



Felix

The Student Newspaper of Imperial College London



EDITORIAL

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Front Cover // Taja Strle

Pride and Expectations

Another week, another issue, another rant - this time on hubris, expectations, and how they can burn you!

This week, you are the Felix Editor – and you’ve been caught by your own hubris!

Last week’s issue was a standout – I genuinely felt our content was spectacular and, for the most part, our copy was up to par (excluding the butchery of a few unfortunate .pngs, God rest my soul for the sins I have committed against this poor file format). New members are settling into the team, have largely been trained, and a few of them have even been fully integrated into our cult and joined the weekly Felix drinks. Oh, sorry, I meant “society”, not cult. Be sure to sign up to Felix for free on the Union site, kids.

In fact, a few people offered me the highest praise they know how to give: “this could have come out in Fred’s year.” To some of you that won’t mean much – for context, Fred Fyles was Editor two years ago and is considered by those people praising the issue to be little less than super-human. Living up to that type of legacy at Felix was one thing that both excited and unnerved me when deciding whether to run for the Editor role; it’s nice to have somewhat reached it in week two.

On the other hand, it would also be nice to escape that shadow. There is a slight fear that everything I do this year will only be considered relative to how it has been done before, when I’m most passionate about the new things I’m



introducing – both in the paper and behind-the-scenes.

This is something I suspect many Imperial students can relate to. We are all thrown into one of the hardest degree courses in the world, and expected to match up to very high standards – a legacy left by great names come before us, and that one guy in the year above who never revises but somehow still comes out with 93% in every effing exam. Especially those of us who want to go into academics know that to succeed we not only have to match, but rather outdo the clever clogs who have preceded us. It’s infuriating and inspiring in equal measure, a challenge to both our pride and our insecurity – traits I think most of us have in abundance, openly or otherwise.

Personally I think that, collectively, we need to give ourselves a damn break – and remember that there will always be a path to where we want to be, even if we don’t succeed at every stage.

Let me be a lesson: I screwed my degree up, as the Physics Senior Tutor will surely attest, but was fortunate enough to find I love writing (as you can tell by this meandering mess of an Editorial) and to land a great job doing that. There’s always a path.

Unfortunately, this philosophy of giving oneself a break needs to be tempered by an understanding of when it is appropriate to do so. Back to my hubris. Let this be another lesson – in what not to do, this time.

Last week turning out very well led me to allow myself a whole two days off in a row, after working something like a combined 140 hours in the previous two weeks – including a nice 37-hour shift over last Wednesday and Thursday.

In the words of the fabulous Eddie Izzard: “Oh, stupid man.” (If you haven’t seen Dress to Kill, stop reading this nonsense and watch it immediately.) I was not prepared.

The nature of Felix is that one has to be a

firefighter, fixing all the small things that pop up at the last minute. Do not get me wrong – this is the most satisfied and driven I’ve felt in years, but there are also a lot of things that aren’t delving into investigations, but rather managing relationships or (most dreaded of all) admin.

My complacency meant that the flames stoked higher without anybody to notice, and we very nearly got burned this week. The inflamed images of the first issue’s copy problems, scorched into my retinas, floated before my eyes.

Once again, I am inclined to believe this is a highly relatable feeling at university – although perhaps that’s just the latent scruffy, disorganised teenager that lurks in my cold mid-20s heart shining through a bit.

I’m writing this on Wednesday evening – and things are burning a little bit. Consider this a metaphorical cry for help. So all I can hope is that everything worked out okay, and I can pretend that none of it ever happened. Perhaps after another 37-hour shift (oh, yay).

I’ll just walk out of the office on Thursday night, whistling nonchalantly in that way that lets everybody know you’re trying to be inconspicuous and thus failing in that task miserably, at 3am long after the print deadline has passed and poor Beit freshers are stumbling from the Union into their conveniently located beds. You can pull anything off if you just commit hard enough, whether that’s the violently neon catsuit your mates convinced you to parade around Metric or a passion project you just scraped in on time!



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Prince Andrew Planning to Visit College

The Duke of York is likely attending the College as part of the Pitch@Palace initiative, with which Imperial has been involved for several years - but the decision is now controversial after the allegations earlier this year

NEWS

Henry Alman
Editor-in-Chief

There have been reports that Prince Andrew, The Duke of York, will be visiting Imperial's White City campus on the 14th of October. The visit is in tandem with the 'Pitch@Palace' entrepreneurship scheme that the Duke began in 2014, the penultimate 'Boot Camp' stage of which is being hosted on the Imperial campus.

The decision of the College to host the Duke is considered controversial by some due to the ongoing investigation into his friendship with Jeffrey Epstein. Epstein was arrested in the US earlier this year on charges of sex trafficking underage women, and had previously received jail time of soliciting minors for prostitution – though he avoided full scrutiny then with a secret plea deal. Over the years, dozens of women came forward to press charges. Epstein later died in his jail cell, apparently of suicide.

The Duke first met Epstein in 1999, but maintained contact with him for many years afterwards – including after Epstein was released from his first round of prison – which the Duke later described as “a mistake and an error”. The Duke is known to have stayed at several of Epstein's properties, and was photographed with Epstein in 2010 after he was released – as well as reportedly appearing numerous times on the logs of Epstein's private jet.

Subsequently, the Duke

himself was directly accused of abusing a minor, when Virginia Guiffre stepped forward and claimed that she was forced into having sex with the Duke three times when she was 17 after allegedly being recruited by Epstein as a child sex slave. The Duke was photographed with Virginia, reportedly in 2001, in a now-infamous photo.

Given the allegations, visits from the Duke to other universities during the Pitch@Palace tour have received public criticism. Notably, his visit to the University of South Wales was described as “alarming” by the head of Plaid Cymru, Leanne Wood, who subsequently even sought to pressure Welsh universities via government into committing not to host “guests in this unsavoury situation”.

Regarding the event at Imperial, the concern is primarily that the College is prioritising entrepreneurial ties and the benefit of startup organisations over the welfare of young-women. Many incoming students, having just joined the College, are only 17 – the same age as Virginia Guiffre when she was allegedly abused by the Duke. In other words, it “sends a very negative message to young women at the College”, as one anonymous commentator said.

The College's statement does little to assuage the fears of those who are concerned. In response to a request for statement, a College spokesperson speaking to Felix said: “Inspiring and supporting entrepreneurship is a priority for Imperial and we promote a range of opportunities to help our



The Duke met Epstein in 2010 after his release from prison // BBC

students and others to pursue their enterprising ideas. This is the driving force behind our decision to host Pitch@Palace Bootcamp 12.0.” There was no mention of any consideration for students who may feel marginalised by the College's decision, despite a specific request for clarification on that issue – only an acknowledgement that it would be “inappropriate” for the College to comment, and that any external event at the College needs to adhere to a “code of conduct to ensure a safe and inclusive environment.”

Shree Thirumalaikumar, the Chair of the Feminist Society at Imperial, appears to disagree. She thinks that this decision promotes the opposite of an inclusive environment: “It feels wrong for Imperial to host Prince Andrew in the face of these unresolved allegations.

In a culture which tends not to believe in women, it is hard not to view College's decision to run the event as a disregard of these accusations entirely - especially for an institution that is both of such size and stature, and that is home to a large group of young people.”

The rest of the College statement addresses the fact that Imperial startups that have gone on to win the event and gain “further investment” – and of how the College's competence in hosting the event previously led them to be offered the chance to host it again. This agreement was in fact made in May – which was after the allegations against the Duke had already emerged.

It is important to note that there is no formal relationship between the College and Pitch@Palace. Agreements to host events are made on a one-off basis, and

the College receives no

“In a culture which tends not to believe in women, it's hard not to view the College's decision as a disregard of these allegations”

remuneration as a result. Despite that, the sense that there are intangible benefits is clear from the spokesperson: “hosting the event exposes a powerful network of business leaders, investors and influencers to the College's

entrepreneurs and innovation community.”

The Royal Household's press office responded with a refusal to comment when contacted.

The Duke of York has also not officially declared that he will be attending, though it is assumed based on his attendance at the other Pitch@Palace events on this round. His official Royal Engagements page remains completely empty over the next month. This is also the reason given by the College for the lack of any publicity about the royal visit: “we would not ordinarily promote notable visits ahead of time. Announcements about Royal visits are a matter for the Royal Household.”

Felix will be gauging student reactions to the news of the Duke's visit over the coming week.

NEWS

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First Meeting of Union Council: A Roundup

Felix is committed this year to demystifying the Union for students, shedding light on the processes and people behind decision-making - this week, we summarise the juicy bits of the first meeting of the Union Council

NEWS

Henry Alman

Editor-in-Chief

The first Union Council of the year took place on the 8th of October. The Council is the highest democratic decision-making body in the Union, at which the full-time Officer Trustees (OTs) and key student volunteers put policies into place, address ongoing issues by submitting and discussing papers, and receive updates from the OTs on their activities to hold them accountable.

Standing Orders

The first action of the year was to ratify a yearly revision of the Standing Orders (SOs) of the Council, which outline the rules and procedures that govern its running and that of its subcommittees (SCs). Although

“There were essential changes which cut down on bureaucracy in Council decision-making”

in discussion this often boiled down to minutiae of phrasing – such as establishing clarity on which members have a vote at different subcommittees – there were essential elements touched upon.

For example, the SOs can now be amended like any other policy, rather than needing a special procedure - cutting down on bureaucracy when it comes to changing the fundamental operation of the Council and SCs. Similarly, the Council can now challenge the Chair’s interpretation of the SOs directly instead of having to appeal via the Union President. Additionally, the Chair now has the leeway to interpret when a “consensus” has been reached on a decision and bypass a vote in that case. And finally, where a policy

“A controversial topic was Constituent Union representation on the ERB and CWB boards”

falls fully within the remit of a particular SC, that SC can make decisions on that policy without having to go through the Council.

One topic of controversy was the disparity between the representation of Constituent Union (CU) members on different SCs. While the Education and Representation Board (ERB) has two, the Community and Welfare Board (CWB) only has one – leading CU representatives to question why. The response was unclear, with reasons ranging from attempting to minimise pressures

on CU President time commitments to the CWB having more members in general and thus less room for additional representation. Suggestions to reduce the ERB representation to only one CU member was met with strong statements about the eradication of CUs’ ability to represent their students. Although the Council decided to ratify the SOs as they are, the issue will be revisited in the future.

Also notable is the splitting of the Clubs, Societies, and Projects Board (CSPB) into the Sports Hub and the Societies and Projects Board, which was voted on last year but is being implemented now. Further clarification on this will be delivered by the DPCS at the next Council.

Board of Trustees

Also ratified were the chosen students for the appointed Trustee positions on the Unions’ Board of Trustees, Jinpo Xiang and Milia Hasbani, and a proposal to add an additional external Trustee – as there were reportedly issues with external Trustee attendance to Board meetings last year.

Reports from Officers

Finally, there were reports from the Council Chair and the OTs. These are visible online. Points discussed surrounding the reports included queries about the lack of information on academic and wellbeing representative training (expanded upon in this week’s A Conversation With section by the DPE), the lateness of annual room bookings,

the status of the Union’s takeover of food service in h-bar, the postgraduate and undergraduate Summer Balls, and high level of staff turnover at the Union.

Regarding the lateness of the annual room bookings, the DPCS clarified that for rooms in the college, the Union is dependent on responses from Building Managers at the college itself – which often leads to delays. Additionally, the high staff turnover in Student Activities has had an effect on all of their activities, with work typically done by unfilled roles distributed amongst the DPCS and other members of the team. The vacant roles will be filled as soon as possible.

The DPFS offered several clarifications about the lack of food service in h-bar, which was intended to begin prior to the start of term. The original consultation survey that went out was useful and informed decisions made by the Union in regards to the direction they wanted to take with food service. However, due to issues that “went unnoticed”, it emerged after those plans were made that there was

“There is no date set for when food service in h-bar will begin due to issues with kitchen equipment”

not the correct equipment in the h-bar kitchen to enact that plan. There are now ongoing discussions with college about whose responsibility it is to refit the kitchen – as the space belongs to the college, but the Union wants to deliver service there. Currently there is no date set for when food service will begin. Suggestions about the introduction of a reduced menu were met with hesitance; the menu would have to be severely reduced, and there was a desire expressed to do things properly rather than rushing out a compromised service.

There were also questions raised about the Summer Ball. Last year, the Graduate Students’ Union ran a separate Ball for postgraduates, and were disappointed about the lack of Union support in organisation

“The postgraduate Ball will move to early in the year to avoid clashing with the Summer Ball event”

and funding. The plan is to now shift the postgraduate Ball to January or February so as not to clash with the Summer Ball. Requests for more personal support from the DPFS this year were turned down – as the DPFS role is taking on a lot more responsibility for the Summer Ball compared to last year, they likely

cannot commit to helping with another large-scale

“Regarding the high staff turnover in the Union, the President said pressure is coming from Officer Trustees, the Council, and the Board of Trustees”

event. However, there are plans to discuss general Union support further at the Sustainability and Services Board.

The last point raised was regarding the high level of staff turnover at the Union, which throughout Council was raised as a reason for struggling initiatives – specifically, what the Union’s response should be. The Union President said that the issue is being actively investigated, with pressure for a solution coming from the OTs, the Council, and also external Trustees who have also identified this as a core problem facing the Union.

NEWS

news.felix@imperial.ac.uk

The 'Welcome Carnival': Trouble at the Bars

The newly named 'Welcome Carnival' was an unsuccessful night for the Union, with lower-than-expected ticket and drinks sales

NEWS

Henry Alman

Editor-in-Chief

The Union's 'Welcome Carnival' event, formerly known as the Freshers' Ball, took place on Friday the 4th of October. Although historically the Freshers' Ball has been a highly successful event – for many the highlight of Freshers' Fortnight – the rebranded event fell flat this year.

The Carnival was advertised as a 'UV neon rave', featuring stilt walkers and a light show, in an attempt to draw new students in and get them partying and socialising in the Union. The change in name and style was

apparently due to a push from a small contingent of staff – some of whom were in interim roles – who felt that the "Freshers" Ball had negative connotations to drinking games and binge drinking.

Unfortunately, the rebranding seems to have been damaging. Ticket sales fell by half. While sales in previous years topped 1000 students – as was advertised on the Welcome Carnival page on the Union website – this year pre-sales only reached 383, with a further 131 sold on the door.

Reportedly, the maximum capacity was also reduced from around 1200 to 850, as the external security company claimed they would not be able to keep up. This follows reports that students have found the

security currently contracted by the Union to be highly unprofessional in their conduct, shouting and swearing at students at Sports Night last week and "play-fighting" in Metric prior to the Carnival event.

"Ticket sales fell by half - from over 1000 to 383 pre-sales and only 131 more sold on the door"

The effect on the evening was detrimental. While the Union did not

respond to requests for comment on this matter, Metric allegedly only reached around £350 in sales on the evening.

This is only just above the minimum bar spend for CSP events held at Metric – which, considering this event is meant to be a highlight of Welcome, should be a target the Union can blow out of the water.

Additional trouble struck when the headline act, Patrick Nazemi, an Ibiza Rocks resident DJ,

had to cancel due to a family emergency. Gem Precious, the supporting act and an up-and-coming UK DJ, offered to cover both sets. However, there are currently-unconfirmed reports that Metric was so quiet that she packed up and left after only one hour – expressing

"Everyone currently in the Quad, including Union staff members, were told they had to leave and would not be allowed to re-enter - which was later proven to be wrong"

frustration that she had paid for a videographer to

film such an ill-attended event. The Union once again refused to address this particular claim in their response.

The events of the evening followed an odd start when everyone currently in the Quad – including Union staff in their building and in the West Basement – were told they had to leave and would not be allowed to re-enter. This was later proven to not be the case.

Following the fall in drinks sales from the bars last year and the issues facing the Union regarding other Welcome events such as the Fair, many students are starting to feel concerned about the future direction of the organisation.

ARTS NIGHT

livemusic

performance

artinstallations

THE UNION
18.10.2019
1700 - 0200

FREE ENTRY
BEFORE
2100

A CONVERSATION WITH...

felix@imperial.ac.uk

This week, Felix sat down with the Deputy President (Education), Ashley Brookes, to talk about his first weeks on the job, including NSS and PRES survey responses, improvements to postgraduate research, and training for reps

Felix: So what have you been doing in the first couple of months?

AB: The first thing I looked at was the NSS and the Union's recommendations to the College, which we had to get ready for the first Learning and Teaching Committee and Faculty Education Committees of the year. I've also been looking at the PRES (Postgraduate Research Experience Survey) and will be finalising results on that in the next few weeks before taking it to PRQC, the Postgraduate Research Quality Committee.

The LTC is a higher-level committee focused on broad college teaching strategies, such as the curriculum review. The FECs consist of senior staff from faculties along with faculty-level student

reps. The PRQC is one of the most senior committees at the College on postgraduate research matters.

AB: The Union recommendations to the College after the NSS are focused on broader, college-wide trends we can identify as needing improvement. Good examples are things such as looking at what one department may be doing really well – such as getting exam and lecture timetables to students very early, which is a general policy at the college and makes a big difference to students' revision and project planning – and then recommending that other departments follow suit.

Actual operational changes are broadly decided at the departmental or faculty level – after the recommendations are reviewed by the Provost

Board and LTC, they move on to NSS Working Groups who look at how to apply those broad principles within their departments on the specific level. I haven't had one of those yet, but I'm hoping that at that stage we'll start getting into details, like "your recommendation 13 probably is not possible and here is why."

Felix: Are all these committees – the level of bureaucracy and the split of decision-making by seniority – helpful in terms of actioning change, or does it get in the way?

AB: At this point it's hard to say, having only attended one LTC. That's why I want to get to the Working Groups to see what changes do get made – or whether things do get shuffled around from

committee to committee.

Felix: Do operational decisions need to be made at a higher level – for example, does the LTC need to actively enforce adhering to policies like getting exam timetables to students in reasonable timeframes?

AB: Maybe there is something to be said for them prodding departments who fail to adhere to policy a bit more – but really, the conversations should happen at faculty or departmental level. The desire and concern for enhancing and improving the student experience is very much there at the level of FECs, where they've developed a nuanced way of looking at NSS scores and understanding the results.

Felix: Coming back to the PRES and PRQC – you're interrupting a PhD to take up the DPE role. Compared to previous DPEs, who are usually undergrads, are you excited to get more involved in postgrad matters which have been neglected in the past?

AB: Absolutely. I was the Vice President (Representation) at the Graduate Students' Union last year, so I've been to PRQC a couple of times before, and it's something I want to focus on this year. I especially want to liaise with the GSU in order to have a collective voice with which to implement change. There's a big problem with quality assurance on postgraduate research placements, which is emerging in the PRES results – just a lot of variance in students' experiences, all highly de-

pendent on their relationship with their supervisor, which defines so much of your life as a postgrad.

Felix: Do you want to reform the way postgraduate research placements are run, so that there is less of a dependence on one person and more of a broader system in place, like there is at undergraduate level with Senior Tutors and DUGs and so on?

AB: Yes! The dependence on one individual is the problem – in engineering we might call it a 'single point of failure'! There need to be other people and mechanisms in place to be able to cope with that and build a more resilient system – one where a student's experience isn't solely defined on the 'luck of the draw' with their supervisor. A bad relationship there can ruin your entire PhD, unlike at undergraduate level where one bad course may only affect you for a few weeks.

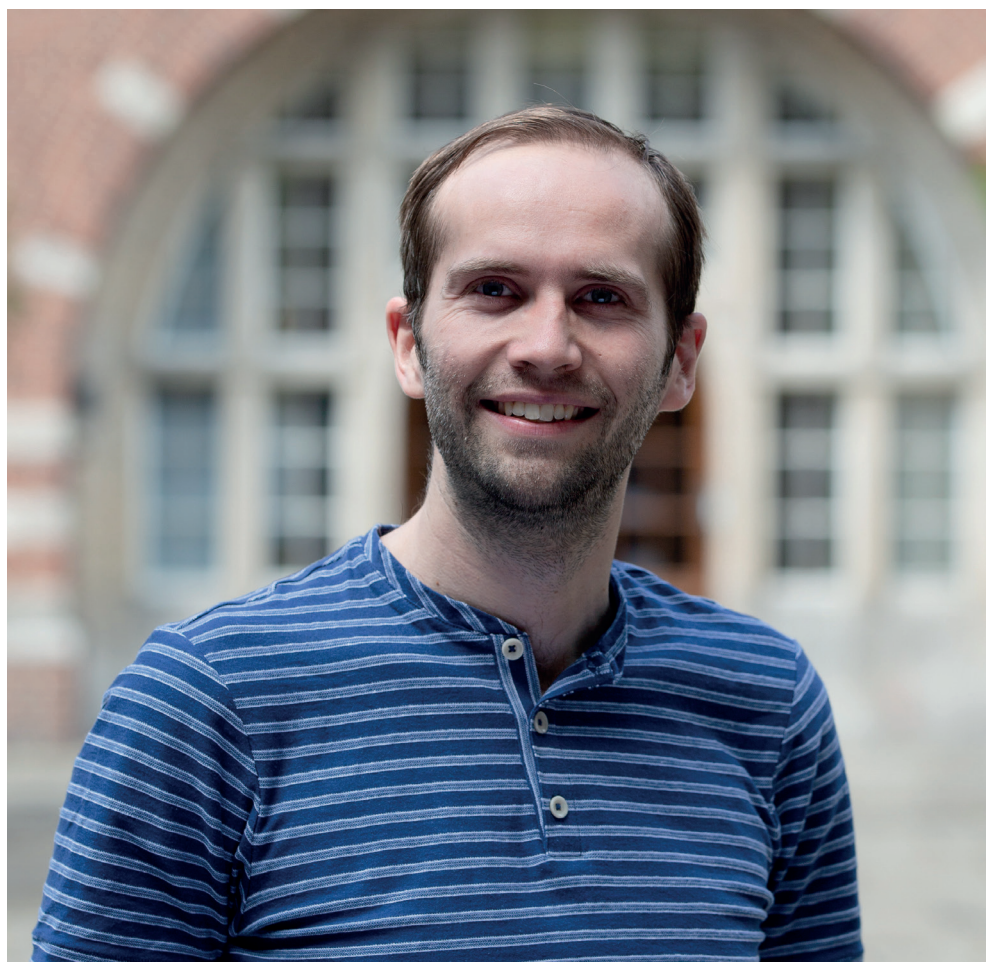
Felix: How do the postgraduate reps play into this?

AB: Things get complicated when you talk about postgraduate research reps. Unlike at undergrad, there's no 'clean' way of divvying up by department – you have different doctoral training groups, sections within departments, MRes students going on to PhDs, and so on. Alongside the fact that PhDs don't follow the undergraduate academic year – and thus don't follow the timescales the elections and roles are based on – often we struggle to get postgrad reps. In a number of departments, they even end up being locally elected

in processes organised by College! I really want to bring the postgrad reps in this year, so the Union has better input and oversight of that process – we're even running separate training sessions for postgrad reps this year.

Felix: Regarding rep training: some student volunteers have already been in roles for four months – a third of their tenure – with no training, and planning information has not been sent out other than a confirmation of the date of training on October 23rd. Why?

AB: I wasn't involved in the process of planning this year's rep training – that was organised last year – and so I can't strictly say. Regarding planning information, I think that high staff turnover at the Union might have delayed things while people get to grips with their new roles. Another problem is that we haven't finalised all the elements of the training sessions yet. I'm hoping that a communication will go out this week about at least a rough timetable. We're very lucky as a Union that some of those untrained volunteers – particularly CU reps – have been able to get on with things, either as a result of a good handover from predecessors or them having been very proactive. But it's a shame to have missed the opportunity to give them more support earlier on. I think it's unacceptable, and training should have happened earlier. If I'm involved in that discussion for next year, I will support and encourage the training for these roles to happen a lot earlier, in the July period.



Ashley Brookes, the DPE // ICU

COMMENT

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Companies in China

Comment editor **Charles Titmuss**, argues that companies should behave ethically when operating in China



COMMENT

Charles Titmuss*Comment Editor*

For those of you that live on Instagram and have never met a cheeto-eating basement dweller, Blizzard are a gaming company that have developed some of the most popular titles over the last 20 years including Starcraft, Hearthstone and, of course, World of Warcraft. These games are popular all over the world. Starcraft launched the e-sports industry; World of Warcraft is perhaps one of the most popular and enduring games the world has ever seen. The perception of Blizzard was generally favorable for many years. This week Blizzard managed a PR fuck-up of epic gamer proportions, when it banned multiple people that showed support to the protesters in Hong Kong.

A Hearthstone player going by the name of Blitzchung gave an interview on a Taiwanese programme in a gas mask and shouted pro-Hong Kong slogans. He was later banned for breaching Blizzard's community rules specifically the rule against offending "a portion or group of the public, or otherwise damag[ing] Blizzard's image." Additionally, the two casters on the livestream were also disavowed by Blizzard as a result of the player's words, which seems rather unfair given that they had no idea what the person they were interviewing



China's lil bitch // Blizzard, Wikimedia

was actually going to say – that is, without assuming prescience. To add insult to injury, members of an inter-collegiate Hearthstone team were immediately banned after they held up a piece of cardboard reading "Support Hong Kong."

