



Felix

The Student Newspaper of Imperial College London



EDITORIAL

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The Eternal Problem

Henry Alman – Felix Editor



There is an insidious problem facing students at Imperial - one that very few of us are able to notice.

Now that I write my opening sentence out, I realise it could easily apply to any number of things. That's just vague. I feel dirty, like I've written some sort of horrific click-baity thing for BuzzFeed.

The issue is as simple and eternal a fact of student life (for most of us, anyway) as lectures, exams, sleepless nights, or Memeperial posts: we're only here for a few years.

I know, shocking revelation.

However, despite the obviousness of the statement, it has serious ramifications across a variety of issues in the College community. It is, once again, one of those things that just pops up in every conversation I have.

This week, it came up when speaking to Neil Alford about the proposed path across the Queen's Lawn. Initially, several student representatives' reactions were of frustration - they felt they had not been consulted, and that 'once again' the College was acting without speaking to students.

In fact, in this case, the College did consult students. It's just that the students they spoke to have, statistically, probably mostly graduated.

(Three adverbs in a row. Yikes. I'm washed up already.)

Consultations were run in the couple of years preceding the announcement of the masterplan in December 2018. As over

500 people were involved, they appear to have been somewhat extensive. But someone consulted in 2016 has graduated by now if they were anything but a fresher or a second year on a four-year course. The current generation of students, and, essentially, their democratically-elected representatives, were never involved.

Not only does this mean decisions are almost never implemented during the Imperial-lifetime of those consulted about it, but also that students actually present at the time of the implementation have never even heard of the initiative. Students at the CSPB were surprised when they were asked about tiling preferences for the Queen's Lawn and thought it was big news. In the mind of the College, they've spoken to students and received their approval already, years ago.

This dichotomy of experience in terms of decision-making and implementation of the resulting choices is a massive problem in terms of ever reaching a semblance of democracy in College life. Hell, it bleeds over

into the Union, too - if anything, it can be more extreme, as every representative is there for a year only before being up for re-election. In fact, the roles with most responsibility don't even have a chance to get re-elected most of the time - the sabbatical officers almost universally leave after their terms, as they are usually students who have just finished their degrees.

Well, what solution would one propose? It's not an unknown quantity. Decades-long projects such are discussed by students in representative positions for less than a full year. The timescales are difficult to overcome.

On some projects, you can run continuous re-evaluation as time goes by and more detailed decisions are made. White City is a good example of this. However, smaller-scale projects are doomed on this front - running constant consultations, each of which has slightly different results, and then implementing the thoughts of those consulted, is just not feasible when the scale of the project is just a couple

of years and the decisions to be made are relatively simple. The resource involved would be astronomical, and, frankly, nothing would ever get done.

Another possible solution would be for handovers between representatives to include a more detailed rundown of the decisions made through the year. It could be made a compulsory part of the role that a 'journal of activity' is kept, then summarised and passed down. Unfortunately, this would just result in bureaucratic slowdown and the further issue of high expectations or ceilings on what are, for the most part, voluntary student roles.

Frankly, I don't have the answers. This is an ongoing, fundamental issue that leaves different stakeholders in university life at one another's throats for reasons neither can actually do anything about. Students feel ignored while the College is convinced they've taken the right steps. Perhaps the real answer is just to communicate that better - to open up lines of communication between students and the Union and the College and all the other stakeholders that are more effective and more considerate of the issue.

For example - don't have a sabbatical officer who has been in role for a few months go to a board of students with many new representatives and discuss a plan finalised a year ago and expect those students not to be surprised. Figure out a way to communicate the plan to them first.



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NEWS

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College Plans to Put Path across Queen's Lawn

As part of the South Kensington masterplan, the College has planned to place a path across the lawn since December 2018 - but some of this year's student representatives are not happy with the decision

NEWS

Henry Alman

Editor-in-Chief

The College is planning to place a path across the Queen's Lawn – a move which has raised controversy amongst some students. The path will run across the diagonal of the lawn, based on analysis of timelapse photography showing the most-used path by pedestrians crossing.

The aim of the initiative is to preserve the grass on the lawn, which often becomes severely damaged in winter, and to avoid the lawn becoming a “mudbath” as the rainy seasons approach.

Neil Alford, Associate Provost (Academic Planning), elaborated about the intent behind it: “We want to avoid churning up the Queen's Lawn into a mudbath, which happens every winter! And at the moment this particular idea is in a pre-planning application stage. There is no guarantee it goes ahead – though personally, I hope it will.”

The initiative is part of the ‘South Kensington Masterplan’, an architectural vision for the campus published in December 2018 following consultations with 550 members of the community over preceding years. The masterplan also features projects that focus on opening up space and reducing congestion, such as creating a new street to align the Sherfield Walkway, pedestrianising a portion of Imperial College Road, and establishing new pathways

between Queen's Lawn and Beit Quad as well as between Dalby Court and Prince Consort Road. A donation towards the College is paying for some of the projects, with the remit being to “beautify the area around the Queen's Lawn.”

Neil says he further discussed the Queen's Lawn path with the Union President and Deputy President (Clubs and Societies), Abhijay Sood and Thomas Fernandez-Debets, after they took up office this year. This resulted in the matter being presented at the CSPB meeting for consultation on preferences for tiling, and at Union Council.

Neil elaborated: “I meet with Abhijay and Tom once a month, and that seemed a reasonable way to get student feedback – which I'm really keen on getting. I asked

“We want to avoid churning the Queen's Lawn into a mudbath, which happens every winter!”

Tom to bring it up at Union Council because it is our intention to be as transparent as possible on these matters.”

Despite the 2018 consultation and publication date, many current students were surprised by the plan and were frustrated that they felt they had



The Queen's Lawn often suffers damage from marquees and footfall // Thomas Angus

not been consulted. Alex Auyang, the President of the RCSU, commented:

“If they wanted student perspectives, at least consulting the Constituent Unions would have been helpful. We function on a lower level than they do, and I like to imagine that we are more in touch with the desires of the student body.”

Additionally, both he and multiple CGCU representatives felt that the plan was doomed to fail – specifically, that a path would be “ugly, not solve the issue, and cut right through a green space.” Fatima Khan, CGCU Vice President, clarified:

“Whether or not you put in a path, people will take shortcuts and walk across the grass anyway, it will get muddy regardless. It is better to not put in the path as people will take more varied shortcuts across the

grass, meaning it will take longer to get muddy in a particular area. There are other methods of deterring people from walking across Queen's Lawn. For example, bushes – which ironically they removed recently.”

Alex also suggested alternatives: “I think they should consider other options, such as a gravel path. This way, the green space of the Queen's lawn can be preserved and be free from a path of gaudy tiles.”

However, Chris Carter, the RSMU President, thought the opposite, and believes that the path will protect the lawn and “increase the amount of usable (and pleasant) green space on campus in the summer.”

There have also been concerns raised about the possibility of the construction of the path

“There is an issue with the Queen's Lawn state during the winter months. Honestly, it looks like s*”**

being a “slippery slope” to further development in the space – one of the few green spaces in South Kensington. Neil was eager to dissuade this notion:

“Definitely not! The purpose is to prevent the lawn being a real mudbath. We've already stopped putting marquees on the lawn to use it for graduation – that will not

happen again, which is a good thing. Last time it happened, the grass just vanished. We want to preserve that part of the Queen's Lawn, and we're building the path in order to preserve it further. It's certainly not a slippery slope, and we're not planning to put any other structure on the lawn at all.”

The single area of agreement seems to be that a solution for the quality of the lawn needs to be found, given the damage it has sustained in past winters. As Alex put it, “there is an issue with the Queen's Lawn state during the winter months. Honestly it looks like s***.”

NEWS

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Felix Reports: Second Union Council

The second Union Council of the year met on 5th November to discuss policy and hear reports from sabbatical officers and constituent union Presidents

NEWS

Henry Alman
Editor-in-Chief

As a reminder of the purpose of Council: 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.

The focus of this report is discussions around the policies and reports that are not accounted for in the submitted papers and reports – these are visible online.

Policy Reform Motion

First, the bureaucratic mess that is Union policy. A motion was put forward regarding the restructuring of how policies are put into place

“First, the bureaucratic mess that is the Unions policy situation”

via Council – specifically, this was instigated by the fact that all but one of the Union’s policies had technically ‘lapsed’ and thus were no longer actually policies. In other words, prior to this Council, the Union had only one active policy total.

The amount of time it would take for Council to manually move through and vote whether to refresh or dismiss every single expired policy would be unproductive – and so the proposal was that this task be delegated to various subcommittees of Council, where a policy falls under their specific remit. Of note is the fact that the decisions on policy made by subcommittees does not have to then be approved by Council – in

other words, a smaller body of representatives are making decisions on Union policy unless the policy is “radical”. Who decides whether the policy needs to go to Council or a subcommittee appears to be the policy proposer themselves.

While this shifts power downwards from Union Council to various stakeholders, in some sense improving the democratic process, it also poses risks to democracy by removing the process of a full democratic vote from all Council representatives on each issue.

Additionally, many things which were once instigated as policies have instead been moved to being ‘actions’ – in other words, it will no longer be a full Union policy for a specific person to do a specific thing.

The motion was passed by the Council.

Proposal for an Elected Postgraduate Trustee

Currently, the Board of Trustees – a body which oversees the whole of the

Union and has student, sabbatical officer, and external members – has no postgraduate representation, as the elected trustees are often undergraduates. The debate opened with the motion that there should be a specific postgraduate representative on the Board.

The issue presented by some Council members is that this poses a conflict of interest, as Board of Trustee members are theoretically meant to consider the benefit of all students – not to represent a specific group (such as postgraduates) – although this is not actually detailed in the constitution or by-laws. Should one member have a specific remit for postgraduates, and the others be considering the needs of all students, this leaves an imbalance.

Various suggestions were offered – such as having both an elected postgraduate trustee and an elected undergraduate trustee, or compensating for overrepresentation of elected undergraduates on the Board via the appointed trustees. A suggestion offered on the paper

was for the postgraduate trustee to be the President of the Graduate Students’ Union (GSU), which is a part-time sabbatical role.

Particularly spicy were comments offered that if postgraduates do not run, or postgraduates do not vote, for elected positions then it is because they do not care enough about the Union. This was fiercely rebutted by postgraduate representatives at Council.

This then span into discussion of whether this was a “heavy-handed” way of dealing with the problem of postgraduate involvement, and a symptomatic treatment rather than dealing with the root of the problem.

As a result, the Council did not approve the motion – a defeat for the Union President on the first paper brought to Council this year.

Election of Subcommittee Members

Various members of Council nominated themselves for different subcommittees; the resulting elected members will be visible online.

Reports

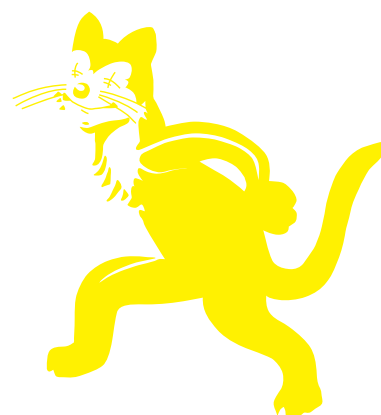
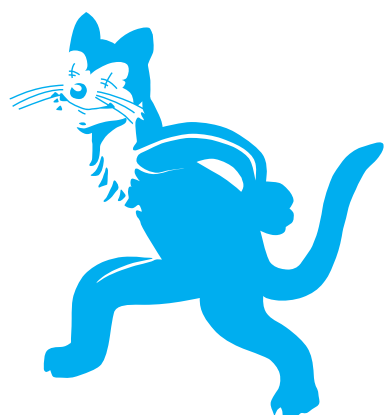
Due to time pressures, most reports were described simply as “as tabled”, and the floor was opened for discussion.

Of note were comments made during the GSU report about postgraduate engagement, which is a matter being looked into throughout this year. Additionally, financial matters were raised – specifically that ringfenced funding is often useless when it does not match with the actual strategy and direction of the GSU.

Additionally, the DPCS confirmed that transport strategies to the Harlington sports grounds are currently being worked on by the Activities team in the Union.

Finally, a report was made about the proposed path on the Queen’s Lawn – which is further discussed within the News section of Felix this week.

Felix is recruiting!



POLITICS

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Election Section: Spanish General Elections: the Rise of the Far-Right Wakes Up Left Parties

The Socialist Worker's Party wins a plurality and Sánchez is again tested in building a left coalition government

POLITICS

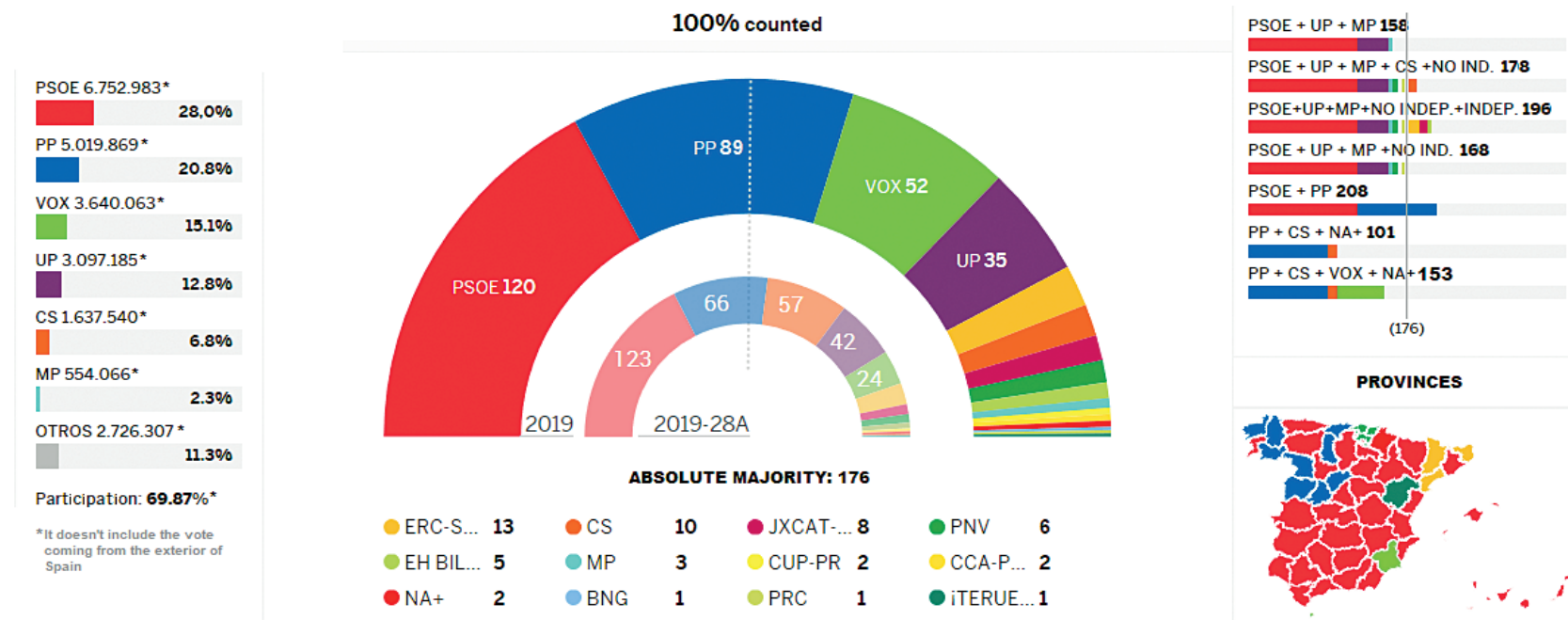
Jorge Martínez

Politics Writer

This Sunday, Spain faced its second general election of the year, the country seeking a new government after President Pedro Sánchez failed to build a coalition after the last election in April.

At first glance, it seems that not much about Spanish politics has changed. Once more, the Socialist Workers' Party (PSOE) won by a plurality – this time with 120 deputies (the equivalent to an MP in the UK), only 4 less than they had six months ago; the conservative People's Party (PP) were in second place with 89 seats, recovering much of the deputies they had lost in April, which had been their worst result in their 30 years of history; and neither the progressist block nor the conservative one managed to gain enough seats to control Congress. This is seemingly just like where Spain found itself half a year ago.

However, several important factors have indeed changed. Now, the progressist parties have shown an intent to reach a coalition agreement for the next legislature. The main obstacle following the last elections, which was the refusal of PSOE to form a coalition government with Podemos (UP), the far-left party, was overcome less than 48 hours after the election's results were known and a deal was signed off on Tuesday morning.



“Sánchez and Iglesias sealed a deal for the next legislature, the same deal they previously refused to sign since the April elections”

This accord would place Pablo Iglesias, the leader of Podemos, as the next vice-president, something which was specifically banned by Mr. Sánchez in the past. The reason for this sudden change may be that none of these parties desire a third general election, especially with the rising power of far-right party Vox, who won 28 new deputies this Sunday.

Nevertheless, even with this coalition, the chances

of forming a new government are even smaller than what they were in April. Both parties in total hold only 155 seats, 10 less than their sum in April, and far from the 176 deputies needed for an absolute majority. To form a proper government, they must not only persuade other minor parties to join their coalition, but they will also need secessionist parties to abstain from turning down the investiture session, where in order to become President, Sánchez will need at least more affirmative votes than negative ones from the Congress.

As was shown in last week's Felix article about the Spanish political atmosphere (which I strongly recommend reading), other parties were in the running for the presidency of the government, having quite different results between each other.

Extreme-right party Vox had a meteoric rise. They entered Parliament only in April, but are

already the third biggest party with 52 deputies and 15% of the vote. Their rhetoric against immigrants and against the Spanish State of autonomous communities, which are strongly decentralised, has resonated strongly with part of the population, especially past Ciudadanos and PP voters.

Especially remarkable is the situation of Ciudadanos, the formerly centrist party that has become increasingly right wing in the last two years. Their shift to the right had led to their best election ever in April, when they became the third biggest force in the Congress with 57 seats. They even had the chance to form a stable government with the PSOE, but due to their decreasing support of left wing ideals, they chose to reject this option, something which not all the voters agreed with. Last Sunday, they were outcompeted by the other conservative parties and lost 47 of their deputies.

One more reason for the failure of Ciudadanos can be found in the Catalan context. The party was born in this region, where they defended the interest of citizens who opposed the separatist movement. However, the rise of Vox, who made

“Albert Rivera resigned on Monday as president of Ciudadanos after losing 47 deputies”

stronger arguments for the defence of Spanish unity, and declared even tougher measures against separatist violence, has eaten away at part of Ciudadanos' identity. Their president Albert Rivera has subsequently accepted responsibility for the poor results, and on Monday

resigned and abandoned the political realm.

Separatist parties in Catalonia, on the other hand, improved their results and won 23 deputies, though this still represents less than the half of total seats in the region.

Overall, abstention of the public has also played an important role in these elections. Voter turnout decreased by six points to only 69.9% of the voting population. This might be a sign of the people's resignation from constant political instability, especially among the left, where much remorse is felt about the missed chance for a stable left-wing coalition. However, Más País, the new leftist party that surged from this disconformity and aimed to offer these voters an alternative to abstention, didn't meet their expectations and got only 3 deputies.

POLITICS

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Flag Patriotism: Vox in the November elections and

An analysis on the origins and nature of Spain's far-right party and how it has become a strong political force.

POLITICS

Julio Perez
Politics Writer

Some political scientists argue that the far right comes in “waves”, and that Europe is currently being swept up by one of them. Most European countries have witnessed the rise (and sometimes fall) of parties representing this radical mindset in the last century; but Spain has been an exception, or so it seemed. After the Spanish general election on the 10th of November, Vox, Spain's own far right force, has established itself as the third strongest parliamentary force with fifty-two deputies out of three hundred and fifty. This unexpected outcome surely invites an analysis.

Now back to Vox - the first question that needs answering is where they



Man in Barcelona reads newspaper with headline “More Difficult”, Nov 11 2019 // Emilio Morenatti, Associated Press

social conditions of late Francoism. With their origins understood, we can now discuss its role in the political landscape.

