms.*

Transphobia: *a range of negative attitudes, feelings or actions towards transgender, including non-binary, or gender-variant people.*

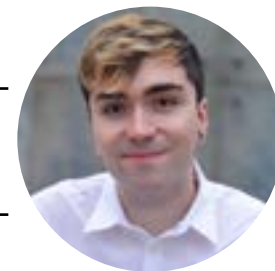
Here's what I'm up to at the moment!

LIBERATION

Alessio Incitti

LGBT+ Officer

Pronouns: he/him/his



My number one priority for this year is to ensure Imperial becomes a more safe, welcoming, and inclusive space for transgender & gender-variant students.

In the last few months I've been working to secure lasting advances for the Imperial trans community. Action I'm taking includes:

- Bringing attention to transgender issues in Union Council and in the Community and Welfare Board (CWB), where Departmental Wellbeing Representatives also sit.
- Devising plans with the Union President and the Deputy President (Welfare) to advance LGBT+ inclusivity and representation at all levels of the Union.
- Lobbying College Estates Facilities to label as gender-neutral all single-cubicle (accessible) toilets in all buildings.
- Reviewing key Union policies to include non-binary people and proposing relevant changes, which so far have successfully been passed by the Community and Welfare Board.
- Actively participating in the review of a College's policy draft aimed at supporting transgender students.
- Taking seriously all of your reports and bringing up recommendations on how to address these issues to the Officer Trustees and the CWB.

Collecting direct feedback from you directly on which direction to go. This happened first in an initial focus group in July and I'm still regularly asking for feedback and suggestions in Imperial LGBT+ Community (<https://fb.com/groups/icu.lgbt>).

Additionally, I am also researching ways to raise awareness about gender identity, correct use of pronouns, and the meaning of inclusivity in the Imperial community. If you'd like to get on board with this, please do get in touch!



Help feed the homeless this Winter

30 November

Volunteer a few hours of your evening on November 30th to help out at Notting Hill Community Church. The church will be opening their doors to help feed the homeless at their "Dinner Club". As the temperature drops more and more people are visiting the "Dinner Club" to get a warm meal and the church need all the help they can get. For more information email volunteering@imperial.ac.uk or visit the Students' Union Website.



what's on

Don't forget to keep an eye on our page to keep yourself updated with all the stuff that's happening! We have amazing things coming up. Have a look on our website, here:

imperialcollegeunion.org/whats-on

Jailbreak



2 December - 3 December

ICU RAG presents Jailbreak, one of the BIGGEST events of the year!

The Challenge:

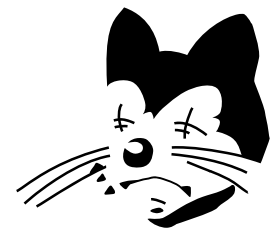
You have 36 hours to get as far as possible from Imperial without spending any of your own money! Hitchhike, collect money on the streets, attempt to get free flights... be creative! Who dares to take on the challenge? Our Imperial College record is Bali, Indonesia – set in the Big Jailbreak of autumn 2016. Can you beat it?

Jailbreak 2017 takes place from 09:00 on Saturday 2 December - 21:00 on Sunday 3 December!

Buy your ticket now! £10 per participant. Ticket includes a Free Jailbreak T-shirt, tracking system and some drinks to help you along your way! All money raised goes to RAG's four chosen charities: AMAR International Charitable Foundation, Action Against Hunger UK, Anthony Nolan, and Royal Society for Blind Children.

Get your ticket now! bit.ly/2yL2xnK





Hangman



Felix traced the scam emails back to the Faculty Building // Wikimedia

Imperial caught sending alumni email scams to raise money

HANGMAN

Negafelix
Editor-in-Chief

The College has been asking ex-students to send money to 'Prince Alyusi Adiche' as part of a scam to get more donations.

Imperial has been sending emails to alumni asking them to invest in fraudulent projects and transfer large amounts of money to the College, an investigation from Felix can reveal.

A number of former students were sent emails earlier this week, with the subject line "requesting humbly your assistance". The email, which was sent from "Prince Alyusi Adiche", stated that the receiver had "been selected to assist in resolving a matter of national security", before asking them to transfer £10,000 to an offshore bank account in order to liberate "\$4 million worth of funding from the National Petroleum [sic] Company".

