

Felix

The Student Newspaper of Imperial College London



PARENTAL
ADVISORY
EXPLICIT CONTENT

EDITORIAL

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

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

felixonline.co.uk
@feliximperial

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We've weathered the election storm

Tonight's Leadership Elections Results Party marks the end of the election season. We've made it through the never-ending campaigning, the fake smiles and the Facebook spamming. I'm proud of us.

This week also marks the final issue of *Felix* for the term (sad reaccs only!). You'd think, with only eight issues left in my tenure as Editor, I would surely know how to write an Editorial by now. You'd be wrong. As per, I'm just going to waffle and run you through my week until I've filled out this page. Feel free to tap out now.

Last Thursday I attended the WE Innovate Final, to celebrate women's entrepreneurship. The event was particularly special for me because my friend Lauren's memory was honoured with a £5000 prize being awarded in her name. Massive thank you to Liz Choonara and Professor Maggie Dallman for such a fitting and tasteful tribute. Lauren always said she "didn't want to be mourned, she wanted to be remembered" and I think we did



that. It was also the first time I'd seen her parents Tim and Lorraine since the funeral in November and we had a truly lovely dinner afterwards. I've been pretty happy since my team overturned a 2-0 deficit in the Champions League last Wednesday and this just felt like icing on the cake.

Speaking of Man United, for most of the year I've successfully fought the urge to turn this Editorial into a weekly run down of my team's performance. Mainly because Mourinho left me completely apathetic to

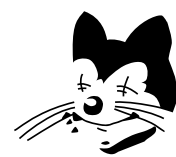
football until his sacking in December. Also, I thought I'd developed more of a personality than "the guy that always talks about football". Guess I was wrong... Our defeat to Arsenal this weekend was inevitable, all good things must come to an end. We had a good run anyway.

My birthday is coming up next week (if you want to get me a present, I'll happily accept Hamilton tickets), and anybody that knows me well knows I love nothing more than going to concerts. It's no coincidence that tonight I'll be going to my third

show of the week, with 2 more scheduled for next week. Anyway, I just wanted to brag a bit to be honest. Enjoy the Results Party, I'm going to be vibing to Anderson .Paak in Ally Pally.

Finally, I wanted to say a huge thank you to everyone in the Felix Fam! This term has absolutely flown by and, as I've said before, the paper would be nothing without you and your contributions. Having said that, I still have to choose my Section of the Week. Despite an interesting double page from the Comment section, Section of the Week has to go to my Music section for a behemoth six page section. Check out the review of Dave's *Psychodrama* to see my return to Music writing. Massive shoutout to Adrian LaMoury for putting in a mega shift and laying out four of the six pages singlehandedly!

Anyway, I think I'm going to leave it there. Drink water, listen to Dave's album and stay smiling; see you all in May!



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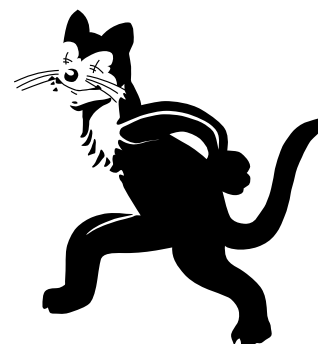
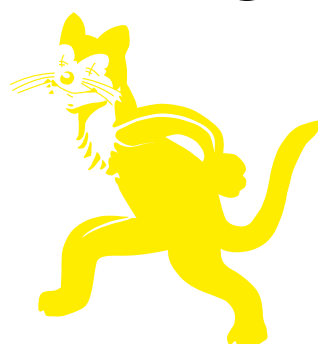
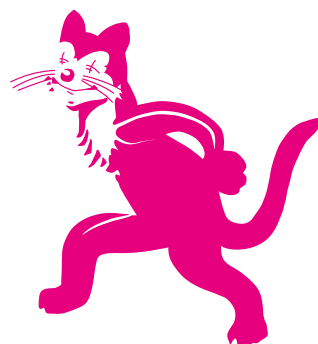
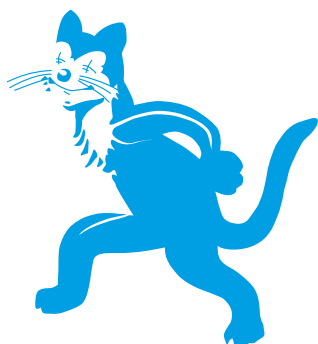
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NEWS

news.felix@imperial.ac.uk

Imperial celebrates women's entrepreneurship at WE Innovate final

NEWS

Andy Djaba
Editor-in-Chief

Lauren Dennis, 2016 WE Innovate finalist who sadly passed away in October 2018 following a battle with bowel cancer, also had a £5000 prize awarded in her name

Thursday 7th March saw five entrepreneurs compete for a share of a £30,000 prize fund in the final of Imperial Enterprise Lab's WE Innovate women's entrepreneurship programme.

The evening began with brief addresses from

Liz Choonara, Head of Programmes & Community at the Imperial Enterprise Lab, and Professor Maggie Dallman, Vice President (International) and Associate Provost (Academic Partnerships), who said: "It is wonderful to see this community of female student entrepreneurs grow".

Following these, the five finalists took to the stage to pitch their proposals to the expert panel of judges, including Kate Bingham, Managing Partner at SV Life Sciences, Sir Patrick Vallance, Government Chief Scientific Advisor, Sandra Eager, Ventures Principal at BP Venutres, and Priya Guha, Venture Partner at Merian Ventures.

Suchaya Mahuttanatan, an undergraduate Biomedical Sciences student, won the top prize of £15,000 for her invention,

Cadget.

Cadget, a "pioneering" new kind of orthopaedic cast that is breathable, washable and easy to apply, could "revolutionise the bone healing experience". Unlike traditional orthopaedic casts, which are usually made from plaster or fibreglass and tend to be bulky, uncomfortable and must be kept dry, Cadget is made using a specially engineered material that can be activated to turn from flexible to permanently stiff in minutes.

Clinicians would simply mould the material around the injured limb and wait for it to harden, meaning it could be individually moulded to each patient before it stiffens, making for a more comfortable experience. Suchaya is currently developing her prototype and has already lined up five hospitals in



WE Innovate finalists // Imperial College London

Thailand in which to pilot Cadget.

Numerous additional prizes were also awarded during the final, including, for the first time, an audience prize. Those in attendance were asked to vote for the winner of the £5000 Lauren Dennis Award. This prize was

awarded to Changavy Kajamuhan, whose team is developing Tommy, a non-invasive wearable device which uses machine learning software to accurately determine glucose levels in people with type 1 diabetes.



Lauren Dennis was honoured at the event // Imperial Enterprise Lab

Is #fakenews damaging your health?

NEWS

Alex 'Chippy' Compton

National Collaborative for Health and Social Media

It's time for some action from government before it's too late

Fake News has made a bold entrance into the social media sphere. The term, commonly used by Donald Trump, was

named 2017's (ultimate) 'Word of the Year' by Collins Dictionary. It's almost impossible to ignore fake news across social media and the sensationalist headlines have percolated into healthcare. Of the most widely shared health articles published in 2018, less than 50% were rated highly credible and of the top 10 shared articles, 7 contained misleading or false information.

Despite no evidence to suggest that the MMR vaccination causes autism, vaccination rates have fallen in England for the fourth year in a row. Despite little

evidence-based benefit, placenta pills have gained popularity in the US and are now gaining traction in the UK. Despite no scientific backing for much of their advice, across the pond Gwyneth Paltrow has managed to maintain a following for her natural health company- goop.

With social media providing a global channel for influence and social media algorithms increasing its spread, is fake news affecting your health?

The answer is yes. From health fads to disease immunity, fake news risks reversing the work decades of medical and scientific research.

There is already evidence to suggest that people's trust in scientific information is breaking down. As the lack of regulation around fake news and paid product endorsements continues, the risk to people's health increases. If nothing else, it places an already strained healthcare service under more pressure as people reject evidence-based guidelines for alternative and celebrity endorsed methods, many of which can badly damage your health.

This is not an issue unique to medicine and it's on all of us to call out fake news where we

see it. However, perhaps more importantly, we also need to lobby the government to act. Social media algorithms (Facebook's in particular) promote the spread of fake news and give it greater traction. Without policies to protect the public, the rejection of scientific evidence will only increase.

For action, we need evidence. There is a range of ongoing research into social media platforms and those who use them. I'm part of a team of students at Imperial who are looking at how influencers on social media change their followers' healthcare decisions. We hope this

research will strengthen the calls on the government and give healthcare providers clarity on the public's healthcare perspectives.

We want to hear from you! Completing our survey also gives you the chance to win a £70 Amazon voucher.

tinyurl.com/healthsocialmedia



NEWS

news.felix@imperial.ac.uk

Counselling Explained

The Under Pressure campaign, which aims to give students strategies for coping during periods of heightened stress, returns on 18th - 22nd March

NEWS

Becky Neil

Deputy President (Welfare)

Under Pressure, the Union campaign that gives students strategies for coping with heightened periods of stress, is back from 18th March – 22nd March so look out for events and stalls across campus. It also marks a good time to address the counselling service.



Check out what's on throughout the Under Pressure campaign // Imperial College Union

“What is counselling and what does it mean for you and other students at Imperial?”

Everyone has seen films where someone goes to a counsellor or a therapist and lies on a couch and tells their story. The therapist asks “And how do you feel about that?” before “fixing” the individual who then skips out of the room, to find the love of their life and live happily ever after. With images like this floating around it can be difficult to really understand what counselling is; so what is counselling and what does it mean for you and other students at Imperial?

Counselling is a confidential and non-judgemental space in which thoughts, feelings and

behaviours are explored and focused on at your own pace. The aim is to bring a greater understanding of current difficulties and identify themes or patterns that you would like to change. You can expect a counsellor to give you time and space to talk about your thoughts. You can expect them to ask questions and together you'll think about what difficulties you're having and talk about alternative perspectives of situations. Counsellors will talk with you about what you want to change and together you will look at mechanisms to change your behaviour and thoughts.

“Counselling is a confidential space in which thoughts, feelings and behaviours are explored”

Counselling is not giving advice or attempting to sort out the problems of a student, it doesn't give a diagnosis or treatment. Counsellors don't expect a student to behave in any particular way and they won't get emotionally involved with the student. Counselling will not give you answers and fix the problem. Instead you work together to understand the difficulties and talk about strategies to change this.

Sometimes it can be difficult to see what a counsellor actually does. Counsellors are trained to listen so that they listen to what is being said but also the underlying subtleties. They can identify patterns, themes or feelings. Counsellors don't judge and they want to help you understand. Counsellors are particularly valuable because humans are relational creatures and they are meant to interact with other people and form a variety of relationships. This means during times of stress we need

a relational approach. Talking to someone who listens and helps us to understand our feelings, thoughts and behaviours. People often prefer to speak to counsellors than family, friends, lecturers or personal tutors. They aren't biased and they won't judge you. They won't get emotionally involved, which family and friends tend to, but they do care. They bring a level of support and understanding that these other people can't bring.

“People often prefer to speak to counsellors than family, friends, lecturers or personal tutors”

Counselling can be a painful experience for

some people and while it can be incredibly effective at helping people understand thoughts and behaviours, it can bring about different emotions in different individuals. For many people counselling means letting go of thoughts or behaviours and that can be really difficult. This is normal and everyone who visits the counselling service should expect a very personal experience from the sessions they attend.

This is not to say that counselling doesn't massively help people. Most students that use the counselling service find it hugely beneficial to have that time to talk and think. It allows them to cope with their daily life and study effectively. They go on to achieve the grades they want to and participate in all the activities that they wish to. Counselling really can make a huge difference to your life and I encourage you to reach out if you need support.

In fact, I should address

the importance of asking for help. Asking for help does not make you weak; it is one of the strongest things you can do. As a child we are often taught to do it by ourselves: eating, getting dressed and brushing your teeth. When learning how to do these things, someone guided you, told you how to do it and helped you when you struggled. At university there are further pressures to do things yourself: washing clothes, cooking, cleaning and studying. It is still fine to ask for help with these things. Speaking to friends, family, tutors and support services may seem like a huge step but it is so important and will make a huge difference to your life.

“Asking for help does not make you weak”

NEWS

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Counselling at Imperial

While this explains counselling in general it can be useful to understand what happens at the counselling service at Imperial. The counselling service offers short term therapy, meaning a limited number of sessions over a short period of time. This is for two reasons. Firstly, short term therapy can be particularly effective for the demographic at university. This is because counselling can require people to be accepting of change and open minded towards alternative perspectives of a situation. Students at university are already experiencing a lot of change. This means they can accept change more willingly which can make it particularly effective. The other reason that short term therapy is offered is to ensure there is provision for all students at Imperial.

The service has also changed the way they offer appointments. The initial appointment is a therapeutic consultation that is up to 75 minutes.

“The counselling service offers short term therapy, meaning a limited number of sessions over a short period of time”

This session will give you time to talk about your concerns and think together about what your needs are. You'll decide together if counselling is the best option or be signposted to a service that suits your needs more. You may decide together some strategies that you can use before your next session. You will then get three ongoing appointments that last for 50 minutes. After this you will decide together how best to use your remaining four sessions. You may

decide to leave them until later on in the year for stressful periods, for example scheduling them to be just before exams.

Counselling services integrated into higher education are becoming increasingly oversubscribed and are being found to have long waiting times. This can be detrimental to students who need access to that support but in some ways it's an indication that the stigma of mental health is being reduced and students are aware of their mental health and thinking about ways to support it. To everyone that reaches out to the counselling service I'm really proud of you, it can be a huge step to recognise that you need help and then to actually seek it as well is fantastic.

Particularly when there are long waiting times it can be worth thinking about alternatives that may provide some support. Cognitive behavioural therapy (CBT) can be accessed through the NHS. CBT largely looks at how you process information, how it is stored, used and how it affects behaviours

and emotions. It doesn't address how you interact with other people which can sometimes be a useful factor to consider. Speak to your GP or visit the Health Centre as they can direct you to that service. The NHS also offer IAPT (Improving Access to Psychological Therapies) which can have shorter waiting times and can be easy to access. It can be really useful and is worth exploring.

Another useful tool is Mindfulness. Mindfulness teaches you to pay attention to the present moment though breathing and meditation practices. Everyone benefits from Mindfulness but it can particularly help if you feel stressed or overwhelmed, are struggling to concentrate or are feeling like a failure. It can help you manage your thoughts so you can accept them and disengage from negative thinking or worrying. The Chaplaincy offers sessions on Mindfulness which can help you learn about the practice. This is not just for students who identify with a religion or faith.

“Counselling services integrated into higher education are becoming increasingly over-subscribed and are being found to have longer waiting times”

Unlike many other universities across the UK, College has backed the counselling service and has put extra funding into the service in order to increase the staff resources. Staff numbers will be increased throughout the academic year which should have an impact on the waiting times. This is taking longer than it should have due to limited space, but the service is

doing all that it can to see as many students as possible and cut the waiting times down. It's massively frustrating for students not to have access to this service because there is not enough space for them to use. The service has the resources to expand but the College has not provided the space and this is unacceptable. Wellbeing should be everyone's problem so this is a call to College to find the counselling service the space so that students can access the support they need.

College also needs to understand the impact a fully functioning service can have on the student body as a whole. More funding would give more capabilities for group sessions and workshops to get students thinking about their mental health early on. Wellbeing should be incorporated into the curriculum so that all students learn about it, are aware of it and can put coping mechanisms in place should they experience difficulties.



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POLITICS

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Mayhem in the Commons

This week has seen Theresa May's waning authority drain away even further as we slide towards ever greater chaos.

POLITICS

Divyen Vanniasegaram
Politics Editor

After significant pressure, Theresa May agreed to a series of votes this week to test the opinion of the House of Commons on Brexit. On Tuesday she put her deal to another vote after getting further minor concessions from the EU and still lost by 149 votes. This was a humiliating defeat. After slaving away all weekend, it was the attorney general, the government's top legal officer, who was her undoing. After tweaks to the Irish backstop, he was still unable to say that the backstop could be left unilaterally by the UK. This was ultimately unacceptable to the DUP and Brexiters in her party who killed the deal.

"The motion... stated that the House of Commons rejects a no deal Brexit"

On Wednesday night, there was a vote to "rule out" no deal and this is where things got worse for the Prime Minister. The motion she put to Parliament stated that the House of Commons rejects a no deal Brexit,



Theresa May on the edge of disaster // Wikimedia

but stated further that it was still the legal default position which could clearly be interpreted as a way of trying to leave no deal on the table. The Prime Minister has used the threat of no deal to try and get remainers to support her deal at the risk of falling off a cliff if they don't. Due to this sting in the tail, an amendment was tabled to the Prime Minister's motion to remove this last part to reinforce that the Commons rejects no deal in all scenarios. Even though the PM commanded the Conservatives to vote against the amendment,

it passed by a majority of a miserly 2 due to a rebellion by some Conservative MPs. This is when chaos descended. At the beginning of the day, the government announced the PM's motion would be a free vote because of the obvious gaping chasm between those at the top of her government who think no deal would be catastrophic, and those who think it's a necessary bargaining chip to be used with the EU. However, due to the successful amendment, the government told its MPs to vote down

its own motion. There were several senior ministers who, rather than vote against their conscience to remove no deal, decided to abstain on the motion. In ordinary times, this would mean that they would be sacked immediately due to collective responsibility. Collective responsibility is the idea that in government, all ministers agree to always take the government line on any policy or vote in return for their position as a minister to dictate policy. With these abstentions this rejection of "no deal"

was approved by the Commons. Whilst this motion has no legal force and the UK could still leave the EU on the 29th March without a deal, it is becoming increasingly unlikely as it would require bad faith on the side of the government and the EU.

This vote was a clear sign of the PM's power slipping away further as she can't even control her senior minister, let alone command a clear majority in the House of Commons. Her authority has been shot and it is hard to see how she can govern much further with the total loss of discipline now within her own government. The only quality Theresa May appears to have as a leader is her belligerence, and she will carry on until she is removed, and she has now decided the best course of action is to try and get her vote through for a third time. She got her margin of defeat down from 230 to 149 between the last two

"The main problem throughout has been trust, or a lack of it"

votes, so who can blame her for going again. Perhaps because what the country needs isn't the political equivalent of the "devil finger" kid from CBBC, who would claim his finger was possessed by the devil

as he poked and annoyed people into submission.

In my opinion, Theresa May's Brexit deal isn't that bad, all it does is set out the terms for us leaving the EU and very little, if anything, has actually been decided about our future trading arrangements with the EU. The Irish backstop is a necessary mechanism to avoid a hard border between the north and south of Ireland, and most of the opposition parties accept this, and this isn't their main contention with the deal. The main problem throughout has been trust, or a lack of it. If Theresa May had brought Parliament along at the very beginning of the process and given Parliament an opportunity to find where a negotiated consensus could lie, she could have negotiated this with the EU and we would not be in this mess.

Theresa May's strategy may just about get her over the line by holding a gun to everyone's head in Parliament, but I doubt it. In all likelihood she will lose her vote again next week perhaps by a smaller margin of defeat, but all this defeat will ultimately do is waste yet more time. We are merely 2 weeks from our planned exit date which surely has to be delayed now, and we can't be wasting time on failed strategies. The only thing that is becoming clearer by the day is this PM's ineptitude and the need for her to go.

POLITICS

felix@imperial.ac.uk



Venezuela in crisis - the untold story

How modern day colonialists are trying to make a new banana republic

POLITICS

Avirup Banerjee
Politics Editor

War is a racket", General Smedley Butler warned in 1935. Butler, who was the most decorated marine at the time of his death, was sent by his government to South America to establish one banana republic after another. The drums of war are at it again, this time in Venezuela, brought to you by the geniuses who also brought you the Iraq war, such as John Bolton. The Trump administration and their lackeys in Europe have defied international laws and imposed an illegal embargo on the besieged country. These neo-colonialist overlords would have us believe that their recognition of Juan Guaido as "Acting President" is based on their commitment to democracy. What an outrageous claim! Western countries have slobbered over one tyrant after another – most notably Mohamad Bin Salman the crown prince of Saudi Arabia who has launched a brutal war on Yemen killing hundreds of thousands of people. Britain and America have not only refused to condemn them, but instead has facilitated the Yemeni genocide by supplying weapons to the theocratic and totalitarian regime in Saudi Arabia. What election has the House of Saud won? Venezuela on the other hand is an actual imperfect



Venezuela communists back Maduro against pro-US right // Telesur

"The drums of war are at it again, this time in Venezuela"

democracy. Venezuela's crime of keeping their oil wealth to themselves is a crime the west cannot abide by. Since the Bolivarian Revolution of 1999, Hugo Chavez was elected to the presidency three times with thumping mandates in the ballot box. Each election has faced tough scrutiny by international observers - from Jimmy Carter to the United Nations - and, each time, the elections were certified to be free and fair. In fact, in the last presidential election, the opposition implored international organisations

to not come to Venezuela, because they knew it would be certified and consequently diminish their narrative.

