



Felix

The Student Newspaper of Imperial College London

NEWS

THE TIMES
THE SUNDAY TIMES
Know your times

Imperial
launches
partnership with
The Times and
The Sunday Times

PAGE 5

LIBERATION



Meet the
Disabilities
Officer!

PAGE 31

C&S



Imperial MUN
takes on Oxford

PAGE 34

SPORT



A Trail Runner's
Tale from
Northern Wales

PAGE 40



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

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

NEWS

Andy Djaba
Editor-in-Chief

Tributes pour in for Professor Stirling, who was Imperial's first ever Provost

Professor James Stirling, who served as Imperial's Provost from August 2013 to Au-

gust 2018, passed away on Friday 9th November, surrounded by his family and loved ones

Professor Stirling was a distinguished physicist, whose work resulted in more than 300 research papers. In his role as Provost, he championed the development and wellbeing of staff throughout the community, particularly focusing on marginalised and underrepresented groups. Following his retirement in Summer, and in recognition of his outstanding contributions to Physics

and the College, Professor Stirling was awarded an honorary doctorate of science, Imperial's highest honour, at October's Commemoration Day celebration.

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

"I had the honour of working with James

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

Lucinda Sandon-Alum, who was Union President in 2015/16,

echoed these sentiments, saying:

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

Cont. pg 3

EDITORIAL

CONTENTS

- EDITORIAL 2
- NEWS 3-5
- POLITICS 6
- COMMENT 7-9
- SCIENCE 10
- TECH 11
- BOOKS 13
- MUSIC 14-16
- FILM 17
- FOOD 18-19
- ARTS 22-27
- GAMES 28-30
- LIBERATION 31
- C&S 34
- INVESTMENT 35
- HANGMAN 36-37
- PUZZLES 38
- SPORTS 39-40

Untitled Unmastered



Andy Djaba – Felix Editor

It's currently 11pm on Thursday night and I can't think of a title for this editorial; hence, *Untitled Unmastered*. If you caught the not-so-subtle Kendrick Lamar reference there, just know I rate you. If you didn't, it clearly means I'm not doing a good enough job of using these editorials as a way for you to get to know me. Or you struggle to make sense of my incessant Thursday night ramblings. Or you don't read these editorials (because why would you...?) I sincerely hope it's the latter. Anyway, for those who don't know, I'm a Kendrick Lamar stan. Ask me to write about Kendrick and I'll write you a thesis. Ask me to write an editorial and I'm fucked...

The more astute readers amongst you will notice that this is, in fact, the earliest I've written my editorial. That's right, we have smashed last week's record by a whopping 30 minutes! I'm currently on course to submitting the paper only slightly after the official print 'deadline'. What can I say? We just keep getting better. The boy is back.

This week's issue of *Felix* was accompanied by the sad news of Profes-

sor James Stirling's tragic passing. As he retired before I took up my position, I never had the pleasure of meeting Professor Stirling. However, through speaking to staff and students that knew him and colleagues that worked closely with him, it is abundantly clear what a caring individual he was. He was evidently a genuinely nice man and I pray that he rests in peace. The article I've written includes heartfelt tributes from many of the former Officer Trustees who worked closely with him and have all echoed similar sentiments.

This week's issue also includes news about an exciting new partnership between Imperial and *The Times*. There will be increased communication about this collaboration in the coming weeks and, as part of that, you will see me quoted as saying the following:

"We have a lot of very engaged, switched on students here who are enthusiastic about journalism. Having the opportunity to work with the *Times* to understand issues affecting journalism today is a great opportunity. The ambassador scheme, and

having access to some of the UK's best journalists, will all help. We are going through a period when real news and real expertise are under a lot of threat, so this partnership comes at a particularly appropriate moment."

This statement was definitely written by me and not provided to me by someone in the Communications team (I am Andy Djaba and I approve this message). In all seriousness, this partnership represents a wonderful opportunity and a dedication to student journalism at Imperial so come along to the launch event in SAF G16 from 17:30 to 19:00 on Tuesday 27th November.

Finally, I want to end this editorial by giving a brief overview of my week. I had an interview on Monday (I have to enter the "real world" after this 'job' of course) and I was, naturally, asked about leadership and my current role. I thought of how best to keep the editorial team motivated and I had my eureka moment: "Andy's Section of the Week Awards". Every week I will reward the best section. This week's winner: ARTS! Congratulations and see you at tomorrow's social!

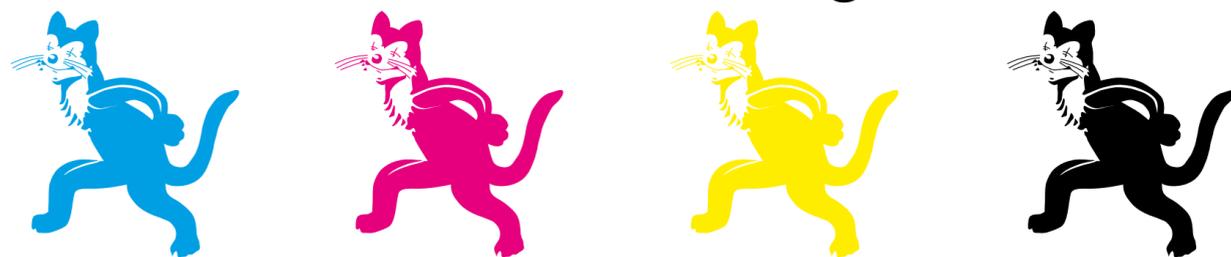


The Felix Team

- Editor-in-Chief**
Andy Djaba
- Deputy Editor**
Joanna Wormald
- News Editors**
Joanna Wormald
Frank Leggett
- Politics Editors**
Avirup Banerjee
Divyen Vanniasegaram
Juan Rubio Gorrochategui
- Comment Editors**
Aida Manzano Kharman
Charlie Titmuss
- Science Editors**
Rosie Dutt
Eyad Abuelgasim
Henry Alman
Sânziana Foia
- Tech Editor**
Krihika Balaji
Haaris Asghar
- Arts Editors**
Claire Chan
Helen Money-Kyrle
Vaishnavi Gnananathan
- 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
- Head Photographer**
Joe O'Connell-Danes
- Copy Editors**
Rhidian Thomas
Calum Drysdale
Jia Tan
Isabelle Zhang

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

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

Central Library re-opens Group Study Space

NEWS

Isabelle Zhang
News Writer

A brief timeline of the Central Library's recent refurbishments

The Group Study Area on the first floor of Central Library has reopened after refurbishment began in mid-October. Over the past month, the Group Study space has been re-carpeted, furniture has been installed, and power has been brought to all desks.

The refurbishments is the latest stage in Central Library's Building Project.

Phase 1 of the Building

Project was completed in late 2008. Two years of renovation on the ground floor introduced individual and group study spaces, the Wolfson IT Learning Suite, and the opening of the Library Café. Prior to Phase 1, the ground floor had housed a Waterstones, the Science Museum Library, and the Haldane Collection (the Central Library's humanities collection). The Science Museum Library was moved to level 2, but was eventually evicted in 2015 after a Level 2 Development project that created new student study spaces.

Temperature control has been a long-standing issue for library users. Students repeatedly complained about the lack of ventilation in the library, a matter that became especially pressing during summer exam seasons.

Amid declining NSS ratings, the College began Phase 2 in July 2017, to address these issues.

In November 2017, the library installed new cooling systems on levels 4 and 5. Floors were refurbished and power sockets added to all desks. The construction work was handled by the College's Estates Development & Projects team, which also managed construction of the Prince's Gardens residences in 2009 and the Putney Boathouse in 2014.

This summer, climate control systems were brought to levels 2 and 3, along with floor refurbishment, power at all desks, and new PCs and furniture. The Central Library now houses over 350 student-use PCs.

In June 2017, Felix revealed that the new



New group study area at Imperial College Central Library // Twitter: @imperiallibrary

cooling system installed in the past two years cost £11 million, the Central Library's single largest expenditure in over a

decade. The Phase 1 refurbishments cost the Library £10.4 million; this was funded by College, the Wolfson Foundation,

and the Lisbet Rausing Trust.

Imperial mourns the passing of former Provost, James Sterling

NEWS

(cont.)

Nas Andriopoulos, who served as Union President in 2016/17, also paid tribute to Professor Stirling, saying:

"I had the privilege and honour of working with him for just a year but, in that period, I witnessed the dedication he showed for the lives of students at Imperial and a unique compassion with which he led. One quality that stands out to me above all others, is that he possessed an unusual caring for every student at Imperial.

We should all mourn the loss of this great man and I hope we can celebrate his legacy in the years ahead. My deepest sympathies are with Paula [Professor Stirling's wife], James' family and friends – I know he will be remembered with great fondness by the organisation he served with such dedication and distinction."

Finally, Nick Burstow, who was last year's Deputy President (Education), extended his condolences:

If you have read anything about the death of Professor James Stirling over the last few days, you will see references to his academic achievements;

his Fellowship of the Royal Society; and his continued efforts to improve the wellbeing of staff at Imperial. But what has not been mentioned in as much depth as is deserved was his dedication to students. His dedication to us.

I had the pleasure of working with Professor Stirling last year, when I served as your Deputy President (Education). In every meeting I shared with him, he always asked for the student view on matters. For our view on matters. No matter how high-level the committee, he treated the student view as equal

to that of staff. For someone who occupied such an important position, Professor Stirling was down-to-earth, approachable, and totally committed to improving things for students.

Professor Stirling also left a lasting impression on me personally. As every Deputy President (Education) before and after me will tell you, the first time representing your fellow 18,000 students at a high-level College committee can be daunting. But Professor Stirling always took the trouble to make me, and my fellow DPEs, feel at ease and involved in discussions.

When I started my post last year, he asked to meet the Union's five Officer Trustees to discuss our plans for the year ahead. When we met with him, he had already learnt our names, read our manifestos, and knew our main goals for the year. That was the kind of man he was.

As Professor Stirling's colleagues mourn his passing, I think it is only right that we students acknowledge and celebrate someone who dedicated the last years of their working life to improving academia at Imperial. Professor Stirling will be remembered by many as the

first Provost of Imperial, but he will be remembered for so much more by the people fortunate enough to have known him."

All those at Imperial will continue to celebrate all that Professor Stirling achieved in his life and cherish the memories of his wisdom, grace, and warmth. There will be an opportunity for the Imperial community to gather in celebration of his life and accomplishments, details for which will be announced very soon.

NEWS

news.felix@imperial.ac.uk

Stop Men Dying Too Young

NEWS

Ahana Banerjee
Imperial College RAG

How can you get involved in Imperial College RAG's Movember Campaign?

Imagine yourself sat in a pub, with your mates, chatting about fashion trends. Now, if one of your friends suggested the moustache deserved a comeback, would you grow a 'Mo'? Most likely not... but what if it were for charity?

This is exactly what happened fifteen years ago, in Melbourne; little did these charity moustache pioneers know - they would change the world at the pub that night. With a mere 30 Mo-Bros and a 10AUD donation for each moustache grown, the Movember Foundation was born.

Since then, the Movember Foundation has funded more than 1,200 men's health projects worldwide and, by 2030, they aim to reduce the number of male premature deaths by 25%. Last year alone, they raised over £48,000 for men's health.

The Movember Foundation addresses some of the biggest health issues faced by men; prostate cancer, testicular cancer, mental health and suicide prevention. Men's health often remains glossed over, despite the fact that men tend to experience worse longer-term health than women, in addition to a shorter life expectancy. Prostate cancer rates are forecast to double in the next fifteen years, and testicular cancer rates have already doubled in the last fifty years. Three quarters of all suicides are male; half a million men take their lives every year. That's a man every minute.

Nevertheless, we can all take action to live healthier, happier, longer lives - and Imperial

College's RAG (Raising and Giving) want to help you to do so. We encourage you to make time for yourself and for your friends. 70% of men say their friends can rely on them for support, but only 48% say that they rely on their friends. In other words: we're here for our mates, but worried about asking for help for ourselves. Reaching out is crucial; it is important to have open conversations.

"Men's health often remains glossed over, despite the fact that men tend to experience worse longer-term health than women"

You should also know if you are particularly susceptible to certain diseases, and when to talk to your doctor. If you have a family history of prostate cancer, or other forms of cancer, extra precaution should be taken. In addition, perform regular self-checks. I.e. Get to know what's normal for your testicles. Give them a check regularly and go to the doctor if something doesn't feel right. Finally, make sure you are getting enough physical activity. Whilst this can be difficult with our busy schedules, small things like taking the stairs instead of lifts, getting off a bus stop (or two) early can make a difference.

Now, ICU RAG cannot help you with the self-checks, nor with your



Mo' Bros Luke and Tom //The Movember Foundation

family history, but we can get you involved in many really cool activities this month.

You may have heard of University Jailbreak - this is one of ICU RAG's big events! Tomorrow, our fellow students shall embark on a thirty-six-hour challenge, in which they must get as far away from campus as possible by hitchhiking. In past years, students have made it as far as Indonesia, and individual groups have raised almost £2,000!

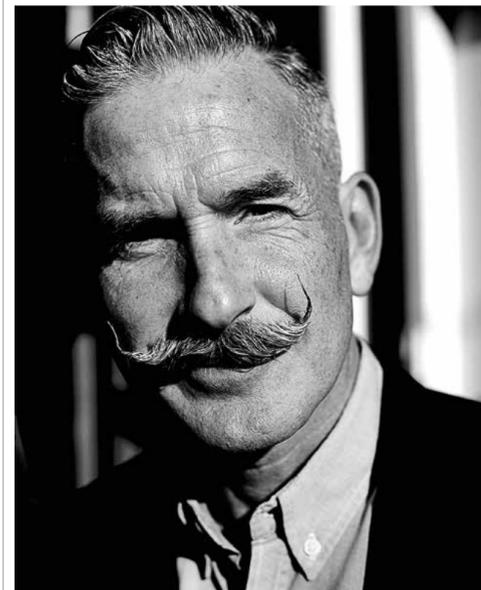
"For Movember, we are holding pub quizzes at H-Bar, hosting bar nights and organising various fundraising events at the Union"

Jailbreak is not part of Imperial's Movember campaign, but instead supports Smile Train,

Mind, The Children's Society and Cardinal Hume Centre.

For Movember, we are holding pub quizzes at H-Bar, hosting bar nights, and organising various fundraising events at the Union (keep your eyes and ears open for an upcoming 'Hot Wings Challenge')! Nevertheless, this year, we want to put a focus on you really understanding the cause behind Movember.

If you want to learn more about Movember - specifically its causes (prostate cancer, testicular cancer, men's health and suicide prevention), join us at our Movember panel on Monday 19th November, at 6:30pm, in Sir Alexander Fleming (SAF) G34. At this panel, our first special, guest speaker will be Professor Charlotte Bevan; the head of prostate cancer research at



Rep your Mo' too! //The Movember Foundation

NEWS

news.felix@imperial.ac.uk

Imperial. She believes that since it began in 2004, the Movember campaign has increased awareness of prostate cancer enormously, to the point where it is now something that can be talked about in public; it is no longer seen as an embarrassing disease of ageing. At the panel, she shall elaborate more on her research, the necessary medical breakthroughs for advancement, the importance on fundraising and awareness campaigns like Movember, and what she enjoys about her work.

Matt Loynes will also be joining our Movember panel. Loynes has suffered with mental wellbeing in the past but has since grown himself

a moustache and helps raise awareness globally about Movember, which supports the life-saving research that helped his father beat cancer.

Finally, Nick Ellis; a mental health coach from JJ Ellis. He has years of experience delivering mental health first aid training courses to increase awareness, challenge stigmas and discrimination, and to give people the confidence to help someone in a crisis.

The panel will be a great chance to learn more about Movember itself - as well as to have any of your questions answered. It is great to get involved in activities, and even better to understand the

cause behind them.

"Later this month, ICU RAG will be hosting a 'Shave-it-Off' event, to mark the end of Movember"

We hope to see more of you sporting a 'stache' this month!

Later this month, ICU RAG will be hosting a "Shave-it-Off" event, to mark the end of



Movember. Here, you can get a professional shave from local barbers, and all proceeds will again go

Mo' Bros //The Movember Foundation

to Movember. Be sure to follow our social media

pages to stay updated with our events.

