

Felix

The Student Newspaper of Imperial College London



EDITORIAL

CONTENTS

EDITORIAL	2
NEWS	3-5
POLITICS	6
COMMENT	7-9
SCIENCE	10
TECH	11
BOOKS	12-13
FILM	14
MUSIC	18
ARTS	19-22
GAMES	23
FOOD	24
INVESTMENT	27
HANGMAN	28-29
PUZZLES	30
SPORTS	31-32

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

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

felixonline.co.uk
@feliximperial

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

Registered Newspaper
ISSN 1040-0711

Copyright (c) Felix 2017

Letter to Lauren

Andy Djaba – Felix Editor



Firstly, I want to take this opportunity to congratulate everybody that graduated from Imperial in Wednesday's Commemoration Day undergraduate graduation ceremony. It was something of a bittersweet moment for me. Although I was obviously extremely happy to collect my degree and finally see the fruits of four years' worth of hard labour, the day was also tinged with extreme sadness. I couldn't stop thinking about one person that should have been there celebrating with us all; my close friend and the strongest person I know, Lauren Dennis.

On the evening of Monday 15th October, I was told of Lauren's passing after an 18-month battle with bowel cancer and, if I'm honest, I haven't been able to think of much else since. Lauren was a Chemistry student at Imperial. I wanted to take this opportunity to dedicate my editorial to her memory with a letter to Lauren:

Yoo Lauren, wys?

I wanted to start this how I started every conversation with you. Don't worry, I won't be sharing any memes this time. To be honest, I'm still at

a loss for words. There aren't any words that can do you justice, nor are there words to describe how I'm feeling right now but it's somewhat cathartic to put what's in my head down on paper. It doesn't really feel real. It was less than two weeks ago that we were planning how to celebrate graduation and you said you would use it as "motivation to improving fam". Even when I came up to visit you in hospital in Wolverhampton last Tuesday after you called and let me know the doctors had said the cancer was terminal, I was almost certain the doctors had got it wrong.

How could someone have the strength to keep that beaming smile on their face at all times? How could someone going through so much still care enough to ask me how my day was going? Or how the next issue of *Felix* was coming along? If you were here today, I'd probably be complaining about the parking ticket I got this morning while you laughed, saying something like, "Read the signs Andy..."

You touched so many lives and you will be sorely missed by everyone who had the pleasure of knowing you. I will

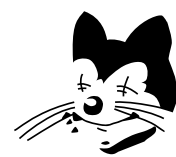
forever miss your infectious laughter and how you showed everyone how to live and love.

I know you wouldn't want us to be sad so, although I'm heartbroken, I want to end this by thanking you. I will forever be grateful and blessed to have been able to call you a friend. Thank you for allowing me to get close to your family and friends, who are some of the most amazing people I've ever met. Thank you for everything.

The world was lucky to have you. You were the strongest person I know and I pray that God rests your beautiful soul. Like you said to me countless times, you're my G. Love always,
Andy



Lauren Dennis



The Felix Team

Editor-in-Chief
Andy Djaba

Deputy Editor
Joanna Wormald

News Editors
Joanna Wormald
Frank Leggett

Politics Editors
Avirup Banerjee
Divyen Vanniasagaram
Juan Rubio Gorrochategui

Comment Editors
Aida Manzano Kharman
Charlie Titmuss

Science Editors
Rosie Dutt
Eyad Abuelgasim
Henry Alman
Sânziana Foia

Tech Editor
Krithika Balaji
Haaris Asghar

Arts Editors
Claire Chan
Helen Money-Kyrle
Vaishnavi Nathan

Books Editors
JJ Cheng

Music Editors
Simran Kukran
Adrian LaMoury
Henry Eshbaugh
Asad Raja

Film Editors
Mikhail Demtchenko
Sung Soo Moon
Aidan Chan

Markets Editor
Tom Alston

Food Editors
Eva Tadros
Julia Dąbrowska

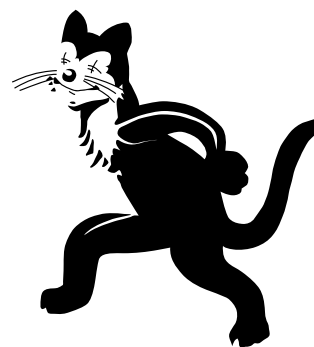
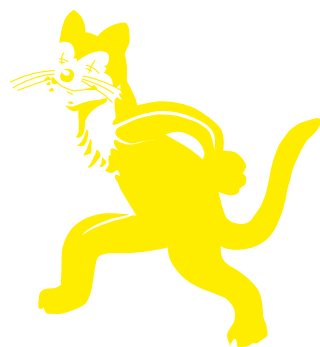
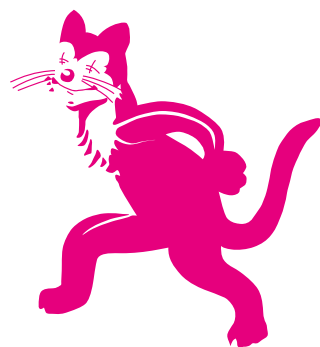
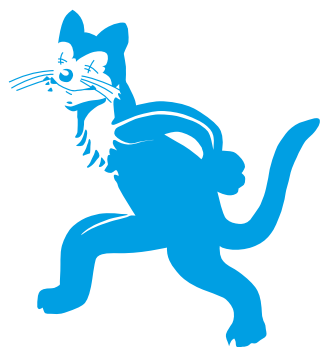
Puzzles Editor
Lisa Hey
Lorenzo Silvestri

Sports Editor
Imraj Singh
Fergus Johnson

Cover Photo
Joe O'Connell-Danes

Copy Editors
Andrada Balmez
Ash Pattar
Rhidian Thomas
Katherine Milton
Shervin Sabeghi
Artur Donaldson

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

NEWS

news.felix@imperial.ac.uk

Ede & Ravenscroft accused of “anti-competitive” business practices

Students are seeing increases in the cost of graduation due to the company’s alleged “near monopoly” on gowns

NEWS

Andy Djaba
Editor-in-Chief

Ede & Ravenscroft, the company which provides graduation gowns for Imperial’s (and other universities’) annual graduation ceremonies, has been accused of driving the cost of gown rental up through “anti-competitive” business practices.

In the week that saw more than 2500 undergraduate students collect their degrees from Imperial College London in the university’s annual Commemoration Day ceremony, *Felix* reports that Ede & Ravenscroft has been accused of holding an alleged “near monopoly” over the gown market. As first reported in national newspapers including the *Telegraph* and *Daily Mail*, Ede & Ravenscroft was the subject of a complaint for allegedly “eliminating” and “detering” competition by entering into exclusive contracts with 109 universities across

the country. Contracted universities, such as Imperial, insist that students must wear the “official supplier’s” garments. The universities are paid commission, in some cases 20 per cent per robe, allowing them to accrue thousands of pounds from the arrangements.

Students are essentially being denied choice of robe supplier by their universities and are, subsequently, unaware of incentives and missing out on cheaper suppliers. One such supplier, Churchill Gowns, gave *Felix* the following statement: “We are selling directly to students and cutting out the middle man (the University) who needlessly take a cut out of the students pockets. Now that students are spending upwards of 30k to graduate many feel it unethical and needlessly rapacious of any university to squeeze more money in the form of back hand payments from robe makers. Ultimately we are trying to offer students choice.” Churchill Gowns claim to be “disrupting the industry” by offering students gowns made from “100% recycled plastic



Commemoration Day// Imperial College London

bottles which are not only more ethically made but much more affordable”.

“Students are essentially being denied choice of robe supplier by their universities and are, subsequently, unaware of incentives and missing out on cheaper suppliers”

Ede & Ravenscroft gowns range from £45-£50 to hire, while students can be charged between £30-£150 for photographs. Oxford and Cambridge are believed to be the only universities in the country which have arrangements in place with multiple suppliers. Two Oxford University-accredited retailers charge just £9.99 for undergraduate robes and £7.99 for a mortarboard. Ede & Ravenscroft instead insist that students hire a full package of gown, hood and cap meaning that cheaper substitutes for some elements cannot be used.

The alleged lack of free market composition has led to students paying over the odds to rent their graduation gown and, as a result, large

numbers of students can’t afford to attend their own graduation ceremony. Robert Halfon, chair of the Commons education select committee, labelled the claims ‘deeply concerning’.

“Two Oxford University-accredited retailers charge just £9.99 for undergraduate robes and £7.99 for mortarboard”

A spokesman for Ede and Ravenscroft said that it operated in a “competitive market” and denied claims that its success was due to students being “obliged to do business with us”. He continued to say students can choose to hire their gowns from whichever supplier they wanted to and added the firm won contracts because of their ‘competitive pricing’.

They also said manufacturing gowns for a single university can cost more than £250,000.



Graduation// Imperial College London

NEWS

news.felix@imperial.ac.uk

Joe Biden, the former U.S. Vice-President, visits Imperial

The 47th Vice-President of the United States delivers inaugural cancer research lecture at Imperial

NEWS

Andy Djaba
Editor-in-Chief

Joe Biden, the US Vice President during Barack Obama's administration, paid Imperial a visit on 9th October to deliver the inaugural lecture of the Imperial Cancer Research UK (CRUK) Centre.

Vice President Biden spoke of the "urgency of now" as cancer research realises a radical, highly collaborative and progressive step-change, surpassing that of the Nixon-era "war on cancer". The lecture was hosted by Professor the Lord Darzi of Denham, the Imperial CRUK Centre's Director and director of Imperial's Institute of Global Health Innovation, and Alice Gast, President of Imperial College London. Vice President Biden met President Gast and Lord Darzi to discuss Imperial's new cancer centre, explaining that the initiative was "changing the way we do business in cancer research and care"

and had helped foster new collaborations with countries all over the world.

The former Vice President urged scientists to collaborate in ways that haven't existed before, calling for data to be made more widely accessible and for the creation of a cancer research and care system that the public deserves. He then went on to compliment Imperial's "impressive" work in the fight against cancer, saying: "I've never seen folks as bright and who work as hard as all of you. You are the most talented community in the world". Vice President Biden warned that, by 2025, there will be almost 20 million new cancer cases and 11.4 million deaths around the world every year. He added: "We need to use all the expertise we have working together to take down this disease". Biden also added: "We cannot accept disparities of outcomes by race, gender and geography. We cannot accept unaffordable treatments. We cannot accept failing to adopt policy to address risk factors such as obesity, smoking and alcohol consumption, as Lord Darzi wrote in his



After his talk, Vice President Biden stopped to take a selfie with Imperial students // Owen Billcliffe

report [Review of Health and Care]."

Encouragingly, Vice President Biden said that we've begun to "make real progress" in the fight against cancer, saying: "I can see the day where prevention is more effective, when care is personalised and side effects are less harmful. When children are vaccinated against cancer. When we can identify through markers in the blood cancers that haven't developed yet. When we can identify early signals of cancer in the blood through fragments shed from cancer cells. There is hope."

President Gast spoke of the discoveries Imperial is making that will change outcomes for cancer patients. Thanking Vice President Biden for his

lecture, Imperial's President Alice Gast said: "You have helped us today to launch a landmark collaboration between Imperial, the Institute of Cancer Research and Cancer Research UK. Everyone here is united in their determination to win the battle against cancer."

Vice President Biden also detailed how the Biden Cancer Initiative, established in 2017, is building on the work of the Obama Administration's Cancer Moonshot that raised billions of dollars to rapidly accelerate cancer research. The Bidens' son Beau, a decorated Iraq war veteran and attorney general of Delaware, died in May 2015, aged 46, after being diagnosed with a brain tumour. Lord Darzi welcomed the Vice

President to Imperial and said he had "brought extraordinary leadership to the fight against cancer". Lord Darzi said: "You have joined the fight against cancer in the US and around the world and we are so glad you have become part of this team. You have spoken so movingly about the tragic loss of your son Beau. Your personal story has touched us all. There is no better example of turning a private grief to public good than Biden Cancer Initiative. Here at Imperial we bring together researchers from a range of distinct disciplines to transform patient care and this is exemplified by the new centre. We can achieve so much more working together than apart – we are one global

team. We can make hope real. As President Obama once said – yes we can."

The Imperial CRUK Centre is a research collaboration between Imperial College London, Imperial College Healthcare NHS Trust and Cancer Research UK that brings together scientists, clinicians, engineers and physicists in the fight against cancer. The Centre, which brings together interdisciplinary experts, has two key themes: reducing the burden of cancer and increasing the precision of cancer treatments.



Joe Biden visits Imperial // Owen Billcliffe

NEWS

news.felix@imperial.ac.uk

Imperial College London takes part in the first Green GB Week

Imperial College London played host to a number of different events and activities for different audiences during the first Green GB week

NEWS

Andy Djaba
Editor-in-Chief

This past week saw Imperial play an active role in the first Green GB Week.

Green GB Week is a week of events and activity bringing together businesses, schools, colleges, universities, community

groups, and charities to explore how clean growth will change our futures and others can contribute to action on climate change. Spearheaded by the Rt Hon Claire Perry MP, Minister of State for Energy and Clean Growth, the government initiative is led by the Department for Business, Energy and Industrial Strategy (BEIS) and aims to highlight the successes and opportunities of clean, low-carbon business and

enterprise in Great Britain and Northern Ireland.

In his speech to the Green GB Week Clean Energy Innovation Summit at County Hall, Sam Gyimah, the Science Minister, said the following: "The UK may be home to some of the brightest minds in the world, but it doesn't have a monopoly on great ideas. Nor is climate change a solely British concern. So we're working with friends around the world

to ensure that innovative approaches can flourish in every corner of the globe. In this Green GB Week... it's your turn to take that idea you've always kept at the back of your head and start bringing it into the real world."

