



# Felix

The Student Newspaper of Imperial College London



**LEAVE**  
**IMPERIALISM**  
**IN THE NAME**  
**DIVEST FROM**  
**FOREIGN WAR CRIMES**

*Unveiled by Her Majesty the Queen  
to mark the centenary of  
Imperial College London  
2 July 2007*

# EDITORIAL

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## My Week Off: Self-Isolation

*This week, I ended up self-isolated for three days while my flatmates lay in bed with fever and feeling rather sorry for themselves. Luckily, it just turned out to be a regular flu. Yay.*

*Unfortunately, that also means this week's Felix was put together in record speed, and this week's editorial is a bit sparse. I decided to take a leaf out of the previous Editor's book. See opposite.*

*The idea for this joke editorial actually came about as we were internally discussing the possibility of running a fully satirical April Fools' issue towards the end of this term. Yes, it would have been rather premature, but it would have been bloody hilarious. We ended up not going ahead with it due to time constraints, but you can instead look forward to an extended Hangman on the first issue back next term - May 1st.*

*The last note here is to wish you all a lovely holiday - and thank you for your continuing support. Enjoy the backbreaking hours of revision and try not to have a breakdown. See you in a few, and good luck revising.*

Henry Alman - Felix Editor



"PULL  
LOQU  
OTE"



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# NEWS

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## Students Occupy College Main Entrance to Protest Imperial's Fossil Fuel Investments

*The main entrance to the College has been occupied this week by student activists protesting against Imperial's ongoing investment into fossil fuels and their "greenwashing" new Socially Responsible Investment policy*

### NEWS

**Ansh Bhatnagar**

*News Writer*

A group of students are involved in a week-long occupation of the College's Main Entrance in order to protest what they view as unethical College investments in the fossil fuel and arms industries.

The occupation began with a protest at lunchtime on Monday organised by Extinction Rebellion Imperial College, alongside numerous other societies and groups such as Divest Imperial. Speeches were given by activists on Queen's Lawn, denouncing the College's investments and listing three demands: "Decarbonise, Decolonise and Democratise".

Piers Corbyn, brother of Labour Leader Jeremy Corbyn and former President of Imperial College Union, was also in attendance, handing out flyers titled "Man-Made Climate-Change Doesn't Exist".

After the speeches, the student protestors marched on the roads around the College, chanting slogans such as "no more coal, no more oil, keep that carbon in the soil" and "say it loud, say it clear, BP Shell aren't welcome here". At one point, a car tried to edge into the crowd outside the Royal School of Mines, only to be stopped by the students.

The march ended at the Main Entrance, where further speeches were given by students and a UCU staff member on strike. The role of Alice Gast, President of Imperial College London, on the Board of Directors of the controversial oil company Chevron, was highlighted by protestors as "corruption" in the university.

The occupation started after the speeches ended, with around fifteen students staying at the Main Entrance with intentions to stay for the week until the national climate strike on Friday afternoon. College security were seen observing the action from a distance, but did not intervene.

The students used

chairs and tables lying around the Main Entrance foyer to carve out a space for themselves, using banners and placards to demarcate the space they were occupying. The most visible banner was right next to the revolving doors, which meant that all people would see the words "Imperial, Stop Greenwashing!" upon entering the College.

A timetable of events had been devised and displayed around the occupied space, featuring events such as 'indigenous film screenings', and discussions on climate refugees and neocolonialism. The occupation also featured a manned stall with information on the protest and Imperial's investments, where students could come and learn about what was going on.

On Tuesday, Felix visited the occupation and interviewed activists involved with the occupation.

"There are loopholes in the College's new Socially Responsible Investment Policy," said Solvejg Soll-Lauritzen, a second-year chemist involved with the occupation, "that



The march blocked off roads despite persistent London commuters // Frankie Roberts

enable the university to keep on business as usual, but under the pretence of ethical investment. It renders the policy useless and nothing more than greenwashing." Solvejg continued to point out that the policy specifies that College would divest from illegal arms: "I would sure hope that that was never the case to start with, as the university investing in something illegal is a deeply troubling concept." In her eyes, the SRI

Policy is an "inadequate response" and that's why the students have chosen to escalate their actions to an occupation.

When asked about the response that occupying students received, Solvejg noted that security hadn't intervened, "which is fantastic, but it's almost like we aren't being taken seriously yet."

Another student, Stephanie, echoed those words: "Some security staff have specifically said they are supportive of the action... and we aren't here to disrupt them, we are here to disrupt senior management". Stephanie said she had been involved with organising the occupation

as part of Extinction Rebellion Universities for "months" and emphasised the importance of logistics when planning an action like this. "The first thing is the safety of the people involved... we need to think about, do we have the training and the tactics in place to be able to handle the worst case scenario and de-escalate situations? You have to also be really clear about what your aim is"

At the information stall, curious students had come up to speak to protestors and find out what was going on. "It's good to see people standing up for something this important," said Surya Sridharan, a medicine student passing by. On Alice Gast, Surya said "It's important to have people who don't have bias when it comes to decisions that affect everybody."

Another student, Sohaib Zia, said "I find that very questionable... I'm not a big fan of having someone in a place of power with strong links to an industry like that." When asked about the students' five day occupation, he said he felt it

was a bold stance to take: "Whether they're able to do it all the way through, that's one thing, but the fact that they've even started it sends a message that will be felt throughout the university." Both Surya and Sohaib had never been to a climate protest before, but said the occupation had brought the issue to their attention and they were considering joining one in the future.

As of the time of writing, the occupation was still ongoing with almost half of the Main Entrance foyer occupied, and the Queen Victoria statue in the Main Entrance having been converted to an artistic statement in protest (see front cover.) There are unspecified plans to further escalate the action on Thursday and Friday. The College offered the following statement:

"We respect the right to peaceful protest and have no plans to remove protestors from the Main Entrance. We understand the depth of feeling among our community about this important issue and will continue to engage in discussion with our staff and students."



The occupiers have used several artistic pieces to raise complaint // Frankie Roberts

# NEWS

news.felix@imperial.ac.uk

## Imperial Students in Self-Isolation as Coronavirus Risk Grows

*A significant number of Imperial students have gone into self-isolation due to potential exposure to COVID-19*

### NEWS

**Henry Alman**

*Editor-in-Chief*

*Editor's note: in the interest of protecting private medical information for individuals, this article has been 'anonymised'. This is, speaking personally, a time for the community to remain calm and to follow the science rather than succumb to any reactionary behaviour. If you've come into contact with someone with the virus, please do follow the NHS guidelines - the risk to most of us is small, but the risk to others with underlying health problems is much higher. Detailed advice is available from the College at <https://www.imperial.ac.uk/about/covid-19/>, for students and for staff.*

Upwards of a hundred Imperial students have had to isolate themselves due to potential exposure to coronavirus.

The largest potential exposure follows a society party last week, at which

**"The College has, as of yesterday, confirmed that there are no cases yet of coronavirus amongst the Imperial community"**

an attending alumnus was later tested positive for the virus. The alumnus had reportedly already been tested, but had not yet heard back results. As a result, every student in attendance at the event has been self-isolated, after the alumnus mass-emailed attendees the following day.

The College has, as of yesterday, confirmed that there are no cases yet of coronavirus amongst the Imperial community itself. They have also issued a stern warning that disciplinary action may follow for any student found sharing the personal medical details of another.

Students in self-isolation have been encouraged to stay at home, and to get in contact with their Senior Tutors via a dedicated Imperial email – coronavirus-guidance@

**"No exams will be cancelled 'unless the government takes measures that would make this impossible'"**

imperial.ac.uk - and to submit mitigating circumstances forms for any resulting missed coursework. Other than that, there has – according to one self-isolated student – been no direct contact from the College to affected students.

