

Imperial appoints UoBristol Robert Kerse to new COO role

Ameena Hassan Editor-in-Chief

Imperial College London has appointed Robert Kerse as the new Chief Operating Officer (COO) from February 2023 onwards. The role is currently held by Tony Lawrence, who is also the Chief Financial Officer (CFO).

Prior to UoB, he had been the Executive Director of Resources at Circle Housing in 2013. Before joining Circle Housing, he had held the position of Finance Director at Genesis Housing Association, Bristol Community Housing Foundation, and Arcadia Housing Group.

He has held 24 appointments between 31st January 2008 and July 2016, according to the UK Government Companies House listing, many of these overlapping between companies that changed their name. He has held roles such as: Finance Director, Executive Director of Resources and Secretary, and has spent between one month and two and a half years in each role. Notably, he currently holds the position of Chair and Treasurer on the Resources Committee of Centrepont, a youth homelessness charity with branches in major cities like London, Birmingham, and Bristol.

Mr Robert Kerse will be responsible for “Campus Services, Estates, ICT, Finance and the Commercial & Investment Activities Group” at Imperial. He will also join the University Management Board. According to the report made by Halpin Partnership to the University Management Board in September 2022, the consultant company states: “we are only aware of one other Russell Group university where the CFO is a member, as opposed to an officer of Council”. This was followed up with: “the appointment of a COO might be an opportunity to move away from this requirement [of having the CFO as a member of



Council]”. It is their recommendation that the College Council in its current format appeared “over-represented by senior management”.

On 22nd February 2022, then-CFO and de-facto COO Muir Sanderson sent an email to all Imperial College employees and students to give notice of his resignation following the release of a redacted version of the “bullying report”. In the QC report, it was revealed that he had been exhibiting “behaviours that cross the line between strong management and bullying, aggressive behaviours and the use of inappropriate and offensive language”. In this email, Sanderson stated that he would spend

the next six months until 31st August “ensuring a smooth handover”. Muir had been in this role for ten years. His roles were handed over at that time to Tony Lawrence, who will have been in the role for almost a year. Tony Lawrence currently holds the position of “Interim Chief Financial Officer”, and the College is expected to announce a new CFO shortly.

Mr Kerse is currently Chief Operating Officer at the University of Bristol (UoB), and has been since 2016. Mr Kerse will be turning 45 years old in February 2023.

**Felix
analyses:**

**Imperial
ranks
fifth in
university
league
tables
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EDITORIAL

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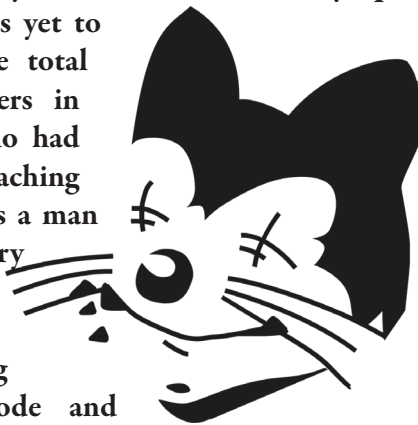
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Equally Responsible

What defined Boris Johnson towards the end of his premiership was his astounding refusal to accept that he had to go. I remember sitting with my mouth literally open wide and my hair bunched in my hands, reading how he was yet to stand down as the total number of ministers in his government who had resigned was reaching close to 50. He was a man who tore up every good faith practice he could whilst in office, ignoring the ministerial code and not re-appointing an ethics adviser, and above all just simply couldn't admit that he had been wrong. It turns out that this trait is actually shared by much of the parliamentary Tory party, but this time in a way seemingly too covert to be picked up by most. As we all now know painfully well, the UK governmental system works by electing a ruling party, of which there is a leader who acts as Prime Minister whilst the party is in charge. The Tories won the 2019 election, not Boris Johnson, and we all know full well that Liz Truss didn't win anything at all. It is therefore the fault of the party, not just Truss, that the country is in the state it's in. Yes, Liz Truss and Kwasi Kwarteng had some off-piste ideas about how to run the British economy, but those ideas were signalled long before Truss had even got through



the first round of the leadership race, and any MP worth their salt should have realised the potential havoc she could wreak before having backed her. The papers over last weekend very widely spent their analysis columns looking at how the Tories might save their party's skin by ousting Truss already, and bringing in their third leader within the space of the year. These would be the same MPs who got Truss to the last round of the leadership race. A prominent idea apparently being discussed by plotters is to install Rishi Sunak and Penny Mordaunt on a joint ticket to "unify the party", completely glossing over the fact that Mordaunt backed Liz Truss into the final round. The MPs who let Truss into power are as much to blame for the current state of affairs as anyone else, and it's absurd that they are considering getting another one of them into power as if that would wipe the slate clean. Liz Truss was clearly a shit candidate from the get go, and most people could see that, but playing politics supplanted selecting for competency. Tory MPs need to suffer the consequences of that.

* Since this editorial was written, Prime Minister Liz Truss has resigned. Her 45-day term has been the shortest in British history thus far.

Statement of Intent

At Felix we believe that it is always in the interest of the students to know. Transparency in the workings of the College and the work of your student representatives is key. Therefore I, the Felix Editor, on behalf of the team promise that:

We will, to the best of our ability, tell you the whole truth and nothing but the truth.

We will keep your confidence and will only publish something you say to us if you have explicitly said that we can.

We will work to expose unfairness and discrimination in all forms that it takes at the College.

We will treat fairly any article sent to us, regardless of point of view, and do our best to work with you to prepare it for publication.

Signed by Ameena Hassan
Editor-in-Chief

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NEWS

Imperial ranks fifth in British university league tables



Credit: Felix

Imperial at a glance

92.4%

Firsts and 2:1s

11.7:1

Student-staff ratio

8.7:1

Applications-places ratio

58% Male

42% Female

53% Undergraduate

47% Postgraduate

- ▶ College ranked fifth nationally by the three major UK university guides
- ▶ Imperial named *The Guardian's* University of the Year and *The Times & Sunday Times* University of the Year for Graduate Employment
- ▶ Imperial ranks sixth overall on *QS World Rankings*

Jamie John Deputy Editor-in-Chief

Imperial College London has been ranked fifth nationally by the *The Guardian*, *The Times* and *The Sunday Times* (TST), and *The Complete University Guide* (TCUG).

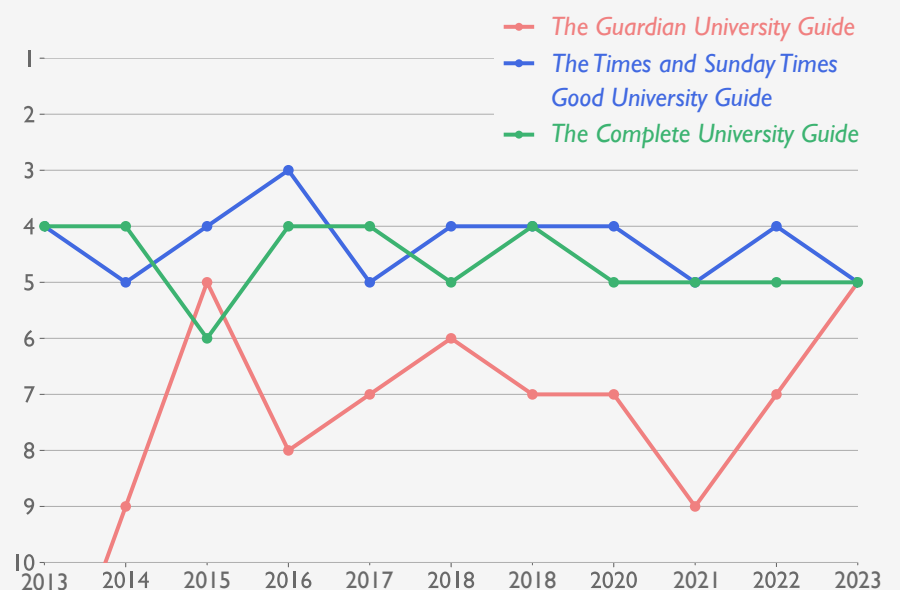
The University of Oxford tops two of the three league tables (TST and TCUG) but has been beaten to the top spot in *The Guardian* rankings by St Andrews, which has risen from third place in 2022. St Andrews last year became the first university to beat Oxbridge to the number one spot in a British league table, after topping *The Times and Sunday Times Good University Guide*. Imperial sits below its London rival LSE

in all three of the national league tables.

The College was awarded University of the Year by *The Guardian* and was named *The Times & Sunday Times* University of the Year for Graduate Employment. *The Guardian* praised the strength of the College's research and entrepreneurial spirit, calling the Enterprise Lab "the crown jewel in an institution that prides itself on blending business with the sciences." *The Times* and *The Sunday Times* stated: "The career prospects of Imperial graduates are the best in the country, proving the talent pipeline to industry is unsurpassed from its courses specialising in science, medicine, engineering and business."

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Imperial's Performance in National Rankings



Graphic by Felix

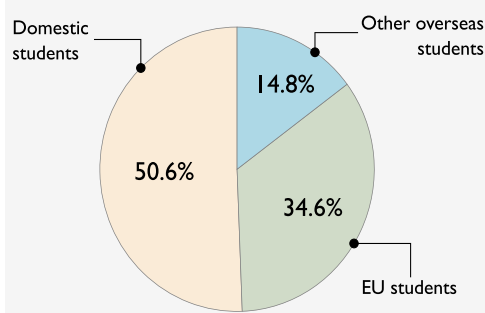
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Social inclusion

The Times and Sunday Times Good University Guide finds that Imperial performs poorly when it comes to social inclusion. The College has dropped two places this year, from 112th in 2022, to 114th in 2023. Only Oxford and Cambridge perform worse by the social inclusion metric this year, occupying the 115th and 116th spots respectively.

Over a third of Imperial's admissions come from private schools with non-grammar state schools still representing less than half of admissions. These

Where are Imperial students from?



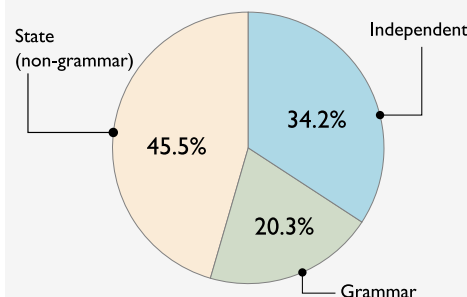
Graphic by Felix
Data source: *The Times and The Sunday Times Good University Guide 2023*

figures mean Imperial ranks sixth out of 133 for independent school admissions, and third from bottom for state school admissions.

Imperial performs significantly better than other universities when assessed by

the “Black achievement gap”. According to *The Times* and *The Sunday Times*, this is “the percentage point difference between the proportion of firsts and 2:1s attained by white students and

What schools did Imperial students attend?



Graphic by Felix
Data source: *The Times and The Sunday Times Good University Guide 2023*, based on 2020/21 academic year of entry. Based on participation data from Hesa

those from black, Asian, mixed or other ethnic minority backgrounds”. The value takes no account of disparities between ethnic minorities. Imperial ranks second in the country by this metric, with a Black achievement gap of -2.5%, an improvement on last year's value of -3.8%.

Student satisfaction

The Guardian University Guide quotes results from the 2022 National Student Survey (NSS) to measure student satisfaction. The NSS is an optional survey sent out to all final-year undergraduates. Imperial ranks third for teaching satisfaction (85.8%

satisfaction) and eighth for course satisfaction (83.1%). Overall, student satisfaction is at 82%, a 2% drop on last year.