To be fair, Chavez's successor Nicolás Maduro has made many mistakes and has shown authoritarian tendencies. But one cannot look at the hyper-inflation, shortages of essentials or the political instability in Venezuela in a vacuum. Britain has seized 1.5 billion dollars of gold reserves that Venezuela had in the Bank of England. The US has frozen the accounts of SITCO, the Venezuelan state-owned oil company, and has diverted funds to American creditors instead. The United Nations official report has said that the tactics employed by this neo-colonial axis is nothing short of a "medieval siege - using starvation to obtain Venezuela's oil".

Furthermore, if Venezuela is such a totalitarian regime then how was it that whilst Maduro has been in power, the Venezuelan opposition gained a super majority in the National Assembly? What sort of dictatorship allows mass demonstrations? What sort of tyrant allows a self proclaimed "Acting President" to elicit foreign support whilst publicly advocating the overthrow of the state? The Juan Guaido led opposition is not a Gandhian non-violent movement, but they have thrown bricks and stones at the police and military, and incited violence. Would any other government allow a figure like Guaido to walk the streets with impunity, after publicly conspiring to sell off the oil wealth of Venezuela to the highest foreign bidders, and openly call for the military

"To be fair, Chavez's successor Nicolas Maduro has made many mistakes and has shown authoritarian tendencies"

there have been large anti-Maduro demonstrations, but the media has conveniently ignored that there were bigger concurrent pro-Maduro marches. The media has failed to highlight the reasons why Maduro had a sweeping victory in the last election was not because of vote

rigging, but because the opposition didn't participate in them, knowing they would lose.

It is clear that the government has committed many economic blunders. It is clear that there have been many arrests motivated not by justice but by political convenience. It is clear that Maduro has lost the confidence of a significant section of the population. But the Maduro government must not be overthrown by the threat of a foreign sword at their neck. In the next election, the opposition can not refuse to participate. The international community, led by the United Nations must be allowed to vigorously supervise the next election, to ensure a free and fair process. And this colonial alliance must stop this immoral blockade of Venezuela.

COMMENT

comment.felix@imperial.ac.uk



Do we need Women's Day?

A reflection on what Women's Day and feminism means in today's context

COMMENT

Aida Manzano Kharman

Comment Editor

Why do we need a day to celebrate women? In truth if you think about the concept of a day to celebrate women, it sounds almost absurd, women are so crucial to humankind that a one-day celebration doesn't even come close to acknowledging how important women are. That's one way of seeing it, and there's also the viewpoint that argues that women are very well off in the present day and age, and that feminism is unnecessary, and that an International Women's Day is pointless.

So, what is Women's Day in any case? Do women just gather together and have sleepovers and watch rom coms? No, wrong, that's Valentine's Day. The 8th March is the day that across the world women and men gather to bring attention to women's rights, and campaign for equality. For us as privileged first world citizens, it may seem strange. What more battles are there left to fight for women's equality? We've seen it all now, from female suffrage, to female presidents, CEO's and scientists. In fact, if feminism has now boiled down to if my nipple is censored or not on Instagram, then that either says that indeed feminism has lost its purpose, or that there's



Women protesting in Madrid on the 8th March // Telemadrid

nothing more left to fight for.

But I believe that there is much more left to do. I disagree that the main struggle for women now is deciding how little clothes we get to wear, and I have noticed that the women that are most passionate about this topic are famous women whose main source of income relies on their body and appearance. As such, I wondered if perhaps there's a deeper meaning to their protest that may have gone unnoticed. The common underlying theme seems to be a rejection of the established patriarchy's standards of what women should do with themselves and their bodies? That is certainly something I agree with. I have had the privilege of growing up in a country where deciding what I wanted to study was not an outrage, and where being a less agreeable, quiet and polite woman was not a catastrophe. Nonetheless, I have not

entirely escaped the daily jabs that are part of being a woman.

It is here in Imperial where I have had my abilities questioned the most. It is mostly by male counterparts that seemed to think that they are entitled to interrogate me with an air of examination to find out if I "actually know what I'm talking about". How am I meant to react to their patronising response when they realise I do indeed know what I'm doing? Am I meant to be thankful, despite the fact that they just insinuated that they didn't believe I was smart enough to be their equal?

Other examples include being told to go ask another (male) friend for help, for the lack of belief that I am capable enough of doing my own projects. Even the eyebrow raises of surprise when other (again male) individuals are shocked that I'm working on something "cool" or "difficult". As

though it is a surprise that I could work on anything mildly challenging. Another serious issue that a worryingly high proportion of men in Imperial have is the inability to speak to females unless the motivation is romantic. However, I must say out of respect to many other men that I know, that it is unfair to claim that all of them are the same, because that's not factually correct and I personally despise generalisations.

These are just some inconveniences faced in the daily life of many women in similar situations to mine, and whilst these are not life changing and most of us have developed the subtle art of not giving a fuck, it becomes more worrying when you encounter situations in your life where you fear for your safety. Whether it be being followed in a car by strange looking men, to repeated unwanted sexual advances, almost every

woman you speak to will have some anecdote of unfortunate happenings like the ones previously mentioned that they could tell you about. Were I to describe the ones that have occurred to me and to women I am close with, this article would be a) too long and b) too graphic to publish. But please, if you are a man reading this, take 5 minutes of your day and ask a female friend if she would like to tell you about any similar experiences she might have had. You'll be surprised, because the likelihood is that anyone from your sister to your mother will have experienced something very similar.

But the purpose of this article is not to rant about the sexism I face in my daily life because the world doesn't revolve around me. The purpose is for you, the reader, to realise that you can do something to change this. It doesn't matter if you're a woman, man or

anything in between. Take this time to reflect on how you can contribute to a more equal world. It's in fact very simple. Be respectful, treat the women and men around you as equal. If you are woman, then question yourself, are you doing something for yourself or to adhere to a standard that was set by a patriarchal system? If you are a man, question yourself too. Are you doing something for yourself, or to prove your masculinity? Sometimes it is hard to tell the difference.

So back to my initial question. Why DO we need Women's Day? The answer is we don't. The concept of having one day a year to remind us to be respectful towards all genders and to ensure that all genders are equal is dumb, because we shouldn't need this day at all. The fact that we have this is a clear sign that we still have things to change. As a feminist, I will be happy when the day comes when having women's day is absurd because women and men are indeed equal.

Until then, I will celebrate what I consider feminist icons. Independent working women, single mums raising families, mothers that teach their sons respect and not their daughters to not go out at night alone, fathers that call their daughters intelligent as opposed to beautiful and all the women that are silent revolutionaries, breaking sexist rules one at a time. And maybe one day I'll be less annoyed about the free the nipple hashtag being used as a feminist slogan, although the latter is very unlikely.

COMMENT

comment.felix@imperial.ac.uk



Brexit: the end of internationalism

Comment writer **Eamon Akil Farhat**, writes that, with the onset of Brexit, he is considering rejecting his Britishness

COMMENT

Eamon Akil Farhat
Comment Writer

I consider myself many things: a global citizen, a European citizen and a British citizen, in no particular order. Their ideals have always complimented each other but for the first time, they have started to clash. The onset of Brexit, as we rapidly approach the 29th of March, has thrown my whole identity into crisis. My British citizenship, which I have proudly possessed for my whole life up to this point,

now threatens the other pillars on which I base myself.

I was born in Nottingham. My parents met at university due to an Erasmus programme but, after a few lovely years in the UK, they took job opportunities in Geneva. We enjoyed a nice life, living in neighbouring France, hopping across the border every day for school and work. For many, the advantages of the EU might be a little abstract; I reaped the fruits of this union everyday as my life was sprawled across it. With nothing but a British passport to my name, I still felt like I belonged in

this little corner of France. I may have possessed a British passport, and the lady next door a French one, but we were both European equals. This common identity was comforting as beyond having the right to live here in France, I genuinely felt like I belonged. Nonetheless, after spending all my formative years learning the language and culture, I still felt British and not French.

I have no familial ties to the UK. My allegiance to this nation was due to the values of tolerance and openness that it stood for. These values had allowed my immigrant parents to

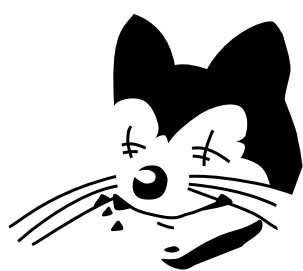
study and work, providing them with a springboard into a successful life. When Brexit happened on the 23rd of June, I was in shock as nothing would be the same again. To think that my entire existence could be ripped up, with my precious passport becoming blue as my country was turning its back on my beloved EU. Those leading the debate see this as a purely political decision but for millions of young citizens, the European identity is in their blood.

Ultimately, I believe some aspects of Brexit have been exaggerated. I am sure my rights at home

in France and the rights of 1.3 million British citizens living in the EU will be guaranteed. There might be a small recession and then business as usual. However, things will never be the same again as the message sent by Brexit resonates in every corner of the globe.

Britain has always been an extremely multicultural nation where all could feel welcome. This might not change overnight, but leading up to the vote on the 23rd of June 2016, up until Brexit day on the 29th of March and beyond these ideals have been and are continuing to be eroded. This whole

ordeal has unleashed the beast of xenophobia and toxic nationalism and normalized it for many. Increasingly being tarnished by these cancerous voices, it is natural that international talent will look elsewhere for opportunities. Students, who came to Britain on a wave of internationalism, like my own parents, would never dare under today's conditions. This prospect horrifies me and so I no longer wear the badge of Britishness with pride, if I could, I would no longer wear it at all.



Imperial pays working student late, again

COMMENT

Anonymous
Comment Writer

For the third time in six months, Imperial departments have failed to pay students who work for them on a part time basis on time. Students working on all day workshops around the pay date were informally told that they may have not be paid on time, and that it

was their responsibility to follow it up with upper management. Imperial Outreach, the department responsible for science communication and outreach programs, was largely affected, but have yet to put out any official information informing students they may yet to be paid and what to do about it.

This comes at a bad time for the Outreach department, whom have been struggling to recruit more students to work in the new Outreach

space on the new White City Campus. Students working for Outreach, known as casual-pay workers, often rely on their wages to pay bills and rent. One student, who was owed over £300 for work in January and February, told Felix that they had to rely on their life savings to get by that month. Students were also payed late just before Christmas, and in October.

Imperial Outreach departments run summer schools for London sec-

ondary school students. It relies on about 100 Imperial students each summer. Both students and staff were paid late and the wrong amounts in October, for work conducted over the 3 summer months. Some individuals were missing over £1,000, causing stress and financial problems. With rent and bills increasing faster than student loans in London, it is unacceptable for Imperial to pay students and staff late.



Pls pay me in real money // Flickr

Explaining the Future book launched at UCL



Sunny Bains talks about her new book, *Explaining the Future*, at the launch on Monday night // Dr Sunny Bains

SCIENCE

Rosie Dutt
Science Editor

On Monday March 4th, Dr. Sunny Bains from the Department of Biochemical Engineering launched her new book *Explaining the Future: How to Research, Analyze and Report on Emerging Technologies*, published by Oxford University Press. The book – written for engineers, physical scientists, consultants, and investors – focuses on the how to determine and communicate the impact of new processes, systems, and devices.

The event itself was attended by more than 70 people from across London and the South East, including UCL staff

and students, working engineers and consultants, tech journalists and editors, and academics from other universities.

According to Bains, one of the reasons she wrote the book was because she couldn't find one to assign her students. Bains remarked, "there were lots of books writing reports on communication and a few on research," she explained, "but I couldn't find anything on how to figure out whether or not a technology was vapourware. By putting all three of these elements together in one short book, I realized I could make a real contribution."

The book starts with a chapter on the questions to answer when thinking about whether a new technology is likely to succeed, followed by chapters on various different types

of sources – from online journals to conferences to press releases – and how trustworthy they are likely to be. Chapter 4 focuses on analysis and provides a step-by-step process for working through applications and potential solutions.

The focus then shifts to communication, thinking through the audience, its motivation, and the level of explanation needed. In Chapter 6, Bains works through the technical argument, a simple formula that can be used for almost any applied science or engineering development, as well as other layers of structure like introductions and conclusions. The last chapter explains how to retain the audience's trust by providing the right kind of evidence and signposts.

There is also a case

study (related to neuro-morphic engineering and machine intelligence) where Bains works through all the elements covered in the formal chapters of the book. She explains in detail how she approached the research process and then includes a final write-up at the end.

"It sounds like a lot," says Bains, "but I recognise that technical people are both busy and smart. That meant I could say what I needed to without labouring the point, and so to keep the book to under 200 pages."

Bains is a Principal Teaching Fellow and teaches hundreds of students across various engineering departments, chemistry, natural sciences, and BaSc. In particular, she has modules on Technical Journalism for students

at all levels, where she teaches all of the skills covered in the book. Bains worked as a tech journalist for more than two years herself, writing for publications including *The Economist*, *Science*, *Wired*, *EE Times*, *Laser Focus World*, and many

"Technical people are both busy and smart. I didn't need to labour the point, and so kept the book at under 200 pages"

others.

According to Bains, she has learned a huge amount from teaching, "Knowing how to do something is one thing, but knowing how to teach it is something else. It's taken me a long time to be able to incorporate all of the questions and feedback I've had from students over the years so that I can explain how to communicate in a simple and transparent way. I couldn't have written this book without them."

As well as teaching, Bains is the Editorial Director of Engineering Inspiration, a mostly-curated website that brings together the best technical news from around the web and tags it so that users can find what they're looking for and customize it to their interests.

Dinosaurs were thriving before asteroid strike that wiped them out

SCIENCE

Henry Alman
Science Editor

A new analysis has posited that dinosaurs were unaffected by long-term climate changes and flourished before their sudden demise by asteroid strike.

Scientists largely agree that an asteroid impact, possibly coupled with intense volcanic activity, wiped out the dinosaurs at the end of the Cretaceous period 66 million years ago.

However, there is debate about whether dinosaurs were flourishing before this, or whether they had been in decline due to long-term changes in climate over millions of years.

Previously, researchers used the fossil record and some mathematical

predictions to suggest dinosaurs may have already been in decline, with the number and diversity of species falling before the asteroid impact.

Now, in a new analysis that models the changing environment and dinosaur species distribution in North America, researchers from Imperial College London, University College London and University of Bristol have shown that dinosaurs were likely not in decline before the meteorite.

Lead researcher Alessandro Chiarenza, a PhD student in the Department of Earth Science and Engineering at Imperial, said: "Dinosaurs were likely not doomed to extinction until the end of the Cretaceous, when the asteroid hit, declaring the end of their reign and leaving the planet to animals like mammals, lizards and a minor group of surviving

dinosaurs: birds.

"The results of our study suggest that dinosaurs as a whole were adaptable animals, capable of coping with the environmental changes and climatic fluctuations that happened during the last few million years of the Late Cretaceous. Climate change over prolonged time scales did not cause

"Dinosaurs as a whole were adaptable animals, capable of coping with environmental changes and climatic fluctuations"

a long-term decline of dinosaurs through the last stages of this period."

The study, published in *Nature Communications*, shows how the changing conditions for fossilisation means previous analyses have underestimated the number of species at the end of the Cretaceous.

The team focused their study on North America, where many Late Cretaceous dinosaurs are preserved, such as *Tyrannosaurus rex* and *Triceratops*. During this period, the continent was split in two by a large inland sea. In the western half there was a steady supply of sediment from the newly forming Rocky Mountains, which created

perfect conditions for fossilising dinosaurs once they died. The eastern half of the continent was instead characterised by conditions far less suitable for fossilisation.

This means that far more dinosaur fossils are found in the western half, and it is this fossil record that is often used to suggest dinosaurs were in decline for the few million years before the asteroid strike.

Co-author Dr. Philip Mannion, from University College London, commented: "Most of what we know about Late Cretaceous North American dinosaurs comes from an area smaller than one-third of the present-day continent, and yet we know that dinosaurs roamed all across North America, from Alaska to New Jersey and down to Mexico."

Instead of using this known record exclusively, the team employed 'ecological niche modelling'. This approach models which environmental conditions, such as temperature and rainfall, each

species needs to survive.

The team then mapped where these conditions would occur both across the continent and over time. This allowed them to create a picture of where groups of dinosaur species could survive as conditions changed, rather than just where their fossils had been found.

The team found habitats that could support a range of dinosaur groups were actually more widespread at the end of the Cretaceous, but that these were in areas less likely to preserve fossils.

Furthermore, these potentially dinosaur-rich areas were smaller wherever they occurred, again reducing the likelihood of finding a fossil from each of these areas. This, the researchers claim, is what initially led to the misinterpretation that dinosaurs were on the decline.

New hepatitis C cases down by almost 70% in HIV positive men in London

SCIENCE

Henry Alman
Science Editor

New cases of hepatitis C amongst HIV positive men in London have fallen by nearly 70 per cent in recent years. The new analysis of data from three clinics in London found 256 men were diagnosed between 2013-2018. New infections peaked at 17 for every 1000 people studied in 2015 and fell to six by 2018.

The researchers

behind the study, from the Imperial College Academic Health Science Centre, believe that regular screening and improved access to new treatments have contributed to greatly reducing the transmission of the infection. They also believe that if this progress can be maintained London will be on track to achieve the targets set out by the British HIV Association to eliminate Hepatitis C in HIV patients by 2021.

The results were presented at The Conference on Retroviruses and Opportunistic Infections,

a major HIV conference in Seattle, on Wednesday 6 March.

Professor Graham Cooke, NIHR Professor of Infectious Diseases at Imperial College London and co-author of the paper, said:

"The results from our study should give us great encouragement as we try to eliminate hepatitis C. There is a risk that these gains might be reversed if we can't retreat patients and we hope that soon this might be possible through NHS services."

People with HIV who get hepatitis C are more

at risk of the disease progressing and they have a higher risk of cirrhosis and liver cancer. Hepatitis C is the leading cause of serious illness and death in people who are HIV/hepatitis C co-infected,

"Hepatitis C is the leading cause of death in people who are HIV/hepatitis C co-infected"

attributing to six percent of all deaths.

Despite this, under current guidelines those recently infected with hepatitis C have to wait six months before they can access DAA treatment – a recently-developed treatment which is highly effective in 90% of patients. Also, if a patient is reinfected with hepatitis C they are not eligible for a second course of DAA, potentially increasing the risk of transmission.

The researchers suggest that more screening, wider prescribing of hepatitis C therapies such as

DAA tablets, and earlier treatment of acute cases have led to a decline in acute hepatitis C cases. However, the reduction of cases still falls short of the World Health Organisation's target of 90 per cent and reinfections remain high. The team believe that there is an on-going need to promote risk reduction and design appropriate screening policies for HIV positive men.

The team is expanding the study network to other centres with the ambition of collecting data nationally.

SCIENCE

science.felix@imperial.ac.uk

New cholesterol-lowering drug could help patients unable to take statins

SCIENCE

Henry Alman
Science Editor

A new class of oral cholesterol-lowering drug could help patients unable to take statins due to side effects.

The findings come from the largest study to date to test the effectiveness and safety of bempedoic acid, an oral medication - yet to be approved in Europe - which inhibits the body's ability to create the building blocks of cholesterol.

The research, published today in the New England Journal of Medicine and funded by US pharmaceutical company Esperion Therapeutics, reports on findings from more than 2,200 patients and is the first to measure the safety and effectiveness of the new treatment against placebo in patients with increased risk of heart attack and stroke.

According to the group behind the study, the cholesterol-lowering treatment could be added to patients' existing drug regimens as well as providing an option for people who are unable to tolerate statins due to side effects such as muscle pain or bad interactions with other medications.

The researchers add that the drug may also be suitable for patients who require higher doses of statins but take less-effective cholesterol-lowering medications (such as ezetimibe) or the highly effective but far more expensive injected treatments (PCSK9-inhibitors).

Professor Kausik Ray, from Imperial College London's School of Public Health, who led the

study, said:

"What we have is a new class of drug that could be given to patients who are already taking statins and could help them to further reduce their cholesterol levels and thus potentially cut their risk of heart attacks and strokes."

In the latest study, a total of 2,230 patients with high cholesterol levels and taking cholesterol-lowering drugs were randomly chosen to receive either the new treatment or placebo for one year.

After three months of treatment researchers found that bempedoic acid reduced patients' LDL cholesterol levels from baseline by an average of 18.1% compared to the

placebo group.

In addition, they found that the treatment was effective irrespective of the intensity of the patient's existing cholesterol-lowering treatment.

The treatment was also shown to be well-tolerated by patients, with some increased incidence of gout - due to slight increases in levels of uric acid in the blood - but no increased incidence of serious health conditions between the two groups.