Students at the College are increasingly

concerned about the effect the virus may have on examinations and large coursework deadlines. However, the College has insisted that no exams will be cancelled "unless the government takes measures that would make this impossible", such as banning large gatherings or mandating schools and universities to close. This is in contrast to various other institutions across the globe, with several UK and Irish schools closing completely – and a slew of announcements of university closures in the US and internationally. The College has also said that, unless already planned, no exams will be run online instead.

Similarly, the College will not be cancelling any large-scale events unless banned by government. However, some

events have already been cancelled due to a lack of willingness or ability to travel and participate from speakers.

No specific plans have been outlined for dealing with the potentially large number of students who cannot safely attend exams or complete major coursework – however, the College has said it will continuously update the situation via its website, where a specialised webpage has been set up to address concerns about COVID-19. The webpage also contains advice for current and prospective students who may be affected by the virus, such as international students who cannot complete English-language tests that are required for entry to the College.

## The Times Launches Second Red Box Competition

*The Times, as part of their partnership with the College, has once again opened their competition to write for their Red Box column*

### NEWS

**Henry Alman**

*Editor-in-Chief*

For the second year running, The Times is running an Imperial-only open-submission essay competition, the prize for which is being featured in their monthly Red Box newsletter for three months. The winner will also feature in the related

podcast alongside Matt Chorley, the editor of Red Box.

The essay topic encourages students to write about how government can get citizens to change their behaviour, for either the health of themselves and their nation or of the environment. Submissions are limited to 500 words, and must be submitted by the 30th of April.

The competition is an ongoing part of the

College's partnership with The Times, which additionally provides students and staff with a free subscription each year.

Last year's winner, Joanna Wormald, then-Deputy Editor for Felix, wrote on multiple topics for the column – including why cabinet ministers should have training before taking office, and how protest is used to preserve hope rather than to force change. Speaking

to Felix, she said:

"Finding out that I'd be given the opportunity to write for Red Box - to

**"It definitely opened doors for me ... I really cannot recommend it enough"**

have a national platform at the age of 20, less than two years after qualifying as a journalist - was surreal. It's been part of my morning routine for years and opening the email to see my byline next to my words was such a proud moment. I may or may not have stayed up until midnight, refreshing the Times' website (spoiler alert: I did). When I write about politics, I naturally make a lot of wry comments and

that comedic bent is the reason I first subscribed to Red Box. It definitely opened doors for me - I was getting paid freelance work within weeks. I really cannot recommend it enough."

*Entries can be submitted to [redboxcompetition@thetimes.co.uk](mailto:redboxcompetition@thetimes.co.uk).*

# BOOKS

books.felix@imperial.ac.uk

## *Felix Interviews: Anne Barnett, Author of Women at Imperial: Past, Present and Future*

*In celebration of International Women's Day, Felix spoke with Anne about her book which dives into the women here at Imperial from the nineteenth century up until the present.*

### BOOKS

**Jia Qi Tan**

*Books Editor*

In celebration of International Women's Day, Felix spoke with Anne about her book which dives into the women here at Imperial from the nineteenth century up until the present.

**Felix: What inspired you to write *Women at Imperial: Past, Present and Future*?**

I was asked to do it by some of the senior women in the college, Professor Dame Julia Higgins of the department of chemical engineering and Emeritus Professor Dorothy Griffiths of the Business School. It would've been a very small book, but then gradually as I was working on it, everything suddenly changed - there were lots of women presidents and women professors. The book evolved from a monograph to now with over 400 pages, and there are still loads more that could be said.

**Felix: What is the premise of the book? What is the message you want to deliver?**

I went right back to the nineteenth century because my premise is women have always been at Imperial. The theory has always been that they have not, but they have. It's not part of the story that was told. That could be for a lot of reasons, which I didn't really go

into because I just wanted to state the facts with verification.

**Felix: The book includes many details in regards to the women's lives here at Imperial. What kind of archives did you refer to obtain the information?**

We have evidence that women were here from various letters, correspondence, and official papers. Say for Julia Higgins, she had done a recording with the British Library about her life, and she allowed me to use it. So I particularly looked at the transcript and got a lot of information from that.

There are also lots of published documentation in regards to when the people were here, like fellowships of Royal Society. There's a wealth of information if you know where to look for it - journals, Felix, Reporter, the alumni magazine, minutes. We used to have something called a College Calendar, which listed people in the organisation. You could trace someone's career because people were named in the department, what their roles were, and how it changed from a particular date.

**Felix: In the book, there's a section on families here at Imperial which I found particularly interesting. How did that come about?**

I like to draw things together, and there were



Anne Barrett // Jenny Naldrett

***"To me, biographies are the most important thing, telling the stories -- to tell the history of the college in such a way that it encourages more people to come here. It is for Imperial to have such a record about women because it is still perceived as a male-pre-dominant place."***

a lot of people, perhaps by chance, who ended up working together. The Conrady family, for example, the father was the professor of optics. He had four daughters, three of whom went into science. One of them studied with him and went into optical physics. She married a fellow student; they then went to Rochester in New York and developed the optics there. Two of the other daughters did chemistry; one taught for a bit and did research.

**Felix: As you went through the history of women in Imperial, did you notice a pattern - a certain year or time period where women became more prevalent?**

I did not discern a pattern, though there are statistics from human resources. Obviously, in the last few years, there has been a huge change with Alice Gast as president and more women as vice provosts. We've always had women professors and lecturers, but it's more recently that women have gained senior roles.

**Felix: Do you see the inclusivity of women as part of Imperial's vision? Is it for the university to push for greater involvement of women in STEM?**

One of my arguments is that it goes way back. It starts way back in school - universities can do so much. They can't change the previous cultures; they

can encourage but they can't change everything. If the familiar attitude isn't good for women to do science, then that's the greatest struggle for a person to have an interest in science. It's pre-university - it starts way back in society.

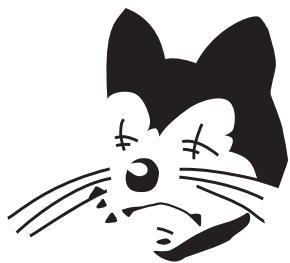
**Felix: What is the most important part of the book to you personally?**

To me, the biographies are the most important thing, telling the stories - to encourage people to say "that's a similar background to me," or "I really want to do that." That's my job - to tell the history of the college in such a way that it encourages more people to come here. It's a great thing to do; I'm very privileged to have been able to do it. It is for Imperial to have such a record about women because it is still perceived as a male-pre-dominant place.

*Women at Imperial: Past, Present and Future* is available for purchase at the Union Shop outside the Sherfield walkway currently at £35.

## COMMENT

comment.felix@imperial.ac.uk



# LinkedIn: Professional Dry Cleaning for your Arsehole

*Sod being a corporate drone. Start that avocado farm. Start a rap career in Cuba.*

## COMMENT

## Grumpy Bastard

Comment Writer

It's no secret that this ambiguous period of our youthful lives will soon come to an end. Many of us here lack any sort of survival responsibility out in the real world yet. These couple of years that serve as a sheltered bootcamp for the outside world of real consequences will soon come to an end and we'll all have to depend on ourselves sooner rather than later. An obvious step towards full independence is having aspirations of a career, but realistically, many of us are clueless in breaching this eternally uncertain limbo. People fill their lives with all sorts of stuff, like collecting brownies badges, some turn to the Union to fill the gaping hole, while others find verification through social means. Throughout University you will have been bombarded with rhetoric that emphasises the worth of a person comes from their high academic attainment and professional experience. This culture is, in part, fostered on LinkedIn.