The Times and Sunday Times Good University Guide draws together the results of multiple NSS questions to formulate its own student experience (%) and teaching quality (%) scores. This year, Imperial has tumbled down the teaching quality rankings, falling from 28th place last year to 71st. However, this corresponds to only a 2.8 percentage point drop in teaching quality score (from 77.7% to 74.9%). The College performs similarly for student experience, dropping from 3rd place to 12th, with a 2.1% year-on-year drop in student experience score (from 79.3% to 77.2%).

The Times and Sunday Times Good University Guide provides a detailed breakdown of student satisfaction with teaching quality, finding that geology students are the most satisfied (86.8% satisfaction), and physics students are the least satisfied (59.8% satisfaction).

The Complete University Guide uses ratings from whatuni.com, which asks students to rate their universities out of five for four different student experience factors. It draws from the much smaller sample of students who have chosen to review their institutions on the Whatuni website. Imperial ranks 88th out of 95 universities overall, with a 3.8-star

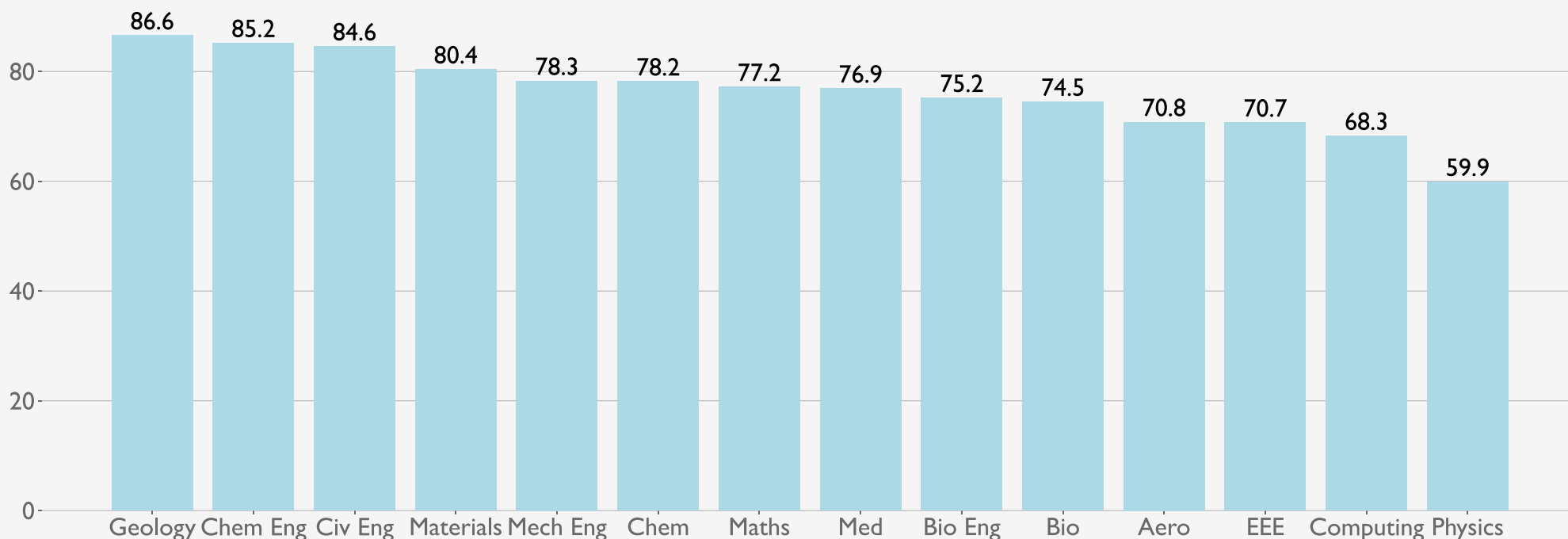
overall rating. “Lecturers and teaching quality” get a 3.6-star rating (87th/95 universities) and Imperial College Union gets a 3.4-star rating (78th/95 universities). The College's student halls fare better, receiving a 4-star rating (19th/62 universities).

Research quality

Imperial tops *The Times and Sunday Times Good University Guide* and *The Complete University Guide* for quality of research, beating out the University of Cambridge and LSE, which rank second and third respectively, in both guides. *The Guardian's* guide does not include research quality metrics.

This comes on the back of an exceptional performance in the most recent Research Excellence Framework (REF) publication. REF 2021 ranked Imperial first in the UK and found that the College provides a greater proportion of “world-leading” research than any other UK university. The REF was established in 2014 and takes place every six years, assessing the quality of research performed by UK higher education institutions. The REF success follows the COVID-19 pandemic, where experts from the College played a central role in influencing government policies across the world.

Student satisfaction with teaching quality (%)



Graphic by Felix
Data source: *The Times and The Sunday Times Good University Guide 2023*

SCIENCE

A whole new world: quantum computing

Swathi Mahashetti Tech Writer

Quantum computing, a seemingly bizarre and impossible concept, has the potential to transform the way data is processed. It is rapidly emerging with active investors from a variety of sectors, the key players being pharmaceuticals, chemicals, automotive, and finance. In 2021 \$1.4 billion (more than double the amount invested in 2020) was invested in funding start-ups focused on research in quantum technology. The basis of this futuristic technology is rooted in concepts such as superposition, entanglement, and interference, using these to perform computations. However, we don't need to understand this to understand the magnitude of impact it can have. Quantum computing can be applied in every field, from computational research in chemistry, DNA sequencing, creating climate models, and AI and machine learning, and to more day-to-day applications like traffic control, public financing, and weather prediction.

So, what makes a quantum computer so different and powerful to a classical computer? It all comes down to the most basic units of data storage, a bit in a classical computer and a qubit in a quantum computer. A classical bit can take one value at once - either 0 or 1 - whereas a qubit can have two values at once; it is the superposition or the combination of 0 and 1 where both values contribute equally. Qubits thus pack more information than a bit. To make this clearer we can consider an example: if a system has N bits, it can store N values of data, however if it has N qubits, it can store 2^N data values. Similar to a classical computer each operation is done on every single data value, i.e., on all 2^N data. This can accelerate calculations by orders of magnitude which enable quantum computers to solve more complex problems (involving a large number of variables interacting in different ways) than a classical supercomputer. While not every problem is suited to quantum computing, some use cases – for example cryptography – are perfectly positioned to take advantage of the unique charac-

teristics of quantum computers.

Quantum computers approach such complex problems such as DNA sequencing by linking data points in multi-dimensional spaces to identify a pattern. This allows quantum computers to tackle problems which cannot be solved feasibly by current supercomputers, as considering every interaction of every variable requires unrealistic amounts of computing resources.

The computing speed can be understood considering an example: if we were to look for one data point in a list of a trillion data points and each data point took approximately 1 microsecond to look at, a classical supercomputer would take 1 week to compute this, whereas a quantum computer would take 1 second. This implies that quantum computers have a clear dominance over classical computers and experiments that aim to prove that are commonly referred to as quantum supremacy.

Needless to say, quantum computing is an incredible feat of science, but how close are we to realising this? Despite investment from Governments and tech giants such as IBM, Google and Microsoft, quantum computers still remain rudimentary. The first breakthrough was claimed by IBM in 1998, when a 2-qubit NMR quantum computer was made. Today quantum computers operate on a scale of 10s to 100s of qubits, with IBM's 127 qubit Eagle processor being the largest quantum computer created. However, this is still a relatively weak computer. To put into perspective, the world's most

powerful supercomputer, the Frontier, has a 75 TB (8×10^{12} bits in a terabyte) processor. Google claimed to have achieved quantum supremacy in 2019 with its Sycamore (53 qubit) processor which performed tasks that a supercomputer would take 10,000 years to complete in 200 seconds, but this was challenged by a team of scientists at the Institute of Theoretical Physics at the Chinese Academy of Sciences who used clever algorithms to do the same in a supercomputer. It is safe to say that supercomputers are not yet obsolete and high-performance computing is continuing to develop to support computing in different fields. The possibility of a hybrid computing approach is also being explored.

What makes it so difficult to build a super quantum computer? There are two main issues that scientists face in the implementation of quantum theory: the issue of isolating a qubit unit and the implementation of the entanglement of qubits. In simple words quantum entanglement is a phenomenon by which two particles are connected, and thus, an operation done on one particle affects the other in the same way. A popular idea

for the implementation of a qubit to use the spin of electrons. In theory, this is ideal as electron spin is a quantum entity and obeys the basic requirements of a quantum computer. However, it can easily be destroyed, and needs to be isolated, which requires the use of exotic materials such as superconductors and necessitates operation at cryogenic temperatures. It is also difficult to balance the isolation and the interaction between the entangled entities. The results of the Nobel Prize (2022) winning experiments conducted by John Clauser, Alain Aspect and Anton Zeilinger on entangled quantum states have opened many doors in quantum information science to potentially make it easier to apply this on a larger scale.

An Imperial based start-up ORCA Computing, building off the research of Prof. Ian Walmsley, is also at the forefront of the field and has claimed a breakthrough in making it more accessible and commercially viable by creating a 4-qubit machine using photons.

As the father of modern-day computing Alan Turing once said: "We can only see a short distance ahead, but we can see plenty there that needs to be done."

Photo credit: Wikimedia Commons



IBM offices in Amsterdam

SCIENCE

Invisible helpers in research: bacteria and viruses

► *Staff Writer Wang Guo delves into the applications of these micro-organisms*

Wang Guo Staff Writer

Many people view viruses and bacteria as invisible things responsible for many different diseases such as COVID-19 and the flu. However, they also have many applications in both industry and research. This invisible labour is usually overlooked by the general public and not appreciated enough, especially in the research area. This article showcases three examples in which viruses and bacteria are essential. Without them, no research would be possible and our quality of life would definitely be diminished.

Restriction endonucleases

Bacteria have bacteriophages, which are viruses that exclusively target the bacteria. Bacteriophages are extremely effective at their job, being able to wipe out an entire colony of bacteria in a matter of hours or even minutes. Similar to humans, bacteria have a kind of “immune system” that confers protection against bacteriophages. This “immune system” relies mainly on a particular group of enzymes called restriction endonucleases. Bacteriophages cause infection by inserting their DNA into bacteria, taking advantage of the bacterial replication machinery and producing more copies of themselves. The function of restriction endonucleases is to chop down the viral DNA, neutralising it. Scientists succeeded in extracting several restriction endonucleases from wild bacteria decades ago. These restriction endonucleases were used to cleave particular DNA sequences and attach them to plasmids. Plasmids are small circular fragments of DNA that can be transferred between bacteria— if the plasmid contains the gene, this would be expressed in the bacterium recipient of the plasmid. The ability to create customised plasmids has had a huge impact on molecular biology research because it allowed us to alter the behaviour and

structure of cells for different research purposes, as well as to efficiently produce large quantities of a particular protein of interest.

Reverse transcriptase

Polymerase Chain Reaction (PCR) has arguably been the most employed lab technique worldwide since the COVID-19 pandemic. An astonishing feature of PCR is that it can amplify almost negligible traces of genetic material into amounts large enough to be analysed. For SARS-CoV-2 detection, PCR starts with the synthesis of DNA from the viral RNA of SARS-CoV-2 obtained from the patient sample. DNA synthesis is carried out by reverse transcriptase. This is a unique enzyme almost exclusive to retroviruses like HIV. In retroviruses, reverse transcriptases are used to integrate viral DNA into host DNA, causing dire diseases like AIDS. However, scientists have managed to convert this enzyme with pathogenic purposes into one of the most useful and important tools in molecular biology—and save millions of lives by limiting the spread of SARS-CoV-2.

