



Felix

The Student Newspaper of Imperial College London



Merry Christmas

EDITORIAL

CONTENTS

EDITORIAL	2
NEWS	3-6
POLITICS	8-9
COMMENT	10
TECH	11-13
ARTS	14-19
BOOKS	20-22
MUSIC	23-26
FILM	27-31
MEMES	32-33
TRAVEL	34
FOOD	35-39
C&S	40
LIBERATION	41
HANGMAN	42-43
PUZZLES	44
SPORTS	45-48

Felix Office
Beit Quad, Prince Consort
Road
London, SW7 2BB

Tel: 020 79548072
Email: felix@ic.ac.uk

felixonline.co.uk
@feliximperial

Printed by Mortons Media
Group, Boston Road,
Horncastle, Lincolnshire

Registered Newspaper
ISSN 1040-0711

Copyright (c) Felix 2017

The true meaning of Christmas

It looks like Christmas (or any non-denominational holiday of your choice) has come early this year: what you're holding in your hand is the largest issue of *Felix* we've printed this year. 56 full-colour pages of quality content, for you to tuck into as term winds down. Or to use as wrapping paper – it's what I'm going to do, let's be honest.

To say it's all *Felix* would be a misnomer, however: this week we're super pleased to have the first edition of this year's *Phoenix* magazine, which highlights art produced right here at Imperial. For many students, Imperial can seem like a dull, sterile place, where you drag yourself out of bed for a morning lecture during which neither yourself nor the lecturer are paying attention, and then cram a Library Cafe jacket potato into your mouth before heading to an afternoon of labs. And it is this. But it can also be so much more.

As evidenced, not only by this issue of *Phoenix*, but by all that has been produced in the paper over the last term, students at Imperial have a range of interests and passions outside their course. From our Books Editors being invested in



decolonising the canon, to our Film Editors predicting the Oscar awards, to our sports teams getting in reports every week (shout out to ICXCAC, you guys are the real MVP), for so many of us life does not just begin and end with our studies.

Christmas is nearly upon us, and I'd like to take this time to think about some things I'm thankful for. Firstly, I'm thankful for the fact that this is the last issue of *Felix* for a while – although this job is great, there's only so much late-night, half-price Wasabi I can take. We'll be returning in January, so don't worry.

I'm also thankful to

Hamish Beck, our Puzzles Editor, who has helped make the office a more hospitable place through his donation of food and kitchen equipment. Hamish has told me that he doesn't read any of the paper that's not Puzzles (as many students do), so I doubt he'll see this.

Most of all, I'd like to thank the incredible editorial team we have at *Felix*. I started this year with only a handful of people on the team – the rest had graduated, moved on, or (in one case) moved to Japan to start a new life as a post-doctoral KWEEN. So I was worried that it would just be me and a couple of the

old Arts Editors in the *Felix* Office: it would be great, but no paper would be produced. But what happened was we spent the summer putting out adverts, getting in touch with various societies, and hearing of people who were interested through word of mouth.

We started the year with about 20 new people – a number that is steadily growing. They've dealt with my shit chat, learning how to use InDesign, and the total outage of the West Basement computer network, during which time they just had to twiddle their thumbs at home. And they've not asked for anything in exchange (except perhaps a few Colin the caterpillar cakes...). They're doing it because they enjoy it – seeing their name in print, and creating something they can physically hold in their hands. I am so proud of all of them, and I love them all more than I could possibly say. They've been willing to slave away over a temperamental Mac computers for hours to get their end of year lists to fit into the correct space, just so you can skip past them and head straight to the Horoscopes – and that's what's Christmas is all about.



The Felix Team

Editor-in-Chief
Fred Fyles

Deputy Editor
Joanna Wormald

News Editors
Joanna Wormald

Politics Editors
Avirup Banerjee
Divyen Vanniasegaram

Comment Editors
Alan Perfect
Charlie Titmuss

Science Editors
Chris Richardson
Henry Bennie

Tech Editor
Tom Mrazek

Arts Editors
Indira Mallik
JJ Cheng
Adam Gellatly

Books Editors
JJ Cheng
Alice Peberdy

Music Editors
Andy Djaba
Adrian LaMoury
Henry Eshbaugh

Film Editors
Mikhail Demtchenko
Ashley Luckylam
Mark Adual
Michael Purdy

TV Editor
Andrew Melville

Food Editors
Chun Yuan Hii
Alice Davage
Andrada Balmez

Travel Editor
Edita Pileckyte

Puzzles Editor
Hamish Beck

Sports Editor
Imraj Singh

Cover Photo
Joe O'Connell-Danes

Copy Editors
Alex Adler
Ash Pattar
Astrid Zong
Selin Olenik
Rhidian Thomas
Ezgi Ozyilkan

DON'T FORGET TO CHECK OUT THIS WEEK'S PHOENIX PULLOUT!



IF YOU'RE INTERESTED IN CONTRIBUTING, EMAIL PHOENIX@IC.AC.UK

NEWS

news.felix@imperial.ac.uk

Bike thefts increasing across Imperial campuses

NEWS

Fred Fyles

Editor-in-Chief

Bikes are being stolen with increasing frequency, despite students and staff using recommended D-locks.

Bike thefts have increased, according to campus security, as thieves are beginning to use more elaborate methods.

Over the past two months, 14 thefts have been reported to security services across all Imperial campuses, a sharp increase from the four thefts reported the two months prior. In total, since January 47 cycle crimes have been reported to security.

The College's Security team have stated "the vast majority of bikes taken are targeted by professional

thieves due to them being secured with inferior cable type locks", and recommend purchasing a stronger lock, such as a D-lock or heavy duty chain.

However, thieves have been using more elaborate methods to get to bikes: on Friday 24th November, a staff member had her bike stolen on South Kensington campus by two thieves who used a grinder to cut through the lock. CCTV footage showed the theft occurred at 10.30am, and both suspects were wearing balaclavas. The bike, which was a Brompton model, was worth around £1,000. The incident has been reported to the police, and images of the suspects passed on.

One student Felix spoke to, who had their bike stolen in May of this year from opposite the Skempton Building, was using the D-lock sold by campus security, which they said was "as good as useless when it came to securing my bike". Security

informed the student the total time for the theft was under a minute.

South Kensington campus currently has a number of areas for bicycle parking, with space for approximately 1500 bikes. However, around 500 of these spaces are not access-controlled,

"One student said that the recommended D-lock was 'as good as useless when it came to my bike'"

such as the stands in Beit Quadrangle. The demand for space also seems to outstrip demand, with sources reporting bicycles chained to inappropriate places, such as gas bottle cages.



Thieves are on the prowl for bikes to steal // CC

A number of staff and students have recommended parking space underneath the Faculty Building be converted into secure storage. Currently, the Faculty bicycle store has space for nearly 600 bicycles, and some have suggested converting areas within the same complex used as parking spaces to bicycle stores would negate some of the issues around space.

Dr Bradley Ladewig, a senior lecturer in the Department of Chemical Engineering, has said that "having a safe and secure bicycle storage space that would benefit several hundred staff and students each day is more important than parking for a maximum of 17 staff (no students)"

Official advice from College security is to "use heavy duty chains or 'A'

graded D locks", since "criminals will remove inferior locks such as disc locks in seconds." Security sell to staff and students at a discount – £35 instead of £90. In their advice, they highlight: "criminals are highly likely to increase their activities this time of year." Security recommend reporting anyone loitering around cycle parks by phoning 4444 or 0207589 1000

Business School remove material after complaints of sexism

NEWS

Fred Fyles

Editor-in-Chief

The material "referred to women in an offensive way", but was taken down.

Imperial College Business School removed some of the content used as course material, following a complaint made by a student that it "referred to women in

an offensive way".

The video, which was used in a Managerial Economic module, was taken down earlier this week, with students being informed of the decision on December 4th. The video in question was from the 2001 film *A Beautiful Mind*, and featured a group of men using game theory to ensure that they "all get laid"; mathematician John Nash (Russell Crowe) advises his friends that if they "all go for the blonde" then "not a single one of us is going to get her." It was used

as an attempt to explain the Nash Equilibrium, a concept in game theory.

In an email, Francisco Veloso, the Dean of the

"Francisco Veloso, the Dean, said he agreed with the complaint"

Business School, he told students he "agreed with the assessment [of the

complaint], and had it replaced immediately."

Speaking to Felix, Fintan O'Connor, Deputy President (Welfare), said that he was "pleased that the College has taken a strong stance on the content it deems appropriate for a teaching environment", but highlighted that he was "even more pleased by the example it shows – that a single student can challenge unacceptable behaviour, and make a difference to Imperial's culture for the better."

Veloso similarly stated

that the student coming forward was "an attitude and form of behaviour that I would like to encourage among all our students and staff."

In a statement, a College spokesperson said that they were "very sorry indeed for any offence caused. It is very much neither the culture nor the behaviour we aspire to at Imperial, and an apology has been sent to all students who saw the video."

They went on to say that "as part of the new Learning and Teaching Strategy

the Business School and the College are already developing a variety of initiatives to make our undergraduate and post-graduate curricula more inclusive in terms of both the research content and teaching, and we are also looking at our current procedures around how we handle complaints from students."

Imperial has stated that, as part of their commitments to equality, they will "create a culture where all staff and students feel valued and respected".

The *Felix* News round-up: here's what's been going on

As the year draws to a close, we take a look back at what's happened at Imperial for the past 12 months. Expect tie clubs, cooked breakfasts, and library closures

NEWS

Fred Fyles

Editor-in-Chief

Central Library gets air con

Just before last Christmas, Library Services announced that plans were in place to improve temperature control in Central Library, following a number of complaints from students. Now, nearly a year later, the first phase of works are coming to an end, with study spaces beginning to open up on Levels 4 and 5.

While the move has been welcomed by students annoyed about the temperature levels in Central Library – Library Services has said temperature control was “the single biggest source of complaint from the student body for several years” – the works have faced a number of delays. The two floors were supposed to be opened by the beginning of November, but will now

face a “soft” opening as books are returned to their rightful shelves and new furniture put in place. Library Services have also been sharing images of the new plug sockets on social media – a welcome relief for anyone who’s experienced the hunt for a working socket in the Library.

The next phase of the development is scheduled to start in summer of next year, as cooling and ventilation systems are installed on Levels 2 and 3. Similar to this year’s works, those levels will be closed off as the renovations occur. The total development is scheduled to cost £11 million.

Controversial ‘Tie Clubs’ paper passed

This March, arguments around the use of Union storage space for tankards belonging to ‘Tie Clubs’ arose in Union Council. The clubs, which include the 22 Club, the Chaps Club, and the Links Club, among others, mainly function as social societies.

A paper was raised in Council, arguing that tie clubs should not be allowed to make use of Union facilities and storage until they had proven that they adhered to the Union’s Equal Opportunities Policy. Some students had expressed concern that tie clubs were discriminatory in their membership policies; a number of tie club members denied this charge, saying they let in students of all genders.

An amended version of the paper was passed, which stated that any groups storing tankards would not be allowed to breach the Union’s Safe Space Policy, and did not single out tie clubs in particular. The paper was passed by a large majority, and *Felix* believe a challenge has been made against the 22 Club to show they adhere to the Safe Space Policy within the next two months.

TEF applications

This year marked the introduction of the “Teaching Excellence



Central Library, just before works starts // *Felix*

Framework” (TEF), a government assessment of the quality of higher education providers. Imperial achieved Gold, the highest level possible.

TEF has not been without its controversies: developed by the Department of Education, it is described as a “scheme for recognising excellent teaching”, but initially was scheduled to be linked to tuition fees. A university that achieved the highest level of TEF would be able to increase their tuition fees in line with inflation.

For Imperial College Union, the proposals presented a dilemma: while they had adopted a proposal to oppose any increase in tuition fees or marketisation of higher education, by involving themselves with TEF the Union would be able to shape College policy. Following an extraordinary

Council meeting at the beginning of January, a motion to engage with College on TEF was passed with minor amendments. Imperial gained their TEF Gold status in June.

However, in October of

“Two levels of the library are due to reopen this week, as books are moved back to their places”

this year, Prime Minister Theresa May announced that tuition fees would be capped at £9,250 until 2019, negating any opportunity for TEF Gold universities to raise fees in

line with inflation. Recent studies have also found that the majority of students – while welcoming evaluation of a university’s quality – do not believe that TEF should be linked to tuition fees.

Smoke Free

Imperial implemented a smoking ban across all College campuses and properties from the 1st of August.

The move, which had been discussed for over a year, took place following a referendum. Around 750 students took part in the referendum, of which the majority thought that smoking should be banned on campus. A working group then made the decision to ban smoking within 20m of all College land. It is unclear how the ban is being enforced – a College spokesperson told *Felix* that it would “not be

around campus this year



Imperial did terribly in the People & Planet League Tables // *Tom Mrazek*

principally the responsibility of security staff”, but would be implemented with the cooperation of staff and students. The College said that the ban was an attempt to fulfil their “duty of care to staff and students”.

Those returning to Imperial this autumn were greeted by a number of large signs that had popped up around campus, informing them of the changes. *Felix* has heard reports that several of these signs have since been taken home by students, with one turning up in the Fulham Slug and Lettuce.

Woodward Buildings fails fire safety tests

The cladding system used in Woodward Buildings, one of Imperial’s newest student halls, failed fire safety tests carried out this summer. The tests were ordered by the government following the tragic fire in Greenfell Tower, which killed 70 people.

The results of the tests were revealed to the halls’ 690 occupants via an

email, which assured them that – despite failing the tests – the building was “safe for occupancy”. The College have been consulting with professionals regarding removal of the cladding, and are awaiting results of tests carried out by the Building Research Establishment (BRE). A College spokesperson told *Felix* they expect results early in the new year.

Residents of the hall also revealed to *Felix* that

“Woodward was declared ‘safe’ despite its cladding failing the fire safety tests”

staff had been breaching fire safety protocol by wedging open doors across a single floor. One student said that the approach the College had taken was “insulting to our intelligence, with nine paragraphs of shallow reassurance, and only one

sentence in which they said the actual reason for writing the letter”. Woodward Buildings were the only Imperial halls with cladding that failed tests, although nearly 200 other buildings across the UK had failed tests.

Cooked breakfast removed from SCR menu

Postgraduate students looking forward to tucking into the Senior Common Room’s (SCR) cooked breakfast this year were left disappointed, with Imperial’s Campus Services removing the option amid wide-ranging changes to services.

As well as removing cooked breakfasts, the College increased prices across all outlets operated by Campus Services, reviewed their portion sizes, reduced the range of options on offer, and cut the opening times of a number of their outlets. The move provoked criticism from staff and students, with one staff member saying “the fact is that catering is now less varied and less

affordable”, and another telling *Felix* “it sounds like [when the College talk about] reducing their cost, it’s really coming out of our pocket.”

Changes to opening hours also came under fire: overall, during term time, campus outlets will be open for ten fewer hours a day. Ethos gym also changed its out-of-term opening hours, cutting them by 18 hours a week, a move that disproportionately affects postgraduate students and staff. One staff member told *Felix* that in the last ten years their experience at Imperial had been “unfortunately worse and worse”.

Campus Services defended the changes, saying that their catering facilities operated at a loss, and that Ethos was used by fewer people outside of term time, hence the change to hours. In October, Imperial College Union launched a survey in response to these changes, asking students to give their thoughts on outlet opening hours; the results of this survey are yet to be announced.

Imperial fall in People and Planet League Tables

Imperial plummeted in the People and Planet league tables – published this November – which rank universities based on environmental and ethical criteria. They dropped from 96th to 141st in the rankings, making them bottom of the Russell Group, with a score of 18.5% – this earned them a ‘failed’ rating.

Imperial’s results, which were based on a number of metrics, were described as “entirely fair” and “unsurprising” by a number of students, who highlighted the amount Imperial has invested in

fossil fuel companies. People and Planet reported that Imperial currently has nearly £9 million of their endowment fund invested in the fossil fuel industry, as well as several millions invested in arms companies.

While Imperial has a number of departments dedicated to climate change and sustainability, such as the Grantham Institute for Climate Change, they scored extremely poorly in a range of areas, including education for sustainable development. One academic told *Felix* that the results showed that it was “about time the College takes sustainability as seriously as the other 140 universities ahead of us.”

Union and College under fire for handling of sexual assault case

An alumna of Imperial told *Felix* that the Union and College’s handling of her sexual assault was “more distressing” than the incident itself.

The alumna told *Felix* that she was attending an event at the Union earlier this year when she

“The victim said that the investigation by the Union and College and Union was more distressing than the assault”

was sexually assaulted by a current student. She did not report it to the

Union or College at the time, only doing so two months later, when the accused perpetrator was running to be president of a student society. She was passed between the College and the Union in an investigation that took seven months, and left her suicidal at points.

As well as frequent periods with no communication, there was no central point of contact provided by the College, leaving the alumna feeling isolated. There were problems with collecting witness statements: none of the witnesses were able to provide a statement without some form of miscommunication, the accused did not have his statement collected until October, and at some points the alumna was encouraged to contact witnesses herself.

When the investigation came to a close, the Union concluded that the accused was guilty of sexual misconduct, but that the accused’s position of authority was not “an enabling factor”, since he was not in the position at the time of the incident. The victim described this outcome as “a mere slap on the wrist”, as well as “irrelevant and offensive”. The victim told *Felix* that “unless the Union can demonstrate they are able to handle sexual abuse cases efficiently, fairly, and supportively, it is clear to me they should not take on this responsibility.”

The College and Union have both said that they will learn lessons from the case, and review their policy for future complaints. It is highly likely that this will not be the last complaint Imperial needs to investigate: research in 2010 found that one in seven female students in the UK had been a victim of sexual violence.



Bring back our breakfasts! // *Flickr*

NEWS

news.felix@imperial.ac.uk

Students make it to Cape Town on RAG Jailbreak

NEWS

Fred Fyles
Editor-in-Chief

The Imperial students managed to get all the way to South Africa through donations.

Last weekend saw a number of Imperial students take part in the Raising and Giving (RAG) Jailbreak, in which they aimed to get as far away from Imperial as possible without spending their own money. The most successful team managed to make it to Cape Town, South Africa, a total distance of more than 9,500 km.

16 teams took part in the event, which kicked off on Saturday, 2nd of December. The teams travelled an average of 2,430 km, with destinations ranging from Morocco to Glasgow. One team only managed to make it to Heathrow, a total journey of 19.4 km.

Felix spoke to two of the teams: Brownian Motion, who went to Cape Town (and set the previous record of Bali); and John and Saaras, who reached Istanbul:

F: How did you make it to your destination?

BM: We played a long game. Instead of trying to leave London at the first opportunity, we decided to commit 100% to raising as much money as possible during the day, and then select a destination with the funds we'd raised. We treated it like a problem-solving exercise: we optimised the amount of money we were raising per hour – every minute lost felt like money lost. We realised a lot of people don't really carry much cash, so we had mobile card readers to make contactless donations super easy.

JS: We started at 10am, and went fundraising around South Kensington and Knightsbridge until 4pm. We then went back to College and found flights on SkyScanner to Istanbul – we had aimed to make it to the Greece/Cyprus area, so this was perfect. However, we needed to raise some more money, so we went back to fundraising. We finished at 8pm and went straight to the airport.

F: What was the hardest bit of the journey?

BM: Definitely the



Brownian Motion chilling on the beach in Cape Town // Brownian Motion

final two hours before the flight departed. After an extremely intense day of fundraising, we quite literally sprinted back to Blackett, and found a range of possible destinations. Once we settled on the flight to South Africa, we realized it was 1 hour and 45 minutes till the flight departed. After spending a total of 4 minutes packing for our journey to the other side of the world, we dashed to the airport in an Uber. We weren't sure if we'd make it to the terminal in time, but we took the risk and went ahead with the tickets. Fast forward 20 minutes: we arrived at the wrong terminal, and were constantly trying to call

Emirates for the possibility of changing the flight. We took our chances again and sprinted with our luggage for 7 minutes straight till we arrived, drenched in sweat, at the customer service desk who, after explaining that this was a charity competition, kindly opened up the gates for us to let to continue our mad dash to the airplane. We didn't know we had this much cardio in us.

JS: The hardest part was the time constraint of raising enough money before we went to the airport and making it to the flight.

F: What tips would you give to others?

BM: We weren't afraid to try new things and be creative – we would walk straight into comfy 5-star hotels and take the lift to fundraise in the executive lounges. People were surprisingly OK with this. We also took a genuine interest in the people we were talking to. Jailbreak is pretty much the only excuse you get to know the people of London at this scale, so trying to build a genuine connection with the people you're talking to goes a long way in persuading them to donate.

Our main advice would be to really try to make Jailbreak your own and

don't be afraid of trying new things. If a certain delivery isn't working, switch it; if you're getting tired, grab a coffee. And be very wary of holding false preconceptions about what is and isn't possible!

JS: People are really nice and if you're confident and nice back, they end up being really generous. The first woman we spoke to offered us a free bus ride to Southampton that evening if we hadn't managed to do any better.

Fundraising will be completed on by Saturday, 9th of December.

Union commits to supporting liberation officers

NEWS

Fred Fyles
Editor-in-Chief

Imperial College Union has started on plans to review how they currently work with their Liberation Officers, with the aim of improving the

support available.

The Liberation Officers – nine elected students who each coordinate a particular 'Liberation Zone', e.g. LGBT+ Officer – have been discussing future plans with the Union. The Union has said that "we want to empower students and groups to make positive changes to student life, to

Imperial, and the wider world."

The move comes following the deliverance of a Liberation Report, which was commissioned by the Union, and completed over the summer. The Report – which was done to "enable an understanding of the current challenges facing [Liberation] work, and what might

be preventing ICU from supporting sector-leading quality" – outlined ten key recommendations for the Union in the future. These included development of training for Liberation Officers, and an emphasis on staff support.

A Union representative described the Report as "an ambitious and sector-leading programme

for change at the Union, touching everything from officer training, to communication strategies, to staff recruitment."

Staff from the Union have since met with Liberation Officers to prioritise the recommendations generated. Plans have been made for the remainder of this academic year, and several have already

begun or been completed.

In a statement for Felix, a Union representative said that "We are pleased to say that the Liberation Review has shaped how we have supported our Officers already this year, and we are making good progress on our Liberation Action Plan which guides our work through to the end of 2018/19."

Your Union events

Friday 8 December



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

Winter Carnival

15 December
20:00-02:00

Find us on Facebook!

fb.com/beitbars



Cocktail Club

Every Tuesday
19:30-23:00

We love Wine

Wednesday 13 December
18:00-20:30

Pub Quiz

Every Thursday
19:30-23:00

PGI Friday

Every Friday
16:00-23:00

Find us on Facebook!

fb.com/hbarpub



Free Pool

Every Day
17:00-23:00

Pub Quiz

Every Tuesday
18:30-23:00

Sports Night

Every Wednesday
18:00 onwards

Cocktail Night

Every Friday
17:00 onwards

Find us on Facebook!

fb.com/reynoldsbarcx

Get exclusive offers, discounts and more on our bars' Facebook Pages.

imperialcollegeunion.org/whats-on



POLITICS

felix@imperial.ac.uk



POLITICS

Joanna Wormald

Deputy Editor

“Easiest [negotiations] in history” – Liam Fox, international trade secretary (Brexit)

Nine months have passed since Article 50 was triggered. In that time, David Davis has done 30 days of work, Theresa May has begged EU leaders to take pity on her, and everyone at home has been slowly losing the will to live. Where are we now? Pretty much the same place we were when we started. The divorce bill seems fairly settled at around £40 billion (as the EU always demanded).

1. Be appalled by leaks from said lunch and up the anti-EU rhetoric
2. Brief the press about how wonderful things will be once we



Time to avert your eyes...//Wikimedia

Theresa, what's good? Our round up of the

For most of humankind, 2017 has been an awful year for politics. For satirists and political commentators, it has been an absolute gift. Here are some of the best bits.

of EU citizens in the UK? The EU has repeatedly said Britain's offers are inadequate and is still arguing about the role of the European Court of Justice. The ongoing uncertainty has caused many people (and businesses for that matter) to leave the UK (as reported in last week's *Felix*).

The David Davis Guide to Negotiation:

1. Take the enemy by surprise by triggering Article 50 before you've made any preparations
2. Adopt an aggressively jingoistic approach in all media appearances
3. Pop over to Brussels for a quick lunch and press conference before heading home
4. Be appalled by leaks from said lunch and up the anti-EU rhetoric
5. Brief the press about how wonderful things will be once we

are free to make our own rules on the appropriate curvature of bananas etc.