In a second study, also published in the NEJM, the team looked at data from more than half a million people and used genetic markers to model the likely effects of the treatment over a longer period. They found that

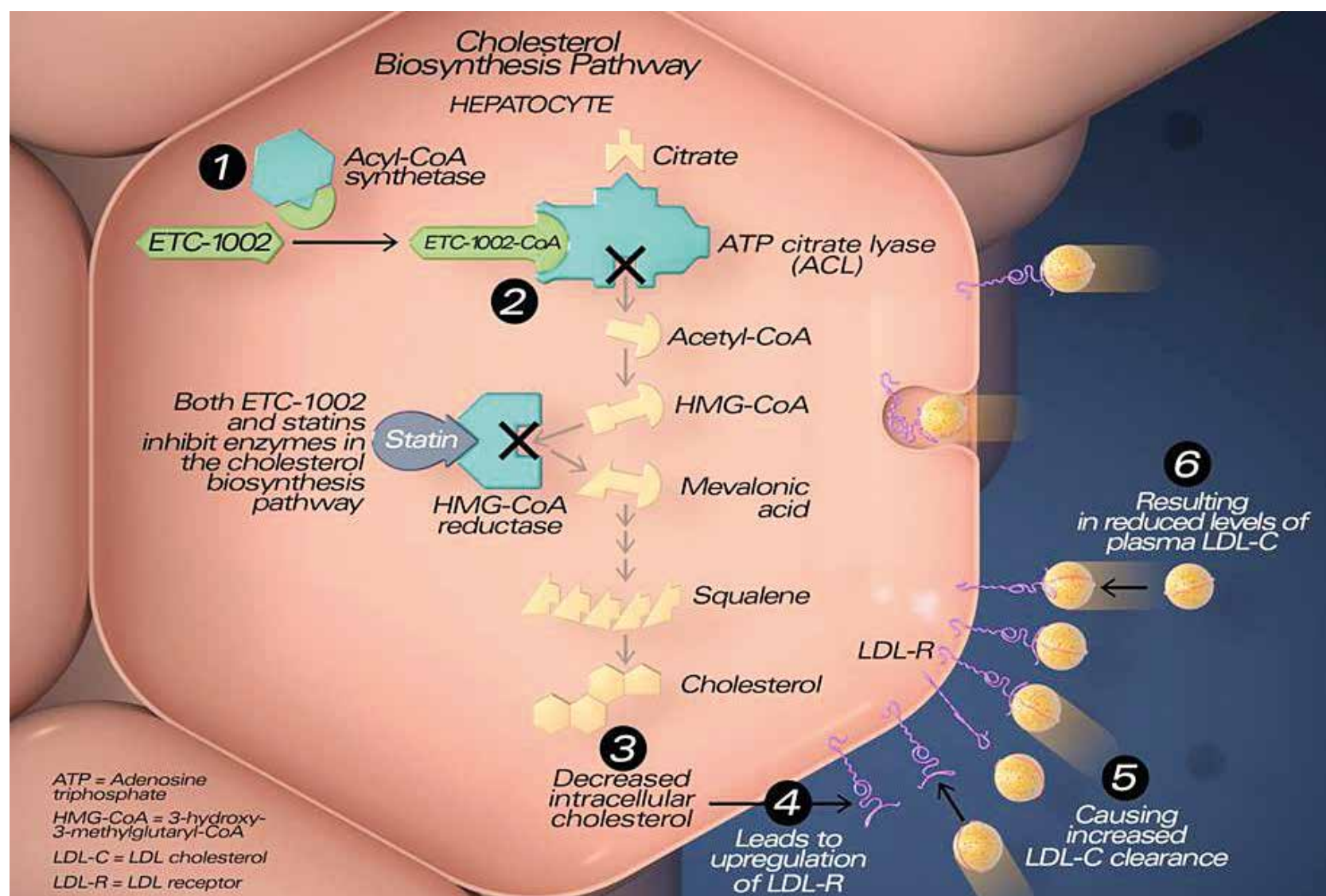
the effects of inhibiting the enzyme over longer time scale reduced the risk of cardiovascular disease with no obvious adverse effects of blocking this pathway. The benefit was identical to that expected as though blocking the enzyme targeted by statins when individuals were matched for change in cholesterol.

Professor Ray added: "One of the key advantages of bempedoic acid is supposed to be that it shouldn't cause the muscle side effects reported by some statins users. It could be an option for patients who are unable to tolerate statins at higher doses, or at all. Our genetic studies suggest that the benefit on prevention of heart

"Not only is the treatment well-tolerated, and potentially safe over longer periods, but it also further reduces LDL cholesterol when combined with other treatments"

disease and strokes in ongoing trials should be identical to that achieved through statins."

"Overall, these latest studies show that not only is the treatment generally well-tolerated being comparable with placebo, and potentially safe over longer periods, but that when added to high intensity statin treatment it can help to further reduce LDL cholesterol levels. The ongoing trial, called 'CLEAR Outcomes', is specially testing even longer-term safety and whether this approach reduces cardiovascular disease in addition to lowering cholesterol."



Both bempedoic acid inhibits ACL, an key enzyme in cholesterol production // Esperion

FILM

film.felix@imperial.ac.uk

Captain Marvel: Review

FILM CAPTAIN MARVEL



Dir: Anna Boden and Ryan Fleck. **Script:** Anna Boden, Ryan Fleck and Geneva Robertson-Dworet
Starring: Brie Larson, Samuel L Jackson, Jude Law
124 minutes

Aidan Chan
Film Editor

Directed by Anna Boden and Ryan Fleck, starring Brie Larson, Samuel L. Jackson and Jude Law, *Captain Marvel* is the first female-led superhero film produced by Marvel Studios. Politics and social agenda aside, Captain Marvel is an entertaining, though not fully satisfying, chapter of the Marvel Cinematic Universe (MCU).

Kickstarted by *Captain America: Civil War* and to be concluded by *Avengers: Endgame* coming next month, Phase 3 of the MCU contains some of the best films produced by Marvel Studios, including the hilarious *Thor: Ragnarok*, the ruminative *Black Panther*, and of course the ultimate blockbuster *Avengers: Infinity War*. Standing among these critical and commercial giants, *Captain Marvel*, a Phase 1-type superhero origin film through and through, manages to stand on its own as a thoroughly enjoyable Marvel flick.

The story of the film is relatively generic and straightforward, bar a few surprises and told in a rather strangely convoluted way. There is also not a huge amount of conflict or tension - all in all; it is not vastly different from most other MCU origin films. However, Marvel

Studios understands that its strength lies in its characters. Despite flimsy plotting, with 120 minutes, this film has made me grow attached to the new hero, and I am more than happy to see her join the other MCU flagship heroes such as Iron Man and Captain America.

Brie Larson's depiction of Carol Danvers was hard to put into words. It is not necessarily emotionless or flat, rather, I think I would use the word "determined". Without putting a whole range of facial movements on her face, she successfully conveyed the charisma and strength that radiates from within. Samuel L. Jackson reprises his role as Director Fury. His absolutely fun and enthusiastic performance, with truly compelling de-aging CGI, allows him to dominate every scene he is in. The chemistry between



Captain Marvel //IMDb

the main cast, including Goose the "cat", carries the blander moments in the screenplay.

Unexpectedly, contrary to many MCU origin films, *Captain Marvel* does not suffer from an unenergetic and fatigued second act - the time between gaining powers, and facing the final villain.

As a matter of fact, I find Captain Marvel's second act the most compelling part of the story. Captain Marvel's discovery of her own past and family is the most emotional and poignant part of the film. And when the third act arrives, along with the cacophony of explosions and punches, the film

actually becomes rather dull.

Overall, with lovable characters, dedicated performances and a killer post-credit sneak peek, *Captain Marvel* is a mid-tier MCU film that serves as a sufficient, but familiar, origin story for a brand new hero.

Being John Malkovich

FILM
Sung Soo Moon
Film Editor

I recently turned twenty. After battling through the bittersweet feelings of aging, a newfound existential angst and a sudden realisation of one's mortality, I found it in myself to truly cherish this milestone and discover this treasure of a film from the year I was born.

Being John Malkovich is exactly what it says on the tin. An avid puppeteer, Craig Schwartz (played by John Cusack), stumbles upon a portal leading directly into the mind and body of Hollywood actor,

John Malkovich (played by John Malkovich). What follows is a queer ride through the bizarre back alleys of humanity with enough surrealist contrivance to whisk your

"There is a refreshingly proud progressive narrative that weaves its heavy-duty themes of transfiguration with absurdist humour."

foresight of the plot into stiff peaks. Top performances are given by the rest of the cast, including an unrecognisable Cameron Diaz and the brilliant Catherine Keener. It's an impressive debut from director Spike Jonze and writer Charlie Kaufman, who would go on to make many other greats such as *Her* and *Eternal Sunshine of the Spotless Mind*.

This meta masterpiece certainly seems to have aged better than I. There is a refreshingly proud progressive narrative that weaves its heavy-duty themes of transfiguration with absurdist humour. Is it a comedy? Perhaps in the Shakespearean sense. The sweet streak of sadness exists somewhere between the Coen Brothers and Terry Gilliam. It's



Don't you just HATE it when your cupboard leads to John Malkovich's mind?//IMDb

an out-and-about feminist movie that deserves more recognition.

With the wackiness aside, *Being John Malkovich* is strangely poetic and meditative. The characters' feelings of frustration, self-loathing and childish desires draw

parallel to the cusp of adolescent anguish into millennial adulthood that the film would experience, if indeed it was "born" in the year 1999. So relax, put your feet up and go on this ethereal trip into the mind and soul of John Malkovich.

Available on Netflix (and on BoB).

Share your favourite film from the year you were born with Felix Film! Email us at ffilm@ic.ac.uk.

MUSIC

music.felix@imperial.ac.uk

A sonic odyssey that mystifies as much as it inspires

MUSIC

WHEN I GET HOME



Artist: Solange. **Label:** Saint Records/Columbia.
Top Tracks: Almeda; Dreams; Jerrod; Down With The Clique; Beltway. **For Fans Of:** Beyoncé; Janelle Monáe. 40 minutes

Dario Mongiardi

Music Writer

Adorned with a cowboy hat and staring longingly into the camera during the promo video, the elder Knowles sister knows how to build hype for an album, following it up by providing us with another experimental and soulful LP. Its demo-like quality and cryptic lyrics may discourage new listeners, but for fans of her previous work this serves as a fitting continuation of her mid-career reinvention.

The memory of listening to *A Seat At The Table* for the first time is still vivid. Its cinematic quality and curated interludes provided a listening experience like no other as we drove through the boredom of the swiss underpass. Its cultural significance to the #BlackLivesMatter movement cannot be understated, with tracks like 'Don't Touch My Hair' and 'Mad' piercing through the media noise like a beacon in fog.

Compared to her last LP, *When I Get Home* takes a more languid and indirect manner to expressing the inner workings of her mind. If *ASATT*'s approach resembles the fast train at rush hour, this record is instead more similar to a spacious, nocturnal journey on the Overground; from the opening track, the soul maestro launches into a melodic and beautifully arranged cut, hypnotising the listener with the lullaby-esque 'Things

I Imagined'. Moving forward, the album materialises into a dreamy soundscape, sprinkled with puzzling samples and some very icy synths.

Staying true to her roots is a key theme in this album, demonstrating Solange's insistence on not letting mainstream attention hinder her art. 'Down With The Clique' serves as a PSA for not forgetting your origins, with 'Stay Flo' commenting on the fickle characters present in the industry. Following up, she launches into 'Dreams', a standout track whose soothing piano melody overlays a stunning vocal performance. This record's attention to composition creates a wistful and transporting environment that is only heightened with 'Almeda'. A more rap-influenced track thanks to the work of Pharrell on the boards, Solange's call to arms of the black community combines a hazy instru-

mental feel with a more upbeat hook, although this message is somewhat diminished with one of Playboi Carti's most uninspiring verses to date. Another powerful track on this album is 'Jerrod'; The lyrics are delivered mostly in disyllabic bursts, cutting through the stunning piano progression in the background.

A lot of parallels can be drawn between this release and Earl Sweatshirt's latest *Some Rap Songs* in terms of the use of samples. In both cases, the vocal samples give a stream of consciousness feel to the progression of the record, giving the semblance of being one long track. Moreover, the lyrics leave a lot to the imagination, but one can't help but feel that each word is carefully placed, preventing them from making a real impact on the tracks they appear on. The Gucci Mane feature on 'My Skin My Logo' comes straight out of left field and gives the song an

oddly duet-like feel. The unpredictability of this album really reflects the soul singer's current career path, keeping the listener guessing with every move she makes. The experimental period of her career is continuing to produce sonic gems and we can only hope for the same with her next release.



I never never want to go home // Columbia

from the listener's enjoyment, and the features aren't capitalised on enough; Tyler the Creator and Sampha are only used briefly and intermittently, preventing them from making a real impact on the tracks they appear on. The Gucci Mane feature on 'My Skin My Logo' comes straight out of left field and gives the song an

oddly duet-like feel.

The unpredictability of this album really reflects the soul singer's current career path, keeping the listener guessing with every move she makes. The experimental period of her career is continuing to produce sonic gems and we can only hope for the same with her next release.

Justice has been served, and it sounds amazing

MUSIC

WOMAN WORLDWIDE



Artist: Justice. **Label:** Ed Banger/Because. **Top Tracks:** I mean, all of them. **For Fans Of:** Chromeo; Boyz Noise; SBTRKT. 84 minutes

Guthrie Ruby

Music Writer

So, I sit down in the Woodward study room ready to sink my teeth into some epidemiology, cut to three hours later and I finally start working. This wasn't your average YouTube/Facebook "really need to reply to these

week-old emails" kind of procrastination - this was JUSTICE!

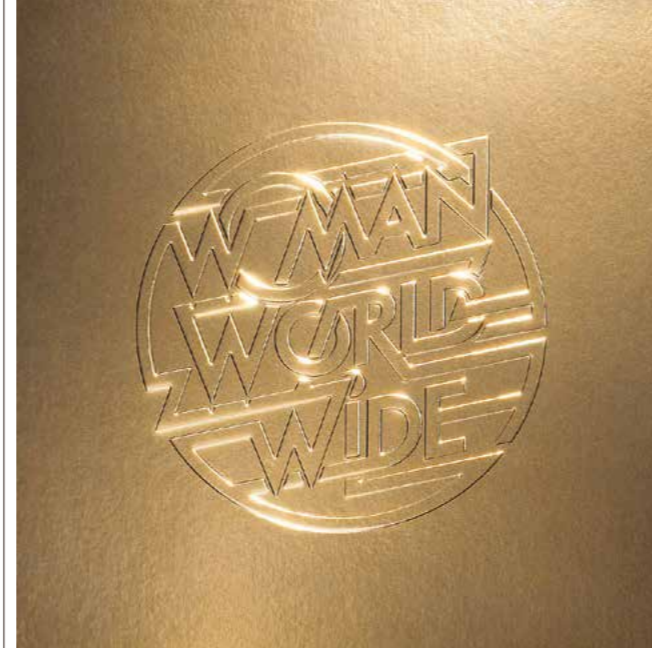
You all know Justice, you've all heard 'D.A.N.C.E.' and you've all enjoyed it. Every person from everywhere loves that song, but did you know they have other amazing music too? The electronic French duo have produced a number of incredible songs over the last decade that you are guaranteed to have heard at some point in your life: 'We Are Your Friends', 'Genesis', etc. I've been a fan of their music for the last few years but when I stumbled onto their 2018 release *Woman Worldwide* I lost my tiny little mind. I'm actually writing this while listening to the

album for the first time, I haven't even finished yet! I am certainly biased because I love them SO MUCH and this album is a biggest hits type-thing. Take all their best bits over the last ten years, have the performers at the top of their game come hot off worldwide tours, and then concentrate it down into one continuous hour and half studio set - you get this album. It's fucking sublime.

Sorry but it's impossible for me to analyse this album with an objective lens. I refuse to do anything other than enjoy this majesty of electronic energy. If you want some actual proof that this is good, then allow me to direct your attention to the

Grammy for Best Dance/Electronic Album of 2018 - *Woman Worldwide* (duh). Yes, I know the Grammys are prone to bullshit (like how hell did Macklemore beat Kendrick's *good kid, m.A.A.d city* in 2014 for Best Rap Album?) but Justice's award should at least be enough to convince you that they're better than good.

The French men work with a foundation of vintage funk, disco and house, but also take influence from prog, metal, new wave, indie, and a hell of a lot more. That's all I want to say about them. Now go forth children! Listen to this album, experience the beauty, and then tell me how much I



All that glitters is gold // Because

overhyped it. I don't care if you disagree, I won't be able to hear you through the liquid gold Justice so

kindly poured into my ears.

MUSIC

music.felix@imperial.ac.uk

A big fish in an even bigger pond

Picking up where 2017's *The Weather* left off, Aussie psychedelic rockers Pond are back, and they're bigger, better, and bolder than ever before.

MUSIC

TASMANIA



Artist: Pond. **Label:** Spinning Top. **Top Tracks:** Daisy; Burnt Out Star; Selené. **For Fans Of:** Tame Impala; Unknown Mortal Orchestra; Temples. 48 minutes

Martin Flerin

Music Writer

This March, Australia will be the centre of gravity for psych rock and Formula 1 fans alike. But no matter how hot Ferrari are looking, in my heart I doubt that the action on the black asphalt of Albert Park will be able to overshadow what's hiding in the grooves of the new Pond LP. Here's why.

The sounds and stories of Australia's biggest psych rock bands have always been intertwined. As Kevin Parker, Jesus in Sandals™ and most prominent representative of said bands, once noted: "There is no Australian psych rock scene, we're just ten people." For Tame Impala and Pond, the merging of sound has much to do with the fact that they used to, and to a lesser extent still do, share band members. KP used to play drums for Pond, Pond's Nick Allbrook used to tour with Tame Impala, Pond's Shiny Joe Ryan does Tame Impala's visuals, and Jay Watson is the last throbbing artery connecting these bands with crossover roots - and is a permanent member of both bands. Most importantly, Kevin Parker has produced all of

Pond's albums; all of this is crucial to understanding the transition in Pond's sound that started with the release of *Man It Feels Like Space Again* in 2015, and has finally completely blossomed in Tasmania.

To me, Pond has always been the slightly wonkier little sister of Tame Impala. There are several reasons for that - from Allbrook's dodgy hair colour choices to their sometimes overdistorted sounds and flippant titles (calling an album *Hobo Rocket* and a song 'Heroic Shart' might unintentionally give that impression). Perhaps it is because Pond are more of an actual band than Tame Impala (where Kevin's singular vision is the driving force, resulting in a very homogenized musical product) that their albums have historically been a bit more all-over-the-place and in-your-face. This album changes that somewhat, bringing a more polished sound.

"Little snippets from a daydream, floating on a stark blue sky"

The themes in *Tasmania* are somewhat difficult to disentangle. The lyrics don't follow a linear narrative, and seem more like little snippets from a daydream, floating on a stark blue sky. In this fashion the opener, 'Daisy', paints a picture that seems oh so idealistic in the first seconds. As the synthesiser strings morph into another, we're placed

in a land where "it's spring and the cherry blossoms sprout," with "fires bejewelling the South West". All of a sudden, we're told our subject is "smiling like he has to for the cause, for the tribe, for the boys, for the lie" and just like that the drums come in and the rest of the song unfolds as a combination of a punchy, upbeat melody and lyrics that range from slightly uncomfortable to borderline morbid. "Me and the men of the frontier stack the bodies in a heap / Jimmy grabs a beer and we wash our hands in a creek," evokes the image of a death factory. It hints at the reciprocal relationship of "we clean ourselves by implicating nature in our filth". Ah, that filthy black soul of capitalism. I should also mention that with the synths jumping up and down the chorus, they have definitely taken a leaf out of *Currents*' book. These elements are a perfect prelude for the rest of the album.

'Sixteen Days' is not one of the most noteworthy tracks on the album, but it does contain a line which goes to show that the band hasn't given up on shitstirring lyrics completely - "now I know how a suckerfish feels, shit, I better call my Dad." Lovely! Next, the title track gives us some clues as to the album's name. In the first two verses, the rhymes are too obvious and lazy to be that way accidentally - perhaps critiquing sloppy songwriting and empty meanings in modern music? Anyway, our subject wants a break in 'Tasmania': "I left my phone in Sydney / All the stress outdid me," something which he later



ROOYGGGBBB // Spinning Top

wishes for again in 'Burnt Out Star'.

'The Boys Are Killing Me', is one of my quiet favourites on the album. The tempo, Nick's diction, and the thickness of sound mediated by the effects used, change so many times that the song feels like a ruler twisted into the figure 8 - taut to the extreme but remaining unbroken. "Drunk but overjoyed just to be employed / By the boys / The boys are killing me" reads as if written by someone coexisting in a toxic society but glad just to fit in - a paradox of wanting change but not wanting to be left out for instigating it. Yikes!

