Professor Stirling receiving his honorary degree in October // Imperial College London

In memoriam: Imperial mourns passing of former Provost, Professor James Stirling FRS

Professor James Stirling, who served as Imperial’s Provost from August 2013 to August 2018, passed away on Friday 9th November, surrounded by his family and loved ones. Professor Stirling was a distinguished physicist, whose work resulted in more than 300 research papers. In his role as Provost, he championed the development and wellbeing of staff throughout the community, particularly focusing on marginalised and underrepresented groups. Following his retirement in Summer, and in recognition of his outstanding contributions to Physics and the College, Professor Stirling was awarded an honorary doctorate of science, Imperial’s highest honour, at October’s Commemoration Day celebration.

The Imperial community extends its deepest condolences to Professor Stirling’s friends and family. Tom Wheeler, who served as President of Imperial College Union in 2014/15, was “heartbroken” to hear of Professor Stirling’s passing and added:

“I had the honour of working with James Stirling during my term as Union President. He was in touch with me days after I was elected and invited me into his office to learn about the impact I wanted to make, and ensure he understood the frustrations and challenges facing the student body. He was tenacious and focused, kind and compassionate. I can say with total confidence that your time at Imperial was made better due to his leadership.”

Lucinda Sandon-Alllum, who was Union President in 2015/16, echoed these sentiments, saying:

“He was an extraordinary man who led an exceptional life and I know he will be sorely missed by all. I had the great privilege of working very closely with James during my year as President and felt so fortunate to see the difference he truly made to the lives of every student at Imperial. How to implement them. My deepest sympathies go out to his family - I know the Imperial community will cherish his memory dearly.”

Cont. pg 3
I could not believe it, I had come this far with my work. I was determined to see this project through to the end. The pressure was on, but I was ready to face the challenges. I knew that I could do it.

As the days went by, the project took shape. My team and I were working tirelessly to ensure that the project was completed on time. The feedback was positive, and I knew that our hard work had paid off.

Finally, the day arrived. The project was presented to the board, and everyone was impressed. They approved the project, and I was overjoyed. I knew that I had achieved something great.

But the journey was not over. I had to manage the ongoing operations to ensure that the project continued to thrive. I was always available to my team, and we worked together to achieve our goals.

Looking back, I am proud of what we accomplished. I learned a lot along the way, and I am grateful for the opportunity to have worked on this project. It was a rewarding experience, and I look forward to seeing what the future holds.
Imperial launches partnership with The Times and The Sunday Times

**NEWS**

**Imperial**

Students and staff at Imperial College London will receive a year-long free subscription to The Times and Sunday Times.

**Imperial and the Media**

Imperial has announced an exciting new collaboration with The Sunday Times and The Times newspapers Ltd to “advance their shared interests in the future of science and culture” with a year-long programme of joint events and student-led content. The aim is to provide an opportunity to look at the benefits of the media and academia to society.

The relationship between Imperial and the UK’s best-known newspapers has been described as “more than a commercial partnership” and will involve an ambassador scheme for selected students. The first selected ambassadors will play a key role in the partnership, helping to launch new initiatives and ideas, and generally promoting the relationship between the College and one of the UK’s best-known newspapers.

The Times and Sunday Times are looking to support student-led initiatives and offer student-designed platform for student journalists to develop their skills in writing, design and digital content. The first event will feature a Q&A with the newspaper’s non-fiction editor, along with a panel of leading journalists, special guests and Imperial students, talking about a wide range of subjects concerning science, culture and communication. The first of these will be the launch event, “What the Hell is going on?”, taking place from 17:30 to 19:00 on Tuesday 27th November in Sir Alexander Fleming (SAF) Room G16. The event will feature a Q&A with a well-known political figure. The event promises to be lively and informative, with tea and coffee and a chance to network at the end of the event.

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There is a confirmation of this partnership with The Times on the government website, and a whole lot of exciting news coming up. A great offer, but we also see the benefit of the media and academia to society. The university will be hosting debates and panel discussions, as well as offering opportunities to network with journalists, special guests and Imperial students, talking about a wide range of subjects concerning science, culture and communication. The first of these will be the launch event, “What the Hell is going on?”, taking place from 17:30 to 19:00 on Tuesday 27th November in Sir Alexander Fleming (SAF) Room G16. The event will feature a Q&A with a well-known political figure. The event promises to be lively and informative, with tea and coffee and a chance to network at the end of the event.

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The midterms dust has settled; the races were rigged and we still live in a waking nightmare

More details of voter suppression tactics have emerged, turtle-faced McConnell forgoes lettuce for a steak with Rupert Murdoch, and Pelosi wants to compromise. Dig in, folks.

The 2018 House races. Undeclared counties are marked in gray. Pickups are dark blue. // Aaron Moriak

When in times of trouble, G r i t t y comes to me, speaking words of wisdom - Trump’s pants are peed.

It’s been another week of abject hell in politics, but this time the chips are falling in the Dems’ favor. Turns out Florida and Georgia haven’t even counted all their ballots (Broward County, who would’ve thought? Oh, right...). In the GA race, Kemp just straight-up tried to hide 30,000 ballots - and his office lied about how many uncounted ballots there were. And provisional votes are still screwed up (a judge has ordered a recount of all provisional ballots). Abrams is damn close to triggering a general recount.

The GA race was filthy. People were queuing for hours to vote; turns out thousands of voting machines were left in their packaging in a warehouse, instead of being brought out to polling places which had a shortage. Gee, wonder why that is; Kemp’s a good boy, isn’t he?

In Florida, my guy Gillum un-conceded (it’s informal, but Rs are screeching “no takesies-backies!”) and is in close contention (or at least could force a recount). Marco Rubio (who eats with his ass and shits out his mouth) has claimed Democrats are trying to “steal the election” by counting votes; in other words, they’re being deliberately disingenuous. Fuck these people.

The Kremlin’s own Dana Rohrabacher (R-CA) is out; Dems have picked up a few House races previously called for Dems. FiveThirtyEight forecasts the uncalled races as going predominantly to Dems for a net gain of 38 seats; the situation is ameliorating from election night.

The South Carolina races were crooked as fuck. Dems picked up 51% of all ballots cast in the House races, and somehow walked away with only three seats out of thirteen. Or, as the conservatives say, “it’s a republic, not a democracy,” because quoting the morons in charge seems to these CHUDs to be more logical than reiterating a basic commitment to fair elections - y’know, the basics in a democracy.

Quite impressively, down-ballot races in Texas went solidly blue. Every Republican judge (59 in all) was unseated in the last race, thanks to slate voting options. The Beto hype was real; Texas could go purple in 2020. The future is now!

In other news, Clinton has emerged from her compound, her army of yes-men flunkies in trail, whispering sweet nothings that Ohio will be hers in 2020. If she is nominated in 2020 the Democrats deserve to lose. Please tell me we don’t live in Hell.

In still other news, former Trump flunky Michael Cohen was in DC this week, under some strange circumstances. The Mueller probe has been roused from its electoral slumber; Jerome Corsi is an OG birther-conspiracy-theorist, the former Info Wars bureau chief in DC, and referred to fucking Martin Luther King as a “shakedown artist.” It’s known that Cohen is cooperating with the probe; these events are probably connected.

In Trump news, he managed to confuse the Baltics with the Balkans and accused some very confused heads of state of starting the Yugoslav wars. Fucking nitwit. He hasn’t tweeted about the Caravan since - get this - rhetoric about a nebulous, specious foreign threat is used to stoke voter turnout among racists. Troops have been stationed in Texas at the border to intercept the Caravan; they have no power, no hot meals, are sleeping in tent cities, and will miss Thanksgiving (which has made many a neolib indignant - I for one love celebrat- ing genocide). Too bad the Caravan is going to California, you moron. Trump’s also tweeted since November 6th; they’re supporting CNN’s lawsuit against the White House over the treatment of Jim Acosta. Looks like support among the establishment is withering from Trump; he’s tossed overboard like any other bet suddenly turned sour.

Tune in next week for up-to-date coverage of the apocalypse. Hail Beelzebub!
Is the haze craze kushing a tad too far?

Rejoice, stoners, for you are no longer criminals. But beware, the gates have opened to allow the flooding of capitalisation on your prized good, and it may not be yours for long.

M a r i j u a n a users all over rejoiced earlier this month when Canada became the first big Western democracy to legalize free use of cannabis. Canadians actually rejoiced so much that the country is now facing a weed shortage. It seems like the world is finally ready to move on from the question of whether marijuana should be legalized with a resonating yes; the matter of letting people of all passport colours post pictures of their favourite Kush on insta seems like a wait for all the puzzles to fall into place. But while no one will be mourning the death of the reviled War on Drugs™, I believe the sudden change in attitude towards marijuana should be examined, and its integration into mass consumerism followed closely.

Never again will the howling harmonica of Graham Nash’s ‘Prison Song’ ring true for man smoking weed in the modern era. Getting in trouble for marijuana possession or consumption will soon be a thing of the past, the date stamped on the arrest paperwork of the last oppressed stoner, hanging in the museums of future millennia, will surely not extend far into the 2020s. Good. It was about time. The persecution of marijuana was meaningless, misguided, and mainly a result of mass hysteria about the counterculture.

It is also good news that studies into the medicinal uses of marijuana will now be carried out with fewer legislative roadblocks to overcome. This might mean that the medicinal power hidden in the green plant, which had been used to soothe pain thousands of years before medicinal marijuana cards were a thing, might finally be unlocked. Additionally, as tolerance by the general public to marijuana being used as medication increases, it will eventually result in any leftover stigma against its use to be forgotten.

So far, the possible implications of cannabis becoming legalised everywhere sound good. So why would marijuana consumers and members of the general public alike be sceptical about the swift changes in both the hive mind consensus and legal status that marijuana has undergone? Is it worrying that the public image of the cannabis enthusiast is no longer in the mould of Jeffrey Lebowski, but in the shape of Elon Musk joking that he’ll float Tesla for $420 and blazing up on Joe Rogan’s podcast?

The answer I’m offering up comes in the shape of an IKEA box of parts – some facts and some gnawing fears which have no instructions on how to be put together. The reason why this situation is so unprecedented is that marijuana is a complete stranger to the new strains of carnivorous capitalism that humans have thought up since it was banished to a dungeon, along with derivatives of coca and opium, by the International Opium Convention in the early 20th century. Having survived in the shadows, resuscitated in part by shady dealers, trusty home-growing uncles, and the starving lungs of stoners everywhere, there is no telling how it will fare in the burning light of corporate forces.

It is no wonder that tobacco companies were hoping to get in on the act. Tobacco shares are dropping, people in the developed world are quitting smoking. On the other hand, millennials love weed, having been born into the world of the internet, where ubiquitous and effortless anonymity allowed for free discussion of taboo subjects – including cannabis. The subreddit r/trees, dedicated to all things cannabis, is the 91st largest subreddit by number of subscribers, 41st if the default subreddits are not counted. The market to tap into is huge. Forbes reported that the generations that have recently become over-age are causing beer sales in the USA to plummet, due to the growing realisation that the harm done by smoking cannabis is worth it when compared to the dangers of alcohol. When taking this into account, it makes perfect sense that it is actually companies on the alcoholic beverage market that are funneling the most money into up-and-coming cannabis companies.

Constellation Brands, the maker of Corona and one of the biggest alcohol producers in the world, has been steadily increasing its stake in Canopy, the most valued medical cannabis company in Canada. The problems that could arise from weed becoming a mass consumer product are many.

There could be issues with obtaining permits, leading to a situation where only companies with lobbying power are able to grow it legally. A monopolisation of the market, where large producers stifle the little guys and end up offering a limited selection of products, all streamlined to feed the masses can also easily be envisaged.

The worst scenario of all is one where the R&D divisions of old tobacco firms are let loose on cannabis, in order to process what used to be DIY, stoners showing off their rolling skills and sharing secret etiquette, into an addictive package, where the only goal is to make the users smoke more and more.

The overarching issue that most of my friends in stoner circles have with it is that the “soul of the sport” will be sucked out of it. To me, at least, it seems that the fact that a CEO of a multi-billion-dollar corporation is so easily able to enhance his public image by namedropping marijuana, is a symptom of the pendulum swinging too far.

Smoking weed is supposed to be all about keeping it cool. Something must be wrong when the Financial Times are writing full-length feature articles titled ‘What the Dutch can teach the world about cannabis’, with the reporter smugly putting himself on the back for his “investigative journalism” when he braves a joint in Amsterdam. It feels wrong that something that was forced to be a quiet sign of rebellion, of belief that the government doesn’t always know what’s best, is now being used as a token. It’s alright to rejoice, but let us not forget that capital may try to take our Kush away.
Franz Tapia Chaca, the events officer for the Christian Union (CU) describes why they hand out biscuits and tea late in the night at ACC on Wednesdays.