Imperial hosted three events as part of Green GB Week, including the launch event on Monday 15th October. This event, the European Launch of the Intergovernmental Panel on Climate Change (IPCC)'s Special Report on 1.5°C, included short speeches from the IPCC Chair and leading authors on the key findings of the report, as well as a session on its implications for business and the international community. This was followed by a discussion on how to avoid the worst effects of climate change. Divest Imperial, an Imperial College Union-affiliated environmental campaign group, has described Imperial's involvement in Green GB week as an "eye watering display of hypocrisy" and gave *Felix* the following statement:

"The IPCC 1.5 report being launched today on our campus urges deep and rapid cuts to carbon emissions in order to avert devastating human and ecological impacts of climate breakdown. Oil companies' business plans send us way past this threshold. We urge Imperial College and the UK government to heed this call to action and stop enabling fossil fuel industry expansion. Imperial's ties to the fossil fuel industry pervade every aspect of campus life. Companies like BP and Shell are given



unprecedented access to students through careers, compulsory course modules, talks and awards. Research partnerships help companies such as Saudi Aramco, Shell and Qatar Petroleum drill ever deeper. Management refuse to divest Imperial's roughly £9m holdings in fossil fuel companies, and our President is on the board of directors of an oil major. We will no longer accept the complicity of our university in climate breakdown. We are calling for Imperial to fulfill its stated purpose - working to solve humanity's greatest challenges. This means an end to its uncritical support for climate-wrecking companies, starting with full divestment of its £8.8m fossil fuel holdings."

Other events hosted by Imperial included a Breakfast Seminar on Business and the Environment, jointly hosted by the Grantham Institute,

Green GB Week // Green GB

Imperial College London's hub for climate change and the environment, and John Lewis & Partners on Wednesday 17th October. The Grantham Institute also hosted an exhibit at the Westminster offices of BEIS.

Thursday 18th October saw Imperial, the Grantham Institute and Climate-KIC, the EU's main climate innovation initiative, jointly host the "Greenovate" showcase, showing how innovation and new ideas could help address the major environmental issues we face on both global and local scales. Finally, the Grantham Institute hosted an open discussion on London's air crisis and how we can bring about change.

POLITICS

felix@imperial.ac.uk



War at the world

The recently released report on global warming by the IPCC does not include good news. If we want to keep our planet and live long lives, we must ensure that the system changes.

POLITICS

Juan Ignacio Rubio
Politics Editor

What difference does half a degree make? It doesn't seem like much, right? After all, you don't notice if the water in your sink has gone from 35 °C to 35.5 °C when you are washing the dishes. But half a degree is much more important than what you may think. It is the difference between being able to save 25% of coral reefs or none at all. The fate of millions of people in the most vulnerable and poor regions of the world rely on half a degree. And we are now surer than ever.

"The fate of millions of people in the most vulnerable and poor regions of the world rely on half a degree"

Last week, the Intergovernmental Panel on Climate Change (an UN affiliated organism that monitors climate change and its potential effects on all aspects of human society) released a report on the potential consequences that an increase of



Retreating glacier//Wikimedia

1.5 °C in the global mean temperature compared to pre-industrial levels, and the feasibility of limiting the increase to 'just' that value. The report also included as a terrifying reference the theorized implications of the temperature increasing half a degree more, to 2 °C.

What are the main differences between the two? Well, 1.5 °C will be bad, but is pretty much inevitable at this point. 2 °C, which isn't, would be catastrophic. For starters, we can look at the probability of extreme weather events (i.e. droughts or torrential rains) occurring under the two temperatures. While the exact figure could not be calculated, scientists know with high confidence that such events would be much more frequent if the world heats up to the higher temperature. In more quantifiable aspects of nature, it was also reported that sea level, while still above

present level, would be 10 cm lower under a 1.5 °C warming compared to a 2 °C warming. This would be quite a difference for the numerous inhabitants of many coastal communities, the difference between staying in their ancestral lands or being forced to flee.

"The report also included, as a terrifying reference, the theorised implications of the temperature increasing half a degree more, to 2 °C"

So, after understanding the implications of all this, what can humankind do to avoid reaching the feared 2 °C warm? Well, we would have to change our entire production model, our lifestyle and our consumption choices, in addition to embarking in profound changes to our infrastructure, all in the span of less than 15 years. The report concluded that for the increase to be stabilized around the 1.5 °C value, CO2 emissions will have to be cut to 55% of what they were in 2010 (!), transitioning into a gradual phase out that eliminates emission altogether by the time we reach the equator of the millennium. If these plans are not carried out, it will be impossible to stop at 1.5 °C without engaging in colossal projects of geoengineering, like solar radiation managements, whose potential side effects are not yet well

understood.

"So, after understanding the implications of all this, what can humankind do to avoid reaching the feared 2 °C warm?"

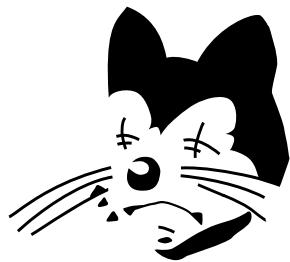
Scary, isn't it? The changes that will have to be carried out if we choose the less bad scenario would be of tremendous magnitude, to the points that it looks very unlikely that the most industrialised economies in the world (led by the USA and China) will be able to comply, without even factoring their willingness to do so. To add to the pile of terrifying news, the IPCC report didn't look at the effects that tipping point factors would have in the whole process. These include the positive carbon feedback as the retreating Arctic ice releases millions of tonnes of methane to the atmosphere, or the melting of Siberian permafrost. Some studies suggest that we may already be too late to avoid that, which would lead to an outcome where a 2 °C increase would be the optimistic scenario.

But one cannot lose hope. It is very important

that our generation does not resign to the fate of a ruined planet, where many species and ecosystems have been wiped out and hundreds of millions of people have become victims of global warming or the conflicts provoked by it. What can you do? Well, the most important thing to remember is that individual action, while important, won't be enough to stop climate change. So yes, it will help if you decrease your consumption of meat (specially beef) and you avoid using private cars or planes. But you have to do a lot more for it to make a difference. You have to put pressure on your politicians, especially in these days as climate change denialism has become the standard position of governments of countries of the magnitude of the USA. You have to demand that further regulations are applied to companies, as 70% of all global emissions are caused by them. You have to engage with your friends, and family, and the wider members of society, and convince them of threat that climate change poses to all of that. The transformation that we will have to make in our lifetimes cannot and must not be curbed by the actions of a few greedy individuals. Because remember, the world is at war, and our enemies are presently in power.

COMMENT

comment.felix@imperial.ac.uk



Grumpy Bastard on the Royals

Comment writer, **Grumpy Bastard**, has set his sights on the Royals this week

COMMENT

Grumpy Bastard

Comment Writer

Someone once told me that bad news come in threes. That person, like all people, was almost definitely wrong: there is no limit on the number of bad things that can happen at once. As an example, this week featured an announcement that the Brexit negotiations will be extended, that a Saudi journalist was killed and two Royal announcements. One can only admire the

media obedience as they desperately chased any shred of story about our scaly overlords. At this point the only image that adequately represents the British media would be a man with his testicles nailed to his forehead as the Queen belabours him about the face with a cricket bat, demanding to know whether he put in at least a page about Diana. Fuck.

In case you didn't know, the Royals are lizards.

How the fuck did it come to this? At this point in time we have been obsessing over the mating rites of Princess Eugenie and faceless white guy no. 2779000. I mean, no newspapers have talked

about the post-nuptial ceremony where bride and groom sacrifice the poorest person in the land between them in an orgy of lizard related violence. With the current high rates of homelessness, it is often hard to determine exactly who the poorest is, but compromises are made. It is of course only the financially poor that the reptiles can consume in this way. If it were emotional poverty, Britain's CEOs would have something to worry about. However, as most of them are at least admirers of the cult of Royalty, it is possible that they would not object too much.

At the same wedding, as most of you are probably aware, Meghan

"At this point in time, we have been obsessing over the mating rites of Princess Eugenie and faceless white guy no. 2779000"

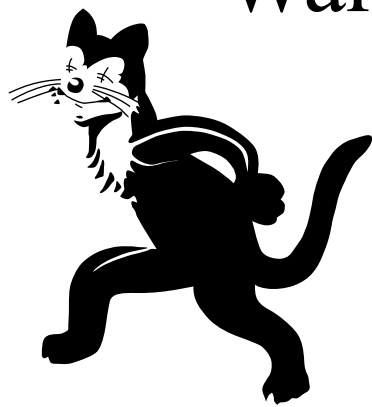
and Harry announced that they will be expanding the Royal bloodline by beginning a brood of their

own. No one really knows exactly how many eggs each Royal queen lays in a single batch, but what is known is that only the strongest survives each hatching, with the other hatchlings providing the fuel for it to reach it's first moulting. This is the point where the official photos are taken, as the reptile puts on its first human skin. A significant amount of speculation has been made as to the skin colour of the next Royal baby. As always the colour will mostly depend on what other infants are available. The Royal's preference for white skin mostly stems from the fact that broods are hatched at the exclusive private wing of St Mary's. The real

question is what colour the crest will be. Most Royals seem to be born with a brunette colour, except for Harry that has a ginger skin and bone structure. Although this calls into doubt his noble lineage at least one thing is certain: he is a dangerous man-eating lizard.

Some people might say that this is a pure fantasy, and I am imagining things purely for my own gratification. Well, if there was one thing that the Brexit campaign taught me, it's that the electorate is easily fooled. Not me, not this time. I recognise the Royals for what they truly are: parasites.

Want to be on the *Felix* team this year?



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

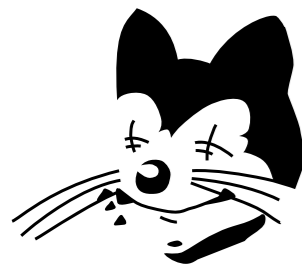
If you've enjoyed reading the paper, and want to help create it each week, apply to join the team! All training is provided, as well as weekly cake, so come and join us!

If you're interested, please email felix@ic.ac.uk

COMMENT

comment.felix@imperial.ac.uk

Kavanaugh: The aggressor or the victim?



Theodor Videnberg
Comment writer

HEAD-TO-HEAD

Henry Eshbaugh
Music editor

The legal system works under the principle that one is innocent until proven guilty,

Three weeks ago Henry Eshbaugh wrote an article titled "Stuck in my Kava-craw" about US supreme court nominee Brett Kavanaugh. In the rather polemical piece he called Kavanaugh "non-human", "a nympho who raped people" and a "perv". Henry claimed that there were multiple credible and corroborating witnesses against the US Supreme Court nominee.

I want to get the facts straight: On July 9, US president Trump nominated Judge Kavanaugh to the US Supreme Court. Kavanaugh had served the previous 12 years on the 2nd most important US court, was a lecturer at Harvard Law School and had otherwise flawless academic credentials and a brilliant CV.

He had passed 6 FBI background checks previously and answered a total of 1297 questions in the Supreme Court hearings. On July 30, Dr. Christine Blasey Ford, a professor of

"The FBI produced a several hundred page long report that found: nothing!"

psychology at Palo Alto University and registered Democrat, wrote a letter to Democratic senator Dianne Feinstein, claiming that Kavanaugh had tried to rape her in the 1980s when both

were high schoolers in Maryland. She asked to have the issue treated confidentially and remain anonymous. The case remained secret until 13 September when her letter got leaked to the media (by Feinstein?) and several outlets like Washington Post, New York Times and The New Yorker ran stories on her. Since then two other witnesses, Deborah Ramirez and Julie Swetnick came forward with allegations against Kavanaugh who vehemently denied all accusations. In the wake of the #metoo-movement, a media spectacle started. Both Dr. Ford and Judge Kavanaugh made statements in front of the US Senate Judicial Committee, repeating their initial statements. Amidst the controversy, the senators decided to open a FBI investigation into the matter and find



US Supreme Court Justice Brett M. Kavanaugh (centre) is sworn in by Chief Justice John Roberts (right). He is surrounded by his wife and daughters // CNN

It's a job interview, not a criminal case. You don't have to prove guilt. Also, did I mention he sucks ass?



Three weeks ago, I wrote an article titled "Stuck in my Kava-craw" about how badly this CHUD sucks at his job. And yeah, I hit the notes on his *multiple accusers* pointing to sexual misconduct in *multiple cases* over *many years*. This isn't a criminal case. He's not going to go to jail. *This isn't a matter for the fucking justice system.* He's just not going to get the job. Or, he wouldn't, if the government wasn't full of spineless partisan hacks acting in bad faith and trying to cover their own ass with a SCOTUS appointment. There's clearly a much lower standard for disqualification here than my comment compatriot would lead you to believe, and the whole complaint is essentially that the government is currently made up of unprincipled dipshits.

Furthermore, the FBI probe he points to was

limited in scope to the point where corroborating witnesses were barred from testifying *by the executive that nominated him*. Folks from the FBI in senate testimony essentially noted that this probe was a farce, politically motivated to the core, and essentially useless insofar as "proving guilt" goes. This was obvious to any spectator not marinating in Breitbart.

But hey, if you wanna regurgitate alt-right talking points you licked off the grass: we don't even need to talk about these allegations. There are fairly trivial points against him.

How about the fact that Kavanaugh was the only guy on the Federalist Society shortlist who believes that 1. there shouldn't be federal probes into misconduct by sitting presidents (convenient for Agent Orange), and 2. there shouldn't be double-jeopardy state-

wise (in other words, the SDNY probe into Trump's shitty finances is barred from testifying too). If he gets his nomination he'll have a free judge in the pocket. Real nice, guys. I wonder why Trump, a president who's facing a state and federal probe into his shady dealings, and a guy with authoritarian leanings, would want to stack the court in his favor?

Doesn't it seem strange that this is his unique selling point over anyone else on the shortlist, and it would've been cake to retract his nomination and vomit up some other nitwit, but the Republicans decided to fight a pitched battle to get him appointed?

But we don't even need to go there. How about the fact that Kavanaugh was a part of the Bush white house - a dude who wrote legal briefs defending *torture*? Don't tell me a guy like that deserves a place on the Supreme



Kavanaugh's accuse, Christine Blasey Ford swears at her testimony // Flickr

COMMENT

comment.felix@imperial.ac.uk

Theodor Videnberg
Comment writer

HEAD-TO-HEAD

Henry Eshbaugh
Music editor

corroborating witnesses. After a thorough and deep investigation, the FBI produced a several hundred page long report that found: nothing! No corroborating witnesses, no evidence, if all Kavanaugh's credibility was strengthened and the credibility of the three accusers severely damaged.

Dr. Ford had named 3 witnesses of the alleged party where supposedly Kavanaugh tried to rape her: Mark Judge (he denied that the party had ever happened), PJ Smyth (also denied this party ever happened) and her best friend from high school, Leyland Keyser. Keyser responded under oath she did not even know Kavanaugh and had never been at a party with him. Dr. Ford could not remember any details of the party: Where was the house? Which year did it happen? Who brought her to the house? Who brought her home? Whose house was it? Did she confide in anyone? Nothing. Only thing she remembered: it was Kavanaugh and she had one beer.