6. Repeat for several months

7. Quietly mention that you have agreed to all the EU's demands so far

8. Loudly declare that a major breakthrough has been made and great progress has been made in the talks

9. Repeat until 2019 when the UK will finally take back control by doing almost everything the EU says while not having the chance to affect EU decisions

Only three more years to go... (Trump)

One year into the Trump administration and we're still alive. There isn't enough space in the world to go over everything that's happened over the past twelve months but here are some memorable moments:

January: A failed businessman with a history of sexual assault allegations against him moves into the White House. He signs a flurry of executive orders pulling the US out of the Trans-Pacific Partnership trade deal and greenlighting construction of the border wall with Mexico.

February: All Cabinet positions are finally filled. A vacancy arises as national security adviser Michael Flynn resigns after being caught lying to vice-president Mike Pence over connections with Russia. Funding for the Environmental Protection Agency is slashed, leading to an uprising of 'rogue' Twitter accounts to lead the resistance.

March: Trump accuses Barack Obama of wiretapping Trump Tower – as if Obama didn't have better things to do.

April: Trump donates his quarterly salary to the National Park Service. This covers a fraction of the massive budget cuts they subsequently suffer. Trump then gets trigger happy (at least more so than usual) and bombs Syria and Afghanistan.

May: FBI director James Comey is fired. Trump is possessed by Richard Nixon and alleges he has recordings of conversations with Comey. Unsurprisingly, this transpires to be fake – unlike Comey's detailed memos of those same conversations.

June: Trump announces America's withdrawal from the Paris climate agreements.

July: Trump's war on truth and the media steps up as he retweets a video of him body slamming the CNN logo. At the

G20 summit Trump gets to meet his best friend Vladimir Putin. He is less enamoured by Emmanuel Macron, who takes a resounding victory in the handshake wars and crushes Trump's tiny hands.

August: Trump tries to ban trans people from the military. He also offers tacit support for

“One year into Trump, and we're still alive”

white nationalists and other far-right extremists by claiming anti-fascist groups were partially responsible for violent clashes in Charlottesville.

September: Trump ends the Deferred Action for Childhood Arrivals programme that allows young immigrants to remain in the US. He also attacks American football players that take the knee during the national anthem and calls for them to be fired. A new travel ban is signed and states immediately take him to court over it.

October: A terrifying creature with an over inflated head and tiny hands is threatened by a child in a T-rex costume. Trump can't resist taking a shot at journalists, even when he's giving candy to their children.

November: Trump pardons a turkey. Jokes ensue.

December: The travel ban is finally authorised. Trump admits – in a tweet subsequently blamed on his lawyers – that he knew Mike Flynn lied not

only to Pence, but to the FBI. He also recognises Jerusalem as the capital of Israel, inflaming tensions in the Israel-Palestine conflict.

Having a domestic (UK)

A female leader with diminishing popularity takes her long-ruling party to the polls and comes out on top despite losing seats in parliament. She turns to the other parties, looking for someone to prop up her government but things don't look too good.

In a spectacular act of self-sabotage, Theresa May called a totally unnecessary snap general election and threw away her slender majority. This gave us a bizarre scenario in which the Conservatives, still the single largest party in Parliament, were seen to have lost the election, whereas Labour, which won fewer seats in 2017 than it did in 1992 under Neil Kinnock's leadership, were cheered on as the winners.

Other highlights include:

- Brenda from Bristol echoing the views of most people, excluding political commentators
- Lord Buckethead, Mr Fish finger and Elmo.

Not the politicians we need but the ones we deserve

- The unexpected bromance between George Osborne and Ed Balls. It's astonishing how much more tolerable politicians become when they're used as light entertainment
- Jeremy Corbyn trying to high five Emily Thornberry and getting it very, very wrong

POLITICS

felix@imperial.ac.uk

best (and worst) of what happened this year in politics

- Anna Soubry and other former ministers being bitter and delighted at the exit poll
- Corbyn sceptics suddenly changing their minds and hailing Jeremy as the next messiah. (“Jeremy Corbyn and Jesus Christ share the same initials. Coincidence? I think not!” – quote from a Labour backbencher with ambitions of climbing the greasy pole (probably).)

Then came the Westminster sex pest dossier and Jared O'Mara's old social media posts. Politicians fell as the scandal unfurled – most notably Michael Fallon, who was replaced as defence secretary by former chief whip Gavin Williamson (the one with the pet tarantula).

While it is an encouraging sign that parliament may be beginning to take sexual harassment more seriously, the rush to condemn people before

“In a spectacular act of self-sabotage, Theresa May called a unnecessary snap general election”

any evidence of impropriety has emerged has had tragic consequences and been linked to the deaths of at least two politicians. Give due process its chance. In a week that saw the death of Christine Keeler, isn't it time we stepped back to examine the evidence before apportioning blame?

In happier news (depending on your point of view), Priti Patel lost her

job as international development secretary after she was caught having meetings with Israeli officials while on holiday. Theresa May summoned Patel back to Downing Street while she was on a visit (official this time) to Africa. Countless people tracked Patel's flight back to the UK, making her the second most-watched flier after Father Christmas. Patel's resignation was a delight to headline writers, who went to town with “Priti [insert derogatory adjective here]” splashed across the front pages of the national press.

When is a military coup not a military coup? (Zimbabwe)

Major General Sibusiso Moyo (a suspiciously militaristic title) became the face of the coup/not coup d'etat in Zimbabwe when he told the world that Robert Mugabe had become a de facto ex-dictator. After 37 years in power (and a speech in which he didn't resign), Mugabe and his wife Gucci Grace were finally forced out. Celebrators filled the streets of Harare but Zimbabwe's new president – Emmerson Mnangagwa, from the ruling party Zanu-PF – isn't much (if any) better. Known as “the crocodile”, Mnangagwa is accused of organising massacres during Zimbabwe's civil war and attacks on opposition supporters after the 2008 election.

Donald the Dotard vs Little Rocket Man (North Korea)

Again, we're still alive. North Korea has continued to test missile tests and claims to be able to reach mainland America, though experts are skeptical about the nation's ability to mount minia-



“Siri, find me a joke about wheat fields. Something... wheaty” //Wikimedia

turised nuclear warheads capable of withstanding atmospheric re-entry. Kim Jong-un is apparently open to diplomatic solutions to the growing tension but that seems unlikely with Trump in power.

Australia

Let's start with the good news: Australia has legalised same-sex marriage. Or, as Independent MP Bob Katter would prefer to think about, every three months a person is torn to death by a crocodile in north Queensland. (If you haven't seen that clip, watch it immediately. You will not be disappointed.)

On a less positive note, refugees and asylum seekers are still being held in appalling conditions on Manus Island and Nauru. Brutality is rife and food is scarce. Despite growing pressure, the government has still not taken real action to close down the detention camps (Australia officially handed back full control of Manus to Papua New Guinea but many of those on the island are there because

Australia refused to shelter them).

Germany

A female leader with diminishing popularity takes her long-ruling party to the polls and comes out on top despite losing seats in parliament. She turns to the other parties, looking for someone to prop up her government but things don't look too good. Sound familiar?

Of course Angela Merkel has a distinct advantage over Theresa May: Merkel doesn't have Boris Johnson, David Davis, and Liam Fox representing Germany's interests abroad.

Martin Schulz, leader (at time of writing) of Germany's Social Democrats (SPD) is due to urge his party to enter into coalition with Merkel's Christian Democratic Union (CDU). Schulz initially vetoed the idea but his MPs have forced a u-turn. While this may be good for political stability, it doesn't look great for Schulz's career.

Australia refused to shelter them).

Germany

A female leader with diminishing popularity takes her long-ruling party to the polls and comes out on top despite losing seats in parliament. She turns to the other parties, looking for someone to prop up her government but things don't look too good. Sound familiar?

Of course Angela Merkel has a distinct advantage over Theresa May: Merkel doesn't have Boris Johnson, David Davis, and Liam Fox representing Germany's interests abroad.

Martin Schulz, leader (at time of writing) of Germany's Social Democrats (SPD) is due to urge his party to enter into coalition with Merkel's Christian Democratic Union (CDU). Schulz initially vetoed the idea but his MPs have forced a u-turn. While this may be good for political stability, it doesn't look great for Schulz's career.

Spain

After Scotland showed the world how not to achieve independence, Catalonia decided to have a go. What could – and should – have been a national debate turned into a disaster. After a questionable referendum and displays of police brutality, central government imposed direct rule and called for new elections to be held later this month.

Former Catalan president Carles Puigdemont

“After Scotland showed the world how not to achieve independence, Catalonia had a go”

remains in Belgium, although a European Arrest Warrant against him has been dropped.

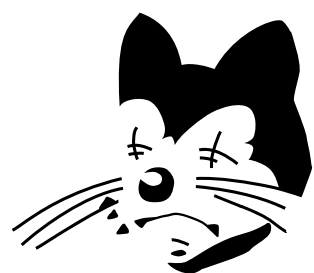
Welcome to planet Venezuela! Entry costs just \$89 billion! (Venezuela)

Creating ‘planet Venezuela’ is as good an idea as any and the Labour front bench probably wouldn't mind a holiday (or as they're known in Westminster, ‘group bonding sessions’). President Nicolás Maduro is attempting to restructure the country's massive debts to Russia and China in an effort to avoid defaulting. Maduro has blamed Venezuela's economic crisis on US sanctions (which Trump tightened up earlier this year). Meanwhile the people are starving and selling toothpaste for more than the fixed government price has become punishable by a five year prison sentence.

Obviously far more went on this year than can be covered here. Apologies for all the things that haven't been mentioned. Let's hope 2018 is a better year.

COMMENT

comment.felix@imperial.ac.uk



Our 2017 roundup: the people that made this year shit

Grumpy bastard directs his hatred at the people that make 2017 Shit : The Sequel.

COMMENT

Grumpy Bastard

Comment Writer

Once more, *Felix* has dragged itself to the end of the year, like the bloated, self-satisfied piece of shit it is. If you weren't already familiar with the events of this year, then you'll be delighted to know that the writers have come up with a whole bunch of wonderfully smug retrospectives to remind you of what happened, or to trigger the next batch of PTSD and electrotherapy. People like to wrap up a year, almost as if to put it safely away, as an end to a narrative. In case you were wondering the decisions and events that you and I have lived through

this year will continue to haunt us forever.

2017 has been a year of highs and lows, but where the highs are deep below sea level and the lows lurk somewhere around Satan's anus. Beginning with the inauguration of an orange billboard for white supremacy as the leader of the free world is not a particularly auspicious start to the year, and a considerable amount of misery and depravity have sprung from this single well. Whether it's proclaiming that there are good people on both sides at a neo-Nazi vs not neo-Nazi rally, or finally shooting the Israeli-Palestinian peace process in the head, the Donald somehow always finds a way to make the world a slightly worse place. All I can say is, thank you El Presidente, for giving me

so much more to loathe.

It would be remiss of me to keep my focus on only one key player in

"You don't have to be a dictator to make this list, but it helps"

this year's crock of shit. Second place of course must go to everyone's favourite fat Korean, Kim Jong-Un. While he is a must on all lists of this nature thanks to his large girth and his people's constant emaciation due to famine, Kim's major achievement this year has been to place North Korea within touching

distance of a functioning nuclear deterrent. Naturally, I look forward to being erased in a haze of atomic fire, but I'd prefer to be incinerated in the midst of a catastrophic showdown between the world's superpowers and not by a chubby bloke that assassinated his brother with nerve gas and shot his uncle with an anti-aircraft gun.

Third and fourth on this list must of course go to Putin and Xi Jinping, mostly because I'd be at risk of being assassinated if they weren't on here. You don't have to be a gay-hating expansionist dictator, or just a ruthless Tibetan-hating dictator to make this list but it definitely helps. Special thanks goes to Putin for stabilising the Assad regime and obstructing the UN investigation into

use of chemical weapons.

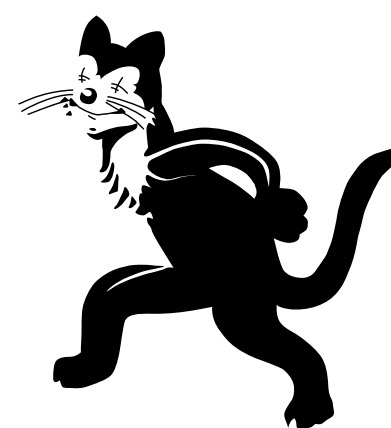
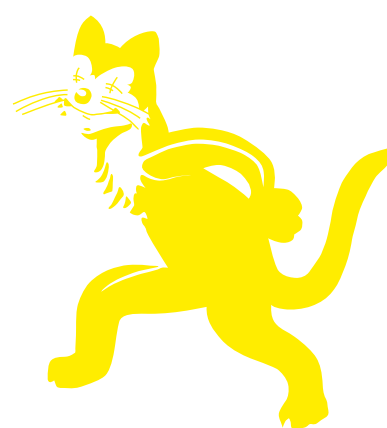
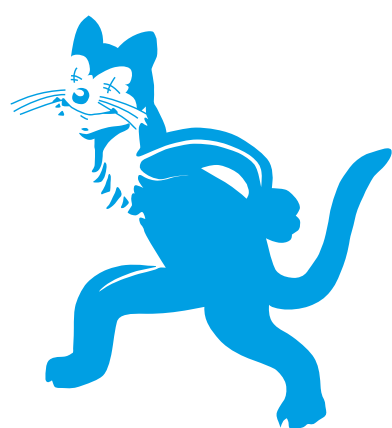
Final place of this filler article must of course go to the UK government.

"Finally, I extend my antipathy to you, my peers. I can't put my finger on exactly why I hate you"

I enjoy nothing more than to witness their serial incompetency with regards Brexit, the election or handling anything remotely sensitive. Between them Boris Johnson, Theresa May, and David Davis

have handled everything thrown at them like a blind, quadruple-amputee trying to play catch. I hate fucking incompetents. I am greatly looking forward to next year when all of my favourite characters reappear, and I get to hate them for all kinds of new reasons.

Finally, as some sort of catharsis to finishing the last piece of the year, I extend my antipathy to you, my peers. I can't put my finger on exactly why I hate you so, possibly your pathetic attachment to Stella or your frankly disturbing lack of opinions on anything important. I hope you all have exams after Christmas so you can't enjoy it and that all your New Year's goals are unfulfilled. Have a shit 2018.



Felix is hiring!

We're looking for writers, editors, photographers, illustrators, grammar nerds, computer geeks, and all-round great people to join our team in 2018!

If you're interested, drop us a line at felix@ic.ac.uk

Some of the biggest tech announcements of 2017

2017 has been a bumper year for tech announcements; from games consoles and smartphones to smart homes – far too many to name individually, but here is a selection of some of the biggest.

TECH

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

March 2017 saw the phoenix that is Nintendo rise from its ashes with the release of its new console the Nintendo Switch. Marketed as a truly versatile game console, the Switch can be played in three modes – TV mode for the traditionalists who like a big TV, tabletop mode for when a big TV screen isn't socially acceptable (the Switch comes with its own portable screen) and handheld mode – so you can play anywhere, anytime. A local multiplayer mode is included,

where eight people can play together in a local set up (MarioKart DS memories). The Switch boasts two handheld controllers which can be used when playing single player, multiplayer or when you just want good ol' motion control (just like your trusty vintage Wii remote).

Games include popular titles like *Mario Kart 8 Deluxe*, *Legend of Zelda: Breath of the Wild*, *Mario and Rabbids Kingdom Battle* and *Super Mario Odyssey*. According to September 2017 sales figures, the Nintendo Switch has been immensely popular; selling 7.63 million units globally at £279.99 each.

April 2017 saw the US release of the Amazon Echo Look. The Look

is essentially an Alexa assistant with a voice controlled camera. Its purpose? Take photos/videos of you in your favourite outfits and provide suggestions based on specialist fashion advice. It also helps you keep track of your styles, colours and the brands you wear – so you don't wear the same thing twice! The Look retails for \$199.99 in the US and is currently invite only.

November was a bumper month for tech announcements and releases; ranging from the smartphones, and supercars to high-end games consoles. Microsoft released a high-end version of Xbox One – the Xbox One X. A games console tailored specifically for 4K immersive gameplay with



Amazon's Look is a promising demonstration of the NSA's latest ideas // Amazon

spatial sound whilst being backwards compatible with the Xbox One. The release comes alongside exclusive 4K titles: *Forza Motorsport 7*, *State of Decay 2* and *Crackdown 3*. Highly doubted by critics for its focus on specialist gamers, the initial Xbox One X sales figures surprised many; selling 80,000 units in its first week in the UK, outpacing the PS4 Pro which took four weeks post release to reach similar numbers.

The world's biggest tech company Apple, dropped a bombshell (although there were numerous leaks beforehand) in November, releasing the iPhone X ("10") – the 10th anniversary edition iPhone. As well as being the most iconic iPhone design in a while, Apple decided to ditch TouchID in favour of FaceID, allowing you to unlock your phone and pay using just your face. 2017 was the year of shrinking smartphone bezels and Apple pushed the boat out by scrapping the iconic Home Button, replacing it with gestures

to access the home screen and multitask. The iPhone X also saw a design revamp, featuring a glass back – marking a return for iPhones with cracked backs and enabling wireless charging for the first time. Under the hood, the iPhone X features an A11 bionic chip which can execute 600 billion operations per second, easily supporting new features like Animojis and portrait mode selfies

"Xbox One X sales figures surprised many, selling 80,000 units in its first week in the UK"

and lighting. Retailing at £999, although quite pricey, initial pre-order iPhone Xs sold out within ten minutes on release day.

Announced in 2017,

but set to release in 2020, Tesla blew many away by announcing the Tesla Roadster, an all-electric supercar. The release photos and videos show a truly BEAUTIFUL car. The specifications themselves are objectively incredible: reaching 0-60mph in 1.9 seconds, 0-100mph in 4.2 seconds and a top speed of over 250mph. Many electric cars are plagued by poor range, but the Roadster promises 620 miles on a single charge. Supercars aren't great for families? Think again... the Roadster is equipped with four seats and a retractable glass roof, wowing adults and children alike. Initial orders for the base model start at \$200,000, better start checking for that spare change behind the sofa...

These were some of 2017's biggest announcements, but we saw many other tech introductions including the Google Pixel 2, Google Home series and Samsung Galaxy S8 and Note 8 – let's hope 2018 is just as great!



The Nintendo Switch has proven to be a hit // Nintendo

Why your toothpaste, a Toyota Prius, and a McLaren

A car is, ultimately, just a pile of steel and aluminum steaming ahead faster than a cheetah. Yet this clumsy contraption can come to a stop in little longer than the 50-kilogram animal. Who do we have to thank – perhaps a safety officer in a lab coat? How about a group of seemingly suicidal individuals from the 1950s?

TECH

Tom Mrazek

Tech Editor

Steel disc brakes, like many other technologies that make today's cars so safe and efficient were developed nowhere other than on the racetrack. Until a revised version of the Jaguar C-Type first took to the track in 1953, drum brakes were considered the only practical way of stopping a car.

Initially, disc brakes were (literally) a hot mess that melted on their drivers at the worst possible times. However, when all kinks were ironed out disc brakes offered far shorter braking distances and allowed Jaguar to win the 1953 24 Hours of Le Mans. In 1955 the mass-produced Citroën DS adopted disc brakes as well and today you'd be hard-pressed to find a car without them on the road.

While steel disc brakes have made their way to just about every car

sold today, other technologies are only just now beginning to impact your average driver. For instance, the carbon fiber chassis that made Formula 1 slightly less dangerous in 1981 has recently been introduced to the BMW 7-series line. A carbon fiber chassis allows for lighter and therefore more fuel-efficient vehicles while offering uncompromising passenger safety. Unfortunately, the 7-series is priced at upwards of £60,000, so it may be a few more

years before light-yet-safe constructions become the norm.

More promising advancements are being made in electric and hybrid powertrains, which are used not only in Formula 1, but also the World Endurance Championship and Formula E. The current F1 engine formula encourages manufacturers to research hybrid technology, resulting in small displacement power units with state-of-the-art energy recovery systems that capture energy under braking rather than dissipating it as heat – not too different from the way a Toyota Prius works (well, nearly eight of them if power output is considered). Formula E powertrains are even more interesting. With the addition of BMW and Nissan joining Audi and Jaguar among others for the 2018 season, the electric racing series is bound to boost

the world's transition to electric cars. Formula E teams all run the same chassis and aerodynamics package, instead focusing on developing more efficient electric motors.

Due to the swift development pace, motorsport is an extremely high-budget venture as well as a fantastic innovation incubator and test bed. While most teams rely on sponsors to survive, some teams have chosen to use the innovative environ-

ment to their advantage. The most notable example of this is McLaren, whose Applied Technologies branch is what makes your toothpaste more high-tech than you might expect.

Toothpaste production and Grand Prix racing seem about as unrelated as two fields can possibly be, yet McLaren's partnership with GlaxoSmithKline proves that a successful Formula 1 team needs to understand so much more than just how to run a car around a track. The producers of Aquafresh or Sensodyne, among other healthcare products, approached McLaren in 2011 with a task of making their production line more efficient. An odd query considering GlaxoSmithKline produces more toothpaste in a few hours than McLaren has produced cars in its 55-year history. Yet when McLaren used the same data analysis techniques

“Toothpaste production and Grand Prix racing seem about as unrelated as two fields can possibly be”

“The result of GSK's and McLaren's cooperation allows for an additional 6.7m tubes of toothpaste produced every year.”

already in place in Formula 1, they were able to immediately identify bottlenecks within GSK's production. The result of the cooperation allows for an additional 6.7 million tubes of toothpaste produced every year. The ability to quickly and efficiently sort through data is so critical in F1

F1 car have more in common than you think



Grand Prix Racing is prohibitively expensive, top teams have budgets of around £400 million // McLaren

that methods developed from racing experience are now being used throughout a variety of fields. Another example of racing engineers making a world of a difference is flight timetables. In today's world, departure and arrival times are not decided by humans in

“Heathrow's scheduling is decided solely by a McLaren program that helps reduce wait times”

conference rooms, but rather by clever software. Heathrow's scheduling, for example, is decided solely by a McLaren

Applied technologies program that helps reduce wait times as well as CO₂ emissions.

Applying racing technologies to real-world projects is a task that requires a great deal of cooperation between work groups as well as a delicate approach to intellectual property laws and Formula 1 regulations. During McLaren F1's latest visit to Imperial, I had the opportunity to speak to the team's CFD Methodology Team Leader Julian Hoessler, who shed some light on the challenges involved.

Tom: Current Formula 1 cars use a great deal of carbon composites to produce a stronger yet lighter chassis. Can you see these advancements affecting road cars in the near future?

Julien: There are a few different types of carbon composite plies we are looking into for different purposes. For instance, the wing needs to flex a certain amount but not more than that, so we go to quite extreme lengths to get just the right stiffness and that rotational stiffness. I don't know if those exact composites will be as beneficial in the automotive industry but they will have properties that could be useful in road cars. It would be the same technology, just used differently for different problems.

T: Are there any technological similarities between the hybrid powertrains in McLaren Road Cars and the F1 cars?

J: Yes, the idea of the McLaren P1 was to use a similar type of recovery

system, but this is not something you'll necessarily see translated into regular road cars. For instance, if you look at the P1, we use the hybrid engine during gearshifts to avoid losing time shifting gears. This is something you'll never see in a standard road car, it's all

“The idea of the McLaren P1 was to use a similar type of recovery system [to that in F1]”

about performance rather than saving fuel, so it's exclusive to performance cars.

In an F1 car, you have

the ERS and the KERS. Things might change a little bit in 2020, because they will simplify it a little bit and get rid of the MGU-H. That would make the cars a little bit more similar to what you see in standard road cars.

T: What is the transfer of information between McLaren Racing and McLaren Applied Technologies like?

J: Yes, there are a lot of things that are being shared. The composite chains are quite shared between the two teams. In terms of technologies it's a bit different and it's mostly because of Intellectual Property. Basically, Intellectual Property contracts are much tighter in F1 compared to the automotive industry. Also, not everything we

“Also, not everything we develop for F1 can be applied outside of the field to a completely different product”

develop for F1 can be applied outside of the field to a completely different product. But there are transfers of technology, there are meetings of course. In terms of manufacturing, however, there is much more sharing, especially in terms of actual development techniques.



The McLaren Technology Centre in Woking // McLaren

ARTS

arts.felix@imperial.ac.uk



Lubaina Himid, Naming the Money (2004). Courtesy of the artist, Hollybush Gardens, and National Museums, Liverpool // Stuart Whipps

Lubaina Himid crowned winner of the Turner Prize

The Tanzanian-born artist who amplifies the stories of people of the African diaspora is the oldest-ever winner of the prestigious award celebrating contemporary British art.