The *Agrobacterium* system

Depending on the context, the bacteria *Agrobacterium tumefaciens* can be harmful but also helpful. In farming, it is a parasite, the culprit of economic losses in crops such as grapes and horseradish. The operation plan of *Agrobacterium tumefaciens* is simple. It inserts tumour-inducing plasmids (pTi) into plant cells, causing them to start secreting hormones that

trigger cellular proliferation. This causes the formation of ‘plant tumours’ called crown galls in areas where the bacteria have infected the plant. Like tumours in animals, crown galls start taking large amounts of nutrients from the plant. *Agrobacterium tumefaciens* takes advantage of this situation by absorbing part of the nutrients that arrive at the crown gall. This allows the number of *Agrobacterium tumefaciens* to multiply. More bacteria means more ‘modified’ plant cells and hence bigger tumours. However, in plant science, *Agrobacterium tumefaciens* is the Holy Grail of genetic engineering in plants. Scientists have removed the viral genes that cause tumour formation but kept intact the secretory system used by the bacteria to insert plasmids into plant cells. Now, we have an affordable, flexible and relatively simple method to modify the genetic com-

position of plant cells. This allows us, for example, to create a transgenic plant in a matter of weeks.

Bacteria and viruses play a major role in the research field. In this article, we have only mentioned three but there are thousands of examples more. The 20th century was the Golden Age of making bacteria and viruses, or parts of them, into useful tools for research. At present, we are entering into a very interesting era where we focus more on modifying and perfecting the current tools than finding new ones. It seems that we have exploited most of the bacteria and viruses out there. However, estimations indicate that we have not even discovered 5% of all the different viruses and bacteria that live on Earth. Who knows what biological systems with unimaginable applications are out there awaiting us to be discovered? It is just a matter of time...

Credit: Envato Elements



Reverse transcriptases from retroviruses have been harnessed for use in PCR

Share your science at the Great Exhibition Road Festival

► *South Kensington festival provides opportunities for science outreach*

Angie Lo Science Editor

The Great Exhibition Road Festival, South Kensington's annual celebration of science and the arts, is now in the works—and it's looking for Imperial students and staff to take part.

The Festival is a collaboration between some of South Kensington's biggest arts and science institutions, from Imperial College to the Science Museum to the Royal Albert Hall. For two days, Exhibition Road becomes packed with lively performances, eye-catching demonstrations, and thought-provoking discussions that engage tens of thousands of visitors in creativity and discovery. Highlights from past Festivals include a neuroscience-inspired dance performance, an interactive roving on Mars game, and a climate-friendly cook-off.

The 2023 Festival will be held from June 17-18, and will focus on the awe and wonder within science and the arts. Event proposals from Imperial are now being accepted. The Festival is an opportunity for students and staff to share research with a large, diverse audience; it's also a chance to develop outreach skills and take part in dialogues with others about science.

Imperial is accepting proposals for all sorts of activities, including talks, installations, interactive exhibits, workshops,

and shows. Some previous Festival events organized by Imperial students and staff include a nanomedicine event showcased by PhD Chemistry student Rupali Dabas and a make-your-own brain illusions workshop from the Department of Bioengineering, in collaboration with science artist Nick Sayers. For this year's proposals, some features which Imperial is particularly interested in are events relating to the theme of awe and wonder, eco-friendly festival activities, and events actively involving the public in research.

The deadline to submit a proposal is November 6, 2022, and feedback on proposals is expected to arrive January 2023. For those who'd like to get involved but don't want to run an event, there are also opportunities to volunteer in other ways.

For more information about the Festival, including how to submit a proposal, scan the QR code below.



Credit: Dan Weill, Imperial College London



This week in Science...

FROM IMPERIAL

College researchers amongst those awarded £2m for creation of ion beam cancer therapy facility

Physicists are hoping to create the Ion Therapy Research Facility (ICRF) using new funding from UK Research and Innovation. The facility will enable studies on how ion beams interact with biological tissue and allow for new therapies to be tested in combination with drug regimens.

Conventionally, radiation therapy is used to kill cancer cells. High-energy X-rays are directed at a tumour to kill the cells, but can also damage healthy tissue and sensitive organs as they pass through the body.

Ion beam therapy, on the other hand, uses accelerated atomic particles to kill tumours. Unlike X-rays, beams of these particles can deposit most of their energy at the site of a tumour, which prevents damage to the surrounding tissue.

The funding will help researchers move towards construction of the ICRF, and comes after designs for the facility were unveiled in 2020.

Imperial receives £7.5m gift for Alzheimer's research

Imperial College London has received a £7.5 million gift from the Michael Uren Foundation, to support experimental research into Alzheimer's disease. The money is donated towards four experimental research projects aiming to improve diagnosis of Alzheimer's disease and to develop new avenues for treatment. Alzheimer's is a form of dementia which causes problems with memory, thinking and behaviour. It is a progressive disease, starting slowly and worsening over a number of years. The research is led by scientists from the UK Dementia Research Institute at Imperial. Speaking to the College, Professor Paul Matthews, Head of the Department of Brain Sciences and Head of the UK Dementia Research Institute at Imperial, said: "The impact of this gift from the Michael Uren Foundation is immense. Thanks to their support, we are able to move exciting, early discoveries towards proof of principle, enabling us to attract new partnerships and investment so that we can develop the future of care for Alzheimer's disease."

FROM AROUND THE WORLD...

Mushrooms against cancer

Researchers have found a way to optimize the growth of a potential cancer-fighting and anti-viral compound from Cordyceps mushrooms. Cordyceps contains the bioactive compound cordycepin, which research suggests has anti-inflammatory and anti-tumour proliferation activity, alongside other properties which protect against infection and cancer. However, further research on cordycepin has been difficult due to challenges growing Cordyceps in the lab, prompting researchers to test alternative ways of growing the mushrooms. The traditional method of growing Cordyceps on grains leads to low cordycepin yields; the researchers speculated that the grains lacked the protein required to feed the mushrooms, experimenting with growing Cordyceps on different types of edible insects instead. Their speculations were confirmed—they found that Cordyceps grown on insects contained 100 times more cordycepin than Cordyceps grown on brown rice. Upon further investigation, it was found that oleic acid, not protein, was what caused high cordycepin yield, suggesting that Cordyceps is best grown on insects containing large amounts of this compound. This research brings insight into new cultivation methods of Cordyceps, which opens the door towards further testing of their potential therapeutic effects.

ARTS

Editors needed

Exhibition

Moral Turpitude – Exposed to the passions and per

Body Politics



Where? Barbican Art Gallery

When? Until 8th January 2023

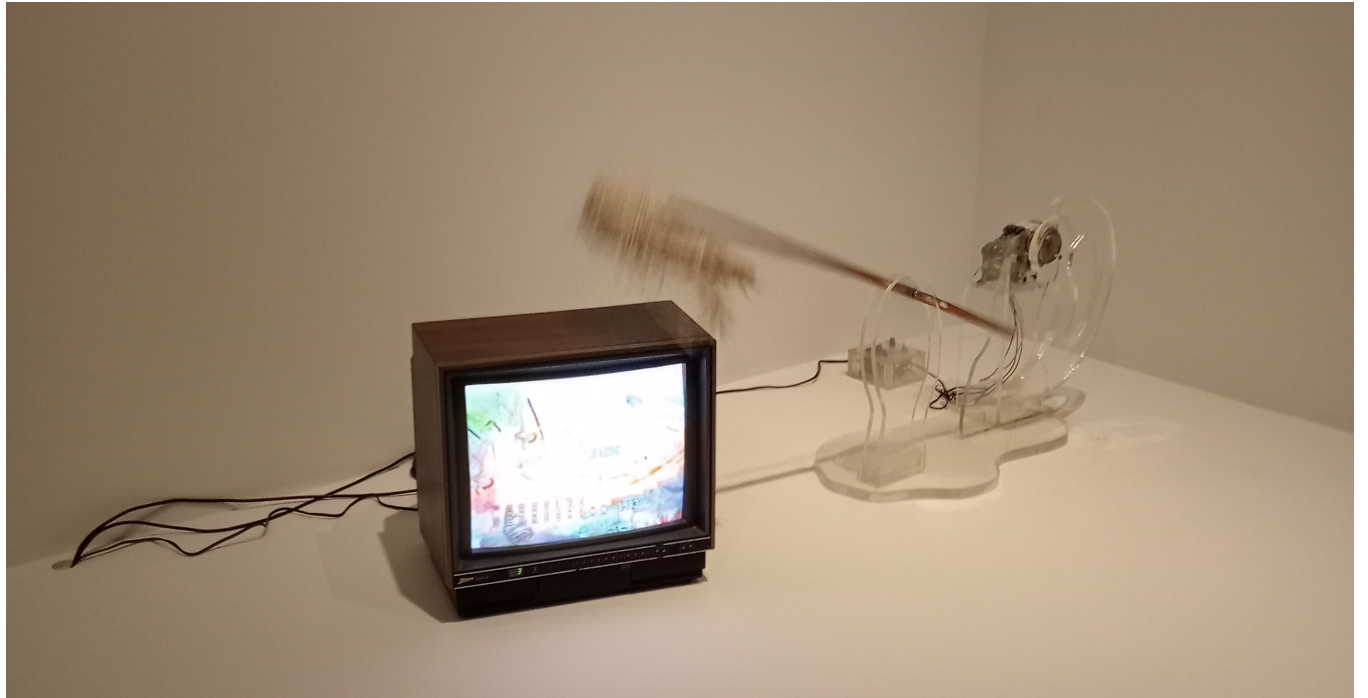
How much? £10 (£5 with Young Barbican ticket for under 25s)

Reviewed by **Anonymous** Arts Writer

Carolee Schneemann was an artist who didn't fit in any boxes at all. To give you an idea of her work, she pushed the boundaries of feminism to their utmost, invented "kinetic theatre" and explored themes like sexuality and nudity, all after being expelled from university for "moral turpitude". Before I went to *Body Politics*, the first major exhibition of her life after her death in 2019, I hadn't heard of her, but I won't be forgetting my experience anytime soon.



Schneemann used her body to address objectification of women



Schneemann's life is laid bare for all to explore through various art forms, including sculptural assemblages and kinetic works.

The exhibition began, relatively blandly, with pieces clearly inspired by Abstract Expressionism, melding colours and materials, and hinting at her love of classical music. The paintings became sculptures involving controlled burning processes, and then moved swiftly on to delve into her explosion on the experimental dance and performance scene in New York.

As I walked around, I could hear a jarring thump that was coming from a mop banging an old-fashioned TV and occasional shrill beeping from when spectators got too close to the exhibits. Passing a small group, I overhear a man enthusiastically explaining one of Schneemann's pieces and then a gallery guard who looks as though he is about to have a nervous breakdown (he's right by the banging mop).

Not long after that, I come across a video of a group performance called "Meat Joy", which involved, among other things, falling raw fish, feather underwear and thrown paint. The performers began alone and gradually became one seething mass in the middle of all this.

A telegram she sent after its premiere sums it up: "BEAUTIFUL FRENZY WILD MEAT JOY TRIUMPH OUR LOVE COVERS PARIS".