The second accuser, Julie Swetnick, said Kavanaugh was the leader

of a gang rape ring and named 4 witnesses: 2 of them did not respond to interview requests, one was already deceased and one plainly denied knowledge of any such

"The burden of proof is on the one who declares, not on the one who denies"

ring or incidents.

Similarly, the FBI could not find any corroborating witnesses from an incident at Yale University that Deborah Ramirez had described. The interviewees that the FBI asked, denied any knowledge of any incident involving Kavanaugh and Ramirez. Requests for FBI officials to give more evidence, were ignored by Ramirez's lawyers.

All accusations against Kavanaugh came down crashing like a house of cards. On October 6, Judge Kavanaugh was confirmed with a senate

vote of 50-48 to the US Supreme Court amidst hostile and violent protests of #metoo-activists. Meanwhile Dr. Ford has backed down her claims and does not want Judge Kavanaugh to be impeached should the Democrats win the US House elections. She has now walked away with 700 000 USD from the GoFundMe-website. It is unlikely she will be prosecuted for her uncorroborated accusations.

The justice system is based on the principle of "innocent until proven guilty" (Latin maxim: *ei incumbit probatio qui dicit, non qui negat*; the burden of proof is on the one who declares, not on the one who denies). I would like to ask everyone to adhere to that principle and give Brett Kavanaugh, a man of high character and academic credentials, whose name and reputation were wrongfully demolished on the altar of vile, heinous, unsubstantiated and uncorroborated accusations and whose wife and daughters got death and rape threats, what he deserves: respect and an apology.



Trump and Kavanaugh shaking hands // Vox

Court - they're supposed to have *something* of a moral compass. Funny how that was sealed and never a matter of discussion for the senate.

How about the fact that if you really wanted to repeal *Roe v. Wade*, you could just appoint Allison Eid? Just play the idpol game, you nitwits. Watch the libs squirm - this is the American "left" we're talking about, and privileged as they are, they seem incapable of talking about economic injustice in *any fucking form*. Y'ever wonder why Hillary lost?

We don't even need to go there. How about the matter of judicial temperament? "I've never blacked out, senator. Have you?" Fucking *please*. I get to spout shit because this is the *Felix* comment section, and being entertaining is therefore something of my *job*. Does this seem like the highest court in a nation of 300 million people, a lifetime appointment? He obviously doesn't have a suitable temperament. Hell,

it's kind of ironic that this portion of the testimony was about his drinking, because it seemed to me (a student, and thereby one who drinks) like he knocked some scotch back over lunch. How do you make these comments *sober*?

Hell, how about the fact that he *perjured* himself *multiple times* during his testimony? There are supposedly criminal consequences to this. What do you think they wrote up Bill Clinton for? He should have been censured by the senate and summarily dismissed, but unfortunately, we live in Hell.

What about the shady way in which these proceedings started? Why did Anthony Kennedy resign? Something smells; he hired clerks for next term already, so this was clearly a *spur-of-the-moment* decision. It definitely doesn't have anything to do with the fact that his son was at Deutsche Bank (recently fined a historic sum for laundering Russian money), in

charge of the real estate division, during the Great Recession. Trump was at the time well-known to be a bad businessman; he was on the verge of sinking, and he was saved by - guess who? There's a funny clip where Trump's just finished a State of the Union address -- he shakes Anthony Kennedy's hand and mostly talks about how great his son is. Does something smell funny to you?

Or what about the obscene debts developed from "buying season tickets to baseball games" that *definitely* weren't gambling debts? Does it seem strange to you that these were paid off by a dark-money group (like the one that paid Collins six figures for her vote up). Where was the pointed line of questioning?

I know Latin too, you know -- to close, I'll provide my own; thank Henry Beard for the translation. *Te oportet future tete. Tu tibi futuendus es. Velim te futuas. Te rogo ut futuas te ipsum.* Cheers, bud.



Protesters supporting Christine Blasey Ford // Flickr

SCIENCE

science.felix@imperial.ac.uk

Birth of words

Baeless, faved and yaas – if you use Twitter, you will have already seen some of these newly created words. But where do they come from?

SCIENCE

Paula Rowińska

Science Writer

A team of linguists and geographers from the Centre for Corpus Research at the University of Birmingham traced the geographical roots of emerging words in American English. Among 8.9 billion words used in 980 million Tweets posted in the US they identified 54 new words, which were rare in October 2013 but common in November 2014.

Every time you tweet, the app records your precise location as well

as the posting time. This allowed Professor Jack Grieve and his group to identify the birth regions of emerging words: the West Coast, the Northeast, the Mid Atlantic, the Deep South, or the Gulf Coast.

Researchers observed some interesting patterns of linguistic innovation. New words tend to appear in densely populated areas of a particular region and spread to similar areas in other regions of the country. For example, Los Angeles and San Francisco are the most creative parts of the West Coast, from which words diffuse to Seattle and Portland (the Northwest) as well as San Diego, Las Vegas and

Phoenix (the Southwest).

Although it might seem that we can predict the patterns of word creation and migration by the population density, the Deep South is an exception. In this region the linguistic innovation is mostly driven by the culture. For example, Atlanta, a city much smaller than Los Angeles or New York, shows a lot of creative power. Scientists attributed this effect to a large African American population in the capital of Georgia, as they observed the quick spread of words between areas with large populations representing this culture, irrespective of their geographical

proximity.

Professor Grieve and his team acknowledge the main limitation of this study: Twitter represents only one variety of American English. New words created for example in science cannot be reflected by this analysis.

“This is the first time that such a large sample of emerging words or any type of linguistic innovation has been mapped in one language”, commented professor Grieve. Modern data science and computational tools are changing the field of linguistics, so in the future we can expect more large studies answering many burning questions about

the language.



Twitter users see a great number of new words//Flickr

Dark cores (not a new Ben and Jerry's™ flavour)

“...I know they seem a little narcissistic, but they're actually a really good person...” – maybe not, states recent research from the University of Copenhagen, which identifies a common denominator across many malevolent human behaviours: a dark core.

SCIENCE

Photini Knogle

Science Writer

In day to day life we all encounter people who consistently exhibit morally questionable behaviour. Psychologists describe these individuals as possessing one or more “dark” traits. Previous studies have shown that these traits relate to one another - but do they share a common denominator ... a “dark core”? Recent research from the University of Copenhagen has found evidence that this may actually be the case!

The presence of nine dark traits was identified in over 2,500 participants using questionnaires.

Analyses of these data identified positive correlations between all nine traits, signifying a common origin, or “dark core”. Importantly, the observation of any individual trait can predict with equal certainty the presence of other dark traits, an incident termed the “indifference of the indicator”.

The dark core is defined as the general tendency toward maximising one's own goals at the expense of others, accompanied by beliefs that justify these behaviours. The dark core can manifest in many different forms, including the nine dark traits. However, the Copenhagen study demonstrates that these are all expressions of the same dispositional

tendency.

The nine traits are conceptually distinct, but in practice they have many more aspects in common than aspects setting them apart. Some dark

traits may seem more acceptable than others, for example narcissism versus psychopathy, but people possessing either trait have the same disposition to

carry other malevolent traits. The researchers note that this finding has important implications for criminology, in particular ascertaining whether an individual will reoffend, or even partake in more harmful behaviour. This research can also inform future studies into the cognitive patterns and brain physiology of individuals possessing dark traits and help identify the risk factors and triggers for their development.

The nine dark traits researched in this study:

1. Egoism: motivation to only serve one's own interests;
2. Machiavellianism: callous manipulation of others;
3. Moral disengagement: belief that moral

standards do not apply to oneself;

4. Narcissism: self-absorption, a sense of superiority;

5. Psychological entitlement: consistent belief that one is entitled to more than others;

6. Psychopathy: superficial charm, lack of empathy;

7. Sadism: deriving pleasure from inflicting pain;

8. Self-interest: ambition to better one's status, without regards for others;

9. Spitefulness: maliciousness even at personal expense.

Want to know the extent of your own dark core? Head on over to <http://qst.darkfactor.org/>



Rotten to the core: nine malevolent human traits found to be correlated in a recent study by the University of Copenhagen //Photini Knogle

TECH

tecfelix@imperial.ac.uk

Your hours are numbered – Emit style!

Tech Editor Krithika Balaji writes about Emit, a start-up by graduates from Imperial, who have designed a clock that counts down time as a way to stop people from procrastinating.

TECH

Krithika Balaji

Tech Editor

Be honest with me - how many times did you pull an all-nighter last year? How many times did you start an assignment at the last minute, this questionable decision justified by saying that “diamonds are made under pressure”? We are three weeks into college and some of us have already found that sticking to the promise of being up-to-date with all our work is harder to do than to vow. Urgency is what we best respond to, thanks to the ingrained ‘fight or flight’ response. When we look at our watch/smartphone, our perception of the amount of time we have can differ greatly from reality. Two MechEng

graduates - Stephen Titus and Thushaan Rajaratnam - from our university have not only acknowledged this problem, but have created their solution - Emit.

“Urgency is what we best respond to, thanks to the ingrained ‘fight or flight’ response”

What is it?

Emit is a new line of smartwatches that counts down the time to a certain event, instead of showing it as an absolute value, in the hopes that people would improve their perception of the value of



Emit counts down to key events //emit

time.

“Our mission is to help people accomplish their most important goals and dreams by proactively allocating appropriate amounts of time to each of them.”

Some people might argue that timers on smartphones can be used instead of this. While smartphones are undoubtedly useful for brief tasks, they are ultimately distracting when used for long periods of time. If you were to keep track of time through your phone, you would be subjected to the constant traffic of information through Whatsapp, Snapchat, Gmail, Facebook, Instagram, Twitter, etc. According to the founders of Emit, the best way to prioritize goals to have a “clear and focused mindset” is to keep plans and execution simple. This way, you “won’t let

time fly away before it’s too late”. Emit succeeds in this by simply showing multiple countdowns programmed into it by the user without the distraction of apps.

“The best way to prioritize goals to have a “clear and focused mindset” is to keep plans and execution simple”

Inspiration behind Emit

According to the founders, initially, they had joked about creating a “deathwatch” that

would count down to your death. Later, after more serious consideration, they thought that playing with the psychology of scarcity could make users appreciate the “value and irreversibility” of time. They started work on building the watch this January.

Features

Emit has many different features that can help you make a day be more productive. They are:

Day/night cycle - this shows the countdown to the start and end of the day. You can switch effortlessly to see another countdown by tapping on the screen.

Multiple times - you can create multiple timers to take into account events like breaks, meetings, exercises, lectures, etc.

Phone sync - Auto-

matic Bluetooth syncing of selected events on your phone with emit. This works with many calendars (for instance, google and microsoft) and is compatible with iOS and Android.

Specifications

So, before you buy the watch, what are the basic specifications you need to know? The color of the watch is black and weighs roughly sixty grams with a multi-touch screen.

Next Steps

Emit is going live on Kickstarter, the world’s largest funding platform for creative projects, on Monday the 22nd of October. The Kickstarter tiers are aggressively priced at \$99, \$119 and \$139, depending on how early in the campaign you get them. Can this watch really end procrastination? Time will tell.



Watch out, it’s stylish as well! //emit

BOOKS

books.felix@imperial.ac.uk

The Man Booker Prize 2018: a rundown of the shortlist

The Man Booker Prize is one of the most prestigious and closely-watched literary prizes in the world. The 2018 winner was announced on Tuesday, and goes to Anna Burns's Milkman. Felix Books editor Jingjie Cheng gives a rundown of this year's six shortlisted books.

Milkman, by Anna Burns



Anna Burns is the first Northern Irish writer to win the coveted prize – previous Irish writers have all been from the Republic. She is also the first female writer to win since 2013, when Eleanor Catton won for *The Luminaries*. The Booker's chair of judges, philosopher Kwame Anthony Appiah, called her book "incredibly original". Indeed, it is the most experimental of the shortlist. The story is narrated by an unnamed 18-year-old girl, known as "middle sister", who is being pursued by a much older paramilitary figure, the "milkman". There are no names

in the novel – instead, it uses voice to align the reader's sympathies to the narrator and paint a picture of what it is like to live in the time of the Troubles, under the constant threat of terrible violence. According to the judges, it is a very current novel, addressing issues of a divided society and sexual harassment. It is not an easy book to get through – Appiah admitted that it was "challenging", but "enormously rewarding" if one persisted till the end. It remains to be seen if *Milkman* becomes widely popular, but it has certainly shaken the conventions of genre.

Washington Black, by Esi Edugyan

Critics have unanimously acknowledged the power of Esi Edugyan's tale of slavery and escape. The eponymous protagonist, Washington Black, was a slave on a 19th century sugar plantation in Barbados before escaping and hopping from continent to continent, job to job. This is less a book about slavery than the burden, responsibility and guilt of personal freedom in a time of slavery, and later,

after abolition. Based on a true story, this novel is as much of a page-turner as it is sensitive and ambitious in scope. Edugyan was last shortlisted for the prize in 2011, for *Half Blood Blues*, which was about a black teenage music genius in Hitler's Germany. If the Booker is increasingly seen as losing touch with what might be popular on the ground, the shortlisting of this book proves otherwise.



The Mars Room, by Rachel Kushner



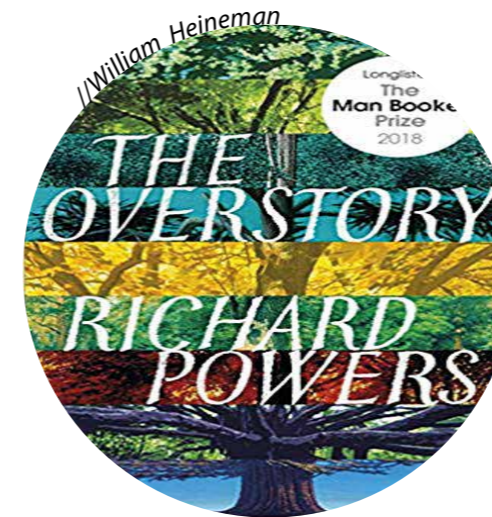
This book had the longest odds of the entire shortlist before the announcement of the winner, at 7-1. Like *Milkman*, Kushner's novel is also incredibly experimental, both in theme and form. *The Mars Room* is not an easy read, being about mass incarceration in the United States. It follows the story of Romy Hill, a 29-year-old single mother serving two consecutive life sentences for killing her stalker.