ARTS

Indira Mallik
Arts Editor

The Turner Prize, which celebrates developments in contemporary British art, was awarded to Lubaina Himid on Tuesday night. Himid, 63, is the oldest recipient of the prestigious award, as well as the first woman of colour to be given the honour. Widely expected to win for her work that focuses on promoting the stories and voices of the African diaspora through drawings, printmaking and installations, Himid's win was made possible by the lifting of the age restriction that has prevented artists over 50 years old from winning in previous years. It is speculated that another rule change may have benefited Himid: for the first time, the exhibition the artist curates

specifically for the Turner Prize was taken into consideration. This meant that Himid was judged not only on her contribution to contemporary art in the past twelve months – as has been the case previously – but also the mini-retrospective of her work that she displayed at the Ferens Gallery in Hull, where the prize-giving took place.

The judges remarked particularly on *A Fashionable Marriage* – a piece Himid created in 1986 inspired by the tableau of characters in Hogarth's *Marriage a la Mode*. The inclusion of Margaret Thatcher and Ronald Reagan as flirting lovers dates the piece, but its exploration of politics, the judges felt, was “resonant and relevant” today. Other pieces of note included in the exhibition was a series of pages torn from *The Guardian* that Himid has worked on for many years. In painting over sections

of the newspaper's pages Himid highlights the interplay between the headlines and the accompanying (often unrelated) pictures of black people. The juxtaposition of these elements, Himid argues, cements unconscious racial stereotypes – drawing caricatures of black people as victims and perpetrators of violence, imagery particularly potent as black people are rarely visible in other contexts in the mainstream media.

Himid, who was brought up in Lancashire and works in Preston, but was born in Zanzibar, Tanzania to a black father and a white mother, has made a career of making black lives more visible. In *Naming the Money*, which she conceived of in 2004 and was exhibited this year in the Museum of Modern Art in Oxford and Spike Island in Bristol – the shows that earned her the Turner prize nom-

ination – Himid seeks to draw out forgotten figures from history and set them apart from the monolith that the word ‘slaves’ constructs. For this work Himid has constructed over 100 life-size cut-outs, each a representation of a slave. The figures, dressed in brightly coloured finery, and engaged in all sorts of different pursuits, from playing musical instruments to playing with puppies, each have accompanying text – written by and read aloud by Himid – gallery goers can listen to on a soundtrack, this text gives two names to each figure, the one they were born with, and a second they were given by their owners. As the viewer moves through the exhibition, each figure explains what they did before being sold, and what they do now as an enslaved person. Allowing these figures to give a sense of their history before they got on

the boat that would take them to the West returns their dignity to them. The exuberance, the joy of these figures dressed up in flamboyant patterns and jewel colours is important too. Himid is not interested in “replaying their trauma”, but wants instead to celebrate their resilience, their capacity to beautify the world around them despite the atrocities committed against them – “they are stronger than history, that is the point. My figures say: ‘You tell me your story, I’ll tell you mine’” she said, speaking to *The Guardian* prior to her win on Tuesday.

Ironically, Himid, in her pursuit of making other more visible has gone rather unrecognised herself. Himid was “thrilled” to win, and thanked her long-time supporters saying “to the art and cultural historians who cared enough to write essays about my work for

decades - thank you, you gave me sustenance in the wilderness years.” She speculated that she may not have received more mainstream acclaim because the public were not ready to receive her work until recently and the subjects she tackled were too “complex, many-layered” to sell newspapers.

Alex Farquharson, the director of Tate Britain, and the chair of the judging panel, said that Himid's win was a reminder of the fact “that artists can experience a breakthrough in their work at any age”.

Himid hopes the Prize, worth £25,000 previously won by Steve McQueen, Damien Hirst, and Grayson Perry, amongst others, will give her the prominence to work with more artists. As for the money, she'll be using it to commission fellow artists perhaps, or buy a new pair of shoes.

ARTS

arts.felix@imperial.ac.uk

Seeing the world differently: art drained of colour

ARTS
MONOCHROME: PAINTING IN BLACK AND WHITE



Where? The National Gallery
When? until 18th February 2018

How Much? £14 weekdays; £16 weekends

Indira Mallik
Arts Editor

Monochrome at the National Gallery explores monochrome paintings through time, spanning seven centuries and displaying 50 works of art. The exhibition follows a thematic sequence, with some clear gems but a lack of direction, rescued by a twist at the end.

The first section displays works from the Middle Ages to the 17th century with a Biblical theme. At this period in time coloured artworks were seen to be decadent

and distracting, greyscale paintings were seen as a more appropriate backdrop to meditation and devotion. Other uses of greyscale in biblical art and sacred art included depicting Christ's Passion or the martyrdom of the

“Without the interference of colour details are more intense, and vision more vivid”

saints. The absence of colour was also used to contrast the Old Testament with the New Testament, presenting Christianity as incomplete without the colour of Christ.

Others painted in monochrome to explore light and shadow before they created their final coloured versions. In the third section, independent artworks in their own right are revisited, again most

have sacred themes. In the following sections, monochrome paintings used to prepare designs for, and later mimic sculpture and media are displayed. The most striking example displayed is Jacob De Wit's *Jupiter and Ganymede* (1739), which without the shadows created by artificial light in the gallery could easily be mistaken for marble. The result requires you to look twice - delivering a sort of punchline at second glance.

The effect of more modern technologies on monochrome paintings are then explored. Contrasting the photorealistic sculpture are obscured works, often alongside or inspired by photographs, such as Chuck Close's *Joel*. Where monochrome versions provided a new dimension to coloured paintings in the 18th and 19th centuries, paint is now used to abstract images represented with photographs and film. While there are some beautiful works in this section and those preceding it, the vibe of the exhibition is at



Odalisque in Grisaille // Jean-Auguste-Dominique Ingres and workshop

times dry and exhaustingly technical. Finally there is relief in abstract artwork including Malevich's iconic *Black Square*. Only at this point does the exhibition start to come together as a coherent experience, albeit somewhat disjointed.

The final room is an art installation, which upon entering looks like nothing special – an empty room with orange lights. Soon it becomes apparent that what makes it special

is that it is solely that – an empty room with orange lights. Given that there is only one frequency of light in the room, colours can't be seen or deciphered, and everything is blanketed in greyscale. The experience is disconcerting, and other details seem sharper. It seems without the interference of colour details are more intense and vision more vivid. Looking at your own hands with the colour drained from them feels

like being transported into a film. While you are encouraged to take and share photographs and share them #SeeDifferently, the effects aren't as clear when captured. Any RGB detection from a basic camera upsets the white balance and the image is different from the one relayed by our eyes. The effect of colour, and our reliance on it to understand and punctuate our surroundings suddenly becomes a huge question.



Felix Arts is on the prowl for more content writers!

If you have a love for theatre, a burning passion for art, or get giddy for dance, join our Facebook Group:

Felix Arts 2017/18

For the low-low price of a review, you can request press tickets to any show or exhibition in London.

We'll even publish your name.



ARTS

arts.felix@imperial.ac.uk

2017 in review: the Arts editors take you through the

Arts editors Adam Gellatly, Jingjie Cheng, and Indira Mallik give their highlights of the year – expect rave reviews of *Angels in America*, blockbuster art exhibitions and a theatre experience like no other...

Adam Gellatly

It's a strange feeling, when you feel like you know an artist, that you have a reasonable understanding of his work, to then discover him afresh. But exactly what I experienced at Tate Britain in February, when the gallery put on the largest ever arrangement of Hockney's work.

David Hockney, *The Exhibition*, followed the artist's work from his earliest days as a student to his 2016 iPad drawings. Here, backlit screens display not only the final product but also the evolution of the drawings in the form of screen-captured videos. It's rare to have the opportunity to see any artist's mind in action, let alone one of Britain's great modern painters.

Of course, many of Hockney's most famous works were on display: *A Bigger Splash* (1967), *American Collectors* (1968), *Mr and Mrs Clark and Percy* (1970-1), *Pearlblossom Hwy.* (1986). But the real enjoyment came from discovering for the first time – along with, I imagine, everyone else in the room – his smaller pieces and sketches that later found life in his masterpieces. Stumbling upon a small piece of triangular graph paper, on which Hockney had sketched a crude palm tree and car – aptly titled *The Great Pyramid with Palm Tree and Car* (1963) – only to later realise it served as the draft for his great *Great Pyramid at Giza with Broken Head from Thebes* later that year instilled in me a boyish

sense of adventure. I was essentially an art detective for a few hours, which means I was essentially Inspector Clouseau. Pretty cool, huh?

Where do I begin with my theatre highlight of the year: *Roman Tragedies* was an experience like no other. Let me set the scene: Enobarbus, Mark Antony's closest confidant has just betrayed the great Roman general. So overcome with grief is he with his actions, he decides to take his own life. His cries and pleas for forgiveness are translated from Dutch to English courtesy of surtitles. A cameraman follows him as he stumbles across the stage; his lamenting projected above the set for the audience gawk over.

Suddenly, he exits stage left and proceeds to

bound up the stairs, past the stalls, cameraman in pursuit. The live video feed continues as Enobarbus meanders out of the Barbican onto the road. As he continues to confess his sins, a member of the public appears on the footpath. He is carrying his shopping and stops dead at the sight of man rolling in the tarmac, yelling in Dutch. The camera zooms in on the perplexed face of the passer-by, to the joy of every member of the audience. Eventually, Enobarbus returns to the stage, still in hysterics, where he proceeds to end his suffering. "Enobarbus 81 – 31 BC" reads the caption, as a bird's-eye view of the general's body is met with raucous applause.

Going into this one, I wasn't sure what to expect. A 6-hour-long, modern day adaptation of *Coriolanus*, *Julius Caesar*, and *Antony and Cleopatra*, all in Dutch (with English surtitles, thank God), and the ability to walk onto the stage during the performance. So, just a little strange then.

It was surreal, no doubt, but *Roman Tragedies* was also the most incredible theatrical performance I have ever had the joy of witnessing. The adaptations were set in a sprawling political conference room, with declarations of war framed as heated debates. TV screens were adorned with footage from real world news, and rolling headlines filled the audience in on action that has had to be skipped in the interest of time. Cameras – both manned and stationary – followed the actors wherever they went, providing an essential perspective into the action when the characters find themselves buried in a sea of audience members. It was like watching a particularly intense episode

of *The Thick of It*, live.

So much occurred during the six hours, it is impossible to praise every superbly planned and executed element. Nor was it possible to witness them all; each audience member chose to view the show differently, and each audience member's experience was unique.

Toneelgroep Amsterdam stage performances of *Roman Tragedies* at various venues every year. If you ever get the opportunity to see it for yourself, do not (do not!) pass it by.

"So much occurred during the six hours, it is impossible to praise every superbly executed element"

Jingjie Cheng

This year saw the arrival of several blockbuster shows and exhibitions, most notably *Angels in America*, which undoubtedly was the best show I've seen this year by far. Lavishly extending across a two-part show, with regular tickets sold out days after they were released, *Angels in America* was certainly the National Theatre's flagship show of 2017. Not to mention Andrew Garfield's incredible performance. A production of Tony Kushner's AIDS drama, one that champions a progressive society and rejects marginalisation, resonates even more in a difficult year like this, following 2016. As far as

art exhibitions are concerned, *Basquiat: Boom for Real* was an adventurous undertaking by the Barbican, significant because it is the first time that the young artist's (he died age 27 of a heroin overdose) body of work has been shown all in one place. Revolving around different aspects of his life and the post-punk, hip-hop, street art culture of which his work is a part of, the exhibition is a snapshot of Manhattan in the last 1970s from a unique perspective, in a riot of colours and ideas.

Speaking of colours, *Casanova* was a brilliant ballet by the Northern Ballet, which travelled across the UK from Leeds (where they are based) to London to Edinburgh. Ostentatious and grand, this ballet pulled out all the stops on a magnificent set, colourful costumes and intricate props. The Northern Ballet specialises in ballet that tells a story – and indeed, this production told the epic story of seductive Casanova very well, weaving complex visual narration with perfect choreography.

This year also saw several transfers to the West End of successful shows by the National Theatre and Royal Court – *The Ferryman* was transferred after an immensely successful sold out run at the Royal Court. I was surprised to see it doing so well and thriving on the West End, given its gravity and socio-political themes – not a light-hearted or heart-warming story by any measure. Nevertheless, I enjoyed it for being just that: serious, and tackling a problematic history with sensitivity. Its massive cast was delightful, as were the real animals and babies on stage. Nothing could prepare one for the

ARTS

arts.felix@imperial.ac.uk

best exhibitions and shows in London this year

shock of the last scene. Likewise, *Oslo* and *Beginning* were successful shows at the National Theatre – *Oslo* is already at the West End, and the sold-out *Beginning* will begin its stint at the Ambassadors Theatre in January next year.

I learnt the most from the *Dali/Duchamp* retrospective that is still running at the Royal Academy of Art. Having studied both before and being a fan of Dalí, I was interested to know what they had in common. Perhaps this is a late realisation, but I learnt that the two were close friends, often staying at each other's residence when visiting and in regular correspondence. The exhibition was brilliantly curated, with works on similar themes placed next to each other, allowing viewers to clearly see their influence on each other's art.

In general, this has been a good year for theatre – shows of high standard that continue to run at the West End, blockbuster productions that are relevant to the political climate. But happily, this has also been a good year for art exhibitions – shows that are well-curated and tell a good story. Let's see if this trend continues in 2018.

"Angels in America, lavishly extending across two parts, is the undoubtedly the best show of the year"

Denise Gough and Andrew Garfield in *Angels in America* // Helen Maybanks

Indira Mallik

This year was meant to save us from what was generally agreed to be the worst year ever, 2016, and in some ways it has (fewer beloved celebrities went to the Hollywood in the sky), in other ways of course, it's been equally as terrible – we've needed some quality distraction. Pure escapism however has not been on the card. In these increasingly political times, the art world too seems to have gotten more political.

The Tate's blockbuster show *Soul of a Nation: Art in the Age of Black Power*, a highlight of the summer, put a spotlight on the entrenched racism of the Civil Rights Era, and particularly with regards to the art created in response to acts of police brutality, drew parallels

to the present day – highlighting how far America has come, and how much farther it still has to go. Betye Saar's assemblages were some of the most powerful of the show – in one particularly haunting piece entitled *I've Got Rhythm* the skeleton of a lynched black man swung in a coffin-like metronome case lined with a (real) newspaper clipping that explained the man's fate – hanged for refusing to dance. It's wasn't all tragedy and rage – Barkley L. Hendrick's self-portrait on aluminium *Icon for My Man Superman* was effervescently cool, grounded both in the religious iconography of medieval art and present day pop culture. Its irreverence and wry observations were echoed in the works displayed at the Tate Britain for *Queer British Art 1861-1967*. In equal parts poignant and joyous, the exhibition was an ode

to the constantly evolving queer communities and the wider society that has evolved around them. The curation did well to put the works in context, with detailed notes about the artists and the events surrounding the work accompanying each piece, for many of the pieces on display, the stories behind the works alone were worth the price of admission.

Just as 2017 has proved a good year for the visual arts, it has been a vintage year for London's theatres. Special mentions must go to *Oslo*, the play about the eponymous Accords that brought peace to the Middle East (for a time), and the Norwegian couple that masterminded it, was masterful, managing to weave a tense yarn from a complex bit of political history. We might've expected it to be a bit of a thriller, but it was also surprisingly funny, the

laugh-out-loud moments elevating an already engaging performance. *Beginnings*, also at the National Theatre dealt with more personal politics. Now at the Ambassadors Theatre after a swift West End transfer, it signalled a triumphant return for playwright

"Beginnings marks a triumphant return for David Eldridge"

David Eldridge, who, in this achingly funny but wonderfully tender play, explores love in the age of Tinder with a Tennessee Williams-esque incisiveness.

The arts event of

the year for me goes to another NT production. Tony Kushner's 'gay fantasia' about the AIDS crisis, *Angels in America* boasted a star-studded cast in Nathan Lane, Andrew Garfield, and Russell Tovey, but it was their lesser known co-stars, Nathan Stewart-Jarrett and Denise Gough, who stole the show as Belize and Harper respectively – pathos dripped from both their performances – when Garfield's delivery got a bit too overblown, Stewart-Jarrett grounded it with sublime naturalism. Kushner's script: meditative, and lyrical – sweeping across time and space, from Heaven to New York to Antarctica, and back again – was a call to arms when it was first performed. The NT's superb restaging was a reminder that twenty years later, Kushner's voice is just as potent.



Roman tragedies at the Barbican // Jan Versweyveld

ARTS

arts.felix@imperial.ac.uk

Clash of Cultures: *Phoenix* Editors special

Phoenix, Felix's sister arts publication, returns this week with a teaser 8-page pullout. Arts Editors Indira Malik and Adam Gellatly and Felix Editor-in-Chief Fred Fyles talk to Phoenix Editors Liliane Laborde-Edozien, Catherine Webb, and Joy Aston about their plans for the magazine and their love of science and art.

ARTS

LILIANE AND INDIRA

Indira: Can you tell us a bit about what *Phoenix* is?

Liliane: *Phoenix* was originally started by H.G. Wells and was at some point discontinued, and then brought back, not too long ago, to be the arts magazine, and pay homage to its history and founder.

I: And what inspired you to get involved with the editorial team and work with *Phoenix*?

L: Despite coming from scientific training, I've always identified myself as an artist. That's a massive part of my identity – this weird scientist-artist hybrid. I knew I wanted to be involved with the arts, and maintain that part of my identity. I saw this opportunity, and I just felt like I had to give it a shot. And here I am.

I: This week, we have an eight-page pull-out, a kind of 'Mini-Phoenix' for this term. Could you tell us a bit more about what's going to be in it, and what we can look forward to?

L: This week, it's a smaller, more condensed version, because it's a

kind of a taster.

We've kind of established what you'll normally find in it. You'll always have a spotlight on an artist, where we will highlight a specific artist who's a student at Imperial, and it will include an interview, a chat, and a huge display of their work. There will also be a feature article, where we will touch upon something relevant to the arts field and to what's going on in today's world. Then there's a gallery portion, where we have a curation of several artists and several pieces – that can include anything that we can tap a 2D version of. It can be flash fiction, poetry, photography, photographs of sculptures, or paintings.

I: What's going to be the feature article this week?

L: This week we are exploring what we as a society are willing to forgive for the sake of art and for the sake of genius. We're exploring artists who are successful, and renowned for their work, but have a darker history that we don't pay any attention to. We look at whether there will be a future where we don't tolerate monstrosity for the sake of someone's beautiful painting or beautiful film; and I find, that we're generally more willing to forgive a man

for the sake of art.

I: Do you think the rules are different for women artists?

L: A good example is Jean-Paul Sartre and Simone de Beauvoir, a couple engaged in a polyamorous relationship, who were both philosophical writers. De Beauvoir was under much more scrutiny for her polyamorous lifestyle than Sartre. Sartre was quite notorious for not necessarily treating de Beauvoir very well, but we forget that because he has *Huis clos*, and several other pieces of literature that we love. De Beauvoir was under a lot of scrutiny at the time for her lifestyle, even though they were engaging in the same lifestyle. So I think there is a bit of a double standard there.

"I fell in love with science for romantic reasons – for me science is just discovered magic"

I: Coming to somewhere like Imperial, where we're primarily a science university,

did you face any challenges in putting together what you have so far, or do you envisage any challenges going forward in getting enough material for an arts magazine?

L: I think initially, especially if you're not thinking creatively, there are a lot of challenges on the surface. As you said we're in a science university, who has time for art? But I find for a lot of people, that's not a unique experience, a lot of people feel tugged in two directions.

I always saw the scientist as an artist and the artist as a scientist. I would hang out with dancers and actors, and nobody had any idea that I was a science major, they thought 'oh, you're not studying philosophy?' But when I was with them, and I saw how passionate and diligent they were with their craft. I thought there were so many parallels with science, and how you would approach science. And it was the same with scientists; watching them, I saw them creating art. I fell in love with science – for me science is just discovered magic. So, for me, the parallels are not much of a stretch.

Imperial students aren't incapable of creating art, the art is just a little different. Like growing fungi on a petri dish and taking pictures of it – that's art. The art of nature, of life, and of the research.

CATHERINE AND ADAM

Adam: Can you tell us a bit about yourself, what you do at Imperial and your role in *Phoenix*?

Catherine: I'm a Masters

student on the Science Communication course. I did a Biology degree at Manchester, and then I had a couple of jobs: a research job, I worked in a blood bank. Then I did a PGCE, and I was a teacher for quite a while, in primary schools, eight years in total. Then I was a sort-of unwilling housewife and stay-at-home mum in California for a few years. I couldn't have a job in California because I didn't have a visa. So I did that for a few years, and then I came back, went back into teaching. I really like teaching.

"I was on my way to work one day... and I was like 'ugh, why did I become a teacher?'"

I like kids, I like the creative aspects. But when I got back from California, the system had changed to a point where I felt that to do a good job as seen by the government I would almost be torturing children into making them learn things that are useless and irrelevant – and research backs me up on that.

I was on my way to work one day, in the dark at 6am, waiting for the tube, and I was like 'ugh, why did I become a teacher?', and I thought 'I think I became a teacher because I couldn't afford to do any postgraduate study' but I could afford to do that now.

The other reason why I became a teacher was because I'm really passionate about people having a better under-

standing of science and scientific process, and more critical thinking skills to evaluate what they see in the media. So, I thought I would hand in my notice and I did hand my notice in that day, then I thought 'shit, I haven't got a job now'. I noticed there was this course at Imperial that was really interesting, so I thought I'd give it a go.

A: What are your interests in the arts? Is it something you've been interested in, is it a more recent thing?

C: I've always been interested in writing, I've always written. I've written lots of short stories and a couple of books for children. I like going to see art, but I like it because I don't really understand it. In terms of visual arts, I don't have a lot of background in that kind of thing, but I think the driving force of science and the driving force of arts are the same thing: curiosity. Trying to find out about the world, and then trying to represent that, whether you're doing that through scientific method, or through drawing, or writing, or photography. It's a lot of the same skills, so to be a good artist you need to be a good observer, and to be a good scientist you need to be a good observer. I feel like they're all in the same... I think it's an artificial distinction between science and arts.

A: Do you notice any similarities or differences in terms of how art is perceived in Manchester, compared to here at Imperial?

C: I'd say there was a livelier scene of what I'd be more involved in, like

ARTS

arts.felix@imperial.ac.uk

a music scene. But that's talking about the late 90s, so there's a whole different scene of how students are as well. Then I went to Cambridge, which was another kettle of fish. I did my PGCE there, and that's so upper class – everyone from private schools, I wouldn't have felt comfortable doing this [editing *Phoenix*] there. I would have felt that loads of people would have said 'who the fuck do you think you are?'

A: How then did you get involved with *Phoenix*?

C: An email came around from Fred, and I saw H.G. Wells mentioned, and I was like 'yeah, might as well apply for this'. I say I've got more confidence about trying stuff out now I'm older, I probably wouldn't have tried it if I weren't a mature student.

A: That's interesting. I think a lot of people who come to Imperial and study science or engineering have an interest in art, but are too intimidated to get involved with it.

C: Yeah, they should get involved with it! Go for it, like why not? If it goes wrong, nothing is going to happen, nobody's expecting anything, just chuck it out there, see if it comes back. What I really want to see [in *Phoenix*] is a wider participation – see

"I wouldn't have felt comfortable doing this [at Cambridge]. People would have said 'who the fuck do you think you are?'"



people who don't think of themselves as being arty sending stuff in and getting it published.

JOY AND FRED

Fred: I thought we could kick off with you telling me a bit about your 'journey' – how did we get to this point?

Joy: So I studied biology for my undergrad, and then after that I took a year out. I worked, I did some volunteering with an environmental charity, and I worked in a cafe, and I went cycling for three months. Then I came to Imperial; I'm a part time student, so I've been here a year now, this is my second year doing Science Communication.

F: What made you decide to apply for *Phoenix* Editor?

J: I've always been creative – my great aunt taught me to paint when I was really little – but as soon as I did a science

degree it went straight out of the window; I was not creative at all. The course encourages us to be creative, and it's just so new, so I thought I'd have a go at something, and find other people who are being creative, and put them all in one nice place.

F: Was there a lightbulb moment for you in terms of your interaction with the arts? Where you switched on to it, and you thought 'I do really enjoy arty things, as well as science'?

J: In my final year of my undergrad I went out to Panama, and I was doing my undergrad research project in the jungle, which was great. I took a sketchbook with me, just because I thought there was nobody here to judge how rubbish I've become after three years of not drawing. It was really simple, just pen and ink, almost like biro pen, but it was just nice. And then I submitted it as part of my report, and they loved

it. It that was really nice feedback. It was wholesome and good.

F: When you were in your undergrad did you take part in artistic societies or do artistic things, or was there never really enough time?