Are these biscuits free? May I take some?— Imperial student at Halloween ACC

“Yes and yes. They’re not there for you to just look at them!”— Imperial Christian Union

“Jesus Christ!”— Imperial student

Did you go to the Halloween ACC bar night on October 31st? If so, you may have seen a bright bunch serving tea, coffee and biscuits just outside the Union building. Though we too are Imperial students, this brightness does not refer to any intelligence, but rather to our neon orange jumpers, a trademark of the Imperial College Christian Union (ICCU). ICCU goes to ACC bar nights to serve free tea, coffee and biscuits to students, and we invite all students to come and have some! We thank the Union for the space we get to do this, through which we can “love [our] neighbour as [ourselves]” (the Gospel of Matthew, chapter 22, verse 39). Students come and may also ask questions about life and the Christian faith: How can a good God allow suffering? How can we know God exists? We welcome such questions, as they are fair and deserving of answers.

However, this short article won’t answer these questions. Rather, we were invited to explain why we spend our funds, generously given to us by members and churches, and our time to serve Imperial students until 3am on ACC nights.

We seek to serve and love Imperial students by giving them an opportunity to hear and respond to the good news of Jesus, which bring eternal life. What is this good news? God loves the people he created so greatly that He sent his son Jesus Christ to bear the punishment that we deserve. What’s this punishment? Because of our disobedience and wrongdoings against God, who created everything, we are subject to his just punishment, which is eternal death. But Jesus willingly takes on this punishment for those who place their faith in Jesus, and by that faith they enter into a personal, everlasting relationship with God.

Therefore, we seek to serve and love our peers primarily by sharing this message, which is realised practically in organising talks, promoting questions and serving food and drink to students on ACC nights.

Does this sound crazy? It may do on the surface, but the evidence behind our faith convicts us of its truth. If you are skeptical, come along to our events and engage in discussion; we provide free food and drink to all. For more info, visit iccu.co.uk. See you at the next ACC on November 28th!

Want to be on the Felix team this year?

Felix is recruiting new section editors and copy editors for this year!

If you’ve enjoyed reading the paper, and want to help create it each week, apply to join the team! All training is provided, as well as weekly cake, so come and join us!

If you’re interested, please email felix@ic.ac.uk
Grumpy Bastard on Imperial Ethics

After some time alone, Grumpy Bastard returns to talk about Imperial ethics.

COMMENT

Grumpy Bastard

Comment Writer

This week I’ve been unfortunate enough to be in the middle of Remembrance Day. In between the white and red poppy virtue signalling as hard as they possibly can. People are too busy trying to work out which wars are the right ones to remember and which ones should be ignored as immoral foreign policy. I guess we’ll just forget the veterans that now live as amputees, are homeless or suffer from PTSD. They’re just the foot soldiers of the military-industrial complex’s attempt to extract all the oil from Iraqistan anyway and not really worth our consideration. Isn’t it great when you can sum up the causes of a complex geopolitical conflict in just four words?

Moving on to the main topic of discussion this week, ethics at Imperial is almost a joke. The university knows that the majority of the student body just don’t care whether the actions of the university or those of the companies providing sponsorship are moral or not. Most of the people here went through the rigorous selection process of having parents wealthy enough to send you to private school or middle class enough to live in an area where you don’t have to mingle with the riff-raff. This economic insulation, coupled with scientists that sincerely believe their work happens in a vacuum means there is a huge moral disconnect across the university. The closest most of you fucks come to encountering a moral dilemma is whether it’s okay to shark a fresher or not. No one even raises a whimper about the dodgy shit that goes on around here all the time, in the understanding that “hey, at least it’s a prestigious university and will be good for my future career.”

This leaves the unethical fucks with access to top tier talent to recruit from. I sometimes wonder whether Shell would be quite so good at bribing Nigerian governments, or whether BAE would be quite so good at blowing up Yemeni civilians, or whether Amazon would be so good at threatening student newspapers if they didn’t have access to this talent. Who knows? At the end of the day, they all pay rather well, boosting the only thing this university collectively cares about: their graduate earning statistics.
The Cultural Brain Hypothesis

Over the last few million years, humans and many other animal lineages have evolved larger brains – but why? Recent research from Dr. Michael Muthukrishna and colleagues suggests the development of socially transmitted behaviours within populations, or “culture”, may be a driving force behind this trend. They coined this theory the Cultural Brain Hypothesis.

Dr. Michael Muthukrishna and his colleagues study social intelligence. They theorised that the development of culture and its associated demands on information storage and processing are a key driver behind an increase in brain size. They named this the Cultural Brain Hypothesis (CBH), and set out to test for it.

“As flattering as this is for humankind, the question remains: WHY are our brains getting bigger?”

“Why are our brains getting bigger?”

“Why are our brains getting bigger?”

Dr. Michael Muthukrishna from the London School of Economics and his colleagues study social intelligence. They theorised that the development of culture and its associated demands on information storage and processing are a key driver behind an increase in brain size. They named this the Cultural Brain Hypothesis (CBH), and set out to test for it.

“They theorised that the development of culture and its associated demands on information storage and processing are a key driver behind an increase in brain size”

Culture is a product of sociality. Sociality evolves when the benefits of living in close association with conspecifics exceed the costs. These benefits include foraging success and predator avoidance. Due to these benefits, sociality is a widespread evolutionary phenomenon. By its very nature, sociality requires group living and often leads to the social transmission of information between group members, including to younger generations. Socially transmitted behaviours within a group are often broadly termed as “culture”, and though culture is most often discussed in reference to humans, it is certainly not limited to us. According to the CBH, the presence of culture presents a considerable information load on the members of the cultured society, and may require larger brains to store and process this information – leading to the observed upward trend in brain volumes.

“The presence of culture presents a considerable information load on the members of the cultured society, and may require larger brains to store and process this information”

Over the last few million years, humans and many other animal lineages have evolved larger brains – but why? Recent research from Dr. Michael Muthukrishna and colleagues suggests the development of socially transmitted behaviours within populations, or “culture”, may be a driving force behind this trend. They coined this theory the Cultural Brain Hypothesis.

Human brain sizes over the ages: Over the last few million years, the brain sizes of many animals, including humans, have increased. Recent research suggests the development of culture is a possible driver for this change // Modified from: Bolhuis, J. et al. (2014) ‘A crude plot of average hominid brain sizes over time’ PLOS Biology

Increases in brain volume are a little puzzling due to the huge energy requirements of brain tissue. For the average human the basal metabolic rate of the brain is 10.8 calories per hour, 20% of their total basal caloric requirement. Therefore, larger brains have evolved for a reason, and their benefits must warrant their energy costs, such as the facilitation of social living and culture. Muthukrishna’s study builds upon existing research into the influences of ecological, environmental and social factors on brain size, helping us piece together the evolutionary puzzle. A better understanding of the mechanisms underlying changes in brain volume can give us a clearer picture of where we have come from, where we are now, and where we are heading.

“Illustration credit: Bolhuis, J. et al. (2014) ‘A crude plot of average hominid brain sizes over time’ PLOS Biology

*In this article discussions of brain size refer to the brain:body ratio, i.e. beagle dogs and stegosaurus dinosaurs have/had brains of ~1.5 tonnes, which goes some way to explain why dogs are hailed as highly intelligent animals... and dinosaurs are not. And yes, the human lineage has become larger and heavier over time, however according to published literature the brain:body ratio has not remained constant, but instead, has increased.
Too distracted by your phone to study? The Hold App is here to help you out

Hold is an app developed to help students as they struggle balancing phone use while studying, rewarding time spent offline with free rewards and helping build a healthier relationship with technology.

I t has been one and a half months since the end of summer break, and I guess many of our students already feel submerged by the workload and are willing to be more efficient. However, simple observations from the classroom show us that using our phones during class or revision affects our focus. Present in our pockets, on the table or on the back of our minds, our phones keep us from important tasks.

Retaining information under such conditions is much harder. It is estimated that we learn 62% better when we are away from our phones. A study from the London School of Economics showed that students’ test scores increased by 6.41% after banning phone usage. The media is constantly talking about “phone addiction”. Although we know that using mobile technology while working is a bad idea, many of us still do it anyway, so finding a solution is essential.

If staying away from your dear mobile phone seems hard, don’t worry: there is now an app rewarding you for exactly that. With Hold, offline time can be fun and rewarding.

After being contacted by their team for a potential article, we were able to get some useful information and interesting statistics about the app as well as some personal testing experience.

“With Hold, offline time can become fun and rewarding.”

Hold was launched in Norway in February 2016, where its founders noticed the importance of tackling such an issue in classrooms. Their success was immediate: within the first 3 months, more than 50,000 people have downloaded the app. An adoption rate of more than 40% in Norway led to international recognition, and the app has now expanded to Sweden and the UK. Consequently, the team now has its headquarters in London not far from campus and started recruiting new members in the UK to better fit the needs of a newfound student population. When the app launched in March 2018 in the UK, Imperial College was one of the first universities where it launched, and over 1,000 Imperial students already use the app.

The concept is simple: when you activate the “Hold mode” in the app, a counter will run and the app will do everything to help you not look at your phone. For every 20 min spent away from the phone, you earn 10pts that can be spent on the Hold marketspace (yes, that’s where to find the reward, a real, physical, free reward). This includes vouchers, discounts on products or services, such as drinks, snacks, cinema reduction, items of clothing, etc. The brand has partnerships with big companies, such as Coca-Cola, Vue, Danske Bank, and 20th Century Fox. To claim the rewards, you need your college email address.

On top of that, you can even compete with your friends and other students in Imperial by seeing who’s got the longest streak and points, with the “Highscore” functionality. Finally, no cheating is possible: you cannot earn Hold points during certain times of the night (00:00-06:00).

Being away from your phone is working towards a better lifestyle, so it seems logical that the app sets one more thing to protect you from – the overworking extreme. Therefore, no need to worry.

“You can even compete with your friends and other students in Imperial”

Easily found on Google Play and the App store, it is free of charge. It has a blue and white logo as well, not to be confused with the Imperial app. Upon opening the app, it immediately welcomes the user and gives the cheering incentive to push “the big button” (could be bigger) and put the phone on “hold”. The rest of the app being very intuitive (only 3 menus subdivided in classes). While activated, using your phone is (almost literally) forbidden: if you try to swipe down to look at your notifications, there will be a bold “You are on Hold. Hang in here!” reminding you to come back. Trying to leave the app for another one will reward you with an immediate pop-up calling you back, with the nice message: “You used your phone. Tap to continue holding. Be quick!”.

Refusing to obey will break your hold time.

From my own experience on the app, I will share a few points that can make the app work for you, and how it induces a change in our relation to technology. First, the app is using everything at its disposal to make you use it as Hold contains all the elements of an addictive game: time, points that can be lost if you stop in the middle, reaching a higher level, rewards and cheerful texts. Secondly, it helps you work better by interrupting you if you attempt to use your phone. But further than the practical aspect, it creates a healthier relationship with technology. The purpose of the pop-ups, notifications and messages is to raise self-awareness of your personal phone usage while studying. Instead of simply unlocking it, realizing how often you usually look at your phone is one of the most important points.

In my opinion, we shouldn’t be dependent on the app to discourage phone usage. However, it can be our first step to learn how to “tame technology” and build a healthy relationship with technology. Ultimately, all the advantages of the interconnected world would blend nicely together with a self-aware, responsible use of technology.
Imperial students: have your say on race equality

Imperial wants to ensure that everyone in our community thrives – whatever your race or ethnicity.

We know that more can be done to help everyone reach their full potential. In order to improve the representation and success of Black, Asian and Minority Ethnic (BAME) staff and students, the College is producing an action plan to apply for the Race Equality Charter (REC) award. We need your views and experiences on race issues at Imperial.

Get involved

All students are invited to complete a 10-minute confidential survey that will help to make Imperial a better place to work and study for everyone. It will open on 12 November and close on 1 December.

To complete the survey visit:
www.imperial.ac.uk/equality/achievements/rec
Terrance Hayes, one of the shortlisted poets of the TS Eliot Prize 2018 // Hannah Ensor

TS Eliot Prize 2018: an ‘intensely political’ shortlist

This year’s shortlist for one of the most prestigious poetry prizes includes both established poets and a record five debut collections.

BOOKS

Jingjie Cheng
Books Editor

The TS Eliot Prize in poetry is one of the most prestigious poetry prizes for the English language. Last year, to celebrate the 25th year of the prize, the winner’s prize money was increased to £25,000 - making it the most valuable prize in British poetry. It is no surprise then that the prize is closely watched by the rest of the literary world, with the winner announced on 14th January 2019.