Kushner is well-researched, and describes prison life with sensitivity and detail. This book is less about the individual lives as a comment about the American justice system, where no one has choices and everyone is guilty, especially the poor and socially disadvantaged. Everyone is trapped in their circumstances. In spite of its difficult subject matter, this is a book that stays with one on a deeper level.

BOOKS

books.felix@imperial.ac.uk

The Overstory, by Richard Powers



This was the book most touted to win, which Ladbrokes had at 5-2 the day before the awards ceremony. This is a book that spans centuries and nine characters, with the wonder of trees – yes, trees – to connect the various storylines. Powers won the National Book Award in 2006 for *The Echo Maker*, but is generally less well-known in Europe than in the States. Some commentators have said that the judges would hesitate to award the prize to the third American in a row. This might be true. Often writing about the expanse of nature, *The Overstory* is

his 12th novel, and a long one at nearly 500 pages. The environmental message is heartfelt and timely. Critics have described the writing in *The Overstory* as beautiful, lyrical, and of a richness that reminds one of Thoreau and Emerson. Despite its lofty theme, individual characters are well-developed and their interweaving stories described with sensitivity and insight. These are characters related to plants, trees and ecology in one way or another, coming together against the backdrop of the history of migration to America.

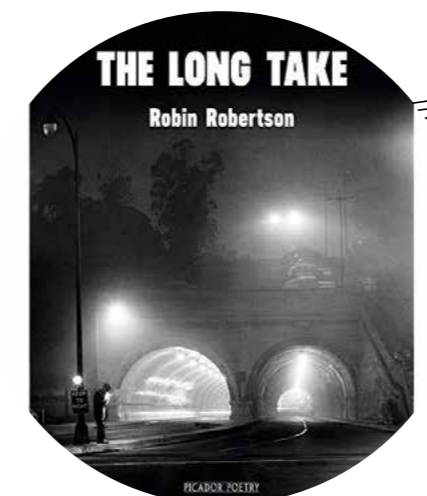
Everything Under, by Daisy Johnson

Everything Under is Daisy Johnson's first novel, and had she won, she would have become the youngest-ever winner of the prize. She didn't, but this is still an incredible debut novel, a reworking of the Oedipus myth in the context of a troubled mother-daughter relationship. Unlike the more experimental shortlists of recent years, Johnson's novel is very readable, but at the same time illuminating and full of unsettling twists and unexpected dark corners. From the beginning, the narrator, Gretel, writes

that "there are more beginnings than there are endings to contain them", a line befitting a novel that weaves around memory, histories and the complexities of life. Johnson rose to prominence in the literary scene with her instant classic *Fen*, a collection of short stories tied together by the wilderness of the fens and their inhabitants. Her debut novel has the same shape-shifting quality, an attempt to quantify loss and change but in the end realising the impossibility of such a task and basking in its beauty instead.



The Long Take, by Robin Robertson



The Long Take is experimental in a way that is different from this year's winner *Milkman*. It is a mixture of lyrical prose and beautiful poetry, challenging the idea of what a novel can be. Robertson is a celebrated Scottish poet, and *The Long Take* has the quality of an epic poem. It is a poetical fiction narrative of over 200 pages modelled after the black-and-white Hollywood films produced around the 1940s and 1950s, such as *Out of the Past* and *Kiss Me Deadly*.

The protagonist, Walker, is a soldier who survived the invasion of Europe, only to return home to find himself out of place in a world busy again with its obsession with money and power. In his postwar odyssey he travels across America, and Robertson describes his journey as an ode to the land. The writing is beautiful, and Walker a masterpiece of characterisation. This is a book most definitely considered a work of art.

FILM

film.felix@imperial.ac.uk

Go Watch *The Wife*, If Only for Glenn Close

FILM

Aidan Chan
Film Editor

The *Wife*, directed by Björn Runge and starring Glenn Close and Jonathan Pryce, is a story about Joan Archer, the wife of Nobel Prize in Literature recipient Joseph Castleman (Jonathan Pryce). Glenn Close, as the eponymous “Wife” proves to be the most stunning and transcendent feature of the film.

As opposed to Frances McDormand’s explosive performance last year which won her an Oscar, Glenn Close in *The Wife* portrays a collected and internal character. Joan Archer has a very conflicting personality. She is regularly shunned aside as “the wife”, both publicly

and domestically. “I am a kingmaker,” she says without hesitation. She never doubted her own ability and she knows that her husband will never have a career without her, and she wants to be recognised for that (“Everyone needs approval,” she tells her husband). However, at the same time, her love and respect for her spouse becomes an obstacle for her. When Nathaniel Bone (Christian Slater), the journalist who keeps trying to persuade Joan to let him write about her husband’s fraudulence, she firmly forbids him. This may be testament to her unwavering respect for her husband’s legacy, or she simply does not want to be in the spotlight. In any case, she struggles to gain the approval she does not know she needed until her husband gets a Nobel Prize. Glenn Close

“...all the suppressed energy is released volcanically in an emotional and absolutely enthralling finale”

delivers this dissonance of emotion very clearly through a calm facade. And that’s the brilliance of her performance, because despite all the suppressed emotions, the audience never fails to understand her. Her presence is like waves which grow in magnitude as the film progresses until it builds up into a tsunami and all



The Wife//IMDb

the suppressed energy is released volcanically in an emotional and absolutely enthralling finale.

That is not to undermine the rest of the cast and crew. Jonathan Pryce is great as the narcissistic husband, and Max Irons, who plays the son of Joseph Castleman, portraying an aspiring writer with desperate need of a father’s approval

with quite some shining moments. Together, the entire cast’s performances create a very engaging chemistry which successfully carries the film through its slower and more dragging parts.

In terms of the direction, for me, the camera is mostly a relatively passive and conservative presence, which in my opinion augments the per-

formances and captivation of the film. Especially at times when the story seems to wander a bit, putting Glenn Close at the dead centre of the frame is a very correct choice. Because her dedication to the character and meticulous performance alone is enough to provide the film a burst of momentum for it to hit its final high mark.

Masters of the Melancholic Movie Music

FILM

Guthrie Ruby
Film Writer

A month ago, in the throes of feeling ill and in the dumps, I turned not to Netflix but my old DVD collection. After wiping away the dust and sifting through the selection, I found, tightly tucked at the back of the drawer, a bunch of DVDs all created by the most celebrated Japanese animation studio.

At some point in your life I’m certain you will have seen or heard about a Studio Ghibli movie, most likely *Spirited Away* or *Howl’s Moving Castle*. They are incredibly well-crafted stories with exceptionally

beautiful visuals and characters you’re immediately invested in. I still remember being dragged

“The motifs always manage to perfectly match the theme of the story and change in their intensity and tone as the characters go on their journey”

along to a showing of *Spirited Away* by my dad and becoming hooked.

I pop in the first DVD, the title comes up and it hits me like a train. That melancholic feeling in my chest warms just from the music in the title screen. As the movie goes on I realise that despite it being years since I’ve seen it, the music is still burned into my memory. At one point I even muted the TV just be sure, the moment the music left the feeling did too.

The mastermind behind the studio’s scores is Joe Hisaishi. He’s had a lifetime of awards for composition and musical influence, including winning the Japanese Academy Award for Best Music seven times.

The beauty of Hisaishi’s scores stems from

the motifs he crafts and their constant appearance at just the right moments. The motifs always manage to perfectly match the theme of the story and change in their intensity and tone as the characters go on their journey.

If it’s a story about a woman breaking past the exceptions society has of her, then the score is a waltz – perfectly representing the dance she is stuck in where she does not lead. Then in her most powerful moments the score swells with a full orchestra behind it demonstrating her newly found strength. Or a story about a boy having to triumph over an evil he doesn’t understand. Start with the motif being dark and sinister and as the movie progresses have it become light and triumphant.



Spirited Away//IMDb

I’ve specifically not mentioned any names of the films I’ve seen because they are all exceptional. This is just my opinion so I encourage you to go watch one for yourself, and you may even feel melancholic despite never having seen one before (true review from my mate Liam).

I watched all the movies I had on DVD


and by the end, the warm melancholic feeling was almost like a burning. So much emotion is packed into so few melodies and themes. The simplicity and power is exactly why over a decade from my first viewings I still remembered every last note, and I’m sure that another decade from now, I still will.

 **Autumn
Elections¹⁸**

Use your voice

**Take charge of your Imperial experience
Choose your Reps**

VOTE



imperialcollegeunion.org/vote

**Vote by noon today,
Friday 19 October**

IC Wine Soc



MUSIC

music.felix@imperial.ac.uk

Mutation as a form as music

Tim Hecker warns of an apocalyptic dawn with transcendental acceptance.

MUSIC

KONOYO



Artist: Tim Hecker. **Label:** Kranky. **Top Tracks:** This Life; Is a Rose Petal. **For Fans Of:** William Basinski; Fennesz. *59 minutes*

Suraj G

Music Writer

Rules are suffocating, their mere existence a constraint, bound by our own machinations. To create is to liberate. To break rules is to break free. Bach should be terrified of Ornette Coleman, and I'd reckon Chaplin would be dizzy after a Harmony Korine film.

Ambient music exists at the very end of the spectrum, and by definition alone, it is fiercely post-modern and non-musical in every traditional sense. Coined by Brian Eno, it disposes of structure and composition in favour of features it deems more important, such as texture and atmosphere. Bizarrely, such an obtuse form of music would become near ubiquitous as it got relegated to the function of background music. It's mood music, something to relax to. It's soft and simple.

You wouldn't hear Tim Hecker playing at an airport or the dentist. Hecker eschews the idioms of ambient music which easily cast it, by the disinterested listener, as muzak. Throughout his career, spanning various albums and styles, Hecker's brand of ambient music is loud and purposeful, strictly requiring your attention. His music is amorphous, almost as

if it were the mutation of sound as music. Perhaps it is even lazy to characterise his brand of music as "ambient". Hecker's output, as he states, is an extension of his "obsession with ether and things that aren't fully formed", and is "fog-based", almost embodying a life of its own. His albums are entirely encapsulated, almost as if it is one song, as he conjures abstract soundscapes with what seems like an endless palette of sonic textures.

With the seminal *Ravedeath, 1972*, we saw Hecker incorporate more live music into his compositions. Among the distorted drones and aggressive synthesisers, we occasionally caught glimpses of a piano - though disfigured and mutated. Each release thereafter would seek to feature more instrumentation and live recordings, with *Virgins*

"A dramatic departure from the sound that dominated the majority of his previous output"

being centred around haunting piano phrases and *Love Streams* manipulating choral samples. *Konoyo* takes this one step further, stepping into electro-acoustic territory, with its music heavily influenced by Gagaku, the imperial court music of Japan that had its heyday in the Heian Period, in the



It's lit. // Kranky

9th Century.

Konoyo's stylistic origins are traceable to the late Jóhann Jóhannsson, as Hecker revealed in an interview with *The Japan Times*. During his recording sessions with Jóhannsson, who provided choral arrangements for *Love Streams*, the composer introduced him to the music of Gagaku. With this album Hecker sought to subvert the "super-dense, kind of effect-laden" sound he had put forth in albums prior, and explore notions of negative space, as inspired by the ancient

Japanese art form. "There was so much restraint in the music of Gagaku, and just this kind of power."

Konoyo sees Hecker working with the improvisational compositions of a group of Gagaku musicians. Recorded in a temple in Tokyo, his latest album is a dramatic departure from the sound that dominated the majority of his previous output. On *Konoyo* we are equally privy to passages of live instrumentation and synthesised distortions. The Canadian musician's new-found compositional

language is profound and abstract, as he pieces together a collage of sharp, glassy synthesisers with ominous ceremonial instrumentation, narrating a disorienting, dissonant rendition of the apocalypse. The soundscapes swirl patiently while gliding synthesisers wail. For Hecker, the world does not end in a blinding blaze of heat. It is however, cold, and we suffer slowly, and acceptingly.

An impressionist masterpiece, *Konoyo* stands tall amongst the rest of

the year's music. Hecker pulls more from the post-rock cookbook than ever before and presents one of his most thought provoking and complete works to date. *Konoyo* is futuristic while nostalgic, it is hopeful yet despondent, foreboding yet majestic. Here, he perfects what he ultimately failed to do in *Love Streams*. The music on *Konoyo* wails painfully, but I'm not quite sure what Hecker is trying to tell us. Perhaps that we are slowly crumbling away, day after day. I think he's right.

ARTS

arts.felix@imperial.ac.uk

A Tale of Two Halves: *Measure for Measure* at the Donmar

Hayley Atwell and Jack Lowden alternate roles in a retelling that tackles abuse of power and gender politics.

ARTS



Where? The Donmar Warehouse

When? Until 1st December

How Much? Tickets from £10; free for students with YOUNG+FREE

Indira Mallik

Arts Writer

Truth is truth, and power is power. In her new staging of *Measure for Measure* at the Donmar, in which Hayley Atwell and Jack Lowden alternate their roles, director Josie Rourke sets to out to show that some things are universal.

During an evening's performance, the stage – which is dominated by a backdrop of bars, recalling the literal and metaphorical imprisonment of the play's characters – is both 17th century Vienna and modern day London. We first meet the characters in 1604, the year of the play's first performance. Isabella (Atwell), a young nun pleads with Angelo (Lowden), the recently promoted judge, for

clemency on behalf of her brother who has been sentenced to death for sexual misconduct. Angelo, who has a reputation of being an austere and pious man, agrees, but only if Isabella yields her virginity in exchange. At first her saviour appears to be the Duke (Nicholas Burns), who has promoted Angelo in order to test him. When the Duke, disguised as a monk, witnesses Angelo's abuses of power go unchecked, he is determined to thwart him using any means possible.

The character of the Duke is seen to be something of a divine intervention in most performances of *Measure for Measure*, but here Rourke turns the character on its head. We come to realise, that far from being altruistic, the Duke only helps Isabella in order to ingratiate himself with her and ultimately to hold his power over her. Having helped Isabella indict Angelo in open court, he propositions her. Realizing that she is once again trapped, her answer is a howl of desperation and anguish.

The stunned theatre is pitched into darkness; when the stage lights flash

on again, Isabella has been reinvented as a deputy prosecutor in the modern day who is to be promoted. The story is retold, with the roles of Angelo and Isabella reversed; cloisters become courtrooms, and the chains of office are metamorphosed into red lanyards carrying the key cards of power. Now it is Isabella – renamed Isabel – who has the upper hand and Angelo, a young Christian, finds himself as her victim.