Vox's discourse is centred around these main points: traditionalist ultra-nationalism, territorial unity of Spain, anti-immigration, and euro-skeptic liberalism. The main cohesive element of their ideology is an idea of patriotism associated to pride in the Spanish flag and archaic, Catholic traditions such as bullfighting, the monarchy, and religious celebrations. These are implied to be the virtuous values of Spaniards; their exaltation and defence are the duties of any “patriot”. This manipulation of concepts allows them to define “enemies of the nation” just as easily, and included in this category are independence activists and socially progressive collectives. Their immigration policies are based on propaganda that immigrants take resources from “patriots” and speeches of terror against certain groups such as Muslims. They support a liberal economy and tax reductions to both big and small companies, but they take a more interventionist stance when it comes to international commerce, which is reinforced by their euro-skepticism. This skepticism, though, is based less on disagreement with the EU's liberal economy and more on cultural values, immigration policies, and the secondary role they claim Spain has in the EU.

But first... some historical context

To give politico-historical context, we must first discuss Franco's dictatorship. In 1936, a small group of Spanish generals led a rebellion against the Republic of Spain. Support from Mussolini and the Nazis to the generals led the rebellion to evolve into national civil war, and due to an international no intervention agreement to assist the Republic, the rebels won the war in 1939. Immediately after, a personalist dictatorship in the figure of Francisco Franco was established.

Francoism (the ideology of Franco's regime) can be divided into two phases. The early phase of Francoism was close to the Italian fascist ideology and an interventionist autarchic economy: a self-sufficient economy regulated by the State, refusing to trade with external agents. During the fall of the Axis powers, Francoism began to distance itself from European fascism in order to survive, and more change was caused by pressure placed on the Spanish economy by post-war conditions and the trade blocks imposed by European economies due to the regime's dictatorship. Late Francoism

was then developed in parallel with the Cold War, when Spain was one of few remaining dictatorships in the Western world; this isolation gave it a unique character.

Francoism exchanged their fascist values for nationalist Catholic ones and started to transition Spain into a liberal economy; their new ideology represented a turn back to conservative monarchic ideologies of the previous decades. With these changes, and taking into consideration Spain's strategic geographic and military position in the Cold War and the “anti-communist” nature of the regime, Western forces (France, the UK, the US...) tolerated late Francoism and allowed it to join the Western bloc against the USSR. In the early 1970s, Franco's last years, he enacted a law to transition Spain into a parliamentary monarchy after his death. Western approval and the fact that Spanish democracy was inherited from Franco himself has resulted in the tolerance, to some extent, of Francoism up to our days.

come from. Vox was founded by the more conservative section of the right wing party Partido Popular (PP). This excision was caused by the disenchantment with PP's policies and cases of corruption within the party, and a belief that the party had lost their ideals to political correctness. Many of their members, therefore, already had political careers in PP, but what's more interesting is the section of the population they represent. PP is a party whose political history goes back to the transition from the dictatorship to democracy, and was originally formed by ex-members of the Francoist regime. This inheritance has dissolved over the years within the party's structure, but PP remains the party for voters nostalgic of the

The question of how it became a force to be reckoned with still remains. As discussed, the prevalence of neo-late Francoist tolerance in

POLITICS

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the Rise of the Far Right in Spain

Is Vox fascist?

These characteristics usually classify Vox as a far right party, but are claims of them being fascist reasonable? Broadly, the historical evolution of the word fascism suggests that it designates ideologies that preach mythical values (ethnicity, nationality, family line...) that make those possessing them intrinsically superior to those who do not. These mythical fetishes are then adapted to the political system (western democracy) in order to acquire political power. In this sense it could be argued that Vox's idea of patriotism serves this role, making it a fascist party in the modern sense.

More importantly, though, Vox's ideology is the modern heritage of late Francoism. Francoism, tolerated by Europe, survived in many Spanish households and adapted to our current democracy, whilst neo-late Francoism also made its way through the years in PP and culminated in the creation of Vox. This explains their traditional values over classic historical fascism. As Vox remains a direct descendant of the nostalgia for dictator Franco, a better description of Vox than fascism would perhaps be neo-late Francosim.

society made it so that Vox did not have to introduce their ideas as new or original, because they were already present, but just did not have a party that represented these views. Vox presented itself as the party that would give a voice to these ideas. But the fact that its discourse was normalised and already appealed to a small sector

“Patriotism associated to pride in the Spanish flag and archaic Catholic traditions are implied by Vox to be the virtuous values of Spaniards”

of society is not all that explains their rise. The catalyst for Vox's success was media coverage: even before they had parliamentary representation, Vox was depicted by the media as a political force to watch. This exposure allowed party members to preach their speech of terror, and in many cases allowed them to fabricate fear about issues that were not previously regarded as worrying. Examples of this are their concerns for mass illegal immigration and the cultural adaptation capacity of legal immigrants, or their support of legalising use of weapons for household defence. As they were the ones bringing these topics into political discourse, they were also the only ones offering solutions to them, convincing citizens to vote for them. After elections on the 28th of April, Vox became a parliamentary force with twenty-four seats. With the prospect of a left coalition government, it was believed that those elections would be the peak of the far right wave

in Spain; but no such government was formed, and second elections were convoked.

Vox, with newfound parliamentary presence and a definite seat on the debate table, was gaining even more media time after April. Vox's speech is characterised by a direct, down to earth style, which gives the public a sense of certainty and security that is often valued by the Spanish electorate. As a means to diminish their importance, other parties had attempted to ignore them and avoided directly challenging their views, hoping to present an attractive false impression of their own strength.

But in the past November elections, as potential voters realised that Vox had become a well established party in parliament with enough representation to push forward their changes in practice, some indecisive PP advocates decided to join the far right formation this time round. They gained the seats of 28 more deputies to win a total of 52. A large source



Rocío Monasterio, president of Vox Madrid, speaking at a meeting

// Wikimedia Commons

of these votes are from the centre-right party, Ciudadanos, who lost most

“Early media presence allowed party members to preach their speech of terror, and in many cases allowed them to fabricate fear”

of their political presence because of their ideological indecisiveness. The difference between these two parties is considerable, but many voters who hold anti-PP attitudes, because of the party's internal corruption cases, no longer saw an alternative in Ciudadanos and joined Vox instead. Lastly, the revival of the Catalan issue just before the elections, made many voters who do not want to see an independent Catalonia turn their head to Vox, as they support the strongest measures against independence.

In conclusion, Vox, a heritage party of Franco's dictatorship, was formed out of the normalisation of Francoism and has

taken advantage of their abundant media coverage to preach previously non-existent issues to which they offer firm solutions to, stealing votes from both centre and right and against all odds, consolidated itself this November as one of the strongest far rights in Europe.

THROWBACK

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This year is Felix's 70th anniversary, so we're celebrating with a look back at some interesting moments from our long history. This week, we show that sometimes things do change around here - back in 1969 there were actual debates and letters to the editor about the question of female access to the Union Bar!

6th February, 1969

Stay away from our bar, drinkers warn I.C.U. women

Once again, iniquity caused the last IC Union meeting to close early, after only two motions had been proposed.

It was declared at the beginning of the meeting that, for this year, the number of freshers in Halls of Residence would remain constant, a decision taken by council fol-

ICWA reach Hockey final

IC 3 QMC 2

In a very rough semi-final match last Saturday ICWA pulled up from being 2-nil down against the run of play to win 3-2 in the last five minutes.

Near half-time and straight after QMC's highly controversial second goal, a dashing solo effort by the centre-forward gave us our first goal. In the second half ICWA did most of the attacking and after a rather scrambled second goal, finally got the winner a few minutes from time.

ICWA will now meet either UC or Goldsmiths in the final of the ULU Cup in a months time.

Saracens defeat I.C.

IC 1st XV 11 pts.

Saracens Ex. 1st 20 pts.

Although the scoreline is quite just, this very good game was by no means a walk over for the Saracens.

I.C. kicked off into a strong wind and after an early Saracen attack was repulsed, went into the lead with a well kicked penalty by Bell. Saracens fought back strongly scoring two tries and

lowing the previous Union meeting; and a letter from the FELIX' editor was read to the meeting condemning another decision by council, namely the refusal to donate £25 to Mr. Garby, FELIX printer for the past 14 years.

Question time was taken up with complaints about lunchtime Refectory queues, and requests that another cashier be found to ease the congestion at the cash desk. In reply, Jeff Steer said that this would be too costly, despite the fact that the refectories made a profit of £4,000 last year, and that queues could be avoided by students eating at "off-peak hours". This was greeted with derision from the house in general and C. C. Parker in particular, and it was pointed out that with a turnover of over a quarter of a million, the refectories could well afford the relatively small cost of a part time cashier.

Morade

The first motion was proposed by Vinod Garga, and was carried over from the previous meeting before the quorum was challenged, vis whether or not to give £25 to MORADE, the movement to reorganise art education. A vote resulted in the motion's defeat by 119 to 79.

Pandemonium

The advertised main attraction, the motion to allow women into the at present all-male bar, was then proposed by Adolf Hashteroudian. His arrival at the microphone was welcomed by pandemonium, paper darts, cries of "off" and a proposal to move the next business;—defeated,

or so Chairman Rex Lowin judged. Les Ebdon complained about the row and the din abated long enough to allow Adolf to make his speech. The absence of women in the Union bar, he maintained, was causing attendance there to fall, resulting in a loss of £500 compared with Southside bar's loss of only £200. Also, the colour television in the Union was falling into disuse as more and more students went over to Southside for their evenings entertainments.

The motion lost a possible seconder, Pam Horrocks, when Adolf accepted an amendment from Martin Bland that men should be allowed into the ICWA lounge, and she later made a speech for the abstentions, accepting that women be kept out of the Union Bar if the behaviour in Southside improved. Opposition was provided by John Andrews, who said the activities in the Union bar were not for women to see or hear, but Dave Christopher, taking over as the proposal seconder, asked the men in the audience if they never considered the possibility that women could have minds as putrid as their own. After the opposition was ably supported by Barry Hood, who derided the "orange squash drinkers" proposing the motion and warning all the ladies present of the strange characters to be found in the all-male bar, the motion was defeated without a count.

Finally, a motion concerning the plight of soviet jewry was greeted by a mass exodus from the hall, and the calling of the quorum was left as a formality.

COMMENT

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Adiós, Evo

As the dust settles after a Bolivian coup, we look back on 14 years of “Evismo”

COMMENT

Nicolás Manrique*Politics Writer*

More than anything else, the history of Latin America is a history of change. Its collection of revolutions, coups, elections, interventions and civil wars is long enough to keep even the most voracious historian busy, so it's with an uneasy sense of déjà vu that Bolivia says goodbye to its longest-ever serving president, Evo Morales. His 14-year tenure came to an abrupt end on Monday, when he was advised by the police and military to step down “to restore peace and stability” after his controversial re-election in October. At the time of writing, Morales is in political asylum in Mexico, and the exact nature of the political situation back home is unclear.

Who is Evo, though? Morales was first elected back in 2006 as the head of the Movement towards Socialism (MAS) party, on a strong anti-neoliberal, pro-indigenous and pro-worker platform. Known nationally as a trade unionist for coca leaf growers, he was lauded as being the first native president in Bolivia's history, being of the Aymara ethnicity. He found himself at the helm of the poorest country in the continent, with an illiteracy rate of 16% and absolute poverty levels in excess of 35%, and sought primarily to divert the massive profits earned by extraction of natural resources back to the people. The MAS oversaw the effective nationalisation of hydrocarbon industries, increasing

Morales at a press conference the day he resigned // *The Economist*

Bolivia's earnings from the sector eight-fold overnight. These earnings materialised as improved infrastructure and were consolidated by extensive social reforms, aiming to elevate the status of women, indigenous groups and peasants. The fruits of the MAS' labours came in the form of the eradication of illiteracy within 3 years and a halved poverty rate alongside consistently strong economic growth. Importantly, these encouraging indicators came despite Morales' staunch refusal to cooperate with the IMF or World Bank, thus demonstrating for many the possibility of total autonomy from global neoliberalism for developing countries.

Ideologically, Morales always positioned himself as a socialist but the extent to which he carried this

through is disputed. His government allowed multinational corporations to continue their operations in Bolivia for the most part, as long as they did so “legally”. Furthermore, although his cabinets were filled with indigenous people and women after each election cycle, they tended to become more traditional and homogenous as time went on, with many citing this as evidence of Morales' skin-deep radicalism. However, one of the more interesting aspects of his governing ideology, affectionately referred to as “Evoism”, was its focus on traditional indigenous styles of government. For example, land reform was organised on a strictly communitarian basis, with farmland being distributed to traditional communities rather than to individuals. In addition, the teaching

of native languages like Quechua and Aymara in schools was made mandatory, and attendance of indigenous people in education was encouraged – now, more than half of students in university are of indigenous heritage.

Of course, it hasn't all been smooth sailing. Morales came under particularly heavy fire in 2014 when he campaigned for the abolition of presidential term limits, leading critics to accuse his government of autocratic behaviour. He claimed that more time was needed to deliver the promises of his previous campaigns, but this constitutional amendment formed the setup for the crises of the past few weeks. Throughout his tenure the most vehement criticism came, unsurprisingly, from the United States: his fighting for the rights of traditional

coca leaf farmers led the DEA to accuse Morales of supporting the narcotics trade, and his government's close relationships with Cuba, Nicaragua and Venezuela were causes for concern for Washington, which has tended historically to frown upon too much anti-imperialism in its southern neighbours.

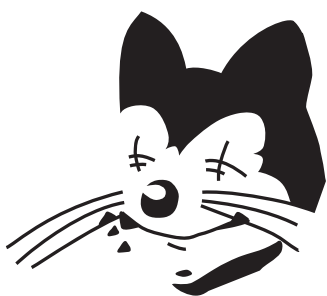
It's with this history in mind that we come to the recent unrest, and indeed unseating, in Bolivia. On 20th October Morales won his third re-election, but the result was immediately disputed and declared void by internal and external observers - most notably by the Organisation of American States (OAS), who reported finding “clear manipulations” in the ballots. Upon receiving the report, Morales called fresh elections but the protests that had

formed soon enjoyed the support of the police, the opposition, and eventually the army: the embattled president had no choice but to back down per their ‘request’.

The coup has prompted much speculation. Some observers noted that in the weeks prior to his removal, Morales declared void a contract with a German corporation to mine Bolivia's rich lithium reserves on the basis that the deal didn't provide enough benefits for locals. Given that the country is estimated to contain at least 30% of the world's lithium supply, and considering its importance in the production of batteries, many see an incentive in opening up Bolivia's reserves for easier exploitation. Others see the ousting as a bolstering for the US' influence in the Andes amid increasing social unrest in the area, possibly cementing Bolivia as a country friendly to its interests in the same vein as Colombia, Chile and Brazil. On the other hand, people have argued that leaders of the left in Latin America often become stagnant in their wedding to power, as perhaps in the case of Nicaragua's Daniel Ortega. The true nature of these events will only become clear in time. For the moment, an interim government led by Senate vice-leader Jeanine Áñez has 90 days to call new elections according to the constitution, and no doubt spectators the world over – including Morales himself – will be watching with bated breath.

COMMENT

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You either die a hero or you live long enough to see yourself become the villain

Comment Writer **Pedro Seifert** thinks that President Evo Morales has stayed in power long enough to become the villain

COMMENT

Pedro Seifert

Comment Writer

For those unfamiliar with this matter, Bolivia is a landlocked country in the western hemisphere. Called by many ‘the heart of South America’, due to its shape and geographical location, it is the poorest country in the region (by measure of its GDP per capita and its HDI). From the 16th century up until its independence in 1825, it supplied Spanish conquerors with a significant amount of their mineral wealth. Nowadays, it is known officially as the Plurinational State of Bolivia – as it comprises in excess of 30 different indigenous states. Out of all Latin American countries, Bolivia has the highest proportion of indigenous people – at nearly 60% of its inhabitants. Though of considerable landmass, its relatively small population is disseminated across the Andes and the Amazon and its society is noticeably stratified. Much of present-day wealth is accumulated in the main cities; while poverty and lack of education are abundant in the rural zones. Bolivia’s history is riddled with struggles – not least because of its colonial past, but also as a result of more recent conflicts.

Back in 2006, the first-ever indigenous president was elected after a nearly 3-year long political turmoil. Evo Morales brought fresh



Protests in Bolivia // Wikimedia

promises of hope and bolstered a campaign for the many and not the few. He named his party ‘MAS (Movimiento Al Socialismo)’, which translates to movement to socialism. In hindsight, MAS did achieve many of its primary objectives. Economic growth steadily rose for the most part of his ruling, extreme poverty was drastically reduced, Bolivia’s position in the international community was reinstated, infrastructure was nationalised, social inclusion was fostered, the indigenous identity of

the country was boasted, racism was halted and programmes of widespread education were created, amongst others. He achieved something that had become long unbeknownst to Bolivians – unity and stability. These things gave way to his democratic re-election on 2009 and 2014. And indeed, people voted overwhelmingly for his remain – with 64% and 63% of the votes casted for his party, on each occasion respectively. Amongst the most controversial of his decrees, Morales expelled the Drug En-

forcement Agency and expanded widespread plantations of Coca in the tropics. Contrary to his promises, however, verifiable corruption scandals soon began to emerge. One after another, allegations against his government grew ever larger. Some even argue that his success was built upon clandestine foundations – government expenditure was allegedly financed with the injection of funds from drug trafficking, as many things didn’t quite make sense. Of course, this latter allegation was

made on a conspiracy basis – but was it?

Alas – as time progressed, his once humble origins became overridden by his now present greed. Private jets, helicopters, faulty factories, luxurious motorcades, full-scale international airports in small Coca-producing towns, an unexplainable exponential rise in Coca production, a museum of himself and even the erection of a 30-storey presidential palace were

“Morales blatantly mismanaged the resources of the poor country he commanded”

bought using taxpayer’s money, all under the futile premises of ‘this is the people’s property’. Morales blatantly mismanaged the resources of the poor country he commanded in order to do as he pleased, in a tyrannical fashion. Slowly but surely, his party soon started seizing control of the legislative, judicial and executive branches of the government – which, by law, should operate independently of each other. Much of the electorate that had voted for him became upset by these actions, thereby leading him to gradually lose the overwhelming support he once had. To

please those that still advocated for him, he chose to go down the populist strategy by building football pitches around the countryside and spreading political propaganda across the nation – in an attempt to engage with the uneducated masses that were largely unaware of his wrongdoings, let alone extravagances.

Without realising it at the time, he spelt the beginning of his demise on the 21st of February of 2016. On that day, Morales called a referendum seeking to change Bolivia’s political constitution in a way that would allow him to run for a 4th consecutive term – which was and is illegal. He lost. Notwithstanding this vote, he insisted on putting his presidential bid forward – breaching the democratic foundations upon which Bolivia became independent, with the petty argument that ‘it was within his human rights to re-run for presidency’. Stemming from this, peaceful anti-MAS protests emerged and progressively got larger in size. Opposition parties advocated Morales’ bid for presidency was unconstitutional, which it was and is.

Already, rumours had emerged that the election would be rigged – but no one had anticipated to what extent to which it would be. Unsurprisingly, on the 20th of October of 2019, MAS won the election – wrecking the country into a

COMMENT

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state of havoc. From that moment onwards, pro-democracy strikes have been taking place in the country. Peoples of all colours, from all excerpts of society (miners, farmers, indigenous leaders, doctors, students, bankers, businessmen and even some people from MAS' cabinet) have since been peacefully protesting against these acts of corruption.

Boxes upon boxes of crooked ballot-papers favouring him were found and burnt. Even deceased people were reported to have voted for him. The opposition candidates have been desperately holding meetings with news channels and presenting evidence against the fraud, demanding a new democratic election be held. In an attempt to diffuse tensions and intimidate the pro-democracy strikers, Evo Morales threatened to shut down water supplies and fence off the cities. His government bribed the armed forces to ensure they remained under state control; but even then, after a sustained vow for democracy, the police and the army rose against injustice and sided for the people engaging in the peaceful protests. Never has there existed so much cohesion amongst Bolivian's for one common goal – new elections and justice.