This year’s shortlist is ‘intensely political’, says Clare Pollard, one of the three judges of this year’s prize. Highlighting the importance of words and poetry in today’s political discourse, Pollard said that an engagement with words is all the more crucial in today’s culture of fake news. Pollard, along with fellow poets and judges Sinéad Morrissey (who chairs the judges) and Daljit Nagra, read a record 176 collections of poetry before settling on the final ten.

Previous winners of the prize have included big names like Ted Hughes, Alice Oswald and Carol Ann Duffy. This year, the shortlist includes established poets like Sean O’Brien, a previous winner of the prize, as well as five debut collections, making up an exciting mix of contemporary voices. Here are the ten shortlisted collections:

**Insistence by Ailbhe Darcy**

This is the second collection from the Irish poet, and focuses on themes of family, love and home. A new child should mean new hope, but what if that is no longer true? What happens when the private word is threatened by a public one? Darcy’s collection is set in the American Rust Belt, in a time of climate change and disenchantment. *Insistence* examines the parent’s responsibility to her child, the poet’s responsibility to the reader and the individual’s responsibility in the face of a global crisis. This collection is a response to troubled times.

**American Sonnets for My Past and Future Assassins by Terrance Hayes**

This collection, Hayes’ sixth, was written during the first 200 days of Donald Trump’s presidency - one poem every day. It is a sequence of sonnets that tackles the fast-moving news cycle of American politics, an immediate response to the equally immediate and changeable media politics of Trump’s America. Tracing the fault lines of race, gender and political oppression, this collection of seventy poems touch on everything thrown around in American media and politics, leaving no stone unturned. Just as the traditional sonnet attempts to express an inexpressible love, Hayes’ poems attempt to make sense of one’s ties to a nation, in disarmingly intimate but masterful language.

**Us by Zaffar Kunial**

Kunial was born in Birmingham to an English mother and a Kashmiri father, and now lives in Hebden Bridge. The differences between his parents and his own upbringing make up part of the ‘us’ that he examines in his debut collection. What does it mean to be a human being seeking belonging on this earth? Kunial draws on different lands and peoples, from Kashmir, where his father was born, to the Midlands, where his mother grew up, and even to the Orkneys of her ancestors. He is the acknowledged poster boy of the Faber New Poets scheme, and this first collection heralds the arrival of a striking new voice.

**Feel Free by Nick Laird**

Laird’s fourth collection shares a title with his wife, Zadie Smith’s new collection. While Smith examines freedom in her observations on reality, Laird does it through his masterful use of poetic form, expressing feeling by freeing up words. Eleanor Stern writes in *The London Magazine*: ‘Few contemporary poets can make old poetic forms feel natural and lyrical the way Laird can’.

And indeed, his poems range from free verse to villanelles, tackling issues from Grenfell to the refugee crisis.

**The Distal Point by Fiona Moore**

Moore’s debut collection opens with a series of elegies for her late partner, who passed away eleven years ago. Moore, who used to work in the Foreign Office, said she left to write poetry because she realised that all she did in her job would not be worth regrett not doing when she was 60. Her shortlist seems to be validation of this decision. The poems here confront personal loss and change, to more far-reaching themes of European history and the politics of power.

**Europa by Sean O’Brien**

O’Brien’s earlier collection *The Drowned Book* won both the TS Eliot and Forward Prizes in 2015. Europa is his ninth collection, and a timely one. The poems in this collection examine our present crises in the context of an imaginary past, suggesting that our futures will be determined by what we make of our European identity, and what we choose to remember and forget of the continent’s shared history.

**Shrines of Upper Austria by Phoebe Power**

Power was a winner of the Foyle Young Poets in 2009, and *Shrines of Upper Austria*, her debut collection, won the 2018 Forward Prize for Best First Collection. It is a collage of stories and histories, written from a variety of perspectives, ranging from that of an Austrian woman who married a British soldier, to the voices of school-children and immigrants, cutting across lands and languages.

**Soho by Richard Scott**

Scott’s first collection takes an intimate, nuanced and uncensored look at gay identity and culture. In contrast to the corporate, family-friendly, shopping-mall depictions of gay freedom, Soho confronts the multiple facets of gay identity — including the shame, intimacy, desire and violence inherent to the gay experience.

**Wade in the Water by Tracy K Smith**

Smith is not a new name in poetry - this is her fourth collection, and *Life on Mars* won the Pulitzer Prize. In 2017, she was named Poet Laureate of the US. This collection takes its title from a spiritual, a type of song sung on the underground railroad that carried slaves to safety in the 19th century, and its poems are a patchwork of the voices and stories of slaves and their owners.

**Three Poems by Hannah Sullivan**

Yet another debut collection, *Three Poems* is an intimate collection, touching on sex, giving birth, death, but also beauty and nature. Her words tread lightly, and shed new light onto old subjects.
Is Post Malone culpable for exploiting hip-hop?

Jordan Bunke
Music Week

Felix
ISSUE 1704
FRIDAY, 9TH NOVEMBER, 2018

The 2010s has marked a significant shift in the business model of the music industry and music consumption in two interesting ways: platform and genre. Consumers are increasingly moving away from purchasing music, whether vinyl, CDs, or downloads, and moving towards streaming. As part of their efforts to accurately capture the music that is being listened to most, major music chart tabulators like Billboard have adjusted to this trend. As of 2018, streaming constitutes the single largest category for the weighting of songs on the Billboard Hot 100—more than both radio airplay and digital sales. Spotify is the largest paid subscription music streaming service with over 71 million subscribers and a 30 million subscriber lead over Apple Music. The genres of music that dominate the charts have also shifted. In 2017, for the first time in history, hip-hop became the most-listened-to genre of music in the US, and its lead has only extended in the time since. This shift can be linked at least part to the fact that the primary form of music consumption is no longer radio, as it has been in the past, and a lowest-common-denominator targeting towards the prevalence of pop music that is often called the “meme” music. Music consumers are actively choosing what they listen to more so than in times past, (curating play- lists, playing tracks they like), which explains that genres are censored by consumer consumption.

Another factor that explains the rise of hip-hop in the hit list is the shift in hip-hop towards a more traditional and formulaic sound, as outlined in the book The Hip-Hop Business: A Game of Two Halves. Quite tellingly, it’s surprising how shamelessly this

The mammoth singles “Rockstar”, “Psycho”, and “Better Now,” Beezong and Bentley’s box-set fad megapop album. Quite tellingly, it’s surprising how shamelessly this

The mammoth singles “Rockstar”, “Psycho”, and “Better Now,” Beezong and Bentley’s box-set fad megapop album. Quite tellingly, it’s surprising how shamelessly this

of the 18 songs on B&B lie within 13 seconds of his 3:40 niche. B&B has been sitting uninterrupted at the top of the Billboard 200 for the past six months, and his other

not enough of its runtime proponents, Post Malone has rejected the label “musician” or “rakist” as his quote to the Polish outlet indicates, Post Malone himself has got in trouble for a trap that has caught many consumers.

“Post Malone himself has got in trouble for a trap that has caught many consumers”

is Post Malone’s Beer - probong and “Psycho.” All these

and radio in just 60 minutes.

“Simulation Theory is a

is a simulation, inspired by Bellamy’s conceptualisation of world domination by technological consumerism. Post Malone, Eminem unabashedly embraced the culture and staunchly identifies as a hip-hop act and a rapper.

Post Malone was born in Syracuse, New York and grew up in Dallas, Texas. He moved to LA in a kid who loved Guitar Hero with a dream of making it in music. He produced his debut single “White Iverson” himself and designed the cover art. Despite the oil-shallow context of his lyrics and his ad nauseum recycling of already timed tropes, one cannot deny his penchant for hi-making and keeps car for melodies. He is clearly talented and has a lofty ceiling in the music industry. However, he can’t eat his cake and have it as he wants to go down as one of the greats and not just a fad that listeners shamefully remember for pushing to the top of the charts. His presence is no excuse for the exploitation of the culture.

Mariah says the new muse album is as jarring as its album cover

Maryna Volyshyna
Music Writer

Three years after the conclusion of Drums, the English “rock” band Music returns with their third studio album, Simulation Theory. Unlike anything they have released before, Simulation Theory is a po- lariser that will fragment their fanbase with its shockingly foreign soundscapes of electronica and rock-synth-pop. Guitarist and lead singer Matt Bellamy’s unique

is the only thing that will allow one to place this experimental album in the vicinity of Muse’s previous records. With past albums all about life, don’t listen to hip-hop. (...) Whenever I want to cry, whenever I want to sit down and have a nice cry, I’ll listen to some Bob Dylan. But whenever I’m trying to have a good time and stay in a positive mood, I listen to hip-hop because it’s fun.” This quote highlights what’s wrong with Post Malone. I don’t believe that Post Malone is consciously exploiting hip-hop for commercial success, but his label currently is “Rockstar” and “Psycho.” All these tracks have a runtime that is within three seconds of being 3:40 long. Post Malone’s style is so similar to someone in his creative camp seems to be aware of this homogeneity, as a

“Most tracks... are overbearing, crowded pieces that unfold like an automatic pop-up tent in a portalo”

is a simulation, inspired by Bellamy’s conceptualisation of world domination by technological consumerism. Post Malone, Eminem unabashedly embraced the culture and staunchly identifies as a hip-hop act and a rapper.

“Simulation Theory is a hip-hop

is how Post Malone views Hip-hop”

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A surprise Kamikaze for fans, critics and mumble rappers

Although it received only mixed to positive reviews, the consistent chart-topping performances prove Eminem will still remain dominant in the music arena for years to come.

Eminem released the album, as the title suggests, without warning or promotion of any sort as opposed to Revival which was heavily marketed before its release in December 2017. Kamikaze was released on the final day of August this year, marking his shortest recording period in between albums. Billboard likened the album’s commercial success to Beyoncé’s 2013 self-titled studio album, also released without pre-announcement to critical acclaim. The comparison becomes unfounded given Eminem’s track record of success, with his last 8 studio albums (out of 10) topping the US and UK charts in addition to several other countries.

At 45 minutes and 49 seconds, Kamikaze is Eminem’s second shortest album in duration, only about 7 minutes longer than his debut album Infinite back in 1996. Unlike the 2017 predecessor Revival which featured prominent modern artists (Beyoncé, Ed Sheeran, Alicia Keys, Kehlani, P!nk), Kamikaze featured only two rappers and Jessie Reyez (credited for writing Calvin Harris and Dua Lipa’s ‘One Kiss’) in a total of 13 tracks.

The album’s core theme is to diss present generation of mumble rappers as Eminem maintains his superiority on his intensity, speed and rhyming while delivering his tune. Current U.S. President Donald Trump gets a mention in the opening track ‘The Ringer’, whom he also lashed out on in a freestyle rap during the 2017 BET Hip Hop Awards. ‘The Greatest’ and ‘Lucky You’ heavily disses rappers including Joe Budden, Tyler the Creator, Ja Rule, Drake and even South African band Die Antwoord. He denotes the phrase “mumble rap” for rappers who showed little flair in rap vocabulary and intensity, in contrast with his powerful vocal delivery. During an early September interview with Sway Calloway about his latest album, he admits dissing them for variety of reasons – mostly on below-par rappers who have the cheek to criticise his works and re-ignition of several past feuds.

Eminem certainly doesn’t need introduction on his rapping tempo. If you thought his “super-sonic speed” section in ‘Rap God’ was insane with a record of 101 words in 16.45 seconds, Eminem seemingly broke his own record during his mesmerising second verse in ‘Lucky You’ where within a 16-second part he managed to rap about 110 words. In that track he collaborated with Joyner Lucas, an underrated Massachusetts rapper who had a gripping rap panache of his own. Joyner concurred with Eminem’s notion of “lesser rappers getting the attention” by alluding “all my life, I want a Grammy / but I’ll probably never get it” in his lines. A repentant Eminem admits “selling his soul to win some Grammys in his past” in the subsequent verse. Eminem also reunited with fellow Bad Meets Evil partner Royce da 5’9” (famed for ‘Fast Lane’ and ‘Lighters’ with Bruno Mars) in the track ‘Not Alike’, dissing rapper Machine Gun Kelly (MGK) who last year shot to fame with his single ‘Bad Things’ with Camila Cabello.

As the album goes on, listeners may find the tone and rhythm becoming a tad repetitive while the dissing theme fades. The title track ‘Kamikaze’ and ‘Fall’ focuses more on Eminem’s frustration at his last album, Revival receiving poor reviews and critics. The penultimate tracks ‘Nice Guy’ and ‘Good Guy’ featuring up-and-coming singer Jessie Reyez shifts to themes about trying to be the nice guy in baffling relationships. The final track ‘Venom’ is a motion picture soundtrack from the freshly released Tom Hardy movie, which Eminem references heavily.