I was quite relieved to find a collection of books from her library – something more welcoming, I thought. The title *Male Fantasies* jumped out at me. A moment later, I walked decidedly past a darkened doorway which had a little sign warning that room contained intimate footage of Schneemann having sex with her

partner.

In doing so, I missed the point of her work: to confront raw feeling without flinching and to make anything ordinary into something beyond definition. Still, it was slightly sickening for me – which goes to show how powerful Schneemann's work is. Nothing was off the cards for her; she wanted to show her audiences everything.

Her art and her body were indistinguishable by the middle of the exhibition. In 'Body Collage', she was filmed coating herself in wallpaper paint and molasses before moving through large amounts of shredded paper in different ways. A little later, I discovered she made a kinetic theatre piece to provoke more public anger about the war in Vietnam. Then things began to ramp up: two rooms called "Vulvic Space", containing photos of eyes, ears, and... you guessed it... all opposite a large collection of suspiciously stained tissue paper.

It's easy to superimpose your own experiences onto an art exhibition to make it more relevant to you, but that was completely impossible here. I experienced the exhibition in a type of dazed nausea, both cut off from what I was seeing and strongly affected by it.

After an hour and a half of this, I was left with an appreciation of someone who lived in a very different world, who seemed to have no self-doubt and a complete devotion to following her desires. I wonder what she would have thought of someone like me turning up blind to 'Body Politics' – would she have dragged me

Performances of Carolee Schneemann

onstage to play the part of 'The Arm' in an interpretive dance routine, would she have laughed mockingly at me, or would she have slowly turned to me with darkened eyes and said in a low, sensual voice, "The cat is my medium" ...?

Anyone looking to visit should be aware that there are multiple warnings about the sexual imagery and nudity showcased at the exhibit, to the extent that under 14s must be accompanied by an adult at all times. The work also addresses subjects such as sexual expression and human suffering. This is the first major collection of the life works of Carolee Schneemann in the UK, documenting almost sixty years of art.



The exhibition showcases early paintings and archival material - over 200 objects!

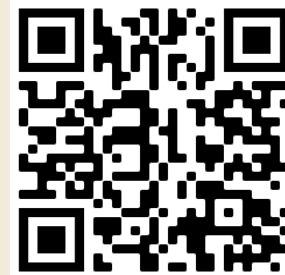
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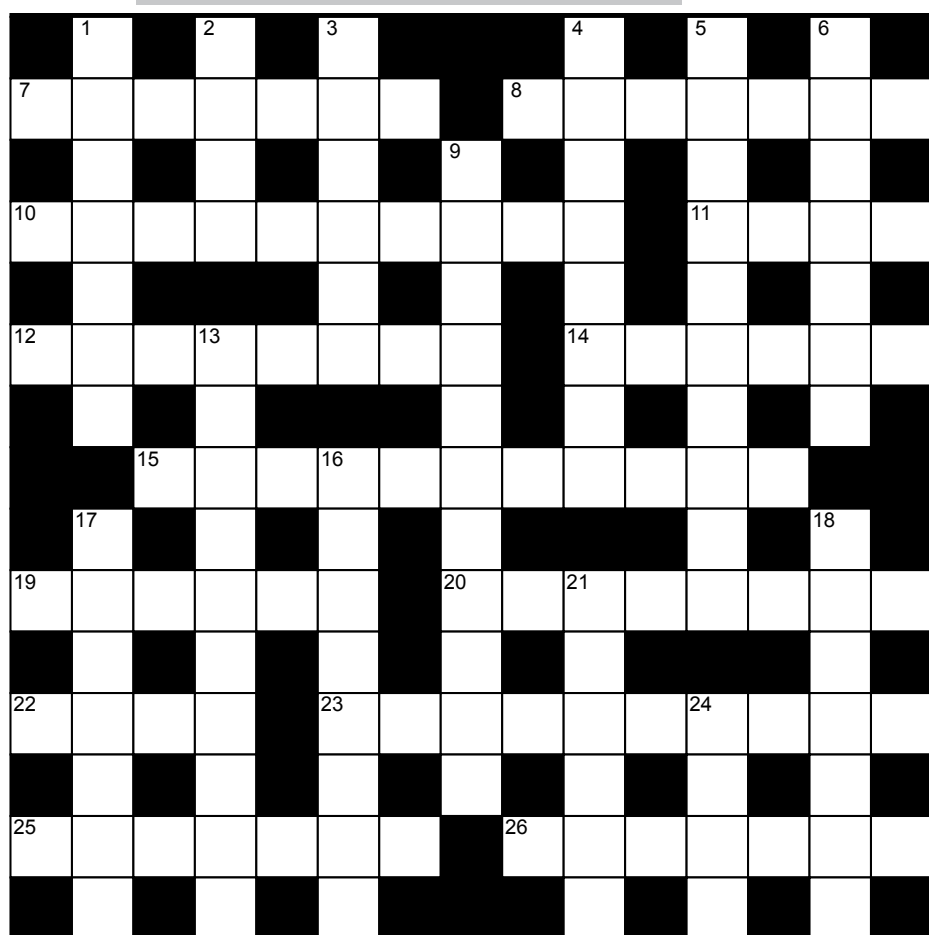
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CRYPTIC Crossword Grid



CRYPTIC Crossword Clues

Across

- 7) Belched out during the inclusivity test. [7]
- 8) Off-green, somewhat cyan architecture. [7]
- 10) Test a slope in these? [10]
- 11) Stop all cutting of this stone [4].
- 12) The stoic air about this traitor. [8]
- 14) The snake eyes peep ahead at her garment. [6]
- 15) See holes in shirt made for the old leaders – fatty ingredients in their food? [11]
- 19) One long repeated note played flat. [6]
- 20) Stock combined with nutmeg, removing foam from the bottom, makes a soup. [7]
- 22) Musical fish? [4]
- 23) Pudding with mashed glacé banana, Andalusian almond stem extract and mango topping. [10]
- 25) In hedge-trimming, the best one gets highest grade of the year, then retires. [7]
- 26) Almost a posy marker? [7]

Down

- 1) Give in again to wild pleasure without you. [7]
- 2) Shock expressed at the moon being in this state. [4]
- 3) Yeah, many sound like they're from that part of the world. [6]
- 4) Possible feast shown on the Bible's casing. [8]
- 5) Middle child's time perfectly suited. [6]
- 9) She clarifies her gender in parliament. [11]
- 16) Oddly marital day out for the publisher. [8]
- 17) The one seen with Caesar played on court. [7]
- 18) Messes up the plug less if you take off the end. [7]
- 21) Swiss note found screwed up outside the fast dance. [6]
- 24) Shortly ran on along. [4]

Puzzles Notices

Leaderboard QR code:

Puzzles Editor: Ameena Hassan
Cryptic Crossword, Reverse Cryptic:
Stanley Scott
Nonogram: Mihaly Ormay



FUCWIT

You can send your solutions to fsudoku@ic.ac.uk before Wednesday 9th at 12:00!

Points

Easy, Normal, Difficult sudokus	2, 3, 4 pts each
Nonogram	3 pts
Cryptic, regular crosswords	5, 3 pts

Reverse Cryptic

You are given a cryptic Clue (C), an Answer (A), and have to give a Reason (R) as to why the correct answer is A. Practicing this will help you solve the cryptic crossword above.

C: Condensation should happen soon, they said. [3]

A: DEW

R: _____

C: That sleepy-head still in bed is a burden. [4]

A: COST

R: _____

C: Stern lip snapped by sharp one. [8]

A: SPLINTER

R: _____

Previous Reverse Cryptic Answers:

- HEART = anagram (dancing) of HER AT, and it beats.
- BUT, then put in: preceding direction (= E) its fifty-fifty (= LL) = LLE. A BULLET can be fired.
- TEATIMES ON = anagram (jolly) of MAISONETTE = floors.



CATNIP

Hugh Brady initiates coup

Negafelix

Catnip Reporter

Appointment of Robert Kerse as the new COO of the College has begun the next phase of the planned takeover of Imperial College by Bristol University. In an email to all staff members, Brady revealed that he was delighted that his former colleague from Bristol, Kerse would be moving to take up the COO role. The letter contained the unusual phrase "The snows over the Severn are very beautiful in the springtime" which appears to have been an activation phrase for the Bristolian sleeper agents working at the College.

Mags Modgson, deputy Bursar in the RSM, told NegaFelix about her surprise when, after reading the email, half of the members of staff got up out of their chairs, took off their suits to reveal second hand ralph lauren jumpers underneath and left in

lockstep. The email was followed by the imposition of martial law on campus and the imposition of a curfew, banning students from anywhere but the bars between 2pm and 8am. Tractors have been placed all street corners to ensure compliance.

War correspondent Feb Senton has sent in a missive from the occupied territories saying that major changes were already under way to terraform the university into a climate more suitable to the invaders. Dispensers in student and staff bathrooms will now no longer dispense sanitary products or condoms but rather 'ket and baccy' and all mental health professionals at the College have been fired and replaced by patronising posters.

Members of the Imperial government-in-exile are torn over how to respond to the sudden coup. Some have argued for making peace with the new overlords of the College, pointing to benefits of the

invasion such as the rebalancing of the student gender ratio by the huge influx of Olivias and Ophelias that followed the invasion. Some dissident elements in the exiled group have even suggested that the only person capable of stopping the total takeover of the College might be Alice Gast. However, all appeals for her help have been met with silence or an out of office email reading "Chevron doesn't pay me to care about your problems".

In other positive news, the Union has reported record profits from the bars which they say will be funnelled into CSP activity budgets. The increase has been driven largely by the massive upsurge in sales of cider and perry.

This is your yearly reminder that the Catnip section of Felix is satire. If you actually believe any of what we print, well, I don't even know what to say.



ARIES

This week, after a terrible performance at a garden contest, you re-shuffle your team and fire the Gnome Secretary



TAURUS

This week you find that the ALERT statue makes you feel inadequate so you cover yourself in steel plating



GEMINI

This week you find another dimension to yourself when you found out that your flat party wasn't as flat as you wanted it to be



CANCER

This week you after weeks of negotiations your boyfriend agrees to try the Michael Portillo sex position



LEO

This week you go one further in the protests against Big Oil and cum on the Mona Lisa



VIRGO

This week you end every group project meeting with a gentle kiss as corporate America intended



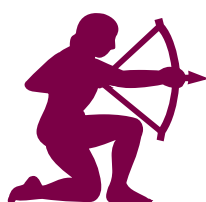
LIBRA

This week you wonder what that Liz Trussy do



SCORPIO

This week your flatmate is tired of your shenanigans



SAGITTARIUS

This week you become an ethical minority after you cheat on your girlfriend



CAPRICORN

This week you fail to impress your friends when you try and tell them being half Irish makes you an ethnic minority



AQUARIUS

This week trickle down economics takes on a new meaning when you piss on your girlfriend for money



PISCES

This week you wonder if the lettuce will outlast you too

Autumn Elections '22



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Autumn
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Nominations **open NOW!**

Nominations close on
Tuesday 25 October



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FILM

Film Review

The Feast (*Gwledd*)

Director: Lee Haven Jones

Starring: Annes Elwy, Nia Roberts, Julian Lewis Jones

Country: Wales

Year: 2022

Sorcha Owens Film Writer

Director Lee Haven Jones' debut Welsh-spoken feature hopes to do for the Welsh film industry what the Manic Street Preachers did for Welsh language back in the 90s. Merely 30 years on, this political act of filmmaking puts a new image of Wales on the map. Gone are the narrow depictions of grey, dull farmland, instead this tale is set in the glamorous country estate of an MP, Gwyn (Julian Lewis Jones) and his family, steeped in the rich tradition of Welsh folklore.