J: No, I did volunteering for a listening charity, called Oxford Nightline. I volunteered for them for two years which took up a lot of time. I also did so many extracurricular things; I organised a ball, I was housing officer, I just did too many things. But none of them were creative in any way. I distanced myself from that and it didn't feel right. But drawing takes so much practice. Even today, the only drawings I show people are maybe one out of 50 that have maybe gone right.

F: I know when Indira spoke to Liliane, she's quite passionate about how she approaches her sci-

entific practice as an art form. Is that something you do as well, or do you keep them quite separate in a way?

J: I feel science education, even at school, they remove it completely [from the arts]. Science is treated as this discrete, individual thing, and there's a 'set' way to do science. Obviously that ties into the way the publication structure works: you're not going to be able to publish a paper that doesn't have a methodology section, or has a nice painting. So, I feel a lot of people see science

"I've always been creative but as soon as I did a science degree it went straight out the window"

as this immovable, rigid structure; that's what my experience was.

F: And moving back to Phoenix, we've got a very exciting mini taster in Felix this week, and then next term we're going on to the full magazine. But for this taster, what can we expect from it? What are you excited about?

J: We've got a nice interview with Agnes, who took the winning photograph of the Queens Tower. She talks about her photograph, and what she's done in the past, because she's had a bit of a research career, so that's really exciting.

Whether you have a completed piece, something in mind, or just want to get involved, the Phoenix Editors want to hear from you: phoenix@ic.ac.uk.

BOOKS

books.felix@imperial.ac.uk

‘Tis the season to be reading

Felix Books' editors **Jingjie Cheng** and **Alice Peberdy** give you stocking-filler ideas (that last longer than chocolate, promise)



This is Going To Hurt, by Adam Kay

Have a healthcare professional among your family and friends? Even if you don't, they are sure to enjoy this hilarious journal by ex-doctor, current comedian Adam Kay. In the midst of clearing his old doctor possessions, Kay found a box of journals that he had meticulously written as a junior doctor, from the first day of work to the day he quit. These snippets of hospital life show the gritty, sobering reality of working in the frontlines of the NHS

– a great way to give friends and family working in healthcare a warm hug to say 'we know what you go through'.

Even for non-healthcare workers, this is a colourful, irreverent account of a public service that we all encounter at some point in our lives - one that gives an alternative perspective on the profession. However, be warned – the story does not end as lightheartedly as it began, a reminder that ultimately this is a profession that deals with life and death and the very essence of humanity. **-JC**

The Night Circus, by Erin Morgenstern

After years of watching BBC at Christmas time I have been taught to associate two things with fiction during the holiday: fantasy and the Victorian era. The Night Circus has the perfect setting for a Christmas read as it captures both these elements, but it also carries a winter warmth right down to its core. Two young magicians chose to create a circus as their arena for a life-long battle of skill which they demonstrate

with wonderful illusions. A considerable portion of the novel is dedicated to simply describing Morgenstern's beautiful inventions that it becomes a visually stimulating, cinematic experience. Every other sense is exploited as everything is given sumptuous detail. *Les Cirques des Rêves* is the perfect place to spend Christmas – a visit to the ice garden, warming your fingers by the bonfire, drinking hot chocolate and eating indulgent treats. I suppose reading this book is as close as you can get to the real thing. **-AP**



Staying Alive: real poems for unreal times, edited by Neil Astley

This is a brilliant gift for any occasion, be it Christmas or a birthday - and especially for loved ones who might be sailing a rough patch. The very title itself is encouraging, and very accurate - this is an anthology of poems of all kinds that keep one's feet on the ground, even when the going gets tough. From typical choices like Frost's 'The Road Not Taken' to fresh

surprising finds like Amanda Dalton's 'How to Disappear', the poems are organised into chapters that each address a different theme. For example, 'Body and Soul' addresses existential thoughts and meditations on the soul, 'In and out of love' sings of romance and heartbreak, while 'Growing up' addresses childhood, family and finding oneself, among other themes. There is definitely a poem for every emotion one might go through in life, and thus a versatile present indeed. **-JC**

Uncommon Type, by Tom Hanks

The one book that I'm asking for this year is *Uncommon Type*. At first, I was slightly anxious that Tom Hanks wouldn't be able to deliver some good writing, but then I read the first short story of the collection. 'Three Exhausting Weeks' is by no means the best piece of work I've ever read, but it managed to charm me anyway. It's a mash of mundane things during a relationship without frills. The characters are entirely plausible and it's here that

I think Hanks will excel in the rest of the collection. Obviously, we know Hanks best as an actor, a job he does astoundingly well. Surely, in essence, writing is the same thing – bringing characters to an audience and making them believable – just by a different medium. Even if he falls short on one story, you can just skip to the next. Maybe that would mean the collection's not perfect, but it's a choice that is useful when giving a gift. The themes are broad, from the American Dream to Christmas during World War II: there's something to interest everyone. **-AP**



BOOKS

books.felix@imperial.ac.uk

2017 roundup: the best books of the year

Felix Books writers choose their favourite reads released this year



Morning and Evening, by Jon Fosse

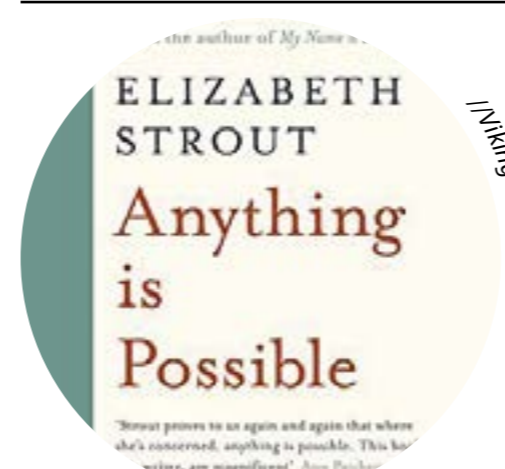
Jon Fosse to tell the story of the Norwegian fisherman Johannes in only a hundred pages. To be exact, we only learn about the two most significant events in his life: his birth and his death. It is an obscure account of a highly unexciting life. Fosse throws all punctuation conventions over board and creates a world, in which dream and reality embrace each other and in which no clear border can be drawn between them. The fisherman dies and the

reader is taken on a journey into a world between life and death, where Johannes spends the last day before departing into the world of the dead. It took me only two days to finish this book and I am still impressed by Fosse's precise style of storytelling. *Morning and Evening* asks for a lot of attention from the reader, but rewards everybody who is willing to read it with an open mind with a unique and mesmerising story. **-Clemens Jakubec**

The Underground Railroad, by Colson Whitehead

This year, *The Underground Railroad* won the Pulitzer Prize, the National Book Award for Fiction and the Arthur C. Clarke Award. I had high hopes when I started reading this book, and it didn't disappoint. The story follows Cora, a young slave attempting to escape from a plantation in Georgia, and her journey across America on the underground

railroad. Historically, the underground railroad was a network of safe houses protecting runaway slaves, but in this novel its spirit manifests as a real-world railway, which Cora uses at various points in the novel to escape cruelty and journey towards a more hopeful future. The cruelty Cora experiences highlights the thread of hope running through the novel, making it even more poignant. I felt a great connection with Cora, with whom you will experience the depths of despair and realise how resilient a person's spirit can be. **-Katie Cook**



Anything is Possible, by Elizabeth Strout

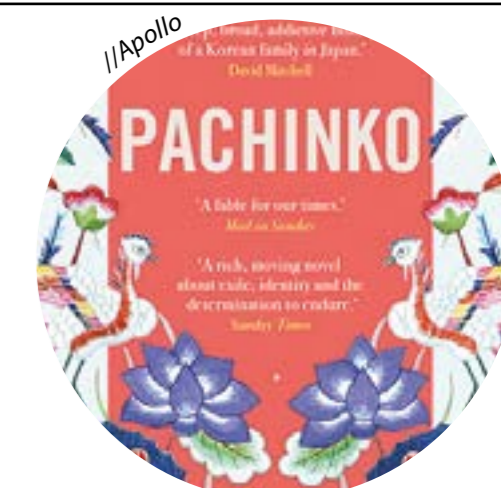
Iam ashamed to say that I got into the work of Elizabeth Strout far, far too late. This summer, travelling to the same coast, I bought a copy of her latest work, *Anything is Possible*. Dealing with similar themes to her other work – the intense claustrophobia and interconnectedness of small town life – I was completely blown away by the novel, which takes completely unexpected

twists in the subtlest of ways. To call *Anything is Possible* a 'novel' is a misnomer: really it is a series of interconnected short stories, which build up to a collective whole. Taking place in Strout's usual setting of Maine, *Anything is Possible* shows how the individual members of a society interact with one another, and how communities are created. Richly detailed, but in prose that is measured and precise, Strout may be the only writer who is able to come close to Alice Munro's mastery of writing on domesticity. **-Fred Fyles**

Pachinko, by Min Jin Lee

From its very first line – "History has failed us, but no matter" – *Pachinko* is a poignant and thoughtful story of resilience. In 1911, Sunja, a young Korean girl with a humble background, must migrate to Japan to save her family from ruin. We learn of her struggles, and those of the three generations that follow her. Lee spent time in Japan speaking with people she met in markets, learning about the lives of people

with Korean heritage, which clearly contributes to the sense of reality in the novel. Sunja isn't very remarkable, but it's the honest characteristics of ordinary people that make her attractive and interesting, as well as her subtle strength in the face of adversity. Even more modesty and truth is felt in novel the through the use of simple yet beautiful writing. No frills, just the struggles and emotions of people. *Pachinko* is a success with much critical acclaim and deserves to be subject of more conversation. **-Alice Peberdy**



BOOKS

books.felix@imperial.ac.uk

Literature should not just be about ‘dead white men’

Following a Cambridge University English student’s call to ‘decolonise’ the English Literature syllabus to include more BAME writers, Books Editor **Jingjie Cheng** gives her take on the issue.

BOOKS

Jingjie Cheng

Books Editor

Much has been written so far about ‘decolonising’ the English Literature curriculum, after Cambridge University’s English undergraduate Lola Olufemi wrote an open letter imploring her faculty to broaden their curriculum to include non-white writers. The letter, signed by around 150 students, called on the university to “meaningfully incorporate” non-white authors and postcolonial thought into the curriculum, rather than having it as an “afterthought” in the form of an optional paper in their final year.

The Daily Telegraph picked up on this story and claimed that Olufemi was trying to “replace” white writers with black ones, leading to a barrage of social media abuse directed at her. That a simple call to diversify

one’s reading list was painted as an attempt to eliminate white men is emblematic of precisely the very problem that Olufemi is trying to address.

Literature is meant to capture a shared humanity. It describes the human experience in all its myriad forms – a collective cultural baggage that we all shoulder together. A curriculum comprising only of privileged, white male writers narrows one’s study of literature and the human experience severely, shaping a parochial view of the world. If anything, the study of Literature is the best vehicle to challenge one’s preconceived ideas and make one more open-minded – this should be part of its aim. After all, reading allows one to inhabit someone else’s life, in another time, culture, and place, generating empathy and allowing a richer appreciation of life.

However, I would like to distinguish here between simply ‘diversifying’ the curriculum and

putting more focus on postcolonial writing. Postcolonial writing is not all of this diversification: it specifically involves ideas of reclaiming voice, of speaking out and speaking back to those traditionally in power, and of telling one’s own narrative in one’s own voice, rather than that of the coloniser. There is value, however, in diversifying curriculum by including writing from cultures and experiences that are not our own, even if they are not postcolonial in nature.

Of course, when one studies English Literature, one expects to learn texts from the English canon, and I can understand why translated works are not included – they would be included in the literary studies of their respective languages. There is limited time within a curriculum to teach all the good literature that is out there. Thus, curating the curriculum becomes all the more important. While classic white male English writers should never be removed from



Jackie Kay’s *Trumpet* can allow us to see a different experience // Uni of Salford

the curriculum, there should perhaps still be space for writers from different backgrounds.

Olufemi is right in insisting that “postcolonial writing is not an afterthought, it is English Literature” – unlike simply reading from different cultures, postcolonial literature itself is entwined with English history, and thus should be part of the English canon. The process of colonisation, and the bloodshed, evangelism, and cultural mixing and clashing that followed, bring together two peoples, the coloniser and the colonised, and there is no extracting one from this shared history. The exclusion of postcolonial literature from the main English curriculum is a blatant denial that this shared history exists.

Interestingly, The Guardian’s suggested list of BAME writers to pick up did not include a single East Asian writer. It is a trend I have noticed in BAME advocacy and especially in the study of Literature. It appears to

me that East Asian writers that write in English tend to be seen as more ‘white’ – think of Man Booker Prize-winning and now Nobel Literature laureate Kazuo Ishiguro. His books are widely read, but mostly speak from the English tradition – not surprisingly, since he grew up in the UK. However, even when we consider Haruki Murakami, who writes in his native Japanese and whose translated works are popular in the West, little is said about reading him as a form of BAME resistance. This is despite the fact that his stories do stem from an East Asian tradition, and carry with it its own cultural concepts.

Perhaps this is because many East Asian territories have not been colonised by the West, and there is not so much a ‘decolonisation’ to write about than a simple diversification and broadening of horizons to be done. Southeast Asia, however, has a history of being colonised by the West, and has its own body of postcolonial literature as

well. Why are these works not included in BAME Literature lists?

It is my opinion that postcolonial thought should also be extended to include other alternative voices, such as feminist and LGBT+ writing. Postcolonial theory can be applied to any community whose voices are or once were suppressed, but who then develop a body of work that tell their stories in their own voices. This is why works like Jackie Kay’s *Trumpet*, which tells the story of a black man originally born a woman, written in the most beautiful prose, are so important in representing the human experience in the diversity that it is.

Literature, as a vehicle for diverse experiences that represent a shared human experience, should not be confined to the voice of any one community. Humanity progresses, and the study of literature, that represents humanity, should move with the times as well.



Murakami and Ishiguro are often ignored when discussing BAME writers // Wikimedia

MUSIC

music.felix@imperial.ac.uk

Top albums of 2017: Henry's picks

Fuck doing a top ten, I can wholeheartedly assure you that these seven albums are all you need for this year - and no, Taylor Swift did not make the list.

MUSIC

Henry Eshbaugh

Music Editor

7

Sleep Well Beast
The National

4AD

An album that's nothing less than a return to form for the band. The National are a well-known New York-based post-rock band (up Interpol's alley), known best for their two magnificent albums *Crocodile* and *Boxer*. So the story goes, a group of friends from Ohio moved to New York for careers in advertising, said "fuck this" after a decade or so, and so the band was born. The ballads are middle-class and melancholy, elegant and suave yet confessional, and presented with sincerity. This album pairs nicely with good wine.

6

Drunk
Thundercat

Brainfeeder

Known for his collaborations with Flying Lotus and Kamasi Washington, and his stint as bassist of Suicidal Tendencies, Thundercat attained recognition after featuring on Kendrick Lamar's seminal *To Pimp a Butterfly*.

"Always tight, always going somewhere wonky, and always clearly delighting in the music they're making."

With a delightful sense of humor and a mind-melting sense of funk, *Drunk* is the breakthrough album to end breakthrough albums. For those who might need extra convincing, evidence of his virtuosity is readily apparent in a fantastic Tiny Desk Concert for NPR. All aboard the Thundercat hype train, my dudes.

5

Mr. Finish Line
Vulfpeck

It seems Vulfpeck,

the apparent musician's musicians, can do no wrong. This latest effort is a festival of funk, featuring one of the best bassists working today and a collection of multi-instrumentalist virtuosos. The group met at the University of Michigan's music school, and has been steadily building steam since their 2011 debut. Always tight, always going somewhere wonky, and always clearly delighting in the music they're making, Vulfpeck put up a strong showing with *Mr. Finish Line*. Wonderful sounds and rhythms abound - give it a spin.

4

Elektrak
Shobaleader One

Warp Records

Readers may know Squarepusher for a drum and bass career that spans back to the mid-90s. The London-based electronic artist is not limited to electronica, however. This album features what feels very much like a jazz fusion quartet playing his compositions. And *man* do they nail it. Cop E8 Boogie - one of the most satisfying bass licks (performed by Squarepusher himself) I've ever had the pleasure of listening to. This album (recorded live

in concert), to pardon the pun, hits every note for me.

3

A Crow Looked At Me
Mount Eerie

P.W. Elverum & Sun

This album is a wonderful, but incredibly painful listen. Singer-songwriter Phil Elverum is fresh off the tragic death of his wife Geneviève, who passed earlier this year. This album is essentially Elverum's nauseatingly *present* outburst of emotion about the topic. The compositions are skeletal and mostly acoustic; the lyrics are packed with pathos, from blunt references to the time past since her death to "I brought a chair

"Every song on this album is brutally sad, deeply moving, and otherwise intense and engaging."

from home / I'm leaving

it on the hill / Facing west and north / And I poured out your ashes on it / I guess so you can watch the sunset / But the truth is I don't think of the dust as you / You are the sunset." Every song on this album is brutally sad, deeply moving, and otherwise intense and engaging. And yet, a better audible memorial to Geneviève is inconceivable.

2

Relatives in Descent
Protomartyr

Domino

Protomartyr deliver solid, progressive Rust Belt post-punk, with an artistic streak all of their own. Ambling, janky guitar lines are tracked over plodding drums and a dragging bassline, while singer Joe Casey lays down pure poetry with a deep, exhausted, wonderfully enticing voice. Their latest effort is an excitingly experimental step into a unique sound. Seething and desolate when downtempo, and fully punk rock when up, the hot streak that started with *Agent Intellect* continues onto *Relatives in Descent*. Fuck Paramore, *this* is what punk in 2017 sounds like.

"Ambling, janky guitar lines are tracked over plodding drums and a dragging bassline."

1

Crack-Up
Fleet Foxes

Nonesuch

Fleet Foxes are a folk band from the state of Washington with a knack for rootsy, reverberating compositions. Their sophomore effort, 2011's *Helplessness Blues*, was an instant classic; then they immediately went on hiatus. Their comeback, *Crack-Up*, delivers in spades. The lush vocal harmonies are now accompanied by experimental song structure, dense lyricism, and a vibrant instrumental palette - from flitting pianos, to off-kilter woodwind sections, to soaring violins, which come together phenomenally in perfectly-crafted orchestrations. This is a glimmering masterpiece that shouldn't be missed.

MUSIC

music.felix@imperial.ac.uk

Top albums of 2017, Adrian's picks

Honourable mentions go to *St. Vincent*, *Public Service Broadcasting* and *King Krule*. And let's not forget both *Liam* and *Noel Gallagher* who, in the face of adversity, managed to regain some semblance of relevance.

MUSIC

Adrian LaMoury
Music Editor

10
Oczy Mlody
The Flaming Lips



Bella Union

Tucked away at the beginning of the year was the 14th album by psychedelic veterans The Flaming Lips. Blending rock and electronica, this colourful LP is a neatly produced experimental piece that, despite the many references to unicorns and a bizarre feature by Miley Cyrus, retains a bewildering coherence. After pushing musical boundaries for 34 years now, Wayne Coyne & co. are still leading the pack with no signs of slowing down.

9
Interplanetary Class Classics
The Moonlandingz



Transgressive Records

Pugnacious, scuzzy and lewd is the debut

album by this side project, consisting of members from Fat White Family and Eccentric Research Council. With help from Sean Lennon & Yoko Ono, we're treated to 41 minutes of cascading synths, exhilarating cynicism and Iggy Pop-esque snarls.

8
Lotta Sea Lice
Courtney Barnett & Kurt Vile



Matador

As *Felix* reported at the time, this collaborative album doesn't quite capture the full frenetic wit of Barnett's solo work, nor is it the intricate, immersive daydream that we've come to expect from Vile. It is, however, soaked in the playful intimacy of two friends and artists, working together to produce something fun, sentimental and wholesome.

7
Migration
Bonobo



Ninja Tune

By far his most sophisticated work to date, Bonobo's world-influenced electronica is crisp and finessed. Constructing serene, atmospheric soundscapes comes naturally to Simon Green at this point, and he does it better than anyone else.

6
Antisocialites
Alvvays



Transgressive Records

Dropping some of the teenage insecurities of their first album, the sophomore effort by the Canadian cuties is still fun and delicate indie pop, but with a newfound confidence and wisdom. Compelling from start to finish, this brisk record cements the five-piece as ones to watch.

5
Slowdive
Slowdive



Dead Oceans

Over the course of the 22 years since shoegaze darlings Slowdive were panned by critics and dropped from their record

label, they've amassed a greater following than they'd ever experienced previously. The first of two big comeback albums on this list was a gargantuan sonic assault, reminiscent of their early work but in the format of a more conventional rock LP. Turbulent and tender, this is an album made for live shows; as such, they underwent an extensive and well-attended tour, culminating in a wildly impressive gig at Camden's roundhouse.

4
The Weather Pond



Marathon Artists

These Australian psych-rockers first came into being as something of a Tame Impala side project, with multiple members shared between the two bands. Though fully autonomous, Pond has been generally overshadowed by their parent outfit, and so has existed largely under the radar. This latest effort, however, is an absolute standout. With Tame Impala frontman Kevin Parker lending a hand on production, the LP is a shimmering whirlwind with incredible energy. Dystopian visions of the band's hometown, Perth, are seen through a kaleidoscopic lens, sporting anguish and amazement in equal measure.

3
The Horrors



Wolf Tone

More muscular than we've previously seen them, the dream-pop quintet from Southend-on-Sea have adopted a new sound on this, their fifth full length outing. Rousing new wave with a familiar Human League/OMD vibe punctuates their distinctive industrial drone, resulting in something that is both danceable and disturbing. Opaque and unrelenting, it may have lost some of the artsy innocence of their previous work, but *my god*, does it sound good.

2
American Dream
LCD Soundsystem



Columbia

There's always the worry that a return after hiatus as highly anticipated as this one is going to underwhelm, and so very often it does. However, this was not true of LCD. As *Felix* reported, this is some of the most stellar

work we've seen from James Murphy and friends. Brooding, reflective and littered with homages to their musical heroes, this nearly flawless LP showed that though they may be getting on a bit, they're still nowhere near losing their edge.

1
A Deeper Understanding
The War on Drugs



Atlantic

The massive critical acclaim of 2014's *Lost in the Dream* set the bar desperately high. Producing a follow up that could match it must've seemed a nigh on impossible task for the Philadelphia misfits. Adam Granduciel's response was to retreat into the studio for three years of meticulous crafting. The result didn't match their earlier effort, it surpassed it, with ease. To dismiss them as Springsteen-esque Dad rock is demeaning; while their inspirations may be rooted in the mid-80s, they're in no way rehashing that scene. Sublime, extended guitar play hints at big riffs but seldom realises them, creating intricate, effervescent layers of sound that submerge and consume you, superbly engineered with great depth and clarity. If the previous LP was an ethereal dream, this one is an otherworldly reality.

Follow us on
WeChat

微信关注我们



Give Imperial's best staff a SACAs mug for Christmas

Who's made your first term terrific or your studies spectacular? Christmas is a time for giving, the **Student Academic Choice Awards (SACAs)** are your opportunity to say thank you to academic and support staff. These annual awards recognise and reward the impact and passion of staff throughout College.

There are 8 categories ranging from Best Teaching to Best Supervision, to Innovation and Support. Each member of staff nominated receives a SACAs mug and is in for the chance of winning an award.

Take 5 minutes to nominate someone to **put a smile on their face** and give them the gift of a SACAs mug. For more information and to **nominate** a member of staff, visit imperialcollegeunion.org/sacas

Help the Hungry and Homeless this Holiday Season



In all the festive spirit we sometimes forget about those that are less fortunate than ourselves, Notting Hill Community Church are putting on a special Festive themed **Dinner Club** to help **feed the homeless** this Winter. They would be very grateful if you could volunteer a couple hours of your time on 14 December to help set up and serve dinner to the homeless service users, there will even be a choir singing some of everyone's favourite carols.

For more information on how to volunteer your time please email volunteering@imperial.ac.uk or visit the Students' Union Website.



MUSIC

music.felix@imperial.ac.uk

Andy's Top Ten Hip-Hop Albums of 2017

In terms of hip-hop and R&B releases, 2016 was one of the best years in recent memory. Join Felix's resident hip-hop aficionado to see how 2017 measured up in comparison.

MUSIC

Andy Djaba
Music Editor

10
FUTURE
Future



FUTURE // DJBooth
In February, Future quietly went about making history by dropping two albums, *FUTURE* and *HNDXXX*, in the space of seven days. In doing so, he became the first artist in music history to have two different albums debut at number one in consecutive weeks. On *HNDXXX*, we were met with the more vulnerable, sensitive side of Future but, with *FUTURE* being home to two of my favourite tracks of the year in *I'm So Groovy* and the infectious *Mask Off*, I couldn't deny his eponymous album its spot on my list.