I've been on LinkedIn. It's populated with people who do their best to appear like the most naïve and insufferable people. They run a thin line between living reality and hosting their own TED talk; people are frighteningly positive, and that is perfectly accepted. Normal people do not act like this. Not in real life. LinkedIn is the only social media



I'm dying to shake your hand. // Pexels

**"If you're into tossing salad, feel free to get LinkedIn."**

platform that explicitly encourages the need to impress others.

LinkedIn is a professional circle jerk of bragging how many qualifications you have, about self-congratulatory dicksucking just to prove your worth for recruiters. People are reduced to a consommé of things they've done, and not things they are. Once again, with all social media, it becomes

a popularity contest. The people on LinkedIn not only want to kiss your arse, they are out there to give your bowels a dry clean (within 5-7 business days).

It's completely un-genuine and it unsettles me greatly. Everyone acts mechanical, and wants nothing but to please their connections. People's personalities are stripped away; the self-censorship is cringeworthy. Is it inspirational? There's only so much saccharine and overwrought melodramatic life stories I can read in one scroll. It does nothing but perpetuate insecurity and comparison with others. While users of Facebook

are permitted to have a heart and soul, LinkedIn is an obsessive-compulsive bureaucratic mask that filters people's true personalities through a marketing committee. A surrealist non-reality exists in the realms of

**"There's only so much saccharine and overwrought melodramatic life stories I can read in one scroll."**

LinkedIn. The ache for attention is ever so heightened by material self-worth, like qualifications and work experiences, which have become much easier to compare to others. LinkedIn is a manifestation of every concern we had with social media. An inherent fake façade, imposing unrealistic societal standards on people. It is arguably more harmful than insecurities with self-image for young people—please don't capitalise on our insecurities to turn what is the best years of our lives into a corporate factory farm.

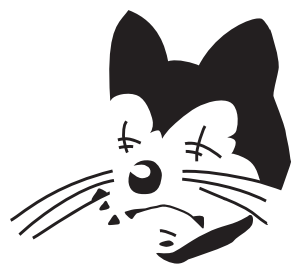
If you're into tossing salad, feel free to get LinkedIn. Maybe I'm

being grumpy. LinkedIn seems to be the future, and I probably won't have changed anyone's perspective. LinkedIn is here to stay, and the future is bleak.

"I'm delighted to say that my article 'LinkedIn: Professional Dry Cleaning for your Arsehole' is published in *The Felix*, the Imperial College London Student Newspaper catering 17,000 students and 8,000 staff. *The Felix* have consistently set the standard for excellency in student journalism. It's such an honour to work with the *The Felix* team on this exciting new venture. Thanks for reading."

# COMMENT

comment.felix@imperial.ac.uk



## Give In To Apathy - At Least You Haven't Lost Hope

Comment writer **Just a Bastard** thinks that you should do the grown up thing and just let the apathy take over

### COMMENT

#### Just a Bastard

Comment Writer

Once upon a time, I probably would have cared that the fleshbag puppet of America Corp Inc. was going to win the US Democratic nomination to run against Harvey Weinstains actalike. I probably would have raged against the injustice of the caucus voting system, or screamed in rage at the mention of the name Clinton. At the very least I would have written

a political rant on Reddit about how stupid the US was for not feeling the #Bern. It'd probably get, like, 3 upvotes like all my other posts. Totally worth!

However, now that I've recognised the hopelessness of any political position that isn't to the right of Hayek, I've found a new solution: complete and utter political apathy.

Since starting my course of apathy 3 weeks ago, I can honestly say that I have never been happier.

Back in the day, when I was woke as fuck, I used to get up, look at the news and think, wow isn't the world just so

unfair and unjust. Now I just think, what great weather, maybe I'll eat a sandwich or stare at a wall

**"With apathy, I just don't give a fuck. Maybe I'll eat a sandwich or stare at a wall for half an hour"**

for half an hour. I used to be permanently worried

that the lack of legal aid available to poorer members of society in the UK was undermining the fairness of our whole justice system. Now with apathy, I just kick back, read the sports section of the BBC and be happy that someone's having a great time kicking a ball around.

It hasn't always been so easy though. Over my time as a socialist-anarchist that believed that the black flag would one day fly over the White House if only everyone would realise the necessity of communally owned property, I made a lot of friends that thought the

same way I did. We all used to wear a badge with Chomsky's face on it. It was just our thing. Any time I try and talk to them now, they keep trying to take my apathy away from me. One of them keeps shouting at me about how corporations create most of the world's carbon emissions. Now I'm just glad they've found a way to express themselves.

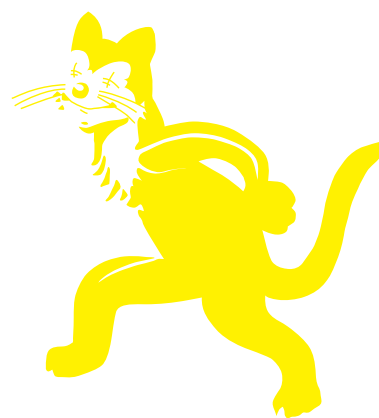
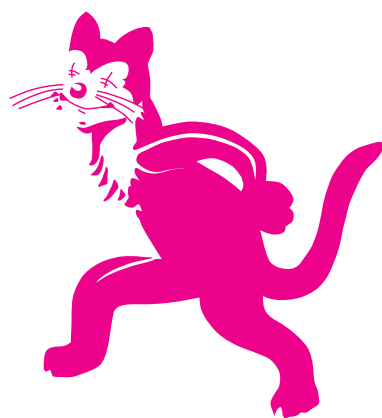
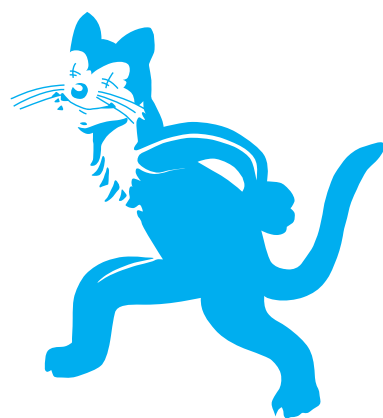
I've finally realised that, with apathy, not only am I a happier person, but I can finally use all that white privilege I've been banking up for years. Forget guilt and being sensitive to minorities, now's the time for me to

finally acknowledge that

**"Now I don't even care what's going in this pull quote!"**

the system is not my fault and make out like a bandit with the full power of institutionalised racism on my side. No one will stand in my way! Especially not me!

## 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](mailto:felix@ic.ac.uk)**

## ARTS

arts.felix@imperial.ac.uk

## Kyoto to Catwalk

*An evolution through time, space and culture*

## ARTS



Where? V &amp; A

When? 29<sup>th</sup> Feb - 21<sup>st</sup> Jun

How Much? Students £12

Claire Chan

Arts Editor

**K**imono: the Japanese word translates simply as ‘thing to wear’, so ingrained is the kimono in Japanese culture. Yet, from its origins in Edo-period Japan, this simple garment has travelled all around the world. The V&A’s new exhibition – the first major exhibition on kimono in Europe – provides a unique perspective on its global evolution, covering a journey of almost four hundred years.

Walking in, we are greeted by a display cabinet holding three kimono. A closer look reveals the startling fact that they are from three very different eras and approaches: a traditional Japanese kimono from the 17th century, a Dior haute couture outfit from the 2000s, and a modern-traditional Japanese design from today. Remarkably, all are unmistakably kimono; one can see how the kimono has fluidly adapted to the changing world while remaining unchanged at its core.