Imperial launches partnership with *The Times* and *The Sunday Times*

NEWS

Andy Djaba
Editor-in-Chief

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

Imperial has announced an exciting new collaboration with *Times Newspapers Ltd* to "advance their shared interests in the future of science and culture" and including a year-long programme of joint events and activity led by the student community at Imperial.

The media partnership, which will see all full time Imperial staff and

students receive a year-long free subscription to *The Times* and *The Sunday Times*, has been described as "more than just a commercial partnership" and will involve an ambassador scheme for selected students. The five selected ambassadors will play a key role in the partnership, helping to launch events, coming up with new initiatives and ideas, and generally promoting the relationship between the College and one of the UK's best known newspapers.

The aim of this relationship is to stimulate debate, provoke curiosity and encourage exploration. In an era when both experts and journalists are under unprecedented scrutiny, this partnership provides an opportunity to look at the benefits of the media and academia to society. The university will be hosting debates

and panel discussions featuring leading *Times* journalists, special guests and Imperial students, talking about a wide range of issues concerning science, culture and communication. The first of these will be the launch event, "What the Hell is going on?", taking place from 17:30 to 19:00 on Tuesday 27th November in Sir Alexander Fleming (SAF) Room G16. The event will feature a Q & A with leading *Times* satirical columnist, Matt Chorley, and his guest, a well-known political figure. The event promises lively discussion, live voting and giveaways, followed by refreshments. Emma Tucker, Deputy Editor of *The Times* had this to say about the partnership:

"*The Times* and *The Sunday Times* are delighted to partner with Imperial College London to promote our shared

THE TIMES
THE SUNDAY TIMES
Know your times

belief that it has never been more important for young people to develop a breadth of knowledge and to stay up to date with the news."

There is an emphasis on ensuring this partnership is student-driven. Rob Tomkies, President of the Imperial College Union, said:

"We're very excited about this partnership and the potential it has to benefit the student community at Imperial. The free subscription is a great offer, but we also see this relationship as a way of exploring the broader issues around journalism,

The Times and *The Sunday Times* // *Times Newspapers Ltd.*

communication and culture - empowering people to lead and communicate in all fields not just their scientific specialism."

Not only will the selected Student Ambassadors have the opportunity to come up with event ideas, topics for debate and "help design, run and write" about the events organised by *The Times* on campus, but they will also get "a bunch of perks such as tutoring, workshops and resource from *The Times*. Imperial students will also have access to *The Times'*

offices, and will learn about journalism and wider communications issues by talking directly with the newspaper's staff and some of its leading commentators.

Talks are also under way about how *The Times* will be involved in the 2019 festival at the end of June 2019.

Details of the Ambassador Scheme and how to apply will be released on Monday 19th November.

POLITICS

felix@imperial.ac.uk



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

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

POLITICS

Gritty

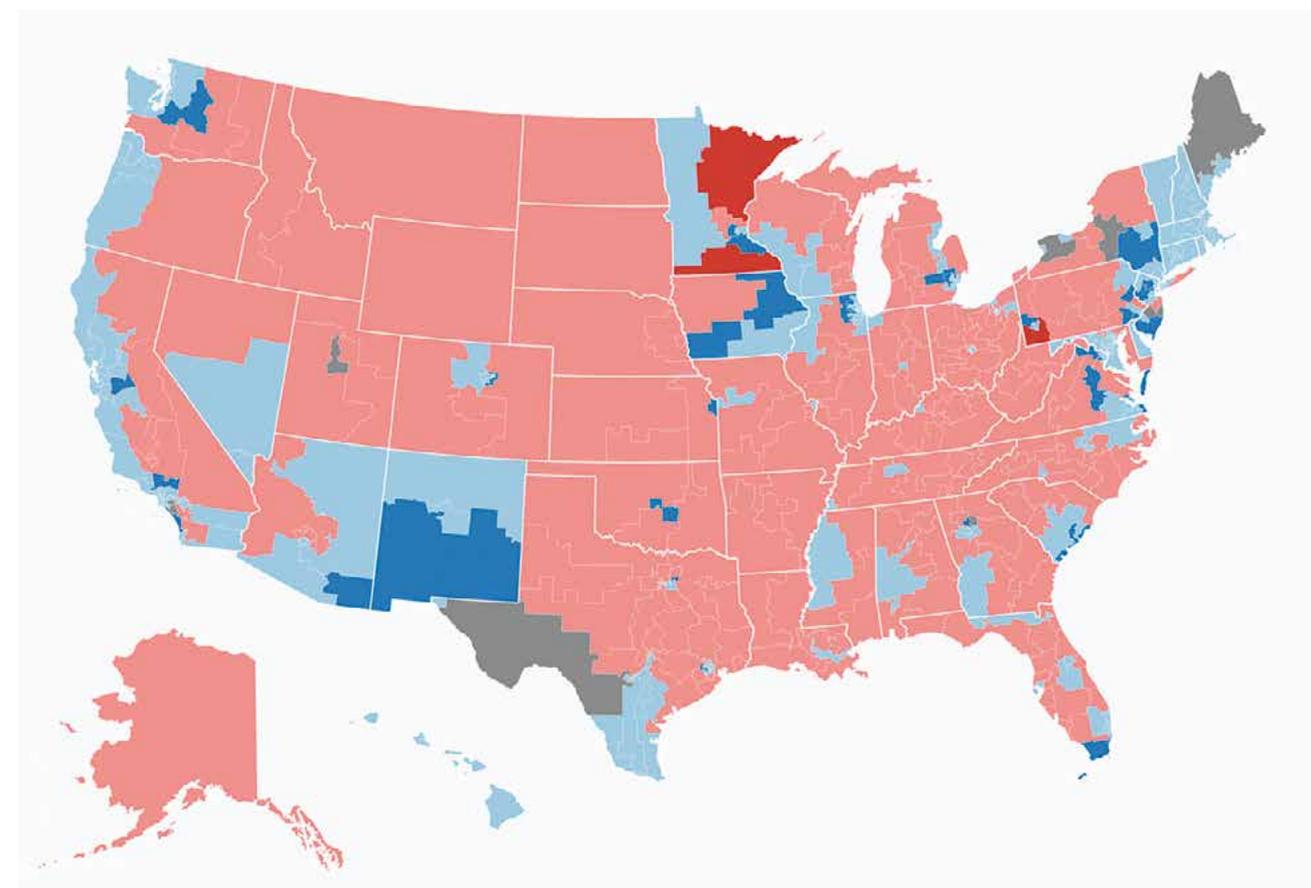
Left Forum Chair

When in times of trouble, Gritty comes to me, speaking words of wisdom - Trump's pants are peed.

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

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

In Florida, my guy Gillum un-conceded (it's informal, but Rs are screeching "no takesies-backsies!") and is in close contention (or at least could force a recount). Marco Rubio (who eats with his ass and shits out his mouth)



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

has claimed Democrats are trying to "steal the election" by counting votes; in other words, they're being deliberately disingenuous. Fuck these people.

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

The South Carolina races were crooked as fuck. Dems picked up 51% of all ballots cast in the House races, and somehow walked away with only three seats out of thirteen. Or, as

the conservatives say, "it's a republic, not a democracy," because quoting the morons in charge seems to these CHUDs to be more logical than reiterating a basic commitment to fair elections - y'know, the fucking basics in a democracy.

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

In other news, Clinton has emerged from her compound, her army of yes-men flunkies in trail, whispering sweet nothings that Ohio will be hers in 2020. If she

is nominated in 2020 the Democrats deserve to lose. Please tell me we don't live in Hell.

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

In Trump news, he managed to confuse the Baltics with the Balkans

and accused some very confused heads of state of starting the Yugoslav wars. Fucking nitwit. He hasn't tweeted about the Caravan since the election since - get this - rhetoric about a nebulous, specious foreign threat is used by Trump to stoke voter turnout among racists. Troops have been stationed in Texas at the border to intercept the Caravan; they have no power, no hot meals, are sleeping in tent cities, and will miss Thanksgiving (which has made many a neolib indignant - I for one love celebrating genocide). Too bad the Caravan is going to California, you moron. Trump's also awarded the medal of freedom to the wife of one of his

biggest donors, because, y'know, the concept of moral commitment is alien to this administration.

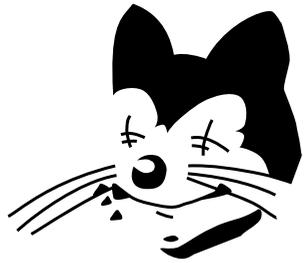
Trump's cocooned himself in sorrow, bunking off Veteran's Day commitments to eat cheeseburgers, watch TV, and sob about the walls closing in. Only a month and a half until his tax returns come out...

Lastly, Congress. Pelosi is in contention for Speaker of the House, and has already declared her willingness to "reach across the aisle" to Republicans. Wall. Fucking turncoat neolibs. Funny how McConnell mirrors this sentiment (obstructionist extraordinaire); all of a sudden, when he's out of power, he turns around with a rotten olive branch, and in the same op-ed begs the Dems not to investigate Trump. Funny how he got \$3.5M in campaign donations from a Russian oligarch-linked firm. Finally - rumor has it that McConnell met Murdoch after-hours in DC. Fox News hasn't tweeted since November 6th; they're supporting CNN's lawsuit against the White House over the treatment of Jim Acosta. Looks like support among the establishment is withering from Trump; he's tossed overboard like any other bet suddenly turned sour.

Tune in next week for up-to-date coverage of the apocalypse. Hail Beelzebub!

COMMENT

comment.felix@imperial.ac.uk



Is the haze craze kushing a tad too far?

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

COMMENT

Martin Flerin

Comment Writer

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

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



Elon looking more baffled than our Comment Editor in a lecture//knowtchie.com

about the hippie counterculture.

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

So far, the possible implications of cannabis becoming legalised everywhere sound good. So why would marijuana

consumers and members of the general public alike be sceptical about the swift changes in both the hive mind consensus and legal status that marijuana has undergone? Is it worrying that the public image of the cannabis enthusiast is no longer in the mould of Jeffrey Lebowksi, but in the shape of Elon Musk joking that he'll float Tesla for \$420 and blazing up on Joe Rogan's podcast?

The answer I'm offering up comes in the shape of an IKEA box of parts – some facts and some gnawing fears – which have no instructions on how to be put together. The reason why this situation is so unprecedented is that marijuana is a complete stranger to the new strains of

carnivorous capitalism that humans have thought up since it was banished to a dungeon, along with derivatives of coca and opium, by the International Opium Convention in the early 20th century. Having survived in the shadows, resuscitated in part by shady dealers, trusty home-growing uncles, and the starving lungs of stoners everywhere, there is no telling how it will fare in the burning light of corporate forces.

It is no wonder that tobacco companies were hoping to get in on the act. Tobacco shares are dropping, people in the developed world are quitting smoking. On the other hand, millennials love weed, having been born into the world of the internet, where ubiquitous and effortless anonymity allowed for

free discussion of taboo subjects – including cannabis. The subreddit r/trees, dedicated to all things cannabis, is the 91st largest subreddit by number of subscribers, 41st if the default subreddits are not counted. The market to tap into is huge. Forbes reported that the generations that have recently become over-age are causing beer sales in the USA to plummet, due to the growing realisation that the harm done by smoking cannabis is worth it when compared to the dangers of alcohol. When taking this into account, it makes perfect sense that it is actually companies on the alcoholic beverage market that are funnelling the most money into up-and-coming cannabis companies. Constellation Brands, the maker of Corona and one of the biggest alcohol producers in the world, has been steadily increasing its stake in Canopy, the most valued medical cannabis company in Canada.

The problems that could arise from weed becoming a mass consumer product are many.

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

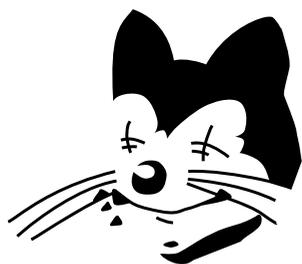
The worst scenario of all is one where the R&D divisions of old tobacco firms are let loose on cannabis, in order to process what used to be DIY, stoners showing off their rolling skills and sharing secret etiquette, into an addictive package, where the only goal is to make the users smoke more and more.

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

Smoking weed is supposed to be all about keeping it cool. Something must be wrong when the *Financial Times* are writing full-length feature articles titled 'What the Dutch can teach the world about cannabis', with the reporter smugly patting himself on the back for his "investigative journalism" when he braves a joint in Amsterdam. It feels wrong that something that was forced to be a quiet sign of rebellion, of belief that the government doesn't always know what's best, is now being used as a token. It's alright to rejoice, but let us not forget that capital may try to take our kush away.

COMMENT

comment.felix@imperial.ac.uk



The Christian Union on ACC

Franz Tapia Chaca, the events officer for the Christian Union (CU) describes why they hand out biscuits and tea late in the night at ACC on Wednesdays.

COMMENT

Franz Tapia Chaca

Comment Writer

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

"Yes and yes. They're not there for you to just look at them!" – Imperial Christian Union

"Jesus Christ!" – Imperial student

Did you go to the Halloween ACC bar night on October 31st? If so, you may have seen a bright bunch serving tea, coffee and biscuits just outside the Union building. Though we too are Imperial students, this brightness does not refer



The Christian Union on Form// Sarah Underwood

to any intelligence, but rather to our neon orange jumpers, a trademark of the Imperial College Christian Union (ICCU).

ICCU goes to ACC bar nights to serve free

tea, coffee and biscuits to students, and we invite all students to come and have some! We thank the Union for the space we get to do this, through which we can "love [our]

neighbour as [ourselves]" (the Gospel of Matthew, chapter 22, verse 39). Students come and may also ask questions about life and the Christian faith: How can a good

God allow suffering? How can we know God exists? We welcome such questions, as they are fair and deserving of answers.

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

We seek to serve and love Imperial students by giving them an opportunity to hear and respond to the good news of Jesus, which bring eternal life.

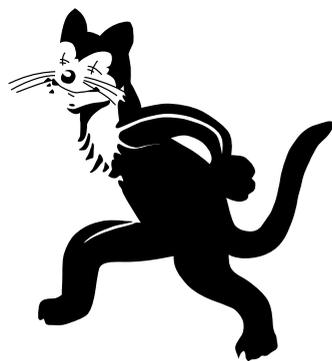
What is this good news? God loves the people he created so greatly that He sent his son Jesus Christ to bear the punishment that we deserve. What's this punishment? Because of our disobedience and wrongdoings against God, who created everything,

we are subject to his just punishment, which is eternal death. But Jesus willingly takes on this punishment for those who place their faith in Jesus, and by that faith they enter into a personal, everlasting relationship with God.

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

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

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



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

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

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

COMMENT

comment.felix@imperial.ac.uk



Paypal CEO replaced by 66,000 Guardian Readers

Comment writer **Andrew Melville** argues that although Tommy Robinson is on the wrong side of history, should it be up to Paypal to regulate his speech?

COMMENT

Andrew Melville

Comment Writer

We work hard to achieve the right balance and to ensure that our decisions are values-driven and not political.” That was the press release churned out by Paypal’s PR team last Thursday, when they announced their decision to remove founder and former EDL leader Tommy Robinson’s (real name Stephen Yaxley-Lennon) account in response to an online petition with garnered 66,000 signatures. Additionally, the Far-Right activist alleges that “a lot” of money left in the account has been frozen for six months.

Earlier this year, Twitter took a similar approach when they removed his ‘verification’ tick, and eventually revoked his account’s access to the site permanently.

Being private companies I concede that yes, they do have the legal right to do so, as long as they cite the relevant fine print in their terms and conditions. But this sets a dangerous precedent. We cannot allow companies barring customers due to their political views become the norm. What’s next, George ‘Gideon’ Osborne being asked for ID at a Wetherspoons because of his unfortunate stance on Brexit? What happens when your favourite iconoclast is stripped of their money and platform?

If you aren’t worried by companies choosing

to define what is and isn’t hate speech, then you should be. Paypal now have the precedent to remove any public figure that falls on the wrong side of at least 66,000 people. I’m sure you could find as many ‘Men’s Rights Activists’ that have a grudge against Germaine Greer. It’s reasonable to believe that the banks could follow suit, and it’s not so ridiculous to extend that to the rail services and major airlines. Now Greer is stuck on a Ryanair flight and she can’t even buy a soggy egg and cress sandwich. Is that really the future that liberals want?