What this second half role reversal is meant to highlight is a bit of a mystery. In some respects

“Cloisters become courtrooms, and the chains of office are metamorphosed into red lanyards carrying the key cards of power”

Rourke seems to be saying men too can be victims of sexual assault, and that power corrupts irrespective of gender, though it could be read as Isabella's revenge fantasy – her “measure for measure”. I considered the former more likely as I watched the play unfold, but in hindsight the latter has seemed more plausible.

In either case, there is no getting away from the fact that after the intermis-



A Power Play// Manuel Harlan

sion, the play is more than a little muddled. In the period staging, the narrative is taut and incisive. “Who will believe thee, Isabel?” counters Angelo in one scene when Isabella threatens to expose him. Present day headlines echo in those words. With #MeToo, Harvey Weinstein and the Kavanaugh hearings so fresh in the public consciousness, the performance feels very timely. When left to draw our own modern parallels from the period setting, there is far greater clarity of intent than when the narrative is transposed to the present day.

The modern retelling goes some way in highlighting the plight of male survivors of sexual assault. It's a subject that needs tackling, a fact made abundantly clear by the audience's laughter at the scenes in which Angelo struggles to tell his brother that he cannot give in to Isabella's demands to save his brother's life (the reaction to the same

scene when it was Isabella who was being exploited was not so dismissive). Yet the staging does not go far enough – Angelo the novice is never put in the same position of powerlessness as Isabella the novice; we never hear his howl of pain when re-

“The modern retelling goes some way in highlighting the plight of male survivors of sexual assault”

alising that he has escaped the deputy only to be exploited by the Duke.

Similarly Isabel the deputy never commands the same power as Angelo in the same role. Her juniors mock her,

her trial takes on a nasty misogynistic edge when a recording made without her permission of her having sex is uploaded to the internet to humiliate her. Rourke brings up interesting questions about female rage, revenge and what it is to be a woman in power, but does not give the themes enough space to develop.

Nevertheless, there is little fault to be found where the acting is concerned. Atwell is a commanding presence and even as the naive novice, holds sway over the stage. In both incarnations of Angelo, Lowden is splendid, his charm curdling into sleaziness in the first half, and cracking into vulnerability in the second.

Rourke's staging is a complex, immersive retelling. Even with its missteps, it's well worth a watch.



The Modern World// Manuel Harlan

ARTS

arts.felix@imperial.ac.uk

Bottom: A queer bildungsroman

Written and performed by Willy Hudson, his one-man show Bottom shares funny, awkward and entertaining experiences.



A coming of age play about the queer experience // Pleasance Theatre

ARTS



Where? Pleasance Theatre
When? 12th-13th October
How Much? £10 students

Gurdip Uppal
Arts Writer

Bottom. A term used to describe a person in a gay relationship who prefers to be the one penetrated. However, this simple expression of which sexual position one prefers has many other deep rooted connotations and assumptions within queer culture. And it is these themes which Willy Hudson brilliantly addresses in his one man show *Bottom*.

Performed in a small room at Pleasance

Theatre, and also at Edinburgh Fringe, the intimate setting allowed Hudson to connect with the audience more easily and involve them as part of his show. He begins the show immediately breaking the fourth wall, by popping his head out of the curtain and stopping the music as he says he's not ready yet. He shuffles onto the stage through a side door wearing nothing but a neon pink towel wrapped around his waist and dragging in a big pink bag with his props. Joining his simple set of the lower half of a mannequin wearing boxers on one side, and a microphone stand on the other side, the focus is on the partially nude man standing in front of you.

He proceeds to ask an audience member to pass him his underwear from under their seat, and gets two other people to hold his towel tightly as he starts getting dressed. We wait as we watch him get fully clothed, making

little jokes about the pattern on his socks, until he proudly dons a t-shirt with a head-to-toe picture of Beyoncé printed on it. Within these first few minutes, the general theme and nature of the play has been defined as a comedic display of queer culture.

"...wearing nothing but a neon pink towel wrapped around his waist..."

Hudson begins to talk about his recent sexual encounter where he runs into the bathroom as he feels very embarrassed that he is unable to become erect. Using perfectly timed tech cues to play the sound of a door locking and turning on the tap as

he made the action, the audience was transported into the scene as panic rises over the character about why he is unable to get stimulated. The lights change and Hudson moves from centre stage to stage left where he begins to speak into the microphone about erectile dysfunction disorder. This change in tone where he speaks about a topic from his life or queer culture is a theme which carries on through the play and allows Hudson to have more flexibility about the range of topics he can touch upon.

The play continues to describe Hudson's story of meeting up with a guy on the gay dating app Grindr, and explaining how the date had gone terribly wrong, especially as he, who has only bottomed in the past, now fails to get an erection in the one situation where he tries to top. Whilst this may seem like a raunchy tale of sexual crisis and trivial matters of preferred sexual position, Hudson was able to hit many key notes about the LGBT+ experience and queer culture.

Throughout the play he touches upon topics such as how straight women sometimes use gay men as toys for their own entertainment (referred to as fag hags), the concept that tops or bottoms can be predicted based upon their external appearance and attitude, and the internalised homophobia within the queer community when it comes to giving more respect to 'straight acting' butch gay men. I feel that in some respects viewers who are not part of or closely related to

the LGBT+ community may not understand the full depth of the topics being discussed. Particularly focussing on the core theme of the play which is bottoming and sexual positions, Hudson is somehow able to address the issue with an air of humour yet seriousness at the same time. He

"Whilst this may seem like a raunchy tale of sexual crisis, Hudson was able to hit many key notes about the LGBT+ experience..."

speaks on the obsession of describing one's sexual position preference on dating apps, degrading other men to just their holes, and how the imminent question of 'top or bottom?' will always appear early on when speaking to someone on these apps. But Hudson doesn't hesitate to dig even deeper and exposes the internalised homophobia that many gay men have in idolising the butch men who can give them the shred of fantasy of being in a 'normal' heterosexual relationship, and subsequently degrading other men for being too femme.

The play was extremely enjoyable and truly a pleasure to watch. The themes explored and the

humour, integrated with consistent and high quality audience participation, made the experience much better than anything I would have expected.

My only qualm was that at points the flow of the otherwise amazing play was interrupted and may have caused some confusion. I was unsure whether Hudson purposefully broke character as part of the play or if it was by accident. At certain points, the lights changed and lit up a different part of the stage, and Hudson made an audible realisation that he was supposed to move on, but this didn't register as smoothly as it could have done. However, I do commend the use of breaking the fourth wall.

During one scene the character is attempting to demonstrate his desire for being a top on the mannequin on the stage but is unable to do so. Hudson breaks character and asks the tech director for what he was supposed to do and she replies from the back of the room asking whether he would like to try again, to which he eventually asks to move on. This seemed very real in the moment and added a new layer to the play.

Overall, this was one of the best amateur plays I have seen, and was very well suited to the small size of the theatre. It was honestly a pleasure to watch!

ARTS

arts.felix@imperial.ac.uk



Siân Brooke and Liza Sadovy // National Theatre

I'm Not Running runs out of steam

Too many issues, too little time.

ARTS



Where? National Theatre

When? Till 31 Jan 2019

How Much? £18 - £67

Jingjie Cheng

Arts Writer

Pauline Gibson is a young doctor, having served in a small provincial hospital for most of her career. When the authorities threaten to close down the hospital in order to concentrate resources and services, she finds herself campaigning against its closure, becoming something of a national celebrity in the process. She succeeds, the hospital is saved, and now as an angel of the NHS, Pauline finds a political career before her, first becoming an independent MP and then considers running for Labour leadership.

This, however, is complicated by Paul-

ine's relationship with an old boyfriend from university, Jack Gould, who has worked his way to material comfort as a lawyer, become an MP, and is now also eyeing the Labour leadership. Their divergent paths and on-and-off fraught relationship is the vehicle for many an exposition about the issues raised in the play.

I'm Not Running is David Hare's 17th new play for the National Theatre, a thinly-veiled parallel universe that comments on and sometimes satirizes the current state of British politics. With wide-ranging issues such as the state of the NHS, single-issue politics, the Labour party, domestic abuse and feminism all jostling for attention in the play, watching it felt like a quick browse through today's newspaper.

The downside of addressing so many issues in two and a half hours is that inevitably, each issue is not explored sufficiently. For a play

that is so overtly political and puts a touchy political subject – the direction of the NHS – at its centre, it is disappointingly shallow in its portrayal of these issues and is one-dimensional in its commentary. It is happily assumed that saving a small provincial hospital with limited resources is the right thing to do, when there are, in fact, many good reasons to concentrate specialist resources in healthcare. These were hardly mentioned in the argument between Jack and Pauline, where Jack raises only simplistic economical reasons for his support of the hospital closures.

Other issues were only touch and go, which made the play feel like it lacked direction and was trying to take on too many things at once. It is hinted that there was some violence in Jack and Pauline's relationship back in university, and some domestic abuse between Pauline's parents. Meredith, a politically-conscious aspiring journalist, has an extended

conversation with Pauline about female genital mutilation. These are important issues, which means that throwing them in without further exploration seemed cursory, and detracted from the focus and momentum of the play.

What the play did have going for it, however, was the characterisation of Jack and Pauline's relationship, and their individual characters. One of the earlier scenes, of when the two were arguing in a university dormitory room, was perhaps one of the more sensitive ones in the play. We get a sense of how emotionally guarded Pauline is, her difficult relationship with her alcoholic mother, and Jack's tendency towards control. As their paths diverged, we see Pauline standing for her principles, headstrong and stubborn, while Jack strives for material comfort and an outward display of stability and 'perfection'. "I love my wife very much and she is perfect," he declares,

right after sleeping with Pauline while his wife was away.

Sian Brooke does a good job as Pauline, bringing out her transformation from idealistic university student to realising that in order to change the world, she has to step into partisan politics herself. Alex Hassell is slightly affected as Jack, but Joshua McGuire puts on a strong performance as Sandy, Pauline's loyal press secretary and the only easily likeable character in the play.

It seems to me that the concrete issues of the play and the interpersonal relationships portrayed are two distinct matters – it does well painting the characters but falls short in exploring the issues they are embroiled in with any insight. The character development, which is fairly well done, fails to integrate itself seamlessly into the political commentary, which is a shame. There are also some scenes that are curiously improbable, such as Meredith

suddenly having a heart attack mid-conversation with Pauline due to a congenital heart condition that no one knew about before. She dies, which is also curious considering someone of her young age, right next to a qualified doctor, should be the exact kind of candidate for successful CPR.

I'm Not Running is a play that tries to do too much all at once. While the cast is strong and the characters relatable, its skirting over a wide range of political issues does it no favours. The result is a structure that has too many weakly-related components for its own good, lacking momentum and focus.

I'm Not Running will be broadcast by National Theatre Live on 31 January 2019.

ARTS

arts.felix@imperial.ac.uk



Queen // Victoria Sin

DRAG at the Hayward Gallery

A wide-ranging exhibition that showcases the variety to be found in the art form.

ARTS



Where? Hayward Gallery

When? 22 Aug - 14 Oct

How Much? Free

Gurdip Uppal

Arts Writer

Over the past few years, the concept of cross-dressing and the art of drag has become a popular topic and, indeed, almost mainstream. With the increasing popularity of the TV competition show *RuPaul's Drag Race*, the audience exposed to the once underground culture of drag has rapidly increased. However, the multifaceted world of gender-bending is perhaps not effectively portrayed through a TV show which focuses primarily on drag queens and the drama which ensues between them. This was the exact issue which I felt the *DRAG* exhibition at Hayward Gallery handled very well.

Not knowing

much about what the gallery was displaying, I was taken aback by the simplistic, minimalist layout of the exhibition room which wasn't something you would usually associate with drag. With bare white walls sparsely decorated with simple black line art, the room design offset the eccentric pieces being displayed, avoiding complete sensory overload. The pieces were not set out in any kind of chronological order or themes, which I felt was fitting given the free and unbounded nature of drag. I felt that the choice of art being displayed was enjoyable not only in the variety of mediums being used, but also the range of themes which were tackled.

This was truly an exhibition about drag and not just drag queens. The concept of drag is to have fun and make a mockery of the unstable societal structure of gender and gender roles. This is not limited to gender-bending men as is often portrayed

in mainstream media. This exhibition included a plethora of different types of drag, displaying both drag kings and drag queens, androgynous pieces of work, over-the-top performance drag as well as more politically driven types of drag. Whilst the majority of the media used in the exhibition was photography and videos, the odd painting and even a makeup wipe

"Truly an exhibition about drag and not just drag queens"

(with a face of drag makeup painted on) was also displayed. This diverse range of themes and art styles made the experience non-repetitive, and much more enjoyable.

The beautiful photographs ranged from stunning self-portraits to strange, conceptual pieces

which had been heavily edited. These often intimate pictures added a new layer of closeness to the topic of drag within the exhibition, where it was not being used merely as performance, but explored artistic depth and sometimes the political motivation behind the pieces. Along one wall of the exhibition was a series of TV screens (some older box-style TVs) which integrated the crucial feature of performance drag into the showroom. One played a part of Rose English's comedy performance 'My Mathematics', where she donned excessively long false eyelashes and went on to offer members of the audience a gentle butterfly kiss or "violent lashings from her lashes". Other videos included funny drag makeup tutorials, weird black and white silent films, and a collection of performance art by the legendary Leigh Bowery. However, my favourite by far was the spoken word performance

'Tell me everything you saw, and what you think it means' by Victoria Sin who is a hyper queen (a cis-gendered female doing drag in the style of typical male drag queens). In this piece, Sin poses lying down, propped up on one arm, remaining incredibly still aside from the gentle blinking of her eyes. This is accompanied by a spoken word piece encouraging the viewer to look carefully at her body, the softness in her posture, and the exaggerated features of her makeup. She warns the viewer that you will soon no longer be able to see her, and to take a final look. Yet once the screen goes black, you remain entranced by the soft voice of the narrator describing how she exits the frame and walks out into reality.

Whilst I did enjoy the exhibition, I found that I left seeing some very pretty pictures and being entertained but not much more than that. According to the exhibition description, the pieces touched

upon many topics such as the AIDS crisis, gay rights and many other political movements from the 1960s to the modern day. Unfortunately, I felt that this was not clearly explored when viewing the pieces of art, leaving the viewer bewildered about the meaning behind the pieces. This was a particular problem with the abstract pieces, which would have benefited from some commentary about what the artist was ultimately trying to explore. As no such commentary was provided (other than a few guided tours), I left feeling slightly underwhelmed, not having fully understood the meaning behind all the pieces. All in all, I felt that while *DRAG* was successful in showcasing many features of the drag world, the lack of explanation made it difficult to enjoy the exhibition to its full potential.