The rest of the exhibition is structured along the three major themes from the first display. We begin at the origins of the kimono in 17th-century Edo Japan, the romantic ‘floating world’ where samurai ruled, kabuki theatre flourished, and

streets were filled with beautiful geishas in extravagant kimono. Such is the world depicted in the ukiyo-e woodblock prints and painted screens, which hang alongside a dazzling array of Edo-period kimono. The extensive display explores the changing tastes in Edo-period fashion over two hundred years. Much as today, celebrities and actors were trendsetters; people scrambled to buy the ‘Ichimatsu check’ pattern after the kabuki actor Sanogawa Ichimatsu wore it on stage. With willing consumers

**“... one can see how the kimono has fluidly adapted to the changing world while remaining unchanged at its core”**

fed by the media craze of woodblock printing (the tabloids of the day), kimono fashion flourished and became ever more elaborate. I envy whichever Edo fashionista owned the gorgeous sky-blue kimono embroidered with golden sparrows and snowy bamboo, but most striking of all is a stark black kimono decorated in a pattern of skulls and bones! Surprisingly modern for the 1800s.

The second section covers the kimono-mania that developed across Europe, particularly after Japan opened up to

foreign trade in the 1850s. The trend was part of a wider public fascination with ‘the exotic Orient’ – one that saw the creation of several Japanese-inspired operas and plays such as ‘The Mikado’ and ‘The Geisha’. Courtesy of the Dutch East India Company (DEIC), Japanese kimono-makers produced quilted kimonos and belted ‘dressing gowns’ specifically for export to Europe. A traditional kimono could be adapted into a European dress by adding a triangle of fabric to create a full skirt, with the traditional obi becoming a figure-hugging sash. Portraits and fashion plates from the period certainly speak to the popularity of Japanese-style dress among wealthy Victorians. Is this cultural appropriation at its finest? The exhibition is quick to point out that the cultural influence was not unidirectional. When cloth from India was brought by the DEIC to Japan to be made into kimonos, these Indian patterns became fashionable in Japan itself, with Japanese weavers adopting Indian textile designs (wa-sarasa). European dress styles and European ideals became popular in Japan with increasing foreign travel and imports. An intriguing painting from 1935 shows a young woman dressed in an elegant kimono... with a fox pelt draped incongruously around her neck. This period seems to reflect more a dialogue between two cultures than simple ‘appropriation’.

Bringing us up to speed with the modern day, the wide-ranging final section covers the diverse range of forms and roles taken on by the kimono today. In modern haute couture,



Spot the fox face // V&amp;A Museum

its elegance and clean lines have inspired both Japanese and non-Japanese designers alike, from Alexander McQueen to Rei Kawakubo, who have each re-interpreted the classic form. In music and film, the kimono has also found its way to inspire artists: on display is the original costume worn by Obi-Wan Kenobi as well as Björk’s ‘multicultural goddess’ outfit in her album cover for *Homogenic*. In Japan, it remains a potent symbol of tradition and identity. However, far from being the everyday attire they were in the Edo period, kimono are

now generally worn in Japan only on a handful of formal or traditional occasions. It is a little sad that these occasions are so infrequent that professional ‘kimono-fitters’ are needed to teach people how to wear kimonos properly. But we end on a hopeful note, with an array of contemporary kimono and even a photo of a teenage girl in Harajuku turning a vintage kimono into street fashion.

My only complaint is that the exhibition is fairly static – by this time the sheer number of kimono passing before my eyes have somewhat melded

into one. I can’t help but wish for some more innovative ways of telling the tale, whether it be through more interactivity in the exhibits or perhaps more videos in addition to the text descriptions.

Nonetheless, this exhibition provides a comprehensive and fascinating perspective on the evolution of the kimono through time. A deceptively simple garment (pleasingly mathematical in construction), it is ever-changing in the forms it takes while retaining its quintessential elegance and beauty.



## ARTS

arts.felix@imperial.ac.uk

## Anatomy of a relationship: The Last Five Years

## ARTS



**Where?** Southwark playhouse

**When?** Until 28<sup>th</sup> Mar

**How Much?** £27.50 (£22 concessions)

**Ozbil Ege Dumenci**

*Arts Editor*

**W**ritten by the multi-award winning composer

Jason Robert Brown, *The Last Five Years* is a window into the lives of Jamie (Oli Higginson) and Cathy (Molly Lynch); following their relationship of five years, from the moment it starts, to the moment it ends.

Almost entirely sung-through, the couple take turns to tell their story. Jamie tells the story in chronological order, while Cathy starts from the moment it ends, moving backwards with each song. The interspersed narratives converge in the middle, giving the show it's only duet in the process.

**"In some ways, it is incredibly Sondheim-esque, with smartly placed call-backs and references to earlier moments within the show..."**

In the beginning of their relationship, Cathy is a struggling actress while Jamie is a hopeful writer. By the end, Jamie has found success with his writing, whereas Cathy is still struggling. Although this contributes to the strain in their relationship, the problems are far deeper. The 90 minute run is well utilized to explore the nuances of this fragmented relationship without assigning blame, resulting in a well-balanced exploration into how things can change slowly yet irreparably in life.

Both Higginson and Lynch are brilliant vocalists who carry the songs that are the living proof of Brown's musical genius. In fact, this production does wonders to remind musical theatre enthusiasts that *The Last Five Years*, despite its simple premise and a mere cast size of two, is probably one of the most exceptionally written, most cohesive musicals in recent times. Brown's way of using the same lyrics and melodies in different songs in a way that has the exact opposite meaning is truly astonishing and his use of chords and patterns in the accompaniment is superb. In some ways, it is incredibly Sondheim-esque, with smartly placed call-backs and references to earlier moments within the show, with just enough variation to demonstrate the changing stakes and the strain on the relationship.

Even within a single song, for example, 'See I'm Smiling', Brown's writing was able to tactfully capture the characters' wide range of emotions. Other highlights include the songs 'If I Didn't Believe in You' and 'Still Hurting', perhaps the two most widely known songs from the musical.



At the piano is where it all plays out // Pamela Raith Photography

The lyrics in these songs were hard hitting, delving deep into the characters' psyche, allowing for a complex analyses of who these people are in their core. The show is not all too serious though, and has its fair share of hilarious moments. Thanks to the smart use of everyday objects as props, and songs such as 'The Schmueel Song' which cut through serious moments, the show manages to capture the comedic element of musicals while addressing intense themes, without going overboard with either.

Directed by Jonathan O'Boyle, the staging is simple, with a grand piano on the small Southwark Playhouse stage. As one of the characters sings, the other plays along at the piano. In an interview, Lynch describes the piano as almost having a character of its own. This comes across quite vividly in

**"The limited stage size makes the show feel a little too karaoke at times"**

this production thanks to Brown's gorgeous score. Unfortunately, having one of the two actors play the piano through the production limits the amount of interaction the two characters could possibly have.

The limited stage size makes the show feel a little too karaoke at times. However, this works at times in the show's favour, as it allows the actors to directly tell their story to the audience while also singing to each other..

However, the presence of a grand piano on the tiny stage definitely restricts the performers' range of movement, perhaps exacerbating the lack of chemistry between Higginson and Lynch, which made it all the more difficult to sell to the audience why they'd be in love enough to get married in the first place. However, this mild lack of chemistry works excellently in the moments where the couple are going through a rough patch or are on the verge of breaking up. Additionally, despite the revolving stage and the in-the-round set up, Higginson and Lynch spend a tad too long with their backs turned to the entire audience, a feat hard to achieve given the stage set up. However, the one aspect of the staging which works marvellously well is the lighting, which shifts from warm pinks and yellows to cold

whites and blues as the relationship turns sour. This not only helps explore the emotional turbulence that the characters are experiencing, but also makes it easier for the audience to keep track of the changing timelines.

This new production of *The Last Five Years* proves once again why Brown is one of the most esteemed musical theatre writers of this century. Higginson and Lynch more than hold their own against the music, ensuring that the production is fun and gut-wrenching all at once.