9
Pretty Girls Like Trap Music
2 Chainz



Pretty Girls Like Trap Music // XXL

Martin Luther King Jr. famously once said, "we hold these truths to be self-evident, that all men are created equal; that water is wet; and that 2 Chainz simply does not deliver bad verses". I challenge anyone reading to find me a bad 2 Chainz verse in the last six years (his verse on the remix of Robin Thicke's 2013 track, *Give It 2 U*, is the closest I can recall). *Pretty Girls Like Trap Music* is a hood classic from one of the most consistent veterans in the game right now.

8
Laila's Wisdom
Rapsody



Laila's Wisdom // Genius

I first encountered Rapsody when she stole the show with the final verse on Kendrick Lamar's *Complexion (A Zulu Love)* from his 2015 album *To Pimp a Butterfly*. It is not often that a rapper completely outshines Kendrick on a track but Rapsody is not your average artist. Her immaculately woven lyrical content shines through on *Laila's Wisdom*, an album which has been dangerously slept on in my opinion, and even to earn itself a well-deserved 2018 Grammy nomination for "Best Rap Album".

7
Wins & Losses
Meek Mill



Wins & Losses // HotNewHipHop

After the monumental L he sustained in his infamous 2015 beef with Drake, Meek Mill found his career at a crossroads. Although his core fan base remained loyal, many casual Meek Mill fans simply lost interest and didn't want to hear from him anymore, reducing him to little more than the easily meme-able butt of the joke. Things had gone quiet for Meek and he faced the challenge of reviving his faltering career and recapturing the hearts and minds of his wider audience. The October 2016 release of his DC4 mixtape, the fourth instalment of his Dreamchasers series, served as a welcome reminder of Meek's talent as an MC and arguably reignited the fire that his career had been severely lacking. With *Wins & Losses*, Meek successfully managed to put his career back on track, delivering a stellar project on which we hear him at his most versatile, rapping frankly, openly and honestly about the various wins he's enjoyed and losses he's endured. I would argue that the Drake beef ultimately helped Meek

more than it did Drake, renewing his focus and forcing fans to realise exactly what they were missing whilst he was silent. The reaction of the hip-hop community to Meek's recent reincarceration for violating parole, which sparked the wider conversation surrounding parole in the American criminal justice system, is proof that hip-hop culture has widely accepted Meek Mill again.

"I would argue that the Drake beef ultimately helped Meek more than it did Drake, renewing his focus and forcing fans to realise what they were missing whilst he was silent"

6
Flower Boy
Tyler, The Creator



Flower Boy // Pitchfork

I've always found Tyler's wacky, hilarious

antics more entertaining and appealing than his music but, as a casual fan of his music, I was pleasantly surprised to hear a more mature-sounding Tyler discuss themes including depression, loneliness and his sexuality on this smooth, introspective album. As his name suggests, Tyler, The Creator, is a creative force to be reckoned with and the fact that he also solely produced the entire album affirms his standing as one of the culture's most creative influences. *Flower Boy* is fully deserving of its 2018 Grammy nomination for "Best Rap Album" and, although he is the underdog, it would be brilliant to see Tyler take home the Grammy for this excellent project.

5
Culture
Migos



Culture // Genius

From their signature 'Migos flow' infiltrating the mainstream to the Atlanta trio popularising the 'dab', Migos dictates a lot of what happens in hip-hop culture today. Migos is aware of its wide-reaching influence and, thus, it's fitting that they chose the album title *Culture*: Migos is the culture! The first half of *Culture* is arguably the

strongest of any album this year, with four of my favourite tracks this year (*T-Shirt*, *Call Casting*, *Get Right Witcha* and *Slippery*) as well as the ubiquitous *Bad and Boujee* all coming within the first 25 minutes. Migos is the world's biggest rap group and their chemistry is so evident that sometimes I question if Quavo, Offset and Takeoff all share the same brain. Although they face stiff competition, part of me wants to see the three Migos take home the "Best Rap Album" 2018 Grammy for *Culture*.

"... it's fitting that they chose the album title Culture: Migos is the culture!"

4
4:44
Jay Z



4:44 // HotNewHipHop

Listening to projects from legendary veteran rappers can often be jarring. I sometimes feel like their work must be venerated because of everything they've achieved. However, on the other hand, it's usually abundantly clear that this artist is past

MUSIC

music.felix@imperial.ac.uk

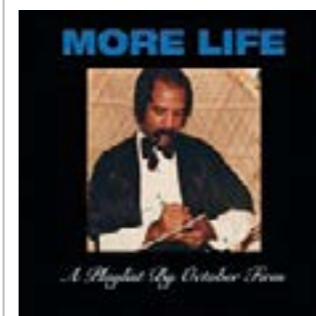
their prime and it can even be cringeworthy to hear them attempt to reproduce their previous magic or attempt to remain relevant by jumping on the latest popular wave. With it being four years since the release of his distinctly less than spectacular *Magna Carta Holy Grail*, I can forgive anyone for expecting Jay Z to fall into the aforementioned category. However, Jay Z expertly avoids this on *4:44*, delivering a truly stunning, more personal album of mature, soulful and emotional content. Although Jay has spent over two decades at the pinnacle of hip-hop and his career has been one of remarkable, unprecedented consistency, I feel that he has always kept fans at arm's length and the living embodiment of swag, but rarely letting us know what he is dealing with beneath the surface.

"On 4:44, Jay Z finally dedicates a whole album to showing vulnerability, rapping honestly and addressing his infidelity and marital struggles"

For this reason, I sometimes find it difficult to connect with his music on a deeper, emotional level. On *4:44*, Jay Z finally dedicates a whole album to showing vulnerability, rapping

honestly and addressing his infidelity and marital struggles. The album is also full of gems, with Jay giving the younger generation business advice focused on diversifying assets, investing in and supporting black business in order to build generational wealth within the black community. Music journalist Touré claimed, "for hip-hop to continue to thrive, there must be a true adult wing for the grown folks who loved hip-hop in its early years but now have families and no time to go to the clubs..." and, at 48 years old (practically a pensioner as far as rap is concerned), it's refreshing to see Jay Z continue to push the culture forward. The album's brevity is the only reason *4:44* hasn't landed higher on this list but Jay's induction into the Songwriters Hall of Fame and the eight Grammy nominations received by *4:44* are simply more accolades to embellish his already storied career.

3
More Life
Drake



More Life // HotNewHipHop

Although it isn't immediately obvious, Drake is currently undergoing the most difficult period of his career so far. Ever since Drake rose to mainstream prominence in 2009, he has lived a charmed life. He rapidly rose to the summit of hip-hop and he's sat there ever since, as evidenced by his om-

nipresence on the Billboard Hot 100 (Drake had a song in the charts every week for the past eight years). However, with his astounding Billboard streak coming to an end this year and considering the somewhat lukewarm reception to his latest offering, *More Life*, could this be confirmation that Drake has peaked, and his career is about to begin a slow decline? Will we see Drizzy's impact on the culture diminish?

Regardless, I still think *More Life* is a great project and was an improvement on 2016's *Views*. Drake tows the line between appropriation and showing appreciation perfectly on this

"Although it isn't obvious, Drake is currently undergoing the most difficult period of his career so far"

project, paying homage to his numerous musical influences. These musical influences include the Afro-Caribbean and UK music scenes. Tracks like 'KMT', 'Sacrifices' and 'Passionfruit' are amongst my favourites from this year and I'm convinced Drake still has a few more years at the top of hip-hop.

2
ALL-AMERIKKAN
BADA\$\$
Joey Bada\$\$

With *ALL-AMERIKKAN BADA\$\$*, Joey Bada\$\$ arguably deliv-

ered a more important message through his music than that which we have heard from any other album in 2017.



ALL-AMERIKKAN
BADA\$\$ // HotNewHipHop

The album is an abrasive, politically charged body of work that takes aim at white America, white supremacy and, of course, Donald Trump. It is refreshing to hear such social consciousness and activism from one of the younger rappers in the game, with Joey recognising the responsibility he has as an artist to shed light on issues such as corruption in the media and the American judicial and criminal justice systems. Joey does this all without abandoning his musical excellence and his dedication to bars and lyrical ability, the lifeblood of real hip-hop.

"It is refreshing to hear such social consciousness and activism from one of the younger rappers in the game"

1
DAMN.
Kendrick Lamar

If you didn't already know that I would pick Kendrick Lamar's

DAMN. as my hip-hop album of the year, then you don't really know



DAMN. // HipHopDX

me at all. For those who don't know, I am a Kendrick stan. However, this is not why *DAMN.* Is 2017's best hip-hop album in my opinion. In *DAMN.*, Kendrick crafted a masterpiece which cemented his position as the greatest rapper alive. It is a completely unique listening experience, almost serving as an amalgamation of the highs of his previous classic offerings, *Section 80*, *good kid, m.A.A.d city* and *To Pimp a Butterfly*. *DAMN.* also sees Kendrick reinvent his sound, moving away from the jazz/funk influences of his previous storytelling, conceptual

"If you didn't already know that I would pick Kendrick Lamar's DAMN. as my hip-hop album of the year, then you don't really know me at all"

albums and achieving commercial success with tracks like 'LOYALTY.', 'LOVE.' and 'HUMBLE.', all while

maintaining his artistic integrity. The now double-platinum *DAMN.* is 2017's highest selling album, shifting 603,000 units and debuting atop the Billboard 200 chart in its first week. *DAMN.* feels like an instant classic and, despite the album dropping almost eight months ago, I still stumble across the subtle nuances hidden

"DAMN. is 2017's highest selling album, shifting 603,000 units"

beneath Kendrick's delicately woven, dexterous lyrics. For instance, I'm still not sure what he's talking about when he repeats "What happens on Earth stays on Earth" throughout the album or who the blind woman on the album's intro track, 'BLOOD.' is meant to represent. Maybe I'm not 'woke' enough to fully understand it yet. Maybe Kendrick is trolling and there actually isn't a deeper meaning or symbolism behind some of his lyrics. Who knows? All I know is that this album is exceptional. It will be interesting to see whether Kendrick or Jay Z comes home with the "Best Rap Album" and/or "Album of the Year" 2018 Grammy for their respective albums, but it's obvious which album would get my vote.

For your consideration: the first annual *Felix* Film

The Film Editors have cast their ballots. We are proud to present the 2017 winners of this year's inaugural *Felix* Film Awards! Read on to see who came out on top...



Who will come out on top in this year's awards? // *Moho Film/Sony Picture Classics/Canal*

FILM

Ashley Luckyram
Film Editor
Fred Fyles
Editor-in-Chief

As the year winds to a close, in lieu of compiling a list of the best films, directorial work and acting performances, we have decided to hand out prizes to those who merit them for their outstanding creative efforts. We imagine that the finest talents in world cinema are sat at the edge of their seats in anticipation, hoping that they are fortunate enough to earn a career-defining commemoration from us. There are no red carpets or golden statuettes, but welcome to the inaugural *Felix* Film Awards.

(Note: Only films with UK theatrical release dates in 2017 were eligible)

Best Picture

Call Me by Your Name
Get Out
Moonlight
The Florida Project
The Handmaiden

2017 was a very strong year for film. To narrow down the nominees to just five was challenging. To choose a winner excruciating. In the end, Park Chan-Wook's erotic, psychological thriller, period drama (yes, you read that right) came out on top. Exquisitely crafted, bravely acted and grippingly paced, *The Handmaiden* is perhaps Park's crowning achievement ahead of the brilliant *Oldboy*. This is a completely original work of art, and the fact that South Korea chose *The Age of Shadows* as its submission for the Academy Award for Best Foreign Language Film ahead of *The Handmaiden* is a travesty worthy of a jaw drop almost as big as the ones you will experience throughout this film.

When choosing which director you might have to adapt *Fingersmith*, a Sarah Waters crime drama that is absolutely steeped in its setting of Victorian England, Korean director Park Chan-Wook might not immediately spring to mind. But scratch under the surface, and the decision makes perfect sense: *Fingersmith* is no novel of genteel Victoriana, but a gritty and dark narrative that revels in violence and black humour – two of Park's trademarks. With *The Handmaiden*, Park not only manages to somehow keep the spirit of Waters' novel alive –

Best Director

Sean Baker (*The Florida Project*)
Luca Guadagnino (*Call Me by Your Name*)
Barry Jenkins (*Moonlight*)
Christopher Nolan (*Dunkirk*)
Park Chan-Wook (*The Handmaiden*)

despite shifting the action to Japanese-occupied Korea – but also adds his own directorial nous. Delicately balancing a tricky script, which leaves the audience reeling, with a tightly-controlled visual language, Park has made one of the finest works in his career.

come with experience. For Timothée Chalamet, however, the star of simmering romance *Call Me by Your Name*, the hype is justified. At the tender age of 21, Chalamet has delivered a performance that is nuanced and restrained, one that manages to convey the agonies and tribulations of young love and desire.

Best Actor

Casey Affleck (*Manchester by the Sea*)
Timothée Chalamet (*Call Me by Your Name*)
James Franco (*The Disaster Artist*)
Jean-Pierre Léaud (*La Mort de Louis XIV*)
Adrian Titieni (*Graduation*)

When an actor is young, it can be tempting to filter anything they do through their youth. Good, solid performances can be propelled to stratospheric heights if the person delivering those lines is under the age of thirty, perhaps because we expect great performances to only

now reached the pinnacle of her career in winning the *Felix* Award for best actress. She can finally retire happy, a wonderful career complete. Her performance in *Elle* is a devastating tour-de-force that needs to be seen to be believed. 2017 was a phenomenal year for leading actress performances, and while the other nominees are all tremendous, Huppert showed once again that she is just on another level to everyone else.

Best Actress

Sonia Braga (*Aquarius*)
Rebecca Hall (*Christine*)
Isabelle Huppert
Kim Min-Hee (*The Handmaiden*)
Natalie Portman (*Jackie*)

Isabelle Huppert has won multiple César Awards, a Golden Globe and the Best Actress award at all of the traditional big three festivals (Berlin, Cannes, Venice). Though she was robbed of the Academy Award earlier this year, she has

through various levels of subterfuge, and we are never quite sure what is an act and what is reality. Kim manages to keep the audience going along with her journey throughout all the twists and turns contained within *The Handmaiden*, which is no small feat. An actor playing an actor, Kim takes on a meta-role that is not quite matched by any of the other nominees, making her a worthy winner of the prize.

through various levels of subterfuge, and we are never quite sure what is an act and what is reality. Kim manages to keep the audience going along with her journey throughout all the twists and turns contained within *The Handmaiden*, which is no small feat. An actor playing an actor, Kim takes on a meta-role that is not quite matched by any of the other nominees, making her a worthy winner of the prize.

Best Supporting Actor

Mahershala Ali (*Moonlight*)
Willem Dafoe (*The Florida Project*)
Jason Mitchell (*Mudbound*)
Michael Stuhlbarg (*Call Me by Your Name*)
Jean-Louis Trintignant (*Happy End*)

This is a category for the unsung heroes of cinema, often made up

Awards for 2017

of young actors not quite ready to carry a film, and older actors deemed past their peak of marketability. Jason Mitchell is a young up-and-comer who has used the buzz off of his strong turn in *Straight Outta Compton* to appear in three very acclaimed films this year (*Detroit*, *The Disaster Artist* and *Mudbound*). Mahershala Ali's career is on the rise too, having won the Academy Award for the very same performance he is nominated for here. Jean-Louis Trintignant is the old hand, a legend of French cinema still going strong into his late 80s. Michael Stuhlbarg is a wonderful actor who shines across a number of this year's awards contenders in *The Post*, *The Shape of Water*, and *Call Me by Your Name*. The latter is his big break (after his last big break in his Golden Globe-nominated turn for *A Serious Man*). Yet it is another underappreciated veteran, Willem Dafoe, who takes this one for his nuanced and grounded role as a warm yet stern motel manager. He is amongst the favourites for the upcoming Academy Awards.

Best Adapted Screenplay

Armando Iannucci & David Schneider & Ian Martin & Peter Fellows (*The Death of Stalin*)
James Ivory (*Call Me by Your Name*)
Barry Jenkins (*Moonlight*)
Park Chan-Wook & Chung Seo-Kyung (*The Handmaiden*)
Virgil Williams and Dee Rees (*Mudbound*)

The great Stanley Kubrick once said that in order to make a great film, one needed a great book on which to base it. While history has shown that many great films have

Best Supporting Actress

Greta Gerwig (*20th Century Women*)
Naomie Harris (*Moonlight*)
Kim Tae-Ri (*The Handmaiden*)
Carey Mulligan (*Mudbound*)
Michelle Williams (*Manchester by the Sea*)

Playing one character can be difficult enough, but in *The Handmaiden* Kim Tae-Ri – who makes her feature film debut – plays a Russian doll of a role. As Sook-hee, the eponymous handmaiden of the film, Kim goes

literature, and retaining its message while cutting bits out or changing things is a treacherous tightrope to walk. James Ivory does this remarkably well with Andre Aciman's *Call Me by Your Name*, writing a beautiful adaptation that is in keeping with the original novel, while offering a unique cinematic quality. The result is so good Aciman himself claims it is better than his novel. Ivory was initially supposed to direct this work, but can be satisfied with his writing.

Best Original Screenplay

Maren Ade (*Toni Erdmann*)
Yorgos Lanthimos & Efthymis Filippou (*The Killing of a Sacred Deer*)
Kenneth Lonergan (*Manchester by the Sea*)
Mike Mills (*20th Century Women*)
Jordan Peele (*Get Out*)

Original screenplays saw what was perhaps their heyday in the '90s, with seven figure spec sales almost a regular occurrence. They have begun to make a resurgence in recent years, and this was a particularly tight category, with a diverse set of nominees so different to each other. In the end Maren Ade's *Toni Erdmann* triumphed over the incumbent Academy Award-winning script amongst others to claim the prestigious *Felix* Award. Ade's unconventional comedy is ostensibly about the relationship between an up-tight career-obsessed young woman and her carefree, juvenile father, a subject underexplored by cinema historically. In the background are deeper issues about gender discrimination in the workplace and the hollow nature of capitalist greed, all interwoven beautifully

with a bizarre humour derived from a wholly original premise.

There were a number of beautifully shot films this year, many of which did not even make the list of nominees. We have seen different projects using film, be it 16mm, 35mm or even 70mm, all to great

effect, while many have shown that digital really is a viable option for conjuring beautiful images. It would be wrong to give this award to anyone other than Roger Deakins though. The man is one of the all-time greats, and has mystifyingly never once won the Academy Award from his thirteen nominations, for titles that include *Fargo*, *No Country for Old Men* and *The Assassination of Jesse James by the Coward Robert Ford*. He is the favourite for this year's award for his astonishing work on *Blade Runner 2049*, but if he is indeed snaked once again, he will at least have a *Felix* Award to console him.

Best Cinematography

Chung Chung-Hoon (*The Handmaiden*)
Roger Deakins (*Blade Runner 2049*)
James Laxton (*Moonlight*)
Linus Sandgren (*La La Land*)
Hoyte van Hoytema (*Dunkirk*)

There were a number of beautifully shot films this year, many of which did not even make the list of nominees. We have seen different projects using film, be it 16mm, 35mm or even 70mm, all to great

effect, while many have shown that digital really is a viable option for conjuring beautiful images. It would be wrong to give this award to anyone other than Roger Deakins though. The man is one of the all-time greats, and has mystifyingly never once won the Academy Award from his thirteen nominations, for titles that include *Fargo*, *No Country for Old Men* and *The Assassination of Jesse James by the Coward Robert Ford*. He is the favourite for this year's award for his astonishing work on *Blade Runner 2049*, but if he is indeed snaked once again, he will at least have a *Felix* Award to console him.

There were a number of beautifully shot films this year, many of which did not even make the list of nominees. We have seen different projects using film, be it 16mm, 35mm or even 70mm, all to great

with a bizarre humour derived from a wholly original premise.

Best Cinematography

Chung Chung-Hoon (*The Handmaiden*)
Roger Deakins (*Blade Runner 2049*)
James Laxton (*Moonlight*)
Linus Sandgren (*La La Land*)
Hoyte van Hoytema (*Dunkirk*)

There were a number of beautifully shot films this year, many of which did not even make the list of nominees. We have seen different projects using film, be it 16mm, 35mm or even 70mm, all to great

effect, while many have shown that digital really is a viable option for conjuring beautiful images. It would be wrong to give this award to anyone other than Roger Deakins though. The man is one of the all-time greats, and has mystifyingly never once won the Academy Award from his thirteen nominations, for titles that include *Fargo*, *No Country for Old Men* and *The Assassination of Jesse James by the Coward Robert Ford*. He is the favourite for this year's award for his astonishing work on *Blade Runner 2049*, but if he is indeed snaked once again, he will at least have a *Felix* Award to console him.

Best Documentary

Cameraperson
City of Ghosts
I Am Not Your Negro
I Called Him Morgan
Tower

Documentaries are not normally associated with the theatre in the same way that big costume dramas or high octane action films are. This has led to Netflix becoming perhaps the strongest distributor of non-fiction film, for those seeking something enlightening when they stay in on a cold night, or unwind after a hard day's work. *I Am Not Your Negro* smashes this pattern to smithereens, managing to take almost \$10 million in the States alone against a \$1 million budget. This is a crucial incendiary meditation on race relations in America.

Best Editing

Sean Baker (*The Florida Project*)
Tom Cross (*La La Land*)
Kim Jae-Bum & Kim Sang-Bum (*The Handmaiden*)
Nat Sanders and Joi McMillon (*Moonlight*)
Lee Smith (*Dunkirk*)

Cast your mind back to great films by the likes of someone like Robert Bresson, and it is clear that the editing is so good because you don't notice it's there. Tom Cross' collaborations with Damien Chazelle have been the complete opposite, and that demonstrates the good editing is about aiding the story. Where Bresson demanded the attention to be on intimate details, Chazelle has shown himself to be extremely flashy since his breakthrough with *Whiplash*. That was a masterclass in fast cutting sequences to maintain a relentless pace. *La La Land* is a sweeping musical with a number of single take song and dance numbers, and Tom Cross is able to keep the sense of nostalgia while adding a modern, dynamic edge.

Best Score

Nicholas Britell (*Moonlight*)
Jo Yeong-Wook (*The Handmaiden*)
Mica Levi (*Jackie*)
Oneohrix Point Never (*Good Time*)
Hans Zimmer (*Dunkirk*)

Documentaries are not normally associated with the theatre in the same way that big costume dramas or high octane action films are. This has led to Netflix becoming perhaps the strongest distributor of non-fiction film, for those seeking something enlightening when they stay in on a cold night, or unwind after a hard day's work. *I Am Not Your Negro* smashes this pattern to smithereens, managing to take almost \$10 million in the States alone against a \$1 million budget. This is a crucial incendiary meditation on race relations in America.

"The way Mica Levi's score for Jackie accompanies the tight close-ups leaves the viewer barely able to breathe"

Documentaries are not normally associated with the theatre in the same way that big costume dramas or high octane action films are. This has led to Netflix becoming perhaps the strongest distributor of non-fiction film, for those seeking something enlightening when they stay in on a cold night, or unwind after a hard day's work. *I Am Not Your Negro* smashes this pattern to smithereens, managing to take almost \$10 million in the States alone against a \$1 million budget. This is a crucial incendiary meditation on race relations in America.

Documentaries are not normally associated with the theatre in the same way that big costume dramas or high octane action films are. This has led to Netflix becoming perhaps the strongest distributor of non-fiction film, for those seeking something enlightening when they stay in on a cold night, or unwind after a hard day's work. *I Am Not Your Negro* smashes this pattern to smithereens, managing to take almost \$10 million in the States alone against a \$1 million budget. This is a crucial incendiary meditation on race relations in America.

Documentaries are not normally associated with the theatre in the same way that big costume dramas or high octane action films are. This has led to Netflix becoming perhaps the strongest distributor of non-fiction film, for those seeking something enlightening when they stay in on a cold night, or unwind after a hard day's work. *I Am Not Your Negro* smashes this pattern to smithereens, managing to take almost \$10 million in the States alone against a \$1 million budget. This is a crucial incendiary meditation on race relations in America.

Awards season contenders: our top picks

In our final issue of the year, we reveal who is likely to come out on top at next year's Academy Awards

FILM

Ashley Luckyrām
Film Editor

Were this article a film, I'd like to think that it would be in contention for recognition from the Academy. It had a clear and bold start, compelling second act, and now, hopefully, a memorable ending. But seriously, let's talk about who will end up winning the big prizes next spring. There are always strong indicators from the second a film finishes its first press screening of its chances. It is a long road from there on, with numerous twists and bumps. Since this article was written, a number of critics' groups and smaller awards ceremonies have taken place that have cemented the position of some films, while seeing others have their chances diminished. Just this Wednesday, *Get*

"Get Out has continued its momentum by being named the best film of the year in the prestigious Sight and Sound poll"

Out continued its momentum by being named the best film of the year in the prestigious Sight and Sound poll. Jordan Peele's genre-bender is following its unexpected commercial success

with unexpected awards success, and it may well not be one of the front runners. More bizarrely, master surrealist David Lynch's magnificent *Twin Peaks: The Return*, aired on Showtime over eighteen episodes, was named the second best film of the year. While Lynch himself considers his work a very long film, it is the continuation of a television show, aired on television, in an episodic format. This once again highlights the blurring between film and television that was demonstrated by *O.J.: Made in America* winning best documentary at the Academy Awards last year. It must be noted that two of the films that I will discuss here, *The Post* and *Phantom Thread*, were not featured in the Sight and Sound poll as they have yet to screen outside of the States.