When the IP address of the email was traced, however, it showed that the computer the email was sent from was located in Imperial's Faculty

Building. Further investigation by Felix revealed that Imperial had been passing on alumni data to

"College have been using BrightMinds to see which alumni are rich enough to donate, and dumb enough to get scammed"

an "intelligence screening company", called BrightMinds, who provided the College with a list of alumni rich enough to donate money, but stupid enough not to realise it was an obvious scam.

Since this was uncovered, a number of other similar campaigns have come to light: one asked recipients to donate funds for an unspecified "emergency appeal", which later turned out to be a lack of yoga mats in the Blue Cube. Another email told alumni about the "exciting investment opportunities currently coming out of Imperial's exciting new White City campus" – reportedly no

alumni were fooled by this particular campaign.

Felix spoke to one former student who had been a victim of these

"One student told Felix 'my year in the Business School did nothing to help me realise I was being scammed'"

campaigns: "I was devastated when I found out. I felt like I'd been made a complete fool of, and betrayed by an institution I trusted so much. That year in the Business School did nothing to help me catch the scam."

A spokesperson from the College told Felix "we deeply value the open hearts, and deep pockets, of our former students. Their generosity is what helps keep Imperial going, since it's not like we're sitting on millions of pounds worth of endowments already."

HANGMAN

negafelix@imperial.ac.uk

Imperial student sues Fulham Slug after getting low 2:1

HANGMAN

Negafelix
Editor-in-Chief

James Stewart is suing the bar for £1 million, claiming its drinks deals led to him getting a low 2:1.

An Imperial student is launching legal action against the Slug and Lettuce on Fulham Broadway, claiming it caused him to get a low 2:1 in his degree.

James Stewart, who has just graduated from a four-year degree in mechanical engineering, is suing the bar for £1 million, claiming that "appallingly cheap drink deals" had cost him his chance at a first. Stewart argues that this will have extremely negative consequences on his future career.

"Before I got my results, I was hoping to go into investment banking, or maybe something really worthwhile, like management consultancy, but now I've got a low 2:1 all that's open to me is continuing on in academia, or working in the charity sector. I really

couldn't imagine anything worse."

Stewart's lawyer made a statement outside the Fulham institution last Wednesday, saying that the Slug and Lettuce had "let down its customers" by offering too many tempting drink offers: "by continuing to offer such free-flowing libations at such a low price, the Slug and Lettuce has caused innumerable students at Imperial to waste their lives away on alcohol, destroy their brain cells, and wake up somewhere in Tooting. They have a responsibility to my client, the community, and the students of the future."

Stewart is also claiming for emotional damages, saying that he had become addicted to the "heady atmosphere" of the Slug: "the problem wasn't the alcohol – although that was also a problem – but rather the sheer inebriating atmosphere of the Slug. What started out as a once-a-week phenomenon turned into something else: Tuesday, Wednesday, Thursday – any event was an excuse to go to the Slug. In the end, I simply became the Slug."

Felix spoke to Rob Cotton, the bar's manager, who claimed to be "surprised and hurt" at the legal action. "Our bar

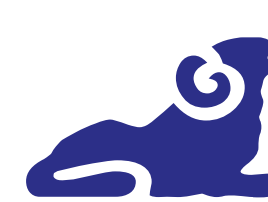


Geology students are as satisfied as Sade // Wikimedia

provides a vital service for students," he told Felix, "and it is a core part of Fulham history: if this case shuts us down

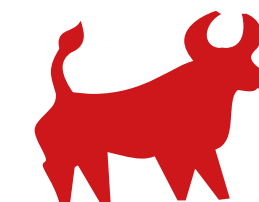
how will IC ever rate our strawpedos again?"

The case is scheduled to begin next Wednesday.



ARIES

This week you're not sure what to be more upset about: that Imperial has passed on your data to wealth screening companies, or that you're deemed not rich enough to be asked to donate.



TAURUS

This week you're the Felix Editor, and you've been learning a lot about how pensions work. Fun!



GEMINI

This week you decide to start a petition to get Ethos gym to be replaced with a second branch of Fusion. Its popularity breaks the site.