The diss tracks certainly collected attentions of the name-dropped artists, most notably MGK who tweeted about Eminem’s daughter Hailie being hot” back in 2012 (another reason to not fuck with Dad). MGK is the only artist who responded with a full track ‘Rap Devil’ alluding to Eminem’s ‘Rap God’. Eminem recorded his comeback ‘Killshot’ within two weeks but was reluctant to ‘popularise’ MGK with the response track, as quoted in the same Sway interview. As of this writing, the ‘Killshot’ audio track has amassed 177 million views on YouTube, almost 24 million more than MGK’s ‘Rap Devil’ music video released in the same period. Like most of his previous albums, Kamikaze does not shy away from controversies regarding his alleged homophobic lyrics. He did apologise for “going too far” but in truth this is nothing new regarding his style for die-hard fans.

In a nutshell, Kamikaze may not be his best work to date, but at 46, Eminem shows no signs of slowing down and is still at the top of his game. If he keeps producing records while casting other artists in the limelight, none of us will be able to keep him away from the music spotlight. In early September BBC news suggested the “greatest” rapper should consider quitting while still in his prime. Until then, guess who’s back, back again?
First Man: Review

*Spoiler Alert: THEY LANDED ON THE MOON!*

First Man

FILM

FIRST MAN

Dir: Damien Chazelle
141 minutes

Aidan Chan
Film Editor

The film does not glorify spacefaring; instead, it provides us a very realistic look at what the astronauts had to go through for mankind to touch the moon.

The audience feels the intensity of every shudder, every tumble and every turn of the spacecraft that Armstrong felt through the camera and sound design. My stomach churned when Armstrong had to stabilise the thingy that spins really really fast (formally known as the multi-axis spin test inertia facility), and my hair stood up as the metal envelope of the spacecrafts creaked and groaned in high-pitch shrieks.

The understated and authentic performances of Gosling and Foy augment the film in every way. They draw the audience into the 140-minute saga; they are the anchors that ground the film of such scope and ambition. They carry along with them the very sincere emotional core of the film - the tragic loss of the Armstrong family. Throughout the two strong leads, this moment would not have worked.

This film is relentlessly shot by Damien Chazelle and starring Ryan Gosling and Claire Foy (as Neil and Janet Armstrong respectively), First Man is an impressive depiction of the moon landing. Damien Chazelle opted for a very realistic and grounded approach when tackling this groundbreaking event.

D irected by Damien Chazelle and starring Ryan Gosling and Claire Foy (as Neil and Janet Armstrong respectively), First Man is an impressive depiction of the moon landing. Damien Chazelle opted for a very realistic and grounded approach when tackling this groundbreaking event. Using nearly exclusively handheld camera, the film looked and felt more like a documentary than a 21st century blockbuster. The film does its best not to glorify spacefaring, instead it provides us a very realistic look at what the astronauts had to go through for mankind to touch the moon. In fact, the film actually shows us how underprepared everything is, from having to do last-minute engineering on a seatbelt buckle using a Swiss Army knife, to how the capsule that was supposed to carry the astronauts into space looked like it was going to fall apart at any time.

On top of that, the director’s decision to frequently use close-ups and first person perspective shots effectively thrusts the audience into the shoes of Neil Armstrong. The audience feels the intensity of every shudder, every tumble and every strong’s daughter When Armstrong is shown, standing on the Moon, when the Earth is only the size of a golf ball to him, his daughter’s death links him back to his home and his family. Throughout the film, Armstrong has avoided confronting his daughter’s death, and has refused to talk about it with anyone around him, including his wife. It is only when he lands on the desolate faraway landscape of the Moon, surrounded by silence and emptiness, that he gains the catharsis he desperately needs. The shot of Armstrong standing alone on the moon, with all the vastness of space behind him, and dropping his daughter’s bracelet into the depths of a crater, in my opinion, is the most powerful moment of the film. We do not know whether Armstrong really did that in real life, but it is a perfect conclusion to the emotional turmoil experienced in the Armstrong household. Without the two strong leads, this moment would not have worked.

This is effective in confusing us within the headspace of Armstrong. This is sometimes at the expense of competent cast members who are criminally underused. From Jason Clarke, Kyle Chandler to Ciaran Hinds and Corey Stoll, while the actors do portray the characters they portray are equally significant in the moon-landing process, their presence is never felt in fleeting cameos. Even Janet Armstrong, brilliant as Claire Foy, does not feel like a solid presence in the film. These supporting characters feel insignificant to the story as the film will go to the Moon or make him doubt the worth of space program. It feels like these deaths are necessary additions just for historical accuracy’s sake, instead of essential character moments.

The film also sacrifices many opportunities to have a more in-depth discussion of the necessity of space programs. Along the way, the film touches on the socioeconomic implications of space programs. It tries to raise the issue of: Is winning the space race worth the billions of taxpayers’ money and the many lives of talented people? Often these these thought-provoking questions are skimmed over in a short montage before more dazzling rocket launches.

Having said so, these rather nitpicky flaws do not affect the film’s enjoyability in any significant way. Ultimately, First Man is a spectacular, touching, and human celebration of humanity’s greatest strengths!
Imagine this; you’re a novice at coffee, and you’re faced with a veritable cornucopia of choices. Between the seemingly endless varieties that we love to indulge in, it’s easy to get overwhelmed. This guide is here to help you navigate the world of coffee and make your choice a little easier.

### What You’ll Learn
- **Knowledge** about the most common coffee drinks
- **Tips** to help you choose the right coffee for your taste
- **Understanding** of the different coffee types
- **Practical** advice on how to enjoy your coffee

### Coffee Basics
- **Raw Materials**: Coffee beans
- **Roasting**: Process that transforms green beans into the coffee we love
- **Grinding**: The process of breaking down coffee beans into smaller particles

### Coffee Types

#### Espresso

- **Description**: A shot of coffee made by forcing water through a ground coffee puck
- **Flavor**: Strong, concentrated flavor
- **Serving**: Typically served in small cups

#### Americano

- **Description**: Made by diluting espresso with hot water
- **Flavor**: Less intense than espresso
- **Serving**: Medium-sized cups

#### Capucino

- **Description**: Espresso mixed with steamed milk
- **Flavor**: Balanced between coffee and milk
- **Serving**:Medium-sized cups

#### Flat White

- **Description**: A blend of espresso and steamed milk, often served in a larger cup
- **Flavor**: Rich and creamy
- **Serving**: Larger cups

#### Cortado

- **Description**: A blend of espresso and steamed milk, served in a smaller cup
- **Flavor**: Balanced between coffee and milk
- **Serving**: Smaller cups

#### Irish Coffee

- **Description**: A glass of coffee served with a bit of whiskey
- **Flavor**: A combination of coffee and alcohol
- **Serving**: Medium-sized glasses

#### Mocha

- **Description**: A blend of coffee and chocolate, often sweetened
- **Flavor**: Sweet and chocolatey
- **Serving**: Medium-sized cups

#### Frappuccino

- **Description**: A blended coffee drink
- **Flavor**: Sweet and creamy
- **Serving**: Tall glasses

### Conclusion

Choosing the right coffee is a personal decision, and what works for one person might not suit another. Don’t feel pressured to choose a coffee based on social norms; it’s all about enjoying the beverage. Happy sipping!

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*Additional Tips*

- **Coffee Cycles**: Learn about different brewing methods like drip, aeropress, and French press.
- **Coffee Storage**: Proper storage prevents coffee from losing its flavor.
- **Keywords**: Familiarize yourself with terms like “espresso”, “latte”, and “cappucino”.

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*Food Editor*

Julia Dabrowska

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*Food*felix@imperial.ac.uk

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*Felix*

FRIDAY, 16TH NOVEMBER, 2018

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*About Felix*

Felix is a food blogger and writer who loves exploring the world of culinary arts. Whether it’s a new recipe or an in-depth analysis of food culture, Felix strives to bring his readers a unique perspective on the culinary world. Follow him on Instagram @felixinfood for daily food inspiration. Enjoy your reading!
**All We Ever Wanted Was Everything**: a fabulously fresh take on ‘gig theatre’

A tantalising blend of storytelling and live music, Hull-based theatre company Middle Child catapults us from decade to decade through the bittersweet stories of Leah and Chris.

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**Shivani Gangadia**  
*Arts Writer*

Beginning at 10-years old in the 90s against a backdrop of Harry Potter and Britpop, and finally ending amidst the more topical political chaos of 2017, *All We Ever Wanted Was Everything* elegantly weaves together themes of generational rifts, failing to meet our aspirations, and being doomed to perpetuate the legacy of our parents. Despite the somewhat melancholic themes, there’s a buzzing energy in the room that extends throughout the entire 75-minute play. The clever use of each performer succinctly interchanging between acting and playing their instruments allows the fusion of Luke Barnes’s clever scriptwriting and James Frewer’s original music. The mood of each era is captured perfectly through notorious cultural references (like Nokia bricks and Donald Trump) and musical parodies.

For me, the standout performance was that of the MC, Marc Graham, who moved us from one section to the next smoothly despite the large time jumps. He knew exactly how to interact with the audience and kept the momentum of the play going without overpowering the stage. This was aided by the well-chosen venue, with the stage in the centre and seating on all four sides of the room; the audience could really feel almost a part of the performance.

Each era is captured perfectly through notorious cultural references

“Without the burden of keeping track of a complicated narrative, the audience can truly appreciate Paul Graham’s fantastic direction”

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The plot itself was nothing exceptional. The familiar tale of two kids coming to terms with the fallacy they’ve been convinced of by their parents their whole lives—that if they work hard they can be successful – and a harsh reality in which this promise fails to materialise. Despite following very different paths, they end up the same at 30 years old: drunk, disillusioned... remind you of anyone? // Bronwen Sharp

**Where?** The Bush Theatre  
**When?** Until 24th Nov  
**How Much?** £10 +

Drunk and disillusioned... remind you of anyone? // Bronwen Sharp

Younger viewers can relate to wanting the ease and simplicity that our parents had; older viewers can relate to wanting for the opportunities and technology that their children have now. *All We Ever Wanted Was Everything* intertwines the lost hopes and dreams of two generations and makes us wonder whether even though the environment around is constantly changing, does human nature ever really change? No matter who or how old, the characters always seemed to be after something they didn’t have or wallowing around and just waiting for good to magically come to them.

For me, the take home message was that the environment we live in is always going to leave us wanting more, whether that’s because of Brexit or the housing crisis. The play functioned as a statement that we should all collectively accept this and move on, and if we do this then we can begin to seek a better future. We aren’t going to simply “find” a place in the world where we belong, we must make one for ourselves and “live our lives”, as Graham screams in his final impassioned monologue.

**ARTS**

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Drunk and disillusioned... remind you of anyone? // Bronwen Sharp
Pride and Prejudice, Sense and Sensibility, Emma; these classic Jane Austen novels are probably very familiar to any well-read student body at Imperial. However, the Austentatious theatre company brings some of her long lost (never written) works to the stage using the art of improv.

At the beginning of every show the audience suggests a title to a lost novel, and a 2 hour long performance of improvised hilarity then ensues. No two shows are alike and at this performance, some hilarious titles were suggested: ‘North End Abbey Road’, a Beatles themed Jane Austen novel; ‘Gay Pride and Prejudice’, Jane Austen in 2018; even ‘McToo Mr. Darcy’ – a chillingly pertinent title considering recent headlines. However, the lost novel performed was the family favourite: ‘Pain and Polyamory’.

Once the title was chosen, the large box on stage was opened to the sound of old-timey Austen-esque music played by two improv musicians on the right of the stage. It revealed a simple yet versatile set design – a 19th century decorated room. During the show, the actors found increasingly creative ways of making this room into a bedroom, living room, church and even a sex dungeon. The only props the actors had to work with were a couple of chairs, a scarf, and a round table (which spent much of its time as a font in the village church). Any other props had to be imagined by both the audience and the actors. The hilarity in seeing someone read an imaginary book or ride an imaginary horse seems infantile but worked perfectly with the audience erupting into laughter.

“After a night of disgraceful behaviour, some characters start to question their actions”

The plot focused on Ms Wyatt (portrayed by Rachel Parrifs) and her visiting cousin Laetitia (Amy Cooke-Hodgson). They go to a “key party” (spin the bottle but with more sex) hosted by Mr Spencer (Graham Dickson) and meet Colonel Quincy (Andrew Hunter Murray) and Malcolm Bobson (son of Bob Bobson, portrayed by Daniel Nils Roberts).

After a night of disgraceful behaviour, some characters start to question their actions and get reprimanded by the town vicar (Joseph Morpurgo). Many scenes later, after a lot of drama and a quick trip down to the Prince Regent’s torture garden in London for some more debauchery, the story comes to an end.