In 'Hand Mouth Dancer', the political nature of the album's lyrics is addressed, play-

fully acknowledging the hypocrisy that sometimes goes hand in hand with politicisation of music, and the people who demand it. 'Burnt Out Star' is this album's epicentre, the magnum opus, having been released as a

"A combination of a punchy, upbeat melody and lyrics that range from slightly uncomfortable to borderline morbid"

single long ago (so long many thought it would be a standalone single). It is a journey through sound, flashing some wonderfully poetic lines on the way. "Burnt out star, no matter where you are / try to understand you're only a man" suggests that mankind's collective strength should come from a realisation of individual weakness. A potent lesson hidden amongst woozy ad-libs of the number 1917 - I guess the burnt out star they're thinking of is of the RED variety... This is to be the first allusion to revolution as a possible solution to the problems the band perceive; the other solution (escape?) is carnal desire "Oh perfect body that they'll never tear apart / first they'll have to tear my head from

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your heart”.

The final three songs reassert the band's message and make sure that the album doesn't just peter out. The imagery of 'Selené', another Tame Impala-esque tune, is the most drastic on the album. There's drug excess - "Who took a lil' too much speed and fucked his guts up and his teeth", and some wonderful thoughts on... the dual separatory and uniting aspects of skin - "Love your skin, it holds your organs in / Though it holds me away from you", all with the message of "Now you can bleed on

"It is a journey through sound, flashing some wonderfully poetic lines on the way"

me". As surreal as Dali, but certainly evocative. It is followed by the irony of fate in 'Shame' - "It was probably just a cracker, it's the 14th of July" -

once again bringing up the theme of revolution, this time the French, but now putting it side by side with the violence that accompanied the celebrations on Bastille day three years ago. The seeds of hatred for Nick (he IS an Aussie after all) were apparently sown by evil institutions and inventions alike "I'm sorry for everything we've done / I'm sorry for the glory of the Queen / The glory of the gun." Shame indeed.

The final track, 'Doctor's In', starts with such a Pink Floyd-esque tone, that I almost

expected to hear Waters screaming into my ears when the lyrics came in. #Disappointed. The synths sound like the underwater siren sounds that drone on just before the beginning of the last salvo in 'Echoes' while the guitar sounds just like the one in the intro to 'Sheep'. Truly a psychedelic throwback. And the lyrics sound like something that the prog gods wouldn't be ashamed to call their own, either. It paints a picture of nature and gives a sense of purity, of that quality of rebirth that only trees and birds and flowers in the

spring months possess - with this taking us back to the first lines of the album, but now giving them a new twist. The bad trip has ended, our subject has faced his fears and is ready for what lays ahead. The words of encouragement are moving, constructive, and, to me, show that the band realises that simply painting a picture of all the shitstains present all around isn't the point of great art.

The point is to be able to point to a power of renewal, a replenishing greatness which is just

waiting to be found in the nature that surrounds us, to give clues as to what might be able to make everything better. And though in Daisy they sing "sometimes you gotta rock the cradle on your own", the rest of the album convinces us that in that cradle there is hidden the potential for all that's good in the world. And that it will come true. "But don't be defeated by the coming night / By the wind that's blowing as cold as ice." Pond, I promise I won't! And you shouldn't either.

Reasserting indie rock dominance - Part 1

Foals' first record in four years sees them exploring new musical territory, but not without that familiar Foals feel. With part 2 primed for release in September, it's set to be a good year.

MUSIC

EVERYTHING NOT SAVED WILL BE LOST - PART 1

★★★★★

Artist: Foals. **Label:** Transgressive; Warner Bros. **Top Tracks:** Sunday; On the Luna; In Degrees. **For Fans Of:** Hot Chip; The Maccabees; The Horrors. *39 minutes*

Adrian LaMoury
Music Editor

Too young to fully engage with the monumental breakthrough of Arctic Monkeys, but too old to care the slightest bit about the 1975, Foals were MY band. Despite only receiving my backing in earnest following their third album (2013's *Holy Fire*), they soundtracked such a pivotal part of my adolescence that for me, as far as British indie music was concerned, they were everything.

Dropping in 2008,

debut album *Antidotes* featured angular guitars, occasional brass interjections, and largely nonsensical lyrics (including some in French), making it a bizarre but undeniably fun math rock piece. 2010's *Total Life Forever* brought a different band entirely. Crisp, funk-inflected rhythms ushered in a far more mature sound, and frontman Yannis Philippakis showed the full wonder of his voice, particularly on the record's epic centerpiece, 'Spanish Sahara'. Having won acclaim, they decided to go big. The muscular, anthemic rock of follow-up *Holy Fire* was a chart success, and paved the way for huge headline sets.

They'd found their winning formula and so they, in what I imagine they'd thought was a sensible move, nigh on replicated it for 2015's *What Went Down*. Sadly, for many (myself included, just a month before starting university) something was lacking. It

felt derivative; many of the tracks had direct analogues on the previous LP (e.g. 'London Thunder' & 'Late Night', 'Mountain At My Gates' & 'My Number') but without the original energy. Given the mixed reviews, combined with their reputation as one of the best live bands around, it's no surprise that they dedicated the following few years to

"A two-part odyssey that swings from melancholic slow burner to 90s rave"

touring.

They headed back into the studio in early 2018, though sadly without long time bassist Walter Gervers, following an amicable split. A wealth of new material followed - so much so, that they decided to cut it into two

full albums, *Everything Not Saved Will Be Lost*, parts 1 and 2, the second of which is anticipated to drop in September.

From the ethereal synths that open the LP with 'Moonlight', it's immediately clear that this is something new. Well aware of the ever-loosening hold guitar music has on today's musical landscape, Philippakis and co. have allowed electronic and experimental techniques to permeate the record. At their most prominent, 'In Degrees' is borderline disco, and wouldn't feel out of place in a Hot Chip set, while the tinkling vibraphones and distant wails of 'Café D'Athens' are reminiscent of *Moon Shaped Pool*-era Radiohead.

There is some familiarity though; the throbbing stadium rock of 'White Onions' is sure to become a staple of their live sets, after stagnating for three minutes, 'Syrups' gives us that cymbal-crashing shift of gear that Foals are known and loved for,



What kind of chlorophyll is that? // Warner Bros

and the chirpy, textured bounce of 'On the Luna' sounds like every song off *Total Life Forever* played at once.

It all culminates in the penultimate track 'Sunday', a two-part odyssey that swings from melancholic slow burner to 90s rave, before lullaby 'I'm Done With the World (& It's Done With Me)' rounds off the album. It's not without imperfections

- the album version of 'Exits' lingers, making it somewhat less punchy than its single counterpart, and despite its efforts, the radical change is not all that extreme. But, for me at least, it's served as a strong reminder of why I fell in love with them in the first place. Bring on part 2.

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music.felix@imperial.ac.uk

After a six year break from the music scene, Dido is still on my mind

The release, which sees Dido contemplating marriage and motherhood, comes ahead of tours across the UK, Europe, and North America - her first in 15 years.

MUSIC

STILL ON MY MIND
★★★★★

Artist: Dido. **Label:** BMG. **Top Tracks:** Hurricanes; Give You Up; Have to Stay. **For Fans Of:** Katie Melua; Enya. *45 minutes*

Shervin Sabeghi

Music Writer

A warm cup of tea on a cold day - this is how I'd best sum up Dido. Though unassuming both in the recording studio and out, she's managed to feature twice on the list of the top ten best-selling albums of the noughties and wrack up four BRIT Awards. Her first two albums *No Angel* and *Life for Rent* topped the UK year-end charts in 2001 and 2003, and the two albums since, *Safe Trip Home* and *Girl Who Got Away*, were moderate commercial successes despite not reaching the heights of her early career. It's safe to say that she's earned a spot amongst the greatest British solo artists, but it's been six years since her last album - does she still have the hit-making chops, or has the tea gone cold on Dido's musical career?

Still on My Mind, released last Friday, doesn't deviate significantly from the Dido formula of signature wispy vocals on soft acoustic instrumentals that has served her so well. In fact, many of the tracks wouldn't be out of place in her debut album *No Angel*. Both place greater emphasis on the

instrumentals, opting for particularly percussion heavy numbers and extended breaks within songs. Thematically, however, the two records are very different. *No Angel*, first released when Dido was still in her 20s, has a focus on the highs and lows of a relationship and accepting that she isn't perfect, with a few slides into narratives of low points in her life and recognising the lack of permanence in these. Coming two years later, *Life for Rent* also has many titles about relationships, but Dido begins to explore different themes. Particularly in the titular track 'Life for Rent', we see a more retrospective and contemplative side to Dido as she croons "But if my life is for rent / and I don't learn to buy / Well I deserve nothing more than I get 'cause nothing I have is truly mine". This side becomes more and more prominent as time goes on; third album *Safe Trip Home* focussing heavily on Dido's loss of her father, while fourth album *Girl Who Got Away* deals with her almost gleeful acceptance that she's not

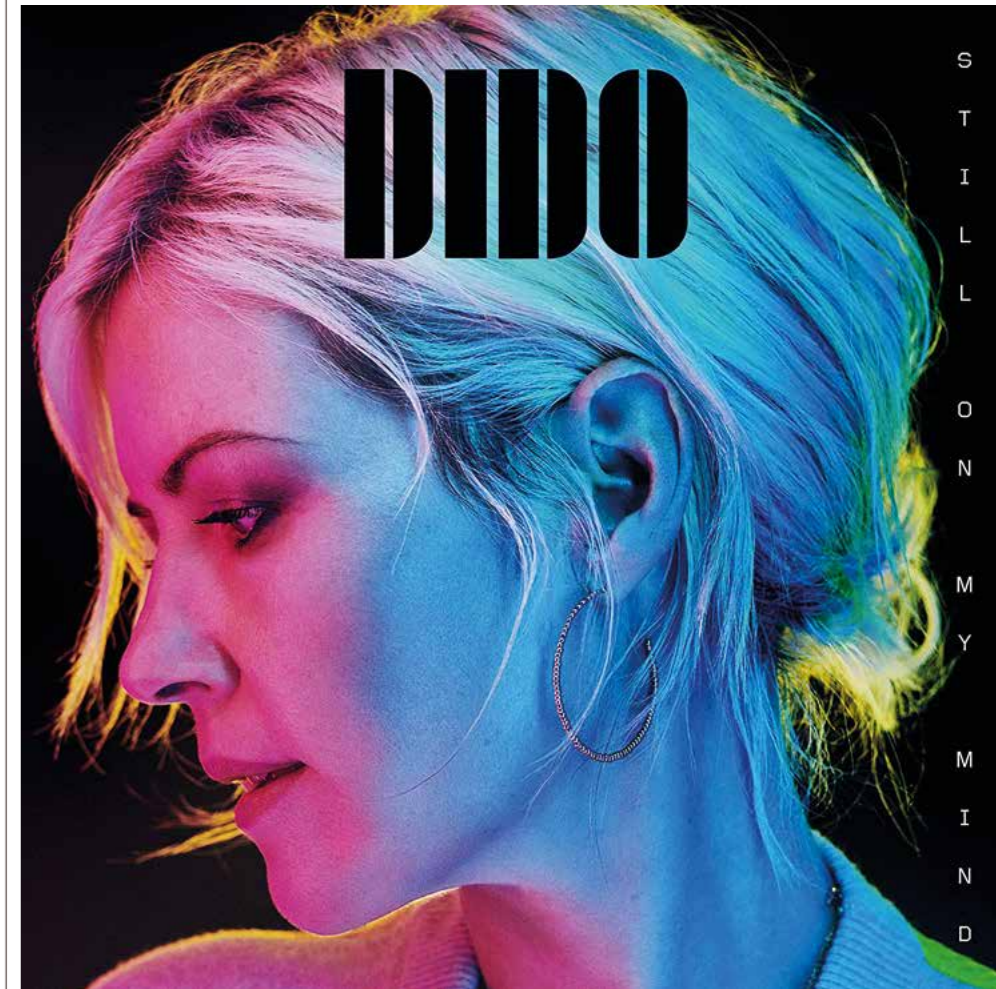
"Following four albums of relationship tumult, it seems from this track that Dido has finally found some stability"

quite "sitting on the roof of the world" anymore.

This trend continues to *Still on My Mind*. Opening track 'Hurricanes' is harrowing, yet oddly uplifting; lyrics "Let me face the sound and fury / Let me face hurricanes" are fitting as the song progresses with various instruments being added in succession to a cacophonous climax followed by silence. Following four albums of relationship tumult, it seems from this track that Dido has finally found some stability in her relationship and is ready to face hurricanes with her husband. It's almost a completion of a five-album story arc, and many of the later songs seem to be reflections on life experiences rather than of how she currently feels.

The lead single 'Give You Up' perhaps strays furthest away from what we traditionally expect from Dido. It's one of the few Dido songs with a piano led composition, and features backing vocals that put you in mind of Hawaiian folk music. With as much serenity and delicacy as with all her lyrics, Dido talks of breaking away from an unhealthy relationship and accepting the consequences - "I found a way to let you go / It's gonna rip your heart out". Though maybe not quite the relentless earworm of previous singles like 'White Flag' and 'Thank You', 'Give You Up' still gets you humming for hours after.

More upbeat mid-record tracks 'Hell After This' and 'Take You



Isn't that a Pet Shop Boys song? // BMG

Home' both deal with positive experiences in relationships in a light sense. While far from being dancefloor fillers, they're needed breaks from slower, more sombre tracks. The final few tracks are very familiar Dido. Each of her albums feature one sassy, musical version of a subtweet song and this manifests in 'Friends' which is a very enjoyable, easy-on-the-ears pop ditty. Dido closes the album with 'Have to Stay', a poignant ode to motherhood that most directly reflects her current stage in life. The instrumental is very gentle, allowing Dido's voice (her greatest asset) to connect to the listener.

"I'm here as long as you need / When you show you're / Okay on your own / I'll smile and leave" perfectly encapsulates the feel of the song, and the general theme of content in the permanence of motherhood.

Still on My Mind was a personal project for Dido - much of it was recorded at the home of her brother and long-term co-producer Rollo, and produced by the two of them. The production quality, nonetheless, is one of the best from her albums so far. The album holds up well to all releases across her 20-year career and was worth the wait. Confident serenity permeates every song, and Dido's delicate

vocals are showcased as always. How long will it be until Dido's next release? Who knows, really. She's quite upfront about not feeling any pressure to create music and is driven by a love of creating music with her brother. But this album shows that Dido can still produce quality records and achieve success in the current market (it's too early to give a chart position, but *Still on My Mind* was 3rd in the mid-week update). She's going on tour for the first time in 15 years this year, and I'm looking forward to what comes next for Dido, even if it's another decade until we get some new music.

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music.felix@imperial.ac.uk

Father of 4 does not Offset Migos's solo album efforts

The Atlanta rapper freshly missteps with a lackluster solo effort, disappointing long-time fans.

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FATHER OF 4



Artist: Offset. **Label:** Motown. **Top Tracks:** How Did I Get Here; Tats On My Face; Came A Long Way. **For Fans Of:** 21 Savage; Gunna; Lil Baby; Rich the Kid. *57 minutes*

Asad Raja
Music Editor

For the more devout Migos fans, and for Atlanta locals, Offset has consistently been seen as the stand out member, despite Quavo clearly becoming established as the head of the group since their mainstream breakthrough. More recently, Offset has experienced more widespread attention for reasons outside his music. Significant media coverage has centred on his turbulent relationship with Cardi B, the birth of their child Kulture, his cheating – and now their recent reconciliation. All this, as well as his near-fatal car accident last year, has given Offset much to think about. With Quavo and Takeoff having both released pretty mediocre solo projects last year, this album was Offset's chance to address all these personal topics and prove his relative solo artistic potential. And so it makes sense that Offset presented this album as his attempt to go personal – the title promising a focus on his four children.

The title track being the opener, 'FATHER OF 4' immediately seems as earnest and personal as was advertised. The track opens with Big Rube, a familiar voice in Atlanta rap for his ties to OutKast,

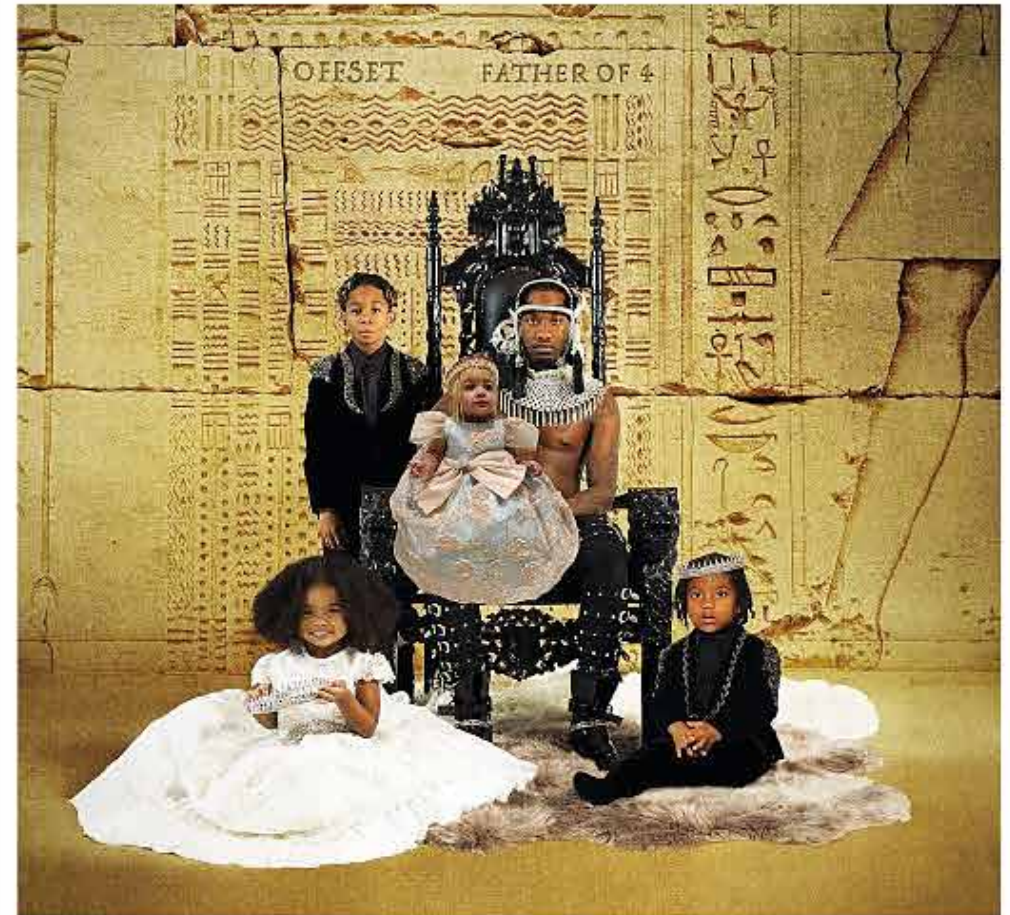
narrating a tender spoken word over a soft piano and string melody. Trap drums come in under the piano and Offset begins rapping in a sweet, autotuned tone, his heartfelt verses addressing his shortcomings as a father. However, this first track is an outlier in the track listing, by far the most vulnerable sounding on the album. Although personal bars are peppered throughout the rest of the album, they don't ever come in quite as high a concentration.

The next few tracks take a more familiar tone production-wise, reminiscent of tracks from Offset's brilliant 2017 collaboration album with 21 Savage, *Without Warning*. Though a couple of these explore Offset's hustle-filled youth, they're generally more generic-sounding. The beat of 'How Did I Get Here' actually sounds like a dope Metro Boomin twist on Cardi's 'I Do'. The song features a high-energy Offset performance and an accomplished J. Cole guest verse with imagery of growing up around high crime-rates. 'Tats On My Face' is another stand-out track with a much darker beat and mean, menacing lyrics: "I'm poppin' a pill / I keep thinking of death, I'ma kill / They can't find my trail". Nevertheless, by 'Made Men', the straightforward chorus-verse-chorus-verse-chorus song structure has the album sounding pretty repetitive even this early on, despite each individual track being strong on paper.

The production gets a little more adventurous on the song 'Wild Wild West', featuring slow, meandering, synths coupled with fast, bubbling trap drums matching Offset's

delivery. The track is slightly soiled by Gunna, who delivers a very forgettable feature verse, much like the majority of what he delivers on his new project, *Drip or Drown 2*. 'North Star' sees the production go more theatrical and genuinely beautiful, complete with choir backing vocals and grand, ethereal reverb. CeeLo Green's performance in the second half of the track is a very unexpected yet attention-grabbing moment. Unfortunately, Offset somewhat drowns in the grandeur of this track, his delivery lacking any real sense of resolution and his lyrics being a mixed bag (though they vaguely focus on haters of his fame).

The trouble with Offset is that, as expected considering Migos' discography, he clearly has a strong preference for braggadocious and materialistic raps. And that's fine, especially because he can do it so well and is generally complimented by great production. But a problem arises when he tries to incorporate introspection into his bars. Where many trap artists are able to marry those two vibes successfully, for Offset, it is clearly outside of his comfort zone. That's proven by how he struggles to switch up his flow or maintain an emphatic delivery or stop incessantly adlibbing for one damn minute even when the beat deviates from the *Without Warning* style of aforementioned tracks. Lyrically, when Offset means to go 'personal', he offers up rushed and vague insights on his addiction to drugs, his loss of a friend or family member, his cheating, or even a reflection on racial inequality, awkwardly



Offset seems to have escaped the maladies typically associated with the inbreeding of Pharaohs // Motown

inserted between bars such as "MacBook Pro, how I bend over your hoe".

This is even the case on 'Don't Lose Me', a track that kicks off with a soundbite from the apology video to Cardi that Offset posted on Instagram. The chorus is simple yet heartfelt, but where the song would have been a great moment for Offset to deliver mature, reflective and confessional bars (as he came close to on the album opener), his lyrics are pretty skin-deep and inarticulate ("I love that you're ratchet not boujee / I love your ass-shots it's a movie"). Compare this to Cardi B's reflections on their relationship on 'Be Careful' and it's clear who the more nuanced rapper is. Only a few songs after this, on 'Clout', Cardi proves that she can even kick Offset's ass on a

more nonchalant track. Her feature on this track causes Offset's lazy, triplet-flow to pale in comparison as she bodies the beat with a pissed off, laser-focus verse calling out media outlets and other rappers who so often use her name for clout.

The remaining two feature tracks on the album are both average at best. 'On Fleek' featuring Quavo is way too long for its own good, especially considering it has the most boring production of the whole album. 'Quarter Milli' is decent, made more exciting with a pre-prison-time-sounding Gucci Mane verse containing a very expressive cadence and adlibs, but the feature is frustratingly short. The last track 'Came A Long Way' is a high point, one of the most coherent songs of the album. A positive

sounding, animated beat compliments Offset's flow perfectly as he delivers more lyrics on his journey from hard times to success, which come off as particularly motivational. Shame it comes as too little too late.

What's more of a shame is that this album is ultimately a testament to the fact that none of the Migos can successfully sustain a strong, full length solo album. At least, not yet; time will tell how each member's artistic ability develops in a trap climate where experimentation and emotion are becoming increasingly mainstream. Indeed, it might not be long before artists inspired by the trending 'emo trap' sound of a Lil Uzi or a Juice WRLD replace artists like Offset in relevance.

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music.felix@imperial.ac.uk

Psychodrama Review

A track-by-track run through of Dave's introspective masterpiece.

MUSIC

Psychodrama



Artist: Dave. **Label:** Neighbourhood Recordings
Top Tracks: 'Screwface Capital'; 'Disaster'; 'Black'.
For Fans Of: J Hus, AJ Tracey. Wretch 32. 51 minutes

Asad Raja
Simran Kukran
 Music Editors

Andy Djaba
 Editor-in-Chief

1. Psycho

What a way to kick off the album. A truly building track, Dave and the instrumentation become one as the listener is guided through the three main psyches that Dave will expand on throughout the album. Not only does he switch up his flow, content and delivery with each transition, but he does so whilst giving us plenty of his signature witty wordplay. He sounds a fierce kind of bare initially, an energy comparable to Stormzy's 'First Things First' over spacey moans and rattling drums as he sharply spits: "Stop all the pain / Tell me how you stop all the pain". This, as well as many other bars in this album, serve as a reply to a therapist character, whose conversational prompts appear between songs, and at the very start of this one. As the track progresses, the moans suddenly get chopped and screwed, the drums going

bouncier as Dave gives us carefree and cocky vibes. Piano keys then smoothly glide the track into a more solemn, introspective direction as he admits deep insecurities. His honesty is clear as he admits his battle with depression and his need for therapy, in stark contrast to his assertion of not wanting to be "saved" or reveal scars at the start of the track. - AR

2. Streatham

The simple yet effective beat sounds amazing beneath Dave's narration of the South London environment he grew up in where "Teachers was giving man tests / Same time the mandem were giving out testers". - AR

Bars on bars. Dave has many quotables throughout this album – such as "I don't want to do you and I (U-N-I), like I'm in Leicester skipping my lectures" – which will have you screaming, "RELOAD IT!" - AD

3. Black

A single released before the album, 'Black' is a thorough, nuanced and emotive delve into what it means to be black in Britain today. It's astounding how much Dave is able to cover in just this one track. He goes into social experience, heritage, history and media perception. - AR

This single is much braver and hard-hitting than some of Dave's earlier work. His reflections on race and identity are nuanced and mature. - SK

4. Purple Heart

The production goes super sweet here, complete with delicate backing vocals and an acoustic guitar, as Dave delivers a personal yet mature approach to matters of the heart. The wordplay on this track is particularly impressive, centering around star-signs, a deck of cards, and chess to conjure up themes of chance, but also to accentuate Dave's point at the start of the track: "You're asking what it's like to love, I told her love's a game". - AR

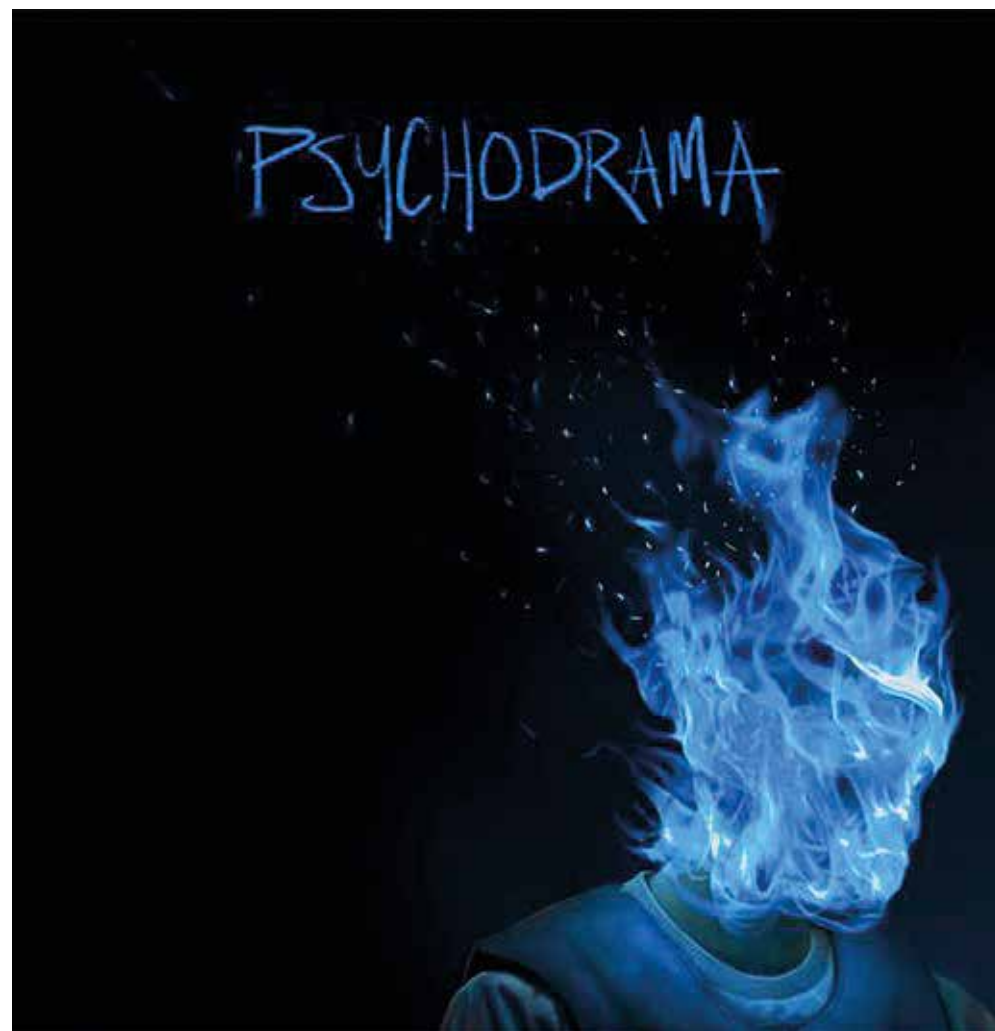
Dave is really starting to open up now with reflections on his relationship. "I've got a Purple Heart / You've got a Purple Heart" he says, referring to accolades given to military who have been injured in combat. He uses his signature wordplay to deliver emotions in a way that isn't cheesy. This level of vulnerability isn't common in UK rap. Watch out Drake, Dave's coming for your softboi insta captions - SK.

5. Location

More of a laidback pop tune, Dave delivers some of his most playful bars. He briefly touches on his relationship with his ends following his fame using some clever wordplay, a topic which comes up a few times throughout the album: "If you wanna see Ps you gotta pass on the ends (Ns)". - AR

6. Disaster

This is probably one of the most talked about tracks on the album,



With *Psychodrama*, Dave stakes a claim for the top spot in UK rap // Hypebeast

which makes sense as it sees Dave and J Hus, two of the biggest voices in the UK rap scene, go back and forth. Each really hold their own, making for an absolute banger of a song. Hearing how on form J Hus sounds has me itching to hear whatever he offers up when released from prison. - AR

#FreeJHus - AD

7. Screwface Capital

The bars on this track are delivered with particular potency, over a simple piano refrain. The beat switch up is very mad, immediately incredibly attention-grabbing; a kind of jazzy, experimental, dancehall melody takes the track in a refreshingly different direction. - AR

8. Environment

Things get stripped back to a piano backing. The vibe is smooth but the subject matter sharp as Dave reflects on how he is viewed by others. He

is cutting and resentful, explaining how his life and stardom is not as glamorous as it seems. "You see our gold chains and our flashy cars / I see a lack of self worth and I see battle scars" - SK

9. Lesley

'Lesley' is 11 minutes long, an absolute behemoth of a track that follows a character caught in an abusive relationship. By focusing on this kind of narrative, Dave can really show off his ability to craft language and tell a story. Like a pictureless screenplay, the scene is set and the audience can only wait as the story unfolds. - SK

10. Voices

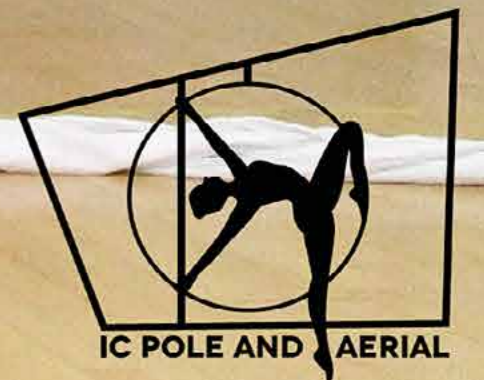
On 'Voices', Dave actually sings. Although his range is not quite what a feature could achieve, the result is powerful. He is baring his soul as his therapy comes to an end. - SK

11. Drama

'Drama', though not exactly a bonus track, is a departure from the narrative of the album, a self-contained stream of consciousness addressed directly to Dave's brother who is serving time in prison. The track starts and ends with a voicemail from Dave's brother, where he speaks about how proud he is to have witnessed Dave's rise to success. He also implies that Dave is destined to be the one to help him through his mental suffering (the therapy focused theme of the album is in fact inspired by the therapy Dave's brother is receiving in prison). Arguably the most personal of a highly personal album, the verse on this song is divulging, moving and highly pensive. The bar that Dave ends with succinctly brings the entire album home: "I thank God for the pain because it made me this". - AR

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Dynamic, breathtaking: the BalletBoyz stun in this innovative production // Sadler's Wells

Kicking Up a Fuss Over Them/Us

Twenty years on since the conception of the company, BalletBoyz are still producing fantastic works of modern contemporary ballet.

ARTS



Where? Sadler's Wells
When? 5th-9th March
How Much? From £12

Guthrie Ruby
Arts Writer

As the curtain rises and faces stare with anticipation, for the last time until you exit stage, you feel your heart beat through your chest. Countless hours have gone into training, learning, creating, perfecting, and bonding with others on stage. I am, of course, referring to how I felt back when I used to dance. If that's how I felt whendancing as a hobby, I can only imagine how it must've felt for the six men I saw on stage last Wednesday night.

Created by the dancers of the company Ballet-

Boyz, the pressure for *Them/Us* was definitely on as the reigns had been handed over from the founders Michael Nunn and William Trevitt. The show was split into two parts: "Them" and "Us". The first act "Them" was choreographed solely by the dancers of the company and was done so simultaneously with the score composition, by Charlotte Harding. You can see clearly from the choreography that it was created by the people performing it. The motifs amplify the incredible strength and fluidity of the performer's movement ability, and flow beautifully together like a well-oiled machine that created itself.

The movement was fabulously controlled and never reached a fever pitch (I'd describe it as "dialled up to nine"). There were no great leaps, falls or lifts. Instead, the majority of the half hour run time was filled with large, bold

movements that stretched the performers bodies, or close contact work that made it seem as though the dancers shared one mind. While I could not see any incredible innovation or presentation of flare, the show excels in presenting performers in complete harmony. The choreography was made by all members in a continuous collaborative way, the final product is a demonstration of their collaborative power.

"The choreography felt natural and weaved into the performance effortlessly"

Though she was not on stage, Charlotte Harding's presence was certainly felt. The composition, just

like the choreography, felt natural and weaved into the performance effortlessly. Her minimal use of instruments helped achieve the seamless combination of sight and sound. With few string instruments and the simplest percussion, her composition managed to match the unbroken energy of the dancers. In a very Imperialesque moment, the sound of Harding's composition caused me to imagine the dancer's fibres of skeletal muscle as the strings of the cello I was hearing.

Now I've managed to go this long without mentioning the elephant in the room, or more accurately, the giant cuboid frame on the stage. This was my favourite part of the show as it led to some incredibly interesting use of levels and space. As a frame it allowed the performers to move in and out, treating the space differently in relation to one another and even going as far as

to impact the demeanour of individual performers. Alternatively, as a transparent cuboid it produced a kind of negative space in the stage where you could see through, but it felt as though you shouldn't have been able to. I do think it could've been used more extensively and in different creative ways, but I must remind myself that it's a ballet not a circus. The frame also led to my favourite moment in the entire show, hands down. As Harding's score crescendos and the dancers begin to take form, a sudden change in lighting leads to a stunning silhouette. I couldn't help but let out a small "wow" under my breath.

"An utter joy to watch"

If it weren't for spoilers, I'd go on for another page about all the moments I loved in that first half.

The second half "Us"

was originally a duet choreographed by Christopher Wheeldon for BalletBoyz. The company asked Wheeldon to come back and provide the story to what happened before the duet. It is a fantastic piece of choreography, ending with the phenomenal duet which is one of the most sensitive and compelling I have seen for a while. I will say no more about the second half because I don't want to spoil all aspects of the show and also because I feel way more out of my comfort zone talking about Wheeldon's choreography.

Them/Us is certainly not going to become an infamous, long-lasting ballet. However, it is an utter joy to watch such talented people create something purely from themselves and their friendship. I only wish that I could ever be part of such a show and join them(/us).

ARTS

arts.felix@imperial.ac.uk

The beauty behind the monster of *Frankenstein*

The Royal Opera House revives a stunning performance of Mary Shelley's classic, showing it to be a story not of horror but of love and desperation.

ARTS



Where? Royal Opera House
When? Until 23rd March
How Much? Limited tickets

Tesni Haddon-Mcmillan
Arts Writer

Frankenstein has long borne the false title of a frightening and twisted tale. However, the focus of this story is really on the loneliness of Frankenstein's Creature, and its cravings for the affections of his master.

Upon the loss of his mother in child-birth, Victor Frankenstein succumbs to a deep and consuming grief. He embarks on medical school and is introduced to the idea of reanimation. With the hope of a family reunited and more than a hint of madness, Frankenstein stitches together and awakens the Creature. Yet Frankenstein only feels fear upon sight of his creation

and chooses to reject this lost and innocent being. The sorrow of the Creature quickly turns to thoughts of anger and revenge and this leads to a series of harrowing tragedies. Despite it all, the Creature continues to desire the companionship of Frankenstein and shows us as an audience that the most primal desire is that of love.

Liam Scarlett's ballet is true to the moving narrative of the original novel but also striking in its own right. Every aspect of delivery was polished and stunning, with the score of Lowell Liebermann performed flawlessly on the night by the resident Orchestra of the Royal Opera House. The fluid tones blended seamlessly with the dancers, elevating the emotion through tense crescendo and complimenting the romance between Victor and his wife, Elizabeth, with soft melodies.

The dancers themselves were artful in their movement. The Principal, Victor Frankenstein, was

portrayed by Federico Bonelli; William Bracewell debuted as the Creature; Laura Morera shone as Elizabeth.

A particular strength of this performance was the contrast between the characters and the manner this was conveyed through dance. Bonelli carried off strong and unhesitating leaps and lifts throughout, telling of Frankenstein's seriousness and drive. Bracewell was a true and particular joy to behold. He was elegant in a manner almost feminine and the hope and longing of the Creature was palpable. There were also occasions

"The most primal desire is that of love"

of self-loathing and fast, flighty movement that captured these spates of overwhelming emotion. This is not to forget Morera, who radiated beauty and joy. Her character is



The creation and the creator // Bill Cooper

instrumental to bringing happiness and light to the story and to Frankenstein, who is plagued by fear of retribution and other nightmares.

Another impressive aspect of this ballet is its design - every element of it. The scene when Frankenstein first enters the surgical theatre is one of the most powerful moments in its staging. The lighting by Finn Ross draws out deep shadows, producing an eerie and serious atmos-

phere initially. This is also the location of the machine that animates the Creature. The large, heavily lit operation table that lowers to centre stage only exacerbates the drama of this.

However, all prior scenes pale in comparison to the masterpiece that is the final act of Frankenstein. Gorgeous staging of a curling staircase and sweeping lights set the backdrop to the twinkling gowns of the Royal Ballet dancers. The soft beauty of

this setting gradually transforms into blazing fires and an intimate, painful dance between Frankenstein and the Creature. The sheer talent displayed is breath-taking until the very end and well worth the standing ovation that was given.

How Eva von Schnippisch won WWII

ARTS



Where? Sadlers Wells
When? 19th - 20th Oct
How Much? From £15

Claire Chan
Arts Editor

Who is Eva von Schnippisch and what does she have to do with WWII? You might be forgiven for wondering if you'd fallen asleep one too many times in history class, but Stephanie Ware's one-woman cabaret has very, very little to do with the actual affairs

of WWII at all.

It's an unashamedly salacious, nonsensical and hilarious tale of how a certain Eva von Schnippisch, a cabaret performer in Weimar Germany, gets recruited by the British Secret Service and ends up working her way to the very top of the Nazi Party. On the way, she goes on missions in France and Russia (cue comically bad French and Russian stereotypes). Sex inevitably saves the day! In France, she is working with the French resistance when their headquarters are raided. I'll leave you to guess where she hid their smuggled radio, but it leads to music issuing from her nether regions... a great distraction while they grab

the hapless German soldier and do unspeakable things to his body with a pair of curling tongs. In Russia, she falls in love with her target, the Russian colonel 'Vladimir', but alas - his very strange sexual fetish leads to her discovering the secret code tattooed on his body (in a very strange place) and she must leave to fulfil her duties. She is the best spy of the British intelligence, after all.

Nothing is taken too seriously here. As with any good cabaret, the aim is to shock, titillate and scandalise. Orgasms on stage! Blowjob! Things! Hitler's bunker reimagined as a sex dungeon! It could have been incredibly weird, but Ware pulls it off with aplomb. She has a

great sense of audience and really knows how to play a crowd. Before we know it, we're chanting 'Ja, Eva, ja!' and making airplane noises at her request. And she keeps it up even while she's changing costumes - military hats, French berets, feather boas and Bavarian Lederhosen all make an appearance.

The quick-fire narrative is interrupted from time to time by comedic musical numbers, which Ware belts out in her surprisingly powerful singing voice. As for staging, it's pared-down but perfectly timed. Simple backdrops, cabaret-style music and quick lighting changes. Who needs stage accessories when we have Eva? For a one-woman show, she cer-



Bring on the French onions // Stuart Hendry

tainly fills the stage. The 90 minutes whiz by as she takes us through her hurly-burly adventures, climaxing (pun not intended) in a love affair

with Eva Braun that ends with her killing Hitler and, thus, winning WWII. A ridiculous, but ridiculously funny, evening.

ARTS

arts.felix@imperial.ac.uk

Gary Nicholls: The Imaginarium

Arts Editor Claire Chan talks to steampunk photographer and artist Gary Nicholls at the Talented Art Fair

ARTS

Claire Chan
Arts Editor

Corsets and cogwheels, leather and lace: what would the Victorian era have looked like if electricity hadn't been discovered and steam technology had prevailed? Throw in a little fantasy, a little science fiction, and you have the steampunk movement – a weirdly intriguing combination of Victorian aesthetics and industrial steam-powered machinery. That's the world that artist Gary Nicholls is exploring in his ambitious trilogy *The Imaginarium*, a staged 'photojournalistic' series that offers us a glimpse into the fictional life of Eva, a heroine and adventuress from the fantastical steampunk world of Nicholls' imagination. Each photo is a composite of multiple, sometimes hundreds, of images, with the finished look seamlessly stitched together in Photoshop. I had the pleasure of speaking to Nicholls at the Talented Art Fair this March to find

out more about his work:

Why have you chosen to photograph the models and the background separately, rather than the whole scene at the same time?

Mostly because they couldn't all make the shoot at once. I rely on people who make time for the shoot - I don't pay anybody for this because they want to be part of it. And it's consistent because all of those people in all of the images are acting - I tell them what to do, and they take on the character.

Tell me more about the backgrounds.

I've taken 8 and a half thousand pictures just to get the hundred and fifty that are in this book. It's not just about picking the best image, it's also because of the places I go to. (Points at photo) That place doesn't exist. It's made of all the different places I've been to and photographed. I take elements from each one and put them all together.

Do you ever photograph your subjects in the landscape?

No, always separately. That way I can control the light. I studied the way that Caravaggio and Vermeer used paintbrushes to create light. If you look at any of their works, the background's not out of focus as it would be with a camera, it's detailed. All my backgrounds are detailed. The only reason why you look where I want you to look is because of the way they're lit.

That's very interesting. So it would actually be more detailed than you were taking a photo from the front, with a camera.

Yes. I'm known for my detail. And again, these prints are printed on metal - it's called Chromelux. The light goes through the image and gets reflected back, making the images look like they're backlit.



'Samandriel' // Gary Nicholls

And why steampunk?

I was looking for a theme, for just six pictures initially. I actually read an magazine article about how to create a steampunk image in Photoshop, and I thought: People must do this for real. Googled it, found the Lincoln Steampunk Festival (now the biggest in the world) and went there in 2012 and met loads of people. We created some images together and I thought, this is bigger than just 6 images, maybe I'll just expand it into a little short story. And now it's ended up as a 450 image trilogy!

Wow, that's amazing.

There will be a film or a TV series at the end of it too. It's been mad. Really, it's about using your imagination to create something that captures someone else's imagination. Not everybody will like this, that's for sure, but if it makes them stop and think, then - at least it's got a reaction. It's also about all the people that I meet.

Your models, are they people from the steampunk scene?

Yes. So every person in my story is a genuine steampunk, that's my rule. Can't be in it if you're not. You have to be a steampunk because if you are, you get it. You understand what I'm trying to do, and therefore when you're acting, you take on that character.

And do you feel that you've joined the steampunk community yourself?

Oh yes. Absolutely! I wasn't, but amazingly, the Photoshop magazine that I first read about steampunk in - they just did a feature on me and my work. So it's sort of gone full circle.

Amazing. And after the trilogy is over, will you still continue with steampunk?

Yes. My next project is going to be a steampunk post-apocalyptic story. And even before that, in

my final book, I'm going around the world to photograph 4000 steampunks from different countries, and combine them into a huge Lord of the Rings style battle scene.

What a massive project.

Yes. I'm completely mad. It is good though, I really enjoy it. It's just that my art takes a long time to produce because so much time goes into each image.

Any final thoughts?

If you have something inside you that you really want to do, whether it's to write a book, paint a picture, compose music - whatever it is, be a bit selfish about it and go and do it. Because time passes by too quick. Be selfish with yourself and go and do it. It's never too late.

If you're interested, Gary Nicholls' work can be found at g-n-p.co.uk, or on Facebook at @GaryNichollsPhotography.



Someone's watching: Nicholls' work at Shoreditch station // Gary Nicholls

TRAVEL

travel.felix@imperial.ac.uk

The cats are finally out of the bag in the Wakayama Prefecture in Japan

Meet the furry feline friends that helped revitalise a train route that almost ceased to exist and turn it into one of the top attractions in the province.



Tama & Nitama posed for a photo // my secret Wakayama



The Tama Densha - a Tama-themed train running on the Kishigawa Linea // Aina Naim



Cartoons of Tama (left) and Nitama (right) // Aina Naim

was still alive, and it's safe to say that when the time comes, Yontama will be promoted to Super Stationmaster in Kishi station.

While there isn't much action in the quaint town of Kishi, the presence of the calico snoozing in her comfy box and the abundance of Tama-related merchandise goods found in the nearby souvenir shop that accompanies her are enough to make cat lovers all around the

globe travel all the way to this remote village to get a glimpse of the celebrity cat. The locals, on the other hand, mostly don't mind the visitors coming in and out of the village. In fact, they're thankful that this phenomenon that is unique to Japan, nicknamed the *Nekonomics* (the economics of cats), has helped them revive the dying train line that goes deep into the countryside.

TRAVEL

Aina Naim
Travel Editor

When a small district at the fringe of a bigger town becomes more and more obscure, how do we revive it? These are the things that are occurring more and more commonly in the rural areas of Japan. Various methods were undertaken with varying degrees of success, but one remote village located just east of the mid-size city of Wakayama came up with a brilliant idea that would attract visitors from all around the world in numbers to this humble little village. So what was it that they did that was so effective?

They decided to put

a stationmaster at the terminus of the Kishigawa line, and a very special one indeed. Why? Well for a start, she's a cat.

It all started around 2004 when the informal officer in charge of the Kishi train station, the last train stop served by the fading Kishigawa line in the Wakayama prefecture, adopted a stray named Tama and made her a local star. Since then, Tama had been garnering attention and eventually helped locals convince the council to overturn the decision to close down the line.

The tourism boost generated by the introduction of this feline friend only grew bigger and not long after, Tama was adorned with gifts and honours for her contribution to the local society. Taking advantage of Tama's fame, the Kishigawa line improved its train services

as well and as of today, the electric-powered trains running along this route now has 4 different quirky designs, where one of them, the Tama Densha, is dedicated to Tama herself and contains a whopping 101 Tamas drawn on the body of the train.

Unfortunately, Tama passed away in 2015, passing the baton of her legacy to her understudy, Nitama, or "Tama the Second", to continue carrying out 'super' stationmaster duties. Tama can rest assured that the station is in safe paws, for Nitama is not without experience in this kind of work, as she had already served as the stationmaster of another small station, the Idakiso station, which is 5 stops away from Kishi station on the same Kishigawa line. Unlike Tama who has short coat length and a rather dashing look, Nitama is more on the

fluffy side and exudes elegance, as shown in their respective adorable cartoon depictions.

Most days, you would usually find Nitama dozing off in her spacious box, rarely bothered by the flock of tourists admiring her. You don't need to worry about her wellbeing though as all she's required to do is nap most of the time, like normal domesticated cats do, and every so often throughout the day, she would get a well-deserved fur brush and a tummy rub by the station officer who is also in charge of the merchandise shop. On top of that, she is only in attendance at the station 5 days a week, while her apprentice Yontama takes over her workload as stationmaster at Kishi station on the other 2 days. Yontama also took over Nitama's previous workpost when Tama



Nitama on duty at Kishi Station // Aina Naim

GAMES

games.felix@imperial.ac.uk

“Player 2” not “xX_Ninj4SWAG_69_(σ3σ)_Xx”!

Why AAA companies are failing at making fun multiplayer games

GAMES

Kai Lawrence

Games Writer

Like many of my generation, I'm sure many of you reading this article were once kids who tried to find every minikit in the LEGO Star Wars games. Whether it was the infuriating driving scenes, creating the ultimate custom character (bounty hunter helmet + lightsaber in my case), or saving up the studs necessary to buy force ghost Yoda, many of us have fond memories of that game. But in truth, the game is simple, and nowadays it would be considered mediocre at best and boring at worst. Features such as many collectibles and repetitive combat are now considered deplorable things and are mocked in the gaming community today. So what made LEGO Star Wars different? My answer: the permanent existence of Player 2.

For many of us, this was the game that you'd play at a sleepover or what you play when you invited your best mate round to your home. It wasn't fun unless both of you were there playing it together, unlocking characters and making mistakes. It was a true co-op game, a breed that is unfortunately dying out.

Allow me to first define the difference between Multiplayer and Co-op. Multiplayer games thrive with the more players they have. Fortnite, Battlefield, World of Warcraft - these are games with vastly different mechanics, their enjoyable nature coming as a product of the scale of their player base, with a massive number

of people competing in large teams or against one another. Co-op on the other hand functions on a smaller scale. Classics include Left 4 Dead, Borderlands, and Portal 2. A key difference between the two is the attitude towards the number of players and the gameplay. In Multiplayer, the fun is focused on the shared experience, but doing so often limits the immersion of the individual. There are exceptions, such as the classic Star Wars Battlefront games, where you had to earn your classes in the battle through racking up kills. Unlike many of the current multiplayer games, which have various abilities and accessories, your skill was the only thing that was carried across matches. Co-op, on the other hand, is often optimised for a handful of players. This

“Though the triple A landscape is bleak, luckily there are survivors”

can be seen by things such as mechanics where a team member can revive another, or where abilities focus on improving the overall effects of the party. However, a growing trend has me concerned.

I'm sure there will be accusations of gatekeeping, but I do not consider games such as Destiny, The Division and Anthem to be Co-op games. They are “shared world” singleplayer games, which is another way of saying



When it comes down to a test of quality who reigns supreme? // EA & 2K Games

MMOs done badly. The original hype of Destiny becoming the new Halo was rapidly lost, and although the game has improved, it has failed to capture the core fun that came from games like Halo 2 and the fast paced classic shooters it tried to match. Anthem is riddled with problems, besides the technical ones that are spreading across the internet. The problem lies within the fact that these games are based off of the idea that Co-op and Multiplayer are the same, and that using Multiplayer game design in a Single-player world achieves the equivalent.

It does not.

Though the triple A landscape is bleak, luckily there are survivors. Gameplay that is as fun as couch Co-op rarely goes unnoticed. Indie studios are keeping the genre alive, and classics like Magicka and Left 4 Dead will always be fun to play. But the nature of

gaming has changed, and Co-op has evolved into something else, MOBAs.

Now I realise that many will say that MOBAs are Multiplayer, that just because you team up with your friends to fight on the same team doesn't make it Co-op. But for me, the feeling I get when playing DotA or Overwatch or League is the same feeling of working towards something with a friend that I had when I was younger. Though competitive, the feel of a MOBA when playing with friends in company to random strangers online is not the same as the equivalent in large scale multiplayer games. In my humble opinion, I believe I know why this is.

In Battlefield, your squad are a blip on a large map. Your fun comes from when you each capture a point or rack up your K/D ratio. In Borderlands, you and your friends are wildly firing ability spamming your way to the

boss fight. Your fun will come from the utter chaos of the environment you've thrown yourself into and getting that sweet, sweet loot. In MOBAs, you and your team depend on each other to successfully and tactically take the enemy towers down, whilst holding their own in a fight.

In short, Co-op games are fun, because they are cooperative (No shit Sherlock, right?). Your score is irrelevant unless all of you survive; your victory is short-lived if others are failing; your success is only thanks to the combined efforts of the team. In the end, it is a team game, and team games are always more fun if you know your team.

Good Co-op games are few and far in between, and these big imposter games that prioritise your own personal loot and success over core fun team gameplay fail to realise the joy of winning

with a team, and what it means to have *your* Player 2, *your* team. But gaming has gone through many iterations, and maybe after the MOBA boom and the arena boom that followed it, a Co-op boom will follow.

In the meantime, I'll

“The nature of gaming has changed, and Co-op has evolved into something else, MOBAs”

be branching out into 2D rogue-likes, those early access Kickstarter games aren't gonna fund themselves!

GAMES

games.felix@imperial.ac.uk



This isn't an edited image or anything, the marketing team legitimately decided to have that as his tagline // Nintendo

Smash Corner - Lucas: basically Ness 2.0

Is it a bird, is it a plane, no it's ... a clone of Ness that has been around for way too long. Presenting Lucas the character from that obscure series that not many people played!

GAMES

Michael Cognet
Games Writer

Have you been waiting on the edge of your seat for us to finally write a Smash Corner article on one of the many famous Fire Emblem playable fighters in Ultimate? Well, you can put your swords back in their sheath because we are going, once again, to that obscure franchise EarthBound with character #37 of the roster, Lucas.

That's right, the

franchise also known as Mother has not only one but two fighters representing it, even though probably none of us have actually played it. Lucas appeared as the protagonist of the third instalment of the series, making his entrance to the Smash roster in Brawl, and has now been in every game ever since, despite the fact that they tried to get rid of him in the Wii U version. He persisted as a very light, floaty and mobile character with PSI attacks to dominate his opponents within a medium to long range.

The heart of Lucas's move set is his special, of

which the most important one being his neutral, PK Freeze. It is a slow long-ranged projectile that freezes your enemy for a short duration, launching them off the edge of the screen defenceless. Then comes his side-special PK Fire, a medium-range linear projectile which explodes and knocks back enemies. Lucas's down-B is his PSI Magnet, a great defensive tool that will absorb any of your opponent's energy-based projectile to heal himself. And finally, his up-special is his PK Thunder, a highly dirigible tool which can be used as both a long range attack or a recovery

if you hit yourself with it.

The hardest part of playing Lucas is mastering these specials. Firstly, he has one of the weirdest recoveries of the game, but once you master your PK Thunder recovery, you can also launch yourself at your opponent with it to obtain a devastating meteor smash. Then his PK Freeze is also hard to use, but once you manage to steer it and anticipate your enemy's movements, you have one of the best edge guarding tools that can obtain a kill from the comfort and safety of the stage. And even though it is not that complicated, you will probably end up

spamming PK Fire as it is a great tool to simultaneously dish out the damage and keep the opponents away.

Lucas's normal tilt and smash attacks do still fit very well with his playstyle, as most of them have a big knockback to keep opponents away if they come too close. Take the knockback to the extreme and you have a great killing tool; the prime example being his up-smash an attack with a huge hitbox that will finish anybody higher than 80%. However, you will easily be punished if you miss it is slow and have a lot of lag time. If

you want a safer option to end a stock, Lucas has a very good tether grab to catch your opponent even at range and follow it up with his forward, back or up kill-throw.

All in all, Lucas has a lot going for him, with his high mobility, powerful specials, his killing throws. This takes him up to a solid high tier, not too far behind his Earthbound buddy. But I personally prefer to play Lucas since he relies more on his specials than Ness, so I suggest you try him out for once instead of the usual basic-boy.

FOOD

food.felix@imperial.ac.uk

My Cookie Dough: everything you never knew you needed in your life!

We brought you Naked Dough, but now we're back with more cookie dough to try, and you won't want to miss this one...

FOOD

**Eva Tadros &
Julia Dabrowska**
Food Editors

After reviewing Naked Dough last month, when we got the chance to try out another cookie dough place, My Cookie Dough, the excitement was real. Although both serve cookie dough, this place adds a completely different twist onto what we thought we were expecting, replacing raw cookie dough with baked cookies and soothing ice cream. Did it live up to the hype? Read on to find out!

The stall at Westfield did not disappoint - with a cute cloud-themed stand, with colourful seats and even cloud shaped tables to balance your cookie on while trying to snap that perfect photo. The smell of cookies in the oven wafted in the air, and the staff were extremely helpful in helping us choose what to order (seriously, the choice is massive!). However, the most interesting bit was how cookie dough

is served. Here, the raw cookie dough is freshly baked right before your eyes - but only enough to make the outside crispy and the inside soft and gooey. All cookies are also served with a dollop of soft serve - surprisingly good at making the incredibly sweet cookies more refreshing and delicious. The choice of flavours was simply amazing, and they also offer cookie dough shakes, a twist on your

"This place adds a completely different twist to what we were expecting"

classic milkshake. With regards to the flavours we tried:

Lotus Biscoff

Julia says: Having fallen in love with Lotus cookie dough in the past, I was extremely excited about this. This flavour certainly lived up to the Biscoff hype (did you know they now have

Lotus Biscoff ice cream sold in the UK?), with not only a deliciously warm Lotus cookie, but also a rich creamy topping, which paired with the soft serve was a match made in heaven.

Eva says: Lotus biscuits have always been my favourite so I had high expectations for this cookie dough, and My Cookie Dough took those expectations and completely surpassed them all. The flavours were delicately balanced, and the ice cream on the side helped neutralise the sweetness and made for an overall amazing experience.

Rating: 4.5/5

Red Velvet

Eva says: This was not the one for me, unfortunately. I felt very overwhelmed with the amount of sugar in the dough and didn't really taste of anything in particular. The presentation was wonderful, though, and it looked very interesting, but unfortunately the taste didn't match the looks.

Julia says: Red velvet has always been a mystery to me. Why does red dough taste different to normal dough when all that differs is the colouring? Unfortunately, although ideal if you're craving sugar, that's all this tasted like - sugar, topped with more sugar (diabetes is an understatement). Nevertheless, this is definitely the most interesting flavour we tried, so props for that!

Rating: 2.5/5

Cinnamon Bun

Julia says: I love cinnamon in any shape or form, from savoury dishes to baked goods, so the prospect of having a cinnamon cookie was great. A cool twist was the cookie - instead of the typical plain cookie dough you'd expect, it was actually made of the scrumptious Lotus Biscoff dough - aka 2 of my favourite things in one - #win! The frosting was a little sweet, but when melted with the ice cream was completely edible.

Eva says: This was hands-down one of my all-time favourite cookie dough flavours. Anything with cinnamon just feels like a warm hug on a cold winter's day, and this cookie dough was no exception. If your go-to cookie dough is Biscoff, then you're in for a treat - with cinnamon on top. The frosting was a fantastic addition for me (and everyone else whose favourite part of a cinnamon bun is the frosting mmm...)

Rating: 4/5

The Slutty Brownie

Eva says: This was a lovely palette-cleanser and made me feel all types of things. With oreos sprinkled all over the cookie dough, there was a nice crunch to it and the melted Nutella on the top was to-die-for. Who would've thought you could get so much chocolate goodness in one stack of cookie dough? Got a sugar craving? Chocolate craving? Cookie craving? This stack will sort you out like no other!



Cinnamon Bun Cookie Dough // Eva Tadros

Julia says: After trying so many cookies, it was time for a stack, so obviously, we went for their bestseller, a chocolaty mix of a triple chocolate cookie stacked onto a milk chocolate cookie, with crushed Oreos, and coated with a generous portion of melted Nutella. Sounds like a sugar coma? You'd be absolutely right, but a delicious one at that.

Rating: 4.5/5

S'Mores

Julia says: Last, but definitely not least. This gooey and rich Lotus biscoff, chocolate, and marshmallow melt was certainly my favourite of all the flavours we tried. Not only did it satisfy my love for Biscoff (it is stroooong guys), but the chocolate cookie toned down the sweetness, and the marshmallow was the perfect quirky addition. The ice cream wasn't even necessary, but made the delicious experience even better.

Eva says: Though I'm not normally a lover of all-things-chocolate, this flavour was exceptional. The marshmallows were

my favourite bit, and gave the dough a different texture that completely bamboozled our taste buds - we were so here for it. This was one of My Cookie Dough's "stacks", which meant you got different doughs to try, with only one order! It satisfies all your cravings but make sure you go on an empty stomach because it's a big one!

Rating: 5/5

My Cookie Dough has exceeded our expectations and satisfied all our cravings, leaving us in a bit of a food coma afterwards that was 100% worth it. With most of their doughs priced at a reasonable £5-10, grabbing a yummy dessert doesn't need to break the bank. They are also working on exciting projects, one of which is developing some new vegan flavours, which is great for the environment and can make it so much easier for those that want to make the transition into being vegan but are struggling with missing the variety of flavours available. They're also on Deliveroo so no excuses now!



Delicious cookie dough with soft serves // Eva Tadros

INVESTMENT

icu.investmentsociety@imperial.ac.uk



Educational: Monetary and Fiscal Policy

INVESTMENT

Tom Alston

*Investment Editor
ICIS Editor in Chief*

Monetary and Fiscal Policy are the two most widely used tools governments and central banks use to control a nation's economy. You may have read in FT about how the Federal Reserve, the US Central Bank has become "dovish", due to its overly "hawkish" stance last year due to Trump's fiscal policy. In this educational article we will try and understand what this means.

"The US Central Bank has become "dovish" "

Monetary policy is a central bank's action that influences the country's money supply. It is generally used for the fine tuning of the economy and is often very effective. The aim is to try and make the money supply grow neither too quickly, which would cause excessive inflation, nor too slowly, which would hamper economic growth. Ideally, inflation (a quantitative measure of the rate at which the average price level of a basket of selected goods increase over time) is kept in the 2-3% range, and unemployment level of around 5% and stable exchange rate. There are multiple techniques of monetary control. The first is changing interest rates. Raising or lowering



Trump's new budget plan is likely to be rejected by the senate // MPR News

interest rates is called being hawkish and dovish respectively. If a central bank has a hawkish stance this has a positive effect on the country's currency, and prevents excessive inflation but slows economic growth. This is because increasing interest rates increases the cost of borrowing, increasing the incentive to save rather than spend. A dovish stance has a negative effect on the country's currency but stimulates economic growth and prevents deflation.

Another tool a central bank might use is open market operations. OMO refers to a central bank buying and selling of government securities in the open market in order to expand or contract the amount of money in the banking system. Securities purchases inject money into the banking system and stimulate growth while sales of securities do the opposite and contract the economy. This is a controversial method is generally only used for expansionary monetary policy when interest rates approach zero and central banks have fewer tools to influence economic

growth, such a case occurred in the chaos after the 2008 financial crash.

Fiscal policy is largely based on the ideas of the British economist Keynes and involves the government changing the levels of taxation and government spending in order to influence Aggregate Demand and the level of economic activity. Keynes argued that governments could stabilize the business cycle and regulate economic output by adjusting spending and tax policies. Expansionary fiscal policy involves lowering taxes, giving people more money to spend and invest. Firms will hire more people, decreasing unemployment and causing labour competition, thus raising wages. This has the same effect as injecting money into the economy. Increasing government spending means increased investment in infrastructure, again increasing employment. However, this will lead to a deficit and often inflation and asset bubbles. Furthermore, while the effects of fiscal policy are usually profound, the trickle-down time for the

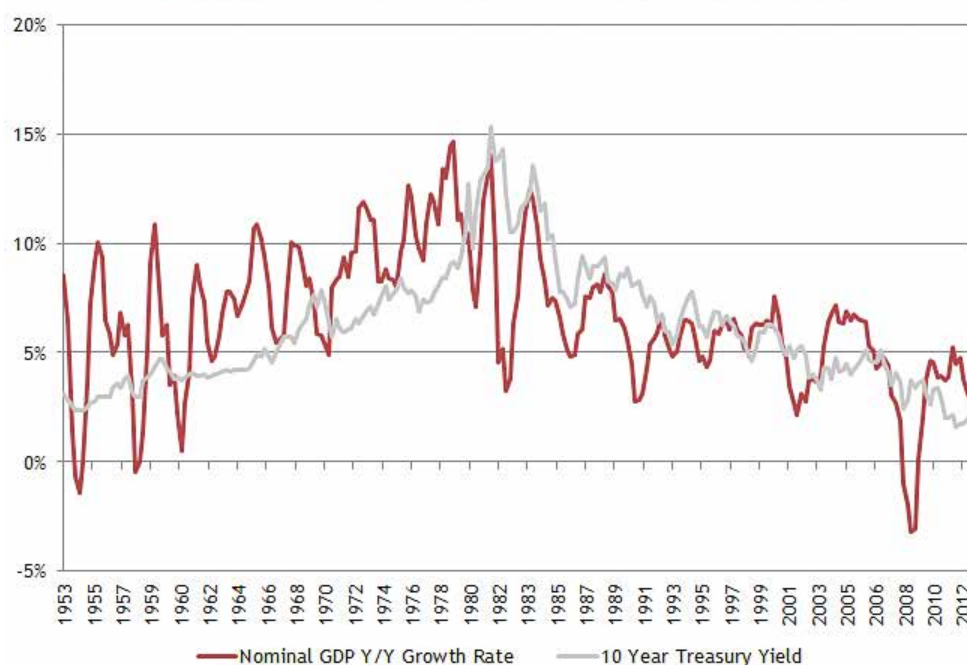
general consumer is long and government spending is inefficient. Free market economists argue that higher government spending will tend to be wasted on inefficient spending projects.

On Tuesday the White House released Trump's Fiscal Year 2020 Budget Request. It follows previous budget plans in lower regulation and tax on the financial industry and increasing

government spending. The record \$4.7 trn annual budget that boosts military spending and includes \$8.6bn for US-Mexico border wall. Economists said the projections for the budget of economic growth of 3.2% were highly optimistic. "The US economy is definitely slowing down. The data we have seen so far for the first quarter has been pretty awful", said Megan Greene, chief economist

at Manulife. Mrs Greene said that the US could hit the target if it underwent significant fiscal stimulus, but that remains unlikely. She argues that the Trump administration enacted a big tax cut in 2017- reducing individual and corporate income tax rates- but failed to implement any big reforms on important matters such as social security, the US government pension scheme, and Medicare.

Nominal GDP Growth vs. 10 Year Treasury Yield



Interest rates and gdp growth are highly correlated // Avondale Asset Management

SUSTAINABILITY

artur.donaldson15@imperial.ac.uk

Is it the end of the road for livestock farming?

Production of animal products is responsible for over three quarters of agricultural land usage, a major emitter of greenhouse gases and a key driver of deforestation

SUSTAINABILITY

Elliot Dryer-Beers
Sustainability Writer

Conversations surrounding human contributions to global warming are naturally fraught with confusion due to the sheer enormity and complexity of the issue, but can also be twisted by those whose proximal goals conflict with the changes necessary to address it.

One such point of confusion frequently used to mask the true consequences of animal agriculture is its impact on the emissions of greenhouse gases (GHGs) including methane – an often overlooked but intensely important contributor to global warming. A recent example of this was seen during an exchange between animal rights activist Ed Winters, ‘Earthling Ed’, and Phil Stocker, CEO of the National Sheep Association, on Victoria Derbyshire’s BBC 2 show. During the segment, Mr. Stocker noted the longstanding criticism of ruminant animals including cattle and sheep regarding their production of methane as a by-product of digestion. However, he then proceeded to dismiss it, claiming this production is simply “part of a natural gaseous cycle” that the Earth has “adapted to cope with” over thousands of years. This was exemplified again during a conversation on The Big Questions, also featuring Ed, when a butcher speaking in defence of farming practices skipped

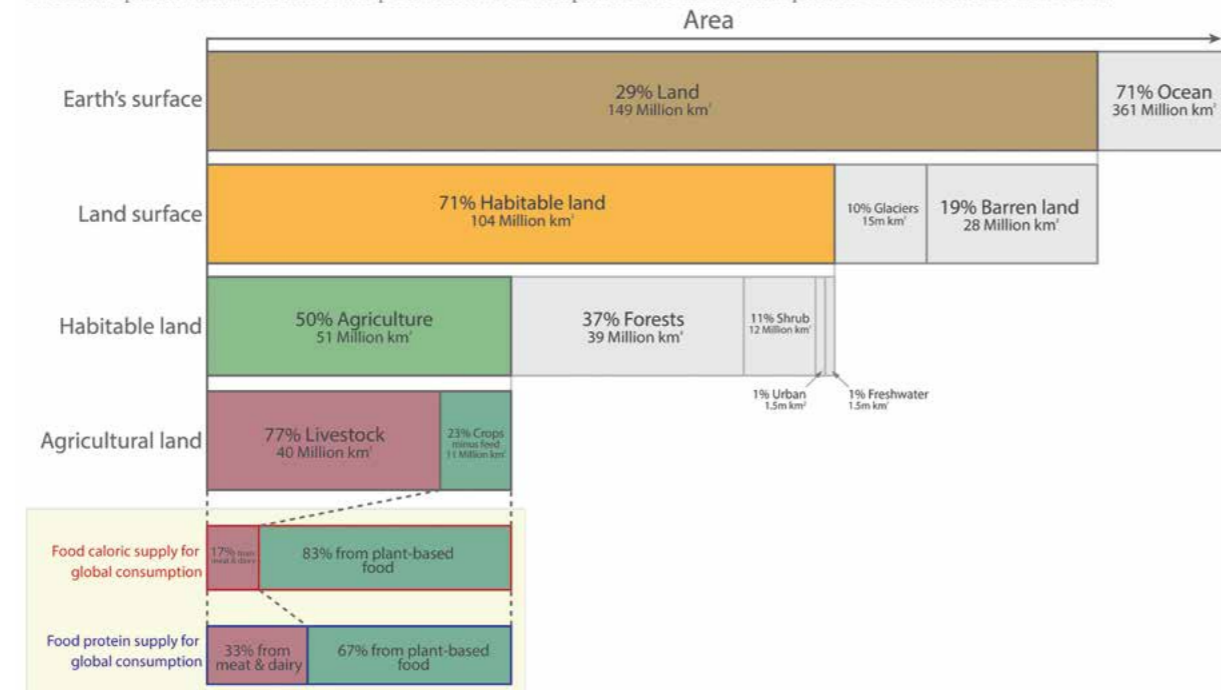
over the issue of methane emission entirely while praising the carbon-storing properties of the grasslands that constitute much of the land used in UK agriculture. The labelling of such emissions from livestock as ‘natural’ and therefore not worthy of mention them at all, is misguided at best, if not nefarious when the true implications considered.

“In terms of their global warming potential, methane outscores CO₂ by a factor of up to 28 to 1”

Greenhouse gases often fall under the same rubric in debates concerning environmental issues, but are anything but similar in their effects. Methane, it is true, is shorter-lived than CO₂ and makes up a comparative minority of total greenhouse gas emissions, clocking in at 16% of global emissions compared to 76% from CO₂, as reported by the Intergovernmental Panel on Climate Change (IPCC) in 2014. However, in terms of their global warming potential (a measure of the relative capacity of a gas to absorb radiation emitted from the Earth’s surface, preventing it from escaping and thus warming the planet) methane outscores CO₂ by a factor of up to twenty eight to one.

Global surface area allocation for food production

The breakdown of Earth surface area by functional and allocated uses, down to agricultural land allocation for livestock and food crop production, measured in millions of square kilometres. Area for livestock farming includes grazing land for animals, and arable land used for animal feed production. The relative production of food calories and protein for final consumption from livestock versus plant-based commodities is also shown.



Data from the UN shows the vast majority of agricultural land used around the world is either used for rearing livestock or producing food for livestock, not humans // UN, Our World in Data

Consider this alongside the fact that agriculture is consistently ranked as one of the largest sectors (if not the largest sector) in terms of its contribution to methane emissions, and the severity of the issue starts to become apparent.

Animal agriculture contributes to climate change in numerous ways, but among the most notable is its status as a leading cause of deforestation. This clearing of rich and diverse areas of plant life to make way for land on which cattle can graze, and where food can be grown and fed to livestock, is perhaps most famed for its devastation of the Amazon rainforest. Deforestation in this region hit its highest rate in a decade last year, with nearly 8,000 square kilometres being cleared. Cattle ranching is now

considered to be its most significant cause, and nearly 80% of deforested areas in Brazil (which contains approximately 60% of the rainforest) are currently used for pasture. Whilst this is a potent example of the motivations behind these activities and of the enormous proportions of land used for nothing but raising and feeding livestock, this is hardly an extreme example when considered globally. 77% of the world’s agricultural land is currently used for livestock farming purposes including growing crops for animal feed, while in the UK the production of animal-based products makes up 85% of the land footprint.

This issue of land use really takes us to the heart of the issue and highlights the hypocrisy

and near-sightedness of skimming over the negative consequences of animal agriculture including methane emissions, and of characterising the side effects of our massively overinflated livestock trade as something natural. It is true that CO₂ emissions exceed those of methane, but its removal from the atmosphere depends directly on processes which are inherently compromised by the mass raising of livestock. This occurs via carbon sequestration: the process by which CO₂ is removed from the atmosphere and stored by forests, grasslands and other such areas, with forests having the advantage of greater above-ground biomass per area of earth, meaning they may serve as better long-term carbon sinks than grasslands. A

“80% of deforested areas in Brazil is currently being used for pasture”

recent study from Oxford university concluded that excluding animal products from one’s diet can reduce emissions associated with their food’s production by 49%, and that the land required for food production could be reduced by 76% if such a diet was adopted globally. Alongside this, a recent *Nature* paper which was considered the most comprehensive study to date of the environmental consequences of food

SUSTAINABILITY

artur.donaldson15@imperial.ac.uk

production recommended drastic decreases in our consumption of meat, dairy and eggs, accompanied by increased consumption of plant-derived foods such as beans, nuts and seeds to counteract drivers of climate change.

Climate scientists recently warned that we have around twelve years to backpedal our impact to cap the ongoing temperature rise to 1.5°C – the maximum that can be tolerated to avoid the most catastrophic projections of continued warming. Even assuming this target is met, however, the forecasts are grim. The World Health Organisation has estimated a rise of 95,000 child deaths per year due to malnutrition, and 60,000 extra deaths from malaria worldwide, while upwards of 100 million people could be plunged into extreme poverty according to the IPCC. Reports from these organisations and others including the Tyndall Centre for Climate Change Research further estimate that up to

150 million people may be affected by drastic sea level rises during the coming century. Ocean acidification due to dissolved CO₂ could also have devastating effects, with a predicted 70-90% decline in existing coral reefs – a major source of food and protection to

“77% of the world’s agricultural land is used in livestock farming”

people as well as a host of diverse marine life.

Doing everything we can to reduce our current impact on the planet is imperative to minimise these consequences as large a degree as possible, and reducing our reliance on animal agriculture is among the most logical, not to mention ethical,

places to start. And in case the information above isn’t enough of an incentive, the benefits of making such changes are by no means limited to counteracting global warming. Increased food availability resulting from the redistribution of crops to humans instead of livestock, which results in a much lower yield of food production, could mean an end to world hunger given a permitting political climate. Additionally, a host of powerful medicines may remain to be discovered in the diminishing rainforest, supplementing the current list including Quinine, a medication used to treat malaria, and Vincristine and Vinblastine – compounds used in cancer treatments to prevent cells from dividing.

One thing is for sure – there is nothing ‘natural’ about the levels of emissions currently generated by raising livestock. Rather, it is one of the main factors endangering everything that is.



The sun is setting on animal agriculture // Teri James Photography



Claudia Caravello - Deputy President (Finance & Services)

Did you know the Union has 2 outlet stores called ‘Shop Extra’ and ‘Union Shop’? Located on Sherfield Walkway on South Kensington campus, **Shop Extra** has dairy and non-dairy coffee machines, breakfast pastries, lunch-time meal deals, snacks, and pick-n-mix! Opposite this outlet is the **Union Shop**, selling branded clothing, Imperial merchandise, stationery, cards, and essential tech (such as headphones and external harddrives).

shop
imperialcollegeunion.org/shop

Have your say about our Shop!

This summer, we’re upgrading the Union Shop and making it tailored just to you. For this, we need YOUR HELP!

In exchange for 25 minutes of your time chatting to us, we’re offering free pastry and coffee vouchers, as well as the chance to heavily influence what changes will be made to the layout, look, and offering of the Union Shop.

Alternatively, share your thoughts online for the chance to win FREE COFFEE/TEA FOR A MONTH! See how to complete the online survey and sign up for a consultation in the links below.

The following focus groups are available:

Mon 18 March	16:30 - 17:00	Reynolds Bar
	17:00 - 17:30	Reynolds Bar
Mon 20 March	12:00 - 12:30	Sherfield Building
	13:00 - 13:30	Business School

Focus Group sign up: imperialcollegeunion.org/retailfeedbackgroups
Online Survey: imperialcollegeunion.org/retailsurvey

WANT A CHANCE TO WIN A MONTH’S WORTH OF FREE COFFEE AT SHOP EXTRA?



LIBERATION

felix@imperial.ac.uk

SCI{L}ENCE

LIBERATION

Andy Djaba
Editor-in-Chief

Sci{L}ence is a weekly podcast for women in STEM. It gives women a platform to talk about what it is really like working in typically male-dominated fields. All the guests are highly accomplished and inspiring women in STEM, deliberately kept anonymous with disguised voices. This allows them to enjoy the freedom to speak openly and honestly about their personal journeys, and minimises how others could judge them by their academic achievements, what they look like and/or any other 'societal' labels and badges. *Felix* sat down with the host of *Sci{L}ence*, Dr. Shini Somara.

Could you describe to me how the podcast came to being. Firstly, how long have you been doing it?

Last weekend I released episode 36. It came about really because I studied Mechanical Engineering [at Brunel] myself and there were very few women on my course. As a result of being at university for almost eight years because I did my bachelors and then I went on to do a doctorate, I spent pretty much eight years never really talking about my experiences in studying engineering. When I got into television, I was conducting reports on a really diverse range of science and tech and innovation stories. Often, when the cameras would be turned off and they were just being their natural selves, we would

have really insightful conversations about what it's like being a woman in STEM. It really gave me an insight into their world as human beings rather than scientists. It got me thinking about how to bring out this kind of truth without compromising on their identities and their reputations, and that's how the podcast format came about and then the name just popped into my head out of nowhere. There's so much power in silence

What are the biggest challenges that you've faced in doing the podcast?

The biggest challenges have been finding women who are willing to get involved because anonymity is something that we really are not familiar with in this day and age. The ability to truly trust anonymity on the podcast makes women hesitate to come on

Going forward, what do you see as the future of the podcast?

I'm hoping that it will be a place where it will inspire others. I'm hoping

that the podcast will be a place where people can just get a bit of the ability to relate. I think also I would like to change attitudes. I actually would prefer it if more men listened to the podcast than women because I think what's difficult for women in STEM is male attitudes towards them being in STEM. I'd love to have some kind of impact, even if it's a small dent, on our perception of stereotypes, cultural and traditional values and beliefs towards women in STEM. I'd just like to make a bit of a difference in uniting men and women in STEM because I think there's such a divide.

Do you think it's possible to affect meaningful change with regards to attitudes towards women in STEM if men continue to not engage with the movement?

It's a really tricky question because, on the one hand, a lot of energy is being put into encouraging women. In order to do that, I've seen that they exclude men, just so that they've got a safe space. We need to change the way we're raising our men.

From young, we need to develop a respect for what women can bring to the table. A massive change is required. When we do include them, we should let women take the stage and not be overshadowed by what men can bring.

Either through the podcast or through personal experience, what would you say are the biggest issues that are faced by women in STEM?

I think the biggest issues are self belief. I think another one is fighting the discrimination and how much energy that takes; women getting to a point where they're like, "Why am I bothering? I'm already in something so hard and then I've got to prove myself extra hard because I'm a woman". There are so many issues because there are so few of us and that can be additional pressure. There's a lot of challenges that we face and it's actually really admirable how much we take on board as women in STEM. Of the women that I have spoken to, they just absolutely love their job and so you can see that satisfaction is what keeps them going.

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

LIBERATION

Laura Chen
International Officer



Hey guys! I am Laura Chen, the 18-19 International Officer. My role is to represent the international student body and to advocate for cultural diversity at Imperial College.

Imperial is a truly global community with 64% of its students being non-UK students and from all over the world. To engage the students and to celebrate diversity on campus, I have formed an International Committee to organise the very first International Week at Imperial. The five of us have worked with various student bodies / organisations to bring you a range of events from 11th to 15th March. Other than the events, we have placed an interactive world map in the library and flags around campus to create an "international vibe". We hope you have enjoyed the week!

Organising the very first International Week wasn't easy, we have faced numerous problems and unexpected issues; and there is so much

room for improvement. However, I sincerely hope that the week can become a tradition at Imperial, to remind all of us how lucky we are living in such a diverse and global community!

Lastly, if you have any questions, please do not hesitate to get in touch. My email is: intstude@ic.ac.uk.



International Committee members; left to right: Sonia, Laura, Kunling, Soha, Sisi // Laura Chen



Giving the campus an "international vibe" // Laura Chen

SCI{L}ENCE

Sci{L}ence is available on iTunes/ Spotify/ YouTube // Dr. Shini Somara

CLUBS & SOCIETIES

felix.clubsandsocieties@imperial.ac.uk

Imperial Alpha makes history in crude oil trading competition

CLUBS & SOCIETIES

Bob Xu
Gianpiero Placidi
Yu (Ronnie) Zhang
Adam Isenberg
Ernesto Ignacio
Energy Society

Imperial Alpha, a team of five consisting of members from the Energy Society, won 3rd place in the ESCP Energy Trading Competition 2019. This year, over 40 teams participated in the competition, including a total of seven teams from Imperial College. Imperial Alpha, described by the competition director as the “team with a consistently strong performance”, finished four trading sessions with 170 points, only seven points less than first place, and with a profit of \$45million. This was the best result achieved by an Imperial team to date.

The team consisted of and was captained by Yu (Ronnie) Zhang, a PhD working on energy transportation optimisation, Adam Isenberg (Business School), Bob Xu (Materials PhD), Ernesto Ignacio (ESE PhD) and Gianpiero Placidi (Chemistry UG).

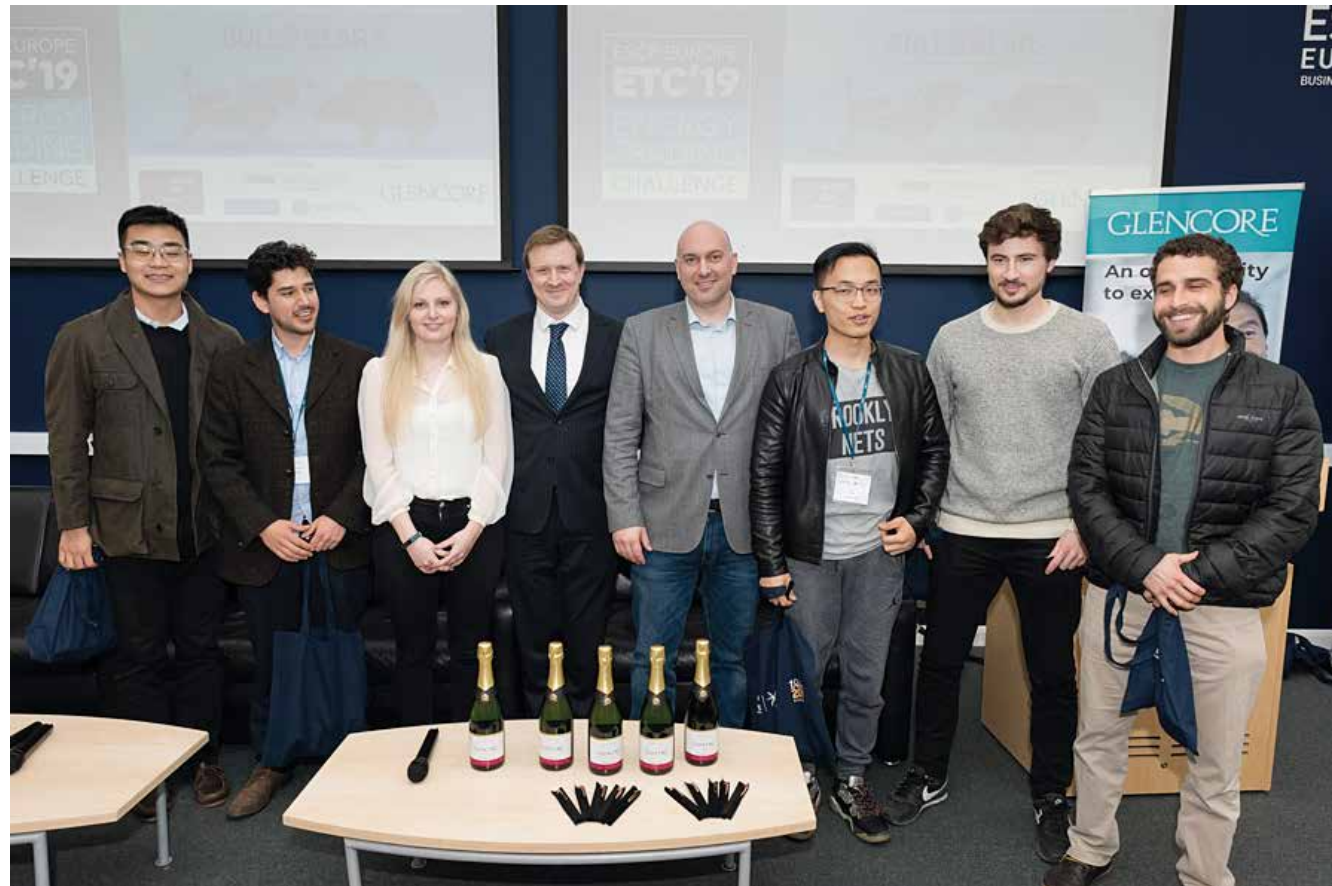
“This year, over 40 teams participated in the competition, including seven teams from Imperial College”

The trading competition uses a fundamental-driven crude oil futures market, carried through a web-based trading simulator developed by ESCP Business School. Four products formed the basis of the market: WTI, Brent, Heating Oil and Gasoil, and various spreads were employed to limit outright exposure. In practice, most teams used a combination of geographic and time

“This was the best result achieved by an Imperial team to date”

Imperial Alpha was first formed two months prior to the competition, during which the team carried out extensive studies into the crude market fundamentals, as well as trading exercises through online platforms. Nonetheless, many concepts were new to the team until met in practice. Fortunately, the team managed to adapt quickly from the beginning, and employed a strategy that involved small trading in the opening hours to minimise losses, followed by maxing out on limits when more confident on the market direction.

To begin with, the team used a classic trading house model, where the US and European market were covered by two teams of two, with a risk manager overlooking the overall position and exposure. This freedom in opinions allowed the team to benefit from the greatest diversity in the



Bob Xu and Ernesto Ignacio (far left), Adam Isenberg, Gianpiero Placidi and Yu (Ronnie) Zhang (far right) // ESCP Europe Business School

market, and eventually brought significant profits into the account.

“This freedom in opinions allowed the team to benefit from the greatest diversity in the market”

The competition was divided into two days; after the first few quiet hours of learning and adaptation to the trading platform, most teams soon became more active and the rooms adopted a trading-floor-like atmosphere. Most of the shouting and cheering happened on the second day when a Russian plane caused un-

necessary tension between Russia and the UK. The market reacted most violently at the beginning, creating large volatility as the news developed. Huge profits and losses were generated across the floor, and the air reached a critical point when Russia suddenly opted out of the negotiation. Later, the European oil price gradually lost momentum as tensions softened via German intervention, resulting in bearish trading activity. The competition finished with a sudden announcement from OPEC, claiming to cut supply across all member countries. Overall, Imperial Alpha managed to produce a strong performance out of the turmoil and profited in all four trading sessions thanks to solid analysis and teamwork.

Looking back, the competition offered an unparalleled opportunity to learn and compete

in energy trading. The trading platform was professionally designed, and the market response was indeed close to reality. At the same time, it was a great pleasure to meet and interact with students from a wide variety of backgrounds.

“Most of the shouting and cheering happened when a Russian plane caused tension between Russia and the UK”

With this positive experience now under our

belts, we believe future Imperial teams will have an even better chance to win the ESCP energy trading competition in 2020. All members of Imperial Alpha would like to thank the Energy Society for the support during and before the competition.

“Future Imperial teams will have an even better chance to win in 2020”

For the full results of the ESCP Energy Trading Challenge 2019, please follow the link below:

<http://energytrading-challenge.com/Home/Results>

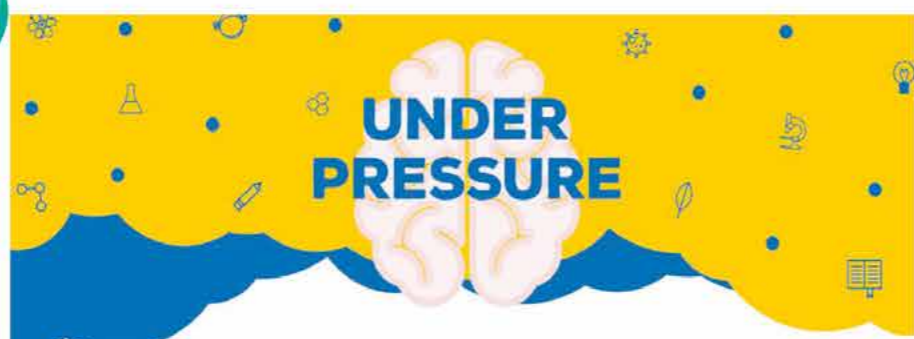


Celebrate the Elections Results

After a jam packed week of campaigning and voting, come and celebrate the elections results. At the party, you will hear the results for major positions, including the Officer Trustees (President and four Deputy Presidents), Liberation & Community Officers, Felix Editor, Council Chair, Student Trustees and Constituent Union Presidents. Results will be announced from 20:00 - 22:00.

CSP results will be released online, while Departmental Reps, Constituent Unions and DepSoc Committees will be shown on screen at the party. There will be a live DJ and entry is FREE.

**Results Party: 19:00 onwards, Friday 15 March
Metric (South Kensington Campus)**



Under Pressure

We understand that sometimes stress is unavoidable. Our campaign aims to give you strategies for coping during periods of heightened stress.

We have stress-busting events like mindfulness classes, crafty DIY sessions or free massages running everyday of the week from **Monday 18 - Friday 22 March** so take a break and unwind with Imperial College Union. Join our activities and collect your free stress-busting gift bag.

For more information, a full calendar of events and more information visit our website: imperialcollegeunion.org/under-pressure



Spring Carnival

Celebrate the end of term at Spring Carnival: Secret Garden. The Spring Carnival is a great way to spend your last evening of term, and to say goodbye to both winter and Imperial before you set sail for the Easter break!

Expect some incredible entertainment from student DJ's and Jazz & Rock, stilt walkers, face painting, gin cocktails, stunning floral displays and plenty of photo opportunities.

Ticket prices will be increasing in a few days, so get your ticket now at: imperialcollegeunion.org/springcarnival19



Talk to someone

Being at university can be hard and sometimes you just need someone to talk to and someone to listen. Book an appointment with the Advice Centre, and you can have an informal chat with one of our professional advisers.

We have a new appointment booking system which is currently taking bookings on Mondays, Tuesdays, and Thursdays between 10am and 1pm. We hope to expand the service shortly. Please do not email if you have requested an appointment during these times.

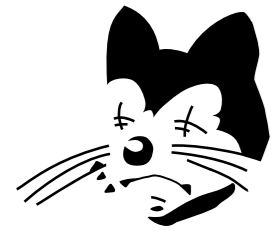
To book an appointment, go to imperialcollegeunion.org/advice.

Make great memories



15 March, Friday Elections Results Party Metric & FiveSixEights 19:00 - 02:00 PGI Friday h-bar 19:00 - 23:00	18 March, Monday Wine Tasting The Union Bar 17:30 - 20:00 Pub Quiz h-bar 19:30 - 21:30	19 March, Tuesday Super Quiz FiveSixEight 20:00 - 22:00 Open Mic Night The Union Bar 19:00 - 22:00
20 March, Wednesday CSP Wednesday Beit Bars 19:00 - 01:00	21 March, Thursday Spring Carnival Beit Bars 20:00 - 03:00 PGI Friday: Karaoke h-bar 19:00 - 23:00	

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Hangman



Why bother, this place is falling apart anyway...// Imperial College

College leadership accused of colluding with UCLU to interfere with Leadership Elections

HANGMAN

Negafelix
Editor-in-Chief

Officials are following up on claims that the Union Elections were heavily influenced by a rival student body.

The results of the 2019 Leadership Elections have come under scrutiny, as allegations of collusion between senior College officials and University College London Union (UCLU) officers to influence the outcome were surfaced.

Numerous complaints were filed with the Union over the seven-day campaign period, with the overwhelming majority complaining that their eVoting menus refused to show most of the candidates running for key roles, such as Ethics & Environmental Officer.

The fault was eventually traced to a USB dongle planted in the Union Office, which, upon inspection, was connected wirelessly to the UCL Euston campus.

It is believed the interference tipped the scales in favour of the underdog, Fergie Jackson, who won an upset victory against the favourite, RON.

When informed he had won, Mr Jackson looked

notably perplexed. "Hold on," he said, "you mean people actually voted for me? Did you lot

"Did you lot honestly think I'd take this job? I've got an offer from J. P. Morgan!"

honestly think I'd take this job - I've got an offer at J.P. Morgan! Keep your measly £33,000; I'm about to eat good from here on out!"

His main rival RON, a final year Biochemistry

undergraduate, was vocal in his dissatisfaction. "This is bullshit," RON remarked, "everyone knows there's no better choice than RON! I demand a recount!". Despite this, RON swept up the majority of the roles up for contention.

"This is bullshit - everyone knows there's no better choice than RON!"

Sources in the Blue Cube told NegaFelix the

College's CFO (Campaign Fraud Oligarch) Ruhr Xanderthon recently visited UCL's main campus on a scheduled 'business trip', carrying a bag stuffed with signed tuition fee cheques. The bag was later identified as belonging to none other than Janice Fast, College Overseer, hinting that the order came from the highest echelons of the College.

It is widely believed the Mr Johnson's ascension to the role would render the Union unable to challenge the College, enabling Mr Xanderthon and Prof Fast to mould the university to their whims, and invariably giving UCLU more credence as the most democratic Students'

Union in London.

Arch Bhantarsaurus, Reprehensible to Council (Natural Sciences), was seen foaming at the mouth outside the Union Building, and was heard to be saying, "this wouldn't have happened with my petition system!", before starting a riot to disregard the vote.

This follows a particularly testy campaigning season, which saw the Union suspend two candidates for the role of Deputy President (Elimination) for engaging in a fight to the death in Metric following 'Meet the Candidates', in an attempt to prove their suitability for the job.

HANGMAN

negafelix@imperial.ac.uk

NegaFelix predicts: the Leadership Elections!

Who will win the grand prize of remaining at Imperial an extra year? We pulled our resident psychic from astrology corner and put them to the test.

Deputy President (Clubs & Societies)

Prediction: Maurice Yap

"It was over once he mentioned chicken nuggets. Forget budgeting, this is the kind of student support I expect to see from my Officer Trustees.

Plus, anyone who describes themselves as comfy to sit on deserves a £30k salary."

Deputy President (Education)

Prediction: RON

"Given that this was an uncontested role (no, one person isn't enough), this seemed like the perfect excuse to vote for RON. He's reliable, he's funny and most importantly, he understands the Imperial undergraduate experience. No, we don't care about postgrads.

That's what you get if you want to compromise democracy."

Deputy President (Finance & Services)

Prediction: Rebecca Elkington

"NegaFelix is very excited to reveal that Rebecca Elkington will probably be the next in a long line of ineffective DPFs. Congratulations, you played yourself. Honestly though, as long as I get to siphon off the Felix Editor's income, you have my vote."

Deputy President (Welfare)

Prediction: Yinlin Wang

"Given that he's put himself forward for at 3 different roles, NegaFelix sees that this will be the one he gets, as it's the most irrelevant. NegaFelix expects him to do his duty, which is to say we expect a serious mental breakdown within 3 months. We wish him the best in his future recovery."

Union President

Prediction: Fergus Johnson

"Who gives a shit that you've spent 3 years on C-WTF or on the Board of Crusties. NO ONE. I for one see that University Challenge crown as a certainty in our future with Fergus as our President. Plus, all the other candidates would have probably killed each other by Results Night. Really looking forward to the slide, by the way."

Felix Editor

Prediction: Felix Cat

"As part of an effort to make Felix more inclusive, I see Fergus will install a cat as Editor. 'Tis written in the stars. As well as providing crucial insight on the best places to nap on campus, the Felix feline will also allow for the recycling of the newspaper as litter lining. What a way to enhance sustainability. The editorials will probably be better too."



ARIES

This week you try resubmitting the same piece of coursework, hoping for a better mark.

If it doesn't work for Theresa May, it ain't gonna work for you.



TAURUS

This week Facebook, Instagram and WhatsApp all go down. Probably overloaded from all the damn campaign posts.



GEMINI

This week you pull your first all-nighter of the year in the library. You've missed the cold feeling of PTSD.



CANCER

This week you successfully get away with cheating in the Leadership Elections. Big up DROs.



LEO

This week you're Alice Gast. You can't escape Felix forever. We have a particular set of skills. We will find you, and we will interview you.



VIRGO

This week your housemate's running for Union President. How she plans on cleaning up the Union when she can't even clean up the sink is beyond you.



LIBRA

This week your flatmate does some manscaping. Unfortunately for you he used your face towel - you did wonder why your beard was looking fuller.



SCORPIO

This week you read through the candidate manifestos. Who to blame for the Union's fuck-ups next year? Choose wisely.



SAGITTARIUS

This week you hear another candidate talking shit about your poster. You up the ante and shit on their posters. The ultimate smear campaign.



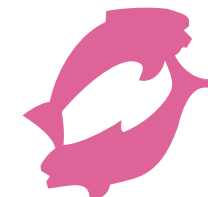
CAPRICORN

This week you find out 71% of young Brits say porn has given them ideas to try in the bedroom. You're currently looking for a taxi.



AQUARIUS

This week you vote in the Leadership Elections. When will this joke of a popularity contest be over?



PISCES

This week you're NegaFelix and you've lost the ability to write anything else about the elections. You just want them over



Summer Ball – the What, the Where and the Why?



Claudia Caravello
Deputy President (Finance & Services)

Whether you've attended every ball, or never been before, find out how you can shape the ball, and buy your ticket now!

Every year the Union holds a Summer Ball for you on the South Kensington Campus; a chance for everyone to dress up, enjoy an evening of performances and fireworks, and to create everlasting memories with your friends! Go with your course mates, team mates, work colleagues, or even bring a date from outside uni! The ball is open to everyone over 18 and has a wide variety of entertainments for you to enjoy!

Imagine the night – you turn up, entering the ball on the red carpet with your friends, pausing to snap a picture outside of all of you looking glamorous next to our vintage motor vehicles mascots. Perhaps you even take a short ride around Hyde Park! Have your choice of Jez, our traditional fire truck, Bo, our 117 year old town car, or Clem, our 1926 Morris 'T' type truck.

Once inside, you head to Queens Lawn where you relax to the rhythmic vibes of the live bands as the sun begins to dim, sipping on cocktails (or mocktails) from the QTR bar. Surrounded by fairground rides, food stalls and drinks bars, there is a lot going on. You move on to explore all the activities, having fun with your friends, while photographers roam around, capturing your memories on camera for you.

Or perhaps you and your friends want to catch more of the acts? With student clubs performing in many locations around campus, previously including clubs such as internationally renowned A Cappella group 'The Tectonics', award winning Big Band, and the

Battle of the Bands champions, you're spoilt for choice! Between performances, pop into the library café and pull silly faces or pose for the photobooths and have a laugh with your mates. Or take a breather, and relax in the SCR in our chill zone, the perfect place to have a catch up with your friends.

This is just the warm up though. Your night has still barely started. All this is a lead up to the main highlights of the night – the fireworks on Queens Lawn, the headline and support acts in the Great Hall, and the Silent Disco in the QTR. Three more hours of entertainment, before heading over to the Union for the after party to begin. Music, drinks and food will keep you going strong until 5am when the sun rises and the infamous survivors' photo is taken in Beit Quad, commemorating the end of the ball.

So, what are you waiting for? Buy your ticket now for the 22nd June at imperialcollegeunion.org/summerball! With limited number of tickets left, get in there quick before they sell out! Don't want to attend the after party? Not a problem! We also have ball only tickets, meaning you can still enjoy most of the fun, without having to completely write off the next day's productivity.

This year I've been pushing hard for more student involvement in planning the ball, gathering student ideas and feedback from polls, surveys and competitions to help shape what we provide for you. This includes the theme, what food and drinks we will be providing, and some of the acts, with all of the results being reported in my online blogs and on the Facebook event page. We want to hear from you, whether you're a veteran Summer Baller, or have yet to attend. Our aim is to try to tailor future balls to be enjoyable for as many people as possible, so we need your thoughts! Haven't had a chance to have your say yet?

Fill in our survey now:
imperialcollegeunion.org/summerball-survey

SPORTS

sport.felix@imperial.ac.uk



Leading the way: Club Captain Fergus Johnson leads out the first leg of the Men's race // Barry Cornelius

Surprise success for Imperial at the Teddy Hall Relays

Cross Country & Athletics bring home more silverware - this time from Oxford.

SPORTS

Henry Hart

ICXCAC HPR Organiser

In the aftermath of the successful 2019 edition of ICXCAC's Hyde Park Relays, a merry band of Imperial runners headed out to Oxford for the 'away' fixture: Oxford's Teddy Halls Relays. With runners wearily boarding the convenient Oxford



Strong start: Douthwaite begins his lap // ICXCAC

Tube at Notting Hill or Shepherd's Bush, the banter slowly ramped up with Union and Club politics dominating conversation. In between the predictions and political maneuvering, the Imperial teams were boshed out tactically for optimal overall performance (this would later be proved to be a wise choice).

As the avid competitors approached the famous Roger Bannister track (location of the first ever mile under 4 minutes), the weather started to look a bit British.

The wind was whipping up and some spray was beginning to dampen the confident mood of the runners. Yet as the race started, the girthy support from ICXCAC's travelling fans left nothing to be desired in the way of belly-fire raising encouragement.

Former Club Chair,

Alex Mundell, started the Mixed A team off with a bang, with a run just shy of the top men starting for other mixed teams.

The momentum continued with star runner Georgia Curry running the 3rd fastest female 7km leg of the day.

As the baton was handed to Ollie Newton, Oxford's Mixed A had a reasonable lead but had used a male runner on their second leg.

Ollie smashed out a fantastic leg - even if he wasn't completely happy with it - to put Imperial in the lead by just over a minute as the baton was handed over to Niki Faulkner who would give everything to hold off Oxford's sub-15-for-5k man on the last leg.

As it happened, he had a massive leg and won Imperial the overall mixed competition by 24 seconds.

In the Men's competition, Club Chair Fergus Johnson, James Millet, Misi Ormay and Henry Hart all ran solid times to come second in the overall competition, tactically over 6 minutes behind Oxford A and just seconds ahead of Oxford B.

The Imperial Women put in a valiant performance to finish 16th ahead of teams like Oxford Brookes and Abingdon AC A teams.

Particularly of note was Treasurer Nathalie Podder's successful completion of 7k having recently graduated from Women's Captain Charlotte Barratt's Couch-to-5k program.

After the race, the runners descended on Teddy Hall's canteen for some dubious sandwiches and the awards ceremony.

Inevitably, this led on to a post-race Oxford spoons (fork handles?) and night

out were well attended with plenty of colourful beverages and dubious rumours of sightings of the notorious Wealdstone Raider.

The club's beloved

megaphone was also lost to a bush after it transpired loudspeakers were not permitted in club's. Ah well, it had a good run.



Gone but not forgotten: The last known sighting of the club's megaphone - a bush in Oxford // ICXCAC