CANCER

This week it's super windy outside, and you finally have something to make small talk about with your lab group.



LEO

This week you're not sure what you're sick of more: men doing terrible things, or Xmas adverts (hint: it's always the men)



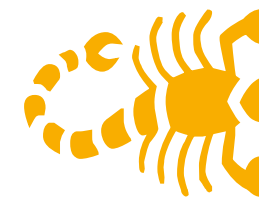
VIRGO

This week you want to write a funny horoscope about the Autumn Budget, but you realise that's sad af.



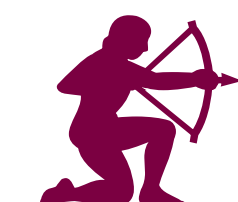
LIBRA

This week you cover yourself in blue paint, and rock up at the Union. Everyone's giving you weird looks, then you realise: ACC is next week.



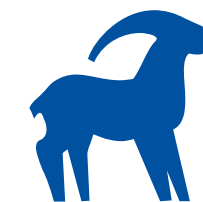
SCORPIO

This week you work in the Union. You finally break down and admit to yourself: the Governance Review really isn't that interesting.



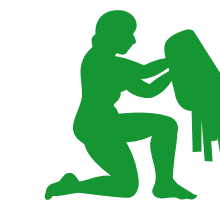
SAGITTARIUS

This week you're in the Felix team, and you're excited by the high pick-up rate around campus. Then you realise: this is what happens when we run two centrefolds at once.



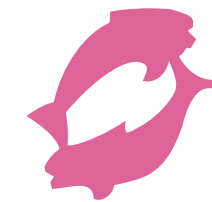
CAPRICORN

This week you're so snowed under by your lab report you forget that Trump's been in power more than a year, and we're all fucked. Small blessings, eh?



AQUARIUS

This week I won't forget about the continued lack of cooked breakfasts in the SCR. Will you?



PISCES

This week you get carried away in the Black Friday sales, and end up spending your student loan on 15 electric toothbrushes. They were such a good deal!

PUZZLES

fsudoku@imperial.ac.uk

Boxes
Divide the grid into non-overlapping rectangles, with a single number in each indicating the area.

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

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

PUZZLES

fsudoku@imperial.ac.uk

Across

- 1. Shed tears (4)
- 3. Math of disputed origin (8)
- 9. No need to write out (7)
- 10. Room at the top (5)
- 11. Come in, return (5)
- 12. 2nd (6)
- 14. Prefix for finger, milk, and ball (6)
- 16. Ordinary lot (6)
- 19. Feeling without 'e' (6)
- 21. Not two wrongs (5)
- 24. Heavenly being (5)
- 25. Conciliate (7)
- 26. Able to read and write (8)
- 27. Border line (4)

Down

- 1. Yorkshire racecourse (8)
- 2. *The Waste Land* poet (5)
- 4. Finally (2,4)
- 5. Front or back (5)
- 6. Correspondence (7)
- 7. Faction (4)
- 8. Ferocious (6)
- 13. So to speak (2,2,4)
- 15. Idea (7)
- 17. Brusque (6)
- 18. Child (6)
- 20. Loafer (5)
- 22. Magnificent (5)
- 23. Small nonogram (4)

Bridges

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

FUCWIT

- 1 Nonogram of Ketamine 126
- 2 Anti-Gravity Acorns 97
- 3 Q 85
- 4 TioUdin 85
- 5 HOTRIG 83
- 6 Puzzle Snuggle Cuddle Couple 77
- 8 Sports Night is Moist Night 61
- 10 Doctor Sudokwho 58
- 15 OK 36
- 18 The Drama Llamas 25
- 22 Abelian Grapes 16

Only top four and new scores shown.

Send a picture of your solutions to fsudoku@imperial.ac.uk before midday Wednesday!

Points Available

- Crossword 4
- Inequalities 4
- Sudoku 2
- Bridges 2
- Small Nonogram 2
- Chess 4
- Samurai Sudoku 4
- Boxes 2
- Slitherlink 4
- Big Nonogram 4
- Total 32**

Solutions

Chess

White to move in both problems with a forced checkmate in three moves.