The story revolves around Cadi (Annes Elwy), a local barmaid who arrives at the family home to help Glenda (Gwyn's wife played by Nia Roberts) cater a dinner party for Euros (Rhodri Meilir), a business associate of Gwyn, and their neighbour, farmer Mair (Lisa Palfrey). Gwyn and Glenda's motivation? Buy off Mair's land to mine for minerals. Also present are their two sons who have returned to the family home. Guto's (Steffan Cennydd) heady drug fuelled lifestyle in London has caught up with him, and Gweirydd (Sion Alun Davies) has left the medical field, under mysterious circumstances, to train for a triathlon.

The film starts as it means to go on, with the overstimulating, almost ASMR-like sounds, of a worker drilling into the land before being struck down by some force of nature. These noises crop up against

the sparse soundtrack as the camera lingers on the family preparing for the feast. Glenda peels off a face mask, Gweirydd cuts himself whilst shaving his pubic hair - often with the omni-observant Cadi watching in silence. As Cadi helps Glenda cut food, the too close for comfort shots of the knife hint at the gore to come. Similar elements build up a perfect level of tension to let the final act ensue. However, the last thirty minutes feel like a fever dream hurtling all too quickly to a finish. Bizarre montage flashbacks ruin the atmosphere slowly built up in the first hour or so.

Retribution is dealt - punishing the characters' (occasionally one dimensional) flaws. Without giving too much away, the film explores 'eat the rich' quite literally, as well as reacting to how the way wealth is incurred can damage traditional practices and deepen the class divide. If you enjoyed Bong Joon-ho's *Parasite*, you'll see his influence all over this film. Here again we have two sides of the coin: the rich in their beautiful home - no longer fit for Glenda's mother's farmhouse kitchenware - hoping to feed off the land, versus Cadi's service position and Mair's farm. The division of the film into chapters, each signposted with prophetic writing, perhaps detracts a little from the subtlety of this allegory - leads us along Cadi's own feast-supported with expertly placed twists she helps right the balance.

However, watching this film in the aftermath of a summer of climate crises from floods in Pakistan to wildfires in the UK, it is even clearer that it transcends just an allegory about wealth and class but also about the environment. Cadi's strong connection to nature - her knowledge of mushrooms, mysterious dirt marks

Credit: Picturehouse Entertainment



Edited by: JONAH HEWETT

In Film this week...

Imperial alumnus Sorcha Owens reviews a rare Welsh language horror (pg. 15)

Film writer Mike Buzadji covers the BFI London Film Festival (pg. 16-17)

following her eerie movements and her visceral reaction to preparing rabbit meat for the feast - puts a question mark over her identity. Is she Mother Nature, a forest spirit, an animal? The film doesn't quite satiate all these answers, and is perhaps not as fast paced for those who are usually fans of the genre, but is well worth a watch for those who enjoy the fun of pondering over a movie well after it's over.

Film Society Weekly Screening



Hereditary (2018)

Imperial Film Society's are screening their Halloween Special next week. *Hereditary* has received huge critical acclaim, and has become known as one of the best (and scariest) horror films to come out in recent years. Visit their instagram [@filmsoc](https://www.instagram.com/filmsoc) for more information about how you can watch!



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What the BFI London Film Festival had in store...

Credit: BFI/Getty Images

Mike Buzadji Film Writer

This year's 66th BFI London Film Festival comes to an end. It's been an eventful couple of weeks: 160 features, eight new series, six Screen Talks, immersive art and XR projects and much more. LFF kept busy fans, journalists, and critics not just from London. We are even a little guilty of prioritising it over lectures and deadlines (otherwise how else would we create content for our Film section?). Here are a few reviews from the screenings we managed to get access to, and more about the festival.



The Wonder

Director: Sebastián Lelio
Starring: Florence Pugh, Niamh Algar, Ciarán Hinds
Country: UK/Ireland
Release: 7th December 2022

The Wonder opens on a film set, and what at first seems confusing is welcoming after Niamh Algar introduces us to the story as if she was telling it. "We are nothing without stories, so we invite you to believe in this one." The camera slowly pans towards Florence Pugh, who plays an English nurse, Lib Wright, on her way to a small village in the Irish Midlands in 1862. She's been offered a job to watch over a girl, played by Kíla Lord Cassidy, who'd mysteriously gone without food for months living off "manna from Heaven".

Before meeting the girl together with Lib, we are introduced to the village's committee, who are responsible for hiring her. It consists of five members, who are well-known and respected: a priest, a doctor, a landowner, a local publican, and a Baronet. "It's not your job to question us. You are here only to watch" is what we keep hearing from them. No matter how hard Lib tries to solve the mystery, prove something, they do not listen. At some point she even goes along with all of it, until a London journalist, played by Tom Burke, arrives at the village and helps her figure it out.

The story based on the book of the same name by Emma Donoghue depicts the era of "fasting girls". It throws science against faith, the argument that was always relevant to society. Florence Pugh's character bases everything on facts, but still respects the beliefs of others. The film might be a little slow-paced from the

beginning, but when all the cards of the mystery are on the table, you just can't put your mind away.

The visuals seem routine, since there aren't many filming locations. Throughout the story we barely visit over five locations. However, when it comes to the performance, every single actor delivers. Kíla Lord Cassidy is incredible at portraying this miracle girl. Florence Pugh manages to channel her own strength and directness into her character, which fits so well within the story. Cast is one of the main reasons to watch this film.

The Wonder is not something easy to watch, it's a heavy story, a psychological thriller. It's about going against those extreme cases of religious abuse, about



THE CAST IS ONE OF THE MAIN REASONS TO WATCH THIS FILM

speaking up even when no one wants to listen. The story is sensitively presented by Sebastián Lelio, which no doubt attracts attention. There is something uniquely captivating within all this: story, acting, drama, and mystery. Everyone can find that miracle, that wonder that will keep them watching till the end.



Credit: BFI/Getty Images

The Son

Director: Florian Zeller

Starring: Hugh Jackman, Zen McGrath, Laura Dern, Anthony Hopkins, Vanessa Kirby

Country: France/UK/USA

Release: 25th November 2022

How destructive can a divorce be? Not everyone experiences such a painful process. Each party responds differently. It should be never forgotten that a divorce affects more than just the couple. No matter how and where the things were left, there are always children, whose experiences are miserable. Emotional and behavioural issues are common reactions to fights or separation between parents. This story written and directed by Florian Zeller is not an exception.

We're first introduced to this successful and happy man, Peter, played by Hugh Jackman. He's at the apex of his life, getting his dream deal, married to a beautiful woman, Beth, played by Vanessa Kirby, with whom he has a newborn son Theo. Everything goes according to plan, until his ex-wife comes for a favour. Their 17-year-old son, Nicholas, is troubled: he's missing school, acting weird and aggressive; and she doesn't know what to do with it, he needs a father figure. They separated on good terms, so Peter doesn't mind helping out; at the

end of the day it's still his son.

Later on we find out how Zen McGrath, who's playing Nicholas, is not over the divorce the same way his parents are. He did not move on, he is still suffering, and he is in pain. Peter does not want his son to fail, that's what he's been taught, so he will do anything what's in his power to fix the boy. Although it first seems that Nicholas is just going through a phase, like every other teenager, it's not the case. We soon find out about self-harm he's inflicting upon himself to cover up the pain. Everyone's on edge, they don't know how to act, which is distracting and causes even more harm.

This story and the idea behind it are powerful and important, however the way they are presented is poor and misleading. During the screening I found myself confused how during some of the controversial scenes depicting toxic relationships between the generations, everyone was laughing. It's sad to see dramatic moments being considered a joke, especially when you relate to some. This is due to poor writing and directing at moments. The cast is not huge, but it is talented. Although the actor playing Nicholas, Zen McGrath, showed strong acting skills, his character was lacking something. He felt weird and underdeveloped.

The film has its heart in the right place. The idea is powerful - it is necessary to discuss these topics in so-



The Father, The Son and the Laura Dern

ciety. But throughout its duration the film felt like it was only made to win awards, and failed to properly explore the subject matter. Maybe Florian Zeller tried to follow the same path as he did with *The Father* in 2020. Depression is an extremely sensitive topic which everyone should be familiar with. The best this film can do is raise awareness for this horrible disorder. Take care of yourself and your mental health, and do not be afraid to seek help.



Credit: BFI/Getty Images

Guillermo del Toro's Pinocchio

Director: Guillermo del Toro

Starring: Gregory Man, Ewan McGregor, David Bradley, Ron Perlman

Country: USA/Mexico

Release: 9th December 2022 (Netflix)

“Oh boy, oh boy, oh boy!” do I want to tell you about *Guillermo Del Toro's Pinocchio*. The possessiveness of the title is well deserved. Reimagining the story that has been told for years through generations and making it so unique, making it stand out is not something any director could do. This film was in development for about 15 years and is very personal to Guillermo del Toro, as well as his mother, who sadly passed away a day before the world premiere. You can see the passion and love in every part of *Guillermo Del Toro's Pinocchio*.

This story is not the same as other adaptations. *Guillermo Del Toro's Pinocchio* is set in 1930s fascist Italy. The ongoing World War I is the reason Geppetto, voiced by David Bradley, loses his son. After years he develops a drinking issue and in one of the drunk episodes out of grief he carves and assembles Pinocchio. There's no magic involved; it doesn't have a beauty to it, it looks dark. That's why an angel looking figure, a mystical forest creature, shows up and gives it life, to heal Geppetto's soul. We also meet Sebastian J. Cricket, voiced by Ewan McGregor, who just moved into the

tree Pinocchio was made from. We can see how perfectly imperfect Pinocchio's body is: nails, rough edges, holes and cracks; this story is not the polished one that we're used to.

Gregory Mann managed to properly deliver a voice full of the just-born excitement and thirst for experience that Pinocchio has. As soon as he gets out in the world, he's not accepted. Some are scared, some amused, others see how they could use him. Pinocchio does not know how to behave, which weakens his relationship with Geppetto and leaves him vulnerable to those who seek to exploit him. The story shows how everyone desires Pinocchio to be something they want, something else. It is not a story about disobedience to encourage kids to behave better; it is one from which everyone should learn acceptance and care.

Guillermo Del Toro's Pinocchio is a stop-motion animation film, and if you think that you don't like the style, just go for it anyway. It is one of the best stop-motion works in the past decade. Although the nature of

Pinocchio might seem childish, this one is somewhat dark and bold at times, but still remains funny and beautiful. As Guillermo Del Toro said, “This is not a movie made for kids, but kids can watch it if their parents talk to them”.

“We don't need to change to be loved and we should be loved exactly as we are” is the main point of this film. No matter what and who is surrounding you, don't feel the need to suppress yourself. This Pinocchio is not like any other, it's fresh, it's progressive, it's real. *Guillermo Del Toro's Pinocchio* is a must watch, especially during the holiday season when it comes out.



Credit: BFI/Getty Images



MUSIC

Edited by: JOE RIORDAN
TARA PAL CHAUDHURI

Album Reviews

Being Funny In A Foreign Language: Please make it one I don't understand next time

The 1975 return with danceable past-its-best-before-date angst



View online here!

