



Felix

The Student Newspaper of Imperial College London



EDITORIAL

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Lessons Learned

Henry Alman – Felix Editor



Another week, another issue. I'm writing this on Monday, so I sincerely hope that it's the best issue of Felix ever and is such a revolution in the very conception of journalistic tour-de-forces that my name shall forever go down in history as "King Henry the IX of Writing Stuff Gooder."

This is only week two, and that's not how the world works - ah, if only simply thinking about something really hard could action our dreams in reality. No, the real world is a much more dreary (but, perhaps, more rewarding) affair of making tiny incremental improvements over the course of ages. Thus, we are still on a steep learning curve and have a long way to go in terms of perfecting this year's Felix. Last week saw some fantastic content in the paper, marred by a few copy mistakes - the former of which was heartening, while the latter was devastating.

This week, I wanted to give you, the reader, a little insight into how Felix works, and how things can go wrong, and how copy mistakes can happen. Take it as a lesson, if you want, but I won't dictate which one - I'm a firm believer that a story can have many parables contained within, and I hope that you find something of value in this one. That may be not to obsess over perfectionism and to take the good with the bad. It may be to realise that the best way to make up for a mistake is to proactively improve for the future rather than attempt to retroactively correct.

The lesson might also be that laughing at one's own misfortune makes it all a little more bearable

- a lesson I think Imperial students learn very well very quickly.

You'll each take away the one that will help you the most - or maybe I'm just talking some right 'pretentious twaddle' and should just get on with it.

First, a little bit of behind-the-scenes insight: before the beginning of each year, the Editor builds up a team, and trains them as soon as possible (depending on their pre-term availability). The first issue rolls around: we confirm page numbers on the Tuesday and lay out the articles using InDesign on the Wednesday - and then Thursday is for copyediting, any last-minute laying out, invariably axing some pages when somebody sends you a three-page Welcome Fair Map to include out-of-the-blue at 5pm on the day of publication, and so on. Then, come Thursday evening, I finally spend a long while compiling all that hard work and sending it to print.

This should work out cleanly and nicely - and indeed, we had plenty of people providing great content and a mostly-full team, so that stage was fantastic. As I said last

week, the team did a smashing job. The problems came on Wednesday and Thursday.

One thing many readers may not notice is that the amount of team turnover Felix experiences each year can vary massively. Sometimes the turnover is very minimal, with few editors graduating or moving on - and those later-year students are already trained, already have good working relationships with writers, and are often around before the beginning of term.

This year, however, we lost almost two-thirds of our editorial team during summer. This was officially designated as 'sad times' as a lot of our little internal community got the Thanos treatment. Actually, as it was almost two-thirds of the team, they outdid Thanos.

But for the paper, this can be a positive thing - especially in the long run. We've got new voices and fresh ideas and perspectives popping up all over already. It's invigorating, it's exciting, and it was a pleasure to receive so many emails from incoming first-year students who wanted to get involved before they even

arrived. We had articles in the paper written by new students, who then arrived at halls to find their work printed and on their desks already. That's awesome. This is the new generation of Felix.

However, it does come with the smallest downside: nobody is trained in InDesign, and nobody is in the country to be trained, before term starts. Although we had great content, we had almost nobody available to actually lay any of it out, nevermind to then copyedit it afterwards to check for those silly mistakes that inevitably happen. Wednesday and Thursday quickly turned into a mad scramble to get everything together as the articles came flooding in, with those few trained and available members of the team putting in some Herculean efforts to get everything done on time. I won't shout them out publicly, but they know who they are.

Of course, I haven't even touched on the slew of tech problems we've been assailed with.

This is how you end up with the copy mistakes Felix saw last week. Everyone put in 100%, or even more than could ever be reasonably expected, but it wasn't enough to make the perfect paper - yet. Sometimes that's just how things pan out. I was frustrated, but again, it was a good-natured and very tired team who got me back on my feet and immediately looking towards this week and how to improve.

'Another week, another issue' may become a mantra of mine this year, a way to remind myself to look forward and ascend ever-forward toward a throne with "Writing Stuff Gooder" emblazoned on the seat.



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The Welcome Fair

The Welcome Fair took place on Tuesday the 1st, but was barraged by thunderstorms and a lack of contingency planning

NEWS

Henry Alman
Editor-in-Chief

The Welcome Fair took place this Tuesday, with hundreds of Imperial's clubs and societies (CSPs) and organisations setting up stalls across campus to advertise what they can offer and welcome new and returning students.

The Fair is predominantly administered by the Union, who book spaces across the college and organise the layout of stalls – and which societies go where.

The Fair was, however, disrupted by heavy rain – fall scattered throughout the day – particularly in the afternoon, when a torrential thunderstorm broke. Several areas had a chaotic start as a result. Some societies with electronic equipment were left feeling unable to operate their stalls, and sports clubs on the Queen's Lawn were soaked in the deluge. Many CSPs had

“Relocations meant some students found it difficult to find CSPs”

to relocate due to the rain, some on an ad-hoc basis. Others were led in a mass exodus led by Union staff; several Beit Quadrangle CSPs were relocated to level three of the Union building.

The relocations meant that some students found



The two sides of the Welcome Fair // ICU, Thomas Cross

it difficult to locate CSPs they were interested in. There are mixed reports about the effect on signups – several, particularly in Dalby Court, say that they recorded lower numbers than in previous years. However, many sports clubs on the Queen's Lawn and media societies on level 3 had record-breaking signups, and a Union statement clarified that there was actually a 6% increase in online signups over the 2018 Fair.

CGCU societies in Dalby were left particularly unhappy with their results – and one even ended up buying their own gazebo on the morning of the event to try to mitigate the impact. Many ended up not attending their stalls, either unable to operate their electronics without cover or not willing to brave the rain.

Frustration is mainly directed at the lack of a proper contingency plan in the event of rain. Although the measures put into place last-minute were effective for many CSPs, the Union confirms that it had no established contingency plan – despite the forecast and

the high likelihood of rain in London in September. Ross Unwin, the ACC Chair, commented:

“The general mood among sports clubs was pretty high spirited and the fair was a success for most clubs; so thanks

“Had the thunderstorm come towards the start of the fair, the lack of contingency would have seriously affected clubs”

to all those that were involved. That being said, had the thunderstorm come towards the start of the fair, the lack of contingency would have seriously affected sports clubs.”

The positive outcome was corroborated by Joseph O'Connell-Danes, the Arts and Entertainment Management Chair, as well as by the Union's

statement: “Anyone who raised a concern with the Union on the day was supported. From the many conversations we had with CSPs, the vast majority were satisfied with their final locations.”

The Union further noted in their statement that a combination of factors constrained what was possible after a shift in their approach to planning the event. For example, recent health and safety audits at the college necessitated changes. The Union President also pointed out that space for the Fair has to be rented from college months in advance – and so spaces that were visibly empty could still sometimes not be freely moved to. He also specified that for next year there will be consideration of the need for contingency plans in some form.

Furthermore, planning information from the Union about the event came at very short notice – CSPs were only informed about the location of their stalls on Friday the 27th, leaving little time to develop their own contingency plans, and few appear to have been made aware of the new

constraints on space that led to changes from previous years. The briefing also overlapped with the Officer Academy. Some also reported that emails about requirements for their stall were not responded to for weeks, and that information provided in the official stall request

“The Union should have communicated sooner, and going forward will communicate more readily, with its members”

form was re-requested weeks later – leading them to question what the point of the form was.

Regarding the lack of communication, Abhijay acknowledged some fault. “We can hold our hands up and say the Union should have communicated

sooner, and going forward will communicate more readily, with its members. When we know something, we should talk to our clubs sooner. Changes were made to the way we organised Welcome this year, and while things went fairly smoothly under the circumstances, there are obviously lessons we can learn for the future.”

The Union's official statement echoed this sentiment: “We will seek feedback from CSPs and evaluate fully including consideration of alternative configurations and contingencies as well as any lessons to be learned from planning and information roll out. We are pleased that CSPs continue to have very high levels of engagement and are sure it will be another successful term of activity.”

NEWS

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The New Vice President (Advancement)

Felix interviewed Michael Murphy, the VP (Advancement) appointed in June, to ask what he works on for the college, his experiences in similar roles, and why philanthropy is important for university education

NEWS

Henry Alman

Editor-in-Chief

The Vice President (Advancement) role was recently filled by Michael Murphy following the departure of the previous VP, Sarah Porter Waterbury, who was the first person to take up the role. His appointment was in June, shortly before students left for summer.

The Advancement division, consisting of 80 staff, manages all aspects of alumni relations. This includes supporting networks of alumni across the world, creating events for them to attend, and liaising with various supporting groups. Predominantly, it features fundraising for the college as a core activity. In Michael's words:

"The function of Advancement is mobilising people and funds for the mission of the college. We run the entire graduation event, as well as institutional events like inaugural lectures, launching initiatives we've raised funds for. We also facilitate small gatherings of alumni across the globe – which are really important networking and mentoring events for them."

Advancement also handles alumni communications – such as the Imperial magazine – and facilitates consultation with alumni on college events, such as the sale of St. Mary's.

Last year, charitable donations raised £65 million for the college, which is essential for supporting students and

faculty as well as the physical infrastructure of the college – needs that are often not supported by other income streams such as sponsored research or even other industry connections. The core concept is philanthropy, rather than financial investment, with private funding for the university sourced from the community it has created.

Typically, these donations are 'ringfenced': they are given in support of a specific issue the alum in question is passionate about, rather than freely invested by the college. This means that the funds generally funnel directly into benefitting research – or students, via donations for scholarships and bursaries. Recent examples include donations to the construction of White City: £25 million from alum Marit Mohn toward the building for the School of Public Health to support research into healthcare for young people, and £40 million from alum Sir Michael Uren to the Biomedical Engineering Research Hub due to his personal passion for integrated interdisciplinary research.

Charitable fundraising has been a staple of US university finances for a long time, but in recent years has begun to migrate across the Atlantic to the UK. Here, universities have a "hybrid" style of funding between public and private sources. This is, in Michael's view, the right balance to have.

"In America, it has gone way too much to the private side; public unis there are barely funded by the state. They rely so heavily on private funding, on tuition, and



Michael Murphy, the new VP (Advancement) // Imperial College

on earned income that they lose some of the idea of their public mission – which is sad to see, and I'd hate to see it happen in the UK."

The lack of public funding means that student

"We are increasingly looking to focus on fundraising for student support through scholarships and bursaries"

welfare is disregarded in favour of high tuition fees in order to maintain universities' income. Avoiding similar outcomes and caring for students are

high on Michael's priority list – "every student is a future alum, and I love that generational connection. We're increasingly looking to focus on fundraising for student support through scholarships and bursaries, which is a need for the college. For me, it's about the people."

Meanwhile, he says, many other European countries are still introducing a push toward fundraising in conjunction with state funding – though there's a reticence in some areas, which he attributes to a higher proportion of their income being from the state and a resulting hesitance to introduce private sources of income.

Michael began his career in the US himself, working on funds and then with admissions at Antioch University. He moved to Dublin City University Educational Trust as the Deputy CEO because he found the idea of growing philanthropic

infrastructure in Europe more professionally exciting. Philanthropy as it is commonly understood today began in Victorian Britain, and originally grew in the US as an emulation – but there it stayed and continued to blossom, while the concept died off in the UK between the world wars. Aiding in the reclamation of that culture, and being at the forefront of developing its modern-day equivalent, encouraged him to work in Ireland and then in London, fundraising for the Royal Society's 350th anniversary and Kew Gardens' Breathing Planet campaign.

"For generations, US universities have been mobilising private support for the work that they do – so as a professional, working for US universities is less interesting. Reclaiming and developing a new culture is much more interesting than just carrying on as it's 'always been done' as

part of a big machine. You have to be more creative as a professional, and you have to have different kinds of conversations with people."

Michael has also specifically chosen to work with scientific institutions, having a passion for contributing to work that genuinely endeavours toward bettering the world and describing this as what "gets him out of bed in the morning". He particularly enjoyed working at Kew due to their work on the Millennium Seed Bank and defending biodiversity; and additionally strongly supports the work that Imperial researchers do on sustainability, particularly at Silwood Park. "Science is a part of human endeavour, and of our culture. We need science and engineering to fight issues such as biodiversity and mass extinction."

NEWS

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The Library Flood: What Happened This Time

Another college building had to be evacuated this week after the library flooded during the torrential rain on Tuesday

NEWS

Henry Alman
Editor-in-Chief

On Tuesday 1st October, Imperial students were moved out of the library after the building started to flood with water. There had been heavy rainfall intermittently throughout the day, affecting the entire campus and causing disruption at the Welcome Fair.

Students in the library at the time reported seeing water flowing down the walls of level one, implying that the source of the water was on an upper floor. There were also large pools of water that made their way into the library café, although

from on-scene discussions it appears that the cause of this is distinct from that of the library flood.

Many cleaning staff were on-scene, using hoovers to get rid of the water, as well as paper towels and sandbags. Many seemed nonplussed at the carnage, surprised that the heavy rainfall had been sufficient to cause a shutdown of the library, and informing Felix reporters that the carpets upstairs were currently being shampooed. Students in the library café did not appear to mind the water – many sat down on chairs in the midst of the pool, forcing staff to ask them to move in order to clean up.

This was the first time in several years that an event like this has occurred – unplanned closures of the



Hoovers, sandbags, and paper towels were called out in force // Felix

library are very rare.

According to an official statement from Chris Banks, the Assistant Provost (Space) and Director of Library Services, the affected areas were

the second floor and main entrance. Neither appear to have suffered any long-term damage, but the college will “continue to monitor the situation for any remedial works that

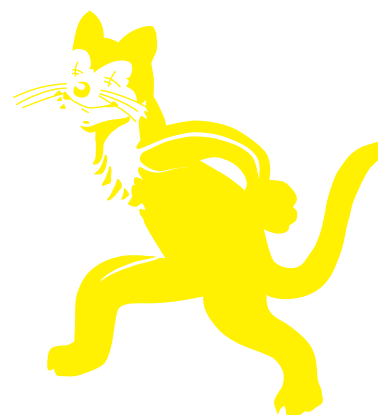
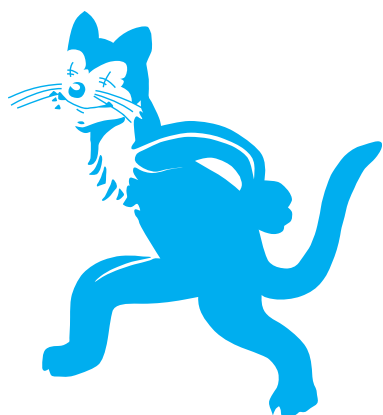
may be required.”

“We have already invested heavily in strengthening our disaster and emergency communication plans, and will be reviewing all actions taken

during this incident.”

No staff or students were harmed. The library reopened the following morning, with all services returning to normal operation.

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

A CONVERSATION WITH...

felix@imperial.ac.uk

This week, Felix sat down with the Union President, Abhijay Sood, to talk about his first weeks on the job, his plans for the year, and his role as student representative.



Abhijay Sood, the Union President //ICU

Felix: How were your first weeks on the job?

APS: It felt like we were starting over and over again. Initially we came in on July 15th for handover with our predecessors, and that was a start. Then they left around August 1st, and that was a start. But the training sessions and residential only finished on August 9th, so I suppose that was the real start; we've only settled in more recently.

Felix: What have you been up to recently?

APS: So far, the major things I've been involved in have been preparation for Welcome, helping select the new Dean for the Faculty of Natural Sciences, acting as a student rep in various meetings, and "fire-fighting" for the Union whenever something urgent comes up.

In terms of welcome, I was fortunate enough to be able to give introductory speeches to all the new first year undergrads, as well as separate talks on Saturday alongside Shervin [Sabeghi, the Deputy President (Welfare)] for those living outside halls and taught master's students.

About the Dean, two weeks ago, the Provost asked me to provide a list of student representatives to be involved in the recruitment process: undergraduates and postgraduates from across natural sciences. These students and I met the shortlisted candidates, some internal and external, for "conversational interviews," and passed our comments back to the Provost

ahead of this week's final interview panels.

Felix: What are your main plans for the year?

APS: We've got a lot of big stuff coming up this year. This term, the Union will be entering into negotiations with the College regarding the price of rent in halls. Once we have a clear timeline for these negotiations, we'll be bringing options asking Union Council how to proceed.

Union Council is the union's decision-making body, made up of elected student representatives. Abhijay noted that the meetings are public, and implored students to attend.

APS: Everyone should come along and make their voice heard, and have a say in the decisions being made on their behalf.

APS: In terms of other big stuff, Fifi [Henry, Deputy President (Finance & Services)] and I will be renegotiating for the block grant we receive from College, which makes up around 70% of our budget. We'll also be writing a new three-year strategy, a very boring name for something important – deciding what we want to do next and where we want to be in 3 years' time. The process around this will be led by myself and the managing director of the Union, Jarlath O'Hara. All of these things happen once every few years, and each has coincided this year. Getting through these things, as well as my manifesto points, will take most of my year.

A CONVERSATION WITH...

felix@imperial.ac.uk

After this, our conversation turned towards a longer discussion of Abhijay's role as a student representative, with particular reference to College Council, the most senior decision-making body of Imperial on which he is the sole student representative. The other members include very senior management, external members who act as consultants and watchdogs, each Faculty Dean, and one elected member of teaching staff.

Abhijay could not share a lot of what is discussed at the Council, as much of what is discussed is strictly confidential. Although some are not – for example, discussions about the sale of St. Mary's have been going on since before he joined Council and are still going. This raised a question.

Felix: If the information is confidential, and you can't share it, even with other senior members of the Union, how are you meant to act upon any of it in the student interest?

APS: To speak on behalf of one of my predecessors, they could not use information learned in Council to help with a campaign they were running – even though that information might have been useful. Usually it's not even so much that I couldn't share something, but that if I did, I'd likely be kept out of the loop in some future decision and then no student would have any say.

Felix: So your hands are tied? Does that mean that to really change anything, the Union should be taking a more oppositional approach?

APS: It could mean that. You're not the first person to point out that the close

relationship this Union has with this university can be used against us – that individuals might say "we have so much influence at the moment, why would we do anything to risk that?" And if that means they have to accept some poor decision 'X' or lack of consultation, then that's what happens.

From my perspective, the first thing we'd need to do is start thinking about leverage. I think a lot of my predecessors have gone in and tried to change the minds of others around them with compelling arguments and evidence alone. It's a trap that a lot of Imperial students fall into. They'd think that if we just had the right facts, we'd be able to change people's minds, but if someone else has all the power and is dead set on doing something you disagree with, no amount of rational argument is necessarily going to shift things. You have to think about leverage, power relations, changing people's incentives.

Felix: What sort of leverage are you talking about?

APS: One place to start is with student satisfaction.