One area which was definitely lacking was the plot. In certain scenes, the actors probably needed someone to download Citmapper onto their phones as they were lost with no idea what direction to go. This would usually result in some meaningless conversation happening until the lights would go down, signifying the scene was over. This being said, due to the improvised nature of the performance, the audience did not come for plot as much as they did for cheap laughs – which were definitely not lacking! Ms. Amy Cooke-Hodgson who played Laetitia was the star of the show in this respect, coming out with hysterically witty one-liners. She would often burst onto stage, interrupting the scene with a quick one-liner and then scurry off – her impeccable timing would leave both the audience and some actors probably needed someone to download Citmapper onto their phones as they were lost with no idea what direction to go. This would usually result in some meaningless conversation happening until the lights would go down, signifying the scene was over. This being said, due to the improvised nature of the performance, the audience did not come for plot as much as they did for cheap laughs – which were definitely not lacking! Ms. Amy Cooke-Hodgson who played Laetitia was the star of the show in this respect, coming out with hysterically witty one-liners. She would often burst onto stage, interrupting the scene with a quick one-liner and then scurry off – her impeccable timing would leave both the audience and some

“Hysterically witty one-liner”

times even the other actors in fits of laughter. Most of the actors played multiple characters. Although their costume changed minimally (maybe a scarf around the head), the voice, the tone and the mannerisms made it clear what character was on stage. Dickson and Roberts stuck to the same characters throughout, which was rather disappointing as it did not give them room to shine. Even though they did both deliver many funny lines, the other actors such as Cooke-Hodgson and Morpurgo outshone them in this particular performance.

Overall, the performance was effective in keeping the audience giggling, laughing, and even crying from the ingenious dialogue. This was made all the funnier performed in the prim and proper English of 19th century Britain. Much more of a comedy show than a play, anyone can enjoy Austentatious – no prior Austen knowledge necessary!
Dealing With Clair: psychological horror for the present

ARCTS

Where? The Orange Tree Theatre
When? 26th Oct – 1st Dec
How Much? £25; £19 concessions

Vaishnavi
Gnanananthan
Arts Editor

Estate agent Clair is helping Mike and Liz, a young couple in London, sell their house. They claim they want to act “honourably” and take the first offer to meet their asking price, yet it soon becomes clear that money is too much of a temptation and they are willing to go to whatever lengths to get the best price. Prospective buyer, James, is keen to buy the house and ready to pay in cash. Yet he’s bizarrely fascinated with Clair, insisting on dealing exclusively with her and eager to see the house, and Clair, as many times as possible.

There are so many facets to the subtle psychological horror of Dealing With Clair that it’s difficult to unpack. James’s obsession with Clair is clearly sinister, but at the same time there is a vicious undertone to Mike and Liz’s casual ruthlessness. Crimp creates a sense of unease that builds up as the play progresses. It’s pervasive, yet you can never put your finger on exactly the root of your discomfort. Gener-inely unsettling writing is hard to achieve and it’s a testament to Crimp’s skill that he does it so easily.

Fly Davis’s set is perfect for this play. The action takes place in a rectangular box of transparent gauze, with the audience on all 4 sides in a relatively small space. It gives you the impression that you are looking into the lives of the characters: something that comes to have an eerie significance later on in the play. The cast certainly don’t let down the staging. Lizzy Watts starts off a little stilted in the opening scene but really grows into her character as the play progresses, bringing an innocent charm to titular character Clair. She captures the matter-of-fact pleasantness that comes with her work, whilst hinting at more complex emotions below the surface. Michael Gould is excellent as James, bringing superficial charm, with a clear undertone of something sinister.

There are flaws to be sure. Anna, Mike and Liz’s teenaged au pair, sometimes seems out of place as a character. She clearly exists to empha-size the unscrupulousness of the couple, exploiting this 17 year-old from Italy as a babysitter who is given ‘spending money’ in lieu of a salary. But really, Anna as a character adds little to the play and you can’t help but wonder if there weren’t other ways to emphasize Mike and Liz’s underhanded-ness, or even whether this emphasis is necessary.

Despite being written more than 30 years ago, Dealing with Clair feels weirdly topical and often all too real: definitely a must-watch for any fan of psychological horror.

You couldn’t make it up if you tried

Two women stare at each other; one bounces, the other barely moves. What happens next? Creak, creak, creak go the trampoline springs.

ARCTS

Where? The Bush Theatre
When? 6th Nov – 1st Dec
How Much? From £20

Calum Drysdale
Arts Writer

lands isn’t really about anything. On the face of it, it consists of watching a tragicomic farce about a woman who can’t stop bouncing on a trampoline and her friend who tries in vain to get her off. But what could have been a somewhat insensitive piece about addiction becomes both darker and funnier thanks to the tire-somely mundane setting. Sophie is doing a puzzle, describing the pieces into a microphone, possibly for a blog or podcast. Leah Brotherhead is jumping on a mini-trampoline (trampoline for the purists). Leah tells a story about Gordon Ramsay, and eats a satsuma. Sophie makes a toast, possibly describing the pieces into the trampoline, won’t get off the trampoline. Why? Who knows, but, like that, the two women had previously been so absorbed in their own lives as to not notice the other’s bizarre habits come to loggerheads. Leah is fantastic, a volatile mix of self-pity and anger – not an easy thing to pull off when bouncing up and down – who faces being slapped, shouted at and abused, all in the name of helping her. It would take the sensitivity of a stone not to hear the subtext roar of “METAPHOR” but cliché is (narrowly) avoided, due, in large part, to the fact that this is a trampoline we are talking about.

And so emerges the tension, from the cracks and the slightly sharper than necessary words. It soon becomes apparent that Leah can’t get off the trampoline, won’t get off the trampoline. When Leah does finally step down off the tram-poline, for the first time, the air rings with the lack of creaking bed springs, which had become so present I noticed more that they were gone. There is another metaphor in that somewhere. Sophie’s attempts to lure Leah away from her compulsive hobby only serve to make Sophie look as unhinged as Leah, only with a hobby more acceptable to the public mind. Further intellectual deliberations are interrupted by a hilarious, though terrifyingly realistic fight, that results in a puzzle being thrown on the floor. While ridiculous, the play has so effectively enveloped me at this point, I keen with Sophie as she literally picks up the pieces. As I said at the beginning, lands isn’t really about anything, just two friends, who like the rest of us can’t always take their blinkers off and see the people around them until it really is too late.
Imagined Touch

A thought-provoking piece that raises more questions than it answers.

Imagine losing your sense of sight. Then imagine losing your sense of hearing too. What is it like to inhabit a world of silence and darkness? In their immersive performance piece Imagined Touch, deafblind artists Heather Lawson and Michelle Stevens seek to open up to audiences their world – a world which most of us have never even considered before.

The performance accommodates perhaps 15 people at a time. We are handed vision-obscuring goggles and headphones and shepherded down, single file, into The Pit, a performance space at the Barbican. None of this helps my sense of trepidation. When Imagined Touch first premiered in Melbourne in 2016, Lawson and Stevens spent an hour with the audience in the immersive experience, telling stories about themselves. Here, we have only a short introductory film featuring the two artists.

“Before you enter our world, you must learn its rules,” says Stevens, “but always know that you are safe. You are safe.” I feel oddly comforted by her statement as I put on the goggles and headphones. Everything goes foggy and the soundscape of a busy train station fills my ears. How frightening would it be if my vision remained like this permanently? Surely no such guarantee of safety exists for the deafblind as they go about their daily life.

Just as I muse this to myself, someone takes my hand and pulls me onward. A threshold appears beneath my feet and I stumble gracelessly across it into… an open space? My guide leaves me and I panic. Do I dare take a step forward? Shadowy figures brush past me and I am tempted to grab onto one of them and ask for help. The lights go out and my vision changes from foggy white to pitch blackness. Invisible hands lead me to a chair. A strange sequence of taps and strokes is signed into my hand, and then a piece of paper appears out of nowhere. I touch it and feel the rough texture. It must spell something in Braille, but I have no idea how to read it, or if I am even moving across the paper in a straight line. Which way is up? I’m ashamed to admit I have absolutely no idea people communicate without speech or sight.

I am passed from one person to another and danced around the room. My confidence grows. I even do a little twirl! Finally, a rectangle is drawn on my back and fingers walk in a straight line up it. Go through the door, I think. Through the goggles I sense dimly a rectangle of darkness in front of me, but I’m scared to step through. Suddenly, loud laughter (is it mocking?) echoes from behind me. Hands grab me and pull me through, confused, back into reality.

Imagined Touch tries its best to show audiences what it’s like to live life as a deafblind person, and for the most part succeeds. But the 20-minute installation feels very short, and I’m left vaguely disoriented, with more questions than answers. The soundscape by Madeleine Flynn and Tim Humphreys is beautifully crafted – a busy train station, the pitter-patter of rain – but why not silence, if we are meant to be both deaf and blind?

How does tactile sign language work? Some sort of post-performance discussion or even another short film from Lawson and Stevens would have been appreciated. After the (rather abrupt) ending, my primary feeling is one of relief at rejoining the world of the sighted. I’m not entirely sure I’ve gained much more insight into what it’s like to be deafblind.

A hell of a show

A compelling and energetic tale of survival, Billy Bishop Goes to War touches the deepest realities of the human experience with humour and open honesty.

The room at Jermyn Street Theatre immediately transports the audience one hundred years back in time. Shelves crammed with tools and ancient military accessories, flags, photographs, a big trunk, a comfortable-looking armchair, an upright piano and the ever-present bottles of brandy give life to the stage. The feeling of intimacy created by this setting is enhanced by the small number of seats and the frequent incursions of the actor to the stalls.

The piece itself is very intimate: a two-man show in first person, where both actors play the same character at different ages, and constantly dialogue with the audience. Right from the start, Charles Aitken as Billy Bishop brilliantly conquers everyone’s empathy with his joyful portrait of youth and energy. And Oliver Beamish as the older Billy Bishop provides a mature, retrospective analysis of the same stories, while also playing the piano accompaniment for the songs. The pair work seamlessly together, complementing each other’s narratives. Often they play additional roles, giving the action momentum and surprising the audience. I just wished they were better singers, but we can’t have everything. What they lacked in pitch, though, was largely compensated for by performing skills.

Subtle comic references and witty remarks are a constant throughout the whole piece. Lighthearted at first, the humour gets increasingly dark, along with the intensity of the drama. In a remarkable scene, a cabaret performer sings joyfully about several pilots: “Nope, he didn’t survive…”

For a generation who has never experienced war, our approach to it is often unrealistic and naive. For us, like Billy, sometimes, “It doesn’t seem like war at all”. As such, the show effectively explores the enthusiasm of the young soldier, who volunteers to fight and leaves his native Canada in search of adventure. He later transfers to the aviation branch of the army, a highly-sought-after position, to escape the mud and boredom of the trenches. His confrontation with the rude cruelty of death and survival is violent. We accompany him through the dark acceptance of the reality of war and his transformation into a fearless hero, the highest-scoring pilot during World War I.

There are truly enchanting moments throughout the piece. Just to name a few: letters to a longtime fiancée; a priceless conversation in the War Office; the delight of a pilot learning to fly; an action-packed scene of aerial stunting and shooting (yes, in theatre!); the emotional fragility of a human being mourning his friends who “ain’t supposed to die”; an upper class lady’s disgust-ed remarks on colonials’ manners; and more.

Billy Bishop Goes to War is a powerful tale of humanity. Through laughter, powerful emotions, and brilliant performances, it has all the ingredients for a memorable evening!
Wildlife photography for all levels of expertise

Touching nature pictures take the viewer in a trip around the wildest corners of the Earth, while hinting subtly at the need for conservation efforts.

Each is set in a light panel against a dark, minimalist background, positioned at eye-level in a large size, big enough to be fully appreciated on its own. All in a low light environment – collisions with other visitors are part of the fun! – with delicate, nature-evoking ambient music.

The structure of the exhibition is simple and intuitive. One moves swiftly from one section to the other, with clear information panels marking the transitions. These provide additional information on the focus of each section, the sub-categories and the judging criteria. An initial oval corridor is followed by a branching gallery, with the two grand-prize winners closing the show. Overall it shouldn’t take much longer than an hour to see, but no rest is provided along the way: only the last two pictures merit the honour of an ‘art appreciation bench’.

Apart from the pictures themselves, one of the strongest aspects of the whole exhibition are the captions. For the aspiring nature photographers, technical details on cameras, lenses and accessories used are provided. For those who are choosing their next exotic travel destination, maps and locations are available. Naturalists will learn about the subject, specific behaviour, biological interaction or habitat depicted. And the rest of us won’t stay indifferent to the amazing stories behind each photograph, nor to the effort their authors put to them. Mud rolling, ice trekking and deep sea diving to take a photograph can only be classified as passion, and that feeling permeates every picture. References to habitat loss, endangered species and climate change are not uncommon, subtly reminding the viewers that they might be looking at natural relics, and educating us as to the need for conservation efforts.