Written by **Joe Riordan** Music Editor

The 1975 are the marmite of mid (in both senses of the word) 2010s indie – they had a chokehold on teenagers after releasing their self-titled debut album in 2013. Don't get me wrong, I love the hits from that album: 'Girls', 'Chocolate' and 'Sex' are positively infectious. That's the sound that the new album *Being Funny In A Foreign Language* captures. To top it off, Jack Antonoff, the mind behind Bleachers and producer to megastars like Taylor Swift and Lorde, took the helm of producing this album too. You wouldn't be wrong to double check you read the headline right at this point. The album seems like it should be perfect – the sound that made the band with the careful hand of Antonoff tweaking and teasing every idea into harmony with every other. BUT! You missed a crucial detail. You forgot to consider that Matty Healy, forever excruciating and eternally irritating, wrote this album.



enjoyable to listen to, I even love some of them. The problem comes on the fourth or fifth listen when you start actually listening to the words.

Like all 1975 albums, *Being Funny* starts with a track titled 'The 1975' and it's only the second line here where the irritation begins - "I'm sorry if you're livin' and you're seventeen". Healy describes every 'The 1975' track as the bands' "status update" and *Being Funny's* sets the scene for this album. It "describes the cultural, social, political environment" that Healy and the rest of us are living in. Those are Healy's words and reasons, but all that line seems to be to me is angst for the sake of angst (as does the whole album). It appeals to the same group of people that the first album hooked, however now those people probably spend all their time on Twitter rather than Tumblr. This isn't an attack on those people, it's an attack on Healy's pessimism.

Today, it's too easy to look at all the world's problems and despair, but there is no way to combat any of the issues facing the planet by giving up. It would be a blessing if this was the meaning Healy was aiming for in comparison to problems that he later emphasises.

He goes on in later songs to dissuade listeners from calling out older generations for problematic views. This occurs in 'Wintering', what could be a nostalgic track about visiting home for Christmas, seeing people from your childhood, and how they and your town have changed. It is for the most part, then Healy feels the need for a lecture – "I just came for the stuffing, not to argue about nothing". I wouldn't have a problem with Healy being preachy if he wasn't so problematic himself. He seems to want everyone to listen to him without having to listen to anyone else.

Laden in levels of irony, Healy's lyrics are sometimes funny and hit the mark, however for the most part, considering the persona he portrays of self-entitled self-proclaimed genius, they fall flat and just create an awkward listen. This is devastating as, musically, *Being Funny* is a consistently confident and imaginative album – most definitely helped by Antonoff's production. If you think I've misinterpreted the album, please write to us on fmusic@ic.ac.uk with an opposing piece and we'll publish it next week.



Felix Recommends

How Choral Music Can Move You to Tears

A look into the emotional power of Rachmaninoff's All-Night Vigil

Written by **Gilbert Jackson** Music Writer

The other weekend, I had the great privilege to be invited by my friend to hear her choir perform Sergei Rachmaninoff's *All-Night Vigil* after I had expressed interest in hearing the whole fifteen movements of religious ecstasy in person and in a location where such a work ought to be performed: a beautiful church. I went with a certain expectation: that I would sit on my segment of church pew, straight-faced with a sense of purpose that I would actually try and make it through fifteen movements. Yet, by the time it had reached the sixth movement, 'Bogoroditse Devo (Hail Mary)', I noticed the tears beginning to roll down my cheek. Rachmaninoff had written something truly beautiful to me; I had found peace within that brief, fleeting moment of music that held me and brought me a comfort I didn't know I needed.

This is, of course, not the first time I have been reduced to a hideous and emotional wreck by choral music and it certainly won't be the last. However, I pondered what in a choral music piece emotionally destabilises me so – what allows it move to me to tears? In the case of Rachmaninoff's *All-Night Vigil*, there are several reasons why it can evoke in me such a multitude of emotions.

First, the music of the choral tradition – particularly with regard to liturgical music, or music written to be performed during a religious ceremony – is shaped by the text to which it is set; the text in this case is taken from the Annunciation of the Virgin Mary. Delivered by the angel Gabriel, the text celebrates how Mary is full of grace and the Lord is always with her. As a result, she will bear a child who will be the saviour of every

soul. When reading the text, one can imagine it being read in a calm and measured voice that is inoffensive and compassionate. Rachmaninoff's setting for such a text does not only that but feels personal and intimate as if the choir is whispering to you, comforting you, holding you closely. This feeling is amplified and appreciated when one compares the music to other settings of the same text. English Renaissance composer, William Byrd's setting, for example, feels rigid and pays little regard to the text itself; it presents like a show of his skill as a master of Renaissance counterpoint rather than someone who listened to the voice of the text.

This feeling of intimacy and comfort bleeds into Rachmaninoff's music setting and shapes how he wrote it. This means that the second component which brought such emotion was the music itself. The 'Bogoroditse

Devo' is inspired by various forms of Orthodox chant including Znamenny Chant (a form of long Russian Chant) and contains swelling melismatic passages which continually rise and fall, growing longer as they stretch endlessly into the soundscape. One almost *hopes* it doesn't end. Together with these traditional melodic forms, large textured harmonies overlap with each flowing melody. As the piece progresses, the texture only becomes larger until it reaches a large *fortissimo* climax towards the end in six-part harmony and with each voice part in their upper ranges reaching towards the heavens. The music pulls you in and draws you along; its subtlety and homophony, unlike Byrd's polyphony, gives it clarity and purity which complements the text.

Location plays a big part in choral music. It is common practice to see large choirs perform in concert hall venues and the like but when it comes to sacred music of any religion, a place of worship is what is always required. Sacred music was written for such places; written to bring peace in prayer or bring life to scripture. Even when not singing in a sacred capacity, why deny such privilege to the audience who may find comfort in this music at any point in time? When one sits in a church to listen to Rachmaninoff's *All-Night Vigil*, regardless of religious preference or acknowledgment, one can feel a sense of awe and reverence. It tells the audience that this is more than music, this is an expres-

sion of faith and an attempt to discern the mystery of one's religion.

The final aspect which brings life to choral music is one which takes a little history knowledge to truly appreciate – namely, the context and timing with which it was written. Rachmaninoff completed his *Vigil* in 1915 during the height of Russia's involvement in the Great War and was performed in aid of the war wounded. Loss and anguish filled the streets of the then Russian Empire and it would no doubt have been a great comfort for many to hear such music sung not only as a deep and meaningful prayer to God and their behalf, but also as a means to aid their fellow citizens who suffered at the front lines and at home. But what brings greater sadness to this piece is its fate in what would follow shortly after in 1917.

After the Russian Revolution, religious music and the Orthodox faith itself faced censorship and persecution with religious music being banned, churches claimed by the state and many Orthodox clergy executed or imprisoned. Francis Maes of the University of Ghent wrote in his book, *A History of Russian Music: From Kamarinskaya to Babi Yar*, that “no composition represents the end of an era so clearly as this liturgical work”. One cannot help but feel a sense of true sadness at the idea that this masterpiece would have been heard for just two more years before it would never be heard again within its own churches or its country for over

fifty years.

The *Vigil* held a special place for Rachmaninoff; in conversation with his biographer, he had requested that the fifth movement of the *Vigil*, the '*Song of Simeon*' or '*Nunc Dimittis*', be played at his own funeral. Every movement in this work has the power to take us on an emotional rollercoaster, and Rachmaninoff knew how such emotions could be evoked within his music. However, the last movements present us with a different emotion. The thirteenth and fourteenth movements of the work recount the resurrection of Christ, a time of hope and celebration, and the final movement is a prayer beseeching God's eternal protection. For most of the final movement the voices seem to flutter and dance while reaching soaring heights. The texture is also vast (reaching up to seven-part choir) providing one with a sense of fortification and strength. It seems fitting to end the work on such a hopeful and strengthening note given that this work as a whole had survived Soviet censorship for over fifty years and is still enjoyed and appreciated as it was meant to be: with reverence and an open heart.



Single Reviews

blink-182 Are Back... To Milking the Cow

The long-awaited return of Tom DeLonge might not be all sunshine and roses

Written by **Giovanni França** Music Writer

After his 7-year hiatus from the band, establishing himself as a UFO researcher, Tom DeLonge is returning to blink-182. Kicking Matt Skiba back to Alkaline Trio, he joins a now deep-in-the-Kardashian-clan Travis Barker and a silver-haired Mark Hoppus who has just beaten cancer. The prime line-up is back. Exciting stuff. Or is it? Because as of now, it all seems like a simple but largely effective marketing ploy. Of course, it is understandable that the band's marketing team will shove the news down the feed of anyone with an atom of pop punk in their browser cookies, but on top of that, we have got a world tour announced, a questionable single released and a new mysterious album incoming. Let's go step by step.



see 50-year-old Tom and Mark barely hanging onto their vocal cords. Prices are no different for the American dates, the bulk of the tour, something which has caused outrage on social media, especially among millennials who will be spending their Sunday brunch money on tickets anyway. This value-increasing gamble might turn out to be favourable for the trio, as they have already been able to add second dates to London, Glasgow, Manchester, Toronto and Chicago, and are even headlining the now sold-out When We Were Young festival in Las Vegas along the likes of Green Day, The Offspring and 5 Seconds of Summer. This goes to show that classic pop *punk* bands no longer need affordable entries to concerts – their fanbase has already aged enough to be working 9 to 5s.

'Edging' – Silly Lyrics Will Not Work with Mall Instrumentals

blink-182 wrote '*Anthem*'. And '*Happy Holidays, You Bastard*'. And '*Ben Wah Balls*'. They know how to write a funny song. And '*Edging*' is a horrendous attempt at recreating that goofy humour from almost 30

years ago. What made the childish lyrics work in the past were the raw vocal delivery and the unapologetic riffage that propelled the song forward. This new single has none of that. Tom and Mark sound as plastic as the past two (sleeper) albums by the band. Travis' drumming is surprisingly dull, even being replaced by some clapping samples at a point. And our propeller, the riff... is simply not there. Fans were expecting the short and sweet riffs to be back with Tom's return, but it seems like he left them with Angels & Airwaves. I will keep my hopes up for the album that has just been announced, though. DeLonge has recently tweeted that '*Edging*' was a “perfect way to remind [us] of the fun again”, but that the new project will have a more “progressive and elevated” sound – which makes me think of their artistic prime with *Untitled* in 2003. Will the Generation X pop punk legends step out of their Peter Pan syndrome and give us more mature gems such as '*I Miss You*' and '*Down*'? Or will Tom's comeback deliver more versions of '*Edging*'?

blink-182 World Tour – Not Quite Putting the Punk in Pop Punk

“Yay, blink is coming to town!” – those were the last words pronounced by every blink-182 fan before checking how much the tickets for the show were selling for. In London, both dates in October 2023 have minimum price tags of £80 – exorbitant sums just to



BOOKS

Edited by: ZANNA BUCKLAND

Book Review

Side Hustle & Flow

Kieron Cartwright Books Writer

I must admit: I came into this read sceptical. It's the first time I've read a "self-help" book of this kind, so I was expecting to come out at the other end with mixed feelings. I'm glad to say I was pleasantly surprised.

Beach takes us on a one-stop tour of his life, his struggle in the entertainment industry, and his attempts to break into music professionally. Along the way he gives us anecdotes and stories which nicely highlight the messages he's pushing through in each chapter. Some of the neat catchphrases, like "always be improving!", go in one ear and straight out the other – but I believe this to be pretty standard for these kinds of books.