The Organisation of American States, an impartial continental body, performed an audit on this electoral process – only to conclude it was indeed fraudulent. There exists factual proof backing this claim. As a result of this, most of MAS' government resigned – including the president and the vice-president, upon facing increasing scrutiny. And, to counter these peaceful protests,



President Evo Morales//Wikimedia

MAS has been mobilising its populist support-group by feeding it fake facts, arming them, manipulating the truth, instilling hate, promoting violence and strategically deploying messages in the media that aim to victimise Morales – saying he was debased by far-right campaigns and a military coup ousted him from office, deliberately framing him in a situation far off reality. On late Monday evening, Evo Morales fled to Mexico after he was granted political asylum by his Mexican

homologue.

As I write this, my family, my friends and everyone I know is in a state of apprehension – fearing for their lives and for their future. A new transitory president has now constitutionally taken office, but still – violent mobs of MAS-supporters have been sacking buildings, burning buses, raping women, killing people and loudly chanting “CIVIL WAR”. Their purposes are devoid of meaning, as they have been coerced to believe the fight for democracy is being held

against them – as opposed to the corrupt rule of their Machiavelian leader. The military and the police have deployed their patrols to prevent the escalation of this conflict and avert bloodshed. Neighbours of many different zones have built barricades to protect themselves against the threat posed by these violent insurgents. Fighter jets are sweeping across the skies to bring back stability and take back control from those that are violently trying to usurp it.

From afar, all I can

do is reach out to others, rectify the spread of fake news and let the truth be known. I can't help but wonder: Will this lead to the demise of other authoritarian regimes, namely those of Venezuela and Cuba? Will this unveil a network of mass-corruption between Latin American countries – seamlessly cooperating with each other, in an unprecedented scale? Will this, at long last, bring about the positive change Bolivians so desire? Will the new leadership be able to mend the damage that was caused

in the latter period of MAS' mandate? Will this chapter be forever-

“Boxes upon boxes of crooked ballot-papers favouring him were found and burnt.”

more remembered as an inflection point in Bolivia's cultural heritage? Will Morales go down into the annals of history as a self-made farmer that rose to become the first indigenous president of Bolivia or as the despotic dictator that battered his country with corruption? All these questions remain unanswered. One thing is for sure: now more than ever, the country must unite and fight for its democracy, engage in peaceful processes, bear its multi-cultural identity with pride, abide by the rule of law, learn from its past and look at the bright opportunities that lie ahead.

I urge you to inform yourself on this situation. Please, help spread the word about what is happening in Bolivia. The spread of fake news is rampant and is manipulating the events in a way to make them seem as though there had been a military coup against Morales – when in fact he is an incontrovertible criminal that ought to be held accountable for his crimes.

COMMENT

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The hidden cost of numbers

Comment Writer **Nicolás Manrique** takes a closer look at the interplay between symbols and the value they represent

COMMENT

Nicolás Manrique

Comment Writer

Being someone who studies maths, it's often assumed that I like nothing more than to think about numbers. In reality of course, studying maths is actually one of the safest ways to be sure that you'll never see one, and there's a part of me which is grateful for this, for what initially might seem to be a pretty dumb reason. The more I think about it, the more I'm convinced that one of the most damaging traits of modernity is how we think about numbers. Now I know what you're thinking: "What are you talking about? Surely there are more important things" and yes, you're probably right about that, but if you've made it this far you may as well continue.

"[Prices] conflate the abstract idea of value with... the constructed idea of price"

The extent to which culture and political economy interact cannot be overstated. It shouldn't be too avant-garde a statement to claim that if we lived how they are. So it was under feudalism, so it is today. I don't think it's

too controversial to claim that under capitalism, prices exist. Prices are interesting because they attach a transcendental quality to something material, and so they elevate a commodity to something greater than its value in use. More inter-

to grow for its own sake, and so not only is value conflated with number, but to maximise value, the numbers must get bigger.

To the person who lives and breathes the dominant ideology of their time - which is everyone - this "number - value"

life may as well be in binary. Even before you leave school though, the pervasive culture of testing increasingly encourages students to see themselves as their marks, and in particular to see themselves in reference to the marks of others.

inator of these things is the definition of personal value in terms of numbers, and in particular the ease with which that leads to clear, well-defined goals for self-validation. Basically, it's a lot easier to aim towards a number for your happiness than

The punchline here is that the link between feelings of anxiety and number can partly be put down to the nature of numbers themselves. Numbers possess a cold and alien quality. They are associated with robotic logic and rigidity, so the psychological process of associating one's own value and success with sets of numbers becomes a process of alienation from the self. Not only that, but the attainment of self-value in this alienated form is totally fleeting and illusory, because the number is ideologically pre-loaded to never be content with stillness - this is the aforementioned nature of capital, and in practice it means that until you let go of the association, you can't meaningfully be content. In this way, this anxiety can be thought of as intrinsically existential, and it finds its logical basis in the capitalist association between number and value.

Let me be clear: I'm not saying that numbers would only exist under capitalism or anything like that, or that they would only become overused in that context. What I am saying is that under capitalism, numbers take on an interesting role as placeholders of value, and that this role needs to be understood as the weird thing that it is and for the weird things it makes us do. At the end of it all, it's important for any society to critically evaluate the meaning of its symbols, and that's just as true about numbers as it is about rambling polemics in Felix.



Life in three, 2019 // Androlás Melrique

esting still, they conflate the abstract idea of value with the essentially constructed idea of price - in the market, price is value after all. Essentially, we have an economic system whose foundation is (at least in part) built on this interaction of objects and the numbers which both transcend them and define their value. We can take this analysis further - according to Marx, the defining feature of capital as opposed to simple money is its need

association in the abstract becomes inescapable in the material. One's performance in school, for instance, is reduced to a set of numbers which are treated almost as the product of years of labour. This is no coincidence of course: the school system as we know it today was born in and modelled on the mass production lines of the Industrial Revolution, so in a sense it's completely unsurprising that the outward expression of one's educational

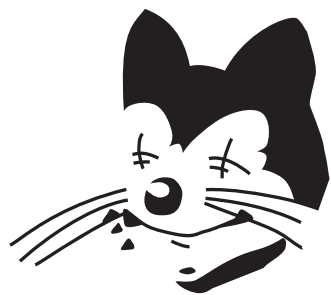
This is not at all dissimilar to the state of affairs in social media: Online, your value is thought of in terms of like or follower counts, and the negative psychological effects of viewing yourself in this way are not fully understood. Instagram actually experimented earlier this year with disabling public like counts in response to this, which I think represented a positive move, but they have since been reinstated.

The common denom-

it is to aspire to some abstract bullshit about contentment (note that in precisely the same way, it's easier for companies to aim for profits over broader social goals). The question is, does this ease translate into actual happiness for people? The fact that we often hear about the negative mental health impacts of things like intensive and constant testing implies that probably not, but that begs another question: why not?

COMMENT

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The Unacceptable Situation in Xinjiang

Comment writer **Qyum Noor** writes about the unacceptable acts committed towards the Uighurs in China

COMMENT

Qyum Noor

Comment Writer

Felix published an article recently, highlighting how China exerts its economic muscle to manipulate the behaviour of companies and cajole them into turning a blind eye to many human rights abuses; in return, allowing businesses' access to the large Chinese market, shamelessly forgoing ethics in pursuit of profit.

Unfortunately this moral problem of abatement & appeasement is not only confined to companies but over

the years has extended to countries as well. Beijing has been able to coerce and apply political and economic pressure to countless sovereign nations.

In July, 22 mainly Western countries issued a joint statement to the United Nations Human Rights Council denouncing the ongoing flagrant human rights abuses in the Xinjiang region of China, the home to ethnic Turkic Uighur people, in a brazen attempt to erase Uighur populations distinct culture and Muslim heritage, by forcing them to assimilate to what the government sees as superior

Hans Chinese culture. It is estimated between three to four million Uighurs have been imprisoned into internment camps and there have been widespread horrifying accounts of Uighurs being subjected to systematic human rights abuses from inhumane and degrading medical experiments, mass sterilisation, gang rape, mental and barbaric physical torture resulting to unconfirmed number of deaths. In response to the letter, 37 countries wrote a rebuttal defending China; not surprisingly most of these countries had substantial inflow of Chinese investments

worth up to several billion of dollars. Any dissent and failure by these countries to toe the line, could easily lead to Beijing withdrawing their investments at a moment's notice. Last week China warned the US that criticism of Uighur 'detentions' is not 'helpful' for trade talks between their countries.

Beijing's PR machine argues that the internment camps are for 're-education' and to wipe out signs of extremism, which it defines as anything including but not limited to praying, fasting, uttering the Islamic greeting "As-salamu

alaykum" (meaning peace be upon you) or just having a short or hipster style beard. Uighur toddlers have been forcibly snatched away from their families and placed into crowded orphanages run by the communist party; Beijing hopes these young children will one day grow up having no idea about their Uighur identity. Just this week it has been reported Muslim women have been 'forced to share beds' with male Chinese officials after their husbands are detained in camps.

Anyone defending these cruel and inhumane practices wherever they

take place in the world need to think carefully before defending the indefensible and becoming a mouthpiece of oppressive governments. Just imagine how you would feel if this were to happen to your mother, father or close family? I hope my Chinese friends and friends from other parts of the world understand this point and take the opportunity to experience living away from home in a free society away from closely controlled environment where they have grown up in and realise what is happening in some countries is not the norm and is unacceptable.



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NATO Needs Replacing

NATO might be brain dead, but Macron just turned off the life support

COMMENT

Calum Drysdale

Comment Editor

NATO was already creaking. Everyone could see it, from congressmen in the US tearing their hair out at Trump's tweets to autocrats licking their lips. But no one wanted to say anything, because the emperor's clothes are lovely until a child points out that he is naked. Macron is the allegorical child. He has excitedly pointed out what everyone could already see but chose not to mention and is now looking around for approval while the adults run for cover.

NATO was always something of a pipe dream. Created as a way of deterring Soviet aggression, it only worked if everyone was entirely committed to the project. In the case of an invasion of Western Europe, Soviet tanks would be rolling down the Mall before American troops were halfway across the Atlantic. However, the knowledge that the consequences of this would be an enthusiastic US response was always enough of a deterrent. Everyone gained as a result of this model. The US could shore up the vulnerable states of Western Europe while European nations were able to outsource their defence to America, in the knowledge that there was nothing they could do when titans like the US and the USSR clashed. Like a pampered child,



Estonian Prime Minister Jüri Ratas, Emmanuel Macron and Donald Tusk // Flickr

Europe lost its calluses, placing its faith in the soft power of market forces to drive global liberalisation and turning its nose up at the crass flag waving of the US.

This is best seen in the structure of the EU, a common market, tied together through economic integration rather than a political bloc with common interests and policies. The EU developed in what it thought were enlightened ways, congratulating themselves on the long years of peace and social progressiveness, forgetting the foundations upon which that peace was built on. The withdrawal of the US from Europe threatens to show up the European project as an ivory tower

or a fat grub whose log has been rolled away.

Criticising NATO is nothing new for French presidents who regularly try to establish French hegemony in Europe by positioning themselves as the rightful leader of Europe rather than the US. However, Macron's comments might just have fired the starting gun on the collapse of this delicately balanced scenario. Macron doesn't necessarily see this or else he wouldn't have provided such a public criticism of NATO. The alternative to this, too horrific to imagine, is that he is trying to hasten its collapse. Whatever the case may be, the damage is done. Why should anyone trust an institu-

tion after it is shown to have such major internal divisions that one of its top members publicly criticises it?

Europe must face up to the reality of a situation where its integrity is not guaranteed by America. While his comments may have been misjudged, Macron is not badly positioned as a potential leader of Europe. Unlike all the leaders of other major nations of Europe, he is strong domestically, having consolidated support after the gilets jaunes protests, and has proved himself to be willing and able to act on the world stage. His recent state visit to China was notable for how strongly he tried to push European interests, taking with

him not only a French business delegation but also a German minister of state and a European Commissioner.

However, this is a far cry from the joint Franco-Germanic visit that was proposed earlier this year. The problem is that while Macron's proposals sound good, they are often still in the interests of France. For example, his argument that rapprochement with Russia is necessary terrifies the small Baltic nations that are on the front line of Russian aggression. While Macron is keen on a return to realpolitik and the sacrificing of these countries to the Russian sphere of influence in exchange for cooperation, this would not affect France but is not

acceptable in any form.

Secondly, Macron's call for Europe to resist China's economic influence is easier for a Frenchman to say than it is for many of the other nations of Europe. The 1989 EU arms embargo on China, imposed after the Tiananmen square massacre, limited the involvement of major French defence tech companies, and the difficult trading conditions have led to a number of French industrial groups ceasing or scaling back involvement with China. This makes French companies much less reliant on Chinese exports than Germany, whose more consumer-goods-based industry has pivoted strongly towards China.

The core of his message though is one that European countries, tied up at the moment with internal matters, need to hear: "The fat years are over". However, even Macron's proposed military coordination mechanisms do not go far enough to fill the gaps in missile defence, air-to-air refuelling and logistical support created by a complete American military withdrawal. It will take strong leadership to bring the recalcitrant nations of Europe to heel and to formulate a united defence strategy in all fields from AI to space. While Macron might not be the best person for the job, he is possibly the only one in the position and with the vision to persuade Europe to get its hands dirty again and do what is necessary to protect our way of life.

ARTS

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The Mikado - stylish set, passé plot

ARTS



Where? The Coliseum
When? 28th Oct – 30th Nov
How Much? From £10
 (with access all Access All Arias for students)

Claire Chan

Arts Editor

The Mikado is perhaps the most well-known of Gilbert and Sullivan's Victorian-era comic operas, famously set in Japan. Why Japan, one might wonder? Back in 1885, it was all about keeping political satire hidden in plain sight. By setting their scenes in fantastical or wildly foreign locales, Gilbert and Sullivan could excuse their critique of Victorian

politics and society.

Their Japan makes no claim to authenticity. It was the Japan seen 'on vase and jar / on screen and fan': the cheap imitation goods shipped en masse to Britain in the late 1800s. We can tell from the 'exotic' but ridiculously un-Japanese names – our heroine is called 'Yum-Yum' and her wide-eyed lover 'Nanki-Poo'.

In light of actual knowledge about Japan, that sort of thing sounds distinctly racist. In 1986, English National Opera director Jonathan Miller made the brilliantly innovative step of getting rid of the faux-Japan setting entirely. Instead of parodic kimonos and sliding screens, he transformed it into a lush seaside hotel in 1920s Bournemouth. Three decades on, the

set by Stefanos Lazaridis is as timeless as ever. Dazzlingly white, palm trees and fountains project opulence while curly-haired French maids and slick butlers in tailcoats enliven the stage. All in all it felt like a riotous cabaret.

If only the plot had aged half as well. The only modern bit was the much-anticipated 'little list' where Ko-Ko the executioner, casting about for someone to behead, calls out modern political figures who would 'not be missed' if they were gone. It's updated with every production; here, Boris Johnson and Priti Patel were wittily castigated in rhyme. The audience woke up to roar with laughter at this, then sleepily quietened down for the rest of the performance. Delightful



From Japan to the roaring 20s // Genevieve Girling

as Lazaridis' set may be, it cannot hide the fact that there is something distinctly dated about the plot – rather like staging a traditional Punch and Judy in the modern day.

While the caricatures and humour were a little too in-your-face for me, the pensioners in the audience were cackling away. The lead singers, both Harewood Artists

(young opera singers beginning their career), were very good. Soraya Mafi was a delightfully coquettish Yum-Yum, her soaring soprano bringing sparkle to both her solo arias and duets. Elgan Llŷr Thomas made a vibrant and innocently earnest Nanki-Poo. Yvonne Howard, as Katisha, was a bit frail and weak for the formidable doyenne she

portrayed, but the rest of the singers rounded off the cast solidly. Some less-than-lively conducting of the orchestra by Chris Hopkins perhaps added to the staid atmosphere. Nevertheless, the classic Gilbert and Sullivan farce will be a pleasure to fans of the genre, and promises well-polished entertainment for the uninitiated.

Harry Potter in Concert: A magical musical evening

ARTS



Where? Royal Albert Hall
When? 1st - 3rd Nov

Claire Chan

Arts Editor

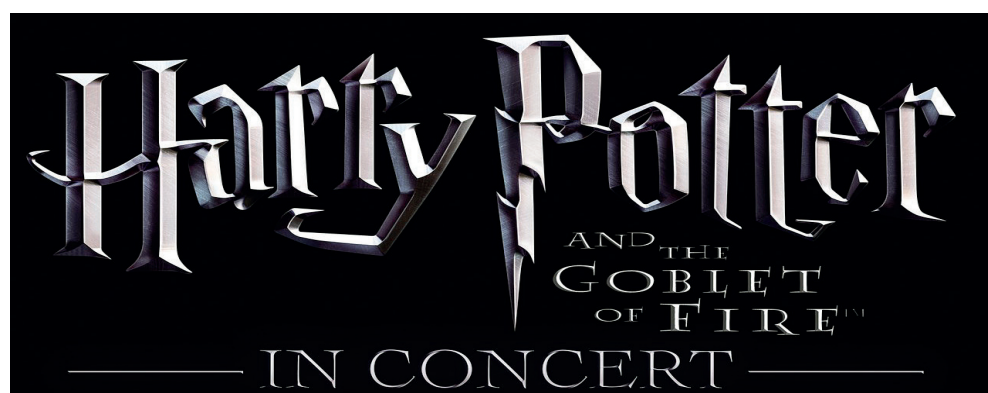
Imagine your favourite movie – any movie. Now, imagine it again without the music and its iconic soundtrack: it would simply not be the same. Music is a huge part of creating a film's atmosphere, creating the right ambience and enhancing the emotional tug of the moment. And what better way to experience the spellbinding magic of J.K. Rowling's classic saga by watching it on the big screen, accompanied by

a live orchestra playing through the entire film's soundtrack? The Royal Albert Hall's Films in Concert series gave the audience a truly magical experience as we rediscovered the 4th instalment of the Harry Potter series, all in the stunning surroundings of the Royal Albert Hall.

The evening was ideal in every way. The live orchestra added a special quality to the film, making the soundtrack have more presence than in the usual recorded playback. Yet it did not detract from or distract us from the plot. Every note was precise, flawlessly executed to the point where you almost forgot that it wasn't just the soundtrack, but in fact a live orchestra in front of our very noses. It also helped us to appreciate

exactly which instruments were responsible for various themes through the film, from the brass-led theme of the Durmstrang boys to the triumphant iconic theme. The levels of sound in the hall were just right as well: the orchestra was never overwhelmingly loud, nor was the recorded audio too soft, with just the right amount of emphasis on the music. It was so nostalgic to be thrown back into the younger years of Daniel Radcliffe, Rupert Grint and Emma Watson, and relive those trepidation-filled moments as Harry fought the drain, swam with merpeople and met with Voldemort face-to-face for the first time.

After the show, I got to attend a Q+A session with the Oscar-nominated composer of the film Patrick



The iconic film franchise brought to life // Royal Albert Hall

Doyle. It was fascinating to uncover his thought process as he wrote the music. Doyle explained that he composed with the actors' range of pitch and vocal timbre in mind, and had to constantly be aware of the dialogue, sound effects and visuals going on. His proudest composition of the film was for Cedric Diggory's death. Written by hand on a bit of a napkin, Doyle composed the

music to capture the concurrent contrast between the happy festivities and the grief of death. Using a wide spatial range and harmonies of suspense, all in time with the dialogue, I am certain we can agree that the music emphasised the reactions of the characters whilst keeping the emotion pumping through the moment.

Overall, it was wonderful to relive the 4th

instalment of the iconic Harry Potter films on the big screen, with a flawless live orchestra. I would highly recommend experiencing a film live in concert for everyone.

The Royal Albert Hall's Films in Concert series continues with E.T (8 Dec 2019), Terminator (28 May 2020) and Titanic (30 May 2020).

