



Felix

The Student Newspaper of Imperial College London

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Inclusivity starts here // Imperial College Union

Imperial celebrates inaugural Liberation & Community Week

NEWS

Andy Djaba
Editor-in-Chief

The week involved a panel event and social media campaign

Monday 21st January saw the launch of Imperial

College Union's first Liberation & Community Week, with a panel discussion hosted by the Deputy President (Welfare), Becky Neil.

The launch event, which was titled, "Inclusivity Starts Here" and took place in the Union Concert Hall, featured a panel of seven speakers discussing a range of topics surrounding equality, diversity and inclusion. The speakers also touched on personal experiences

of microaggressions, which are unconscious expressions of racism or sexism. Attendees at the event heard more about why diversity is important and how every member of the Imperial community can be involved in making the university more inclusive. Although underrepresented students were encouraged to be active, rather than passive, about equality, diversity and inclusion - "If you notice you're not

being represented, go out and make those events and start those projects yourself" - the importance of remembering that "the burden of making sure we're all represented shouldn't be left on those of us that are unrepresented" was also emphasised.

Panel members, including Richard Carruthers (Deputy Director [Careers Service]), Dr. Rahma Elmahdi (Senior Teaching Fellow in Global Health at the School of Public Health) and Dr. Vahid Shahrezaei (Senior Lecturer in Biomathematics),

spoke about how they have advocated for change and championed diversity. Final year Biochemistry student and Student Trustee, Hafiza Irshad, talked about her work with the outreach department, working to fully include Muslim students attending the summer camp by accommodating their prayer times, which had a positive impact on the students' experience. Another one of the speakers, Professor Tom Welton (Dean of the Faculty of Natural Sciences), spoke

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EDITORIAL

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Ohhh we're halfway there (-ish)



Andy Djaba – Felix Editor

How time flies! This week marks my 14th issue as Editor-in-Chief. With 29 issues in total, that means this week's *Felix* marks the (nearly) halfway point. You'd think by this point I would know how to write an Editorial. Nope...

This week I found out that people actually read this Editorial. Someone even tried to make some sort of inside joke about it with me. The joke flew over my head. All jokes to do with my Editorial will fly over my head because I don't even know what I'm writing. In future, refrain from making jokes about it with me. Even better, refrain from reading the Editorial in the first place. That would be great, thanks!

It's currently 9.30pm, which means it's the earliest I've ever written my Editorial! We edge ever closer to that 7pm target. This week, I also finally got a book (*Untold History of the United States* by Oliver Stone and Peter Kuznick) and bought a gym membership, which means that, only 22 days after my "gym three times a week" and "become more well-read" New

Year's Resolutions, I've finally got my 2019 (and my life) in order. Small victory but we move! At 40 pages, *Felix* this week is a bigger boi. In the News, we have the Union's inaugural Liberation & Community Week. I had the pleasure of speaking at Monday's launch event, which was a panel discussion. I must admit it was quite intimidating answering the question "what have you done to advocate for change", whilst sitting beside people that have dedicated years of their lives to championing diversity. I managed to

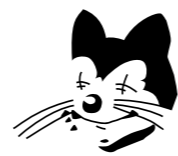
come up with something better than "I exist" though and someone even complimented me on "my continued work as an advocate for change". Guess I'm doing something right. In all seriousness, the continued conversations around equality and diversity are necessary and I applaud our DPW, Becky, for all the effort she put in to making this week a success. We also had Union Council on Tuesday evening, which was as riveting as ever. There was a lot of discussion around name changes but we did manage to spin

quite a major story out of one of the developments from Union.

Last, but not least, next week sees Cancer Awareness in Young People Week (CAYP). This is really significant and I can't commend Fil and the IC netball team enough for all their hard work. They've arranged a week of events with the aim of normalising conversations around cancer in young people. It doesn't have to be something scary that is only discussed in hushed tone and I urge as many of you as possible to engage with as many of the events as you can next week. More details can be found on the IC Netball team's Facebook page.

Finally, massive shout-out to Rhidian and Chimdi for baking and keeping the *Felix* team well fed this week. Section of the week goes to Arts for getting back on top with a MASSIVE six pages! Congrats!

Note: We at *Felix* wholeheartedly disagree with the harsh 2.5 star rating of James Blake's *Assume Form* album. The views expressed do not reflect those of the Editorial team. Please don't let this rating affect the credibility of this publication.



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NEWS

New development in ongoing bursary saga

NEWS

Andy Djaba
Editor-in-Chief

Tuesday's Union Council saw the announcement of £250k funding secured for "unfairly underfunded" 2015 bursary cohort students. This represents the latest update in an ongoing saga following the Union's request for reimbursement for undergraduate students from the "squeezed middle" £35,000 - £60,000 income brackets that were on the heavily criticised 2015-intake bursary scheme. The Union requested that the affected students receive reimbursement for the 2016-17 academic year and for this funding to be guaranteed for the remainder of their degrees.

The £250k funding pot will not be directly

available to those affected. Limitations placed on what the money can be used for include money being put towards Undergraduate Research Opportunities Programmes (UROPs) and Careers services. Medical students affected will also be able to put the money towards overseas electives.

This development has been described as a "highlight" and a "big win" by the Deputy President (Welfare), Becky Neil, and Rob Tomkies (President of Imperial College Union), respectively.

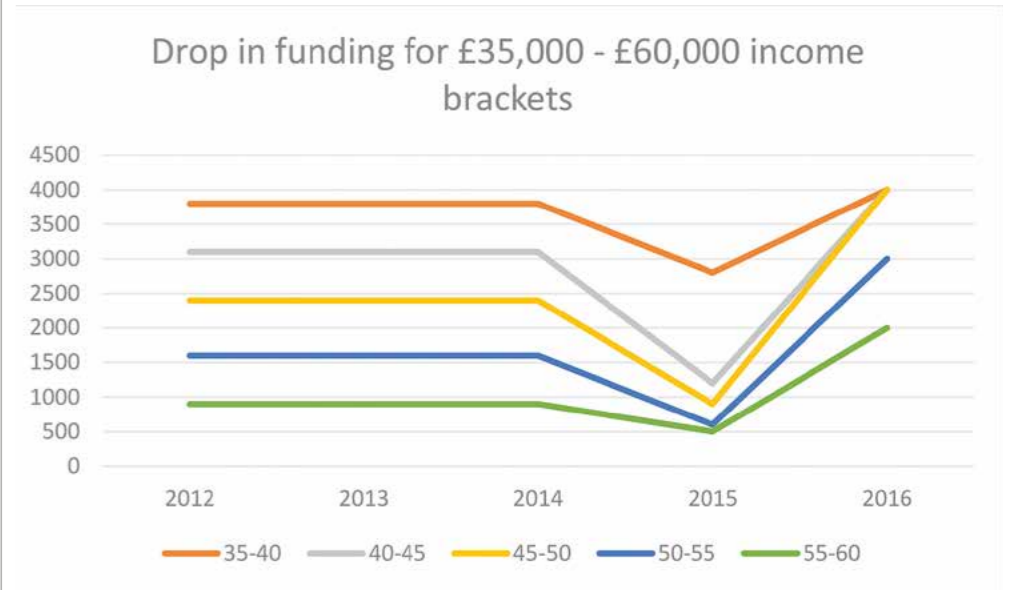
However, with the majority of the affected students having either graduated or currently in final year, this resolution has been seen by some as unsuccessful. One affected student remarked that this only represented "waiting out" the affected students.

The Imperial bursary works by providing financial support on an

annual basis to Home undergraduate students with a household income of up to £60,000. The sum awarded depends on the income bracket, and varies depending on which bursary scheme the individual is on.

There are different bursary schemes for different years of enrolment at Imperial. In December 2016, it was revealed that higher income brackets (from £35k to £60k) saw a sharp drop in funding. This meant that, under the 2015 system, students from lower income brackets (through a combination of higher maintenance loans & grants from SLC, and a higher Imperial bursary) received more than the annual living costs at Imperial (estimated at £11,522), while students from higher income brackets who still qualified for the bursary received substantially (~£2-4k) less than the living costs.

Following this, College



Changes in bursary funding available to students in the £35,000-£60,000 income brackets. Students in 2015 intake received significantly less than students of equivalent financial backgrounds in any year above or below // Imperial College London

decided to change the bursary scheme for the 2016 intake, giving far more to higher income brackets in a move widely seen as acknowledgement of the inadequacy of the 2015 bursary scheme. Although this was described as "commendable" by the Union, it was also noted that affected students that

were left under the 2015 bursary scheme had been "overlooked" as nothing had been done to improve their financial provision. The change to the 2015 bursary scheme was initially thought to have affected up to 200 undergraduate students from the 2015-16 cohort - students who would have received

substantially larger bursaries had they enrolled either a year sooner or a year later.

All students will receive an email explanation and the affected students will receive details of how they can claim the promised funding.

Imperial celebrates inaugural Liberation & Community Week

NEWS

(cont.)

about his work in diversity and inclusion, which has spanned over 20 years. He also spoke about his belief that it should be perfectly normal business practice to discuss diversity and inclusion and how it has always been important to him to push the subject matter. The speakers were asked, "what does diversity in STEM look like?",

to which panellist Dr. Jess Wade (research associate in the Department of Physics) responded, "The students at Imperial are diverse but their teachers and those in senior positions do not reflect the student make up". Towards the end of the discussion, the topic of allyship was raised: "Being an ally is all about trying to ensure everyone's voice around you is being elevated and listened to."

This topic proved to be an area of debate, with Professor Welton admitting he doesn't "like the

term, 'ally'" because "we shouldn't be applauded for being supportive and inclusive of everyone; it's something we should be doing anyways." Another panellist commented: "It's important to remember that allyship is not about speaking over other people, but listening to their experience and making sure they're heard." Attendees were also advised on being an effective ally:

"Speaking up is the first challenge. If you're not knowledgeable about other people's challenges, you need to educate

yourself and make yourself aware", shared one panellist, later adding, "make an effort to learn about other people. From there you can help others and make progress."

This debate led to a further question on the topic of quotas, which also proved to be an area of debate. The importance of everyone fully listening to people's experience and not just focusing on hitting quotas when it comes to tackling diversity was stressed and one of the speakers added, "I think quotas are essential, but they don't really address

the root issue". Another speaker noted:

"Equality and equity needs to be considered. We all need to be treated fairly."

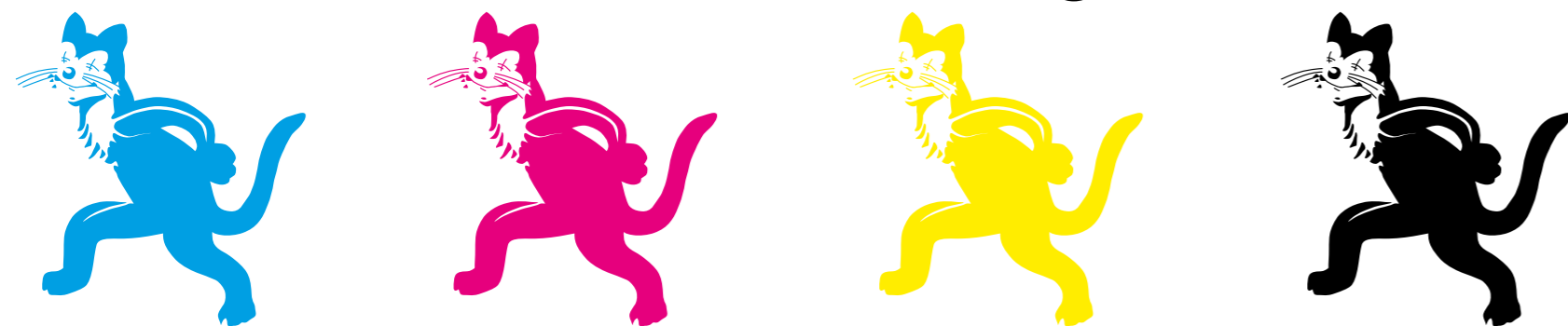
Following the launch event, Liberation & Community Week continued with a social media campaign.

The term "liberation" is defined as the seeking of equal status and freedom from all forms of oppression. "It's the inclusion of everyone. Everyone's thoughts should matter. It's all about listening and enabling people to speak up", commented

one panel member at Monday's event.

Imperial College Union has eight Liberation & Community Officers who each represent students within their Liberation & Community Zones. Liberation & Community Officers are volunteers elected by the student body in our Leadership Elections. *Felix* is looking to collaborate more with the Liberation and Community Officers to promote diversity and inclusion, ensuring the paper acts as the voice of students and that all students are heard from.

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

Cancer Awareness in Young People Week (CAYP)

29th January - 3rd February 2019

NEWS

Filippa Furniss
1st Team Captain Imperial College Netball Club

Imperial College Netball Club (ICUNC) have teamed up with societies across Imperial to bring you a week jam packed with events, with everything from talks on cancer symptoms (delivered by our very own students) to an infamous ACC night (did someone say Snakebite?) with an ICUNC twist. The week is all about getting educated on cancer symptoms, how to check for them and when is a good time to pootle on down to your GP just to get it checked out. We want to get rid of the taboo of cancer chats, it doesn't have to be scary or sad, it can be simple and light hearted too!

"We've got to get talking about cancer. Get to know your body, get to know what's healthy and what's out of the ordinary"

What's this week all about?

Everyone knows somebody with cancer. That seems to be a fact of life. It may be the friend of a friend, that neighbour

you never really talk to or a school teacher you can't really remember; sometimes it's a bit closer to home - a grandparent, a family friend, maybe a parent. Regardless of who it is, that doesn't change the irremovable fact that the C-word is one of those things that everyone lowers their voices about, and can only be discussed with sombre tones and sad expressions.

I know that, because that's what happened to me. But rather unexpectedly, it wasn't a random family friend. It was Lauren. Andy, our lovely Editor-in-Chief, wrote about Lauren Dennis back in October, just after she passed away after an 18-month fight with small bowel cancer. Lauren was my best friend, my housemate, and probably the best Goal Keeper our netball team had acquired in many MANY years - she'd disagree but it's true.

Lauren was 23 when she passed away.

I didn't really know anything about cancer before she was diagnosed. I knew the basic stuff that everyone knew about: lumps are bad, you lose your hair, and the treatment is called chemo? But I knew next to nothing about the breadth of cancer, not a clue about what symptoms would manifest themselves as, let alone how to check for them!

Early detection of nearly all types of cancer increases survival rates. When I did the research, the statistics were staggering:

More than 9 in 10 bowel cancer patients will survive the disease for more than 5 years if diagnosed at the earliest

stage.

More than 90% of women diagnosed with breast cancer at the earliest stage survive their disease for at least 5 years compared to around 15% for women diagnosed with the most advanced stage of disease.

It seems mind blowing that these statistics exist, yet I've still never heard anyone telling their pals on the bus about how they checked their boobs for lumps last night, or they went to see their GP just to figure out that unexplained weight-loss.

The answer is simple: Let's talk about it. Let's talk about our bodies, let's talk about any weird things we notice, and let's talk to our GPs. Then maybe that nightmare diagnosis doesn't have to end in hushed conversations, and sad glances at you every day, but instead popping champagne at that last clean scan, and a long, happy, healthy life.

So how can you get involved?

Tuesday 29th Jan: Chats about Cancer in SAF Lecture Theatre G34 @6pm

Come join us whilst fellow students give a quick rundown of common cancer symptoms, how to check for them, and when to contact your GP! Bring your housemates, bring your course mates, bring anyone! Check yourself before you wreck yourself.

Wednesday 30th Jan: ACC - On Wednesdays We Wear Pink

Another term another ACC. This time, we're going pink. Like, REALLY pink. Join us down at the Union in your best Mean Girls outfit, with proceeds from the night going to some very

worthwhile charities. Giving to charity and paints? Win win really.

Saturday 2nd Feb: Netball Funday

ICUNC bring you the annual Netball Funday. Get yourselves into teams of seven (no previous netball experience required - seriously, you don't even need to know the rules) and come on down to Kennington Park to play a bit of netball with your mates. Fancy dress and beers are encouraged. It's £3 per person, with all proceeds going to the Alexandra Sales Trust.

For all info, check our Imperial College Netball Club on Facebook!

What are these charities?

The main charities we're supporting are:

- The Alexandra Sales Trust
- CoppaFeel!
- Great Ormond Street Hospital
- CATS (Cancer Awareness in Teenagers and Young People Association)

Have a look at any of their websites for more information, but all of these organisations give out some awesome advice on how to check for cancer symptoms and how often to check, as well as funding vital research into

both detection techniques and research into treatment.

Come join us for as many, or as few, events you can muster. This week is all about integrating Cancer Chats into our daily lives. It doesn't have to be scary if you know you're all checked - check yourself before you wreck yourself. Get talking to your friends about those embarrassing details, ask them if they've been feeling okay lately. Find a weird lump, a weird rash? Don't worry, just pop down to the health centre and get it checked out.

99.9% of the time it won't be anything - but that 0.1% is lifesaving.

Future Developments to the South Kensington Campus

NEWS

Isabelle Zhang
News Writer

The Masterplan developed to improve the shared spaces of the South Kensington Campus will include opening up the Sherfield Walkway and Queen's Lawn

The South Kensington Campus has a rich history. The campus today, founded mid-19th Century, has buildings with diverse origins - the Queen's Tower built during Victorian times; the Royal School of Mines built in the Edwardian era; constructions in the 1950s that nearly doubled the size of the campus; modern additions including the Imperial College Faculty Building and the Business School.

The increasing College population has led to evaluations of how the South Kensington Campus should be refined to accommodate this growth.

In the autumn term of 2017, over 550 staff and students of Imperial College were asked to participate in a consultation of the South Kensington Campus; participants were asked to draw a map of the campus based off memory. A masterplan of the future of the South Kensington Campus has been developed by architect firm Allies and Morrison based off these consultations.

The South Kensington Masterplan is an all-encompassing plan that considers the improvement of nearly all shared spaces



Artist Impression of Dangoor Plaza // Imperial College London

on campus. The consultations revealed that most people interact only with a small area of the campus at which they are already based, and are unfamiliar with the College grounds beyond that. This is an imbalance that will be addressed by making the shared spaces between buildings more accessible and appealing, to allow all parts of the campus to be enjoyed by all people.

"The increasing College population has led to evaluations of how the South Kensington campus should be refined to accommodate this growth"

Projects in the Masterplan vary in terms of impact, ease of implementation, and investment.

The short-term projects include the development of the Sherfield Walkway. The consultations revealed the difficulty of moving around campus, with part of the problem coming from the narrow Sherfield Walkway, which becomes heavily congested during peak hours of the day. The Masterplan involves opening up the Walkway and other routes, increasing space and better access, and adding improved signage.

The Queen's Lawn has long been thought of as the heart of the campus, and steps have already been taken as part of another short-term project to improve the space. The new Dangoor Plaza will be a courtyard that stretches across the Sherfield Building and the Skempton Building area, where Queen's Lawn currently spans. The Dangoor Plaza is planned to be a welcoming green space with areas for campus

activities year-round. The funding for this project has been generously provided by the Dangoor family's Exilarch's Foundation.

"A masterplan of the future of the South Kensington Campus has been developed"

David and Elie Dangoor, Exilarch's Foundation Trustees, are alumni of Imperial College, and their Foundation will also be supporting the development of a cancer research center in the South Kensington Campus Roderic Hill Building. The Foundation has funded the The Invention Rooms on the White City Campus (to be renamed Dangoor Reach Out Makerspace) and the

Wohl Reach Out Lab. Though opening up space in public realms is clearly central to the Masterplan, other improvements to shared spaces are also included. Improved finishes are considered for Dalby Court and Sherfield Walkway; spaces that are arrival points for the public, such as Imperial College Road and the Main Entrance, will be reimagined to enforce a "sense of arrival into the campus with a feeling of welcome". It considers the development of Imperial College Road into a primarily pedestrian area, as opposed to the vehicle dominated space that it currently is, which would allow it to be a potential space for the weekly Farmer's Market and the Imperial Festival.

The long-term projects include developments to the Chemistry Building, the Sherfield Building, and expanding the Main Entrance.

Neil Alford, Associate Provost (Academic Planning), states, "The

Masterplan is an ambition. It's a vision for the best version of the campus we can imagine. We shelve considerations of cost and other practicalities for a moment, and just think about what we'd really want our campus to look like. This then provides a framework that helps us as we move forward with our development plans for the campus as investment becomes available."

Those who would like to submit feedback regarding campus plans may do so on the College website South Kensington Masterplan page.