CLUBS & SOCIETIES

felix.clubsandsocieties@imperial.ac.uk

FRENCH SOCIETY

The French event that everyone has been waiting for is finally here! All francophones and francophiles are invited to the French Society's first Cheese and Wine on Monday the 4th of December. This event will take place at the Old Brompton Gallery from 18.30 to 21.00, and promises to be a great evening with a classic French atmosphere. Tickets are available at £10 for members and £15 for non-members (our membership costs £4, so we'll let you work out which option is the best deal!). You can expect half a bottle of wine, and enough cheese and baguette to keep you happy throughout the evening. Please note that unfortunately this event is restricted to people aged 18 and over due to the presence of alcohol.

If this isn't your thing, look out for our Pub Quiz coming up in on the 11th of December at the Union Bar. This will be in partnership with five other cultural societies from Imperial, so come, have a good time with your friends, and represent your favourite country!

In any case, don't forget to follow us via our facebook page (Imperial College French Society) to stay up to date with all our events!

POLE DANCING OFFICIALLY RECOGNISED AS A SPORT!

Pole dance has come a long way in the past 100 years. From "hoochie coochie" dancers using tent poles as props, to pole dancers performing with Madonna in the 90s, to the Duchess of Cambridge practicing to lose weight, it has become popular worldwide to practice self-expression, develop body confidence, and keep fit. Now, in October this year, pole dance was granted GAISF Observer Status, the first official international recognition of pole dance as a sport.

This is extremely exciting news for the global pole dance community. Our own Imperial Pole & Aerial Society represents the university nationally in IUPDC (think BUCS for pole dancers) and will be hosting the regional championships this year, so we are no strangers to the competitive side! There are many other national and international championships where performers show enormous strength, flexibility and grace, combining dance with acrobatic and gymnastic skill (our President took bronze in Pole Sports UK!), but as the IOC requires GAISF Member Status, this move is the first step towards being included on the Olympic stage.



Pole & Aerial Society's Melissa, who came third in Pole Sports UK's amateur category, advanced level // Millie Robson

As a society, we are thrilled by this news. We are proud of our sport's history from burlesque clubs and circuses to studios, and this is such a clear acceptance and recognition from the wider sporting community of the rigorous training and extreme physical requirements of the moves we learn. After all, an aerial split hanging from the ceiling by your elbow is still hard in 8-inch heels!

MUSICAL THEATRE SOCIETY

ICU's Musical Theatre Society is Steppin' to the Bad Side this year with an enticing night of song and dance for its annual Revue!

Our awesome cast, directing teams, band and crew have been working hard these past few months to bring you an exciting medley of musical numbers old and

new from Broadway, the West End, film, and TV including Dear Evan Hansen, Aladdin, La La Land, and Crazy Ex-Girlfriend.

So join us in the Union Concert Hall on Nov 29th, 30th, and Dec 1st at 7:30pm!

The show is completely FREE but we are supporting the amazing charity Kith and Kids this year, which supports families living and coping with

children suffering with disabilities and a bucket will be made available for collections.

Want to be featured in the C&S section next term? Keep an eye on your club inbox for more information about how to sign up!

YOUR WEEK AHEAD

Take some time away from the lab/library/568, and go along to one of the great events on this week.

	MONDAY 27 TH NOVEMBER	TUESDAY 28 TH NOVEMBER	WEDNESDAY 29 TH NOVEMBER	THURSDAY 30 TH NOVEMBER	SUNDAY 2 ND DECEMBER
SIGN LANGUAGE WORKSHOPS	FREE DAY <i>Whatever</i> <i>Wherever</i>	STEPPIN' TO THE BAD SIDE	LIVE WITH DEEPMIND	IC RAG JAILBREAK	
<i>ICSM Boat Club</i> <i>Time and Place</i>	Do what you want. I'm not your mother.	<i>Musical Theatre Society</i> 19.30-21.00 Union Concert Hall	<i>DoCSoc</i> 18.00-20.00, CAGB 200	<i>IC RAG</i> <i>Where will you end up?</i>	
As part of Disabilities History Month, sign language classes are being organised. Come along and learn something new!		Steppin' To The Bad Side - Imperial College Musical Theatre Society Annual Revue Free entry!	Watch the fascinating story of Google DeepMind's battle against AlphaGo master Lee Sedol followed by a Q&A with a DeepMind engineer. Free tickets: docsoc.co.uk/alphago	Travel as far away as you can in 36 hours on a shoestring budget for charities. Can you beat our record to Bali?	