ARTS

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The Taming of the Shrew: It's Shakespeare...but woke

A witty, tongue-in-cheek adaptation of Shakespeare's classic reimagines 16th century Padua as a matriarchy, challenging sexist assumptions.

ARTS

★★★★

Where? The Barbican
When? 18th Jan
How Much? From £10

Preet Lalli
Arts Writer

The Royal Shakespeare Company return to the Barbican this winter with *As You Like It*, *Measure for Measure* and *The Taming of the Shrew*. Justin Audibert's electrifying production of *Shrew* is a gender-flipped version of the original, where, instead of a rich gentleman looking for suitors for his daughters, a rich gentlewoman, Baptista, struggles to marry off her sons. She insists that

her sharp-tongued, elder son, Katherine be married before the angelic, younger son, Bianco. This restriction is much to the dismay of Bianco's numerous suitors, who instead hatch their own cunning plans to court him in secret.

Every detail of this production is impeccably designed. The male characters are given long flowing locks that they flip over their shoulders with flirtatious ease as they dance gracefully on stage. The women's gowns are voluminous and richly decorated in comparison to the men's, emphasising that they hold the power. Movement is also key in demonstrating this. The female actors make bold eye contact, initiate conversation and take the men's hands and kiss them in greeting, asserting

dominance.

James Cooney brilliantly portrays the much sought-after Bianco with coy elegance. Katherine is brought to life by Joseph Arkley in a performance that somewhat lacks the feistiness expected of a shrew in need of taming. But these are just supporting roles - the stage is dominated by women. Laura Elsworth as Trania, and Emily Johnstone as Lucentia have a perfect smart-dumb chemistry which will have you laughing from the opening scenes. Gremia is portrayed by Sophie Stanton hilariously. She glides around stage on a hoverboard and is incapable of saying the object of her desire's name, 'Bianco', without giving her sword a handjob.

My one criticism is that the relationship between



The flamboyant Bianco is wooed by Lucentia /// Ikin Yum (c) RSC

Katherine and Petruchio, the gentlewoman in pursuit of wealth who dares to tame the shrew, is unexpectedly underwhelming. Despite this being the main storyline of the play, the courtship of his brother by the lustful Lucentia is much more engaging. Petruchio's bold manner and chaotic head of red, curly hair are suggestive of Elizabeth I, the second female monarch and famously thought of as 'unfeminine'. Her character is often dressed in

men's clothes, a detail I found rather perplexing in a gender-flipped play.

Although the switch of gender roles has faced criticism, I thought it was expertly executed, maintaining a healthy balance between questioning gender roles and comedic effect. Seeing a mother search for the highest bidder for her son's hand is more shocking than watching the traditional patriarchal version. Notably, the matriarchal dynamic highlights the key theme of the play:

power, which is often forgotten amidst the humour.

Although the play maintains much of the original prose, the staging and acting has been adapted amusingly for a modern audience, proving to be a treat for the eyes. It did leave me somewhat puzzled but I laughed my arse off. Don't be put off by the fact that it's unconventional or that it's Shakespeare, and get yourself over to the Barbican to check out this fabulous comedy.

I Love You, You're Perfect, Now Change

A show bound to make you pine for a relationship or send you running scared

ARTS

★★★★

Where? Chiswick Playhouse Theatre
When? Until 31st Nov
How Much? £22.50; £17.50 students

Syon Lee
Arts Editor

Love is at the centre of all good tales. Every story ever told, every piece of art, is propelled by this strange notion of an attractive force between individuals, a

force that can neither be defined nor explained. And yet that's what *I Love You...* attempts to do by showcasing the almost infinite permutations of romantic love in the form of minutes-long musical sketches.

Through the lens of humour and a heavy dose of modern-day cynicism, the vignettes range from snapshots of first dates to slice-of-life looks at post-marriage hell. Given the show's original run started in 1996, a lot of work has gone into making this production feel glossy and current. The show was substan-

tially rewritten in 2017 and now they have gay couples, lesbian couples, mentions of Grindr, a popular gay dating app, and even regional British accents. It's all very relevant. Unfortunately, the source material didn't quite have enough nuance or depth to really translate into the intricacies of modern relationships. Something rings false in a song about rushing through the first dates sung by a couple who met on Grindr (as anyone who has used the app can attest, the term "date" is always used rather liberally in the context of Grindr),

the lesbian mothers are unfortunately reduced to parodies of a straight couple (although they have enough awareness to work that in as a joke), and the dating video sketch is just oddly anachronistic given the rest of the show.

That's not to say the show isn't funny. It's joyful in its ability to make jokes about every party in a relationship and every scenario one could imagine. Of the compact four-person cast, Laura Johnson particularly stood out to me, the blend of a brassy voice and a wonderfully malleable face making her

particularly impressive in her comedic roles. George Rae, Dominic Hodson, and Naomi Slights are all accomplished actors, able to sell the illusion of a new cast with a simple change in costume, accent, or affect.

The music is where I felt the show was the weakest. As mentioned previously, updates were made to the original songs and the lyrical changes not only helped ensure the show didn't feel dated, it also brought the musical a bit closer to home geographically. However, given the nature of the show and the number of

scenes we were treated to, no melody ever had a chance to take up residence in your memory. A musical with bad music is one thing but a musical with forgettable tunes? That's a tragedy.

Still, I recommend this show as a piece of light family entertainment or even, dare I say it, a fun date activity. Even though it might not chart the specifics of your relationship, more likely than not, one of those sketches will describe where your relationship is headed.

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Death of a Salesman

The stellar cast unfortunately fails to sell the classic script

ARTS



Where? Picadilly Theatre
When? 24th Oct – 4th Jan
How Much? From £15

Ozbil Dumenci
Arts Editor

Written by the iconic Arthur Miller, *Death of a Salesman* is often hailed as one of the best plays of the 20th century. Adding to its fame, the play recently made the news when the roof of the theatre ‘collapsed’ on the audience twenty minutes

into the show, a mere 48 hours after my own viewing.

Death of a Salesman chronicles the ascending to madness of Willy Loman, a failing salesman (of an unknown product) from New England who is plagued with disappointment; in himself, in his son Biff, in life itself.

Directed by Marianne Elliott and Miranda Cromwell, the production is absolutely stunning from start to end. The transitions between the flashbacks and real-time are beautifully orchestrated, flowing naturally and blending into one another at just the right moments. The lighting plays a big part in this, which, on the whole, is perfect, reflect-

ing the mood of the play throughout, changing and developing as the characters and the plot do too.

Making the creative decision to centre the play around an African-American family really pays off. The core message of the script is still intact, however, some lines acquire deeper meaning and relevance thanks to this switch. Although the script is true to Miller’s original, blending it with Jazz and Gospel music, genres associated with the African-American culture, added further authenticity to this new version.

Acting is also overall very strong, particularly from the Suits star Wendell Pierce who



A rare moment of joy// Brinkhoff Mogenburg

portrays a desperate, delusional Willy Loman. Sharon D. Clarke proves why she is currently one of the most acclaimed actresses on the West End once again, performing the role of Linda Loman, the loving wife, riveting and extremely real.

So, why did I leave the show feeling a bit let

down? Especially during the second act, I found myself checking my clock, wondering how much longer they would take to wrap things up. With a runtime of three hours, it’s difficult for a play to not feel long. However, I felt that the script was often circling around the same points and taking

too long to reach any real conclusions.

Overall, *Death of a Salesman* is pretty darn great. Despite the often-long-winded ways the script ops to tell its story, it is staged so brilliantly in all aspects which makes for a mostly thrilling night at the theatre. Just be mindful of the ceiling.

The Music of the Night

A joyful celebration of musical theatre

ARTS



Where? Royal Albert Hall
When? 6th Nov
How Much? £23; £16

Aya Hayakawa & Laura Casas
Arts Writers

In theatrical performances, the orchestra has a supporting function, often lacking the appreciation that it deserves. In this one-night-only show of hit songs from the most famous musicals, the orchestra is on stage alongside the singers, as

opposed to being in the pit. This unusual arrangement gives a twist to the songs, creating a unique concert. With musical stars like Richard Balcombe, Louise Dearman, Celinde Schoenmaker, Ben Forster, Alex Guarmond, Bonnie Langford and the Royal Philharmonic Orchestra sharing the spotlight, it was a celebration of musicals. The whole performance was filled with lightheartedness and warmth, mainly due to the humour and fun with which Langford presented it and to the old companionship between the singers.

Forster’s performances spotlighted his exceptional vocal range, showing off the variety of his vocal traits from his delicate

and tender low notes to the clear and sharp high notes. These dynamics allowed him to fully convey the range of the characters’ emotions in each song. “Defying Gravity”, sung by Dearman, was another remarkable performance which brought emotion and shivers to the

“We were especially excited to see the young singers our age on stage.”

audience. Blue and green lights, moving around the

stage and the auditorium, enhanced the atmosphere and made the audience feel immersed in the concert itself.

The orchestra performed flawlessly and harmoniously, with their classical arrangements of ABBA Medley and Queen’s “Don’t Stop Me Now” being unusual and delightful at the same time. The choir, formed of students at the Italia Conti Academy of Theatre Arts, lightened the stage with their active choreography. The canon - a sequence of the same movement performed at different times by multiple performers - added excitement and energy, expressing their joy for performing. We were especially excited to see the young singers our age

on stage.

Unfortunately, some asynchrony between the singers and musicians prevented the concert from rising to its full potential. The choir sped up unexpectedly in “Step in Time”, which made the audience restless and unable to focus on their singing. In addition, the orchestra’s powerful sound drowned out the voices of the soloists and hindered their performances multiple times. Microphones were also not always turned on in time for the soloists, which felt slightly unprofessional. Perhaps this was due to insufficient rehearsal, it being on for just a single night.

The Music of the Night is part of the Royal Philharmonic Orchestra Series

which sees the Royal Philharmonic starring in multiple concerts at the Royal Albert Hall till October next year. A fun night which took fans and newcomers alike through the most cherished and emblematic productions of musical theatre. Though there was room for technical improvement, the originality of the concept, radiance of the Royal Philharmonic and joy of the performers created a memorable event worthy of more than just a one-night show.

The RPO is offering student parties of 8+ people tickets from just £5 across their London season, find out more at www.rpo.co.uk/whats-on/group-bookings

ARTS

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DramSoc Presents: Macbeth

Double, double, toil and trouble

ARTS

Calum Drysdale

DramSoc Member

Shakespeare is the eternal snake. Just when you think you have him pinned down, he writhes away, changes shape or just turns to smoke in your hands. His texts, so well trod, in the hands of successive centuries of directors retain the ability to shock generation after generation.

Dramatists and actors often cut their teeth on Shakespeare. Ted Hughes, one of the 20th century's most important British poets, thought he was so important that he memorised Old Bill's complete

works while working as a lighthouse keeper, and his neologisms have entered common parlance. For example, without Shakespeare we would never have been able to say "fashionable eyeball", both being words that he had coined.

This flexibility of the text is the reason that I am so excited by the production of Macbeth being put on by DramSoc next week. Directors Matthew Last and Maddie Roche have decided to focus on the horrific aspects of the play, highlighting the dark and difficult lives that the characters in medieval Scotland led. This is not a play about kings and nobles fighting for what is right. There is a cold, hard and cruel world where brutality,

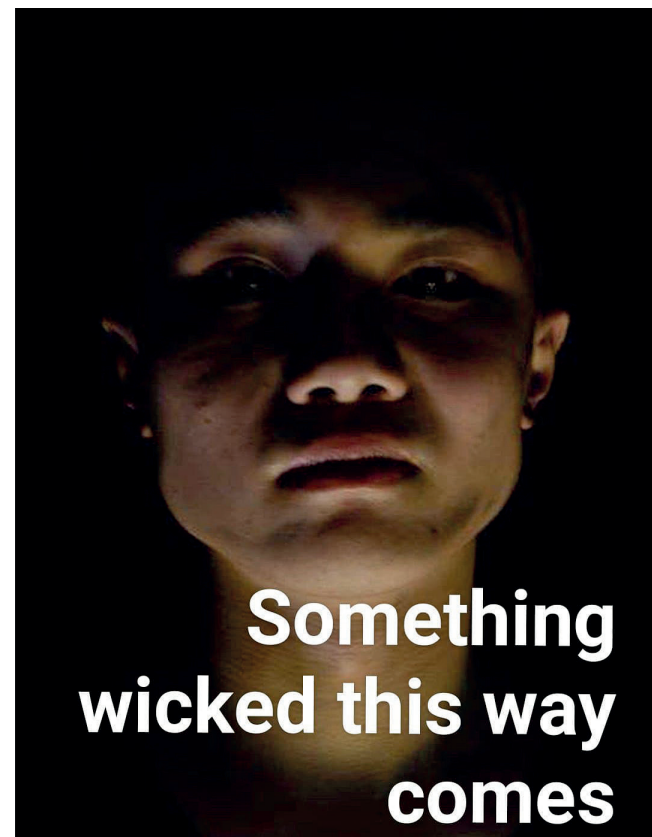
more than anything else, gets you ahead of your competitors. Children are killed out of hand for what they might grow up to be and battles are fought in the cold mud, standing on top of the corpses of those that fell before you.

The supernatural elements of the play, often so uncomfortably shoehorned into the plot, make sense here. The Scotland portrayed here is used to magic. Everyday events like the weather, the health of livestock or family members or crop yields were the result of a hundred mysterious forces that could be bargained with, flattered, and fought. Magic is an everyday part of life here in this Scotland. The direction that the witches themselves are taken, is

sure to shock. I will not spoil the surprise here but I promise that it will not disappoint.

Lastand Roche's vision has extended to all parts of the production. Audience members can expect to see paper crowns, threadbare clothes, and huge furniture pieces that split apart in an instant. They never want to allow you to forget that any impression of greatness or majesty is a lie. The wars of Macbeth are fought over who gets the right to bully the local peasants into coughing up what little they own in tax. Kings change but life in dark ages Scotland is always short and hard.

Come and see Macbeth next week Wednesday to Saturday and I warn you. Something wicked this way comes.



Something wicked this way comes // Aneira Symes-Pontin



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FILM

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La Chinoise (1967)

Over 50 years after its initial release, Jean-Luc Godard's *La Chinoise* still stands as a drastically important piece in the director's catalogue, albeit a transitional one.

FILM

LA CHINOISE



Director: Jean-Luc Godard.
Script: Jean-Luc Godard.
Starring: Anne Wiazemsky, Jean-Pierre Leaud, Franz Schubert *96 minutes*

Dominic Ede

Film Editor

As an afterthought to this review, earlier this year I read an Ali Smith book called *'Public Library and Other Stories'*. While (slightly) irrelevant to the book, the cover featured a shot of two people reading on a balcony with strong red, white, and blue colours dominating the frame. On the back of the book it had the pictured credited as a still from Jean-Luc Godard's *La Chinoise*. I hadn't made the conscious effort to immediately set out and watch it, but in coming to review this film, the link reappeared in my mind; it wasn't a direct influence, however I thought it was a nice detail, and much like the film, I would highly recommend the book.

In 1967, the French strikes of 1968 were just around the corner, where Godard made an almost prophetic feature following a group of Maoist students meaning to start a revolution through terrorist violence; based loosely on Dostoyevsky's *'Demons'*, we follow 5 students living in an (away-from-home) friend's flat, dwelling on this revolution they dream of.

Taking influence from

one of Dostoyevsky's masterworks, we can expect the story to be devilishly cohesive and darkly funny, however many a film has fallen short with brilliant source material. Not this one. As is consistent with his other work, Godard's exceptional dialogue between characters takes centre stage as we're forced into reflection through heavy themes of philosophy and politics. Breaking from traditional storytelling, Godard often breaks the conventional method, dropping into an almost documentary style interview; we're seamlessly flowing between these interviews with the students and what is reality. However, the authenticity of these students is often brought into question when we look at the scenes as a whole.

"They pride themselves on their bohemian lifestyle, yet sit in an immaculate bourgeois flat"

The first thing you notice about this film are the colours. The red, white, and blue (of the revolution) feature in almost every shot, with immaculately designed frames and a casual camera movement, the almost sterile nature of these perfect colours lend itself to a sort of falseness,



I spy with my little eye, something beginning with L-R-B // Athos Films

an inauthenticity. They pride themselves on their bohemian and leftist lifestyle, yet sit in the immaculately bourgeois apartment, talking of revolution while sitting with decadent furnishings. This is of course no accident, and neither are the colours. About midway through, we get a quote from Kirilov (Lex De Bruijn) "Blue, yellow, red. Perfectly pure, perfectly balanced. Perfect on the pretext that every other colour is there." Almost every shot featured is heavily blue, red and, white; could it be that something is missing from these frames? The balancing of the yellow should be just as important, yet we see little of it. It comes at times, seen in jumpers and the occasional lamp, but perhaps things are not as perfectly balanced in this radical group's ideologies as they seem to think.

They take turns to give their take on the

philosophy, preaching to the group with brilliantly eloquent passages of dialogue, persuasive and polarising. Talking in terms of science and experiment, they blend their philosophical ideals with fact, but still there's this underlying comedy. With the flat's walls over excessively lined with 'The Little Red Book' in an almost over-compensatory fashion, we begin to wonder whether the students are genuinely concerned with the cause they so passionately speak of. As if to show that they do in-fact care, Veronique (Anne Wiazemsky) sets out to murder the Minister of Culture of the Soviet Union, yet in doing so accidentally shoots the wrong person; this about sums up the effectiveness of their revolution.

One of the best scenes in the film comes towards the end (before the assassination) where Veronique has a scintillating conversation with Francis

Jeanson (as played by himself) about her radical plans to kick start a revolution. (Jeanson being a notorious political activist at the time, famous through his commitment to the National Liberation Front during the Algerian war). The conversation goes as a debate between Veronique and Jeanson, each with opposing views on whether the terrorist kick start of the revolution is the morally just one. It is rumoured that Godard had fed lines to Wiazemsky through an earpiece for this scene, so it was essentially Godard debating with Jeanson, perhaps lending to the brilliance of it.

Overall, this dark comedy serves as a beautiful film in the catalogue of Godard, with a witty and astute social commentary to back. Its predictive nature and the precedence set after its release, perhaps garnered it more attention than would have naturally pro-

ceeded, but the brilliance in it is precisely that. The insight to comment on the increasingly leftist view in France at the time leaves you to wonder whether the film itself had any effect on the events of the next year, but for me,

"This dark comedy serves as a beautiful film in the catalogue of Godard"

it was a beautiful film that has clearly had a large influence on directors of the modern age (I'm looking at you Wes Anderson *et al.*) with a relative and meaningful politically commentary that we can still look at today.

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Union Page



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Thank Goodness It's Friday

Metric | 20:00 - 02:00

h-bar Birthday

h-bar | 19:30 - 01:00

20 November, Wednesday

CSP Wednesday

Beit Bars | 19:00 - 01:00

18 November, Monday

Wine Tasting

Union Bar | 17:30-18:00

21 November, Thursday

Pub Quiz

h-bar | 19:30 - 21:30

19 November, Tuesday

Super Quiz

FiveSixEight | 20:00-22:00

Games Night

h-bar | 19:30-23:00

22 November, Friday

Thank Goodness It's Friday

Metric | 20:00 - 02:00

Bop

Reynolds | 20:00 - 02:00

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MUSIC

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Days of Abandon: shimmering sounds tinged with sad moper

MUSIC

Days of Abandon



Artist: The Pains of Being Pure at Heart. **Label:** Fierce Panda Records. **Top Tracks:** Art Smock, Simple and Sure, Life After Life. **For Fans Of:** Parks, Squares and Alleyways, London Grammar, Parekh & Singh *37 minutes*

Ambika Bharadwaj
Music Writer

In their third album, *Days of Abandon*, The Pains of Being Pure at Heart almost ditched their last album's heart bursting intensity. Frontman Kip Berman, once a starry-eyed "heart on his sleeve" daydreamer serenading anyone in earshot, now sounds like

a young romantic who has seen his share of heartbreaks & the pains of unrequited love. The tracks on the album aren't about head-spinning, chest-swelling love anymore but now have more complexities, complications and none of the naivety previously seen. The band aren't clamouring for arena-rock status, they're just happy making good music which shows in the bookish & fuzzy aesthetic of the album.