"Consultations revealed that most people interact only with a small area of the campus"

Neil Alford, Associate Provost (Academic Planning), states, "The

COMMENT

comment.felix@imperial.ac.uk



Who should vote on what?

Comment editor **Charles Titmuss** argues that voters are not to blame for poor political outcomes

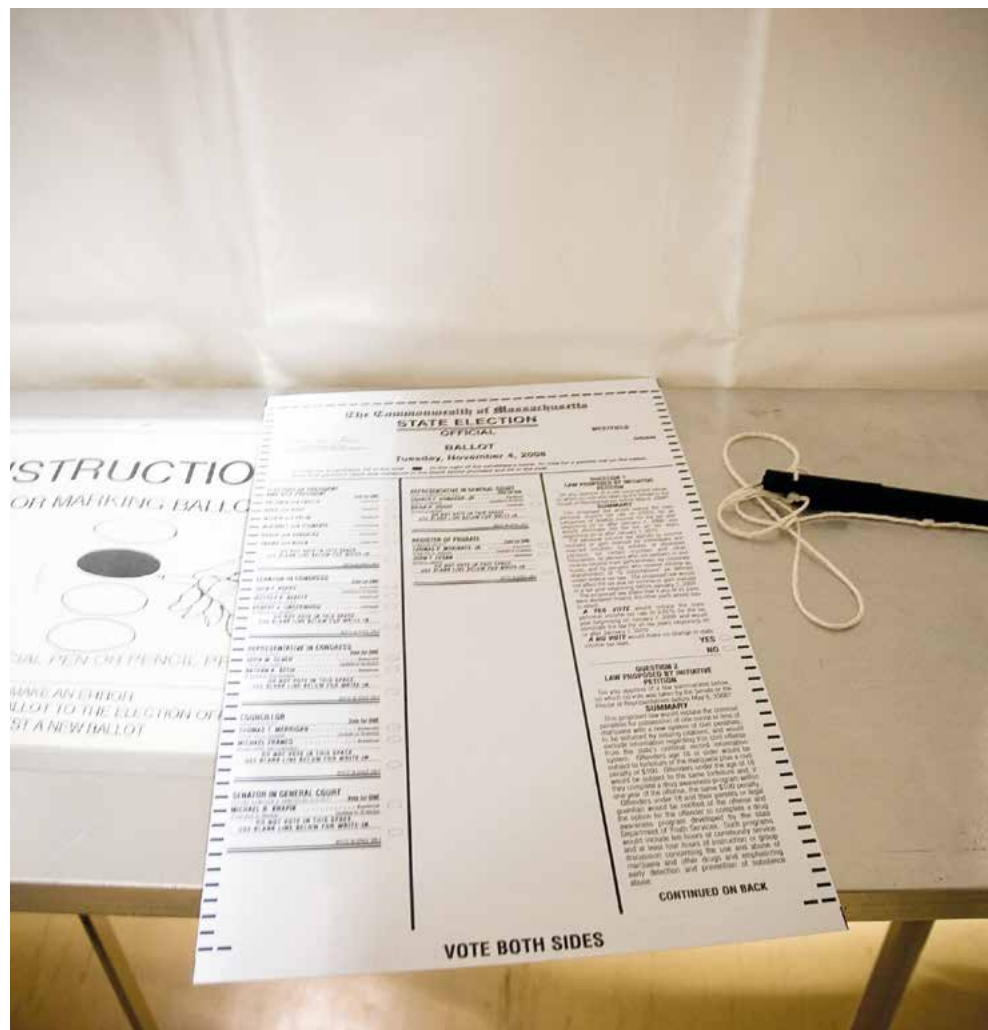
COMMENT

Charles Titmuss

Comment Editor

The Brexit vote has been in the zeitgeist for the past month as everything comes to a head. I humbly ask the reader to cast their minds back to that rosy day on the 23rd of June when the nation voted inconclusively for something to do with Europe. Although much attention has been paid to the way the nation voted and who voted for what, we are still questioning who exactly we should blame/ congratulate for this political outcome.

Winston Churchill once said “the best argument against democracy is a five-minute conversation with the average voter.” Although we shouldn’t necessarily listen to the words of a saviour-of-the-nation-cum-genocidal-white-supremacist, these words feel particularly relevant today. In the present day we are bombarded by a constant stream of commercial and political propaganda, that we accept or reject based on our internal biases. The merging of truth and opinion into a horrific parody of reality is something that we encounter on a daily basis. This is particularly dangerous in a political system that relies on fact and truth as the fundamental political currency. One concept bandied around by Imperial’s most obnoxious



Follow instructions to ensure your vote doesn't count // Flickr

is qualified voting.

Qualified voting is the concept that people should only be granted the vote if they satisfy certain requirements. Previous forms of qualified voting have been used deny people suffrage on the grounds of racial, social or sexual inferiority or that those without property had no investment in the nation and therefore no right to run it. In the modern day, qualified voting exists solely in the form of an age and citizenship metric. One must be over 18 to exercise the right to vote in the UK. This is justified

based on the claim that anyone below the age of 18 lacks the mental capacity to comprehend the complex issues of the day, despite the fact that the implications of political decisions taken may have far more ramifications for them than someone older.

This raises the question, if intellectual maturity is apparently of most concern, should we restrict the right to vote based on intellectual capability? Although I have heard this question answered in the affirmative by many of the particularly insufferable mouth-breathers around

campus I do not believe that this is an appropriate answer. For one thing there is the challenge of where exactly to politically amputate the un-enlightened, and for the other, there is the question of morality. Discriminating based on intellectual achievement represents a frightening extreme of meritocracy. Just because someone lacks intelligence does not mean that they are not impacted by decisions taken on their behalf. They deserve the right to vote for that reason alone.

However, although I believe everyone has

the right to express an opinion I do not necessarily believe that all opinions are created equal. Several disingenuous politicians, such as David Davis, have been pedalling the idea that everyone is an expert. This appeals to the individualist cult that we all happen to belong to nowadays, but in reality most opinions matter about as much as a whelk in a supernova. With the media cycle being a few hours at best, different highly complex issues are birthed, discussed and then die so rapidly, there is simply not enough time for individual voters to formulate a meaningful overview of the entire system. Therefore, there must be a reasonable solution that prevents misinformation and the misinformed from unduly impacting democracy without restricting voting access.

I would argue that the best solution to the problem presented is to restrict what people vote for. Instead of the broad in/ out question that was posed to the electorate with Brexit, it makes far more sense to limit voter options similarly to the process of voting for a party in representative democracy. The options of mad, bad, sad, crazy, racist, commie, Scottie and Irish allow the voter to select a horse and bet on it. This is in direct opposition to a blind, undefined leap in the dark, as was allowed to occur in the EU in/ out referendum. Ambiguity was built into the question as Remain

assumed they would never need to answer the question whilst Leave required the question to be as simple as possible to unite the different Brexit factions to stand a chance of winning. This has led us to the point where an unsatisfactory deal has been negotiated by an unpopular Prime Minister. Only time will tell if we crash out of the single market not wearing a safety harness.

To return to the point of this article, clearly defined objectives are a must in any life undertaking. Instead of debating an in/out question, it should have been carried out in a similar manner to a general election, with multiple campaigns proposing differing options for the future relationship with the EU. Defined objective referenda have been shown to provide a satisfactory outcome in many legal independence campaigns (sorry Catalonia) as well as for isolated issues, such as gay marriage in Australia and abortion rights in Ireland. Applying referenda to an obscure and complex issue such as the extent of our membership with the EU was inappropriate and has only served to provide a confirmation of our lack of certainty of what our relationship with the continent is supposed to be. No referendum at all would have been better.

COMMENT

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Female Genital Mutilation: A Hidden Crisis

Millions of women still bear the consequences of this terrible, unjustified surgical operation. We can prevent that her daughters suffer the same fate.

COMMENT

Divyen Vanniasegaram
Politics Editor

Despite increased legal protections, FGM is still a significant issue that affects thousands of women and young girls in the UK.

What is Female Genital Mutilation (FGM)?

The World Health Organisation (WHO) defines Female Genital Mutilation (FGM) as 'procedures that involve partial or total removal of the external female genitalia or other injury to the female genital organs for non-medical reasons' (WHO 2008). It encompasses practices that intentionally remove healthy normal female genital tissues.

There are four types of FGM. Types one to three correlate with increasing severity, with three being the most severe. Type 1 is termed clitoridectomy and involves partial or total removal of the clitoris. Type 2 is often referred to excision, and results in partial or total removal of the clitoris as well as the labia minora (inner folds of the vulva) with or without the labia majora. Type 3 is called infibulation and is the most extreme form of all types. It involves the narrowing of the vaginal opening by cutting, repositioning and stitching the labia to create a covering seal.

Type 4 encompasses all other harmful procedures



FGM is rooted in cultural practices // Flickr

to the female genitalia for non-medical purposes such as pricking, piercing, incision, scraping and cauterisation of the genital area. Type 4 also includes labiaplasty, which is vulval surgery to reduce the size of the labia minora often done for cosmetic reasons.

There are several social, cultural and religious justifications underpinning female genital mutilation (FGM) practice which allow its propagation. FGM is often regarded as the 'right of passage' to become a woman.

Why it's an important issue?

FGM affects over 140 million women worldwide, and over 127,000 in the UK itself. FGM

can have countless consequences to women, both physically and mentally.

When FGM is done, anaesthetic is rarely used, causing severe pain to the woman or child. There is a risk of infection and the increased transmission of diseases such as HIV, as instruments are not sterilised between procedures.

FGM is also associated with obstetric and gynaecological problems such as painful periods. Women are at greater risk of complications during childbirth such as excruciating pain and the risk of haemorrhaging.

FGM can also cause lifelong psychological issues such as PTSD and trauma during intimacy.

If a girl is under 16 and FGM is performed on her, it is considered

child abuse. If you help or encourage FGM it is also against the law in the UK and you are at risk of up to 14 years in prison.

Who are FORWARD and what do they do?

FORWARD (Foundation for Women's Health Research and Development) is an African diaspora women's charity that tackles gender equality issues such as domestic violence, child marriage and obstetric fistula. They have a particular focus on FGM and are the leading charity in the UK on the subject.

FORWARD offers a range of services for women affected by FGM, such as one to one counselling, workshops and free legal advice. They

do we stop it? It is vital to prevent FGM before it even occurs and the best way to do this is to increase awareness about it. This can be done through education programs, community intervention schemes and showing people that it is okay to talk about it in the first place. There also needs to be further research conducted to establish the actual prevalence of FGM in the UK as many believe it is currently significantly underreported. Lastly, the government must see FGM as an important issue, and needs to increase funding and provide more resources for the fight against FGM.

What more is needed to bring FGM to a halt?

It is clear what an awful act FGM now is and what a severe impact it can have on others. But how

do we stop it?

It is vital to prevent FGM before it even occurs and the best way to do this is to increase awareness about it.

This can be done through education programs, community intervention schemes and showing people that it is okay to talk about it in the first place.

There also needs to be further research conducted to establish the actual prevalence of FGM in the UK as many believe it is currently significantly underreported.

Lastly, the government must see FGM as an important issue, and needs to increase funding and provide more resources for the fight against FGM.

What can I do to help?

There are many ways to get involved. You can help by raising awareness, speaking out and funding charities that work to end FGM.

If you're interested in donating to FORWARD you can do so by website or text:

JustGiving Page: <https://www.justgiving.com/forwarduk>

Text Donation: Text "FWRD30 £" to 70070 with the donation amount after the £

POLITICS

felix@imperial.ac.uk



Breaking Down Brexit: A Strong And Stable Analysis

No time for a deal or a people's vote, what options are left?

POLITICS

Aaron Hadley
Politics Writer

Theresa May is in trouble. More than that, the whole country is in trouble. Last week the government lost its vote to pass the withdrawal agreement, a 500-page legal document taking the UK out of the EU in an orderly fashion. She is to hold another vote on January the 29th (if she does not delay this one), while currently seeking consultation with other party leaders and MPs of different views both within and outside the Conservative Party, in an attempt to pass the deal.

This, however, is futile. Should Theresa May manage to get the deal to pass on the 29th of January, even if she got it to pass today, there still would not be enough time to pass the 5 major bills and 600 statutory instruments (a form of legislation) that make up the withdrawal agreement before Brexit day, 29th March.

Come the 29th of March, there are two outcomes. Either a "hard Brexit" in the form of no deal, or an extension/revocation of article 50. Should the government seek an extension of article 50, the 27 member states of the EU will confer as to whether to grant this request or not. The EU has said previously that they will not grant an extension without a good reason. Theresa May's schedule



Anti-Brexit protesters marching in London last October // *The Independent*

"Come the 29th of March, there are two outcomes"

is unlikely to qualify. This means that Theresa May's deal, even if it had parliamentary support, is dead on its knees.

So what are the other options? A new referendum or a changing of Theresa May's red lines, allowing for the negotiation of a different withdrawal agreement, could persuade the EU

to grant an extension to article 50. EU officials have stated that they won't grant an extension beyond the European parliamentary elections from starting May 23rd. A new referendum takes at least 22 weeks to organise, according to usual parliamentary procedure. So if a new referendum is to be called, the UK must request extending article 50, the EU must agree, and parliament must legislate and agreeing upon the question). Should a referendum be announced on the day of you reading this, there will already be

less than 16 weeks. Thus, the option of a second referendum can also be discarded. That means that the one and only for the Prime Minister is to change her Red Lines. She has shown great reluctance to do so, insisting that no deal must always be an option, that we must leave the customs union and cease freedom of movement. If she does compromise on one of her red lines, she will need to re-negotiate with the EU, get a new deal, pass it through parliament and get all 5 major bills and 600 statutory instruments through, all done before

the 29th March, or the 23rd May with an article 50 extension. Not impossible, but again unlikely. Therefore, it can be safely stated that at this point, no deal is looking inevitable. There is one option, the unspeakable option, which must be discussed. Article 50 can be revoked by the UK at any time before March 29th, 11pm. This would provoke widespread anger amongst Brexit supporters should

"That means that the one and only for the Prime Minister is to change her red lines"

this happen, but it is worth comparing the consequences of no Brexit to a no-deal Brexit.

If no deal Brexit went through, the UK would suffer short term disruption to supply chains for food, medicine, manufacturing parts, seasonal labour and much more. Betting agencies have started taking bets for the first food item to be officially rationed by the UK government. Travel in and out of the UK would be made more difficult, with the EU limiting UK flights in and out of Europe and the channel tunnel is on course to be closed indefinitely. Hostility and hate crime against ethnic minorities is likely to increase, as it has consistently since

June 23rd, 2016. Some civil unrest and riots are being anticipated by the government whom are preparing to put 3500 military staff on the streets after Brexit day to retain civil order. The benefits to a no deal are of course that the 2016 referendum pledge is fulfilled, no divorce bill as with May's deal and the ability for the UK to make new laws that would replace or change those we currently obey under the EU.

If article 50 is revoked, larger civil unrest is anticipated along with a rise in hate crime. Trust in politics is likely to fall further given the subversion of democracy as perceived by voters, particularly Brexit voters. However, life would carry on as normal, no food shortages or medical rationing, our international reputation and influence would start to be somewhat restored and business investment should return to the UK. The UK government could once again turn its attention to pressing domestic issues including rising homelessness, the NHS funding crisis and housing shortages. The backlash from upset voters is the unknown variable in the cancel Brexit equation and so we must make a judgement as to whether this newly built resentment is worth the economic benefits and political stability from staying in the EU, or not. Whatever they decide, they must do so soon. The clock is ticking.

POLITICS

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How Donkey Kong became a trans icon

Harry Brewis, a YouTuber who goes by the name hbomberguy, held a marathon 57-hour Donkey Kong 64 livestream raising \$340,000 for UK trans charity Mermaids, featuring guests such as Alexandria Ocasio-Cortez. Harry will be visiting Imperial this Tuesday...

POLITICS

Ansh Bhatnagar
Labour Society President

First, a bit of background. Trans rights are a controversial topic in the UK currently with mainstream newspapers exhibiting some of the most toxic and transphobic headlines; *The Telegraph* recently ran a front-page story titled "Trans row as men get access to women's NHS wards". Not only does this mis-gender trans women in the headline, but it is also a classic fearmongering tactic that harkens back to the days of 'gay men are a danger to your children' and other such 80s classics. Transphobia is not exclusive to right leaning newspapers – even the supposedly liberal *Guardian* ran an editorial claiming that the rights of trans women collide with those of cis women, despite numerous academic studies showing otherwise. *The Guardian's* own US journalists wrote an article denouncing the UK editorial as "advancing transphobic viewpoints that are driving attacks on trans rights in America". Clearly, there is a long way to go to securing acceptance and rights for trans people, especially here in the UK.

This is where things get a bit weird: a few months ago, the National Lottery Fund announced a £500,000 grant to Mermaids, a

UK charity that provides mental health support for transgender and gender diverse children. This was met with praise from the progressive parts of the political spectrum, and disdain from one Graham Linehan, the creator of shows such as *Father Ted* and *The IT Crowd* (yep, we are in a weird timeline). Linehan, known as @Glinner on Twitter, proceeded to rally transphobes on Mumsnet (again, it's a weird timeline) to spam the National Lottery Fund with faux concerns about the charity until they announced they were carrying out a review of the grant. Glinner and the Mumsnet transphobes rejoiced, thinking they had won the war. This is where we finally get to January 14th 2019 – enter Harry Brewis.

Hbomberguy is a UK YouTuber with almost 350k subscribers, creating videos ranging from video essays on gaming, to 'Measured Responses': well-researched videos tackling the arguments of the alt-right, the YouTube 'skeptical' community, and even flat earthers. He is part of a new wave of YouTubers referred to as 'LeftTube', or 'BreadTube' (after *The Conquest of Bread* by Peter Kropotkin), which includes other creators such as ContraPoints and PhilosophyTube, and is forming a sort of counter-culture to the wealth of right-wing reactionary content often



Harry Brewis announcing the charity livestream // *YouTube: hbomberguy*

found on YouTube. Last Monday, hbomberguy announced that he will be livestreaming a 101% playthrough of Donkey Kong 64, a Nintendo 64 game from 1999 that he had never completed before. In his announcement video, he said that in order to spite Glinner, the livestream will be raising money for Mermaids. The livestream commenced 8:30pm last Friday on Twitch, with an initial target of \$500. He vowed that the livestream would not end until the game was completed, unbeknownst of what lies ahead. This initial target was smashed as the livestream gained immense popularity. On Twitter it gained a lot of traction, with the livestream reaching many people who had never even watched a Twitch livestream before, and who had never heard of hbomberguy. Harry ensured that the event was not all about him;

with background work from trans Twitch streamer Casey Explosion, and with fellow YouTubers Shaun and Dan Olson, the stream became a platform for voices from the trans community, both well known and unknown. People would join the Discord call and talk to Harry and each other on the stream while he exasperatedly tried to beat Beaver Bother, a minigame in DK64. Guests included Lily Madigan, who is the first trans woman to become a woman's officer of a UK political party (Labour), and Chelsea Manning, the former United States Army soldier and whistleblower who leaked a wealth of classified documents and was sentenced to 35 years in prison, transitioning while in prison before being freed by President Obama on one of his last days in office. Natalie Wynn of ContraPoints also showed up as part of the 'Skeleton Crew',

a group of YouTubers hosting conversations on the livestream while Harry got his much-needed sleep. Guests also included fellow YouTubers Oliver Thorn from PhilosophyTube, Adam Conover of the *Adam Ruins Everything* webseries, game developer John Romero, and *Guardian* writer Owen Jones. The stream had raised \$160,000 by 2pm on Sunday, and was already deemed a massive success. However, on Sunday evening, it was retweeted by more traditional celebrities such as Neil Gaiman and Cher, before reaching and being retweeted by newly elected Congresswoman for New York's 14th congressional district, Representative Alexandria Ocasio-Cortez. Immediately the chat went wild with a flurry of 'AOC!' comments appearing. Ocasio-Cortez has been a rising star of the American left since

she unseated Democrat incumbent Joe Crowley in a primary election back in June, and proceeded to become the youngest woman ever to serve in Congress. Her popularity has only been boosted by the attacks on her from right wing media and politicians which she expertly responds to on Twitter. It was no surprise to see her popularity amongst this audience, and shortly after her retweet she joined the call and the crowd went wild. Harry himself was shocked that he was conversing with Ocasio-Cortez 50 hours into a Donkey Kong livestream.