Of course conglomerates have sovereignty over their decisions: they can take any action that they believe will increase their market value, including to discriminate at

will. Except for the fact that they most definitely do not. The law states that a person merely has “the right not to express an opinion which one does not hold.” Paypal justified this action by claiming they do not allow their services “to be used to promote hate or violence.” But allowing Robinson access to the platform does in no way constitute a declaration of support for his political views. It would take an impressive leap of logic to conclude that Paypal founder Elon Musk voted Leave just because Robinson was allowed to send £4.50 for his share of the Uber. Similarly, Paypal fails to make such a song and dance over the closure of accounts found to be processing drug-related transactions.

Discrimination on the grounds of age, gender

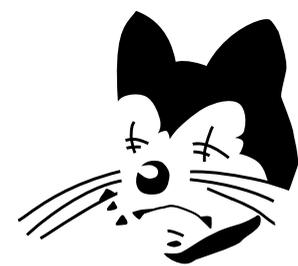
reassignment, marriage status, pregnancy, disability, religion, sex, or sexual orientation is illegal. Does it not infringe on the right to freedom of speech to potentially be made financially insecure as a result of your views not lining

“Should we expect Paypal to be the sole arbiter of what is and what isn’t progressive?”

up with the majority? By this I don’t claim that Robinson is a sort of Islamophobic Rosa Parks; he will almost certainly be found to be on the wrong

side of history. But are we to expect Paypal to be the sole arbiter of progressive views? Or just anyone who can retweet a petition to a large enough audience?

No matter what you think of Yaxley-Lennon’s views, however abhorrent you may consider them, no-platforming such radical views will never be the way to change public opinion. You will never squash controversial opinions by no-platforming, ridiculing, or simply screaming “fascist!” repeatedly into the abyss. Instead, they will continue to breed and bubble up somewhere outside of your echo chamber. The next thing you know, a populist with beliefs that you refused to consider and challenge as ‘legitimate’ has majority support.



Grumpy Bastard on Imperial Ethics

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

COMMENT

Grumpy Bastard

Comment Writer

This week I’ve been unfortunate enough to be in the middle of Remembrance Day. In between the white and red poppy virtue signalling as hard as they possibly can. People are too busy

trying to work out which wars are the right ones to remember and which ones should be ignored as immoral foreign policy. I guess we’ll just forget the veterans that now live as amputees, are homeless or suffer from PTSD. They’re just the foot soldiers of the military-industrial complex’s attempt to extract all the oil from Iraqistahn anyway and not really worth our consideration. Isn’t it great when you can sum up the causes of a complex geopolitical conflict in just four words?

Moving on to the main topic of discussion this week, ethics at Imperial is almost a joke. The university knows that the

“The closest you fucks come to a moral dilemma is whether it’s okay to shark a fresher”

majority of the student body just don’t care whether the actions of the university or those of the companies providing sponsorship are moral or not. Most of the people here went through the rigorous selection process of having parents wealthy enough to send you to private school or middle class enough to live in an area where you don’t have to mingle with the riff-raff. This economic insulation, coupled with scientists that sincerely believe their work happens in a

vacuum means there is a huge moral disconnect across the university. The closest most of you fucks come to encountering a moral dilemma is whether it’s okay to shark a fresher or not. No one even raises a whimper about the dodgy shit that goes on around here all the time, in the understanding that “hey, at least it’s a prestigious university and will be good for my future career.”

This leaves the unethical fucks with access to top tier talent to recruit

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

SCIENCE

science.felix@imperial.ac.uk

The Cultural Brain Hypothesis

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

SCIENCE

Photini Knoble
Science Writer

Generally speaking, larger brains* are more capable of storing and processing information and therefore achieve higher intelligence. Although this is a little simplistic (and does not factor in the degree of neuronal connectivity - where “smarter” brains are also more intra-connected), human brains have been getting progressively bigger and more intelligent. According to the cognitive psychologist Prof. Steven Pinker, this improvement is occurring at a rate of ~3 IQ points per decade! As flattering as this is for humankind, the question remains: WHY are our brains getting bigger?

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

Dr. Michael Muthukrishna from the London School of Economics

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

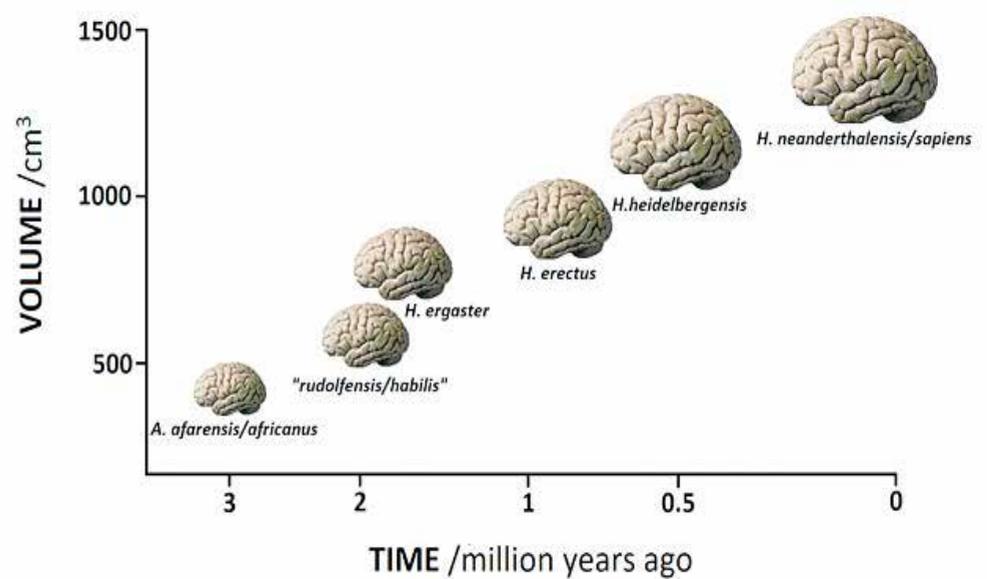
“They theorised that the development of culture and its associated demands on information storage and processing are a key driver behind an increase in brain size”

Culture is a product of sociality. Sociality evolves when the benefits of living in close association with conspecifics exceed the costs. These benefits include foraging success and predator avoidance. Due to these benefits, sociality is a widespread evolutionary phenomenon. By its very nature, sociality requires group living and often leads to the social transmission

of information between group members, including to younger generations. Socially transmitted behaviours within a group are often broadly termed as “culture”, and though culture is most often discussed in reference to humans, it is certainly not limited to us. According to the CBH, the presence of culture presents a considerable information load on the members of the cultured society, and may require larger brains to store and process this information – leading to the observed upward trend in brain volumes.

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

Dr. Michael Muthukrishna and colleagues set out to test the CBH using both computational models and empirical data. In both cases, they



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

found that progressions from asociality to culture correlated with increased brain volumes in many animal lineages, supporting the CBH. This trend was found to be most pronounced in humans, whose brains have trebled in size over the last few million years.

“This trend was found to be most pronounced in humans, whose brains have trebled in size over the last few million years”

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

**In this article discussions of brain size refer to the brain:body ratio, i.e. beagle dogs and stegosaurus dinosaurs have/had brains of ~70g. However, a beagle weighs ~10kg, and a stegosaurus weighed ~1.5 tonnes, which goes some way to explain why dogs are hailed as highly intelligent animals... and dinosaurs are not. And yes, the human lineage has become larger and heavier over time, however according to published literature the brain:body ratio has not remained constant, but instead, has increased.*

Too distracted by your phone to study? The Hold App is here to help you out

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

TECH

Aline Buat

Tech Writer

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

Retaining information under such conditions is much harder. It is

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

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

After being contacted by their team for a potential article, we were able to get some useful infor-

mation and interesting statistics about the app as well as some personal testing experience.

"With Hold, offline time can become fun and rewarding."

Hold was launched in Norway in February 2016, where its founders had noticed the importance of tackling such an issue in classrooms. Their success was immediate: within the first 3 months, more than 50,000 people have downloaded the app. An adoption rate of more than 40% in Norway led to international recogni-

tion, and the app has now expanded to Sweden and the UK. Consequently, the team now has its headquarters in London not far from campus and started recruiting new members in the UK to better fit the needs of a newfound student population. When the app launched in March 2018 in the UK, Imperial College was one of the first universities where it launched, and over 1,000 Imperial students already use the app.

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

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

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

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

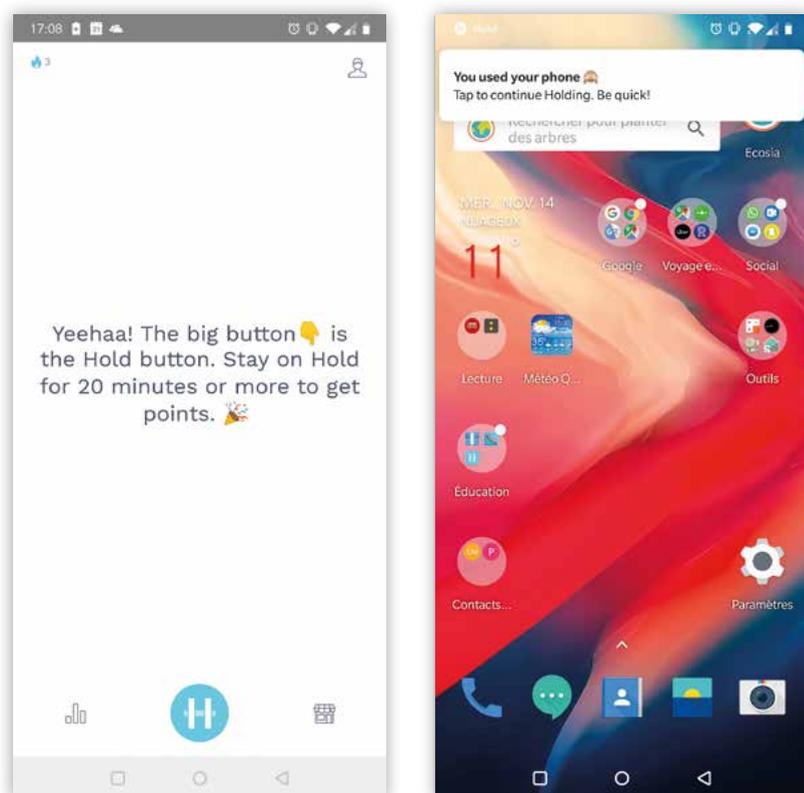
spend all-nighters in the library either.

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

quick!". Refusing to obey will break your hold time.

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

In my opinion, we shouldn't be dependent on the app to discourage phone usage. However, it can be our first step to learn how to "tame technology" and build a healthy relationship with technology. Ultimately, all the advantages of the interconnected world would blend nicely together with a self-aware, responsible use of technology.



Hold // Google Play

Imperial College
London

Imperial students: have your say on race equality

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

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

Get involved

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

To complete the survey visit:

www.imperial.ac.uk/equality/achievements/rec

BOOKS

books.felix@imperial.ac.uk

TS Eliot Prize 2018: an 'intensely political' shortlist

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

BOOKS

Jingjie Cheng

Books Editor

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

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

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

***Insistence* by Ailbhe Darcy**

This is the second collection from the Irish

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

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

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

***Us* by Zaffar Kunial**

Kunial was born in Birmingham to an English mother and a Kashmiri father, and now lives



Terrance Hayes, one of the shortlisted poets of the TS Eliot Prize 2018 // Hannah Ensor

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

***Feel Free* by Nick Laird**

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

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

***The Distal Point* by Fiona Moore**

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

***Europa* by Sean O'Brien**

O'Brien's earlier collection *The Drowned Book* won both the TS Eliot and Forward Prizes in 2015. *Europa* is his ninth collection, and a timely one. The poems in this collection examine our present crises in the

context of an imaginary past, suggesting that our futures will be determined by what we make of our European identity, and what we choose to remember and forget of the continent's shared history.

***Shrines of Upper Austria* by Phoebe Power**

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

***Soho* by Richard Scott**

Scott's first collection takes an intimate, nuanced and uncensored look at gay identity and culture. In contrast to the corporate, family-friendly, shopping-mall depictions

of gay freedom, Soho confronts the multiple facets of gay identity - including the shame, intimacy, desire and violence inherent to the gay experience.

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

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

***Three Poems* by Hannah Sullivan**

Yet another debut collection, *Three Poems* is an intimate collection, touching on sex, giving birth, death, but also beauty and nature. Her words tread lightly, and shed new light onto old subjects.

MUSIC

music.felix@imperial.ac.uk

Is Post Malone culpable for exploiting hip-hop?

Jordan Bunke considers the causes and consequences of Post Malone's success, wondering if he has bastardised hip-hop on his path to success.

MUSIC

Jordan Bunke
Music Writer

The 2010s have marked a significant shift in the music industry and music consumption in two interesting ways: platform and genre. Consumers are increasingly moving away from purchasing music, whether vinyl, CDs, or downloads, and moving towards streaming. As part of their efforts to accurately capture the music that is being listened to most, major music chart tabulators like Billboard have adjusted to this trend. As of 2018, streaming constitutes the single largest category for the weighting of songs on the Billboard Hot 100—more than both radio airplay and digital sales. Spotify is the largest paid subscription music streaming service with over 71 million subscribers and a 30 million subscriber lead over Apple Music. The genres of music that dominate the charts have also shifted. In 2017, for the first time in history, hip-hop became the most listened-to genre of music in the US, and its lead has only extended in the time since. This shift can be linked in part to the fact that the primary platform of music consumption is no longer radio, where censorship and a lowest-common-denominator mindset led to the prevalence of pop music. Now that most music consumers are actively choosing what they listen to more so than in

“There is no real musical criteria... for a song to be considered hip-hop by consumers”

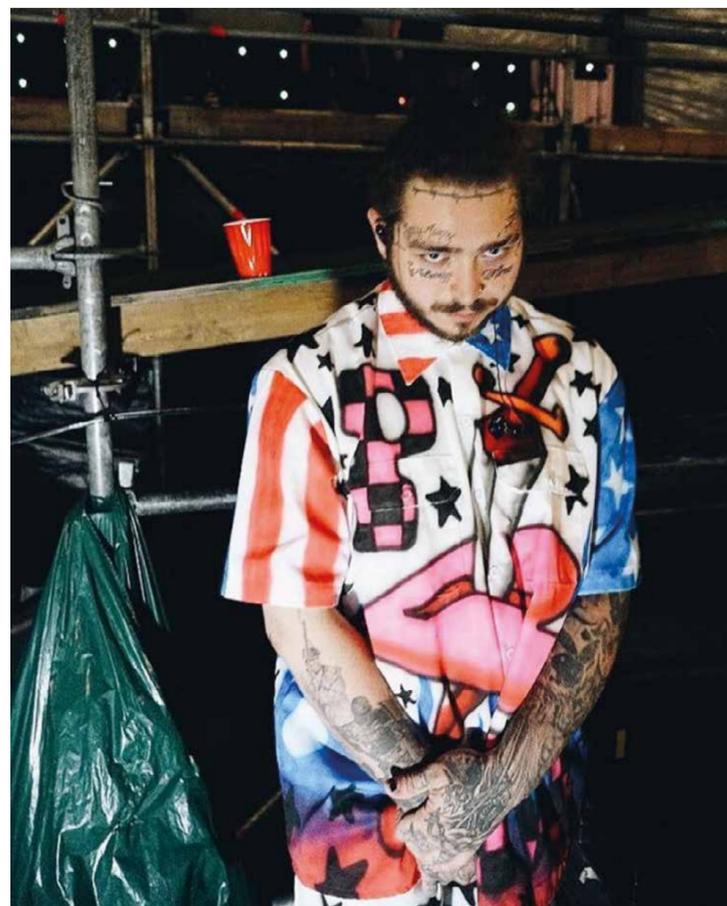
curing in the public arena for a few years now, and it has resulted in a quagmire that has received ample attention from several outlets, from music blogs to LA Times think pieces: Post Malone.

If someone asked me what the most streamed

times past, (curating playlists, playing artist radio) genres that are censored by gatekeepers gain more consumption.