Both of these actions have gone down like a lead balloon in the wider gaming community that has interpreted these actions as efforts to ensure that the company does nothing to offend mainland Chinese sensibilities at the expense of freedom of speech. Reddit communities such as r/Blizzard and r/Hearthstone have been dominated with some high-quality

memes showing Blizzard as China's little bitch. Go and take a look. Furthermore, furious Blizzard associates and employees have responded by distancing themselves from the company or covering up a rather ironic plaque in Blizzard HQ that reads "all voices matter."

This issue ties into wider problems that Western companies have experienced when operating with the Chinese market in mind. In the US, a National Basketball Association manager tweeted in support of Hong Kong and immediately faced the wrath of China's state broadcaster who threatened to pull their contract with the

NBA. NBA representatives rapidly rowed back and disassociated themselves from the tweet. Google came under fire for "Project Dragonfly", a search engine designed to work behind the Great Firewall. During the project, it surreptitiously dropped one of its key mottos, "Don't be Evil."

China possesses economic might that most nations, bar the US, can only dream of. The past and present of Chinese economic development is intertwined with the Chinese government, a one-party autocracy that is considerably more oppressive than others. With this clash of cultures in mind, companies

migrating from the West are often faced with the prospect of having to compromise whatever ethical code they may have used in order to make a profit, hence Project Dragonfly. Other examples of willfully ignoring the ethical implications of their work include Microsoft, with their development of AI for facial recognition in concert with Chinese partners. AI for image recognition can be used for multiple nefarious purposes of surveillance and repression, but the attraction of wealth is more than enough to settle whatever moral qualms Microsoft may have had. China is now a world leader in this technology.

It is important to point out, perhaps controversially, China is rightly free to operate as it wishes. China is a sovereign state, and the West should not attempt to interfere with the Chinese government. Fiddling with sovereignty has been a terrible experiment for the last 20 years of Western foreign policy, leading to widespread disaster in almost every case. However, the current position of Western companies presents two issues, appeasement and abetment.

In order to maintain their access to the markets in China, companies such as Blizzard are willing to appease China by silencing critics in the West in return for potential economic benefits. This is not acceptable. China must not be allowed to leverage power through economic manipulation of ethically malleable companies.

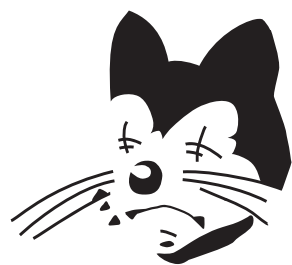
Companies must also not abet China. Companies such as Microsoft must accept moral responsibility for aiding the Chinese government's goal of information totalitarianism over its population. Companies should avoid working on projects that are likely to be ethically dubious and if they do, should be forced to accept some form of penalty. Perhaps a moral tax as a practical means of dissuasion.

Companies have an opportunity to do the right thing. They won't, but wouldn't it be good if they did.

Make Xi Jinping Winnie the Pooh again

COMMENT

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COMMENT

Grumpy Bastard

Comment Writer

We live in a society. One that swears too much. We are bombarded by expletives on the internet, in film, music, television, literature (and some sub-par “journalism” outlets). It has corrupted the youth and rooted itself deep into modern popular culture. Profanity has taken control of us and invaded our lives. Swearing can be effective within context, but this overgrowth of colourful language has embittered our palate for good, healthy conversations.

Swearing is defined to be the use of “offensive language, especially as an expression of anger.” This is incredibly problematic in several ways. Many swear words are intended as a direct attack on some members of society. The oppressed always have slang terms that were imposed on them by persecutors. The underclass of the age will have negative words associated with them.

Through history: women, people of colour, and LGBTQ+ people (in loose chronological order) have endured lasting offensive terms used against them. At least in the English language, the proprietors and gatekeepers of profanity are the part of society that have the least derogatory words describing

We should all stop fucking swearing

This week, Grumpy Bastard puts profanity on the hotseat



One man having a wonderful time not swearing // Wikimedia

them. The middle-class white \$man^{TM}\$. Thus, when those previously oppressed retrospectively speak out, and indulge themselves in the same forbidden fruit of profanity, they are quickly met with vitriolic backlash from the Caucasian community. This is no good thing either but should make some of us consider if we should be using the words that we force upon others or respect the words that those people have chosen themselves. These examples are not exhaustive but please don't feel free to write your own slang term for [your least favourite ethnic group here].

Cursing comes from a place of anger, often directly aimed at a thing or person. Anger is neither good for your soul or others on the receiving end. To treat everyone with respect is a rare thing these days. There is no need for this aggressive attitude; please, think of the children. Adults will self-censor so as to behave differently around children, and there exist restrictions for swear music, films, and television programmes so that young people are not exposed to them. I'm not the one to tell you how to raise your kids - but telling your child to “fuck off”

during your wino wind down because you had a tough day at work isn't going to do them any good. The apple will not fall far from the tree or fall at all but rather

“...please don't feel free to write your own slang term for [your least favourite ethnic group here]”

rot at the branch if you don't have a clue how to garden.

Fuck is a versatile word, I digress. The pure joy and splendour of seeing it printed in books at the school library were spellbinding. Now, it has lost its charm through its overuse. Before, it was a word that strongly shook me to my core, but the overexposure causing desensitisation renders the word meaningless, adding fuck for the flow and aesthetics of a sentence a la Malcolm Tucker. But remember: it's not fucking cool to swear every other fucking word, because that's fucking almost a

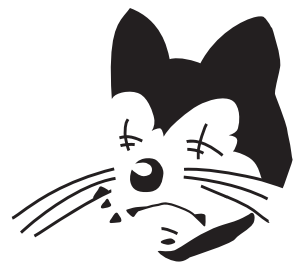
fucking speech impediment. Restrain your language for genuine circumstances and real situations.

Alas, there's hope out there. A culture built on respect for others and a respect for the words being used is growing and brewing a new generation of people. I hope. All I ask is that you all should carefully consider what you say, because words can mean things.

*If you can **think**, and you **think** you can **write**, send us your opinions to: **fcomment@imperial.ac.uk***

COMMENT

comment.felix@imperial.ac.uk



Extinction Rebellion

A new comment writer thinks Extinction Rebellion are a waste of space

COMMENT

Dratsab Ypmurg

Comment Writer

Extinction rebellion (XR for short) has hit the streets of the UK and is being just as provocative as usual. Opinions of this current movement of concerned climate revolutionaries vary greatly, depending on who you are, and whether you are trying to get to work or not. The young, in general, are far more pro-XR than the old who are probably still trying to

work out whether having petrol drenched seagulls for breakfast is a bad idea yet.

XR, frustrated with the lack of response to the impending Climate Change induced disaster from central government have turned to the Vietnam era method of inspiring political change – civil disobedience. Methods such as mass protest, gluing themselves to public transport and in general being a nuisance are specialties now widely associated with the sandal wearing, lettuce loving environmental enthusiasts. The overall effectiveness of this method for achieving

their objectives remains to be seen.

XR in the UK have three main demands:

Government must tell the truth by declaring a climate and ecological emergency, working with other institutions to communicate the urgency for change.

Government must act now to halt biodiversity loss and reduce greenhouse gas emissions to net-zero by 2025.

Government must create, and be led by the decisions of, a citizens' assembly on climate and ecological justice.

The first two demands appear reasonable.

Declaring a climate emergency would be in line with the policies of other governments such as Canada and probably matches the level of gut-wrenching fear we should be experiencing when considering the prospect of the potential for chaos as a result of a Climate Change induced alterations to the habitability of the entire coastline. Unless you're from Norfolk, or perhaps Windsor, you're unlikely to be equipped with gills, or the webbed feet to thrive in 2050 Blackpool. The government acting now would be a very sensible thing. Reducing

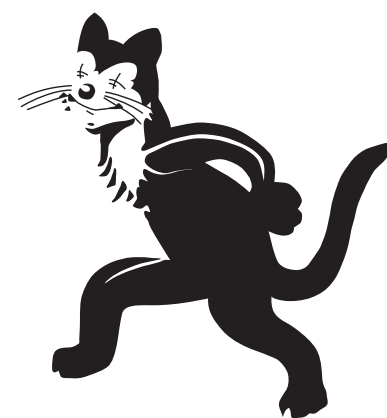
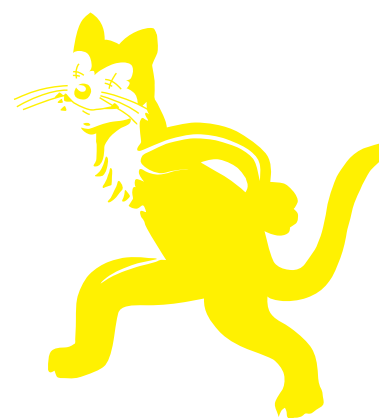
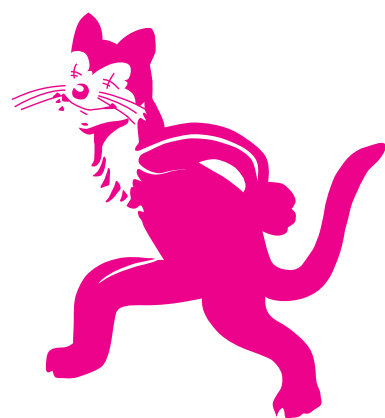
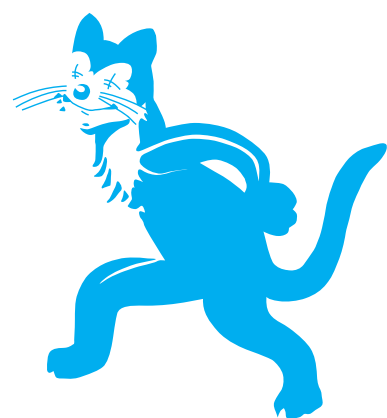
emissions to net-zero by 2025 would likely be very challenging, but perhaps we could manage it.

It is the final demand that I truly take issue with. The formation of a citizens' assembly to oversee the decisions of the UK parliament is truly moronic. I understand that they are mostly composed of anarchists and left leaning libertarians that trust central government as much as a Kulak in the 1930s, but honestly. Their proposal is to take 100 random members of society and assign them a leading role in combatting climate change. To quote a television programme,

“the problem with the public, is that they're fucking horrible.” If you thought it was easy for corporations to manipulate politicians to their ends, you'd be surprised how little it takes to get a standard human being to go from respectable to despicable. Give a person a breadknife, a fiver and a sense of national pride and watch them go and commit atrocities.

That's the thing that really annoys me about XR. They've forgotten that the main reason Vietnam stopped wasn't the protests- it was the NVA fucking murdering everyone.

Felix is recruiting!



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COMMENT

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BP Should Pay RSC More

Comment editor **Calum Drysdale** argues that divesting makes pariahs out of BP and a mob out of activists



COMMENT

Calum Drysdale

Comment Editor

While activists might feel flushed with victory, they have damaged the funding sources of the RSC without offering a credible alternative.

I can only imagine that a sound like an airplane loo flushing went around the auditorium, there was so much indrawing of breath, after Richard Dawkins admitted that maybe God wasn't such a bad idea after all.

Speaking at Cheltenham Literature festival Dawkins told the audience about an honesty box to pay for coffee that one of his former students had installed at their research lab.

"They help themselves to coffee and they are supposed to put money in the box and each week the honesty box takes in less than the amount of coffee taken". When a pair of eyes were drawn on the box, however, the takings for the next week were much higher." He wondered whether without a "divine spy camera in the sky reading their every thought" people would be more willing to do wrong.

While not much of a story in itself, it does highlight an important point. Guilt, while not the most popular emotion these days, can be a great force for good when it drives people to behave better.

The Royal Shakespeare



The RSC Theatre doesn't come cheap // Pixabay

company has recently halted a partnership with BP that funded subsidised £5 16-25 youth tickets to all performances after coming under sustained pressure from climate organisations such as To BP Or Not BP, youth groups and the resignation of Mark Rylance on environmental and BP divestment grounds.

In his resignation letter, Rylance explained that the sponsorship gave BP a blank cheque to continue polluting by allowing it to "obscure the destructive reality of its activities" through philanthropic and arts funding.

"I do not wish to be associated with BP any more than I would with an arms dealer, a tobacco salesman or anyone who wilfully destroys the lives of others alive and unborn.

Nor, I believe, would William Shakespeare,"

While my inner curmudgeon instinctively reacts against this and scoffs at his historical revisionism the facts of the case speak for themselves.

BP is the 6th most polluting company in the world, pumping out 34 billion tonnes of carbon dioxide a year, they have actively lobbied the Trump administration to expand oil exploration and drilling in the Arctic and have propped up and traded with regimes which have been accused of serious human rights violations in Azerbaijan, Algeria, Libya, Indonesia, and other countries. This is on top of the ecological damage caused by disasters such as the Deepwater horizon drilling rig explosion which released just

under 200 million gallons into the ocean – the largest marine oil accident in US history. Despite all this, in 2018 BP's profit rose to a five-year high of \$12.7 billion, double the previous year's \$6.17 billion.

The RSC sponsorship on the other hand is thought to make up only 0.6% of the RSC budget and combined sponsorship to the British Museum, the National Portrait Gallery, the Royal Opera House and the Royal Shakespeare Company amounted to only £7.5 million over five years.

The small size of the sponsorship deal is at odds with the positive effect that these sponsorship deals can have for BP's reputation. At an AGM in 2012, BP admitted that sponsorship deals go

through "exactly the same processes as we would for any investment". Furthermore, research by sponsorship specialist Havas Sports & Entertainment showed that of the people aware of BP's sponsorship of the Olympic games 38% believed BP that had been getting better at working towards a cleaner planet. Importantly, this was in 2012, only a year after Deepwater Horizon.

The point is that BP clearly understands the value of sponsorship deals when it comes to improving their image. Institutions like the Royal

"BP clearly understands the value of sponsorship deals"

Shakespeare Company haven't realised and are therefore selling themselves short. To return to the example that began this article rather than putting the correct amount of money into the arts and culture honesty box to offset the harm that they do BP has managed to get themselves into a situation where they toss a few pennies onto the floor and everyone thanks them for their generous contribution.

By cutting off funding deals with BP the RSC has made the first step, recognising the error of providing reputational relief to companies at such a low rate. However,

this doesn't address the funding hole that this will leave. Proposals for the government to make up the difference are naïve at best.

Instead, our cultural institutions should recognise the value of a sponsorship deal and charge for them correctly. Just like carbon offsetting places a financial cost on companies that are polluting by charging them per ton of CO₂, providing a financial incentive to decrease emissions, companies trying to repair their reputation should have to pay dearly for it.

While forcing the RSC to bow under pressure might give the activists involved in the campaign a rush of pleasure, they should not feel that they have advanced the cause of environmentalism. Instead, BP just has more money and a valuable institution has less.

Rather than disassociate themselves from BP the RSC should simply remove the BP logo from their tickets and website and continue to accept the money. If BP complains, the RSC should simply explain that BP adversely affects the reputation of the RSC and that if they wish to associate themselves with some of Britain's most important cultural institutions, they must either pay more or improve their reputations.

If we keep our eyes on BP, acting as the judges that refuse to engage with them unless they improve their behaviour, maybe BP can be forced to put a couple more pounds into the pot.

POLITICS

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Brexit Developments: New PM Stance And Operation Yellowhammer

Johnson's deal is refused over Irish backstop while an extension seems probable, as prospects for a no deal seem dim

POLITICS

Luca Ramelli

Politics Writer

Several noteworthy events have recently occurred relating to an old subject: Brexit. Asking for a postponement is actually required by law, the Benn Act, which received Royal Assent by the Queen on 9th September. Johnson's government confirmed last Friday that the Prime Minister will indeed ask for a delay on 19th October if no deal between the United Kingdom and the European Union is reached by then. The piece of legislation provides requirements surrounding the phrasing of the letter that Johnson will have to write, which dramatically reduced, but has not excluded, the possibility of finding a "hole" through which he can ignore the will of Parliament and instead head for a no deal scenario.

In the past, many members of the Government have been outspoken about pursuing an extension, including Foreign Secretary Dominic Raab and the Chancellor of the Duchy of Lancaster Michael Gove. The Prime Minister himself declared that he would "rather be dead in a ditch" than defer the Brexit saga to January 31st, the new possible date set by the House of Commons for UK departure. However, Johnson believes that he can still



Irish Border Road Closure Warning // Geograph.ie

reach a deal before having to write to Brussels, and on Thursday October 3rd unveiled plans that made new concessions to the EU concerning the Irish backstop question. According to these plans, Northern Ireland would abide to single market regulations for manufactured goods and food, and that this would be subjected to a decision taken every four years by the NI Assembly. Both the EU and the Irish Government have expressed scepticism about the feasibility of such measures, which would require border checks. These have been deemed by

many to undermine the commitments of the Good Friday Agreement that was put in place to end the fierce conflict in the region. In the Brexit debate, the Leader of the House, Jacob Rees-Mogg, has previously suggested the possibility of exclusively implementing digital checks, but it has also been stressed that nowhere in the world are such controls already in place. Furthermore, the question arises as to whether it's wise to introduce such checks while being about to leave the block, in a region where sectarian violence could

easily be revived. Despite his best efforts, Johnson's proposal for the backstop has been "ditched" by EU leaders due to concerns that his proposition is untested and "not serious at all", however, European Commission President Jean-Claude Juncker told MEPs that he would not exclude a deal in the coming days.

On this note, the PM has reiterated his view that the main cause for a deal not being agreed yet is the EU's unwillingness to negotiate. In contrast, Secretary of State for Work and Pensions Amber Rudd resigned on the 7th of September, citing the

government's disinterest in negotiating a deal and denouncing that its focus has been solely on preparing for a hard Brexit. In fact, the government announced at the end of July that an extra 2.1 billion pounds would be spent on preparations for a no-deal Brexit, to stockpile medicine, set up new border and customs operations, and improve infrastructure at ports.

However, the level of the nation's prepara-

"The Prime Minister declared he would rather be 'dead in a ditch' than defer Brexit"

tion for a no deal scenario has been put into question when a government report called Operation Yellowhammer, which outlined the government's plan to leave the EU with a no deal, was published last month. While Johnson has stated that everyone who needs fundamental medicines will get them, the report affirms that supply chains for medication is "particularly vulnerable". The report mentions the probable unavailability of key ingredients in the short term and the overall reduction of choice in supermarkets, though a shortage reported-

ly seems improbable. On the economic side, inflation could impact the social care sector and the overall price of imported goods might increase, affecting the lower class in particular. Many businesses on the Irish border could be severely struck, with the risk of rising unemployment and the development of illegal activities in proximity of the border. Disruption would also manifest in the form of consistent queues in Kent, towards Dover, with a worst-case estimation of travel time necessary for a lorry to cross the French border exceeding 2 days. Emergency plans by the government under the code name Operation Brock include the possibility of leaving two thousand lorries in a separate queue, whilst allowing traffic to continue through other routes. Other lorries, up to six thousand, could be parked in a disbanded airfield nearby while waiting for traffic to proceed. Finally, in case of absolute necessity, the entire M26 motorway could be closed and transformed into a provisional parking place.

Considering these emerging details, as well as the contradictory statements coming from Whitehall, UK politics seems to be preparing itself for another extenuating week; the forecast to leave by 31st October seems to be increasingly difficult to meet as a fog of uncertainty perpetuates its fatal embrace over the British Isles.

POLITICS

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If you don't already know: why an impeachment inquiry against Trump has been opened

A primer on the impeachment inquiry into Donald Trump's phone call with Ukraine's Zelensky

POLITICS

Isabelle Zhang

Politics Editor

For months, Speaker of the House Nancy Pelosi has been resisting calls from progressive members of her party to open an impeachment inquiry into President Donald Trump. But within days of breaking news about a whistle-blower complaint about Trump, she has come out in support of it. On September 25th, Pelosi announced that the House of Representatives would be moving forward with an official impeachment investigation, directing the six House committees currently investigating the administration to proceed with their work under the impeachment umbrella.

Two factors have previously prevented Pelosi from supporting impeachment. The first is that Pelosi wants to protect the seats of freshmen Democrats who represent moderate districts where impeachment would be unpopular. These moderates hold the key to the Democrats' power in Congress – without them, Democrats would not be in control of the House and Pelosi would not be speaker. Since House seats are up for re-election every two years, having the Democratic Party support impeachment could hurt the re-election chances of these moderates.

The second is that impeachment is a political decision – in other words, it must pass a vote in the House and in the Senate

to be upheld. The Senate is currently controlled by Republicans, none of whom show any desire at all to allow impeachment onto the Senate floor for voting. Furthermore, opening an impeachment inquiry could backfire for the investigating party if it is unpopular with the general public. Bill Clinton's impeachment followed such a path – impeachment was pushed forward by Congressional Republicans but not supported by the public, resulting in backlash against the Republicans for seeming overly critical and a surge in public popularity and sympathy for Clinton.

On September 23rd, 7 of these moderate Democrats – whose seats Pelosi have been trying to protect – published an op-ed in the Washington Post delineating their decision to support impeachment. These members all have backgrounds in national security, and to that effect they have found what President Trump did unacceptable.

“The United States has been very good to Ukraine... I wouldn't say that it's reciprocal”

“The United States has been very good to Ukraine... I wouldn't

say that it's reciprocal”, Trump said to the President of Ukraine Volodymyr Zelensky during a July 25th phone call. Ukraine receives military aid from the United States to protect themselves against Russian-backed separatist forces in the east of the country. 391 million dollars of this aid had been approved by Congress weeks earlier, but unbeknownst to officials had been halted from being delivered by the Trump administration.

In the call, President Zelensky acknowledges the financial support given by the United States. Trump then says, “I would like you to do us a favour”. Trump asks for two things: (1) to have the Ukrainian Attorney General open an investigation into the origins of the Mueller Investigation, which he believes stems from information that the Ukrainians and Democrats colluded to give to the FBI; and (2) for Ukraine to cooperate with Rudy Giuliani (Trump's personal attorney) and Attorney General of the United States William Barr in the investigation of whether Joe Biden had previously abused his power as Vice President to have a prosecutor improperly fired. The prosecutor was investigating a Ukrainian oligarch who owned the largest private energy company in Ukraine, the board of which, Joe Biden's son, Hunter Biden, had sat on for five years. Neither of these assertions by Trump have any evidence backing them.

The whistle blower's



Volodymyr Zelensky and Donald Trump // Wikimedia Commons

complaint, filed on August 12th by a member of the National Security Council staff, describes a violation of Trump's constitutional duties as a President. According to the allegations, Trump is holding back aid that Congress has already appropriated for Ukraine as leverage, to pressure Zelensky into cooperating in an investigation against a political rival. If proven, Trump used the power of his office to solicit interference from a foreign country in the 2020 US election, which is against federal elections law. Not to mention that by withholding the 391 million dollars of aid appropriated for Ukraine, Trump has undermined Congress by utilising it for personal

gain.

The complaint also alleges abuse of the national security process with regards to how transcripts of the phone call were handled. Upon realizing how politically damaging the call may be if released, White House lawyers directed senior White House officials to restrict access to all records of the phone call, especially the word for word transcript that is customary for all phone calls between the President and foreign leaders. Instead of the standard computer systems used to store these transcripts, the records of the call were uploaded onto a special server with restricted access, used for handling

classified and sensitive material for national security. As the call did not contain any remotely sensitive information that should warrant its restricted access, it has been described as a misuse of the system and an abuse of classification privileges by the White House. The whistle blower alleges that this has been done with multiple calls in the past.

What, then, should we expect from the proceeding impeachment inquiry? Likely a battle over executive privilege, a legal fight over Congress' subpoena power over the Executive branch, and much more public and media scrutiny.

ARTS

arts.felix@imperial.ac.uk

Arts Editor Intro: Claire - the culture vulture

ARTS

Claire Chan

Arts Editor

This is my second year as Arts section editor. It's a role that never gets boring – London really is one of the best cities in the world for culture. It's a wonderful mix of things old and new. Van Gogh and Warhol. Russian classical ballet and Merce Cunningham's contemporary choreography. Shakespeare and Ibsen, cheek by jowl with new playwrights writing about issues for our times.

I joined Felix Arts back in third year, on the persuasion of the Arts editor at the time. The main draw was the press tickets really. At first I was

nervous about reviewing. What if my writing wasn't good enough? Was I entitled to have an opinion on things which I definitely wasn't an expert on? If an award-winning artist had made something that I really hated, was I just incapable of appreciating its genius?

It took me some time, but I eventually got over those fears. Anyone can write (admittedly to varying degrees of quality, but that's what editors are for). I also realised two important things: first, you don't need to be an expert to recognise good or bad art, and second, even award-winning artists produce squibs.

I started to get excited about seeing my articles in print – it was the best feeling when people told me that they'd gone to

see a show on the basis of my review. Or the reverse, for that matter. Writing a stinging review is actually more fun than writing a good one.

What sort of art do I appreciate the most? It's a difficult choice, but I'd have to say the opera. The sheer melodrama! Jilted lovers, seething passions, murder and intrigue! The soaring voices and sublime music! You leave the grandeur and plush confines of the Royal Opera House feeling, for

"Jilted lovers, seething passions, murder and intrigue!"

a moment, like you'd stepped into a different world.