As for the stars of the show, the photographs, they are a rich display of nature’s uniqueness. From tiny microorganisms to huge deserts, the exhibition covers every scale of the natural world. Some of the images are fascinatingly disgusting, such as one depicting a lizard peeping out of a carcass’s empty eye socket. Others are almost abstract and supernatural, such as a colorful composition with algae, or a hummingbird at a surprising angle. Others, and curiously the great-winners fell into this category, depict animal subjects in a very human-like fashion, appealing to our natural empathy and striking powerful emotions.

At the end, we leave amazed by our world’s wonders, and perhaps a bit more inclined to protect them.

White Teeth

When White Teeth was published back in 2000, by a hitherto-unknown, fresh-out-of-Cambridge Zadie Smith, it added a fresh-out-of-Cambridge by a hitherto-unknown, published back in 2000, to the cultural diversity that Britain’s relationship with its colony had become.

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At the end, we leave amazed by our world’s wonders, and perhaps a bit more inclined to protect them.
A whole Lotto praise for this lesser-known Renaissance genius

Often overshadowed by his contemporaries, Lorenzo Lotto’s time has finally come in a rediscovery of the wonderfully idiosyncratic works of this Venetian painter.

Shivani Gangadia
Arts Writer

This exhibition takes you through Lotto’s entire career, chronologically showcasing his development and growth as an artist, from early experimentation to later existential reflection, and constant mastery of human emotion. He demonstrates a psychological depth that later found more relevance during the advent of psychoanalysis, at which point he was recognised as “the first Italian painter who was sensitive to the varying states of the human soul” by Bernard Berenson (1895), who refamiliarized the public with Lotto. There’s a universality about his works, such as Portrait of a Woman Inspired by Lucretia, reminiscent of modern feminism, with the sitters confidently challenging powerful social norms of virtue and purity.

The fact that this is the first dedicated showing of Lotto’s works in the National Gallery is truly a mystery, as will become apparent when you walk around the three rooms that comprise it. There are physical examples of objects resembling those from the paintings displayed in glass cases around the rooms. They admittedly don’t really add much; observing the way things are painted in Lotto’s style is what’s important, but since they don’t take away from the exhibition itself either I didn’t really mind.

However, what the exhibition does do is unite many of his most important portraits in one place, to demonstrate his distinctive and innovative style. This style seems to be an amalgamation of his own inventiveness and influences from his travels. Though born and trained in Venice, he spent time in smaller cities like Treviso, which was located on the German trade route. Being exposed to techniques north of the Alps, Lotto fused his more traditional Venetian painting with German practices of crisp rendering and attention to detail to develop a style unique to him. He also travelled to Bergamo, breathing a refreshing vitality and humour into his works, along with much more experimentation. For example, he began using wide landscape format canvases to allow double matrimonial portraits, and later even experimented with triple portraits showing various angles of one face.

Lotto expertly manages to portray the personalities of the sitters.

“Lotto expertly manages to portray the personalities of the sitters”

Lotto expertly manages to portray the personalities of the sitters in the way that they are dressed, their expressions, and their surroundings in the painting, telling a story using witty and sophisticated symbolism. Five hundred years later, the shockingly incredible value for (no) money!

“The fact that this is the first dedicated showing of Lotto’s works in the National Gallery is truly a mystery”

People are often dubious about free exhibitions at well-known galleries, as they think it may lack the grandeur or quality of a ticketed one. In all honesty, I was rather shocked that they made this one free. Having been to both free and more expensive exhibitions at the National Gallery, I can assure you that you’ll leave feeling astounded at the shockingly incredible value for (no) money!

Lucky for you, there’s plenty of time to catch Lorenzo Lotto Portraits, as it’s running until mid-February 2019.
Esports Hub- The future of university esports

Imperial esports upgrade their training and skills to the next level, as they level up and team up for a week of challenges and fun.

Overwatch team became runners-up in a University eSports tournament that hosted more than 90 teams from across the UK. Imperial eSports would like to thank HyperX, Gfinity and Shadow, our hardware sponsors, for making this possible.

“I found the sport psychology session very interesting. We were encouraged to discuss some questions about e-sports from the point of view of a sports psychologist. We discussed things like performance, teamwork, and communication in groups and then discussed our ideas with the speaker. At the end of the session, we had been given some tools to help practice and improve on our team communication along with ideas of what affects our personal performance. Overall the session was engaging and educational.” - Enda

Dota 2 1st team practice- 31st Oct, Wednesday

A room was provided to our first team for their regular practice session. Rather than playing games in their own rooms and communicating through Discord, a popular VoIP application, the players were able to interact with each other directly as well as review their game more efficiently through the use of the projector in the room.

“Most members enjoyed gaming using better equipment than they have at home. The PC worked faster, and the graphics were great. It’s also nice to have when you have a spare hour or two between lectures. It allows teams to practice more regularly. Coaching the team was easier.” - Hayato

League day fun day -1st Nov, Thursday

The fun day was added to the rather serious line-up of events in order to help us extend our reach to a broader audience. One of our goals as a society is to improve the public opinion towards esports and its players - and what better way to do this than letting them join us?

“League of Legends fun day started on a bit of a scare when we suddenly found out that the servers were down, but once we got into full gear there was no stopping! The favourite event of the night was by far the Lee Sin blind fight. People competed in pairs, where one player was blindfolded while on mouse and keyboard, and the other had to stand back and give instructions. No doubt it was the most hectic event of the evening, with the Kill of the Hill a close second, where players individually battled it out for the crown (which happened to be a Santa hat). The night smoothly ended with a prize giving - sponsored by NSE!” - Julie

Crash course to streaming- 2nd Nov, Friday

Streaming is one of the key contributors to the rapid growth and distribution of esports. If successful, it can achieve and exceed the viewership numbers associated with prime-time TV shows. It’s an opportunity for individuals to shape and develop their brand through gaming, which demands extensive entrepreneurship skills from the streamer. Imperial Enterprise Lab shared our view on the unique ways to encourage and nurture an entrepreneur mindset in our students, and had funded us to run the introductory course on streaming with the Couch Casters.

“On Friday 2nd November, we had an event at the eSports Hub which was about streaming and casting esports. Gary Malazarte-Smith, a member from the Couch Casters, and John Pritchard (JohnPee), a professional esports analyst and commentator, came to the hub. Gary gave us a talk about the basics of streaming as well as how to produce entertaining content. After that, we hosted a Q&A with Gary and John. Then, we streamed several games that were being played within the hub and had other people casting those games.” - Matt
Felix Games reviews: Hitman 2

In another addition to the Hitman series, Agent 47 returns, bringing with him years of tactical experience and a galore of interesting but lethal tactics!

Story:

It’s the return of your favourite barcode brandishing assassin in the latest instalment to the Hitman series; with an all-new set of weapons and costumes, Agent 47 is better than ever. I can definitely tell you it’s better than ever, having played through several psychotic rampages as a soda can wielding madman dressed in a fluorescent flamingo outfit in some form of twisted reincarnation of Pepsi man.

After the mishaps that took place in the last game, and the veil being lifted on Agent 47’s past whilst being assigned contracts by Providence to take down Providence members who pose a risk to the society. All the while gathering information on his former friend and compatriot. Taking down the members one by one, you find yourself more and more entrapped in the ever-weaving web that is the story of Agent 47’s past and what will become of his future.

Gameplay:

Have you ever wanted to murder a person by a) simply shooting them b) throwing them off a building or c) dropping a plastic shark on them? Then you’re in luck, as you have all of the above available in just one mission, with plenty of wackier ways of killing your target including rigging a safety test for a fighter jet to cause the person to be ejected into the air.

Worried you don’t have the time or imagination to think up the most elaborate and crazy assassinations to pull off? Have no fear, the game provides you with some story objectives for each different mission. In essence, the game guides you on how to pull off elaborate plots, such as getting a prototype military robot to assassinate the target for you. While the game tells you the gist of what you need to do, you’re given some freedom to complete the objectives in any way you see fit. The system is intuitive and helps tell you how to pull off all sorts of crazy schemes with unintuitive steps. All in all, it’s a nice way to kill creatively if you’re short on time or don’t have the imagination to think up crazy schemes.

Because there are so many ways to take down your targets, this means that all the missions, and the game as a whole, has great replay value. Each mission has a galore of different unique challenges, such as assassinating someone in their sleep, stabbing in the shower aka Alfred Hitchcock style, and more. The game doesn’t tell you how to do the challenges, only the end result; this means you’re free to approach and tackle them in any way you want. Overall, replaying missions feels like a unique experience every time, as opposed to seeming like a chore as with most games.

The game doesn’t stop, with fun features like its standalone sniper mode. Situated at a vantage point, you have to shoot off targets at a distance in all their ragdoll glory. Even here, there are different challenges for you to replay the mission and play with different styles. Unfortunately, there is only one sniper mode option of paying £15 for the GOTY legacy pack, which has a list of benefits, including the previous game completely remastered in the Hitman 2 engine.

The Verdict:

For those wanting a bit more extra fun, Hitman 2 comes with an included remaster of the previous game built in for those who owned the previous game, or you’re given an

The return of the versatile assassin // Warner Bros. Interactive Entertainment

GAMES

Connor Winzar
Games Editor

The return of the versatile assassin // Warner Bros. Interactive Entertainment
Microtransactions: the covert gambling ring of the gaming community

The publisher of FIFA is preparing to sue the Belgian government in international court over legislation designed to prevent children being able to gamble. How have we ended up here, and where will the industry go now?

The gambling accusation refers to loot boxes, effectively Pokémon booster packs for in-game cosmetics and perks. Much like card packs, most of the contents are common trash, but there is always potential of finding something rare and flashy that you can show off. Fundamentally, both card packs and lootboxes play on the same risk-reward system of slot machines, and as such they can trigger the same addiction reactions in people. Now, gambling in itself is fine, and the question of whether lootboxes should exist at all is a complicated one. The unambiguous issue arises when they are prominent in games with huge young playerbases. Fortnite and Overwatch are obvious examples of games that hit wide demographic ranges while hiding their items in boxes behind paywalls. For an adult with financial independence, it’s up to them to decide how they spend their money, but the “need” to buy these items is a lot stronger for impressionable kids and teens. If everyone around them and everyone they watch online has cool items, they’re going to want to get them too, and so often find themselves pouring huge amounts of money into these loot boxes. These kids are learning what it feels like to gamble. But why, then, did EA and Battlefront burst the bubble and lead legislators on the subject? They pushed the system too far and broke their game in service of lootboxes. See, lootboxes are a symptom of a growing problem in the games industry. Publishers try to extract every bit of money possible from every game. A game can’t just be profitable; it has to be the most profitable game on the market. This is why you might feel some games have been “dumbed down” over time. You’re probably not wrong, simpler games can appeal to more people. Over time these money grabbing practices have become more and more anti-consumer. It used to be that you would sell a game then produce DLC (downloadable content) down the line for a secondary income boost. Then publishers started realising that they could make even more money by producing this content before the game is released while the developers are in crunch and waiting a few weeks before flogging it. Finally, they moved to carving content out of completed games and selling them as DLC down the line and even on day one. Memorably, Mass Effect 3 had two quite pivotal story missions walled off in this way. And if you want the worst example, track the ever more ludicrous world of digital deluxe and special editions.

But with microtransactions you don’t really need to make any more meaningful content, and if they’re in the form of loot boxes you can tempt players to spend far more than if they just bought what they wanted directly. Microtransactions started cropping up in triple A games a few years ago, and have now spread like a plague. It started as a way to sell cosmetics for multiplayer modes, a little bit of bonus revenue to pay for servers, but has now escalated to the point where single player experiences are having their gameplay loops destroyed in order to facilitate selling hapless consumer experience boosters and item packs. If you were wondering why the new Assassins Creed games have switched to a stat based loot and level system, it was to facilitate the 7 pages of purchasable upgrades and boosters you see in Odyssey. All in service of extracting every last dime they can. And here we come to how Battlefront Lootboxes playing on the addiction centres of children’s brains is an ethical issue, but it was only thrown into focus because of how far Battlefront overstepped the line. The entire progression system was linked to a slow drip feed of free lootboxes, but of course you were more than welcome to pay for them yourself. However, to unlock all content in the £40 game you already paid for, you would need around 4500 hours of play, or £1700 of lootboxes. This system existed specifically so that no matter how long the game lasted, every player would always have a reason to buy just one more box. The fan reaction was catastrophic. When, on Reddit, a spokesperson for EA tried to explain how the system hoped to give players a sense of “pride and accomplishment” with every unlock, it became the most down voted comment in Reddit history. The outrage was so immediate, so universal, and so vocal, Disney threatened to take the Star Wars licence away from EA for fear of them damaging the brand. Suddenly governments across the world woke up to the fact that this gambling was going on under their noses. Belgium was just the first country to legislate, but many are investigating as we speak. EA can’t afford to let this legislation set a precedent. For years their FIFA series has raked in hundreds of millions of dollars from people buying latest games then later buying hundreds of card packs to rebuild their ultimate teams. They refuse to let that cash cow die, and so no matter how bad the press is, they have to fight Belgium, and they have to win. However, it’s not just about the lootboxes. The games industry operates under a level of self regulation, and if governments start taking a look at their flagrantly anti consumer practices they could be in serious trouble of losing these sources of recurrent income. In the year since this PR calamity, lootboxes have started to vanish (at least from triple A games), to be replaced with the far more openly sleazy standard micropayments. The industry is hoping that they can sidestep further scrutiny by essentially saying “we messed up, but we’ve regulated ourselves and the problem is solved, please go back to looking the other way”. But I for one hope they don’t get away with this, and that these companies are forced to scale back their dealings in micro transactions. Once they can’t squeeze you for all your worth they’ll have to go back to the old system of making a profit by making the best games. So that’s where we are today. Publishers continue to fight for their right to exploit you in new and innovative ways. But EA screwed the pooch, and we may be at the start of a long road that leads to a better games industry for customers.
Meet the Disabilities Officer!