Another factor that explains the rise of hip-hop is the shift within hip-hop towards a more pop-friendly soundscape, issued in part by crossover acts like Kanye West and Drake about a decade ago. It is hard to trace common stylistic and sonic elements from hip-hop in the 1980s and hip-hop today, which leads to the assertion that, by and large, hip-hop is a formless genre. There are no real musical criteria, tempo, drum pattern, or anything inherent in the music that is required for a song to be considered hip-hop by consumers. Rather, the genre is commonly characterised by characters: subject matter, lingo, tropes, and participants. This sort of mischaracterisation and, dare I say, bastardisation of hip-hop has been oc-

album of 2018 was, and I didn't know better, I would respond, “Scorpion by Drake” without a moment's hesitation. In terms of charting domination, tour revenue, and



Always tired // @postmalone Instagram

his uncanny ability to occupy the zeitgeist, it is hard to dispute that he is the biggest music act in the world. However, I would be wrong. The most-streamed album of 2018, at least on Spotify, is Post Malone's Beerbongs & Bentleys. Upon investigation, this isn't a huge surprise. Between

the mammoth singles “Rockstar,” “Psycho,” and “Better Now,” Beerbongs & Bentleys is a bona fide pop mega-album. Quite frankly, it's surprising how shamelessly this

of the 18 songs on B&B lie within 15 seconds of his 3:40 niche. B&B has been sitting uninterruptedly in the top 10 of the Billboard 200 for the past six months, and his other

most from a culture that he isn't fully committed to.

In 2017, Post Malone got in trouble for a comment that he made while drunk in an interview in Poland. While discussing his stance on rap, Post said, “If you're looking for lyrics, if you're looking to cry, if you're looking to think

“I don't believe Post Malone is consciously exploiting hip-hop for commercial success, but his label certainly is.”

about life, don't listen to hip-hop. [...] Whenever I want to cry, whenever I want to sit down and have a nice cry, I'll listen to some Bob Dylan. But whenever I'm trying to have a good time and stay in a positive mood, I listen to hip-hop because it's fun.” This quote highlights what's wrong with Post Malone. I don't believe that Post Malone is consciously exploiting hip-hop for commercial success, but his label certainly is. “Rockstar” and “Psycho,” B&B's promotional singles, tapped two high-profile hip-hop acts as features: 21 Savage and Ty Dolla Sign, respectively. However, the full album was deemed ineligible by the Recording Academy for nomination in the Best Rap Album category, as

album is geared towards commercial performance. Post Malone's biggest hits are “Congratulations,” “I Fall Apart,” “Rockstar,” and “Psycho.” All these tracks have a runtime that is within three seconds of being 3:40 long. Post or someone in his creative camp seems to be aware of this homogeneity, as 13

album Stoney broke the record held by Michael Jackson's Thriller for the most consecutive weeks spent in the top 10 of the Top R&B/Hip-Hop Albums chart (77). The problem with Post Malone isn't that he is a shamelessly commercial artist. The problem with Post Malone is that he benefits

MUSIC

music.felix@imperial.ac.uk

“Post Malone himself has gotten caught in the trap that has caught many consumers”

not enough of its runtime proportion is hip-hop. Post Malone has rejected the “rapper” and “hip-hop” labels in the past, preferring to consider himself a “musician” or a “rockstar”. As his quote to the Polish outlet indicates, Post Malone himself has gotten caught in the trap that has caught many

consumers. He himself associates hip-hop with the gimmicks and caricatures that some now use

to define it in place of concrete sonic standard that no longer exists. His first single had him in



Beerbongs and Bentleys // Republic Records

hooping gear sporting cornrows and a grill, proclaiming himself to be the “White Iverson”. Over the course of his career, he has added face tattoo after face tattoo to his growing collection. This is how Post Malone views hip-hop. Gimmicks from a fringe of Lil Wayne-inspired late millennials whose domain is confined to YouTube and Instagram. It is worth noting that it is entirely possible to be a hip-hop head and have never encountered Post Malone; in fact, it is quite common. Like Eminem, to whom Post is compared for obvious reasons, Post Malone's fan demographic differs drastically from most other mainstream hip-hop acts. However, unlike

Post Malone, Eminem unabashedly embraced the culture and staunchly identifies as a hip-hop act and a rapper.

Post Malone was born in Syracuse, New York and grew up in Dallas,

“He has added face tattoo after face tattoo to his growing collection. This is how Post Malone views Hip-hop”

Texas. He moved to LA as a kid who loved Guitar Hero with a dream of making it in music. He produced his debut single “White Iverson” himself and designed the cover art. Despite the oft-shallow content of his lyrics and his ad nauseum recycling of already tired tropes, one cannot deny his penchant for hit-making and keen ear for melodies. He is clearly talented and has a lofty ceiling in the music industry. However, he can't eat his cake and have it too if he wants to go down as one of the greats and not just a fad that listeners shamefully remember for pushing to the top of the charts. Ignorance is no excuse for the exploitation of the culture.

A new muse-cal direction

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

MUSIC

Simulation Theory



Artist: Muse **Label:** Warner Bros. **Top Tracks:** Thought contagion, The Void. **For Fans Of:** Thirty Seconds to Mars. **60 minutes**

Maryna Volshyna
Music Writer

Three years after the conclusion of Drones, the English “rock” band Muse returns with their eighth studio album, Simulation Theory. Unlike anything they have released before, Simulation Theory is a polariser that will fragment their fanbase with its shockingly foreign soundscapes of electronic rock and synth-pop. Guitarist and lead singer Matt Bellamy's unique

tone is the only thing that will allow one to place this experimental album in the vicinity of Muse's previous records.

With past albums all following dark themes

“Simulation Theory is a polariser that will fragment their fanbase with its shockingly foreign soundscapes”

like government oppression and warfare, Simulation Theory explores the less controversial science fiction idea that reality

is a simulation, inspired by Bellamy's concern of world domination by technological conspiracies over the majority of Muse's career.

‘Thought Contagion’ and ‘The Void’ see a relatively effective and natural juxtaposition of electronica and rock. However, in an attempt to make up for different stylistic absences in their previous albums and break out of singing about fearing the corrupt power structure, most tracks including ‘Propaganda’ and ‘Break it to Me’, are overbearing, crowded pieces that unfold like an automatic pop-up tent in a portalo. Lyrically, many songs on the album like ‘Blockades’, are complex and introspective, but the messages are drowned out by the overwhelming unload of electronica, which devalues them to

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

the static noise playing in a cheap night club. The album is merely diluted by the stripped back acoustic versions of the tracks, which I predict will be streamed more frequently than the laptop music originals. What looks like an 80s Daddy Yankee/Sean Paul collaboration behind the Risky Business-borrowed cursive



Simulation Theory // Warner Bros.

neon pink font, the cover art design is convoluted and very much reflective of the overproduced and crammed tracks that the album contains.

A drifting piece of tumbleweed in today's music charts, Simulation Theory is too innovative and likely to be remembered by Muse's diehard fans as a distasteful and messy mix of futuristic and 80s techno pop sounds... if it will be remembered at all.

“Likely to be remembered as... a distasteful and messy mix of futuristic and 80s techno sounds”

MUSIC

music.felix@imperial.ac.uk



Shouldn't this be a Zero? // Aftermath

A surprise Kamikaze for fans, critics and mumble rappers

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

MUSIC

KAMIKAZE



Artist: Eminem. **Label:** Aftermath; Interscope; Shady. **Top Tracks:** Lucky You; Fall; Venom; Killshot. **For Fans Of:** Kendrick Lamar; Jay-Z; Chance the Rapper; Logic; Machine Gun Kelly. *46 minutes*

J.Y. Gan
Music Writer

Eminem released the album, as the title suggests, without warning or promotion of any sort as opposed to *Revival* which was heavily marketed before its release in December 2017. *Kamikaze* was released on the final day of August this year, marking his shortest recording period in between albums. Billboard likened the album's commercial success to Beyoncé's 2013 self-titled studio album, also released without

pre-announcement to critical acclaim. The comparison becomes unfounded given Eminem's track record of success, with his last 8 studio albums (out of 10) topping the US and UK charts in addition to several other countries.

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

The album's core theme is to diss present generation of mumble rappers as Eminem maintains his superiority on his intensity, speed and rhyming while delivering his tune. Current U.S. President Donald Trump gets a

mention in the opening track 'The Ringer', whom he also lashed on in a free-style rap during the 2017 BET Hip Hop Awards. 'The Greatest' and 'Lucky You' heavily disses rappers including Joe Budden, Tyler the Creator, Ja Rule, Drake and even South African band Die Antwoord. He denotes the phrase "mumble rap" for rappers who showed little flair in rap vocabulary and intensity, in contrast with his powerful vocal delivery. During an early September interview with Sway Calloway about his latest album, he admits dissing them for variety of reasons – mostly on below-par rappers who have the cheek to criticise his works and re-ignition of several past feuds.

Eminem certainly doesn't need introduction on his rapping tempo. If you thought his "supersonic speed" section in 'Rap God' was insane with a record of 101 words in 16.45 seconds, Eminem seemingly broke his own record during his

mesmerising second verse in 'Lucky You' where within a 16-second part he managed to rap about 110 words. In that track he collaborated with Joyner Lucas, an underrated Massachusetts rapper who had a gripping rap panache of his own. Joyner concurred with Eminem's notion of "lesser rappers getting the attention" by alluding "all my life, I want a Grammy / but I'll probably never get it" in his lines. A repentant Eminem admits "selling his soul to win some Grammys in his past" in the subsequent verse. Eminem also reunited with fellow Bad Meets Evil partner Royce da 5'9" (famed for 'Fast Lane' and 'Lighters' with Bruno Mars) in the track 'Not Alike', dising rapper Machine Gun Kelly (MGK) who last year shot to fame with his single 'Bad Things' with Camila Cabello.

As the album goes on, listeners may find the tone and rhythm becoming a tad repetitive while the dising theme fades. The

title track 'Kamikaze' and 'Fall' focuses more on Eminem's frustration at his last album, *Revival* receiving poor reviews and critics. The penultimate tracks 'Nice Guy' and 'Good Guy' featuring up-and-coming singer Jessie Reyez shifts to themes about trying to be the nice guy in baffling relationships. The final track 'Venom' is a motion picture soundtrack from the freshly released Tom Hardy movie, which Eminem references heavily.

The diss tracks certainly collected attentions of the name-dropped artists, most notably MGK who tweeted about Eminem's daughter Hailie "being hot" back in 2012 (another reason to *not fuck with Dad*). MGK is the only artist who responded with a full track 'Rap Devil' alluding to Eminem's 'Rap God'. Eminem recorded his comeback 'Killshot' within two weeks but was reluctant to 'popularise' MGK with the response track, as quoted in the

same Sway interview. As of this writing, the 'Killshot' audio track has amassed 177 million views on YouTube, almost 24 million more than MGK's 'Rap Devil' music video released in the same period. Like most of his previous albums, *Kamikaze* does not shy away from controversies regarding his alleged homophobic lyrics. He did apologise for "going too far" but in truth this is nothing new regarding his style for die-hard fans.

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

FILM

film.felix@imperial.ac.uk

First Man: Review

Spoiler Alert: THEY LANDED ON THE MOON!

FILM

FIRST MAN



Dir: Damien Chazelle
Script: Josh Singer, James R Hansen. **Starring:** Ryan Gosling, Claire Foy.
 141 minutes

Aidan Chan
 Film Editor

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

On top of that, the director's decision to frequently use close-ups and first person perspective shots effectively thrusts the audience into the shoes of Neil Armstrong. The audience feels the intensity of every shudder, every tumble and every

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

The understated and authentic performances of Gosling and Foy augment the film in every way. They draw the audience into the 140-minute saga; they are the anchors that ground the film of such scope and ambition. They carry along with them the very sincere emotional core of the film - the tragic loss of the Arm-

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

strong's daughter When Armstrong is shown, standing on the Moon, when the Earth is only the size of a golf ball to him, his daughter's death links him back to his home and his family. Throughout



"They draw the audience into the 140-minute saga; they are the anchors that ground the film of such scope and ambition!"

the film, Armstrong has avoided confronting his daughter's death, and has refused to talk about it with anyone around him, including his wife. It is only when he lands on the desolate faraway landscape of the Moon, surrounded by silence and emptiness, that he gains the catharsis he desperately needs. The shot of Armstrong standing alone on the moon, with all the

vastness of space behind him, and dropping his daughter's bracelet into the depths of a crater, in my opinion, is the most powerful moment of the film. We do not know whether Armstrong really did that in real life, but it is a perfect conclusion to the emotional turmoil experienced in the Armstrong household. Without the two strong leads, this moment would not have worked.

This film is relentlessly centred on Armstrong's perspective. In fact, rarely are there any scenes without Neil Armstrong. This is effective in confining us within the headspace of Armstrong. This is sometimes at the expense of competent cast members who are criminally underused. From Jason Clarke, Kyle Chandler to Ciarán Hinds and Corey Stoll, while the actors and the characters they portray are equally significant in the moon-landing process, their presence is never felt

Warning: this film contains surprisingly little jazz. //IMDb

mainly in fleeting cameos. Even Janet Armstrong, brilliant as Claire Foy, does not feel like a solid presence in the film. These supporting characters feel insignificant to the story as the film

"Ultimately, First Man is a spectacular, touching, and human celebration of humanity's greatest strengths!"

never shows us how these characters influenced Neil Armstrong. The character deaths scattered through the film, for example, the death of Ed White, one of Neil Armstrong's closest friends, never really reinforces Armstrong's

will to go to the Moon or make him doubt the worth of space program. It feels like these deaths are necessary additions just for historical accuracy's sake, instead of essential character moments.

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

Having said so, these rather nitpicky flaws do not affect the film's enjoyability in any significant way. Ultimately, *First Man* is a spectacular, touching, and human celebration of humanity's greatest strengths.

FOOD

food.felix@imperial.ac.uk

“Can I Get Uhhh..” - Your 101 Guide to All Things Caffeine

Know your cortados from your lattes? Check your facts with our guide to 12 types of most commonly found coffee drinks, debunk the myths, and maybe even learn how to impress that cute barista!

FOOD

Julia Dabrowska
Food Editor

Imagine this: you, craving caffeine as any typical student, walk into a coffee shop (or, depending on the time of year, stumble into the Library Caf ). Scanning the menu, you see many options – cappuccinos, espressos, mochas, lattes... why is choosing a coffee so hard when you don't speak Italian and all you want is that caffeine kick? Coffee novice or expert,

“Why is choosing a coffee so hard when all you want is a caffeine kick?”

be it by an airport vending machine or in a quirky brewery, most of us have probably been in that situation at some point, and it isn't pleasant. Therefore, we bring to you a comprehensive guide to the most common coffee drink types you may encounter

to avoid awkwardness or just to spice up your daily coffee!

Note: we are aware that the descriptions of the coffee types below may not necessarily fit with the options available at typical coffee chains, since they usually add their own spin on things (or confuse the different coffee types with each other... I mean, really, are we surprised at Starbucks?)

ESPRESSO

The most classic type of coffee. A foundation to all other types of coffee, this is just a single shot of coffee in a small espresso cup, perfect for an instant energy boost (also works pretty well if you don't like the flavour of coffee – we all know shots are easiest to drink...). Some say it helps with digestion, so you may find these being served after a meal. It's also the cheapest on our list (usually).

* Espresso Doppio

A variation of the espresso, all this means is a double coffee shot (instead of a single as in a classic espresso). Ideal for recuperating after all-nighters.

MACCHIATO

Similar to an espresso, a macchiato is perfect for those who just can't swallow a shot of full black coffee (or just aren't narcissists – some studies show that those who drink pure black coffee belong



Al Rocker's Famous Cold Brew Coffee...// Shutterstock...

to this group). To balance out the harshness, a spoonful of steamed milk and foam is put on a single espresso shot. However, do not confuse this with some of the more milk-based drinks on our list – a macchiato is still served in a small espresso cup or glass, and the amount of milk is negligible.

* Long Macchiato

A variation of the classic or 'short' macchiato, all this means is a double coffee shot. Basically, a macchiato version of the espresso, but why use 3 words when you can use 2?

CORTADO

Yet another variant of the espresso for those who can't handle its intensity. A cortado is essentially the term for a typical coffee with milk – an espresso shot is combined with a splash of warm milk (roughly the same quantity as the coffee, or a dash more) to reduce

the bitterness and acidity of the pure alternative. Traditionally in Spain (from where it originates), a double shot of espresso is used and the cortado is served in a glass with a metal ring base and wire handle – fancy!