That's what I love about the arts and why I think more people should appreciate them. A brilliant play, an awe-inspiring artwork or a beautiful dance can take your breath away. It makes you stop for a moment. It makes you imagine things you may never have dreamed of, or feel emotions that you may never experience otherwise.

So join us at Felix Arts! Immerse yourself in all the weird and wonderful things London has to offer. And let your opinion on each and every one of them be heard.

We're to be found at Felix Arts 2019/20 on Facebook, or at arts.felix@ic.ac.uk.



Marie Kondo smiling after a job well done // Claire Chan

Manon

Kenneth Macmillan's powerful retelling of this tragic love story at the Royal Opera House, set to music by Massenet

ARTS



Where? Royal Opera House
When? 2nd Oct - 6th Nov
How Much? From £5

Shivani Gangadia

Arts Writer

Manon, based on the 1731 novel *L'histoire du chevalier des Grieux et de Manon Lescaut* by Abbé Prévost, was reimaged by Kenneth Macmillan in 1974 as a ballet and remains a captivating story to this day. It tells the tale of Manon who, though in love with Des

Grieux, agrees to be mistress to Monsieur G.M. as he offers her wealth and luxury. Over three acts, the ballet recounts this story between Manon and Des Grieux which ends in tragedy. I tried not to read too much about the story before I went in, to see how much I could pick up from just the dancing – it was amazing how expressive the dancers were and how the story and characters can come across just from the movements, no words or acting needed. Particularly amusing was Ryoichi Hirano, playing Manon's brother, in his drunken party scene, simultaneously graceful and deliberately clumsy.

Sarah Lamb does an exquisite job of playing

Manon, switching between a greedy, amoral woman, willing to sacrifice happiness for a life of opulence, and an innocent, romantic lover to the poor student Des Grieux, masterfully portrayed by Vadim Muntagirov. The chemistry between the two of them is evident, and all their scenes together with the lifts, tumbles, and entanglements were mesmerising. The bedroom pas de deux in particular was painfully beautiful to watch.

The whole performance was a masterpiece to me. Ensemble scenes with the whole Royal Ballet company coupled with beautiful, intricate set designs by Nicholas Georgiadis, were a feast for the eyes,

painting vivid pictures. The contrast between the large scenes with their hustling and bustling and stripped-back intimate love scenes was important in intensifying the emotions in the pas de deux scenes between Manon and Des Grieux.

Ballet is often seen as rather high-brow, but this evening showed me that anyone can appreciate the beauty and flair exuded by the dancers. Ultimately it is an art, and even as someone who knows nothing about dance, I could clearly see the dedication and sheer talent that goes into a performance like this. I was completely in awe. Unfortunately, I've had to knock off half a star because whilst I do think



Manon and Monsieur // Royal Opera House

that you don't have to be 'posh' to enjoy the ballet as an art form, on the economical front it remains an unnecessary expense for the average student, especially if you want a decent seat with a view of the whole stage. However,

this show is a real treat so if you fancy splurging on a nice evening out, I can safely recommend this!

ARTS

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Love and Loss, Music and Mourning

A modern look at an old-time favourite with allegorical hints

ARTS



Where? London Coliseum
When? 10th Oct - 19th Nov
How Much? From £20

Shivani Gangadia
Arts Writer

This Autumn, the English National Opera is presenting an “Orpheus” series with four operas from different historical periods that retell the myth. The first of these comes from the mid-eighteenth century: ‘Orfeo ed Euridice’, by Gluck. It is of particular importance in the history of music as it marks the turn to a simpler aesthetic, focused on expressively conveying the plot, that

mediated the transition from baroque to classical operas.

Orpheus, played by Alice Coote, mourns the death of his wife Eurydice, portrayed by Sarah Tynan, and decides to retrieve her from the Underworld. Coote’s sore throat in the opening night didn’t spoil her enraged lamentations, punctuated by a greek tragedy style chorus. In the Underworld, a psychedelic swirl of strobe lights and colour, Orpheus charms the gods with his music and is allowed to bring Eurydice back, under the condition that he shouldn’t look or talk to her before returning to the realm of the living. Tempted by his wife’s protests against his silence, he breaks this promise and loses Eurydice for a second time. This is an intense

scene that brings out both singers’ acting abilities, especially because they are completely alone on stage for a long time. Then Gluck’s version differs from the traditional tragedy as Love, through the voice of Soraya Mafi, restores Eurydice’s life as a reward for the couple’s true love and they reunite in a delicate dance.

Spotless musical performance by the orchestra, conducted by Harry Bicket, accompanies the whole performance. It advances the progression of the story but also provides moments of rest and references to past and future events. Unfortunately, ENO’s policy of singing only in English, to enhance emotional connection with the audience, although admirable, fails to pay absolute justice to the original Italian work.

The poetic translation respects the metric of the music but the musicality of the original text is lost. It is really disappointing for an aficionado to hear “What is life without you near me” instead of “Che farò senza Euridice” (What will I do without Eurydice). It doesn’t mean quite the same!

The production is directed by choreographer Wayne McGregor, which results in an organic fusion of music and dance. In fact, fourteen dancers join the three lead singers on stage, adding movement and shape to an otherwise clean set. A highlight of the show is the clever way in which light and shadows are exploited in conjunction with the dancers’ bodies, projecting entrancing living pictures on the walls. The dance numbers



Eurydice in action // Donald Cooper

are well constructed, lively and of sublime beauty, well articulated with the composer’s principles of simplicity and expressivity.

Expressivity really is at the core of this opera. Subtle elements direct the audience to new, nuanced readings of the story, in line with modern interpretations of the myth.

The cyclic structure of this production, present in the costumes and sets, the palette of dance movements and a surprising final scene - hints at this being an allegory for the process of grieving. After all, is this journey just happening in Orpheus’ mind? And would that make it any less real?

Nara: Sacred Images from Early Japan

A beautiful collection of religious icons from one of Japan’s oldest capital cities

ARTS



Where? British Museum
When? 3rd Oct - 24th Nov
How Much? FREE

Connor Adderley
Arts Writer



Checking out the Bodhisattva of Compassion // Trustees of the British Museum

The city of Nara in Japan is perhaps best-known today for the large number of deer found roaming in Nara park. However, make your way through these creatures once regarded as divine and you’ll find Todaiji temple, one of Japan’s largest and most historically significant Buddhist temples. Originally constructed in

752, it houses a collection of over 9,000 sacred art objects, with many having such cultural value that they are deemed national treasures. It is these that are the subject of the new British Museum exhibition ‘Nara: sacred images from early Japan’.

This display brings together a collection of 15

Buddhist and Shinto objects from various temples and shrines across Nara. Among the items on view are five national treasures, none of which have ever been in the UK. On show alongside the objects are a collection of paintings from the British Museums’ own collection.

The collection exhibit-

ed is small, but this works in its favour as there is nothing superfluous here. Each object is beautiful and in a remarkable condition given that some of them are over 1000 years old. Highlights include ‘Yumechigai Kannon’, a 1300-year-old bronze sculpture of a deity believed to be able to change bad dreams to good ones, and the wonderfully expressive ‘Divine Kings’, two wooden statues perched atop a pair of worried-looking demons.

This exhibition is split across two rooms, annoyingly on opposite ends and different floors of the museum. Most of the display can be found in the newly renovated Japanese Galleries. The natural wood and white walls work well, giving the impres-

sion of the temples where the items normally reside. However, the pairing of such significant objects with the paintings from the museums own collection can at times mean they distract from each other. The objects are the stars here, so perhaps it would have been better to give them a bit more room to breathe without the additions.

An emphasis has been placed on this exhibition being a cultural exchange, which is understandable given the complicated history involved with some of the key items in the British Museum’s collection. In making your way to the Japanese galleries the governor of Nara Prefecture, Arai Shogo, speaking of the art on loan, hoped this exhibition would ‘convey their beauty and spiritual essence’, which it certainly does.

If you have any interest in Japan, the beautiful collection of objects at this short-but-sweet exhibition is worth a visit.

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Mount Olympus in all its splendour - but the gods are not happy with Jupiter // Clive Barde

Me too in Mount Olympus

Orpheus in the Underworld is a hilarious account of bored gods abusing the mortal world

ARTS



Where? London Coliseum
When? 11th Oct – 28th Nov
How Much? from £10

Maria Portela
 Arts Writer

Jacques Offenbach composed his world-famous opéra- comique *Orphée aux enfers* in late 19th century France, satirizing the society of his time, the ruling classes and their vices. Now, in the second opera of this season's ENO's Orpheus Series, director Emma Rice adapts this comic masterpiece to our times, bringing current topics to the mythological world. It isn't that different from the original - human nature hasn't changed that much. Instead, Rice

changes the point of view, adding depth to our perception of the characters' complex inner lives.

In Offenbach's version, Orpheus hates his wife and constantly says so, embarking on a rescue mission just because Public Opinion (yes, that's a character) compels him to. Apparently that was funny at the time... Rice adds a backstory during the orchestral overture and shifts the narrative to that of a couple broken by tragedy in a path to forgiveness and reunion, restoring Orpheus (played by Ed Lyon) to his traditional role of a romantic hero. Public Opinion (portrayed by Lucia Lucas) is still there, helping him and driving/flying an actual black London cab. Other significant changes are that Eurydice (played by Mary Bevan) is now a victim of the abuse of the gods who take advantage

of her trauma, instead of a mere prop being tossed around; and Jupiter (portrayed by Willard White) is a powerful bastard who always gets away with sexual assault and is despised by every other god. Bevan deserves a shout out for her first-rate singing and clear, bright voice. It really makes us sympathise with the character, all the way from the discussions with her husband to the frenzy dance of the final act.

The show has a lukewarm start, with a lengthy spoken introduction that delays the start of the music, but rapidly warms up with a ridiculously funny chorus of sheep and bees. Pluto (played by Alex Otterburn), a very good flirt with a terrible evil laugh, seduces a despair-driven Eurydice and tricks Orpheus into killing her. The scene then changes

to Mount Olympus, a luxurious white-tiled vacation complex, and from then on it's strong, quality fun until the end. We see the gods accusing Jupiter of being an incorrigible sexual predator, condemning his actions because 'love is only lovely when the loved one agrees'. The topic of abuse recurs, with the god of gods turning into a fly to seduce Eurydice in a hilarious scene whose great protagonist is someone waving a stick with a giant "fly" at the tip. Then she is assaulted by John Styx (portrayed by Alan Oke), Bacchus and Pluto again. It is definitely not fun to be Eurydice in this story.

Originally in French, the libretto was freely translated to English for this production. The best thing about it is that it allows itself enough creative freedom to bring humour that suits the

modern taste, without drifting from the main topics. It is also incredibly witty, and many a time did the audience laugh out loud. It isn't every day that you hear someone singing 'Shit, he's coming' in an extremely operatic voice.

The dance numbers are also incredibly energetic, and at times touching upon the ridiculous, in a parody to excess. Colourful sets and a very active chorus add extra layers of action to the stage. A particularly good example is the final of act two: the clouds are made of giant balloons, people wear balloon tutus and the lights alternate between all primary colours. All in an exuberant celebration of the decision that the gods 'are going to follow god [Jupiter] to hell.' It can only be a good idea because, as they put it, the secret to a good life is to 'chose a good leader and

follow them everywhere'. The climactic scene of the final, that Offenbach called "galop infernal" but is known as the music for the cabaret dance "can-can", hits just the right amount of tragedy and sordid appeal. Set in a horrendous peep show in the underworld, there is a stark contrast between the glamour of the costumes and Eurydice's terrible words, all observed at a distance by keen males with binoculars. Fated to remain in the Underworld serving Bacchus, her only alternative is to 'embrace the frenzy and the pain until the mad becomes the sane'.

With catchy tunes, stunning sets and great performances, Orpheus in the Underworld promises to become a great night out - funny, appealing and deeply rooted in today's world.

ARTS

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Glass. Kill. Bluebeard. Imp.

ARTS



Where? Royal Court Theatre

When? 18th Sep – 12th Oct

How Much? Sold out

Shivani Gangadia

Arts Writer

As the title implies, this performance was comprised of four different plays, each increasing in length – the final play, ‘Imp’, was one hour long. ‘Glass’ tells the story of a girl made of glass, discussing important themes of abuse. However, this aspect didn’t seem to quite fit in as I felt that it would have been equally as impactful if the short sketch was performed without the girl

being made of glass. ‘Kill’ was a bizarre monologue by ‘God’ talking about the violence and absurdity of the Greeks who invented all these Gods who don’t actually exist. ‘Bluebeard’s Friends’ centres around a series of conversations between four people whose friend has just been found to have been a serial killer who murdered all six of his wives, as they try to wrap their heads around it. Lastly, ‘Imp’ is the tale of an elderly pair who live together and get visits from a homeless man and an Irish girl, who eventually form a romantic relationship.

There is not a single bad performance from any actor in any of the four plays. The talent on the stage was remarkable, particularly the rapport between Deborah Findlay and Toby Jones in both

‘Bluebeard’s Friends’ and especially in ‘Imp’. Miriam Buether’s set designs were wondrous, particularly that of the second play, where the stage consisted of a floating cloud with ‘God’ sitting atop it, and also the third play, in which bloodied wedding dresses hung in the background throughout the whole sketch. But for me, none of this takes away from the fact that I found the plays to be just a bit pointless – it felt like nothing happened in the entire 2 hours of performance, and whilst captivating to watch the performances, it was too long a period of time for nothing to have occurred. Simply put, it didn’t feel very satisfying.

I walked out of the theatre feeling very confused as I heard everybody nattering around me about how profound and



A still from *Bluebeard's Friends* // Johan Persson

wonderful the show was. Then a few days later a whole slew of five-star reviews came out and I found myself even more confused. It is not often I give such an average rating for a play; usually I find something to rave about, whether it’s the acting, the set design, the writing, or meaning, but there is an overwhelming sense throughout this whole play that it is defi-

nitely aimed exclusively at the bourgeoisie of London. Ultimately, there was no action, there was no obvious meaning or relevance. I know Caryl Churchill is an extremely well-regarded playwright, but perhaps this type of play just suits certain types of people; evidently much of the audience enjoyed it so I’d still give it a go and see if you engage with the commentary. Or perhaps

the meaning was hidden deep within the subtext, but I just personally feel that for a play to be meaningful it needs to be accessible to the average person on some level. Whilst the set was great and there were some fantastic performances, I don’t think it did enough to outweigh the lack of substance nor did it justify the price.

ONE: Rough Edged Insights to the State We’re In

ARTS



Where? Battersea Arts Centre

When? 30th Sep - 19th Oct

How Much? £10-20

Calvin Nesbitt

Arts Writer

Reconciliation, compromise & understanding. These are words one would be hard pushed to find mentioned in modern British political discourse. So evident is their absence that the more hopeless among us may feel they have been forever barred from the British psyche. Here in One, a show where theatre meets clowning meets performance art, the sense of windows being opened

to let fresh air and ideas in the room is overwhelming. The most promising scent of course being its exploration of this paragraph’s opening words. To focus solely on this single thematic exploration would be to do a disservice to the multifaceted greatness on display here. ONE is funny, macabre and emotionally distressing at points. The control Bert and Nasi manage to exert over you with their powerful performances is disturbing but a testament to their skills as clowns, actors and artists.

We start surreal (don’t worry it only gets stranger), Nasi up a ladder, Bert asking him to come down. Nasi likes the space, the freedom. Bert seems keen on closeness. His love bordering on suffocating and selfish. The fourth wall is never

allowed to be built as Bert brings the crowd in to the show from the off. Nerveless in his responses, the witty back and forths would make one think there were plants in the audience were the exchanges not so natural. The stage is simple, consisting of a chair, the aforementioned ladder, a table and a laptop. Bert and Nasi are casually dressed – looking like they jumped out the audience on to the stage. This all creates a sense of comfort which allows the emotional range on display feel more authentic – these are ‘just some guys’ and we see ourselves reflected in how they feel. It’s acting but doesn’t feel like it. Idiosyncrasies abound, Bert in particular providing a comic touch that is woven throughout. This humour helps to counter some



The brilliant production is a complete emotional rollercoaster // *The Other Richard*

of the more dramatic emotions on display whilst also meaning you feel emotionally dragged and don’t know what to feel when.

Nasi will eventually join Bert on the floor, but this only makes room for further wonderfully strange scenes – a highlight being Bert’s creepy-yet-funny monologue on stalking the audience home. In one moment

Nasi comments on the state of theatre and those who are perhaps trying too hard to make something ‘new’. The brilliant irony of course is that they themselves have really made something that feels different to anything we’ve seen. Each scene is an invitation to think about how we relate to our loved ones and those who differ. The messaging is subtle whilst provoking.

In this show we choose the ending, tonight a happy one. This injection of the ‘democratic will’ is a fitting ending and one can only hope such a happy fate will follow for the country. ONE is essential viewing that leaves you exhausted with the emotional rollercoaster undertaken. Do not miss it.

ARTS

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Now is the Time to Say Nothing

ARTS



Where? Battersea Arts Centre
When? 2nd - 19th Oct
How Much? £25, £12.50 students

Charlie Titmuss
Arts Writer

What to say for *Now is the Time to Say Nothing?* Now is the Time... is primarily a piece of artwork about relationships. Although there is a focus on the relationship between one group of Western teenagers and a Syrian artist-turned-refugee, it forces the audience to confront their relationship with the terrible images

that haunt our television screens every time there is a news bulletin concerning conflict. It encourages the viewer to look past the pornography of suffering, explosions and death, and put oneself in the position of someone enduring the sheer brutality of the Syrian civil war. As opposed to abstraction and passivity, it aims to generate empathy.

The artwork was located in an intimate setting, with a small audience of ten or so people. Each member of the audience was given a pair of headphones, an armchair and an old-fashioned television set, through which footage was played. I am sure this was intended to simulate the isolation in which we experience the news, although of course in this day and age, we are far more likely to be reading

about the conflict hunched over a smartphone on the tube than in a genteel living room.

I found several other stylistic choices also rather odd. In order to simulate snowfall, for example, a fan gently sprinkled small bits of paper around the room. Removing the paper from my hair afterwards was frustrating, and the sheer unnecessaryness of it further annoyed me. The brief attempts at profundity, speculating about static on the television as remnants of the Big Bang also wound me up as more unnecessary additions. The concept of how we engage with modern conflicts through the medium of news is surely profound enough without adding Bryan Cox into the mix.

The area where the art succeeded most of all was the footage. I don't think I'll be able to forget



Syria lies in ruins // Wikimedia

the video of one of the artist's relatives breaking down during the conflict. Reem Karssli is masterful with a camera. I also thought that instructing audience members to cluster cross-legged claustrophobically close to one another on the floor to simulate a sea crossing in a small boat was rather interesting. However, this technique did rather depend on effective audience participation,

something that could not be relied on as two members of the audience ignored the instructions and just did their own thing.

Overall I think, as a piece of art, it is mediocre at best but the message that it is sending is hugely important. As opposed to the version of conflict we are used to, a war reporter with a flak jacket standing in the wreckage of a school next to a bearded

man in battle dress clutching a Kalashnikov, breathlessly wanking himself off about how close to the frontlines he is, *Now is the Time to Say Nothing* provides an alternate vision. That of the civilian, forced to relocate due to a brutal conflict. Although not brilliantly executed, this remains an important piece of art.

Interview with the makers of Now is the Time to Say Nothing

ARTS

Charlie Titmuss
Arts Writer

Would you mind briefly summarising your stories?

Caroline Williams: This is the story of Syrian artist Reem Karssli's life during the Syrian conflict. It follows the story of what happens when a group of teenagers from London tries to contact her. It is about how we can stay connected to the people we love when war and the need for survival gets in the way.

What would you like people to take away from the art?

CW: That real people exist at the centre of these huge conflicts and that those people matter.

Why did you choose to make the experience individual?

CW: It begins as an individual experience so that it can then become a communal one. The piece is about connecting so it makes sense that it would go from an isolated individual experience to a group experience.

Do you think this medium (of film) is the main way people consume news media now? Did you consider using other mediums in conjunction with film?

CW: Obviously social media is a big part of how news is consumed now. We did consider it but you can't make work about everything!

Would you be able to point to an inspiration for your work?

CW: Adam Curtis and of course the main inspiration is Reem Karssli's *Every Day Every Day*.

In your article [Caroline Williams's Run Riot piece] you mention the protests in Egypt as being a spur to begin this project. Do you think that the events in the Middle East receive enough coverage?

CW: It depends where you look. Obviously different news outlets have different focus. I think we all know that conflicts can fall in and out of the news based on a narrative and politically motivated appetite for what's happening.

Do you think that the events receive enough of the right coverage? What do you feel are the main differences between the narrative you are telling and the narrative you see in the mainstream media?

CW: Ours is a personal narrative. Not only are the storytelling tools we are using different (sound, light,

touch) from mainstream media but the content doesn't have to fit a news room spec. We are focusing on the stuff of the everyday - the tedium and real slow creeping grief of war.

Do you think that it is possible for a Western audience to truly empathise with the situation in Syria?

CW: No. But I think they can stay open and put themselves in a space to try and empathise.

How did you choose the young people that took part in this project?

CW: I auditioned them and chose the ones who didn't

look bored when I spoke about politics.

Why did you choose young people and not a broad spectrum of ages?

CW: Young people have an amazing way of asking the difficult questions that adults are afraid to ask.

What impact would you say you have had on the young people that are part of the project?

CW: I hope it's shown them they can make art and that people will want to engage with it. I hope I've also shown them that what they think and how they think matters.

MUSIC

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The anomalous King Gizzard and the Lizard Wizard

MUSIC

KING GIZZARD AND THE LIZARD WIZARD

★★★★

Support Artist: Stonefield. ORB. **Venue:** Alexandra Palace **Date:** 5th October 2019. **Ticket Price:** £27.50.

Emily Freeman

Music Editor

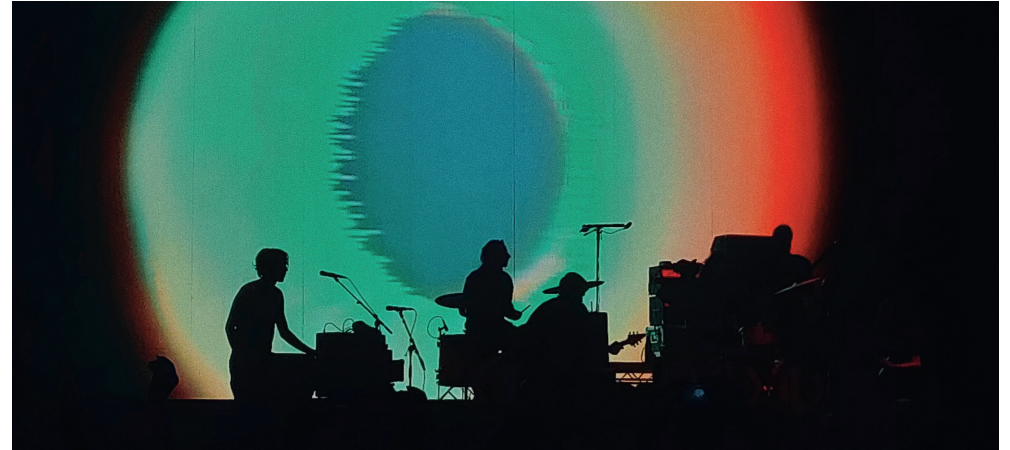
As the chuggy riff of ‘Self-Immolate’ broke out over Alexandra Palace last Saturday, someone threw an entire pint down me. Not the best start to one of the best gigs I’ve been to in a long time, but certainly a memorable one. This night was definitely memorable for the band playing as well: performing their biggest headline show to date, Aussie psych-rock lords, King Gizzard and the Lizard Wizard, played to a sold-out venue despite

never breaking into the top 75 in the UK – weird even for a band called King Gizz. Nonetheless, they made the most of it, next swinging from ‘Self-Immolate’ into their catchy ‘Mars for the Rich’, another song off their new album *Infest the Rat’s Nest*, about the impending environmental disaster we’re facing. This was really one to get the pit going. Surprisingly,

“Heavily psychedelic images projected onto the huge screen behind them complimented their insane noise”

they next moved onto ‘I’m in Your Mind’, ‘I’m Not in Your Mind’, and ‘Cellophane’, all songs from their older 2014 album *I’m in Your Mind Fuzz*. By incorporating their older songs, you got the feeling the band had this setlist planned for years, and suggested how much this sell-out show meant to them; as singer/guitarist Stu Mackenzie pointed out “it’s a bit different from the Shacklewell Arms, isn’t it?”

They followed this up with ‘The Great Chain of Being’ and ‘Plastic Boogie’, the latter off their album *Fishing for Fishies*, released in April this year. This song stereotypes the main sound they went for in this album, an electro-boogie vibe with singer/keyboardist Ambrose Kenny-Smith squeezing out the iconic harmonica riffs which are common for the record. Drifting back to their fourth album of 2017,



King Gizz in front of their trippy screen at Ally Pally // Kitty Clouston

Polygonwandaland, King Gizz next took us on a swooning journey through their 11-minute song ‘Crumbling Castle’, complete with heavily psychedelic images projected onto the huge screen behind them to compliment their insane noise. A few sweaty, jostling songs later and King Gizz brought out the big guns: ‘Rattlesnake’, arguably their most famous song. Its popularity in part due to the repetitively addictive riffs used, but in a bigger part its

success in energising the crowd was mostly due to the ridiculously (not) difficult lyrics: “rattlesnake/rattlesnake/rattlesnake/rattlesnake”.