The livestream ended on Monday morning having raised over \$340,000 for Mermaids in a massive act of solidarity with the trans community. It has since been covered extensively by the media and has provided a voice to a neglected and abused section of our society. All expectations were exceeded, and it will certainly go down as one of the best online moments of 2019. Harry Brewis and Oliver Thorn will be joining the Labour Society and Left Forum on Tuesday, at 6:30pm in SAF G16, to discuss *Politics in the Age of YouTube*. Expect discussion on this ground-breaking livestream and more – you don't need to be a member to come. Get your ticket for free at bit.ly/ICLYouTube.

TECH

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Are we nearing the last stages of the Apple wave?

Apple sells fewer iPhones every year despite consistent revenue growth

TECH

Krithika Balaji

Tech Editor

Apple - the one everybody knows. Even if you haven't owned an Apple product in the past decade, you have probably seen somebody in Hyde Park taking a selfie with their new iPhone XR or the person sitting next to you in the library on their MacBook Air. Ever since 2007, Apple has enjoyed a wonderful decade as the King of Smartphones after usurping Nokia for that title. Indeed, Apple was one of the driving forces behind the smartphone boom in the market, making it a household name. For the past couple of years, however, the smartphone market started to stagnate, which posed a problem for many phone companies. Apple, however, seemed to defy the trends by showing a steady growth in revenue. And yet, two weeks ago, the company "stunningly slashed its own revenue forecast for its first fiscal quarter that ended in

December", resulting in a stock plunge of 10% - the worst the company had ever seen in six years.

It was revealed that, despite the continual revenue growth over the years, Apple had actually been selling fewer and fewer iPhones. The reality is that Apple saw a peak in iPhone unit sales in 2015 and that Apple sold 14 million fewer phones than it did three years ago. One might ask - how was there revenue growth if fewer models were sold? The answer - hiked prices.

Technology always gets cheaper over time. In 1984, Motorola sold the first mobile phone for \$4000, whereas now the average price of a handset is \$320, according to IDC, a research firm. Apple, however, bucked the trend. To hide its stagnating growth, they hiked up the prices for the newer iPhone models to continue generating revenue. Due to their loyal fan base, this stalling tactic was successful. However, it is clear that there is only so much they can hike up the prices. Realistically, would you be willing to pay \$1,500 or \$2,000 for an iPhone when you can also get a smartphone



that's much cheaper with the same functionalities from Samsung or Vivo? Last November, they said that they will not be releasing unit sales figures anymore, which is very indicative of exactly how hot the water they have-landed up in is.

"Apple sold 14 million fewer phones than it did three years ago."

The company blamed "a slow economy in China and the trade skirmish with the U.S. for worse-than-expected consumer transactions in the region that includes China, Taiwan and Hong Kong". CEO Tim Cook also told stockholders in a letter that iPhone sales were on a decline due to changes in the smartphone market and consumer behaviour - information that should have been conveyed ahead of time to investors. He also mentioned that "upgrades also were not as strong as we thought they would be." Upgrades, for those not in the loop, are people who

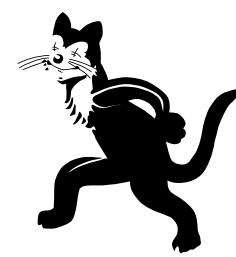
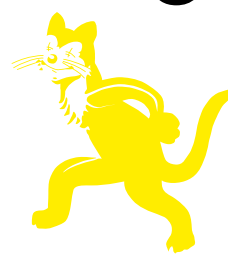
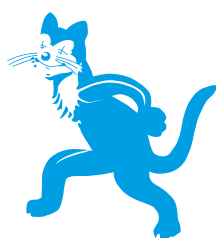
Sales for Apple have been slowing down //apple

already own old iPhone models and will upgrade by buying the latest one on the market. This was attributed to many factors, such as: economic weakness in some countries, people using their smartphones for longer periods of time due to the halt in subsidies from the mobile phone companies, the rising iPhone prices and the lower-cost battery swaps, slowed down economic conditions in China in the second-half of 2018 and the shopping traffic being hurt by the uncertainty surrounding the U.S.-China trade war, despite Apple claiming

two months ago that Apple's China business was "very strong".

It is important to note that this doesn't mean that Apple is currently crashing and burning, as it is obvious from growth charts that they are generating enough revenue and cash-flow to be envied by anyone in the corporate world. What it does mean, however, that Apple broke the "No. 1 rule of being a public company" - honesty and openness with investors about the progress of the business - and so, in the coming year, will have to face the consequences.

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FILM

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The (Oscars') Favourite

Film Writer Rowan Dixon reviews The Favourite, a serious awards contender. Are mainstream critics wrong about this seemingly subversive historical drama?

FILM

THE FAVOURITE



Dir: Yorgos Lanthimos.
Script: Deborah Davis, Tony McNamara **Starring:** Olivia Coleman, Rachel Weisz, Emma Stone.
120 minutes

Rowan Dixon
Film Writer

The *Favourite* is a miss-match of fish eye videography, royal lesbian sex, aristocratic duck racing and some kickass wheelchairs. This film is quite simply all about who Queen Anne's best friend is, battled out between Sarah Churchill, the queen's longest and closest friend, and Abigail Masham, a servant from what was a rich and powerful family. Through a mix of gentle verbal manipulation, oral sex and good old-fashioned lying, Masham works her way up from being a simple servant to being a close friend of the Queen. This causes friction with Churchill, who is effectively running the country for Anne and has devoted her life to serving her. Anne, as we discover over the course of the film (or if you're a history buff already know), has had an incredibly unfortunate life. She has had at least 17 pregnancies, most ending in miscarriages, and the very few that were born died within a few months. To fill this gap she has many rabbits, 17 to be exact, who live in her bedroom

and occasionally steal the show away from the main characters. Whilst the queen is in mental breakdown and Masham and Churchill battle out who is *The Favourite*, there is a war going on between England and France, which coincidentally is being organised by Churchill's husband.

Yet despite strong acting talent, the film is let down by its script. The dialogue is slow and all the jokes end up falling flat on their face, literally in one case. The saving grace of this film, and the only reason I didn't walk out, was Rachael Weisz's character, Sarah Churchill. Sarah is one badass character; she is running the country, has multiple politicians in her pocket

"...the acting is very good and the costumes are exceptional but I can't get my head around how dull it is."

and is one hell of a good shot, all whilst having a perfectly twisted sense of humour. Weisz's performance is perfect, she dominates the screen and, dare I say, gives a better performance than Olivia Coleman. That's not to say Colman's portrayal of Queen Anne is poor, far from it— Coleman



At least the costumes deserve their awards recognition. //IMDb

plays the part of the emotionally unstable and childish monarch in a very dramatic manner, which at times is so dramatic it's *almost* amusing to watch. You may have noticed by now that there is a theme going on—no men. That's not to say there aren't any male roles (there are), but they have been delegated to the comical roles and always have an air of incompetence. They are always running around after the matriarchs of the film, wearing 'silly' wigs and covered in powder makeup, subverting the historical views of 18th century society.

Writing this review was hard. On one hand the acting is very good and the costumes are exceptional but I can't get my head around how

dull it is, and to make it even harder I can't point my finger at any specific fault, which leads me to conclude that my 2 hours of boredom was due to the script. I know the script has already been partially dictated by history, but there are so many wonderful historically accurate films out there that are such a joy to watch that I really can't understand why this made me want to leave the cinema and take the hit on my £7.99 ticket. That money could have been spent on something much better, like any other film I have seen in the past year, and I watched *The Room*.... If you have made it this far through the review then by now you shouldn't need me to tell you to save your money and go to *KFC*

instead, but just in case, don't bother watching it! The only reason I would

"... she is running the country, has multiple politicians in her pocket and is one hell of a good shot all whilst having a perfectly twisted sense of humour."

recommend this film to anyone is if you want to hear some swearing, and you get that for free and in much more abundance in the street. There is the fact that it is pretty historically accurate in the broad sense, but what exactly went on inside the walls of the palace and how long some guys last whilst being jacked off on their wedding night is anyone's guess. If you want to watch a historical film then there are hundreds out there which are much more exciting and enjoyable to watch, but if you want to know more about the early 1700s save yourself 120 minutes and just google it. WW

ARTS

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An Homage to *Joie De Vivre**Les Antliacastes' Waltz of the Hommelettes fuses folklore and fantasy with a flourish.*

ARTS



Where? The Pit
When? Ran until 19th Jan

Rahul Mehta
Arts Writer

I like it. I just don't get it," my neighbour-turned-philosopher laments to her friend. As the audience stumbles out of our shared reverie, the sentiment is echoed through the foyer. The performance was well-executed, from eerily lifelike puppetry to the clever weaving of fairytale themes. But there was no easy message offered on a platter to the bemused, yet amused, spectators. Thank god!

I attended this performance on the same evening as the Brexit deal

vote. While media pundits and armchair analysts desperately tried to grasp meaning amid the anarchy of the night, the *Waltz* offered welcome refuge. Unlike our national emancipation, the performance offered solace in surrealism, and an escape into the nostalgia of European folklore. We were served an antidote to the miserable realism of everyday life.

The show begins before the audience has even found their seats. A figure wearing a bird mask slowly feeds string into a cotton mule, the machinery's creaks raising hair and eyebrows alike. She cocks her head sideways at passers-by as the lights dim. As she weaves her nest, the *Waltz of the Hommelettes* begins.

For some, a clear plot serves as a source of

certainty and safety in the face of fast-paced, or introspective, scenes. Yet, *Les Antliacastes* offer no such guarantee. Like the frantic mind of a child, we are ferried between subplots and skits, not pausing for long enough to sink into philosophical analysis. Their skill lies not in explanation, but pure unadulterated entertainment. To do so, they draw on syncretic Pagan-Christian mythos and lore. From the comically macabre elves strutting across the shoemaker's floor to the pantomime-like exploits of the Rabbit, we are treated to elements of Graham Greene, the Brothers Grimm, and Aesop's fables.

This ballad to traditional, rural Europe is also found in the accompanying sound. Benjamin

Britten's 'Cuckoo' nests comfortably in the soundtrack, alongside the haunting melodies of Louis Thomas Hardin, AKA Moondog (the Viking of 6th Avenue, a visionary worthy of more praise than I have space for here).

I recall attending a puppetry workshop at the Barbican as a child, where we were taught to incorporate as much care and attention in building the puppet as we would then show in our performance. In doing so, the marionette becomes an extension of its invisible master. The *Antliacastes* know this all too well, as the transition from actor to puppeteer lost none of the playful and esoteric joy.

What, if anything, is there to 'get' from such an eccentric journey through folklore? Director Patrick



La Valse des Hommelettes // E. Dubost

Sims puts it well in an interview with the Barbican,

where the "alchemical symbolism" of the tales skewers the "hypocrisy of adult logic", using the supernatural to wordlessly discuss morality. As children, we all enjoyed the adventure of tales and fables, but it is the wisdom they instilled in us that allows such stories to stand the test of time. Do not go to the *Waltz of the Hommelettes* if you want instant pleasure, an easy watch, or a jester's jig. Go to see centuries of tradition distilled into masterful performance, to enjoy release from the strains of adult life, and to rekindle the unspoken joie de vivre that childhood brings.

Art Below Hyde Park

Or when tube stations turn into art galleries!

ARTS



Where? Herrick Gallery
When? Ran until 19th Jan

Nina Litman
Arts Writer

By using advertising space in London's iconic underground stations to showcase artwork, independent arts organisation Art Below has two powerful missions: rendering contemporary art accessible to millions of commuters, and creating a platform for promising as well as internationally-renowned artists to reach novel audiences. Attending their latest vernissage *Art Below Hyde Park* at Herrick Gallery in the

very heart of Mayfair not only gave me the immense satisfaction of discovering a hidden gem in London, but also left me with new impressions and refreshing perspectives on public engagement with art.

Art Below's show consisted of a variety of paintings and sculptures, as well as prints and drawings made by twenty artists from all corners of the world. Some of the exhibited works will be displayed on billboards at the Hyde Park Corner tube station for two weeks until the 28th of January to brighten and sweeten the commute of an expected 10,000 people.

Stepping into Herrick Gallery, the black and white drawings of Munich-based artist Falk von Schönfels immediately caught my eye. His art-

works not only fit perfectly in the urban setting of the London Underground but also resonate with today's era of hysteria and continuous frenzy of fake news. Von Schönfels combines this madness with his inspiration from poetry and esotericism to produce these outstanding drawings, captioned with crazy titles. I will definitely not forget his artwork easily and I would do everything for a t-shirt with these striking graphics.

Going down the gallery's staircase, I discovered my favourite piece of the entire show: Rose Long's *Babushka*. I am not sure whether it was the strong and powerful contrast between dark and bright colours or Long's work with different patterns and textures that

made me fall for this particular painting. There is something special about the look and the gaze of the depicted girl, who happens to be the artist's mother at the age of five, that makes you want to stand in the front of this painting for ages without noticing time passing.

Freudian Slip by the talented Gia Strauss, which blends controversies around plastic surgery and the objectification of women into a distorted Picasso-like portrait, also attracted audiences. Another crowd-pleaser was Tim Gatenby's abstraction of childhood memories, *Frog Life* – a truly unique mixture of distorted memories, commercialism and pop culture.

The showcase of these and many other original pieces, together with performances throughout the evening and free-flowing prosecco turned the evening into a real suc-



Babushka by Rose Long // Rose Long

cess. What strikes me most, however, is the underlying vision of Art Below, namely making art available everywhere and for everybody. Who says that art should be something exclusive behind closed doors? Why can't a tube station serve as a museum and inspire busy urban people to appreciate the beauty and value of art? I was impressed by the aspiration of Art Below's curator Ben Moore to create a vibrant community of different artists and taking their art into a

public context. I can only hope that this will inspire artists of the next generation...

If this has awakened your curiosity, don't forget that you can check out the prints of several artworks for free at the Hyde Park Corner underground station. Art Below's is running another exhibition called 'Plei' from the 24th January until the 6th of February at the Riverside studio at Re:center in Hammersmith, with a variety of artworks dedicated to the concept of play.

ARTS

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Modern Couples: Love and Art in the Modern Age

Exploring the intimate worlds of modern artists.

ARTS



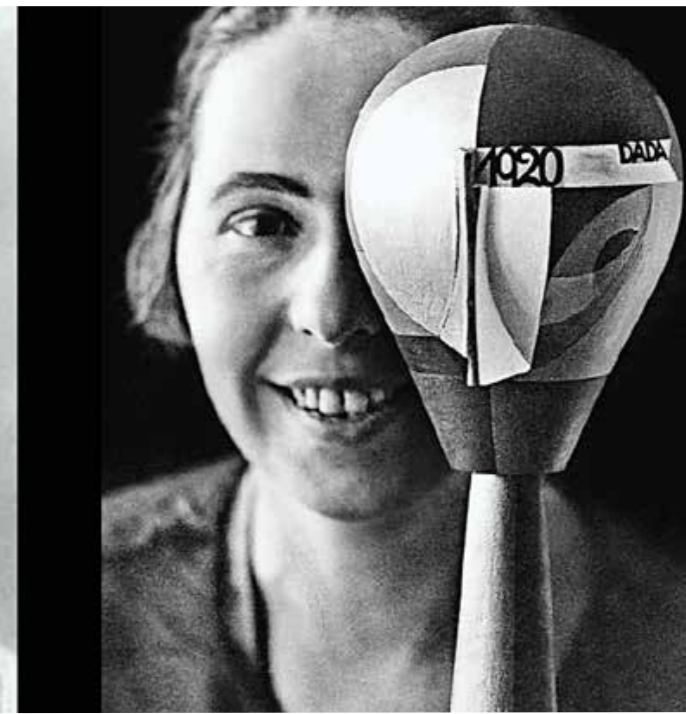
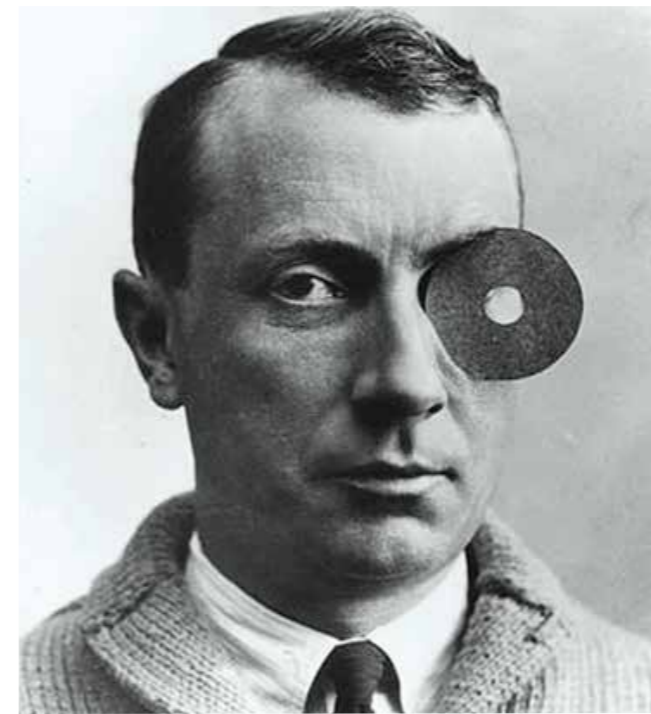
Where? Barbican Centre
When? Until 27th Jan
How Much? £5, £10, £16

Ruchir Dwivedi
Arts Writer

Modern Couples at the Barbican Centre is an attempt to illuminate an oft-neglected, but crucial aspect of artists' lives: their romantic relationships. We have developed a preconceived notion of artists being isolated in their artistic journeys. We tend to forget the environment that nourishes them, especially love, intimacy, and passion, which inspire great art. The pursuit of love, much like the pursuit of art, is a tumultuous affair, paved with the greatest joys and the deepest sorrows. *Modern Couples* shines a spotlight on the intimate space between artist couples – how it changed them, and their art, in return.

The moment you enter the exhibition, you get a sense of peeking into a clandestine affair. The exhibition covers the lives of around forty artist couples. Not restricted to any one discipline, it brings artists from all walks of life: musicians, photographers, painters, sculptors, writers, architects, and designers. The visitors are invited into their lives through artworks, photographs, and excerpts from intimate letters and other texts. The exhibition is categorized into interrelated themes: Russian Avant-garde, Surrealism, Bauhaus, the Bloomsbury Group, Futurism, homosexuality, and so forth. The visitors

find artists in different phases of their relationships and how in turn their art was influenced. Major art figures of this era have been included – Rodin, Kahlo, Picasso, Dali, Max Ernst, Klimt, and Man Ray, to name a few. The couples are well chosen by the curators and they never seem to bore. Each relationship gives a fresh perspective and an awareness of the fragile components in a relationship that we take for granted. From the great love story of Barbara Hepworth and Ben Nicholson to the tragic love affair of Dora Maar and Picasso, the exhibition encompasses the entire spectrum. An important aspect that the exhibition tries to emphasise is the mutually conducive collaboration between the partners. One of the most famous partnerships is between Gustav Klimt and Emilie Flöye. Klimt often incorporated the intricate patterns of Flöye's fashion designs into his paintings. His most iconic painting, *The Kiss*, is one of the finest examples of the amalgamation of the



Surprising, intimate and enlightening // Barbican

arts and fashion. Georgia O'Keeffe's paintings bear a heavy influence from Modernist photography, possibly due to her relationship with the famous photographer, Alfred Stieglitz. Often, the couple worked on the same subjects, yet expressed themselves in totally disparate ways. For instance, inspired by Stieglitz's *Songs of the Sky, No. 2*, Keffe, a year later, came up with her dreamy version of the same landscape. It was like an intimate exchange between lovers through their artistic prowess. Through their relationships, these couples explored the true meaning of love and their own identity. By illuminating the collaborations, the exhibition also brings into the limelight the many female artists that had remained overshadowed by their male counterparts.

It is interesting how relationships changed the fabric of their lives. Many of these artists found meaning and purpose in their lives during these relationships. Two examples of this are

Tina Modotti and Nancy Cunard. Modotti, who had been an established actor in America, found fulfilment through photography. She became a student of the famous photographer, Edward Weston. The student-master relationship soon turned into an affair. During this phase, Modotti found her independent voice in photography and focused her attention on political activism, especially in Mexico.

Nancy Cunard, a British writer and heiress, found purpose in her life after encountering Henry Crowder, a black American jazz musician. Her affair with Crowder created and explored new techniques in photography, the most famous being solarization, a technique which became a significant milestone in photography.

At the same time, Miller's more in-depth pursuit of photography was demanding greater independence. Ray could not endure this and was soon torn apart following their breakup. The room next to this, featuring *Mad Love*, exhibits works created by Ray during this despair. One of the prominent ones is the *Indestructible Object (or Object to Be Destroyed)*. The metronome, with

a pendulum bearing Miller's eyes, is accompanied by an instruction:

"Cut out the eye from the photograph of one who has been loved but is seen no more. Attach the eye to the pendulum of a metronome and regulate the weight to suit the tempo desired. Keep going to the limit of endurance. With a hammer well-aimed, try to destroy the whole at a single blow."