SPORTS

sport.felix@imperial.ac.uk

Harder, better, faster, stronger

ICXCAC were proudly represented by 64 runners at the 3rd LXCL of the season in Wimbledon Common.

SPORTS

Aymeric Regnier
ICXCAC Member

For those of you who are only just tuning in, Imperial College's Cross-Country and Athletics Club has been absolutely smashing their races this season, with many more events still to come. Last week, they took on the 3rd race of the London Universities and Colleges Cross-Country League, and didn't fail to impress as over 60 runners attended despite the grim drizzle and muddy course.

Prior to the race, Imperial Women's A team was in 1st position in the league, with the B team just behind in 5th. The Men's A team sat in 3rd position right behind UCL and the B team in 7th.

Having left campus at 1pm, the team took the tube to Southfields and from there walked to Wimbledon Common where the race would begin. As the runners got to the start with plenty of time before the beginning

of the race, they were able to familiarise themselves with the course, put their face paint on and get their quads warmed up.

The laps were longer than usual, stretching over 4.5km long, with some relatively narrow, steep and muddy parts within the hilly Wimbledon Common. However, the ICXC runners seemed globally motivated to take on the tough course.

"The laps were longer than usual, stretching over 4.5km long, with some relatively narrow, steep and muddy parts within the hilly Wimbledon Common"

After the traditional team picture, Imperial's



Get set, GO: 230+ runners race to get off the start line // Oliver Siddons

athletes made their way to the starting line, and began their run shortly after 3:15pm. The competition was rather fierce as over 230 runners showed up hoping to score as many points for their teams as possible, all while enjoying the woodland setting within central London.

As the women finished their race after one lap, the men went on to their second lap in the mud, finishing as the sun was already starting to

set, cheered on by the women's team.

The day ended with impressive results as Imperial Women's A team held onto 1st place in the rankings with three of their amazing runners placing in top 15: Katie Olding taking 5th place, Georgia Curry just 3 seconds behind her in 6th and Alex Mundell taking 12th. The Women's B team also impressed as they ended 6th overall in the Women's ranking. On the Men's teams, results were also very good as the A

team smashed it with three of their sturdy runners in the top ten: Harry Scriven leading Imperial home in 7th, Chris Thomas in 9th and Oliver Newton in 10th. This meant the A team kept their spot on the podium while increasing their lead on Brunel's A team who now sit a distant 74 points behind, and with the B and C teams ending in 7th and 10th overall position, it was a very successful day. However, the day was far from over.

"The team soon made their way to Putney to enjoy a comforting meal"

After the run, the team met up in warm clothes for some baking tasting and soon made their way to Putney as night was falling to enjoy a comforting meal at popular chain of burger restaurants. Having recovered from their run,

they got showered and changed to then have a pleasant evening at the men's/women's captains house before heading to Embargo Republica where Imperial's Cheer-leading Team was holding a fundraising event "Save the Cheerleader", dressed in pink as obviously, "on Wednesdays we wear pink".

Overall, ICXCAC managed to impress again after an already very successful start in the Cross-Country season; as they have shown it more than once, Imperial's runners are extremely determined to make the most of their season with two races left in the LXCL. Stay tuned as they take on LUCA Indoors Athletics competition this Saturday and watch out for a race report of last Saturday's club trip to the Brighton 10k. Until next time, cheerio!

If you're interested in joining Cross Country and Athletics, find us on Facebook or email run@ic.ac.uk.



Dream team: another spectacular turnout from Imperial // ICXCAC

SPORTS

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Taekwon-don't mess with us

Imperial Taekwondo off to a great year with many wins in the first two competitions of the year!