RISTRETTO

Not satisfied with the bitterness of your traditional espresso? Look no further. A ristretto is a more concentrated version of the espresso, as it contains the same amount of coffee but only half the amount of water. Truly a gold medal in the world of the narcissist, and an equivalent to 99% dark chocolate – purity at its finest. Again, find this served in a small espresso cup, or occasionally, an even smaller one.

AMERICANO

In case an espresso or a ristretto does not satisfy your craving for a bitter

taste, an Americano is the solution for you. These contain a single shot of espresso, yet filled to a full-size cup with hot water. With a slightly less bitter taste due to the dilution by water, yet significantly more volume, an Americano will last you much longer so that you can relish the bitter taste of coffee in peace. Fun fact: the name originates from American soldiers during WWII, who would make this coffee to make their coffee last longer.

COLD BREW

The 'hipster' (does anyone even use that word anymore?) coffee of 2018. Although it has been around for much longer, the cold brew has gained extreme popularity in recent summers as the temperatures continued to rise and the sweet-coffee-haters took a stand against coffee chains only serving iced lattes. Similar to an Americano, yet with a higher coffee:

FOOD

food.felix@imperial.ac.uk

water ratio, tasting slightly sweeter, and brewed on cold water. The taste, however, is quite different – during the brewing process, the flavour compounds extracted are actually not the same as those during a typical hot brew.

CAFF  LATTE

Now, where are all my basic white bitches at? To be completely honest, we don't know why this drink has such a bad reputation. Consisting of an espresso shot with a larger amount of milk than coffee (typically 1:3 or 1:4) and a tiny bit of foam at the top in a glass, this is perfect for when you want coffee with a little sweetness and lots of volume to sip over an extended period of time (like that reeally boring Monday morning lecture). Often features some photo-worthy designs made by swirling around the foam layer with the coffee beneath, also known as 'latte art'.

CAPPUCCINO

Comparable to a latte, just with less milk, and a thick layer of milk foam on the top. A sensible middle ground between drinking your coffee black and boring and overly milky, this type of coffee is arguably the best to drink at any time of day and in any situation, because, of course, you don't want to commit a coffee faux-pas and order a latte after your afternoon meal, do you? (Italians would argue that any kind of milk-containing coffee is forbidden after breakfast, but let's have a more global viewpoint). An added bonus is that many outlets add some sprinkled chocolate powder on top for a yummy finish.

FLAT WHITE

A relatively new

addition to the popularised coffee market, a flat white is almost identical to a cappuccino but without the foam or sprinkled chocolate (boring!). For those of you watching your figure (or pretending to as you buy a chocolate chip cookie alongside your coffee), this slightly decreases the caloric content of a cappuccino. It also has a stronger taste of coffee and is the least sweet of all milk-based coffee drinks. A good all-rounder, originating in the lands down under, and our personal favourite.

MOCHA

Want caffeine, but really craving chocolate and can't decide what hot drink to order? The mocha is the answer, as it is a hybrid of a cappuccino and hot chocolate, with the espresso shot and chocolate being mixed prior, and then topped off with steamed milk and milk foam. A delicious combination of flavours and particularly good to warm your stomach (and soul) on bleak winter days.

FRAPPUCCINO

Yes, this drink is the epitome of most 15-year-old girls' lives. Yes, it's not even real coffee (or contains marginal amounts). Is it still a mouth-watering dose of sugar we like to indulge in from time to time? Yes, for a third time. Trademarked by Starbucks (with other coffee chains having alternatives named Frostinos or Frappe Cr mes), this consists of a coffee or cr me base, blended with ice and a variety of syrups, sugar and/or other sweet ingredients and topped with whipped cream and a decoration of some sort. From classics like a caramel frappuccino, to limited edition favourites like a pumpkin

best coffee chart ever

trianagloria posani
www.tumblr.com



Still confused? Here's a visual summary // Margot Blue from Pinterest.com

spice frappuccino, this category encompasses all sugar-full blended coffee drinks (and to be honest, they don't even all contain coffee). Diabetes in a cup - guaranteed.

IRISH COFFEE

For the finale, we're getting real: this delectable coffee drink combines coffee, alcohol and sugar all in one. Less commonly found in coffee shops and more reserved for bars or restaurants, behind this name you can discover

an ensemble of coffee, whiskey, cream and a small (although it's a case of preference) amount of sugar. Don't be fooled - although this seems like just an innocent coffee, it can really get you warm quite quickly (both liter-

ally and figuratively, if you know what I mean), so enjoy it over time. And make another one as soon as you're done, of course.

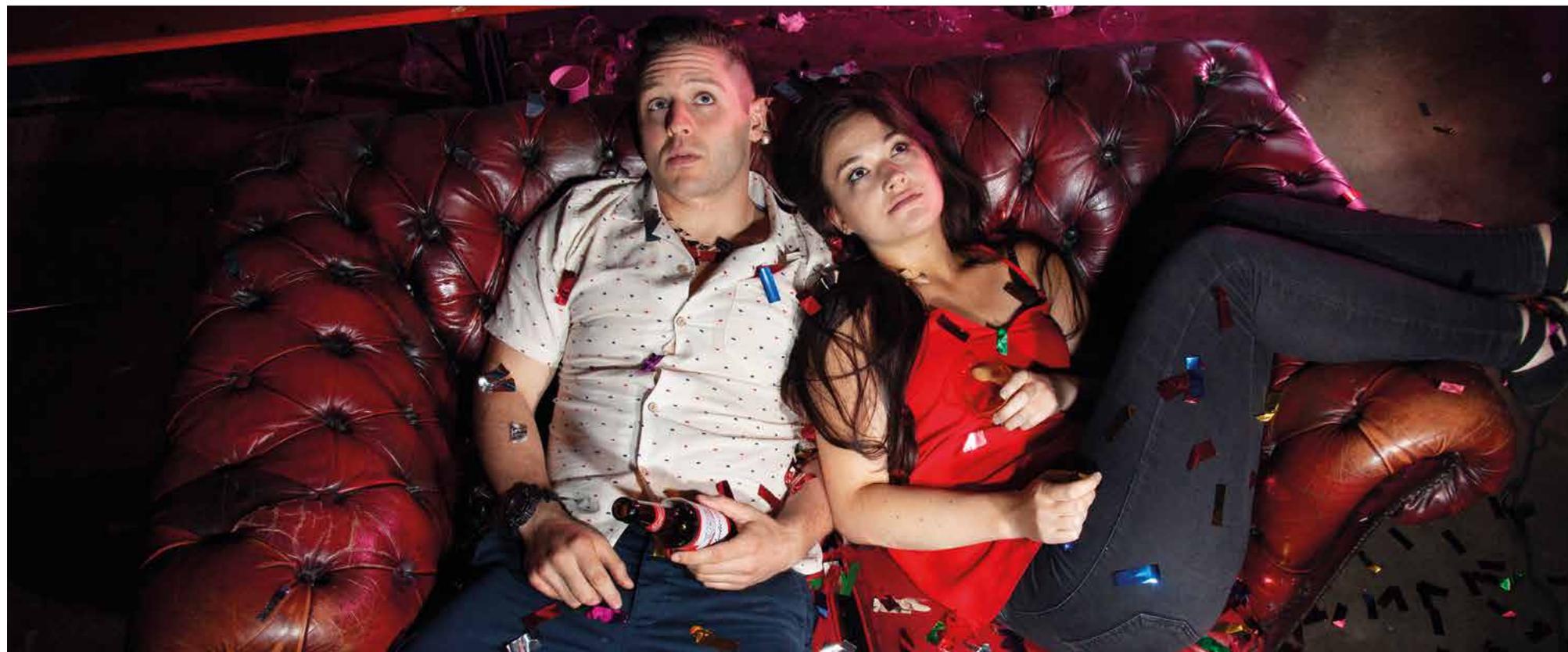


IT'S ALL
HAPPENING



ARTS

arts.felix@imperial.ac.uk



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

All We Ever Wanted Was Everything: a fabulously fresh take on ‘gig theatre’

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

ARTS



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

Shivani Gangadia
Arts Writer

Beginning at 10-years old in the 90s against a backdrop of Harry Potter and Britpop, and finally ending amidst the more topical political chaos of 2017, *All We Ever Wanted Was Everything* elegantly weaves together themes of generational rifts, failing to meet our aspirations, and being doomed to perpetuate the legacy of our parents.

Despite the somewhat melancholic themes, there's a buzzing

energy in the room that extends throughout the entire 75-minute play. The clever use of each performer succinctly interchanging between acting and playing their instruments allows the fusion of Luke Barnes's clever scriptwriting and James Frewer's original music. The mood of each era is captured perfectly through notorious cultural references (like Nokia bricks and Donald Trump) and musical parodies.

“Each era is captured perfectly through notorious cultural references”

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

The plot itself was nothing exceptional. The familiar tale of two kids coming to terms with the fallacy they've been convinced of by their parents their whole lives—that if they work hard they can be successful – and a harsh reality in which this promise fails to materialise. Despite following

very different paths, they end up the same at 30 years old: drunk, disillusioned,

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

and most of all, unhappy.

In reality, the simplicity of the storyline works in their favour; without the burden of keeping track of

a complicated narrative, the audience can truly appreciate Paul Graham's fantastic direction and the poignant performances of the actors.

Whether this was an intentional choice by Barnes or not, you leave the theatre in a state of self-reflection, and the thought that maybe, just maybe, the stories of Chris and Leah are not just of Chris and Leah, but of all of us.

Younger viewers can relate to wanting the ease and simplicity that our parents had; older viewers can relate to wishing for the opportunities and technology that their children have now.

All We Ever Wanted Was Everything intertwines the lost hopes and dreams of two generations and makes us wonder whether even though the environment around is

constantly changing, does human nature ever really change? No matter who or how old, the characters always seemed to be after something they didn't have or wallowing around and just waiting for good to magically come to them.

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



Ostentatious and Austentatious // Robert Viglasky

Pain and Polyamory

A sex dungeon in a Jane Austen Novel! What's not to like?

ARTS



Where? The Savoy Theatre
When? 2nd, 9th, 16th Dec
How Much? From £17.70

Eamon Akil Farhat
Arts Writer

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

At the beginning of every show the audience suggests a title to a lost novel, and a 2 hour long performance of improvised hilarity then ensues! No two shows are alike and at this performance,

some hilarious titles were suggested: 'North End Abbey Road', a Beatles themed Jane Austen novel; 'Gay Pride and Prejudice', Jane Austen in 2018; even 'MeToo Mr. Darcy' – a chillingly pertinent title considering recent headlines. However, the lost novel performed was the family favourite: 'Pain and Polyamory'.

Once the title was chosen, the large box on stage was opened to the sound of old-timey Austen-esque music played by two improv musicians on the right of the stage. It revealed a simple yet versatile set design – a 19th century decorated room. During the show, the actors found increasingly creative ways of making this room into a bedroom, living room, church and even a sex dungeon. The only props the actors had to work with were a couple of chairs, a scarf, and a round table (which

spent much of its time as a font in the village church). Any other props had to be imagined by both the audience and the actors. The hilarity in seeing someone read an imaginary book or ride an imaginary horse seems infantile but worked perfectly with the audience erupting into laughter

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

each time.

The plot focused on Ms Wyatt (portrayed by Rachel Parrifs) and her visiting cousin Laetitia (Amy Cooke-Hodgson). They go to a "key party"

(spin the bottle but with more sex) hosted by Mr Spencer (Graham Dickson) and meet Colonel Quincy (Andrew Hunter Murray) and Malcolm Bobson (son of Bob Bobson, portrayed by Daniel Nils Roberts).

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

One area which was definitely lacking was the plot. In certain scenes, the actors probably needed someone to download Citymapper onto their phones as they were lost with no idea what direction to go. This would usually result in some meaningless conversation happening until the lights would go down,

signifying the scene was over. This being said, due to the improvised nature of the performance, the audience did not come for plot as much as they did for cheap laughs – which were definitely not lacking! Ms. Amy Cooke-Hodgson who played Laetitia was the star of the show in this respect, coming out with hysterically witty one-liners. She would often burst onto stage, interrupting the scene with a quick one-liner and then scurry off – her impeccable timing would leave both the audience and some-

"Hysterically witty one-liners"

times even the other actors in fits of laughter.

Most of the actors played multiple characters. Although their costume changed min-

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

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

ARTS

arts.felix@imperial.ac.uk

Dealing With Clair: psychological horror for the present

ARTS



Where? The Orange Tree Theatre

When? 26th Oct – 1st Dec

How Much? £25; £19 concessions

Vaishnavi

Gnananathan

Arts Editor

Esate agent Clair is helping Mike and Liz, a young couple in London, sell their house. They claim they want to act “honourably” and take the first offer to meet their asking price, yet it soon becomes clear that money is too much of a temptation and they are willing to go to whatever lengths to get

the best price. Prospective buyer, James, is keen to buy the house and ready to pay in cash. Yet he’s bizarrely fascinated with Clair, insisting on dealing exclusively with her and eager to see the house, and Clair, as many times as possible.

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

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

Michael Gould as creepy buyer James // *The Other Richard*

undertone of something sinister.

There are flaws to be sure. Anna, Mike and Liz’s teenaged au pair, sometimes seems out of place as a character. She clearly exists to emphasize the unscrupulousness of the couple, exploiting

this 17 year-old from Italy as a babysitter who is given ‘spending money’ in lieu of a salary. But really, Anna as a character adds little to the play and you can’t help but wonder if there weren’t other ways to emphasize Mike and Liz’s underhanded-

ness, or even whether this emphasis is necessary.

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

You couldn’t make it up if you tried

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

ARTS



Where? The Bush Theatre

When? 6th Nov – 1st Dec

How Much? From £20

Calum Drysdale

Arts Writer

Lands isn’t really about anything. On the face of it, it consists of watching a tragicomic farce about a woman who can’t stop bouncing on a trampoline and her friend who tries in vain to get her off. But what could have been a somewhat insensitive piece about addiction

becomes both darker and funnier thanks to the tiresomely mundane setting. Sophie is doing a puzzle, describing the pieces into a microphone, possibly for a blog or podcast. Leah Brotherhead is jumping on a mini-trampoline (trampette for the purists). Leah tells a story about Gordon Ramsay, and eats a satsuma. Sophie makes a connection and does a dance. Leah throws the fruit peel on the floor and Sophie ends up picking it up after asking her several times to do it herself.

And so emerges the tension, from the cracks and the slightly sharper than necessary words. It soon becomes apparent that Leah can’t get off the trampoline, won’t get off the trampoline.

Why? Who knows, but, like that, the two women who had previously been so absorbed in their own lives as to not notice the other’s bizarre habits come to loggerheads. Leah is fantastic, a volatile mix of self-pity and anger – not an easy thing to pull off when bouncing up and down – who faces being slapped, shouted at and abused, all in the name of helping her. It would take the sensitivity of a stone not to hear the subtext roar of “METAPHOR” but cliché is (narrowly) avoided, due, in large part, to the fact that this is a trampoline we are talking about.

The normally slick script, handily provided on the night, allows the

actors space to improvise and decide themselves how things should sound. This often came in the form of a little note after a line saying “Actors may choose how many times this is repeated”. This was sometimes less effective as they really took this advice to heart, spewing out enormous refrains of “I can’t”, “Go” and “Leave me alone”.

When Leah does finally step down off the trampoline, for the first time. the air rings with the lack of creaking bed springs, which had become so present I noticed more that they were gone. There is another metaphor in that somewhere. Sophie’s attempts to lure Leah away from her compulsive

Leah and Sophie in *Lands* // Helen Murray

hobby only serve to make Sophie look as unhinged as Leah, only with a hobby more acceptable to the public mind. Further intellectual deliberations are interrupted by a hilarious, though terrifyingly realistic fight, that results in a puzzle being thrown on the floor. While ridiculous, the play has so effectively enveloped me

at this point, I keen with Sophie as she literally picks up the pieces. As I said at the beginning, *Lands* isn’t really about anything, just two friends, who like the rest of us can’t always take their blinkers off and see the people around them until it really is too late.

ARTS

arts.felix@imperial.ac.uk

Imagined Touch

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

ARTS



Where? Barbican
When? 17th - 11th Nov
How Much? £10

Claire Chan
Arts Editor

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

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

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

for the deafblind as they go about their daily life.