The exhibition loses its sheen, particularly in one aspect: its attempt to cover too many lives in a relatively small exhibition space at the Barbican. Instead of exploring a few personal stories, it tries to cover too much. The visitors, in the end, are

only able to get scattered snapshots of the couples, giving a hazy glimpse of their relationships without a greater understanding of their precise nature. Moreover, the exhibition does not give equal weight to all the couples. Instead, the focus is commensurate to the popularity and influence of the artists. This could be probably due to limited resources regarding the more obscure artists or just because the lives of prominent artists attract more visitors.

There is a feeling of having visited a secret society; a dizzy headache builds up after seeing so much in a small space. *Modern Couples* is a near unattainable feat, an ambitious effort to put together unheard, obscure personal accounts of the lives of artists. It surprises, it enlightens the visitors. It leaves us wondering about our relationships in these current times and the true meaning of love and its expression.

ARTS

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Approaching Empty handed // Helen Murray

Marvel Comics Presents: Corbyn and Sidekick McDonnell

Approaching Empty: An unsuccessful dramatisation about a taxi cab business.

ARTS



Where? Kiln Theatre
When? Until 2nd Feb
How Much? £10+

Calum Drysdale
Arts Writer

There is nothing fundamentally objectionable about a beret. It is a piece of headgear that prevents heat loss from the scalp. This is in the same way as there is nothing wrong with a single influenza virus. It is unlikely to do any harm by itself. What is scary, however, is when there are lots of them all packed into a small area such as a theatre bar, be that berets or influenza viruses. Then it is time to start worrying.

So begins my unified theory of dramatic criticism. Tune in next week for my views on continental breakfasts.

Approaching Empty is a dramatization of a book by Ishy Din, an ex-cab driver and unreformed playwright, about a taxi cab office and the two friends, Raf and Mansha, who run it. When Raf decides to sell the business to a competitor, Mansha (along with some friends) scrapes together the money to buy the place. However, when Raf presents the new owners with a different set of books that reveal the real state of the company, the men's friendship is shown to be not as strong as it appeared. The writer's intention was that while the plot of the play affects "Raf and Mansha... it could quite easily be Harry and Jack in a backstreet garage, or June and Margaret in a greasy spoon. It's very much about working class communities and the themes could be applied to many different communities and peoples."

Unfortunately Din is less than successful in this. Both Raf and Mansha are characters out of a children's book; the slimy owner, Raf, who says "business" more often than Donald Trump and the cardigan-wearing Mansha who likes "things the way they are". This is a fairy tale without any depth, and Raf and Mansha simply fall into tired old tropes of an evil boss and a faithful employee who is cheated by the system.

Nowhere is this more evident than the first fifteen minutes which begin with news of Margaret Thatcher's death. "Bitch" spits Mansha. I will give Din credit for something – he knew for whom he was writing. The whole crowd erupts into guffaws. Raf's spirited defense of the necessity of her policies places him firmly in the 'unsympathetic characters' category.

At every point there

are glimmers of a play that might have been. Din says that "the universality of the story is that it's about friendship, it's about families, it's about community, it's about

"A comic book villain"

betrayal."

One of the most touching and painful things about watching the plot unfold is the horror of watching the metaphorical train hurtle towards the allegorical collapsed bridge. Raf and Mansha are not just best friends. They have lived and worked together for years and their families are connected by marriage. The claustrophobia of the small cab office in which the play is set is mirrored by the more ephemeral but no less present claustrophobia of the ever vigilant wider community.

I would prefer, however, to speak about the positives. Sameena (played by Rina Fatania) is a fantastic breath of fresh air in an otherwise

stale production. She is a single mother recently out of jail on a mission to get her children back and to provide for them. She is convinced by Mansha to put the money that she receives from the sale of her parents' house into buying the taxi firm and is ruined when the truth emerges. She is criminally underutilised and I find myself wondering if Din had expended all of his creativity on writing her and then, having run out of ideas, simply plugged his brain into the Momentum Twitter feed and put his pen on auto pilot.

The shadow of a play about the effects of de-industrialisation on the north of England is there in the script, but like the peeling and faded map that takes up the whole back wall of the set, it is a pathos-inducing imitation of the real thing.

However, Din spoils

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A Circus With Totemic Status Like No Other

Cirque du Soleil is back in London this winter with Totem, an elegant exploration of the evolution of mankind.

ARTS



Where? Royal Albert Hall
When? Until 26th Feb
How Much? Limited tickets

Amanda Hertzberg
Arts Writer

If you were anything like me as a child, then you loved going to the circus. It was a rare occasion – it never happened more than once a year – but it was always magical. The whole atmosphere was buzzing before the show had even started; the smell of popcorn and cotton candy filling the air and children walking around waving those tiny LED light wands you can buy at circuses. Then the show would start, and I'd be absolutely stunned by the mix of silly clowns, athletic acrobats, and formally-dressed directors and magicians. After the show was over I'd go home dreaming of one day becoming an acrobat and running away with the circus.

Now imagine you could step all of that up a notch (read: a few decades) and enjoy the circus in a wholly new and adult way. For those of you who have been living under a rock for the past five years, Cirque du Soleil is precisely that. They offer a sophisticated and contemporary take on circus which suits any audience. The Canadian circus group has actually been around since the 80s, but only started picking up proper speed in the 2000s. This year they are bringing back one of their shows from 2010; *Totem*. This means time to suit up and get yourself over to

our beloved Royal Albert Hall, where you can enjoy a glass of sparkling wine and a night of fantastic (adult) circus!

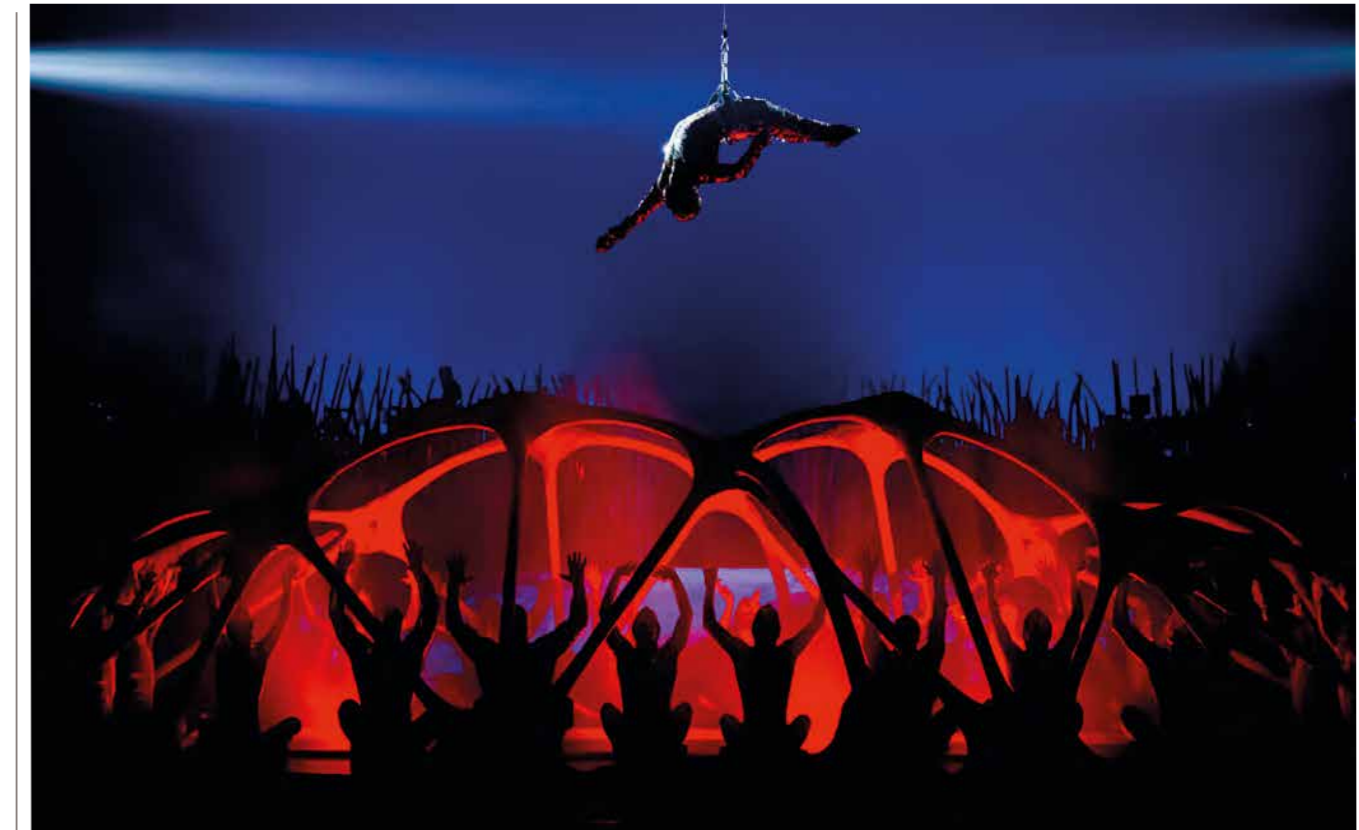
On Wednesday January 16th at 7:30pm, it was time for the premiere. Once I'd finally calmed my excitement and come to terms with being in the same room (I mean, it's a room, technically) as Prince Harry and Meghan, and to there being a blue man dressed like a disco ball hanging from the ceiling, I could focus on the coherence and chronology of the show.

It is a story of the origin

"A sophisticated and contemporary take on circus"

of mankind – the evolution of life from the deep sea. The costumes are easily one of the most amazing parts of the show, and the first act brings us back to the chronological beginning of the *Totem* story, the Palaeozoic Era, using costumes inspired by real amphibian patterns and colours. The costumes we get to see during the rest of the show draw influences from different Amerindian cultures, Mayan culture, a fusion of Italian beach culture in the 80s and Bollywood,

"A story of the origin of mankind – the evolution of life"



The famous circus continues to evoke awe and emotion // Cirque du Soleil

extra-terrestrials, and of course a range of different animals.

Totem is not just pretty acrobatics and costumes though; it's a full circus with music, tricks and clowns as well. Interestingly enough, all the

"Totem is a magnificent spectacle"

clown scenes seem to be related to water in some way. I think to myself how ironic this is in 2019: at a time where the oceans are polluted by microplastics and we are at brink of significant rises in sea levels, what could be more fitting than a reminder that it was water from whence we all ascended one day?

Other than water, *Totem* seems to revolve around the quest for flight. The audience gets to see everything from

pilots and space ships to humans flying meters up in the air. Again, I think to myself: today air travel is one of the largest culprits of global warming, something the Wright brothers didn't foresee when they came up with the three-axis control, nor something Native American tribes ever dreamed of when they collected feathers from the sacred bald eagle in awe of its freedom. This speaks to me during the show; the juxtaposition between then and now. Does it have to mean something though, can't you just sit back and enjoy the show? Absolutely – *Totem* is a magnificent spectacle anyway. I can't help but wonder about this timeline juxtaposition though, especially as they suddenly include the popular Fortnite 'flossing' dance in one of the acts, a move that ties together the 2010s with the Palaeozoic setting of the show. "Floss!" a little boy

exclaims and points at the dancer.

During the night you will get to see everything from the classic bar and beams to unicycles and diabolos (remember that thing from your childhood?). Certain acts will

"Thoroughly entertaining throughout"

make you think of *2001: A Space Odyssey*, while others will remind you of the UV raves of your past. And yes, you will see people swaying from the ceiling in such risky configurations that you're almost disappointed when they *don't* slip and fall! You will see both men and women, as well as representatives from an array of different cultures.

This all sounds fantastic, so how can there possibly be any room for improvement? The clown

"The costumes are easily one of the most amazing parts"

acts leave a little to be desired and can seem a bit cheap at times. Frequently involving the drinking of wine as some sort of relatable and laughable factor, it undermines the beauty of the rest of the show. The fact that there still are clown acts in a circus of this level seems strange, even. Overall, however, the show is thoroughly entertaining throughout and fulfils the role of a more mature and adult circus. Don't be as fooled by this as I was though. I may be an adult now, but I still went home in the same awe as I used to as a child, dreaming of one day becoming an acrobat and running away with the circus.

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Alina Cojocaru and Joseph Caley in *Manon* // Laurent Liotardo

Manon: A triumph of expressiveness in ballet

Alina Cojocaru and cast deliver an outstanding performance of Kenneth Macmillan's breathtaking ballet

ARTS



Where? London Coliseum
When? Was till 20th Jan

Claire Chan
Arts Editor

What a brilliant night. Being quite a novice to the ballet world, English National Ballet's production of *Manon* was my first introduction to two of its stars – the choreographer Sir Kenneth Macmillan and the ballerina Alina Cojocaru. It was ballet like I'd never seen it before, and it was breathtaking.

Often a problem with ballet is that it's actually a rather bad way to tell a story – you need to know the plot beforehand or you'll often end up horribly confused. The dancing often exists more to show off the dancers' abilities than to move the

story along, and expressiveness is limited. The ENB's recent staging of the classic *Swan Lake*, based on Petipa/Ivanov's choreography from 1895, is an excellent example. Sublime the music and the dancers might have been, but by the time the fourth set of townspeople / courtiers came out to show off their dance to the prince, I – dare I say? – found myself slightly bored.

Not so with Kenneth Macmillan's choreography. In *Manon*, choreographed in 1974, each movement has a meaning and emotion behind it. It's realistic, almost natural – or as natural as you can get when pirouetting in skintight leotards. Theatre in ballet form. When Lescaut's mistress (Katja Kaniukova) balances en pointe on one foot, coquettishly sliding her skirts up the other as she advances towards the wealthy Monsieur GM, I feel a thrill myself. Who knew ballet could be so sexy?

Drunken ballet – can you imagine it? Macmillan's choreography has *Manon*'s brother, Lescaut, staggering stone drunk into the house of harlots. Played by Jeffrey Cirio, his gestures are wild, grand jetés all over the place, and more than once I wonder if he'll misstep and faceplant into the floor. But it's all a precisely choreographed illusion – Macmillan's imaginative use of classic ballet techniques and attention to detail makes it entirely believable.

The same goes for our hero Des Grieux, the student who falls in love with *Manon*. There's a fantastic scene in Act II where he sees *Manon* at the brothel, now the kept woman of another man. Driven to distraction by grief, he is left all alone as she leaves on Monsieur GM's arm. There is an abundance of misery and desolation in the choreography, here executed beautifully by Joseph Caley. Such misery packed into

his simple chaîné turns, arms wrapped around his chest as he spins unhappily across the floor.

But the star of the show is, beyond a doubt, *Manon* herself: Alina Cojocaru. She's 37 and has a daughter, but you wouldn't believe it to look at her. With her bird-like movements and her weightless, fairy-like dancing, she looks about 18 – every inch the young ingénue that *Manon* is at the beginning of the ballet. Her effortless dancing and beautiful lines make for some of the finest ballet I've seen. And then there's her expressiveness. *Manon* is a character who undergoes multiple transformations – from innocent girl to ardent lover, and at last to fallen woman. She discovers her own sensuality, but is gradually corrupted by money and the harsh world around her. Cojocaru brings this transformation to life before our eyes, with every look and gesture bringing out

the nuances of *Manon*'s complex character.

The most beautiful parts of the ballet are the three pas de deux danced between *Manon* and her lover, des Grieux. At their first meeting, with the shy innocence of young love. Then their playful, sensual duet full of unbridled joy. And finally, desperation and passion in equal measure as *Manon* meets her doomed end. Cojocaru and Caley make each one a masterpiece. Their interpretation and technical skill intersect such that we no longer see them as just 'ballet dancers', dutifully fulfilling parts on stage; they embody *Manon* and des Grieux, their story playing out before our eyes in dance form.

Kenneth Macmillan's innovative choreography is the key to this breathtaking realism. Classical themes and classical styles, and yet his choreography feels so fresh and exciting. Maybe because Macmillan didn't come from the traditional ballet

background. Coming from a working-class family and starting ballet relatively late, he reportedly always felt himself an outsider in the insular world of ballet. This was despite his considerable achievements – becoming the primary choreographer for the Royal Ballet and even being knighted for his services.

He was bit of a maverick for his time, a breath of fresh air in the decorous world of ballet. Describing the ballet scene of the 1940s, he said, "Ballet looked like window-dressing. I wanted to make ballets in which an audience would become caught up with the fate of the characters I showed them." With *Manon*, he certainly succeeded. No prettified window-dressing to be seen here; raw emotions and feeling take centre stage. You can't tear your eyes away.

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Outlying Islands: A Dark Exploration of Isolation

The latest effort of King's Head Theatre is an intriguing and disturbing insight into human nature.

ARTS



Where? The Kings Head

When? Until 2nd Feb

How much? £10

Tesni Haddon-McMillan

Arts Writer

The King's Head Theatre is a charming location in Islington fronted by an eccentric-looking, cosy pub. Walking past the bar - after collecting an essential beverage - takes you to the small and intimate theatre, already full of tipsy patrons; this jovial atmosphere was truly a highlight of the experience. It was, however, in stark contrast to the themes of the play itself.

Outlying Islands

follows the story of two young ornithologists, Robert (Tom Machell) and John (Jack McMillan), who travel to the Outer Hebrides, at the wish of the Ministry, aiming to study the birds that populate a remote island. They spend a month in this lonely place with no company outside of the island's leaseholder (Ken Drury) and his niece, Ellen (Rose Wardlaw). In such complete isolation, the play ruminates on the expectations of society, sexuality, patriotism and the raw power of nature.

Immediately, the audience feels the remoteness of the island and its inhabitants through the clever staging. Light is an important and effective tool to this end, illuminating only part of the stage at a time and oftentimes mimicking only the weak glow of the lamp that

lights the abandoned chapel where Robert and John must stay. Sound is also vital. It is used throughout the performance to create the sense of a cold wind and this, along with the smoke that pervades the scene, draws the audience in to that same sense of unfamiliarity and coldness. Overall, the experience is nothing short of immersive.

In this intimate setting, the inhabitants find that 'some force pulls' and the island slowly claims their minds. The civilised manner of John is tested repeatedly by the tactless and carefree nature of Robert. There is tangible tension between the pair on more than one occasion, pitting societal norms directly against natural instinct. In this way, Robert's character is particularly interesting and in little time, it

becomes clear that he will do as he pleases based purely on animal desire. He voices his envy of the birds he studies, commenting that 'they allow themselves to be taken' and through this, his want of freedom is painfully clear. He also holds quite venomous opinions against humanity and stresses that nature should be protected from human destruction, obviously far more at home amongst the birds than with other people.

As the narrative progresses, both Robert and Ellen become increasingly reckless, throwing away all regard of what may be considered proper. Primal desire drives them both and John is openly afraid of these developments, as he is driven by genuine and honest feeling; again, opposition between expectations and fancy.



The cast of Outlying Islands // Timothy Kelly

All four characters of the play repeatedly refer to the island as a 'pagan place' and perhaps this accounts for the apparent corruption of their minds.

Outlying islands is a heavy performance, littered with dark tones and uncomfortable scenarios. Although this can be considered off-putting

for an audience, the tale is a powerful one and it's telling, powerful also. More generally, the theatre is a wonderful one and if this review hasn't piqued your interest then I leave you with one more fact: The King's Head has the largest selection of ice cream of any theatre in London.

Improbable fiction upon a stage

Southwark Playhouse turns Shakespeare's comedy Twelfth Night into a colourful rave with more glitter than gold.

ARTS



Where? The Globe Theatre

When? 16th Aug – 29th

Nova

How Much? £23; £16 students

Maria Portela

Arts Writer

The charming ambience of Southwark Playhouse greets us with a charismatic mixture of bar, flexible theatre space and creativity hub. It is clear that this venue wants to break convention. Getting access to the performance room means exchanging a ticket for a wristband, gliding past a

rainbow of hanging cloth strips, finding a seat in a square arena to the sound of electronic drones and chatting to the cast while waiting for everyone to settle in. All set for a "music-festival-like" welcome to the party-hard land of Illyria, where, amidst some energetic dance moves, each actor introduces their (multiple) characters and the accompanying outfit changes. This was rather unnecessary: spelling out everything dumbs down the audience.