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## One Jewish Boy!

### ARTS



**Where?** Trafalgar Studios  
**When?** 10<sup>th</sup> Mar - 4<sup>th</sup> Apr  
**How Much?** £20

#### Vaidhiswaran

**Ramesh**

*Arts Editor*

It is always challenging to construct a two person play addressing social issues. In such cases there is a very fine line between organic exploration of intense themes and a unilateral exposition of arguments by the characters; and it is quite easy to foray into the latter territory unintentionally. Thus, it is particularly charming to find a play that manages to achieve this quite wonderfully, with a carefully

balanced critique of complex social themes, which in this case is inherited trauma and anti-semitism.

Stephen Laughton's *One Jewish Boy*, is a play exploring the domestic and personal consequences of anti-semitism in society (both overt and subtle); It does this by transporting us into the world of Jesse (Robert Neumark-Jones) and Alex (Asha Reid). Jesse is a north London Jewish boy who is forever traumatised by the relentless anti-semitism he has faced over the years and is unable to look at the world optimistically. Alex on the other hand is mixed race, and though having faced her fair share of racism over the years, struggles to understand Jesse's unique anguish.

Through these two characters Laughton within a span of 90 minutes, manages to craft

narratives that address well beyond the conventional tropes of anti-semitism, addressing racism, white privilege, religious politics and identity crisis.

The play follows a non-linear structure of storytelling, starting off with modern day Alex and Jesse who are considering divorce. From there on the play moves in between the years reflecting on the different moments of conflict in their lives, and how anti-semitism and the subtle baggage that it brings are chief contributors to this. One of the key highlights of the play is how it craftily manages to capture character flaws, particularly on how victims of racism may subconsciously be racist themselves.

No where else is this dichotomy better presented than in Jesse who constantly seeks to define

the world around him based on his experiences. Jesse's call to be seen as more than a Jewish person is immediately contrasted by this behaviour to judge all around, wilfully painting people in broad and sometimes racist strokes. Alex complements this by taking a more objective view of the events and offers a middling perspective reflecting at times perhaps the audiences view. In this way the exchanges between the characters seem real, and translate to honest discussion, rather than reflecting the writers/directors opinions.

The non-linear narrative structure helped greatly in unfolding key moments without revealing the suspense in the story. However the segues between these acts seemed indulgent and at times incoherent. Reid and Neu-



*Innocent Love // Pamela Raith*

mark-Jones give honest and convincing performances. The minimalist set design works well within this production but one is left wondering how well the script might have worked had it received the full treatment.

Racism is a vicious beast, one that is uniquely difficult to articulate

and communicate. It's commendable that the play with its limited cast manages to achieve this in a non-trivial manner. It's definitely worth a watch; or two - particularly if you are one of those that believe that modern racism is harmless.

## Can I Help You?

### ARTS



**Where?** Omnibus Theatre  
**When?** 3<sup>rd</sup>-21<sup>st</sup> Mar  
**How Much?** £16; Students £13

#### Aya Hayakawa and Laura Casas

*Arts Writers*

*Can I Help You?* tells the story of a night in the lives of Francis and Fifi. The play starts with Francis, a police officer, standing at Beachy Head after work about to commit suicide when he meets a Ghanaian woman named Fifi with a cat in a box and a laundry bag.

Jim Pope brilliantly

brings to life Philip Osment's last play, standing out mostly for the contrast between its humorous and emotional scenes. The humour mainly comes from the clash of Fifi's positive, nonsensical attitude with Francis's cynical outlook. There are also many ridiculous elements such as the cat named Kat or Fifi's continuous interruptions to feed the cop. The emotional scenes are more abundant during the flashbacks, showing the toughest moments of a suffering mother and a wounded son.

The set design is minimal. It consists of a slope and the two actors only have a few essential props. This comes in useful with the flashbacks as the audience doesn't associate the stage with

a particular setting. The slope represents multiple places including Beachy Head both now and in the past, the house Francis used to live in, the airport and more. With less to process visually, the play draws the audience's attention to the dialogues,

acting and sound effects.

The acting is outstanding. Ganriel Vick and Susan Aderin both manage to play multiple roles distinctly. Vick mainly plays Francis and Michel, Fifi's Son, and Aderin plays Fifi and Fiona, Michel's Mother. The

instantaneous changes in their attitudes and voice is exceptional, taking us to different scenarios and times in their lives in a very effortless way.

Ultimately, 'Can I Help You?' is the story of two hurt individuals who meet each other by pure chance

and find hope together. A wonderful play to recall the importance of support and remind us that however different we may be, we can always relate and be understanding with others.



*Francis and Fifi on stage // Bridie O'Sullivan*

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## Shoe Lady: a play for when it all goes wrong

### ARTS



**Where?** Royal Court Theatre

**When?** 4<sup>th</sup> Mar – 21<sup>st</sup> Mar

**How Much?** £11 - £49

### Karen Chang

Arts Writer

**K**atherine Parkinson of *The IT Crowd* fame stars as Viv, a middle-class working mother whose Tuesday morning is violently thrown off course by a poorly hung curtain, in *Shoe Lady*. Viv's day goes from bad to worse as a buckle on her sole pair of shoes breaks while travelling to work, leaving her with only one shoe and the conundrum of

how to keep going – with one shoe or none at all?

The play largely takes the form of an internal monologue delivered by Viv, interrupted in parts by short conversations with her husband, son, and another similarly single-shod woman she meets on the street. It provides a critique of modern middle-class life, capitalism, and consumerism, with the single shoe providing a useful lens through which to view it. "One shoe and you look like something you're not; two shoes and you're normal" - having those two shoes is something that we all take for granted. The simple act of losing one shoe causes unforeseen consequences for the family as they "fall off the carousel", which is mirrored by the woman living on the street without footwear. The play also

reflects on the impact of high-stress city living, with Viv exclaiming "I never knew how much this city hurt me until today" as she cradles her bleeding foot.

The production is well-staged with a set including trees and curtains lowered from the ceiling, a retractable bed, and – central to the production – a treadmill that relentlessly rotates and maintains the momentum of the performance, while bringing the actors ever closer to the edge (of the stage). Two sets of stairs emerging from the stage allow stagehands to seamlessly transition from scene to scene during the 65-minute performance with no intervals.

Elements of *Shoe Lady* bring to mind parallels of Tennessee Williams' handling of tragedy for the middle-class. But these



One less shoe to worry about // Katherine Parkinson

are interspersed with unnecessary repetition and clumsy comedy, which gives the play a confused and frenzied tone. Hopping from a house-viewing with talking curtains to a police

station, and from Russell & Bromley to Viv's office bathroom as she takes the shoes from a coworker using the toilet, the audience is left laughing with uncertainty in places. Parkinson delivers an

admirable performance, which is fully believable and reminiscent of an adult Alice in Wonderland wandering through the streets of London.

## A very special, Special Relationship

### ARTS



**Where?** Soho Theatre

**When?** 26<sup>th</sup> Feb – 21<sup>st</sup> Mar

**How Much?** From £11

### Charlie Titmuss

Comments Editor

**W**hen you think deportation from the US and ICE, the notorious immigration enforcement agency, you are probably most likely to jump to thoughts of caged South American migrant children, or the increasing efforts of the current administration to deport anyone and everyone it can find. However, in an international environment

that is increasingly hostile to foreigners of all creeds and nationalities, *The Special Relationship* is the story of 6 US residents with British citizenship that, with varying degrees of culpability, have fallen afoul of the American legal system and been deported.