Moving away from the bouncy ballad young love found on their previous album *Belong*, *Days of Abandon* is subtler and more graceful. The first song on the album, 'Art Smock' might just be the most delicate song on the album but more tellingly, it's easily the most nostalgic as well; a sweet-and-sour remembrance of a relationship-that-wasn't. The lyrics are sensitive & sublime, and the hook hits devastatingly close to

home but still feels tender: "Should have guessed it was going to fall/To pieces in my hands again". From the very first notes, 'Art Smock' feels more reflective and wistful. It's a look at the present through the lens of the past, in which Berman allows a lived-in experience step in and take over resulting in untampered passion. The next song 'Simple and Sure' is bursting with breezy and tight arrangements, meditative melodies, and beautifully poignant lyricism, making it a simultaneously boyish and mature exploration of love, longing and everything in-between. 'Life After Life' lyrics: "The flowers he gave me have wilted/ But I keep them, like I keep him" tell us that not all love lasts forever and most dries up like flowers in a vase—but with every heartbreak comes a well-earned lesson, a souvenir to keep until the


Album art more perfect than Helvetica // Days of Abandon

next one comes along.

The next tracks 'Coral & Gold', 'Beautiful You', 'Masokissed' and 'Until the Sun Explodes' all feel like they have some sort of wrinkles— anxious memories, telling recollections, none-too-idyllic scenes from the past—which are all over *Abandon*. Berman's certainly turned in sweeter, more rousing sets, but he's

never written anything that feels quite so true to life.

On the first contact, *Abandon* can come across as muted and brittle but musically, *Abandon* is the fizziest Pains record yet: say goodbye to the plumes of distortion, and instead, the album greets you with records full of a crisp, effervescent gallop, that splits its time between dreamy balladry and

spotless indie-pop. *Days of Abandon* is the sound of a young man in flux, with Berman's calling it his most personal work yet, and you can sense that he has applied his life lessons to the music from writing about all the tiny victories & painful heartbreaks that come from being young & in love.

Big Thief steal the top spot with 'Not'

MUSIC

Two Hands



Artist: Big Thief. **Label:** 4AD. **Top Tracks:** Not, Two Hands, Forgotten Eyes, The Toy. **For Fans Of:** Julia Jacklin, Aldous Harding, Stella Donnelly *40 minutes*

Josh D'Aeth
Music Writer

I recently discovered a new personalized playlist Spotify creates called "On

Repeat". As the name suggests, this contains the 30 songs you've been playing most over the last 30 days.

While this initially served as a slightly unnerving reminder of the reams of data I willingly give to big tech, hopefully my current Springsteen love in doesn't lead to suggested ads for Levis' popping up, it also confirmed to me how much I love the song 'Not'.

'Not' is the lead single from Big Thief's new album *Two Hands*, and it's been stubbornly at the top of my playlist for the last month. One of the band's staples in live sets, they've finally put down a

definitive hard-edged recording.

The first half of the track finds lead singer, and songwriter, Adrianne Lenker at her best: brutally poetic, "Not the meat of your thigh/ Nor your spine tattoo/ Nor the shimmering eye" she shudders, perhaps alluding to a pain more spiritual than corporeal. Lenker's voice follows a crescendo of rage, moving from a quiver to an impassioned howl by the midpoint of the song, at which point she unleashes an epic squalling guitar solo that perfectly carries the energy of her vocal performance to the end of the song, an end you

never really want to come.

'Not' is unlike any other song on *Two Hands*, the second album released by the band this year after *UFOF* dropped in May. Most of the album eschews the coarser instrumentation of 'Not' for a simpler, folkier sound which acts more as a platform for Lenker's lyrics.

"a crescendo of rage, from quiver to impassioned howl"

The title track, 'Two Hands' is a great example of this. Lenker's voice hovers over the track, unpicking the breakdown of a relationship: "And the more that we try/ To figure through the answers/ to repeat ourselves/ to deny, deny", while in between chorus and verse a wispy, electric squeal accompanies the high pitched guitar arpeggio. All of this gives the track a rather ethereal feel, an impermanence echoing perhaps the fleeting nature of this relationship for Lenker.

Elsewhere in the album Lenker also broaches broader topics, from homelessness and belong-

ing in the earnest 'Forgotten Eyes', to the gun crisis in the more plaintive track 'The Toy'.

Its these quietly raw and empathetic songs that heighten the impact of 'Not', and the similarly abrasive 'Shoulders', creating the impression that Big Thief are totally in control of where they want to go as a band, what they want to explore and how they want to explore it. I expect 'Not' will sit at the top of my "On Repeat" for a while yet...

MUSIC

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FEET OF CLAY (Some More Rap Songs)

Earl Sweatshirt is back, less than a year after his last release, with an EP as free form and abstract as his last album. Music writer Louie Ghalib weighs in.

MUSIC

FEET OF CLAY



Artist: Earl Sweatshirt.
Label: Tan Cressida.
Top Tracks: 'EAST', 'MTOMB'. **For Fans Of:** MAVI, Mach-Hommy, MIKE, Medhane, MAXI, Slauson Malone. *15 minutes*

Louie Ghalib

Music Writer

I have been following Earl Sweatshirt's career religiously since his 2015 project *I Don't Like Shit, I Don't Go Outside*. Sure, I knew of him because I was a fan of Tyler, The Creator and Odd Future, and I listened to tracks he made that featured Frank Ocean and Vince Staples, but I initially became a fan more for his dark production than for his lyricism (which was an oversight looking back). I was fascinated

by the musical ideas that Earl presented in *IDLSIDGO*. 2015 was the start of my freshman year of college at the University of Washington and as it goes, I became increasingly stressed throughout the year. Listening to *IDLSIDGO*, I was surprised at how much the lyrics connected with me on a personal level. Before long I was a huge Earl Sweatshirt fan, eagerly awaiting his next project. The short project *Solace* released later in 2015 was enough to hold me over until December 2018, when *Some Rap Songs* dropped. I treasured that project from the start, falling in love with the phenomenal avant-garde post hip-hop instrumentals. It was great to hear Earl reconcile himself, particularly on my favourite track on the album, 'Azucar'.

After this release, I was not expecting a new project from Earl to come any time soon. But then he announced a surprise EP called *Feet of Clay*. I knew I had to listen to it as soon as it dropped. That's

what I did. I listened once, I listened twice, I listened 10 times and I realised hours had passed without even feeling it. I was again surprised by the instrumentals, which were even more free form than *Some Rap Songs*, especially on 'EAST', a track which samples a classic Arabic song. Earl brings back his signature loose flow that feels like it's both on time

"Earl brings back his signature loose flow that feels as though it is both in time and out of sync"

and out of sync. And not in a jarring Blueface way, Earl's style of rapping feels indefinitely more calculated - as if he is interpreting the freeform instrumentals in his



FEET OF CLAY // Tan Cressida



Earl's new EP has come with a music video for 'EAST' // Tan Cressida

rhyme schemes, making his voice a supplementary instrument in and of itself.

The EP starts off strong with '74' where Earl talks about how he has been living since *SRS* whilst taking shots at weak artists and record label slaves. The aforementioned 'EAST' sees him speak on his substance abuse and how society nowadays is obsessed with instant gratification. He also includes a great metaphor about trying to extract light from his stardom but not being able to as his star status is a result of his dark lyrics. We get Alchemist production on 'MTOMB' and it shows. The beat is a fantastic slow jazzy loop with soul vocal samples layered on top. Earl raps about his father's death on this track whilst calling back

the classic Dizzee Rascal album *Boy in Da Corner*. Earl continues the theme of loss on 'OD', rapping about the loss of his friend Mac Miller to an overdose.

On the next track, 'EL TORO COMBO MEAL', MAVI delivers a feature with a more focused style of rapping than Earl Sweatshirt, which leads me to an important point: Earl has become so well loved as a rapper that a feature on his project at this point lends significant popularity. Indeed, MAVI has rightfully gotten more recognition since this EP dropped, and the same can be said for Mach-Hommy for his feature on '4N'. Earl has proclaimed that Mach is his favourite rapper (as opposed to MF DOOM who was mentioned previously by Earl) and he brings his A-game

on '4N'. That track, which is the last of the album, and 'TISK TISK/COOKIES' both have instrumentals very typical of the lo-fi, abstract hip-hop subgenre that Earl has pioneered (see artists such as MIKE, Medhane and Slauson Malone, as well as MAVI and Mach-Hommy). All in all, I really enjoyed this project and I am definitely going to keep listening to it for a very long time. I strongly recommend this EP to Earl Sweatshirt fans. To people who have never tried out any of Earl Sweatshirt's music, I suggest starting with *I Don't Like Shit, I Don't Go Outside* first to see how you like it and if you do, I encourage you to listen to the rest of his discography.

MUSIC

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The lowdown on BBC Introducing LIVE

MUSIC

Guthrie Ruby

Music Editor

For twelve years BBC Introducing has been helping upcoming artists break into the industry. Every year the BBC holds an event (BBC Introducing LIVE), a relative candy shop for musicians to get insider information from the insiders themselves. Alumni of the service include Little Simz, Ed Sheeran, and George Ezra, insanely successful now but each had their humble beginnings with the BBC.

For three gloomy days at the east London Tobacco Docks a couple Felix music editors

pottered about like imposters. The event boasted a wide selection of lectures, seminars and workshops. Some of the biggest keynote speakers were Catfish and the Bottlemen and the ever-elusive Jake Bugg. Despite being some of the biggest names in music they didn't have a lot of specific tip and tricks to share. It was more just interesting to hear them tell anecdotes of the journey

“Scarily enough, TikTok is the future of the music industry”

they took to stardom. The ones who truly knew what they were talking about were the stars behind the shows. Talks on social media management, collecting a fanbase and how to tour on little money were always packed.

Abbey Road technicians gave seminars on new tech popping up in the industry like cloud editing music software (basically google docs for musicians) and adaptive music platforms that provide a more interactive experience with sound. MelodyVR members spoke about the place of VR in the music industry and how the tech may end up helping you get closer to the artists you love.

One of the scariest things we heard was that



Two “imposters” with their press wristbands // Guthrie Ruby

TicTok and Triller are the future of the music industry, and that pop music may be taken over by adaptive AI music platforms. The experts may be right, but I'd prefer it if they weren't.

Showrooms were set-up all over the place by companies like Marshall, Spotify, Shure, Yamaha, etc. They displayed all their latest tech giving

musicians the much needed option of trying before buying. On top of that workshops were held by mixing and mastering veterans helping producers take their work to the next level or work through problems they had been facing.

Whatever the role (musician, manager, producer, journalist) there was something to

be gained from the event. Even if you didn't go to learn you could still see the live music acts dotted around the venue with artists like Easy Life, Celeste and Lily Moore. Any Imperialites out there considering a side venture in the music industry, I highly recommend you make it to Introducing LIVE 2020.

Denis Sulta takes us to the Xanadu of dance

MUSIC

Sulta Selects



Venue: printworks **Date:** 9/11/2019
Headliners: Denis Sulta, Gerd Janson, Tijana T, Todd Terje, Eclair Fifi, Ryan Elliot, Virginia

Martin Flerin

Music Editor

We turn the corner, the gray lake at Canada Water still at the back of our minds. It's pouring it down, and the group consensus is that we won't miss the outside world for the next 10 hours. We're going into the void. That is how every new Printworks adventure feels.

I'm not explicitly blaming TfL for missing Virginia's solo set. Actually, I am. So first up is Ryan Elliot, who wears a turtleneck-ish sweater

and a long camel coat. Suave. Only a few of us groove on the 2 pm dancefloor - a fact foreshadowed by the lack of hysterical queuing for security. Some guys solicit the illicit from me. It means my outfit is on point. The Detroit-cum-Berliner's beats grab my feet. In some ways this is the best part of the party. The floor is empty. It is ours.

Following Mr. Elliot is Éclair Fifi, whose coat game is nonexistent, but excels in every other way. Starting with some incredibly pungent basslines, she slowly reels us in with her unorthodox beats. When you expect a break, she leaves you hanging; when you least expected it, she grabs you by the collar. Techno that keeps you guessing makes for some very enjoyable dancing.

Having missed out on Virginia alone, we got to

see her in action B2B with Mr. curator himself, Denis Sulta, in the dark room tucked away at the back of the behemoths that are the press halls. The overarching sensation in the overflowing low-ceilinged room is dankness. Green neon lights, air saturated with sweat, marauding 4x4: what a treat!

We had to duck out quite quickly as the big guns began to roll out in the proverbial hull of the battle ship of the press halls. Todd Terje was the perfect appetizer. Piano riffs that could resurrect a pagan, morphing into synths that then carry him into heaven. He played Whitney's I Wanna Dance With Somebody but avoided his own bangers - alas no Inspector Norse.

What followed was constant commuting between Serbian queen Tijana T dropping bombs in her mini skirt and high

heels (Balkans represent!) in the big hall and techno prodigy Leo Pol killing it in the little cave at the back. Having seen him at a fairly lighthearted house set the day before at Mixmag's Lab, I was completely enamoured. Definitely one to watch.

Finally, the highlights of the night. Main course number one being Gerd Jansen. The Gentleman of House did not live up to his name. He was an absolute naughty boy, causing a ruckus on the dancefloor, with dancers in drag spicing things up on platforms both sides of the aisle. It was sumptuous mixing and, as with his MAGICAL Sugar Mountain set, he managed to squeeze in KK's Neutron Dance (even if just the bass). The lights also deserve a shoutout. It was at this point that the pulley system holding them up went wild, giving



The assumption of the crowd // Jake Davis

us the impression that we're all speeding down an airport runway.

And take off we did. Denis brought it all. Disregarding all conventions, he opened with Queens of the Stone Age's You Think I Ain't Worth a Dollar, and carried the screaming vibe into some of the best techno I've heard in a while. After spinning a few of his own tracks and giving

a heartfelt little speech about the importance of club culture, he shocked everyone by ending with a little medley of noughties bangers, including Dizzee Rascal and Fergie. His confidence was astounding, even if the music selection was a bit unforeseen. He can't be shackled, and it seems as though his star will only keep on rising.

GAMES

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Poll: Memes. Love or Hate 'em, they Exist!

Last week's poll was titled "memes". In true meme fashion we recieved a grand total of 1 submission! Thank you to whoever responded, but unfortunately we cannot post the results of that yet. This week the theme is Sonic the Hedgehog!

What is better: 2D or 3D Sonic Games?

- A. 2D
- B. 3D
- c. Neither, the spin offs are better!

What would be the best Sonic game to remake?

Open Submission

Are you excited for the Sonic Movie now that it looks decent?

- A. Yes
- B. No
- C. I always was!



Sanic has Gotta go Fast!// Teh meme wiki

Submit your answers into the Microsoft survey - accessible 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 or use your standard camera and it will scan the code for you. We'll get back to you next week, with infographics and more questions!

Sonic the Hedgehog. Wait... is it good now?

GAMES

Freddie Ugo

Games Editor

Earlier this year, Paramount released a trailer for the new *Sonic the Hedgehog* movie. One word describes this: terrifying. The render of Sonic was closer to a deformed cat than to what Sonic should look like in the games. Boasting human-like teeth that a dentist would be proud of (clearly flossing) and unnervingly realistic eyes and hands, this Sonic pushed the internet to utter outrage. People all over different social media platforms constantly tagged Paramount telling them that it had to be changed. Unlike most big

companies, they actually listened! Jeff Fowler, the director of the movie said soon after:

"The message is loud and clear... you aren't happy with the design & you want changes. It's going to happen."

It was great to see this, but after that message we were left in the dark... until now! The new and improved trailer has been released and oh my goodness does it look great! I would argue that this is the best render of Sonic we have ever recieved, even in the games! The proportions are perfect now with more cartoon-like features as opposed to the strange, anthropomorphised look that was present previously. Further to this, the actual content of the trailer was entertaining. It

looked fast paced with a focus on witty comedy and that over-confident Sonic charm we all love. With Ben Schwartz voice-acting Sonic and Jim Carrey as Doctor Robotnik, the film definitely has the star power behind it to create something special. I won't spoil the plot here, but it doesn't look like your generic movie that doesn't bring anything new to the table.

Backing the trailer, a remix of Green Hill Zone was playing that gave me those feeling that only true nostalgia can bring you. It is clear that they know what the fans want and I am extremely excited to see what the finished project looks like.

Now that we all have what we want, some people assume that it was all a ploy. The new look



A before and after photo of Sonic, it is so much better now // Konbini

of Sonic, and the movie as a whole, is almost too perfect. This makes many believe that Paramount had always been working on this version of the movie; they purposefully made a trailer that looked disgusting to get more people talking about the movie. Then they would get way more sales when they 'benevolently'

went out of their way to recreate the movie. This sort of adds up.

If I could give my two cents I would not necessarily agree with this. After the recent success of a similar movie, Detective Pikachu, it is clear that there is no need to trick your audience. Create a good product and it will sell well. So to everyone

still complaining about this, I would say just try to be happy with the movie now that it looks good and just enjoy it for what it is! I hope you are all as excited for this movie as me and I talk to you all next week.

GAMES

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Retro Review: Fallout 1 (1997) - PC. The beginning

Here is the start of our newest section: Retro Review. In this section we will be reviewing some of the biggest and best games throughout history. Rather than scrambling to review new games each week this will allow us to dive deep into the hallmarks of gaming legacy. This week, we are reviewing Fallout 1 the first game in the series and arguably one of the best.

GAMES

Freddie Ugo

Games Editor

So, this is where it all began. In 1997 Interplay Entertainment released Fallout: A Post Nuclear Roleplaying Game. Even though this is the first official Fallout game, it was originally developed as a sequel to 1988's Wasteland. After Interplay lost the rights to Wasteland, Fallout took on its own identity with a unique backstory and a grim sense of humour.

This was the first game

to be produced by Interplay using the G.U.R.P.S role-playing system (originally developed in 1986) which heavily featured turn-based battle system aiming to unify the "rules" of RPGs. Magazines at the time of release such as NEXT Generation compared Fallout to other turn-based games, such as X-COM, while stating that:

Fallout's individual pieces have "The potential to change the face of computer roleplaying forever".

And so it did.

Becoming an instant classic, many fans still consider it the best Fallout game despite being

so far from where the franchise is today. Why is this? Well-read on and you might just find out.

Story

The game is set in a post-apocalyptic America (Southern California to be exact). After worldwide conflict over petroleum has caused China to invade Alaska, China and America go to war. In the year 2077, a global nuclear war occurs wiping out most major cities in a matter of hours. Those who survive do so in underground vaults designed by a company called Vault-Tec.

The protagonist, known

as the Vault Dweller lives in one of these vaults (Vault 13) in 2161, 84 years after the war.

The game begins having the leader of Vault 13 (The Overseer) send the Vault Dweller on a mission to find a water chip. A piece of technology that allows for clean water throughout the vault. From then on, the player has 150 in-game days to retrieve this chip from the outside world or the game is lost.

Many different side-plots occur throughout the game as you progress and meet different people and communities of the wasteland. One thing I loved about Fallout was the ability to choose what way I wanted the story to go. If I wanted to be evil and kill everyone in my path to find the chip, I could.

Alternatively, I could just as easily have talked my way through most interactions in the game and get the same result.

The story, while being amazing and full of unexpected turns, really shines

on replaying the game thanks to the immense amount of player choice available through the customisation of your character which affects the gameplay in many, many ways.

Gameplay

The gameplay of Fallout seems simple at first but gets a lot of its depth from the variety of ways one can complete a task. The general

"Many different side-plots occur throughout the game as you progress and meet different people and communities."

gameplay loop involves the player controlling the vault dweller in real-time from a top-down perspective. The character can move in six directions as it utilises a hexagonal grid layout. Once you enter combat it becomes a turn-based game, in which the player uses action points (AP) to control what their character can do in that turn, whether it be moving, using the inventory, or shooting a weapon.

I found the combat to be an interesting system, which sadly grew dry with time.