His rags-to-riches story is one to really appreciate. The struggle to make it big in the field one is passionate about is so universally experienced that it makes

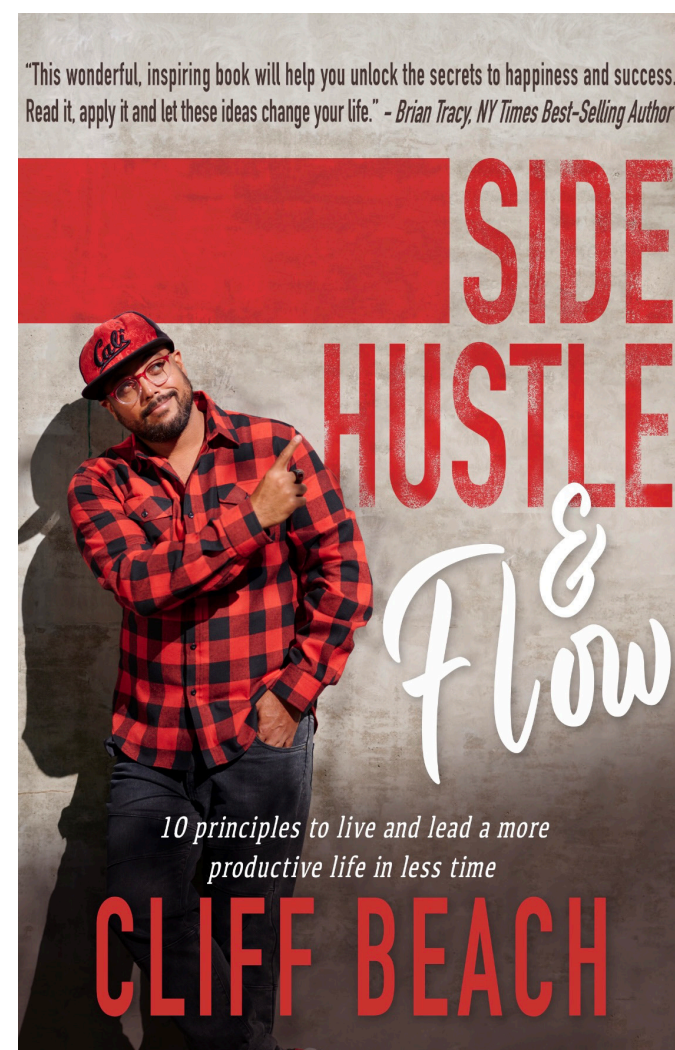
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BEACH CAN DISH OUT ADVICE FROM A POSITION OF EXPERIENCE

his story relatable to almost anyone. This is where the book is particularly effective. Beach faced hardship in pursuing his dreams, and so can dish out his advice from a position of experience. As a student, certain pieces of advice stood out to me. Beach writes about his numerous failures in his career; losing out in the Lennon Awards, his toils with his first band The Moon Crickets, and so on. About these things, Beach

says, "experience is invaluable; failure is its best teacher." And so with that, I'm going to try and take my future mistakes in stride. Not that failure will ever feel great, but it might now sting a little less.

He goes on to quote Henry Ford: "failure is simply the opportunity to begin again, this time more intelligently." Perhaps with every low grade, poor coursework mark, or missed placement, I will be more the stronger to try again and get it right. There are dozens of quotes and memorable sections of the



book which have left a purposeful dent on my mind. I can't see anyone reading this book and coming away without at least one idea worth remembering.

Author Interview

Interview with Cliff Beach: Turning Your Passions Into Fulfilling Jobs

Title: *Side Hustle & Flow*

Publisher: *The Black Spring Group (Eyewear Publishing)*

Zanna Buckland Books Editor

Cliff Beach is a soul, jazz, and R&B musician, VP of Digital & Operations for Beautytap cosmetics company, and now a published author. I had the opportunity to speak to Beach about his new book *Side Hustle & Flow*, which has just been reviewed by one of our Books writers, Cartwright (see above). The book is a guide to making it big in something you're passionate about, that isn't necessarily your regular course or desk job, by applying better organisational skills and finding motivation to keep going. It also revisits some staple self-help advice, such as maintaining a routine and time budgeting, in terms of Beach's own experiences. Read on to find out more about his struggles and successes, and how he went about writing and publishing his book:

What made you decide to write *Side Hustle & Flow*?

I've always wanted to write a book, and I knew that during the Covid pandemic was probably the only time in my life I would have that much downtime, be-

cause normally I'm working and doing music and creative projects on the side. Everything in LA was shut down – we were locked down and inside for months – and I live by myself, so I read lots of books, and there was lots of free content and courses coming out because everyone was at home.

I ended up taking a full course on how to write a book through SCAD Media; more geared towards non-fiction but it would have worked for fiction as well, it had great organisation. I had tried to write a book in the past, and this was my fourth attempt. I wanted a

better strategy of organising so that when I wanted to write I could just write and not focus on other things. It also taught how to write in terms of understanding your ideas and focusing in on them. I really enjoyed the video content – it was run by a guy named Tucker Max, who’s a best-selling author – he was really good at engaging people wanting to write.

I was super excited to have that project; I had a few other projects to do as well, like my podcast, but I wanted to write a book. It took shape over time – originally it was called “From Full to Fulfilled”. I was trying to answer the question: “why do some people have such amazing successful lives and others don’t?” I wanted to discover that, so I was thinking about my life and the successes I’ve had. As the book developed and grew, the title changed to *Side Hustle & Flow*, because I started to realise that what I’d become really good at is being able to work full-time and also dedicate time to music and other side projects that were fulfilling to me outside of work. I knew it was a model that other people could benefit from, because most people who want to do something like that would have to work too.

That’s the nature of life, it’s difficult to be able to sustain yourself from music or art alone; obviously, some people can do it, but very few. I also realise that when I talk about a side hustle, not all of them are money-making. You don’t have to go out and make money from your music, but if you enjoy it then why not do it in your spare time? If you want to get better at time management, setting goals, and paying more attention to what’s happening in life, then you could benefit from the principles in the book.

I basically just use myself as a guinea pig in the entire book, explaining how I started in music in the last twenty years, and how I was able to work on many different jobs and figure out the “ecosystem” that works for me. I’m not saying you would follow this exactly, but I think there’s definitely a lot of clues in the successes that I’ve had, and people can see me as a role model, one who started from scratch. If you really want to do something you can; there are a lot of people who want to have that balance in life.

Would you describe it more as a self-help book, an autobiography, or a bit of both?

Yes, it really falls under self-help, psychology, business, and it’s also a memoir. That last part is important because, in this type of ‘prescriptive non-fiction’, there really is nothing new. Everyone is basically saying the same thing; even in the SCAD Media course, the first thing we learned is that nobody has anything new to say. These principles are tried and true; being adept

at time management, budgeting your time, writing down ideas and goals – that’s not new information.

My story is new to people, and something that I obviously know well, so that’s what makes the book interesting. It’s chronicling my life – or a part of my life – and it’s nice to be able to see other examples. I talk about Roger Bannister, who was a track star in the 1950s. People said it was impossible to run a mile in under four minutes because your body would give out, you’d have a heart attack, but he did it in 3 minutes and 59 seconds. For years people didn’t accept it and then someone does it and a few months later someone else is also able to; Bannister opened up the possibility that it could be done.

The same with the Wright brothers; people said we’d never be able to fly, but people have been thinking about flying forever. Leonardo Da Vinci had flying machines back in the 1400s, then in the early 1900s the Wright brothers were able to start it, and now we have people travelling all over the world faster than ever with jets.

Credit: Envato Elements



Being able to look at a person and see that something can be done is very inspiring and motivational, and particularly to see people of colour and other ethnic backgrounds – maybe someone like yourself – can be motivational to subgroups, although of course people of races other than mine may also benefit. This is why I wanted to get myself looped in with these tried-and-true principles.

Your side hustle is being a musician; can you speak about that and about your day job?

My day job is Vice President of Digital & Operations for a small global beauty company. I’ve been in the world of beauty for the past decade, and previously worked with L’Oreal group for about eight years, in footwear with Skechers corporation, and did

other non-profit jobs. I also played music on Holland America Cruise Line for a while, so I’ve had a lot of interesting experiences.

As a vice president I have the joy of working in a cross-functional, cross-country team, so I have teammates in Vietnam, South Korea, the Philippines, and the U.S., among others. It’s nice to see how the rest of the world lives and how we’re becoming more connected through platforms like Zoom. It’s very exciting and my job is fascinating; a lot is expected of me, but I love the owners of the company, and there are a lot of opportunities. We’re creating things that have never been done before with new technologies.

It uses my creative mind, which flows over into my music, which has expanded over the last twenty years. I started out as a singer and keyboardist, and beyond that started writing songs. I’ve won awards in that area, like the John Lennon songwriting contest, and two world songwriting awards. Then going into producing, out of necessity – making my own records, producing for other people, and doing background vocal arrangements – progressing out of my first band The Moon Crickets; moving into making music under my own name – Cliff Beach – and then doing some collaborations, one of which was with a group who I helped release an LP under my record label California Soul Music. That song has almost a million streams on Spotify now, and we did that all on our own.

I didn’t start out in music, but now we have distribution, licensing, songwriters, TV shows, commercials, etc. While expanding on the music side, I also have a podcast based on music called Deeper Grooves, and we’re going into Season 5 in January. We’ve been doing some video interviews for the radio station; I have a radio show every Friday night at 9pm Pacific time, on 88.5FM SoCalSound.org – I get an hour to listen to music. People send me music from all over the world to play, I get to meet fans and interview them; it’s been exciting.

I’m also the house band leader on Josh Gates Tonight, which is on Discovery Channel and Discovery+; we’ve just done two seasons of that, and hopefully will come back again. Josh is great and super humble and has plugged us so many times through the show. I had no idea years ago thinking about doing music that I would have all these things.

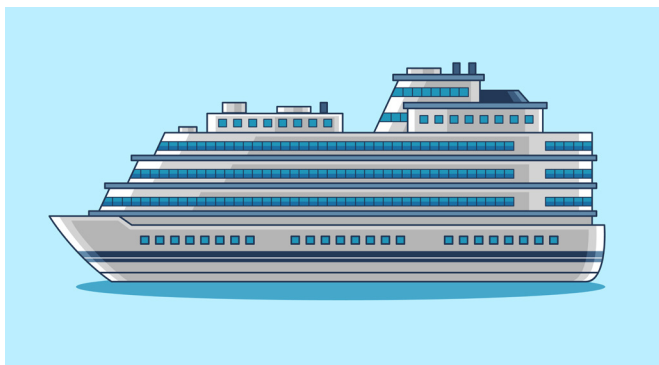
Luckily with work I have autonomy of my schedule, so I did a whole tour while working, travelling along the West Coast from Vancouver all the way down to San Diego. I’m really fortunate; not everyone gets se-

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I KNEW IT WAS A MODEL THAT OTHER PEOPLE COULD BENEFIT FROM

BOOKS

curity in their life the same way that I have, but I've been lucky to be able to say "I want to do this" and find a way to do it. Now we're working on new albums; I'm working on a jazz project right now, hopefully it'll be recording before the end of the year. I put one foot in front of the other, and there's some labels that want to work with us now, so I take every opportunity as it comes.

Credit: Envato Elements



How do you keep your motivation high when juggling lots of different tasks and jobs, especially those that are more tedious or don't have clear deadlines?