The characters represent a diverse cross section of society, a mother who fakes cheques to get by, a meth addict, a drunk driver, a concerned father, a cocaine trucker for the Mexican mafia and a convicted murderer, each based on interviews with people that really had these experiences. Each tells their tale, sometimes tragic, often comic with the shadow of Curtis, an ICE agent that haunts each of their stories. For those of you unaware, ICE

is the Immigration and Customs Enforcement (ICE) of the USA. Curtis, played by the exquisitely cast Nicholas Beveney, looms over each of the character's stories as they develop from infraction to sentencing to deportation, in a set of tales that would be harrowing and tragic if they weren't broken up by perfectly comedic interludes.

Trump and May, then Trump and Johnson, slowdance their way around the stage, exactly mimicked by the highly talented Duncan Wisbey, adding a peculiar level of lightness and hilarity to a play that would otherwise be difficult to watch without breaking down into tears. The musical and comic interludes are perfectly timed, with enough biting satire and

cunning wit to fuel a room full of Mock the Week Panelists, pre-departure of Frankie Boyle obviously.

All joking aside of course, this is an excellent production that I left feeling entertained, informed and above all reflective. Immigration

and deportation is one of those tricky, emotionally charged issues that we face in the modern day that it can be hard to have an enlightened conversation about. However, this production handled such a sensitive topic incredibly well, using the testimony

of real people to develop one of the best plays I have seen with nuance and honesty. This is something we absolutely have to talk about. In the words of Curtis, "there will always be a home for immigration."



Pas de deux on the wall // Synergy Theatre Project

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# The Time Machine: A Prescient Journey through the Fourth Dimension

*Be transported through time as you lose yourself in this production at the iconic London Library.*

## ARTS



**Where?** London Library  
**When?** 29<sup>th</sup> Feb – 5<sup>th</sup> Apr  
**How Much?** £25; £32

**Waleed El-Geresy**  
*Arts Writer*

We met our time traveller soon after walking through a glitzy door, standing at the bottom of one of the plush staircases of the London Library. The location is exquisite and could have leaked out of the inky pages of a historical novel - perhaps that is why it was chosen to be the setting for this strange, yet unique, tour through time.

Our Time Traveller (Paul Taylor) looks very steampunk, wearing

medieval looking clothes with a strangely modern feel to them. He looks at us in shock, examining us, sometimes uncomfortably closely, scrutinising our faces with the expression of a man who has chanced upon his unexpected saviours. We are truly immersed, as we follow him on a journey into the heart of this historic building, through the various hidden gems of rooms, where socks (or the Time Traveller's iconic round glasses) change colour when you're not looking, and the ever-present threat of beings known as morlocks drives us forward.

The Time Machine is an adaptation of H.G Wells' full length work of fiction by the same name, that describes the journey of a man 800,000 years into the future, where he witnesses an unrecognisably weird post-apocalyptic society. Wells who was an alumnus of

Imperial (well, actually, technically of a College that eventually became part of it), is perceived by many to be the father of science fiction, and introduced the concept of the time machine to the world through this novella.

This production, written by Jonathan Holloway and directed by Natasha Rickman, takes the story and makes it relevant to today. Interestingly, Holloway interviewed experts from the renowned Wellcome Centre for Ethics and Humanities in order to learn about possible problems with future societies. They predicted, among other phenomena including human augmentation, that another SARS-like pandemic would spread around the world. The catch is that this was in the late months of 2019, well before the C word replaced the B word as a permanent fixture on the bottom bars of news



**Time Traveller Paul Taylor // Richard Budd**

channels worldwide. It seems that the material that has fleshed out the original story for this production is indeed relevant and prescient, having stood the test of... time until now.

Our Time Traveller dynamism guides us smoothly through the various stages of our journey, keeping us entertained while managing to instil a genuine fear for the morlocks. Throughout the production, we witness his interactions with various figures in time. Notably, The Computer (Graeme Rose) - an embodied machine with a dry wit, who puts on an acutely mechanical display: he must have very dry eyes given I didn't see him blink once, but maybe machines don't require eyelids to refresh their visual sensors. Or indeed, the clinical DRI (Sarah Edwardson), who certainly puts on an impressive show in the convincing persona of

a scientific government bureaucrat who is as at conflict with herself and her own actions as with our Time Traveller.

The audience are not simply an audience, since that would imply a group of passive listeners, but we are instead encouraged right from the beginning to become part of the cast and imbue our energy into the production in various ways, such as through gathering round, touching various objects, and speaking to various people, all the while traipsing through the often unique and book-laden aisles of a beautiful and historic building that forms a perfect setting for a story about transportation through time. Indeed, the place seems to be a part of time itself, with various cast members appearing and suddenly disappearing into the maze once again, as if they had jumped a few years backwards or forwards suddenly. Very

few props are employed and the flow of the story is moulded to the geography of the library, with little in the way of scenery. It is impressive how the sound and lighting team manage to exploit this to enhance the experience and turn the library into a trip through the 4th dimension.

The production itself is a damning criticism of greed, selfishness, and disregard for the planet that our future selves and children will inherit. The environment, disease, and a society motivated by a love for money are all at the forefront of the story through and through. It makes you think and does so in a very engaging and interesting way, bringing the classic novella to life. I would encourage you to go and witness this journey for yourself, but whether you see it in the future or the past is up to you.



**Graeme Rose who plays the Computer // Richard Budd**

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## Daughter: Toxic Masculinity at its Darkest

### ARTS



**Where?** Battersea Arts Centre  
**When?** Until 28<sup>th</sup> March  
**How Much?** From £12.50

**Poppy Hayes**  
*Arts Writer*

As the lights fade to black on Adam Lazarus, the star and co-creator of *Daughter*, a one-man performance exploring toxic masculinity, there was an audible exhale from the back audience. I was surprised to find that it wasn't my own sigh owing to the sheer relief that I felt that the play had finally come to a close. Am I suggesting

I didn't enjoy the play? Indisputably, I did not enjoy the play. Would I recommend it to a friend? Absolutely.

Through 70 minutes of captivating acting, Lazarus takes us on the long, sometimes despicable, sometimes disgusting, journey of a 30-something year-old father who struggles to come to grips with the reality of fathering a daughter. We are guided from the very beginning by Lazarus's self-centred approach to life, with Lazarus preparing to take his wife to the hospital for the birth of their daughter; even at this stage seeds of self-intoxication are sewn as he speaks of the mattress he's made sure to pack (in case he becomes tired of waiting around for his wife to birth their first born child). We move

through the play exploring the more grotesque details of his life. The lightest moment being when a sleep deprived Adam couldn't bear his daughter's constant getting out of bed any longer and so took matters into his own hands to forcibly put her back into bed. The audience at this stage, who were invited to give an opinion on this, were sympathetic to his behaviour. However, as we journey on, actions become more unforgivable, with an affair with a 16-year-old and hitting a guest over the head with a baseball bat.

After the play, during a question and answer session hosted by fellow co-creator Aislinn Rose, it is explained that the play is based on the style of Bouffon; a style of



An exploration into the male mind// Murdo Macleod

performance which aims to highlight and mock the flaws of its audience. With that explanation under my belt, my initial feelings of disgust and discomfort turned into a more productive and justified anger. I left, for

the first time in my life, wanting to possess the supernatural power of mind reading, just so that I could peer into a man's head to see if it really was as horrendous as Lazarus described. I suspect, like with most things I would

find a spectrum of results. *Daughter* brutally highlights the darkest corners of what can be found in society and beautifully provides a platform to discuss the monster that is toxic masculinity. For that I thank it.