SPORTS

Laura Beseler
ICUTKD Chair

Andrew Bates
ICUTKD Events Officer

Pilar Zhang Qiu
ICUTKD Publicity Officer

Nerves, adrenaline and a lot of sweat. That's the feeling you get when you are right there, face to face with your opponent in the ring. That is exactly what 17 Imperial College London students experienced last weekend (November 19th) in the Imperial College Open (ICO) and London University Sports League (LUSL). Taekwondo Competitions, where a total of eleven gold, three silver and six bronze medals were won by the university club (ICUTKD).

We got up before dawn to meet at South Kensington Station, from where we started our long journey to the Jean Brown

Indoor Sports Arena. Nobody could decide whether they were more tired, hungry or nervous as the tube stopped at station after station after station. Zone 4 has never felt so far.

After weigh-in, it was finally time for the competition to start: the draws were up. We knew who our opponents were going to be, how many fights stood between us and that gold medal. As some of us stepped into the ring for the first time, it seemed like the entire team was there with them. Our name bounced off the walls, interspersed with "ICU – TKD" chants. Every kick that landed was greeted with a cheer and when someone managed to get past our defences there was considerable booing.

After 9 hours of competition, the Imperial College London Team came home victorious. Not only did we achieve four gold, one silver and two bronze medals in LUSL and seven gold, three silver and four bronze in LUSL, but we

also placed 2nd in the overall university ranking, beating teams more than twice our size. Some highlights of the competition were the four gold medals won in both ICO and LUSL by our black belts

"Every kick that landed was greeted with a cheer and when someone managed to get past our defences there was considerable booing"

Simone Griffith-Jones and Jamie MacNeil, who won all the matches they fought. Having built on their individual successes at the British Nationals this summer, they demonstrated why they are



Menghan Liu's headshot



ICUTKD Team with their medals // Nathaniel Gallop

considered two of the best in the country. However, they were not the only ones with outstanding performances; Menghan Liu (two golds), Sharmila Rana (one gold, one silver) and Cynthia Ho (one gold), all at their third competitions, showed all of us that hard-work and strong discipline can take you wherever you dream of. Particularly impressive was Emilie Pria, who won a gold having taken up the sport only six weeks ago and Sophia Pali, who recently switched from poomsae (patterns) to sparring (fighting style) and obtained one gold and one bronze.

ICO (Imperial College Open) is an annual student competition that started out at our university in 2012. Every year the event has grown, attracting more and more competitors from all over the country. This year there were more than 240 students fighting (and many more boosting morale from the sidelines), making it one of the biggest and probably noisiest martial arts university competitions in the UK. In fact, the championship has proven to be so successful that, starting from 2017, BSTF (British Student Taekwondo Federation) has stepped

in to organise the event. This ensures ICO will reach and accommodate for even greater numbers of participants and institutions.

On the other hand, LUSL (London University

"We also placed 2nd in the overall university ranking, beating teams more than twice our size"

Sports League) is something many of you might already be familiar with, since it was launched in 2012 by BUCS (British Universities & Colleges Sport) for many different sports. Taekwondo is only a recent addition though, so it is impressive that 140 competitors showed up for the event on Sunday morning.

This year, both competitions were held on the same day, one after another. Any student can participate in ICO and LUSL, regardless of gender, level of fitness

or experience in this discipline. The competitors are split into categories to guarantee fair fights, which depend on skill level (A, B or C class), gender and weight. Points can be scored with kicks to the head, body and punches, with a bonus for spinning kicks. All under the careful supervision of the central referee and corner judges.

This weekend, our team scored more points per competitor than any other university. Imperial College Taekwondo will travel to Birmingham next on the 3rd of December for another day of fierce competition. We will do our best to continue winning medals in the name of our university, but more importantly, we will continue having fun, supporting each other and pushing ourselves to our limits.

Last but not least, thanks to the instructors, coaches and out alumni who spend their own time and effort to help us out. As well, thanks to all external instructors who have helped us get to where we are and everyone who came to support us or volunteered in the event.

SPORTS

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Paramedics and pasties in Plymouth

Imperial College Sailing Club set sail to the Plymouth Pasty, pints were had and races were won, everyone survived.

SPORTS

Mary Chapman
ICSC Member

Aidan Bell
ICSC Member

Victoria Coach Station, Friday 10th November, 6pm. 10 members of the Imperial College Sailing Club embarked on a great adventure: The Plymouth Pasty 2017! A great sailing competition hosted by Plymouth University with a number of universities from around the country competing!