This led us to the final song. What would it be? We hadn’t yet had some of their classics such as ‘Gamma Knife’ or the more recent ‘Cyboogie’. The crowd got ready to pounce upon another iconic song. As the first few notes trickled out, it wasn’t one I (and everyone else) recognised: looking at the setlist afterwards it

was ‘Float Along – Fill Your Lungs’ from their 2013 album of the same name. Whilst not knowing the song, it had math rock vibes mixed with Sgt. Pepper-era Beatles, so what’s not to love? As they finished up their final song and the house lights went up over the 10,000+ audience cheering along, I could see why King Gizz chose such a poignant song to finish off their biggest, and best, gig of their career so far.

Sleep: the snoozefest in Kentish Town

MUSIC

SLEEP

★★

Support Artist: Pharoah Overlord. **Venue:** O₂ Forum Kentish Town **Date:** 4th October 2019. **Ticket Price:**

Emily Freeman

Music Editor

Last Friday night: a dreary evening, where all I wanted as we headed off to Kentish Town was for my heart, body and soul to be warmed by heavy rock. Luckily, we were heading to the lovely O2 Forum Kentish



Another bass solo from Sleep’s Al Cisneros // Kitty Clouston

Town, a theatre-turned-venue which tonight was hosting the 90s stoner rock legends

Sleep. Unluckily, my heart and soul were not warmed by Sleep’s set (my body

was though – 1.75 hours of two thousand people headbanging will warm

any room up). Entering the massive, packed auditorium, Sleep were already on, and we tried to make up for lost time by fighting through the masses – not an easy job as Sleep fans don’t like to mosh but instead apparently like to stand completely still, allowing only their necks to swivel in a doom-induced trance. This hypnosis came mainly from bassist/singer Al Cisneros’ all-consuming, drawn out bass solos which felt like they took up half the set, whilst the other two members remained still waiting for him to finish. As far as the setlist went that fateful Friday, I simply don’t know when the band started a new song – they all seemed

to be the same and there was no interaction between band and audience, something which isn’t necessary but could’ve really livened up an otherwise quite boring show. Perhaps, as a stoner rock band, their live shows need to be enjoyed as the band wrote them – high beyond sense. However, I was bored beyond sense, and having arrived late I then left early, something I have never done at a gig before. Typically Sleep then played their most famous song ‘Dragonaut’, but I was long gone. Sorry Sleep, but, well, you just sent me to sleep.

MUSIC

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Introducing GioLeo: Imperial's New Rap Duo

MUSIC

Guthrie Ruby

Music Editor

Rapper and producer aren't ever words that I associate with MechEng, and yet this last Saturday I sat down with Gio: MechEng student and lead vocalist of trap duo GioLeo. Along with fellow engineer Leo, the pair have been producing music together since the end of last year. Beginning this July under the title GioLeo (genius name) they have been releasing music to the public. The duo now has five songs out on Spotify. Gio was surprised when I asked him about their song on Soundcloud. Turns out they didn't post it, but they

must be doing something right if someone's stealing their music.

In true Imperial spirit they've decided to make internationalism one of their key ideals and artistic motives. As we're talking about why students should go check them out, Gio leans into the microphone to directly address IC students - "...that's one of the most beautiful things of imperial is how international it is. We believe that the hip-hop world has alienated a lot of your beautiful languages and cultures, GioLeo is a reaction against that oppression and we're refocusing music onto a wider range of cultures".

GioLeo's international reach isn't just an idea, it's already being put into practice. Raised in Shanghai, Leo is fluent

in Mandarin and Gio has been learning, now incorporating it into his verses. The track "Live Life" features a friend of theirs - Monica Curtin - singing in Spanish, and their most recent release features a Guinean rapper whose vocals are in Sousou. As for the future, the pair are in contact with an Angolan rapper, Chinese rapper, Burmese singer and American rapper Ryan Oakes.

Despite all these international collaborations, they seem pretty set on working within Western trap/hip-hop/pop style. "Many of my friends not from the west aren't fans of trap music from their own countries" Gio says, "they enjoy the production and style of Western trap, so we want to provide that but with a bridge for



Rappers in the streets, MechEng in the sheets // @xgioleox

the culture". The boys take their production influences from Justin Stone, Shawn Mendez, Major Lazer and Drake. However, their desire to expand genres is leaving them open to further influence from artists across the world.

From last December Leo has been working

hard to learn the ropes of production with help from fellow Imperialites. Their hunger to grow is still strong and they're welcoming any other students to come be a part of the process. It's not just music either, a possible ICTVxGioLeo collab music video for their debut single GAMMA is

in the works. At the end of our conversation Gio once again reaches out to the IC students saying, "anyone who has had a dream of singing, making music or rapping, please reach out to Gio and Leo [@xgioleox], because what we really love is collaborating and making music with other people".

Danny Brown Lets Us Down

MUSIC

unknowwhatimsayin?



Artist: Danny Brown.

Label: Warp. **Top Tracks:** Combat; Negro Spiritual; Savage Nomad. **For Fans Of:** Freddie Gibbs; Earl Sweatshirt; Denzel Curry. *34 minutes*

Miles Gulliford

Music Editor

Danny Brown has become something of a legend of the underground hip-hop circuit this decade, with the ability to rhyme almost anything, an impeccable wit and a penchant for insane beats. On epic albums like XXX and Atrocity Exhibition Brown explores his lifestyle

as a drug dealer-turned drug fiend, painting the synapse-searing highs and depressing lows of the lifestyle in agonising detail. It is these, often experimental records he is best known for.

Relatively fresh off the high of 2016's Atrocity Exhibition, the news that Danny Brown was working with a "legendary" producer, built hope that he would be able to deliver another stellar blend of lyricism and off-kilter instrumentals. El-P of Run the Jewels tweeted in January that he had heard Brown's new record and that it was "an instant classic", news followed in April that Q-tip, hip-hop veteran, MC and producer was the legend Brown spoke of, it seemed certain that unknowwhatimsayin? would be an impactful record, sadly, Danny

Brown's latest offering comes to less than the sum of its parts.

The record opens with 'Change Up', a shuffling, low-key beat that sees Danny delivering decent, but ultimately uninteresting verses on how he "never looks back" and has to "keep going", the track lacks any musical or lyrical elements to draw a listener back. 'Theme Song' packs another weak punch, with old-school samples lumbering behind what appears to be a diss track for "bitch-ass" rappers, there is no doubt that Brown knows how to throw an insult but nothing here compares to tracks like 'Monopoly' where he decries foes for "rocking crocs at Walmart".

While Singles 'Dirty Laundry' and '3 tears' have interesting beats courtesy of Q-Tip and JPEGMAFIA respec-

tively, Brown once again fails to bring his A-game. On 'Dirty Laundry' the influences from comedians (particularly Richard Pryor) Brown spoke of in the lead up to the album's release are visible, with a lackadaisical delivery full of pauses, serving wordplay filled anecdotes about sex, drugs and laundry.

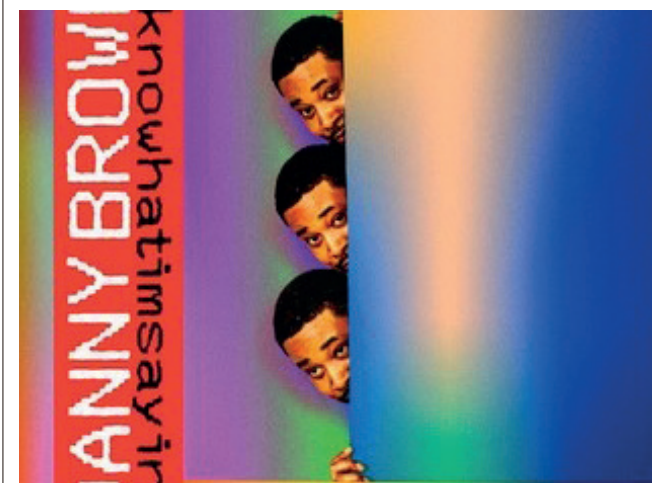
Tracks 'Belly of the Beast', 'Best Life' and 'unknowwhatimsayin?' all bring watery and somewhat aimless instrumentals behind half-hearted bars, but toward the end of the album's 30 minutes a few tracks do stand out. 'Savage Nomad' a direct groove that could have come straight from underground producer Alchemist's vault sees Brown on respectable form with bars and one-liners about his past life as a drug dealer.

Features from Blood Orange and JPEGMAFIA are both standouts, with strong hooks that help pull their respective tracks together.

Finally, closer Q-tip produced 'Combat' brings a driving beat, adorned with bumbling jazz-trumpet and Brown's strongest verses on the record, the line "I'll die for this shit

like Elvis" alone makes the track a worthwhile listen.

While unknowwhatimsayin? delivers instrumentals and verses that are more interesting than the average hip-hop record it is far from El-P's promised "instant classic" and is certainly a weaker point in Brown's discography.



Creepin in late but your mum is waiting // Pitchfork

MUSIC

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Get to know the editors! A continuation...

MUSIC

Emily Freeman

Music Editor

My first gig at the age of two was Radiohead supported by Supergrass, and I'd like to say that was the start of my music journey, but I was still lapping up Now That's What I Call Music albums 10 years later. My first foray into the alternative side of things started with Oasis, which led into QOTSA, Nirvana and The Smiths before taking a jump to classic rock, including Led Zeppelin, Black Sabbath, the Sex Pistols and David Bowie amongst many, many others.



Emily as Nirvana's nevermind // Nirvana

Eventually I came back to the present day and artists I currently have on loop include Idles, Slaves, Pigsx7 and Mac DeMarco. As an avid gig-goer my second home is in a mosh pit while I (desperately) try to keep an ear out for

any incredible up-and-coming bands, of which there are plenty of in London. Some current recommendations would be Girls in Synthesis, Ladybird and Frauds. You can thank me for those later...

MUSIC

Miles Gulliford

Music Editor

Hi, I'm Miles, my first concert was JLS, I have a GCSE in David Bowie and yes, that was me belting the Smiths at union Karaoke. I spent my teenage years listening to classic rock and indie, so I know my Brian Eno from my Brian Jonestown massacre, my T-rex from my Dinosaur Jr and my Elvis Costello from my Elvis Presley.

Since starting at Imperial I've branched out, delving into electronic, Hip-hop and Jazz old and new. At the moment, I'm loving the eclectic



Miles on Tyler, The Creator's 'Wolf' // Tyler, The Creator

crop of jazz artists London has been sprouting over the last decade, as well as trying to stay afloat on the tidal wave of hip-hop that Spotify dumps on me weekly.

I'm also the bassist for a local band 'Uncle Monty' (from the cult

flick 'Withnail & I'), who you probably didn't catch last week at the ill attended freshers carnival, those of you lucky enough to have a ticket for the CGCU Welcome dinner will find us providing entertainment there.

Fresh tracks!

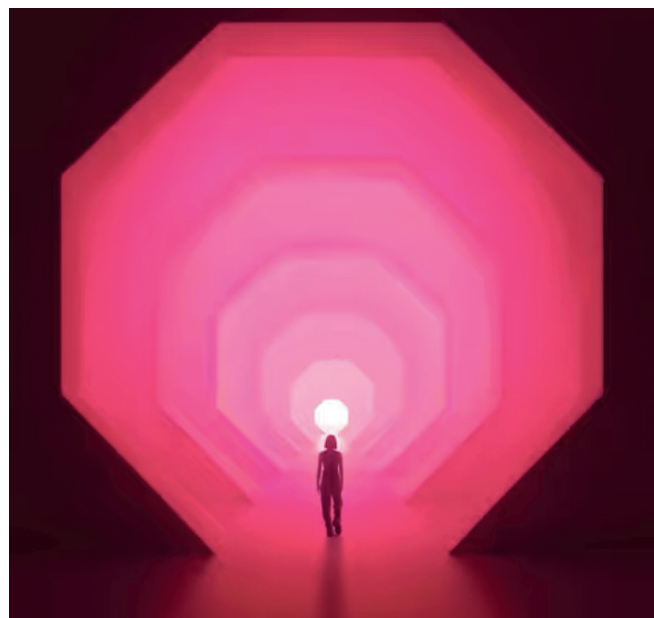
We're trying something new this year: a quick comment on a couple of the week's freshest tracks.

MUSIC

Miles Gulliford Guthrie Ruby

Music Editors

Lapalux laid the foundation of his discography on glitchy, rough, and voided ambient sounds. While not considered "experimental", his style certainly didn't draw in the more mainstream crowds. However, his most recent release demonstrates a calmer and more collected direction. This track is supposed to be "a sort of portmanteau of the amniotic sac and the universe". With rapid deep house drums, ethereal flowing chorus and warping synths the achieved sound is a perfect balance between calming and energising. - GR



#1: Earth by Lapalux // Lapalux

PYJÆN is yet another fruit of the primordial soup that is London's Jazz scene, a five-piece (Trumpet, Sax, Guitar, Drums, Bass) most notably featuring Dylan Jones (of the Ezra Collective).

'In Search of the Sticky Side' is the closing track of their debut and self-titled album. It's hook alone is gorgeous, slippery bass, a punchy psychedelic guitar riff, topped off with a gorgeous melody bursting with sweet harmonies.



#2: In Search of the Sticky Side by PYJÆN from the album PYJÆN // PYJÆN

Solos from guitar and trumpet stand out, particularly Jones' agile rhythms. In the track's final minutes it builds into

a cathartic 3-time breakdown, guitars and trumpet bathed in delay – finding a sweet-spot somewhere between cool jazz serenity

and post-rock ecstasy, 'In Search of the Sticky side' is well worth a listen. - MG

BOOKS

books.felix@imperial.ac.uk

The Man Booker Prize 2019 Shortlist: *The Testaments*

Does the Testaments live up to the hype of the Handmaid's Tale?

BOOKS

Simran Kukran
Books Writer

The *Testaments* is a sequel to Margaret Atwood's 1985 dystopian novel, *The Handmaid's Tale*. It is set 15 years after the first, in the same totalitarian state of Gilead, where a fertility crisis and patriarchal fundamentalism have come

together to foster a society where women are legally subordinate, with many in child-bearing slavery. *The Handmaid's Tale* has found its way back into popular culture, more than 30 years after its initial release. It has inspired protests; in the US there has been a series of protests with the costume of a Handmaid becoming synonymous with the resistance to what has been seen as the curtailment of women's rights

under Donald Trump's presidency. Following a critically acclaimed TV series accompanying *The Handmaid's Tale* that she helped write (and cameoed in), Atwood has written a sequel, dubbed "the literary event of the year". Following its release, the book went straight to the top of bestseller lists and was also shortlisted for the Booker prize ahead of its publication.

The Testaments follows a similar patchwork style

to its precedent work, where chapters are not always chronological. It is even more fractured, narrated by three different characters. In contrast, *The Handmaid's Tale* is told entirely from Offred's perspective, the Handmaid of high-ranking Commander Fred. Handmaids are fertile women who are passed around between elite families until they bear a child for them, with pregnancy being the only time they are given respect or recognition. Any hint of individual identity or agency is banished to memory, with even their names taken away and replaced by their superiors. Offred's narration of events comes with personal introspection that is beautifully poetic and poignant at

"The Testaments reads more like a dialogue"

times. *The Testaments*, as the name suggests, reads more like a dialogue. It is the testimonial of three main characters: Aunt Lydia, Agnes and Daisy. Although less beautiful than *The Handmaid's Tale*, having three main characters' voices gives the benefit of multiple perspectives, allowing the reader to get to know Gilead in a multifaceted way.

The most compelling account in the book comes from Aunt Lydia. She is one of the founding members of the dictatorship and coordinates the women's sphere. As an aunt, she is among

"An incredibly cruel, cynical woman who has gone to incredible lengths to establish her power"

the only rank of women who is permitted to read and write, although her personal diary is smuggled. She chronicles her journey from a liberal judge before the rise of Gilead to the time she is writing, where a statue has been erected in her honour and her portrait hangs in every girls' school. Torture and abuse is the main part of this journey, inflicted on and then by her. The description of these tactics is vivid and brutal, and at times difficult to read. Atwood says all the tortuous techniques described in the books are based on historical archives, and the details are chilling. The result is an incredibly cruel, cynical woman who has gone to incredible lengths to establish her power.

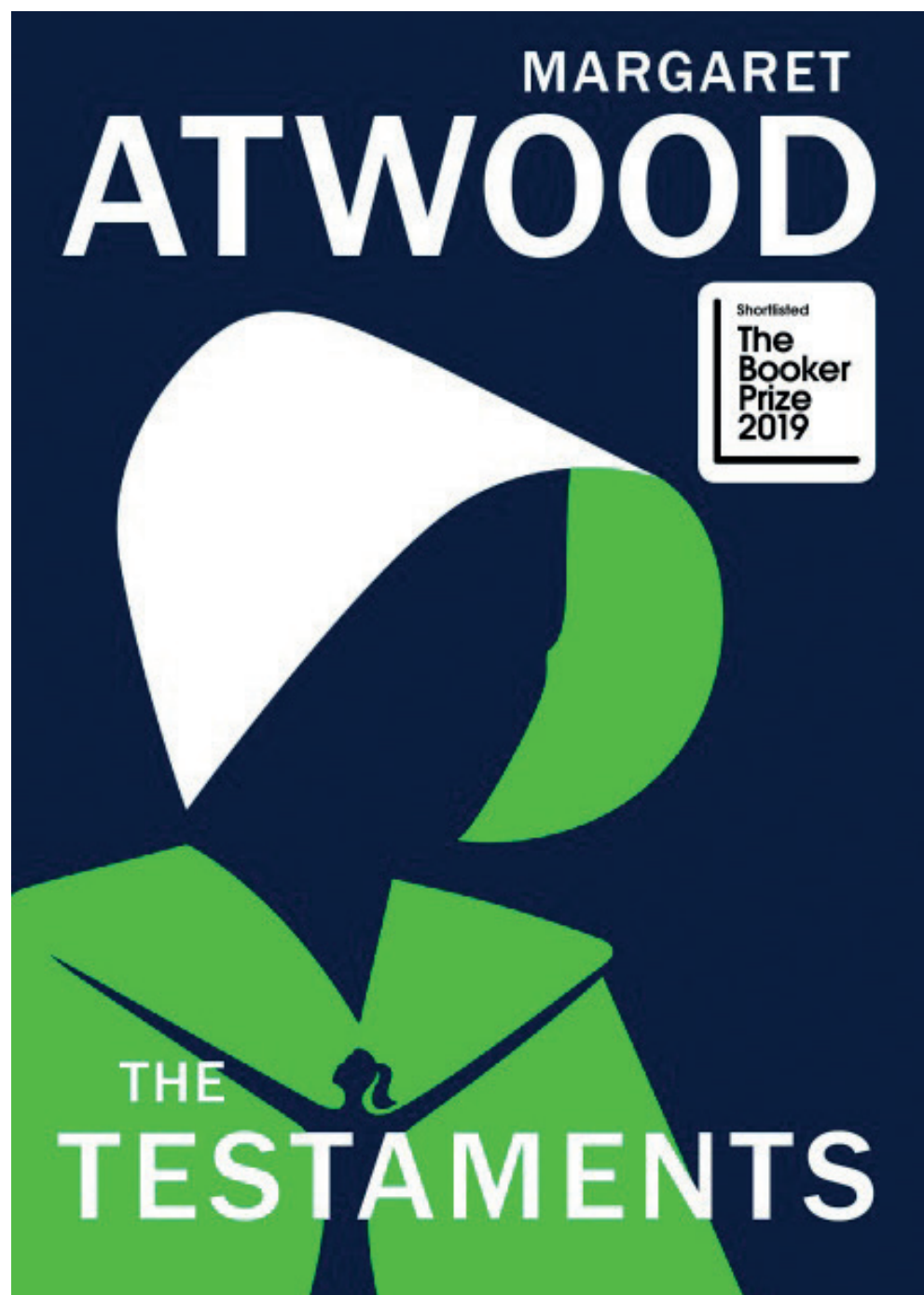
Aunt Lydia's account bears almost no resemblance to that of Agnes. Raised in Gilead in an upper-class family, she knows no different to the society around her, and doubtful and pious in equal measure. She is naive and hopeful, despite being traumatised by the barbarity of the regime. Her youthful outlook is similar to that of Daisy, the third narrator. Daisy has grown up in Canada and offers an outsider's perspective on Gilead. Her language and focus

reads, at times, like young adult fiction. While her focus lies in toppling the regime, she makes time to ruminate on her crush and whether or not she is impressing him.

In some ways, the three storytellers have agency and hope, making *The Testaments* inherently less depressing than *The Handmaid's Tale*. The feeling of optimism is helped, of course, by the fact that the readers know that Gilead does eventually fall. The complex female characters are well-developed, with their relationships depicted masterfully. The plot is fast-paced and enjoyable, but ultimately

"A good sequel rather than an excellent work in its own right"

predictable. *The Testaments* satisfies the need to know more about Gilead and its eventual demise. It does not retract from *The Handmaid's Tale* in any way, but it lacks originality and is a good sequel rather than an excellent work in its own right.



The Testaments // Penguin Books

#icuelections

Autumn Elections 19

Time's running out - stand for a position

There's just a few more days left to stand for a position in the Autumn Elections. Nominations close at **noon, Monday 14 October**. Lead the change at Imperial by nominating yourself for one of the several positions available.

Want to make a difference within your faculty? Run for Wellbeing or Academic Departmental Representative. Could you be the voice for underrepresented students? Stand for one of the Liberation & Community Officer positions - International, Disabilities or Gender Equality Officer. Or perhaps your part of a club or society? You can stand to take on one of the committee positions. You could also lead your Constituent Union and stand for a committee leader position.

Nominate yourself at imperialcollegeunion.org/elections



Take a break at our weekly events

Welcome Week may be over, but we've still got you covered with our regular bar events! At **Beit bars**, you can head to:

Super Quiz - every Tuesday, test your knowledge and get quizzical.

CSP Wednesday - join our 370+ Clubs, Societies & Projects for a dose of all things sport, music and dance.

Thank Goodness It's Friday - celebrate the end of the week with some food, drink and some feel good tunes.

Our Postgraduate and staff exclusive venue, **h-bar** is host to a weekly **Games Night** each **Tuesday** and a **Pub Quiz** every **Thursday**. Keep up to date by following our Facebook page and all our events are listed.



New Year, New Menu

FiveSixEight is pleased to announce their new and exciting food menu will be launching week commencing, Monday 14 October! You may have already sampled some of the changes made to the menu over Welcome Week, but our favourite food spot on campus is back with much more.

They've increased both vegan and vegetarian options, featuring dishes like the Moroccan inspired 'Spiced Vegetable Tagine' and 'Cheesy Fun-Guy', a new marinated mushroom burger that is prepared with a glorious hunk of melted goat cheese! They've also got some new Mac n' Cheese Dippers - mozzarella meets pasta meets deep fried goodness - our personal favourite!

Come on down to FiveSixEight on the South Kensington Campus and treat yourself to some of the new features on the menu.



Choose your Summer Ball 2020 theme

Kicking off the new year with a bang, we want to know what theme you want for the Summer Ball 2020!

To choose your Ball theme, we will have two rounds of selection. In the first round, you can suggest any theme you want, whilst in round two, the top 5 themes mentioned will then be voted on.

Be as creative as you wish! If you're looking for inspiration, our previous Ball themes have included Red Carpet, Masquerade, 007, Roaring Twenties and the like. Potential themes have also included space and superheros!

Submit your theme ideas at:

imperialcollegeunion.org/summerball2020-themeidea

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GRADUATION 2019

11 October, Friday

**Thank Goodness
It's Friday**
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Jukebox
h-bar | 19:30 - 23:00

15 October, Tuesday

Super Quiz
FiveSixEight | 20:00 - 22:00

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

16 October, Wednesday

Graduation
Beit Bars | 08:00-02:00

17 October, Thursday

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

18 October, Friday

Arts & Ents Friday Takeover
Metric | 20:00 - 02:00

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IC MOUNTAINEERING

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THROWBACK

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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 that not much has actually changed over the years, and that Negafelix's criticisms of bureaucracy are not original. Also, the author is Piers Corbyn!

Page 4

FELIX

22nd May, 1969

LITTLE BOXES by Piers Corbyn

Bureaucracy is a big thing these days and is simultaneously used and derided by people all over the world. Most people have a contradictory attitude towards it which probably stems from ill-definition. Bureaucracy is, approximately, "a body of officials (bureaucrats) who, according to some set of rules or 'norms', carry out their tasks of communicating, usually in a non-critical and non-decisive way, often involving paperwork, between various parts of a bureaucracy."

Most of us have come face to face with bureaucracy, be it the obstinate, mindless, delaying, slow, unfeeling motions of officialdom as practised by many local governments, or the crazy convulsions of a delirious, mad, soft-sell(?) ad machine like the Reader's Digest. Such experiences must make us wonder how the mind of a 'perfect' bureaucrat works, so let us examine some pictures.

Wires or Dustbins?