## The Revenger's Tragedy

*Revenge is clearly best served in a modern, minimalistic setting in this new Italian production of a classic.*

### ARTS



**Where?** The Barbican  
**When?** 4<sup>th</sup> - 7<sup>th</sup> March

**Waleed El-Geresy**  
*Arts Writer*

Silence. Darkness. The word VENDETTA appears, illuminated suddenly by searing stage lights. A troupe of smartly dressed actors who look like they might be on the way to a formal soiree move and shake to a jazzy tune, rather carelessly and unabashedly as if guided by an invisible puppet master tugging at strings bound to their limbs, as they circle the stage.

This is a modern Italian production, a translation courtesy of Stefano Massini, of the classic play *The Revenger's Tragedy* (now *La Tragedia del Vendicatore*), widely attributed to the Jacobean playwright and poet Thomas Middleton. Middleton, a contemporary of William Shakespeare, wrote the play at a time when there were growing feelings of dissent towards the potentially corrupt court of King James I. In the play, Fausto Cabra (Vindice) attempts to avenge his wife's rape by one of the Duke's (Massimiliano Speziani) sons, and subsequent poisoning as part of a coverup. He does this by playing courtier to the hot-headed Duke's eldest

son and heir Lussurioso (Ivan Alovisio), aided by his brother Hippolito (Raffaele Esposito).

Director Declan Donnellan paints a vivid, modernised picture of the classic Italian court, where a twisting plot full to the brim with corruption and revenge begins to unfold with Shakespearean confusion. The production takes place on a minimalistic set consisting mostly of a panelled wood frame backdrop that partially gives way to a projector screen, showing mostly a single image telling us where we are. Sometimes this image is a black and white, real-time feed from a professional video camera held by one of the actors that flashes monochrome closeups

at us in a grainy fashion, sometimes the images are in gristly detail.

Despite the production being entirely in Italian, it is not difficult to follow the plot, aided by some

**"...a fast paced, fluid performance which has brought a classic play into modern day Italy"**

(slightly small!) English subtitles. This is thanks

to the dynamism of the actors, who exhibit passionate fervour in their on-stage antics, making their intentions clear. A brilliant example is the way in which the temptress stepmother of the Duke's sons, the Duchess, Gratiana (Pia Lanciotti), exhibits her theatrical pleas for mercy, or her humorously sultry displays for the alleged bastard son of the Duke, Spurio (Errico Liguori). Such touches add to the at times light, at others very dark humour and pure absurdity that pervade the play and the production. This absurdity is spotlighted by the modernity. Indeed, there was one particularly amusing moment when two of the Duke's sons lay on the ground, while the

younger uses the elder's vape as an asthma pump to try to calm him down.

All in all, the actors, director, and production team put on a fast paced, fluid performance which has brought a classic play into modern day Italy. This performance has highlighted the fact that despite hundreds of years of human experience, stories of corruption and feelings of anguish for wrongs done by those in power are still just as relevant.

# ARTS

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## Freedom Hi

*"Taking this work off the streets... we're wondering if we're ready. It still feels raw. But if we don't move quickly we'll lose the history that's already deleting itself"*

### ARTS



**Where?** Pit - The Vaults, Leake Street (closest train and tube station Waterloo)  
**When?** 10<sup>th</sup>-15<sup>th</sup> March  
**How Much?** From £12 (young people)

**Tam Hau Yu**  
*Arts Writer*

**F**reedom Hi is an immersive and highly playful devised compilation, showcasing a range of visceral, sometimes autobiographical pieces that reflect on Hong Kong's ongoing movement. As kaleidoscopes of commentary celebrating instances of performance, organisation and activism, it blurs the potentialities of each. The set is kitted out in protest symbols: LIHKG Pig and Dog masks, banners, water bottles, and cardboard.

Audience members are asked to join a custom Telegram group during the show. The artists (many of whom are real-life activists) and most of the creative team are Hong Kongers and/or British East Asian. The "fear" and "uncertainty" of transforming work in local and diasporic theatres of resistance, into theatre in resistance, is openly referenced throughout.

Pieces segue into each other, some discrete - such as Gabby Wong's audience-interactive, Telegram-based 'Eternal Peace' - and others more liminal, particularly the absorbing and haunting dances reenacting the disjointedness and violence exerted on the population (Ghost Chan, Francis John Chan and Shum Pui Yung). Isabella Leung's recurring 'Puss in Booth' character is a hysterical and self-absorbed radio host whose Freedom Hi programme announces



**Freedom Hi explores the ongoing movement in Hong Kong // Alexander Newton**

the show. It's an international broadcast - fielding callers from the trapped

PolyU student for whom romance and resistance go hand in hand, to the

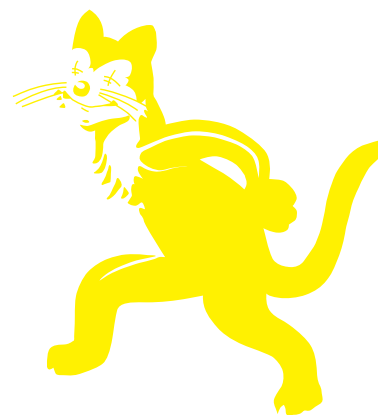
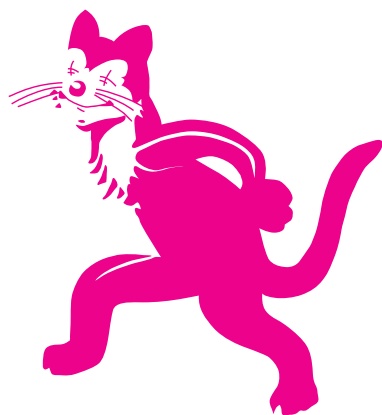
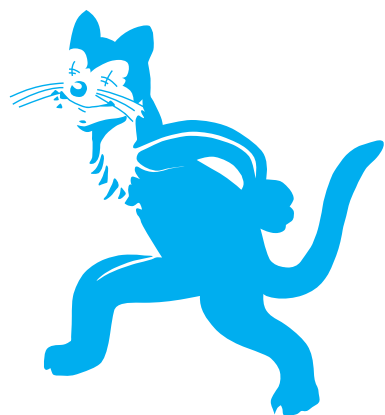
frontliner/comrade raging against the 'popo' and the dehumanisation of protesters. Carrie Lam is warned not to "go after our c\*nts because she's got one too!" The Chinese part of the title of the show means 'Freedom' or 'Liberty'. However the last character (transliteration: 'hai') is a homophone for 'vagina', colloquially used to mean 'c\*nt' or 'total failure', a connection similarly sardonically exploited in protest songs (no relation to the play).

Darker edges are always apparent. In 'Motif', fruit peels are discarded while Bonnie Chan reads out the names of Chan Yin-lam and others, and the dates on which they died in suspect circumstances - from September 2019 to February 2020. These are dismissed as "not suspicious" by the officious authority character (Yik-Sau Chung).

Altogether, the show

pays tribute to the essential creativity of actor-groups in the movement - by emulating it, mirroring it, performing it, and meta-commenting on it. Early on, Jennifer Lim's character sharply draws up the notion that we are ever really "ready" to tell such stories. "If we don't move quickly we lose the history that's already deleting itself"; but this fear becomes undercut with another: that "some better set-up well-meaning white artist might do it for us". This elicits knowing laughter, yet uncomfortably mirrors overriding concerns within (and outside) the movement on challenging the whitewashing of the British state and its actors "bask[ing in] performative solidarity." Freedom Hi demands its audience to explore and reimagine their involvement, by leaving behind real questions we all must grapple with.

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# ARTS

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## Lipstick: A Coping Mechanism and A Taboo

### ARTS



**Where?** Southwark Playhouse

**When?** Until 28th March

**How Much?** £22, £18 for students

**Eamon Akil Farhat**

*Arts Editor*

The intimate Southwark's Playhouse's newest production *Lipstick* is weird and wonderful in many ways. Sure, there isn't the glitz and glam of a bigger theatre and you can count the cast on one hand, but these types of small shows are rewarding in their own way, presenting an intimate story in an intimate

venue.