Felix: But the scores have been low for so long. Isn't that mostly something departments address, rather than the College as a whole?

APS: I don't think so. I think maybe in the beginning people saw the satisfaction scores as particular problems to be resolved within particular courses, but now there's a growing awareness among senior management that the issue is broader. Both the Provost and Vice-Provost (Education) are talking about the "holistic student experience." If services are cut, bad academic decisions are made, and buildings like St. Mary's are sold without forewarning, students see that as all being from the same thing: 'Imperial'. The point that is starting

to be made, the point we should be making, is that you cannot fix one issue with satisfaction without addressing the others. It doesn't make sense to invest tens of millions in one place while cutting hundreds of thousands from somewhere else.

Felix: What else can you do at the moment? What needs to change?

APS: In the short term, it's about making my voice heard during discussions. I've already been told I'm a lot more outspoken in places like Council than my predecessors, and that's not a bad place to start. More generally though, I think we need to look fundamentally at the way decisions are being made at Imperial.

I strongly believe that people who are affected by decisions should be involved in the decision-making process. I don't want the students on the other side of the table, trying to influence decision-making from

the outside, I want them on the same side of the table, being one of the groups making the decisions. The same goes for oft-overlooked academic or support staff. I want to go further than simply 'consultation,' – which often becomes a checkbox exercise – and think about 'consent,' having a say over things.

I think this would lead to less friction between students and staff, departmental and senior staff, and so on. If we were involved earlier on, results would be better, and people will feel, even if the broad outlines of decisions are the same, that they've been brought along.

Felix: This is all very general stuff – have you thought about specifics?

APS: I have. The first thing I want to do is sit down with experienced staff in the union and look at places where we think different representation might be needed, which I intend to do immediately after Welcome. I then want to shape a plan talking to as many reps as possible, down to department level, both undergraduate and postgraduate, the Union Council and its subcommittees. I want to talk with staff – the trade unions, heads of department, Deans, Vice Deans, senior administration roles within faculties, all the way to the College Secretary, Provost, and President. This should allow us to come up with something a large number of people can get behind, that's pragmatic, while also allowing us to address the root causes of problems at Imperial, not just papering over the cracks.



Abhijay will work on major projects with the other full time reps this year // ICU

COMMENT

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Politics as Entertainment

Comment editor **Andrew Melville** gives his view on the utility of Greta Thunberg to the future of the Climate Change movement

COMMENT

Andrew Melville

Comment Editor

Greta seems to troll the President with new bio.' This was the way the Guardian chose to cover the fallout from a speech made by 16 year old climate change activist Greta Thunberg to world leaders at the United Nations: Climate Action Summit. Thank God twitter activists have a new icon to idolise. It's all that this summer of climate change protests needed: a young, middle class girl with a little bit of Autism and a lot of anger. She's untouchable, but I'm worried that the idolatry only serves to obscure her message.

If you can dodge the proclamations of her as a messiah, or the desperate mudslinging from her opponents, you might just find the message she broadcasted to the world at the UN. Which was something about climate change. I think. It's difficult to tell when all her supporters will tweet about is how her opponents are tweeting about how Thunberg's tweets are 'immature' and 'not a good way to approach an issue as serious as climate change.'

Truthfully, if I read one more tweet about Thunberg's clap back at Trump I might vomit. However, this sort of response will not come as a surprise to anyone who has noticed the recent shift in online discussion to some Nietzschean nightmare.



Greta Thunberg // Anders Hellberg - Wikimedia

As with many important issues that have come

“Discussion about climate change has become a vessel for any axe that wants grinding”

before it, the discussion about climate change has become a vessel for any

axe that wants grinding. Rising sea levels are blamed on the rich and strangled turtles are ascribed to male fragility. I understand the feeling of impotence, but I do not think that using the facts of climate change to make these points will do anything but dilute the message.

Worryingly, this is just another step in the transition from politics into entertainment. Interactions such as the one between Thunberg and Trump are now commonplace, and it's only getting worse. Unfortunately it's an

incredibly useful distraction tool for leaders like Trump, who use social media to direct attention to whatever serves them best. The use of social media in political discussion has brought serious debate down to the level of reality TV. By existing alongside anyone's meaningless diatribe, issues that require nuanced discussion become plot points in a bizarre, multi-episode story-arc. This is the price we have paid for full democracy in debate, and we must change something before politics turns into yet another reality show

that plays out on our TV screens every night.

I should mention here that I fully believe that more urgent action is needed to mitigate the damage that climate change will inevitably cause. I also fully support anyone who is brave enough to stand in front of the world and bring this issue to the attention of so many. But who hasn't heard of climate change by now? Deniers have long since become cartoon strawmen, occupying the same niche as anti-vaxxers and the Nazis. And just like with

“Deniers have long since become cartoon strawmen, occupying the same niche as anti-vaxxers and the Nazis”

the vaccine argument, the goal of discussion has moved away from persuasion and towards confirming to your tribe that you're one of the 'good' ones. Vilifying the opposition view is not how you change minds.

Who then, was Thunberg's speech in aid of? Either you already share her fears of impending doom, or you disagree that climate change is such an urgent issue. If it's the latter, how convincing is Thunberg's argument? While she did mention the world's remaining CO2 budget and that current

measures were not good enough, she chose to reference very little of the science that backs up her claims, nor did she provide any solutions in her speech.

Despite this, there is now no denying that the message she brings is an important one. The effect human industry has had on the planet is now undeniable. I am a huge fan of the urgency she brings to every speech. As with most bureaucracy, emotion might be what will finally encourages further action. The facts are dry and boring, and may no longer further this movement. Protests and speeches of this nature have been all too peaceful, this is clear by the sluggish inaction. This is not to say that rioting is the way forward. In fact, violence would be very bad for the image. I'm just surprised that more people aren't more angry with the slothful crawl that progress seems to move with.

Martin Luther King Jr once denounced 'white moderates' as the real enemy of progress; that the greatest enemy was not the Klansman, but the white man who 'paternalistically set the timetable for another man's freedom.' I think we face a similar issue. What stands in the way of progress is not people who deny that there is an issue, but those who believe that 'technical solutions' are enough. When framed like this, the frustration and impotence that many young people are now feeling is justified.

COMMENT

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COMMENT

Ansh Bhatnagar*Comment Writer*

Corbynism 2.0

*Chair of London Labour Students and President of Imperial Labour Society, **Ansh Bhatnagar**, gives his thoughts from the Labour Party Conference 2019*



Shadow Chancellor Mcdonnell and Leader of the Opposition Corbyn//Wikimedia

Since the election of Jeremy Corbyn to the Labour Party leadership in 2015, the party's policy platform took a sharp turn away from the centrist New Labour years and back towards the party's left-wing roots. Promising an end to the harsh austerity policies imposed by the Conservative – Lib Dem coalition government that has killed an estimated 130,000 people, and a return to the democratic socialist and trade unionist politics the party was founded on, “Corbynism” offered renewed hope to millions of people; leading to the biggest increase in the party's vote share since 1945 in the 2017 General Election.

However, during my time at this year's Conference in Brighton, I witnessed a new surge of bold, vibrant policies being pushed by the grassroots membership. Some people have started to call it “Corbynism without Corbyn”, or “Corbynism 2.0”. But what exactly does it entail?

The boldest and most transformative policy to pass through the votes on the conference floor was the Green New Deal motion: a plan to tackle climate change by pushing for mass public investment in renewable energy, aiming for free public transport and public ownership of our energy grid, and green, unionised jobs for all who want

them. Alongside these proposals, a target for net-zero carbon emissions by 2030 was set by the motion, a target that is in line with the scientific community's analysis of the urgency of action, as specified in the landmark IPCC report.

The motion getting through was a massive success for one of the newest grassroots campaigns in the Party: Labour for a Green New Deal. I remember their volunteers, in their green t-shirts, huddled around at conference, busy coordinating rallies, protests, and much more. Earlier this year, the group held events across the country, including one with the Labour Society at Imperial, as part of their campaign launch. It felt wonderful to have played a small part in the campaign, especially

when I received the news that the motion had passed and become Labour Party policy.

Other policies passed at conference included a migrants' rights motion that included the maintenance and extension of free movement for all, the end of NHS restrictions, extension of voting rights to all UK residents and the closure of detention centres. Another policy committed Labour to working towards a 4 day work week with no loss of pay (we could all do with 3 day weekends!), with another committing to the integration of private schooling into the public sector, ending class segregation in our society. These policies were not written by the leadership, but actively pushed for by Labour's 500,000 strong grassroots membership. With a left-wing

leader, members feel empowered to utilise all the party's democratic mechanisms to mould it into a party that is by, and for, the people.

Exciting policies weren't the only things going on at Labour party conference. On my first evening in Brighton, after having met fellow young activists that I had connected to via Twitter, we went along to an event organised by Young Labour on ‘The Left in Power’. A panel event featuring Unite General Secretary Len McCluskey, socialist intellectual Leo Panitch, Labour candidate Chris Peace, Young Democratic Socialist of America Chair Kristen Cervero, and Bernie 2020 campaigner Christian Bowe, it was a favourable, yet critical, look at the democratic socialist movements both in the UK and the US, with Panitch

particularly providing an insight into how a socialist American President and British Prime Minister would have to deal with their respective state institutions in

“Personally, I think that a neutral position on Brexit makes the most sense”

order to bring about real, transformative change to their countries. The event had free food and drink and was organised by the Young Labour committee; special shout out to them for all their excellent volunteered work!

Other events throughout conference included a panel with ‘Show Racism the Red Card’, featuring excellent Labour MPs such as David Lammy, Laura Pidcock, and my own MP, Tan Dhesi. Tan spoke candidly about the moment he spoke truth to power and called out Boris Johnson's dangerous rhetoric around Muslim women – language that saw a spike in hate crimes aimed at Muslim women in the following weeks.

These days, we cannot have a politics article without a mention of the main thing on the agenda right now: Brexit. We went in to the conference expecting the party to take a pro-remain position given the fact

that most of the party members were pro-remain. In the end two motions were proposed: one for the party to campaign for remain in a second referendum against their own negotiated Brexit deal, and another for the party to remain neutral until a second, special one-day conference when the deal has been secured, to decide whether to back remain or the deal. The latter won the vote.

Personally, I think the neutral position makes a lot of sense. Why would we say we will negotiate a Brexit deal and then campaign against our own negotiated deal? There is a lot of divisive Brexit extremism going on in politics right now: the Lib Dems want to undemocratically cancel Brexit without a second referendum, and the Tories want to undemocratically force us to leave with a disastrous no deal with no mandate. A neutral position going into a General Election will mean that Labour can focus on its bold economic and environmental proposals and leave the question of Brexit to the people. After all, Labour is not for the 52% or the 48%, but the 99%.

I came away from Labour conference hopeful for a better future, and confident that this was a government-in-waiting that can fight for the interests of the many. Labour is back to its roots and it is us members leading the way for a bold policy platform. After all, it is only a party by the many that can claim to speak for the many.

POLITICS

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Parliament Prorogued

Comment editor **Charles Titmuss** argues that the state of the British political establishment remains robust

POLITICS

Charles Titmuss
Comment Editor

There are those today that would argue that the British political system has become calcified and unfit for purpose. The highly divisive issue of Brexit has split both parties down the middle and led to endless debates about the precise nature of the UK's exit from the European Union. It often seems as though the same issues that were being debated six months ago are being debated now. The Irish backstop was one of the major issues plaguing May's deal and it continues to harry Boris Johnson now. The intractability of the whole issue has proved highly frustrating, with politicians and people either desiring Brexit now, a no-deal now, or no Brexit at all. Above anything else, what the British people appear to desire is closure.

One man that has been prepared to give the British people this sense of closure has had a rather alarming recall to reality in the past two weeks. Following his election to the role of Prime Minister by the members of the Conservative party on the 24th of July this year, Boris Johnson has been committed to delivering Brexit within the official deadline of the 31st October, with or without a deal.

Johnson totally failed to progress his No-Deal agenda after facing severe opposition from the House of Commons and made the political decision to prorogue Parliament for 5 weeks starting on the 10th September. The official



Alexa, who is the most handsome in the land? // Wikimedia

“The Irish backstop was one of the major issues plaguing May's deal and it continues to harry Boris Johnson now”

justification he provided was that this unprecedented 5-week suspension was to prepare for a new Queen's speech, where he would lay out his new and exciting agenda of tax

cuts and spending plans. However, given the proximity of the long prorogation to the 31st October, many in Parliament took the idea that this was done in order to prevent MPs from passing legislation that would potentially prevent a no deal Brexit.

MPs swiftly took action to seize control of the business of the House and proposed a motion that would prevent the Prime Minister from leaving the EU without a deal. Both of these motions passed, preventing the government from proposing additional legislation, and legally blocking Johnson from committing to a No-Deal, instead forcing him to extend the deadline and continue negotiations.

In response to this Johnson attempted to trigger an early general election, but political parties in opposition and 21 of his own MPs voted against the government and he failed to reach the necessary two thirds majority. After this vote, Parliament was prorogued. This prorogation was scheduled to end 14th October. During this period of prorogation, two court cases went through the English and Scottish courts, one from Gina Miller, an anti-Brexit campaigner and one from a cross party group of MPs. Both cases were heard, and the ultimate result was that Johnson's prorogation was deemed “to have no effect.” Par-

liament resumed as of last Wednesday, and Johnson has faced calls to resign.

“Above anything else what the British people appear to desire is closure”

It is clear, from the recent court judgement that the institutions of the UK have come under direct attack from a group of individuals that have no regard for them. Their singular desire to deliver

Brexit above all else motivated them to perform an act that compromised the integrity of the unwritten UK constitution. It is of great comfort then that the institutions available to the British state, namely the courts, have been more than capable of thwarting their actions. The UK government institutions are largely robust.

The one, possibly controversial, key takeaway of the series of events we have witnessed in the last month and a half is that it is possible to make progress on Brexit. Legally ruling out an option, despite what ardent Leavers may claim, is still progress towards an eventual solution. Brexit is possibly the most complex and difficult political and legal problem that the United Kingdom has encountered for the last 40 years. It has not been easy, it will not be easy. The risk now is that the Johnson administration will ignore the legislation. The current Chancellor Sajid Javid has repeatedly made reference to the possibility of a no deal Brexit, as has Johnson. This is an unacceptable attack on the sovereignty of Parliament and speaks volumes as to their true intentions- to utilise Brexit as a political tool for winning the next election as opposed to doing the best thing for the country. This is not good governance and it is certainly poor policy for our county.

It is time to ignore the fickle, so called “will of the people,” and their desperate desire for closure. Instead, we should demand that our politicians do their jobs and work for the country as opposed to their narrow political objectives.

POLITICS

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Tensions rise as the Brazil's Amazon falls

How the yearlong blazes in the Amazon rainforest have resulted in heated international relations

POLITICS

Harvey Dolton

Politics Writer

Brazil, the largest country in South America, is home to over 50% of the Amazon rainforest, a region that contains half of all extant terrestrial animal species and is responsible for producing around 20% of our planet's oxygen. As of the first week of October 2019, there had already been over 121,000 recorded fires in the Brazilian Amazon. This is a 45% increase when compared to the same period last year. While that number is increasing at an unwavering rate, it's not just the frequency of fires that's raising alarms, but also their magnitudes. Fires reached a scale so large that in mid-August NASA reported that the blazes were visible from space.

Wild fires in the Amazon are perfectly normal during the summer months, during which the rainforest experiences a dry season, however, the Brazilian Amazon has been notably moist this year according to University of Birmingham ecologist Adriane Muelbert. Whilst the exact causes of the infernal destruction aren't certain, the moist conditions strongly imply an unnatural origin. A researcher at Brazil's National Institute for Space Research (INPE) has suggested that 99% of the fires result from human activity, either on purpose or by accident. Globally, the single largest direct cause of tropical deforestation is conversion to cropland and pasture for food, in order to grow crops



A satellite view of the Amazon fires taken by NASA's MODIS sensor // earth observatory

and raise livestock. The slash and burn method, in which forest is cut and any remaining vegetation burned to produce fertile land, is particularly popular among Brazilian farmers and ranchers. However, the initial clearance can lead to a far greater amount of destruction than intended when some vegetation is left intact. The felling of trees in the initial cutting tears a hole in the usually continuous canopy, exposing vegetation on the forest floor to the intense tropical sun and increasing the likelihood of a fire starting.

Such a dramatic increase in the scale of the human exploitation of one of Earth's most biodiverse regions in contrast to previous years begs the question, what has changed? On the 1st of January 2019, Jair Bolsonaro assumed the role of the 38th president

of Brazil. Described as a National Conservative, a focal point of his campaign and subsequent policies has been the acceleration of growth for Brazil's economy by permitting access to the Amazon's natural resources for mining, logging and agriculture. Such a utilisation naturally requires the removal of the primary forests on which it will take place and Bolsonaro has repeatedly dismissed pleas to preserve the rainforest in its entirety, saying that European countries have already "destroyed their environment" and maintaining the stance that Brazil preserves their rainforest "more than anyone". At a recent UN conference in New York, Bolsonaro also claimed that it was a "fallacy" to describe the Amazon as the heritage of humanity and a "misconception" that the forests are the lungs of the planet. In the

wake of such comments, many environmentalists are accusing the president's policies of being the root cause of the fires that have devastated the Amazon this year, with his encouragement of cattle farmers and loggers to clear land for their practices being the focus of their criticism. Following reports by Brazil's own INPE that destruction of the Amazon rainforest had increased by 88% for the month of June 2019, which the president rejected as false data, Bolsonaro claimed that his government lacks the resources to fight the wildfires in the Amazon. Despite this contention, he declined to accept a lump sum of \$22m (£18m) from the G7, an intergovernmental group consisting of the seven 'largest advanced economies' in the world, which aimed to aid the battle against the ever growing crisis.

Brazil's president's seemingly nonchalant attitude towards the current devastation of his

"Bolsonaro claimed that it was a 'misconception' that the forests are the lungs of the planet"

countries' natural wonder has resulted in a global outcry, with activists swarming Brazilian embassies worldwide. In London, hundreds of protesters from the extinction rebellion gathered outside of the embassy, armed with plaques and banners iterating their opposition

to the commercialisation of the rainforest. A common theme among demonstrators was their discouragement of beef consumption and for good reason. According to the Yale School of Forestry and Environmental Studies, cattle ranching is the largest driver of deforestation in the Amazon, accounting for 80 per cent of current deforestation rates leading to proposals from European government officials that the EU should ban the import of beef from Brazil. It's not just the public who are taking action, multiple European governments have threatened to abandon trade deals with Brazil following disputes with the president over his environmental policy. Germany and Norway have also stopped contributing to an aid fund for the country. A particularly confrontational exchange occurred between the Brazilian president and French President Emmanuel Macron on social media after Bolsonaro liked a Facebook comment mocking Macron for marrying a woman 25 years his senior. The instance of playground politics was spurred on by France's attempt to block the ratification of a trade deal between South America and the EU. If the political and environmental chaos that has erupted since Bolsonaro's election is indicative of the remainder of his term, Brazil is in for an interesting three years.