Once you've learned what I call the "side hustle success habits" I think you've got to figure out how to understand that. You have to be comfortable with ambiguity when deadlines are shifting. Sometimes life doesn't give you a full structure and you have to create a structure for yourself, and that's what I did. In times when I was unemployed – I talk about this in the book – I still woke up every day, looked for work, and set a schedule; eating at certain times and exercising and other things, because it's good to keep at least a loose structure in your day.

I look at my calendar each night, so I have an idea of what the flow of the next day is going to be, and look at my entire week on Sundays, when I'm off, because it helps me understand the structure of what the week is going to do. Not everybody does that, maybe less than 10% of people plan even that much, and less than 1% plan to a high level of detail. I live and die by my calendar, which is helpful for me, but that's part of my personality.

It can be tough to stay motivated, especially with so many negative forces around, so I read and listen to a lot of self-help books and audio programs, because that helps keep me grounded. I try to surround myself with good people too, and I realise that I'm not going to be able to do everything, certainly not all at once. When I read down

the laundry list of things I've done, people are like 'do you have more than twenty-four hours in a day?' which is impossible, and others think I give 110 percent, which is not possible either.

Motivation and inspiration are all around you. You just have to be attuned to it, and sometimes what happens is we're so distracted by things that don't matter but take up time. Time-vampires, like television or social media, which can be such a drain. You have to really safeguard your heart and mind from negativity because there's so much in the world. There's positivity too, but it doesn't really get out; especially in news and the media there's a saying: if it bleeds it leads.

Especially with Covid, I had so many friends melting down because they were watching this ticker clock of people dying and getting sick. I just totally blocked all of that out during that time and hyper-focused on internal projects because I knew if I sat looking at the doom and gloom, then that negativity would permeate into my spirit and soul and slow me down. It wasn't that I wasn't cognisant that people were in trouble; I was aware of it, but if I kept it in the foreground and looked at it all the time, then it would have stopped me from working on the book and other projects.

Could you elaborate on the main pros and cons of having a side hustle?

The pros are that you're probably going to find fulfilment that you don't get from work. Some people do have fulfilling work, particularly if you're a doctor or nurse and saving lives, but I don't think most of us at corporate jobs feel like we're saving lives. If you work somewhere or are good at something that isn't fulfilling, or where there isn't a lot of growth opportunity, you should get that outside work. Work can only have so many layers, and there may be other layers to you that aren't being tapped into.

Even if it's not a side-hustle to make money – say you love animals, why not volunteer at a shelter? In the book there's a guy who loves to salsa dance, and I say if you love it, you should do it as much as possible. The main thing is finding out what you love, and not everybody knows, but if you do then why not do it as much as humanly possible, as much as you can afford to? There are so many non-working hours that people don't utilise. We often talk about

"spending" time, but really people should think about "investing" time, which is different: getting a return on that investment and effort. People don't necessarily think about life that way, sometimes they don't think at all, and are so stuck into a routine. Having these side-hustles breaks you out of that routine.

The cons are that it takes time, and it takes sacrifice. Not everyone wants to work full-time and then come home and work full-time on something else; that's a lot of hours. I've been single doing this and had girlfriends, but I haven't been married or had kids, so that would be much harder. A baby can only be selfish by nature; they cry, need to be changed, fed, held, so especially for single parents – my heart goes out to them. That's already a second job, and can be fulfilling, but when the baby's asleep, getting two hours where one of them is spent tinkering with something they really want to do, whether it's writing a book, making recipes to share online, whatever it is, they can do that.

That's the beauty of the side hustle and flow, because in that flow you get to decide how little or how much you want to do. The problem is we often have this "all or nothing" mentality, so we end up not doing anything. Like, I have to be able to do music full-time or, if not, then I give up music altogether. There's no in-between there, but flow allows you to have a grey area instead. Life isn't black and white; even if you're working on music an hour a day, that's better than not doing it. Out of twenty-four hours in a day, one hour really isn't that much. If you sleep for some of that, maybe there's sixteen or eighteen hours, still an hour isn't that much. Maybe you only spend half an hour – that's still something. If you feel you want to do something, find time for it.

Did you self-publish your book or send it out to publishers?

I was going to self-publish the book when I started writing – that's all I knew. But as I was writing the book, I found some editors that helped clean it up, and the book was shaping up pretty good, so I thought, let me send it out to some agents. People seemed interested in it, so I paid someone on Fiverr, and we sent it out to 350 agents and publishers.

Through that process, over a couple of months, we whittled it down to one indie publisher: The Black Spring Press Group in the UK, under Eyewear Publishing, who ended up taking up and releasing the book. Congratulations and thank you to Todd, who runs it, and his entire team; they've been instrumental. I'm a first-time writer and published author, and in hard

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YOU HAVE TO SAFEGUARD YOUR HEART AND MIND FROM NEGATIVITY

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WE OFTEN TALK ABOUT “SPENDING” TIME, BUT REALLY PEOPLE SHOULD THINK ABOUT “INVESTING” TIME

cover, which is a bit more expensive too, but I'm super excited about it. As we work through the flow of going into the digital Kindle version, then releasing the audio book in January – which is being edited now by Tim Hall from Eleven Nine Studios in LA – then the paperback will go out.

It's been great working with them, they've been around since 1985 and have several imprints, worked with tons of great authors. They've been a great support and I learned a lot – it's cross-cultural and everyone has different expertise. At the end of the day, the main takeaway from working with this publisher is they really do champion and believe in the power of the written word and power of authors. They saw me as an author before I even had a published book, so that was cool. I'm just happy that the book is out in the world and people can hold and see it.

Are you likely to try and publish another book after this one?

I haven't thought that far along because we're still in the cycle of publicity and promotion for this book, but I'll definitely leave the opportunity open. I'll learn more through life and probably have more to say, but the writing of a book is a daunting process. I understand now why many people that want to do it don't. It's hard, and we went through about ten rounds of edits before eventually having the book fully done.

I got to a point where I was so over listening to what I had to say, then when I had to read it for the audio book and I'm listening back to it, I just never want to hear my voice again. I will probably do another one, but I'll allow some space for it, as I did with the first couple of books that didn't pan out, in around 2014. It took me until 2022 to release this book because I wanted to have more life experiences. So, nothing yet [on another book], but I'm keeping the possibility open. The second time round will always be easier than the first, because you've seen a lot of the process already. There were some steep learning curves, and things I'd do differently, and that happens with music and other things as well. So, we'll see.

Credit: Envato Elements



Assuming you did go to university, where did you go and what did you study there?

I went to Berkeley College of Music in Boston, which is one of the foremost conservatories in the world for contemporary music. I studied Music Business Management and Vocal Performance, and because I studied Music Business, after doing my tour with Holland America for about a year I came back to land and went to school in Malibu. For my Masters in Business Administration I went to Pepperdine University, which I think is one of the most beautiful campuses, maybe second to those in Hawaii, but very beautiful in the rocks of Malibu, and right on the beach. I also spent about six months abroad in France, at Rouen Business School studying International Business.

I've been fortunate and privileged to be able to attend multiple universities, and I think Higher Education is important and people can definitely benefit from that, but I understand it's expensive and not everyone is able to go. There are other ways to learn online now – more than ever before – and I think people should go for apprenticeships. I don't see it as much, but it's good to just work for someone who's doing what you want to do and learn from them.

To our student readers, what advice would you give about university life and work in retrospect, and particularly those students that enjoy taking part in lots of different things outside their given course matter?

It's great for university students that you're already in school, but school only gets you so far. It's really a platform and a launching pad, what it doesn't necessarily have is practicality. For example, what you should do if you want to be a musician, is when you get out of school have an album produced and ready to go and sell. That would be the best approach, and I don't think school is set up to really do that. No matter what you do, you're at a time when you should be learning and doing as much as you can. You're still finding yourself and there are things about you that you won't love, but at the end of the day, your world will expand the more you touch and reach and try new things.

Students who think "I'm only going to focus on school" are going to have a disadvantage to others who say "on the side I'm going to try five or six other things", because you never know whether that seed you plant

today is going to become a mighty tree tomorrow. When you're in university, one of the freest times of your life – for a lot of you parents are putting money behind it so you don't really have to work or do other stuff – you owe it to yourself to do as much as you can. There will be a part of you that wants to party and have fun, and there will be time for that, and to network and make great connections with people that may last a lifetime. But also take time to do internships and try your hand at different careers and firms, and maybe even start your own businesses on the side.

My ending thought would just be to always start again; if you fall off at any point, just get up and start again as quickly as possible. I've been sober now for almost three years (in November), and when you're going through the different steps in that, if for some reason you end up having a drink, then you just talk to someone and get back on the wagon, and it's the same with life. Babies learning to walk will fall and then get back

up and try again. With New Year's resolutions coming up, some people will fall off after the first mistake they make and just give up – that "all or nothing" mentality again. To properly [succeed] you need to first have many false starts, like I had four before actually getting my book out. Starting is definitely the hardest thing to do, so start earlier, and if you put intention behind it and put a plan together, you can execute that easily and end up with an output or deliverable when you're done. Start to finish, a project is always successful, no matter what the outcome of it is.



Credit: Aim Kumpusiri

CLUBS & SPORTS

Edited by: SAM LOVATT

Explore galaxies far, far away with Imperial College Science Fiction & Fantasy Society

Rebecca Allday ICSF Chair

Imperial College Science Fiction & Fantasy Society (ICSF) is a place for fans of the genre to read, watch and discuss media. We have a dedicated lending library in the West Basement of Beit Quad, home to over 10,000 books, 3,000 films and 600 graphic novels, which we are constantly expanding with the latest releases and new classics based on member requests.

The Library itself is open 12 – 2 on weekdays, for members (membership is only £8!) to borrow books and films, or to simply drop in to hang out, watch TV, and chat about the latest sci-fi and fantasy news! On your next quest to reach The Library, simply turn left at the entrance of Beit Quad and go down the stairs marked West Basement, then follow the arrows right to the Sci-Fi Library.



THIS TERM WE WILL BE GOING TO SEE 'BLACK PANTHER: WAKANDA FOREVER' AND 'AVATAR: THE WAY OF WATER'

ICSF also hosts weekly events, both in The Library and externally. We often run movie nights and marathons of films in the same series, or around a similar theme, as well as watchalongs



Credit: Envato Elements

of new TV shows such as Doctor Who. ICSF also subsidises sci-fi and fantasy related cinema trips, and this term we will be going to see Black Panther: Wakanda Forever, and Avatar: The Way of Water. We organise trips to museum exhibits and fan conventions, such as London Film and Comic Con. We even host our own convention in spring, called Picocon, where we invite a panel of authors to discuss our chosen theme (the most recent examples are Pride, automata and, fittingly, the apocalypse). The day also includes a quiz, a scavenger hunt of unexpected items, and a roster of other fun activities.

Halloween Party, which includes a costume competition with prizes for the best overall costume, scariest outfit, and best cosplay. We also watch a variety of spooky movies (Doctor Horrible's Sing-Along Blog is a must-see) and have plenty of snacks!

So, if you're ever on campus over lunchtime and feel like exploring our library, finding some new books or discussing your latest favourite TV show with some like-minded nerds, come and visit us in Beit Quad. You can even meet our friendly neighbourhood Daleks: Miranda, Norfolk and Chance, who would never exterminate anyone. We promise.

Our next event will be our annual



You can find ICSF on your communicators, where we are known by many names.

On Facebook we are known as... Imperial College Sci Fi & Fantasy Society

On Instagram some call us..... @imperial_scifi

Or you can simply scan the QR code to join the mailing list for all the latest society news!