You choose your stats, known as S.P.E.C.I.A.L at the start of the game, and although these can be upgraded through various means, it is not something easily done. I picked a

low agility stat initially which meant my action points were so low that every fight just involved me shooting a gun or punching something once, then waiting and repeating this every turn until I either killed the enemy or healed. You do have access to the V.A.T. system, a form of aiming that allows you to target certain body parts for increased AP cost, however, if every time I am just aiming for the head or the groin, it quickly loses its intrigue and just becomes 1 more thing I must fix to my muscle memory in order to complete turns ASAP.

The combat does become more interesting throughout the game when you gain different NPCs as companions, but the lack of ability to control these companions made me feel as though I had less and less input over the outcome of a fight.

However, the reason I would still say Fallout's gameplay is fantastic is that you are not required to always go into combat to achieve a goal. For example, early on in the game, you can encounter a group of raiders who have stolen a village chief's daughter. On my first playthrough, I attempted to kill all the raiders to save the daughter. This proved very difficult and so I increased my charisma on the next playthrough, and this time simply walked into the camp and had the option to convince the raiders into letting her go.

There are many more examples of this, not just through speech but through the use of a plethora of unique skills from lock-picking to engineering. Every task has a handful of ways to complete it and there is nothing more satisfying than figuring out a way around something which



A teaser of the power armour you receive deep into the game // steam.cryotank.et

GAMES

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of an illustrious yet controversial franchise.

initially seems far too difficult to tackle.

Music

The aesthetic of the Fallout series is very reminiscent of a Raygun Gothic style. This gives it a very 1950s America feel which is especially prominent in the music of the series. Unfortunately, the first game in the series did not push this very far, with only one song in the soundtrack being particularly memorable.

Maybe by the Inkspots (1940) plays occasionally throughout the game, lending a somewhat positive atmosphere to the dreary setting. This clear dichotomy produces a very unique feeling which no other game soundtrack has replicated that I can think of.

The remainder of the soundtrack consists of creepy ambient noises, accompanied by sounds of clanking metal and spine-chilling synth-line instruments. This created a sense of tension which remained with me whenever I would boot up the game. It took a long time to get used to which shows just how good Mark Morgan (the composer) was at creating a feeling of survival and loneliness.

That said there felt like

“The remainder of the soundtrack consists of creepy ambient noises...”

little variety and after a while, I would find myself putting on different music



The VATS system. You can target limbs of any enemy in the game for additional damage but decreased accuracy // *Superadventuresingaming*

in the background to keep my ears interested. 10/10 for immersion but I would have enjoyed something more memorable.

Art

While many may disagree, I personally LOVED the art style of Fallout. The metallic colour pallet combined with the isometric view gave a sense of a very makeshift world. What I mean by this is that all the settlements in the game while unique in design all felt unified under a common theme. This theme being that they were built quickly and unplanned through whatever resources could be scavenged.

The main point to write home about is the “Talking Heads”. These are certain characters in the game which, when

spoken to, will be fully voice-acted (amazingly might I add), as well as having very detailed animations of the face. This makes it feel like you are actually speaking to a person rather than it just being a still face with some shoddy voice acting.

The heads can be jarring at first but when you get used to the art style you can really appreciate what they were going for.

When designing these heads, real models were made with different facial expressions and the GURPS system was able to create a transition from one to the other. The ability to understand the way the conversation was going entirely from the facial expressions of who you were talking to is purely brilliant and something which I believe should be implemented far more, even today.

Legacy

Fallouts legacy is one which cannot be understated. While many argue the sequel, Fallout 2, is better, this original paved the way for future CRPGs.

CNET Gamecenter’s Mark H. Walker wrote, “The RPG genre was clearly in a slump in the mid-’90s, but in August 1997 the renaissance began when Interplay’s Fallout hit store shelves.”

I could not agree more with this sentiment. It has been ranked in the top 20 PC games of all time many years by IGN, PC gamer and PC zone. And in 2012 was even exhibited in the Smithsonian American Art Museum.

The gameplay was inspired by games such as X-COM and has gone on to change the face of CRPGs for years. The

art has been put on show in museums. The setting spawned a massively successful series. Whether

“The gameplay was inspired by games such as X-XOM and has gone on to change the face of CRPGs for years.”

or not you think Fallout deserves the praise it gets as a game in its own right, one cannot deny the impact it has had on the gaming industry.

Score

Overall the game was a blast to play. I have never really played a game quite like it, despite playing so many that have taken inspiration from it. The combat can be boring and sometimes aspects of the game are very difficult to figure out, such as how to get the most out of a companion. However, the setting and atmosphere are unique and the ability to truly influence the story in a multitude of ways makes this an instant classic, definitely deserving of game of the year in 1997.

I would rate it 88%. It is a must-play for a fan of older PC games, a fan of RPGs and a fan of any game that makes you think for yourself. If you can get over the occasional bit of confusion with the mechanics then you will have a blast.

SCIENCE

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Caterpillar, butterfly, or insect?

Evolutionary origins of how plants recognise their predators, plus plant-talk as an information sharing model

SCIENCE

Christine Parry

Science Editor

Forget that ‘animal, vegetable, mineral’ game you might have played as a kid on long car journeys, plants can do one better – they can tell exactly who is eating them.

It is not news that plants possess the ability to share information about what bird or beast is causing them damage, emitting a bouquet of volatile organic compounds (VOCs) in response to an attack. A recipient plant can then interpret variations of these chemical bouquets as detailed warnings about the identity of the attacker and initiate the appropriate defence mechanism; for example, by producing chemicals that repulse those munching down or that attract a higher-level predator to the site.

Indeed, this is a sophisticated system – but scientists have so far struggled to explain why and how this communication system has developed: until now. Recent research from Cornell University, published in *Current Biology*, has identified for the first time a mutual benefit for both the recipient and sender plant in this communication and uncovered important clues tracing back its evolutionary origins.

The team’s research focus is explained by Dr. André Kessler from the Department of Ecology and Evolutionary Biology at Cornell. “VOCs have been known for a while to act in that role. But what is not clear is how important it is to the plant;

is it functional? Does it have any effect on plant fitness? What is the benefit to the (sender) plant?” He describes a situation where a leaf located on one side of the plant comes under attack by herbivores, and releases VOCs to communicate to a leaf on the opposite side of the plant to save itself from further damage. In this case, there is a clear benefit to the sender plant. However, this signal can be hijacked by other nearby plants, and so the true cost to the sender is giving away its competitive advantage; by sounding the alarm, a plant is giving its competitor a head-start in the fight for survival. “This open

“Scientists have so far struggled to explain why and how this communication system has developed”

communication is like ‘eavesdropping’ on neighbouring plants”, Kessler says.

To explore this further, the team investigated two hypotheses to understand why plants might accept this cost; one of kin selection, where plants emitted a VOC bouquet that could only be understood by plants of the same genotype (with shared DNA), and a second of mutual benefit, where plants used ‘open messages’, thereby allowing non-genetically-related plants to interpret the signal.

The team found that

the plants responded more strongly to VOC messages from related than non-related plants – the competitive advantage was preferentially given to plants that carry the same DNA, supporting the kin selection hypothesis. But the answer wasn’t that simple. To examine the evolutionary selection pressures that influence VOC emission, the team used two sets of plants: those that had never been exposed to herbivore attack in the past (herbivore naïve), and those that had.

They found that while the herbivore naïve plants kept to private channel VOC warnings (ie. those targeted at related plants), plants with prior herbivore exposure shared their warning signals more widely on an open communication channel.

Kessler explains that the presence of herbivore selection pressure forced them to “converge on the same language, [whereas] we showed that if you remove one agent of selection (herbivores), it makes the other (plant-plant competition) more important”.

So, does this support the mutual benefit hypothesis instead? “What I would say is we’re reconciling extremes of the same continuum, right?” Kessler reasons.

He explains that, in animals, whether the communication channel is open or closed is defined by the social system. For instance, animals in social groups communicate more openly and share the cost and benefit of warning signals, as they depend on the group for survival. Solitary animals would not gain any benefit from providing a competitive advantage to

“The presence of herbivore selection pressure forced the plants to converge on the same language”

a competitor that they do not rely on for survival. However, in plants, the factors affecting the choice of open or closed communication channels are not clear - this research provides valuable insight into this.

The team’s next research plans to define the balance between these two hypotheses and the open/closed channels - is there a point at which plants switch to

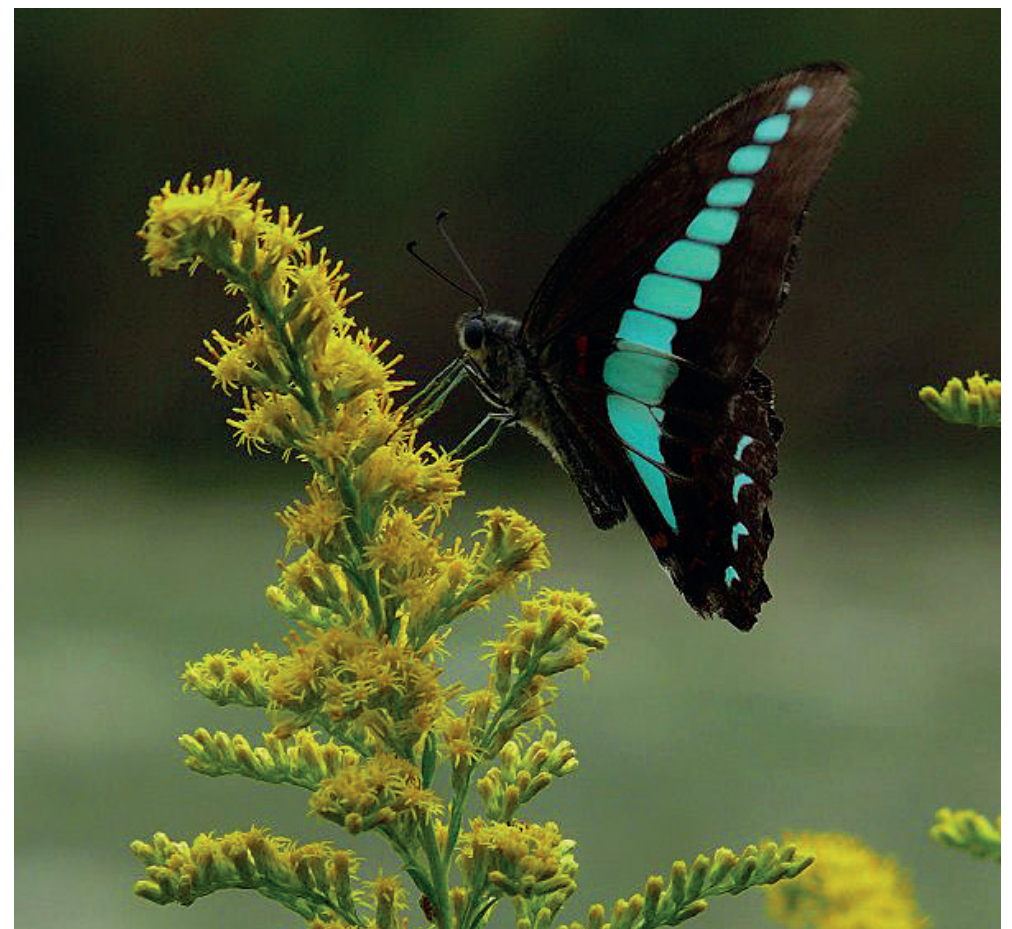
favouring one over the other? Is there a threshold population number where open communication channels are selected for, or a degree of genetic similarity where private channels are preferred?

This discovery also opens up other research avenues, such as use of the plant-plant communication as a model of information sharing, and even harnessing the VOC communication system for natural pest control. Recently, the Cornell University team helped develop a push-pull pest control technique in Kenyan small-hold farms, manipulating VOC messaging to alternatively repel (push) and attract (pull) pests away from crop plants. By clever placement of these push and pull plants around farmer’s fields, the valuable crop

can be safeguarded from pests without needing pesticides.

Ultimately, this study advances our understanding of why a plant sends warning messages and the factors affecting how they are sent; the next big breakthrough lies in discovering how these messages are read and interpreted by receiver plants. The biosynthetic pathways leading to the emission of VOCs is well-understood, but exactly how a plant recognises these chemicals – and is able to differentiate to the precision of caterpillar, butterfly, or insect – remains unknown.

The question we are left with then is how a plant detects a VOC bouquet. Or as Kessler puts it: how plants smell!



The research team used Goldenrod plants in their study // Wikimedia Commons, Cory

INVESTMENT

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Investment banks: A closer look

INVESTMENT

Pavan Singh Gill

ICIS

Investment Co-Editor

What are Investment banks and why should you care? Investment banks are financial institutions that provide two main services; brokerage and corporate advisory.

“..you could possibly make 50K per annum in your first year of joining a major investment bank.”

Corporate advisory

There are three main services that investment banks provide in corporate advisory, they are: bringing companies to market, bringing companies together and structuring products.

Bringing companies to market refers to the Initial Public Offering of company shares or IPOs. This occurs when a private company intends to raise funds by selling some equity or shares, which represent ownership of the company and it does this by employing the services of an investment banks.

Investment banks usually act as underwriters in the process, which means that they would offer to buy any un-sold shares during the IPO. Additionally, investment banks would take a cut of the funds raised by the

company during its IPO.

What about bringing companies together? It refers to mergers and acquisitions (M&A) among companies. An investment bank would provide advise to companies looking to merge or looking to acquire another company.

Lastly, structuring products. For example, if a company requires a financial product to finance a specific project, but doesn't know how to go about pricing and selling it, they approach the investment bank to get help designing this product and advertising it to the retail or commercial banking market.

Brokerage

Individuals familiar with investing and trading on the stock market will be familiar with this arm of the investment bank, the brokerage. The brokerage is responsible for matching the seller to the buyer in the market place, such as the London Stock Exchange. In the market place, there are a list of financial products or securities being sold, namely stocks, bonds, exchange traded funds, options and warrents to name a few.

The investment bank itself can also participate in the exchange of securities but are subjected to certain conditions. With that being said the brokerage has its own analysts that observe market trends and economic data to offer buy and sell recommendations to its clients and usually charge its clients for each trade that is made.

The invisible wall

Observant ones will realise that there can be conflicts of interest within the investment bank, since the investment bank

Analyst 1	Salary	Bonus	Mean total compensation
BAML	£50k	£41k	£91k
Barclays	£50k	£10k	£60k
Citi*	£50k	£38k	£88k
Credit Suisse*	£50k	£19k	£69k
Deutsche Bank*	£50k	£15k	£65k
Goldman Sachs	£50k	£42k	£92k
JPMorgan	£50k	£39k	£89k
Morgan Stanley	£50k	£32k	£82k
UBS*	£50k	£10k	£60k

* 6 month stub bonus

Figure 1. Your friend who recently scored a full-time offer is buying the next round at the Union //efinancialcareers

is both a brokerage and a corporate advisory. Therefore, it is important for investment banks to separate these two divisions. These two areas are often referred to as the “front office” and the “back office”.

Salaries

If working on IPOs, analysing companies or any of the above mentioned, does not interest you, maybe salaries would. As an analyst at an investment bank, based on data from Dartmouth Partners you could possibly make 50K per annum in your first year of joining a major investment bank.. Figure 1. shows the salary and bonus figures for the top investment banks in

London for 2019.

In the news: Fossil fuel financing

Another aspect of investment banks not mentioned above is corporate financing. This is where investment banks offer loans to large scale and/or expensive projects. For example, a recent Guardian article, titled “Top investment banks provide billions to expand fossil fuel industry”, discussed the increase in funding by investment banks on fossil fuel projects (See Figure 2).

In the news: Mental health in banks

An article by Reuters titled “Therapy in the

office: banks take mental health fight in-house”. outlines that two thirds of employees in financial services experience mental illness and also discuss ways in which banks aim to make the work environments more friendly. This aspect of the career is worth exploring if you are considering a career in investment banking.

In the news: Insider trading

It was mentioned earlier in the article that investment banks need to maintain the invisible wall. An article by the financial times “Trio of investment bankers charged with insider trading” highlights this

invisible wall to an extent and the bad practice in this area of the banking sector. Three investors were investigated on the grounds that they allegedly sold information to a middleman who would then pass the information on to traders to execute trades. In the article the trio were deemed to have engaged in insider trading, which happens to be a crime given the context.

What is insider trading? It refers to the use of information not disclosed to the public to make trades. However, this is an oversimplification of the term insider trading because it depends on laws governing the trade and to make matters worse, there is an illegal and legal classification to insider trading.

American banks lead a \$713.3bn financing spree for top oil, gas and coal expanders

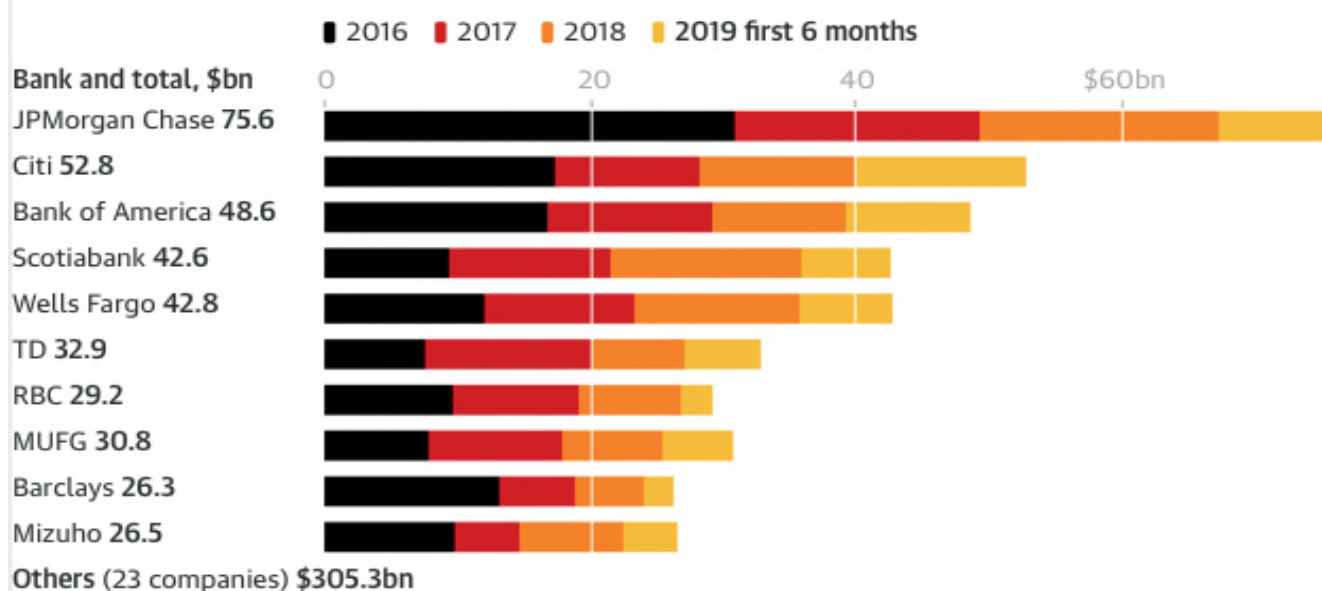


Figure 2. Despite the concerning data presented here, several investment banks contacted by The Guardian are expanding quickly into renewable industries and tightening lending policies for fossil fuel projects //The Guardian

SUSTAINABILITY

sustainability.felix@imperial.ac.uk

Greenwashing – are you falling victim?

SUSTAINABILITY

Dunin-Borkowska

Aleksandra A

Sustainability Writers

Efforts to decrease the environmental impact of our consumer culture are being prevented by confusion over terminology and outrageous greenwashing. In a world where ‘sustainability’ is all the rage, you might be drawn to the chocolate bar with a small green leaf on it, making promises of ‘sustainably sourced cocoa’ and ‘ethical farming’. By picking this bar over another brand which lacks these labels, you might be falling to the traps of greenwashing. So how do we know who to trust?