ARTS

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Meet the Editors: Syon - the callipygian one

ARTS

Syon Lee

Arts Editor

I was already a prolific writer in primary school. My first work was an illustrated narrative involving a couple of aliens on the moon kissing and proceeding to have “seks”. My second was a series of short stories centred around Dophilip, a plucky dolphin who had to navigate problems such as playground bullying and the astronomical cost of college textbooks – don’t worry, a celebrity shark happened to find out about Dophilip’s woes and saved the day with the magic power of having lots of money. What I’m trying to say, apart from having a desperate need for therapy and a full psychological work-up, is that my talents lay in

the field of Creative Arts. And yet I found myself at Imperial. God has a cruel sense of irony.

I attempted to keep up my passion, doing a Horizons course in Creative Writing and participating in National Novel Writing Month (NaNoWriMo) when time (and a stockpile of Red Bull) permitted, but those side-hustles left me unfulfilled. It wasn’t until my BSc year that I wrote my first piece for Felix and I think it may have been the best thing to happen to me since I discovered the magic of running my hands under a cold tap before making shortcrust pastry. In a misguided attempt to impress a crush, I agreed to accompany him to a medical conference, the press tickets generously provided by Felix for the low, low price of an

800 word review. Not only was it the perfect romantic venture, but it also turned out to be the perfect opportunity to keep me writing while exposing myself to new experiences. Unfortunately, those experiences did not involve a Pinterest wedding with the man of my dreams nor did it involve any level of physically exposing myself (it’s not harassment if it’s for love). Recently, I heard he’s settled down, that

“I would be sad, but now I’m Arts editor”

he found a girl, and he’s married now. I would be sad but now that I’m Arts editor, I have come to a startling realisation. Who needs romantic prospects

when you can have free press tickets, a constant stream of emails to send, and reviews to edit the shit out of? Dying alone on a deathbed made of Felix papers I’ve contributed to and edited for can also be something to aspire to.

While my quest for true love may continue ad infinitum, your quest to find reviews for the latest London shows and Arts-related opinion pieces ends here. If you want to get involved, drop us a line at arts.felix@imperial.ac.uk or join our Facebook group Felix Arts 2019/20. Who knows, we might be able to set you up on a perfect date-night experience! God knows Imperial students need all the help they can get in this area [We can neither guarantee romantic success nor take any responsibilities for the results of your

interactions during a Felix-sponsored event - ed].



Syon finds true love at last... with Felix // Isabelle Zhang

Electro Swing and Cabaret...

Caba-right or caba-wrong?

ARTS



Where? Southbank Underbelly

When? 28th - 29th Sept

How Much? £18.50

Charles Titmuss

Comment Editor

I attended the Southbank Underbelly festival this weekend to watch the Electro Swing Project perform a cabaret. I went with the expectation that I would witness a cabaret of a quality that matched its rather hefty ticket price of £18.50. What I got was the stuff of nightmares, except that my nightmares

are better rehearsed.

One juggler dropped more balls than a classful of teenage boys; not one, but two singers couldn’t hit a note if it was the side of a barn door, and the ringmaster couldn’t hold an audience if it was nailed to their hand. Two female dancers appeared and disappeared on stage at random, briefly occupying the platform to perform aerobics or deposit props. Both were dressed in various outfits clearly selected to titillate the audience, but unfortunately, both held a fixed rictus grin that suggested they were wondering where their trousers had disappeared to.

In the advertisements made for the show, live music was promised. This was provided in the

form of a saxophonist and a drummer and the aforementioned singers. The saxophonist spent the whole performance strutting about the stage, barely scrambling around the licks in Glenn Miller’s *In the mood* before ruining Eurythmics’ Sweet Dreams by improvising over the top of it. I would forgive the probably-competent drummer, except he seemed to be enjoying himself and I wasn’t. There was a moment when the ringmaster and the drummer performed a nice call and response with tap dancing. It was a shining light in an otherwise miserable attempt at cabaret. The worst part of the event was the mislabelling it as electro swing. The music, such as it was, was mostly just remixed

pop classics with the bass turned up too loud.

A disappointing evening was made even more disappointing by the price of the food available at the festival. £5 for oven chips is enough even to make a seasoned capitalist wince and, in the end, I sat through the indignity of the performance hungry and thoroughly miserable.

Frustratingly, even though the performance was terrible, members of the audience seemed determined to have a good time. I had the pleasure of watching two rhythmically challenged gentlemen clapping alternately out of time with the music on the demand of the ringmaster. An older gentleman was so fixated on the scantily clad aerobics class that he probably wouldn’t have



Where are all their musical instruments?? // Underbelly Festival

noticed if his wife left him. The ringmaster was able to draw a cheer from the crowd even when the fire-dancer couldn’t light his sword on fire. Human-

ity regularly disappoints me.

I suggest going to see this show if you are planning on having an aneurysm.

ARTS

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The Son - an intergenerational family drama

A masterful retelling of Florian Zeller's play arrives at the Duke of York's theatre for ten more weeks after a sold-out season at Kiln Theatre – catch this chilling adaption while you can!

ARTS



Where? Duke of York's Theatre

When? 2nd Oct – 2nd Nov

How Much? from £15

Shivani Gangadia

Arts Writer

The Son completes a loosely related trilogy in which each standalone play focuses on a member of the family. The first, *The Father*, examines the effects of dementia, and *The Mother* discusses middle-aged angst and loneliness. This final play's focus is, teen depression. Nicolas, two years ago a normal, smiling boy, is going through a turbulent phase after his parents' separation and father's new family. He's irritable, skipping months

of school, lying. He moves between his mother's and father's house trying to find a place where he feels comfortable and wanted, but there are only so many options. At some point, it seems Nicolas is going to have to take more drastic actions.

A hundred minutes with no interval seems like it could potentially drag on in places, but I can assure you that my attention did not waver throughout the entire play. Even at times where there was no talking, there was always something happening on the stage. Nicolas scribbling across the wall, throwing stuff across the room. All this helped us to comprehend what his thoughts are, and serve as a visual representation of what was going on inside his head. This was particularly enhanced due to the otherwise clean, modern

Parisian set design by Lizzie Clachan.

The most notable performance comes from Laurie Kynaston, who plays Nicolas. He impressively encapsulates the essence of a lost teenager; disillusioned, erratic, nihilistic. He draws you in, and while we never really understand him, we feel for him. John Light also does a brilliant job as the father, and his strange mix of caring and uncaring, guilty and nonchalant. Scenes between the two of these compelling characters were by far the most gripping.

Amanda Abbington and Amaka Okafor, as the mother and Pierre's new wife respectively, are also strong characters, though outshone by Kynaston. This may simply be due to the way characters themselves are written and the way they are incorporated into the play rather than



Despite the name of the show, it is the father who steals the show // Marc Brenner

the acting talent (the mother in particular seems to be under-written by Zeller, drifting in and out randomly and not really fitting in seamlessly). But both nonetheless do a great job in terms of acting, and of supporting the work as a whole.

Ultimately, there is no clear-cut explanation for the way Nicolas is acting,

and he remains a bit of an enigma throughout the entire play, from start to finish. There is no analysis and exploration of the 'why', it is simply a presentation of depression and its frightening repercussions, not only on Nicolas himself, but on the entire family. The lack of resolution and understanding perhaps

makes the whole situation even more alarming and heartrending. I commend the actors for being able to perform an incredibly emotionally draining piece, night after night, and I highly recommend going to see this if you want to be as awed by the talent as I was.

Faith, Hope and Charity

Through very real characters, class and other social issues in our society are exposed in this powerful production

ARTS



Where? National Theatre

When? Until 12th Oct

How Much? from £15

Marine Secchi

Arts Writer

In a community centre, Hazel (Cecilia Noble) is preparing a hot lunch for those in need in the community. Mason (Nick Holder) has just taken over the direction of the choir, he wants to give back. Beth (Susan Lynch), who is having lunch with her friends, is fighting the social services to get her daughter

out of foster care. There are leaks in the building. What will the future give?

You may pick this play out of curiosity, because of the rhythm of the title, its positive notes or because you read Alexander Zeldin's previous critically acclaimed plays *Beyond Caring and LOVE*. You may also pick this play because you've realised how privileged you are and want to be more aware of the inequalities in the country you are living in.

In any case, if you end up in this room, you will experience something powerful, different from any other play. It is very uncomfortable at first with lots of simple, small-talk dialogues, very un-play-like. The physical appearance of the actors

is not one that makes you dream. It is shocking at first, the screaming uneasiness in the movements of the characters, how small they are trying to make themselves, how vulnerable they are, is the opposite of the charisma you usually come across. You wonder if they are not exaggerating, overacting the class difference in the way they take as it seems a bit different to what you are

"This play helps explain the world we live in a little better"

used to. The room is entirely lit and you can watch the public. The difference is striking, well dressed, concentrated, relaxed people, looking just as uncomfortable as you are feeling.

The stage is amazingly realistic, with rain falling outside the window of a decrepit council-building. You cannot escape the story that is unfolding, you are so close to them now, they sit within the first row on seats left purposefully empty. The paths of people from different backgrounds cross here, touching on homelessness, mental illness, old age, youth and family. There are some funny moments, there is a song and melodious hope that makes you smile. It's amazing the resilience

of these characters, how they care for each other. Yet society categorizes people that have been through the care system or the prison system, making it harder for them to fit in as adults. There is no simple solution to shattered people but the weight of taking care of your single mom at 16 is chest-tightening. The silence of some of the characters, the mystery of their past and present emphasises the hardship and their strength. Then there are the ones that are missed, whose names are part of the chorus of the characters' life but ironically embody the absence of a positive future. The characters don't complain, they get angry and sad, they try their best to help each other. You're not sure if

their sadness or their anger is more heart-breaking. It is a challenging perspective on the social system. The climax is carried by the astonishing performance of Susan Lynch and Cecilia Noble, drawing tears from the audience and a standing ovation at the end. This play is a raw emotional punch in the face.

Leaving the theatre and going back to my comfortable life as an Imperial student, I think that there is something unique about this play, something so impactful and everyone should get the opportunity to see it. We live in a society with very complex issues, this play helps explain the world we live in a little better.

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The classic movie brought to life in concert // Royal Albert Hall

Star Wars: The Empire Strikes Back in Concert

You love the movie, you love the music, take it all to the next level and see it in all its glory at the Royal Albert Hall.

ARTS



Where? Royal Albert Hall
When? 21st Sept – 23rd September (Many more concerts coming up)

Elizabeth Thong
Arts Writer

Film music: exciting, invigorating, stunning. It is absolutely crucial to creating the atmosphere in a film – films would simply not be the same without it. This is accentuated when the music is live: somehow, live music has the ability to lend an indescribable, tangible power to a film. This was very much the case for the screening of 1980s hit ‘Star Wars: The Empire Strikes Back (Episode V)’.

Part of the Royal Albert Hall’s ‘Films In Concert’ running till December 2019, the series gives the audience a chance to experience classic films with a live orchestra accompaniment, all in the glorious surroundings of Royal Albert Hall. One may not necessarily expect live music to add that much to the film (after all, the music is already in the film, right?) but one would be most pleasantly surprised.

When the Philharmonia Orchestra took to the stage and started playing John William’s famous opening theme, the familiar music filled the 8000-strong hall and smiles found their way onto our faces. There was something simply magical as the orchestra recreated the Oscar-winning soundtrack right in front of our eyes. The

music filling our ears called to mind the emotional nostalgia of the original trilogy, drawing the audience more into the iconic film: we laughed, held our breath, and breathed sighs of relief as one.

It was fascinating to see all the different

“There was something simply magical as the orchestra recreated the Oscar-winning soundtrack right in front of our eyes”

instruments involved in the recreation of the Oscar-winning soundtrack. The 6 trombones led the menacing Darth Vader theme, whilst the violins lent a sweet lilting voice in the tender moments. Needless to say, the full orchestra passionately giving it their all really added to the beauty of every moment.

Coordinating a live soundtrack with the film as it plays is a real challenge, for the music must peak at the right moment: a moment too soon and the suspense and emotion may be lost. The Philharmonia Orchestra did a phenomenal job of ensuring that the timings were perfect – an impressive feat indeed. Conductor Dirk Brosse, aided by visual cues from the tablet screen on his conductor’s stand,

ensured that every entry was precise to the second. I was impressed by the ability and concentration of both the orchestra and conductor to play from the starting ‘20th Century’ sign to the end credits (not to mention the sheer quantity of music!) with nary a note out of place.

The only small detraction was the quality of the sound projection. The dialogue and other audio (sans music) were projected from the original film recording. Whilst overall acceptable, the relative levels of the sounds were occasionally slightly skewed. Blaster gunfire was sometimes muted, and certain characters’ voices were jarringly loud whereas others had us straining to make out the words.

Overall, ‘Star Wars: The Empire Strikes Back

in Concert’ made for a most enjoyable evening, highlighting the beauty of the epic soundtrack while taking the audience on a sentimental trip down memory lane together. Further, the quality and skill of the orchestra is to be commended: they did a fantastic job in replicating the moments of tension and sweetness, more than a recorded soundtrack ever could. I would thoroughly recommend a film with a live concert to everyone – it will not be an experience that you will forget.

The ‘Films In Concert’ series, presented by the Royal Albert Hall, continues with ‘Skyfall’ (4-5 October), ‘Baahubali’ (19 October), ‘Blade Runner’ (25 October), ‘Harry Potter and the Goblet of Fire’ (1-3 November), and ‘E.T.’ (8 December).

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Let the dogfight begin // Eliza Wilmot

Dogfight

When Camaraderie and Debauchery Are Confused

ARTS



Where? Southwark Playhouse

When? 19 – 31 Aug

Disha Bandyopadhyay

Arts Writer

It is intriguing how a musical with such a fierce name can be so gentle and sensitive. Amidst the brash soldiers and their swearing, *Dogfight* shines light on the importance of not being judgmental and accepting each others' differences to work together. *Dogfight*, in a youth production by the British Theatre Academy at Southwark Playhouse, transforms the room into San Francisco in the 60s, where a group of young

Marines are gearing up to be shipped off to the Vietnam war. Their last night home manifests into a twisted tale of debauchery, heartbreak, and eventually apprehension for the life left behind.

The musical is based on the 1991 movie of the same name, a love story between Eddie (Lucca Chadwick-Patel), a newly enlisted Marine, and Rose (Ginnie Thompson), a shy diner waitress. The Marines host a party, called the "dogfight", to celebrate their last night of freedom. The "dogfight" is a legendary night where each Marine must bring the ugliest girl they can to the dance floor to win a prize, and, of course, bragging rights. Plot twist though, Eddie falls in love with his "ugly" date, Rose, and realises how horrible the dogfight really is. The real ugly

people are the Marines for being egotistical and shallow.

The dramatic story was spirited and unique, and the passionate performances by the soldiers made it worthwhile. The protagonists were soldiers who objectified women and took pleasure in their degradation. It was amazing how the performance progressed with the protagonists becoming easily the most hated characters for being so condemnatory. The convincingly cruel and heartless personas of Eddie and his comrades were a testament to the great acting of the cast, with special mention to Matty Collins and James Knudsen for their powerful performances.

The set and audience seating were in a tightknit space and the hilarious interactions between

the cast and viewers made the musical an immersive experience, especially the number "Hey Good Lookin" when the Marines went on the quest to find dates for the "dogfight". Their liberal use of foul language only made it feel more comical and real. However, given how small the space was, the musical numbers could have been improved with better acoustics. The orchestra often took over the singing making the performance disjointed at times.

Dogfight runs for an uninterrupted 105 minutes, which naturally led the audience to get more engrossed and invested in the story - without any popcorn or loo tainted distractions! Even with such a serious performance, *dogfight* was digestible and tactfully conveyed a difficult message about

sexism.

Despite their differences, the sense of camaraderie between the Marines was beautiful, and the audience was visibly moved by the ultimate battle scene when these seemingly invincible characters writhed in pain and died. The best scene, however, (SPOILER ALERT) was the epic strobe light scene when Eddie is transformed back to his grim reality where he is on the bus back home from war and *dogfight* seems like just an inconsequential misdemeanour. The audience is made aware that the major part of the musical – the *dogfight*, the mistreatment of girls and the brotherhood that was the Three Bees was just ... a regret, a flashback.

A story about toxic masculinity and patriarchy for objectifying

women and basing their self worth solely on their looks is as much of a cautionary tale as it is a reminder of times when settings like this were more prevalent. These themes are still relevant in today's world where misogynistic attitudes continue to rear their ugly heads from time to time.

The simplicity of the set and characters gave a raw and forceful message. The plain set had minimal props, meaning the actors relied solely on their acting to transform the small room in London into America in the 60's. Like all dogs in a fight, the individual 'dogs' were ultimately vulnerable and innocent, as were the Marines themselves.

Overall, *Dogfight* was an excellent production and not one to miss, sending a message of positivity and kindness.

ARTS

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Blood Wedding

Lorca comes to life in this boundary-breaking production

ARTS



Where? Young Vic

When? 19th Sep – 2nd Nov

How Much? £10 - £40

Ozbil Dumenci

Arts Editor

Prior to seeing this production, I was worried. Having been informed that the play, one of Lorca's "trilogy of the Spanish earth", had been reimagined to take place in Ireland, I thought I was in for a brutal disappointment. However, I was in for a pleasant surprise. The exact location of the play is uncertain, but ultimately irrelevant. Not only is the play not necessarily set in Ireland, after much soul-searching, I've come to the realisation that the Irish flair adds to the magic of Lorca's Anadulsián tragedy.

Adapted skilfully by Marina Carr using her native Hibernian English, still spoken in parts of Ireland, this alteration could have easily been distracting and confusing. However, the conversations flow with such fluency and ease that the production feels like a

blueprint for how Lorca's masterpiece should be performed in English. Added by the fact that the play did maintain its The distinct Spanish feel of the play is maintained through the music and spoken poetry - a plethora of Spanish music, Flamenco beats and poems mostly performed in Spanish. The blend of Irish and Spanish elements combine to create a mind-bogglingly timeless, placeless feel.

This is a truly gorgeous production - no line is unintentional; no movement is less than a hundred percent precise. The simple staging never feels empty, and the almost-in-the-round seating plan creates a sense of entrapment of the characters on stage. There are moments of absolute visual genius within the performance - namely when Leonardo, portrayed tantalisingly by Gavin Drea, rides an imaginary horse, gliding through the air, hooked on a harness from the top of the stage. The music also adds greatly to the performance. The efficient use of music creates a constant sense of urgency, and the wailings of *The Moon*, expertly played by Thalissa Teixeira, although for the most part in Spanish,

feel emotionally charged in all the right moments. Teixeira's voice is a complete marvel, filling in the auditorium to the brim every time she opened her mouth. But perhaps the most valuable asset of the play is its wonderful portrayal of the Mother, absolutely brilliantly performed by Olwen Fouéré, building and dissipating tension with razor-sharp precision.