GAMES

games.felix@imperial.ac.uk

Buck up for the Bronco: Red Dead Redemption 2

It's the return of your favourite spaghetti western simulator, in a hopefully fantastic sequel!

GAMES

Connor Winzar

Anthony Onwuli
Games Editors

With the rising storm of hype brewing around *Red Dead Redemption 2*, we thought we'd shed a light on some of the features being added and what you can expect from the game. The majority of the information we've got here is straight from the horse's mouth, in particular the developers themselves, with news of the game having over 300,000 animations, 500,000 lines of dialogue and 1000 voice actors for NPCs, suggesting that RDR2 has a good chance of being Game of the Year by sheer amount of effort put in.

However, no matter how much effort was put in, there are growing concerns over how much storage space this will take up on the PS4 or Xbox One, with rumours/leakers stating that the game takes up over 100GB of hard drive space; so you may have to say goodbye to 1/10 or 1/5 of your console's storage.

But for such a blockbuster of a game it seems like there's not going to be many big name voice actors, with Rockstar co-founder Dan Houser stating "We don't bring in named actors anymore because of their egos and, most important of all, because we believe we get a better sense of immersion using talented actors whose voices you don't recognize."

Story

With already so much

being mentioned it's time to take a look at what the single player has to offer, with Dan Houser also stating that the final script for RDR2 spans 2000 pages and if the dialogue for additional content was included and stacked, the paper stack would reach eight feet high (15cm taller than basketballer Yao Ming). But even better than this, Rockstar recently released a description of the plot:

"America, 1899. The end of the wild west era has begun as lawmen hunt down the last remaining outlaw gangs. Those who will not surrender or succumb are killed. After a robbery goes badly wrong in the western town of Blackwater, Arthur Morgan and the Van der Linde gang are forced to

"300,000 animations, 500,000 lines of dialogue and 1000 voice actors for NPCs"

flee. With federal agents and the best bounty hunters in the nation massing on their heels, the gang must rob, steal and fight their way across the rugged heartland of America in order to survive. As deepening internal divisions threaten to tear the gang apart, Arthur must make a choice between his own ideals and loyalty to the gang who raised him."

Featuring a young John Marston in the gang, the story does seem like it's going to be quite the rodeo. I'll see myself out.

Gameplay



What's that coming over the hill? // Rockstar

RDR2 brings back all the gameplay elements you loved from RDR and puts you into a much grander expansive world to explore. We can only tease some of the new additions, but these reveals will keep you waiting in anticipation.

Be prepared to dive fully into this world as you can play the game literally through the eyes of Alex Morgan with the first-person option. With this feature you can appreciate the 200 species which will populate the world as you try to hunt for food or avoid getting bitten by a poisonous snake.

Merchandising

Set to release for October 26th, RDR2 will be released on PS4 and Xbox One. Unfortunately the game will not be on PC, so say goodbye to your fantasy of using a texture pack of *Thomas the Tank Engine* on trains, with the Biggie Smalls remix of its corresponding theme. Teetering away

from such a depressing topic, the game will be priced at £50 upon release, with the special edition/collectors edition being priced at £75 which also includes a special edition printed map and various other content. There is also an ultimate edition which is priced at £90 and contains a plethora of story mode and online content, along with a printed version of the world map and a steelbox version of the game. But the pièce de résistance is the *Red Dead Redemption 2: Collectors Box* which includes the game and is priced at £179.99, which includes a metal lockbox with a lock and key, collectable challenge coin, double-sized puzzle, six shooter bandana, treasure map, pin set, catalogue from ingame and collectable cards.

Controversy

For the fantastic content that seems to be coming, there are indeed some rising scares about the presence of microtrans-

actions in RDR2. Given their overabundance in Rockstar's previous game *GTA V*, which has made \$6 billion off of its original \$265 million budget since its release in 2013. Fingers crossed that the game isn't a complete cash grab, however, considering recent news of how much effort is being put into the story it's a possibility that the single player at the very least is likely to be spared from microtransactions.

Moving on from one problem that is plaguing the gaming industry to another; Telltale as many know, recently went bankrupt which resulted in the mass layoff of employees many of which without severance and no payment for their overtime! A similar fright was given when Dan Houser tweeted a statement that included "We were working 100-hour weeks", resulting in a massive backlash as people speculated that employees were being forced to do overtime in order to finish the games

before its release, similar to that of Telltale. Dan Houser promptly responded with a tweet, a section of the tweet reads "After working on the game for seven years, the senior

"Dan Houser also stating that the final script for RDR2 spans 2000 pages"

writing team, which consists of four people, Mike Unsworth, Rupert Humphries, Lazlow and myself, had, as we always do, three weeks of intense work when we wrapped everything up. Three weeks, not years.", the rest of the tweet then goes on to discuss how that the 100 hour work weeks were a decision made purely out of affection for the series and by their own volition.

FOOD

food.felix@imperial.ac.uk

Low-fat, reduced fat and fat-free foods: a healthy choice or a myth?

Replacing everything in your fridge with low-fat alternatives? You may want to think twice...

FOOD

Eva Tadros

Food Editor

Julia Dąbrowska

Food Editor

Hey, could you please grab a Greek yoghurt when you're in Tesco? Just make sure it's the low-fat one - thanks!"

Sound familiar? Nowadays, we're constantly surrounded by a myriad of fat-free, low-fat and reduced fat products as the food industry's attempt to maximise profits gains momentum – taking a toll on our health.

But why? Weren't we taught that the less fat you eat, the more weight you lose, while reducing saturated fat improves cardiovascular health? In theory, kind of. In practice, with all the emerging products on the market promising a 'healthier lifestyle', this turns out to be more of a misconception than something to preach.

The first problem is the difference between the types of labels (who am I kidding, does anyone care about wording when you want whipped cream? Anyway, read on to find out).

- **'Reduced fat'** foods - 25% less fat than the regular counterpart
- **'Low-fat'** – less than 3g of fat per serving
- **'Fat-free'** – less than 0.5g fat per serving

Labelling can hence be extremely misleading

– take cream cheese, for example. A reduced fat one still contains more than 3% of fat (and thus a high fat food), but we buy it, thinking it's a lean choice.

Next: what do these modified foods really contain? Since the fat content is limited, they must be prepared differently than the original. A common technique is replacing animal fats with unsaturated vegetable oils; sounds healthy, right? However, their structure is often altered in order for their properties to suit the product's purpose, in a process called hydrogenation.

This greatly increases the levels of trans-fats: the unhealthiest kind due to their artificial nature and lack of potential to be utilised in the body.

"A reduced fat one still contains more than 3% of fat, but we buy it, thinking it's a lean choice"

You may be wondering why modified products still taste good – after all, flavour is eliminated.

Well, to keep the food edible, sugar levels are amped up like crazy in reduced fat products. This results in not only



Berry Pavlovas // Flickr @Alpha

a potentially higher calorific content, but also in elevated blood sugar levels and subsequent risk of type II diabetes or cardiovascular disease. Various additives and chemicals may also be incorporated. So much for 'healthy eating'.

The simplest argument for avoiding these products is that fats (despite all those Daily Mail rumours), are actually good and necessary, as long as they're the right type.

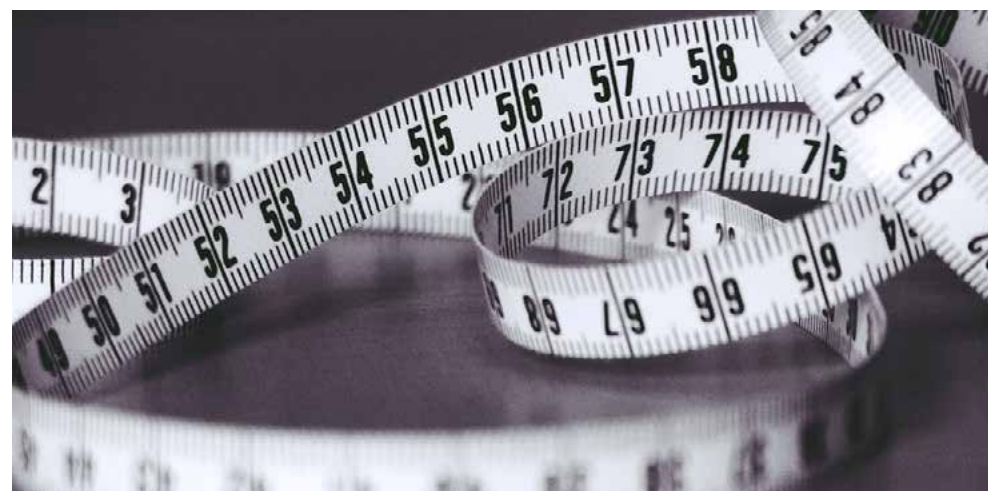
Healthy fats provide essential fatty acids such as omega-3 or -6, which are used for making cell membranes, hormones, neurons in the brain and central nervous system, and more. Ingestion of these is vital because the human body cannot synthesise these itself, so if you're trying to lose weight this way, you're

"fats (despite all those Daily Mail rumours), are actually good and necessary"

losing your mind. Literally.

The conclusion? Read the label before you buy modified fat options to see what it is being replaced by, and decide whether it's worth it. Hint: if you can't be bothered or don't understand half the ingredients, it might be easier to just stay away from

them altogether. Full-fat Babybel, here we come!



Watching your waistline? //MaxPixel



Autumn
Elections¹⁸

VOTING CLOSES

Noon, Friday 19 October

Autumn Elections

If you've picked up this paper before 12:00 today, that means there's still time to vote - so hurry on over to imperialcollegeunion.com/vote and decide who will represent you on the issues that matter for the year ahead.

These Autumn Elections have seen unprecedented engagement, with last year's voter turnout record being broken during lunchtime on Thursday, and that was the highest figure for these types of elections in the country - go Imperial!

So, what happens next?

When voting closes, all votes are processed through the Single Transferrable Vote system to determine the winner for each position (you can find out more about how this system works at imperialcollegeunion.com/our-election-system). All candidates will be then notified by email, and winners will be announced soon after at imperialcollegeunion.com/elections.

Good luck to all candidates!



Drop-in Study Skills Sessions

Every other week from 18 October, 14:00 - 15:00, in the Advice Centre (Level 2, Union Building) we'll be running a number of drop-in sessions in conjunction with the College to help you develop your study techniques.

We can help in all of the following areas:

- Organisation and time management
- Reading skills
- Not taking
- Research
- Writing skills
- Writing styles
- Grammar and punctuation
- Memory
- Revision and exams
- Stress management
- Attention and concentration
- Spelling

For more information email advice@ic.ac.uk.



RAG Bike Auction

For anyone looking to make their commute healthier, cheaper, and happier, Raise and Give (RAG), the fundraising arm of Imperial, are holding an auction for second hand bikes!

On Thursday 25 October, 12:00 - 14:00, head over to the steps by the Queen's Tower at South Ken Campus (where the lion statues are) where a massive range of bikes will be auctioned off, so if you're looking for a specific kind of bike, you might just find it - and at a bargain price!

- Bikes will be viewable from 12:00 to 12:30
- The auction will start promptly at 12:30
- Payment by cash or card

Anyone who purchases a bike can get it checked out by a mechanic who will be on hand to give your bike a check-up and can fix most minor problems for a small fee. If there are bigger issues, they can advise you what to do next.



Sign Up for Skills Workshops

In keeping with our mission to help every Imperial student develop their full potential, Imperial College Union continues to offer free skills workshops to complement the academic curriculum.

The six skills workshops, offered through Imperial Plus, are open to all students and are free to attend. They're a great opportunity to explore topics related to leadership, management and self-awareness, all of which are a boon to our employment prospects.

The two-hour workshops are delivered by a team of Student Trainers in South Kensington and Charing Cross. Space is limited so sign up quickly.

To sign up for workshops or learn more, visit imperialcollegeunion.org/studentdevelopment.

Your Union Events

Friday 19 October

NOO

FRIDAY 19 OCTOBER

20:00 - 02:00

METRIC || FIVESIXEIGHT || THE UNION BAR

imperialcollegeunion.org/whats-on



19 October, Friday

PGI Friday

h-bar | 19:00 - 23:00

Replay Friday

Reynolds | 19:00 - 23:00

BPM

Beit Bars | 20:00 - 02:00

23 October, Tuesday

Super Quiz

FiveSixEight | 19:30

Jazz & Cocktails

Metric | 19:00 - 23:00

The Quiz

Reynolds | 18:00 - 20:00

25 October, Thursday

Pub Quiz

h-bar | 19:30 - 21:30

24 October, Wednesday

CSP Wednesday

Beit Bars | 19:00 - 01:00

26 October, Friday

iPOP

Beit Bars | 20:00 - 02:00

PGI Friday

h-bar | 19:00 - 23:00

Replay Friday

Reynolds | 19:00 - 23:00

For tickets and event details, go to



imperialcollegeunion.org/whats-on



INVESTMENT

icu.investmentsociety@imperial.ac.uk


Rising Fed rates puts pressure on markets

INVESTMENT

Tom Alston

*Investment Editor
ICIS Editor in Chief*

Since the fiscal stimulus of tax cuts that the Trump administration has implemented this year, the US economy on the surface has been doing great. It has notched a 4.1% annualized growth rate for Q2, which is considerably faster than the 2% growth rate that has been standard since 2001. Then in mid-August US stocks hit an all-time high as the S&P 500 broke its longest Bull run in history. Naturally then, the Federal Reserve and many investors became sceptical that this growth was sustainable, and that the US economy was 'overheating'. So, it didn't come as a surprise when The Federal Open Market Committee increased the Fed funds rate by 25 basis points to 2.25%. However, the dawning realisation that the Fed could increase rates further was met with anxiety. A ferocious government sell off of sovereign bonds that started at the beginning of this month, has started to pinch at the equity markets as investors are worried about the implications of higher treasury yields. Last week what began as a gradual sell-off escalated into a violent dive causing brutal losses in Asia, in particular the tech-heavy Taiwanese market, trickling through to Europe and then coming back to the US market again. At the market close last Thursday \$1.7trn had been wiped off the S&P 500. Curiously, the emerging markets remained unaffected which is surprising as they have been battered by the rising strength



Fed will increase rates to an estimated 2.5% next year // **Fortune**

of the dollar and US economy. EM fared well after the financial crisis when record low treasury and Eurobond yields as well as programmes such as quantitative easing caused investors to flood money into EM economies as they sought higher returns. However, recent tightening of US monetary policy and the subsequent rise in the dollar has caused money to flood out. Furthermore, with the majority of EM's having debt denominated in dollars rather than the local currency, means that as the dollar strengthens it becomes harder and more expensive to pay back their debt. This has caused EM with large current account deficits [a high dependency of foreign investment] and high external debt like South Africa, Turkey, Brazil and Argentina to suffer considerably. So far this year the Argentine peso is down 50% against the dollar, the Turkish lira is down almost 40% after President Erdogan raised economic tensions after his controversial comments on interest rates which he called a 'tool of exploitation' making the central bank wait months to raise rates, despite

double digit increases in inflation. Despite this this doesn't mean investors should completely exit their positions in EM economies. Prices for EM stocks are plummeting to fresh lows and the brave investor could find a bargain. Equity valuations are trading in excess of 40% discount to the US market in term of P/E ratios according to Mobius Capital Partners. This may be the time as well with the European bond market looking precarious with the Italian yield crisis. The European Commission and Rome are currently in a spat and the new Italian populist government plans to run a higher budget deficit. After officials agreed a deficit target of 2.4%, busting the 2% maximum that Finance minister Giovanni Tria said he'd accept, yields on the Italian bond soared a whopping 40 basis points to 3.3%. Consequently, Investor's negative bets on Italian government debt have peaked, indicating that these new budget proposals have fuelled concern. Filippo Lanza, chief investment officer at London based hedge fund Numen Capital, said 'Italian bonds are already

discounting downgrades from Moody's and S&P... The market believes that the government has set a spread of 400bp as a target, but at 3235bp to 350bp we expect to see short covering as the market discounts the game plan and we think eventually a compromise will be found between government and the European Commission'.