Sam Haselgrove, the Imperial College Union Disabilities Officer, provides an update and gives his take on disabilities and his role.

Hey guys! My name is Sam, and I am the Disabilities Officer for the Student Union here at Imperial. My role is to represent the interests of and improve the university experience for the disabled community. There are a few ways of defining a disability; the way that I define it is through the social model of disabilities. The model is based on the idea that people are disabled by the barriers that society puts in front of them, whether that be a physical barrier, such as steps rather than a ramp, or a mental barrier caused by people’s attitudes towards differences. My mission is to ultimately make Imperial a place where barriers of any kind don’t exist.

One of my main goals for the year is to boost the profile of the university’s amazing Disabilities Advisory Service (DAS). They are here to provide tailored support to students to help them get through their degree. They don’t just provide support to students with physical disabilities, but rather to anyone with a specific learning disability, enduring mental health condition, sensory impairments, long-term medical condition or social/communication difficulties. There is so much more than what many people initially assume when you hear about the Disabilities Advisory Service. I would urge anyone who needs help of any kind and fits into those categories to utilise the amazing service we have here!

“One of my main goals for the year is to boost the profile of the university’s amazing Disabilities Advisory Service (DAS)”

Coming up soon, from 22nd November to 22nd December, we have Disabilities History Month. Promotional material related to the upcoming events will be sent out soon when the details of the events have been finalised. In the meantime, here is a little flavour of one of the events: the “Diving for All” (DIA) programme. Imperial’s Underwater Society is teaming up with the British Sub-Aqua Club’s (BSAC’s) to bring about the “Diving for All” programme, which is all about helping people with disabilities go diving. This opportunity is open to everyone, regardless of what your impairment may be. If you fancy giving diving a go, get in touch via email: teachingofficer@ic.ac.uk. A “TryDive” will be organised, where you can go for a short dive in Imperial’s Ethos swimming pool with an instructor to see if it is something you enjoy.

Lastly, if you ever have any questions, please don’t hesitate to get in touch; my officer email is disoff@ic.ac.uk.
Complete the Race Equality Survey
College is encouraging us to talk about our experiences of race as part of efforts to improve equality. Students and staff are all being asked to take a survey about what it’s like to work and study at Imperial.

Share your experiences and views on what can be done to eliminate racial discrimination and advance race equality at Imperial. Your feedback will help College identify areas for improvement and formulate an action plan that will make Imperial a better place to work and study for everyone.

If you have any questions or concerns contact your Black and Minority Ethnic Students Officer, David Somers at csu@imperial.ac.uk.

Read more and complete the survey here: imperialcollegeunion.org/rec

Get more than a degree
The free developmental workshops continue at the Union. Come learn how to identify barriers to communication and develop strategies to overcome them. Explore how to design a message to communicate effectively, understand and reflect on the benefits of active listening skills. You’ll also learn how to assess your own presentation skills and find areas for development.

Sign up now (spaces on workshops are limited) for Tuesday 27 November 2018, 17:30 - 19:30. This workshop will take place at the Charing Cross campus, in Communications Room A, Reynolds Building (1st floor).

Sign up here: imperialcollegeunion.org/workshops

Are you looking after yourself?
Eating healthily and getting enough sleep are key factors when studying and learning, and benefit our physical and mental wellbeing.

Eating regular meals can ward off dips in blood sugar that can leave us feeling irritable and tired, and drinking lots of water can improve concentration. Try to eat more fruit and veg and avoid sugary foods. Look out for our healthy recipes on our Facebook page next week.

Sleep balances your mood and makes you happier. Lack of sleep makes it harder to take in and remember what you’ve learned. Aim to get at least 8 hours of sleep a day.

For more information visit: imperialcollegeunion.org/wellbeing

Imperial Christmas Sweaters on sale now!
£17.95

Your Union Events
Friday 16 November
PLAY FRIDAY
EVERY FRIDAY
20:00 - 00:00

16 November, Friday
IPOP
Beit Bars | 20:00 - 22:00
PQI Friday
h-bar | 19:00 - 23:00
Replay Friday
Reynolds | 19:00 - 00:00
CSP Wednesday
Beit Bars | 19:00 - 02:00

19 November, Monday
Wire Tasting
Union Bar | 19:30 - 20:00

20 November, Tuesday
Super Quiz
FiveSixEight | 20:00 - 22:00
The Quiz
Reynolds | 19:00 - 20:00
Jazz & Cocktails
Union Bar | 19:00 - 23:00
Common People
Beit Bars | 20:00 - 02:00
PQI Friday
h-bar | 19:00 - 23:00
Replay Friday
Reynolds | 19:00 - 00:00

22 November, Thursday
Pub Quiz
h-bar | 19:30 - 21:30

23 November, Friday

facebook imperialcollegeunion.org/whats-on
Earlier this month, the Imperial College Model United Nations Society, represented by Alessandro, Ben, Chris, Tawfik and myself, took over Oxford for 3 intense days with a mix of missed trains, cold and rainy weather, fun socials and a bit of debate. The Oxford International Model United Nations (OxIMUN) conference is one of the largest and most prestigious University-level Model United Nations (MUN) in the country. 5 students, representing 5 countries in 5 different committees, tried to save the world in these 3 days. Easier said than done.

"5 students, representing 5 countries in 5 different committees, tried to save the world in these 3 days. Easier said than done"

Disarmament, a committee focused in disarmament, was chaired by the lookalike of Tommy Shelby / Cillian Murphy. Our delegate represented Saudi Arabia and debated the weaponization of AI and big data and the risks inherent to such technologies. A resolution passed requesting an implementation of controls on the research of this field. The second part of the debate focused on terrorism in Somalia, concluding in the approval of military intervention in the country and financial aid to the government, as well as long-term solutions to help the local population.

"In other words, nothing made sense in this committee"

Our French representative in the Security Council started the weekend talking about the Rohingya crisis in Myanmar and had to cope with a historic and unexpected Chinese-Russian-American triple veto against the French-led bloc. The international community did manage, surprisingly again, to come up with a balanced resolution on the Status of Jerusalem. More advances were made to solve this decade-long conflict in half a day than in the last 60 years, partly thanks to the Chinese peace plan proposal to fund solar panels in order to resume direct bilateral talks between the Parties involved (in other words, nothing made sense in this committee).

In the Economic and Social Council, often referred to more simply as ECOSOC, the topics of discussion were the opioid crisis and the using as property rights as a tool to deal with the informal economy. A Canadian submitted resolution passed in each of the two topics, with overwhelming majority in both cases. All delegates had the chance to be personally entertained by a “poetry on postcards” by one of the chairs. Nothing to add to that.

"However, a resolution that was voted on approved the sending of a teddy bear to every migrant child via parachute"

In the UN Human Rights Council, our Brazilian representative worked towards setting a framework for the protection of the rights of migrant children and reaffirmed that reproductive rights were human rights. The debate was interesting yet consensual. However, a resolution that was voted on approved the sending of a teddy bear to every migrant child via parachute. Who said politicians did not have a heart?

Last but not least, we were also represented in the International Court of Justice by a Ugandan Judge. The case opposed India v Pakistan where India accuses Pakistan of violating the Vienna Convention by denying India consular access to a suspected Indian spy that was court martialed and sentenced to death. As a judge in the court, the weekend was spent interrogating advocates from both parties, questioning evidence, witnesses and legal experts to determine whether international laws were violated, interpreting and assessing the legality of various treaties to be able to pass judgement – indeed very easy tasks for a Bioeng student.

When she notices you staring at her // ICMUN

 Congratulations to the five members of the delegation for their hard work throughout the weekend, as they brought back 4 awards from this prestigious conference. Another group of 9 Imperial students went to Cambridge for yet another weekend of debate and fun, and you will have a complete recap next week.

To find out more about ICMUN or go to future conferences, visit us every Thursday from 6 to 8pm in Huxley 308, check our Facebook page or email modelun@ic.ac.uk
**INVESTMENT**

**Crude oil enters bear market**

**INVESTMENT**

Tom Alston
Investment Editor
ICIS Editor in Chief

US crude oil prices entered a bear market [defined as a 20% drop from a recent high] on Thursday as concerns of tight global supplies eased. This follows Washington allowing eight countries to continue buying Iranian crude, softening the blow of new international sanctions on the nation. In addition to this the US Energy Information Administration’s weekly inventory report last Wednesday showed that US domestic crude stockpiles have increased for a seventh week to 432m barrels, the most since June. Consequently, many investors see this as a sign that concerns over abundance of oil reserves diminishing and the buying pressure of this commodity reducing. As a result of this, commodity traders such as Warren Patterson of IGN, believe “Price weakness has raised the prospect of OPEC revising their recent policy of producing as much as they can, to a more restraint”. As expected, on Monday Saudi Arabia opened the door to cutting crude production (despite Russia saying that an excess of supply is short term, putting these two big oil producers at odds), causing a jump in oil by 2%. Khalid al Falih, the kingdom’s energy minister, said the state energy giant Saudi Aramco would supply 500,000 fewer barrels a day in December compared with November due to lower demand. It was only earlier this year that Saudi Arabia targeted an increase in production of 1 million barrels a day because of the pressure of the Trump administration, who called on the OPEC nations to fill the void after Iranian sanctions depleted world supply. However, as Trump granted waivers to big customers of Iran such as India and China, fears arose about oversupply. Despite what analysts at consultancy FG&E forecasting a drop in Iranian oil supply of 1.3 million barrels per day in the next six months, as Brian Hook, US special representative for Iran, said on Monday that there would be further sanctions “as our goal remains getting countries to zero over time”. One key metric is the fact that hedge funds have gone from being bullish on crude oil earlier in 2018 to sharply reducing their positions in the past few weeks, indicating that many are betting that the cycle has turned, although some analysts believe that if more barrels are cut from Iran than currently expected, funds will rush back into the market adding fuel to any rally.

What is also important to note as a direct consequence of falling crude prices is that it caused a sell-off in high yield energy bonds. The last sell-off in 2014 with a 14% decline in oil prices, more than 100 energy companies went bankrupt. It is true though that the forces driving the oil prices lower are different in 2018 than 2014 and more importantly the fundamental quality of high yield issuers has improved, making the recent drop in oil prices less troubling. The fact is that energy is one of the world supply. However, due to the fact that spreads have yet to reflect the fundamental problems of the industry. The spread on high yield bonds on November 8th was 432 basis points, compared to 335 basis points for the rest of the high-yield market.

**Why share buy backs are big on wall street now**

**INVESTMENT**

Davide Vaccaro
ICIS Co-Editor

The Economist has called them “an addiction to corporate cocaine.” Reuters has called them “self-cannibalization.” The Financial Times has called them “an overwhelming conflict of interest.” In an article that won the HBR McKinsey Award for the best article of the year, Harvard Business Review has called them “stock price manipulation.” These influential journals make a powerful case that wholesale stock buybacks are a bad idea—bad economically, bad financially, bad socially, bad legally and bad morally. Yet despite these powerful denunciations, stock buybacks not only continue but are happening at a larger scale than ever seen before. And this raises the question of why, how, what, who, when and where?

To answer a few of these questions, let’s first see what share buy backs are. Share buy backs are when a company that issued the shares repurchases the shares back some or all of the outstanding shares. The business is blessing, as shareholders off investors and reduce the overall cost of capital. These huge buybacks not only preserve the value of the stocks but also boost them as it drives an influx of investors.