This production is bound to be polarising - some, like me, will marvel at what Yaël Farber, the director, was able to achieve through such an unconventional approach. However, it is not less than probable that purists will leave *The Young Vic* feeling slightly attacked. The only criticism I can think of about this masterful production of *Blood Wedding* is that I would have liked to see a more fully realised collection of the brutality of Lorca's original play. Farber's perhaps intentionally tame version, comes just slightly short of provoking discomfort in the viewers. Overall, though, regardless of one's familiarity with Lorca's work, most viewers will leave the theatre with something to take away from this evocative production.



A dark story of passion and revenge // Marc Brenner



Cora Bissett's *Bildungsroman* - gig style // Mihaela Bodlovic

What Girls Are Made Of

A deeply introspective and yet refreshingly playful performance tracking the journey of a girl growing into a woman.

ARTS



Where? The Globe Theatre

When? Until 29th Nov

How Much? £23; £16 students

Mehreen Ishaque

Arts Writer

What *Girls Are Made Of* is a deeply introspective and yet refreshingly playful performance written by and starring Cora Bissett: the (almost famous) lead singer of the 90s indie-band 'Darlingheart'. Fresh from its sold-out run in the Edinburgh Fringe and now being performed in the Soho Theatre, Bissett breathes her teenage diary to life and delicately charts her journey. We see her as a 17-year-old girl living in a small Scottish town, high on youth and ambition, and watch her transform into a shimmering singer, partying and touring the UK with Radiohead.

'What Girls are Made of' is a fun, exciting musical - it will have you nodding your head and humming the songs on the tube back home. However, underneath its

fun, gig-style delivery remains Bissett's poignant reflection. The narrative is constructed thoughtfully, with themes of parenthood, loss, betrayal and confusion threaded throughout. Bissett's singing is powerful, her stage presence is commanding, and yet the most moving aspect of her performance is her ability to reflect. The audience doesn't just witness a girl growing up and becoming a singer. Far from a simplistic coming-of-age arc, 'What Girls Are Made Of' exhibits the complex iterative process of reflection undertaken by Bissett as she digests her own experiences. The result is stunning: we see the various forms Bissett has been incarnated in throughout her life. We see her as not just as the woman in front of us, but as the girl she once was and the woman she will later grow up to be.

The songs and performance are fast-paced. Scattered throughout the ballads and rock anthems, Bissett creates moments of both comedic and emotional gold, presenting a true testament to her writing and versatility on stage. Accompanying, and by no means overshadowed by, Bissett is her dynamic 3-person

live band. The cast put on an energetic show with singing, guitar solos, fantastic drumming and hilarious impersonations of the eccentric people Bissett meets along her journey. I must add that their Scottish accents do make some jokes and lyrics hard to decipher, despite this, the cast will still have you laughing out loud, singing along and (at times) shedding a tear or two.

The Soho Theatre offers an intimate venue for the performance. The room is filled with light theatre smoke, thin neon tubes outline the stage and the cast are wearing exactly what you would expect them to wear if they were rehearsing in their basement. The set design is simple, but rather than appearing reductivist the set-up feels charming and familiar, resonant of a student union or school production.

Prior to seeing this show I had no knowledge of Cora Bissett, of her band or any of her songs. Despite this, the cast's energy and Bissett's heart-warming vulnerability create a truly fantastic show with a powerful message of self-reflection - 5 stars, a show not to be missed.

ARTS

arts.felix@imperial.ac.uk

Behind Every Man...

Two Ladies: a view of gender politics through the eyes of Mrs Trump and Mrs Macron

ARTS

★★★★

Where? Bridge Theatre
When? 14th Sep – 26th Oct
How Much? From £15

Poppy Hayes
Arts Writer

Few of us, or at least not myself, have sat back and wondered what a day in the life of Melania Trump would be like. Having said that, perhaps a few of us have pondered in fascination over the inner workings of Mrs. Trump's mind, and the implications and consequences of being married to a President of the United States, not to mention the implications and consequences of being married to Donald Trump. *Two Ladies*, written by Nancy Harris, gives us an insight into the world of the WAGs of politics.

Our story is unsurprisingly narrated by two ladies: Helen, played by the wonderful Zoë Wanamaker, is largely based on Brigitte Macron, and Sophia, played by Zrinka Cvitešić, resembles Melania Trump in life and in character. Although there is no mention of either Trump or Macron, Harris leaves very little to the imagination as to

where her inspiration of characters may have emerged, with Helen being a 66-year-old teacher whose husband is 20 years her junior and Sophia, an ex-fashion model from the Balkans.

We meet Helen waiting in an empty hotel conference room in France, our home for the night, as she anxiously waits for her husband to finish a meeting down the hall where he and other world leaders are discussing impending military action. Much to Helen's dismay, she is joined rather abruptly by Sophia, who has been recently doused with animal blood by a protestor. The two are forced by their staff to remain alone together until the summit and associated protests conclude. This compulsory rendezvous births the following 90 minutes as the pair discuss their resented roles of wives of presidents; secrets are shared, and bonds are made.

The pair provide contrasting commentary on types of female power, although both accounts highlight the vast amount of progress yet to be made in the realm of gender equality. Helen tells of the sacrifices that she has made in order for her husband to be President, the limits to her career, and

also of the vast amounts of unpaid work that her life now involves. It is also revealed, with raised eyebrows, that Helen is her husband's unofficial, and unacknowledged, advisor, with many of his best ideas actually being hers. At the other end of the room, Sophia speaks of using her physical beauty as her secret weapon, both in her past life in Croatia and her current life as First Lady of the United States. She tells of being repeatedly undermined yet is surprisingly aware of how others perceive her. As the play builds to a close, tensions rise to boiling point, the ladies encouraging one another of the life that should and could be.

Luckily for midweek viewers, you do not need to attend with fully engaged brains as Harris very helpfully spells almost everything out for her audience with a slightly clunky dialogue. The play is brought to life by superb acting on behalf of both Wanamaker and Cvitešić, who make the unimaginative characters real and accessible. It was a good reminder of current issues around gender politics, however I left with no new ideas, only an appreciation of the fabulous cast.

The Seven Ages of Patience:
A Community Play

A hopeful and honest new play about the importance of kindness and community in times of division, oppression and mistrust.

ARTS

★★★★★

Where? Kiln Theatre
When? 25th Sep – 28th Sep
How Much? FREE

Anita Chandran
Arts Writer

In a moment where the tensions in our country are running high, where neighbours and friends are divided along political lines, and where it feels as though a great cloud of apathy has settled over the United Kingdom, Chinonyerem Odimba's *The Seven Ages of Patience* is a breath of fresh air. It chronicles the life of a woman named Patience whose experiences are rendered on stage against the backdrop of the London Borough of Brent. Its rich narrative, looking back over Patience's life from 1945 to the present day, spans the topics of racism, feminism, gentrification, austerity and the importance of community.

The play opens with a white coffin. A young black woman explains that this is her coffin, her story, and that her name is Patience. The young Patience is replaced on stage by a plethora of joyful mourners, people from the important chapters of her life. The cast, consisting of over one hundred non-professional actors and volunteers from Brent and the local area, each appear on the stage to share their memories of Patience, and in doing so reveal pieces

of Brent's history. The local cast are exciting to watch, brimming with fizz, crackle and chemistry, and they bring a warm energy and authenticity

"brimming with fizz, crackle and chemistry"

to the play which is amplified by the audience, many of whom have come to see a friend or loved one on stage. Each of the four actresses who depict Patience's life from young to old has an inviting presence and Imperial DramSoc alumni Tom Cunningham also shines in his role as Richard the Forrester.

The *Seven Ages of Patience* is a love letter to Brent, a 'place of Turkish restaurants, African hair-

"The Seven Ages of Patience is a love letter to Brent"

dressers and Jamaican takeaways' where '149 different languages are proudly spoken'. It is a part of London which has been home to the novels of Zadie Smith and Hanif Kureishi. It is a vibrant and unapologetically diverse community, where all down the Kilburn High

Road you can dance 'to the tune of the Irish fiddle, or the sweetness of the steel drum'. Odimba's astute script is fresh, witty and often moving: it does not pull its punches when remarking on the abundance of 'lattes and estate agents' on the High Road, but also pays testament to the harsh realities of racism, austerity and violence.

In one particularly affecting moment, a young Patience bids goodbye to the spirit of her mother, killed in a bombing during the second world war. Her mother says that she must learn to 'take her sadness and make it something beautiful in the world': a mantra which Patience repeats at moments of great darkness in her life. These range from racism directed towards her and her colleagues while working as a midwife, to the moment Stephen Lawrence is killed in 1993. It is a mantra which Patience leaves as her legacy in the community of Brent. And during the play's closing song 'We Are Brent', the sense of community in the Kiln theatre couldn't have been stronger.

"the sense of community in the Kiln theatre couldn't have been stronger"



The two ladies face off // Bridge Theatre

ARTS

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Image from Golden Kamuy series // Satoru Nodwa

Manga at the British Museum

An exploration of form, history, and culture behind a modern artform.

ARTS



Where? British Museum

When? 23rd May – 26th

Aug

How Much? £19.50

Syon Lee

Arts Editor

Ask the uninitiated what manga is, and they'll probably tell you something about "Japanese cartoons with the big eyes and crazy hair" or, if you're my mum, "Japanese nerd stuff that'll turn you into a shut-in NEET pervert". For me, manga and anime were one of few cultural touchstones that I could really connect with when I moved to England as a child, the aesthetic a familiar friend amongst the alien style and language of Western media. Through all the noise of hyperactive toy adverts and shows about poorly-dressed sea

sponges, the only thing that I would latch onto was characters such as Usagi from Sailor Moon, her big eyes, crazy hair, and glorious tri-tone sailor outfit a reminder of a culture I had left behind. And manga didn't stop at being a connection to my past. Later on, I stumbled upon my dad's collection of Ranma ½, Rumiko Takahashi's gender-bending comedy epic, which helped inform my conception of identity and gender itself. This culture-spanning, character-defining property of manga was the focus on the British Museum's manga exhibition which opened at the end of May.

The introductory exhibits were mainly used as a way of orienting those unfamiliar to the manga format, offering helpful hints such as panel reading order and even a beginner's guide to the "grammar" of manga from the book *Giga Town: album of manga symbols*. These symbols, called

"manpu" (or mampu depending on romanisation) are so embedded into the vocabulary of most manga readers that it was actually refreshing to be offered a semiotic analysis of iconography that was previously processed subconsciously (here's a free dissertation idea, you're welcome). What followed were sections describing everything manga related, from history to genre to wider applications. These were exemplified with awe-inspiring original hand-drawn images from popular manga, some of which were so expertly crafted they could pass as digital renderings even at close viewing.

As expected of a British Museum offering, there's an emphasis on history, with key artists such as Tezuka Osamu ("God of Manga" and creator of Astro Boy) and Hokusai (famed ukiyo-e painter and printmaker) taking key mentions. Fortunately, a whole diverse cast of

other mangaka also get a chance to shine, with their key works on display and a panel introducing them in flashcard format. Not only did we get photos and place of work, we were also treated to quotes from the artists, such as Chiba Tetsuya (Tomorrow's Joe) "You don't want people to read your manga, you want them to feel it"; interesting facts, such as Akika Higashimura's (Princess Jellyfish) love of growing succulents; and even their blood group. The inclusion of blood typing may seem like an odd piece of extraneous information, but for anyone who has ever read a manga character bio, it is a piece of information that comes as easily to the Japanese character make-up as star sign or favourite food. And like a star sign or favourite food, the blood typing is considered an important indicator of personality as based on the "Japanese Blood Type Personality Theory"

(watch Ketsuekigata-kun! for more information).

The only major source of disappointment of this exhibition came down to the lack of space. Touted as the "largest exhibition of manga ever to take place outside of Japan", one would expect an endless pavilion of manga charm. Unfortunately, the exhibition hall was not the size such a collection warranted. Add to that the immense popularity of the exhibition and the "largest exhibition" suddenly feels positively claustrophobia-inducing. It's safe to say that any statement relating to size is really a matter of relativity and I should know better by now than to be drawn in by such boasts. However, given the space limitations, the exhibition did remarkably well in fitting in all a long-time fan or a beginner would want to see.

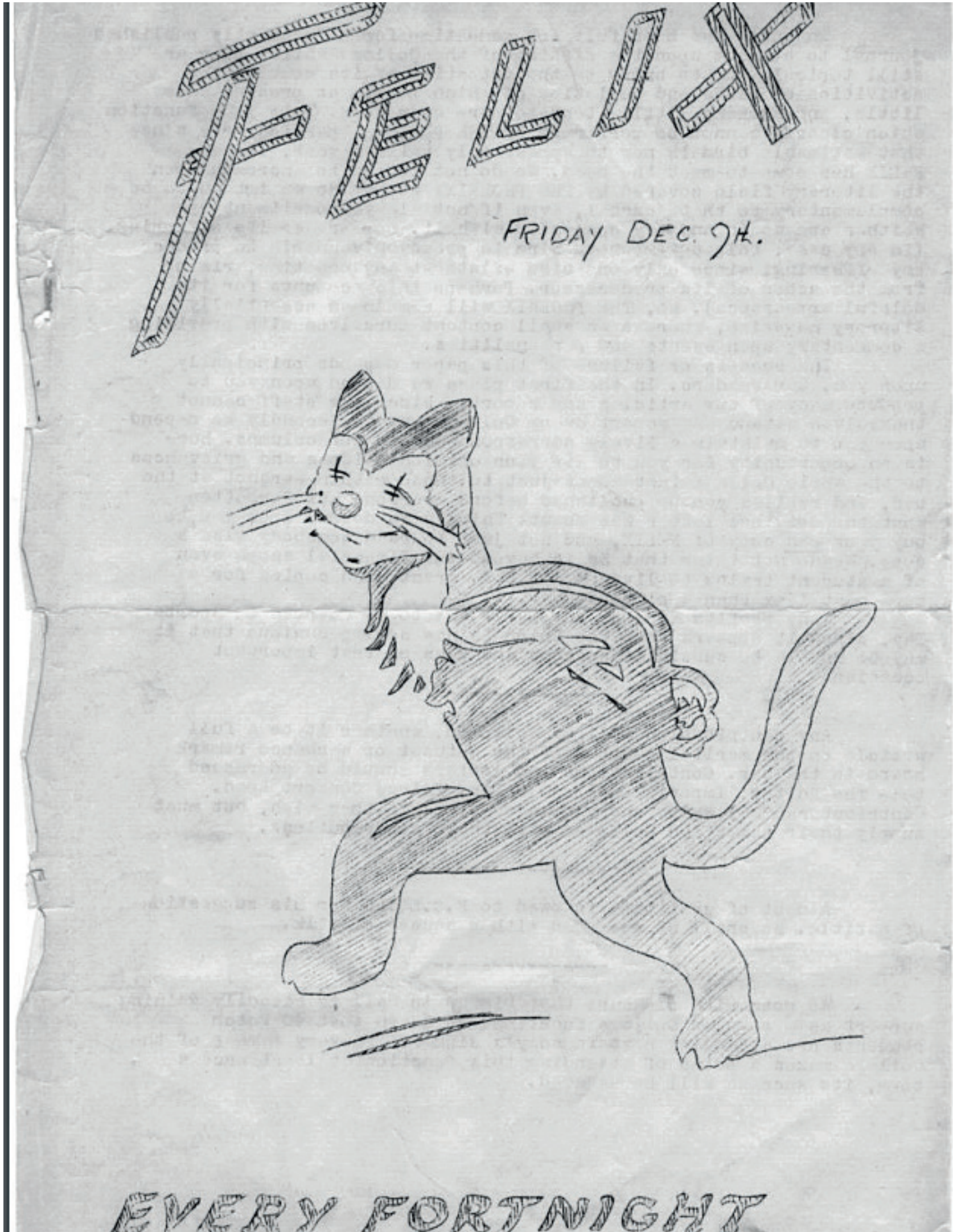
These exhibitions can often come off as rather entry-level, especially

when this exhibition was designed to capture the widest audience as possible. And play to the crowds it did. Not only was there a whole section dedicated to Studio Ghibli, there was also a life-sized titan head from Attack on Titan, and a library of manga volumes to peruse at your leisure. However, the true strength of the exhibition was its readiness to proudly display the often bizarre and overlooked aspects of manga culture, from mangaka blood typing to original, hand-painted Shintomi Theatre stage curtains. These smaller touches and more obscure asides, like big eyes and crazy hair in my younger years, were helpful reassurances that I had found my space. Sorry mum, it looks like you're going to end up with a shut-in NEET pervert for a son and you have the British Museum to thank.

THROWBACK

felix@imperial.ac.uk

This year is Felix's 70th anniversary, so we're celebrating with a look back at some of the best moments from our long history. This week, we show off our legacy with the front page of the first ever issue in 1949 - when Felix cost money to purchase, and sold out in less than an hour.



TECHTONICS GRAN



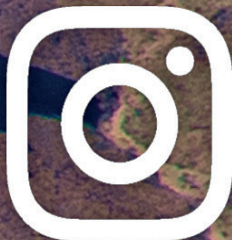
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ALERT



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#icuElections

Autumn Elections 19



Become a Representative

Nominations are now open for course representatives and other student positions at Imperial. Take charge of your Imperial experience and stand for any of these positions now:

- Academic Representatives
- Wellbeing Representatives
- Council Representatives
- Disabilities Officer
- International Officer
- Gender Equality Officer
- Constituent Union Leaders
- Clubs, Societies & Projects Leaders

Nominations are open until **noon, Monday 14 October**. For more information and to stand for a role: imperialcollegeunion.org/elections

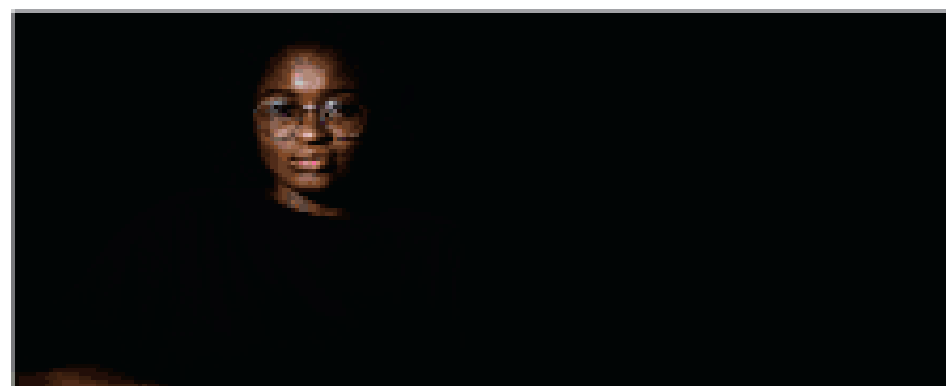
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Emerging Leaders is our new development programme, designed to help you develop values-based leadership skills for global working environments.

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To find out more about the programme and to register, visit imperialcollegeunion.org/leaders



Black History Month

This October, we are celebrating the achievements and cultural contributions of Black people in the UK during Black History Month. Imperial College Union and the Imperial College African Caribbean Society have come together to bring you all a full programme of events, which celebrates Black culture, educates students on the history of Black people, and asks thought-provoking questions on the Black experience today.

From a **Black People of Imperial Exhibition** on Monday 7 October to the **Black History Walking Tour** on Wednesday 9 October, we have some exciting events planned for you.

Visit imperialcollegeunion.org/bhm for a full list of events happening this Black History Month.

The National Student Survey: Our Response

The National Student Survey (NSS) is an annual survey completed by final year students in which they assess the College on areas such as academic support, learning resources and assessment and feedback.

Your Deputy President (Education), Ashley Brooks, along with the rest of the Representation Team, have collated the comments from this year's NSS to write a report, which summarises students' feedback and provides College with recommended actions that can be made across departments for improvement. We've submitted 16 recommendations to College and it's been submitted to Provost Board, with changes being tracked by an NSS Working Group at College, on which the DPE sits.

Visit imperialcollegeunion.org/responses to read the full report.

Your Union Events

Friday 4 October

Make great memories



04 October, Friday

Welcome Carnival
Beit Bars | 20:00 - 03:00

80s vs 90s Silent Disco
h-bar | 19:30 - 01:00

05 October, Saturday

Indeedy Musical Bingo
h-bar | 19:30-00:00

08 October, Tuesday

Super Quiz
FiveSixEight | 20:00 - 22:00

Games Night
h-bar | 19:30 - 23:00

09 October, Wednesday

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

10 October, Thursday

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

11 October, Friday

**Thank Goodness
It's Friday**
Metric | 20:00 - 02:00

Jukebox
h-bar | 19:30 - 23:00

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

imperialcollegeunion.org/whats-on

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MUSIC

music.felix@imperial.ac.uk

Time is a flat circle: Beatles back at No.1 after 50 years

What year is this? Are we back in 1969? Should I grow a beard and organise a sit-in to save the squirrels? Take my bell-bottoms and my guitar down King's Road and have a seance with Mick and Keith? Sadly not. But it does prove that great art is truly timeless, and certainly deserving of another in-depth look.

MUSIC

Martin Flerin

Music Editor

This time last year I was writing an article on the 50th anniversary of the *White Album*, and ever since I put down the proverbial pen I have been looking forward to the next one - *Abbey Road*. As someone who believes that the sun shone out of their Scouse arses, I was quite lenient on the somewhat wonky *White Album*, so get ready for an album that, in my opinion, brings together all the best aspects of the Beatles in 47 minutes of rarefied eargasm.

With the Beatles having been teetering on the edge of a breakup for the previous few efforts, it is no surprise that most look at *Abbey Road* as the last

proper album of the Fab Four's Cannon (Sorry, *Let It Be*). In fact, it may be more surprising that they managed to put out such a coherent, if stylistically incongruent, album with their multitudes of creative differences. Doo-wop on 'Oh! Darling', sheer psychedelic wondrousness on 'I Want You (She's so heavy)', and plushy pop par excellence mixed with some melancholy on 'Here Comes the Sun', are all weapons that they amassed in their arsenal throughout their tenure as the world's foremost musical icons. It all comes together beautifully.

But before diving into the music, let's get the cover out of the way. As is the case for pretty much all of their covers, there are many conspiracy theories concerning it - to no one's surprise again mostly about Paul being dead and having been replaced by an exact alien

replica. What else could one interpret from the fact that he is the only one in the picture who is barefoot while ALSO smoking a cigarette... Besides, the *Abbey Road* strut is something that every tourist who happens to chance on that particular zebra crossing in St. John's Wood aims to recreate. Walking in unison, they look singularly determined, perhaps for the last time before their paths take them in different directions. And I am proud (YEAH I AM) to say that it is an image that has hung above this author's personal place of nocturnal rest.

"Once there was a way to get back homeward // Once there was a way to get back home" sings Paul in a fragile voice on 'Golden Slumbers'. Those times have long gone for the fearsome foursome. And so with this album it is perhaps

prudent to focus on the end. The medley which makes up the second half of the album, and begins with 'You Never Give Me Your Money' is one of their most legendary song sequences. It shows the band's ability to make a melody, even though it is composed of mostly "unfinished" songs. Like the song at its outset, the medley as a whole is composed of a mosaic of different styles. 'YNGMYM' is a song about losing control of the band, both with regards its management - "You never give me your money // You only give me your funny paper // And in the middle of negotiations // You break down" - as well as personal struggles and tensions between the members. It is a twofold look back at the times when things were easier, and at the dead end road they found themselves on then: "But oh that magic feeling // nowhere to go". Finally, it is a goodbye to their time together "One sweet dream // Pick up the bags, get in the limousine // Soon we'll be away from here // Step on the gas and wipe that tear away". (I'm not crying, you're crying) And as the final words echo, "One sweet dream // came true today," the haunting guitar arpeggios from 'She's So Heavy' ring out, ushering in a nursery rhyme - "1,2,3,4,5,6,7 // All good children go to heaven". The oxymoronic way in which they can still find humour in a matter as serious as the band's apparently imminent breakup is quintessentially Beatles and sets the tone for the whole medley. There is Spanglish on 'Sun King', pure silliness on 'Mr. Mustard', and 100% scouse filth on 'Polythene Pam' (about sexy time with a woman dressed only in poly-



Her majesty's a pretty nice girl! // Wikimedia

there - YIKES). On 'She Came in Through The Bathroom Window' they recount the story of crazy fans breaking into Paul's house, and that brings us to 'Golden Slumbers'. There, further hope is offered when McCartney roars that "Golden

"The real gems lie at the end... They show what the band is truly about. But also that they want to shag the queen"

slumbers fill your eyes // Smiles awake you when you rise // Sleep pretty darling, do not cry // And I will sing a lullaby," continuing seamlessly into 'Carry That Weight' where the middle verse borrows the melody from 'YNGMYM', carrying on the echo which makes the medley feel so unified.

You may have noticed that I've spent a full page

looking pretty much only at the second half of the album. Did I get carried away? Affirmative. Could I write three times as much about the first half? Indeed-y-o! The point is that no one needs an introduction to 'Here Comes the Sun', 'Come Together' or 'She's So Heavy'. They are staples of their repertoire that every music fan should at least slightly know. Even the ridiculous 'Octopus's Garden' - the best thing that Ringo ever touched - and, depending on who you believe, a tune either about smoking weed out of a hookah pipe or an octopus salad that Mr. Starr had while on a break from the band, is instantly recognisable. But the real gems lie at the end. They show what the band is really about. And the message that the album ends on, "And in the end // The love you take // Is equal to the love you make", gives me goosebumps every time. The final message, that is, if you discount the fact that the album actually ends on a tune about how they want to bang the queen. That's the Beatles for ya!



World domination by synchronous walking? // The Beatles

MUSIC

music.felix@imperial.ac.uk

Meet the Music Team!

Get to know the new Felix Music team, read a bit about their music taste and how they ended up writing here.

MUSIC

Asad Raja
Guthrie Ruby
Martin Flerin
Music Editors

I am becoming old. I know this because, when I respond “still not sure” to people who ask me what I want to do with my life, they look at me with more disdain than reassurance. I’m not sure when this suddenly happened, but I think it’s being reflected in my music listening too.

My listening experience has gone all around but also nowhere at all. I started at age 9 with an almost militant devotion to conscious hip hop (I’m talking Immortal Technique and Akala on repeat – a playground activist). Eventually realising that my young brain’s appreciation of what these artists were preaching hinged on Genius annotations and YouTube comments, I rerouted to a more conventional Felix Music Editor in the making listening pallet – indie and classic rock being my new forte. Somewhere along the way though, I realised that Morrissey is

a piece of shit and that my pre-self-aware brownness related in some way to the idea of paradox – something ever-present in mainstream hip hop at the time, with Kanye having set the gold-standard for it in My Beautiful Dark Twisted Fantasy. For a while then, I went through the embarrassing phase

“I went through the embarrassing phase of claiming to listen to ‘a bit of everything’”

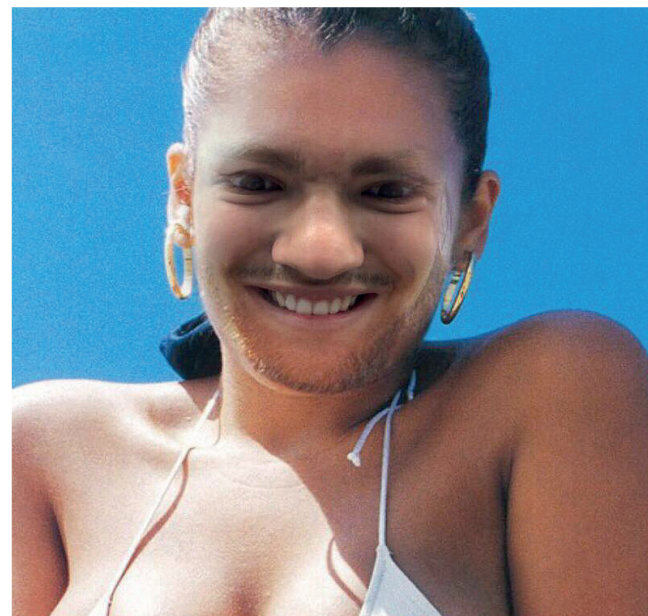
of claiming to listen to “a bit of everything”, “everything” being the incomprehensibly eclectic and unoriginal mix of Radiohead, Childish Gambino, Bon Iver and Lupe Fiasco.

Now, in my old age, I’m wise enough to know that I don’t know shit. I like to keep an ear out for anything fresh-sounding released by artists I’ve catalogued up until now in my M(ind)P3 (as well as repetitive sounding in

the case of a few artists from my youth whose early albums define, for me, the very personal nostalgic awe music can inspire). I have also come to hate every type of music fan I used to be – I now listen to “a tonne of hip hop but a fair mix” not “everything”. Yes, I realise the irony of being

by Ansambel Avsenik).

Having been spoon-fed the same (or shall I say the only) four Slovenian rock bands’ music growing up, my first ten concerts were probably of the same band - a post-grunge outfit called Siddharta, who, for some reason, were at one point also quite big in Poland. This was followed



Martin looking stunning on *Windowlicker* // Sire Records

the guy who has retired from arrogantly knowing all there is to know about music in general and instead knowing, apparently, everything there is to know about hip hop because I can go from Lil Uzi to Mos Def, but that’s just where I’m at right now. Shameless plug while I’m on the topic: join the all new ICL Hip Hop Soc! Ha you just read a long ad.

My name is Martin and I come from sLOVEnia, the sunny side of the alps; the Switzerland of the Balkans; a place where traditional music ensembles wear something resembling a mix between the attire of a court jester and hunter and the accordion is king (I dare you to check out the world’s most played instrumental song of all time, Na Golici

and eventually some electrorock bands. This set me up perfectly to fall in love with electronic music in uni, mostly favouring

I have a diploma in music performance & production, quite possibly the qualification on my CV I deserve least.



Guthrie Assumes Form of resting bitch face // Polydor

techno and house.

I also enjoy hip-hop, but mostly front-page stuff, while my traumatic memories of classical piano and saxophone lessons from way back still manifest themselves in a bad boy Beethoven sonata or a nice Chopin once in a while.

Hola fellow music

“Desperately trying to compensate for going to a science-only uni”

lovers. If you’re reading this section, it probably means you’re desperately trying to overcompensate for studying at a science-only uni. Don’t worry we all are. However, this week I’m talking about something even better than music – me/Guthrie.

One of the biggest lessons I learned from this course was that I’m much better at playing/listening to music than I am at creating it. So now, hopefully not from a place of envy, I critique the creators.

I grew up in a house void of music for the most part, except piano and drum lessons/exams which were fantastic at sucking the fun out of music. My ignition was years of dance, mostly street, which got me on board with hip-hop, R&B, funk, etc. Although, my obsession started with Frank Ocean’s Blonde. Before you say, I’m aware that I am a stereotype.

My guilty pleasures are 00’s R&B stars (Ne-Yo, Mario, TLC, etc) and vaporwave, but I’m lying, I don’t feel guilty. I don’t even want to say I listen to one genre more than others, because for me it’s creative, technically impressive or engaging then it’s good music. I like good music, and I’m sure we have that in common.



Asad meditates on Sampha’s *Progress* // Young Turks

GAMES

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League of Legends Season 9 Worlds: Group Stage

GAMES

Henry Alman

Editor-in-Chief

The group stage will consist of four sets of four teams – three teams from China (LPL), two each from Europe (EU), North America (NA), Korea (KR), and Taiwan/Hong Kong/Macau (LMS), and one from Vietnam (VCS). They will be joined by four more teams after a qualifying stage, featuring the third seed teams from EU/NA/KR/LMS, the second seed from the VCS, and several other teams from smaller regions such as Japan, Latin America, or Turkey.

The group draw brought considerable attention to the flaws of the system used – as with every year, a “group of death” was formed – this year, group C – which is aptly named due to it featuring three of perhaps the six strongest teams in the tournament: EU’s Fnatic, Korea’s (three-time world champions) SKT, and China’s RNG. Only two groups can survive each group and make it to the knockout stage, meaning at least one team of semifinals-level quality will be eliminated before their time.

Any of these three top teams facing off is guaranteed to be worth watching. It’s possible that Fnatic’s recently developed aggressive early-game playstyle could reveal weaknesses in SKT and RNG’s typically teamfight-based strategies, which could pose a serious threat to either team throughout the competition. However, FNC are also notorious for tilting, especially against RNG who knocked them out of MSI in 2018 and

Worlds in 2017. Meanwhile, SKT vs. RNG can be expected to be a hyper-carry slugfest, with best-in-class players like Uzi, Faker, Langx, and Clid duking it out for supremacy. The play-in team expected to join Group C is NA’s third seed, Clutch Gaming, whose top laner Huni previously reached semifinals with Fnatic in 2015 and the finals with SKT in 2017 – making his chance to ‘play spoiler’ one of the most exciting narratives in this competition.

The other tough group is Group A, with Korean legends Griffin matching up against EU’s champion G2 – the team that won MSI earlier this year, giving Europe their first major tournament victory since the season one World finals. Griffin have historically choked in high-pressure games, failing to qualify for Worlds last year despite dominating in the LCK’s regular season, and falling

“Group C features 3 of the best 6 teams in the tournament: FNC, SKT, and RNG”

to SKT less than a month ago in the 2019 summer finals despite placing three places higher in the regular season. Whether Griffin can withstand G2’s chaotic, assassin-heavy midgame-focused playstyle on the big stage is the question on everybody’s minds – and, indeed, whether they can swing back with their own substantial clout and skill. The third team joining



The competition this year is the most stacked for years // Riot

them is Cloud 9, NA’s third seed – a definite underdog, but one that generates fear exclusively at Worlds, where they almost always escape groups against expectations and represent NA well (whether through miracle or genius, often on behalf of the unique compositions constructed by their coach Reapered.)

Meanwhile, other groups have fallen in such a way as to be considered a ‘free pass’ for top teams. Group B currently has FunPlus Phoenix, the LPL champions, facing the LMS’ J Team and the VCS’ Gigabyte Marines – who famously upset Fnatic and Immortals with incredibly creative strategies in 2017, rebelling against the stale meta at the time. Although such upsets are always possible, FPX (along with star midlaner Doinb) have looked dominant in one of the world’s strongest regions – and considering the LMS’ devastating exodus of talent to the LPL, FPX shouldn’t face much challenge. Assuming no upsets in

the play-in stage, the only contestants that can join this group are EU’s or KR’s third seeds – Splyce or Damwon Gaming. Only the latter of these would generally be considered a threat – despite Damwon being comprised of primarily young rookies who are untested in international waters – as FPX’s typically Chinese hyper-aggressive style should match up well into Splyce’s measured scaling compositions.

Group D gives true hope to NA, who have fallen short in international tournaments for several years. Their superteam first seed, Team Liquid, has been knocked out of the group stage before – and this year, they want to demonstrate that they truly are NA’s best team, above C9’s significantly better international record. They took down the LPL’s Invictus Gaming – the 2018 world champions – in the semifinal at MSI, to general surprise, and now they want to show it wasn’t a fluke by dominating them in the group stage. IG has

been underperforming recently compared to their electrifying 2018 Worlds performance, and is known to be a volatile team – the hope is that they reach top form and can look to compete for the title, delivering even more action than Worlds already promises. If both teams underperform, then hope might go to one of the LMS’ most famous teams, ahq esports, but with either Splyce or Damwon likely to join the group and be competing for the top slots, their chances are low. Liquid’s hopes are also pinned to Splyce joining the group rather than Damwon – their by-the-book playstyle with slower set-ups is similar to Splyce’s, and they can hope to simply out-execute on their game plan and in skirmishes or teamfights. If Damwon join the group, however, and manage to perform in front of the largest crowds they’ve ever experienced, then Liquid are facing down two highly skilled and, importantly, aggressive teams who will exploit their tendency to

take some time to set up their plays.

No matter what teams emerge from the group stage, we are guaranteed some incredible performances. With the gap ‘closing’ between the East and West in terms of skill, and Korea no longer being the undisputed best region, Worlds 2019 might

“Worlds 2019 might offer the most competitive and volatile tournament in years”

offer a more competitive, versatile, and volatile tournament than League fans have experienced in years.

GAMES

games.felix@imperial.ac.uk

Upcoming Games this Quarter!

Editor's choice is marked by ***

October

Sniper Elite 3 Ultimate Edition (Switch)	1st
Destiny 2: New Light + Shadowkeep (PC, PS4, XBO)	1st
What The Golf? (PC)	1st
Yu-No: A Girl Who Chants Love at the Bound of this World (PC, PS4, Switch)	1st
Warsaw (PC)	2nd
Neo Cab (PC, Switch)	3rd
The Wild Eight – official launch (PC)	3rd
***Ghost Recon Breakpoint (PC, PS4, XBO)	4th
***Ghostbusters: The Video Game Remastered (PC, PS4, XBO, Switch)	4th
Concrete Genie (PS4, PSVR)	8th
John Wick Hex (PC)	8th
***Trine 4: The Nightmare Prince + Trine Ultimate Collection (PC, PS4, XBO, Switch)	8th
Yooka-Laylee and the Impossible Lair (PC, PS4, XBO, Switch)	8th
Deliver Us The Moon (PC)	10th
Pine (PC, Switch)	10th
Tangle Tower (PC, Switch)	10th
Valfaris (PC, PS4, Xbox One, Switch)	10th
Grid (PC, PS4, XBO)	11th
Killer Queen Black (Switch)	11th
***Overwatch Legendary Edition (Switch)	15th
***The Witcher 3: Wild Hunt - Complete Edition (Switch)	15th
The Fisherman: Fishing Planet (PC, PS4, XBO)	17th
Apex Legends Bloodhound + Lifeline Edition (PC, PS4, XBO)	18th
Digimon Story Cyber Sleuth: Complete Edition (PC, Switch)	18th
Ice Age: Scrat's Nutty Adventure (PC, PS4, XBO, Switch)	18th
***Plants vs. Zombies: Battle for Neighborville (PC, PS4, Xbox One)	18th
Ring-Con accessory + Ring Fit Adventure (Switch)	18th
Forager (PS4, Switch) (Retail)	22nd
WWE 2K20 (PC, PS4, XBO)	22nd
Dusk Diver (PC)	24th



Because bustin' makes me feel good! // Playstation



New salt and mayhem on the Switch // Blizzard



War ... war never changes // Destructoid



Even Geralt approves this port // Destructoid

GAMES

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Call of Duty: Modern Warfare (PC, PS4, XBO)	25th
***MediEvil (PS4)	25th
***The Outer Worlds (PC, PS4, XBO)	25th
Afterparty (PC, PS4, Xbox One)	29th
Disney Classic Games: Aladdin and the Lion King (PC, PS4, XBO, Switch)	29th
Gwent (iOS)	29th
Resident Evil 5,6, Triple Pack (Switch)	29th
Super Monkey Ball: Banana Blitz HD (PS4, XBO, Switch)	29th
***Yakuza 4 (The Yakuza Remastered Collection) (PS4)	29th
***Luigi's Mansion 3 (Switch)	31st
November	
GRIP: Combat Racing Rollers vs AirBlades Ultimate Edition (PC, PS4, XBO, Switch)	5th
Just Dance 2020 (PS4, XBO, Switch, Wii)	5th
Mario & Sonic At The Olympic Games Tokyo 2020 (Switch)	5th
Need For Speed Heat (Origin Access, EA Access)	5th
Farmer's Dynasty (PS4, XBO)	7th
***Death Stranding (PS4)	8th
Layton's Mystery Journey: Katrielle and the Millionaires' Conspiracy (Switch)	8th
New Super Lucky's Tale (Switch)	8th
Romancing SaGa 3 (PC, PS4, XBO, Switch, PS Vita)	11th
My Friend Pedro (Switch) (Retail)	12th
FFXIII Remake (PC, PS4, XBO)	13th
Bee Simulator (PC, PS4, XBO, Switch)	14th
***Pokemon Sword and Shield (Switch)	15th
***Star Wars Jedi: Fallen Order (PC, PS4, XBO)	15th
***Shenmue 3 (PC, PS4)	19th
***Doom Eternal (PC, PS4, XBO, Switch)	22nd
Sniper Ghost Warrior Contracts (PC, PS4, XBO)	22nd
December	
Life Is Strange 2 - Episode 5 (PC, PS4, XBO)	3rd
Neverwinter Nights: Enhanced Edition (PS4, XBO, Switch)	3rd
Star Ocean First Departure R (PS4, Switch)	5th
Assassin's Creed: The Rebel Collection (Switch)	6th
***Mechwarrior 5: Mercenaries (PC)	10th



The cowardly ghostbuster returns! // Nintendo



Even in a game he's handsome // Kojima Productions



A contest for who's the goodest boi // Nintendo



New beginnings for Star Wars games // EA

GAMES

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Poll: It's Dangerous to Go Alone! Submit This (v2)

Thank you for the submissions last week! To make this section the best it can be we'd like to ask the same questions again to get a better understanding of our audience and their opinions. This is so we can get a larger sample size and find out what company's truly started the gaming journey of our generation, as well as, your favourite games and further insight into your expectations of the new Sonic movie.

What company did your first console belong to?

- A. Nintendo
- B. Sony
- C. Microsoft
- D. Sega
- E. Atari

Do you think the new Sonic movie will be worse than the 1993 Super Mario Bros. film?

- A. Yes
- B. No
- C. The true horror is the fact that these movies get made

What was your favourite game when you were a kid / just getting into gaming?

Open submission



Back when Link had real curves // Nintendo

Submit your answers into the Microsoft survey which can be found by scanning the QR code or accessing the form through the Felix Facebook page. We'll get back to you next week, with infographics and more questions!



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SUSTAINABILITY

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Amazon fires were deliberately started to make land for cattle ranching

SUSTAINABILITY

Xiuchen Xu

Sustainability Editor

The Amazon rainforest is burning at a record rate. This is absolutely devastating, as the Amazon is home to 10% of the world's biodiversity, and produces 20% of the world's oxygen. Since President Jair Bolsonaro came to office, deforestation has hugely accelerated, as his policies encourage the exploitation of the Amazon rainforest. Although there are wildfires in the Amazon, the increase in wildfires this year is now attributed to illegal man-made fires aimed at creating land for cattle ranching.

The entire city of Sao Paulo was covered with a sky of black smoke on Monday. The smoke came from the unprecedented amount of fire in the Amazon, and arrived at

the Brazilian city from more than 1,700 miles away. Although there are some wildfires every year during the dry season in the Amazon, the climate in the Amazon is said to not be too different from the previous year. Yet, the amount of fires this year is the highest ever recorded, and it is even double of the amount recorded in 2013. Thus, the increase in wildfires has been attributed to increased amount of man-made fires, under President Bolsonaro's new policies.

Fires are actually deliberately started to create land for cattle ranches. This is not a new practice, it has happened in all dry seasons before, but the current scale is worse than ever. Brazil is the world's biggest beef producer, and because there is still a huge demand, the Amazon is continually exploited for cattle ranching to bring in dirty profit. Cattle ranching has always been the leading

cause of deforestation and it has been said to cause 80% of the ongoing de-

"Since President Jair Bolsonaro came to office, deforestation has hugely accelerated"

deforestation in the Amazon. This is also incredibly upsetting, as livestock is a main driver of global warming, thus in Brazil, the very own thing that has been slowing global warming is being turned to a contributing factor. Amazon is not the only part of nature damaged by the beef industry; this horrific industry is the leading cause of deforestation around the world. It is deeply upsetting that



The Amazon rainforest was burning at a record rate // NASA Earth Observatory

the demand for beef has led to such devastating fires in the lungs of our planet; fires so widespread that they can be seen from space.

"As consumers, we have the power to combat deforestation by not buying beef, and not creating the demand for the product that is the motive for mass burning of the Amazon"

The fact that the deforestation is linked to the

beef industry seems to be largely ignored by media companies. Indeed, even though livestock is the main contributor to global warming, consuming meat is still the status quo, and popular press will sidestep this issue, so their content is more palatable and likely to be shared and make them profit. The beef industry has also spent a huge amount of money on lobbying, and it is likely that they have the power to silence negative press too. The ignorance of the beef industry is problematic, as this is an important piece of information that should be passed on to consumers.

However, as people who know better, we should spread awareness on the real cause of the Amazon fires. Furthermore, as consumers, we have the power to combat deforestation by not buying beef, and not creating the demand for the product that is the motive for mass burning of the Amazon. Lastly, it is also important

to put pressure on the government as well and participate in protests and signing petitions. As part of the Extinction Rebellions, there are many campaigns which aim to put pressure on governments and authorities. There will be Extinction Rebellion at Imperial and I highly encourage everyone who reads this to actively take part.

Felix Sustainability is a platform for discussion of environmental issues and sustainable development.

We welcome articles from all points of view. Please get in touch if you would like to write for us! Our email address in the header, please don't hesitate to contact us if you would like to submit an article or if you have any questions about writing for us.



Cattle ranching is the main motive behind starting the Amazon rainforest fires

// Sean McGee, Unsplash

Another new section being introduced this year - the constituent unions are a major part of college life and welfare, as well as being an essential component of Imperial's history. Here, each of the four will run weekly columns.

CGCU

Thomas Cross
CGCU President

Things to consider as a student of City and Guilds, and a member of our student union:

The constituent college system at Imperial has a number of disadvantages, not least that the system is very confusing at times. However, there are also benefits that can and should be exploited by the students. Having a constituent college union to represent you means that the link between you (the student) and the bureaucracy that runs this place is a good deal closer than it might be.

Imperial is such a large place that it is difficult to

“The constituent college system at Imperial has a number of disadvantages”

form any sort of community – this is where the CGCU provide a more local feeling of identity. People studying similar subjects do have a better understanding of each other's problems and this is why the CGCU is a vital link in the academic affairs of the college as a whole. Find out who your Academic, Welfare, and Dep Reps are. They're not just there for you to complain about your degree.

The Constituent Union

system here dates back a long way and as such has a lot of historical and traditional weight behind it. This might seem trivial now whilst you're just going to lectures and passing exams to get your degree, but when you see the change in people's attitude towards you when you say you're at Imperial then you start to get some idea of the influence this place has.

The only way a lot of people will realise this is when you graduate with the letters ACGI after

“This is where the CGCU provides a more local feeling of identity”



City of London Crest on a lamppost in London. Together with 12 Livery Companies the City of London Corporation founded the City & Guilds College // CGCU

your name. These are internationally recognised and only applicable to those who graduate from City and Guilds (not just Imperial). The Constituent Union system, perhaps a mere quirk to you now,

could well play a major part in your career.

Please take an interest in what your Constituent Union does for you - if you don't take an interest, don't care, then don't whinge about the things

that are going on. This is a democratic society. If you want your say you've got it, but if you're not prepared to take an interest then don't be surprised if nothing gets done.

RSMU

Chris Carter
RSMU President

Congratulations on making it through your first week of a new year at Imperial! Whether you're a new or returning student, the first week is always quite hectic. Hopefully, some of you managed to make use of the ten minutes of sunshine at Welcome Fair and join some clubs, societies, or projects.

This week's column is about mascots, traditions, and rivalries, of which the RSMU has many. If you visited the RSMU stand at either the International Students Fair on Sunday or the Welcome Fair on Tuesday, you will have

seen a giant brass mining lamp. This lamp is our pride and joy: the Davy. Three feet tall, with a weight of 60-70kg, this still functional mining lamp allegedly has teeth marks in it from when a

passionate Miner attempted to lift it this unusual way (not recommended).

The Davy was acquired by the RSMU at some unknown point in time and is now our main mascot. We even have

a role on our committee called Davy Bearer, who is tasked with keeping the Davy safe and stealing the other Constituent Union mascots: Theta (the RCSU's 8-foot-long thermometer), the Spanner

and Bolt (the CGCU's giant spanner and a bolt, modelled after those used in Tower Bridge) and some weird chicken costume (the ICSMSU's bright yellow phoenix costume). This tradition is known as 'mascotry' and keeps the Constituent Union rivalries burning.

Each Constituent Union also has motor mascots, maintained by the associated Motor Club (which anyone can join). These vehicles can often be seen ferrying students between locations or on display at events. The RSMU is proud to be represented by Clementine II, a Morris 1-Ton Truck acquired by the RSMU in 1960, while the RCSU has Jez, a 1916 Dennis N-type fire engine, and the CGCU has Bo'.

But by far the RSMU's fiercest rivalry is with the Camborne School of

Mines, part of the University of Exeter. Every year, hundreds of RSMU members take part in a weekend of sport, either as spectators or players. The 'Bottle Match' is held alternately between London and Cornwall every February. All our sports teams compete for their own trophies, with the rugby match finishing off two days of fixtures to win the titular 'Bottle'! This is basically a plug for our sports teams – if you didn't fancy running through the rain to get to their stall at Welcome Fair, it's never too late! You can find all our sports teams and their captain's contact details on the Imperial College Union website.

That's all from me this week, but I hope you all had a great first week!



The Davy Lamp // RSMU

RCSU

Alex Auyang
RCSU President

If you go through old RCSU promotional material, you might see this titbit:

“Founded in 1881 alongside the Royal College of Science itself, legend has it that science fiction writer H.G. Wells was its first student leader.”

I always liked this. It contributed to the mythology of the RCSU and made my position as president feel more special. If someone like Wells had been president too, perhaps I had a

chance of becoming just as acclaimed.

However, the plot thickened after I read through Wells’ Wikipedia page. His term as president of the RCSU supposedly began in 1909, but the RCSU was founded in 1881. How could he have been the first president if his term started 28 years after the union was founded? It turns out that this titbit was called a ‘legend’ for good reason. Wells had no part in founding the RCSU and was never the president. In fact, he established the RCSA, our alumni association, not the RCSU.

At first, this development bothered me. I really enjoyed thinking that I

was following in the footsteps of a literary giant. But still, while it might’ve been nice if it were true, it’s also nice knowing ‘the’ truth. And I think, as the union of scientists, the truth is something we really ought to value.

Also, my motivation as president should be validated by more than historical precedent. I should put in the effort because I want to, and not because some famous guy did too.

I think that this lesson extends to many aspects of university life. If you’re fresh out of high school, this may be the first time you’ve gotten to choose what you’re doing with yourself. You should

study because you want to, not just because there is a precedent that you’re told to follow. The same goes for recreation, societies, and just about everything else. If you abide by this, you’ll probably find that:

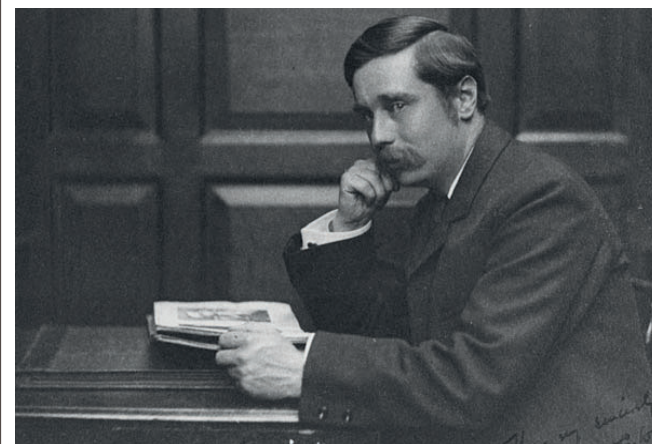
1. You won’t be studying something you hate for 3-4 years, and
2. At the end of your degree, you’ll be happy you made decisions on your own.

If you’d like to get involved with the RCSU, learn more about us, or write in this section of Felix, swing by our office. It’s in the Sherfield building (the one with the junior common room in it). If you follow the walkway,

there is a door next to the Santander. Walk through that door and make your way down the hallway to find our office. There is usually someone from our committee there that will help you out. You could also send me an email at rcsupres@ic.ac.uk.

We will be running a few events during Freshers fortnight, and some after that too. Follow us on Facebook and keep an eye out for our events.

Thanks for reading and enjoy your time at Imperial.



H.G. Wells // Frederick Hollyer

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Participants in the financial market

INVESTMENT

Vanessa Tang

ICIS

Investment Student Writer

Markets bring together buyers and sellers, and money flows between the two groups. Think about a farmer's market where a burger is being sold by the vendors and cash is paid out from the consumers' wallets. Similarly, a financial market is a place where products called securities are being traded. When buyers and sellers do not have a direct link for trade, financial market intermediaries come into action. This article will introduce the key participants in the financial market.

Sellers

The seller in the financial market is the "issuer" – a legal entity (government or corporation) that sells securities such as equities, bonds, currencies and derivatives to the public in order to finance its operations.

For example, Company ABC makes a public

offering of shares to finance its business expansion in a similar manner to how food truck company XYZ makes and sells sausages to cover the labour cost. Governments can also sell securities by creating bonds for purposes such as raising money for road maintenance.

Buyers

The buyer is the "investor" – it could be a person (retail or individual investor) or

"a financial market is a place where products called securities are being traded..."

other entity (institutional investor). Investors have the money and will commit capital with the expectation of receiving financial returns. Investors could buy Company ABC's shares in the hope

that these shares will rise in value in the future, or they could buy the government bonds and receive regular interest payment. Other common investment products include commodities, real estate, mutual funds, options and futures.

Investors can also participate in the financial market through trading, which is a way of profiting through stock price fluctuations.

People who work in financial firms that make trades on behalf of investors are known as "traders". Traders observe trades within a single day by examining how prices and money move in the market. Some use technical analysis to determine which way a stock will move whilst some study the fundamentals behind a stock (the business of the company, the health of the industry it operates in etc). Most banks have a Sales and Trading (S&T) Division, where trading roles are found. There are also trading houses that specialise in trading a specific product. For example, Glencore and Vitol are commodity trading companies.

Financial Intermediaries

These are the middlemen between two parties in a financial transaction. For example, a financial intermediary can facilitate the fund flow between issuers and investors. There are many different types of financial intermediaries including mutual funds, investment banks and commercial banks.

Investment banks provide services such as underwriting, facilitating initial public offerings (IPOs), facilitating mergers and acquisitions (M&A) and acting as a broker or financial advisor for institutional clients.

Investment banks belong to a group of firms within the industry commonly known as the "sell-side".

Jobs include investment banking, equity research, sales and trading. Major investment banks include JPMorgan Chase, Goldman Sachs, Morgan Stanley, Citigroup, Bank of America Merrill Lynch and Credit Suisse.

Mutual funds provide active management of money pooled by investors. The fund managers generate capital for the in-

vestors through investing in a variety of investment products with the anticipation to outperform the market.

Mutual funds belong to a group of firms within the industry commonly known as the "buy-side".

Jobs include portfolio/asset management, wealth management, private equity, venture capital and hedge funds. Many banks in the sell-side also have these divisions. Non-bank investment management companies include Man Group, Bridgewater Associates and Schroders.

Commercial banks provide account services and loan services to consumers (like us) and small businesses.

Regulators

Federal and state governments have a myriad of agencies that regulate and oversee the financial markets. These agencies monitor the behaviours of the different players in the market by setting restrictions and guidelines. One of the most powerful and comprehensive agencies in the US is Securities and Exchange Commission (SEC). It enforces the federal securities laws and

regulates US stock exchanges, options markets and exchanges. In the UK, the Financial Conduct Authority (FCA) has the responsibility to ensure the UK market functions well.

Central Banks

A central bank manages a nation's currency, money supply, interest rate, oversees the commercial banking system, and formulates and implements the nation's monetary policy. The Federal Reserve System, also known as the FED, is the central bank of the US and is arguably the most powerful financial institution in the world.

Decisions made by the central banks and regulators have an impact on the entire financial market. For example, deregulation in the financial industry in the late 1990s, combined with FED's adjustments in interest rates in the 2000s, led to the increase in size and the eventual burst of an asset bubble, creating a banking crisis in 2007 and 2008 known as the Global Financial Crisis.

Investing in Ukrainian debt – a remarkable opportunity in the negative-yield debt environment

INVESTMENT

Igor Fomenkov

ICIS

Investment Student Writer

The current state of global markets, led by such factors as close-or-below zero interest rates, widely spread negative-yield bonds and

approaching slowdown in several major world's economies, leave hardly any secure options that offer returns high enough to at least outweigh projected annual inflation. Keeping all those circumstances in mind, it is possibly just an ideal time to look at alternative, more profitable (but also riskier) forms of investments, and government bonds of

an emerging economy suit well enough. Although there is a plethora of countries that align with this description, in this article we want to draw your attention to only one of them – Ukraine, that seems to have recovered from challenges of the past and now heads to a brighter future.

On 21st April, the second tour of President

Elections in Ukraine has come to an end, and Volodymyr Zelensky, previously recognised among general population as a talented TV-comedian, was elected to be the country's leader for the next five years. His started firmly, by firing several ministers and dissolving the Parliament, whilst his party, "Servant of the People", has gained more

than 40% on the early parliament elections. It seems that global expectations on the Ukrainian economy are rising, and so is the share of the foreign investors in its regional markets. So how does Zelensky's progressive policy match with the economic prospects, and what does it mean for potential investors?

Let's begin our analysis

with possibly the most important factor to consider when looking into any government bond - the country's ability to pay its debt back, which in turn directly depends on how stable the current economic situation is. GDP (that is a key benchmark for any economy) starts to gain further growth momentum, as the World Bank predicts 3.4%

INVESTMENT

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Investing in Ukrainian debt – a remarkable opportunity in the negative-yield debt environment

Annual GDP Growth (%)

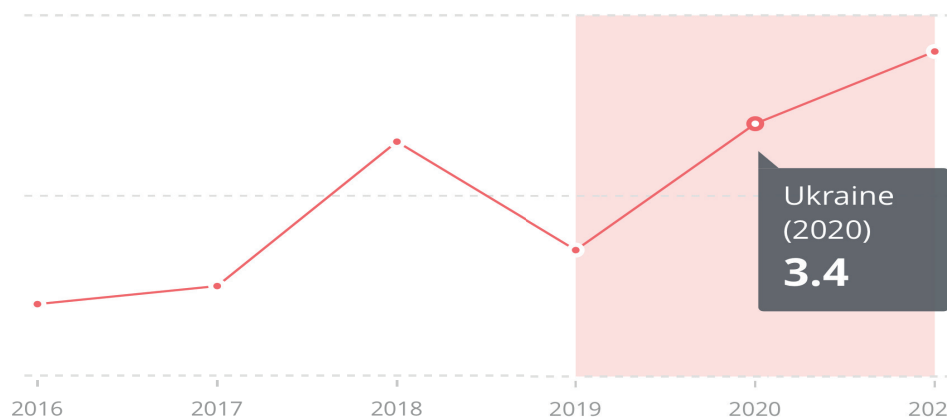


Figure 1. Projected GDP growth in Ukraine // World Bank

annual growth in 2020 (see Figure 1).

Russia's forecast stays at 1.8% for the same time period, in comparison. Furthermore, Ukraine's debt to GDP ratio is now almost a quarter less than it was three years ago (see

parameter to consider is the stability of the national currency – Hryvna. After several years of super-high inflation that has occurred primarily as a result of a civil war in the Eastern part of the country (see Figure 3), it

However, inflation is just one piece that contributes to the currency's stability. It is also important to see how hryvna has been valued against other world currencies. In other words, how has the exchange rate of the

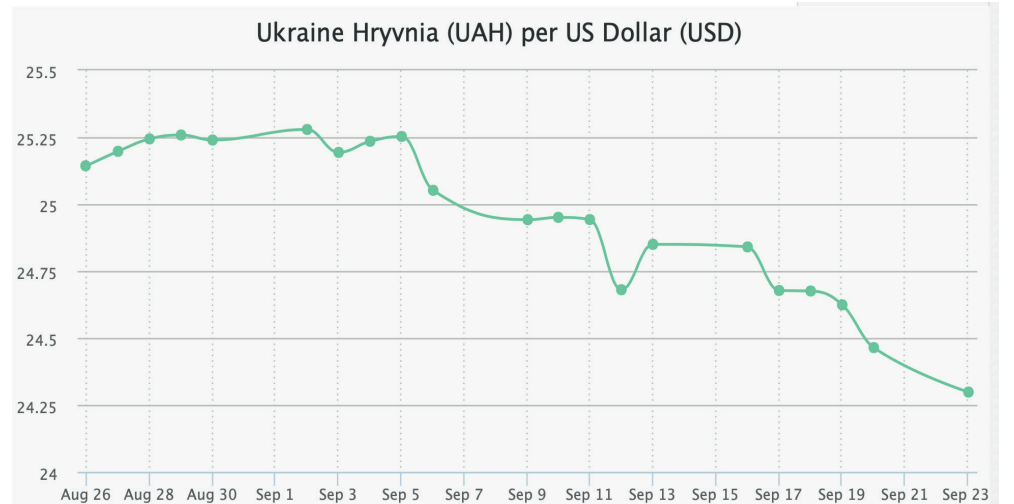


Figure 4. UAH/USD // exchange-trade.org

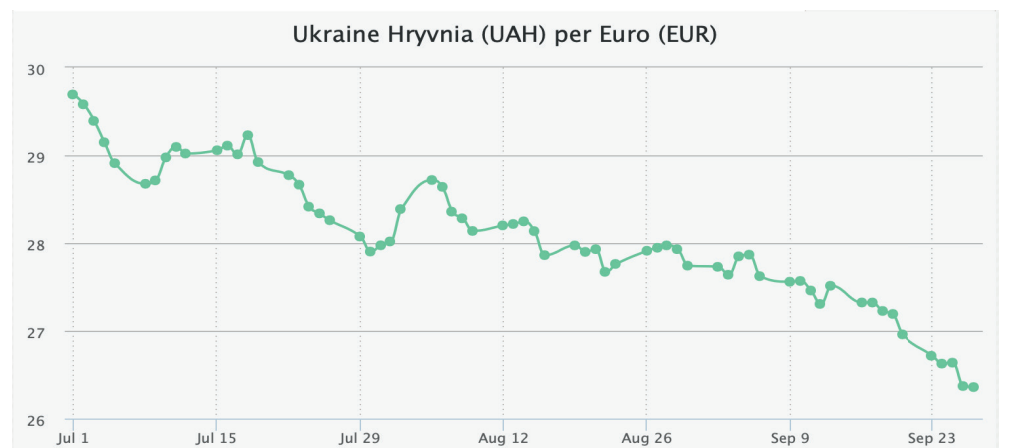


Figure 5. UAH/EUR // exchange-trade.org

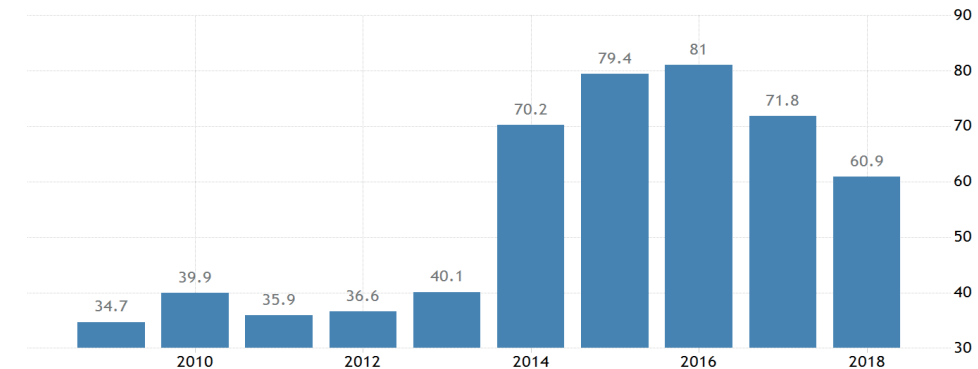


Figure 2. Debt-to-GDP ratio // Ministry of Finance, Ukraine

Figure 2), which significantly decreasing probability of a partial default in case of any abrupt market volatility.

Another crucial pa-

has eventually stabilised at about 9%, and there are no significant reasons observed for its rapid increase on the nearest time horizon.

hryvna with other currencies changed in the recent past.

Let's have a detailed look into the two most widely used "reference

points" – euro and US dollar.

Talking about dollar in the first place, hryvna has managed to achieve a relatively huge growth of 4.6% in the past month. This is an even a greater achievement, given how strongly the dollar is valued nowadays. In the meantime, hryvna's positions against euro has strengthened as well, and is expected to rise even more as a result of new round of quantitative easing that was announced recently (see Figure 4 & 5).

Lastly, for every emerging economy the relationships that the countries' leaders build with the International Monetary Fund and the World Bank are crucial, as their budgets usually directly depend on credits

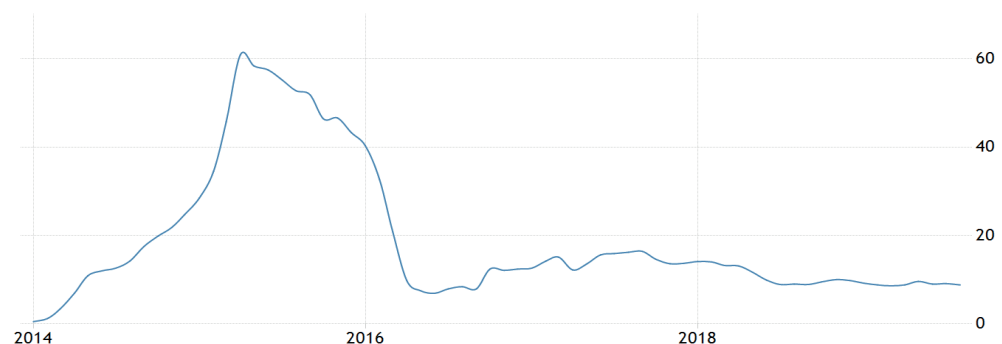
received from those organisations. Here it is probably best to quote the words of the World Bank's President, David Malpass. In his recent article in the Financial Times, titled "Ukraine is ready to seize its chance to reform", David writes "The World Bank is determined to provide support during this critical journey toward a freer, stronger Ukraine." – if that isn't powerful what else is?

Even if those arguments are already convincing for you, do not rush with the decision - the emerging markets can sometimes be extremely volatile (which we have recently seen in Argentina and Turkey, for example).

Therefore, it is always important to bear in mind any of the associated risks. First of all, we still

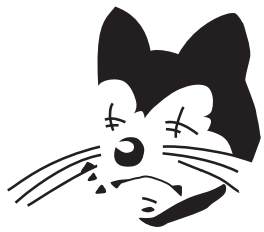
don't know who Zelensky really is as a President, and what is his live action plan. Indeed, there has been a lot of talk about a need for industrial development and elimination of corruption, but for now it is still more words than action. Secondly, there is still on-going war in Eastern Ukraine, and although both sides are currently in the state of temporary (and honestly, very shaky) peace, the conflict can flame in a matter of weeks, thus largely affecting the potentially stable economic outlook of Ukraine.

To conclude, the overall investment landscape looks encouraging now, but follow the environment carefully after investing – it can substantially change shape any time.



SOURCE: TRADINGECONOMICS.COM | STATE STATISTICS SERVICE OF UKRAINE

Figure 3. Debt-to-GDP ratio // State Statistics Service, Ukraine



Hangman



Swarms of freshers // Imperial College Union

Freshers Fair - A Great Success

HANGMAN

Negafelix
Editor-in-Chief

Freshers Fair marred by extreme weather patterns, violent committee members, and acne.

On Tuesday, Freshers Fair opened on inclement weather, resulting in unfortunate setbacks for society committee members that were ostracised to the great outdoors. The downpour came as a complete surprise to the Union – understandably so,

since London has enjoyed warm, tropical climates for as long as Imperial has existed. When Negafelix asked whether the planning committee had bothered to look up the weather forecast beforehand, they started hissing and making the cross at us. One of the organizers even brought out a stake, wagging it threateningly and condemning us to hell for believing in witchcraft.

The weather was only one in a long series of

“One of the organizers even brought out a stake”

hiccups for this year’s committee. Several members had to be forcibly removed from the site for being too aggressive with promotion tactics. “One girl almost took my eye out trying to give me a free pen,” said one fresher who visited the Felix stall. “I was just trying to get to the free notebook on the table next to them, and she shoved a registration sheet into my face and practically force-fed me one of their free cookies,” another wrote in an anonymous complaint to Felix, “And it wasn’t even good!”

Following the chlorine leak at Ethos, ChemSoc also attempted a valiant reenactment of events by blowing up an experiment

and forcing a fire evacuation.

“She shoved a registration sheet into my face and practically force-fed me”

Lots of new clubs and societies made their debut at the Fair this year. Such clubs include the Room Booking Society, whose sole purpose is for members to gather weekly and spam the Room Booking system in hopes of crashing it and forcing the Union to completely

overhaul the system.; the Library Seat Club, who provides seat-saving services during peak exam season for £10 an hour; and the Righteous Sharks, whose participants seek out drunk freshers who are separated from their shoal during nights out, and put them to bed with a bible quote and a hot water bottle (their slogan: Freshers are friends, not food).

Several commercial companies also hosted stalls at Sheffield Building this year. Amongst these were British Petroleum, a North Korean whaling company, the guys behind OxyContin and University College London.

The activities available at these stalls involved

force feeding a pelican petrol, harpooning a miniature beluga with a rocket-propelled grenade and administering opioids to a toddler. Points were deducted for showing even a modicum of humanity.

Meanwhile, at the UCL event, people were given dot to dot puzzles and a colouring book. One fresher said, “this is my final chance to talk to someone with social skills and proper hygiene. So I’m going to shout at them and tell them their degree’s worthless.” Upon further inquiries, it was made apparent that the Fresher was a physics student. They learn so young.

HANGMAN

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Flood in the Library

HANGMAN

Negafelix
Editor-in-Chief

Man with a placard on Exhibition Road confirms: this is time it really is the end of days.

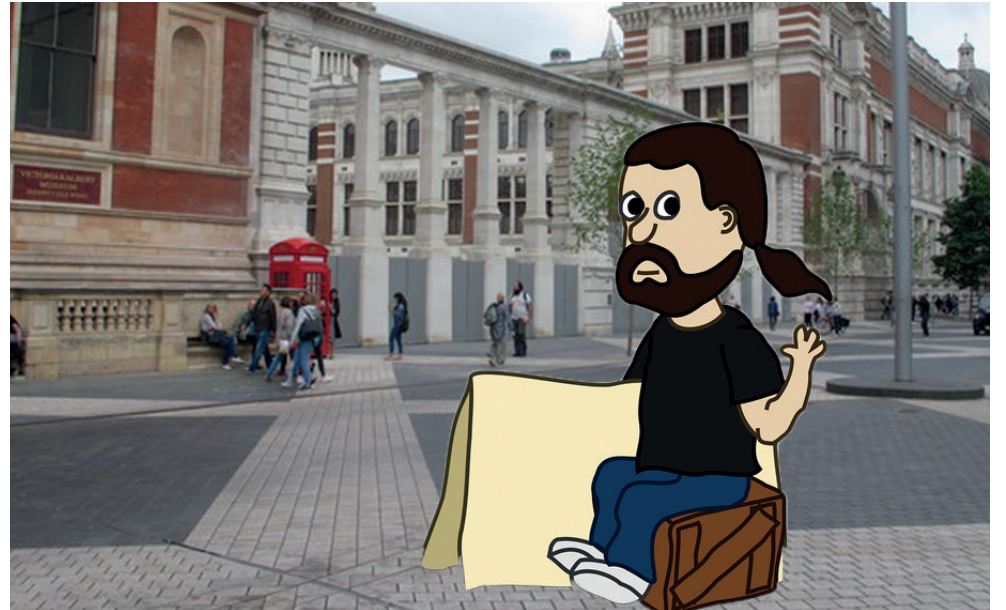
Fulham resident Cliff Matthews, 44 can finally hang up his sandwich board and megaphone. After an unsuccessful 30 year career in the apocalypse predicting business he has announced that he will not be renewing the lease on his soap box on Exhibition Road. In

a NegaFelix exclusive, Matthews revealed that he came to the decision after witnessing the library toilet flood last week. "In all my years of screaming at people to repent I have never seen horrors like this. The scale of an event large enough to pull Business school students away from their spreadsheets terrifies me. It can only have been an act of God." The flood comes hot on the heels of reports of an inferno at Ethos, and a plague of rats in the Beit kitchens.

Fears of a cataclysm has caused a slump in local house prices. One homeowner that declined to be named told

NegaFelix 'the house was meant to be an investment – my insurance doesn't cover some cheap Morgan Freeman knockoff ruining my portfolio' the man's neighbour added ' I have so much oil money in here, if there is a fire there won't be enough of South Ken left to flood'.

Our psychic correspondent, M.Meg, is less convinced. "While Matthews was a big name in the industry he was not the only authority on the subject. There are still lots of doom loons out there who remember the dryrot case in Blackett. While it caused huge panic at the time those who lost their cool were widely criticised afterwards."

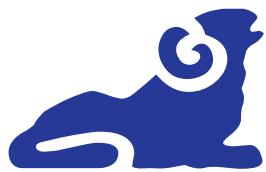


Real photo of man with placard on Exhibition Road // Clipartwiki

Despite repeated emails to his secretary, God has not been forthcoming with a comment

on the recent events. Alice Ghast's office on the other hand has been very helpful, with Isabelle Gurt

(Vice Provost - Goats) providing precise details on when and where the AntiChrist will rise.



ARIES

This week, your flatmate's girlfriend leaves her electric toothbrush in the bathroom. Going by the flat batteries, you don't think he's very good in bed.



TAURUS

This week you're a Sab. You've only managed to delete your tweets back to 2016. Guess you'll be joining Trudeau.



GEMINI

This week you're a fresher. You've already met your future husband and all your bridesmaids. What could go wrong?



CANCER

This week you hear your coursemates start complaining about the gender ratio. You're so glad about that job in finance. Thank god for quotas.



LEO

This week you're a hall senior. You're relieved to get back to your room, peel off your grinning latex mask and lick some flies off the wall.



VIRGO

This week your flatmate leaves the loo seat up. You piss in his orange juice. - This is total war.



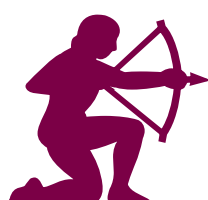
LIBRA

This week you miss your hall's pub quiz. - You'll never make any friends now.



SCORPIO

This year you give yourself a personal rebrand by dying your hair. They're out of green hair dye at South Ken Boots so you opt for red instead.



SAGITTARIUS

This week your flat mate comes back from Hong Kong. - His thousand yard stare is really putting you off your cornflakes.



CAPRICORN

This week your flatmate's mum hands your cutlery into the police amnesty box. You're eating steak with a sharpened toothbrush. You might just stab her.



AQUARIUS

This week you download Bumble because you're tired of making the first move. Turns out when given the choice, women don't want to talk to you.

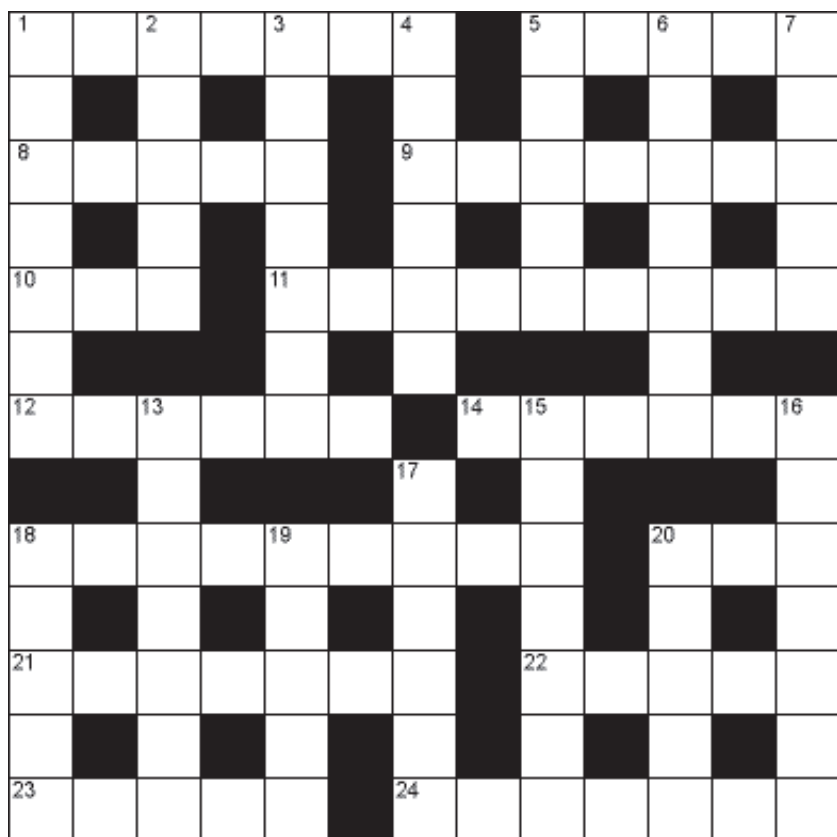


PISCES

This week you're the Union President. - You wait, rapt, to see what name Felix gives you. Go to bed Abhijay.

PUZZLES

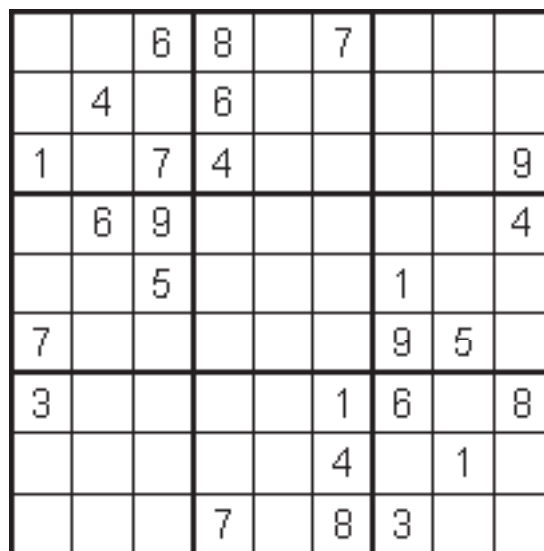
fsudoku@imperial.ac.uk



Welcome one and all, to the first week of lectures! We here have gotten to a great start, with a grand total of 4 submissions!

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	O1G	22
2	GodBlessHK	21
2	TNT	21
3	Eléonore	3

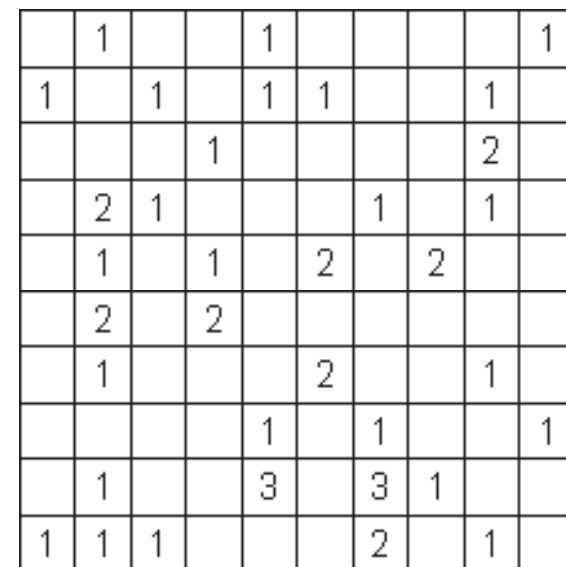
Send your solutions to *fsudoku@imperial.ac.uk* before Wednesday midday to take part in the leaderboard!

Points available

Crossword	6
Shikaku	3
Sudoku	5
Minesweeper	2
Word pyramid	2
Total	18

MINESWEEPER

The number in a cell represents the number of mines adjacent to that square (up/down, left/right, diagonal). Find and mark all of the mines to clear the board.



Across

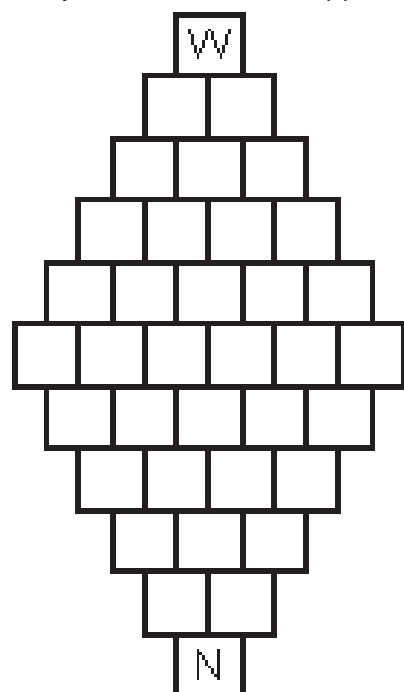
1. Unidentified corpse (4,3)
5. Pleasing view (5)
8. Father, to someone in Mexico (5)
9. Refuted by creationists (3,4)
10. ___ but a scratch! (3)
11. Sings to woo (9)
12. Like the Mars robots (6)
14. Defence disk (6)
18. Repeated many times (2,7)
20. A bit (3)
21. By-product of an earthquake (7)
22. Like the shroud of Turin (5)
23. Thick milk (5)
24. Tasteless (7)

Down

1. Another name for Jove (7)
2. Owner of Cerberus (5)
3. Chest (7)
4. Remains of a fire (6)
5. Strict vegetarian (5)
6. Make a blanket burrito out of a baby (7)
7. Mythological example of 14 across (5)
13. Risky undertaking (7)
15. Bone that can take a joke (7)
16. Subtracted (7)
17. Between the bull and the crab (6)
18. Cousin to a Mayan (5)
19. Take someone's weapons (5)
20. Popular flower in the 17th century (5)

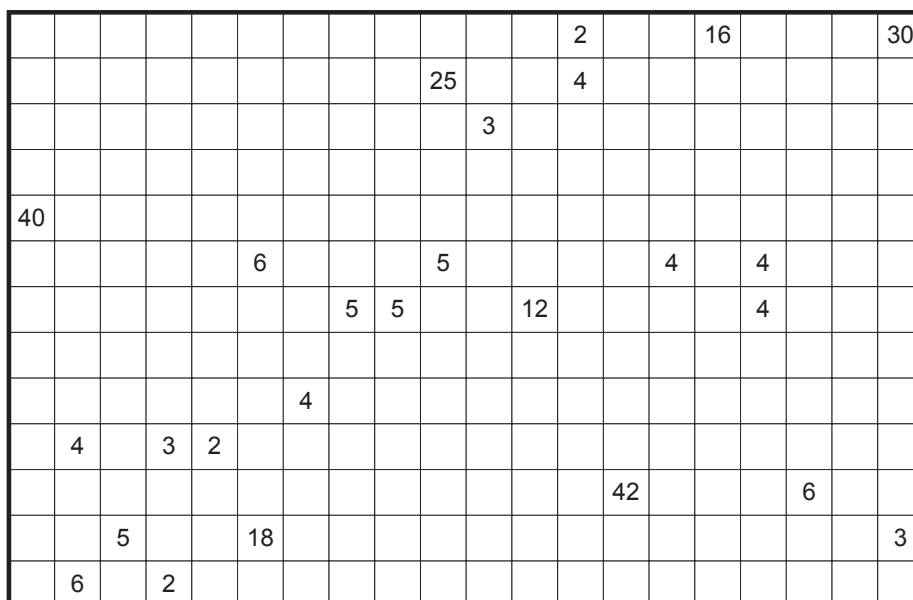
WORD PYRAMID

Each row is an anagram of the previous, plus or minus one letter. Clues: Response to cute (2) - Stack of bills (3) - Not dusk (4) - Moon progression (5) - Guardian (6) - Bristles (5) - Provost (4) - Conjunction (3) - Before apple, elephant, and igloo (2)

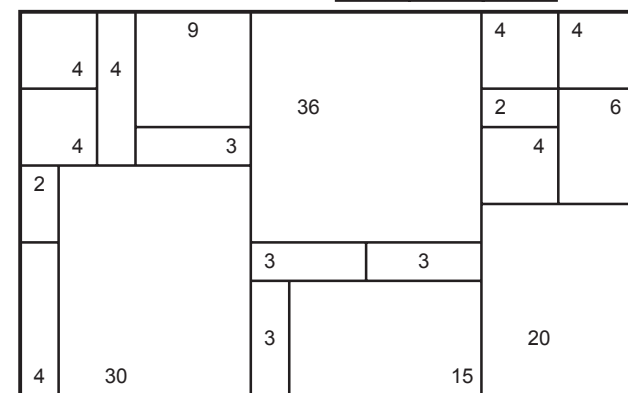
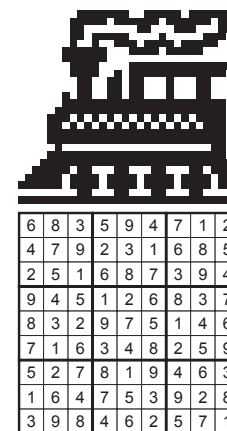
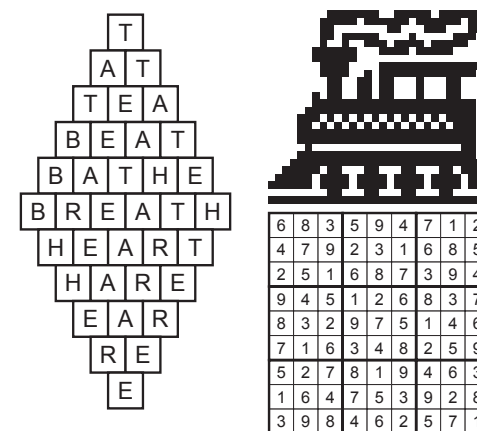


SHIKAKU

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



Last week's Solutions



Elizabeth Line - Boris Johnson's Prorogation of Parliament - Pink Floyd - The Testaments - Sunday in the Park with George - Quidditch

SPORTS

sport.felix@imperial.ac.uk

ICSWP IS BACK WITH A SPLASH

Big goals, big wins, big moves (both in the pool and la metrique). Last season was the best yet for ICSWP.

SPORTS

Laura Bevis

ICSWP Member

Alice Miller

ICSWP Chair

Last season, the women's polo team saw a record number of players and went from struggling to field a base team to taking a full subs bench to almost every game. Working hard through the season gave them some big wins, and a tiny 10-5 loss to Bristol (compared to like 30-1 for the last few years... allow it), finishing 4th in the Premier South division.

The men's team also had a great season and saw some of the best plays in years, beating Bristol and making history. A few more wins and they found themselves in sudden death penalties and just losing out to Cardiff in the quarter finals. Absolute scenes.

The LUSL 1s took home both the varsity and LUSL trophies (as usual) and the LUSL 2s won their varsity against their (very) slippery opponents with the biggest fan base in history #upthe2s. Meanwhile, the swimmers stormed to second position in the London League and recorded a number of PB times at BUCS compe-

"The men's team also had a great season and saw some of the best plays in years, beating Bristol and making history"

titions during the year. They also impressed at the Manchester Quest for the Crest charity gala, largely owing to some excellent



Women's Team // ICSWP

poolside fancy dress as well as some fast stuff in the pool.

This summer the training didn't stop - the ICSWP members made their way to Spain for a water polo tournament that they would almost

definitely lose. After a quick dip and most of the players complaining that the sea was 'too salty', the team resorted to beach volley ball for training.

Unsurprisingly, they struggled in the games, and the total number of goals scored was less than the number of jellyfish stings received (only 6). These goals were scored almost entirely by the supreme double team Sasha Walter and Lorenzo TJ Signore, assisted from afar by the coach who was not allowed in the sea or near the beach due to a diving injury. With an additional sneaky shot from the wing from Ryan 'The Rhino' Clarke, ICSWP surprisingly didn't come last.

The 8th (out of 9) place trophy was paraded in front of the local press before being proudly flown home to Ethos. What a send off for our leaving players, this tour will be hard to forget #ICSWP.

The swimmers also had their fair share of some extra salty sea, heading to Bournemouth for the Salty Sea Dog (very very)

"ICSWP also got to show their stuff, winning medals, and more importantly, free champagne"

Long Swim in August. Not only was it a great chance to enjoy some lovely British Summer (hmm), but ICSWP also got to show their stuff, winning medals, and more importantly free champagne, in the 2.5km swim. Our very own Clara Bachorz won silver in her

last IC swim, with the legendary Marco Corrao securing the bronze in the men's category. He was followed closely by teammates Corney, Kirill and Arturolo, taking 4th 5th and 6th respectively! Like their polo team mates, the swimmers look forward to more success, more travels and lots more metrique in the new year!

This year ICSWP have taken on a new lead swimming coach, and an additional polo coach, as well as adding four new training sessions to their schedule. Last season was incredible and this one will be even better! Whether you want to just swim to de-stress, swim competitively, play seriously with one of our polo teams or just try polo and have some fun - this year we really do have it all!



Men's team in sudden death penalties against Cardiff // ICSWP

SPORTS

sport.felix@imperial.ac.uk

Gliding Club Heads to France!

SPORTS

Anne Soltow
ICGC Member

This year's summer gliding tour brought us to Issoudun, a quaint little commune in the heart of France. Issoudun is the same place where our previous gliding captain Toby Freeland achieved an amazing 6th place in the International championships two weeks prior. The weather was great for gliding, and the temperature was incredibly high reaching over forty degrees centigrade every day.

The first two days in Issoudun were great and everyone got a fantastic amount of flying time. Unfortunately, on Monday evening one of the glider's (496) radio stopped

working. Just as we'd found some new fuses for the radio, the next bit of bad luck hit us. The other glider's (296) starboard aileron was damaged while being towed back to the trailers, it was locked in the maximum position. Tuesday's wonderful flying weather was not monopolised on due to repairs. By the end of the day, we managed to free up the aileron (although it still required a lengthy inspection to ensure airworthiness). Thank you Donato, who found the dodgy connection! And thank you French technician Michel for the help! We got the radio working again, so 496 was good to go!

We resumed our flying on Wednesday full of new enthusiasm and some wonderful thermals built up before a storm



Eyyyyy we be gliding //ICGC

hit at 6pm. On Thursday, we even got Issoudun's Duo Discus out, so more people could go flying. What a beautiful plane!

Thankfully, the rest of the tour was uneventful apart from more and more storms forming in the evenings which did not give us much flying time. We enjoyed the days at

the airfield a lot though, playing cards, practising our French, playing football, enjoying delicious French baguettes and enjoying nice cold well-earned beers in the evenings.

Although the French did not really seem to like us 'British' (Shaun was the only British national

for most of the week) much in the beginning, we got along with them very well in the end.

In spite of the big and small incidents and scorching days, it was a very enjoyable week. We managed to make the best out of every situation, and got a good amount of flying in the end!

Special thanks to Donato, Nik and Antoine for organising this trip, to Giorgos, Donato, Shaun, and Nik who towed the gliders, to everyone who helped us fix the gliders and to our wonderful instructor Shaun who came to fly with us all week long despite the heat.

Kabaddi Give it a Go: Sport's Editors Impression

SPORTS

Imraj Singh
Sports Editor

Last Wednesday I took part in IC Kabaddi's Give it a Go session. Being honest, I didn't really know what I was getting myself into. I had the idea it was sort of a mix of tig (I'm Scottish, the English know it as 'tag' or 'it') and wrestling/judo. Now I can comfortably say it's like tig - if the aim was to gang-tackle the person doing the 'tigging'...

It's very quick-paced, requiring one person from the offensive team to 'raid' the defending team's side of the field. The raiding person has to touch part of one of the defending team's body



Womens team defending at a tournament //IC Kabaddi

(sort of like 'tigging/tagging' someone). Once this happens the defending team attempts to stop the raider getting back to their offensive side. To stop the raider, the defender grabs them and, essentially, tosses them to the floor. These are not the full rules, but were the

simplified rules we played with for the session.

Even in this introductory session, I was able to appreciate the more technical side of the game. There are different formations, extra rules, you can fake opponents out (looking one way and attempting to 'tig' the

other) - and the speed, timing and synergy (please excuse that pretentious word) required are very impressive. As the raider moves around, the defending team ebbs and flows attempting to engulf the raider; in that sense, it is synergistic.

Kabaddi as a sport

originated from South Asia and, according to Wikipedia, accounts of Kabaddi appear in the histories of ancient India. Additionally, it's the

"Imperial Kabaddi in particular are extremely successful, but not as intimidating as it seems"

national sport of Bangladesh. While it enjoys avid and widespread following in South Asia, it has a somewhat more of a cult following around the rest of the world. Within the

UK it is quickly growing in popularity, with more and more universities forming teams. Imperial Kabaddi in particular is extremely successful, with the Men's and Women's teams having won five national championships between them.

What is perhaps most unique is that most people joining the club have never played before. There are teams of different skill level meaning that it is really not at all as intimidating as it seems. Additionally, through the brief interactions I had with members, they are all lovely. It's a very friendly club, and a very fun sport. If you enjoy contact sports and want to try something a little different, I implore you to try. Get in contact at @ickabaddiclub on Instagram or email at kabaddi@ic.ac.uk