So is an economic downturn approaching. Yes. Inevitably there will be a market correction at some point, whether that triggered by the growing

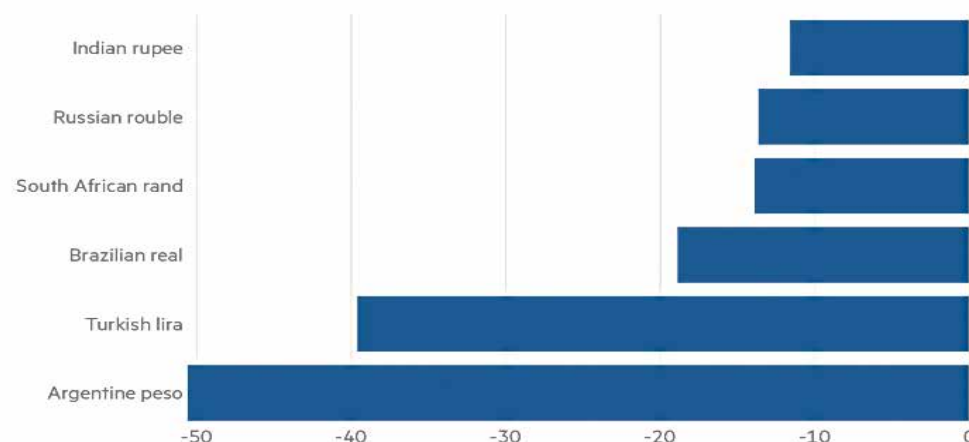
liabilities of governments or the effect of struggling emerging markets slumping world growth. However, currently I think the market is strong. Central banks have started to increase policy rates and we are beginning to reduce our dependence of quantitative easing, but the greatest threats to the global economy is political. Ironically, the Trump administration is not only the cause of the booming economy but also its biggest threat. By imposing tariffs not only on China but on

its strongest allies it threatens to break up global cohesion that is needed to maintain a stable economy.

"Equity valuations are trading in excess of 40% discount to the US market in term of P/E ratios"

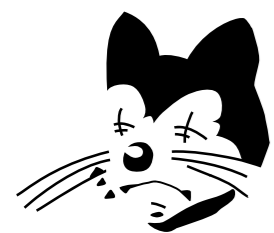
Emerging markets currencies performance

Spot price against US dollar, year to date



Figures correct as of Sep 21 2018
Source: Thomson Reuters Datastream
© FT

Emerging market currencies are suffering from a strong dollar // **Financial Times**



Hangman



Dogecoin // Dogecoin

ChainGang, Imperial's blockchain hackathon

HANGMAN

Negafelix
Editor-in-Chief

Negafelix catches up with a pair of crypto chucklefucks

Imperial is sponsoring ChainGang, a "hackathon" dedicated to producing new cryptocurrency technology, in Shoreditch this November. For the inside scoop, I talked to two representatives from disruptive crypto-startup EthCoinLite, Dick Fistula and Randy Stooze, about their radical ideas for the future

of currency.

"Our beginnings were humble," says Fistula. "I'm a self-made man. Grew all my own peyote. Sold it door-to-door, walking six miles from the farm to John McAfee's house with no shoes and a big sack full of mescaline. Soon, the operation expanded - I hired a police force, bought some child slaves (any wage the market decides is fair), kicked back, and began living the Ayn Randian dream. Now, not even the local police force can touch me - I paid them off too!" Fistula exuberantly gestures, and in the process, seven half-full bags of cocaine fall out of his pocket. He scoops them up quickly, glances

furtively, and quickly inhales two of them. "My life fucking rules. I'm John Belushi!" Stooze concurs. "Cryptocurrency promises to really disrupt the way we live our lives. At first we thought it was mundane - ok, cool, you can buy drugs on the internet. But that doesn't really serve the people with means - they have people to buy drugs for them. What we need is radical. Money laundering, hiding taxable funds from governments, paying off hitmen, *breaking the mould*. Now that's disruptive free enterprise."

I interjected: "But what about all the computing power that's been committed to finding nonce

values in SHA sums? Surely that could be used to model climate change, or fold proteins, or something."

"Besides, these crypto chucklefucks aren't really that different from the empowered few in the status quo"

Fistula shook his head

in negation. "Protein folding is all well and good, but it doesn't really fold *my* protein, if you get what I'm saying. Only me, my seven sister-wives, and my rotating stock of concubines can do that. You wanna talk nonces, come 'round the farm sometime."

Suddenly, Fistula's phone rings. He answers, and grows pale. He blusters off in a hurry - "Sorry, gotta run, my child slaves are revolting, and I don't have any rebellion insurance!"

Wanting to know more about their anarcho-capitalist worldview, I spoke with Laszlo Polis, a reader in political science at-large in the University of London system.

"Ugh, listen - we're all monkeys who stuck our thumbs up our assholes and thought about what it meant to be human. We're mammals on a rock a hundred million miles away from an unconstrained nuclear reaction smack-dab in the middle of a vast cosmic void. Did you really expect *them* of all people to figure it out?" I demurred, and he noticed my hesitation. "Besides, these crypto chucklefucks aren't really that different from the empowered few in the status quo - just a lot more hedonistic. Forgive them, for they know not what they do." God help us all.

HANGMAN

negafelix@imperial.ac.uk

So... you graduated... congratulations and welcome to the world of graduate unemployment!

HANGMAN

Negafelix
Editor-in-Chief

£60,000 for a handshake... was it all worth it?

Wednesday marked Imperial College London's annual Commemoration Day undergraduate graduation ceremony. More than 2500 undergraduate stu-

dents strode across the Royal Albert Hall stage to collect their degrees and take the first step into the murky world of graduate unemployment. Congratulations from *Negafelix!*

Wednesday also marked the day that you plucky band of fresh graduates realised that Imperial just managed to charge you £60,000 for a handshake with President Alice Gast and her sideman. Was it worth it? Congratulations on keeping the handshake with the President brief enough that you managed to leave with your hand intact. It would be a real

shame if it were to freeze while in contact with the ice queen).

Wednesday also marked the day Imperial College Union set a new October graduation revenue record of £30,147.10, a 19.98% increase on the previous record, 2017's £25,481.39. If the £60,000 scam of a university education weren't enough, at least Imperial was able to squeeze the last penny out of you before you left this place for good. Congratulations again! You all have the brightest of futures ahead of you...



President Alice Gast // Imperial College London



ARIES

This week you use your phone to say 'LUV U MUM' to the graduation camera on. Sadly the lockscreen comes, and everyone can see your notifications. Congrats, you just got a new Tinder match!



LIBRA

This week, with the College launching its Equality, Diversity and Inclusion Strategy, you're happy something is being done to make the rich people like you feel like you belong.



TAURUS

This week you're the Bar Manager at the Union: you didn't seem to think people would celebrate leaving Imperial that much. No more cups? Just give them conical flasks.



SCORPIO

This week, you're a disgruntled PhD student. Tired of undocumented undergrads coming into h-bar, you believe it's time for h-bar to leave the Union. Referendum anyone?



GEMINI

This week you're Alice Gast. To your surprise you can finally relate to the average Imperial student. Why do you even have to come in? Graduation is recorded.



SAGITTARIUS

This week, you're Deputy President (Finance & Services). No one ever appreciates your work. Pissed, you poke holes in all the cups in the Union. Let them drink Bud Light.



CANCER

This week you discover you're prone to sleepwalking. You wake up in the library café at 3 AM trying to get a packet of McCoy's out of the vending machine. Muscle memory?



CAPRICORN

This week you get ready to turn up at the graduation afterparty. For some reason, you forgot everyone here still went to Imperial. Not so much turn up as turn around where possible.



LEO

This week, as you walk across the graduation stage to shake hands with your Dean, you trip and fall flat on your face. Well, at least you went out with a bang. Or a thud.



AQUARIUS

This week your funding runs out. Desperate for money you end up applying for one of those dodgy clinical trials advertised in the SAF toilets. Who needs olfaction anyway?



VIRGO

This week, you drink after graduation - not in celebration, but regret. Who begged you to work hard for a first? Should've been doing case practice.

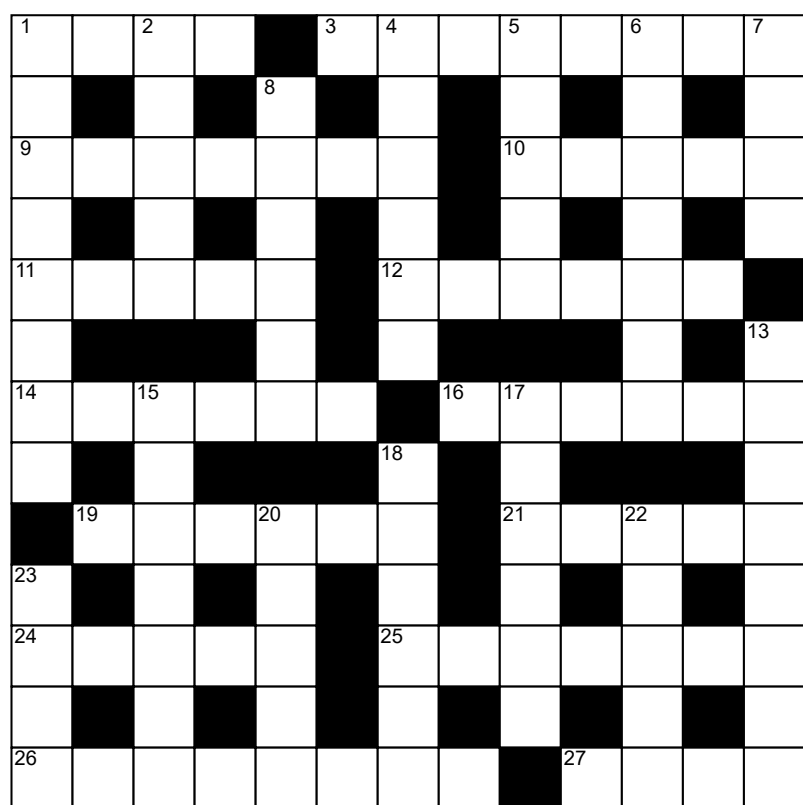


PISCES

This week, for the first time in your 3 years here, both library doors are open. Is this an omen of great things to come! Not for you apparently, you get a 2:2 on your lab report.

PUZZLES

fsudoku@imperial.ac.uk

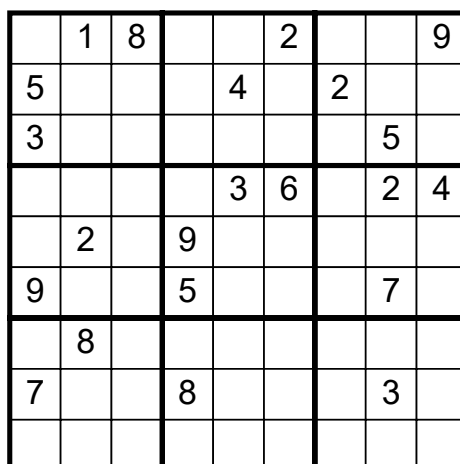


Across

- 1. Exposed, naked (4)
- 3. Easygoing, friendly (8)
- 9. Increase (7)
- 10. Gets remunerated (5)
- 11. Hall, entrance (5)
- 12. Opposite of coastal (6)
- 14. Remorse, worry (6)
- 16. Type of roof covering (6)
- 19. Quiet (6)
- 21. Type of snake (4)
- 24. In front of (5)
- 25. Artillerymen (7)
- 26. Shoe brand, occasionally worn by basketball players (8)
- 27. Thought (4)

Down

- 1. Northern English city, previously known for its production of wool (8)
- 2. Sport known at Imperial for its questionable antics (5)
- 4. Cattle body part, in culinary terms (6)
- 5. To compel, urge (5)
- 6. Weapon allowing rifles to be used as spears (7)
- 7. Wide-..., cross-... (4)
- 8. Legal directive (6)
- 13. Charm, magnetism (8)
- 15. Vessel, first used by the Spanish (7)
- 17. Capital of Cuba (6)
- 18. Sayings (6)
- 20. Beg, informally (5)
- 22. Implore (5)
- 23. Substance often used by climbers (4)



Sudoku

Fill all the boxes with a number between 1 and 9. A number can only appear once in a row/column, and only once in each sub-box.