On next week’s article, we will continue to examine benefits of share buybacks but also see why they are unpopular and even seen by some as stock price manipulation.
Confusion and mayhem as Union Council ends early

Chaos ensued at Union Council this week as elected reps managed to conclude the meeting ahead of schedule.

The meeting, held in the Royal School of Mines his past Tuesday, rounded up at 19:17 GMT, less than an hour after it was began, with over 70 papers approved.

Newly elected Representatives were perturbed as ex-officio members were reported to all have a dead look in their eyes, continuously pressing ‘yes’ on their keypads for the entirety of the session. When asked to present papers, members were said to simply say, “as tabled, any questions?” before calling for a vote.

“This is completely unacceptable,” whined Slavomir Gazpacho, Undergraduate Reprhenisible to Council (Engineering), “it didn’t even end late enough for me to get the half price Wasabi deal! Why on Earth would I pay full price for chicken katsu? The madness of capitalism! ”

Bureaucracy Coordinato, Harleen Winans, was seen running around attempting to coax members of the Council to bring up any other business. “Listen here, you little shit,” she was overheard saying to Arsh Bantersea, representing Natural Séances, “I work part time and my rate is by the hour, and Lord knows you lot don’t pay me enough to listen to this crap anyway, so you better bring up a damn motion or so help me I will flood your e-mails with meeting invites!”

The fracas was said to have been initiated by former Council Chair Eoin Sheeney, who, reportedly enraged at the early finish, flipped over a table shouting “SCIENTIA IMPERII DECUS ET TUTAMEN!” whilst dashing his keypad at Beryl Reel, Deputy President (Fanfare).

The increased efficiency was determined to be due to the new seating arrangement instituted noted that members were forced to sit next to complete strangers, and hence could not be bothered to start up mind-numbingly dul conversations with other sad Imperial students.

Amongst the papers passed on Tuesday was the new Constitution of the Union, which unbeknownst to the officers, included the Council Chair role as a paid Sabbatical position with powers above that of the Union President, starting retrospectively from August this year.

“You think I was gonna let my paycheque go that easily?” was reported to have said, “I’ve been eating good for the past two years now and I’ll be damned if I let some hotshot miner boy deny me of my conquest of this place - all he knows how to do is colour! ”

Ms Compote was found to be a recipient of an honorary life membership award from the Union, the fifth time which she has received this award. NegaFelix has learnt she has requested the award be given in cash value, to the tune of £40.

by Angelina ‘Chipper’ Compote, former Union President and current Council Chair. Sources from within the chamber noted that members were forced to sit next to complete strangers, and hence could not be bothered to start up mind-numbingly dull conversations with other sad Imperial students.
This week, your ChemEng children ask for your help with their Heat and Mass Transfer module. Lol who remembers any of that shit - it’s all about fintech now.

Yours,
Asha Med

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Dear Felicity,

I have a horrible secret that some of my friends have just discovered: my most played song of all time is Mi Gente. If more people find out, I’m concerned my reputation will be ruined forever. I don’t know how it happened. I guess it was my bop for a little while and I’d listen to it first thing in the morning, but really most played of ALL TIME? I’d accept a pop song if it were a classic, but this is just washed up and not even edgy. What do I do?

Yours,
Asha Med

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Hi Asha,

That sounds like quite the predicament, but I do think you are right to feel badly about this. What self-respecting human listens to that song more than once? If we were friends outside of this exchange, trust that would swiftly change once I found this out about you.

I wouldn’t be able to value your judgement about anything. You should prepare for the consequences this will have on all aspects of your life. Have you considered what might happen if potential employers got wind of this?! There isn’t heaps I can do, but what I can advise you on is damage control. How about a cover story? Maybe you were taking a bachata class and perfecting your dance routine? Or you were trying to learn some Spanish? It still isn’t cool, but maybe it will help chill the burn a little.

I can also offer you some words of comfort: nothing will ever be more embarrassing than this and the only way is up. You have nothing to lose now, and everything to gain. With all my love and support (but none of my respect)

Big luv,
Felicity
xoxo

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This week, your ChemEng children ask for your help with their Heat and Mass Transfer module. Lol who remembers any of that shit - it’s all about fintech now.

This week, someone on your Geology course stole your favourite colouring pencils. They were Faber Castell! How are you going to shade in your rocks now?!

This week you start scoping out the shops for Black Friday deals. Not even an empty bank account will stop you - you live by faith and not by sight.

This week you’re stuck in the broken Woodward lift with your flatmate who you suspect doesn’t shower. Not the kind of close relationship you were hoping for at uni.

This week you’re the Interfaith Officer. You’re not sure how you’re meant to promote faith groups in a place so devoid of hope.

This week on firms, you piss off an elderly woman with your enthusiasm. She decides to rearrange your face with her walking stick.

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This week you get an e-mail about Union Council. You’re confused, how does Council represent people if people don’t even give a shit about Council?

This week you complete the puzzle section on time and send in your solutions. Unfortunately it was 4 minutes after the deadline so your score was capped at 40%. College policy - soz.

This week you get lost at night in Huxley and accidentally stumble into a SciFi - KinkSoc collab event.

This week you’re the Union President.

Who said this was hard? All you need to do is copy your girlfriend’s notes.

This week you find a dead mouse in your vegetarian halloumi wrap from the library cafe. You’re horrified - you thought it was a new improved recipe they were testing.

This week you’re chair of FemSoc. You feel Alice Gast is being unfairly targeted. Then you remember that you’re in overdraft and she gets to fly first class on your fees. You get over it.
PUZZLES

FELIX

FRIDAY, 16TH NOVEMBER, 2018

fsudoku@imperial.ac.uk

CROSSWORD

Across
8. Before the fact (5)
9. A quality of many borrowed library books (7)
10. Puts babies to sleep (7)
11. Configuration (5)
12. Rule-abiding (6)
13. Few and far between (6)
15. Portable toilet (6)
17. Steam volcano (6)
20. A farmer's dog was his name-O (5)
22. Assists in going from A to B (7)
24. Dangerous if it melts down (7)
25. Makes straight lines (5)

Down
1. A quartz-like gemstone (4)
2. A sad tree (6)
3. The X in a pirate's map (8)
4. Japan's capital city (5)
5. Honey manufacturers (4)
6. The curator of a newspaper (6)
7. One in 4, but not in 100, unless divisible by 400 (4,4)
12. A red, spotty beetle (8)
14. A very large amount (8)
16. Occurring every year (6)
18. The largest island in Italy (6)
19. Elephant tusk (5)
21. Unbreakable promise (4)
23. Title of nobility (4)

GOGEN

Write letters into each circle to form the listed words. Letters can be linked by moving between adjacent cells horizontally, vertically or diagonally in any direction. You may use each letter in the alphabet only once.

SHIKAKU

Divide the square into rectangles, such that each rectangle contains exactly one number. The numbers given represent the area of the containing rectangle.

SUDOKU

Fill all the boxes with a number between 1 and 9. A number can only appear once in a row/colum, and only once in each sub-box.
After last week’s bruising defeat, we were eager to get back on the field in order to provide our rookies some much-needed experience. As always, the veterans looked forward to playing at Harlington Sports Ground, lovingly nicknamed “The Fortress” after our undefeated run at home two years ago. We were facing an old foe in the UEA Pirates for the 5th time in the last two years, the series having been split so far.

Eventually, the players managed to complete the Harlington pilgrimage in a convoy of Ubers.

After everyone got changed and warmed-up, both teams took the sideline to observe a minute of silence for Remembrance Day before taking the field to battle it out with the Pirates. Our tiny 16 man squad on the day had to make due with plenty of players filling in at unknown positions for the first time in their competitive careers. Sadly, American Football requires very specific knowledge and technique for each position, which meant we were caught off guard quite a few times and as a result lost the game. However, we saw a lot of improvements in our special teams and defence, whilst our offence also took some baby steps forwards. Some of our more experienced players made some big plays, notably our MVPs: Thomas “I’ll play line only once” Smith, Fransisco “5ft4in” Costa, Michael “Onion and Cheese” Anyanechi, and Daniel “Shotgun” Grumberg. A special mention to Dom “Only Games” DeSilva and Jacob “Transport For London” Lamb.

The season is still young and, with a renewed focus on getting the basics right, the Immortals are looking for new players to join the squad. We will be at JCR this upcoming Wednesday at lunchtime for those who are keen to join and want more information.

#BecomeImmortal

Felix is recruiting!

We want you – yes, you! We’re looking for writers, photographers, editors, illustrators, reporters, computer experts and grammar nerds to join our team. No experience needed – we’ll teach you everything you need to know. If you’re interested, send us an email on felix@ic.ac.uk
There and Back Again: A Trail Runner’s Tale from Northern Wales

Imperial takes on Snowdon twice, despite 70mph winds and never-ending rain.

SPORTS

Aymeric Regnier
ICXCAC HPR Organiser

It seems we at ICXCAC just can’t get enough of soggy weather, lack of central heating, and world-renowned banter. And so, on Friday 2nd November, 15 of London’s finest and rowdiest decided to travel to Imperial’s infamous St Mary’s Mountain Hut in Rhyd-Ddu, Northern Wales, the international hub for sheep-herding and trail running.

Setting off after lectures, labs, work or simply a Friday of grazing after core, the group hit the road at around 5:30 in the evening, hoping to reach their destination before midnight, scraping the beloved Aldi pit stop from the planning to save time. After a quick stop on the motorway to grab dinner and logs, they arrived at the hut pretty much on time, delighted to find their refuge for the night, dry and surprisingly not too cold and went to bed, with high hopes for a wonderful weekend away from the city.

Came Saturday morning, and a few alarms later, each and every one got out of bed, had a quick breakfast of mainly carbs and peanut butter, and rode the minibus to the Electric Mountain car park, at the foot of Mount Snowdon. Surprised to see most businesses closed due to strong winds and heavy rain, the group of fearless runners didn’t look back and set off on the Llanberis path in direction of the summit. However, the winds quickly started blowing at an impressive 70mph on the steep and rocky path, so after the half-way mark, some of the runners decided to stay on the safe side and go back, while the most courageous/foolish opted to push through the wind, sometimes on all fours, to make it to the top. Despite the conditions being hostile to say the least, they made it to the top of the 1085m high giant and back, and the squad regrouped in a café in the village to enjoy a warm and dry moment to recover from their first adventure of the day.

Once back to the hut, a general atmosphere of recovery took over while most runners decided to get warm by the fire, have some more lunch, get in a change of warm, dry clothes and have a nice cup of tea. However, ex-trail captain Henry Hart and all-round legend Charlie McFadzean decided it was the perfect moment to go exploring again in the closer mountains as they set off for their second run of the day. An hour and a lot of rain later, the pair returned to the hut to shower as they called it a day and decided in turn to change into their warm clothes for the afternoon.

Later on, the generals’ consensus was to go to the pub for a few rewarding drinks, so as most of the valiant girls, led by women’s captain Charlotte Barratt, ran there despite the terrible wind and hail, the rest of the group took the minibus for the 3km journey, separating them from the Cwellyn Arms, a fine establishment claiming to serve 9 real ales 9 days a week – you just can’t go wrong with that. After mulled wine, Snowdonia Ale, and whiskey and chips during Wales’ impressive win over Scotland in their match of the Rugby Autumn Internationals, the group headed home in the evening for dinner and more fun.

Going only upwards from the biscuit game, the ever-intellectually-stimulating games animal- then city-alphabet were brought to an end by trail captain Henry Maynard’s delicious Chili con carne, and rice con pesto for non-meat eaters. After dinner, a few beers, and once everyone had showered, the team then went on to play the mysterious game of the Mafioso, featuring interesting playlists and narrating choices. As the night went on, most were quite tired so we all went to bed in our sleeping bags, looking forward to another day of trail running, with hopefully more convenient weather.

Just as the early bird catches the worm, the early runner makes the most of Wales’ wonderful trail paths. And so, with the wind having calmed down overnight, a 13-strong team headed to Llyn Cwellyn to go up Snowdonia once again, but this time up the steeper Ranger’s path. After reaching Llyn Ffynnon-y-gwas, the path became much rockier and steeper. With the previous day’s 1km vertical gain in their legs, most of the trail runners dropped the pace on the path that featured a gruelling 600m elevation gain over a less than 3km distance. With all that had set off making it to the summit, they then headed back to the minibus as the sky started to get clearer.

After making it back to the hut, the team had a quick lunch and showers, packed their gear and got ready to board the minibus to head back to London, tired but jolly after an all-round wonderful weekend in the land where sheep outnumber people.

If you are interested in taking part in our activities, join our Facebook group or email run@ic.ac.uk.

FRIDAY, 16TH NOVEMBER, 2018

SPORTS

Aymeric Regnier
ICXCAC HPR Organiser

Barratt Power // ICXCAC

Bevs with the boys // ICXCAC