Just as I muse this to myself, someone takes my hand and pulls me onward. A threshold appears beneath my feet and I stumble gracelessly across it into... an open space? My guide leaves me and I panic. Do I dare take a step forward? Shadowy figures brush past me and I am tempted to grab onto one of them and ask for help. The lights go out and my vision changes from foggy white to pitch blackness.

Invisible hands lead me to a chair. A strange sequence of taps and strokes is signed into my hand, and then a piece of paper appears out of nowhere. I touch it and feel the rough texture. It must spell something in Braille, but I have no idea how to read it, or if I am even moving across the paper in a straight line. Which way is up? I'm ashamed to admit I have absolutely no idea people communicate without speech or sight.

I am passed from one person to another and danced around the room. My confidence grows. I even do a little twirl! Finally, a rectangle is drawn on my back and fingers walk in a straight line up it. Go through the

door, I think. Through the goggles I sense dimly a rectangle of darkness in front of me, but I'm scared to step through. Suddenly, loud laughter (is it mocking?) echoes from behind me. Hands grab me and pull me through, confused, back into reality.

Imagined Touch tries its best to show audiences what it's like to live life as a deafblind person, and for the most part succeeds. But the 20-minute installation feels very short, and I'm left vaguely disoriented, with more questions than answers. The soundscape by Madeleine Flynn and Tim Humphrey is beautifully crafted – a busy train station, the pitter-patter of rain – but why not silence, if we are meant to be both deaf and blind? How does tactile sign language work? Some sort of post-performance discussion or even another short film from Lawson and Stevens would have been appreciated. After the (rather abrupt) ending to the performance, my primary feeling is one of relief at rejoining the world of the sighted. I'm not entirely sure I've gained much more insight into what it's like to be deafblind.



Trying to understand the deafblind world // Jeff Busby



Charles Aitken as Billy Bishop // Robert Workman

A hell of a show

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

ARTS



Where? Jermyn Street Theatre
When? 31st Oct - 24th Nov
How Much? Full price £30, students £20

Maria Portela
Arts Writer

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

The piece itself is very intimate: a two-man show in first person, where both actors play the same character at different ages, and constantly dialogue with the audience. Right from the start, Charles Aitken as Billy Bishop brilliantly conquers everyone's empathy with his joyful portrait of youth and energy. And Oliver

Beamish as the older Billy Bishop provides a mature, retrospective analysis of the same stories, while also playing the piano accompaniment for the songs. The pair work seamlessly together, complementing each other's narratives. Often they play additional roles, giving the action momentum and surprising the audience. I just wished they were better singers, but we can't have everything. What they lacked in pitch, though, was largely compensated for by performing skills.

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

For a generation who has never experienced war, our approach to it is often unrealistic and naive. For us, like for Billy, sometimes, “It doesn't seem like war at all”. As such, the show effectively explores the enthusiasm of the young soldier, who volunteers to fight and leaves his native Canada in search of

adventure. He later transfers to the aviation branch of the army, a highly sought-after position, to escape the mud and boredom of the trenches. His confrontation with the rude cruelty of death and survival is violent. We accompany him through the dark acceptance of the reality of war and his transformation into a fearless hero, the highest-scoring pilot during World War I.

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

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

ARTS

arts.felix@imperial.ac.uk

Wildlife photography for all levels of expertise

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

ARTS



Where? Natural History Museum

When? 2nd, 9th, 16th Dec

How Much? From £10.70

Maria Portela

Arts Writer

Nature photographers from all over the world submitted their works to the Wildlife Photographer of the Year contest. From these, a jury of photo-journalists, biologists and editors chose the best shots across seventeen categories, now on display. The result is a breathtaking exhibition with the power to awe, to move and to disturb.

It is clear that a lot of care was taken to ensure the photographs were presented at their best.

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

The structure of the exhibition is simple and intuitive. One moves swiftly from one section to the other, with clear information panels marking the transitions. These provide additional information on the focus of each section, the sub-categories and the judging criteria. An initial oval corridor is followed by a branching gallery, with the two grand-prize winners closing the show. Overall it shouldn't take much longer than an

hour to see, but no rest is provided along the way: only the last two pictures merit the honour of an 'art appreciation bench'.

Apart from the pictures themselves, one of the strongest aspects of the whole exhibition are the captions. For the aspiring nature photographers, technical details on cameras, lenses and accessories used are provided. For those who are choosing their next exotic travel destination, maps and locations are available. Naturalists will learn about the subject, specific behaviour, biological interaction or habitat depicted. And the rest of us won't stay indifferent to the amazing stories behind each photograph, nor to the effort their authors put to them. Mud rolling, ice trekking

and deep sea diving to take a photograph can only be classified as passion, and that feeling permeates every picture. References to habitat loss, endangered species and climate change are not uncommon, subtly reminding the viewers that they might be looking at natural relics, and educating us as to the need for conservational efforts.

As for the stars of the show, the photographs, they are a rich display of nature's uniqueness. From tiny microorganisms to huge deserts, the exhibition covers every scale of the natural world. Some of the images are fascinatingly disgusting, such as one depicting a lizard peeping out of a carcass's empty eye socket. Others are almost abstract and supernatural, such as a



'The Golden Couple': 2018's winner // Marsel van Oosten

colorful composition with algae, or a hummingbird at a surprising angle. Others, and curiously the great-winners fall into this category, depict animal subjects in a very human-like fashion,

appealing to our natural empathy and striking powerful emotions.

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

White Teeth

ARTS



Where? Kiln Theatre

When? Till 22nd Dec

How Much? From £10

Jingjie Cheng

Arts Writer

When *White Teeth* was published back in 2000, by a hitherto-unknown, fresh-out-of-Cambridge Zadie Smith, it added a fresh perspective to the gathering conversation about Britain's cultural diversity. Smith was different because she actually grew up in the melting pot of race, religion and culture in Willesden, as a half-Jamaican, half-white youth. Her novel doesn't stray far: set in the same area, *White Teeth* follows the families of two men – one Bangladeshi, one English – who had become best mates after fighting in

the war together.

It is thus significant that the first stage adaptation of *White Teeth* was presented at the newly-refurbished Kiln Theatre (former Tricycle Theatre), in the heart of Kilburn. The raucous Kilburn High Road of the play, cartoonishly reconstructed on stage by Tom Piper, is the very street on which the theatre stands. The play is filled with bold, bright characters that strut across the stage, bumping into each other, interacting – preserving the chaotic diversity that is central to its theme.

In the midst of the stories of the two families lies a commentary on Britain's relationship with the diverse cultures that have made her their home, each changing, and being changed, by the other. The play uses the disillusioned dentist Rosie, who is sent

into a coma-dream by the "local fruit-and-nutcase" Mad Mary via an anaesthetic overdose, to explore her mother Irie's past and the mystery of her father's identity. Irie, the daughter of a Jamaican mother and English father, grew up with the Bangladeshi twins Magid and Millat Iqbal in multicultural

"chaotic diversity that is central to its theme"

Willesden. The twins' father, Samad, is a devout Bangladeshi Muslim who felt his faith slipping away from his children's lives. He sends Magid back to Bangladesh in an attempt to remedy this, and the twins follow vastly different paths; Millat in London becomes

involved with the militant fundamentalist Islamic brotherhood KEVIN, while Magid in Bangladesh pledges his life to science and, specifically, genetic engineering.

White Teeth has a mind-boggling number of characters, each with their own story that intertwines with the others, crossing over in a multitude of ways that bring out both clashes of cultures but also the amalgamation of different practices that is unique to London. As a Londoner watching the play, one is often tickled by the references to the diversity we take for granted – such as the Irish pool hall, O'Connell's, that Samad and Archie frequent, which is run by Arabs and does not have any pool tables.

The play is peppered with Paul Englishby's feel-good tunes, with



On Wednesdays we wear pink // Mark Douet

colourful *Hairspray*-esque mass choreography. There is a particularly impressive sequence in a hot pink hairdresser's as pink characters swivel around and sing about Irie's wish to straighten her Afro curls. The small acoustic band plays live for the songs, with the musicians occasionally participating as side characters. Some have said that the conviviality of the show masks some of

the subtleties of Smith's story. Indeed, without a narrator to tie the multiple threads together, the play can seem unfocused. Perhaps it has sacrificed some nuances for a relatable, generally feel-good production, but it is enjoyable in the way a West End musical is enjoyable – a visual feast presented by an impressive cast, built on a conversation about cultural diversity so relevant in Britain today.

ARTS

arts.felix@imperial.ac.uk

A strikingly feminist pose in *Portrait of a Woman Inspired by Lucretia*Lotto's *Portrait of Andrea Odoni*

A whole Lotto praise for this lesser-known Renaissance genius

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

ARTS



Where? The National Gallery

When? Until Feb 2019

How Much? FREE

Shivani Gangadia

Arts Writer

This exhibition takes you through Lotto's entire career, chronologically showcasing his development and growth as an artist, from early experimentation to later existential reflection, and constant mastery of human emotion. He demonstrates a psychological depth that later found more relevance during the advent of psychoanalysis, at which point he was recognised as "the first Italian painter

who was sensitive to the varying states of the human soul" by Bernard Berenson (1895), who refamiliarized the public with Lotto. There's a universality about his works, such as *Portrait of a Woman Inspired by Lucretia*, reminiscent of modern feminism, with the sitter confidently challenging powerful social norms of virtue and purity.

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

"Lotto expertly manages to portray the personalities of the sitters"

exhibition itself either I didn't really mind.

However, what the exhibition does do is unite many of his most important portraits in one place, to demonstrate his distinctive and innovative style. This style seems to be an amalgamation of his own inventiveness and influences from his travels. Though born and trained in Venice, he spent time in smaller cities like Treviso, which was located on the German trade route. Being exposed to techniques north of the Alps, Lotto fused his more traditional

Venetian painting with German practices of crisp rendering and attention to detail to develop a style unique to him. He also travelled to Bergamo, breathing a refreshing vitality and humour into his works, along with much more experimentation. For example, he began using wide landscape format canvases to allow double matrimonial portraits, and later even experimented with triple portraits showing various angles of one face.

Lotto expertly manages to portray the personalities of the sitters in the way that they are dressed, their expressions, and their surroundings in the painting, telling a story using witty and sophisticated symbolism. Five hundred years have not yet quashed the captivating personalities behind the eyes of the sitters, which, unusually for the time, are pointed directly at the viewer. I

appreciated the way you can exercise your brain in searching the portraits for clues about the personalities and lives of the sitters – notice how a fly rests on the handkerchief of an elderly physician, a reminder of his mortality; notice how the hand of a young man rests on the table amongst scattered rose and jasmine petals, a symbol of love and purity. The layout of the exhibition allows us to notice the subtle interplay

"The fact that this is the first dedicated showing of Lotto's works in the National Gallery is truly a mystery"

between his portraits, such as the connection between the sitter of the first portrait, Bishop Bernardo de' Rossi, and the deposed queen of Cyprus who plays the Virgin in another portrait in the same room.

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

Lucky for you, there's plenty of time to catch *Lorenzo Lotto Portraits*, as it's running until mid-February 2019.

GAMES

games.felix@imperial.ac.uk

Esports Hub- The future of university esports

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

GAMES

Connor Winzar

Games Editor

Roy Lee

Writer

The eSports Hub:

The eSports Hub is our first major trial that showcases the untapped potential of University esports for our Student Union. It was an entire week that had been designed to look at the different aspects of esports, as well as focus on the unique advantages of having a permanent space for our students to train, stream online, watch the pros, and more.

This project was developed to accelerate the investment from our University into the University esports scene, by demonstrating it over the course of the week (28th Oct - 3rd Nov). The society currently has multiple competitive teams, looking to continue their successes from last year, such as when our

Overwatch team became runners-up in a University eSports tournament that hosted more than 90 teams from across the UK.

Imperial eSports would like to thank HyperX, Gfinity and Shadow, our hardware sponsors, for making this possible.

Sports psychology in Esports- 30th Oct, Tuesday

We worked with Lena Kessler, a sport psychology consultant, to design and run a workshop tackling the mental attributes that are required in both sports and esports athletes. The 90-minute workshop focused on introducing sports psychology to our students, which included the relevance of the techniques used by athletes, and the importance of strong leadership skills in the captain. Imperial eSports is currently working with Sport Imperial to potentially turn these workshops into a regular training session for our first teams.

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

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

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



Gearing up to play Dota 2 // Imperial College Esports Society

as review their game more efficiently through the use of the projector in the room.

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

League day fun day -1st Nov, Thursday

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

"League of Legends fun day started on a bit of a scare when we suddenly found out that the servers were down, but once we

got into full gear there was no stopping! The favourite event of the night was by far the Lee Sin blind fight. People competed in pairs, where one player was blindfolded while on mouse and keyboard, and the other had to stand back and give instructions. No doubt it was the most hectic event of the evening, with the Kill of the Hill a close second, where players individually battled it out for the crown (which happened to be a Santa hat). The night smoothly ended with a prize giving - sponsored by NSE!" - Julie

Crash course to streaming- 2nd Nov, Friday

Streaming is one of the key contributors to the rapid growth and distribution of esports. If successful, it can achieve and exceed the viewership numbers associated with prime-time TV shows. It's an opportunity for individuals to shape and develop their brand

through gaming, which demands extensive entrepreneurship skills from the streamer. Imperial Enterprise Lab shared our view on the unique ways to encourage and nurture an entrepreneur mindset in our students, and had funded us to run the introductory course on streaming with the Couch Casters.

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



Streaming Overwatch in-costume // Imperial College Esports Society

GAMES

games.felix@imperial.ac.uk



HITMAN™ 2

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

Felix Games reviews: Hitman 2

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

GAMES

Connor Winzar

Games Editor

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

Story:

After the mishaps that took place in the last game, and the veil being lifted from Agent 47's eyes concerning the shadow client, he continues to endeavour to find out more about his past whilst being assigned

contracts by Providence to take down Providence members who pose a risk to the society. All the while gathering information on his former friend and compatriot. Taking down the members one by one, you find yourself more and more entrapped in the ever-weaving web that is the story of Agent 47's past and what will become of his future.

Gameplay:

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

Worried you don't have

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

Because there are so many ways to take down your targets, this means that all the missions, and the game as a whole, has great replay value. Each

mission has a galore of different unique challenges, such as assassinating someone in their sleep, stabbing in the shower aka Alfred Hitchcock style, and more. The game doesn't tell you how to do the challenges, only the end result; this means you're free to approach and tackle them in any way you want. Overall, replaying missions feels like a unique experience every time, as opposed to seeming like a chore as with most games, *cough* replaying missions in RDR2.

The game doesn't stop, with fun features like its standalone sniper mode. Situated at a vantage point, you have to shoot off targets at a distance in all their ragdoll glory. Even here, there are different challenges for you to replay the mission and play with different styles. Unfortunately, there is only one sniper mode

mission at the moment which is a bit of let-down as you'll be eliminating the same targets and working with the same scenery over and over again. In addition to this, some of the challenges require very precise timing and sharpshooting which can test even the most patient of gamers. Despite its drawbacks, sniper mode is still a fun addition to the game which contrasts from the standard missions.

Unfortunately, I cannot comment on the multiplayer aspect because the onlines features were not yet available in the press copy of the game I received.

The Verdict:

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

option of paying £15 for the GOTY legacy pack, which has a list of benefits, including the previous game completely remastered in the Hitman 2 engine.

Overall, Hitman 2 is a very fun game and a welcome addition to the franchise. The intuitive guidance system and the ability to choose the means of killing the target helps makes the experience an utter blast, and gives you a more than satisfactory choice mechanism in a way that Telltale games were never able to master. Honestly, it is worth dressing up as a flamingo and throwing soda cans at people to knock them out, even if the approach makes you fail a few times. Seeing your elaborate killing schemes work out in the end just makes this game worth it.