FUCWIT

1	Luncheon Pals	33
1	Maxiane	33
3	Sudoku-rself	29
4	Cat Ladies	28
5	Yeet Infection	22
5	CHZYNo.1InMy<3	22
7	M	15
7	Purple T-Shirts	15
7	KBLB	15
7	Flo	15
7	DQ	15
12	HoneybunnySnugglePuff	14
12	Lunar Lunacy	14
14	Ed, Edd & Eddie	13
15	Saskatchewan	11
15	Soggy Biscuit Society	11
17	Los Pollos Hermanos	5
18	OSucks	4

Send your solutions to fsudoku@imperial.ac.uk before Wednesday midday to take part in the leaderboard!

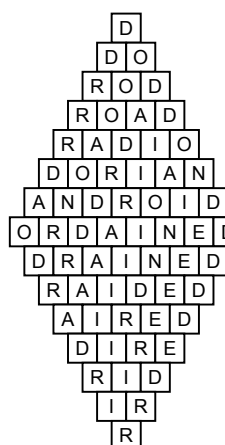
Points available

Crossword	6
Sudoku	4
Slitherlink	6
Bridges	5
Total	21

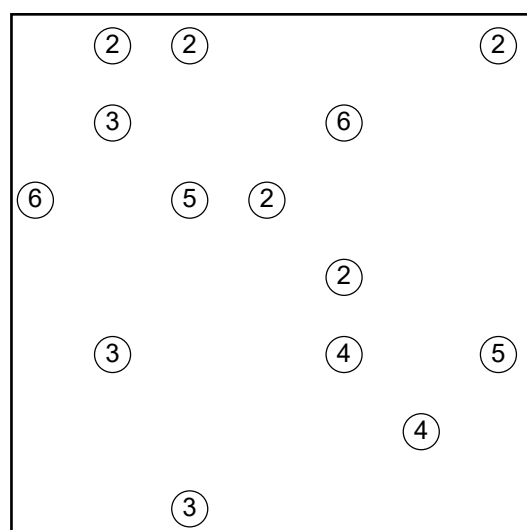
Last week's solutions



1	3	7	5	6	2	4	9	8
4	2	6	3	9	8	7	1	5
8	9	5	1	7	4	2	3	6
7	8	3	6	1	5	9	2	4
5	4	1	8	2	9	3	6	7
2	6	9	7	4	3	5	8	1
9	5	8	4	3	1	6	7	2
6	1	2	9	5	7	8	4	3
3	7	4	2	8	6	1	5	9

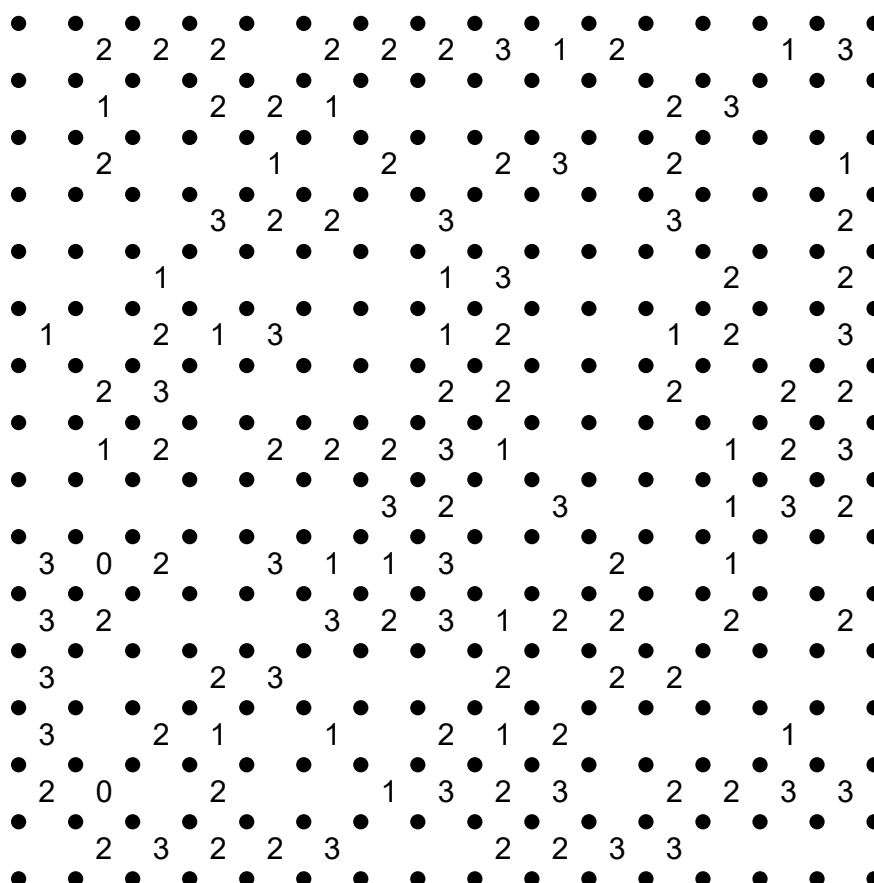


*	1	1	2	*	1	1	*
1	1	1	*				1
*		1	1		1	1	
1		*	1			2	*
	1	1			*		
*			1	2		1	
2	2	1	1	*	1		
2	*	2	2				1
*	1	*				1	*



Shikaku

Divide the square into rectangular and square pieces such that each piece contains exactly one number. The numbers given represents the area of the pieces.



Slitherlink

Connect horizontally and vertically adjacent dots so that the lines form a simple loop with no loose ends. The number inside a square represents how many of its four sides are segments in the loop.

SPORTS

sport.felix@imperial.ac.uk

ICURFC 2nd XV: Welcome back Sylvia

SPORTS

Daniel Kirrane

Imperial 2nd XV

7	5
Imperial 2 nd XV	Queen Mary 2 nd XV

The first game of the 2XV's season was a home match against Queen Mary's, a side who last season were 2 leagues above us. Due to this theoretical gulf in quality, the Queen Mary's side decided to turn up 45 minutes late, leaving little time for a warm up. Little did they know that this 2XV side were fired up and ready to go after their 2 hour warm up, and had a passionate fan base in the 1XV supporting them on the sidelines for added motivation. The shining sun allowed for intense and quick rugby to be played and Imperial began at a ferocious pace, going through several phases in the opposition 22. Sorrell Cowen in particular was making breaks for fun, regularly chopping through

the Queen Mary's centres. Despite this early period of pressure, Imperial were unable to make it count and Queen Mary's cleared their lines. As the game progressed and the effect of our extended warm up became apparent, the Queen Mary's forwards employed a strong pick-and-go game that put our

"The shining sun allowed for intense and quick rugby to be played and Imperial began at a ferocious pace"

defensive discipline and fitness under pressure. Queen Mary's used this tactic effectively and a few penalties meant that Imperial were now down in their own 22, defending their line. Some solid tackling from all repelled the Queen Mary's attack, holding out until just before half

time when they bundled over after a mistake at the lineout from Imperial. The Queen Mary's fly half subsequently missed the kick and we went into the sheds 5-0 down. A half time chat focusing on being more accurate followed, and a fiery speech from new 2XV captain Gustave RDB meant that Imperial kicked off the second half re-energised. Strong carries from the forwards allowed for cleaner ball and the 2XV rumbled towards the line. Cynical play from one of the Queen Mary's players resulted in him being sent off, and a number of dominant scrums built momentum for an eventual score by Rory Horder. Daniel Kirrane converted to put Imperial into the lead by 2 points with 10 minutes to play. The final quarter of the game was an example of the maturity this 2XV side has developed over the past few seasons, with the game closing out with little incident. Celebrations followed as the freshers were introduced to Sylvia and the 2XV extended their purple patch, losing only once in the past two seasons.



2nd team player making some sick moves //ICURFC

ICURFC 2nd XV: All hail King Thornton, Lord of the 3s

SPORTS

Simon Thornton

Imperial 3rd XV

34	27
SOAS 1 st XV	Imperial 3 rd XV

Arriving with a squad of 19 to Regent's park, and conditions looking ideal for a game of running rugby, the stage was set for what promised to be a tough first game against a rather unknown SOAS 1st XV.

As SOAS went through phases following kick off, Imperial's defence was proving difficult to break down thanks to the focus on defensive structure in training last Saturday and Monday. Following a turnover, it was Imperial's turn to attack, utilising strong carries off the number 9 before moving the ball wide with success. It was scrum-half Shuya who finished for the first five points of the game. Shuya had an overall solid game, demonstrating his attacking flair that will no doubt be an asset this season.

Imperial doubled their lead when Thornton scored a magical try. A crash ball off 9 with nothing really on. A player who can create something out of nothing, he blasted through the first line of defence like the defenders were cardboard cut-outs. Stepping the full back with such elegance isn't a skill you can teach – it's something you're born with. This gave Simon the space to exhibit his

electric speed, darting for the line. The SOAS defenders caught up to him but they were no match for the superhuman power of Thornton, who carried three of them over the line with him; an exceptional individual try.

ICURFC later found themselves under pressure within their own 22. Following a strong defensive effort and a

"The SOAS defenders caught up to him but they were no match for the superhuman power of Thornton, who carried three of them over the line with him; an exceptional individual try"

turnover, Marco cleared. The chase was strong and Will Ridge turned over their isolated full back. After a couple of phases, it was Ridge who finished the move; however referee Matt Blackett disallowed the try. After a few forced injuries (including the captain) and many tired legs, the final ten minutes of the half were a test of fitness and squad cohesion. SOAS capitalised and pulled one

back, making it 10-5 at the break (I think).

After SOAS took the lead early in the second half with a converted try, Imperial found themselves back on the front foot. The ball went out to the backs, and after some silky handling Tom Watson used his pace to round the defence and finish well under the posts. Marco, who later punched SOAS's very own Nish Khumar, converted for the extras, 17-12.

SOAS were struggling to defend against the strong ball carries from the likes of Ed Peterson, James King and Si-Woo, but managed to level the scoring with a breakaway try. Following a scrum inside the SOAS 22, a number 8 pickup saw Thornton clear the line for his second try of the afternoon. I won't go into too much detail but it was as amazing as his first.

With a fully drained bench as a result of injury, tired legs showed for Imperial, with SOAS scoring a few more towards the end of the second half. I'm told the final score was 34-27 in favour of the home side. Based on the final score, it's clear someone else scored a try at some point during the match though I can't remember who and they didn't claim it when the 3s group chat was consulted.

There were plenty of positives to take away from Wednesday's game and it promises to be a good season for this group of players. If we all keep the effort up in training we will be where we want to be in no time.

SPORTS

sport.felix@imperial.ac.uk

Imperial Dominates Duathlon with VeloPark Victories

SPORTS

Mark Pollock

Triathlon Treasurer

The morning started with an alarm sounding at 6:30AM – not a particularly cruel time for a triathlete, but for many students it was a relaxed Sunday morning lie-in. Undeterred by the rain and forecast thunderstorms, they made their way over to the Velopark in Stratford. Travelling on the tube with a non-folded bicycle was experienced for the first time by many, with a few hardy members seeking to save themselves the hassle and cycle the twelve miles to Stratford instead. Imperial Triathlon had twelve teams of three entered into the competition, which meant that just shy of half the field was filled with Imperial's finest.

Many of the Imperial athletes had never done a duathlon before, with most coming from a

background in only one of the triathlon holy trinity of swimming, cycling or running. Some had never raced running or on a bike before (special mention goes to Liv Papaioannou who was unable to change gear for the first two laps of her bike leg), and many had never done a triathlon transition before – yet everyone learnt on the job and finished the race!

Despite the course being suitably saturated

“With thunderous support from the crowd, Imperial were dominating”

with water, the rain fortunately held off for the start of the race. The duathlon consisted of a two mile run, six mile cycle, one mile run for each person, meaning the team of



The squad that set out to the duathlon // Triathlon

three would complete the one-mile circuit a total of 27 times.

The first leg began at 9:30, starting with the run. Pre-race hype combined with thinking the course was shorter than it was (figure-of-eight courses can be deceiving) meant pacing among the front-runners was somewhat optimistic. After two laps of the course the first few entered the transition area, which can either make or break a multi-event race.

This time everyone passed through transition without trouble and mounted their bikes without hiccup or hesitation. Six bike laps were next on the agenda for the duathletes, with the wet conditions and tight corners making this a relatively technical ride.

Yet with thunderous support from the crowd, Imperial were dominating.

IC were holding first place in the men's, mixed and women's teams. Club captain Edmund Jones was first into the final transition of the first leg athletes, where he (and everyone behind him)

now faced another run. Mercifully this run was half the distance of the first.

The first-timers to duathlon quickly noticed that running after cycling is much more difficult than running before cycling, and the phenomena known as 'heavy-leg syndrome' was experienced by all.

With the expected downpour still to materialise, the relay transitions began to occur, at which point everything became a lot more confusing. As competitors were at different stages of the race it was not really clear who was beating who, or which lap they were on, which made for some unexpected surprises later on. Imperial's 'all the gear and no idea' team featuring Edmund Jones, Ed Clark, and Romain (the Rocket) Barnoud thought they had the win in the bag when they were over one lap ahead of 2nd place. Only problem was the 2nd place team (which were sadly not Imperial) were actually on the same lap and it became apparent the men's race was going to come down

to a photo-finish.

Romain was living up to his nickname on the bike with his fastest lap averaging 38km/h, but it was only just enough – Imperial came out on top with a two-second win in a staggering time of 1:45:50. The women's race was still led by

“It was no surprise that they took home more than their fair share of medals, with 6 Imperial teams appearing in the top 10”

Marion Artigaud, Marena Gray and Alex Mundell who held their lead and ended up winning the race.

The club wishes to give a special mention to the fastest freshers Angus Philips and Emma Walsh,

who both produced star performances despite learning it all on the go.

The fastest mixed team went to Greg Jones, Fergus Johnson (who had the fastest run split of the day), and Liv Papaioannou. After the first few teams had finished, everyone gathered together to cheer the remaining duathletes, with a particularly ebullient applause for the last runner to finish.

With everyone home and dry, the medal ceremony followed. With such breadth and depth in the Imperial cohort it was no surprise that they took home more than their fair share of medals, with six Imperial teams appearing in the top ten.

The team then began the long journey home – tired, proud, and in want of a shower. Overall, a highly successful outing for Imperial Triathlon both in terms of experience gained and medals won.

The next duathlon is Hillingdon Duathlon on Sunday 11th November, email the club account traithlon@imperial.ac.uk if you want to join in the fun!



The winning womens team! // Triathlon