6 hours stuck on a Megabus, the perfect opportunity to catch up on work and sleep after a long week at uni... or not. The journey began calmly with films and crafts – making protest flags and fan-

cy-dress animal ears. We then stepped up our game, cracking open a cold one and eating pizzas which we ordered at Exeter coach station (a very good idea for anyone planning a coach journey anytime soon) in preparation for our final destination – the Plymouth Student Union.

"We then stepped up our game, cracking open a cold one and eating pizzas"

Unfortunately, we had a dramatic night involving paramedics – our team member Aidan regrettably had an anaphylactic reaction to what he thinks was a Jägerbomb.

At 9am the following morning, fuelled by a much needed Maccies breakfast, we were pumped for a day of racing despite the very strong westerly wind which had set in. Imperial White team (consisting of helms Aidan Bell, Toby Freeland and Oliver Kidd and crews Michal Wojnowski, Mary Chapman and Ariane De Saint Victor) got off to a rusty start having never trained together as a team and experiencing several boat breakages. However, after a couple of races we were starting to gel together and really took advantage of the event as an opportunity to practice the tactical side of team racing, executing some great mark traps and gybe backs to convert team members through and achieving some solid winning combinations. Meanwhile the London Purple team (consisting

of Imperial helms James McLeod and Cobi Allen and crews Edward Brown and Marta Nunes De Abreu and two Plymouth students) put on an excellent performance. They won all but two of their races and only just losing out to the Imperial White team despite a spectacular capsizes by Aidan.

Re-energised by our afternoon naps, Imperial White as zebras and London Purple as snow leopards jumped back into party mode for the evening. The dinner was burgers and fries which many freshers ended up eating without hands. It was a good opportunity to interact with sailors from other universities off the water in a non-competitive environment. There were many games and chants and eventually a food fight, leaving purple coleslaw up the white

Oliver Kidd and Ariane De Saint Victor battled strong gusts to a 2nd place finish // Ross Mackley

(Back) Mary Chapman, Michal Wojnowski, Toby Freeland, Cobi Allen, Marta Nunes de Abreu, James McLeod, Eddie Brown (Front) Ariane De Saint Victor, Aidan Bell, Ollie Kidd // Ross Mackley

walls and puddles of drinks and mayo on the wooden floors. Yet the restaurant owner quipped that we were 'nowhere near as messy as they had anticipated' (if only we could find restaurants this tolerant in London!). The social moved on to Pryzm so Toby and Aidan could cut some shapes before retreating back to our host's house for some much-needed rest.

Sunday morning saw yet stronger winds, gusting 45 mph, despite this we were briefed that racing would continue as normal using smaller cut-down sails. We got changed and nursed our hangovers. By 11am, the postponement flag was still raised, we took two minutes silence for remembrance Sunday then continued to wait for racing to commence. Eventually the decision was made to launch the boats but only two races

were completed before the event was called to an end due to many capsizes, boat breakages and support boat breakdowns!! Lunch time came around, and of course, being so near to Cornwall, we couldn't miss the opportunity to eat pasties! Drawing an end to the day, the prize-giving saw Imperial White coming in an overall 2nd position and London Purple in 5th a great performance from both teams and really fun weekend!

Victoria Coach Station, Monday 13th November, 7:20am. We arrived back in London in perfect time for 9am lectures and labs. We want to thank University of Plymouth Sailing and Powerboating Club for hosting such a wonderful event as well as taking such great photos!

SPORTS

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ICRUFC: Stunning 2nd XV top League table

Match between the league's two top teams goes Imperial Rugby's way.

SPORTS

Ali Zaboronsky

Press Officer

22	7
Imperial College London	University East London

This week's game was a big one, a clash between the top two teams in the league. We got onto the pitch and began the warm up with a sense of intensity and hunger. Everyone knew what was at stake. As UEL made their way out to warm up we did notice that a few of their players looked older than our very own Ifan Dafydd, which was slightly worrying considering he has just started hair loss treatment. However, that was not going to stop us from giving it our all.