The story is set in an unnamed, average British town and sees young Tommy (April Hughes) develop an unlikely friendship with football lad Jordan (Helen Aluko). Jordan is obsessed with rebellious drinking at chatting about girls, whereas Tommy's mind seems occupied by other things. Tommy is the antithesis of the laddish culture his new friend represents and spends lots of time alone in his bedroom applying makeup. No, he is not a drag queen, trans or a "fag" as Jordan puts it. He uses the makeup as a coping mechanism for the anxiety he experiences on a daily basis.

Playwright Lily Shahmoon does a good job at crafting nippy dialogue which the audience fully believes that two teenage

boys would be spouting. Shahmoon accurately represents these menial conversations, she seems to have lots of relevant experiences as a teenage boy! It has to be noted that Hughes and Aluko are not teenage boys either, they are women. The question which many in the audience must have been asking is: why cast two women to play two teenage boys? Is there really such a drought of young male actors? Apparently Shahmoon actually specified this in the script that the casting be done in this way. The whole play is trying to challenge our preconceived ideas of gender and this constant visual reminder does a good job at achieving that.

Hughes and Aluko are very convincing teenage boys and keep



Sister Shahmoon's newest play puts lipstick on teenage lads//Lidia Crisafulli

adding new dimensions to their characters with every scene. The themes explored in this coming of age piece aren't really about sexuality but rather about anxiety. The ending scenes seem to almost compare the situation of

the two young boys, this did not seem absolutely necessary as in some ways it belittled Jordan's struggles. However the play must be applauded in the way it visually depicts anxiety. The scenes in the nightclub - not sure

how two 16 year olds got in - shows Tommy experiencing panic/anxiety attacks. Using a combination of lighting, sound and of course acting, the audience can really understand what anxiety really feels like.

## Imperial College Symphony Orchestra: Spring Term Concert

### ARTS



**Where?** Cagodan Hall

**When?** 29th Feb

**How Much?** From £12, £5 off for students

**Charlie Titmuss**

*Arts Writer*

It is always a great pleasure to attend an Imperial College Orchestra concert. How these musicians manage to maintain their remarkable standard and attend courses at Imperial is quite beyond me. Perhaps that's why I gave up music when I got here.

However, although very good and certainly memorable, there are always areas of a performance that one can iron out.

The concert was launched by Portsmouth Point, a piece inspired by a print of the British fleet departing from port. The print features

**"Occasionally, it felt as though the orchestra emphasised the theme of intoxication"**

many scenes of merrymaking and intoxication, and the piece mirrored this, bustling with energy, as the original print bustled with activity, with the theme being enthusiastically passed between different sections of the orchestra. Occasionally, it felt as though the orchestra emphasised the theme of intoxication, scrambling to keep up with the hectic score. Enjoyable and rapid, it certainly primed my ears for the rest of the concert.

The next piece was Concerto for Violin and Orchestra, by Stuart Hancock, featuring violin soloist Jack Liebeck. Here, the orchestra proved their mettle as an ensemble that understands the subtleties of playing "second fiddle." A soaring perfor-

mance by Liebeck was ably supported by the orchestra. I particularly enjoyed the vul-

**"I preferred the gentle beginning of the piece compared to the more rambunctious conclusion."**

nerability of a lone, perfectly tuned violin, singing out into the audience. At points I was genuinely moved, although I

**"The orchestra finally came into their own in the second half with Mussorgsky's Pictures at an Exhibition."**

must be honest and confess that I preferred the gentle beginning of the piece compared to the more rambunctious conclusion.

The orchestra finally came into their own in the second half with Mussorgsky's Pictures at an Exhibi-

tion. Mussorgsky's composition features many different vignettes, as a tribute to his deceased artist friend named Victor Hartmann. The orchestra surged into this rendition, featuring many excellent solos from across the group. The trumpets, of course, performed an excellent job, but the true moment of the piece was the saxophonist's solo. Wonderfully executed and performed with panache this piece made for a fitting end to a concert from one of the UK's most excellent university symphony orchestras. I, for one, am very much looking forward to their summer recital!

## ARTS

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## MTSoc: Footloose

*Dancing is banned but cringe high school clichés are most definitely allowed!*

## ARTS



**Where?** Union Concert Hall  
**When?** 4<sup>th</sup> Mar - 7<sup>th</sup> Mar  
**How Much?** £11; £7 students

**Eamon Akil Farhat**  
*Arts Editor*

**T**erm is coming to a close, exams are impending, so this is naturally the perfect time for a bunch of students to put on a production of the hit musical Footloose! With amazing singing and some impressive choreography, I can only imagine the number of hours of Panopto they now have to catch up on!

The plot was a little lacklustre, I would go as far as saying it was non-existent. Basically, city boy Ren McCormack (Harrison Goldspink) moves to the small town of Bomont where dancing is banned! He fights back against the powers that be, most notably Reverend Shaw Moore (Mark Lord). With the town's young people on



The upbeat numbers had the whole audience engaged, sharing in the joyous moment // Dingyu Lu

his side, the tides eventually turn. The classic themes of small town American high school drama run throughout the play. This is not exactly something we can all relate to as Lon-

doners, where the only thing that is banned is talking on the tube.

The opening number seemed a bit shaky and could have used a little more work but the quality increased exponentially with "Learning To Be Silent", performed by Oishi Sikdar, Camelia Richards and Nadya Moore, being the highlight of the whole show for me. This girl power ballad saw Richards cement herself as the hidden talent in this production. Despite not always taking centre stage, she captured every pair of eyes in the audience with each note she sang.

On top of all these momentous musical moments, there were some scenes that had the

audience laughing out loud! Betty Blast (Tash Cowan), the owner of the diner, probably got the biggest laugh during her brief roller-skating cameo. However, it was the country bumpkin Willard Hewitt (Sam Lee) who was consistently the funniest character. The way Lee brought the odd character to life was a joy to watch and really had the audience emotionally invested while also crying with laughter.

Finally, the leads, played by Goldspink and Moore, were very impressive. During her rendition of "Holding Out For A Hero", Moore was given the chance to really shine and display her undeniably amazing voice. This is a song that

the audience had most definitely heard before but I'm sure many would now pick Moore's version as their favourite! Ren was probably the hardest character to undertake. From the comedic moments to emotional monologues, this role required a huge acting range. Thankfully, Goldspink rose to this challenge and gave an all-around strong performance.

The show had a simple set which was vaguely effective at transporting the characters around the small town, from the high school to the church to the diner and back home. There was a big black block right in the center of the stage which could have acted as the perfect blank

canvas to bring the set to a new level by adding a bit of colour!

Footloose is a show all about how dancing can bring joy, yet a few of the performers didn't seem all that joyous when busting a move. While most were confidently selling the musical theatre fantasy, some didn't seem to be committing to the moves and brought down the rest of the group. This is such a small thing to fix but would really elevate the whole show and bring the ensemble dancing onto the same level as the amazing singing. Overall this is another great performance from MTSoc with some real talent on show!



Tash Cowan's hilarious moment in the spotlight as the diner owner Betty Blast // Dingyu Lu



## ARTS

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## Sex, Drugs, and State Secrets

*Spy Plays offers a double billing, set 60 years apart, exploring what really happened in an unassuming Pimlico flat*

## ARTS



**Where?** Above The Stag Theatre

**When?** 26<sup>th</sup> Feb – 29<sup>th</sup> Mar

**How Much?** £25

**Alex Jackson**

*Arts Writer*

As coursework deadlines and job applications loom, why not find some escapism at the Above the Stag Theatre in Vauxhall. