



Felix

The Student Newspaper of Imperial College London

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Imperial launches Race Equality Charter survey

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Women in Tech: The Inside Story// Imperial College London

Imperial College Business School launches first live hologram lectures

NEWS

Isabelle Zhang
News Writer

Students at Imperial College London will soon be lectured by holograms

Imperial College Business School has become the first institution in the world to use live holograms as part of its

lectures.

The technology was unveiled during a “Women in Tech: The Inside Story” event. In a panel featuring four speakers, two were present on stage and two appeared as holograms from Los Angeles and New York.

This technology aims to overcome limitations of traditional teaching methods. Faculty members who are travelling will be able to continue teaching students whilst away. For popular lectures, the speaker’s image can be projected in multiple locations simultaneously.

It will also allow global educators and experts to speak to students without having to travel to the UK.

David Lefevre, Director of Imperial College Business School Edtech Lab said: “Rather than replacing or reducing real-life lectures, the hologram technology will provide greater flexibility for academics...and widen the scope for Imperial to invite global leaders and influencers from industry to give talks to students, therefore enriching the learning experience.”

He continued: “We believe these holograms

have a much greater sense of presence [than video conferences]. The lecturers can really interact.”

The Business School hopes to start deploying holograms in teaching during the current academic year. They have already made plans to use this technology to allow a lecturer to talk to a business school in Spain next February.

The holographic telepresence technology was developed by AHRT Media, a hologram company based in Toronto, and is being adapted by the Business

School’s Edtech Lab.

AHRT Media has a global network of “capture studios”, in places including Los Angeles and Singapore, and also offer a portable capture kit. To capture their image, the speaker sits against a dark backdrop in the studio and is lit from both sides. The image is transmitted and projected onto a glass screen on stage, which is placed in front of a backdrop controlled by a software to create the illusion of depth. They will appear as life-size 3D figures wherever they are projected.

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EDITORIAL

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The boy is back



Andy Djaba – Felix Editor

Welcome to the inner workings of my mind.

Strap yourselves in for my weekly ramblings. Or don't. I'd actually much prefer if nobody read this.

In the words of Drake, "the boy is back". In this case, the boy is me. Why is the boy back? Back from where? How long is the boy back for? Well, there are a number of reasons why I feel like I'm "back". After a difficult few weeks, I feel like I'm finally getting the hang of this whole *Felix* thing. There really isn't that much to the job if I'm honest (famous last words, I know!) I think the fact I'm adjusting to the role better is evidenced by the fact that I'm currently on course to send the paper off to print by 11.30pm. I know this sounds late (and is technically past the print deadline) but it marks a significant improvement on my previous five issues of *Felix*. Round of applause for progress!

The main reason I feel like I'm back is because this week I was able to make a return to my beloved Music section. It's no secret that I love writing about Music and this week I was finally able to get back to doing what

I do best. Turn to page 17 to read my review of UK soul singer Samm Henshaw's recent Scala show that I was lucky enough to attend. The show was phenomenal; I was truly blown away and it's just raised my anticipation for his debut album, which is due to drop at some point in 2019. Gaetan Judd, Samm's guitarist, appeared as a guest on Episode 12 of my podcast, "2 Gs in a Pod" (shameless plug, I know!) and he's convinced that Samm's upcoming album will be the "best UK soul album in history". Big statement. However, after seeing him live, I wouldn't put it past

Samm. I was able to catch up with Samm and the rest of the band backstage after the show and the general sentiment was that they had just produced their best ever performance. Samm is a special artist, only going from strength to strength and becoming a more accomplished performer; if you don't know, get to know!

I was mainly able to write for the Music section this week because we finally managed to get News writers this week. Delegation is amazing... who knew? Next week, I'll be delegating the writing of this Editorial.

Any takers? In all seriousness though, if any News on campus interests you, please write about it! *Felix* can't catch everything but if it's important to you, make sure it gets a spot in the paper.

Finally, I want to echo my thanks from last week to the whole *Felix* team for their support during this difficult personal period for me. Your work, particularly in putting out last week's issue of *Felix*, has been nothing short of fantastic! I was able to attend Lauren's funeral without having to worry about what would happen with the paper, largely due to your brilliant work. I also want to wish my friend and co-host of "2 Gs in a Pod", Isaac Freeling, good luck as he travels to India for 9 months to continue his never-ending pursuit of the bag. I know he won't be reading this but I need to fill up space and I'm running out of things to ramble on about. We recorded the last episode of "2 Gs in a Pod" and dedicated it to Lauren's memory; please give it a listen if you're keen to hear about the amazing ceremony for an amazing, very special person.

Think I've rambled enough now...



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NEWS

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Don't Be a Mug – Bring a Mug

NEWS

Artur Donaldson
News Writer

The college has introduced a new initiative across its outlets to cut back on disposable cups

On Monday 5th November, Taste Imperial introduced a 15p charge on disposable coffee cups across its outlets on all campuses. The environmentally-conscious initiative is part of the Greening Imperial campaign which has already seen the removal of

single-use plastic cups from water dispensers and introduced a "bring-your-own container" scheme since the summer. The initiative follows in the footsteps of other universities and high-street coffee shops such as Starbucks, Costa and Pret-A-Manager.

Single-use "paper" cups are, in fact, laminated with a difficult-to-remove polythene film to prevent the hot liquid from seeping into the paper and cannot be recycled by conventional processes. Although technically recyclable, only three recycling facilities in the UK are able to process paper cups. Not only does their production contribute to greenhouse gas emission, of the 2.5 billion coffee

cups disposed of in the past year in Britain, only 1% were recycled. Of the remainder, some have been incinerated, some have been buried and some will end up in waterways. The polythene lining breaks down into micro-plastics which are potentially toxic to marine life and have recently been found in public drinking water – with unknown effects on human health. According to Greening Imperial (a cross-campus initiative that aims to transform Imperial into a university that is a pioneer in sustainability), the College disposes of 2,750 single-use cups each day.

"According to Greening Imperial, the College disposes of 2750 single-use cups each day"



Lined up for execution - single use cups face cull // Artur Donaldson

Taste Imperial has worked to promote its reward scheme for those who bring reusable containers in which customers receive points that can be used to get a free coffee. This does not however benefit those who does not use Yoyo and, although reducing waste, could incentivise increased consumption. More exciting to many is that branded glass/bamboo KeepCups are

available for purchase at the till for £6 (or £9 with a water-bottle) with the first hot drink included free.

What has the reaction been from staff and students? Generally people are in support of reducing waste. However, some students have been confused by the pricing. In contrast with Costa and Starbucks, Taste Imperial has opted to add the 15p surcharge to the price displayed rather than offer a discount. This

may discourage students from purchasing coffee on campus, although, at less than £2, even with the surcharge, a student cup of coffee is still less dear than high-street competitors.

Will you raise a toast to the work that Greening Imperial is doing? If so - be sure to bring a cup.



Less waste is better taste // Cornware.co.uk

Imperial College Business School launches first live hologram lectures

NEWS

(cont.)

The speakers will have a camera link of the room streamed back to their location in real time, allowing them to respond to audiences and answer questions.

The technology is a cheaper and less complex alternative to the 'Pepper's

Ghost' technique, which has been used by French presidential candidate Jean-Luc Melechon, and in the entertainment industry to project Michael Jackson's image during the 2014 Billboard Music Awards. The equipment needed to set up Pepper's Ghost can cost tens of thousands of pounds each time, whereas, according to Dr Lefevre, AHRT's

method "runs at the low thousands each time so, for the first time, universities can afford it".

Not everyone is so sanguine about the technology. A YouGov survey found that 45% of respondents thought needed to set up Pepper's hologram lectures were a bad idea and that lecturers should always be physically present. Only 22% thought it was a beneficial

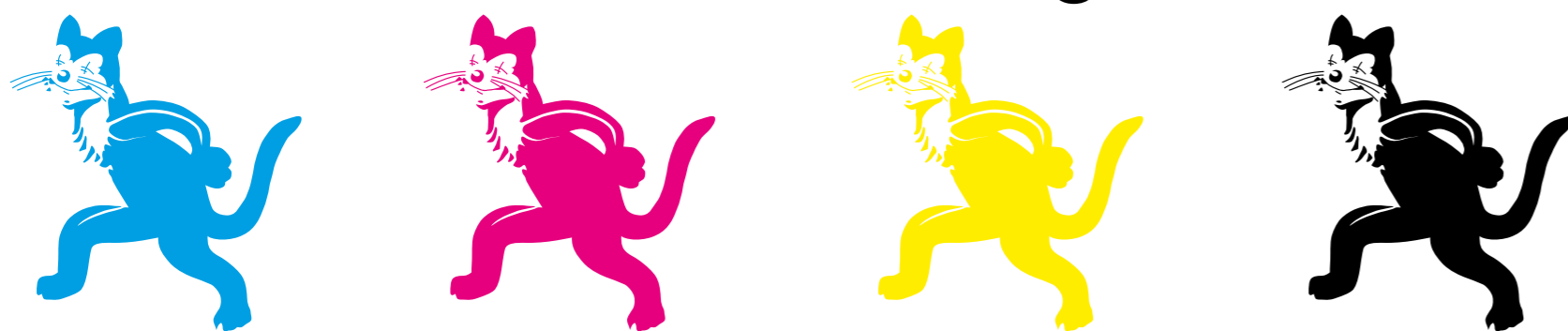
resource.

Professor Francisco Veloso, Dean of Imperial College Business School, said: "Investing in new technology is a vital part of our strategy to create more flexible and inspiring learning experiences. We are keen to grow our digital visibility as a business school and the new hologram represents the pioneering work our Edtech Lab is undertaking in this area."

	%	TOTAL	18-24	25-49	50-65	65+
Positive - It's a good extra resource	22	21	24	22	19	
Negative - teachers/lecturers should always be physically present	45	41	42	47	49	
Neither	14	14	15	14	13	
Don't know	19	24	19	17	19	

Responses to YouGov survey divided by age // YouGov

Felix is recruiting!



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

NEWS

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Imperial launches Race Equality Charter Survey

NEWS

Andy Djaba
Editor-in-Chief

Imperial College calls for all staff and students to complete survey in attempt to improve Black, Asian and Minority Ethnic representation

Imperial College London is in the process of producing an action plan to apply for the Race Equality Charter (REC) award and, to launch this process, staff and students are being invited to complete a 10-minute confidential survey. This, in conjunction with the publication of the College's Equality, Diversity and Inclusion (EDI) Strategy and Imperial College Union's ongoing work with its Liberation Review, forms part of a concerted effort across College and the Union to improve the representation, success and experience of Black, Asian and Minority Ethnic (BAME) staff and students at Imperial. The REC survey opens on 12th November and closes on 1st December.

The Equality Challenge Unit (ECU)'s Race Equality Charter aims to improve the representation, progression and success of minority ethnic staff and students within higher education by providing a framework through which institutions work to identify and self-reflect on institutional and cultural barriers standing in the way of minority ethnic staff and students. Member institutions, such as Imperial, develop initiatives and solutions for action, and can apply for a Bronze or Silver REC award, depending on their level of progress. Institutions are required to re-apply for the award every three years with additional renewal requirements.

"ECU's Race Equality Charter aims to improve the representation ... of minority ethnic staff and students within higher education"

The Bronze award, which Imperial is seeking, recognises universities with a solid foundation for eliminating racial inequalities and developing an inclusive culture that values all staff and students. It acknowledges commitment and preparation to act. According to ECU, Bronze institutions are characterised by "their candid understanding of how race equality is perceived within their institution and a thorough acknowledgment of issues that exist for minority ethnic staff and students, their identification of context-specific priorities for race equality work with a clear understanding of their aims and what success looks like, a comprehensive, evidence-based action plan, underpinning the institution's race equality priorities and aims, and having institution-wide senior and middle management commitment to advancing race equality demonstrated through their involvement with this work, ownership of actions and the allocation of adequate resources".

"This... forms part of a concerted effort across College and the Union to improve the representation ... of BAME staff and students at Imperial"



Race Equality Charter Survey // Imperial College London

Imperial has established a Self Assessment Team - a panel comprising 20 people from across the university, including individuals from a variety of ethnic backgrounds and a balance of students, full and part-time staff representing each of the faculties and relevant central departments. An introductory meeting was held on 1st November and topics including aspects relating to attracting more BAME applicants were discussed. David Tyomber, the Black and Minority Ethnic Students Officer and member of the Self Assessment Team, commented: "The results of this survey will greatly aid in providing the College with critical insights needed in our work towards forming an Imperial community that is more inclusive, more welcoming and free from racism and

discrimination." The Self Assessment Team plans to meet on a termly basis, with the next meeting scheduled for January, following the closing of the survey. To complete the survey visit: www.imperial.ac.uk/equality/achievements/rec If you would like a hard copy of the survey or more information about Imperial's race equality work, please email Sally Parekh: s.parekh@imperial.ac.uk

"The results of this survey will greatly aid in providing the College with critical insights needed in our work towards forming an Imperial community that is more inclusive, more welcoming and free from racism and discrimination"



Race Equality Charter // Equality Challenge Unit

NEWS

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Newspaper profits to be donated to Anti-Racism Campaign

NEWS

Claudia Caravello
Deputy President (Finances & Services)

The way forward is action, not censorship! So, what are we doing about newspapers with racist content?

On 23rd October, a paper highlighting the racist tones of some newspapers stocked in the Union's Shop Extra was brought to Union Council, calling for the ban of such tabloids being sold. The topic brought about an invigorating discussion, where approximately 50 elected students from various years, degrees and backgrounds, debated whether a ban was the best response for the situation.

It was acknowledged that the papers in question, *The Sun*, *Daily Mail*, and *Daily Express*; have all been condemned by the European Commission against Racism and Intolerance (ECRI) and the UN

Human Rights Chief, Zeid Ra'ad Al Hussein, for the way they express their opinions and content, fuelling prejudices and directing hate toward particular groups. Some council members argued that the papers should be banned from campus. One stated that, "We are funding these papers and these papers profit purely because they are racist... and by stocking them we say 'yeah this is the correct way to go forward, this is the right way to make money' ". Meanwhile, others in the room pointed out "...this shouldn't be about censorship, but the way in which the Union responds to such headlines."

"This shouldn't be about censorship, but the way in which the Union responds to such headlines"



Union Shop Extra // Claudia Caravello

Following alternate suggestions of censoring the front pages with blank paper, papers being available only on request, or even banning sale of any newspapers altogether, the outcome of the students' vote was concluded by one student

as "...although racism is wrong, we should not be censoring what students have access to. This would limit their view of the world, creating an Imperial bubble and making them ignorant to the issues."

"The Sun, Daily Mail and Daily Express have all been condemned by the European Commission against Racism and Intolerance"

Instead, the newspapers shall continue to be sold in Shop Extra, with the profits from *The Sun*, *Daily Mail*, and *Daily Express* being donated to an anti-racism charity on a monthly basis. A statement that not only shows the Union refuses to profit off racism but that it commits to empowering an organisation or campaign that will bring about real changes in the media world. The Deputy President (Finance & Services) [DPFS] together with Ansh Bhatnagar, the author of the paper, chose 'Stop Funding Hate' - a social media campaign pressuring companies to pull out of advertising in these tabloids, a main source of income fuelling these newspapers. The aim is to force the newspapers to make positive changes

around inclusivity and equality in their content and be more aligned to the advertising company's values, to reattract their source of income. This campaign has already seen success, with companies such as Lego ending their contracts with the *Daily Mail*. On top of this, the DPFS will be starting a campaign to write to the Independent Press Standards Organisation (IPSO), highlighting offensive headlines that go against our Union value of inclusivity and pressuring them to investigate these tabloids' editorial standards. The aim is to involve any students interested so, if you'd like to help with this, please email dpfs@ic.ac.uk



Success for the 'Stop Funding Hate Campaign' // Twitter: @LEGO_Group

POLITICS

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American Midterms: Tactical Defeat, Strategic Victory for the Democrats

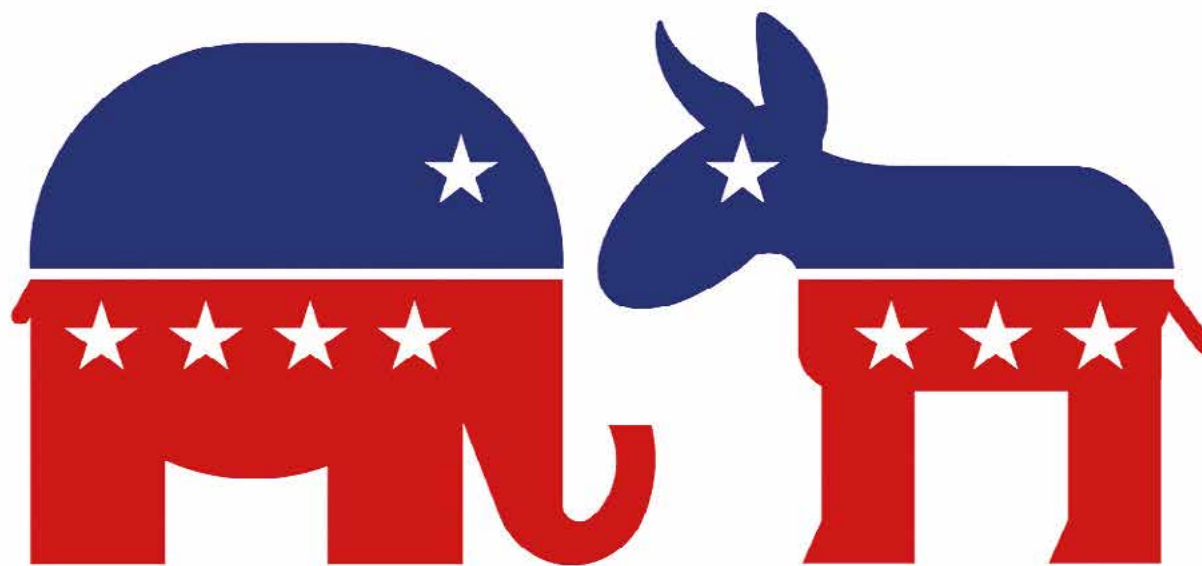
Below their supposedly average performance, the Democratic Party have drawn the lines for a win over Trump and the Republicans in 2020.

POLITICS

Juan Rubio
Politics Editor

Last Tuesday, Americans went to the poll to vote for a third of their Senators, all their Representatives, 36 governors and most state senators and state representatives in the country. The *Felix* readership probably knows the two main takeaways: while the Democrats were successful in their attempt to capture the House of Representatives (having a net gain of 28 seats, so far, that gives them a majority in the chamber), the GOP was able to not only maintain the Senate, but gain 2 more Senators, possibly 3 when Florida publishes its results. Thus, both sides could claim a victory of some kind, and it is true that this feels like a moderate success for a Republican Party that has the most controversial and

“A more careful analysis reveals that the Democrats laid the lines for an overhaul of American politics in the post-Trump era.”



The never ending fight. // Flickr

divisive president in the last 70 years as one of their own. However, a more careful analysis reveals that the Democrats laid the lines for an overhaul of American politics in the post-Trump era. Let's find out why this is the case by looking into the most important results of the night:

House:

The Dems have built their new majority in mainly three states (New Jersey, Pennsylvania and Virginia), usually in swing districts where the Trump brand of politics has proved to be toxic. However, they got surprisingly strong results in more conservative states like Florida, Texas, Oklahoma and Kansas. While out of these only Florida will be in play in the 2020 election, the improved vote share in Texas reveals that the state is indeed drifting away from the GOP, to the point it may become the swing state by mid-century. It is also remarkable that the Dems were able to

gain districts in Michigan and Iowa, states they will most certainly need if they want to defeat Trump in two years' time. In other matters, controlling the House means that Nancy Pelosi will become Speaker for a second time, and that the investigation on Russian collusion with the Trump campaign in 2016 will have to pass through the Dem controlled House Judiciary Committee.

Senate:

While it is true that the chances of them taking this chamber were very low due to the idiosyncrasy of the seats in play, the Dems had a bittersweet night in the Senate. They managed to flip Nevada and keep Montana, but in turn they lost Indiana, North Dakota and Missouri, and possibly Florida, according to provisional results. Particularly painful were the close defeats in Arizona and Texas (the last one a nail-biting battle between progressive darling and future presidential con-

“The Dems have built their House majority in mainly three states (New Jersey, Pennsylvania and Virginia), usually in swing districts where the Trump brand is toxic.”

tender Beto O'Rourke, and alleged serial killer extraordinaire Ted Cruz). Nevertheless, it must be remembered that these two states have not elected a Democrat in a statewide election since the 90s, so the swing towards the party of Roosevelt spells of potential success in future races. The re-election of Dem Senators in Pennsylvania, Michigan

and Ohio also reveals that the Trump takeover of the Mid-West in 2016 may have been a once in a lifetime event for the GOP.

Governorships:

Big night again for the Dems, but it could have been even bigger. Pickups from the Republicans include Michigan, Maine, Nevada, New Mexico and Illinois, and, more surprisingly, Kansas, a very conservative state where Chris Kobach, the infamously xenophobic GOP candidate, was defeated by Democratic rising star Laura Kelly. However, the price of the night proved to be Wisconsin. There, Tea-Party-backed union buster and 2016 presidential candidate Scott Walker failed to get re-elected against schoolteacher Tony Evers. Despite these victories in the North of the country, the Dems were defeated by a small margin in Florida and Georgia, states where they run charismatic, progressive black challengers against GOP administrations

“Pickups from the Republicans include Michigan, Maine, Nevada, New Mexico and Illinois.”

that have been widely accused of using vote disenfranchisement tactics to maintain their grip on power.

Other results:

Lesser (but not less important!) races solidified the narrative that the country is moving left. In Florida, voters approved the electoral reenfranchisement of more than 1.5 million former felons, while Idaho, Utah and Nebraska passed Medicaid expansion that improves the healthcare of the poorest members of society. Among other progressive initiatives that were voted in include the legalisation of recreational marijuana in Michigan; endorsement of a law banning discrimination against transgender people in Massachusetts, and maintaining sanctuary for illegal immigrants in Oregon. Last but not least, GOP-controlled Arkansas and Missouri voted to substantially raise the minimum wage.

POLITICS

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Gritty unwinds the American midterms

Okay - look here. This is a fucking travesty, and anyone who tries to convince me otherwise is counterrevolutionary scum. At the same time, there are 'some' reasons to be hopeful. The pessimism is really destroying my liver. And the union ain't cheap, either!

POLITICS

Gritty

Left Forum Chair

It the Grit. The midterms have come and gone, and the balance of power has shifted. Races have been won and lost. Pour a 40 out for my dudes Gillum, O'Rourke (3-point spread), Janz, and Abrams (~2 point spread). Good showing all.

The Dems picked up 34 seats in the House, clinching the majority. Ocasio-Cortez, 29, won 78% of her district, and is the youngest woman ever elected to Congress. Suburban areas that swung Romney to Clinton and Obama to Trump (mostly suburban whites) in 2012-2016 turned out big for the Dems and produced a few center-leaning Bolts from the Blue (Max Rose etc). Progressive candidates overperformed their expectations; the neo-libs fell somewhat short (fuck yeah, fuck you!). This paves a path towards electoral strategy in 2020 and cements Sanders' status as frontrunner for the presidency, as one of the few realistic candidate prospects, and the only one with name-brand recognition. And the lack of legislative power due

"All complaints to Charlie Titmuss, Felix Comment editor".



I've caught a Schumer and Pelosi // Flickr: bootbearwdc

to no Senate control opens the field to pie-in-the-sky resolutions that progressives excel at writing.

Republicans picked up 3 Senate seats; Dems won 21 Senate races, versus 9 on the R side. Dems held in Trump-voting states (e.g. Manchin in WV). Nelson (D-Fl) lost his seat, unfortunately. This is bad news if a third SCOTUS pick comes around before 2020 (hold onto yer assholes). The legislative agenda is stymied so long as Dems hold one chamber of Congress, though.

The Govie races are decent, too. Scott Walker got the boot (maybe now the wall). Pickups in R-leaning states (Kansas, Nevada, Michigan) feed the cause. Dems picked up nine governorships overall. Abrams's election is contestable; Kemp still has some answers to provide for his conduct during the Georgia races - he's overseen the election and the count. A rebuke

from a higher power is possible down the road. Redistricting will aid the 2020 campaign - a strategy the Republicans have abused for some time, and which requires rectification. Fuck you, assholes!

Unfortunately, LA voted down Measure B. The measure would have allowed the city to establish a municipal bank - suitable for managing infrastructure projects without vomiting away ludicrous sums in interest payments to corporate banking. The North Dakotan municipal bank is a suitable example of such a scheme, and has served the state well.

Florida voted up a state-constitutional amendment giving felons the right to vote (and a whole bunch of ill-conceived limits on tax hikes). This is a key left victory; voters have historically been wiped from voting rolls in progressive-heavy districts;

"Scott Walker got the boot (maybe now the wall). Pickups in R-leaning states feed the cause. Dems picked up nine governorships overall."

this is a direct rebuke of voter suppression tactics and will seriously affect the outcome of the 2020 election.

The House victory is huge. Dems now have a big stick to beat Trump with. Ways and Means can grab his tax returns; memos will be released (fuck you, Nunes!). The 60 or so subpoenas of the administration Gowdy

and the Rs have shot down will go forward. Schiff is gonna do some wrecking. Obstructionism, folks - if it worked during Obama I sure fucking hope it's gonna work now. Can't wait to watch Trump negotiate with the Dems when he was willing to shut down his own fucking government.

Oh, hey, also - Jeff Sessions resigned. Thank fuck. The only Confederate monument Trump was willing to take down. Hope he talks to Mueller. Too bad there's no chance of him being reincarnated back-in-time so he can die a painful death as a Confederate on the battlefield. Hey, Jeff - eat your own dick, you heartless, honourless bastard.

And now, the real deal spiel. We still have Schumer and Pelosi to contend with. They will be the first to be disposed of when I come to power. Neoliberalism ought to sit in a corner and die a quiet painful death. They

"The House victory is a huge. Dems now have a big stick to beat Trump with."

fucked up 2016 and 2014 before that and 2012 before that and everything since Blair said "We're Thatcherites" before that. Bill Clinton goes to the guillotine of irrelevance in my book. We're not out of the woods yet. Centrist, compromising, spineless, assholes, the kinds who don't live by the bible they preach from are the real problem here. The John Kerries of the world, mooring their yachts where they don't have to pay tax while telling the middle (which doesn't really exist in the US) and lower classes to bear just a bit more of the burden oughta be publicly outed and routed - these people are assholes. Soul-sucking shitty assholes. Give them the fucking boot in 2020; run primary challenges and take these people to task. Or else we will not survive to 2024.

I don't mean to make the Dems winning out as a good thing. Let me reiterate - they are damn near the fucking worst. At least they aren't Republicans. And I for one await the sweet, sweet day when they're all dropped out of a helicopter. Someday we'll have meaningful governance, I trust. I hope to live to see the day. Or else we're all dead.

POLITICS

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With Bolsonaro's victory in the second round, Brazil goes down a tenebrous path

The President-elect of the South American country is a potential autocrat. His rise is another symptom of the increasingly global strength of the far right.

POLITICS

Avi Banerjee
Politics Editor

In last week's run-off election, Brazil's fascist-in-chief Jair Bolsonaro won the presidency with 55% of the vote. Yes, fascist is the appropriate description, and let the record show that this was a far from a fair fight. From the 2016 impeachment of the former President Dilma Rouseff on flimsy charges of creative book-keeping (with even those who led the impeachment process admitting that Rouseff was one of the least corrupt politicians), the Brazilian election was nothing more than a coup masquerading with phoney democratic legitimacy. In fact, until two months before the election, the overwhelming frontrunner was former President Luiz Inácio Lula da Silva, but in an unprecedented act, Brazil's top electoral court, barred Lula from participating in the election until the Supreme Court decided to acquit him in his appeal. This move went directly against the request from the UN Human Rights Committee that believed that if Brazil's democratic legitimacy was to be preserved, Lula should have been allowed to stand. Lula's removal made the results a foregone conclusion, and despite a spirited campaign by Fernando Haddad, in the end it was a hill too high to climb.

So who is the new Brazilian president? Well, Jair Bolsonaro



Meet the new Duce // Wikimedia

comes with a platter of deplorable beliefs. Directly from the Trump playbook, Bolsonaro has fuelled the xenophobic fears over migrants and refugees who in his words are 'scum of the earth'. In regards to gender rights, he has taken his lead from the thuggish Filipino President Rodrigo Duterte, and claimed he wouldn't rape an opposition politician, Maria do Rosário, because "she is very ugly". In an ironic twist, the so-called 'law and order' candidate "promising to end crime" has openly discussed how he as president would break long standing Brazilian law in employing

torture as a legitimate means for interrogation. Bolsonaro's rise is disappointing for a country that has come a long way in healing its racial diversity, but racist comments like "they [black people] don't do anything" have stoked fears amongst racial minorities that the new President may try to return Brazil back to its racist past.

Another area in which Brazil have made tremendous strides is in LGBT rights, with civil unions legalised since 2003 and gay marriage since 2013. However in this too Bolsonaro is a cultural dinosaur, having claimed that he

would hypothetically prefer his son to be dead rather than gay.

Brazil has come a long way since Lula first came to power in 2002, with over 30 million entering the middle class. Social welfare schemes have reduced income inequality, increased expenditure on education and healthcare have meant that better national outcomes and an average 7% economic growth before the recession that has plagued Brazil since 2014 since the fall in commodity prices. But the rise of Bolsonaro, fuelled by the youth which once was a strong voting block for the Workers'

Party, is in large part a reflection on how the Workers' Party became complacent. Despite the partisan nature of Operation Car Wash (the anti-corruption investigation), there has been undeniable graft and corruption amongst all political parties. Brazil have witnessed historically high crime rates and the worst recession in Brazil's history since 2014. Like Brexit, Modi and Trump – Bolsonaro's rise can be attributed to the failures of the political left. Bolsonaro's win follows a trend of populist extreme right wingers winning historic races. The young people that propelled Bolsonaro to power did not support him because of his racism, but despite it. Corruption was Bolsonaro's winning message.

There will be far reaching consequences of this election result, not least environmental degradation and subjugation of tribal rights. Bolsonaro once lamented why the conquistadors didn't completely exterminate the indigenous people of the Amazon, and has promised that he will not leave a single square millimetre of protected reserved tribal land. Furthermore, despite the Brazillian parliament having nearly universally ratified the Paris Climate Accords, Bolsonaro has threatened to tear them up. Logging, mining and big-agriculture has funnelled vast amounts of money to Brazil's right wing, and their puppet has bragged about how he would

rapidly increase Brazil's deforestation rate. If the recent IPCC report is to be believed, the fate of the world is at stake, and Brazil is at the forefront of the climate struggle.

Brazil has been in this road before. Bolsonaro has praised the brutal dictatorship that ruled the country from 1964 to 1985, and has openly said "[he is] in favour of a dictatorship." And we should believe that he means what he says. Already the President-elect has made a mockery of the independence of the judiciary by appointing the judge Sergio Moro (who had convicted Lula) as the new Justice Minister. Bolsonaro has not even taken his oath of office, yet his goons have been encouraged in physically attacking over 20 universities, trying to suppress dissenting free speech.

In 1922, the first ever mention of Adolf Hitler in the New York Times names him as 'unselfishly patriotic' and according to 'well-informed sources' Hitler's anti-Semitism was "not so genuine or violent as it sounded." History has shown the dangers of minimizing the threat posed by fascists. Throughout the 2016 Presidential election, media outlets were sure that Donald Trump would become more presidential when he won the Republican primary. He did not. Thus, we cannot afford to underestimate the likes of Bolsonaro.

COMMENT

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An ‘exploding’ political atmosphere

Isabelle Zhang discusses reasons why mail bombs were sent to Democratic party affiliates and the implications it has for democracy

COMMENT

Isabelle Zhang

Comment Writer

On Wednesday 24th October, news broke of suspicious packages containing explosives mailed to former President Barack Obama and former Secretary of State Hillary Clinton. Similar packages were quickly discovered, addressed to:

George Soros: billionaire investor and Democratic mega-donor

John Brennan: former CIA Director (the package was found in CNN’s Manhattan office, which was then evacuated)

Eric Holder: former Attorney General (the package was misaddressed and found at the office of Democratic Congresswoman Debbie Wasserman Schultz in Florida, which was the return address listed on all the packages)

Maxine Waters: Democratic Representative from California (two packages were addressed to her)

Joe Biden: former Democratic Vice President

Robert De Niro: actor, who has been highly critical of Trump’s presidency

James Clapper: former National Intelligence Director

Cory Booker: Democratic Senator from New Jersey

Kamala Harris: Democratic Senator from California

Tom Steyer: billionaire investor and Democratic mega-donor.

Each of these packages



A symbol of democracy // Flickr

contained a pipe-bomb, sent in a padded manila envelope, with the return address written to Democratic Representative of Florida Debbie Wasserman Schultz for all thirteen envelopes. None of the bombs detonated and no injuries occurred. The packages, when discovered, were immediately sent to the FBI lab in Quantico, Virginia for analysis.

On Friday, the Justice Department arrested Cesar Altieri Sayoc Jr, the Trump enthusiast from Florida who had mailed these packages. Authorities were able to pin down his identity using fingerprints and DNA that he had left on the bombs. His social media accounts were also used to corroborate his crime: his Twitter displayed misspellings of “Hillary Clinton” as “Hilary Clinton”, and “Schultz” as “Shultz”, the same misspellings

as on the envelopes. His Facebook showed photos of him attending 2016 presidential campaign rallies for Trump, underscoring the trend of who the bombs were sent to – the targets have all been subjects of Trump’s Twitter feed and rally rhetoric. Trump depicts Hillary as a “criminal”, George Soros as an “evil man”, Robert De Niro and Maxine Waters as “very low IQ individual[s]”...

Sayoc had been living in his van at the time they found him. His van is plastered with pro-Trump stickers: a sticker of Hillary Clinton’s face with a target on it, “CNN Sucks”, headlines reporting the jobs numbers Trump has boosted. He was also reported to have a hit list of a hundred potential targets.

It seems no surprise that it was a man like Sayoc behind these attempted bombings. The

mainstream media is often a maelstrom of heated rhetoric, where the words are acknowledged and understood for what they are – just rhetoric. There are, however, people like Sayoc who have a blurred sense of where the boundary lies between reality and rhetoric, who take everything word for word, who are mentally susceptible to extreme suggestions and are prompted to act on them.

A look into Sayoc’s life proves this easily. Sayoc has travelled the country leading a mixed-race troupe of male exotic dancers; he has had multiple run-ins with the law which included past attempted bombings; he once filed for bankruptcy, and revealed on the bankruptcy filing that he lived with his mother and owned no furniture (he is 57 years old); his mothers and sisters have encouraged him to seek

medical treatment for his “lack of comprehension of reality”. The Justice Department had found and arrested Sayoc at a strip club where he worked as a DJ.

This is not to say that mentally susceptible people are to blame and the American political atmosphere should not be toned down on both sides. The rhetoric on both sides needs urgently to be cooled down. Before the perpetrator’s identity had been revealed, Republicans were certain that the bombs were a false-flag operation orchestrated by Democrats – meaning that they sent the bombs to themselves – in order to boost mid-term results, and liberals were quick to blame Trump as the direct and only cause of these attempted bombings.

In characteristic fashion, both sides had pushed the blame onto each other without seeing that their reaction only spurs further rage across the aisle. The immediate accusation from Republicans that it was a false flag-operation allows right-wingers to believe that ill will can only exist in people who disagree with them. The claims from Democrats that Trump, and only Trump, is responsible for spreading charged and hostile rhetoric is hypocritical; Hillary Clinton said in a speech on the 10th of October, only two weeks before the pipe-bombs, “you cannot be civil with a political party that wants to destroy what you stand for”.

Furthermore, though this level of political violence has reached a

new high, its history has not been exclusive to either side of the spectrum. In 2017, left-wing activist James Hodgkinson shot at Congressman Steve Scalise during a Congressional baseball practice session. Hodgkinson had attended presidential campaign rallies for Bernie Sanders in 2016, and was a member of multiple Facebook groups such as “The Road To Hell Is Paved With Republicans”. More recently, in September, a Californian man was indicted for making numerous calls to The Boston Globe threatening to shoot and kill their journalists. His reasons, as explained by him, were “because you are the enemy of the people . . . as long as you keep attacking the president . . . I will continue to threaten, harass, and annoy the Boston Globe.”

These 13 pipe-bombs, addressed to some of President Trump’s most outspoken and famous critics, would have seized the spotlight for at least a week in any other time or country. But this attempted terrorist attack was quickly swept from America’s attention when, three days after the pipe-bombs were reported, a mass shooting occurred at a synagogue in Pittsburgh that left eleven dead.

The simmering rage of America’s culture and politics war has clearly hit a pressure point, a moment that was likely provoked by Brett Kavanaugh’s recent confirmation to the Supreme Court and the consequential midterm elections that have occurred this week.

COMMENT

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Pittsburgh, a victimless crime?

Comment Writer **Daniel Solomons** debates the identity of Jewish people in the west in the wake of the Pittsburgh massacre

COMMENT

Daniel Solomons

Comment Writer

The 27th of October 2018 will be a date tattooed on the hearts of every Jewish person around the world. Eleven members of the Tree of Life synagogue, located in Pittsburgh, Pennsylvania, had their Saturday prayers cut tragically short. The details of the crime are gruesome, as with many mass shootings, but the profoundly bitter (but all too familiar) taste of banality lingers over the air.

Although an important aspect of this atrocity is the lack of control around firearms that has enabled so many tragedies in the past decade, there is another aspect that is just as crucial and must be discussed: the victims, or victim of this crime, Judaism. The eleven individuals who tragically lost their lives were not killed by coincidence. Their guilt was in their association, their association to the Tree of Life synagogue, and their Jewish ethnicity.

The attacker shouted anti-Semitic slogans at the scene of the massacre, his online profile showed various signs of anti-Semitism. This attack was anti-Semitic, or racist - the words can be used interchangeably. However, upon listening to Donald Trump and his administration's response to the attack, you may be forgiven for not being sure who these victims actually were. Trump, as he has done at mass shootings



Flowers left at the site of the shooting // AP Photo/Matt Rourke

before, used this tragedy to push his pro-gun agenda, claiming that armed guards at the scene could do what a team of police officers couldn't do and stop the attack. It is shocking that a man with a Jewish son-in-law and a daughter who converted to Judaism, thinks that the historically anti-gun Jewish community would ever be comfortable with armed guards inside their religious establishments. Furthermore, Trump's Counsellor (spin-doctor), Kellyanne Conway, referred to the "anti-religiosity" of the massacre, provoked by late-night comedy hosts. If a victimless crime ever existed, Trump and his adminis-

tration seem hell-bent on proving that it does.

Trump did condemn the attack as an anti-Semitic attack that attacked "all of us." This was a day after his previous comments and the news cycle had moved on. This is the problem with the Trump administration. If there is one thing he is good at, it is being able to not alienate racists. Trump's claim of "good and bad people on both sides" after neo-Nazis and anti racists clashed in Charlottesville still rings in many people's ears. In this attack in Pittsburgh, despite the shooter claiming not to be a Trump supporter, many of his supporters have been very receptive of the ideas

that the shooter had, an example being that Jewish philanthropist George Soros was responsible for mass immigration of Central Americans into the United States, an idea that has been floated in many republican midterm campaign advertisements over the last few weeks. This makes it reasonable to conclude that the Republican Party is currently a comfortable place for those who can be told that a mass shooting of Jewish worshippers is actually an attack on gun loving, religious conservatives who are the butt of Trevor Noah's jokes on the Daily Show.

However, it must be noted that the problem

of how the Jewish community is perceived is not limited to American conservatives. From the other side of the political spectrum, attacks on the Jewish community have undergone a victim-blaming analysis similar to Trump's suggestion about hiring security guards in the Tree of Life synagogue. "What about Israel," is a line that Jewish people all over the world are all too used to after an act of anti-Semitism. As if a geo-political conflict thousands of miles away makes an act of hatred a justifiable act.

"The Jewish community has received the victim status that this attack warranted"

I believe that this criticism stems largely from the fact that the Jewish people, the Western world's oldest minority, has developed into a heterogeneous community over the last few thousand years. Some have sought to retain their traditional identity and others have aimed to integrate into the society they live in and attempt not to stand out. From intermarriage, to second-name changes, etc., some members of the Jewish community were able to blend into the Western society around them. Coupled with the

deep connection to the financially and militarily powerful Israeli state that many members of the Jewish community have, there has been a new tendency from anti-racists to dismiss the Jewish people as a group not really worthy of minority status.

Overall, seeking to minimise the suffering of the Jewish community after a tragedy is something that takes place on all sides of the political spectrum. In a macabre way, the Pittsburgh shooter's brazen stupidity as he screamed anti-Semitic slogans at the site of his bloody mass murder was welcome. It meant that the Jewish community received the victim status that this attack warranted. Any claims that this attack was some kind of payback for actions committed in a conflict in the middle east were not taken seriously, Palestine was not mentioned by the attacker. Any claims that this attack was actually an attack on the ideology where it could be argued that this attack came from due to anti-religious and anti-conservative fervour were also not taken seriously. The attacker was unambiguous in his hatred and where his hatred was directed. Even now, as this article has mentioned, there were voices seeking to minimise the fact that this attack was racist. Perhaps the world, (some people could argue the Jewish community itself), must decide whether it belongs in its place as the Western World's oldest minority.

COMMENT

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White is the new red when it comes to poppies!

The red poppy used to be a symbol of remembrance and a pledge for the horrors to never happen again. However, a century and many wars later, how much has this message changed?

COMMENT

Eamon Akir Farhat

Comment Writer

This year marks 100 years since the Armistice that ended the horrors of World War I. The war was big and affected many, and shortly after, people began using red poppies as symbols of remembrance. It was a way of honouring the men lost as well as reinforcing the idea that war could never happen again. Unfortunately, World War I was not the war to end all wars as many more took place. For some of these wars, such as World War II, the public knew that fighting was necessary to overcome evil ideology. For others, however, such as the Iraq and Afghanistan wars, the reasons for why fighting was necessary were more uncertain.

Whether it be on the tube, in the shops, or turning on the TV, the red symbol seems to be everywhere, and incidentally lots of money has found their way into the coffers of the British Legion. This charity “works to ensure that the people of the United Kingdom remember all those who have lost their lives on active service to the Crown, and honours the service of the Armed Forces and veterans, and the contribution of their families – our beneficiary community.” This statement begs three questions. Firstly, why does the British Legion, and thereby the red poppy,



In Flanders fields the poppies grow // Flickr

only commemorate British servicemen and women? Surely in a multicultural society, we should not differentiate a man from Birmingham who has lost his life in battle to a man from Barcelona doing the same thing. Secondly, war in the present day kills many more civilians than it does members of the armed forces. Why does a soldier from Birmingham killed in battle deserve more commemoration than a young girl from Baghdad who suffered the same fate? Finally, why does the British Legion not denounce war

or have even the slightest notion of peace in their statement? The answers to these questions are simple: nationalism, pride and politics.

Recent events have caused, and been caused by, a rise in toxic nationalism where people are lead to believe that Britain is the most important country, that Britain must come first. The poppy has come to be a badge of this nationalism, and those who don't wear it, for whatever reason, are seen to be insulting British values. As every public figure pins this symbol

of Britishness onto their clothes in fear of angering the public, some take the brave step and leave out the poppy from their public appearances. This year, Manchester United player Nemanja Matic refused to wear the poppy on his chest during a match against Bournemouth. Many were enraged by his disrespect of fallen servicemen; the player believes that the British bombs dropped on his village in Serbia as a child pose a much greater disrespect.

This current climate of “poppy fascism”, a term

coined by journalist Jon Snow, who refuses to wear a poppy on air, must stop. The expectation that everyone must wear a poppy waters down the whole idea of remembrance. What was once a period of reflection which meant something different to each person has been hijacked and politicized into an attempt to promote the British armed forces as a whole. Some politicians such as conservative MP Maria Caulfield will call out others for not wearing

“For some, the poppy serves as a way to keep the romance of war alive”

red poppies but then consistently support the use of UK military forces in combat operations overseas. For them, the poppy serves as a way to keep the romance of war alive. The fallen servicemen from Iraq might be heroes, but was the war heroic? Some soldiers who have returned to the UK have actually shown opposition to the poppies. For example, in 2010 a group of veterans accused the Poppy Appeal of becoming too extreme, denouncing it's use to rally support for military campaigns.

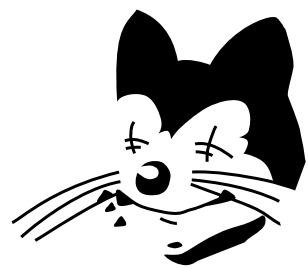
It is clear that honouring veterans is important, one might even consider a more robust welfare system instead of offload-

ing them onto a charity. However, when considering how the symbol of the red poppy has changed, many do not feel comfortable with it: this is where the white poppy comes in. Finding its beginnings in the 1930s, when militaristic rhetoric started to rise up again in Britain, this symbol promotes peace. The Peace Pledge Union (PPU) which runs the campaign states that: “There are three elements to the meaning of white poppies: they represent remembrance for all victims of war, a commitment to peace and a challenge to attempts to glamorise or celebrate war.” This seems a much more compassionate approach to remembrance and more comprehensively represents the views of our modern society. This campaign has gained traction in recent years, with St Johns ambulance service allowing it's employees to wear it for the first time and the National Union of Teachers promoting it in schools. White poppies are still nowhere near as common as their red counterparts and many see them as an insult to the British Legions and the families of veterans.

A hundred years ago the Armistice was called and the never ending war ended. A hundred years ago we said never again. Today we must remember the fallen and honour that pledge of peace. As the red poppy moves further and further away from this view, for many, the white poppy has become the obvious successor.

COMMENT

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European museum of the year resting on its laurels

While showcasing its image as a champion of equality, development and growth, the Design Museum's actions implicitly show us that perhaps that's not quite the case

COMMENT

Martin Flerin

Comment Writer

In May of this year, the design museum, that resides a mere 15-minute walk away from our South Kensington campus, won the award for European museum of the year. Sat between a Byron burgers and the peacocks of Holland park, it became the 7th British museum to do so in the 41 years that the prize has been given out.

Just a few months later the museum came under scrutiny for hosting an event for the Italian aerospace and defence industry giant Leonardo. This culminated in a third of the works being pulled from the exhibition *Hope to Nope*, which was taking place in the museum at the time. The exhibition was showcasing political posters from the past ten years, and many of the artists felt that the spirit of their work, much of which was supporting peace and denouncing weapons manufacturing, was being completely trampled on by the museum's actions. The



The design museum // Wikimedia

situation ended with the museum waiving the entry fee for the remaining duration of the exhibition.

It seems like being out of touch is becoming a theme for the museum, though, as I was able to experience first hand last weekend at the Beazley designs of the year exhibition. The exhibition offers many exquisite designs, and is quite the inspirational way to spend an

afternoon. It starts off with designs promoting environmental sustainability, and then weaves its way through many different areas of design, from fancy clothes and glow-in-the-dark plants to the hyperloop. The message that I felt the museum was trying to push was one of progressive design. All the proper buzzwords were there, and some of the most daring designs truly

were boundary-pushing and promised to benefit society. In the fashion section, there were clothes from a Spanish fashion designer who made an entire collection for men using traditionally female elements, as well as a fashion line that was completely unisex. Both pieces told a story of blurring lines between the genders, and how a more fluid fashion landscape might help

with gender-related discrimination.

A few metres on was a display case featuring care packages from Choose Love, a website allowing people to buy resources for refugees, hoping that an approach where a donation results in a tangible object being given directly to a refugee will spur on more people to donate.

Imagine my surprise when I saw, right next to the Choose Love display case, displays showing off the Qatari national library and the Abu Dhabi Louvre. Both of

LGBT+ community and women in the Emirates and Qatar is widely known, but there is a much larger problem with featuring their designs. Both of these projects were reported to be built on modern slave labour, including reports by Amnesty International and Human Rights Watch. It is also extremely ironic that the main sponsor of the exhibition, Beazley insurance, has a disclaimer about not supporting slave labour at the bottom of their website.

I don't know whether the solution is to remove these designs from the exhibition. But showing off a pretty time-lapse of the construction of the Louvre does not tell the whole story. Perhaps someone can make it an art project to superimpose a death count of mistreated migrant workers, with their passports confiscated and their lives in disarray, onto the video, and send that to the design museum.

“Showing a pretty time-lapse of the construction of the Abu Dhabi Louvre does not tell the whole story.”

these are fundamentally at odds with the aforementioned designs. The institutionalised oppression of the

DISAGREE WITH AN OPINION? WRITE AN OPPOSING PIECE AND GET IT PUBLISHED!!

SCIENCE

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Detective Inspector Dog – Mission: Malaria

Recent research from Durham University has identified a promising new method of malarial detection, that may assist or even replace current laboratory methods – sniffer dogs.

SCIENCE

Photini Knogle

Science Writer

Dogs are often considered to be man's best friend. This relationship has persisted for millennia, with our canine pals taking roles such as bomb detection agents, sheep herders, nannies and of course, companions. The role of dogs in global health includes the early detection of many human diseases, such as cancers and Parkinson's disease. Researchers from Durham University have demonstrated that we may soon be able to use trained dogs to detect another globally important disease – malaria, which has important implications for the future treatment and survival of infected individuals.

People infected with malaria produce a distinct scent. The researchers set out to test whether dogs, with their incredibly sensitive noses, can smell this and therefore diagnose

infected individuals. This study was undertaken on a sample of school children in The Gambia – an endemic region for malaria. The children gave blood samples for laboratory detection and provided socks they had worn overnight for scent detection by trained sniffer dogs. Compared to laboratory detection, which is considered 100% accurate, the dogs had 70% accuracy identifying individuals with the infection and 90% accuracy identifying those without.

For a preliminary, "proof of concept" study this level of accuracy is

"The dogs had 70% accuracy identifying infected individuals and 90% accuracy for uninfected ones"

very exciting, particularly as the dogs were capable of identifying malaria much faster and more cost effectively than laboratory detection methods. However, the researchers note that more studies are required for us to better appreciate the extent to which sniffer dogs can be used for diagnosing this disease. Future work will involve expanding the sampling effort beyond The Gambia to other endemic regions. These studies will also include training the dogs to identify the multiple stages of malarial infection – each of which produces a different scent in the infected person. This is a factor that could have led to an underestimation of the dog's accuracy in this study.

The researchers believe that with more training and more samples, the dogs could reach an accuracy equal to current laboratory methods. Laboratory detection requires blood collection and in-lab blood screening, using sniffer dogs is a faster



Sniffing socks and world health: all in a day's work for trained dogs, who have been shown to detect malarial infection from sniffing worn socks! // Photini Knogle

and non-invasive method. The dogs were capable of detecting malaria rapidly, even at very low levels of infection. This is necessary for early detection and treatment which greatly improves survival odds and decreases transmission risk.

Malaria is indisputably one of the greatest killers of our time. Nearly half of today's human population is at risk of infection, and of the hundreds of thousands of people that die from the disease each year, the majority are children under the age of five. However, our progress in the fight against the disease has recently suffered a setback, with the number of malarial infections and deaths on the rise for the first time in many years – potentially due to drug resistant strains. That said, the Durham study shows promise in the continued fight and may prove to be a critical tool in the elimination and eradication of malaria in all its remaining strongholds. Watch this space.

Fear is in the Air

SCIENCE

Paula Rowińska

Science Writer

How old should one be to watch *Harry Potter*? What about *The Hunger Games*? Or *Transformers*? So far, age ratings for movies depended on subjective opinions.

However, researchers at

the Max Planck Institute for Chemistry in Mainz suggested that we could base the age classification on the isoprene concentration in the air inside cinemas.

Scientists used ventilation systems in cinemas to measure the air composition during 135 screenings of 11 movies. They analysed relations between the current age rating of a given film and

concentrations of 60 compounds. One pheromone stood out: the level of isoprene highly correlated with the age classification determined by the Voluntary Self Regulation of the Movie Industry. This means that the higher the suggested minimal age for a given movie, the more isoprene the audience releases.

Scary movie scenes provoke involuntary

movements. As we tense our muscles or wriggle nervously, we release isoprene, an organic compound found in the muscle tissue. "Isoprene appears to be a good indicator of emotional tension within a group," suggests Jonathan Williams, the leader of the research team. We can use this knowledge to predict how stressful a given movie might be for different age

groups.

Now the scientists from the Max Planck Institute plan to study if we can use air composition to determine the level of emotions other than nervousness. To achieve this, they need to move their research to laboratories, because movies tend to provoke a variety of emotions in a short amount of time, so released chemical compounds probably mix in

the air.

"Our approach could therefore provide an objective criterion for deciding how movies should be classified," adds Williams. Next time you watch a horror movie, sniff around: it's not popcorn, it's literally a smell of fear.

TECH

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Is Elon Musk Making the Biggest Crypto-Giveaway in the World?

A dozen plus verified Twitter accounts are hacked by scammers impersonating Elon Musk in an attempt to steal bitcoin.

TECH

Krithika Balaji
Tech Editor

This Monday, more than a dozen verified accounts were hacked into by scammers impersonating Elon Musk. The scammers claimed that they were giving away 10,000 Bitcoin(BTC) after resigning from the job of being the director of Tesla.

“I’m giving 10 000 bitcoin (BTC) to all community! I left the post of director of Tesla, thank you all for your support! I decided to make the biggest crypto-giveaway in the world, for all my readers who use Bitcoin. Participate in giveaway - musk.plus”

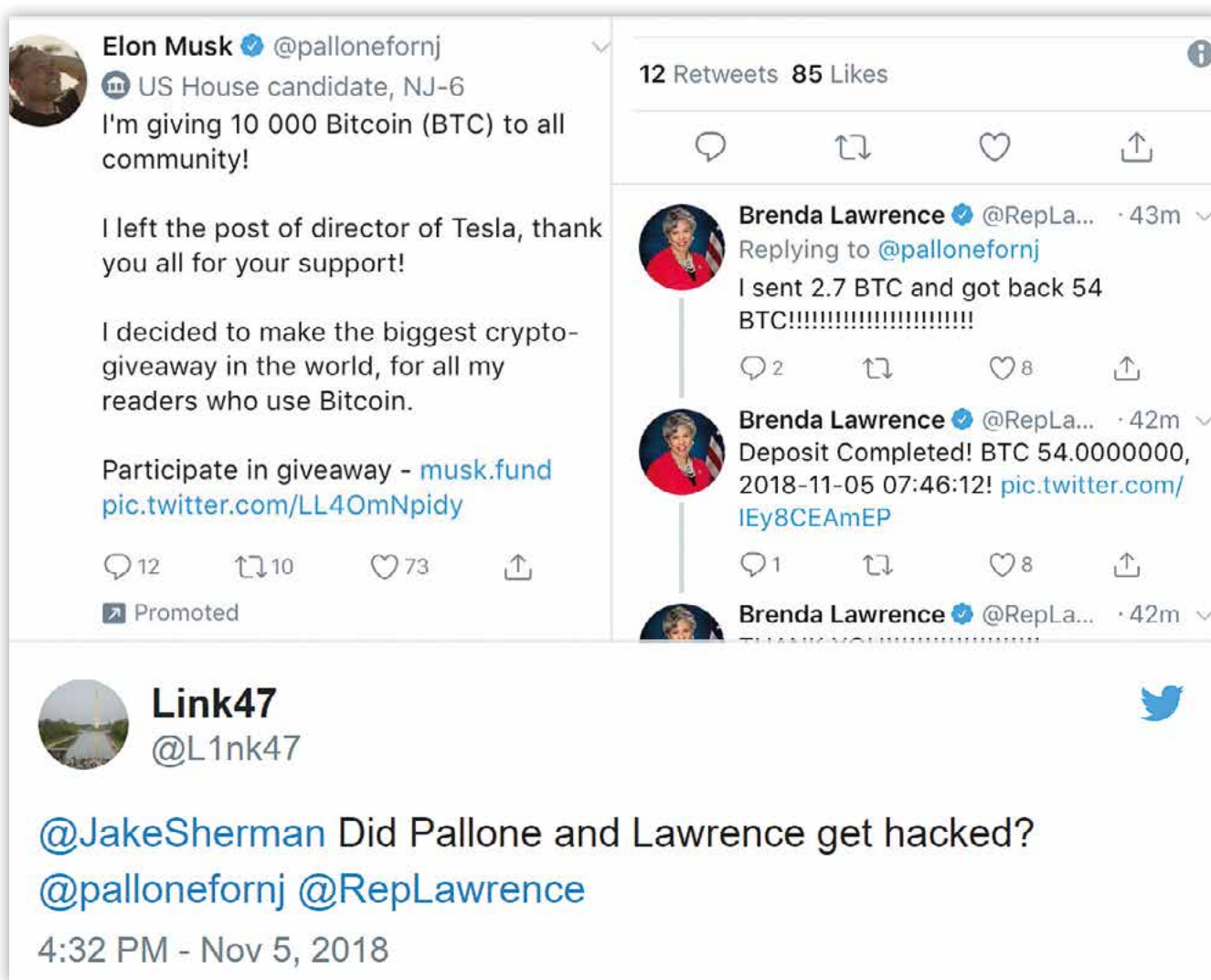
“Amongst the compromised accounts are US publisher Pantheon Books, UK retailer Matalan and two democratic members of Congress”

On Monday, Twitter users began to spot some bizarre posts seemingly from Musk’s verified Twitter account. When

they clicked the link to the giveaway, they were instructed to transfer 0.1 to 3 BTC (valued currently at about \$640-\$19,000) to a wallet for address verification. In return, they were promised to be given 1-30 BTC (valued currently at \$6,400-\$192,000). Through this scam, the perpetrators have received more than \$180,000 from 400 people. Dozens of people sent the bare minimum of 0.1 BTC requested by the tweet while some sent as much as 0.5, 0.75 and 0.9995 BTC (equivalent to more than \$6000).

Amongst the compromised accounts are US publisher Pantheon Books, UK retailer Matalan and two democratic members of Congress who were up for re-election on Tuesday. On their pages, the deception was carried out by changing the image and display name to Musk’s and having the blue ‘verified’ checkmark to the right.

To give them further credence, the hackers seem to have used other compromised accounts, such as Flex Watches and Philippines’s National Disaster Risk Reduction and Management Council, to post comments on the fake Elon Musk tweet. Some of the comments include: “+40 BTC, thank you! For me it is a lot of money!”, “+25 BTC, I LOVE YOU ELON!”. Michigan Rep. Brenda Lawrence’s account also seems to have been hacked as a comment from that account on a fake tweet from Rep. Pallone’s account said: “I



sent 2.7 BTC and got back 54 BTC!”. The tweets seem to have been taken down now.

A closer look at the

“A closer look at the details would clearly show, however, that the tweets were not from Musk.”

details would clearly

show, however, that the tweets were not from Musk. Instead of having ‘@elonmusk’ to the right of the blue checkmark, the profile name varied depending on the account that was compromised.

For the past year, Musk has been a target for impersonation on Twitter due to his influence in the sphere of technology. A common mode of attack by scammers is to disguise their accounts so that it looks like that of Musk’s. Then, they reply to his real tweets with fake cryptocurrency offers, making it seem

as if it is all part of the same thread. This mode of scamming became so popular that Twitter began to lock accounts if they tried to change their display names to ‘Elon Musk’ without mobile verification. Scammers, however, continue to be one step ahead of the IT team by using other characters that result in the display name seeming to be “Elon Musk” at first glance.

A Twitter spokesperson refrained from commenting on the individual accounts but offered the following statement

Would you like 10,000 Bitcoin? // Twitter

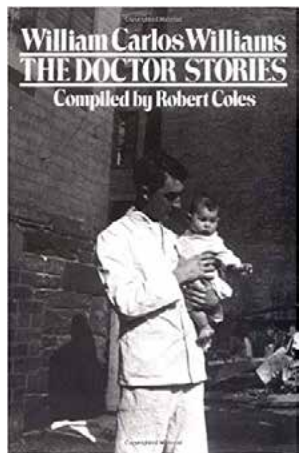
instead: “Impersonating another individual to deceive users is a clear violation of the Twitter Rules. Twitter has also substantially improved how we tackle cryptocurrency scams on the platform. In recent weeks, user impressions have fallen by a multiple of 10 in recent weeks as we continue to invest in more proactive tools to detect spammy and malicious activity. This is a significant improvement on previous action rates.” Musk has not commented on this week’s scam impersonations.

BOOKS

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William Carlos Williams: poet, doctor, writer

Books Writer Claire Chan reviews William Carlos Williams's doctor-themed short story collection The Doctor Stories – stories full of astute observations of human nature.



BOOKS

Claire Chan

Books Writer

Family doctor, poet, novelist, playwright and occasional translator – William Carlos Williams wore many hats in his life as both a man of medicine and a man of letters. There seems to be a strange compulsion amongst doctors to write, as though their creative energies need some outlet which medicine does not adequately fulfil.

Anton Chekhov is perhaps the best-known example; indeed, in history, his fame as a writer has quite eclipsed his career as a doctor. Equally, Williams is perhaps best remembered for his epic poem *Paterson* or for his short Imagist poems such as *The Red Wheelbarrow*. It is easy to forget that he also had an eye-poppingly busy life as a doctor working among the poor and disenfranchised in northern New Jersey. He would work during the day and write at night, scribbling down images and bits of verse as they occurred to him alongside patients'

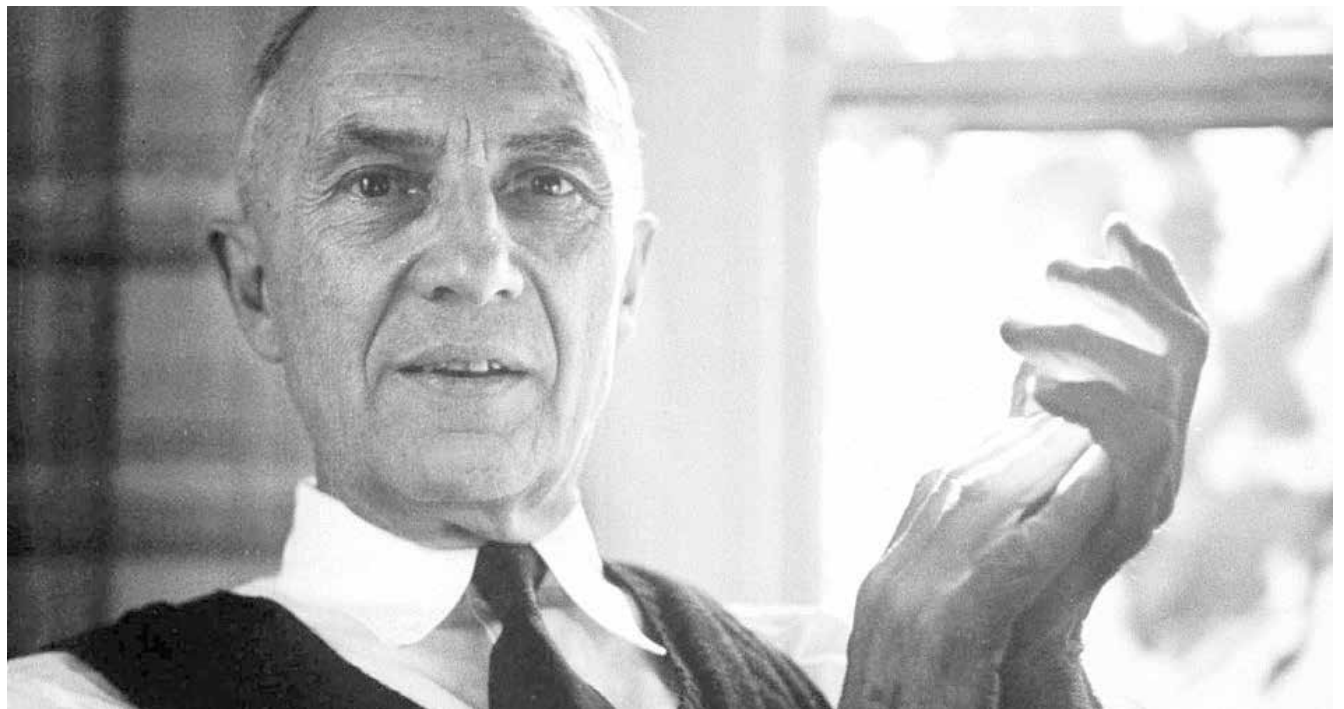
clinical notes. For him, "the one (medicine) nourish[ed] the other (writing)". "[Medicine] was," he wrote, "my very food and drink, the very thing that made it possible for me to write."

The Doctor Stories is a selection of precisely those of his works that draw most upon his experiences as a doctor. As Williams wrote in his essay 'The Practice' (part of his autobiography), the relationship between physician and patient is an extraordinary one. Each individual patient, from the highest to the lowest, at some point "exhibits himself" to the doctor, seeking advice. The doctor is thus privy to, and is able to reveal, the "inner secrets" of their "most private moments". What a parade, what a spectacle

"What a parade, what a spectacle of life passes before the gaze of a doctor!"

of life passes before the gaze of a doctor! Birth and death, illness and convalescence; the great and small tragedies and triumphs of life are all put on display.

Witnessing all of this, the doctor-writer is able to catch a glimpse of the "underground stream" – the hidden thoughts, motivations and emotions that are the foundation of a person's very existence. It



The man himself // Lisa Larson

is these flashes of insight, these little windows into the human condition, that Williams recognised in his day-to-day work and sought to record in his writing.

Northern New Jersey was not a glamorous place to work, and the characters and situations in Williams's stories reflect the environs of his medical practice. In *The Girl With A Pimple Face*, a doctor treats a poor family, even admiring the straight-talking frankness of the young daughter, only to be told later by a colleague that they are "slick operators" and "a crew of bad actors" who are out to prey on his sympathy. Pulled from real life as they are, these vignettes sometimes have unexpected conclusions. In *Comedy Entombed: 1930*, the "comedy" is that a miscarriage, rather than being a sombre and tragic occurrence, is treated with incongruous light-heartedness and levity by all involved – except for the

father, who alone seems to be affected by the gravity of the event.

The lens is by no means focused solely on the patient. Williams's short stories reveal the perspective of the doctor, who, rather than a detached and omnipresent observer, is as much involved in each encounter as the patients themselves, with thoughts and feelings that are often controversial or inappropriate.

The Use of Force, for instance, describes the satisfaction, or even animalistic pleasure, felt by the doctor on forcibly prising open the mouth of a defiant child to reveal the signs of throat diphtheria. *Old Doc Rivers* chronicles the decline of a respected doctor due to alcohol and drug abuse, and the blind trust which he still commands among his patients – occasionally with fatal consequences.

The subjectivity of the stories is brought to the fore by the use of the first person and the constant

narration of the narrator's (is it the doctor's? The patient's?) reactions and judgements as events unfold. Interestingly, dialogue is put down directly in the text with neither quotation marks nor attributions to specific speakers, making the reader feel as though s/he is eavesdropping on a scene which is playing out in real time.

A brief collection of Williams's most famous medical poems is also included. *A Cold Front* paints a particularly vivid portrait of a patient who, burdened by eight children and expecting a ninth, is seeking an abortion. *Le Médecin Malgré Lui* (after Molière's farce, *The Doctor In Spite of Himself*) points out the contrast between Williams's reality and the ideal doctor who "gr[ows] a decent beard", "cultivat[es] a look of importance" and "never think[s] anything but a white thought".

This anthology of Wil-

liams's works by Robert Coles brings a valuable perspective to Williams as the doctor-writer, particularly the sensitivity and empathy with which he met his patients and the wry self-awareness of his reactions to them.

"This anthology brings a valuable perspective to Williams as the doctor-writer"

The foreword by Coles, a doctor who was himself taught by Williams, and the afterword by Williams's son Williams Eric Williams provide even greater insight into the life and work of this remarkable physician 'of rare humanity and self-knowledge'.

MUSIC

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Hands up if you like being absolutely scared shitless

This is like nothing you've ever heard before. Heavy and harrowing noise rock akin to a horror movie - not the soundtrack, but the movie itself. Gore and all.

MUSIC

YOU WON'T GET WHAT YOU WANT



Artist: Daughters. **Label:** Ipecac. **Top Tracks:** Long Road, No Turns; Ocean Song; Guest House. **For Fans Of:** Horror films; HP Lovecraft; being terrified; Oxbow. *48 minutes*

Alex Large
Music Writer

Precede to this review: I've never been into heavy music, but I love horror films. It's undeniably a bit insane to subject yourself to two hours of fear (I recently saw *Hereditary* in the cinema and thought I was going to die), but the visceral emotion good horror elicits is what makes it so addictive. With this album I discovered that, similar to watching a scary movie, listening to terrifying music can be a lot of (harrowing and kind of traumatising) fun.

I've tried to listen to Black Metal and similar genres, but I'm always put off by how disgusting and deliberately off-putting they sound: demonic screaming, pummelling drums, Satanic lyrics. If a typical Black Metal album (see: Behemoth) were a horror film, it'd be gory and vile, evoking emotion primarily by repulsing you. *Hostel, Saw, The Human Centipede* are films that fall into this category, and I have little to no interest in them.

In stark contrast, *You Won't Get What You Want* evokes terror and nihilism, but not by disgusting you. Instead, it feels far

more psychological and internal; nothing repulsive or gory happens, there are no demons or Satanic cults. Instead, the fear comes from within, the existential horror that comes from facing your own insignificance, feeling panic and despair at the pointlessness of it all. The horror is the knowledge that everything can fall apart, that you're only one bad day away from losing it all. This comparatively mundane and grounded horror is evident in the singing; instead of the blasphemous growls and screams of Black Metal, here the singer sounds human, relatable, but full of fear and pain, on the verge of breakdown.

"There isn't a glimpse of optimism or hope to be found here; it's forty-eight minutes of despair"

This album sounds like what it must feel like to go insane. It sounds like the quiet horror of an average person's existence has finally become too much, their psyche shatters, and everything unravels. There isn't a glimpse of optimism or hope to be found here; it's forty-eight minutes of despair. There are climactic peaks of absolute mania and calmer troughs of quiet dread, but there's no escaping the overall message; everything is

falling apart, and there is no going back.

The opener, 'City Song', perfectly lays the foundation for the horror that is to come. The first

with the following tracks. 'Long Road, No Turns' is so horrifying and demented it becomes incredibly compelling. It also honestly made me the

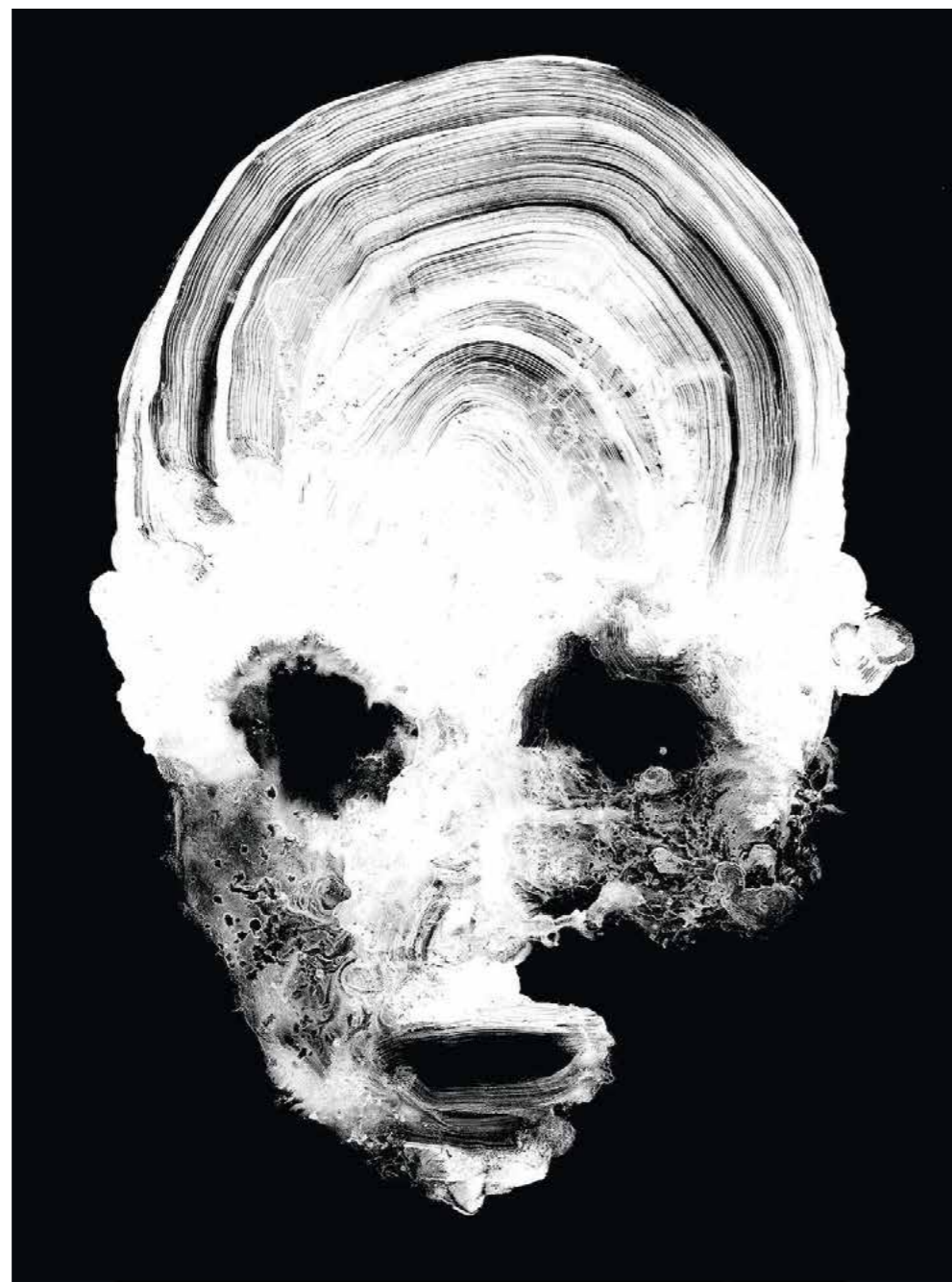
a dark, brooding and ominous melody that sounds like an evil version of Elbow's 'Grounds for Divorce'. There are brief walls of chaotic noise

narrative-driven seven-minute descent into madness, telling the story of a man returning from work and being overcome with a terrible fear. The cosmic horror the protagonist feels is thoroughly Lovecraftian; it feels like the end of the world is near. The instrumental is reminiscent of a Swans track, with a repetitive and hypnotising bass line and chanted lyrics that feel like voices in the head of a man who has finally snapped. The character sprints through the streets in fear, and it feels like you're right there with him.

The final song 'Guest House' is an insanely bold and horrifying way to end the album. The lyrics depict a situation straight out of a nightmare; someone is pounding desperately on your cellar door, asking who locked them out and begging you to "let me in" with gut-wrenching screams of fear and pain. The terror in their voice is palpable and awful to behold, evoking sympathy but also visceral fear.

The surprising thing about this collection of harrowing songs is just how incredibly captivating they are. They are accessible enough to be enjoyed, whilst still containing freakish and disorientating walls of sound, evil twisting guitar lines that make you feel like you're descending into a bottomless pit, and desperate, emotive singing that makes you fear for the man who you can hear falling apart. I'm terrified when I play the album, but I'm on the edge of my seat.

'Ocean Song' is an incredible highlight; a



I thought the Halloween issue was last week? // Ipecac

four minutes consist of sparse, discomfiting and erratic drum bursts, with an unrelenting guitar drone and disquieting lyrics that fill you with dread. In the final few minutes, the song explodes into a hellish wall of sound, and the insanity only increases

first few times I heard it. It's relentless and nightmarish, and somehow evokes the feeling of being chased, or perhaps of running from yourself.

After a few more intensely visceral songs, 'Less Sex' is a much earned breather, with

that are oddly pretty, and this eventually transforms into a melody that is legitimately gorgeous, and feels like coming up for air after nearly drowning in the horror of the previous songs.

'Ocean Song' is an incredible highlight; a

MUSIC

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An album to cure your autumnal anguish

George Clanton, a previously little known underground electronic artist, is changing perspectives on vapourwave by collecting his knowledge from past work to create what he calls a 'Vapourwave Opera'

MUSIC

SLIDE



Artist: George Clanton. **Label:** 100% Electronica. **Top Tracks:** Livin' Loose; Slide; Make It Forever. **For Fans Of:** SBTRKT; Bonobo; Home. *40 minutes*

Guthrie Ruby
Music Writer

The nights are colder, the days are shorter, and there isn't much new music being released. Guess what I'm most upset about. As the icy winter chill grows, my mind has gone back to one of my favourite albums of the summer just gone, *Slide* by George Clanton. Clanton's been creating for years but mostly under different names. As *Mirror Kisses* Clanton

released chillwave music and as ESPRIT 空想 he released vapourwave. In *Slide*, Clanton draws from previous work but also from genres such as breakbeat, electronic pop and indie pop.

Now this is not my usual kind of music, but the mosaic of synths, beats, samples, vocals and instrumentation is so intoxicatingly lush I couldn't help but become addicted. The album opens with 'Livin' Loose'. You're immediately struck by the sound of glassy chimes with the reverb turned right up, it'll reflect and bounce around the inside of your head in the nicest way possible. A sax then "improvises" over top, followed by reverbed and echoed vocals by Clanton. If heaven exists, this is what you hear as you ascend to the golden gates.

As the song goes on



Can we go on the swings next? // 100% Electronica

the layers build, including a dance beat and some nice gritty bass synths, and it gains a powerful momentum; something Clanton is really good at. None of the elements in his songs are especially loud or forceful but his skill in layering and

mixing means that all the pieces fit perfectly together to create a full sound.

Clanton also demonstrates impressive versatility between the styles of his songs. There's a selection of more electronic based tracks

with stretching synths, low-pitched percussion, catchy loops and swelling choruses. Some tracks are more acoustic using live recordings of drum kits and distorted guitars. Other tracks are ethereal in nature. The track 'Blast Off' has falling arpeggios and sweeping strings which work well as a cool down from the previous track 'Dumb', which is the roughest on the album.

The tracks 'Make It Forever', 'You Lost Me There', 'Encore', and 'Walk Slowly' all have the same chord sequence, two of them share the same BPM and almost identical lyrics. However, all four songs manage to sound either somewhat or entirely different to each other. While this isn't executed perfectly, and does feel like a bit of a cheat, you do have to give credit where credit is due, because I've listened

to these same four tracks more times than I'd care to admit and I'm nowhere near sick of them.

As much as I love this album it is lacking in places. Clanton's lyrics can be interesting and creative but the types of stories he tells don't venture out of love or heartbreak. Despite my compliments about the album's diversity I can't help but want more. I really do feel cheated that four of the songs use the same chord sequence in such an obvious way and while the sounds Clanton is working with are beautiful there is definitely room for expansion.

Regardless I love this album because it carries a bit of 2018's summer, exactly what I've been needing to combat my winter woes.

Samm Henshaw takes us to church

The gospel-influenced UK soul singer shuts down Scala and proves he is one to watch

MUSIC

SAMM HENSHAW



Support Artist: Barney Artist; Anaïs. **Venue:** Scala. **Date:** 30th October 2018. **Ticket Price:** £16.

Andy Djaba
Editor-in-Chief

I recently had the pleasure of being in attendance as Samm Henshaw treated fans to a phenomenal one-off show.

Samm Henshaw rose to popularity following the success of his two-part *Sound Experiment EP* projects, the most recent of which was released in 2016. Samm has since largely been on the road, touring in support of the likes of Chance the Rapper, who hand-picked him for the European leg of the *Coloring Book* tour. Although it has been

over two years since he last released a project, Samm has steadily been whetting fans' appetites through the release of singles all throughout 2018. He kicked off his set with one such single, asking the crowd, "how are we all feeling?" before launching into the anthemic 'How Does It Feel?'. This had the crowd rocking and the energy levels remained high as he performed a plethora of unreleased tracks (look out for new track 'Church' when it drops) and his more recent

single, 'Broke'. Things took a soulful turn as he slowed things down with classic *Sound Experiment* favourites, 'Better' and 'Redemption'. The performance of 'Only Wanna Be with You' was particularly special.

The show ended with a bang as Samm brought out Wretch 32 to perform their collaboration, 'Doubt'. With his debut album surely on the horizon, if you don't know about Samm Henshaw, get to know!



Samm Henshaw shows why he's up next // Twitter: Samm Henshaw

FILM

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Johnny English's Third Strike

A sequel that doesn't work, in a franchise that never worked.

FILM

Samuel Welton

Film Writer

Johnny English Strikes Again is an unfortunate movie. It feels like it ran out of something; maybe it was time, maybe it was interest, but it was probably money. What could have been another classic Rowan Atkinson vehicle has ended up a hollow and corporate mess, and yet the occasional scene had the crowd howling with laughter so I think it's worth at least talking about.

Rowan Atkinson does an exceptional job recapturing the self-assured idiocy of Johnny English which is a joy to watch.

"Rowan Atkinson does an exceptional job recapturing the self-assured idiocy of Johnny English which is a joy to watch"

Ben Miller, returning as Bough, is equally great. Their interplay is as charming as ever, almost everything that works in this film is down to those two. There are some legitimately good sequences. A delightfully silly car chase at the end of the second act had me grinning, and a prolonged

sequence in the middle involving VR was so spectacularly entertaining it alone was almost worth the price of admission. A decent number of the jokes land and the British cringe humour is just as potent as ever.

But man, that's all the positivity I can muster. So much of this movie is painful to watch. Emma Thompson plays an unnamed prime minister

"The editing is never anything more than mediocre ... The production quality here is amateur at best"

and is just terrible. Wooden, inconsistent, and awkward; it's like she doesn't want to be there. The villain 'Jason Volta' played by Jake Lacy is both written and performed abysmally. A moment where he punches the ceiling of his car in frustration might actually be the worst acting I've ever seen in theatres. His introduction is effectively a TED Talk wherein he babbles complete technical gibberish before the film cuts away to the prime minister assuring you he definitely is a tech genius billionaire. Oh and his plan is nonsense. Not classic pulpy spy nonsense, more "the hell do you even want?" nonsense.

The editing is never anything more than



Johnny English doing his thing // IMDb

mediocre. There are multiple times where cuts drag on leaving scenes feeling uncomfortably stilted. There is no creative cinematography outside of a couple in the previously mentioned VR scene and this is not helped by the almost comically bad CGI. The production quality here is amateur at best.

But it gets worse. Very minor spoilers ahead, but trust me, you shouldn't care. Let's start with the product placement. There is an extended car chase between an Aston Martin and a new BMW IS3. The whole thing is shot exactly like a car advert,

"It feels like there were some very hasty changes made during production"

topped off with Bough explaining to the audience how amazing the IS3 is. It's depressing to watch. There is one excellent joke near the end of the sequence but it can't fix a broken sequence. Characters periodically admire phones or tablets centre stage while stating how great they are, and occasionally even quoting specs like it's a promo for Carphone Warehouse. The final confrontation memorably involves Ophelia (the worst spy in any Johnny English film. Let that sink in.), played by Olga Kurylenko, running out with a Samsung Galaxy tablet and effectively screaming "this will save the day". And then it does.

But even those problems are overshadowed by the structural issues. It feels like there were some very hasty changes made during production, in fact I wouldn't be surprised if the originally planned third act was scrapped in favour of a much cheaper alternative. At the start,

Johnny is shown working as an English teacher while secretly training his students in espionage. The film is screaming "these kids will help save the day" at the top of its lungs. The conclusion of the second act would so perfectly transition to his defeated return to school that I was genuinely stunned when the very next scene squanders all that build-up so anticlimactically.

"But Johnny English Strikes Again is just bad ... Don't go to the cinema for this, it's not worth your money"

I'm fairly certain Atkinson and Thompson were never on set together,

scenes they share never actually show them in the same shot. If you told me she was brought in for some last minute additions in order to establish that replacement third act, I'd believe it, and it would explain her complete apathy during the rest of the film. It was also heavily telegraphed that Johnny might find love in and settle down with Ophelia, but of course this never pays off either. They don't even get as much as a goodbye. There had to have been some heavy handed rewrites because I refuse to believe Rowan Atkinson would come back for this script.

Look, this film is infuriating. I wanted to love it, I was so on board when I sat down in the theatre that had it been even mediocre I probably would have raved about it. But it's just bad. There are good scenes, but they'll be equally good on YouTube as standalone clips in a couple of months. Don't go to the cinema for this, it's not worth your money.

FILM

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Russian Film Week returns to London in November!

FILM

Mikhail Demtchenko
Film Editor

The third Annual Russian Film Week will be held on November 25 to December 2, 2018 in landmark venues across London: BFI Southbank, Regent Street Cinema, Curzon Mayfair, Empire IMAX Leicester Square as well as in Edinburgh, Cambridge and Oxford.



Sobibor - K Khabenskiy

The eight-day festival celebrates the best of new films from Russian filmmakers worldwide and promotes Russian cinema while bridging the gap between Russian cinematography and the western world. "We believe that at the time of political tensions, it's more important than ever to build cross-cultural bridges between Russia and the UK. We need to



Ice - O Trofim



The Story of an Appointment - D Smirnova

reach across the divide and collaborate effectively on the world's stage. This very idea – that by bringing people together we can increase global harmony and nurture peace – is the foundation on which Russian film week was built", said Filip Perkon, Founder and General Producer of the Russian Film Week and the Golden Unicorn Awards.



Salyut-7 - K Shipenko

This year, over 50 film submissions were received, ranging from historical and political dramas, art house movies and action films, to documentaries and short films.

Russian Film Week will be opened by Avdotya Smirnova's drama 'Istoriya odnogo naznacheniya' ('The Story of an Appointment'). It won the Gorin prize for the best script at Russia's largest

national film festival Kinotavr. The story is based on real life events, showing an episode from Russian literary giant Leo Tolstoy's life. The opening night will be held at the largest screen in the UK – Empire IMAX Leicester Square.

Other seasonal highlights include Kirill Serebrennikov's biographical film 'Leto' ('Summer'), awarded at the Cannes Film Festival for its music, and 'Sobibor', Russia's foreign-language film Oscar submission 2018. The film is the debut feature for



The Coach - D Kozlovsky

actor-turned-director Konstantin Khabenskiy, who starred in Hollywood films Wanted (2008) and World War Z (2013).



Jumpman - Il Tverdovskiy

'Sobibor' is focused on the story of an uprising in the Sobibor Nazi extermination camp in 1943, led by Soviet officer Alexander Pecherskiy, played by Konstantin Khabenskiy. The picture also stars Christopher Lambert and Karl Frenzel. Another actor, Danila Kozlovsky, known for his roles in Hollywood's fantasy Vampire Academy (2014), BBC series McMafia (2018),

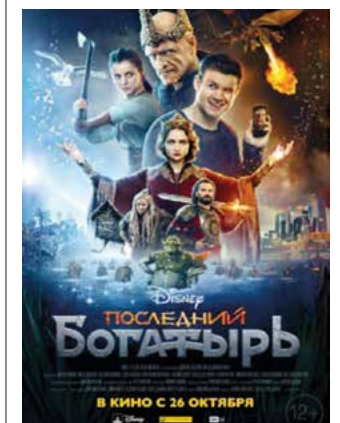
and numerous Russian blockbusters, will present his debut project, sports drama 'Trenner' ('Coach'), the Russian premiere of which was timed to the FIFA World Cup 2018.

Besides the opportunity to see new Russian releases, the guests will have the chance to meet the filmmakers at Q&A sessions, masterclasses, workshops, seminars, public talks, and film art exhibitions. This year will include Vladimir Mashkov, Konstantin Khabenskiy, Danila Kozlovsky, Fedor Bondarchuk, Avdotya



Summer - K Serebrennikov

Smirnova, Marina Zudina, Ivan Okhlobystin and other experts of Russian film industry.



The Last Warrior - D Dyachenko

The full schedule can be found online at '<http://www.russianfilmweek.org/>'.

Felix Film is partnering with Russian Film Week to provide press passes and tickets to potential writers covering the event. If this interests you, email 'film.felix@ic.ac.uk' with the subject RFW and the film/event you are interested in.

RUSSIAN — FILM WEEK —

"Nu par Ruski?" // RFW

Imperial College 
London Triathlon Club

MENS SQUAD



THREE IS ALWAYS BETTER THAN ONE!

ARTS

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*Misty**A rousing one man show taking aim at simplified views of individuals and their lived experiences.*

ARTS



Where? Trafalgar Studios
When? Until 17 Nov
How Much? From £15

Calvin Nesbitt
Arts Writer

Never before have the politics of identity demanded a spotlight in the media as they do today. Whilst this is an undoubtedly revelatory and welcome change to Western society at large, room for the grey and blurred aspects of our inner selves must be made. Arinze Kené's searing one man show makes an admirable attempt to remind us of this point.

Misty is a layered

performance. Initially presented as a musical narrative describing the harrowing downfall of an emotionally vulnerable East Londoner, the play is paused intermittently to give Kené the chance to address the audience directly and speak of his internal and external conflicts, largely in relation to identity, during the writing of the play. We soon see that these pauses form the 'real play' and it is certainly here where the emotional weight of the performance comes through. You will whoop during monologues on gentrification, feel tense as his cranial writhing is displayed physically and become introspective as he ponders on his casting as a "black playwright".

During the main nar-

rative, spoken word/rap guides us through London as the "city creature". This is a living being we are told. A living being where the "blood cells" and "viruses" (read: white/black, resident/gentrifier, insider/outsider) disrupt one another's lives. This notion of blood cells and viruses is a clever device employed by Kené that gives him room to switch the play's tearing focus from identity to gentrification. Questions of who has the power to define space, black trauma, notions of insiders and outsiders as well as who is in the position to frame such questions are all either directly addressed or hinted at. A moment must also be taken to pause and applaud the music of Shiloh Coke and Adrian

McLeod that accompanies Kené's witty, lyrical rhymes. Their jazz-rap tones and accomplished live performances bring life to London as a "living creature".

Kené "just wanted to write a play". He didn't want it to be an "urban jungle safari" but equally he does not see why he has to answer questions on whether it is one. Why must his role as a playwright be framed in terms of his identity and skin colour? He does not want it to be a complete political condemnation of gentrification, yet he wants to present his frustration that where he once had local culture and small business, he now has fancy coffees and arty students. The room for nuance that Kené claims



Arinze Kené in *Misty* // Helen Murray

for himself, simply by presenting himself as he is, proves refreshing in the age of political extrema. That being said, at times, particularly when tackling gentrification, there is certainly more to be said than the Hackney resident manages to fit in during his 2 hours.

Ultimately this is an uplifting play presenting

Kené as his honest self: a complex, talented young playwright who can rap, sing and write. A testament to nuance and Kené's talents, *Misty* is a rousing performance that will have you humming a tune and pondering societal issues as you leave the theatre.

A Beginner's Guide to *Porgy & Bess**Porgy & Bess withstands vocal foibles and operatic conservatism to prove that folk opera deserves a role on stage.*

ARTS



Where? London Coliseum
When? Until 17th Nov
How Much? From £15 for standing day tickets

Rahul Mehta
Arts Writer

I would like to start with a confession: this was my first opera. My first exposure was an amateur collection of arias organised by a friend in a small opera house in Italy. Her team's enthusiasm made up for their lack of expertise. Squirring my way through the first part, I fled to bask in the golden evening sun during the second half. I was an utter philistine.

Finally relenting to my Mum's pleas to join her

at the opera, I went to see *Porgy & Bess*, 80 years after its premiere. Surprisingly, my neighbours weren't pretentious opera aficionados, but fellow commoners in jeans and trainers. Perched on the edge of tiny seats, we held our breath as the lights dimmed. The set, a skeletal shanty-town, was a long way away from the decadent, Renaissance theme I had pictured. It was stark, geometric and sharp. A melancholic voice floated through the ether. My eyes flicked up to a screen above the stage, where surtitles deciphered the haunting soprano: "Summertime..."

The tale of *Porgy & Bess* is one of incomprehensible suffering, a community buffeted by the burdens of being black, poor, female, or disabled. The plot unleashes with

the arrival of Bess (Nicole Campbell), the beautiful girlfriend of ruffian Crown (Nmon Ford). Our hero, Porgy (Eric Greene), is a beggar on crutches, an incurable romantic with an invincible optimism. In the heat of a game of craps – a brief respite from the ensemble's wretched existence – Crown murders a man, abandoning Bess as he takes flight. Cast out by the community, she is taken in by Porgy. His kindness and piety are a welcome salve to Crown's abuse. Sadly, there is no space for love in this tale. To save Bess from Crown's claws, Porgy kills the villain and suffers the subsequent destructive guilt. He is imprisoned, returning to find that Bess has run off with Sporting Life (Frederick Ballentine), a good-for-nothin' crack dealer. Porgy makes

pursuit with haste.

Porgy's heartbreak, Crown's depravity, crack addiction, all these are rendered more crushing by the minimalist stage set and power of the cast's voice. Yet the musical numbers demonstrate resilience in the face of trauma. From "A Woman Is A Sometime Thing" to "It Ain't Necessarily So", the orchestra used the melody of spirituals and seductive jazz to tease the audience with glimmers of hope. But just as you start swinging to the double entendres, your heart skips a beat as the community reels from a vicious storm.

The English National Opera has its critics, though. As a host to exclusively English-language performances, ENO is accused by purists of sullying the status



Bess, Crown and Porgy // Tristram Kenton

quo of opera performed in the language it was composed in. Thankfully, *Porgy & Bess* evades these expectations. The battle between tradition and accessibility rages on. Yet, this particular performance's weaknesses extend beyond general pedantry. Even to my untrained ear, Greene and Campbell's voices were outshone by those of their supporting cast, especially Latonia Moore as Serena and Donovan Singletary as Jake. At times, Campbell's soprano was more

Miss Piggy than Miss Porgy. Thankfully the performance is absolved, saved, and ameliorated by the skill of the other singers, music, and stage setting.

The poignant story, the musical harmony of voice and instrument and accessibility makes *Porgy & Bess* ideal for novices like me. Opera should be available to the masses, as entertainment, escape and inspiration. So, will opera always suffer the vestiges of snobbery? Well, it ain't necessarily so!

ARTS

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Donizetti's *Lucia di Lammermoor*

ARTS

**Where?** London Coliseum**When?** Until 5th Dec**How Much?** From £12**Helen Money-Kyrle***Arts Editor*

Having bravely taken the stairs in Covent Garden, navigated my way through the busy and colourful streets towards Leicester Square, I locate the theatre (and Claire) and, on arriving, obligingly open my bag to show the doorman. Lab coat, safety goggles, notebook, endless pens. We exchange an understanding nod and I'm inside – at the opera! Everyone we pass is elegantly dressed. We wind our way up to the Dress Circle and enter the

beautiful theatre, heavily decorated in intricate red and gold. I take my seat and even though it hasn't started I'm already feeling relaxed, enjoying the *je ne sais quoi* that is the glamour of the opera.

The lights dim for the third run of Director David Alden's production, *Lucia di Lammermoor* at the London Coliseum. I must confess it felt rather odd to set the very Italian sounding Raimondo, Normanno and Enrico in nineteenth century Scotland, but once I got over that the whole thing was rather enjoyable.

The story opens with Enrico's plan to marry poor Lucia to Arturo – only to discover that she is in love with the rather charismatic, kilt-clad reprobate Edgardo. Despite his obvious

character flaws, naïve Lucia is besotted with him (as are we). She appears very young indeed, with her rag dolls and her long bloomers peeking out from under her skirt as she tiptoes playfully along the windowsill, but this only makes us empathise with her all the more as we watch her being manipulated and taken advantage of throughout the opera. Manipulated by her brother into marrying Arturo, Lucia is driven to madness and eventually meets a bitter end.

Despite her obvious youth, or perhaps because of it, I found Lucia surprisingly relatable. No, my brother isn't trying to marry me off to a wealthy count, and no, I'm not pining for my seemingly unfaithful Scottish lover gone to France, but it felt

as if there were something real about Lucia's emotional reactions to the impossible situation she finds herself in.

Special mentions must go to Eleazar Rodríguez as Edgardo, and Sarah Tynan as Lucia, who really steals the show, demonstrating both incredible skill and playfulness in her librettos in the first act. The set was brilliant; a Brontë-esque mansion designed by Charles Edwards, ever so slightly dilapidated with high windows for characters to leap in and out of. I also loved the use of children's toys throughout scenes with Lucia, which I felt perfectly mirrored the way in which Enrico treated Lucia; a plaything, a doll, something that he could control and own.

On my way home (via Leicester Square this time



A tragic tale of male manipulation // John Snelling

to avoid those notorious stairs at Covent Garden) I feel quite satisfied. A trip to the English National Opera delights the senses, taking you on an emotional and intellectual journey but leaving you feeling relaxed and luxuriated at the same time. Despite the fanciful nature of the plot,

I found something quite relatable in the plight of poor Lucia, allowing me to experience something of all of her emotions; love, betrayal, despair... If you have never been to an opera, you've got to go; there's really nothing quite like it.

The Wild Duck

A powerful remake of Ibsen's classic – but dumbed down for a modern audience?

ARTS

**Where?** Almeida Theatre**When?** Until 1st Dec**How Much?** From £10**Claire Chan***Arts Editor*

There is no warning, no dimming of lights when the play begins; instead, Kevin Harvey casually walks on stage, mic in hand, and starts talking about the history of *The Wild Duck*, a play written in 1884 by the acclaimed Norwegian playwright Henrik Ibsen. It's almost like a pre-theatre lecture. There is truth and there are lies, he says, and seeking the 'original' version of the play is a lie – we've lost the societal context of 19th century Norway long ago. Then he puts

down the mic, slips into the character of Gregory Woods, and the play has begun before we know it.

Robert Icke's interpretation of Ibsen's classic is certainly updated for a 21st century audience. Names are Anglicised, professions modernised. Håkon Werle, the wholesale merchant, becomes Charles Woods, the wealthy investment trader. There is frequent breaking of the fourth wall, with the microphone serving as the switch between in-character dialogue and audience asides. This is subverted as the play goes on and events spiral increasingly out of the characters' control. "End scene. END SCENE!" Gregory/Harvey bellows into the mic, but just as Gregory has lost control over the events in the play, Harvey also loses

the power to direct what is happening on stage.

It's a clever trick, but like much in Icke's rendition, it seems too facile. Ibsen's play is a nuanced exploration of truth, illusions, and the potentially destructive power of conceited idealism. With Icke, nuance goes out the window. The audience doesn't have to guess what the characters are actually thinking; all subtext is conveniently explained via running comments into the ever-handly microphone. Of course, this means Ibsen's wonderful dramatic irony goes out the window too – a joke isn't funny when you have to explain it.

Nowhere is the loss of ambiguity more apparent than in the ending. Will the tragic events of the play be a driving force for James Ekdal to turn

his life around, or will he relapse into his old weak ways? Ibsen's original leaves it open, but here we are told grimly that scarcely a year passes before James forgets the purity of Hedwig's sacrifice, and that Gregory ends up hanging himself. It is all very neat and nicely packaged: extreme idealism is bad. Happy delusion is better than harsh reality.

Despite Icke's heavy-handed treatment, the end result is still a powerful performance. Much of this is down to the cast – Harvey makes a brilliant Gregory, passionately misguided in his own beliefs, while Edward Hogg excels in his role of the insecure, self-absorbed James with fantasies of self-importance. Dramatic tension gradually builds up as the web of lies sur-



A deceptively happy family // Manuel Harlan

rounding the Ekdal family is revealed, and by the end of the fourth act it hangs in the air like a string about to snap. Clara Read gives a heart-wrenching portrayal of Hedwig, the young Ekdal daughter key to much of the plot's intrigue. The intimate setting of the Almeida Theatre heightens the intensity of the minimalist production; members of the cast emerge from the

stalls and theatregoers' possessions are borrowed as props in the play.

This Ibsen-inspired production is definitely still worth a watch, but I'd recommend viewers read the original play after. Unlike Icke, I'd like to think the 21st-century audience is just as capable of appreciating its thought-provoking subtleties as the audience of two centuries ago.

ARTS

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(Not) Running Away

A marathon becomes a metaphor for the inevitable anxiety of hitting your 30s.

ARTS



Where? The Pleasance Theatre

When? No longer running, but hopefully coming to another theatre soon!

Vaishnavi Gnananathan
Arts Editor

Maddie is your typical millennial, with typical millennial problems: a job she doesn't really care about, a boyfriend she isn't sure she loves, and approaching the big 3-0. She's spent her whole life doing things in half measures, not quite knowing what it is she wants or having the drive to get it. And that's what's led her here, to the start of a 26-mile marathon, despite never having run even half that distance.

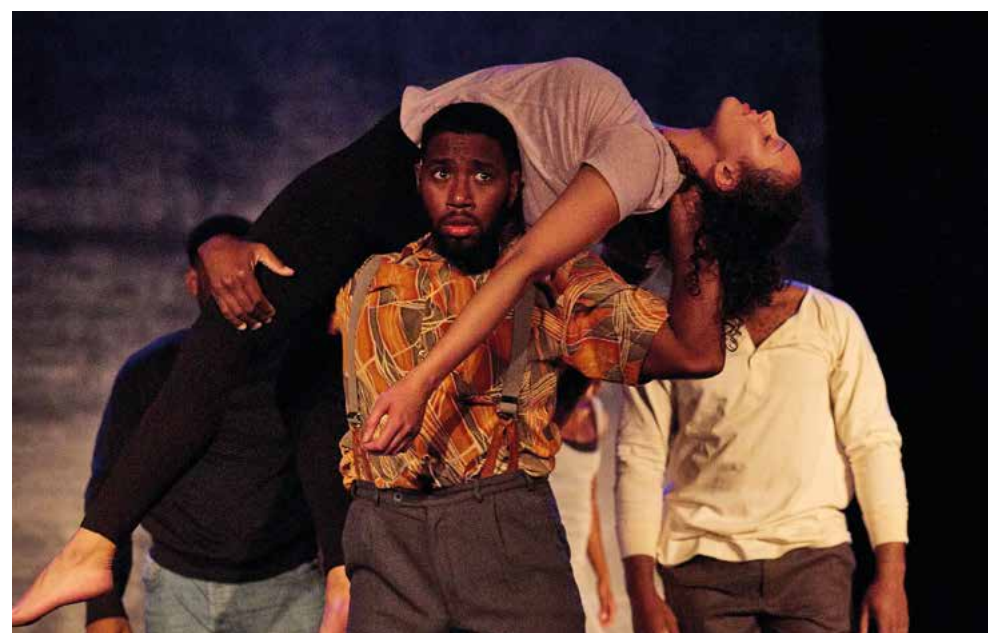
This is the premise of *It's Not A Sprint*: a clever metaphor of a woman forced to confront everything in life she's been running away from through a marathon she randomly chooses to commit to.

It's a one-woman show, with writer and actress Grace Chapman alone on stage, accompanied by the voice of an off-stage actor playing what can only be described as Maddie's inner voice. It initially seems like a cheap gimmick, but their chemistry is such that it works. The play explores several threads to Maddie's life. As the marathon marks a crisis brought on by her 30th birthday, it goes without saying that age features heavily in all of her thoughts. Foremost is her relationship with long-term boyfriend, Phil. They've been together for 5 years and Phil wants to take the next step, but Maddie isn't sure what her answer is. Maddie's thoughts about Phil are linked inextricably to her fertility – she's certainly not in a rush to have kids, but soon realises that her biological clock is ticking. The moments where Maddie works against her anxiety about this, forcing herself to bring the thought of children closer and closer to the present, are amongst the best of the show.

The premise of *It's Not a Sprint* is definitely a good one, but the story

and script let it down. Despite being the main topic of Maddie's worries we find out little about Phil, and not a great deal about their relationship. Halfway through it is revealed Maddie is having an affair. It's clear the late reveal is intended for dramatic effect, but it ends up coming off shallow and unfeeling. Why should we care about this affair if even Maddie doesn't seem too focused on it? The staging is effective, but that's about it. It's simple and it supports the premise, there isn't anything that particularly adds to the performance, but certainly nothing that takes away from it. Grace Chapman is a strong performer; she's funny and relatable as Maddie and has the strength to carry the solo show on her shoulders, managing to convey a restless energy that makes Maddie's marathon feel all too real.

In the end *It's Not A Sprint* is serviceable; it's a decent hour's entertainment, but sadly nothing more. Chapman is fun to watch and the premise is interesting, but when you dig deeper, there's nothing here that's particularly insightful or memorable.



The cast of Freeman // Richard Kiely

Race and Mental Health

Brilliant Edinburgh Fringe transfer examines the failings of an institution.

ARTS



Where? The Pleasance Theatre

When? No longer running, but hopefully coming to another theatre soon!

Vaishnavi Gnananathan
Arts Editor

Inspired by the story of William Freeman, the first man in America to plead insanity in court, *Freeman* explores the ways in which systemic racism and attitudes to mental health have been intertwined throughout history. This collaboration between writer Camilla Whitehill and theatre company Strictly Arts hones in on this somewhat neglected link in history, using six different stories spanning several centuries to shine a light on the issue.

Central to the play is Freeman, a young black man wrongfully imprisoned in the 1800s and subjected to extreme violence in prison, who later goes on to kill four

people. Despite a plea of insanity due to severe brain damage, Freeman was found guilty and sentenced to death. Other stories are painfully recent, including that of Sandra Bland, found hanged in her cell in 2015 following an arrest for a traffic offence. On the surface these cases are worlds apart, but dig deeper and we find systemic racism and mental health issues at play in both cases. We jump between stories, gaining urgency as the play progresses and we move forward in time. Director Daniele Stevenson is a master of pacing, transitioning between stories in a way that builds in intensity.

To say the cast are fantastic would be a gross understatement. Each member of the 6 strong cast is truly a force to be reckoned with; there is no weak link to be found here. They establish their amazing chemistry within the first scene as we open to a scene of bodies, lifting, lunging and throwing themselves over each other. The staging is equally fantastic. Lighting is used to great

effect throughout the play as we cut in and out of darkness rapidly at points. At one point a character's internal struggles are depicted using a struggling shadow puppet and in a different scene three of the actors form a horse with their bodies, which is then ridden by another cast member. These should feel like isolated gimmicks, but Daniele Stevenson does incredibly well at bringing together seemingly disparate elements to create a richer whole.

Freeman is what theatre is all about. In no other medium could you combine dance, shadow puppetry, poetry and singing with acting in the way that *Freeman* does. There is also a real sense of political urgency: for too long things have remained the same; despite the years nothing has changed. It's clearly a play that rose from the desire to convey a message, but *Freeman* rises above this message to form an artistic masterpiece in its own right. This is certainly not one to miss!



Grace Chapman as Maddie // Ellie Simpson

ARTS

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Reflecting poorly on me: *Space Shifters* at the Hayward Gallery

Incongruous and fun: get yourself Insta-glamorous and make your way to the Southbank Centre for an enjoyable hour at their latest exhibition, Space Shifters. Take Calum Drysdale's MirrorTest™ to see if you're ready.

ARTS



Where? Hayward Gallery, Southbank Centre
When? Now until 6th Jan
How Much? £11.50

Calum Drysdale
Arts Writer

Another week, another date and another gallery. I got invited to go and see the newish *Space Shifters* exhibition by an old friend last Sunday. I was running late and was rushing due to a highly improbable coincidence involving a Sunday lunch and planned engineering works. I had radioed ahead from the impossibly slow Upminster train telling her to go on in and that I would catch her up. All this meant that when I arrived I didn't do the usual straight-legged, cross-armed stroll around the exhibits but instead dashed through the rooms looking for the old friend, barely registering what was around me.

I include the mental notes I made. "Big box thing, twisty mirror, dangly metal things and blokes walking around with bedroom mirrors strapped to their chests". Indeed, the mix of my hurrying and my last minute reading up on the gallery website about how the exhibition explored "boundaries" proved to be fatal when I reached a completely ordinary velvet rope barrier and I stopped to think about how to get over it without damaging the art. I came

to my senses, phoned date, and we went back to the beginning and strolled.

The exhibition brings together a load of artists to "investigate space", and, though I cannot help but sneer, this was fun to go along to. The exhibition takes the form of a gauntlet of interactive and non-interactive (signs everywhere warn parents to keep their children on the leash) pieces. The hour-long stroll was like a walk-through Oz. From our yellow brick road we saw all sorts of shiny and plastic things.

The effect was largely

"The hour-long stroll was like a walk-through Oz"

successful, though it was sometimes hard to avoid the comparison to the strangest IKEA ever or an updated children's soft play area, missing only the rollers and the smell of piss.

Effort had clearly been made to make the whole thing very photogenic and Instagramable. The "dangly metal things" were in fact sheets of silvery chains that hung from the ceiling down to about waist height, enclosing half of a ramp and mezzanine. The effect was pretty and I would have spent more time thinking about what the artist had been trying to do had the whole thing not been packed out with people trying to get the perfect picture. No sarky one-lin-



Baubles and beanbags: the Millennial dream // Hayward Gallery

er will do to describe the guilty parties. It seems that polished metal links are what it takes to get anyone from parties of slightly artsy schoolgirls, to Eastern European male tourists in tight trousers, to helicopter parents posing and trying to look #art #connectingthingswith-anonflexiblematerialwith-ahightensilestrength.

Similarly, the open-sided interlocking cast iron frame boxes ("big boxy thing") attracted people like flies to honey. The main attraction to me was watching people test out each wall to see if it was one of the mirror walls instead of the open ones. It seemed to take an incredible amount of time. If you do intend to go to the exhibit, refer to my handy guide for not looking like a tosser at the end. I suppose this is what the artist was intending when trying to 'play with borders' but, like a child

who can't get onto the swings because the vodka-drinking youths are on them, I have decided that I don't like swings anyway.

Once past the crowd-pleasers, the art got more serious, and

"Reflective bowling balls like edible cupcake sprinkles"

more enjoyable because of it. Fred Sandback's red yarn triangle sections off a corner of a room and suddenly that space beyond becomes very strange and foreign.

I had to refer to my own MirrorTest™ to stop myself from reaching out to touch the air. Past a load of reflective bowling balls like edible cupcake sprinkles and up the stairs,

following a red and bronze plastic handrail that twists and curves and explodes into mad and tangled joy on a wall. The incongruity and fun of it made me laugh.

More dangly things, like the earrings your cooler aunt wears, and I get my first proper look at the "blokes walking around with bedroom mirrors strapped to their chests". Sandwich board style, these actors prance along, reflecting things and getting in the way. Finally, the showpiece.

After an hour's wait,

"Twists and curves and explodes into a mad and tangled joy on a wall"

Richard Wilson's 20:50 is

a walkway out into a room waist deep in black oil. It shimmers and reflects very prettily but is haunted by the accumulated dread of people terrified that their coat or scarf is about to get ruined.

Great fun, take a camera.

The Mirror Test

Question: Is there a mirror in front of you?

Answer: Can you see your own reflection?

- A. Yes
 B. No

If your answer was A then you are in front of a mirror. If your answer was B then you are not in front of a mirror.

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 Calum Drysdale

ARTS

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Mamma Mia! Stories of motherhood

Claudia Blakley delivers laughs and tears in equal measure in Nina Raine's new play.

ARTS

**Where?** The National Theatre**When?** Until 28th Nov**How Much?** £15-50**Indira Mallik***Arts Writer*

We begin *Stories* with what might easily be a first date. Felix (Sam Troughton), an art collector, has invited Anna (Claudia Blakley) to his flat. He's bought flowers and babbles about the newest watercolours he's acquired with cringe-inducing nervousness. Anna haltingly tries to make small talk in an attempt to pierce the oppressive rind

of awkward tension that's growing between the two. It's clear both of them are desperate just to get on with it. Felix shows Anna to the bedroom, but he won't be joining her – he's headed to the bathroom with porn loaded on his phone. Wait, what? We quickly learn that this is no ordinary date: Anna intends to get pregnant before the evening is up, Felix is her sperm donor.

As Felix heads off stage into the bathroom, and Anna to the bedroom, playwright and director Nina Raine's hilarious, heartbreaking play unfurls, plunging us into the circumstances that have led its heroine to this moment. We learn that newly-single Anna, pushing forty, has

embarked on a quest in which she will do practically anything to become a mother.

As the play goes on and Anna's chances of becoming a mother seem ever slimmer, a lesser playwright might've let the script sag into maudlin self-pity. Instead, Raine offers a fine balance of tears and laughter; no other play has made me laugh out loud as hard or as often.

In the intimate setting of the Dorfman's stripped down stage, Blakley and Troughton take Raine's incisive, wonderfully naturalistic dialogue and run with it. Troughton is each of the characters in Anna's revolving cast of potential baby-daddies: exes, colleagues, fantastically

egotistical theatre directors. Game for anything and armed with enviable comedic chops, he is winning in all his incarnations. Blakley's Anna is a charming, complex, sometimes not altogether sympathetic woman. She is yearning, but also, thrillingly, a little ruthless. It is a tremendous, vulnerable performance.

Beyond a straightforward tale of one woman's struggle to conceive, Raine's wonderfully incisive creation seeks to interrogate the stories we tell ourselves about our own lives. Where do these conceptions about how our life will turn out come from? To what lengths will we go to live the life we planned for ourselves? Who are we willing to



Claudia Blakley as Anna // Sarah Lee

hurt in the process? In doing so she includes a thoughtful aside on the ethics of conceiving with anonymous sperm donors.

This gifted cast and playwright have crafted a smart, poignant take on female agency, and the difficult choices facing many women today.

Videogames: Design/ Play/ Disrupt

New V&A exhibition explores the art and politics of videogames and their community.

ARTS

**Where?** V&A Museum**When?** Until 24th Feb**How Much?** £18, £8 students**Jingjie Cheng***Arts Writer*

Often dismissed as an idle pastime, videogames have a bad rep. It is thus exciting that the V&A has dedicated three halls to its large feature exhibition *Videogames: Design/ Play/ Disrupt*. This is a wide-ranging exhibition looking at videogames as a creative form, a sociopolitical tool, and a collaborative activity.

The videogames of today have come a long way since Tetris or Pong.

Technological advancement has allowed the incorporation of ever more elaborate art, strategies and concepts into games. The first room, Design, explores the creative process of game designers, and the interesting concepts that are emerging in new games. Going against the idea that videogames make one antisocial, Journey aims to encourage collaboration and empathy. Players go on a journey across undulating landscapes before climbing a mountain and reaching the summit. There is an emotions chart on display, where designers have used different colours and motifs to chart the emotional journey a player makes as they progress in the game. The graphics are beautiful, and the play interesting in its focus on

atmosphere rather than plot or strategy.

The exhibition showcases the immense effort and great detail that go into game design. In developing survival adventure game *The Last of Us*, actors wore a suit studded with motion sensors in order to model the movements of protagonist Ellie realistically in the game. Artificial intelligence was employed to model the variety of Ellie's responses to Joel (the player's role), depending on what the player does. From intricate environmental studies to detailed character modelling, many of these games are complex works of art.

The second room, Disrupt, explores how videogames have been political. Just like films or books, games have been censored. Phone Story

is a commentary on exploitative manufacturing practices of the mobile phone industry, and was removed from Apple's app store. A Series of Gunshots is a disturbing game where whenever the player hits the button, a random window lights up in the building on the screen, signifying a gunshot and a victim. Because videogames are participatory, such a response can be elicited to criticize the ambivalence shown towards gunshots in the community, as long as it does not hit ourselves.

Men are more associated with videogames than women, and within games, sexism is rife. Female characters are often romantic or sexual interests, dressed suggestively and not very clever. Anita Sarkeesian explores this on her YouTube series



No Man Sky, game screenshot // HelloGames

Trope Vs Women, which is shown here. The variety of games in this room and their myriad issues raised is truly illuminating.

In the final room, one is treated to a huge screen which show short clips that represent the gaming community, such as Minecraft players coming together to recreate their game in real life. Do not make the mistake of spending too much time

in the first two rooms, interesting as they are – it is in the final room where the quirky arcade games are, along with creative new party games.

Videogames is an impressive and thoroughly enjoyable snapshot of the videogames industry and community today, and is a must-see for anyone interested in art, graphic design, and, of course, videogames.

ARTS

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A night at the opera – It's all Chinese to me!

If you couldn't make it through The Barber of Seville, do you even stand a chance?

ARTS



Where? Sadler's Wells
When? 19th – 20th Oct
How Much? From £25

Eamon Akil Farhat
 Arts Writer

While most would consider opera a strictly European affair, the China National Peking Opera Company would disagree. Founded in 1955, this company is one of the state-funded national institutions for performing arts. Peking opera is a Chinese form of performing arts, developed from multiple regional styles in the 19th century and still very relevant today. It seamlessly integrates singing, speaking, dance-acting and combat into a single finished piece

of art. Although this idea seems very foreign in the west, London's Sadler's Theatre saw a performance of *The Emperor and the Concubine* which, as well as being entertaining, educated many on what Peking opera really is.

Set during the Tang Dynasty, the opera tells the story of emperor Tang Ming Huan (portrayed by Yu Kuizhi) falling in love with Taoist nun, Yang Yuhuan (portrayed by Li Shengsu). The plot explores universal themes of love, power, and class as the two lovers struggle with the pressure of the Imperial palace. Infatuated with each other, affairs of state take a back seat, rebels rise up and drama ensues.

As the opera starts, a delicate tune resonates from the small ensemble of performers to the left of the stage, playing a mix

of Western and Chinese instruments. Eventually, the curtains do not go up; instead, a single actor enters onstage. Despite the language barrier (although the entire performance had subtitles displayed on screens in the theatre) it is abundantly clear that this is a comedic character. This character, Gao Lishi, represents the 'Chou' or clown character, one of the four classic characters of the Peking opera style. Actors usually specialise in one type of role and train from a very young age to perfect every aspect of it. In this case, the performance was spot on – the mannerisms, tone and general attitude were clearly comedic.

When the curtain finally rises, the full effect of the Peking opera style can be felt. There are women wearing intricate dresses, men with large swords in combat reading positions,

all set against a beautiful set design depicting the Imperial Palace. As the performance got into full swing, the rising excitement in the theatre was palpable.

A stylistic choice which must be characteristic of Chinese opera was that all the actors stood extremely still unless they were part of the action. Even then, they would move very quickly yet elegantly, as though their movements served only to illustrate the snapshots of the scenes being played out. Li, the seasoned actress playing Yuhuan, hardly moved her mouth when singing and would move her feet very fast when gliding across the floor, giving the illusion that she was floating. Although strange at first, this style worked well to emphasize the power structure in the Chinese court.

The first act ends with

the death of Yuhuan, and after a 30 minute interval, the action started up again. One of the beauties of the first act was the precision in the choreography. The placement and movement of characters on stage was orderly. Symmetry was conserved in every scene. However, in the second half, this symmetry starts to break down, mirroring the chaos in the plot. The death of a character in the second act was one of the standout moments of the whole show. The ingeniously elegant presentation of what is usually quite a dark subject was done by draping a scarf from the actor's neck across the entire stage. Never has self-sacrifice seemed so chic!

Overall, the first act seemed rather empty, especially compared to the second act. With numerous intricate martial art scenes as well as set

designs and choreography which painted the most beautiful pictures, the second act made the whole experience worthwhile.

The Emperor and the Concubine was only performed in London twice this October, but will surely return to the UK soon – this being the fourth year the Peking Opera Company has performed at Sadler's Wells. Although opera is not everyone's cup of tea, it goes without saying that this is different. Despite having "opera" in its name, Peking opera is so different and gives audiences so much more. Not only do the splendid costumes and action-packed scenes make it a feast for the eyes, the unique experience gives a rare glimpse into Chinese culture and history.

The Monkey King and The Crossroads Inn

Hilarity transcends language barriers in this action-packed double bill.

ARTS



Where? Sadler's Wells
When? 20th Oct
How Much? From £15

Claire Chan
 Arts Editor

The *Crossroads Inn*, a classic of Peking opera, begins with Jiao Zan, an unjustly exiled general, being led onstage in handcuffs by two soldiers. By the end of the scene, the handcuffs are on one of the soldiers and Jiao Zan (played by Liu Kuikui) is bossing the other around – the audience is in stitches.

But the real stars of the

show are Ren Tanghui (Wang Haoqiang), a warrior loyal to the general, and Liu Lihua (Liu Bo), the owner of the Crossroads Inn where Jiao Zan and the two hapless soldiers have lodged for the night. Not knowing they are on the same side, Ren and Liu are instantly suspicious of each other. What ensues is one of the most well-known scenes in Peking opera: the 'fight in the dark' between Ren and Liu. On a fully illuminated stage, it is up to the two actors to convey the idea of 'darkness' through their gestures and mannerisms. Timing is everything here: as Liu reaches out, Ren moves just beyond his grasp; Ren swings his sword, and Liu bends over at just the right

moment to avoid being sliced in half. It is an elaborate choreography of missed opportunities which goes on until Jiao Zan himself bursts in – a well-placed kick from Liu sends him sprawling as well! A masterpiece of acrobatic feats disguised as slapstick comedy. Liu Bo was particularly impressive in his acrobatics, with so many front flips and somersaults that it was hard to keep track of where he was.

As is typical of Chinese opera, each character is a highly stylised caricature of what they represent – the brave warrior, the down-to-earth innkeeper, the imposing general. The animated, stereotyped movements of the actors, together with the dramatic

facepaint for each character, make it immediately apparent what their roles are in the short comedic sketch. I hardly needed to glance at the translated surtitles.

The second play is just as action-packed as the first. Drawn from the popular folk legend of the Monkey King, it tells the story of how the Monkey King and his companion Zhu Bajie rescue the daughter of a wealthy merchant and her maid from the clutches of a leopard spirit – by disguising themselves as the two ladies! Here the full regalia of Chinese opera is showcased, with fantastically elaborate costumes, gilded headdresses and yards of flowing fabric. The falsetto singing of



Liu Lie as the Leopard // Sadler's Wells

the actors is also shown off, accompanied by the rhythmic cadence of traditional Chinese percussion and woodwind such as the suona. Multiple fight scenes provide ample opportunity for the actors to show off their prowess in martial arts. We have a truly jaw-dropping sequence of spinning leaps from Liu Lie, who plays the Leopard, and syn-

chronised spear-throwing tricks from his troupe of followers. Ma Yanchao also makes for an agile Monkey King, rivalling Liu in displays of acrobatic dexterity.

All in all, a top-notch performance from the China National Peking Opera Company, and a vastly entertaining cultural experience not to be missed!

ARTS

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Michael Jackson: On the Wall – the glorification of a glorified man

An exhibition that encompasses the effect Michael Jackson had on the world.

ARTS



Where? National Portrait Gallery

When? Unfortunately no longer showing

Febi Sidiku

Arts Writer

Stepping into the National Portrait Gallery felt like visiting a world-famous show: there were long queues of people for tickets, Michael Jackson's vibrant music was playing with dancing audiences, and visitors spanned all races, ages, and genders. Even before entering the exhibition, there was a sense of Michael's impact on the world – he passed almost ten years ago, yet still garnered crowds larger than most exhibitions I've seen on a Friday night. This is an impact most stars in history cannot match.

It cannot be missed that Michael was, colloquially speaking, a God and an icon, as seen by his fans, but also himself. Sculptures like the incredible *P.Y.T.* (standing for, and in reference to, Jackson's track 'Pretty Young Thing') showcasing balloons tied to his loafers positioned in his 'freeze' move show it all. He became so synonymous with a dance move that his image does not need to be physically there, instead replaced with a beautiful mix of balloons, bringing a sense of being unreachable: successful and above it all. The mere fact that he had commissioned *The King: Part I* by Wiley, a portrait replacing a Neapolitan figurehead on

a high horse with himself, speaks volumes about his self-image. However, the fans and contemporary artists are the ones who put him there. Portraits like *Archangel Michael: And No Message Could Have Been Any Clearer* by David LaChapelle mimic classical Christian paintings, where he stands over the defeated devil, palms together, with beautiful, radiant white wings. Whether the devil represented world politics and war, his struggles, or even just bad music, his ability to overcome them was idealized by the public.

Much of the artwork also reflected the love of his fans. From Dawn Mellor's teenage drawings of Michael in 1984, to her portrait of him in *Thriller* in 2007, for example; they show the lasting

“Michael Jackson was a God and an icon, as seen by his fans, but also himself”

commitment the fans have to him and his music. *Off the Wall*, and *Thriller* by Susan Smith-Pinelo featured every single lyric from each album respectively, written in a formulaic and precise manner, indicating a sense of how much a fan can know, and the level of attention to detail they may pay to the work. *King: Part II* by Wiley is a video consisting of hardcore fans who volunteered to sing and dance to Michael

Jackson songs, recorded and shown in galleries worldwide. Most sang with passion (some with nerves!), while wearing their Michael Jackson merchandise, really showcasing the depth that this love may reach.

Michael Jackson tackled race with both his presence in the media and his actions. Susan Smith-Pinelo rightly points out that the Jackson Five were the “first wholesome black family to enter homes all over the US”, where most black icons had had rougher backgrounds. She created a looped film, *Something*, of a black woman's breasts bouncing, with the words “ghetto” written on a gold necklace on her chest, playing Jackson's ‘Workin’ day and night’ in the background. Here she indicates the difficulties in overcoming stereotypes and the hyper-sexualisation of black women, using Michael to do so. Seeing Michael achieve so much let the black community finally see something of themselves in him, and as someone successful, as shown by *Self-Portrait at Seven years old*, a piece that depicts Michael Jackson, not the artist Glenn Ligon as one might expect. Further, Michael's ‘Thriller’ tackled race in such an in-depth manner that is still being analysed to this day as in *The Other Look*, which consisted of newspaper cuttings of interpretations of the music video and how it tackles racism. ‘Thriller’ is one of the most widely known songs of all time, hence its reach really shed light on the issue of skin colour to many.

Michael Jackson even



Equestrian Portrait of King Philip II (Michael Jackson) // Kehinde Wiley

found himself wrapped in politics. From the very capitalist endeavour of his massive *Dangerous* tour to Romania, three years after the end to communism in that country and depicted in *Last Days of Michael Jackson in Bucharest* by Dan Mihaltianu, to the ‘Earth Song’ being played backwards in *The Body Song*, indicating that the message of the song – to end damage to the Earth and people – was in part reversed by him. Michael has been at the forefront of such matters and has been noted by such artists in their work.

Given all of his successes, this is why the *People v. Jackson* case was so

shocking to artists and the public. Maggi Hambling's *Michael Jackson* instead focused on how frozen he looked during the trail, juxtaposing it ironically with his iconic ‘freeze’ move. *Looking* by Sam Lipp presents Jackson with a black and white palette and an almost blurry portrait, showing him as a misty, ghost-like figure. Michael was at a low, and the artists rightfully took note. We can never know the full truth, but it is important at least to understand its effect on him.

From his incredible music, his dancing, his activism and political play; his skin colour, his

role in fashion, art and film – Michael Jackson worked hard for his adoration. However, his court trial, his addictions and the circumstance of his death provide a grey area to this massive historic figure. Michael Jackson left behind a very complicated legacy that is hard to unpick, making him a fascinating enigma to this day. One thing is for certain: this exhibition gave us space to explore it all again and was fully worth the visit.

GAMES

games.felix@imperial.ac.uk

“Is this an out of season April fools joke?”

GAMES

Connor Winzar

Games Editor

Now, my dear reader, you may be confused by the title, but please, indulge me as I detail you the PR disaster that was the Blizzcon 2018 Diablo announcement, in what seemed like a case of trying to put out a fire by pouring oil on it. Let me preface this article by stating that I am not a diehard Blizzard fan by no means, however I do consider myself to be a supporter of the gaming industry treating their audience respectfully; this is not what happened at the Diablo panel in Blizzcon 2018.

To give you some background on the series: Diablo is a very much beloved PC/ Console RPG series which has been ongoing since 1996. The second game was released in 2000 (its expansion in 2001) followed by another instalment to the series in 2012 (and its expansion in 2014). Since its release, the series has been available on PC and consoles, as such, you'd imagine that they would continue such a trend. So, imagine you're a diehard fan of the Diablo series:

After the amazing game that was Diablo II and less amazing game that was Diablo III, Blizzard announced that they would be detailing news about their upcoming projects involving Diablo. It's been six years since the last Diablo game, and sure as anything fans were ready to sink their teeth into another gameplay and lore rich experience, may that be a remastering of Diablo II or a new release. Having heard news of Blizzard cancelling two

other titles - Ghost and Titan - due to them not being up to the company's high standards, fans knew that Blizzard wouldn't betray those standards, especially when handling Diablo based content.

With hearts beating faster than a professional Starcraft player's mouseclicks per minute, tickets for the upcoming Blizzcon were sold in a flash; if the fourth game or a remaster were going to be announced, people wanted to get their hands on the free merch and be there for the announcement. Tension being built up like an orchestra of drums, fans entered the room for the moment of truth. The room descending into silence with eager anticipation of a new Diablo game or remaster from a barren six years.

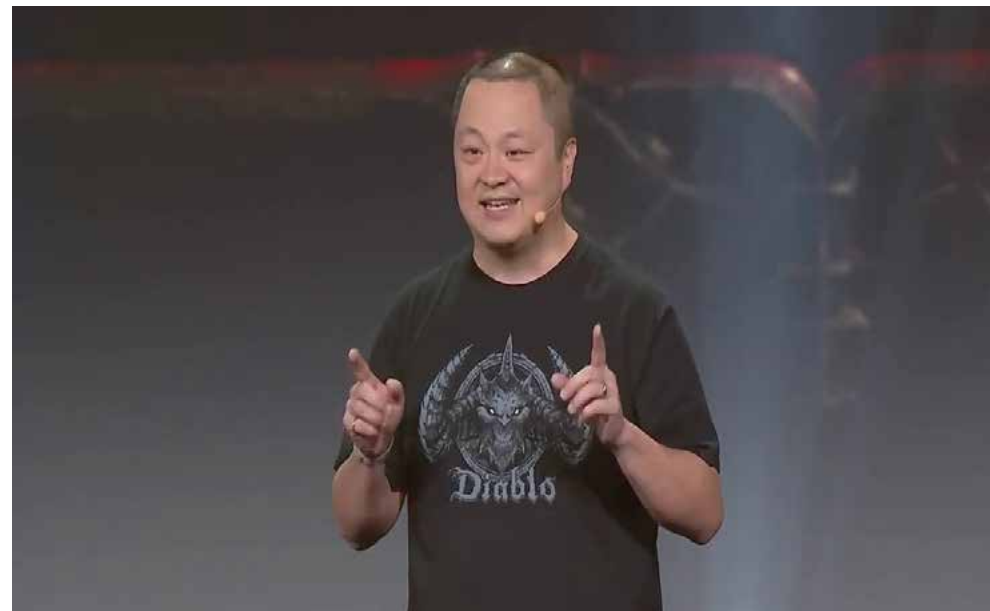
Walking onto the stage an announcer greets the audience, saying "Blizzcon, we love Diablo! We love the way Diablo has brought millions of players around the world together to slay Demons!". The hype was immense, but then a red flag appeared - the announcer suddenly mentioned mobile devices and how they keep us closer ... I mean it's touching, but it doesn't seem particularly relevant ... you would think? The screen behind him changes, revealing the newest addition to the gaming behemoth that is the Diablo series: a mobile game version of Diablo ... just what no-one really wanted. After six years of waiting, the fans are not greeted with news of a new game or even a remaster of an old one ... no, they're greeted with the horrific trend that is making knockoff mobile games out of major series.

The announcement proceeds with the announcer saying the word 'mobile' so many times that drinking game

fanatics would quiver at the thought of a potential last hurrah. Alright, mobile games aren't all that bad, however, that's not the problem with the situation. The problem lies with the fact that after waiting six years, these diehard gamers were greeted with a mobile game that is almost identical in material to the previous game, Diablo III, as if to pawn off the previous game as a brand new game by changing its platform and putting dodgy controls on it. This would be like having the next Uncharted game being ported as a cheap Jungle Run knockoff; and this let the fans down.

What is even worse is that the company that the game had been outsourced to, was a Chinese company that had produced another game recently that had an identical interface and system. Suggesting that this "NEW™" Diablo game is simply a reskin of old elements taken from the previous game which was then applied to the Chinese company's game. The mobile game is the equivalent of Diablo 3 but with 'made in China' slapped onto the back of it, as a form of off-brand knock off. But this isn't even the worst part of the announcement.

The Q and A was the pinnacle of how not to answer questions from the audience. In some hackjob version of Jedi Mind tricks, the announcers diverted most of the questions of the audience, providing little to no answer other than "play the demo"; when they did answer questions ... well, things didn't go very well. Initially some of their responses were just bad; when asked if they had a time frame for when consumers will see the mobile game, the announcer replied "uh, when it's ready". I know, such



Blizzcon 2018 Diablo Immortal Announcement // Blizzard

a brilliant answer! The multi-layered complexity of it had me taken aback as well.

When asked whether there were any plans to make the mobile game playable on PC, the announcers used their mighty intellectual prowess to tell the audience that the plan is to have it on IOS and Android, as if that wasn't (fucking) apparent enough at this point. They then proceeded to state that there were no plans to ever have it on PC, this was immediately met by boos from the audience. They had an opportunity to comfort the audience here, but decided to blame the fans instead by sarcastically saying, "do you guys not have phones?" which was similarly parroted by the other announcers ... the stage couldn't contain such genius in that single moment.

But then, a legend stepped up to the mic, voicing the thoughts many had in their mind at that moment, "Is this an out of season April Fools Joke?". Which is met by more more applause than the announcement trailer got. The announcers replied and stated that it wasn't a joke whilst giving another spiel about how the game is on mobile,

as if the first forty time weren't enough to hemorrhage it into your brain. It's abundantly clear the disconnect between what the audience wants and what the panellists thinks is best, as they state that the reason why Diablo is going mobile is to appeal to a wider audience, and get more people invested in the Blizzard community; they said this whilst isolating their diehard PC and console fanbase.

The announcers then attempted to cheer up the audience by telling them how great modern technology is, how their phones are so powerful and are more suitable for the game than their £1000+ gaming rigs. I seriously question whoever thought this was a good idea. For all these mentions of going mobile they clearly weren't getting any connection.

The calamity doesn't end there. The Diablo online announcement video got immediately bombarded with dislikes, but Blizzard's PR team, in all their bright mind glory, decided to remove 100k dislikes from the video. But it gets better, after realising that their audience must be wrong in their views, after the video getting even more dislikes, they deleted and

re uploaded the video to reset the like/dislike bar ... this caused an even harsher bombardment of dislikes. You'd think this would be the end of it, right?

Nope, in what seemed to be an interesting PR stunt gaming news feeds were suddenly covered in news that Diablo 4 was going to be announced but was abruptly cancelled at the last minute, which was then reported to be false according to Blizzard. But something doesn't quite seem right, almost suspicious. Some of these gaming news sites were of good reputation and unlikely to make such a fuss out of a rumour, unless told by an official source. From the great minds that brought you deleting and re-uploading the Diablo announcement, I give you the possibility that the PR team may have had a hand in this, in an attempt to mop up the mess that had been made. I mean surely something must have gone right during this announcement? I mean ... nope, I don't have anything for this. And that my dear reader, is the story of the dumpster fire that was, Blizzcon 2018's Diablo announcement.

Union Page



advice
centre

Come and talk to us



Talk to someone

Being at university can be hard and sometimes you just need someone to talk to and someone to listen.

We're a team of professional advisers who can help you understand what to do next. We can have an informal chat to help you stay well.

Over the next few weeks we'll also be offering advice on how to sleep and eat well, volunteering, getting into hobbies you really enjoy, and keeping active.

To find out more about the WELLBEING service or to book an appointment visit:-
www.imperialcollegeunion.org/advice/non-academic-issues/wellbeing
or email advice@imperial.ac.uk

FiveSixEight. BREAKFAST

Grab & Go | 8:00 - 11:30 Porridge, yoghurt, vegan and meaty breakfast wraps, Belgian waffles, pancakes, English muffins...

Sit & Graze | 10:00 - 11:30 Vegan and meaty English breakfasts, baked tomatoes, eggs Benedict and Florentine, mushrooms, avocado, salmon, sourdough...nom!

Imperial Plus

More than a degree
Free skills workshops open to all Imperial students

FREE workshops available to all students

Building Resilience

Friday 16 November 2018 17:30 - 19:30
Meeting room 4, Imperial College Union

Emotional Intelligence

Wednesday 21 November 2018 17:30 - 19:30
Meeting Room 3, Imperial College Union

Effective Communication

Tuesday 27 November 2018 17:30 - 19:30
Charing Cross campus, Communications Room A, Reynolds Building (1st floor) Imperial Plus Union

Find out more and sign up at:-

www.imperialcollegeunion.org/your-development/imperial-plus/workshops

WINE Tasting

Wonderful World of Port

THE UNION BAR

Postgrad event

Monday 19 November
17:30 - 19:00
The Union Bar

Tickets £6.50 each or 4 for £20
Buy your tickets from:
imperialcollegeunion.org/whats-on

[beitbars](#)

Your Union Events

Friday 9 November

COMEDY night

Monday 12 November | 20:00 - 23:00 | Metric

9 November, Friday

BPM

Beit Bars | 20:00 - 02:00

Wolf Rocks: PGI Friday

h-bar | 19:00 - 23:00

Replay Friday

Reynolds | 19:00 - 23:00

14 November, Wednesday

CSP Wednesday

Beit Bars | 19:00 - 02:00

12 November, Monday

Comedy Night

Metric | 20:00 - 23:00

15 November, Thursday

Pub Quiz

h-bar | 19:30 - 21:30

13 November, Tuesday

Super Quiz

FiveSixEight | 20:00 - 22:00

The Quiz: Food & Drink

Reynolds | 18:00 - 20:00

Open Mic Night

Union Bar | 19:00 - 22:00

16 November, Friday

IPOP

Beit Bars | 20:00 - 02:00

PGI Friday

h-bar | 19:00 - 23:00

Replay Friday

Reynolds | 19:00 - 23:00

[beitbars](#) [hbarpub](#) [reynoldsbarcx](#)

For tickets and event details, go to

imperialcollegeunion.org/whats-on

FOOD

food.felix@imperial.ac.uk

A Taste of Italy in (only) 1,572km²: 5 of London's favourite Italian spots

We've taken to the streets to bring you our all-time favourite selection of Italian restaurants here in London - you won't want to miss this for anything

FOOD

Eva Tadros

Food Editor

We've all had our classic "Eat, Pray, Love" moment where it just seems like we desperately need to sit there and stare at a massive plate of pasta before we absolutely devour it. Unfortunately, whilst getting on the next flight to Italy might seem mouth-wateringly tempting, recreating that moment might need to take the backseat right now – or at least until we break up for the summer (or at least Easter - I mean, what are those 5 weeks for?). Alas, we know we all need that incredible Italian fix somehow, so we've taken to the streets to bring you the best selection of Italian food London has to offer... Fun fact: they all end with an 'O'... coincidence? I don't think so. Let Italy's cuisine convince your tastebuds and read on!

PASSO

Dubbed London's "LA Italian" hotspot, this contemporary Shoreditch restaurant doesn't just offer scrumptious authentic Italian dishes, but even has a DJ to play live music on Thursdays. Passo is the perfect spot if you're looking for somewhere to fine dine in jeans. The chill, casual vibe they've got going on, paired with their legendary niche dishes makes for such a relaxed, cosy evening, and will definitely increase your appreciation



A delicious meal at Passo // Farah Dib @ LeCool London

for more than just Penne Pomodoro. If you're up to try something new and

"Passo is the perfect spot if you're looking for somewhere to fine dine in jeans"

gorgeously Italian, we recommend the Octopus Ragout, or their Anchovy Caramelised Onion Pizza – our favourite dishes that we're sure will stay with you forever.

FRANCO'S

If you've lived in London for a while now, you'll know this place is iconic. It's pretty much been around for as long as the queen has (okay,

maybe that's a slight exaggeration – but it's old) and has become a staple for homemade Italian food. This Michelin star restaurant offers the pasta dishes of your dreams, with everything from lobster linguine and chestnut tagliatelle to a good ol' classic lasagne on the menu. You might want to book in advance though because, much like a flight to Italy, Franco's is usually booked quite far in advance, but once you get the chance to try their food, it'll all become clear...

FRANTOIO

If you're after authentic Italian dishes with flawless, impeccable presentation, then Frantoio is exactly the place to be. Their Risotto Primavera, topped with luscious, delectable baby artichokes - cooked to perfection - is a taste of heaven. Located right in the heart of Chelsea, Frantoio's

location couldn't be more prime, and the buzzing evening ambience practically means you're as close to Italy as you're going to get. And the cherry on top? The staff are AMAZING. Quick, excellent service, great food and a to-die-for environment – what more could you possibly want? Sounds like a perfect meal out to us!

BOCCA DI LUPO

Translating to "the mouth of the wolf", Bocca di Lupo literally has everything you can possibly dream of in their menu. Located deep on the streets of Soho, this gem of a restaurant serves us some sensational regional goodness. Whether you're after sea bream with gremolata from Puglia, Pappardelle with wild boar ragu from Tuscany or anchovy-filled sage leaves from Venice – they've got it all. The best bit? You can either get small portions or go larger for an extra fiver, roughly. Getting the smaller plates also means you get to try loads of different dishes, and who wouldn't want to do that! The more, the merrier?

GELUPO

Now you know we weren't possibly going to leave you without dessert, were we? Legend has it Sicilians used to carry ice from the mountains and mix it with compotes and

"Whether you're after Puglian sea bream with gremolata, or Pappardelle with wild boar ragu – they've got it all"

berries to create the deliciousness we call gelato today – thank goodness for that creation, eh? We know we're all watching our waistlines (or trying to), so Gelupo can be incredibly alluring with its low-fat gelato and to-die-for sorbet. With different flavours every season, you won't want to miss this masterpiece of a dessert place. And the best part? It's right across from Bocca di Lupo, so make sure you save some room after dinner!



A refreshing cup of strawberry gelato at Gelupo // CNTraveller.com

INVESTMENT

icu.investmentsociety@imperial.ac.uk



ESG investing, is it really worth it?

INVESTMENT

Tom Alston

*Investment Editor
ICIS Editor in Chief*

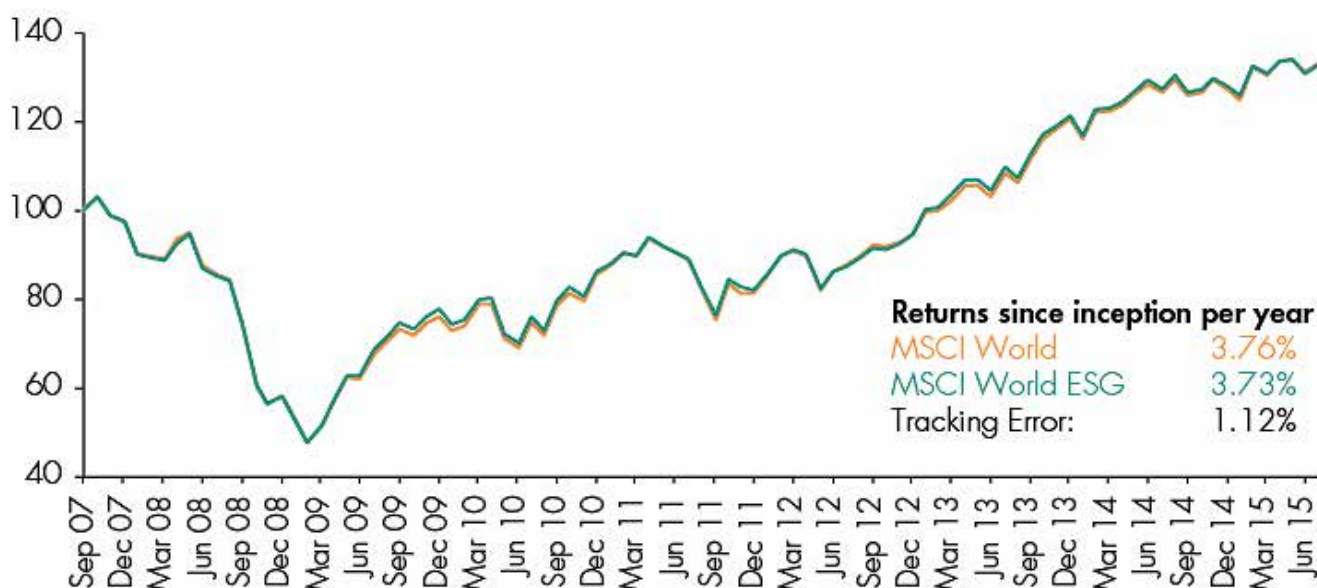
Global Warming. Corruption. War. Poverty. These are all problems every human on the face of the earth must deal with, and it is something everyone should be tackling. The financial industry has decided to combat these problems with Environmental, Social and Governance (ESG) Investing. It is investing standards that indicates whether a company has strong ethical and sustainable practices. Investors who

“By 2030... loss of productivity caused by a hotter world could cost the global economy \$2 trn.”

wish to buy these stocks for their portfolio do so through socially responsible mutual funds and exchange-traded funds.

Some argue that this breaches asset managers’ duty to focus solely on investment returns, however, comparing the annualized 5-year return on the MSCI Europe Index at 13.5% with the more sustainable MSCI Europe SRI Index at 14.87%, many think that returns are actually greater. Furthermore, looking at the bigger picture, climate change will continue to cost the world economy more and more. According to the UN Intergovernmental Panel on Climate Change, extreme weather and the health impact of burning fossil fuels cost the American economy at least \$240bn a year over the past decade. By 2030, the report estimates that the loss of productivity caused by a hotter world could cost the global economy \$2trn. Fortunately, BlackRock is estimating that the ESG investment market will grow 16-fold, from \$25bn to \$400bn, over the next decade. The difficulty

MSCI WORLD INDEX VS MSCI WORLD ESG INDEX (US\$)
SAME RETURNS BUT INVESTING IN STOCKS THAT ARE – ON AVERAGE – BETTER FOR THE PLANET



Returns on MSCI World and MSCI World ESG Index // MSCI

comes in integrating ESG in a standardised way into financial products. Responsible investing is a complex area with no fixed definitions, says Daniel Ung, head of smart beta strategy for the SPDR fund range at State Street Global Advisors. While it is simple to screen tobacco companies and weapon manufacturers out of the equation, it is harder to sift through stocks that are managing to transition

to low-carbon economy well. This filtering effect may also have unexpected repercussions. Charlie Robertson of Renaissance Capital, argues that ESG criteria could skew capital flows towards the most privileged parts of the world, making it harder for less developed countries to escape poverty and in turn prevent them from progressing towards environmental and social governance. Mr Robert-

son suggests that, instead, investors should adopt economic relativism. Investors should judge a country relative to the GDP per person, recognising that Chile, Indonesia and Poland are all unusually virtuous given their stage of development. On the other hand, it is well known that foreign investment in a country can be overrated as a source of growth. Ashley Taylor of the World Bank thinks

that emerging economies benefit from foreign investment only if they pass a certain threshold of institutional quality, which many emerging markets don’t. Maybe if investors starve these markets of fickle foreign capital, it may be a blessing in disguise, forcing them to stand on their own two feet.

From bad to worse for Puma Biotechnology

INVESTMENT

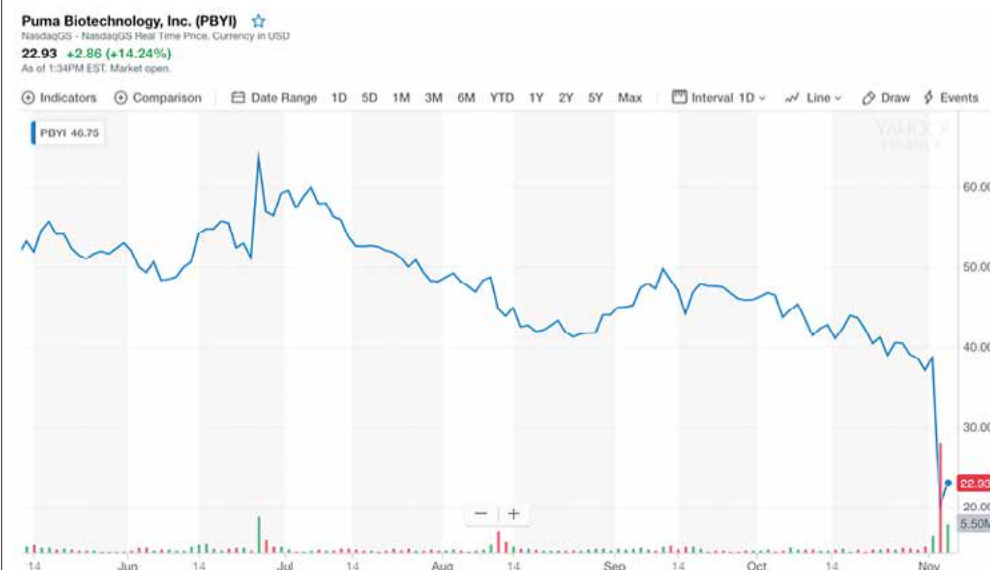
Peter Green

ICIS Co-Editor

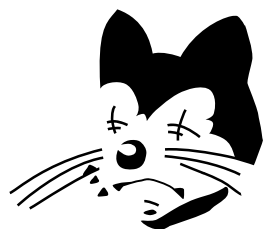
If you want a good example of how volatile biotechnology stocks can be, look no further than Puma Biotechnology Inc. This cancer-focused biotechnology company was founded 8 years ago and went public in 2012 with shares trading around \$10 per share. In 2014 that share price rocketed to +\$260 following positive clinical trials

for the breast cancer drug Nerlynx, which contributed towards the company’s valuation at \$10 billion. Following this, mixed research results and delays in approval processes have caused the company share price to swing wildly with the stock price plummeting almost 80% this year. Shares plunged a further 48% on Friday 2nd November after the company reported disappointing sales of \$52.6 million for Nerlynx, below expectations of \$58.1

million. Furthermore, Puma Biotech indicated that the percentage of patients who discontinued the use of Nerlynx as a result of adverse events had increased to about 18%, which only added to the sell-off. The good news for shareholders is that this massive sell-off is probably overdone. Nerlynx’s sales are likely to increase as the drug becomes more globally used, which may indicate that this stock is currently at a bargain price.



NASDAQ:PBYI // Yahoo Finance



Hangman



Old farts' car driven by future old farts // Bonham's London to Brighton Veteran Car Run

Shitty Old Car Doesn't Break!

HANGMAN

Salmon

Hangman Writer

Students find some success in event exclusively for great-grandfathers and their half-million-pound vehicles

Boanerges, the CGCU mascot vehicle, who has been breaking down almost daily since 1902, somehow made it to Brighton

after a 41-hour all night effort to get him going. In true engineering style, this just goes to show that 365 days to finish a piece of coursework will still result in an all nighter: he wasn't running until 6am, which is less than ideal for a 7am start. The late night was partly due to delays on waiting for materials; it was fortunate that, at the last minute, sufficient brass could be repurposed from RSM's Davy lamp (see last week's Hangman) to form the crankshaft bearings.

He follows a similar fate to the rest of the mascots of Imperial's

constituent unions: no one sees them and no one cares anyway. If you joined Imperial last year, you thankfully wouldn't have heard the two cylinder clash outside the Union every Wednesday, though inside the Union you'll see a similar amount of spluttering and keeling over. For all the lack of success of the Guilds, the School of Mines once again came out worse. After two years of inaction, Clem, their vehicular mascot, shagged its gears in an attempt to keep up with Bo last weekend.

Ed Speared, Bo driver, says, "I owe it all to Matthew, the real Bo

driver, for he keeps both my head and my car spinning". This was a comment about Matthew Iceberg, last year's Bo driver, who wasted his third year between Shepherd's Bush

"This just goes to show that 365 days to finish a piece of coursework will still result in an all nighter"

and Slough in an attempt to find even worse places to spend his time engineering.

This is the first and only success that the CGCU will ever have, though not every Guildsman got to celebrate it: Party Bits, one member of Team Bo who spent a considerable amount getting him back to full health, said he "didn't expect the car to make the fifty mile drive" so he "decided to get drunk watching the fireworks on a kayak instead".

"It was fortunate that, at the last minute, sufficient brass could be repurposed from RSM's Davy lamp"

HANGMAN

negafelix@imperial.ac.uk

The only way to be vegan but keep eating delicious food

HANGMAN

Felicity Felissy
Agony Aunt

Dear Felicity,

All my friends are vegan and make me feel guilty for destroying the planet every time I want a burger. What do I do?

Yours,

Mea T

Hi Mea,

That sounds like quite the predicament. From my understanding of the situation, you are stuck at a crossroads with two obvious options. Your first option is to go on as you are, enjoying delicious burgers, barbecues and bovril, but forfeiting the moral highground to your friends. Your second option is a rocky one: give up meat, dairy and leather and enjoy gloating about it but never eat a mozzarella stick again. There is, however, a Middle Way™. It looks green but is actually paved

with thyme seasoning for roast chicken. How about you just say you're vegan? Half of veganism is preaching about it, anyway. This way you get all the fun and kudos of telling everyone you're saving the world, but maintain the pleasure of a sneaky steak every now and then. I know what you're thinking though: what's the point of a steak if I can't Instagram it? Not to worry, I've considered that too. All you have to do is write captions about amazing vegan mock-meat restaurants and recipes you've found. Then, if someone asks

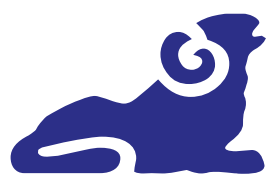


Vegetarian burger.jpg... or is it? // Wikimedia

you for more details just tell them you asked Alexa for a recommendation. Just like an IRL assistant,

you can blame her for everything. Really hope this helped, let me know how you get

on. All my love, Felicity xoxo



ARIES

This week you're feeling rather spontaneous. You decide to book a weekend trip out of London to Scunthorpe. Why, poor child? Imperial can't be that bad.



TAURUS

This week you walk too slowly on Exhibition Road. The Mormons get you and take you to their leader. Three days later you show up in the library in a white shirt and no memories of what happened.



GEMINI

This week you're Alice Gast's PA. You don't mind your job, but you're a bit worried you'll get caught in the crossfire when the revolution happens.



CANCER

This week you spend 9 hours writing up a last minute consulting application. You wake up the next day and realise you didn't actually press submit. Shit. At least you got an interview at Starbucks!



LEO

This week you're the Union receptionist. A suspicious mysterious package arrives and you call Campus Security for back up. Turns out to be another prisoner in Nevada trying to sell students his erotica.



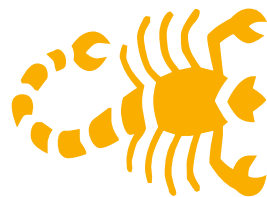
VIRGO

This week your man breaks up with you via e-mail, saying he needs to focus on applications. Good thing he uses the same password for everything. Who said the pull-out method's ineffective?



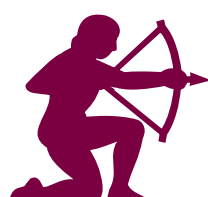
LIBRA

This week you are posthumously elected onto Union Council. You're sentenced to haunt RSM G.01 for the rest of eternity. No rest for the wicked.



SCORPIO

This week you have a spontaneous breakdown on the Central line. Thinking it's some performance, people start clapping.



SAGITTARIUS

This week your boyfriend decides to do Movember. Being single is looking more attractive by the day.



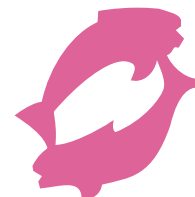
CAPRICORN

This week you are Deputy President (Education). You like the sound of this hologram idea - this way you won't actually have to be in the same room as the other Sabb Officers.



AQUARIUS

This week you come across someone crying in the corner of the Wolfson Suite. You're overcome with feeling and join them on the floor in tears. A society is born.

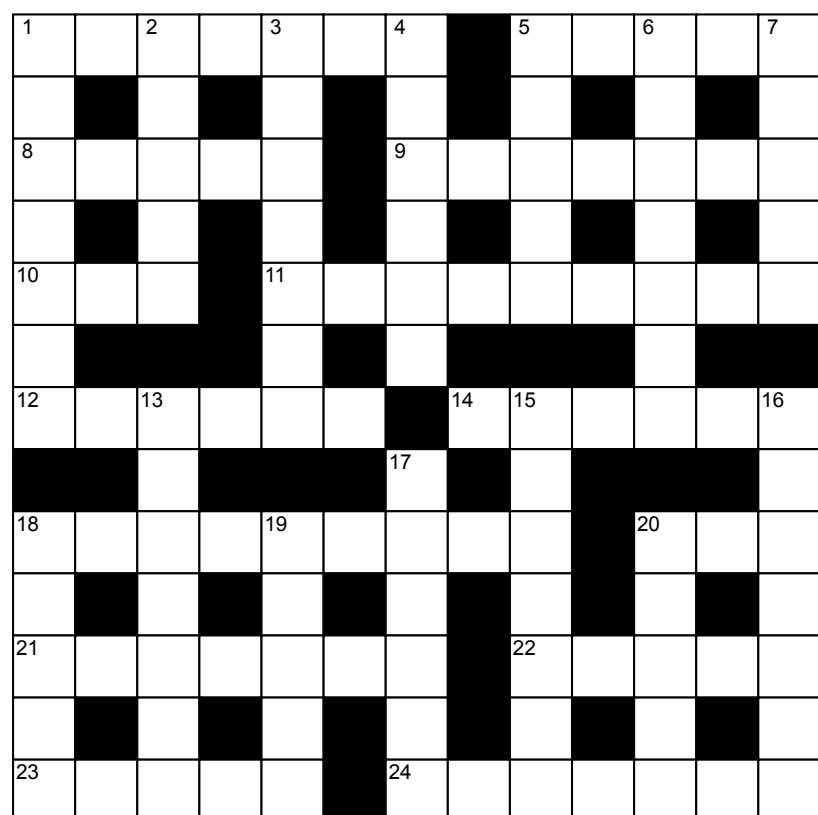


PISCES

This week you walk out of your department's compulsory Shell lecture in protest. Unfortunately the lecturer also happens to be Chair of the Exam board. Predicted a 2:1? I think not.

PUZZLES

fsudoku@imperial.ac.uk



CROSSWORD

Across

1. Equine footrest (7)
5. A popular card game (5)
8. River harbour (5)
9. The polar opposite of a Polar Bear (7)
10. Utilise (3)
11. The man who started bonfire night (3,6)
12. It's going down, I'm yelling... (6)
14. The Big Screen (6)
18. The highlight of the 5th of November (9)
20. Every single one (3)
21. Students often complain about the fees (7)
22. Small (5)
23. Smooth (5)
24. Cognac, lemon juice, and triple-sec (7)

Down

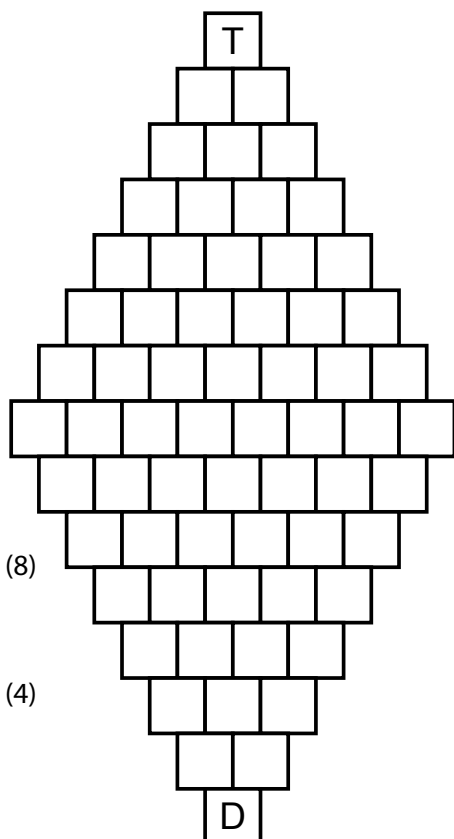
1. Wood crumbs (7)
2. Picture (5)
3. Asylum seeker (7)
4. Tropical fruit, best served with squeezed lime (6)
5. The mascot animal of the WWF (5)
6. Finger joint (7)
7. Five of them make up the Olympic logo (5)
13. You hate it or you love it (7)
15. Lacks flavour, tasteless (7)
16. SomeBODY once told me (3,4)
17. The seventh planet (6)
18. Unborn baby (5)
19. Egg beater (5)
20. The part of the house where ghosts live (5)

WORD PYRAMID

Each row is an anagram of the previous, plus or minus one letter.

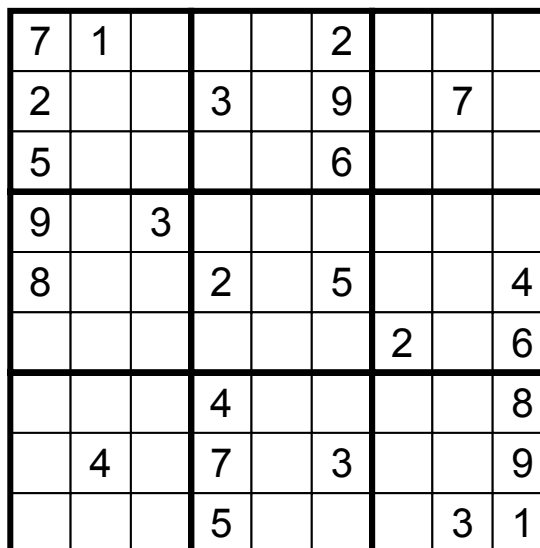
Clues, from top to bottom:

- Extraterrestrial (2)
- Men's neckwear (3)
- Modify (4)
- Lunar-powered waves (5)
- Cease and ... (6)
- Protest (7)
- The low-entropy state of a room (8)
- Guts (7)
- Hipsters (6)
- Derogatory (5)
- The final step in writing an email (4)
- Animal shelter (3)
- German URL domain (2)



SUDOKU

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



FUCWIT

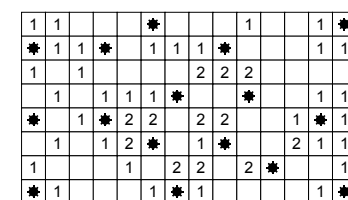
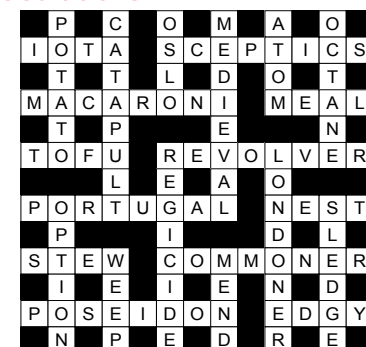
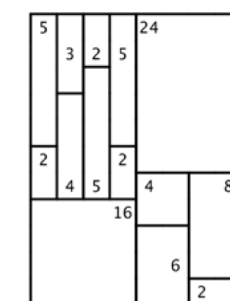
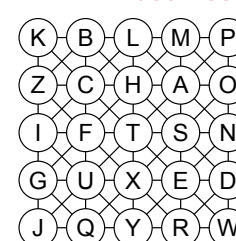
1	Maxiane	89
2	CHZNo.1InMy<3	79
3	Yeet Infection	77
4	Luncheon Pals	76
5	HoneybunnySnugglepuff	71
6	Lunar Lunacy	70
7	Sudok-urself	68
8	DQ	67
9	Budget-Greg & 13 Wales	65
10	KBLB	62
18	IC Sci-Fi & Fantasy	18
18	the dope popes	18
18	Lilmonix3	18
18	Fleesh and the tooters	18
18	The 188's	18
23	Those Left Behind	17
23	Castiel	17
27	Quizlamic extremists	14

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

Points available

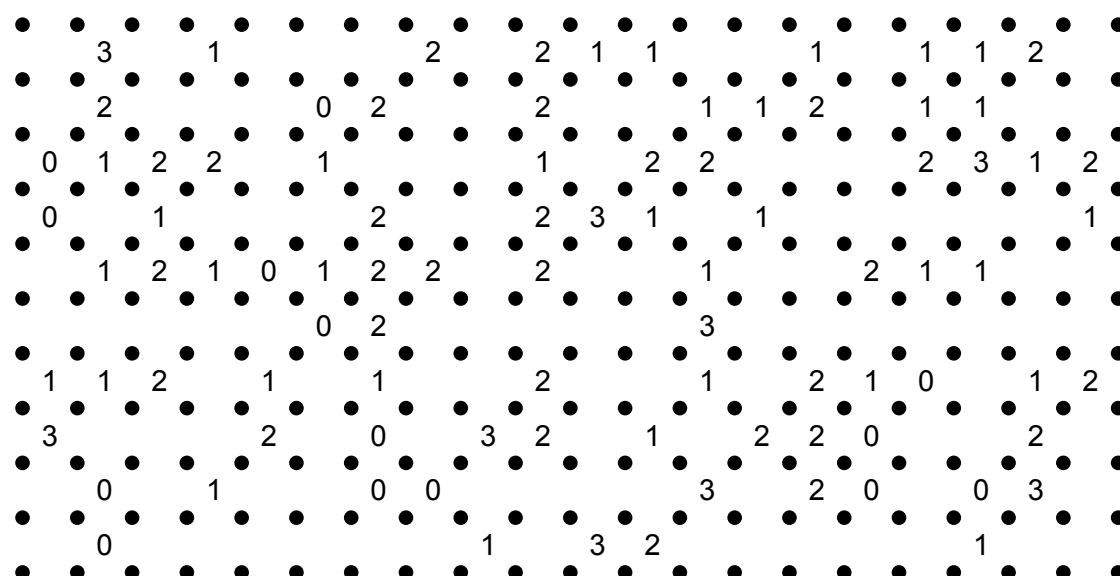
Crossword	6
Word pyramid	4
Sudoku	3
Slitherlink	4
Total	17

Last week's solutions



SLITHERLINK

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



SPORTS

sport.felix@imperial.ac.uk

Ultimate frisbee: Disc doctors' october digest

SPORTS

Imperial discDoctors

Imperial College's Ultimate Team, disc Doctors, had a busy October full of tournaments and socials. Just in the first month of term we sent beginner

teams to 3 different tournaments across England in: London, Brighton, and Norwich. In addition, one of the tournaments, "Skyde Park" was hosted by Imperial College Ultimate themselves and it was deemed a huge success by the club and various other teams participating. Here is the down low on the results of

our past few tournaments: **Skyde Park:** Skyde Park was a beginners tournament held on October 13th and was hosted by Imperial College Ultimate. The event had over 180 participants with

"The tournament was held outside on a nice sunny day and concluded with the teams eating hot curry in the evening"

18 teams from 11 different universities and clubs across London. Imperial sent 3 solely beginner teams and one team with beginners and alumni. Many of the freshers who

participated appreciated the event and the chance to experience tournament style play in a more sheltered and inclusive environment that was focused on development. The tournament was held outside on a nice sunny day and concluded with the teams eating hot curry in the evening!

SICKO: On the weekend of the 20th to the 21st of October the disc Doctors also participated in a fun indoors tournament called SICKO. The disc Doctors sent three teams: a women's team, a men's team, and a mixed beginners team. The women did very well and placed third overall in their division. The men's and beginner's placed 13th in their respective divisions. In addition to our beginners playing amazingly, our beginners team won first in spirit, which is what really matters!

Mixed Indoor Regionals: On the weekend of the 27th to 28th of October



Imperial's second team at Mixed Indoor Regionals // discDoctors

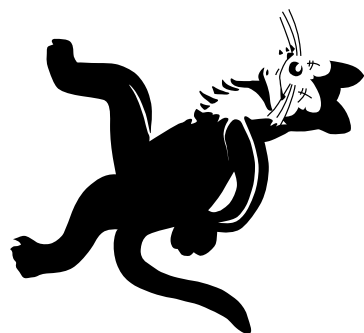


Imperial's third team at Mixed Indoor Regionals // discDoctors

the disc Doctors sent three teams to Mixed Indoor Regionals in Norwich. The first team came 4th, qualifying for division 2 nationals! The second and third team placed 11th and 12th respectively and really grew as teams. In the final standings all

three teams also placed top 5 in spirit! Stay tuned for the results of Men's Indoor Regionals, Women's Indoor Regionals, and Mixed Indoor Nationals coming up in the next three weeks!

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



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

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

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

SPORTS

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The cross country runners enjoy the glorious October sunshine before tackling the technical South London course // ICXCAC

Cross-Country Makes Gains at Mitcham Common

34 of Imperial's Cross Country & Athletics' finest athletes take on South London's "flat" course

SPORTS

Aymeric Regnier
ICXCAC HPR Organiser

Just two weeks after the first cross-country race of the London University's XC League at Parliament Hill, the rowdy Imperial runners woke up on Halloween to find the sun shining and their calendars showing the highlight of their upcoming day: a lovely race at Mitcham Common.

The course is appreciated for being quite fast and flat, but don't let this fool you as the roller-coaster

section in the middle of the laps has left many a runner out of juice in the past.

Going into the race, the women's A team sat in 2nd place, very close to St Mary's, while the B, C, D, and E teams were top of their respective leagues with a very impressive performance at Parliament Hill. Meanwhile, the men's teams were resting in 4th place for the A team, with the B team 9th overall and 3rd of the B teams, with St Mary's also leading the way for the men.

Being in charge of

the course set-up for this race, Imperial's helpful volunteers made their way to the South London park with all their equipment by taking the esteemed District Line to Wimbledon Park and then the tram to the notorious Beddington Lane.

The rest of the team met as usual at Beit Quad at 1pm to follow the same route to be there in time for the 3:15pm start, allowing plenty of time for "group inertia" on the journey and a sufficient warm-up/toilet stop upon arrival. Nobody managed to get lost en route despite Imperial's lack of experience riding the tram, and the club set up camp under the shining sun ready and motivated for another strong race.

As the race was about to begin, the sturdy athletes shed their layers like a snake, brought out their spikes and vests (for those who had managed to get their hands on one of the limited supply or borrow them from one of

several injured runners) and entered the well-rehearsed formation for the traditional team picture, followed by a late rush to the start line.

The pace was set early and it was fast from the gun. Rapidly reaching the first set of hills, St Mary's men led the race into the roller-coaster section as the sun was shining upon golden leaves, followed closely by a pack of Imperial runners, including the club's very own captain Fergus Johnson.

After the race, the baking bonanza took place as it always does, as the club's "Baker of the Year" award is as coveted (if not more) as a podium in the Cross-Country league, featuring degustation of croissants, cookies and spooky cupcakes.

ICXC put in an outstanding performance as the women's A team smashed it: Georgia Curry and Kate Olding came in 1st and 2nd in the race in 22:31 and 23:21 respectively, promoting them

to the top 2 places on the overall leaderboard!

They were followed closely by Alix Vermeulen coming in 6th in 24:18 and Lara Sterritt in 10th place, just under 25 minutes, meaning they were the strongest team that day, and now sit atop the overall leaderboard – well on their way to retaining the title with 3 fixtures remaining.

Anna Wilson led the B team home in a fabulous 14th place. Imperial's ladies excelled in every single way as the B and C teams came in 2nd in their respective leagues, with many of our very own Couch to 5K runners performing strongly, notably Noemie David-Rogeat finishing in 35:01, Yunping Zhang in 36:41 and Nathalie Podder in 45:19.

Meanwhile, on the men's side, Charlie McFadzean brought it home in 20th place in a rapid 32:48, followed by Lucas Kreifels in 25th in 33:31, men's captain Jack

McKeon in 29th in 33:51, a wavy club captain Fergus Johnson in 30th in 33:59 and Jim Warren in 38th in 34:48, followed closely by Matt Ryan in 39th only a second behind, and leading the B team.

Overall, the men's A team maintained their 4th place overall, still 53 points behind St Mary's B team in 3rd which demonstrates SMU's calibre. Furthermore, the B team also showed a strong performance as they ended overall in 10th place and 3rd in the B league, as well as C and D teams who are now 3rd in their respective leagues as well.

Now two races into the season, everything is still very much in play, and the next race will take place at Wimbledon Common on the 14th November. If it rains, it can get very muddy so keep an eye out for the weather forecast!

If you are interested in coming along, email run@ic.ac.uk.



Georgia Curry on her way to gold // Geoff Lowe

SPORTS

sport.felix@imperial.ac.uk

Imperial Wolverines Women make history at inaugural fixture

A successful weekend for Imperial Dodgeball culminates in silver medals and a Nando's

SPORTS

Leo Haigh

Imperial Wolverines Club Captain

On Sunday, Imperial Wolverines made history at the University South Open with several remarkable achievements.

The newly formed Women's 1st team made their inaugural appearance at a competitive fixture, the Men's 1st team accomplished 2nd place amongst fierce competition and, for the first time, Nifemi made it on time for the minibus that morning!

The short drive to Aylesbury made this feel like a home fixture and afforded the club a

relative lie-in, a McDonald's breakfast, and lots of time to get changed and warm-up; all also firsts for the club.

The first of the three teams to play that day was the debuting Women's 1st team.

As a team made up largely of players who had only started playing dodgeball in October, the club were simply happy to be fielding a team but did not hold high expectations for them.

Play got underway against some of the top clubs in the country and teams who have been formed and playing together for years.

However, to everyone's surprise, Imperial's ladies played a blinder, only losing each match by 1 or 2 sets.

Veteran Wolverines Yan

Jin Ho, Aqeilah Khan, and Lalita Radtanajiravong led the team bravely with exceptional dodging, catches, and throws.

Nevertheless, some

"Adele's 'Someone Like You' on repeat is not the best backing track for dodgeball!"

injuries were incurred; most of boys damaged their vocal chords with their ecstatic support competing with the blaring dance competition being held next door.

Adele's "Someone Like You" on repeat is not the best backing track for

dodgeball!

Imperial's Men's 2nd team were next to play that day. The team was also made up of a fair share of dodgeball freshers. For many, this was their first outing.

Strong leadership from team captain Philip Zeeuw, as well as excellent agile dodging from Jinay Patel gave the boys a fighting chance, but being placed in a very strong group, the boys struggled to match the more experienced teams and in each game were eventually overcome.

With hope beginning to fade, a special call was made to introduce some much-needed energy into their game: "YEET". It was believed shouting this as they threw would much improve their game. Fresher Flo Ruja was the first to try.

He throws silently. Hit!
He throws normally again. Hit!

He throws once more whilst screaming "YEEET!". Miss.

Perhaps not then.

The 2nd team finished a respectable 10th.

Last to start that day were the Men's 1s. Having come 4th in the UK last year, they were hoping for one of the top rankings. With James Rice-Mellor playing blissfully unaware of any of the team's tactics, Nithin Thoppuram twice smashing the glasses off a poor opposing player, and Lochlann Allison's aerobic dancing dodge confusing the opposition into committing a fault, the team advanced to the final unbeaten.

Unfortunately, they



The debuting Women's team // Aqeilah Khan

were defeated by Birmingham, and finished the day in 2nd place.

The strongest play of the day came from Rhiju Chatterjee, who whilst ball-retrieving tripped and fell over, yet did not commit a ball retriever fault. Video evidence will cement this event in history as one of the most beautiful sporting moments ever witnessed.

Shoutouts go out to MoM's Nithin Thoppuram, Philip Zeeuw and Ho Yan Jin.

After a gruelling and

exhausting yet successful day, the team made their way back to London.

With a much stronger female presence in the club, the traditional post-match KFC was replaced by calls for a rather more classy Nando's.

Imperial Wolverines look forward to this weekend and the commencement of leagues where the Women's 1st team can make their league debut and the Men's 1st team hope to defend their League Champions title.



The Men's 1st team pose with their silver medals // Rhiju Chatterjee



The Men's 2nd team advance against Birmingham 2s // Lochlann Allison

SPORTS

sport.felix@imperial.ac.uk

ICSWP sink, swim and win on Southampton tour

SPORTS

Ryan Clarke
ICSWP Secretary

They say that all roads lead to Rome, but it seems the M3 leads to Southampton: famous for pretty much nothing, other than being the departing location of the Titanic before it sank. And so it was, that 19 members of swim-polo undertook this pilgrimage with the aim of sinking the Southampton Water polo team (and several beverages for good measure).

As this was the first tour in a decade not to Aachen in Germany, there was some confusion over the fact we were not leaving the UK. Panic over passports ensued and the need to show our national pride came across strongly. Top marks to our Russian teammate Vic, who donned full Union Jack face paint but was disappointed not to visit nearby Salisbury cathedral.

All 19 members took a boring and uneventful ferry trip across to the tropical location of the Isle of Wight, where the promise of a hot filling dinner quickly turned into a Sainsburys meal deal and a pint of the best cider the island had to offer (a

more expensive and worst tasting version of Frostie Jacks). Two pubs later and slightly scarred after speaking to a man who managed to fit three sets of teeth in one mouth, the team had reached the end of this long and arduous crawl and were ready to leave the island. After 'missing' the ferry home, the decision was made that swimming home was maybe a bad idea and the team took off on a long 0.47 miles hike to reach an alternative, faster, also uneventful ferry trip back. With the night still

“slightly scarred after speaking to a man who managed to fit three sets of teeth in one mouth”

young, it was time for a trip to a local discotheque. The first attempt at this led us to a warehouse on an industrial estate that wanted to charge an outrageous London-esque £22 entry. Not even our resident ladies' man was able to sweet talk us into



Victorious tourists. // ICSWP

a discount, but luckily a more reasonable club was found and a great night was had by all, especially the team cauliflower (see photo).

Game day. After bountiful amounts of sleep in uncramped sleeping conditions at a not-5-star Ibis Budget hotel it was time to get serious and prepare for the important match ahead. Carb loading and rehydration were essential, so the team ventured out of the industrial port area of Southampton in search of the local Wetherspoons. The group then split into two teams to get into the competitive spirit and make costumes for the evening in time for our all-important match. Unfortunately, one team got side-tracked by latex gloves and nutritional beverages (soup) leaving them to wear only plastic bags as their princess-wear.

In the true spirit of sportsmanship, we met the Southampton team at their student bar before the match to allow them a chance to gauge the opposition.

Match Report: Reduced time men's, women's and mixed matches were to be played in their non-BUCS-conforming seriously-shallow pool.

The women started the game strong and continued this throughout with every player putting in a great performance. The final score was 5-3; their first win of the season! Perhaps a pre-match night out and a can of special

“one team got side-tracked by latex gloves and nutritional beverages (soup) leaving them to wear only plastic bags as their princess-wear”

soup is the key to BUCS success.

The men had a promising start, with the first minute ending 2-0 up for IC. They continued to dominate with plenty of cheeky goals, including an outrageous backshot from the wing, courtesy of Finlay Gerrard. A special mention to goalie Joe Hanson-Shearer who saved countless one-on-ones and a penalty much

to the annoyance of the Southampton team. Unfortunately for Joe his stunning performance in goal was not enough to win the attention of the most objectively good looking player on the team. Final score 7-4 to Imperial.

The final match was a friendly mixed affair, giving many players the chance to try new positions. Girls goalie Nastya and mens outfield star Sam Hanrahan both made some excellent saves, proving that size does not, in fact, always matter. A lackluster performance from the remaining outfield players who were now suffering from both fatigue and withdrawal meant the match concluded with a draw.

Post match celebrations took place with full fancy dress compulsory. Southampton earn points here for very good effort with their Mel Gibson Braveheart impressions. Their social sec in particular sparked conversation all night with his interesting choice of trunks, which was considered admirable by some and threatening by others. The celebrations then continued to a true home of debauchery, Jesters, which made Slug look like a classy estab-

ishment. The night ended with a visit to a local 24 hour curry house proposed by the Southampton team, knowing full well that ICSWP can never say no to a curry. Shoutout to Manzels curry house for

“The night ended with a visit to a local 24 hour curry house proposed by the Southampton team, knowing full well that ICSWP can never say no to a curry”

making the strongest naan breads in the south of England.

After some well-earned rest, a tasty pizza, and a brief walking tour of Southampton's historic walls, it was time to leave. Thank you to Ozzie and Alice for organising such a cultural experience.



TJ and her cauliflower gain entry to club. // ICSWP