Front Runners

It is increasingly becoming a trend for Oscar contenders to emerge from Sundance. Last year it was *Manchester by the Sea* (after *The Birth of a Nation* was tanked by details of Nate Parker's 1999 rape trial emerging). This year *Call Me by Your Name* arrived like a juggernaut. Luca Guadagnino has shown talent throughout his career, but he finally brings it all together for this elegant coming-of-age drama, set in 1983 Italy, chronicling the romantic relationship between a 17 year old boy and his father's American student. Adapted from André Aciman's novel by Oscar stalwart James Ivory, *Call Me by Your Name* has continued its momentum from the start of the year, playing well through the fall festivals,



Timothée Chalamet is fast becoming a top pick for Best Actor // Sony Picture Classics

and will go wide in the States at the end of the month. It is sure to get nods from the Academy

"Call Me by Your Name has continued its momentum from the start of the year, playing well through the fall festivals"

for Best Picture, Best Director and Best Adapted Screenplay. Sayombhu Mukdeeprom gorgeously captures intimate moments on 35mm, and

should get a best cinematography nomination. Timothée Chalamet is a rising star (he also appears in *Lady Bird* and *Hostiles* this winter), and should become one of the youngest ever nominees for best actor. Michael Stuhlbarg could finally earn an Oscar nomination for Best Supporting Actor for his best performance since *A Serious Man* (one scene in particular in the third act should have voters sold). Arnie Hammer has never really given much of an indication that he could act particularly well, but he acquits himself solidly here. It may not be enough for a nomination, especially if Academy voters are unsure whether to place him as a lead or supporting actor, but he can be proud of his career-best work.

When considering the best British filmmakers of the modern day, many will answer 'Christopher

"Christopher Nolan must be respected for the way he has brought intelligence and cinematic quality to big budget films"

Nolan' without hesitation. While the likes of Lynne Ramsay and Steve McQueen are stronger directors, Nolan must be respected for the way he has brought intelligence

and cinematic quality to big budget science fiction films. His *Dark Knight* trilogy was for the most part a vast improvement on previous efforts from Tim Burton and Joel Schumacher (though undeniably Darren Aronofsky's planned *Taxi Driver*-style neo-noir with Joaquin Phoenix as the caped crusader would have been the greatest possible on-screen depiction of Batman). Nolan's long-awaited war piece, *Dunkirk*, opened to rapturous acclaim in the summer, and proved popular with audiences too, raking in over \$500 million at the box office. In the past Nolan has been criticised for his over long run times, paper thin characters and cringe-worthy dialogue. For the most part he does away with these faults, instead playing

to his strengths of visual style and roaring sound. Expect *Dunkirk* to score highly in the technical categories, alongside the obvious Best Picture and Best Director nods. With this being a true ensemble piece, it is unlikely to score any acting nominations in spite of the strong performances all round, with Mark Rylance the most likely for Best Supporting Actor, a category he won two years ago for *Bridge of Spies*. Warner decided to release this suspense thriller in July, aiming to avoid any notion of it being Oscar bait, and also peculiarly wanting to emulate *Saving Private Ryan*, a similarly visceral war film that of course undeservingly lost to *Shakespeare in Love* for Best Picture in 1998. They will have fingers crossed that *Dunkirk* fares better and goes all the way to the Dolby Theatre podium.

Spielberg. Hanks. Streep. The last film to release a trailer this year was *The Post*. Since then many seem to have placed this historical drama at the head of the pack of con-

tenders for best picture. Ten or twenty years ago this would have been the shrewd move. However, this is 2017, and the Academy will no longer bow down to big names and dry biopics. Granted, Spielberg's recent period dramas *Lincoln* and *Bridge of Spies* have been

"While The Post boasts Streep and Hanks, this is 2017, and the Academy will no longer bow down to big names"

very good, but neither took home Best Picture. We are a quarter of a century from the days when Hanks dominated the Best Actor category, and while Streep will get her customary nomination, can she really compete

against the fiery performances that McDormand and Ronan have given? This is a timely film given that it concerns the role of *The Washington Post* and *The New York Times* in the leak of the Pentagon Papers that detailed the role of the United States Government during the Vietnam War. The parallels with the Trump regime are obvious. If it is as good as *Spotlight* or *All the President's Men* then it has a chance (co-writer Josh Singer also co-wrote *Spotlight* incidentally). It features a strong supporting cast, including TV stars Sarah Paulson, Carrie Coon, Matthew Rhys, and Bob Odenkirk. There were allegedly issues in the editing room, but any fear that *The Post's* chances of Oscar glory could be derailed have been allayed by strong early reviews and the National Board of Review naming it the best film of the year on Tuesday, as well as awarding Streep and Hanks Best Actress and Best Actor respectively. While the Oscars are



Meryl Streep is likely to get an obligatory nod for *The Post* // Fox



Dunkirk will probably get a number of technical awards // Warner Bros

overwhelmingly biased towards English-language cinema, the Academy has at times failed to properly reward the greats of American cinema. Sure the likes of Ford, Wilder and Capra won multiples times, but Kubrick, Lynch and Altman never won Best Director. Even Scorsese has only one win from eight nominations, long overdue when he took home his award for *The Departed*, a film far from his best work. Paul Thomas Anderson is just the latest in a long line of mercurial talents to be undervalued by the Academy. From six nominations he is yet to win a single time. His latest film, *Phantom Thread*, sees him reunite with Sir Daniel Day-Lewis for the latter's final ever performance. The last time the two collaborated Anderson came so close to sweeping the Academy Awards with *There Will Be Blood*, only to lose in his categories to *No Country for Old Men*. *Men* is a great film, and one of the best of the century, but *Blood* is one of the greatest films ever made.

Day-Lewis of course won for Best Actor in that film, and has since gone on to become the most successful actor in Oscar history. The Academy revelled in handing him his record third victory for *Lincoln* (especially after front runner Joaquin Phoenix badmouthed the whole notion of

"Paul Thomas Anderson will be gunning for the triple crown of Best Film, Best Director, and Best Original Screenplay for Phantom Thread"

awards season, calling it "complete bullshit" and "the worst carrot I have ever tasted"), and it would not be surprising to see

them do so again. Jonny Greenwood reinvented film scoring in *Blood*, and while he is up against stiff competition from the likes of Hans Zimmer, even the likable German admits that it is Greenwood who is the finest film composer on the planet at the minute. *Phantom Thread* will be a strong contender in a number of technical categories, including Costume Design, Makeup and Hairstyling, and Production Design. Anderson himself will not just be gunning for the triple crown previously bestowed on the likes of Wilder, Brooks, the Coens and Coppola; he will be going for a quadruple, as he also serves as the cinematographer on his newest film (a fact he is keen to play down). He has recently proved a little too esoteric for Academy voters, in the way that Kubrick was ahead of his time, and only gained full appreciation years later. Anderson will be hoping that his time is now.

MEMES

felix@imperial.ac.uk

One nation, under a meme: how 2017 was the year that

While last year Pepe the Frog was propelling orange demagogues into the White House, this year we've seen memes act as a form of resistance against Trump, explore their own meanings, and bring us together in real life to celebrate Big Shaq.

MEMES

Fred Fyles

Editor-in-Chief

If one wants to explore what memes have become in modern society, one only needs to explore the sad case of Pepe the Frog. A meme that started out in 2005 as a form of internet humour, mainly used across the netherworld of 4chan, by last year, the image had been appropriated by a number of alt-right groups. Today, the Anti-Defamation League, an international organisation that have historically opposed the KKK and the German-American Bund of the 1930s, lists Pepe as a general symbol of hate.

Pepe, and its associated alt-right movement, also did the unthinkable, and helped propel a Wotsit-or-

ange political dilettante, who had openly bragged about being a sexual predator, into the White House. It is impossible to say whether memes were what determined last year's presidential election, but it is certain that memes and meme culture will forever be inextricably linked to the strange turn of events of the months leading up to November 2016.

Memes as Resistance

If 2016 was the year memes determined political outcomes, 2017 shows us what happens when nihilistic internet humour comes up against the harsh reality of political power. Trump's presidency has thus far been a veritable goldmine for meme creators – a sentence nobody could have predicted being

written.

Everything about his presidency has memetic potential: from #FreeMelania, which spread after a video of Melania Trump looking less-than-thrilled at the inauguration emerged, and competed for space with other inauguration memes, such as Michelle Obama doing a Jim Carrey-style side-look to the camera after being handed a gift from the new First Lady; through to his elaborate water break last month during a speech about his visit to Asia.

In some ways, the creation of memes can be seen as a form of resistance against Trump, an attempt to take him down a peg, and remind everyone that he really is just an enormous joke. If memes allowed the demagogic man-child into the Presidency, they seem to

say, memes are what will allow us to live under his rule. In a TIME magazine article from May, for example, it was revealed that when Trump served dessert to his guests, “he gets two scoops of vanilla ice cream with his chocolate cream pie, instead of the single scoop for everyone else”. Such meme fodder was quickly picked up by the online community, who used it to imply that Trump has a similar mentality to a five-year-old child.

This function, of memes-as-resistance, can perhaps best be seen in the short boom and bust meme cycle of ‘Covfefe’: just after midnight at the end of May, Trump tweeted “despite the constant negative press covfefe” without any ex-

“Everything about Trump's presidency has memetic potential for online communities”

planation, leading some to presume that he'd either had a stroke or had his phone knocked out of his hand by an aide who has had enough of his online diatribes. The tweet stayed up for around six hours, by which time it had set the internet alight, with numerous parodies inserting the word into scenes from film and TV shows. At 6:07am, however,



Yeah... 100k people are interested // Facebook

Trump followed it up with “Who can figure out the true meaning of ‘covfefe’ ??? Enjoy!” And just like that, after having gained acknowledgement from the very person it was supposed to be making fun of, the meme was dead. For Trump memes to function, it seems to suggest, the subject cannot engage with them.

These are only a few examples of what a gift Trump's presidency has been for meme makers. But what does this desire to create humour from his actions mean? Some of the memes that have been created were done so following behaviour that would be – in any normal democracy – completely abhorrent. We've had Trump tossing paper towels to victims of hurricane victims in Puerto Rico – a territory still reeling from the disaster while Congress discuss

tax cuts for the rich – and Kellyanne Conway discuss “alternative facts” with grave seriousness, whilst propagating lies about fictional terrorist attacks. You've got to meme, otherwise you'll cry.

The Rise of Meta Memes

Over the past few years, memes have become increasingly complex and self-referential, with some memes packing in several layers of meaning into a single image – like a modern update of Elizabethan portraiture. In 2017, this was perhaps best exemplified by the Distracted Boyfriend meme. Based off a stock image showing a man turning to appreciate a woman in a red dress, while his appalled girlfriend looks on, the meme quickly took off, with

MEMES

felix@imperial.ac.uk

memes managed to bring us all together at last

content creators attributing various characters and themes to the three ‘characters’ (my personal favourite came from Penguin Random House, with the guy eschewing “knowing when to use a semicolon” for “em dash” – far too relatable).

What set this meme apart, however, was the way users enabled the meme to keep on delivering: today, in our constantly-online world, the lifespan of a meme has considerably diminished, to the point where 24 hours can be enough for one to run its course. What made the Distracted Boyfriend meme different, however, was users discovering different stock images from the same shoot, combining memes together, and using the meme itself to poke fun at the intrinsically transient nature of the form.

As time went on, the layers of the meme kept on building up, as users created loops of regression, flipped image formats, and created their own narratives. Really, the Distracted Boyfriend meme showed what memes can do best: bring people together, to create their own stories, if only for a short time.



When Metric tries to charge for their cloakroom // YouTube

Bringing us Together

This use of memes to bring people together can also be seen in the rise in event-based memes that we've had over the last year. Numerous meme-makers have been using Facebook events to propagate particular memes, such as the song ‘Africa’ by Toto, or simply to get people to say they're going to events that have no purpose in the real world. This October, for example, Stephanie Reid created an event called “Windex the Bean”, inviting Chicago natives to clean Anish Kapoor's famous sculpture *Cloud Gate*. The event description read “The Bean is dirty”. Such events can often spread like wildfire along social media networks, achieving hundreds if not thousands of attendees.

Paul Balaji, Imperial's most meme-able student, was the one running the event page – why did he do it? Speaking to Felix, he tells us “in the modern day of social media, a royal wedding isn't just a national celebration, but rather a global phenomenon. Creating the event felt like the right thing to do – it was literally just a



Way too real // Penguin

attendees, with more than 100,000 interested in attending. It reached such prominence, that BBC News reported on it, which they took time to point out was “not in any way official”.

Paul Balaji, Imperial's most meme-able student, was the one running the event page – why did he do it? Speaking to Felix, he tells us “in the modern day of social media, a royal wedding isn't just a national celebration, but rather a global phenomenon. Creating the event felt like the right thing to do – it was literally just a

bit of banter at first. The more it grew, the more I realised it would have a life of its own, so I updated the description to reflect that it would be an international celebration of love.”

The Ting Goes...

Do memes really have the power to bring us all together? One of the most successful memes this year might prove that this is the case: at the end of August, Michael Dapaah's fictional rapper Big Shaq entered *Fire in the Booth*, a regular show by BBC Radio 1Xtra DJ Charlie Sloth. The result was a 22-minute long video that generated countless memes, from “man's not hot”, through to “2+2 is 4, minus 1 that's 3, quick maths” and the iconic “the ting goes skrrrahh”.

What makes this meme particularly interesting, however, was the way it broke the geographical boundaries implicit in its creation: Big Shaq is an example of a piece of comedy that is extremely local, making cultural references rather specific to South London. From roadmen refusing to take off their jackets, to ex-

tremely poor freestyling, everything about his *Fire in the Booth* is steeped in London culture, which makes it popularity all the more beguiling.

While the memes are certainly more popular in the UK, they have also spread across the world, popping up in the United States as well. And as much as you would hope internet dwellers in California are able to understand the humour being used by Dapaah, it's only too common to come across people who don't understand that the whole thing is a joke: “haha, he's so bad at rapping”,

“When your friends in New York laugh at ‘The Ting Goes’, are they laughing at the same thing?”

you read in the YouTube comments, as you bury your face in your hands.

Big Shaq can, in some ways, highlight both the

potential reach of a meme, and its potential limitations. While Stormzy's *Gang Signs and Prayer* hit the top spot in the UK earlier this year – and well-deservedly – it failed to make much of an impact in America, showing that even in a culture slowly becoming more homogeneous, there will be local variants forming a cultural context in which memes are incredibly embedded. Your friends in New York might be laughing along with you as you show them a ‘The Ting Goes’ video that cuts to footage of Big Ben, but are they coming from the same point of view? Are they laughing the same laugh?

It seems that while memes are gradually being thrust more and more into the spotlight, they throw up more questions than answers. I look forward to the time in the near future when a new generation of cultural theorists will embrace this new method of communication, exploring the meaning behind the meme – who will be the Margaret Mead of the meme generation? Maybe you and me.



Mad Men crossed with Trump memes // Twitter

TRAVEL

travel.felix@imperial.ac.uk

Chasing birds in Wales: a wildlife experience

Birdwatching offers a new and exciting way of travelling – all you need is a pair of binoculars and a passion for wildlife. Birdwatching enthusiast and soon-to-be biology graduate Mingke Pan has been there, done that, and loved it!

TRAVEL

Mingke Pan

Travel Writer

While jogging in the park, have you ever spotted people holding binoculars and looking up in the sky? Or those flipping through a pocket-sized booklet that says ‘Collins Bird Guide’ on the cover? They are birdwatchers, with the love for birds and curiosity to explore nature. As one of them, I go out to different places to observe birds in their most natural and undisturbed environment. Birdwatching is getting increasingly popular and is an absolutely fun and exciting outdoor activity.

However, when being a birdwatcher clashes with being a full-time undergraduate student, you often struggle to find time to simply dash into the wild and see new bird species. But this May, I was lucky enough to go on a weekend trip to Pembrokeshire, organised by the Fellwanderers, the IC hiking society. As a birdwatcher who hasn’t been in the fields for quite a while, I decided to travel with a bunch of mountain fanatics and search for one of my favourite birds – the gannet.

Unfortunately, it was raining the whole morning on the first day of hiking, and there were no signs of any birds. I felt a bit dampened as I slowly put the binoculars back into my bag and continued climbing.

Around noon, we approached an open pebble beach. By that time, the



Magnificent Pembrokeshire shores attract hikers and birds alike // Mingke Pan

rain had stopped and the clouds had started to clear. I joined others in observing clams on rocks that were constantly breathing out foam. A few birds flew off, wailing above the sea, so I took out my binoculars for a closer look. “Not exciting”, I murmured to myself, “just some seagulls”.

As I moved my binoculars across the sea, a dark and swift figure suddenly caught my attention – the wings were longer and

“In spite of the strong wind, the gannets were cruising in the air with such amazing balance and stability”

narrower, with dark markings at the tips. It was gliding low over the sea and suddenly plunged into the water. A few seconds later, it emerged at a different spot. My heart started to pound as I could see its distinctive beak – lo and behold, it was a gannet! And in real life it looked a lot larger than I expected! The excitement was doubled as I discovered there were three more gannets hovering further in the distance. In spite of the strong wind, they were cruising in the air with such amazing balance and stability. They lingered for a while, then flew further and eventually disappeared over the far horizon.

We left the pebble beach and ascended to the top of a hill. The view was wider, and I noticed a crow-like bird gliding along the cliff. I pulled out my camera and quickly took a few shots.

The bright red beak gave away its species – it was a chough. I found that particularly surprising since I didn’t expect to see a chough on the coast. In the next few hours, I also added a few new

species to my list – siskin, buzzard, and red kite.

This trip made me realize that sometimes we forget how incredible wildlife is, especially after living in huge cities for a long time. But if we start

“If we start paying more attention to living creatures around us, we can begin to appreciate the beauty and diversity of nature.”

paying more attention to living creatures around us, we can begin to appreciate the beauty and diversity of nature. With this new perspective in mind, travelling can turn into a different and amazing wildlife adventure. So keep your mind open and never stop exploring!



Ridiculously photogenic gannet pair // Flickr

FOOD

food.felix@imperial.ac.uk

On the first day of Christmas, my true love gave to me INNER CHEF

FOOD

Andrada Balmez
Food Editor

We know that nowadays, when you can Google a lot of things, that you don't actually need all the advice here. But hey, isn't it nice when you have everything put together by us? All you have to do is save these pages, and come back to them whenever you feel like cooking. Or, if you are like me, pin them to your kitchen board as a reminder that you should be eating something a little bit better than pasta. We hope this guide gives you enough Christmas ideas to keep everyone happy, enough places to go to enjoy the wintery feelings, and enough Christmas gift suggestions to have everyone covered.

A partridge in a pear tree

THE BEST ADVENT CALENDAR



To be clear, this is not an advertisement for any company out there. But this year I felt very nostalgic and I decided that I should revive the childhood years when I used to get advent calendars. Should I mention that I also used to eat them in one day? Maximum two, if I really felt like I should wait until Christmas.

Anyway, I wanted

to get one this year too so on December 1st I started looking for them – although I'd seen them popping in shops quite a bit earlier.

I must admit that I am really impressed by the diversity of advent calendars in the UK – from the ones that are dedicated to makeup to those that have fancy drinks. And yet the best ones are the classic ones that have bits of chocolate. To rule them all, Lindt does a calendar

that gives you a full chocolate reindeer to eat on Christmas day. But there's also a Haribo one for those who might not like chocolate as much. And there's a Milka one which is soooo deliciously sweet.

I was not that impressed by the Cadbury one, and I haven't tried the Kinder one yet, but the time will come. Yes, I already finished four of them and still have some waiting for me. And every time I felt like a little kid again – I must admit, I might repeat this tradition again.

Now go and treat yourself to a chocolate reindeer. Don't wait until Christmas.

Three French hens

BISCUITS



Just because they are a totally different thing to gingerbread, you need two to have both – trust me. Even if your family says "We don't need two kinds of biscuits!", what else would you give Santa when he delivers your gifts? Everybody knows that you make biscuits for Santa! So you have no choice.

You will need...

- 150g butter
- 100g sugar
- 2 eggs
- 250g flour
- 1 tsp baking powder/baking soda
- Pinch of salt
- 1 tsp vanilla extract
- 1 tbsp cinnamon
- Boiled coloured sweets

1. Mix the butter and sugar together until creamy, then add the eggs in and mix. Again, your best option here is a hand mixer.
2. Mix the flour, baking powder, salt, and cinnamon in another bowl, and then slowly add them to the butter mix. Mix with a wooden spoon until the mixture has a biscuit dough consistency.
3. Roll the dough and cut out biscuit shapes (the more they remind you of Christmas, the better).
4. Cut a hole out of the centre of each biscuit, using a small knife or something similar – you can add the offcuts and all the misshapen results together and mix another batch.
5. Place a sweet inside the hole and then cook for ~15 minutes depending on your oven – you want the sweet to be melted and the cookie to be golden.
6. Enjoy!

Two turtle doves

EGGNOG



You will need...

- 700ml whole milk
- 250ml double cream
- 5 eggs
- 3 cinnamon sticks
- 1 tbsp vanilla essence/pods
- 1 tsp nutmeg
- 150g granulated sugar
- 200ml dark rum (I know you want more, but you need to keep it low for the consistency)

1. In a saucepan, combine the milk, double cream, cinnamon, vanilla (you can choose to use either vanilla pods or vanilla extract – personally, I prefer the latter because it's easier to use), and nutmeg. Mix well, until the mixture is homogeneous.
2. Bring to a boil. Before that you should have a taste, to see if you want more vanilla or nutmeg in it. It's going to be more difficult to add them afterwards.
3. In a bowl, using a hand mixer, beat the egg yolks and the sugar until they thicken.
4. Slowly add the milk mixture and continue mixing. Your final product should be smooth.
5. Add the rum. Try not to add too much rum. I mean, after doing this much work you don't want to ruin it.
6. Refrigerate. Before serving, beat the egg whites till fluffy and fold into the eggnog until combined.

FOOD

food.felix@imperial.ac.uk

Four calling birds

CUATRO ALFAJORES

Alan Perfect
Food Writer

While you might have heard about the most typical Spanish Christmas foods, I want to focus on a relatively unknown Christmas sweet: the alfajor, consumed generally in the south of Spain, and definitely a high point in humanity's culinary achievements.

An alfajor is a very special sweet, made mostly out of honey, nuts, and spices. How can I explain the experience of having one? When you try it, the first thing you notice is the sugar coating. But before you know it,

you'll find yourself deep into the slightly hard, consistent texture, which will then merge into an explosive combination of hazelnut, almond, and honey, with cilantro and cinnamon giving a final special touch to an absolutely glorious flavour. The concepts of majesty, beauty, and grandeur are all condensed into one small sweet.

There is something I have always found really peculiar about this sweet. The name, Alfajor, comes from the Spanish-Arab al-hasú, which essentially means "the filling". This is because the recipe comes from an Arab

tradition, dating back to the times of Muslim Spain in the Middle Ages. And yet it has somehow found its way into becoming a staple of a predominantly Christian celebration.

If you're one of those jolly lefties that can't stand this new notion of "cultural appropriation", just keep in mind that we in Spain have been casually doing it for the best part of a thousand years.



Five golden rings

MINCE PIES

Andrada Balmez
Food Editor

Every country in the world seems to have its Christmas food. Here, they are Christmas cake and mince pies – which disappointed me at first. A lot. But, hey, British food can grow on you. Eventually.

Squashed peach and almond mince pies

This was the first mince pie I've tried and I was a bit like "Where is the mince?" Since then I've learnt what mince pies are and I must

admit that these peach and almond ones are my favourite. They are soft with some crunchy bits, and sweet enough to satisfy my need for sugar.

Apple and satsuma mince pies

These are the softest mince pies I've tried because the apples are normally grated. I think that apples and orange are normally a very good mix and they just scream 'Christmas is here'. Besides, there are some versions that contain rum, too.

Cherry, mincemeat and liqueur mince pies

The cherry and the liqueur add a luxurious side to the mince and, for the brave one, they can also be mixed with a cocoa batter. This is definitely something special and dark – not an everyday mince pie but something to really enjoy.