GAMES

games.felix@imperial.ac.uk

Microtransactions: the covert gambling ring of the gaming community

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

GAMES

Anthony Onwuli
Games Editor

Samuel Welton
Games Writer

The gambling accusation refers to loot boxes, effectively Pokémon booster packs for in-game cosmetics and perks. Much like card packs, most of the contents are common trash, but there is always potential of finding something rare and flashy that you can show off. Fundamentally, both card packs and lootboxes play on the same risk-reward system of slot machines, and as such they can trigger the same addiction reactions in people. Now, gambling in itself is fine, and the question of whether lootboxes should exist at all is a complicated one. The unambiguous issue arises when they are prominent in games with huge young playerbases. Fortnite and Overwatch are two obvious examples of games that hit wide demographic ranges while hiding their items in boxes behind paywalls. For an adult with financial independence, it's up to them to decide how they spend their money, but the "need" to buy these items is a lot stronger for impressionable kids and teens. If everyone around them and everyone they watch online has cool items, they're going to want to get them too, and so often find themselves pouring huge amounts of money into these loot boxes. These kids are

learning what it feels like to gamble.

But why, then, did EA and Battlefront burst the bubble and lead legislatures on the subject? They pushed the system too far and broke their game in service of lootboxes. See, lootboxes are a symptom of a growing problem in the games industry. Publishers try to extract every bit of money possible from every game. A game can't just be profitable; it has to be the most profitable game on the market. This is why you might feel some games have been "dumbed down" over time. You're probably not wrong, simpler games can appeal to more people. Over time these money grabbing practices have become more and more anti-consumer. It used to be that you would sell a game then produce DLC (downloadable content) down the line for a secondary income boost. Then publishers started realising that they could make even more money by producing this content before the game is released while the developers are in crunch and waiting a few weeks before flogging it. Finally, they moved to carving content out of completed games and selling them as DLC down the line and even on day one. Memorably, Mass Effect 3 had two quite pivotal story

"These kids are learning what it's like to gamble"

missions walled off in this way. And if you want the worst example, track the ever more ludicrous world of digital deluxe and special editions.

But with microtransactions you don't really need to make any more meaningful content, and if they're in the form of loot boxes you can tempt players to spend far more than if they just bought what they wanted directly. Microtransactions started cropping up in triple A games a few years ago, and have now spread like a plague. It started as a way to sell cosmetics for multiplayer modes, a little bit of bonus revenue to pay for servers, but has now escalated to the point where single player experiences are having their gameplay loops destroyed in order to facilitate selling hapless consumer experience boosters and item packs. If you were wondering why the new Assassins Creed games have switched to a stat based loot and level system, it was to facilitate the 7 pages of purchasable upgrades and boosters you see in Odyssey. All in service of extracting every last dime they can.

And here we come to how Battlefront. Lootboxes playing on the addiction centres of children's brains is an ethical issue, but it was only thrown into focus because of how far Battlefront overstepped the line. The entire progression system was linked to a slow drip feed of free lootboxes, but of course you were more than welcome to pay for them yourself. However, to unlock all content in the £40 game you already



Could EA find themselves in court?//EA

"Disney threatened to take the Star Wars licence away from EA"

paid for, you would need around 4500 hours of play, or £1700 of lootboxes. This system existed specifically so that no matter how long the game lasted, every player would always have a reason to buy just one more box. The fan reaction was catastrophic. When, on Reddit, a spokesperson for EA tried to explain how the system hoped to give players a sense of "pride and accomplishment" with every unlock, it became the most downvoted comment in Reddit history. The outrage was so immediate, so universal, and so vocal, Disney threatened to take the Star Wars licence away from EA for fear of them damaging the

brand. Suddenly governments across the world woke up to the fact that this gambling was going on under their noses. Belgium was just the first country to legislate, but many are investigating as we speak. EA can't afford to let this legislation set a precedent. For years their FIFA series has raked in hundreds of millions of dollars from people buying latest games then later buying hundreds of card packs to rebuild their ultimate teams. They refuse to let that cash cow die, and so no matter how bad the press is, they have to fight Belgium, and they have to win.

However, it's not just about the lootboxes. The games industry operates under a level of self regulation, and if governments started taking a look at their flagrantly anti consumer practices they could be in serious trouble of losing these sources of recurrent income. In the year since this PR calamity, lootboxes have

started to vanish (at least from triple A games), to be replaced with the far more openly sleazy standard micropayments. The industry is hoping that they can sidestep further scrutiny by essentially saying "we messed up, but we've regulated ourselves and the problem is solved, please go back to looking the other way". But I for one hope they don't get away with this, and that these companies are forced to scale back their dealings in micro transactions. Once they can't squeeze you for all your worth they'll have to go back to the old system of making a profit by making the best games.

So that's where we are today. Publishers continue to fight for their right to exploit you in new and innovative ways. But EA screwed the pooch, and we may be at the start of a long road that leads to a better games industry for customers.

LIBERATION

felix@imperial.ac.uk

Meet the Disabilities Officer!

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

LIBERATION

Sam Haselgrove
ICU Disabilities Officer

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

"My mission is to ultimately make Imperial a place where barriers of any kind don't exist"

One of my main goals for the year is to boost the profile of the university's amazing Disabilities Advisory Service (DAS). They are here to provide tailored support to students to help them get through their degree. They don't just provide support to students with physical disabilities, but rather to anyone with a specific learning disability, enduring mental health condition, sensory impairments, long-term medical condition or social/communication difficulties. There is so much more than what many people

initially assume when you hear about the Disabilities Advisory Service. I would urge anyone who needs help of any kind and fits into those categories to utilise the amazing service we have here!

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

Coming up soon, from 22nd November to 22nd December, we have Disabilities History Month. Promotional material related to the upcoming



Sam Haselgrove // Imperial College London



Diving for All // Imperial College Underwater Club

events will be sent out soon when the details of the events have been finalised. In the meantime, here is a little flavour of one of the events: the "Diving for All" (DfA) programme. Imperial's Underwater Society is teaming up with the British Sub-Aqua Club's (BSAC's) to bring about the "Diving for All" programme, which is all

about helping people with disabilities go diving. This opportunity is open to everyone, regardless of what your impairment may be. If you fancy giving diving a go, get in touch via email: teachingofficer@ic.ac.uk. A "TryDive" will be organised, where you can go for a short dive in Imperial's

Ethos swimming pool with an instructor to see if it is something you enjoy.

Lastly, if you ever have any questions, please don't hesitate to get in touch; my officer email is disoff@ic.ac.uk.

CLUBS & SOCIETIES

felix.clubsandsocieties@imperial.ac.uk

Imperial MUN takes on Oxford

Turns out it's possible to beat them at their own game

CLUBS & SOCIETIES

Ariel Fedida

*Imperial College Model
United Nations Society
President*

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

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

DISEC, a committee focused in disarmament, was chaired by the lookalike of Tommy Shelby / Cillian Murphy. Our delegate represented Saudi Arabia and debated the weaponization of AI and big data and the risks inherent to such technologies. A resolution passed requesting an implementation of controls on the research of this field. The

second part of the debate focused on terrorism in Somalia, concluding in the approval of military intervention in the country and financial aid to the government, as well as long-term solutions to help the local population.

“In other words, nothing made sense in this committee”

Our French representative in the Security Council started the weekend talking about the Rohingya crisis in Myanmar and had to cope with a historic and unexpected Chinese-Russian-American triple veto against the French-led bloc. The international community did manage, surprisingly again, to

come up with a balanced resolution on the Status of Jerusalem. More advances were made to solve this decade-long conflict in half a day than in the last 60 years, partly thanks to the Chinese peace plan proposal to fund solar panels in order to resume direct bilateral talks between the Parties involved (in other words, nothing made sense in this committee).

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

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

In the UN Human Rights Council, our Brazilian representative worked towards setting a framework for the protection of the rights of migrant children and reaffirmed that reproductive rights were human rights. The debate was



When she notices you staring at her // ICMUN

interesting yet consensual. However, a resolution that was voted on approved the sending of a teddy bear to every migrant child via parachute. Who said politicians did not have a heart?

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

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

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



No need to insert a legend, there are already five in this picture // Imperial College Model United Nations Society

INVESTMENT

icu.investmentsociety@imperial.ac.uk


Crude oil enters bear market

INVESTMENT

Tom Alston

*Investment Editor
ICIS Editor in Chief*

US crude oil prices entered a bear market [defined as a 20% drop from a recent high] on Thursday as concerns of tight global supplies eased. This follows Washington allowing eight countries to continue buying Iranian crude, softening the blow of new international sanctions on the nation. In addition to this the US Energy Information Administration's weekly inventory report last Wednesday showed that US domestic crude stockpiles have increased for a seventh week to 432m barrels, the most since June. Consequently, many investors see this as a sign that concerns over abundance of oil reserves diminishing and the buying pressure of this commodity reducing. As a result of this, commodity traders such as Warren Patterson of IGN, believe "Price weakness has raised the prospect of OPEC reversing their recent policy of producing as much as they can, to one where they show

more restraint". As expected, on Monday Saudi Arabia opened the door to cutting crude production (despite Russia saying that an excess of supply is short term, putting these two big oil producers at odds), causing a jump in oil by 2%. Khalid al Falih, the kingdom's energy minister, said the state energy giant Saudi Aramco would supply 500,000 fewer barrels a day in December compared with November due to lower demand. It was only earlier this year that Saudi Arabia targeted an increase in production of 1 million barrels a day because of the pressure of the Trump administration, who called on the OPEC nations to fill the void after Iranian sanctions depleted world supply. However, as Trump granted waivers to big customers of Iran such as India and China, fears arose about oversupply. Despite what analysts at consultancy FGE forecasting a drop in Iranian oil supply of 1.3 million barrels per day in the next six months, as Brian Hook, US special representative for Iran, said on Monday that there would be further sanctions as "our goal remains getting countries to zero over time". One key metric is the fact that hedge funds have gone from

being bullish on crude oil earlier in 2018 to sharply reducing their positions in the past few weeks, indicating that many are betting that the cycle has turned, although some analysts believe that if more barrels are cut from Iran than currently expected, funds will rush back into the market adding fuel to any rally.

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



Do share buy backs contribute to market manipulation // *eFinancial Careers*

Why share buy backs are big on wall street now

INVESTMENT

Davide Vaccaro

ICIS Co-Editor

The Economist has called them "an addiction to corporate cocaine." Reuters has called them "self-cannibalization." The Financial Times has called them "an overwhelming conflict of interest." In an article that won the HBR McKinsey Award for the best article of the year, Harvard Business Review has called them "stock price manipulation." These influential journals make a powerful case that wholesale stock buybacks are a bad idea—bad economically, bad financially, bad socially, bad legally and bad morally. Yet despite these powerful denunciations, stock buybacks not only continue but are

happening at a larger scale than ever seen before. And this raises the question of why, how, what, who, when and where?

To answer a few of these questions, let's first see what share buy backs are. Share buy backs are when a company that issued the shares repurchases the shares back from its shareholders. During a buyback, the company pays shareholders the market value per share. With a buyback, the company can purchase stocks on the open market or from its shareholders directly. Share buybacks are a popular method for returning cash to shareholders.

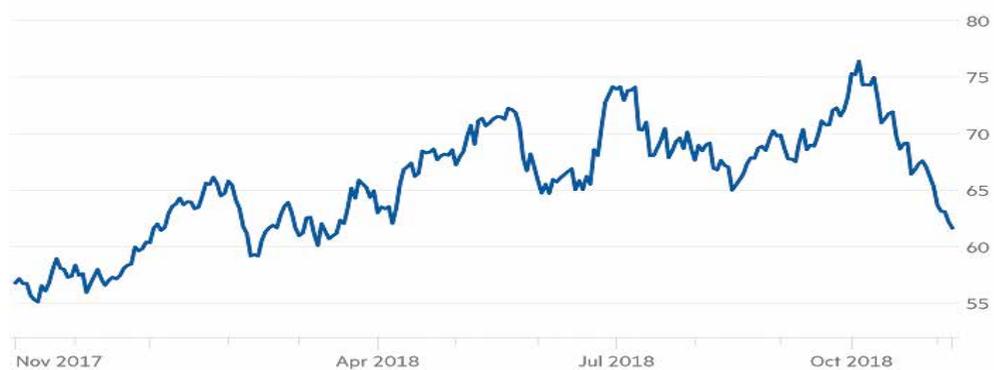
Why do companies do them? This can be for multiple reasons. For mammoth companies like Apple which are sitting on a huge pile of cash

reserve (\$250 billion), carrying this amount of equity capital on the balance sheet becomes more of a burden than a blessing, as shareholders demand returns on their investments in the form of dividends which is a cost of equity. The business is essentially paying for the privilege to access funds it isn't using. Buying back some or all of the outstanding shares can be a simple way to pay off investors and reduce the overall cost of capital. These huge buybacks not only preserve the value of the stocks but also boost them as it drives an influx of investors.

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

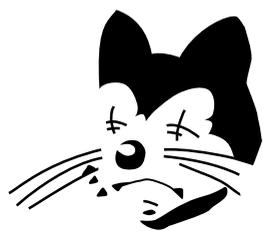
US oil dips into bear market territory

West Texas Intermediate crude prices (in US dollars per barrel)

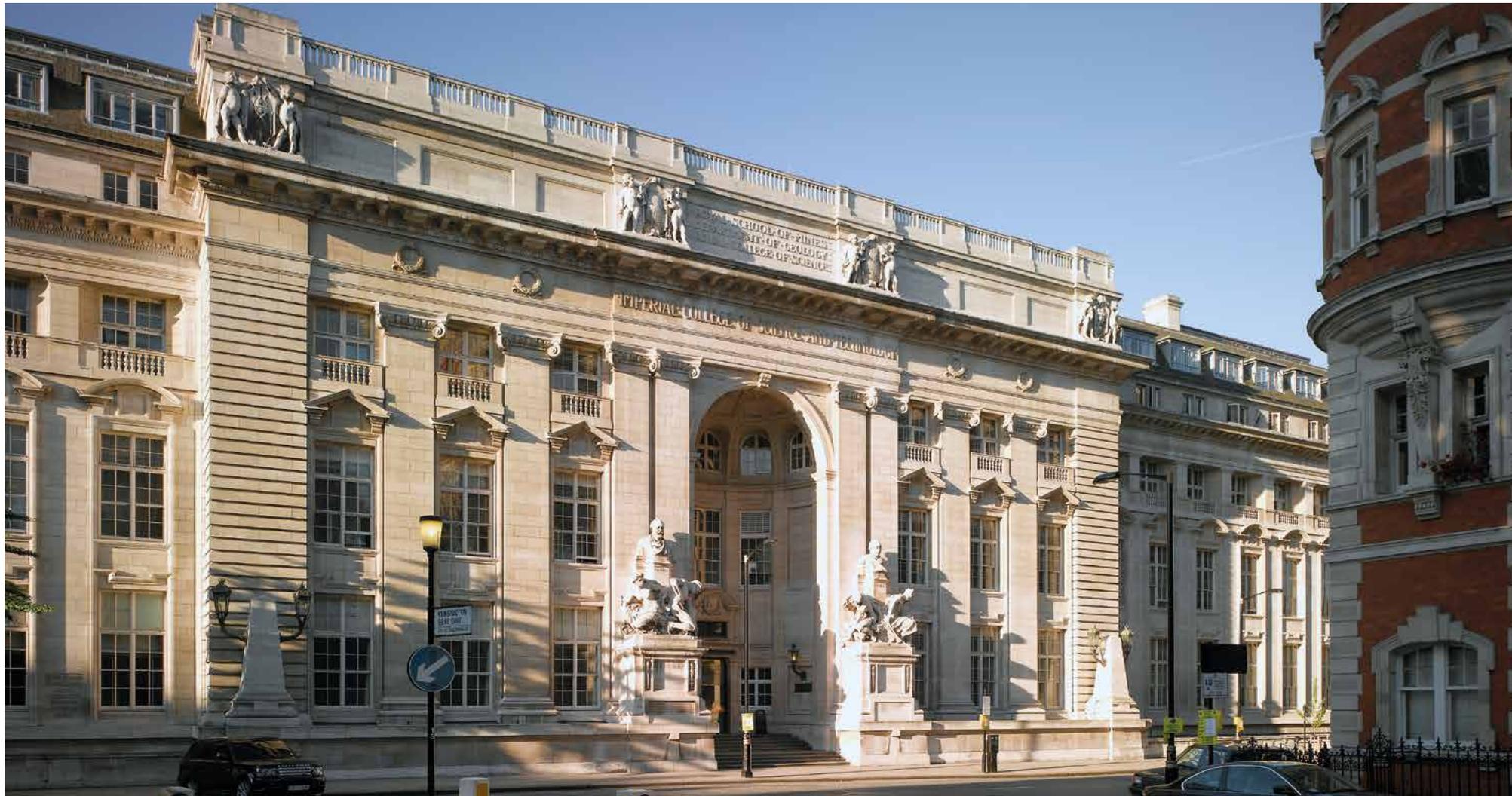


Source: Refinitiv
© FT

Is there an oversupply of crude oil in the market?//FT



Hangman



Royal School of Mines // Imperial College London

Confusion and mayhem as Union Council ends early

HANGMAN

Negafelix
Editor-in-Chief

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

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

Newly elected Representatives were perturbed as ex-officio members were reported to all have

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

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

Bureaucracy Coordinator, Harleen Winans, was seen running around attempting to coax

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

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

at Beryl Reel, Deputy President (Fanfare).