The game kicked off and both teams began at a

blistering pace. However, IC were playing all of the rugby. Had it not been for a few silly mistakes, along with a few pieces of dirty play on their behalf, we could have put away a fair few tries within the first ten minutes. Eventually, their criminal acts began to be punished and with a few beautiful touch finders we managed to secure territory as well as possession. We capitalised on this when, amidst the opposition floundering at the ruck (causing absolute chaos), George Nicholas perfectly read the crowd dynamics to pierce the centre of a ruck and barrel over the line. 5-0 to Imperial. An increasing amount of pressure from UEL and a lapse in concentration from the Imperial boys resulted in UEL's forwards bundling over the line to score a try, which they converted to make it 7-5. Following a regroup we picked up

the quality once again and George went over for his

"Being used to handling big balls under pressure, yours truly picked up and ran around the scrum"

second try of the game. 10-7.

The second half saw the UEL boys get more aggressive and fatigued. Oddly enough, this definitely didn't correlate with the many injuries and stoppages they began to sustain meaning water could be brought on for the larger lads who, at this point, were blowing. This did not phase us as



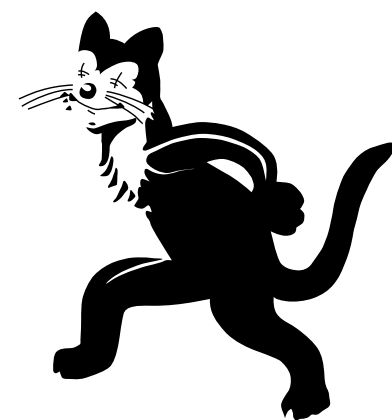
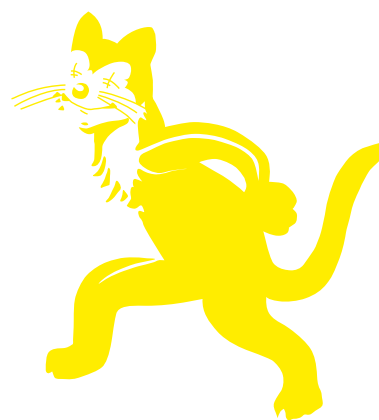
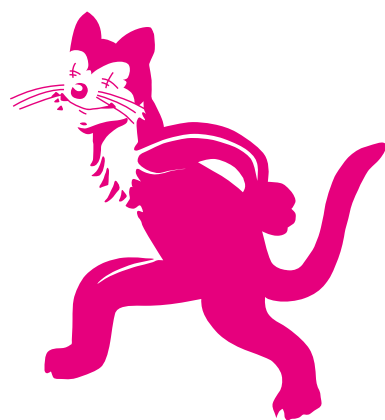
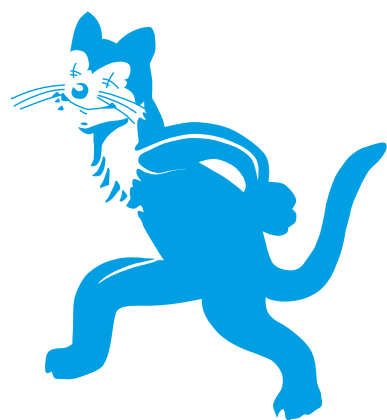
The boys kneel and stand victorious post-match //ICRUFC

we knew that we were capable of getting the win and even a bonus point. We continued to play our game, taking the ball up through the forwards and then giving it to the backs to play their expansive game plan. This led to one of the best tries of the match, that saw the centres and wings connect up passing it back and forth to beat several of the UEL backs, resulting in Sam Joon Won Ha

running it over the line to score his first try. 17-7 to Imperial. The game began to draw to a close as we pushed for that bonus point. Unfortunately, we managed to knock-on a break through that would have got us the point. This led to a final scrum for them on their five metre line. The forwards gave their final push of the game and managed to win the scrum and the ball came squirting out of

the back. Being used to handling big balls under pressure, yours truly picked up and ran around the scrum, selling the best dummy of my playing career and diving over the line to secure the bonus point for the IC boys. The game finished 22-7. What a result.

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



Write for *Felix*!

We're looking for writers, editors, illustrators, photographers, grammar nerds, and computer whizzes!

If you're interested in shaping the paper, email felix@ic.ac.uk!