Lottie Shaw's seriously good mince pies

These are sort of a mystery, if you ask me! They claim to be the "authentic taste of Christmas" and, weirdly, I feel like they are – even if I have no idea what authentic mince pies taste like. They are a mouth-watering and the pastry is delicious. Even if I cannot say for sure what they are filled with, I can



definitely confirm that they are very nice with a glass of red wine.

Traditional mince pies – actually contain meat!

These are probably the last ones I've tried and I think they are fairly difficult to find, with all these sweet mince pies that are around. They are interesting, to say at least, but they are definitely not a dessert. Still, I can see them as a nice starter on most Christmas tables.

Six geese a-laying

GINGERBREAD MEN

You will need...

- 400g plain flour
- 1 tsp bicarbonate of soda
- 2 tsp ground ginger
- 1 tsp ground cinnamon
- 125g butter (unsalted)
- 200g honey
- 2 eggs

1. Mix all the dry ingredients and then add in the butter. This step would be really easy if you have a food processor, but I imagine that, as a student, you don't have such fancy kitchen appliances. You can solve this problem by using a hand mixer in the beginning, but then you have to start with the butter and then gradually add a bit of flour at a time. When your hand mixer cannot do the job anymore, you'll have to use your hands. Or, of course, you can start from the beginning by using your hands. I have faith in you, you can do this!

2. Beat the egg and the honey together until they are homogeneous. Pour them over the dry ingredients, a little at a time. You should try to avoid lumps in your dough.

3. Knead the dough until smooth and then wrap in cling-film.

4. Leave to chill in the fridge for 30 minutes to an hour.

5. Roll the dough (after you took it out of the fridge and unwrapped it, but if you really need this advice, you should stay out of the kitchen – just saying!) on a floured surface. Cut out the ginger men – or women! Maybe you want to let your inner artist surface, and be creative with the cutting.

6. Bake for 12-20 minutes until golden-brown – to any extent, it shouldn't take longer than a *Two and a Half Men* episode. If, meanwhile, your fire alarm starts, you should have taken them out 10 minutes ago, at least!

7. When cool enough (of course they cannot be as cool as you are, but they will try their best), decorate!

8. Optional step: hide them from your hungry flatmates who will finish all your food.



FOOD

food.felix@imperial.ac.uk

Seven swans a-swimming

CHRISTMAS ROAST PORK WITH RIB GRAVY AND APPLE BREAD SAUCE



You will need...

- | | |
|---|-----------------------|
| FOR THE ROAST | |
| • 2 kg pork belly (depending on how many people you plan to feed) | • 8 black peppercorns |
| • 3 tbsp salt | • fresh bay leaves |
| | • fresh thyme |
| FOR THE GRAVY | FOR THE SAUCE |
| • 3 tbsp olive oil | • 1 litre milk |
| • 4 pork ribs | • 1/2 onion |
| • 2 onions, chopped | • cloves (around 5) |
| • 2 carrots, chopped in big chunks | • 2 apples |
| • 1 litre chicken stock | • 1 cinnamon stick |
| | • 150 gr breadcrumb |
| | • 100 gr butter |
| | • 3 tsp cinnamon |

ROAST PORK

1. Place the pork belly in a tray.
2. Dry the meat as well as you can with a paper towel and then rub in salt.
3. Ideally, you would let it stay in the fridge overnight, but if you don't have enough time, set it aside for at least one hour.
4. Roast the pork belly for 30 minutes at 250°C, before turning the oven down to 150°C and roasting for another 90 minutes
5. Serve!



Eight maids-a-milking

KFC IN JAPAN

Graham Davies
Food Writer

How does a country with a very low proportion of Christians celebrate Christmas? 3 letters; K, F, C. The celebration of Christmas day has, in Japan, become inextricably linked with eating fried chicken with long queues throughout the day for some finger licking goodness. The story begins in the 70's with an intrepid businessman, who later became the CEO of KFC Japan, creating the special KFC Christmas bucket and corresponding ad campaign. From there on it's anyone's guess as to

how it spread, but with an estimated 3.6 million Japanese families reportedly eating KFC on Christmas, it's certainly cemented itself as a festive tradition. While we wait for the next anthropological journal tradition I would suggest it probably came down to clever marketing by KFC over the years helped by the Japanese ability to monetize just about any holiday. Mix this with a lack of availability of turkey and of course Japan's bizarre love of American culture and you've got yourself a recipe for a chicken, and the legendary 11 spices, takeover. And me? I went for a sushi dinner. Christmas is about treating yourself, I'll save the KFC for a post exam binge.



FOOD

food.felix@imperial.ac.uk

Nine ladies dancing

HOT CHOCOLATE ADVENTURES

Alice Davage
Food Editor

Christmas announced its arrival in London several weeks ago when the department stores assembled their window display extravaganzas and numerous shopping streets had grand switch-on ceremonies for their array of twinkly lights (the annual chance for forgotten celebrities to shine).

But the recent chill in the air and brief snow flurry, which I sadly missed (typical), confirmed that winter has indeed begun. This weather gets us all reaching for a few necessities, fluffy blankets, bobble hats and sugary hot drinks.

Move over pumpkin spiced latte, it's time for the festive winter warmers to reign supreme. This has given me the perfect excuse to run all over London trying different hot chocolates. Such a chore, but hey, someone had to do it. I've picked three to tell you all about – one traditional, one hipster, and one that's somehow both, a hybrid if you will.

Le Pain Quotidien – The Traditional One

I nipped down Exhibition Road between lectures to try the traditional Belgian hot chocolate served at Le Pain Quotidien. A bowl of steamed milk with a thin layer of foam on top was brought to my table with

a separate small jug of thick liquid hot chocolate. Pouring the chocolate into the bowl and mixing it into the milk certainly adds a fun element to hot chocolate drinking. The downside is that it's impossible to get all the contents of the jug out

"I've picked one traditional, one hipster, and one that's somehow both, a hybrid if you will"

by pouring it. I ended up scraping every last bit out using a spoon and eating it neat in a desperate attempt to not waste any. Food wastage in any form is never good. The drink is milkier than the average hot chocolate. Think of it as the latte equivalent of the hot chocolate family. As someone who is not a huge fan of the taste of milk, I prefer a more indulgent hot chocolate, but each to their own.

Chin Chin – The Hipster One

This small chain started in Camden, where it's called Chin Chin Labs, and is famous for its nitro ice-cream; hipster or what. It has now spread to a couple of other locations in London, including the Chin Chin Dessert Club in Soho, where I dragged a friend earlier in the week. The hot chocolate

itself was too bitter for my taste, and so I had to drink it slowly with small sips. But it was balanced really well by the sweetness of the massive (imagine ice cream scoop size) toasted marshmallow placed on top, which would arguably be too sickly sweet if the liquid was less bitter. So perhaps it works? This one's definitely down to personal taste. It's perfect for people who feel that a hot chocolate isn't a hot chocolate unless garnished with marshmallows. They also embellish it with a small chocolate square bearing the name 'Chin Chin' on it, which is a nice touch, but let's face it, more for the aesthetic on Instagram than for anything else.

Said Dal 1923 – The Hybrid

The hot chocolates served at this rustic Soho cafe are traditional in the sense that they originate from Roman recipes. The delicious drink is

"Chin Chin is definitely down to personal taste. It's perfect for those who feel a hot chocolate isn't a hot chocolate unless it's got marshmallows"

like molten chocolate, basically a chocolate sauce – yum. The hipster element comes from the fact that the mugs are dipped in the holy trinity

"The mugs are dipped in the holy trinity of chocolates: dark, milk and white. You heard me right."

of chocolates: dark, milk and white. You heard me right. This is as close as you are ever going to get to drinking hot chocolate in a chocolate cup, which of course would be incredibly impractical. They offer three types of hot chocolate drink: dark, milk, and gianduia (with hazelnut). I opted for the milk chocolate but they all looked and smelled amazing. I'll probably return over the Christmas period to try the other two.

If you're keen to go, I'd recommend visiting during the week. Last time I tried to go on a Saturday they were queuing out the door. So I eventually gave up and went elsewhere. On this occasion, the person at the back of the queue called up Said Dal 1923 to book and managed to skip the queue. Who knew desperation for a good hot chocolate would lead to such sneaky tactics. I will totally use this strategy next time.



Pouring the liquid chocolate into the milk at Le Pain Quotidien could be a new form of art. I'm expecting a call from the Saatchi Gallery any day now



This one's for the budding Instagramers looking for inspiration. Head to Greek Street, Soho



This is what it looked before I scraped all the chocolate off. No regrets

FOOD

food.felix@imperial.ac.uk

Ten lords-a-leaping BEST FOOD GIFTS

Andrada Balmez
Food Editor

Knowing that someone likes to cook makes picking a Christmas gift a lot easier for you. *Felix* came here with a list of our 10 picks – hopefully, Santa will see this and will know which one you would like to see under that Christmas tree.

1. Chef's knife – This says it all. You can never have enough knives and you always can get a better one.
2. *American seafood* by Barton Seaver – because

seafood is always nice, but oh so difficult to cook and this seems like a good starting reference

3. Wok – To improve their Asian cooking skills.

4. Coffeemaker – Ok, this is a good gift for anyone, not just for people who love cooking. You don't have to get something expensive, just something that feels right and that you would use.

5. Jamie Oliver's cookery books – for anyone who wishes to start cooking but just doesn't know where to start from, they are a really

good start. A lot of the recipes are healthy – or, at least, healthier than Buzzfeed.

6. A good mix of herbs – just, because, eventually, you will end up enjoying them too.

7. Garden in a can – maybe this is just me, because I am a biologist, but the idea of growing my own herbs sounds amazing! And will probably save a lot of money, in the long run, too.

8. *Better Baking* by Genevieve Ko – Baking. But better. Enough said.



9. Cheese knives – for all the fancy eaters out there who think that cheese fondue is a must (which it obviously is, duh)
10. Brewing kit – Especially if they are studying chemistry or are just very hipster.

Eleven pipers piping



You will need...

- 1 kg Brussels sprouts
- 50 gr butter
- 4 tsp vegetable oil
- 20 gr almonds
- 400 ml double cream
- 5 tsp lemon juice
- 5 tbsp breadcrumbs
- freshly grated parmesan (the more, the better)
- a pinch of salt
- black pepper

VEGETERIAN DISH

1. Simmer salted water in a saucepan. Add the Brussels sprouts and boil them for 4-5 minutes (they do not have to be perfectly cooked). Make sure that all of them all covered by water so they are cooked evenly.
2. Let them cool for a while and after that, cut them in halves.
3. In a heated frying pan, add the butter and oil. Add the sprouts and fry them for another 2-3 minutes.
4. Add the cream and let the mixture boil for another 5 minutes. Season to taste with salt and pepper.
5. Transfer the mixture into a baking dish and add the lemon juice.
6. Sprinkle the top with parmesan and breadcrumb until evenly covered.
7. Bake into the preheated oven (200°C) for 20 minutes – check for the top which should be golden and the cream and cheese should boil.

Twelve drummer drumming

SEA BASS WITH SWEET POTATO AND GREEN BEAN CURRY



You will need...

- 2 large sweet potatoes
- 3 tbsp olive oil
- 1 onion, finely diced
- 3 garlic cloves, crushed
- 1 tbsp grated ginger
- 2 lime leaves (replaceable with 1 tsp lime juice)
- 1 tsp curry powder
- ½ tsp turmeric
- ½ masala
- ¼ tsp cinnamon
- 160 ml coconut cream
- 400 ml coconut milk
- 100 gr green beans
- 4 sea bass fillets

1. Peel and cube to sweet potatoes and place them on a baking tray. Drizzle with olive oil and season to taste with salt and pepper. Bake at 200°C for 15 minutes. (Until they are soft.)
2. Heat 1 tsp of olive oil in a frying pan and saute the onion for 2-3 minutes. Add the garlic and ginger and mix well. When soft, add the lime leaves/juice, curry powder, turmeric, masala and cinnamon.
3. Once cooked, pour in the coconut cream and milk. Stir well and bring to a simmer. Simmer for 10 minutes.
4. Add the sweet potatoes (cooked) and green beans and cook for another 5-10 minutes.
5. In a different pan, while the curry is cooking, cook the sea bass – 2 minutes on each side.
6. Serve the fish with the curry spooned over it.

CLUBS & SOCIETIES

felix.clubsandsocieties@imperial.ac.uk

CHESS

Twice a year since 2011, a grey, victory-hungry horde has descended on Beit. The reason: The Central London Chess Congress. For amateurs and masters alike, the tournament has become an important and much-loved fixture in London's Chess calendar.

In this year's second event, round one opened on Friday 03/11/17 to a healthy entry list of 107 in the Union Concert Hall. The event was organized by Imperial College alumnus John Sargent with the assistance of the College's chess club, and officiated by the legendary FIDE International Arbiter Adam Raof. Entrants were divided into three sections based on ability, with five rounds

to separate them over the course of the weekend.

In the Minor section, recent Physics graduate and former club President Apurva Deshpande (better known as Appy) finished with a respectable 2.5 points out of a possible 5, while a good showing from Bioengineering student and London Chess League veteran Bob Yung earned him 3/5. Considering that the section's winner – Martin Van Tol – accrued 4/5, Appy and Bob's performances are very promising.

Doctoral Student from the Department of Chemistry and Imperial College Chess Club VP, one Francesco Salerno represented the college in the Major section. Repeating his performance from April, he cruised to equal first in a field of more than

thirty—drawing twice and winning three games! Sharing his spot on the podium was first seed E. Xaxiris of Greece.

Mathematics post-graduate Aluna Rizzoli alone repped the College in a typically brutal open section, clawing two points from five against consistently higher-rated opposition. The tournament ended with first place shared between Adam Bukojemski and Philip Tozer, with remarkable performances eclipsing the favourite, FIDE Master Jovica Radovanovic! As in any sport, hunger, physical and mental condition, and luck can be every bit as important as skill or experience.

For a remarkably successful weekend, we'd like to thank:



The event in full-swing // Diana Berheci, Imperial College Chess Club's Treasurer

Kristie Thacker and the SAC team for providing the venue and access to the SAC kitchen. The ever-reliable Adam Raof for taking up the mantle of Chief Arbiter. Bob Yung for help with setting up the tournament hall. John Sargent for booking the venue and equipment, liaising with the Union, and imparting guidance to the committee.

We at the college's chess club hope to see you all again next year!

by Thomas Donaldson and Francesco Salerno

§

IC LABOUR

With the General Election and a surge in Labour support on

campus, its unsurprising that LabourSoc has been doing well this term. However, our surge has surpassed even my expectations. Our membership now stands at an all-time record high. We've been able to organise a slew of events, including multiple visits to Parliament, film screenings, Imperial's Bloc at the Free Education demo, and "Pints and Policy" – our regular new social in Eastside Bar. We're also hosting our first Xmas dinner next Monday (tickets come off the Union website Friday 2pm).

Next term, we'll be holding Pints and Policy fortnightly on a Friday evening. On the off weeks, we'll have open meetings

on Tuesday evenings, so members can participate in decision making in the society. We're planning more trips to Parliament, a visit to Brussels, discussion panels with MPs, a debate between a Labour and Tory MP, and campaigning for next years' local elections (EU and Commonwealth citizens can vote!!). Many of these events will be co-hosted with Labour clubs at other London universities. Whether you want to meet like-minded people, visit interesting places, hear from MPs, or protest and campaign, this is the society for you – join us at tiny.cc/iclabour. Have a red Christmas!



A (Union) society for the many, not the few... // IC Labour

YOUR WEEK AHEAD

This is the last week of *Felix* for this year, so you better take our advice for once and go along to some of these great events!

	MONDAY 11 TH DECEMBER	TUESDAY 12 TH DECEMBER	WEDNESDAY 13 TH DECEMBER	THURSDAY 14 TH DECEMBER	FRIDAY 15 TH DECEMBER
	GOSPEL CHOIR CONCERT <i>IC Gospel Choir</i> 18.00-21.00, St Alban's Fulham	SYNBIC SEMINAR <i>Synthetic Biology Society</i> 18.00-20.00, RSM 2.28	<h1>FREE SPACE</h1> <p>Do what you want</p>	BIG BAND XMAS GIG <i>IC Big Band</i> 20.00-23.00, Metric	CGCU MINCE PIE PARTY <i>CGCU</i> 12.00-14.00, TBC
	ICGC presents <i>High and Lifted Up</i> , a Christmas celebration. Head along to St Alban's Church for an evening of amazing music!	Ben Alquist of Imperial and Dr Tarunina of Plasticell discuss the exciting advances in the fields of tissue engineering and stem cells. Free beer and pizza!!!		See IC Big Band Llive at Metric, for Jazz, Funk and some classic Christmas tracks! Free entry, and cheap drinks!	It's national Christmas Jumper Day, and it's also the last day of term. So we're giving out free mince pies to every engineer at lunch time! Keep an eye on our Facebook page for location.

LIBERATION

icu-gender-equality@imperial.ac.uk

Felix archives reveal Imperial's misogynistic Past

Women were not allowed into the Union Bar until at least 1974 following years of efforts for change

LIBERATION

Fred Fyles
Editor-in-Chief

Last year, Imperial released a review of Imperial's institutional culture, and the impact that this culture has on gender equality at our university. The review, was prompted by "a series of events involving the men's student rugby team", which reached a nadir with accusations of sexism at Varsity 2015. The report found many instances of bullying and discrimination at Imperial, which were largely linked to sexism and homophobia – one participant said that the "ingrained misogyny" at Imperial was "so deep that it had become normal".

How did we get to this point? Some sociologists may point to the rise of the 'lad mag' in the 1990s, which promoted objectification of women, as an explanation for the nascent 'lad culture' that can be found across many university campuses – indeed, a report by the National Union of Students found that contemporary lad culture was contextualised by the increasing proportion of women in higher education, which some theorists had led to a kick-back by those who felt their masculinity was threatened.

At Imperial, at least, this is nothing new. The archives of *Felix* will show you that women have faced extreme hostility on campus for attempting to put forward ideas



Misogyny at Imperial is nothing new // Felix

of equality. The debates that raged over the Union Bar in the 20th century are one example: until at least 1974, women were not allowed in the Union Bar – or rather, there were never any rules against it, but men would stop them entering. A *Felix* article of that year talks about Kay Nickelson, the first female captain of an ACC club (fencing, in case you were interested), but who was unable to use her tankard, since she was "not allowed in the Union Bar". In the same issue, a letter from a male student says that while he can't see any reason for women to be banned, he also can't see what right "a few women in IC [have to] demand that the average IC student stop enjoying himself".

Five years before this, a paper was presented to Union Council to allow women into the Bar, but it was defeated – the proposer was met with "pandemonium, paper darts, and cries of 'off'", while one opposition member said that "the activities in the Union Bar were not for women

to see or hear". Another motion was raised two years later, which would prevent any form of discrimination against those using the Union Bar, but it failed – Council had "overwhelmingly" voted to include an amendment that "all persons entering the Bar be naked from the waist up".

When the usual procedures failed, a number of students turned to more radical means, 'invading' the Union Bar against the will of its male patrons: in 1969, Women's Lib and Gay Lib attempted to enter the Bar, but were "kicked out", and a couple of years later Women's Lib attempted to gain entry to the Bar again. When they tried to enter the Bar the same night as the Chap's Club Dinner – one of Imperial's historical 'tie clubs', which at the time was affiliated with RSMU – one woman had two pints of beer poured over her. The men then tried to force her to down a yard of beer, at which point she poured it over the head of the RCSU President, and was forcibly removed. .

While it would be easy

to place the entirety of the blame on the men in the Union Bar, when you go through these articles you realise how sexist and discriminatory some of the language used by *Felix* writers was. Women's underwear used to be hung over the bar, and any attempts to remove them stopped. The issue was described as "trivial", while women trying to get into the Bar are characterised as "aggressive". In one article, one of the Women's Lib members complains about the advances made by "horny old perverts present in the bar", at which point the writer inserts their own opinion: "maybe this is why we keep women out of the Bar."

A culture of inequality does not come out of nowhere. While women might be more welcome in the Union Bar today, last year's report shows we have a long way to go.

Many thanks to Mental Health Liberation Officer Ariana Sadr-Hashemi for her research for this article.

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

LIBERATION

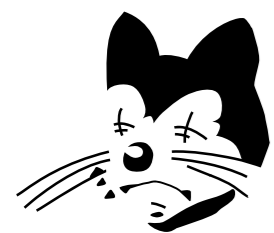
Anna Wilson
Gender Equality Officer

My role as Gender Equality Officer is to combat and raise awareness of issues regarding gender equality, from sexism and unconscious bias to sexual harassment. I want to create an inclusive environment at Imperial, where all genders are represented and can carry out their studies without the threat of harassment in any form.

I am in the process of proposing a confidential and straightforward platform that could be found on the Imperial app or online, for reporting incidents of sexism, sexual harassment, or assault at Imperial. Currently, there is no clear guidance for members of the college who want to report incidents of this nature and in trying to do so they are likely to undergo a lengthy and complicated process, before they can even begin to get the action and support they deserve. Through this platform, I hope to remove the barriers that stand in the way of people reporting incidents, whilst ensuring that the reporting process brings effective action, with no trauma to the victim.

Next term, I am planning to run a campaign on everyday sexism and unconscious bias, but if you have any campaigns that you want to run regarding gender equality (or just any questions/ideas you want to let me know about!) send me an email on icu-gender-equality@ic.ac.uk.

Through working with the careers service, there will now be a set of workshops at the end of this academic year, designed to help women excel in the world of interviews, negotiating and work – so keep an eye out for these if you are interested!



Hangman



Dalby Court has seen a rise in drive-by snakery in recent months // FJ Gaylor

Imperial enforces police state as bike thefts rise

HANGMAN

Negafelix
Editor-in-Chief

Following on from an increase in crime, College management have hired private security to enforce new curfews, as police state is established.

Following on from the recent increase in crime on campus, Imperial College management are enforcing a police state on campus.

Last week saw chemistry students breaking into the Business School Cafe, which left numerous MBA students hurt and upset

when they realised they were actually doing a soft science. Further reports have also been coming through of an increase in bike thefts across campuses, as well as numerous instances of students being pickpocketed in the Fusion queue as they try to decide between chicken pilau and beef noodles.

As a result of these incidents the College have taken what they described as "unprecedented measures" to ensure safety on campus. Ethan Shadwell, Vice-Provost (Broken Windows Theory) told *Felix* that "it was time we returned to the values of law and order. For too long staff and students have been feeling unsafe on campus - why, many of us in the Faculty Building are too scared to leave our offices lest we

run into feral students. Do you know how many law-suits we've had because a Faculty employee has bumped into a student who got lost in the Blue Cube? Obviously you don't, because we don't publish that information. But it's been a lot, let me

"Those breaking the curfew will be placed in that giant silver cylinder in the foyer"

tell you." Students and staff on campus will notice

changes beginning from this week: the College has hired Blackwater, a private security company, to patrol the campus 24 hours a day, and from 1st January 2018 a curfew will be in effect, with students only allowed to move around the campus at set points throughout the day. Those who are found breaking this curfew will be placed in detention in that giant silver cylinder in the foyer, which has been converted into a temporary holding pen until new space opens up at Imperial White City campus.

One student we spoke to welcomed the changes: "I spend so much time in the library and in windowless labs," he said, "that just going outside has become an ordeal for me. I'm terrified that

somebody might initiate the human interaction I've gone without for the past six months. Thanks to the College's new 'loose

"Not only has my bike been nicked, the academic told *Felix*, 'but now my pension's being stolen'"

lips sink ships' policy, I no longer have to worry about subversives plotting to take over Queen's Tower, or anyone making awkward small talk with me." Not all students

welcome the change, however. Sarah, a final year biochemistry undergraduate told *Felix* about her experience of the new security measures: "I just missed the cut off for the curfew because I'd waited 30 minutes in the Tanpopo queue. As I was rushing across Dalby Court, one of the security guys fully tackled me into the ground. Not only did I have to spend the rest of the day in that weird cylinder, but I dropped my katsu curry. I was so annoyed."

One academic welcomed the changes, however - "I'm sick and tired of these thefts," they told *Felix*, "not only has my bicycle been nicked, but now my pension is being stolen too. Wait, is this not about that?"

HANGMAN

negafelix@imperial.ac.uk

Fresher looking forward to losing freedom over Christmas holidays

HANGMAN

Negafelix
Editor-in-Chief

Alice is really excited to give up the autonomy she's fostered over a term of university, and can't see anything going wrong.

A biology fresher has told friends and peers how excited she is to be going back home for the holidays.

Alice Smee, a first year biologist, has spent the last two weeks enthusing to her coursemates and

"I don't think my home town is going to seem parochial at all"

those in her hall that she's really looking forward to going back to her parents' house in Berkshire for three weeks over the holidays.