The increased efficiency was determined to be due to the new seating arrangement instituted

“It didn’t even end late enough for me to get the half price Wasabi deal!”

by Angelina ‘Chipper’ Compote, former Union President and current Council Chair. Sources from within the chamber

noted that members were forced to sit next to complete strangers, and hence could not be bothered to start up mind-numbingly dull conversations with other sad Imperial students.

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

“You think I was gonna let my paycheque go that easily?,” Ms Compote was reported to have said, “I’ve been eating good for

“You think I was gonna let my paycheque go that easily?”

the past two years now and I’ll be damned if I let some hotshot miner boy deny me of my conquest of this place - all he knows how to do is colour!”

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

HANGMAN

negafelix@imperial.ac.uk

Help me I've been exposed!!!

HANGMAN

Felicity Felissy
Agony Aunt

Dear Felicity,

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

Yours,
Asha Med

Hi Asha,

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

I wouldn't be able to value your judgement about anything. You should prepare for the consequences this will have on all aspects of your life. Have you considered what might happen if

potential employers got wind of this?! There isn't heaps I can do, but what I can advise you on is damage control. How about a cover story? Maybe you were taking a bachata class and perfecting your dance routine? Or you were trying to learn some Spanish? It still isn't cool, but maybe it will help chill the burn a little.

I can also offer you some words of comfort: nothing will ever be more embarrassing than this and the only way is up. You have nothing to lose now, and everything to



Do not wear this jacket. // Scorpio

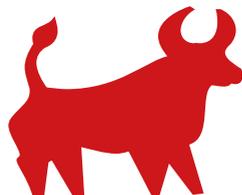
gain. With all my love and support (but none of my respect)

Big luv,
Felicity
xoxo



ARIES

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



TAURUS

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



GEMINI

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



CANCER

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



LEO

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



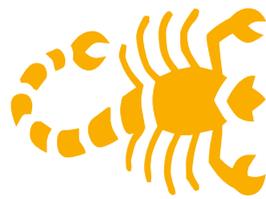
VIRGO

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



LIBRA

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



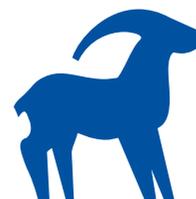
SCORPIO

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



SAGITTARIUS

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



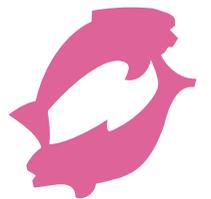
CAPRICORN

This week you're Union President. Who said this was hard? All you need to do is copy your girlfriend's notes.



AQUARIUS

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

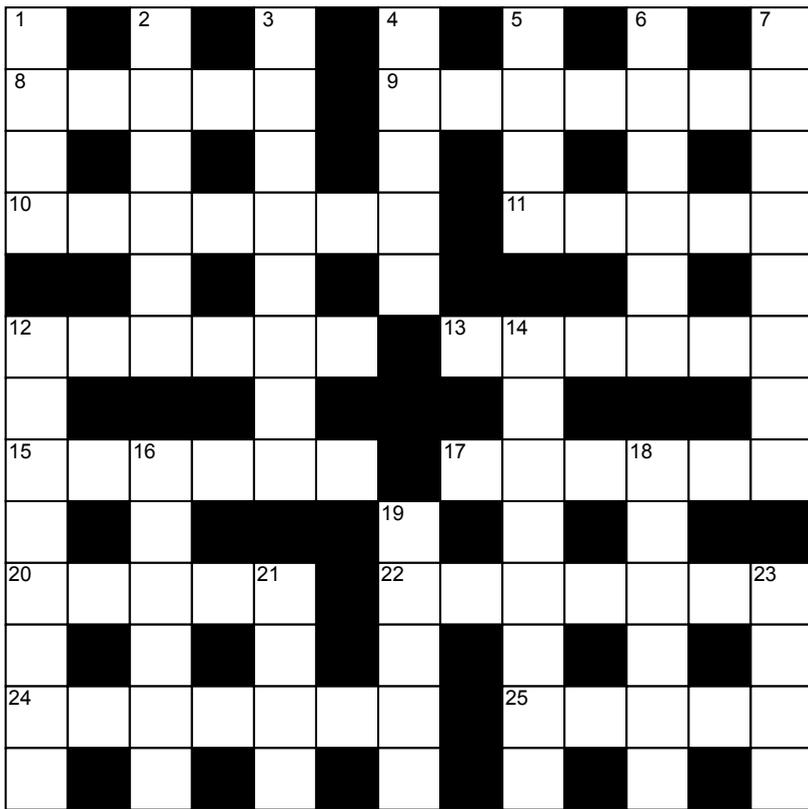


PISCES

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

PUZZLES

fsudoku@imperial.ac.uk



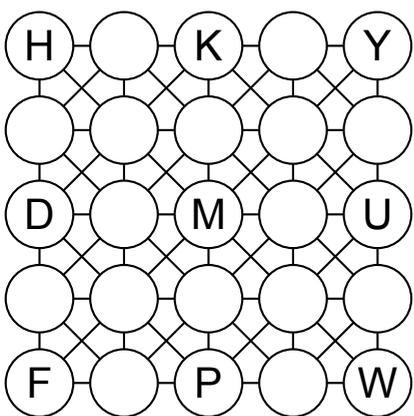
CROSSWORD

Across

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

GOGEN

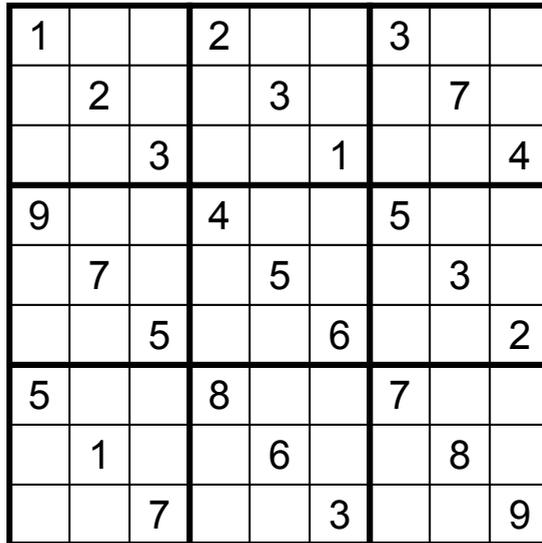
Write letters into each circle to form the listed words. Letters can be linked by moving between adjacent cells horizontally, vertically or diagonally in any direction. You may use each letter in the alphabet only once.



- | | | |
|--------|----------|-------|
| FAMILY | JURY | QUERY |
| SNAP | MAVERICK | WOE |
| BANGS | FAVOUR | FAX |
| MINX | JOT | NIGH |

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.

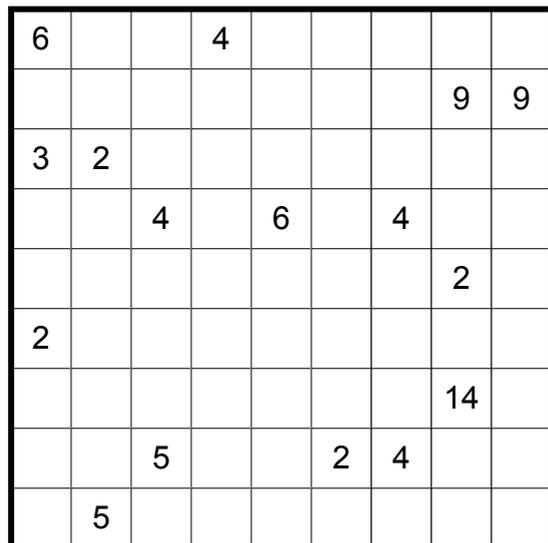


Down

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

SHIKAKU

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



FUCWIT

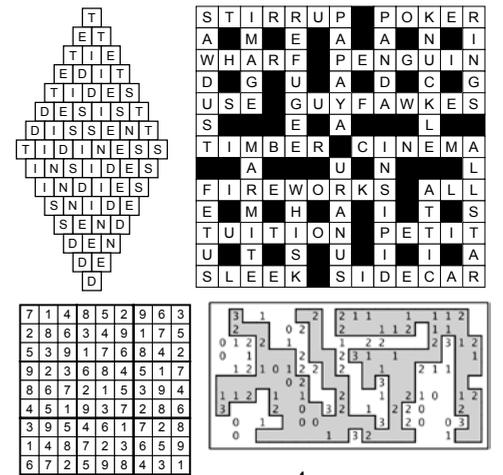
1	Maxiane	106
2	CHZNo.1InMy<3	96
3	Luncheon Pals	89
4	HoneybunnySnugglepuff	88
5	Yeet Infection	84
6	DQ	83
7	Budget-Greg & 13 Wales	82
8	KBLB	79
9	Lunar Lunacy	77
10	S. B. S.	69
26	Quizzy McQuizface	17
26	Trollheim	17
26	Dancing Queens	17
31	XxDxX	15
34	satu lipa	13

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

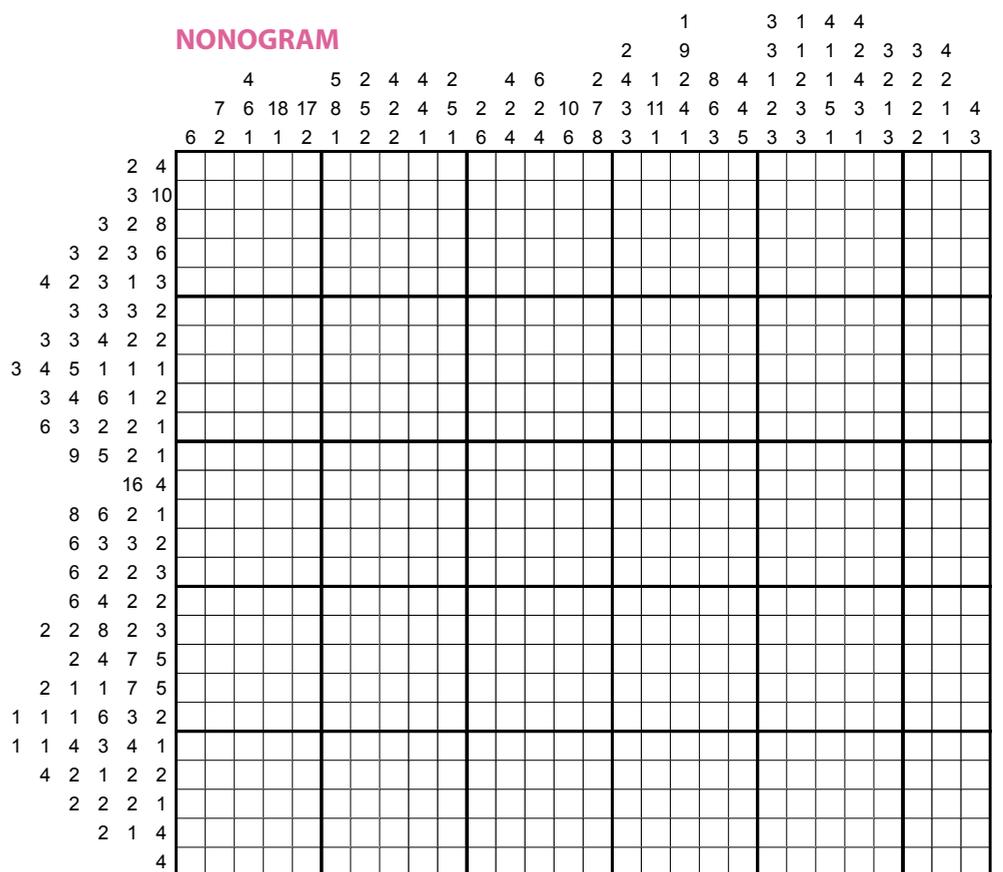
Points available

Crossword	6
Gogen	4
Sudoku	3
Shikaku	2
Nonogram	4
Total	19

Last week's solutions



NONOGRAM



SPORTS

sport.felix@imperial.ac.uk

UEA Pirates Away

SPORTS

Daniel Grumberg
Imperial Immortals Publicity Officer

After last week's bruising defeat, we were eager to get back on the field in order to provide our rookies some much-needed experience. As always, the veterans looked forward to playing at Harlington Sports Ground, lovingly nicknamed "The Fortress" after our undefeated run at home two years ago. We were facing an old foe in the UEA Pirates for the 5th time in the last two years, the series having been split so far.

"Unfortunately, due to a Union mix-up, warm-ups started early with players running around South Kensington looking for our minibus"

Being the professional team the Immortals are, the team assembled in shirt and tie to embark on a Union minibus to Harlington. Unfortunately, due a Union mix-up, warm-ups started early

with players running around South Kensington looking for our minibus. Eventually, the players managed to complete the Harlington pilgrimage in a convoy of Ubers.

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

After everyone got changed and warmed-up, both teams took the sideline to observe a minute of silence for Remembrance Day before taking the field to battle it out with the Pirates. Our tiny 16 man squad on the day had to make due with plenty of players filling in at unknown positions for the first time in their competitive careers. Sadly, American Football requires very specific knowledge and technique for each position, which meant we were caught off guard quite a few times and as a result lost the game. However, we saw a lot of improvements in our special teams and defence, whilst our offence also took some baby steps forwards. Some



Debriefing // Imperial Titans Cheerleading Squad



Happy supporters // Imperial Titans Cheerleading Squad

of our more experienced players made some big plays, notably our MVPs: Thomas "I'll play line only once" Smith, Francisco "5ft4in" Costa, Michael "Onion and Cheese" Anyanechi, and Daniel "Shotgun" Grumberg. A

special mention to Dom "Only Games" DeSilva and Jacob "Transport For London" Lamb.

The season is still young and, with a renewed focus on getting the basics right, the Immortals are looking

for new players to join the squad. We will be at JCR this upcoming Wednesday at lunchtime for those who are keen to join and want more information.

#BecomeImmortal

Felix is recruiting!



We want you – yes, you! We're looking for writers, photographers, editors, illustrators, reporters, computer experts and grammar nerds to join our team. No experience needed – we'll teach you everything you need to know. If you're interested, send us an email on felix@ic.ac.uk

SPORTS

sport.felix@imperial.ac.uk

There and Back Again: A Trail Runner's Tale from Northern Wales

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

SPORTS

Aymeric Regnier

ICXCAC HPR Organiser

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

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

bed, with high hopes for a wonderful weekend away from the city.

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

adventure of the day.

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

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

Going only upwards from the biscuit game, the ever-intellectually-stimulating games animal- then city-alphabet were brought to an end by trail captain Henry Maynard's delicious Chili con carne, and rice con



(S)quad goals // ICXCAC

pesto for non-meat eaters. After dinner, a few beers, and once everyone had showered, the team then went on to play the mysterious game of the Mafiosi, featuring interesting playlists and narrating choices. As the night went on, most were quite tired so we all went to bed in our sleeping bags, looking forward to another day of trail running, with hopefully more convenient weather.

Just as the early bird catches the worm, the early runner makes the most of Wales' wonderful trail paths. And so, with the wind having calmed down overnight, a 13-strong team headed to Llyn Cwellyn to go up Snowdonia once again, but this time up the steeper Ranger's path. After reaching Llyn Ffynnon-y-gwas, the path became much rockier and steeper. With the previous day's 1km vertical gain in their legs, most of the trail runners dropped the pace

on the path that featured a gruelling 600m elevation gain over a less than 3km distance. With all that had set off making it to the summit, they then headed back to the minibus as the sky started to get clearer.

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

outnumber people.

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



Barratt Power // ICXCAC



Bevs with the boys // ICXCAC