What is greenwashing

You’ve probably heard of whitewashing, which

is the practice of covering up scandalous stories by presenting a biased view of the facts. The less well-known term ‘greenwashing’ was coined by environmentalist Jay Westerveld in 1986 and describes the corporate practice of making misleading or deceptive claims about the sustainability of products, goals or policies. This ranges from simply changing the name/packaging of a product to ridiculously expensive marketing campaigns. Many greenwashing practices are almost impossible to spot and only come to light when the company’s spending differences are analysed more closely. In many cases, more money/time is spent on advertising the idea of being environmentally conscious than actually spent on ethical and sustainable practices.

Origins and examples of greenwashing

In the mid-1980s, consumers received the

majority of their information about products from television, radio and print media. Without the current luxury of the Internet to check facts within seconds, companies were able to mislead people to believe in their alleged sustainable practices. The most notable example is ‘The People Do’ campaign ran by Chevron, a big oil company. In the 1980s, The company made commercials centred around how ‘environmentally friendly’ their business was, while simultaneously violating the Clean Water Act, the Clean Air act and also causing damaging wildlife with massive oil spills.

Another classic greenwashing case is that of Volkswagen. By fitting their vehicles with a device which could detect when it was undergoing an emissions test, the company was able to cheat these results by temporarily altering the car’s performance. At the same time, the company

filled their marketing campaigns with claims of low-emission engines, which in reality produced 40 times more pollutants than consumers were led to believe.

Greenwashing has changed dramatically over the last few decades and the usage of the

Greenwashing has changed dramatically over the last few decades and the usage of the term didn’t take off until recently,

term didn’t take off until recently, which coincided with the increase in demand for greener practices. As a result of the growing awareness of

greenwashing, the sale of any plastics labelled and marketed as ‘biodegradable’ or ‘compostable’ are banned in California. It was recognised that these claims were often highly misleading or simply wrong, especially with regards to how quickly the product will biodegrade. Consumers would buy these plastics thinking that they were the better option, environmentally-speaking, when in fact there was no difference. In early 2017, Walmart paid a penalty of almost \$1 million to settle allegations accusing the corporation of violating this exact law.

Why should you care about greenwashing?

Greenwashing is the enemy of sustainability and is hiding a much larger problem. On the surface, it is a marketing ploy designed to trick consumers into buying a given product. This may lead to consumer scepticism of all green claims, which diminishes the power of sustainable and ethical companies. At its core, greenwashing incentivises something that many be harming the environment.

Brainwashing or greenwashing? How to avoid the common pitfalls

As sustainability and green practices continue to grow in popularity, so does the use of terms such as ‘eco-friendly’, ‘compostable’, ‘ethical’ and ‘biodegradable’. The problem with those terms is that many are not well understood by the public, and it allows brands to be ambiguous about their environmental commitments, hence allowing for easy greenwashing.

Here are some tips for how to avoid being greenwashed:

1. Do you see an amazing ‘green’ claim

that seems too good to be true? Double check it on their website to see if they are overstating their intentions.

2. Do you see suggestive pictures? Images such as beautiful nature scenes and use of the colour green will lead you to believe that the product is nature, even if this is not the case.

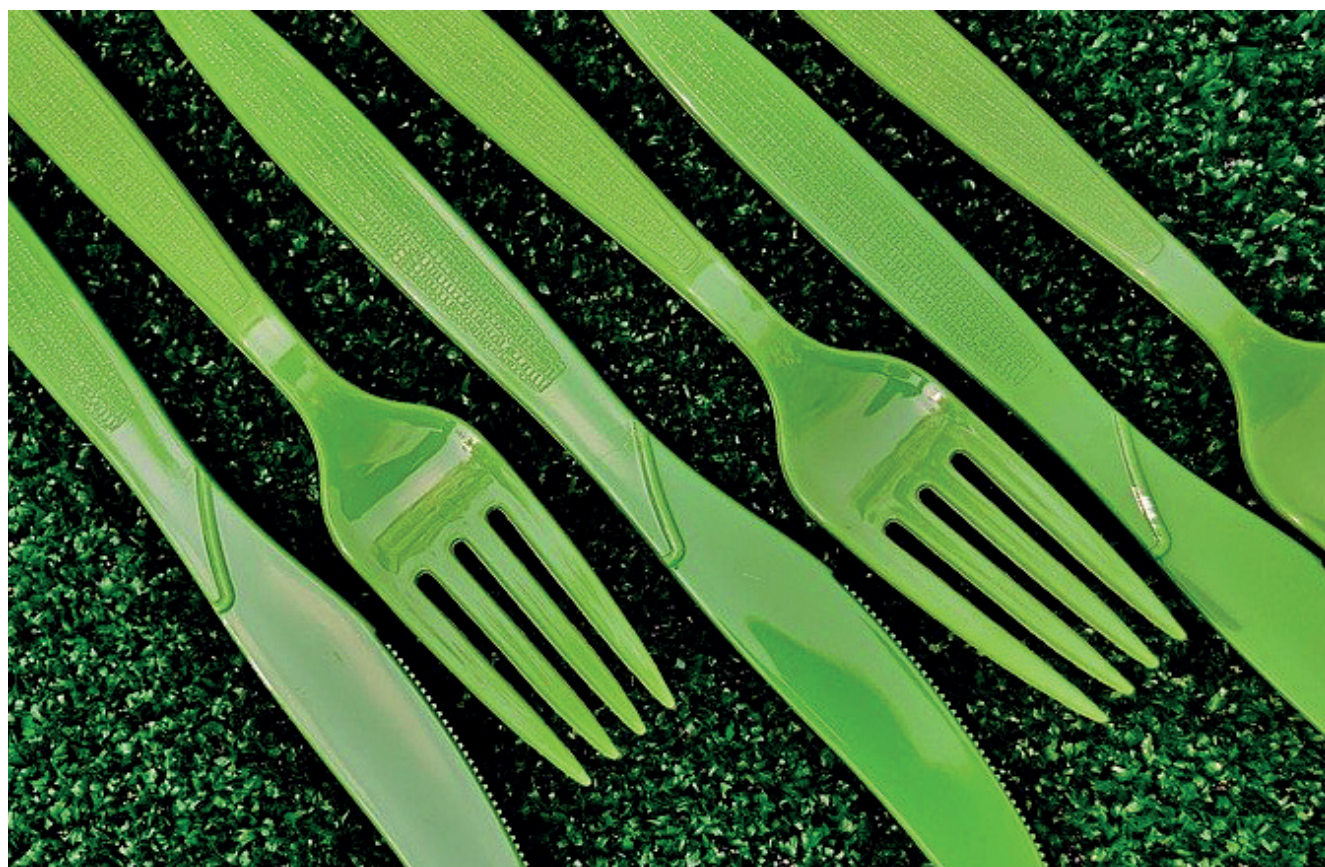
3. How transparent is the company? When you check their website, you’re should see a lot of information, instead of the usual vague and unspecific descriptions that are common in greenwashing.

4. Does the ad use misleading buzz words that doesn’t have any real meaning? Throwing in words like ‘eco-friendly’ or ‘green’ without any certifications, third party endorsement or real facts suggest that these claims are unlikely to be true.

5. What is your instinct? We all know that advertising and marketing should never be taken at face value and we are very good at recognising when there is something off about it.

Conclusion

Despite the abundance of greenwashing practices, there is hope. Companies are practicing greenwashing due to the pressure the public is putting on them, which is already a step in the right direction. By reading the labels, doing a bit of research and spreading awareness, it’s definitely possible to avoid most greenwashing and make progress in eliminating it for good.



Greenwashing often involves using the colour green to mislead consumers // Pixabay

FOOD

food.felix@imperial.ac.uk

Home-made Ramen: How to Class Up the Simplest and Cheapest Meal on the Student Menu

Food Writer Mariam Jallow experiments with making ramen feel sumptuous, without breaking the bank - and without requiring any special cooking skills!

FOOD

Mariam Jallow
Food Writer

This week I decided to ditch the packaged staple of every student diet, instant ramen, and make it from scratch. The process of finding a recipe took a little longer than expected as there were so many to choose from. Luckily, all of them had similar components, so the one I settled on had ingredients that I was

familiar with and, more importantly, required me to spend the least money. This recipe is from the food blogging website Killing Thyme which matched my requirements and pun needs.

The making of the broth itself was much easier than I had envisioned.

“The making of the broth itself was much easier than I had envisioned”

Begin by simmering the garlic and ginger for a couple of minutes in the oils.

Follow by adding the carrots and mushrooms and cooking until soft then top it off by adding the stock (needs to be mixed with hot water to form a broth). Finish by adding the sriracha, vinegar and soy sauce to your taste and allow it to simmer for five minutes. At this point I began to diverge a little from the original recipe by also adding chilli sauce to give it more heat and prawns. Once this is complete, simply add the noodles to the broth and allow it to cook to complete the meal.

However, as every ramen-obsessive knows, an amazing ramen bowl doesn't just stop there. There are a variety of different garnishes you can add to your bowl

to elevate the textures and flavours of ramen. I opted for a classic soft-boiled egg with some nori accompanied with kimchi for a slightly sour hint. One of the things that I think makes ramen so popular aside from its convenience is the fact that all its components can be adjusted to suit each individual person's taste. While I had a boiled egg, you could just as easily have had a fried egg, used chicken stock instead of vegetable stock, made it vegetarian and add tofu, or even used zoodles instead if you're into that; the possibilities are endless!

I found that the home-made ramen had an amazing depth of flavour which you don't get with instant ramen. The biggest difference between making your own ramen and buying its instant counterpart is making the broth itself. Instead of simply pouring out a flavour sachet, this requires a little more effort and input on your part. However, homemade ramen gives you the flexibility and freedom to directly choose what ingredients and flavours go into your bowl. This, mixed with the addition of fresh vegetables, adds a different level of tastes and textures compared to the soft, one-note texture you usually find with instant ramen. Another notable difference was with the noodles. I decided to use egg noodles, which really added to the authenticity as I wasn't under time pressure to eat quickly out of fear of the noodles going soggy. There was



Delicious home-made ramen! // Mariam Jallow

Ingredients:

1tsp sesame oil
1tsp olive oil
2 garlic cloves
2tsp grated ginger
60g carrots
60g mushrooms
900ml vegetable stock
1tbs vinegar
3tbs soy sauce
1tbs sriracha sauce
80g noodles

a significant price difference between the components of the homemade ramen and the instant

“Excluding the additional topping which I admit were relatively pricey, I spent just under £6 - a drastic jump from 90p but still a cheap meal”

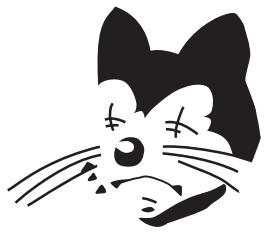
packet. Excluding the additional topping, which I admit was relatively pricey, I spent just under £6. This is a drastic jump from the usual 90p that I can understand some people would be unwilling to make. However, I would still consider this to be a cheap meal especially if you take into account the variance in price depending on what ingredients you decide to include.

Although I admit this process is a little more time consuming, it's still relatively quick and easy to make compared to many other foods. In total the whole process took me just under half an hour to complete - not ideal when it's 1 AM, you're starving, and you

have an exam the next the next day, but it's definitely worth the time.

I can no longer fully enjoy a bowl of instant ramen without hearing my mum complain about the high salt content and her overdramatic exaggeration of the negative health implications. It was a nice contrast knowing that my diet was being positively impacted by the bowl of ramen for a change.

So if you're someone who's willing to spend a little extra time and money in order to make something healthy and wholesome then I would definitely recommend this recipe.



Hangman



Bring rocks to your next careers advice session // Wikimedia

College careers advisor stoned, but not on weed

HANGMAN

Negafelix
Editor-in-Chief

College careers advisor stoned to death after suggesting students take a new path.

Shocking scenes on campus today, after a College careers advisor was brutally pummeled to death under a hail of pumice today having suggested to students that they take a new path at a careers consultation. Labi Angbridge, 69, had worked for the college for many years prior to

this incident. Colleagues professed that she showed a great aptitude at providing students with JP Morgan applications forms printed on

“They were pummeled to death under a hail of pumice”

thin enough paper that could easily double as a tissue when they were inevitably rejected for not being a neophyte of Imperial College Finance Society.

IEI student Feb Senton witnessed the shocking scene, “She was providing

advice to a group of geology students when all of a sudden they whipped out pieces of volcanic rock from within their coats and within minutes she was slain. I’ll never underestimate the power of a chunk of slate again.”

Students have been complaining about the challenges of the modern job market. A student that took part in the stoning, commenting anonymously said, “I mean what was I supposed to do? I was told when I arrived that all I would need to do was lick rocks in search of petroleum products for the rest of my life. She kept recommending a move away to renewables. I can’t tell anyone anything useful by licking a fucking wind

turbine. I mean the hit rate for getting interviews and then the actual job is even lower than getting a date in this gender blighted rat hole of a university.. At least you know where you

“If you hit people with a rock, they always call you back”

are with a good, old fashioned bash with a rock. If you hit them, they always call you back.”

Other students and colleagues had had similar conversations with Ms

Angbridge. One student, wearing a Shell cap, grasping Camel cigarettes and a North Korean whaling company’s complementary harpoon, said, “She always had the right literature. Whether it was arms, oil or pharmaceuticals, she would always point you in the direction of the morally dubious firm that was just right for you.”

A recruiter for a major finance firm commented, “Unfortunately, the careers advisers at Imperial lack the ability to provide a crucial component of any CV: an Oxbridge degree.”

Meanwhile, Imperial is petitioning the government to change the definition of suicide after

another of its career advisers died whilst providing advice to a student in the presence of their parents. “They told them to follow their dreams. Obviously, the parents did not take that well. Dreams don’t earn you 100 thousand a year and a comfortable retirement.”

College has been considering providing security to careers advisers in the wake of these attacks but has instead built a new path across Queen’s Lawn for students to take. It is hoped that in the long run, rejected applicants to venture capital firms can be employed while they hone their CVs.

HANGMAN

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Panopto deepfake exposé!

HANGMAN

Negafelix
Editor-in-Chief

A five year-long investigation by NegaFelix has revealed the extensive use of deep fake software by lecturers at Imperial College London. Deep fake software is used to realistically superimpose faces onto people in videos. The videos created are often incredibly realistic and can be easily mistaken for real life. The software has been used to create pornographic videos of celebrities, videos of politicians saying outrageous

things and videos of public figures endorsing products. The scale of the problem has caused a lot of concern in the political world and there has been talk of regulating its use.

Members of Parliament would perhaps be better served looking closer to home. Today the NegaFelix investigative team reveals how Imperial College lecturers use deep fake software to create fake Panopto recordings.

Lecturers plaster their face onto footage of another lecturer to avoid having to attend lectures themselves. One user of this method agreed to speak to the team off the record.

“There are never any

students there anyway. This way I can pre-record all my lectures at the beginning of the year and get on with doing my actual research.”

The endemic nature of the problem was highlighted when investigators noticed that all of the lecturers were using the same video footage to base their deep fake lectures on. Closer inspection revealed that this video was in fact from 2007 suggesting that not a single lecture had been recorded in person since then.

A different anonymous source admitted that they used the time freed up by their Panopto deep fakes to stay in bed longer. “I just can’t stand 9 am

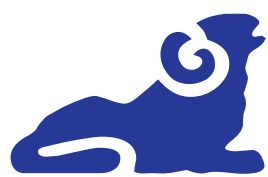


I don't think this render quite worked // Wikimedia

lectures. That was my main reason for starting, an extra hour in bed, but it was all so easy that I couldn't resist doing the rest of the lectures that

way.” Unfortunately, the roots of the problem are so deep that it will take more than a simple investigation to end this kind

of behaviour. When the investigative team tried to contact Alice Ghast's office for a comment an automated message told them to “Bugger off”.



ARIES

This week you fall asleep in a lecture on fluid dynamics.

-
You have a wet dream.



TAURUS

This week College advises you to choose a new path.

-
They're building one across Queen's Lawn.



GEMINI

This week you accuse yourself of sexism on Imperial College Exposed. Maybe now people will talk about you.



CANCER

This week you're Prince Harry and Meghan Markle.

-
You're expecting a car crash in Paris any week now.



LEO

This week you write for comment and politics.

-
Felix encourages intersectionality.



VIRGO

This week you start your new modelling career

-
You buy £100 worth of Imperial fists.



LIBRA

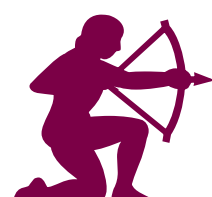
This week you decide to get in touch with your inner self.

-
You schedule an appointment for bowel surgery.



SCORPIO

This week Panopto is down for maintenance so you decide to read the notes at 2 times the normal speed.



SAGITTARIUS

This week you finally get that large tumor on your face checked up.

-
The doctor tells you you just have a really, really large nose.



CAPRICORN

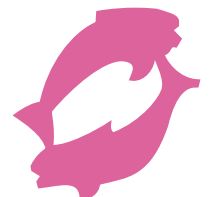
This week you start a dating app for incels.

-
You can only swipe left.



AQUARIUS

This week love will finally come into your life, but will fail to overcome the hatred.



PISCES

This week you're a Felix major. You have a newspaper due this week.

-
It's every fucking week.

CONSTITUENT UNION

felix@imperial.ac.uk

CGCU

Hilliam Tung
CGCU Treasurer

Hey, Hilliam here, solely writing this week's column – so it isn't going to devolve back into Tom's "bitch column" for this week!

As Treasurer, I manage the budgets for our events but also overlook the finances of the 17 Clubs, Societies and Projects (CSPs) CGCU represents as a Management Group. If you're a member of DoCSoc, ChemEngSoc, BioEngSoc, AeroSoc, DesEngSoc, Motor Club, Data Science (ICDSS), SpaceSoc, CivSoc, EESoc, MechEngSoc, Robotics (ICRS), Rugby Club, RailSoc, DroneSoc, Engineering Change, or Racing Green, we represent you. As you can tell by the length of that list, it's a lot of work. However, that's enough about me! Time for an update on our activities.

It's already the second half of the Autumn term and a lot has been going on in the office. We've been sorting out the logistics of the 'The Engineering Company' industry talk we have on the 19th next Tuesday – the organisation of which is being done in parallel with the 'Faces of Engineering' panel talk we're hosting on the 28th. Douglas, our Events Officer, has really taken a lot of initiative on the panel talk in conjunction with ChemEngSoc, BioEngSoc, EESoc, and DoCSoc with speakers from Google, Microsoft, and P&G.

Fatima (CGCU VP) and I also now sit on the Governance & Identity subcommittee of Union Council along with Tom. This is a very new committee that started just this year, which evaluates the values Imperial College Union (ICU) wishes to uphold, as well as the

relationship and presence of ICU and the Constituent Unions with the students it represents (you guys!) In fact, 'identity' has been a key ongoing theme of the issues that we at the CGCU have been discussing recently. A couple of weeks ago, we received a sponsorship offer for funding from eToro to run an event aimed at our members on how to get started through their platform. Although it is simple in nature, the CGCU committee have been conflicted about it. Sponsorship is a hard topic for us in general as a Constituent Union - it's helpful for providing funding that allows us to run our own events, but on the other hand, as Salman, VP of Clubs and Socs here in CGCU, phrased nicely: "one sponsor we take is potentially one sponsor taken away from a club or society we represent". Yet in the case of eToro, their main reason for sponsoring is not to offer student work opportunities but rather to get more students to use their service. This directly benefits them financially, so money is not a problem for them.

This then led to a discussion about the values that we, as the engineers' student union, wish to uphold. Do we only consider engineering-based companies, or should we encourage our students to utilise their skills elsewhere as well? Does this constitute potentially becoming a sellout to opportunities in finance?

We also try to be considerate of the Faculty of Engineering and City & Guilds College Association and their views on the decisions we make for our engineering students. They are generous supporters for our events (such as Welcome Dinner) and help to subsidise tickets for students, so we don't want to be encouraging students to turn away from engineering

completely.