"I just can't wait to be back there," Smee told *Felix*, "it's going to be so great to be away from the hustle and bustle of London. I don't think that my home town is going to seem small, provincial, or parochial at all. I'm also really excited to seeing somebody my mum knows every time I leave the house to pick up some milk."

The student's hallmates reported that Smee had been mentioning how much she missed her home friends since the middle of first term: "she wasn't saying it in a pass-ag way," one of her hallmates

told *Felix*, "more in a kind of 'university life wasn't what I was expecting, and I'm finding it difficult to connect with people, but I can always sustain myself with memories of friendships with the people I went to school with, but who are now completely different after nearly three months away from home, meaning this illusion will shatter as soon as I meet up with them for an awkward drink in the local pub and they all keep mentioning people I've never met' kind of way."

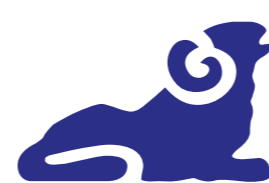
When asked whether she had any concerns, Smee told *Felix* "I guess



London never seemed to far away // CC

I'm a little worried that spending three months with complete autonomy about when I go to bed, what I eat, and how I spend my day will mean that transitioning back

into a routine where everything I do is monitored and commented on by my parents might be a bit difficult, but I'm sure it will all be fine."



ARIES

This week you're incredibly offended by some of the course material in the Business School: they're suggesting management is a science.



TAURUS

This week you're the Central Library and you're open again! Maybe. Who knows.



GEMINI

This week you take time to look back at 2017. It's all pretty clear, but you can never remember Wednesday evenings for some reason.



CANCER

This week you stalk your secret santa on the gram for inspiration. It's all going fine until you like a post from 2014 about their cat dying.



LEO

This week you did RAG Jailbreak, and you made it all the way to Tonga. You're never coming back.



VIRGO

This week you're IC Big Band doing a gig in Metric. You're not sure how, but you have beer on your music, and one of the audience has thrown up over the saxophones. Better take your jazzy riffs elsewhere.



LIBRA

This week it's the end of deadlines. You decide to celebrate having no more all nighters to pull by pulling an all nighter in the Slug.



SCORPIO

This week you use your club's annual dinner to really reevaluate the true meaning of Christmas: throwing up in the local Spoons and having a minimum-wage employee clean up your vomit.



SAGITTARIUS

This week you decide to get your house in the festive spirit, and put on Christmas carols to drown out the sounds of your housemates having sex while you contemplate dying alone.



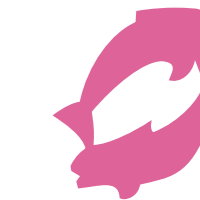
CAPRICORN

This week Imperial has put up their Christmas trees everywhere. The smell of pine needles really helps distract you from the mind-numbing experience of doing a degree here.



AQUARIUS

This week you realise Christmas is a cruel and twisted celebration of capitalist greed, which encourages reckless spending and short term material happiness. But have you seen the John Lewis ad yet? So great.

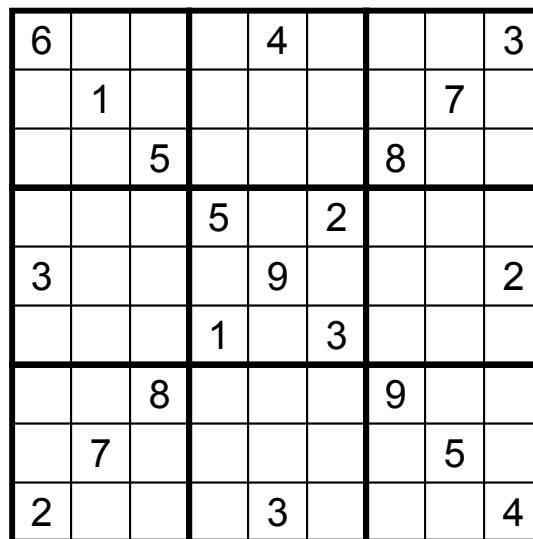
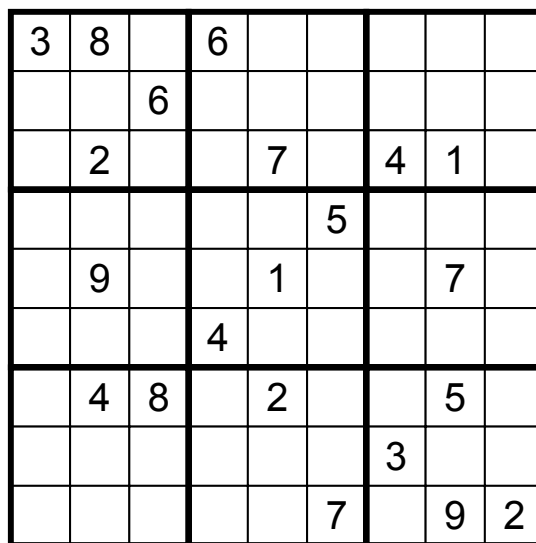
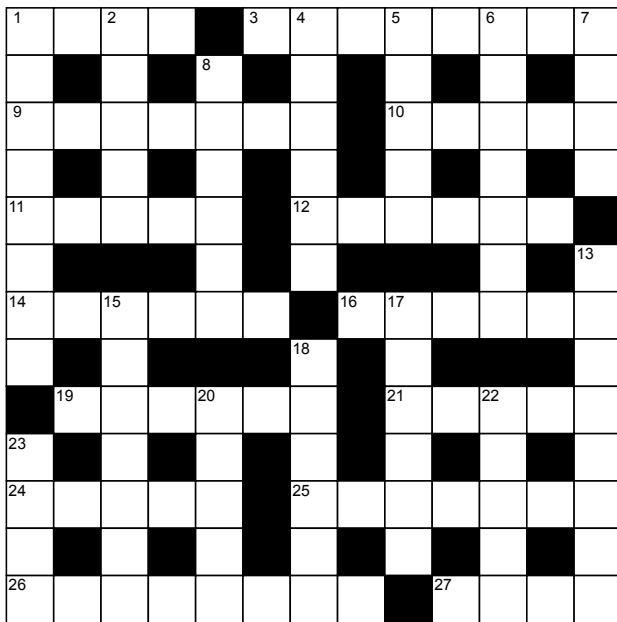


PISCES

This week you're the *Felix* horoscope writer, and you've finally got a break from this week-in week-out shit. See you next year!

PUZZLES

fsudoku@imperial.ac.uk



Across

- 1. Tolerable (2-2)
- 3. After 24 (8)
- 9. Worried (7)
- 10. Clothing not biology (5)
- 11. Status of The Mall resident (5)
- 12. Pretty good gas (6)
- 14. Star sign (6)
- 16. Half of Julia & Julia (6)
- 19. Chesty (anag.) (6)
- 21. Broadcasting medium (5)
- 24. Bind (3,2)
- 25. Daydream (7)
- 26. Helped (8)
- 27. Prepare for publication (4)

Down

- 1. Neighbours emblem (8)
- 2. Three score (5)
- 4. London rail terminus (6)
- 5. Take delight in (5)
- 6. Breed of cat (7)
- 7. Before sunset (4)
- 8. Longhaired sheepdog (6)
- 13. Adversary (8)
- 15. Core (7)
- 17. Prosper (6)
- 18. Reason you do puzzles (6)
- 20. Bitty food (5)
- 22. Ventured (5)
- 23. Kicked volcano (4)

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.

5 2 2 4

5 2 1 1 5 3 2 2 2 1 1 4 3 2 3 1 3

3 2 3 2 1 4 3 1 5 3 4 8 2 4 1 4 2 1 1 1 2 2 2 3 3 3 2 4 2 1

2 1 2 2 2 2 3 5 2 3 1 2 1 1 4 2 3 1 8 5 2 3 4 1 5 2 3 4 3 3 4 4 3 1 2 1 1 1 4 5 4

5 3 1 1 2 6 1 1 4 7 4 3 3 2 3 3 1 2 8 1 1 1 1 2 3 3 4 6 3 6 2 3 10 12 2 1 1 2 3 2 1 2 1

3 5 5 5 4 2 1 4 4 5 2 2 5 2 3 2 1 2 2 1 2 2 1 3 4 5 2 3 5 1 1 1 2 1 2 2 2 2 1 2 1 2 2 2 5

7 3 3 2 2 3 4 6 6 3 1 2 1 1 1 3 3 2 1 7 4 4 4 2 3 1 2 1 2 1 2 1 1 2 1 2 3 2 1 1 4 1 4 3 4

2 2 2 2 2 2 2 2 2 2 1 1 1 2 2 1 1 1 1 3 2 2 2 1 1 1 1 1 1 1 3 2 1 1 1 4 3 1 1 2 2 3 3 3 3

13

10 2

6 1 2 1 1

6 5 1 4 5

4 5 2 1 13

21 14 1

9 9 6 2 1

5 13 2 4 2 1

4 4 2 7 3 2

2 3 13 3 4 1

13 6 2 4 1

2 4 4 4 3 3 1 1 1

13 3 4 3 2 1 1

6 1 2 3 2 2

8 3 1 1

4 2 4 1 2

4 3 3

4 1 1 5

4 3 2 4 4

4 2 2 4 4 2

4 2 8 7 2

4 3 10 2 2 1

3 4 8 2 2 1 1

3 2 2 2 3 4 2 4

2 2 2 2 3 2

1 2 2 3 2 2 3

1 2 2 4 2 2 2

1 2 3 3 2 1 1 1

2 2 3 3 2 1 2 1

3 2 2 3 1 3 4

6 1 4 3 4

4 3 3 3 3

3 3 3 2 4

10 2 2 2 2 6

13 7 22

FUCWIT

1	Nonogram of Ketamine	176
2	Anti-Gravity Acorns	121
3	TioUdin	119
4	HOTRIG	117
5	Puzzle Snuggle Cuddle Couple	115
5	Q	115
7	Luncheon Pals	94
8	Sports Night is Moist Night	91
9	Doctor Sudokwho	88
10	Whale and Male	78
11	OK	74
12	Imperial Stormtroopers	66
13	Gave up initially - somewhat inapt with snatch. (6)	62
14	The House Elves	56
15	The Indoor Sundial	52
16	Abelian Grapes	48
17	I am Miriam	46
18	25Bee	40
19	Special Agent Dale Cooper	38
20	Straight outta Skempton	22
21	The Harambe Memorial Team Name	22
22	Stephen Hawking's School of Dance	25
22	The Drama Llamas	25
24	Wreck-It Ramrod	22
25	Konami	21
26	Snails	10
27	Bring Back Stella	7
27	RBS Investment Wank	7
29	BlackCock Ass Management	4
29	CreditPisse	4
29	Goldman Jachs Off	4

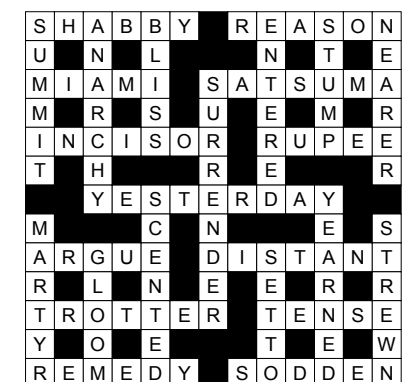
Only top four and new entries shown.

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

Points Available

Crossword	4
Sudoku	4
Nonogram	4
TOTAL	12

Solutions



SPORTS

sport.felix@imperial.ac.uk

ICXCAC take on LUCA Indoors Championships with over 50 athletes

SPORTS

Aymeric Regnier
ICXCAC member

After taking on several Cross-Country races as well as the Brighton 10K, ICXCAC went on to compete at the London Universities and Colleges Athletics (LUCA) Indoors Championships on the 25th of November.

As usual, the runners decided to meet up at Beit before making their way to the event. However, the journey was rather long so after an adventurous trip via the London underground, overground and bus services, ICXCAC finally reached North London's Lee Valley Athletics Centre around noon.

As they got there, the Imperial crew settled down in a crowd of 276 athletes from 24 clubs, 55 of which were from Imperial! They then had time to get changed, get their bibs and start warming up as the first events were scheduled to begin at 13:00, and there was no way Imperial were missing any events: they had the highest participation with a massive 187 individual events entered!

As the day began, athletes made their way to the pole vault, high jump and 60m hurdles starting

line, ready to make the most out of their day. The first events proved to everyone that Imperial wasn't there to spectate: Noël Rimensberger took 3rd in the Men's 60m Hurdle in 9.44s and then 3rd again for the Men's High Jump with an impressive 1m80, followed closely in 4th by Baptiste Thebert.

The Women's team did an equally inspiring performance as sisters Viktoria and Katherina

"Imperial took 1st, 2nd, and 3rd for the Pole Vault competition, undoubtedly leaving the whole stadium stunned"

Kern, and club captain Alex Mundell respectively took 1st, 2nd and 3rd for the Pole Vault competition, undoubtedly leaving the whole stadium stunned.

After such a bright start to the day, many track competitions followed, with distance varying from 60m to 800m for the heats, as well as some more field events. After



Squad goals // ICXCAC

their great performance earlier, Noël and Baptiste went on to dominate the long and triple jump, grabbing respectively 2nd and 3rd then 1st and 3rd for these events. Marta Von Ginkel also managed to reach an impressive 9.67m for her triple jump, reaching a well-deserved 3rd place.

After a short break in events, what were surely the most inspiring and intense events were coming up: the track events started slightly before 6pm with the 1500m final, where Kate Olding smashed it and took gold in just over 5 minutes for the Women's race, and on the Men's team fresher James Millet did a great performance coming in 3rd overall with 4:19.36, followed closely by trail Captain Henry Hart and Men's Captain Lewis Jackson, all placing in the top 10. Further down the line, Alex Mundell reached for another medal as she took 3rd in the Women's 400m final. Kate Olding then went on to win the Women's 800m in 2:23 while Jonathan Wong took 2nd – another huge

performance and keeping Imperial very high in the rankings.

At last, it was time for the much anticipated 3000m finals, which was probably the most intense of the day: Henry Hart took 9th overall for the men's finishing in 9:53, followed closely by Fergus Johnson in 12th, Kirill Mikhaylov in 13th and Men's Captain Lewis Jackson, who arrived first in the second heat. As for the women's race, club captain Alex Mundell treated us with an inspiring performance, with a huge crowd of ICXCAC runners cheering her along the race as she obtained a much deserved 2nd place in 11:21 minutes.

The last scoring races of the day were the 4x200m relays, where Imperial also did brilliantly by placing 3rd in both the Women's and Men's race. Finally, the traditional mascot race took place and this year, Mihai Vanea wore our beloved mascot's costume, coming last but definitely being the best-looking mascot of the day.

As the day ended, the last medals were awarded and results were declared;

Imperial College came 3rd overall, only one point behind King's College with UCL in 1st place, and had two athletes tied 2nd as LUCA MVPs with an impressive 8 points each: Kate Olding and Noël Rimensberger, so a huge shout-out to them!

After such a successful day, Imperial's athletes made their way to the Kosk Turkish restaurant where the mood was very festive: the tasty meal was accompanied by a musical performance worthy of Metric as the staff played Turkish music then sang

Happy Birthday to customers.

After the meal, the team decided to call it a day and made their way to the bus station to go home, exhausted by a long but very successful day, full of athletic successes and much banter, what else could they have asked for? Until next time, cheerio!

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



Pole vault – Imperial podium! // ICXCAC



Double gold for Kate Olding! // ICXCAC

SPORTS

sport.felix@imperial.ac.uk

Epic battle sees 1st XV score bonus point win against BARTS

Imperial's 1st XV took on BARTS in a thrilling match, snatching victory early on in the game, despite heavy opposition.

SPORTS

Ali Zaboronsky
ICURFC Press Officer

29	21
Imperial Rugby 1 st Team	BARTS Rugby 1 st Team

Last Wednesday saw a vital match for Imperial 1st XV against fellow bottom-of-the-league dwellers BARTS. Still searching for our first win of the season at the end of November, this was a must-win occasion, and a loss would almost certainly subject us to relegation at the end of the season. An experienced XV, devoid of freshers after injuries and U20 world cups in Hong Kong (classic), jogged out to

“An experienced XV, devoid of freshers after injuries, jogged out to meet this challenge”

meet this challenge. The shadow of DNS's curse hanging heavily over us, we knew the test that stood before us. Kick off. The match started and BARTS instantly rolled out their game plan: hard running lines from heavy lads.



The rugby boys proud after breaking their streak with a win // ICURFC

Run after run, tackle after tackle, they bore down on our line, edging ever closer. After repelling several waves, the ball went wide and our try line was breached. 7-0 to BARTS. However, the team stayed clam. We knew that today was our day. Once again the BARTS barrage resumed, but their game plan had no variation; the defence adapted and soon the gain line was being breached less and less, the tackles becoming more and more dominant. Farmer Aynsley, tired of being the lesser known housemate to agricultural manure expert Simpson, ran up and dump tackled BARTS' main runner. The attack was shaken, and the tide began to turn. With ball in hand, we were looking more dangerous, and suddenly we

were camped in their 22, trying to level the scores. Several attempts came tantalisingly close, only to be thrown away due to an overly optimistic out-the-back offload attempt

“Run after run, tackle after tackle, they bore down on our line, edging ever closer”

(our no. 8 really needs to learn to pass off his left hand). However, we knew we were close. A yellow card for the opposition came in handy as we

finally whipped the ball wide from a scrum, fly half James Field (clearly jealous of Zaboronsky's reputation as the offload king) popped a no-look backhand offload to the grateful hands of Josh Pope, who galloped his way over the line to finally touchdown for Imperial. With Field adding the extras, we were tied at 7 apiece. The momentum was with us. However, just before half-time was reached, the team's morale was tested. Recently self-elected Captain of Morale Tuleu, whose shoulder stability and self-confidence were already low after a recent bench press competition with his longstanding girlfriend Louisa, suffered a shoulder dislocation and was subjected to the side-line for the rest of

the match. Shortly afterwards, it was half-time. At 7-7, there was everything to play for.

The second half kicked off, and the team hit their rhythm; the heaviest

“A yellow card for the opposition came in handy as we finally whipped the ball wide from a scrum for a touchdown”

menage a trois in recorded history, consisting of big T, big Nate and recently

SPORTS

sport.felix@imperial.ac.uk

fly-half Allingham, who drew the man and popped to winger Parker. After skinning his opposition winger, Parker went for the chip-and-chase over the next defender, the opposition nine. The kick was low, and ricocheted off his back straight back into Parker's hands, who then went on to race down the touchline and score the most memorable debut try for the 1st team in living history. 19-7. Shuz, disappointed that he was yet to be involved in this try-scoring flurry as this season's top try scorer (how did we let this happen?) smashed over the line several phases later, giving us a commanding 24-7 lead with 20 minutes to go and securing the four-try bonus point.

However, the game was not yet won. Big Nate, weighed down by the pressure of not adding to his sc coefficient with

the Captain of Morale watching him closely from the side-line, buckled and went off with a knee injury. Blackett tried to keep the momentum going with a quick tap penalty,

“After skinning his opposition winger, Parker went for the chip-and-chase over the next defender, the opposition nine”

but Toby Simpson had other ideas, tackling his own teammate to prevent this. BARTS, sensing the opportunity for blood, attacked with renewed vigour. The game pro-

ceeded to our half, where our try line defence came under pressure. The referee, having penalised us on several occasions already, sin binned prop Martin Head for having forgotten to pay his transport fees. Due to having no uninjured front row replacements left, we were down to 13 men with a scrum on our own five metre line. Scrums went uncontested and backs were drafted into the scrum. Brady tried to navigate his way into the second row, took the wrong exit and ended up in Sainsbury's an hour later. Once the game resumed, IC battled to keep BARTS from scoring whilst two men down. With two-man tackles used to full effect and a shed load of effort, the try line was miraculously kept clear for 9 minutes. However, not to feel left out from all the sin-binning, Toby Simpson bubble-wrapped

his hand around a ball in the middle of a ruck, only to be socked by the ref and sent for a 10 minute opportunity to reflect on whether we'd ever win a game. Down to 12 men,

“We were back on the front foot as fresher Nick burst through the line for a 40 yard break”

even the grittiest defence became insufficient and BARTS ran in a try out wide several phases later. Conversion successful, it was 24-14.

The initial sin bin was now over, and so we were back to 14 men; the one man disadvantage felt like

nothing. We were back on the front foot as fresher Nick burst through the line for a 40 yard break. His pass found a mauling trolley, who tried his best to run it in, but simply lacked the legs to finish the job. Shouldn't have missed that Monday gym session for your lab report, mate. However, the attack continued and, several phases later, the ball was passed wide to Aleksei Zaboronsky (who played the whole match at no. 8 by the way, mum and dad). He subsequently ignored an easy two on one and instead went for the line himself, barely making his way over for the try and hence completing the KES boy hatrick (shout out to Richard Mahony). We now led 29-14. With a minute remaining, on came Toby Simpson and we were back to 15 men. However, for pride BARTS continued to press and scored

a consolation try in the final play of the match. Full time score 29-21 to Imperial.

It didn't matter, the match was won. RIP the DNS era: 10/03/12 -

“For pride BARTS continued to press, and scored a consolation try in the final play”

29/11/17 (unconfirmed).

Sylvia. Is. Awake. To keep up to date with the team, follow us on Twitter @IC_rugby

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

SPORTS

sport.felix@imperial.ac.uk

ACC Sailing take on the Welsh Dragon

The group of interpid sailors headed to Cardiff for a weekend of races and socials, taking in both the ideal weather for sailing, and the delights of Cardiff Union's nightlife offerings.

SPORTS

Krystal Law

ICURFC Press Officer

On Friday 17th November, the sailing teams Imperial Blue (1st) and White (2nd) made their way to compete at the Welsh Dragon in Cardiff. Having originally intended to be at the Birmingham event this weekend, the last-minute switch left the transport somewhat confusing with four arriving by car, seven by coach and one by train! The Welsh Dragon saw 24 teams racing in four flights of boats sandwiched by evening socials.

The coach journey took significantly longer and Aidan (social sec) led the pre-drinks en route, whilst everyone else had joined all the other university teams in the Vulcan at the first of the two socials planned for the weekend.

Despite arriving at different times and locations, eventually everyone

found each other and ended up at Retros where the cheap drinks (£3.20 for a double vodka mixer) caused us to boogie the night away. Shout out to a certain social sailor (William Ray) who ended the evening with his new best friend (the toilet) who witnessed the reappear-

“Cardiff Bay Yacht Club was not too far away, and the teams had the luxury of a lie in until 8AM on Sunday morning”

ance of the jägerbombs previously consumed.

Luckily, Cardiff Bay Yacht Club was not too far away, and the teams had the luxury of a lie in until 8am on Saturday morning



The sailing crew, excited to be in Cardiff // ACC Sailing

before rushing to the club for a 9.15 briefing. Saturday saw breezy conditions usually absent from London's Welsh Harp Reservoir and the teams battled their way around the huge course.

Racing ran smoothly, especially with on-the-water changeovers speeding everything up. Damages saw one flight drop to two boat team racing and IC White won a particularly tense race against Wessex White which could have gone either way, with Oliver Kidd having spins just before the finish! IC Blue won 5/6 races (losing only to Wessex Red) and their success meant that they were in Gold Fleet for Sunday racing, while IC White placed in Platinum.

With racing finished for the day, the teams had time off to rest before the highly anticipated 80s and babies themed BYOB at Vulcan after which they were ushered off to Juice, the Cardiff Union, to complete the night!

Sunday racing was postponed until 12pm due to the lack of wind but despite the ideal wind

conditions, team performance was impaired by hungover crews on the first team. However, IC Blue (Helms: Joe Burgin, Gabriel Ing, Felix Crowther; Crews: Calvin

“Racing ran smoothly, especially with the on-the-water changeovers speeding everything up”

Chan, Caroline Boule, Krystal Law) still came in at an impressive 6th out of 24th, following on from their success at the Oxford Magnum the weekend before. Congratulations

also to IC White (Helms: Oliver Kidd, Cobi Allen, Aidan Bell; Crews: Matilda Matthews, Edward Brown, Michal Wojnowski) who sailed well against some very tough teams. Special mention goes to Cobi, who managed to sail to the wrong mark but misled the other team in the process.

Huge thanks to the organisers Eve Gadd & Jamie Catchpole and everyone at Cardiff University Sailing Club for running such a great event and also to the Cardiff Bay Yacht Club for having us. Shout out to our lovely host Sophie Hemsell for having us (and sorry for the vomit)!!!

Follow Imperial Collage Sailing Club on facebook.com/imperialcollegesailing and on Instagram @imperial_sailing.



Sunday racing saw perfect wind conditions, but a number of hangovers // Nigel Vick