Often the background music or the shouting of other players is too loud to allow the words to be heard, and the clumsy attempts to introduce modern songs that contrast oddly with the archaic

language create an overall sense of displacement and lack of direction. Some details in the plot are overlooked, making it hard to understand circumstances and to follow later developments. New as I am to the world of Shakespeare, I only understood the relationship between Olivia, the Duke and Sir Toby, or the reasons that led Viola to disguise herself as a man, upon arriving home and reading relevant Wikipedia pages. The unexplained change in one character's gender, with resulting language and context quirks, makes a plot already full of cross-dressing and mistaken identities even more muddled. And some moments are purely distasteful, with professional

entertainers waving along to their own bad singing like shy teenagers in a school-day production.

Credit must be given to a couple of features, though. Fighting scenes are remarkably comic (I refuse to spoil!), as are the built-in interactions with the public. Take a seat in the front row at your own risk! I was just one seat away from my shot at the stage and had to turn my neck a couple of times to face the actors. The way misbehaving props were dealt with was also graciously comical, so much so that I was left wondering if it was a real accident or if I had just been fooled. Special mention to the inclusivity element: one of the characters is mute, with others

voicing over. Actress Caroline Parker worked with sign language interpreters to master this role. Quite a contrast, given her other character's violent loquaciousness! Her all-around brilliant performance clearly stole the show at every chance.

The best of this production is really the light-heartedness, comical joy imbued in every scene. After all these years, and in the hands of competent actors, Shakespeare's wit keeps making everyone laugh.



Singing her heart out // Southwark Playhouse

Ronaldo's

7th of February



Price: 9£
La Fiesta
+ one drink at the union
Visit the Union shop for tickets



Imperial Green

2019

Calendar

Use it to plan your exams

Use it to plan the holidays

Use it to plan your future

Hope you enjoy it,

Imperial College Environmental society

Imperial Green 2019

Environmental and sustainable development calendar

January						
Su	Mo	Tu	We	Th	Fr	Sa
		1	2	3	4	5
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General Dates	
1st Jan	New Year's Day
14th Feb	Valentine's Day
20th Mar	Spring Equinox
31st Mar	Clocks go forward
31st Mar	Mothers Day
1st Apr	Not April Fool's Day
16th Jun	Fathers Day
21st Jun	Summer solstice
23rd Sep	Autumn Equinox
27th Oct	Clocks go back
10th Nov	Remembrance Sunday
22nd Dec	Winter solstice
31st Dec	New Year's Eve

Study-Related Dates	
5th Jun	Spring Term begins
22nd Mar	Spring Term ends
27th May	Summer Term begins
28th Jun	Summer Term ends
May-June	Exams
	Add your exams here

April						
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Exams

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UK public holidays
Environmental/Sus. Dev. Events

30th Mar	Earth Hour
	Lights off
22nd May	Earth Day
	Do something for the Earth
5th Jun	World Environment Day
	Get involved in tackling a global challenge
11th Jul	World Population Day
	World population is predicted to reach over 11 bn by 2100
1st Aug	Earth Overshoot Day
	Human yearly resource consumption exceeds Earth's capacity to regenerate it today
19th Oct	International Repair Day
	It's been waiting all year. Fix it!
December	Amnesty Write for Rights
	Write a letter for someone's fight for rights
5th Dec	Int. Volunteers Day
	Work for fulfilment over money

July						
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New academic year

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Use me to plan your future!



SUSTAINABILITY

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Real men care about the environment

Modern-day branding of masculinity is undermining our ability to man up to big problems

SUSTAINABILITY

Jessica-Lee Cole
Sustainability Writer

Toxic masculinity is currently a hot topic, wearing many guises – this was most recently highlighted in the new Gillette ad campaign on the subject. This advert has caused great controversy, resulting in many people admonishing Procter and Gamble, for standing up to toxic masculinity. Many people are also threatening a boycott of their products, because the idea that people (men, especially) should take accountability for their actions is so offensive,

obviously.

I want to talk about how this idea of masculinity translates into a general disregard for the environment when it comes to men. Now, don't get me wrong, I don't mean all men. This is not an attack. The way we are socialised to perform our genders has negative consequences across the board – but the environment is an aspect that is often overlooked and could do with a little light shed on it. A lot of traditionally 'female' practices are also terrible environmentally, but that is another topic for another time [see "How Trashy is your Period? Felix 1906"].

I have so many memories of having very one-sided conversations

with the men in my life – about recycling, eating less meat, or basically anything that would be of a benefit to the environment. And the problem is that they don't think they should or need to care, because that is what women do – care. Or at least, that is what a lot of people think.

Again, let me say this is not all men – but there have been a number of studies looking into this phenomenon. Men have been found to be more likely to litter, recycle less, and have a larger carbon footprint than women. This is all due to the 'green is feminine' idea. Both men and women were found, in a 2016 study by Brough et al., to believe that

men engaging in 'green' behaviours were more 'feminine' than those that didn't. This concept spills over into the perception of 'green' products – the eco-friendlier version of a product was seen as more feminine. This study also looked into the way that men who feel emasculated will compensate by engaging in behaviour that is distinctly not environmentally-friendly. So, undermining a man's masculinity could result in direct harm to the environment.

Ever wondered why brands bother to have a 'For men' line? There's actual science behind it! Men will preferentially choose products that reaffirm their gender identity over ones that

“Undermining a man’s masculinity could result in direct harm to the environment”

are neutral or feminine. So, one solution to this problem is targeting men with their own brand of green products and practices. Much like how we have deodorant, razors, and even tissues 'For Men', a rebranding of the green movement could be very effective – to be inclu-

sive of those who feel like their masculinity needs reaffirming.

Of course, this is only really a band-aid solution as it doesn't solve the real problem and is based on the idea that we can consume our way out of the environmental disaster we're on a collision course with. I think the best solution starts with children – raise the next generation to think critically about the information they consume. Your identity should be more than a colour or how 'feminine' you think you might seem. Toxic masculinity is simply a collection of learned negative behaviours, they do not make or break a man – the sooner we as a society unlearn them, the better.

2018: A big year for the vegan movement

Film screening of VEGAN 2018 by APES, ESoc and Vegsoc gives food for thought

SUSTAINABILITY

Monami Miyamoto
Sustainability Editor

Last Tuesday (15th of January), Environmental Society, VegSoc and APES collaborated to host a movie screening event for the film *VEGAN 2018*. Out of curiosity I attended. I came out of it feeling a mixture of emotions – partly overwhelmed by the density of the information, partly empowered to know that I could immediately start making small changes

in my own lifestyle, and partly regretting that I hadn't attended more movie screenings like these.

VEGAN 2018 introduced various aspects of the explosive growth in veganism last year. An increasing percentage of people have begun to cut out meat from their diets and gradually incorporate more environmentally friendly ways of eating. In fact, especially around this time of the year, people may be participating in Veganuary – an event launched to encourage eating a plant-based diet just for one month. The January of 2018 broke new

records with an estimated 167 000 people taking part, grabbing a lot of attention from the media. In the US, a company called 'Beyond Meat' carried out extensive research on product development of plant-based meat patties – in some regions of Southern California their products were outselling actual meat patties. London is also a growing hub for vegetarian/vegan diets, with vegetarian options available in most restaurants, and entire sections of major stores such as Tesco and Sainsbury's dedicated to vegan/vegetarian meals. There is expanding research and

development in producing meat-free, 'mock meat' products which could help society transition more easily into a plant-based lifestyle. The global trend towards increasing awareness of veganism, combined with influencers (including athletes and celebrities) promoting a plant-based diet meant many businesses began to view this as an opportunity to incorporate it as part of their products. 2018 saw a significant improvement in the way mainstream industries began to take up veganism.

However, the film is perhaps overzealous when talking about

the imminent rise in veganism. Coming from an Asian background, I am also aware that the spread of veganism in the UK and US is certainly not representative of the entire world. Countries such as China, Japan and many parts of South East Asia still eat meat as a predominant proportion of their meals. Vegetarian/vegan options are definitely not as readily available as it is in London. Therefore, it is important to acknowledge that there is still a long way to go in terms of a global shift towards plant-based eating, that will take many more years.

Nonetheless, getting

the opportunity to watch this film undoubtedly made me more aware that every time we have a meal, we are making a choice – and for people to make a choice, they must be properly informed. Film screenings like these are an extremely approachable way to gain new knowledge so that we can make informed decisions that have the potential to help the environment. If you're interested in attending future screenings, make sure to keep up with the Environmental Society on Facebook/Instagram, so as not to miss out on other free events.

Felix Sustainability is looking for articles. If you would like to write email artur.donaldson@ic.ac.uk

birthday party

What a time to
be alive...



PT SOC

BOOKS

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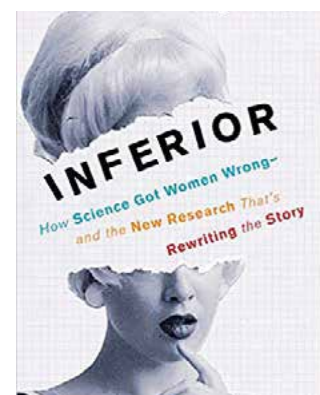
Angela Saini shares her views at the NHM Lates // Hiu Wai Lee

How science got women wrong

Angela Saini shared her views on the new research that is rewriting the story of gender in her new book *Inferior: How Science Got Women Wrong and the New Research That's Rewriting the Story*.

BOOKS

Hiu Wai Lee
Books Writer



The first time I noticed this book was when it was nominated for the Reading Women Award for Nonfiction in 2017. It opens the discussion on how society affects gender-related biological and behavior studies. I am interested in: feminism, science, and history (and it is also available in the school library). In general, each chapter

covers a controversial topic such as: Are women inferior to men? Why do women live longer than men? These chapters are self-contained and can be read separately.

In each chapter, Angela Saini listed the evidence supporting both sides of each topic and made it easier for the public to understand scientific writing in a smooth, coherent, and story-telling way. Throughout her book, Angela Saini emphasises on how little we know about the behavior and biology of men and women.

Angela Saini has a degree in engineering and is currently a science journalist. Her first book was published in 2011: *Geek Nation: How Indian Science is Taking Over the World*. She began writing her new book when her editor asked her to write about the menopause. What is the evolutionary function of the menopause

and why is it that only a few species, such as killer whales and humans, experience it? What interested her was how the gender of the scientist would make them lean towards different interpretations of this question. In her research, she noticed that male scientists were more supportive of the male sexual selection; females have menopause because aged females are not sexually attractive in the eyes of the males. Female scientists were more supportive of the explanation that menopausal females have strong societal roles and were needed to help with the survival of family members.

Similar bias in the study of sexual behaviors were described in the book. Saini explored whether such behaviors in different animals could be extrapolated to humans. Some male scientists believe that in many species, males are promis-

cuous while females are monogamous by nature. One of their explanations is that females need to spend more effort and time for their offspring than males, so they need to be picky about their mates. However, such views were challenged by data from other species. Angela Saini interviewed the anthropologist Sarah B. Hardy, who observed that female Hanuman langurs mate with many males to trick them into thinking they are the father of her offspring, and thus stopping the male langurs from killing the offspring they did not father.

In October last year, Saini gave a talk at the Natural History Museum on the 'Missing Half of Science' as part of the NHM Lates programme. She shared her views on why fewer women are in science than men. She mentioned that women have been working in science for a very long

time, but they were not given proper credit for their work. During the 19th century, most of them had to work with family members and their publications were discredited if their names were on it. Some were not paid for their work. She also mentioned that there are more women in certain fields of science such as life sciences and anthropology because male scientists of those fields encouraged women to enter years before other fields.

To encourage young female scientists, she suggested that the education system should lead students to think about the causes of the imbalance of female role models in history and why women were excluded. One of these causes were described in her book - societal perspectives have a large impact on science. Angela Saini looked through the letters

and publications in the 19th century, including ones written by Charles Darwin on women being intellectually inferior to men. Members of the scientific communities of the time believed women could not achieve as much as men because this was in their biology. Interestingly, the late 19th century was also when the first feminist movement began. Feminists argued that women could not achieve as much as men then because they did not have the opportunities to be educated and were restricted by patriarchal societal structures and culture.

Gender is not the only bias in science. Saini will further explore how other societal factors such as racism, colonialism, and aboriginal practices shape science in her next book *Superior: The Return of Race Science*, which will be published in May this year.

BOOKS

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Science fiction authors come to Imperial!

BOOKS

Harry Black
Books Writer

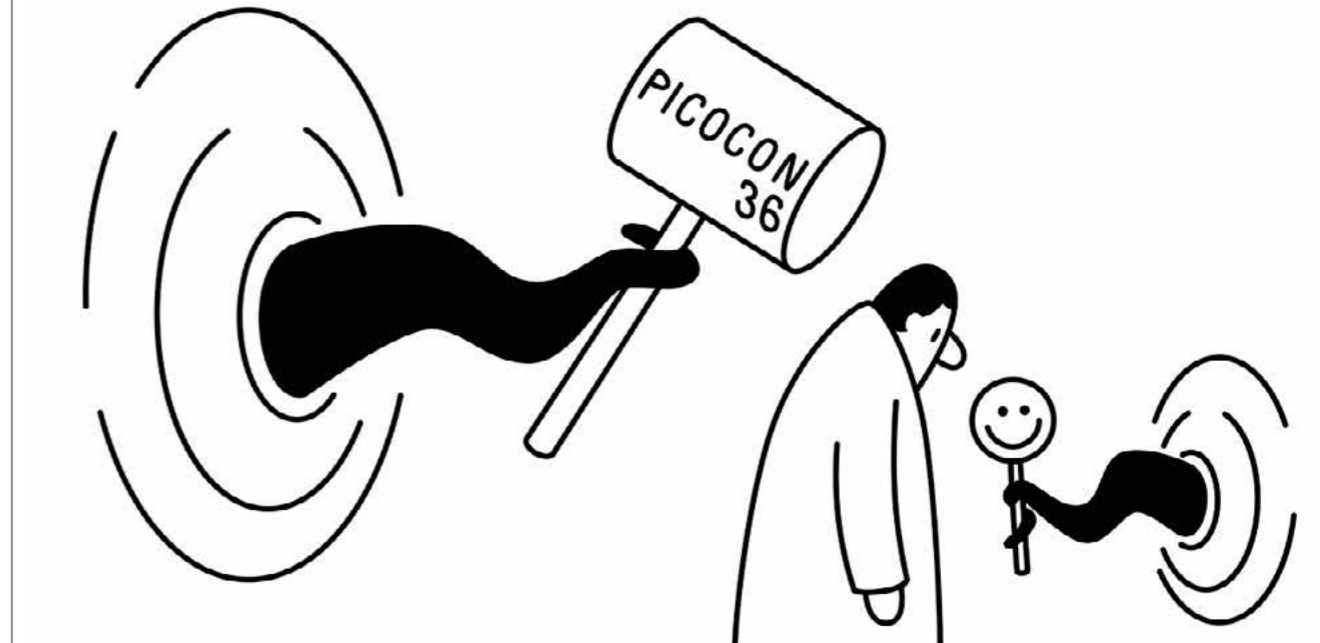
On 16th February, the Imperial College Science Fiction and Fantasy society will be holding their 36th Picocon, a yearly convention and celebration of science fiction and fantasy media. This year's theme is 'intrigue', and three science fiction authors will be in attendance as Guests of Honour.

Andrew Bannister is renowned for his spectacular *Spin Trilogy*, the third book of which (*Stone Clock*) was published very recently. *The Spin Trilogy* is Space Opera at its finest - the series has repeatedly been compared to Iain M Banks' *Culture Saga* - high praise indeed,

and well deserved. Bannister's talk at Picocon is set to be equally interesting, and you will not want to miss it.

Simon Morden is also coming to Picocon and has a huge back catalogue of excellent books you may have read. My own personal favourites include last year's *One Way* - leaving me very excited for the release of the sequel, *No Way*, just one week after Picocon - and *Arcanum*, which is in fact more historical high fantasy than science fiction as such. *Arcanum* is without a doubt the best historical fantasy novel I've read. Morden has said he will focus his talk on the topic of "space law" and it promises to be excellent.

The third guest, Gavin Smith, is best known for his *Bastard Legion* series, although you may also



Picocon 36: Intrigue will see three renowned sci-fi authors come to Imperial

know him for some of his very good video game tie-in novels for games such as *Crysis 3* and *ELITE: DANGEROUS*.

The Bastard Legion is a military science fiction series which very much ran the risk of just being

another generic space marine series, but which manages instead to be an incredibly successful and well-written subversion of the genre. Following the adventures and misfortunes of an incredibly selfish and morally grey

character as opposed to your typical saint-like protagonist, the series provides a very refreshing change of pace.

Picocon 36: Intrigue promises to be a brilliant day, and if you want to catch the speeches of each

of these guests of honour, as well as another given by a game-developer duo (and plenty more besides), you should get yourself a ticket! The day's events will be held mostly in Blackett's Lecture Theatre 1 (LT1).

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MUSIC

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James Blake's *Assume Form* doesn't quite take shape

In a bid to ditch the "sad boy" label, electronic singer-songwriter James Blake's latest work contains more upbeat sounds and a host of features. Miles Gulliford argues that his efforts are in vain.

MUSIC

ASSUME FORM



Artist: James Blake. **Label:** Polydor. **Top Tracks:** Assume Form; Don't Miss It; Barefoot in the Park. **For Fans Of:** Bon Iver; Jamie xx; Mount Kimbie. 48 minutes

Miles Gulliford

Music Writer

With production for names including Kendrick Lamar, Travis Scott and Oneohtrix Point Never under his belt in 2018 one would expect Blake's 4th effort to sound sublime, but after a few listens you might wonder if perhaps he's spreading himself too thin. Whilst there is a lot on *Assume Form* to enjoy, from ethereal lyricism to atmospheric production, there

is something missing. Nowhere to be seen are the eerie glitched-out vocals of 'If The Car Beside You Moves Ahead', a single released ahead of the record, while 'Don't Miss It' provoked him to reject the "sad boy" label as "problematic" following a mixed Pitchfork review.

Assume Form opens boldly with its title track; cavernous pianos, symphonic strings and Blake's poetically vague vulnerability set the record off on the right foot. Painting himself connecting to the world anew through his lover (actress Jameela Jamil), the lyrical themes bear a glaring similarity to critic Mark Fisher's description of the chronology of his work: "listening to a ghost gradually assume material form... out of the ether". James Blake also explores the insecurities he has about this new-found love, "when you touch me, I wonder what you would

want with me", giving the track a bittersweet tinge. With stuttering percussion and pitched vocals driving it through its final leg, the album itself begins to assume form.

What follows are two songs produced by trap wonderchild Metro Boomin. The first of which, a spacey yet melodic track delivered largely by Travis Scott, whose ability to hold a tune almost excuses his generic and materialistic lyricism. Blake's contribution on a long-distance relationship slipping away and Metro's punchy production come through to hold the track together well. The crowded beat and repetitive lyrics on Boomin's next contribution 'Tell Them' leaves a lot to be desired, proving perhaps, that lightning doesn't strike twice.

The other two features, ROSALÍA and André 3000, develop themes laid out by Blake (personal-

ity-consuming love and depression respectively) on their tracks well, but are let down by production. The uninspiring beat on 'Where's the Catch?' finds André's flow awkwardly static. 'Barefoot in the Park', however, delivers a hauntingly sweet punch despite its percussive stagnation, ROSALÍA's voice ornamenting Blake's beautifully.

The remainder of the record finds Blake perhaps a little too comfortable behind his piano, with production from himself and Dominic Maker (Mount Kimbie) struggling to add anything of note. Songs like 'Into the Red' and 'Don't Miss It' showcase Blake's lyrical and melodic skill in spades, with a heart-rendingness that makes their shroud of bubbling electronics enjoyable. Other tracks including closer 'Lullaby for My Insomniac' bring little in the way of songwriting to the table, behind



Look Mum, no hands! // Polydor

which *Assume Form's* uninteresting production falls flat.

The critical acclaim of Blake's first three records, with a Mercury Prize and co-signs from the likes of Kanye West have, admittedly set Blake up for failure. But not to the degree that can be heard on 'Can't Believe the Way We Flow', a track whose melody could be pleasant enough, did it not take up the track's entire length,

caked in flat digital reverb.

While James Blake's trademark blend of singer-songwriter and atmospheric electronics do produce a few sparks here, the record has a few too many duds to create a cohesive listen. Production choices or underdeveloped lyrics weaken even its best tracks, often failing to do its contributors justice, Blake included.