However, it can be hard to be considerate of all the stakeholders we are involved with, when many have conflicting goals. We exist in a weird system, where Constituent Student Unions act as the intermediary between ICU (which represents the entire student body), the relevant Imperial College faculty, and the CSPs that

"As written on our office walls, we want to 'put students first'"

we work with on a daily basis. At the same time, impartiality is something that can cause us to become disconnected from the student volunteers in the CSPs we work with that we could almost put a computer program in place, to sign off on bar bookings for AeroSoc or to chase up ICRS' Harlington Fund application for new 3D printers. What we want to provide is an irreplaceable sense of empathy and embody the same desires as our student volunteers and CSPs have, to be able to run amazing events across campus.

At the end of the day, as a Constituent Union, we do represent 17 engineering-based societies that we are lucky to have. We are there for them to ensure their issues get resolved as soon as possible, so that DoCSoc can secure a room for their next sponsored event in a timely fashion, or that DroneSoc can get back on their feet after a dreadful Welcome Fair placement (please support them!)

Even as students with hardcore degrees (JMC students, represent), we do focus on making sure that our CSPs are supported so that they can engage

with you, the students, and thus there is a need to meet them eye-to-eye to understand their problems without disregarding their worries and concerns as an impartial computer program might.

We ultimately did not take the eToro sponsorship offer for an event this term, but we have been focusing a lot on how we market ourselves to stay

relevant in the lives of normal students, even if we don't always get the chance to directly interact with them as much as we would like. Our job, I feel, isn't to engage students with the biggest events weekly, but rather to represent their voices in the face of obstacles with the platform we have and, as written high on the walls in our office, "put students

first".

On that note, swing by the office in CAGB350 – we're happy to talk about anything that may be bothering you. My inbox is also always open at guilds.treasurer@ic.ac.uk for any feedback, comments, or queries, so do let me know if you've enjoyed my piece!



RSMSU's mascot Davey, now a member of the CGCU, as inducted by Mark Duckhouse // Hilliam Tung

CONSTITUENT UNION

felix@imperial.ac.uk

RCSU

Alex Auyang
RCSU President

One of the principle aims of the CU section is to inform the student body of our everyday operations, and if I'm being honest, our previous articles haven't really addressed that. So, I thought I'd give it a go this week.

Due to the opaque nature of the Union, particularly when viewed from the outside, you probably don't know much about the internal organization of the RCSU. The RCSU has several subcommittees, each of which is chaired by an executive committee member. The subcommittee names are self-explanatory, so here is a quick rundown of what each of them has been up to for the past week or so.

Activities:

One of the RCSU's chronic issues is a lack of events during term time. During freshers' fortnight, we had at least one event a week, sometimes two. Usually, the RCSU doesn't run many small events past those two weeks.

We think that this lack of events hurts student engagement, so we're organising a few more to keep people involved during term time. The RCSU is hosting a pub quiz, likely in h-bar, and a Christmas movie marathon fairly soon. Stay tuned on our social media for details. Looking forward to seeing you there!

Operations:

The operations committee has been focusing on organising the science challenge and updating our sponsorship agreements.

The science challenge

is our annual science communication essay competition. The launch event is this month, so we are finalising the guest judges. More information can be found on the science challenge website, or from our science challenge chair, Isabelle Zhang, who can be contacted at science.challenge@imperial.ac.uk.

Our new sponsorship officer, Aishwarya Chidambaram, has lent her MathSoc expertise to our own sponsorship agreements. The RCSU used to have lots of sponsors, and believe it or not, taught DocSoc how to manage theirs back in the day! Despite this, we haven't had any for the past few years. We believe that, by acquiring more funding through sponsorship, we can serve the student body more effectively.

Education:

We had the 'Meet your reps' event last week,

introducing our new year and dep reps to the student body. Hopefully you dropped by to have a chat with them, and if not, at least looked up their names. It's always good to know who you can turn to if your department tries to pull some shit – sorry, I mean if there is 'some staff-student conflict about a particular issue'.

Welfare:

Aside from the usual business of operating the welfare representation network, we have been trying to organise free emergency feminine hygiene products for RCSU members. We feel that this is an essential welfare initiative, one that has already recently been rolled out to universities in Scotland and in hospitals in England. Internally, there has been a bit of debate about the best way to distribute them, but the prevailing idea is that we will find discreet locations

in each department to keep a small stash. Pay attention to your departmental welfare representatives for updates on this initiative!

Clubs & Societies:

The RCSU, in addition to its own functions, also acts as a management group for the departmental societies (depsocs) of the Faculty of Natural Sciences. We oversee their budgets and spending, in addition to providing support for their activities.

A few of our depsocs have had issues getting contracts and payments approved by ICU for their Christmas dinners. There is basically only one person who can approve these sorts of requests: Fifi Henry, the Deputy President (Finance & Services) for ICU. Given her absence last week, there was almost nobody in ICU that could sort it out – which is not an acceptable state of affairs.

However, after about five hours of pulling strings on Friday afternoon, along with the PhySoc and MathSoc Presidents, we got everything approved and ready to go.

This blatant inefficiency indicates a clear need for reform regarding the way ICU processes the finances of its clubs and societies. I've heard a similar sentiment echoed by Union President, Abhijay Sood. We hope/expect that he takes action to improve this system.

If you have any questions or comments on anything we've been doing, feel free to get in touch with me via my email, rcsupres@ic.ac.uk. If you enjoy these more informative articles and would like to see more of them in future, or have anything else you would like addressed, please let me know.

Thanks for reading – and have a great week!



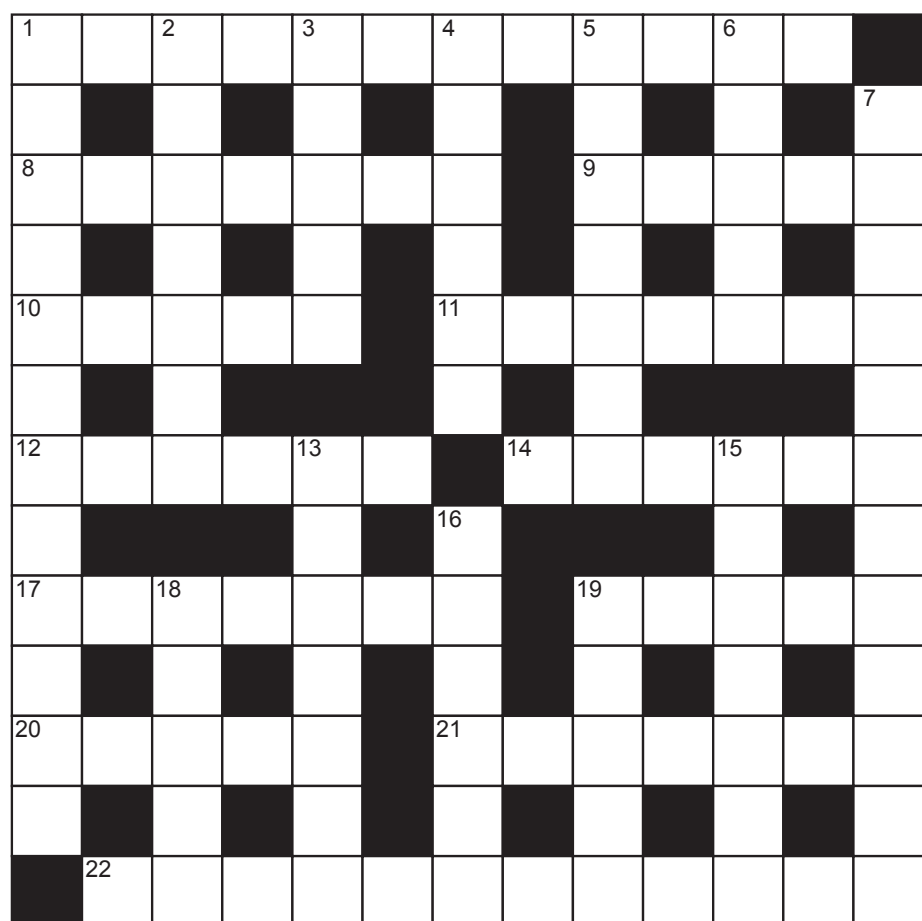
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PUZZLES

fsudoku@imperial.ac.uk

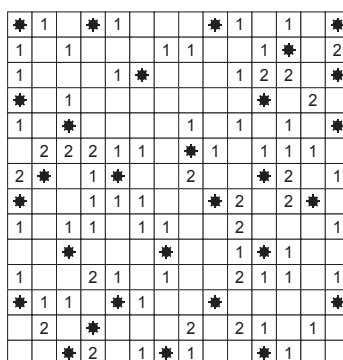


Across

1. Different parts coming together for a task (12)
8. Take back (7)
9. When you write up a 10 page LaTeX report for your budget (5)
10. A type of dictionary (5)
11. The lobe you require for this clue (7)
12. Parchment (6)
14. Identity for soldiers (6)
17. Defender (7)
19. Hogwarts' Transfiguration Professor (5)
20. A bee for the NATO (5)
21. Thiccc pasta (7)
22. Beneficial (12)

Down

1. Restrict within limits (12)
2. A month ago (7)
3. Conduit, or culvert (5)
4. Inform (6)
5. A rapid iteration of musical notes (7)
6. When you and your 7 friends gather (5)
7. Breeches, trousers, or gaiters worn in the 16th century (12)
13. White spots in your eye, or a species of clam (7)
15. Smoking plant (7)
16. Boo! Did I scare you? Did I? (6)
18. A trivet (5)
19. With (5)



Last week's solutions

8	5	6	3	7	4	2	9	1
2	7	3	6	1	9	8	5	4
1	9	4	8	5	2	6	3	7
4	6	7	2	3	1	9	8	5
9	1	5	7	6	8	3	4	2
3	2	8	4	9	5	7	1	6
5	4	2	9	8	7	1	6	3
6	8	1	5	2	3	4	7	9
7	3	9	1	4	6	5	2	8

CRYPTOGRAM

The letters of the alphabet have been scrambled and numbered 0 to 25! A movie quote has been hidden in the secret message for you to decode. A grid has been provided to help you out! Hint: 4 = V.

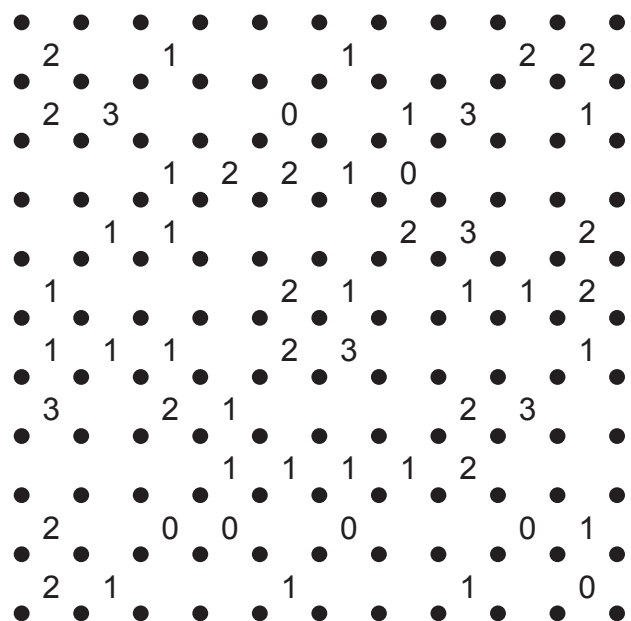
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
			V																						

5 18 23 25 7 11 7 . 14 7 11 , 11 19 25 4 19 12 13 18 . 19 22 4 7 19 8 20 24 9 . 20 25 7 23 23 15 12
 _____ 10 _____
 0 19 23 20 15 21 19 11 12 20 3 10 7 24 15 14 24 18 11 21 7 11 14 18 25 18 11 8 11 19 17 15 11 15 12

 22 19 25 25 24 15 19 0 4 15 23 5 19 8 25 10 .

SLITHERLINK

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



Hello, Puzzlers! Today's been a tighter fit than usual, with Crossword and Sudoku, and a return of an old favourite - SLITHERLINK. Keep being wholesome, and get yourself a martini before you get on the cryptogram! (Or after, or not, your call.) We've been having a few issues with our spreadsheet, so there might be some rank-jumps. Next week onwards, we will also be upping the difficulties - too many people got a solid 24 last week! Keep your eyes peeled; the editors have so much more planned to sustain you till Christmas.

FUCWIT

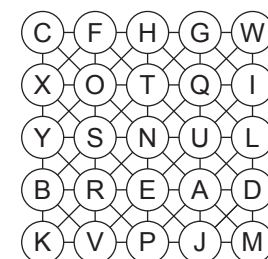
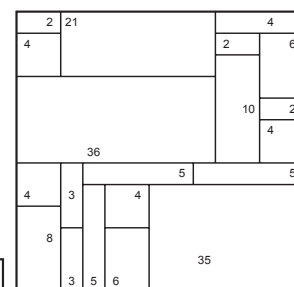
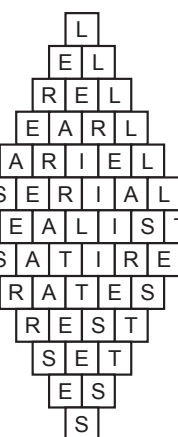
- 1 TNT
- 2 O1G
- 3 GodBlessHK
- 4 F***URhys
- 5 RIP Pat
- 6 LochyMonsters
- 8 MB
- 13 soyboi
- 15 CMC

Send your solutions to fsudoku@imperial.ac.uk before 144 Wednesday midday to take part in the leaderboard!

Points available

- | | |
|----------------|---|
| 94 | 6 |
| 64 Crossword | 5 |
| 30 Sudoku | 3 |
| 21 Slitherlink | 2 |
| Cryptogram | 2 |

Total 17



Shrek: [looks up at Farquaad's castle] You think he's compensating for something?

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.

2	5							
	7			9				8
				2	4	3		
		9		6		7		
4				1				9
		1		5		2		
	1	2	8					
6			4				7	
							8	5

SPORTS

sport.felix@imperial.ac.uk



Being immortal couldn't save them this time // Imperial Immortals

Imperial Immortals' second game of the season

SPORTS

Sebastiano Zane

Immortals: Publicity Sec

0	48
Imperial Immortals	Queen Mary's Vipers

After the week one game against the Falcons, the game against Queen Mary's Vipers on Sunday

was the Immortals' second chance to get a win this season. As it was the day before Remembrance Day, both teams lined up on the side-line and took part in a minute of silence to pay respects to all those who gave their lives in the World Wars, as well as anyone else who's life was lost or impacted by war.

Despite a shaky start from the offence, the defence managed to shut out the Vipers quickly with little struggle. However, disaster struck when one

of the Vipers' defence intercepted a pass by the immortals and the Queen Mary's squad began to quickly build momentum, this led to them scoring a touchdown. A few more mistakes like this led to the immortals conceding several more touchdowns and the half time score of 28-0.

At the half time the team regrouped and refocused, but the Queen Mary's Offensive line were very strong and well drilled and this gave their Quarter Back time to

find their receivers and a couple of missed tackles led to the score being 48-0 when the final whistle was blown.

"... the team kept on playing until the end."

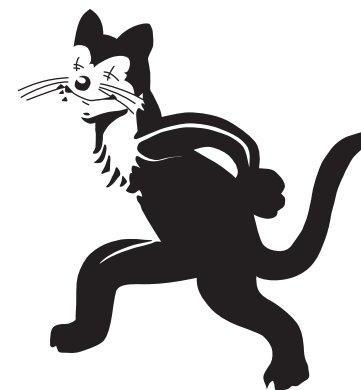
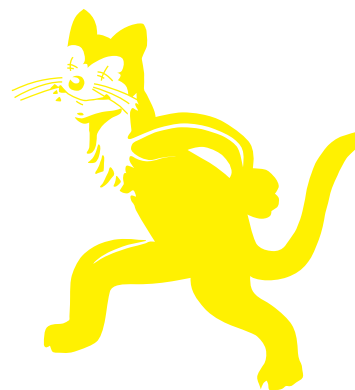
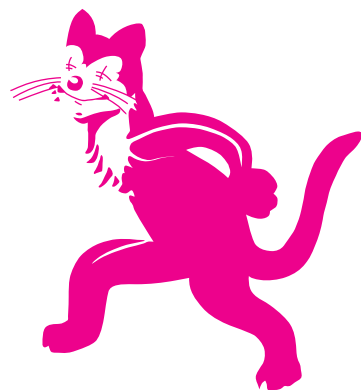
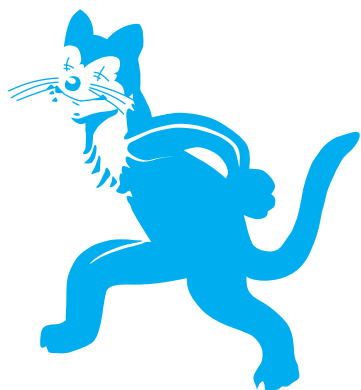
In a game like this it is easy to get disheartened, however these players

fought to the very end. The Game 2 MVPs are Punter "Not Pres" Loughran, Will "Beans" Woodward, Grummers "Grummers" Grummers, Crancisco "His Mum didn't come and watch" Fosta and Finn "Glee" Corney. As well as the MVP's a big congratulations to all the Rookies who got to play for a lot of snaps in the game in a position that they may not have trained at.

Despite the game result being disappointing, there are always positives and negatives to take from any

loss, the positive being that the team kept on playing until the end. But the negative being that some of the plays where the Immortals conceded were due to mistakes from lack of fundamentals and hence there are things that they must improve on in training before their next Game against Brunel at Mother Harlington.

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



IC Tri Squad // Jessica Eichel

ICTri Take on Hillingdon Duathlon

Let us tell you all about this amazing show, with prose written by experienced writers, well-versed in their chosen field, bursting with metaphor.

SPORTS

Emma Claxton

IC Tri Treasurer

On a crisp November morning, when all should have been asleep and enjoying a Sunday morning lie-in, 15 brave Imperial triathletes decided to brave the cold weather and race at the Hillingdon Duathlon. The skies had cleared from the Saturday's rain to leave us all with brilliant race conditions: sunshine, gentle breeze, and not too hot (but it was freezing). The race consisted of a 3km run, 15km bike and a 1.5km run.

At 8 am, men's race began. It was a strong start with Henry Hart leading the run, Romain

Barnoud hard on his heels. Matt Ryan and Tom Butler were also just behind them. After some speedy runs, they were onto the bike stage, and Imperial boys had to come to terms with counting the ten laps required of the bike course. This was very challenging, despite everyone having strong mathematical backgrounds, but luckily they were no miscounts from our squad. The bike laps sped by, and before we knew it the men were coming back into transition. Henry Hart sped away with an incredibly fast 3.03min/km to win first place for Imperial. Romain Barnoud soon followed winning third. Matt Ryan and Tom Butler came fourth and fifth respectively. It was a fantastic result overall for

the guys with bottles of wine being rewarded for the podium finishers. New to the club this year, Ben McDonnell, Roman Allais and Thibault Lavallé, all had strong finishes as well and enjoyed their time

“Henry Hart sped away with an incredibly fast 3.03 min/km to win first place for Imperial.”

racing at the Hillingdon race circuit.

After the boys had cleared their bikes from transition and the girls had racked theirs, the women's

race began. The wonderful Ben McDonnell and Romain Barnoud played the much-appreciated role of personal photographers and support squad for the girls, helping them finish with terrific times. Fiona Sander stormed away with her run and bike times, lapping many as she made her way to the top of the podium. Sophia Vorderwuelbecke did incredibly well and finished her brilliant race in the third position. Marion Artigaut and Jess Eichel decided to have an ultimate game of cat and mouse and were chasing each other all around the circuit. Cass Kennedy, despite her many injuries, had a successful race and finished with a relieved smile on her face. Mary Chapman was the athlete of the week for TriIC and

finished her first race in great time and eager to do more races. TriIC alumni, Esme Hoston Moore, realised how much she misses tri and joined for the race and had a lovely time racing and catching

up with her fellow IC tri-athletes. Treasurer Emma Claxton also did great.

Overall, we had a fantastic race with 1st, 3rd, 4th and 5th in both the men's and women's races. Well done all!



Women's Podium // Romain Barnoud