Bureaucrats (Bs) have, or are indoctrinated to have, a certain way of thinking. They see the world as built up by a large number of independent entities—a series of isolated cardboard boxes—not overlapping, perhaps enclosing each other but nevertheless separate. Each box is some organisation or thing or problem, e.g. a government department, a person, 'the starving millions', etc. Some boxes may be joined up by a communication wire which is operated by a faithful bureaucrat who conveys messages. Whether or not the bureaucrat sees any boxes joined up really depends on whether or not he sees any 'channels' of communication between them. Ratiocinative (often scientific) people tend to categorize things so that categories—i.e. boxes depends

on words and is thus language dependent. So we see the bureaucratization of a person is language dependent.

Using a similar picture idea we see that unbureaucrats (UBs) tend to think, from the point of view of Bs, in a confused way. Everything is a kind of big mess (dustbin mind?!) of blobs and lumps which are all joined on to each other. The name of a lump describes some approximate region which is fused onto another region (each region being something to do with an organisation or thing, etc.) Everything is part of some big thing—everything.

It would be a good idea to say that Bs and UBs are not absolute pictures but merely ends of a scale—rather like tidiness and order (see FELIX, Spring 1968) are very different ends of a scale.

Having drawn pictures of Bs and UBs, let us see what tendencies they might be prone to. A poet (?) once said:

" Language limits thought, destroys totality,

Word-thoughts fragment concepts"

We can see from the above discussion that the Bs word-description and categorization of the world does indeed cause the totality of the world to become broken—a name makes a box which is separate from other boxes, concepts which also involve a certain wholeness become similarly fragmented.

This poses a question, not to be discussed here.

Language fragments concepts, but can concepts exist without language?

Since Bs think of everything as being basically un-connected it may be easy for a B to hold contradictory views when failing to see the interconnectedness of things—which brings us to 'double-think'. Orwell defines: "Double-think

means the power of holding two contradictory beliefs in one's mind simultaneously and accepting both of them." We are saying that Bs are prone to Double-think—and of course Double-think was in fact upheld and continued by virtue of a rigidly bureaucratic state—which made people think of worlds of cardboard boxes.

We might expect that UBs are less prone to Double-think than Bs because their thoughts (according to the picture) are more part of a whole even if they do not have so many thoughts as Bs.

PB or NBs?

If we agree that Bs are prone to Double-think does it mean that all Bs are bad? The word 'Bureaucrat' has been limiting our thoughts! There are all sorts of bureaucrats, e.g. Positive bureaucrats (PBs) and negative ones (NBs). NBs are those whose activities deliberately prevent things happening or cover up for incompetence or suppress knowledge and information, e.g. passport officials, censors, 'front clerks' who have a string of ready answers—'Being looked into', 'under consideration', 'against the regulations', 'not feasible, etc. etc. . . .

PBs are those Bs who make use of bureaucratic systems in a creative and constructive way and are fundamentally different in outlook from NBs. As examples of PBs we have groups of activists, ad-hoc committees, organisers (usually). Clubs in IC are obviously operated by, essentially, PBs—they are trying to make things happen, have meetings, etc. PBs of course are liable to resort to the methods of NBs to hide their mistakes, appear in 'full control' and stop things happening. Quite often PBs think a bit more like UBs than NBs.

Are you a PB, UB or NB? Does IC teach people to be any one type?

DOUBLE PUNISHMENT

Following Brian Hains' article on College Discipline, Spike Bantin writes on how he feels justice should be administered by State and University.

I would like to point out that Brian Hains' article in FELIX last term arose out of discussion held by Council, after receiving several documents from JURGO concerning discipline in Universities. On considering them, it was found that the only points over which there was likely to be disagreement were double punishment, the internal College disciplinary procedure and the ill-defined crime of bringing the name of the College into disrepute.

I should like to take this opportunity to elaborate on these points as they could be vitally important to any one of us at sometime in the future.

Double punishment is defined in this case as the exercising of justice through two bodies for the same offence, and as such often occurs throughout society. However, this does not infer that this is either necessary or satisfactory. To analyse further, we might refer to the texts on English law, from which one may conclude that the State is bound to intervene when a crime is committed relating to the upholding of public order. In this case, therefore, any action taken by the College would amount to double punishment. Any such crime is considered by the state because, as well as any injured party, it finds it abhorrent, the trial resulting in criminal rather than civil justice. If convicted, the purpose of punishment is fourfold and relates to demonstrating to the community that law is being maintained.

condone it. It is my opinion that no further action should be taken since it can only result in further suffering, probably much greater than that caused by the original sentence. The classic argument against this may be generalised by proposing that a crime may be more significant to one branch of society than another. It is obvious, but not often considered, that criminal misdemeanours are always more offensive to that part of society in which they occur, and this is exactly the reason that the legal system was instituted. If this were not so then the punishment of any crime would relate to the power of the injured party rather than the significance of the crime. Moreover, statistics have shown that only some twenty per cent of first offenders were ever reconvicted. It may be argued further that this twenty per cent are generated by the hostile attitude of society when finding employment for these people after their first imprisonment. Thus in repunishing an individual a second time we are ignoring statistics and succumbing to the old attitudes and prejudices. I would contend that if a student is tried for a crime by the State it should be impertinent and inhumane for the College to subject him to further punishment.

However, in the case where an offence is a crime against the College or Union By-Laws the College has a right and duty to uphold these By-Laws for the benefit of all. Since the By-Laws already exist, it remains only to have a system available to deal fairly with any offences. At the moment there is no real system, hence Council attempted to rational-

would act as prosecution providing such information and witnesses that are required. This would be coupled to a higher appeal system.

The importance of holding disciplinary proceedings in the open cannot be overstressed since it acts as a deterrent, as protection for the individual and against rumour. This is the failing of the present system since investigations are held in camera and verdicts are propagated by hearsay.

Hall Discipline

Hall discipline procedures are better defined, but I have found them through my own personal experience to be unconvincing in operation. Therefore for continuity and improvement I would propose that the general disciplinary committee be used for serious Hall matters as well. With a system such as this in existence there could be no doubt that justice was being done. Moreover, such a committee would be able to record its verdicts and therefore future crimes could be assessed with a good idea of past actions. The setting up of this committee would be a great step forward and must be instigated forthwith.

Finally to the third point, the more nebulous concept of bringing the name of the College into disrepute. To me this seems impossible to define, but, one presumes, arises from actions by some individual or group resulting in bad pub-



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STUDENT

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FILM

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Joker

Joaquin Phoenix shines in Todd Phillip's take on the Clown Prince of Crime's Origin Story

FILM

JOKER



Dir: Todd Phillips. **Script:** Todd Phillips & Scott Silver.
Starring: Joaquin Phoenix, Robert De Niro, Zazie Beetz.
122 minutes

Andrew Melville
Comment Editor

Joker opens incredibly well. Lawrence Sher's cinematography only adds to an already stunning performance from Joaquin Phoenix, while both are elevated by the original score. Robert De Niro's inclusion as a late night talk show host adds even more credulity to the whole endeavour. But

unfortunately, Joker falls flat. The main source of tension for the majority of the film's 2 hour runtime was my worry that every bloke who sneaked out to the toilets would return with an AR-15.

"Unfortunately Joker falls flat"

Gratuitous violence, unsettling dancing, and humourless laughter all create an uncomfortable atmosphere that is sustained from the film's sluggish beginning until its thrilling final act. But Joker suffers from its relatively small budget of only \$60 million. For some sense of scale, The Lego Batman cost \$80

million. Because of this, Phillips is forced to keep the scale of the film small, which at times feels at odds with the character we expect to see; despite this, Phoenix carries.

A refreshing take on the Joker's origin story was necessary to escape the shadow cast by Heath Ledger's 2008 performance, but Joker falls short in its execution. Phillips' homage to Taxi Driver in theme, setting and scene only serves to add to this shadow, as the borrowed imagery of 1970s New York just reminds me of a better version of this plotline. But despite running 8 minutes longer than Taxi Driver, it manages to accomplish much less.

In spite of this, diehard Batman fans will love



Phoenix shines as Arthur Fleck // Warner Bros

this film. Phillips is true to the source material while reviving the lore of the Joker in a way that feels fresh and new. Had Phillips not managed this, the character may have

finally reached its natural conclusion on screen. God forbid. Phoenix's performance manages to elevate some incredibly average dialogue, and fans will love his take on

the transformation that Arthur Fleck undergoes. It's a transformation that

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FILM

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The Farewell

This exceptionally charming film serves as both a conduit with which to showcase Awkwafina's expanding talent, as well as a moving portrayal of a disconnected family uniting under tragic circumstances; Lulu Wang's second feature proves she's a director to watch out for.

FILM

THE FAREWELL



Dir: Lulu Wang. **Script:** Lulu Wang. **Starring:** Awkwafina, Zhao Shuzhen, Tzi Ma *100 minutes*

Dominic Ede

Film Editor

You'd be forgiven for not having heard the name Lulu Wang before Sundance 2019, but after making a big splash this year with *The Farewell*, her name should be at the top of directors we can be sure to expect more of in the future.

Based on Wang's own experience, *The Farewell* follows Billi (Awkwafina), an aspiring American-Chinese writer who returns to China after being informed her family have received a terminal diagnosis for her grandmother (Zhao Shuzhen), yet are collectively withholding this information from her. Under the guise of a fabricated wedding between Billi's cousin and his fiancé, the whole family unites in Changchun to spend some final time with Nai-Nai as a family.

Depending on who you ask, family gatherings can either be a hellish or a joyous occasion, yet for this expertly written story Wang has managed to weave in both scenarios, creating a beautifully bittersweet film in the process.

At the helm of this ensemble is Awkwafina, who's character Billi,

seems to be caught in a cultural tug-of-war between Eastern vs Western culture. Raised in America, the dissonance in her 'western views' compared to her Eastern heritage provides an emotional minefield for her to walk through, as she struggles to connect her childhood memories to the everchanging landscape around her. The family all see her as

"Family gatherings can either be a hellish or joyous occasion"

the successful product of American life, yet early in the film we see she's struggling financially and is unsuccessful in her writing career (which she chooses to keep hidden). This burden of expectation and hidden self is a common theme throughout all the main characters in the film. Each character is hiding a huge piece of information from the matriarch of the family and this leads each character to play a fictitious version of themselves. This is heavily visualised through the brilliant cinematography of Anna Franquesa Solano, who expertly frames each scene to give a very intimate and accessible feel to the picture. The isolated shots of characters as a juxtaposition against many of the wider-angle shots involving the whole



A tight-knit performance by the ensemble cast // A24 Films

ensemble emphasise the disconnected family, who can at times feel like a group of strangers. The colours used in the film, from wedding photos to the streets of Changchun, all seem to be so fitting of the moment used. Neither extravagant nor forced, they give a feeling that is very intimate, making it more immersive and down to earth; this is not a film that tries too hard to be attractive yet in doing so becomes very visually pleasing.

However, I don't want you going away thinking this is exclusively a heart wrenching film; due to the brilliantly written script and the absurd impromptu wedding that's being thrown, there is an overarching comedic theme. There's this one bit of information that we all know, this little secret that the audience is in on, yet Nai-Nai is unaware.

The whole crazy scenario makes for some brilliant moments, with Zhao Shuzhen delivering some real zingers throughout. The fact that it also plays as a comedy is testament to the brilliant writing and direction of Wang, to have a comedy under the pretence that someone is dying, whilst also making it heartfelt and real is no easy task, yet it is done so effortlessly here.

Finally, it would be an injustice not to mention the brilliant job done by Awkwafina. Before *The Farewell* we've seen her in *Oceans 8* and *Crazy Rich Asians*, where she's been known mainly for her comedic chops, and not to mention her rapping. However, here we see a totally different side to her in Billi, where she expertly tugs and pulls at our emotions bringing so many elements to the character. Billi is at a

slump in her life, she's finished college, but she's not started her 'proper' life yet; this is embodied quite literally through Awkwafina in a rounded shoulders posture adopted by her throughout a lot of the film. In the opening shot we see Billi speaking

"The dissonance in her 'western views' with her Eastern heritage creates a minefield"

in Mandarin and then effortlessly switching to an American accent to talk in the most casual of manners. This sliding

in and out of different personas is where Awkwafina excels in drawing the audience in and making her so accessible; we can see her keeping the 'act' for her Nai-Nai, but then slipping out of it when alone or speaking English. Because we're able to see the 'real' Billi it makes her so much more relatable and believable as a character. Hopefully this can be a launch-pad for Awkwafina to begin taking on more serious dramatic roles as we've seen she clearly has a talent for it.

To bring it back to the picture as a whole, by combining intricate and delicate writing with an outstanding ensemble cast, Wang has created a beautiful film that stands to bring a stark perspective on American vs Chinese culture.

TELEVISION

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Schitt's Creek is the best show on-air right now and

A display of excellent writing and transcendent acting, Schitt's Creek has really quickly acquired a cult following. However, having found a new home on Netflix, this little-show-that-could is finally getting some much-deserved attention. With its simple premise, what starts out as a simple sitcom gradually becomes something special.

TELEVISION

Ozbił Dumenci

Television Editor

In my close friendship circles, I have always had a bit of a reputation for getting a little too passionate about, well, pretty much everything. So, when I started to relentlessly insist that everyone should really, really, REALLY should be getting on board the Schitt's Creek train and binge this show right now, no one was particularly surprised. However, my uncontrollable passion for this show is far beyond my usual excitement levels. Having watched five seasons in just about three days – which admittedly was not my best work, but with a dissertation

deadline looming on the horizon, not too shabby, I daresay – I figured that this would be an excellent place to carry on declaring my love for this little show that could, months after my original binge, and reflect on what makes this show the criminally underrated juggernaut that it is.

Having recently wrapped up its fifth (and penultimate) season, this small Canadian show has been gathering a rather impressive cult following. Unaware of its existence until just before its fifth season concluded, I decided to give the show a go after coming across several articles on my Facebook timeline hailing it as 'the best sitcom since Parks and Recreation', another all-time favourite of mine.

So what is Schitt's Creek about?

Schitt's Creek tells the story of the once-incredibly-wealthy Rose family, who find themselves completely broke, thanks to a crooked business manager. They lose everything. Well, everything except a small town called Schitt's Creek which they had bought as a joke for their son's 16th birthday. Although a rather familiar, arguably simple premise, it is immensely elevated by the acting, the writing, and most importantly, the heart. So, do read on as I go through all the different things that made me fall deeply in love with this show.

Keeping it in the family

Created by the real-life

father-son duo Eugene Levy (American Pie, anyone?) and Dan Levy, the show stars the two Levys as the family patriarch, Johnny, and the flamboyant son, David. Eugene Levy's daughter, Dan's sister, Sarah Levy also has a small part, portraying the role of the aloof waitress at Café Tropical, where the family frequently dine. The family matriarch, Moira Rose, is portrayed by none other than the incomparable Catherine O'Hara (Home Alone, A Nightmare Before Christmas), who might as well be considered family to the Levy's, having frequently worked with Eugene throughout their decades-spanning careers. One can't help but think that one of the reasons for the impeccable family dynamics within the show may just be that these people are, in fact, family.

There are some cast members who are new to the family, though. Annie Murphy, who delightfully portrays Alexis, the Roses' selfish, self-absorbed daughter who's had many an adventures back in her days of wealth (kidnapped by a Thai

drug lord? Check! Being picked up by the South Korean secret police? Check!). Emily Hampshire portrays the receptionist at the hostel that the Roses resort to living in perfectly and captures the essence of being an outsider to the absurd world of the Roses, much like the audience. Chris Elliott and Jennifer Robertson are also delightful in their roles as the Schitt household, who traditionally hold the mayoral position in the town. A later addition to the show, Noah Reid portrays the lovable Patrick so perfectly that one can't help but fall more in love with him with each passing episode.

"A criminally underrated actress, O'Hara perfectly capture the essence of Moira Rose, an ex-soap star"

Catherine O'Hara

Yes, she really deserves her own section. A criminally underrated actress, O'Hara perfectly captures the essence of Moira Rose, an ex-soap star who is completely oblivious to life as most people live it. Adopting a very non-descript, hilarious accent, O'Hara often dominates the show with her pitch-perfect comedic timing. One of my favourite moments of the show is when the Roses go to a car dealership, and for some inexplicable reason, Moira decides to speak in a (brilliant, magnificent) Cockney accent to get a better deal on a car. O'Hara has just been nominated for an Emmy award for the role, so if you don't believe me, believe the awards committee. She is a complete revelation.

Where Everyone Fits In

The show is careful not to identify the country where the imaginary town of Schitt's Creek is located. However, regardless of its location on the map, there are some things about the town that people all over the world can



Outstanding acting is only one of the things that elevates Schitt's Creek above other sitcoms // Andrew Eccles

TELEVISION

tv.felix@imperial.ac.uk

you should really get on board



So. Much. Goddamn. Heart. // Pop TV

take a few lessons from. With their town slogan of ‘Where everyone fits in’, the locals of Schitt’s Creek really care about upholding this promise. Upon the arrival of the Roses, they are pretty much embraced by the people of Schitt’s Creek in their time of need – something the Roses are most definitely not used to.

More importantly, the

“Over time, these characters, some of whom start out as the most egoistical, unbearable characters imaginable become people you genuinely care about”

show is extremely graceful in its portrayal of LGBT+ relationships. Dan Levy is sensitive to display any LGBT+ relationships as, well, relationships that are no different from those between straight couples. The show also makes a point to ensure that the characters never need to justify their sexualities, and no habitant of Schitt’s Creek shows any sign of homophobia, or even any unusual interest in the lives of the LGBT+ members of their society.

Character development

I honestly believe that this show has some of the best character development arc ever on TV. Over time, these characters, some of whom start out as the most egoistical, unbearable characters imaginable, become people you genuinely care about. Not only do they start feeling like real people (a hard feat, given how easy it would have been to turn the characters into shadows of what they are, and simply caricatures), but as they learn how to be a family, they start feeling like a part of your family.

So much goddamn heart

Although a simple premise, the show packs a punch with its heart, more so in the later seasons. The first season relies more on comedy to establish the characters properly. However, starting in season two, everything changes. The changes are always perfectly paced and perfectly placed, coming across as natural and justified. Despite still being immensely funny, the characters grow in front of your eyes, saying and doing things you would have never expected them to in previous seasons. And it is when these heartfelt moments happen that you can’t help but fall in love with the show.

In fact, a specific episode in season four contains one of the most underrated, heartfelt, incredible scene that is so grand in some ways, but with so many intricate, subtle moments acted brilliantly by the entire cast. And by no means is this a one-off occurrence. In fact, as the characters develop and the storylines ripen over time, these

“All five seasons are currently available on the UK Netflix”

moments become more and more frequent, yet dotted around so wonderfully between hilarious moments that it never feels cheesy or overly kitschy.

Netflix!

Dan Levy is transparent and honest about the cause of Schitt’s Creek’s growing popularity. He attributes it to the availability of the show’s back catalogue on Netflix, which has allowed even more people to discover the show all over the world, compared to when it simply aired on a small Canadian channel and a small US-based channel.

“Season six has been confirmed to premiere in January 2020”

What’s next in store?

It has been confirmed recently that the upcoming sixth season of Schitt’s Creek will be its last, despite growing exponentially in popularity recently. The creators want to end the show on their terms, in the right way. Although it breaks my heart that I will no longer get to spend time with the Rose family, I trust the Levy family to conclude this show as gloriously as possible. Season six has been confirmed to premiere in January 2020 and will conclude in the spring, and should be available on the UK Netflix shortly after it ends, if the pattern they followed with season five is any indication.

All five seasons are currently available on the UK Netflix, which I hope you are going on right now to save it to your list, watch the first episode, and who knows, maybe end up falling in love with it much like I have.



Moira Rose (Catherine O’Hara) is a legend // CBC/ITV/KOBAL/REX/SHUTTERSTOCK

TELEVISION

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Binge of the Week: *Killing Eve* (Seasons 1 and 2)

A thrilling mouse-and-cat tale told with unbelievable charm and wit

TELEVISION

SEASON 1



SEASON 2



Creator: Phoebe Waller-Bridge **Starring:** Sandra Oh, Jodie Comer, Fiona Shaw, Kim Bodnia

Jia Qi Tan

Television Editor

BBC America's spring spy thriller *Killing Eve* takes a unique twist on a traditionally masculine genre, featuring a rather atypical tale of mutual obsession between a British intelligence investigator, Eve Polastri (Sandra Oh) and a sociopathic assassin named Villanelle (Jodie Comer). Critically acclaimed for its production as well as the acting, the show has been nominated and received awards including Primetime Emmy, Golden Globe, Screen Actors Guild Award, just to name a few.

Originally based on Luke Jennings's Villanelle novels and produced by writer Phoebe Waller-Bridge known for her performance and writing in the play-turned-series *Fleabag*, *Killing Eve* was meant to be extraordinary from the very beginning. Effortlessly blending thrilling action sequences with dark humour, Waller-Bridge manages to bring out the absurd and the comical even in life-and-death situations, which sets a terrifying yet witty tone for the show through the psychopathic yet well-loved protagonists.

As a character-driven piece, the plot of *Killing*

Eve moves rather slowly. However, it still features typical elements of suspense that keep the audience hooked, like an underground organisation operating with spies rooted deep in the government, untold conspiracies, and plot twists. But what sets it apart is its unique characters breaking traditional molds. Villanelle is ostentatious and outlandish - not the kind of killer who hides behind the shades or shoots from a distance. Her kills are messy and almost always unexpectedly theatrical. Eve Polastri relies not on her intelligence or logic to hunt down Villanelle; instead, she is gifted and instinctive and spontane-

“Villanelle is ostentatious and outlandish - not the kind who hides behind the shades”

ous. What it lacks in its slow-paced plot *Killing Eve* certainly makes it up with the dynamics between the characters.

The superb acting undoubtedly brings the show to life. Oh, well known for her previously starring in *Grey's Anatomy* as Dr. Cristina Yang, takes on the role of Eve Polastri. At the start of the show, everything in Eve's life is going fine. Her husband is fine; her job is fine; her friends are fine. There is a little more out there that she yearns for beyond her boring MI5 office job. The sudden appearance of Villanelle acts as a switch

that flips her world upside down, pushing her to her limits as she drifts further away from everything she ever has as the story progresses. Through her superb acting, Sandra Oh manages to have the audience rooting for Eve. The way Oh delivers her role evokes emotions and makes everything implausible so believable.

The role of Villanelle is a complex one. The team even consulted a psychologist specialised in female psychopaths in order to build as much of a three-dimensional character as possible. Her difficult upbringing eventually results in her psychopathic tendencies, yet she shines through with her confidence and charm and childlike personality. There is a balance between her humor and innocence and indifference towards death, and Jodie Comer captures that perfectly like a child who happens to love to kill. “How do you make people care about psychopaths is a question that kept coming up early on,” said show producer Waller-Bridge, “And the answer is, cast Jodie Comer.”

What draws the attention of many besides the

“What draws the attention of many besides the enthralling premise and sapphic chemistry is the meticulous set design”

enthralling premise and sapphic chemistry is the meticulous set design. Every scene was shot in the actual place where it's set, from kills in Tuscany to a prison in Moscow to Gare du Nord station in Paris. This extent of commitment definitely pays off as each location

“Casually juxtaposing a ruthless assassin in everyday streets”

has its irreplaceable depth and flavour. The creative crew steered away from iconic landmarks and instead searched for the hidden corners of each city, casually juxtaposing a ruthless assassin in everyday streets -- we could all just be right next to a psychopath. Despite the diverse filming locations, the series maintains a coherent palette with its distinctive cinematography.

The set design is yet another detail worth applauding given how it creates the starkly contrasting atmospheres between the two main characters. Villanelle's gorgeous flat in Paris feels like the home of any twenty-year-old Parisian woman, chic and aesthetically pleasing, intertwined with murderous spins -- guns in a beautiful chest of drawers, a jeweled hairpin where the razor-sharp edge serves as a weapon. On one end of the spectrum is Villanelle's cold-bloodedly charming lone wolf's



Killing Eve // IMDb

den, and on the other end is Eve's comforting and cozy home, with warm lights with yellowish tints, leftover Shepherd's pie

“Designer blazers and bubblegum pink dresses and runway gowns”

in the fridge and undone laundry in the hamper.

Serving a similar role is the costume design of *Killing Eve*. Breaking away from the stereotypical leather suits and cargo pants, Villanelle's closet stars designer blazers and bubblegum pink dresses and runway gowns. Every outfit choice of Villanelle

is simply a statement on wits own. She stands out to blend in, and her wardrobe crafts the perfect image of a captivatingly chic chameleon. Or as Steff Yodka of *Vogue* puts it, “*Killing Eve* is the most fashionable show on TV.”

The first two seasons of *Killing Eve* have many pieces of the puzzle in the right place -- the cast, the crew, the production. The third season is currently in production aiming for a release in the spring of 2020. With Suzanne Heathcote taking over the writing, I look forward to seeing how she resolves the season finale's cliff-hanger and hope to see more action and plot development incorporated.

GAMES

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POV: This game and I are having a Fallout...