Kobala Revisited: Afriquoi storm XOYO

MUSIC

KOLABA



Artist: Afriquoi. **Label:** Wormfood. **Top Tracks:** Kudaushe; Way Out; Papa Speaks Japanese; Fiston 2000. **For Fans Of:** Les Amazones d'Afrique; Asante Sana. 40 minutes

Artur Donaldson

Sustainability Editor

Afriquoi describe themselves simply as an "afro supergroup" who perform "live African dance

music fusing Congolese guitar + Gambian kora virtuosity with UK electronic sensibilities". Its band members: Andre Marmot (on percussion), Jally Kebba Susso (kora), Fiston Lusambo (guitar), Andre Espeut (voice) and Nico Bentley (production) certainly live up to this description in their 2015 album *Kolaba*.

The name Afriquoi is inspired by the delightfully expressive mannerism amongst francophone West-Africans to add "quoi" ("what") to the end of sentences, best translated as "innit". As band member Marmot

explains, Afriquoi try to defy categorisation with their music. As with their name. "It's basically saying it's Afro, but so what?".

Afriquoi have had several tours and released several singles but *Kolaba* is their first major album. They DJ-ed at XOYO last Saturday (21st) but sadly did not feature any tracks from this wonderful album, so instead I will try to do justice in this, my first music commentary, trying to condense the experience into a paragraph for each of their top four tracks.

'Kudaushe'

When performing live, Afriquoi are sure to bring out their dancefloor hit 'Kudaushe'. Its powerful use of African drums and xylophone makes a modern take on a traditional dance.

'Way Out'

Starting and ending with some reflective notes on the kora Espeut tells us this song is an ode to "all the riches I have been blessed with". The song climaxes with the lively refrain "Yes I know". The message is to make the

most of any fortune you may be blessed, appreciate it, don't dwell and get on with living.

'Papa Speaks Japanese'

A forty second out-of-body experience complete with space-age synth, I feel this piece reflects the global reputation of Japan as a futuristic nation. Over the trippy background of the synth accompaniment, the afore-mentioned Papa takes a plunge at Japanese. "Wastashiwa-wa-wa".

'Fiston 2000'

Named after the guitar-

ist, the line "Move your body like this" says it all. This is a fantastic dance-floor beat to move to with a nice fusion of traditional drums and Congolese guitar.

If you were hoping to know, as I am, what the non-English track titles mean, sadly I cannot enlighten you. Researching this article I discovered that West African languages and cultures are sadly under-represented online. However, with Afriquoi, the culture blending Western themes are getting out to the world.

MUSIC

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Bad luck for Ben Howard fans

MUSIC

BEN HOWARD



Venue: O2 Academy Brixton. **Date:** 19th January 2019. **Ticket Price:** £40.

Alex Large

Music Writer

It's easy to forget that Ben Howard released an album last year. It came and went, with no hit singles and an understated sound almost unrecognisable compared to the cheery beach-folk of his debut. The nature of this quiet and under-discussed release is what makes the decision to perform these new songs almost exclusively so

interesting, and polarising. They're not what Ben is known for, and in Brixton, clearly not what the majority of the audience wanted.

From this show it is clear that Ben has disavowed completely the music that made him famous. On his newest album the sunny, earnest melodies and sing-along choruses of *Every Kingdom* make way for obtuse, poetic lyrics, unassuming singing, and gradual builds in intensity that impact only if you managed to sufficiently focus your attention on the initial quiet, which at times is no small feat. With this as his new sound, it is no wonder that he did not perform a single one of the cheerful

campfire songs that made him famous; their carefree and direct sound is the antithesis of what he now seems to value.

"It is clear that Ben has disavowed completely the music that made him famous"

Considering the sales and fast-forgotten nature of the newest album, it's not surprising that the majority of people at the gig were less than

impressed by the focus on this material, and omission of the songs they doubtless bought tickets to hear. Shouts of "play the good songs!", and audience noise that at times rivalled in volume the music coming from the stage, demonstrated the lack of patience for the new material, which undeniably requires concerted effort to appreciate, and was perhaps not suited to such a large venue.

There is, however, something incredibly bold about disavowing your old music entirely. It takes bravery to defy the wishes of your audience, to stick to your guns in the belief that your old, easy-listening sound is overly simplistic and

unrealistically cheery. It's as if on the first album he crafted upbeat and blissful songs that were almost too good to be true, a sense of artificiality and idealism to their sound, and now he has found more honest art in realism and subtlety.

Instead of an evening playing the hits and giving the crowd what they wanted, Ben and his band created a quiet atmosphere, and one that required work and patience to appreciate. With this show comes an interesting question; what do the audience deserve, having purchased a ticket? Does their money purchase the right to hear exactly what they want to hear? Or does the artist have ultimate control,

owing nothing to their audience, and should be able to perform what they believe is most important, most true to themselves? It is abundantly clear which side of this argument Ben is on, although a vast majority of the audience clearly disagreed.

It was admittedly difficult to focus on at times, but every song was beautiful in its own quiet way, with a few moments of true, goose-bump-inducing potency. And when coupled with the undeniable honesty and artistic integrity of choosing newfound subtly over singalongs, it was a gig like few others; modest, sombre, and with just enough patience. Captivating.

The wicked WIZRD of Sauce

MUSIC

THE WIZRD



Artist: Future. **Label:** Epic; Freebandz. **Top Tracks:** Call the Coroner; Crazy But True; Faceshots. **For Fans Of:** Young Thug; YG; 21 Savage; Toxic Masculinity. 62 minutes

Asad Raja

Music Editor

Future has always been a hit-making machine. Earlier in his career he adopted (and simultaneously established) a decidedly pimpish Atlanta trapper sound. Since then, Future has achieved ridiculous international recognition, the DJ Eskimo tags long gone. What set him apart from a Wacka Flaka or a Jeezy was his consistent dedication to both authenticity and progression of

the sound. Yes a perfectly timed Drake consign in the form of the excellent *What A Time To Be Alive* collab project was significant. But most fans will tell you that *DS2*, released the same year, or mixtapes like *Monster* or *Beast Mode* released prior to that, were better justification for his legend status.

Modern day Future is less predictable. It feels as though the enduring buzz surrounding his name owes itself to the social media obsessives with the pimp culture his recent sound has, to some extent, ironically departed from, or become a more commercialised version of. That in itself is not even a criticism. However, the resulting effect has been that the regular filler tracks or repetitiveness common in recent Future projects have become a sort of elephant in the room. Having said that, *The WIZRD* is pretty

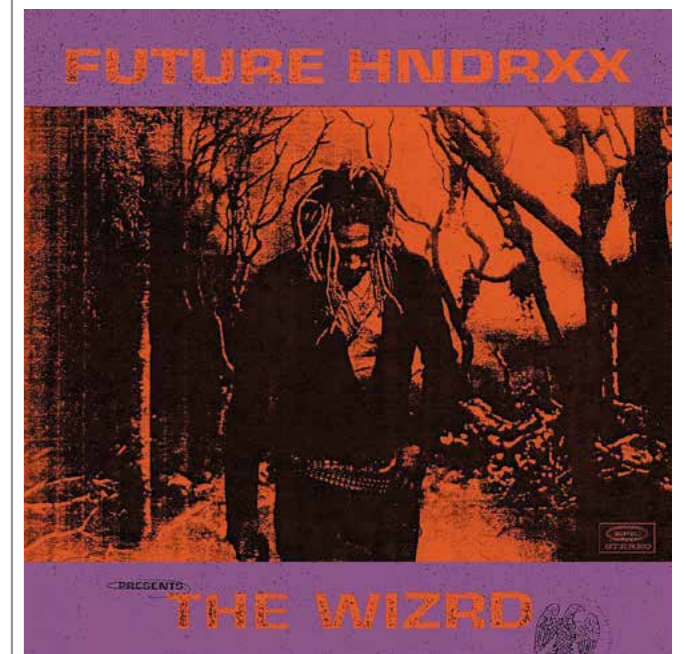
much devoid of either.

The album starts off with the introspective and mature 'Never Stop'. Future gets real about the materialism his lifestyle is soaked in ("I got so rich, nothing matters to me") whilst recounting the unsteady path he's taken to get there with a triumphant grace. This is a theme reflected also in the layered and earnest 'Temptation'. True, though Future's sauced out bragadocio accounts for a decent portion of what we get from this album, a significant amount of range is also demonstrated. As such, the more simple tracks are kept effective and short ('Rocket Ship', 'Promised U That', 'Stick To the Models' and 'Overdose')

to make way for more memorable tracks that are truly unique and fully formed concepts. For example, 'Call the Coroner' sees Future spit a tight verse in a regale

bellow with a slight rattle to his voice, emulating a pissed off king. 'Crazy But True' sees Future speaking on the topic of recognition with a captivating flow and cadence over dynamic production featuring swirling, distorted, high pitched moans.

The most high-energy production moments bring out the most savage moments from Future. 'Crushed Up', 'Servin Killa Kam', 'Faceshots' are each fairly close to *DS2* level, the last being the grimmest. Future seems very aware that it feels like the soundtrack to a mustang drift, summarising the aesthetic very simply: "Skrrt, skrrt in a fast car". 'F&N' and 'Baptiize' are two other brilliantly produced tracks, featuring ingenious beat switches. Future keeps it together over the gliding, lil uzi-style synths on 'Goin Dummi' too, a genuinely endearing and soothing track.



Lions and tigers and bears, oh my! // Epic/Freebandz

The few features that appear near the end of the album certainly contribute positively. 'Unicorn Purp' is a building banger, though Young Thug and Gunna somewhat hijack the track with their dope back and forth in the second half. The Travis feature, though

fairly self contained and lowkey, is also decent.

Overall, *WIZRD* does lend confidence to the future of Future's sound. Clearly, his long and successful career is by no means in the business of winding down.

FOOD

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Fuwa Fuwa: an exact soufflé science

If you like delicious flavours and something different to fill your belly (and your Instagram feed) take a trip to the UK's only soufflé pancake café!

FOOD

Eamon Akil Farhat
Food Writer

If you like delicious flavours and something different to fill your belly (and your Instagram feed) take a trip to the UK's only soufflé pancake café!

Having first tasted these fluffy pieces of heaven in Hoshino Coffee, a chain with over 150 outlets across Japan, I was immediately hooked! London I thought, renowned foodie destination, was sure to have somewhere for me to get my pancakes fix. Sure enough, there was one place specializing in these soufflé pancakes: Fuwa Fuwa.

The café first set up shop as a pop-up in Westfield Stratford, but as I hadn't gotten my jabs to explore so far outside of central London, I waited

a few months for its expansion. Sure enough they have now moved to a more central location, still in a pop-up style, located at the Brunswick Centre just outside Russell Square station. The setup is very simple with minimal decor. Although cute, it does look a little barren.

However, being a pop-up type setting, this is forgivable, especially since the quality and aesthetic of the food plated up more than compensates. The menu consists of sweet soufflé pancakes, so if you come here with anyone who dislikes pancakes, you should probably reconsider your friendship. It takes around 20-30 minutes to make them (unfortunately longer than most places), so I recommend you take some light entertainment (maybe that lecture you missed because you were trekking across London for pancakes!)

A bonus, however, is that the cooking takes place for all to see - the fluffiest batter is scooped out and placed onto the griddle, and then another is added! That's right, to attain the extreme thick n' fluffy character, two scoops are stacked. The precision-heated griddle has an infra-red temperature sensor, used to determine if it is pancake ready. The whole affair is very satisfying to watch and so you should definitely film this for your story, because your 375 followers definitely need to see this important process ;)

The menu is reasonably priced, slightly more expensive than a hipster milkshake but slightly less than your average avocado toast, with the pancakes costing between £7.90 and £8.90. The flavours include a honeycomb butter with whipped cream and syrupy goodness, Banana and



Fuwa Fuwa // Eamon Akil Farhat

Nutella (need I say more?) and summer fruit (fruit = new year new me?). With so much effort put into the pancakes themselves, the toppings are surprisingly good. The whipped cream I tried was out of this world, and the yuzu cream cheese and blueberry compote were a flavour match made in heaven. The pancake itself, after

20 minutes spent photographing it for Snapchat, Instagram, Facebook and of course LinkedIn, was finally cut into.

It's hard to explain its light and fluffy texture, but let's just say that the NASA scientists who used the ultra-low-density Aerogel material to catch space dust should probably reconsider their

choice. Despite their ultra-low density, they are surprisingly filling! You will still probably want another for the amazing taste.. but let's be honest, you can't afford that on a student budget.

All in all, highly recommended - visit Fuwa Fuwa soon to get your pancake fix!

Tapioca: your favourite bubble tea ingredient explained!

Bubble tea, pudding, pancakes, cakes and everything in between, here's the low-down on everything Tapioca

FOOD

Julia Dabrowska
Food Editor

You've probably encountered, or at least heard of, tapioca at some point in your life (at least if you've ever come close to having boba tea or tapioca pudding). A chewy masterpiece, sometimes simply referred to as 'pearls', tapioca is in fact a starch extracted from the cassava root, a plant

originating from Brazil.

Consisting almost purely of carbs, it is often used in a gluten-free diet as it is naturally free of this compound. Sadly, although considered a staple food for millions living in tropical countries, it has basically no nutritional value, protein or fibre, and when in the commonly used black form, also contains brown sugar (so you should definitely make your bubble tea addiction justifications on the health benefits of tea instead!).

So, what are the uses for tapioca apart from bubble tea? Bread, flatbread, a variety of desserts, or as a thickener for soups and sauces are among the most common (who knew bubble tea and bread were so closely related?). An interesting fact is that many World War II refugees actually survived on this ingredient due to food shortages in Southeast Asia!

Tapioca is sold dried, often in the form of a white flour or flakes, rather than your typical

pearls, (although this is also done), and used for baking as mentioned above.

All in all, despite being arguably the most exciting part of bubble tea, tapioca processed incorrectly from the cassava plant can lead to a compound which transforms into cyanide - but hey, what doesn't kill you makes you stronger, right? And as a reward for getting through this article, a visit to T4 is certainly in order.



Peach Bubble Tea // omnivorescookbook.com 28

GAMES

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Smash Corner - Mario, Barely Qualified Plumber

GAMES

Michael Cognet
Games Writer

Welcome to the Felix Games section's brand new addition: Smash Corner! Where we will give you weekly guides on characters from Nintendo's Super Smash Bros. Ultimate, to give you an overview and some useful tips about them. And who better than Nintendo's golden boy to start off this series, fighter #01 of the roster, Mario.

Nintendo's mascot made his 1st appearance as 'Jumpman' in the classic arcade game Donkey Kong all the way back in 1981. Ever since, Mario has remained Nin-

tendo's most important IP and appeared in more than 150 games of many different genres, ranging from platformers, sports and of course fighting games. As one of the original 8 fighters from the first entry in Super Smash Bros. on N64, Mario's iconic character and playstyle has remained consistent throughout. He is a powerful close range brawler of medium weight and average speed which has plenty of perks.

Mario really excels in hand to hand combat and relies mostly on his fast and reliable normal, tilt and smash attacks to dish out the damage and eventually secure the kill. Living up to his former name of 'Jumpman', it is in the air that he truly shines with an almost instant neutral, which you will be using a lot, and a great up-air

to juggle opponents with. And of course, Mario's bread and butter is his forward aerial, which will spike down the poor player hit by it. Another strong move of his kit is his back-throw, which is a powerful kill-throw at higher percentages. In addition, this move will make Mario spin around hitting any nearby opponents, handy if you're getting attacked from multiple angles!

His special moves are however not to be underestimated as they give him a huge amount of versatility. Mario's neutral special is his trusty fireball, that will interrupt the opponent, providing the opportunity to chain in attacks or combos, if followed upon quickly. His side special is his cape, very useful if timed right to reflect any projectiles. His down



The superior brother out of the Mario Bros. // Nintendo

special is the F.L.U.D.D., a charged attack that can blast opponents with water, it's purpose not to do any damage but simply to push them away as they are trying to recover. And last but definitely not least, Mario's up special is his Super Jump Punch, which can of course be used as a recovery but also as a kill-move for any opponent overhead.

With all this in mind, a

common combo for Mario goes as follows: throw your enemy in the air with an up-throw, -tilt or -smash, jump and hit them with an up-air, repeat the process with a mid-air jump and finish off with an up-special. Depending on the weight and percentage of your opponent, it can lead to a kill. If not, all is not lost; you can always go for the hefty FORWARD AERIAL

while they are off stage to send their poor soul down into oblivion. Be sure to shout it when doing so for ultimate disrespect.

All in all, Mario is a mid-high tier character which has a lot of potential. A fighter that is easy to learn, but hard to master, hence a good first character to pick if you are new to Smash and want to try it out.

Smash Corner - Link, Mute Discount Legolas

GAMES

Freddie Ugo
Games Writer

Originating in 1986 as the not so eponymous main character of 'The Legend of Zelda', Link has grown to be one of Nintendo's most beloved and well-known characters. Long-time fans of Link finally get their justice in Ultimate as this is truly the best iteration of Link we have had yet! Link is one of the slower characters in the game, but his high weight and kill power more than make up for this. The key with Link is to use his variety of projectiles to force your opponent into

a vulnerable position and then blast them with your strong, multi-hit up and forward smash attacks. These moves have high damage and large hitboxes, meaning they are very good at catching out the enemy as they try to avoid your plethora of traps.

Link's neutral special is his Bow and Arrow. It is a great zoning tool with moderate damage, scaling up the longer you charge it. A good trick is to fire one at the ground and then pick it up, this lets your next shot fire 2 arrows simultaneously! Use the arrows to force your opponent to jump and punish them with an anti-air.

His side special, Boomerang, can be thrown in a variety of angles and distances, filling a similar role to the arrows.

However, the boomerang also has a hitbox on the way back, providing additional pressure as Link moves around the battlefield. It can also be bounced off the ground, providing many mix up options to your playstyle.

Link's up special and main recovery option is Spin Attack. It can be charged whilst on the ground to deal a large amount of damage on both sides of Link, but where it really shines is the large vertical distance that can be covered with this. Along with a jump, Link can now recover from almost anywhere off stage!

The bread and butter of Link's move set is his down special, the Remote Bomb. Using it creates a remote bomb which can be detonated again with the



Link's Final Smash in action // Nintendo

same input (as long as no one is holding the bomb). The possibilities with this move are endless; you can use it to hit and kill the enemy off stage or place it on a platform to limit your opponent's movement options. Alternatively, the bomb can be placed near the ledge, forcing your opponent to jump from the ledge which can then quickly be countered with a forward or up aerial. If

you're feeling particularly fancy you can also use the bomb to hit yourself off stage to add further distance to your recovery.

Other important things worth knowing are that when standing still, Link blocks projectiles with his Hylian shield and when his health is at 0% his forward smash also has its own projectile; a neat call back to his original games.

I would place The Hero of Time securely in high tier, held away from top tier only by his unfavourable matchups against the game's best such as Palutena and Pikachu.

If you want to learn more about Link there are great videos by pro player 'ZeRo' and long-time Link main 'Izaw' on YouTube. Happy Smashing!

GAMES

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Fallout 76: How Bethesda alienated their fans and

A look at the stunning and ongoing failures of Fallout 76 and how Bethesda successfully destroyed their own reputation with lies, deceit and incompetence.

GAMES

Samuel Welton
Games Writer

Fallout 76 could have just been another shoddy game sent out to die, but due to a continuous string of baffling decisions and mistakes it has managed to tarnish Bethesda's reputation, possibly irreversibly. For those unaware of just how badly Bethesda has screwed the pooch, let me take you through the troubled lifetime of Fallout 76.

So firstly, the game releases and it's a hollow shell of a Fallout game, stripped of much of its identity and rushed out the door in an unfinished state just to make a quick

buck. There was no story to speak of, a dull and repetitive grind and the much lauded player interactions were so poorly implemented it showed just how poorly thought out the multiplayer aspects were. Top it off with a cash shop which would happily sell you assets ripped straight from Fallout 4 and you have a game emblematic of what's wrong with triple A gaming; made all the bitter for coming from Bethesda, thought to be one of the last bastions of consumer friendly single player games. I reviewed 76 overwhelmingly negatively when it released, and I still feel like I went easy on it. And it was here, right as the game released, that the controversies began.

The release itself got off to a bad start. The

beta was little more than early access. They changed almost nothing afterwards, and didn't even wipe progress when it ended. It was just a ploy to drive pre-orders, and that's a classic red flag. This "beta" experienced the strangest bug I've heard of in a long time, with the game randomly uninstalling when closed. This is a 46 GB game file that would then need to be re-downloaded. But you better hope you don't have a download cap on your broadband because after that the day one patch was 54 GB. That's right, the patch was bigger than the game itself despite seemingly fixing little to nothing. Finally, when fans who were quite rightfully feeling burned approached Bethesda for a refund they were told that as they had opened

the game they were no longer entitled to one, no matter their play time. The conspiracy theorist in me says it wasn't released on steam due to the negative reviews it would have gotten and the incredibly generous refund policy which would have decimated their profits. A fan base in ruins and their reputation on the line, there would need to be a serious effort on their part

"A hollow shell of a Fallout game, stripped of much of its identity and rushed out the door in an unfinished state"

in order to fix the damage that had been done.

Cut forward not even a

week and there is already new outrage. The now infamous canvas bag situation. The "Power Armour Edition" (collector's edition) of the game was advertised as coming with, among other things, a high quality canvas bag in the Fallout style. What was received was a shoddily made nylon bag which looked like a Chinese knock off you'd accidentally buy on eBay. Bethesda eventually committed to producing and delivering real bags to all owners, but not

"Bethesda made an active decision to deceive its fans"

without stoking the fire a bit first. For one, when people started contacting Bethesda support they were told nothing was going to be done about it, but that they could all have 500 atoms (in-game currency) as compensation. That's £4 of intangible compensation to people who paid up to £200 for the collector's edition. It's even worse when you realise it's a direct insult to their most dedicated fans as who else would pay that much for a game. Only once the outrage started to spread all around the gaming sphere did they relent. This situation was exacerbated by the fact that influencers in the media who were sent this edition to preview DID receive a canvas bag, meaning Bethesda made an active decision to deceive its fans. And finally, to top it all off after collecting the personal details of all those who bought the

power armour edition and were due represent

"Yeah, it's time for a big pull-quote. We love these things, but don't forget to make them short!"

bags, Bethesda leaked their personal details. Outstanding move.

Thing's died down for a while and the collective gaming consciousness moved on, with only a little murmur when it inexplicably went on black Friday sale less than 2 weeks after release. That is not something that games that are selling well do. But focus came ricocheting back when Christmas rolled around. Unsurprisingly for a game with a cash shop, Bethesda added some Christmas themed cosmetics. A bit of a slap as it was the only new content since release, but the real kicker was the sleazy way they were sold. Ignoring how expensive they were (the Santa costume was £15) from day one they were "on sale" for a "discounted price" despite never actually having sold for the "original price". This is a flagrantly manipulative sales strategy praying on people's desire for a good deal. Best of all, this is actually a practice commonly used by mobile games and has been used before by EA. Not a good look there Bethesda.

As the year drew to a close and the time for new beginnings was upon us, what did Bethesda have planned? How would they win back favour with the community? Apparently

GAMES

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destroyed their reputation with a single game

by paying homage to the Y2K bug. On January first the nukes broke. In 76, the nukes are effectively the endgame content. You can launch a nuke to create a high level zone in which to farm, as well as messing with other players. It's unquestionably a core feature and one of the few saving graces of the game, and with the new year the system broke and they couldn't be launched. This wasn't even the first controversy surrounding the nukes, as despite it supposedly being a big deal to collect launch codes and fire one off, the codes weren't random. This meant people would just upload new ones to reddit, rendering one of the core gameplay looks entirely unnecessary. The broken nukes were fixed relatively fast, but it shows how poorly thought out the game was. It was released in November, but they hadn't properly planned even 2 months ahead.

But nothing shows Bethesda's incompetence like the latest in this long string of embarrassments. See, the game has had a hacker problem from day 1, and Bethesda having never dealt with online games like this before have been really struggling to deal with them,

"Entire websites have been created to sell you hacked and duped items so you can skip the grind"

ban waves do get made



Bethesda experiences unexpected outrage after treating their customers like walking ATM's // Netflix

and exploits are patched but to say some hackers fall through the cracks would be a vast understatement. However, the latest development came when enterprising hackers realised they could duplicate high level items to sell to other players. And just like that, an immense second hand market sprung up selling perks, caps and weapons to other players for real money. Go on eBay and you can buy unofficial weapon packs for upwards of £200. Entire websites have been created to sell you hacked and duped items so you can skip the grind. It goes without saying that this has entirely decimated the core gameplay loop, and the fact people are paying their rent by hacking a game is ludicrous. It is now entirely possible to see low level players hopped up on bobble-head perks taking on endgame

monsters with ease due to the flood of these items into the economy.

It doesn't even end there. Long time Bethesda fans know their maps

"In a show of stunning brilliance they left the developer room in the Fallout 76 map, and finally people are getting in there"

usually have a "developer room" containing every

item in the game. They're used for testing things before release. These aren't places you should be able to reach, but they leave them in their single player games because in theory they do no harm, and are a neat easter egg for those willing to dive through the game files and do some modding. However, in a show of stunning brilliance they left the developer room in the Fallout 76 map, and finally people are getting in there. Obviously there is the issue of people getting high level items for free, but people have found weapons and items in there that are not even legitimately available in the game, perhaps because they were broken or because they were planned for release in a later patch. The final cherry on top of this whole ordeal is that, while Bethesda was able to lock the accounts of all

who got into the developer room, this lock was paired with an email that offered to unlock the account if the user responded to said email with instructions on how to perform the exploit. That's right, Bethesda could see you'd been in there, but couldn't figure out how you did it.

"They have shown that when the chips are down they are willing to treat their fans with contempt"

And finally we end up at the present day and it should be clear why

people have lost faith in Bethesda. This whole ordeal has shown how little effort actually went into Fallout 76, and has shown that Bethesda is now more than willing to stoop to new lows to follow trends in the pursuit of greater profits. Their reputation is irreparably tarnished, and in a short time they've gone from a fan favourite company to one regarded with suspicion. Fallout 76 was not just a bad game, it made people reassess the way they saw Bethesda and their previous games. I find it harder to overlook the flaws in Fallout 4 after this mess, and am nowhere near as excited for The Elder Scrolls 6, because they have shown that when the chips are down they are willing to treat their fans with contempt. For Shame.



The blissful promises made that were never fulfilled // Bethesda

The convoluted road to Kingdom Hearts 3

With the final chapter of the Xehanort Saga of the Kingdom Hearts series almost upon our doorstep, Felix Games is here to offer a retrospective look at the love child of Square Enix and Disney.

GAMES

Anthony Onwuli
Games Editor

Back in 2002, Square Enix (developers for the Final Fantasy and Dragon Quest franchises) and Disney collaborated on a video game project which resulted in the first Kingdom Hearts game on the PlayStation 2. Since then the franchise has gone on to grow in many different directions as the story has become more complex with 14 titles released over the past 17 years having shipped over 25 million copies worldwide.

Where and How Did It All Begin?

At TGS 2004, the Kingdom Hearts Director Tetsuya Nomura revealed that the series started when a Square game producer, Shinji Hashimoto, was guided by fate to meet a top Disney executive whilst in an elevator. How did this coincidental meeting happen? Well, Square and Disney used to work in the same building. Hashimoto delivered his elevator pitch to the executive and in February 2000, development began for Kingdom Hearts.

The story, which originally was going to be aimed at Disney's target audience was reimagined to become as great and as epic as the stories told in the Final Fantasy series. With Nomura developing the story to be about the theme of character's hearts

(and trust me on this, "hearts" alongside other key phrases, "Darkness", "Sora, Donald, Goofy" are repeated endlessly in this franchise), and by thinking of Disney theme parks, like Animal Kingdom, Square's new IP would soon bare the title Kingdom Hearts - the name Kingdom wouldn't have been enough for Square.

To test the waters of the future of the series, Nomura put a secret movie at the end of the first game

"With the House of Mouse involved, it was surprising that Square were not given any restrictions"

as sequel bait. This form of sequel baiting has now become a tradition for the franchise to tease us fans about the upcoming releases.

Disney and Final Fantasy?

No one could have predicted that merging Final Fantasy characters with Disney characters and worlds would have led to the amazing action RPG that was Kingdom Hearts. Though with the House of Mouse involved, it was surprising that Square were not given any restrictions into

using Disney's assets. For Nomura, he believed there was no reason to change the worlds, but instead that it was Square's prerogative to bring out the best of what Disney has already done with their characters.

Speaking of characters, various adaptations of the Final Fantasy characters have appeared throughout the series, from cartoonish versions of beloved characters to darker, mysterious adaptations of others. This feeds into the excitement surrounding each new title in the series, with fans wondering which Disney worlds and what Final Fantasy characters will be featured in the latest release.

Releases

So in the past 17 years, the following games have been released: Kingdom Hearts, Chain of Memories, Kingdom Hearts II, Re: Chain of Memories, coded, 358/2 Days, Birth by Sleep, Re: coded, Dream Drop Distance, 1.5 Remix, χ , 2.5 Remix, Unchained χ and 2.8 Final Chapter Prologue. Some may call it marketing genius, some may call it insanity with how spread out the Kingdom Hearts series is with its releases on a multitude of different consoles and handhelds: PlayStation 2, Gameboy Advance, mobile phones, Nintendo DS, PlayStation Portable, Nintendo 3DS, PlayStation 3, PlayStation 4 and soon the Xbox One with the release of Kingdom Hearts 3. Some fans will have purchased some of these consoles just for the sake of playing a Kingdom Hearts game, while others may have

missed games out in the franchise because they were unaware that the game held plot relevance due to not being released on a home console – an issue fixed with the HD Remixes.

The Story of the Franchise

If you asked me to tell what the Kingdom Hearts series is about, then I'd probably come up with something like "it's about the adventures of a young boy called Sora who traverses many different Disney Worlds and meets many different Disney and Final Fantasy characters and his weapon of choice is an oversized key called the Keyblade." This sentence both sums up the series whilst simultaneously tells you nothing. Ask any fan to explain you the intricate details of the story and they'll be at a lost for words.

With Kingdom Hearts 3 releasing today (Friday 25th January) in Japan and next week. Tuesday 29th January, internationally,

here's a succinct overview of what is a deeply convoluted story (with me luck and SPOILER WARNING).

"Some may call it marketing genius, others may call it insanity"

χ / Unchained χ / Union χ / Back Cover

First of all, yes, the mobile game is partly canon to the series. Essentially, this game depicts the events which led up to the Keyblade War. There were five different unions of Keyblade wielders led by the Foretellers and the purpose of these unions were to gather Lux (a form of light). A legendary weapon called the χ -blade was splintered into twenty pieces (thirteen shards of darkness and seven frag-

ments of pure light) as a result of this war.

Birth By Sleep

BBS is set 10 years prior to the events of the original game and details the origins of the current villain of the series, Xehanort.

Xehanort was a young man who lived on the Destiny Islands and as he grew up he became increasingly obsessed with the legends of old, the legends of the Keyblade War. He believed that the universe was too far aligned with the light and believes that the world should be perfectly balanced (as all things should be) – equal light and equal darkness. To this end he alters the destinies of three young Keyblade warriors – Ventus, Aqua and Terra. His actions result in Ventus being left comatose after Ventus defeats Vanitas, the being of pure darkness extracted from Ven's heart; Terra loses possession of his body as Xehanort transfers his own heart into Terra's body; Aqua becomes trapped in the



Main characters of Kingdom Hearts 2 // Square Enix

A Kingdom Hearts Retrospective and Story Summary



Cover Art for Kingdom Hearts 3 // Square Enix

realm of darkness after trying to save Terra from the darkness.

Xehanort gets split in two in between the events of BBS and KH1 and this results in two new entities being made called the Heartless and the Nobody. A Heartless, ironically enough, is the manifested heart of a person who has succumbed to darkness, while a Nobody is the body and soul of a person who has lost their heart. These names must have been given ironically. Xehanort's Heartless calls himself Ansem and his Nobody calls himself Xemnas. Xemnas goes on to lead an organisation of nobodies called Organisation XIII.

KH1

At the start of the first game, Sora's home world is attacked by Heartless and he loses both of his friends, Kairi and Riku. Sora ends up on a quest alongside Donald Duck and Goofy to save the other Disney worlds from the darkness – a mission given to them by King Mickey.

Sadly though, Riku gets lured into darkness by Maleficent as he tries

to find Kairi through his own means. The puppet master behind the two of them is the Heartless called Ansem, who possesses Riku during the events of the first game. What was Ansem's goal in all of this? Well, using Maleficent, he manipulated several Disney villains to capture Seven Princesses of Heart. Seven? Haven't we already heard this number before? Well, yes we have. The seven fragments of pure light became the hearts of the princesses. Turns out that Kairi was one of these princesses, however her heart latched onto Sora's during the invasion of their home world. To give Kairi her heart back, Sora uses Riku/Ansem's keyblade to carve out his heart. Remember what happened to Xehanort? Well, something slightly different happens here. Nobodies of both Kairi and Sora are created, Namine and Roxas respectively.

COM and Days

Namine has the power to manipulate Sora's memories, so some rebels within the organisation use her in attempt to control

our keyblade wielding protagonist. Sora defeats various members of the organisation in Castle Oblivion. However, Naminé puts Sora into a yearlong stasis.

During this time, Riku also finds himself in the Castle as he struggles with the darkness inside of him and also encounters and defeats members of the organisation. Riku will now spend the next year trying to help recover Sora's memories.

Now onto Sora's Nobody, Roxas. Xemnas recruits Roxas into the organisation as the thirteenth member. With a keyblade wielder in the organisation, Xemnas' plans to create his own Kingdom Hearts become more of a reality. Roxas was originally born without any memories, but during the course of 358/2 Days, he slowly starts to gain the memories of Sora through dreams. Eventually, Roxas' rebels against the organisation after being kept in the dark for far too long. Before he can set Kingdom Hearts free, he is defeated and captured by Riku. Am I forgetting anything or anyone in this game? Well, if I am,

it's because no-one can actually remember.

KH2

The events of Kingdom Hearts 2, begin with Roxas being put into a simulation, by a mysterious man named Diz, to keep him away from the organisation until he can re-join with Sora. Upon, an emotional ending for Roxas, Sora awakens and is re-joined by Donald and Goofy as they head out to search for Riku and King Mickey as well as to stop Organization XIII. Traversing through more Disney worlds, Sora and pals eventually arrive at The World That Never Was to finish off the organisation once and for all – until the sequel baiting starts again anyway.

As our heroes prepare to take down Xemnas, DiZ reveals himself to be Ansem the Wise, Xehanort's master, not the Heartless that came from our main villain. DiZ attempts to store the organisation after being kept in the dark for far too long. He manages to do some damage to Kingdom Hearts but is caught in a blast which sends him to the Realm of Darkness (where he

ends up meeting Aqua, 12 years after she was originally trapped). So our heroes defeat Xemnas, and wash up back in their respective homes for our happy ending with the series, done, finished and completed. Of course not, this series is too popular to end.

Coded and DDD

Sora, Kairi and Riku receive a message in a

bottle from Mickey telling them about other characters who still need help and that Sora is the key to unlock their suffering. As well, it's revealed that the defeat of Ansem, Seeker of Darkness and Xemnas has led to the revival of Master Xehanort.

To prepare for the coming battle and to unlock the power to save those who are suffering, Riku and Sora do the Heartless that came from our main villain. DiZ attempts to store the organisation after being kept in the dark for far too long. He manages to do some damage to Kingdom Hearts but is caught in a blast which sends him to the Realm of Darkness (where he

a time-travelling Young Xehanort, Sora almost succumbs to darkness and nearly becomes a vessel for Xehanort's heart. It is here that the true purpose of Organization XII is revealed – to create 13 vessels who would bear Xehanort's heart and be the 13 Seekers of Darkness who will clash with 7 lights to create the χ -blade. Riku saves Sora from this fate and passes the Mark of Mastery.

The Road to KH3

With Xehanort's true intentions known, the only thing that the protagonists can do is to recruit Seven Guardians of Light who will wield Keyblades to oppose Xehanort in Kingdom Hearts 3.

So, hopefully you now understand 10% of the story as opposed to 1% of it. If you want to experience the franchise for yourself, then all the games are playable and viewable with the 1.5 + 2.5 Remix and 2.8 Final Chapter Prologue games. Kingdom Hearts 3 is available now in Japan and will be released on Tuesday internationally.



STUDENT ACADEMIC CHOICE AWARDS

Let's reward excellence in academic & support staff

imperialcollegeunion.org/sacas

Nominate someone great

The Student Academic Choice Awards (SACAs) nominations are now open!

The annual SACAs give Imperial College students the opportunity to recognise excellence among the academic and support staff. You can nominate as many deserving staff members as you'd like in each category, and every nominee will receive a sought-after SACAs mug!

We have 3 brand new categories this year:

- Diversity & Inclusion Champion
- Communities Champion
- Student Wellbeing Champion

Deadline is 10 February. Nominate at imperialcollegeunion.org/sacas



What's on the social calendar?

Do you have your eyes set on being as big as Imperial alumnus and lead guitarist of Queen, Brian May? Compete in this year's **Battle of the Bands!** Enter by **Sunday 27 January** for the chance of winning a cash prize of £500 and the chance to perform at the Summer Ball.

Sign up at imperialcollegeunion.org/botb.

Or are you more in the mood for an evening filled with laughter? Come along to **Comedy Night** on Monday 4 February, 20:00-23:00 in Union Bar. Our award-winning line-up will have you in stitches. We also have a special guest TV star set to make an appearance. He has an estimated net worth of £10m and has been part of the cast of a very popular TV series filmed not too far from the South Kensington Campus - you don't want to miss out!

Purchase your tickets at imperialcollegeunion.org/comedynight

Imperial College London

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- You can access a personal, private online portfolio allowing you to track your activities and experiences.
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- Participating will improve your writing skills, helping with job and grant applications.
- You will develop attributes highly valued by employers.
- There is nothing to lose, only successful students have the outcome recorded.
- The Imperial Award is developmental, the skills you learn and attributes you develop will remain with you forever.
- There are plenty of support resources available, including workshops, videos and your personal tutor.

Find out more and register online
imperial.ac.uk/imperial-award

ICXP
IMPERIAL CLUBS EXPERIENCE PROJECT

FINANCE SAFETY & RISK VOTE DEMOCRACY ACTIVITY ENGAGEMENT

Sign up for ICXP

Has your Club, Society, or Project signed up for ICXP yet? Gain special rewards such as priority placement at Freshers' Fair, promotion on Union social media channels, exclusive workshops and much more.

ICXP - Imperial Club Experience Project - is a way for Clubs, Societies & Projects to be recognised and rewarded for their successes. CSPs will receive points for the completion of a series of goals, unlocking rewards along the way. It's a great way for clubs to develop for the benefit of their members.

Deadline is 20 March. Sign up at imperialcollegeunion.org/icxp.

Make great memories

ACC
CSP
WEDNESDAY
30 JANUARY

25 January, Friday

IPOP
Beit Bars | 20:00 - 02:00

Wolf Rocks
h-bar | 19:00 - 23:00

Replay Friday
Reynolds | 19:00 - 23:00

29 January, Tuesday

Super Quiz
FiveSixEight | 20:00 - 22:00

Jazz & Cocktails
Metric | 19:00 - 23:00

31 January, Thursday

Pub Quiz
h-bar | 19:30 - 21:30

30 January, Wednesday

ACC: CSP Wednesday
Beit Bars | 19:00 - 01:00

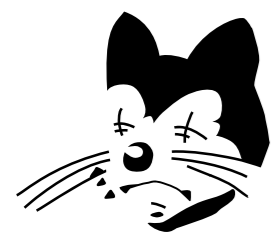
Club Reynolds
Reynolds | 19:00 - 01:00

1 February, Friday

Common People
Beit Bars | 20:00 - 02:00

PGI Friday
h-bar | 19:00 - 23:00

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



Hangman



The next Mossack Fonseca could be an Imperial startup // Imperial College

Union financial societies investigated for dodgy dealings

HANGMAN

Negafelix
Editor-in-Chief

The Union has come under fire for approving a new society dedicated to training its members in the art of tax evasion.

PanamaSoc, so named after the infamous Panama Papers, was apparently confused for a new cultural society catering to Panamanian students by the New Activities Committee, and given full status within the Union.

"We wouldn't call it tax evasion," said Jordan Bellend, Chair of the society, "what we do is more like 'wealth extension'. It's an essential life skill that simply isn't covered in any course

- not even the Business School's Accounting Online course helped! We're simply provided a much needed safe space for all those interested in staying wealthy!"

When asked about the repercussions of such a society, the Deputy President (Finesse and Incentives) shrugged her shoulders. "Well, they've managed to display reasonable interest from students," said Clarissa DeCilantro, "I personally

think they're a great idea. I mean, what harm can they do? It's not like they're depriving people of necessary resources like healthcare, right?"

The society's proposed event calendar includes a lecture series, 'How I Spun This', featuring noteworthy tax cheats, and an annual 'Taxathon', where individuals are put into teams to hide as much money in offshore accounts as possible for their clients.

The decision comes as two of the Union's biggest financial societies have been placed on probation, after their annual budgets revealed suspicious cash flows to Southern American companies.

Union officials are investigating the books of Finance and Investment Societies, which were both noted to be late in submitting their budgets by the deadline this Monday. It is suspected both CSPs were funneling money

out of the Union to avoid the 20% VAT being taken from their accounts.

"We were hoping to get a trip in to Bangkok next year," said Ronald Horation, president of Finance Society, "we've heard they have a thriving, 'business community' over there; clearly in line with our aims and objectives!"

HANGMAN

negafelix@imperial.ac.uk

Union financial societies investigated for dodgy dealings

HANGMAN

Negafelix
Editor-in-Chief

Chaos erupted at this week's Union Council as elected student volunteers threw hands and hardware over multiple proposed changes to their official role titles and descriptions.

The initial paper, proposed by Union President Job Humphries, proposed redistribution of the remits of the other

Officer Trustees. One notable change saw the DPFS become Deputy President (Fine Arts and Sequinning), in charge of choosing which paint colours to decorate the floors at the new White City Campus.

Further proposals would see the removal of the annual budgeting system, with the DPCS focused solely on room bookings. Jim Heffner, Deputy President (Clubs and Societies), enraged by suggested changes, reportedly screamed, "not my budgets, you bitch!", before throwing the first punch at Job, resulting

in a free-for-all fracas amongst the other OTs.

Halibut Walliams, Plutocracy Co-ordinator for the Union, was said to have run round in rage, throwing voting pads at individuals in an attempt to get them to continue voting so she could go home. "This broke-ass Union doesn't pay me overtime, so all you fools are gonna press vote A, B, or C now!", she was heard saying.

In a separate but related incident, security was called to the RSM after Hailey Gout, non-faculty Student Reprehensible, attempted to jump GSU

President Zute Shiermann outside of the meeting premises, after a brief spat in the chamber over a proposed cull of the Business School.

Eyewitnesses to the assault claim that Zute incited the violence, saying, "well it's not my fault you're in a non-existent faculty - next time do a relevant degree!". Following this, Hailey was said to reply with language not suitable for print, before yanking a laptop charger out of the wall and throwing it at Zute's forehead.

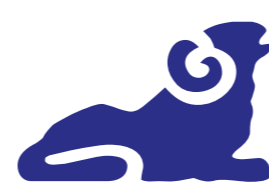
The disarray of Council was paired with the news



Might as well put a boxing ring in G.01 now // Imperial College

that failed negotiations between the Union and the College to secure back payment of bursary for students beginning in 2017 resulted in a 250%

tuition fee increase for the next academic term.



ARIES

This week you come home to find your housemate with one of your lecturers.

Turns out they never needed extra time after all.



TAURUS

This week you are Deputy President (Clubs and Societies).

After that riveting presentation at Council, it's safe to say Teach First is not the way to go.



GEMINI

This week you want Scottish independence.

You are then arrested.

Trial pending, freedom can wait.



CANCER

This week you attend Council for the first time. You see the Deputy President (Education) in what seemed to be a green gimp suit.

Looks like Kinky Klub is having quite the impact.



LEO

This week your best friend comes out to you as vegan.

You immediately sign them up for meat conversion therapy.



VIRGO

This week you are the secondary school ranking tables.

You are covered in chewing gum and dick-drawings.



LIBRA

This week you start microdosing your coffee with LSD.

Panopto has never looked so incredible.



SCORPIO

This week you're on the final leg of dry January.

You can't wait to go on a massive bender and destroy your fresh liver.



SAGITTARIUS

This week you're the US government.

Although everyone thinks you're in shutdown, critical services are still operational: sleeping, eating and shitting.



CAPRICORN

This week you change your name in solidarity with Macedonia.

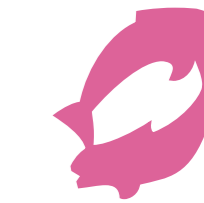
You change it back after receiving death threats from your Greek flatmate.



AQUARIUS

This week you are instructed to watch a film as a part of your Horizons course.

Is this what being a UCL student feels like?



PISCES

This week you're still in recovery from 'Destroy Dick December'.

'No Fap February' is looking like an attractive option.

INVESTMENT

icu.investmentsociety@imperial.ac.uk


The Spy Who Went Public: Aston Martin lists on LSE

INVESTMENT

Xerxes Chong

Investment Editor
ICIS Co-Editor

On 3rd October 2018, the iconic British marque synonymous with James Bond debuted on the London Stock Exchange, a milestone for the historically troubled carmaker, with a past marred by several bankruptcies. The shares were priced at £19, valuing the company at £4.3bn. While most IPOs are traditionally capital raising operations, this IPO was a profit-taking exercise for its 2 largest shareholders, Italian private-equity group Investindustrial and Kuwaiti investment fund Investment Dar, who sold off a quarter of the company.

Slipping as much as 8 percent on the first day of trading, the price has dropped to a current low of £12.60. Peer-to-peer lender Funding Circle, which listed 2 days after Aston Martin, is down 28% from its listing price. The poor post-IPO performance of 2 high-profile flotations is symptomatic of the weaker IPO market inflicted by the spectre of Brexit, which could herald a period of low deal flow as on-going transactions are reconsidered. Jonathan Clatworthy, director of investment management at Arbutnot Latham mentioned the “challenging valuations” of the UK market, citing a lack of track record to justify top level valuations. Aston Martin listed with the desire to achieve premium valuations like luxury brands Hermes International, LVMH and Italian rival Ferrari. A share price of £19 valued Aston Martin at 20



The Aston Martin DB11 and its derivatives are driving sales around the world, particularly in China // **Aston Martin**

times earnings, close to Ferrari’s current 22 times earnings, despite Aston Martin having a lower profitability and poorer financial track record.

In contrast to the poor performance of its share price, Aston Martin reported stellar third quarter earnings, with revenues rising 89% from £156mn to £282mn. Profit before tax rose a staggering 933.3% to £3.1mn from £0.3mn. This growth was underpinned by strong sales in the Americas and Asia Pacific, including China, where demand for the DB11 derivatives and the new Vantage doubled sales amidst a slower Chinese market. Shifting of production volume to the cheaper Vantage and V8-engined DB11 derivative have dropped the average selling price per vehicle. The production of the brand’s first SUV (Sports-Utility-Vehicle), the DBX is on track for completion in the first half of 2019, which will strengthen the product range.

With Aston Martin on-track to double its production volume to 14,000 units within the decade, it has had to re-evaluate relationships with

local component suppliers who cannot keep pace, prompting Aston Martin to look overseas for new partners. With the current German-made gearboxes and engines (V8 from Daimler and V12 from Ford), three-fifths of components are imported from Europe. This move signals a further reduction in the “British-ness” of the brand. Fans of the automaker, who take pride in hand-crafting each car in England, will be getting a lot less British for their buck.

CEO Andy Palmer, who breathed a “sigh of relief” when briefed in a late-night call on the Brexit deal, may be having a few more sleepless nights. Prime Minister Theresa May’s deal was rejected by the House of Commons on 15th January 2018. While Minister May returns to the drawing board, this setback leaves Aston Martin on tenderhooks as the possibility of a no-deal exit from the EU looms closer. An outcome that does not protect the UK’s access to the single market will introduce red tape and drive up cost by disrupting the complex integrated supply chains

that feed the UK’s automotive industry. With 10% of people employed in the UK’s automotive manufacturing originating from somewhere else in the EU, such a blow will hamper the industry’s acquisition and retainment of foreign talent.

Carmakers have cautioned about these consequences. Jaguar Land Rover estimates job losses in the tens of thousands and intends to close one of its three UK plants. Toyota and BMW have also expressed intentions to shut their plants in the aftermath of the exit. In anticipation

of messy customs, carmakers have stockpiled raw materials, with Aston Martin stockpiling engines since September 2018. The global market Aston Martin commands may insulate the company from weakness in the EU and UK, including the added cost of import and export tariffs on its vehicles. However, the disruption to its European supply chains could derail the company’s expansion plans. It seems Aston Martin and its UK-based peers, will just like Bond’s favourite drink, be in for quite a shaking.

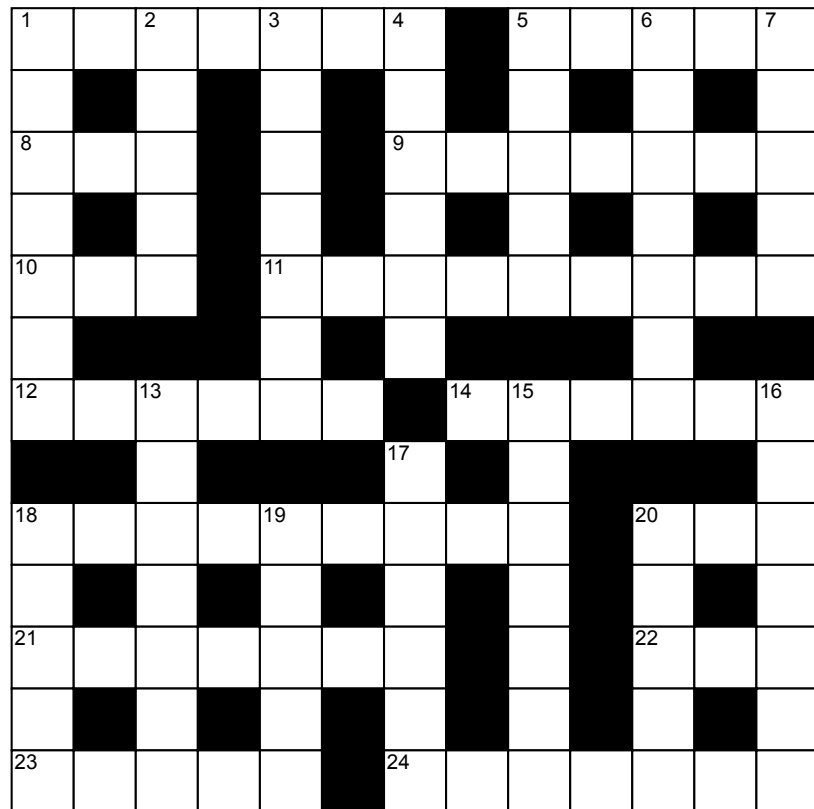
“Aston Martin reported stellar third quarter earnings, with revenues rising 89% ... Profit before tax rose a staggering 933.3% to £3.1mn from £0.3mn.”



Aston Martin shares have slipped 33% from the listing price of £19 // **Financial Times**

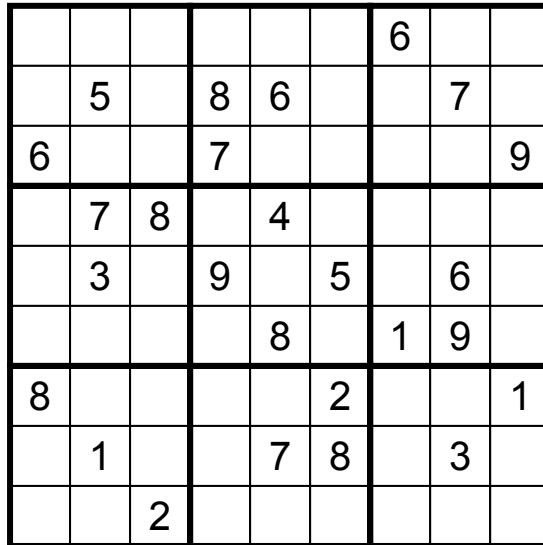
PUZZLES

fsudoku@imperial.ac.uk



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	DQ	34
1	HoneybunnySnugglepuff	34
1	Maxiane	34
1	Shark	34
1	Those Left Behind	34
1	Trollheim	34
1	Wooloomooloo	34
8	Yeet Infection	33
9	Big H's Boys	32
10	KBLB	30
14	O1G	17
24	müll kidz	7

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

Points available

Crossword	6
Spot the difference	3
Sudoku	3
Shikaku	2
Nonogram	2
Total	16

CROSSWORD

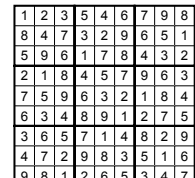
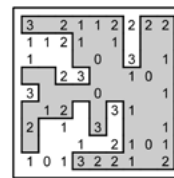
How well do you know your cocktails?

Across

1. A zesty Tom (7)
5. Artificial human (5)
8. Stir (3)
9. Shields vital organs (7)
10. Unwelcome TV breaks (3)
11. Rum and Coke (4,5)
12. Demand firmly (6)
14. Proposals (6)
18. Whiskey, Vermouth, and bitters (9)
20. Goes well with Tonic (3)
21. Vermouth and Gin (7)
22. Half of an exotic fruity cocktail (3)
23. Lots of Simba's uncles (5)
24. Eye movement (7)

Down

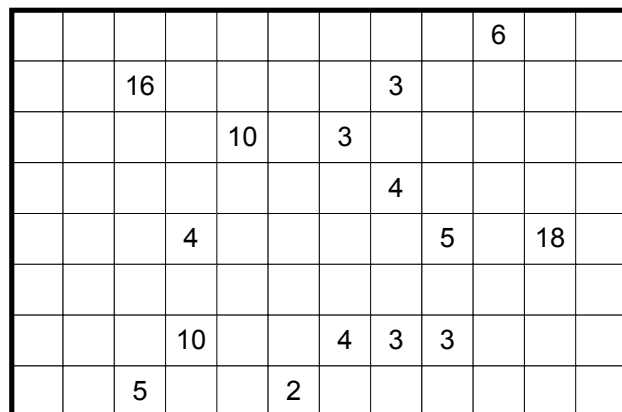
1. The main ingredient in a Negroni (7)
2. Uber-approved luxury hybrid (5)
3. Six-legged beings (7)
4. Writes things down (6)
5. Insurgent (5)
6. Gin, lemon, and blackberry (7)
7. Topic (5)
13. Fruity wine mix (7)
15. Way too keen (7)
16. Tequila, orange, and grenadine (7)
17. Dictates right or wrong (6)
18. People who miss them get left out (5)
19. Low on the pH scale (5)
20. Third Greek letter (5)



Last week's solutions

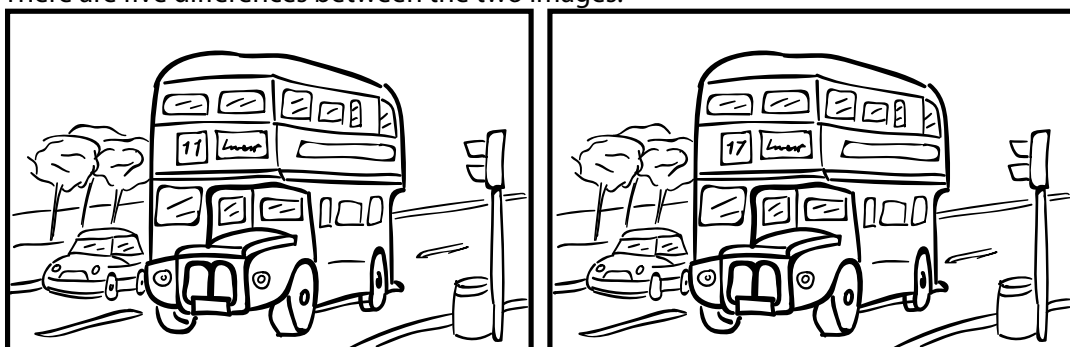
SHIKAKU

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



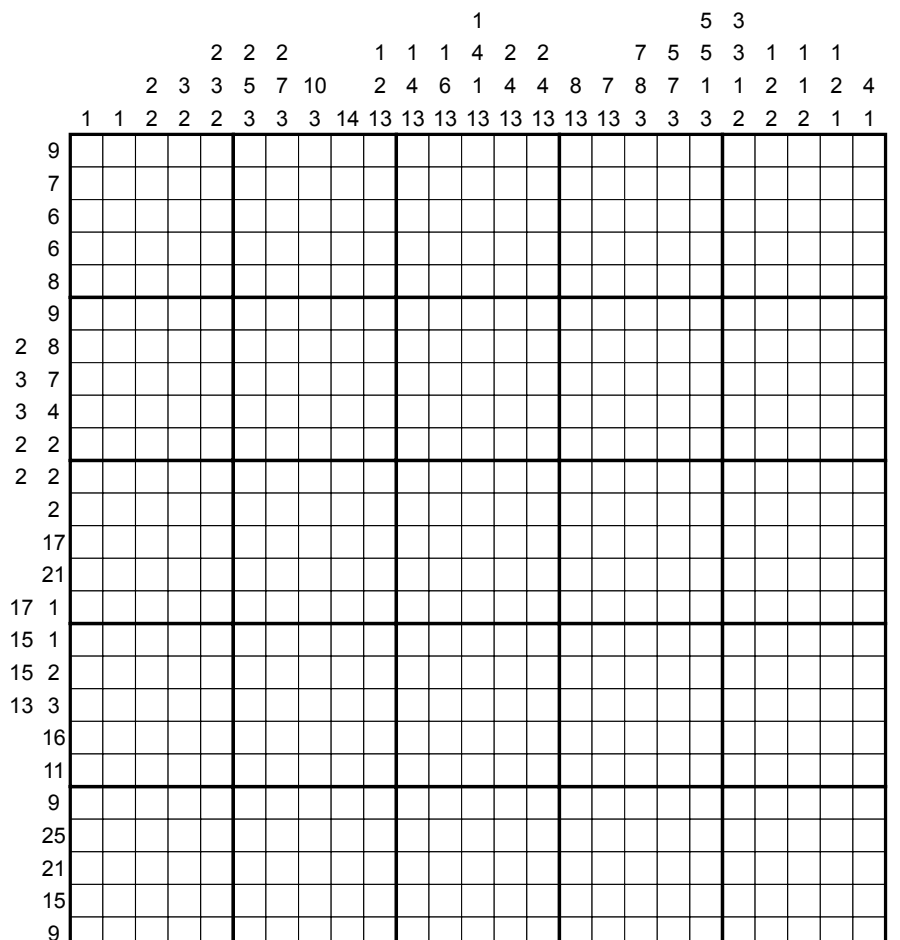
SPOT THE DIFFERENCE

There are five differences between the two images.



NONOGRAM

Colour in some of the squares to make a picture. Each number represents a block of consecutive black squares within that row/column. Each block needs to be separated by at least one white square.



SPORTS

sport.felix@imperial.ac.uk

Get your running shoes on, it's the Hyde Park Relays!

SPORTS

**Henry Hart &
Aymeric Regnier**
HPRs Organisers

The Hyde Park Relays are the largest annual student relays in the UK and have seen over 500 competitors take to the paths of the iconic Hyde Park in Central London every year since 1949 to complete 5km laps in men's or mixed teams of 6 and women's teams of 4. This year's edition is set to be even greater than previous years!

Runners of all abilities are welcome, from experienced racers to complete beginners.

This could also be your chance of meeting some running legends as the Hyde Park Relays has frequently attracted

world-renowned athletes such as David Moorcroft, the former 5000m World Record holder, Sebastian Coe who won the Relay's fastest leg in 1978 then went on, two years later, to win the 1500m gold and 800m silver at the Moscow Olympics.

This is also a chance for university teams to battle it out against each other only a week after the BUCS Cross-Country Championships in Exeter...

Usual suspects for winning the relays this year include hosts Imperial College Cross Country and Athletics Club, local rivals such as UCL, King's, LSE and St. George's Hospital, as well traditional rivals Oxford and Cambridge, Portsmouth, Southampton, and many more from throughout the UK and Europe.

Following the race,

all the teams are invited to join us in the College for (included!) food and a presentation ceremony before the infamous after-party in H-Bar!

The 2019 edition of the race will feature: Baton-integrated chip-timing; officially measured 5km course, course map is on the website (great for a PB!); inclusive post-race

food; and the return of the notorious after-party!

Entries have opened and are organised by Imperial College Cross Country and Athletics Club!

The race will be held on Saturday 9th February 2019 and will start at 13:00. Registration will take place in the Union building between 10:00-

12:00.

You will be competing for the traditional engraved relay baton trophies for fastest men's and women's teams and legs.

However, in addition to the relay batons, this year we've recovered the Hyde Park Relays trophy! It's a massive cup, and will be awarded to the fastest

team whose name will be engraved on the cup. Needless to say, this comes with eternal glory...

Entries close on the 7th of February, so get thinking of those witty team names! Please go to Cross-Country and Athletics Club page on the union website for more information, and to buy tickets.



On your marks, get set, go! // ICXCAC

STUDENT ACADEMIC CHOICE AWARDS

Let's reward excellence
in academic & support staff

imperialcollegeunion.org/sacas

Nominate now!