GAMES

Freddie Ugo

Games Editor

So recently I have been trying to complete every game in the Fallout series in order. Yes, that's right EVERY game... even the trashy PS2 game 'Brotherhood of Steel' that nobody remembers for good reason. The journey has been a right laugh and I only have 3 games left. Fallout 4 and Fallout 76 are going to be very enjoyable I am sure; I am deep into the lore now and nothing is going to stop me putting 100 hours into another Post-Nuclear RPG, not even coursework. However, there is one game which continues to be the bane of my existence.

Fallout Tactics: Brotherhood of Steel. Even typing this now gives me shivers as I think of the un-inspired, 'Help us find a Vault' story and monotonous turn-based combat system. The worst part about it is that I enjoy the game when it gets going, but it rarely does that. I am walking around the isometric map with my squad of 6 in real-time and suddenly combat starts – initialising a turn-based system until combat is over – but there are no enemies to be seen. When I finally find the thing shooting at me, I have already wasted so much time that I wonder why they were even there in the first place. There are 23 levels in this game supposedly, I am on level 6 and I'm already tired of playing. If you are looking to play the Fallout series



I still have no idea who or what the alien looking dude is // steam.cryotank

at any point, I would recommend just sticking to the main series games (and New Vegas). Unless you're a die-hard fan of Final Fantasy Tactics (the heavy inspiration for Fallout Tactics) then it would be advisable to

steer clear.

Is it weak to give up so quickly? Should I power on and complete it whilst neglecting the far superior, Game of the Year nominated Fallout 4? I have not decided yet but one thing is for sure, it is

on hold for now.

I love gaming, and hopefully next week I will have some good news to spread on my progress. With Trine 4 coming out I see myself sinking far too many hours in that to care about Fallout, but I guess

we just have to wait and see. I hope everyone has a great week and remembers to put some time aside from work to relax with a hobby, whether that be gaming or something else entirely.

POV: Yakuza 0, the perfect blend of everything

GAMES

Connor Winzar

Games Editor

With what little time I have left outside of RSM drinking events, and dreading the upcoming workload of this term; I like to chill out, sit down and do what normal people do organise my in-game property portfolio whilst slamming Thug's faces so hard into the ground that it sprays out money confetti- God bless Yakuza 0, you absolute masterpiece!

Acting as a prequel to the original game- Yakuza (2005)- the story follows the lives of two Yakuza and their struggle to survive with the internal

politics of their respective clans souring on their behalf. Having elements of a soap opera, crime drama and comedy the game is an experience, to say the least – I'm still in the early sections of the game but it's already landed itself in my top ten due to its perfect maintenance of the balance of its themes.

The comedic side is

“Slamming Thug's faces so hard into the ground that it sprays out money confetti”

left to run wild in its side stories as the MC is asked to do all sorts of bizarre odd-jobs like: protecting a knock-off Michael Jackson as he tries to film an all too real version of Thriller, winning the championship of the Japanese equivalent of Scalextric, infiltrating a cult to save a concerned mother's daughter - all the while managing your property portfolio or deluxe cabaret.

And that's just the side content! The real meat of the game can be found in its combat, with each character having three unique fighting styles + weapon selection, with the fighting styles ranging from breakdance kicking someone's face into oblivion or swinging someone around like a deadly Beyblade.



I'm already intimidated just from the sheer testosterone in this image // Sega

For all its ridiculous moments the game has some genuinely heart-breaking scenes with dialogue that makes you consider the grim reality of each character's

situation, as well as their position in the overlying political power games. I find myself engrossed in this game due to its nature and ability to presents so much variety in terms

of experience, themes and gameplay. With such laughs, tears and heart-warming moments I cannot wait to finish the game and continue playing through the series.

GAMES

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“This is for the Players”, but is it for the leaders? Shawn

With the PS5 just announced for holiday 2020, development is likely coming to an end. One would likely think that this is the worst possible time for high up members of Sony Interactive Entertainment. Despite this, both Kaz Hirai (ex-chairman of Sony) and Shawn Layden (ex-chairman of SIE) have left this year alone. Read on for insight onto the possible reasons for why he left, as well as the legacy he left behind with some of his major video game credits

GAMES

Freddie Ugo

Games Editor

After 32 years working at Sony, Shawn Layden becomes the latest in a long list of executives to leave the company. On 1st October he stepped down as the Chairman of Sony Worldwide Studios after 3 years in that position. There has been no official statement as to why he has stepped down, nor has

there been any mention of a potential successor. Many people know Shawn as the face of Sony (at least during E3) and remember seeing him onstage as a part of the big 3 at the game awards last December. This makes his leaving feel reminiscent of Regi Fils-Amié's (Nintendo of America) departure earlier this year.

An Official Statement by Sony's Twitter account said, "It is with great emotion that we announce that Worldwide Studios Chairman Shawn Layden will be departing

SIE." They then go on to note that "His visionary leadership will be greatly missed." And that "We wish him success in future endeavors and are deeply grateful for his years of service. Thanks for everything, Shawn!"

Such heart-warming words on display make it clear that there was no bad blood between Shawn and the rest of Sony, and with the PS5 just around the corner maybe it is time for a fresh set of eyes to take up the mantle of Chairman.

Now that his dec-



Big Man Layden. What is better? His beard or his smile <3// Hollywood Reporter

ades-long career of climbing Sony's ranks has come to an end, let's look at the legacy of Shawn, the strange pattern of people leaving Sony and a look at what to expect from Sony Interactive Entertainment next.

Legacy

The first thing to note about Shawn Layden is that his position at Sony has not always been as large and illustrious as it was in recent years. His tenure with Sony began way back in the 1980s. He

began in 1987 in the communications department, Tokyo, where he acted as a communications assistant for several years.

Until 1999 he managed international software development from London where he was credited in many games such as Gran Turismo 2. The next 8 years of his career would go on to be very influential as he would hold the mantle of Vice President of Sony Computer Entertainment Europe.

“Heart-warming words on display make it clear that there was no bad blood.”

Credited on timeless games such as Shadow of the Colossus, Uncharted and Gran Turismo 3, the soon to be President of Sony Computer Entertainment Japan had not even reached his peak yet. He held this new presidential position for 3 years (until 2010) where he supervised many generation-defining games for the PS3, as well as, being critical in

the PS3's success. He was the main supervisor on projects such as Little Big Planet, Demon Souls and again, Gran Turismo; he was also an executive producer of Gran Turismo 5.

In 2010 he was one of the founding members of Sony Network Entertainment International (the basis for PSN) as well becoming the COO and Vice President. In 2014 Shawn Layden succeeded Jack Tretton as President and CEO of Sony Computer Entertainment America. This is how he became the face of Sony in the west, appearing in all Sony E3 conferences from 2014-2018 and being pivotal in the success of the PS4.

In 2016 he became the Chairman of Sony Worldwide Studios, overseeing the latter 3 years of the PS4 as it surged to dominance selling over 100 million units. Games such as God of War,

Horizon: Zero Dawn, Days Gone and who can forget the ever loved: Knack 2 where all made under his leadership.

Not only this, but Layden played a fundamental role in acquiring developer Insomniac Games, creators of Marvel's Spider-Man and the Ratchet and Clank series (a personal favour-



Playstation in front of a huge audience. Suffering from success // Gameaxis

GAMES

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Layden is the Latest Executive to Leave Sony

ite of mine). His recent years have been very successful in not only maintaining the success of Sony but also in paving the way for Sony's future success.

Layden's leaving may leave some in dismay, with the PS5 around the corner and no word yet of anyone picking up the position... but this is not uncommon within Sony and PlayStation in recent years.

Dearly Departed

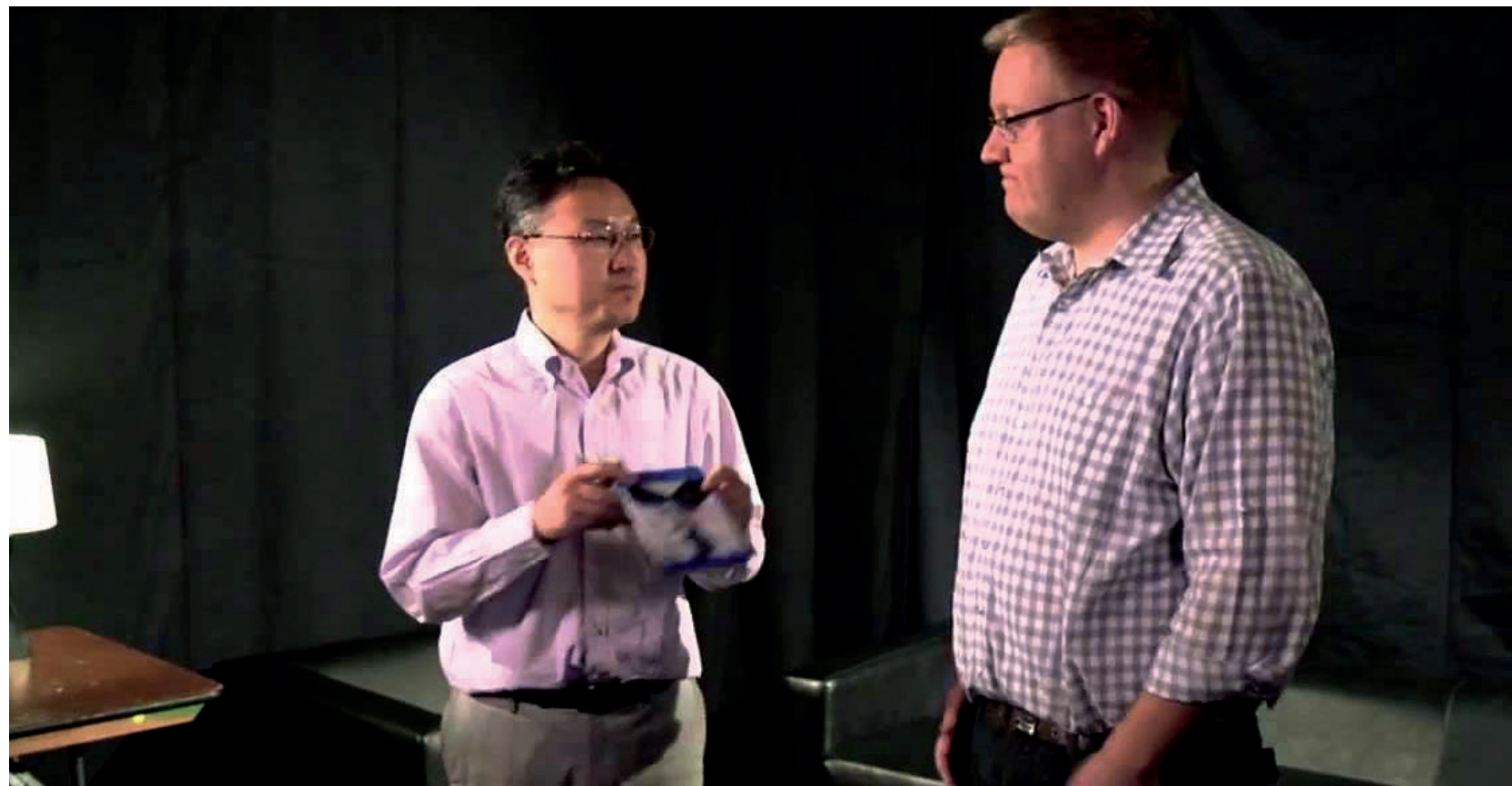
Layden is only the latest to join a growing list of high-profile PlayStation executives to suddenly leave the company. The first of the recent bunch to leave was in 2014 the aforementioned Jack Tretton, ex-head of PlayStation. In 2016, Adam Boyes, the man in charge of relations with 3rd party companies left to "return to the world of game development" – according to his Twitter. You might remember Boyes from the E3 2013 meme-worthy PlayStation Used Game Instructional Video, in which he simply received a game and said "thanks".

2017 saw the exit of

"He was the main supervisor on projects such as Little Big Planet"

Andrew House, a long-time leader of PlayStation... although in this situation he was quickly replaced.

Earlier this year we saw the former Portfolio Executive, John Drake, leave for Disney. However, the biggest loss this year other than Layden was Kaz



Instructional Video on how to share used games. Much easier than you would think! //Eurogamer

Hirai in March. Kaz Hirai had a 35-year long career with Sony, ending as the chairman of the entire corporation.

So many major players in Sony and PlayStation have been leaving. Two 30+ year careers ending in the last 7 months is more than just a coincidence... right? It seems that on all occasions the exits have been positive. Whether people have left for personal reasons, retirement or to pursue a different career, there has been no ill will nor has there been any cases of 'jumping ship'. There have been no official statements into the matter, so one can only postulate.

But when Hirai left in March this year, he said "I am confident that everyone is fully aligned under [New Successor's] strong influence" and that they are "ready to build an even brighter future for Sony". So, it seems that the mass exodus of senior members of Sony is more of a passing of the torch than anything else,

which is always welcome to keep things fresh and innovative.

What's Next

With the upcoming release of the PS5 rumoured to be next year, a lot is going to change. A new console requires new ideas and who better for new ideas than new people? The PS5 is already rumoured to have some never before seen features, such as full backwards compatibility with every home PlayStation console ever. Not only that but with the emergence of cloud-based videogame streaming services, the battlefield that is the console war may look very different. Sony's PlayStation Now is looking to compete with the big dogs: Google Stadia and xCloud to name a few and will need people experienced with these concepts to help push it far beyond the competition. Shawn Layden is 58 and is unlikely to have as much experience with

these ideas as someone a bit younger who maybe even grew up playing games. This is not to say that Layden is behind on the time, but maybe the reason for his departure and the departure of many others is to usher in a new generation of minds similar to the ushering in of a new generation of consoles next year.

So, thank you, Shawn, for defining a big part of many people's lives and for helping Sony be the

absolute powerhouse it is today. Little is known of what his plans for the future are, but whatever they are I wish him well

Hey Guys! Freddie here. Like what you're seeing from Felix Games? Want to get involved with the action?

There are places available for Games writers and Games editors. If you would like to be a part of our team and help keep this the best section

of Felix, email us at fgames@ic.ac.uk.

(Hey, Listen! We have press copies too... the place comes with benefits)



Kazuo Hirai, left for real this time ... probably //Variety

GAMES

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Poll: Greetings Traveller, Here's a Quest!

Thank you all for your submissions last week! We got a huge variety of answers which will be covered below! This week the poll is Final Fantasy themed. We are really interested to see what you put, especially the open submission questions.

Do you prefer Western or Japanese role playing games?

- A. Western
- B. Japanese

What's your preferred role?

- A. Tank
- B. DPS
- C. Healer

The next Final Fantasy game will be called__

Open submission

What themed polls would you like to see next?

Open submission

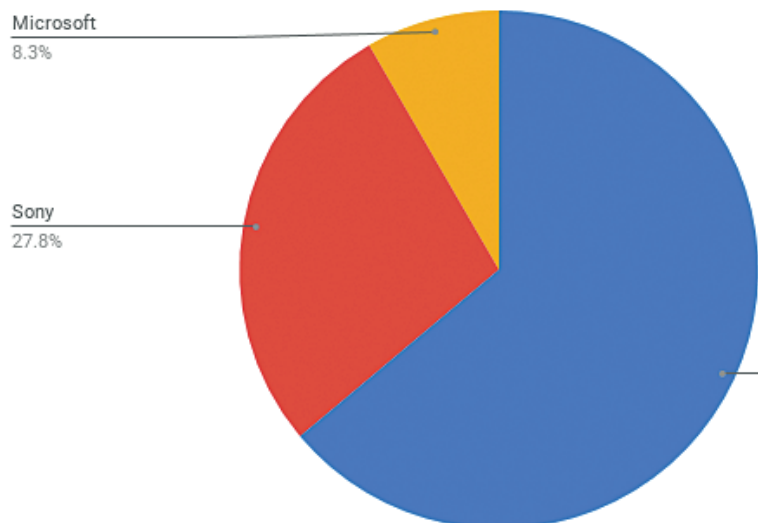


Didn't put enough points in strength! // Sony

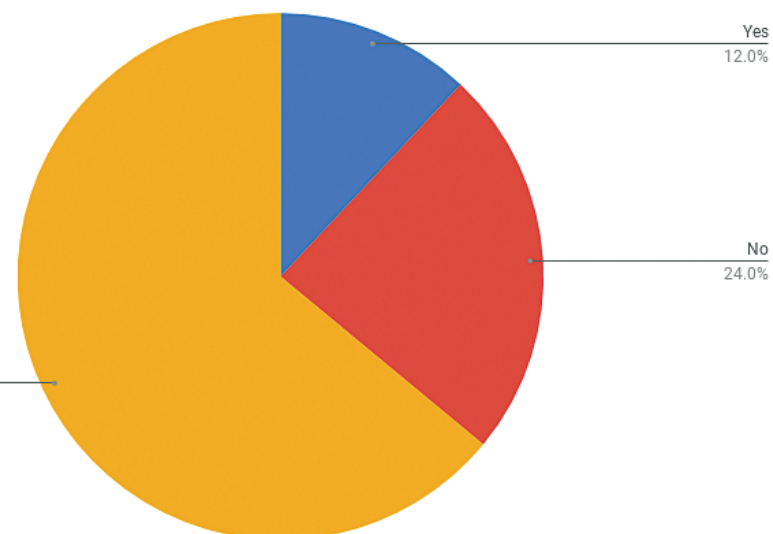
Submit your answers into the Microsoft survey which can be found by accessing the form through the Felix Facebook/Twitter page or scanning the QR code. No need to download an app! You can just hold down the screen on Snapchat and it will scan the code for you. We'll get back to you next week, with infographics and more questions!

Poll Results

What company did your first console belong to?



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



Question 1: As can be seen on the chart Nintendo is the clear winner, terrifyingly I've heard rumours of some student's having a Wii as their first console - another reminder of my dying youth. Of course, Sony would take second place knowing their mass success in the production of the PS2 console. Sadly the age of Sega and Atari are long gone :(

Question 2: To no surprise, many showed similar disdain to the fact that video game movies continue to be absolute trash bar the new Tomb Raider film, which was so far from the source material that it can be easily passed off as a generic action film.

Question 3: With many great answers, some of the ones that hit us right in the vintage were the Legendary Lego Star Wars, Need for Speed Underground 2, and of course nominations of Pokemon filled the inbox. Some other less heard of games that struck our interest being: Colin Mcrae Rally 04, Perfect Dark, Harry Potter 1- which terrifying character models, I'm looking at you Hagrid!

SCIENCE

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Resistance is Futile: Why Antibiotic Overprescribing Remains a National and Global Problem

SCIENCE

Eyad Abuelgasim
Science Editor

Antimicrobial resistance is a problem that we've known about for around 75 years now, with Alexander Fleming referring to it in his Nobel Prize speech way back in 1945. Since then the problem has become recognised internationally. It is estimated that around 700,000 people every year die from drug-resistant infections, and projections suggest that by 2050, this could rise to a disturbing 10 million deaths annually. Causes of overprescribing include expectations and demand by patients, expensive testing leading to unclear

diagnoses, and excessive duration of treatment.

A recent report by NICE indicated that between

“Projections suggest that deaths due to drug-resistant infections could rise to 10 million annually by 2050”

2013 and 2017, although antibiotic prescribing was reduced by 4.5%, the number of infections resistant to key antibiotics continued to rise by 35%, highlighting that anti-

microbial resistance is still a major healthcare problem in the UK. It is estimated that somewhere between 9% and 23% of antibiotic prescriptions are inappropriately prescribed in English primary care. A recent study published in the BMJ compared antibiotic prescriptions in England with national guidelines and found that a substantial proportion of antibiotic courses exceeded the recommended duration of treatment.

NICE has a few recommendations in place to help combat this problem. One is its promotion of antibiotic stewardship teams, which recommend that all healthcare settings in the UK have a team of core people, including an antimicrobial pharmacist and a microbiologist, who can be consulted to provide guidance on



Antimicrobial resistance remains a health problem in the UK // pxhere

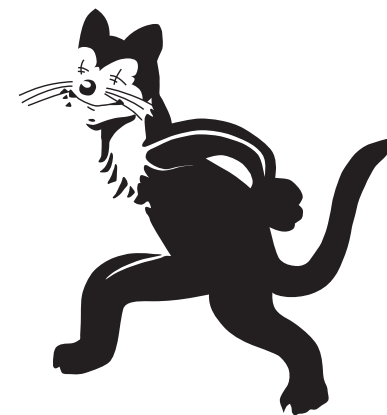
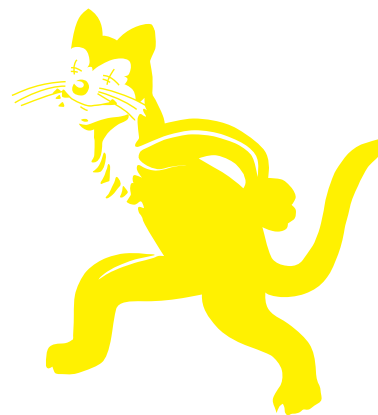
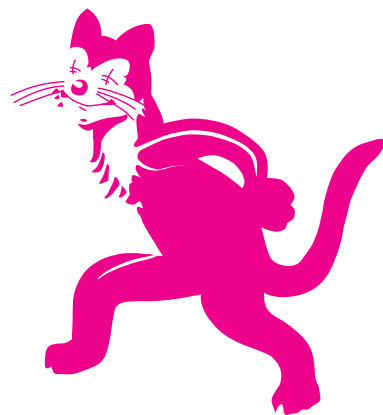
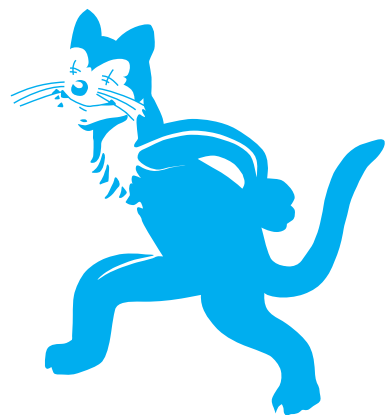
best practice of antibiotic prescribing. NICE also has guidance on changing risk-related behaviours in the population, which focuses largely on education of the public on the dangers of overuse of antibiotics, and the dissemination of advice and resources on how to avoid the spread of infections. Furthermore, NICE is working with new funding

models which aim to delink payment from the volume of antimicrobials prescribed, providing a much-needed economic incentive for the development of new antimicrobial medicines.

The national implementation of strategies to prevent antimicrobial misuse is a small step toward tackling this global problem. The widespread

use of antimicrobials both in medicine and the veterinary/agriculture industries is leading to a high selective pressure which creates dangerous strains of resistant microbes, at a rate that cannot be matched by research and development into new antimicrobial medicines.

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

INVESTMENT

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Money and Capital Markets

INVESTMENT

Eugene Gwan

ICIS Writer

To many of us, a market is where we visit to purchase groceries. However, in the financial application, a financial market is where a transfer of capital from the people who supply it, to the people who demand it takes place.

Financial markets play 3 important roles. Firstly, they play an informational role where capital flows to companies with the best prospects. The stock price

“A financial market is where a transfer of capital from the people who supply it, to the people who demand it”

of a company reflects the market’s outlook for the company and hence stock prices rises and falls accordingly.

Secondly, financial markets allow investors to control their consumption timing. Throughout a lifetime on an individual or firm, they might experience high and low earning periods. In order to “shift” purchasing power from high to low earnings period, they might use securities to store wealth and transfer consumption to the future so that in low-earnings periods, they can sell these assets for liquidity. A security

is a financial instrument that holds some form of monetary value.

Lastly, financial markets allow for optimal allocation of risk. The wide variety of securities in the market allows investors to select securities based on their risk appetite and this benefits companies who could then issue securities at the best possible prices.

However, financial markets cannot function without the support of financial intermediaries and investors.

Financial intermediaries are key to an efficient market system. They identify potential lenders to match borrowers and assist in the transfer of these funds from surplus units to deficit units. Intermediaries also reduce the investment friction cost between lenders and borrowers which provides a more efficient allocation of wealth throughout the system, leading to greater efficiency for the economy.

From the investor’s standpoint, there are 2 main types of financial markets, Money Markets (short-term maturities) and Capital Markets (long-term maturities). When a security matures, the firm must repay the full principal amount plus interest to the lender.

Money Markets

Money market constitutes of short-term debt securities with average maturities of one year or less. The money market is characterised by high liquidity (i.e. easy to sell), low risk and relatively low rate of returns. Some examples of securities that are traded are treasury bills, commercial paper, federal funds and money market mutual funds.

The function of the money market is to provide short-term liquid-

ity to governments, banks and other large organisations. For an example, a large corporation with surplus cash would prefer to invest a portion of it in the money market as it earns higher interest than keeping it in its retained earnings. Similarly, an individual investor would not invest all of their money in risky assets. After allocating part of our funds into the optimal risky portfolio, we would prefer to allocate the rest in low risk instruments found in the money market to insure against investment risk (the risk of incurring losses).

Capital Markets

The capital market consists of long-term debt instruments, equities (stocks) and other financial securities which are issued by firms on the primary market and traded by investors on the secondary

market. Capital market instruments are characterised by longer maturities,

higher risk and higher rate of returns.

The long-term debt instruments have maturities that range between 1 year to 30 years. Some examples of these instruments are corporate bonds, treasury bonds, inflation-protected securities and mortgage-backed securities. These instruments generally carry higher default risk (risk of being unable to repay lenders) than those found in the money market. However, they also provide higher interest payments to compensate investors for this additional risk.

Debt securities are first issued on the primary market where it is open to large-scale and institutional investors. It is difficult for retail investors to gain access to the primary market; hence they purchase these securities in the secondary market instead.

The secondary market is where these instruments are traded and circulated.

In this market, it is difficult to purchase these bonds at face value. Investors have to purchase them at a premium or discount depending on prevailing market forces.

Stocks represents the company that you buy shares in. Buying shares

“buying 100 shares in one company is not the same as buying 100 stocks, which refers to buying shares in 100 companies”

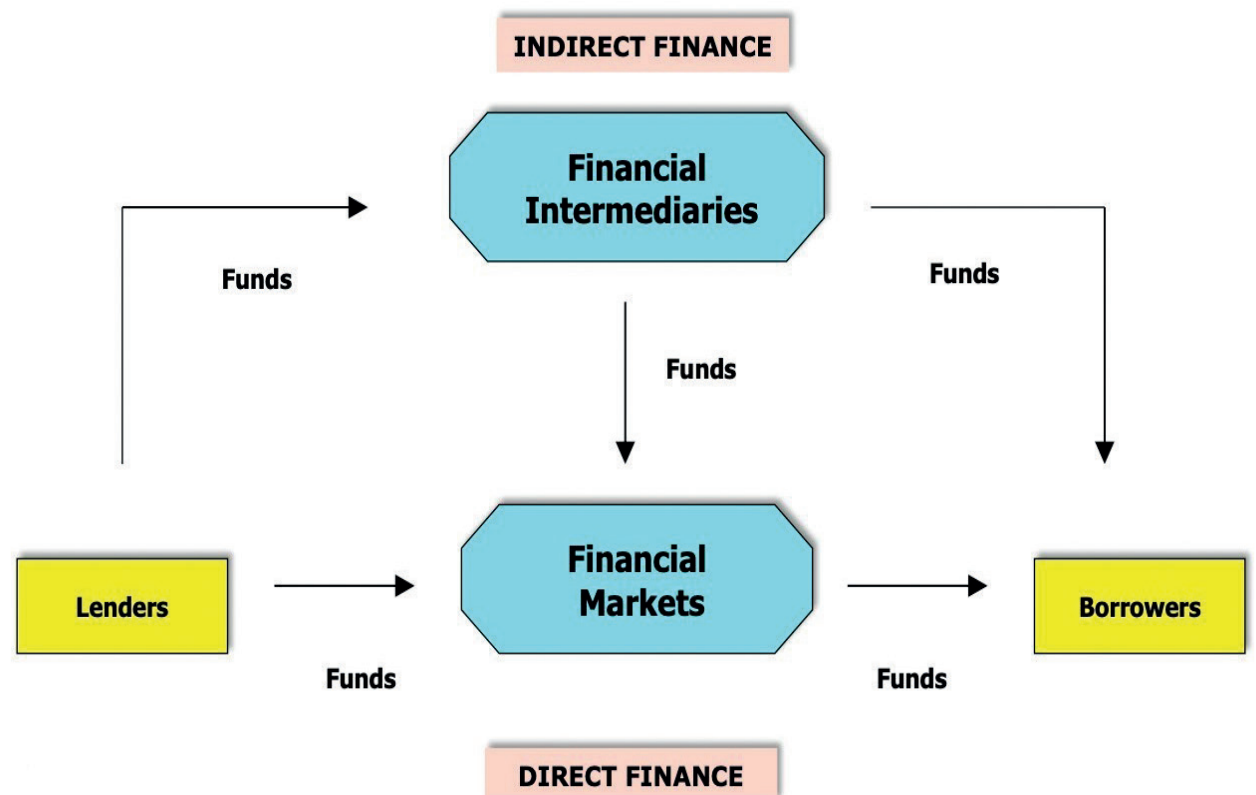
represents a part ownership of the company. Buying 100 shares in one company is not the same as buying 100 stocks,

which refers to buying shares in 100 companies.

Shares released on the primary market are known as an Initial Public Offering (IPO). Investors will purchase these equities directly from the issuing company at face value. These equities are sold to large-scale and institutional investors and are generally inaccessible to retail investors. Instead, individual investors go through the secondary market to trade equities.

Key takeaways

- Markets allow for efficient allocation of funds from lenders to borrowers.
- Financial markets are supported by financial intermediaries & investors
- The 2 main types of markets are Money Markets (Short-term maturities) and Capital Markets (Long-term maturities).



Flow of funds within the financial markets // Eugene Gwan

TRAVEL

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Top 6 Cities You Should Visit in the UK

Why go through the hassle of airport security and passport checks when you can have the holiday of the lifetime right here in the UK? Join us as Felix unveils 6 of our favourite staycation cities

TRAVEL

Eva Tadros

Travel Editor

You might've just moved to London and are already missing home and looking for something to do to help distract you – be it camping in the countryside, or lunch on the seaside, England has so much to offer, and London is only the tip of the iceberg. Make the most of your time here and make it a priority to see all the beautiful places that are right at your doorstep – from gorgeous coasts, to misty clifftops and astounding gardens, prepare yourself for the staycation of a lifetime. Leave your passport, grab your bags, and join Felix as we take you on our very own adventure to the 6 most beautiful locations around the UK.

1. Cambridge

Famous for its university, Cambridge is no doubt one of England's most appreciated towns, but its location means it has so much more to offer than a solid education. You can start off by following a trail along the whopping 31 colleges around the university town, and subsequently, pay the River Cam a visit and punt along it, whilst you observe the historic town's beauty in all its wonder as you pass the town centre.

2. Lake District

With its UNESCO World Heritage status, the Lake District is unmistakably one of the most scenic on our list. Whether you're looking for inspi-

ration to write your next poem, book, song (or even dissertation), or you're just looking to spend some downtime away from the city – look no further.

The natural wonders around here include 12 beautiful lakes, with England's largest lake – Windermere, as well as one of the highest mountains – Scafell Pike – within walking distance of each other. So, get ready for a beautiful trail and the escapade of a lifetime as you're bound to experience some of the most tranquil days ever here.

3. Bristol

Voted student city of the year for years in a row, Bristol is perfect for when you want to get away from the hustle and bustle of London, but you're not quite ready to take on the stillness that comes with being in the countryside. Bristol's great as that middle-ground: use the day to follow contemporary art and immerse yourself into Banksy's work, and then pop over to the seafront for some late-afternoon shopping and a scenic



River View, Cambridge // Danny Navarro via Flickr

dinner.

4. Cornwall

The UK's surfing capital has recently become more and more popular following the premier of *Poldark*, and we can definitely see why. Take yourself down to St Ives, one of Cornwall's most artsy towns, and browse

through some gorgeous galleries – including the classic Tate St Ives. Don't forget to follow this up with a visit to the iconic Watergate Bay – what is arguable Cornwall's most picturesque beach – and then pop down to St. Michael's Mount – a mini rocky island with the legendary cave in which

a giant supposedly lives. Guess you're going to have to find out yourself if this is indeed a myth or a fact...

5. Brighton

The Brighton Royal Pavilion is among the most prevalent attractions in the UK, and it's not hard to see why. This seaside

fortress, initially belonging to Prince George IV, and contemporarily titled "the pleasure palace", is an Indian-style palace with nearly 200 years of history, and an interior your Instagram feed most definitely needs.

6. Bath

One of England's oldest cities, Bath is famous for its Roman Baths, which reportedly have healing waters that have attracted sightseers from all over the world for over 1000 years. If you'd like to experience these for yourself, head over to Thermae Vath Spa and prepare yourself for the pampering of a lifetime – perfect for a post-exam treat, or even just some time away from the stress of uni.



Lake District // Sarah Kotlova via Flickr

SUSTAINABILITY

sustainability.felix@imperial.ac.uk

The Need for a Green Rebellion

SUSTAINABILITY

Filip Aniés

XR Imperial Organiser

We are running out of time

In wartime, no one questions the urgency of the situation. Everyday politics is often put aside, as survival becomes the only priority at hand. Cooperation becomes the focus on all levels of society; leaders unite, industries work towards the most urgent needs, and citizens contribute in any way they can. Society does not stand by and await disaster, but acts through common efforts to avert it. The question that must follow is therefore: Why, in the face of what may be the greatest threat in history of mankind, are we doing nothing?

The threats of climate change should not be underestimated. The medical journal *The Lancet* recently declared climate change the “biggest global health threat of the 21st century”. They derived several expected global health issues from rising temperatures. Other than the direct harm of heat stress, additional effects include the spread of certain diseases and a reduction of people’s ability to work, particularly in the agricultural sector. Between 2000 and 2017, the number of people annually exposed to heat related risks has already increased by 157 million. Furthermore, rising temperatures has also exacerbated desertification, which currently affects 2.7 billion people, and is expected to cause up to 700 million migrations by 2050. Another 280 million people, of which 3.8 million Britons, are expected to be forced

to leave their homes as a result of rising sea levels in the case of a 2°C temperature increase. We cannot even begin to imagine all the disasters that climate change can bring, and it should be clear to everyone that we are heading towards a global crisis.

Unfortunately, that does not seem to be the case. Earlier this week, PM Boris Johnson described participants of the ongoing protests as “uncooperative crusties”, and brought up Margaret Thatcher as someone who “took [greenhouse gases] seriously long before Greta Thunberg”. Ironically, he unintentionally pointed straight at the problem: for 30 years greenhouse gas emission has been a recognised issue, and yet it has not been dealt with.

In signing the Paris Agreement in 2015, a total of 222 nations agreed to limit global warming to 2°C above pre-industrial levels, and aiming for under 1.5°C. Sadly, only two countries - Morocco and The Gambia - are on track to meet the 1.5°C goal. (It is important to remember that, whilst a 1.5°C increase would be much less severe than a 2°C increase, the former will still have dire consequences.) Because all other nations are failing to live up to their pledges, the world is expected to surpass 1.5°C already by 2035, with an expected rise of 3.2°C by the end of the century. At the current emission rate, the remaining “CO2 budget” (the amount of CO2 that can be emitted whilst maintaining a 66 % chance of meeting the 2°C target, estimated by IPCC) will be completely exhausted in 17 years, with only 11 years remaining in order to stay below 1.5°C. In other words: we are running out



Die-In coordinated by Red Rebels, XR Youth, and XR Elders at Trafalgar Square // Extinction Rebellion Youth

of time, and nothing is being done about it.

A better future is possible

One argument that is frequently used by opponents of investments in sustainable development is that future technology will be able to solve any issues related to climate change. For all those people, there are good news: the future is now!

As a result of recent advances in wind and solar power - improved design, lowered production costs, and an increase of utility-scale operations - renewable energy has now become cheaper than conventional energy sources. According to a report released by the International Renewable Energy Agency (IRENA) in May this year, renewable energy produced by wind turbines and photovoltaics are frequently cheaper than any fossil fuel alternative. As renewable energy production

costs continue to fall, new installations are expected to undercut even the continuation of existing coal power plants. Furthermore, advancements are being made in the production, storage, and use of hydrogen fuels, whilst carbon capture, utilisation, and sequestration is an active research area with the emerging market.

Such progress is proof that necessary sustainable technologies are - at the very least - well within reach, and their development does not require anything more than a willingness to invest and adapt. However, the sole existence of sustainable technologies will not drive change. Again and again, influential individuals and organisations have actively worked against necessary sustainable developments in favour of their own short-term political and financial benefits. We cannot tolerate this any longer, and sustainability must

become as sought after as economic growth is today.

The need of a global movement to force change

The risks and causes of climate change have been long known. Had we acted early enough, we would not have been in the urgent situation that we are in now. But we are, and we now need change at an unprecedented rate and scale. Political campaigning has failed. Corporations still score short-term benefits from environmentally damaging activities. Traditional activism has not had the necessary large-scale impact. Self-imposed individual behavioural changes will never be a realistic solution to a global issue. Thankfully, history provides a solution.

Famous examples such as Gandhi’s anti-colonialism, Mandela’s fight against apartheid, and Dr Martin Luther King’s and

Rosa Parks’ civil rights movement, all prove the effectiveness of civil disobedience and non-violent direct action. Once a government starts arresting thousands of its own peaceful citizens, it soon loses its legitimacy. This is what is needed today: a global political movement with widespread support from people, so immense that it becomes impossible for those in power to ignore.

For this to come true, people must show their support for the ongoing protests. Everyone is welcome, and everyone is needed. Support can be shown simply through silent agreement, and more preferably through participation, or even by taking one’s own initiatives. One may even argue that, in times of societal emergency combined with political inaction, civil disobedience is a duty of every citizen.

Extinction Rebellion Imperial

C&S

Robert Gardner

XR Imperial

Who are Extinction Rebellion?

Launched in 2018, Extinction Rebellion (XR) are an international environmental campaign committed to ensuring political action on the current climate and ecological emergencies. They have three demands for governments across the world:

Tell the Truth:

Government must tell the truth by declaring a climate and ecological emergency, working with other institutions to communicate the urgency for change.

Act Now:

Government must act now to halt biodiversity loss and reduce greenhouse gas emissions to net zero by 2025.

Beyond Politics:

Government must create and be led by the decisions of a Citizens' Assembly on climate and ecological justice.

While these goals are ambitious, they reflect the urgent need to tackle oncoming environmental disasters. To put some of this stark reality into context, XR points to the fact that atmospheric CO2 concentration is higher than it has been in 3 million years, the ocean has not experienced present day increases of acidification for at least 300 million years, and extinction rates are 1000 times what they are usually. The present 'business as usual' scenario, without dramatic reductions in greenhouse gas emis-

sions, could realistically lead to a global temperature increase beyond 4 degrees by 2100, with catastrophic impact. XR notes some of the direct environmental effects including biodiversity loss, sea level rise, desertification, wildfires, water shortages, crop failures, and extreme weather. This has shocking impacts on society: the displacement of millions of people; the potential spread of disease; and increased risk of wars and conflict, just to name a few.

Key to their strategy is non-violent direct action (NVDA). Motivated by the success of past civil rights movements lead by the likes of Martin Luther King Jr. and Mahatma Gandhi, XR is

“Key to their strategy is non-violent direct action, motivated by past civil rights movements”

committed to disruptive, but peaceful, actions which force governments to act. Partial success has already been achieved via mass protests across two weeks in April earlier this year. Key central London sites were blocked including Piccadilly Circus, Oxford Circus, Marble Arch, Waterloo Bridge, and Parliament Square. Shortly following the protests, then-Prime Minister Theresa May committed the UK to a legally binding target of reaching carbon neutrality by 2050, with other major European countries following suit. In addition, the UK Parliament

successfully declared a climate emergency. XR has implemented further action to ensure tangible action is taken to make this declaration legitimate.

The present two-week rebellion taking place across the globe has already gathered widespread media attention and forced the environmental emergency into the political debate (despite the domination of Brexit!) In particular, London has seen Westminster virtually shut down, with over 500 protesters being arrested in just two days of action.

Imperial College XR

Universities have traditionally played a key role in pushing for social progress; the April protests included support from the youth faction of XR, although a specific UK-wide university group had not formed. Students were able to join their local or regional XR group, although their term-time efforts were not being effectively utilised. The summer break allowed for many students to engage more directly with XR strategy, subsequently leading to the formation of many university groups in early August with a callout for more to join the fold.

Gathering support for the group at Imperial was initially a slow process, although it was aided by the structures put into place by the newly formed XR Universities group. More recently, Imperial's group has dramatically grown in size – in part due to increased media coverage, but also because (perhaps more in the spirit of XR's grassroots style) members are volunteering to 'spread the word' and organise events to encourage others to join.

Key successes of the group so far have included



The XR Protest // XR Imperial

engagement on the 20th September Climate Strike and a collaborative workshop with LeoSoc to design banners and placards for the October rebellion.

On the 9th of October XR Imperial formally engaged with the London actions, arriving at 10am in St James's Park for a full day of protest. Those who joined found the events to be overwhelmingly positive; there were celebrations with music and dancing as well as entertainment acts to make light of what would otherwise be a sombre situation. A key moment was Imperial's role in the 'die-in' at Trafalgar Square – this involved playing dead in order to convey the severity of the oncoming environmental crises and remind members of the public of the urgent action that is required.

Tributes were paid throughout the day to environmental activists who had been killed across the world, and spirits remained high despite the large number of arrests and confiscation of equipment. Joining with the rebellion strengthened the resolve of members of XR Imperial and brought to

the forefront the necessity for immediate and widespread measures to tackle both climate change and the ecological emergency.

While the two-week protest will eventually come to an end, XR Imperial intend to continue working closely with other environmental groups around the College to push for more transparency and greater efforts to combat the environmental crises. Successes so far (which have been a long time coming) have included the levy on plastic cups and the commitment to renewable sources for all bought-in electricity on campus.

“XR Imperial will continue to push for transparency”

Despite these measures, Imperial still ranks 130th out of 154 UK universities with a 'fail' grade on the 'People&Planet' university league table. Attempts to progress further are slow and often impeded unnecessarily by outdated arguments. Divest Imperial are pushing the

College to stop investing in fossil fuel companies - a step already taken by many leading UK universities - but Imperial's leadership maintain that doing so would undermine any environmental cause. Pause for thought is required to consider Imperial's strong links with fossil fuel industry – our own president, Alice Gast, has received \$375,000 annually to sit on the board of Chevron. Career fairs for the energy sector on campus continue to be dominated by the fossil fuel industry and no direct action has been made to reduce this.

The XR Imperial group wants to join the effort to improve the College's record and hopes to bring NVDA tactics to the forefront of its actions, which have already proven successful in many other London universities.

Anyone keen to get involved is welcome to join on any of the social media platforms (Facebook, Twitter, WhatsApp, Instagram) and come along to weekly planning meetings whereby events and actions are discussed.

CGCU

Thomas Cross
CGCU President

This week, the CGCU President gives his stream-of-consciousness perspective on Welcome Fair and the year's beginning.

By the time you get to read this, it will be the end of your Freshers' Fortnight. You'll have been in College some 2 weeks, and probably have lost the will to live. Well fucking done for getting through it, welcome to the rest of your terrible life here.

Admittedly, I did sit down to write this at 20:10 on Sunday - with it feeling much like 02:00 - while preparing to get those creative writing juices flowing with a large glass of Aldi's most BTEC Port. Clearing a desk (acquired from my

"I could bitch for hours about the ICU's utter mismanagement of the entire Welcome Fair - but it's only a matter of time before they silence me further"

flatmate's ex-flatmate) of the detritus gathered over Welcome Week (fig rolls, an empty hair gel bottle, Twix, a few nerf bullets

and a printed web article about "Why I Quit Dating Girls Who Club, Party or Drink"), I had a moment to collect my thoughts. One question remained: "what the hell do I write about?" With nothing much approaching except a stream of consciousness, I guess I had better just give my review of Welcome from the perspective of a senior Student Volunteer, and in the meantime not-so-subtly comment on the utter state of my life.

A great deal of preparation went into Welcome Week (at least from the CGCU's side - a lot of our committee having given up summer to plan). I'll start at the very beginning - which is usually a very good place to start. Monday saw me

ad-libbing to some 1400 freshers - a uniquely terrifying experience where I tried my best not to swear (again) in front of the Provost, Ian Walmsley.

Having succeeded and not committing social suicide (I think, though I probably still said too much), the next big thing on our plates was the farce that was the Welcome Fair. I'd really like to see ICU's event plan and risk assessments for this. I could bitch for hours about the ICU's utter mismanagement of Welcome Fair - but this isn't the place - and it's only a matter of time before they silence me further.

The rest of the first week went by fairly incident-free, to my knowledge. On the whole it has

been fairly peaceful, with pleasantly few emails to send to the Union, or to have sent to me... I guess that life can be pretty good when the Union tell their volunteers to stop emailing them!

For those of you who remember the eight Engineering Welcome Talks we delivered, we hope they weren't as dull as the material that followed. For those who skipped, I

"It's been enjoyable to engage with faces both new and old"

congratulate you for using your freedom wisely - just remember to cook, stay hydrated and sleep eight hours a night.

In other Guilds-related news, we're copying the RCSU and hosting a pub crawl next week - not that we're overly endorsing drinking to excess. We also had our mascots stolen on the Monday of the second week by the RCSU, only to steal the RSM's Davy lamp on Tuesday whilst their President was in Union Council. I'm also personally saddened by the new green 'Lloyds' advertisements in FiveSixEight - is there nothing the Union won't sponsor these days?

Overall though, as I said, a great first couple

"My advice is this: have a good life. Go out. Have fun. Be young. But be responsible. Take the time to come out of your shells, and remember you're here to grow into well-rounded citizens of the world"

of weeks. Our clubs seem to be doing pretty well. Shout-out to DroneSoc (who are hosting D.I.Fly events in late October and early November) and Motor Club, who have gained lots of members this year. It's been most enjoyable to engage with faces both new and old: the fresher full of cosmic potential, who gets trapped in the web

of lies that is Imperial; the non-virgin chemical engineer, who has to choose between ethical divestment and actually having a job; the committee member overworked and overstressed but happy with positive results.

A moment of silence for those poor newbies though - I've already seen the plethora of IC Exposed posts about sharking and lanyards. My advice (which is not the official advice of the Union) is this: have a good life. Go out. Have fun. Be young. But be responsible. The thing that amazes me the most about the incoming year is that few of you drink, and in typical Imperial fashion find social situations difficult. Bless. Take the time to come out of your shells, and remember you're here to grow into well rounded citizens of the world.

For returning students, I hope you're not falling back on Panopto yet (in error I have committed to this for 90% of the first week's lectures - hopefully I'll have actually gone to some in the second). And don't worry - as one of my profs said "the good news is you've got through years 1 and 2 and only have 3 and 4 left". I guess the counterpoint was "the bad news is you've got through years 1 and 2 and still have 3 and 4 left".

Having wrapped up my thoughts and anything of value (of which there was little) for this week, I look forward to getting some genuinely relevant and constructive content in the coming weeks. Freshers' fortnight has been a big learning curve, and I've learned a lot to take forward into the future if I get the chance.

As an endnote: enjoy your weekends. I feel lost when they occur. Take a break, and as my flatmate's phone spits out at him every so often: "remember to breathe".



The CGCU President, Thomas Cross // Thomas Cross, CGCU

RCSU

Lloyd James*BAHFest Coordinator*

It may seem counter-productive for the Royal College of Science Union to be a celebrator and proliferator of fake science. At a time when deniers of basic science are already given far too much attention (including our own alumnus and crackpot, ‘weather forecaster’ Piers Corbyn), it feels like our priorities should lie with platforming and focusing on real scientists talking about real science. So why is it that, each March, the RCSU reduces the audience of a packed Great Hall to tears of laughter with presentations of science that is completely, utterly, gloriously fake?

The Festival of Bad Ad hoc Hypotheses (or BAHFest) is a celebration of well-argued, and thoroughly researched, but completely incorrect scientific theory. Launched at MIT in 2013 by SMBC Comics’ Zach Weiner-Smith, BAHFest has run its only non-US show right here at Imperial

“BAHFest is a celebration of well-argued but completely incorrect scientific theory”

since 2016, hosted by the RCSU.

Should you elect to attend next year’s BAHfest, you will find yourself in a diverse audience of 740: Imperial students and senior academics, attendees travelling from across the UK or from other parts of Europe for the show, Google software devs, BuzzFeed writers, children and pensioners.

You’ll see presentations ranging from a theory that fires on the African Savannah largely result from cheetahs crashing into trees at great speed, to a proposal for a new London rapid transport network using the hydraulic pressure of the city’s sewage system. And you’ll see the room erupt with laughter at

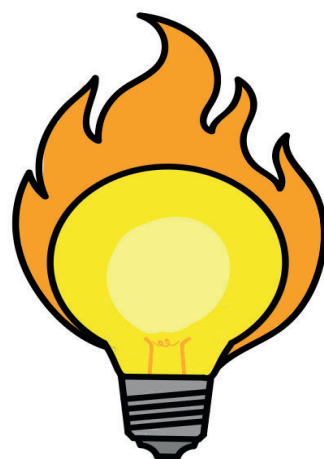
jokes told with Feynman diagrams. At the very end, the winner (judged by a panel of serious expert scientists) is awarded a 3D-printed statue of alchemist Hennig Brand boiling his own wee in the hopes of producing gold.

At BAHFest, the audience is in on the joke. We see the presenters make ludicrous extrap-

olations from graphs, casually equate correlation with causation, and make sweeping conclusions from single-digit sample sizes, and we catch the cheeky grin hidden under the deadpan delivery. BAHFest is not just fake science – it is a mockery of it, and in the current climate, it feels all the more necessary.

BAHFest 2020 will take place Saturday March 21st, in the Great Hall. Like last year, it will be running in conjunction with the London stop of the Ig Nobel Prize Roadshow. Submissions to give a presentation open in December, and tickets will go on sale in January, so keep an eye out!

Please direct any queries to: lloyd.james13@ic.ac.uk



BAH!
F E S T

BAHFest will be held at Imperial on March 21st // BAHFest

RSMU

Chris Carter*RSMU President*

The RSMU runs six sports clubs, all of which are open to players of all skill levels and even to non-Miners: Badminton, Football, Hockey, Lacrosse, Netball

and Rugby. These clubs all had stalls at last week’s Welcome Fair, but if you didn’t fancy wading across Queen’s Lawn you might not have had an opportunity to sign up, so read on to find out more!

Badminton

RSM Badminton trains twice a week in Ethos – 12-2pm on Tuesdays and

1-2pm on Thursdays! More relaxed than their IC and ICSM counterparts, RSM Badminton play in the LUSL (London University Sports League) and provide a mix of casual and more intense sessions.

Cricket

RSM Cricket is the RSMU’s youngest sports

club, formed just last year, and is still finding its feet. The club is open to anyone, regardless of ability, so get involved!

Football

After a decade and a half of consecutive Bottle Match losses, RSM Football finally triumphed over Camborne in last year’s Bottle Match. RSM

Football also compete in the LUSL, achieving solid results, and run a highly popular inter-year 5-a-side event.

Hockey

RSM Hockey runs Men’s, Women’s and mixed teams, so everyone is welcome! They train every Tuesday, meeting in the RSM Foyer at 5pm before heading over to Harlington in a minibus. They also run socials throughout the year and their annual tour to Blackpool is not to be missed!

Lacrosse

RSM Lacrosse was formed only 4 years ago but has quickly built a reputation for itself. With a 100% Bottle Match win rate, this club is a great way to guarantee you’re on the winning side at the sports event of the year! They train every Monday at 12 in Hyde Park, meeting in the RSM Foyer a few minutes before to

guide people over.

Netball

RSM Netball trains every Wednesday at 2 in Ravenscourt Park. Despite not always achieving the best results at Bottle Match, they make up for it with their socials! The league team is women-only, but men are welcome to join as social members!

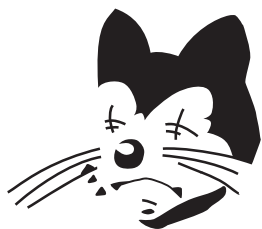
Rugby

RSM Rugby headlines the infamous Bottle Match – our annual varsity between the RSMU and Exeter’s Camborne School of Mines. They train every Friday at 12 in Hyde Park and also run socials throughout the year!

That’s all from me this week, but don’t forget to get involved in the RSMU’s sports clubs, even if you’re not a member of the RSMU!



The Bottle Match rages fierce // RSMU



Hangman



Floyd Jamesweather. We know what you are// Youtube

New Council Chair disappoints everyone already

Union watchers horrified by a Council Chair that seems to respect procedure and precedence rather than wanting to douse the whole thing in petrol and light a match

HANGMAN

Negafelix
Editor-in-Chief

Disappointment this week as Council Chair Floyd Jamesweather committed the body to openness and transparency, in a cowardly maintenance of the status quo.

A veteran of the RCSU's Committee on Finding Out if Committees Work, and

a long standing critic of the bureaucratic ineffectiveness he had faced while dealing with the College and Union, observers had hoped that he would declare himself Chancellor, ending the years of stagnation and inertia. However, in the first Council session of the year He declared in his maiden speech that he was “a big fan of student consultation” and “looked forward to making the Council more representative” which was met by groans from all around the room.

In a now characteristically weak move

Jamesweather didn't even take advantage of poorly written statute books to seize power. When it came to light that he had the right to override Procedural Motions, including Procedural Motions to overturn his decisions he was heard to mutter “this can't be right” and “well, we will have to do something about this”, horrifying onlookers.

Jamesweather announced that he wouldn't allow himself to overturn any decisions to overturn his decisions made by Council. He also committed to reducing the verbosity and “over-specificity”

of the constitutional document. The point was slightly lost by the length

“I only voted for him to abolish Council and free up my Tuesday afternoons”

of the speech promising it, which took several hours.

This new direction from Jamesweather is in contrast to previous

Councils, which had previously prided themselves on being “utterly unintelligible and impenetrable” – particularly to new members of Council who reportedly receive no training on understanding what the hell is going on before being asked to ratify the entire constitutional document.

For once, we here in the NegaFelix offices wish the Union well in confounding the Council's plans.

The sense of betrayal among union watchers is so great as his background seemed to make him a perfect candidate for autocratic rule, having

gone on record before to criticise the Union for having “enough red tape to strangle a moose”.

Timothy Gross, leader of the opposition, was the most disappointed of all. “What do you mean I still have to go to these things? I only voted for him to abolish Council and free up my Tuesday afternoons”. All is not lost, however, with reports of Gross raising his middle finger in the vague direction of the Union building and making a loud farting noise givings us here at NegaFelix hope for the future.

HANGMAN

negafelix@imperial.ac.uk

Union staff “shocked” by response to visiting speaker programme announcement

HANGMAN

Negafelix
Editor-in-Chief

In an official statement, responding to criticism of the people booked for talks, the Union has declared themselves perplexed. A spokesman told NegaFelix “We brought together leading individuals in their fields, all of whom are ready to impart knowledge. We find this response frustrating given how much work we have done convincing some of our speakers to attend.” The Union has long faced

criticism over its speaker policy, having booked lecturers some felt either weren’t interesting to students such as Harriet Nulance an expert on the use of the space bar in C++ programming or weren’t aimed at the student body such as MoMo the Clown’s “I got your nose!” talk which required a number of students to seek medical advice afterwards.

Last year students lobbied for talks of both a scientific and non scientific nature in order to help them develop into well-rounded individuals. While the Union initially

acceded to the requests, promising a comprehensive review into how guest speakers are chosen, the release of the schedule last week showed that the institution as a whole had not made any progress.

Seb Fenton, third year EIE, was conflicted about the talks. “It isn’t that I’m not interested. I would really like to go to a lot of these talks. It just feels like slightly poor taste.” When pressed, he admitted that Running a Social Media Campaign by Andrew Wakefield had caught his eye. “The guy clearly knew his stuff,” he added. Other talks on the list that

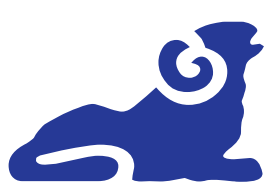


Andrew Wakefield, described by the Union as a “leading” doctor// SkyNews

have garnered criticism include Portraying Guilt by Kevin Spacey, Advanced Human Anatomy

by Burke and Hare, The Importance and Value of Scouting for Boys and Girls by Jimmy Saville

and finally from our own Chancellor, Living with Hooves by Alice Ghast.



ARIES

This week it’s
.....
.....
.....
.....
Rebekah Vardy.



TAURUS

This week you put on your best tie-dye and try to blockade Sheffield walkway.
The police could learn a lot about brutality from 2nd year physicists.



GEMINI

This week your sharking campaign comes to an end.
-
You sew a blanket out of your lanyard tropheys.



CANCER

This week you are an anti-Brexit pigeon
-
coup.



LEO

This week you are THAT pizza.
-
Your ex promised you that he’d deleted those photos.



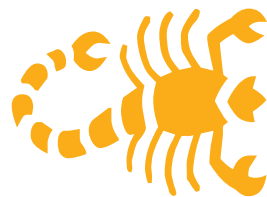
VIRGO

This week you pull a Prince Harry and charge Imperial Secrets with phone hacking.
Some of the posts have been a bit too accurate.



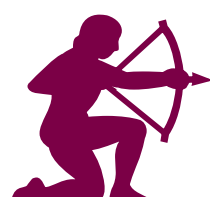
LIBRA

This week you watch the new Joker film.
-
By the end you are upset that no one shot up the cinema.



SCORPIO

This week you are the swarm of cockroaches in the West Basement.
-
It isn’t that hard putting out a paper each week.



SAGITTARIUS

This week you bring together a marginalised minority in a new society.
-
Men in Life Sciences has five members and is going strong.



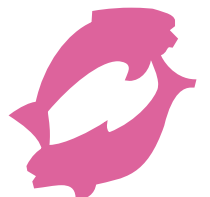
CAPRICORN

This week your girlfriend ‘sexily’ borrows your EEE soc jumper.
-
What on earth are you going to wear to campus now?



AQUARIUS

This week your lab publishes its research. With a coil that large in the Business school, turns out the contraceptive effect extends several hundred meters.

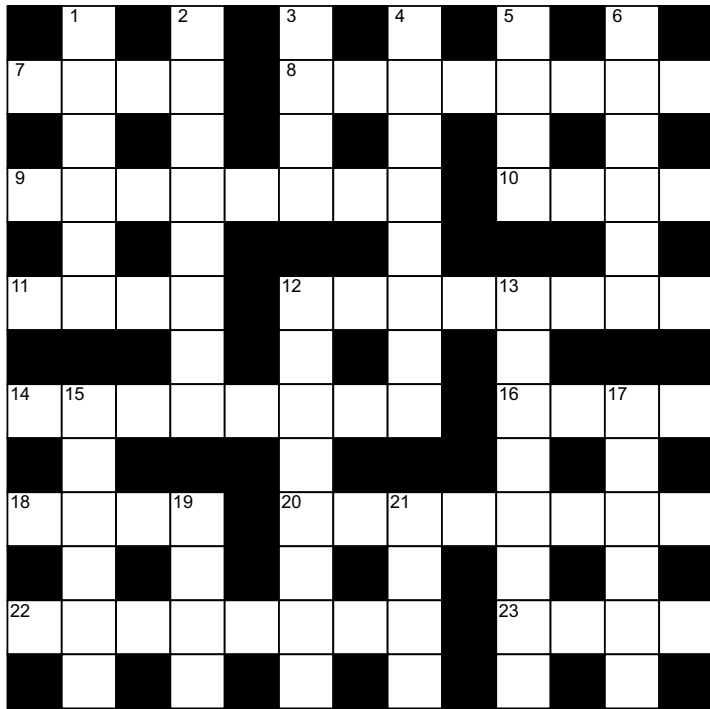


PISCES

This week the word ‘fresher’ is banned due to negative links with drinking.
-
Down it welcome.

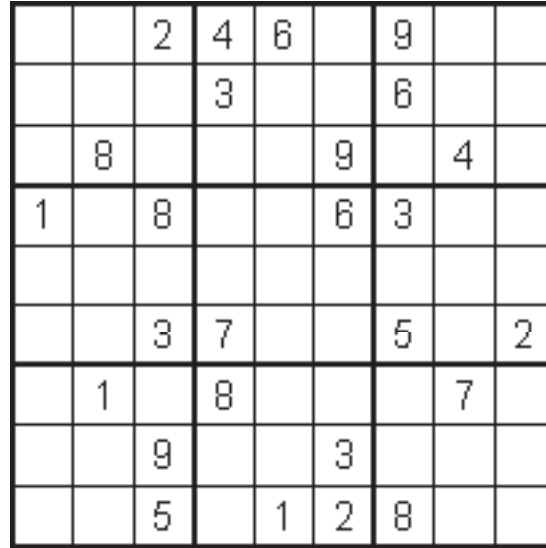
PUZZLES

fsudoku@imperial.ac.uk



SUDOKU

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



FUCWIT

1	O1G	39
2	GodBlessHK	38
3	TNT	37
4	F***URhys	18
4	DQ	18
4	Lochy Monsters	18
7	StandWithHK_Fight4Freedom	18
7	RIPPCR	18
7	McL-DJ	18
10	RIP Pat	17
11	Péché	13
12	GID	12

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

Points available

Crossword	6
Sudoku	5
Minesweeper	3
Trivia Quiz	3
Total	17

Hello, Puzzlers! I see more haggard faces by the day. Come and sit, submit a puzzle or two, and remember you can't get on Fucwit if you don't take care of your health!

Across

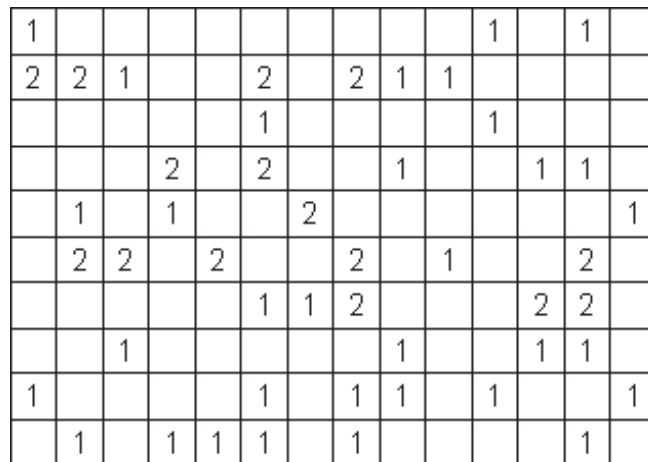
7. Indicator of tiredness (4)
8. Every 100, there isn't one unless divisible by 400 (4,4)
9. Everyone's favorite grumpy cat (8)
10. Place tying Hugh Laurie, Prince Harry, and Boris Johnson (4)
11. Bride's accessory (4)
12. Votes back into office (8)
14. Pepper's fancy name (8)
16. Man's best friends (4)
18. A pie without a lid (4)
20. David in his fight against Goliath (5,3)
22. It took a knife, poison, some bullets, and a carpet to kill him (8)
23. Celebrated female singer (4)

Down

1. Like one of the kids in Lord of the Flies (6)
2. A symptom of fresher's flu (8)
3. To apply after a burn (4)
4. An escape when the lecturer drones on (3,5)
5. 8 bits (4)
6. When laziness to cook gets the better of you (3,3)
12. New, untrained soldiers (8)
13. Mythical golden city (2,6)
15. Highest-grossing box office before Avengers: Endgame (6)
17. 80's adjective (6)
19. Hint in third clue (4)
21. Works with a biscuit, or a basketball (4)

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.

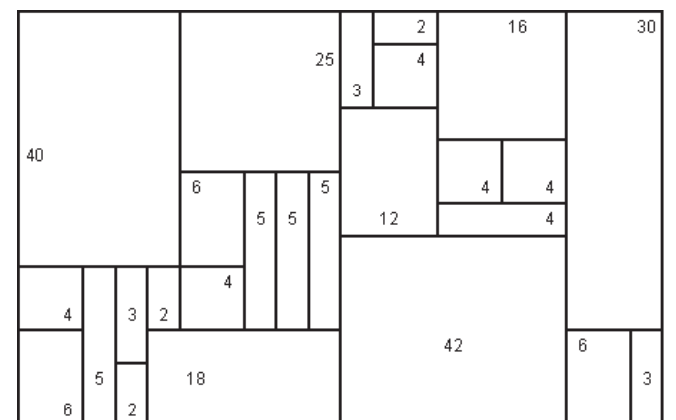
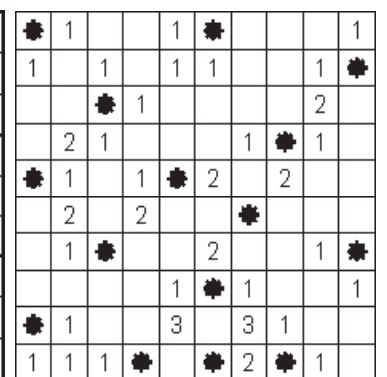
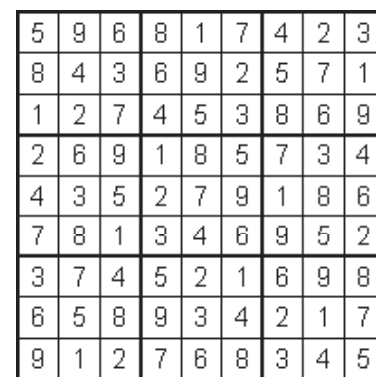


TRIVIA

Liked this quiz?
Imperial will be participating in University Challenge on 21 October, at 8:30pm. Be sure to check it out! Message and quiz brought to you by QuizSoc.

1. Which Irish actor played Moriarty and the Priest in the hit BBC shows Sherlock and Fleabag respectively?
2. Which former Conservative MP announced that they would be stepping down as MP for Penrith and The Border in the next General Election to stand as an independent for London Mayor 2020?
3. In which historical event were areas known as Omaha, Utah, Gold, Juno and Sword important?
4. In what 2005 work did Danny Dyer and Shaun Ryder play English bandmates, Samuel L Jackson a corrupt drug cop, and David Cross a model plane enthusiast?
5. What word links the young of the genus Ovis, a Nobel Prize-winning energy difference between orbitals in hydrogen in Physics, and a Liberal Democrat MP who has said they will step down at the next election and joined 'MPs for a Deal'?
6. What comes next in the sequence "Unauthorised, Payment Required, Forbidden, ..."?

Last week's Solutions



SPORTS

sport.felix@imperial.ac.uk

IC Fishing Society finds affordable fishing in London

SPORTS

Imraj Singh
Sports Editor

Okay now you've taken the bait. There is no Imperial fishing society, but I do recommend starting a society if enough of you are interested. Also I am gill-ty of not technically fishing in London, it was Epping, but Central line does go there! Affordability is also questionable, £40 for a full day fishing rainbow trout, being able to take two fish home, and equipment hire is pretty damn steep. Thankfully this was a birthday treat and for me it was free.

In my younger years I was a keen watcher of River Monsters and ever since watching Jeremy Wade wrestle beasts from

the deep, I've wanted to try my hand at fishing. As well as the thrill of the catch, the aspect of chilling on the bank with a brewski is very appealing.

So last Saturday six of us headed to Thornwood

"Ever since watching Jeremy Wade wrestle beasts from the deep, I've wanted to try fishing"

Springs Trout Fishery. From Epping station it is short Uber trip to the fishery, where we were greeted by Peter the founder and manager. He's a friendly fella and

extremely helpful. We were given our fly fishing rods, nets and priest (a bat for killing fish), and off we went! Only two members of the group having fished before, and no one having fly fished. With our combined vast experience we did not decide to buy the instructor package whereby Peter would have helped us. Peter having noticed our perplexed looks kindly gave us a small tutorial on fly fishing. Unfortunately our incompetence knows no bounds and on being set loose on the lake we began having problems. Peter was great about it, detangling, reattaching floats, re-tying lines. He wasn't upset or annoyed, but disappointed. Like a father figure we tried to gain approval by quickly improving our fishing technique, and our first couple hours of fishing



If you don't have matching bucket hats did you really go fishing? // Peter

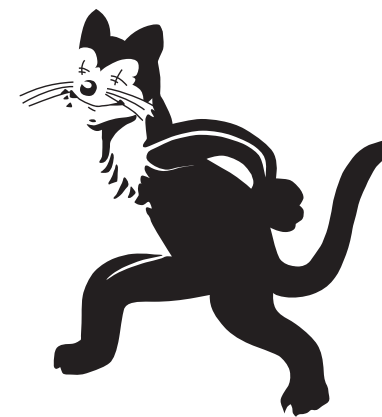
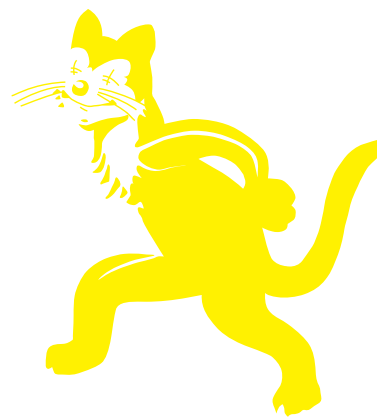
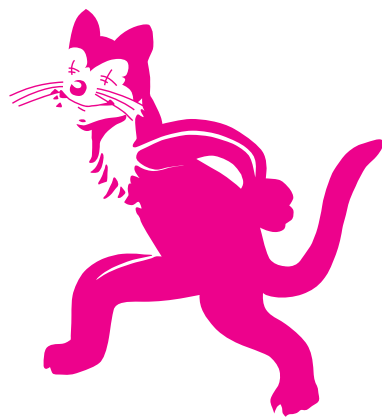
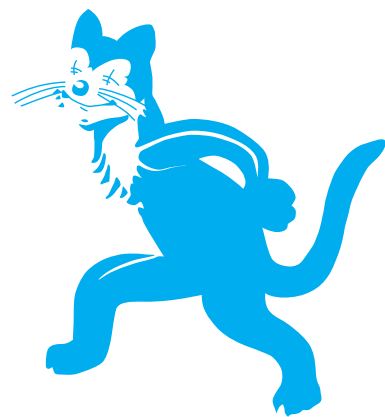
were fortuitous; six fish were caught! Steve's guidance was trout-lessly helped us, but as the day cooled the fished stopped nibbling and we ended up with only ten before heading home and cooking.

The act of fishing is not only fun, but relaxing,

exciting and somewhat therapeutic. When a fish bites and you first feel it thrashing away it is exhilarating, yanking the rod, keeping tension on the line and pulling the unfortunate lil' bugger in is thrilling. Chilling on the bank keeping an eye on the float is suspense-

ful, and it does require patience. Sitting on the bank with my besties, sipping brewskies, and the sunset in the beyond the M25 wildlands was a lovely experience. I will be sure to go fishing again!

Felix is recruiting!



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

SPORTS

sport.felix@imperial.ac.uk

ICXCAC a tale of two summer tours

Cross-country and athletics club surmount the Alpine peaks as well as take on the Munich Half-Ironman!

SPORTS

Aymeric Regnier

Sports Editor

After a very successful year which saw the Women's A team winning the London Universities Cross-Country League, the Women's B team coming 3rd and the Men's A coming in 2nd place and athletes performing extremely well individually at BUCS, the Cross-Country and Athletics Club hit the mountains twice over the course of this Summer, making the most of the long summer days.

The trail team was first to set off as they made their way to Chamonix the first week of July. Upon arrival, having been blown away by the beautiful scenery the year before, they headed straight to Lac Vert, through tricky paths and cold streams. As the cheerful dozen reached the lake, the bravest went in for a swim in the crystal-clear water. Up early the next day to make the most of their time there, the party embarked on

their long climb up to Mer de Glace, tackling a hefty 1400m of elevation amidst the intimidating peaks and under a glorious sunshine. Spirits were as high as these mountains. For their third day, more lake-packed action was in store as the crew headed North and climbed up to Lac d'Emosson, getting more mileage in and going

"The bravest went in for a swim in the crystal-clear water"

through Switzerland.

The following day, always eager to do more, the company went on to climb the 1800m separating them from Mont Buet on another very strong effort. This brave bunch then decided to climb a vertical kilometre from Chamonix: those unfamiliar with the concept simply need to imagine a near-straight path with a kilometre of elevation gain on as short a distance as possible, roughly 4km

here.

Although not the VK most consume on their average Wednesday evening, this was a tiring effort all of them savoured as they reached the top as well as during the following run down the mountain, which unsurprisingly felt much faster, burning all that potential energy. As a rest day was never an option, ex-Trail captain and newly-elected president Henry Hart and trail-lover Heinrich Hummel took on the Matterhorn expedition, leaving in the cold hours of 4am. Despite not quite reaching the summit, the duo still saw a beautiful sunrise and put in a valiant effort on this very tactical mountain path.

On their final day, the brave squad lined up at the start of the Zermatt Marathon; with nearly 2000m elevation distributed over the course of the marathon, the group took part in this beautiful race either on their own or as a duo, marking the perfect end to a week of exemplary trail running and countless calories burnt climbing up and down the peaks of Chamonix. A sensational trip all



I see a peng lake and I pose // ICXCAC

will remember and look forward to repeating next summer!

With summer progressing, preparations for the next tour came to life in the early hours of September, as Imperial's brightest and fittest converged to Heathrow's Wetherspoons ready to board their plane for Munich, before meeting up with the rest of the gang and heading to Austria for a week of running, swimming, sun-bathing and self-care.

Upon their arrival and witnessing the end of the Zell-Am-See Half-Ironman race, the club was welcome by torrential rain, but this didn't dampen their spirits as they converged towards the local pub to experience traditional Austrian delicacies. Although the rain had stopped overnight, the skies weren't quite clear yet as the group left the villa for their first run. A 10km loop around the lake for most and the steep climb up Hundstein for the trail enthusiasts. This was followed by a more laid-back afternoon, with the optional core training session. While some favoured the plank sets, others were getting familiar with the local brews; when in Austria...

The next day saw part of team run around the lake while the rest, led by Tour organiser Filip, climbed up to the Mooserboden reservoir, walking past the impressive Kesselfall gorge. Upon reaching the lake at lunch-time, the hikers rewarded themselves with some more traditional Austrian meals and a well-deserved nap by the lake.

"While some favoured the plank sets, others were getting familiar with local brews"

The following two days saw the club members take part in much more than just running: with tennis performances worthy of Wimbledon, sunbathing and swimming in the local lake of Zell-Am-See and finally spending a day at the spa, the mid-week saw slightly less running for some, but the water slides and numerous games provided their legs with

a happy break before the rest of tour.

The next day saw different groups head towards different mountains, with the most enthusiastic tackling the Kitzsteinhorn. While the glacier presented a severe obstacle, the hike or jog leading to it, nearing the 2000m elevation in the mist and the cold was appreciated by all.

As the week drew to its end, the club decided to hit the local club for a night of memorable (for some) dancing and partying. The next day saw most recover from the night out and go on unsurprisingly shorter runs than the rest of the week, at the exception of the night-time treasure hunt that concluded the trip, where some competitors gave it everything and sprinted most of it and others opted for a more laid-back approach and simply enjoyed the walk around the nearby hills and paths.

The next morning, the islanders said their goodbyes to the Villa and went home to London, ending their trip with a pint at Hammerspoons.

If you want to get involved with the club and go on such tours, contact the club at run@ic.ac.uk



Lac Vert with the crew // ICXCAC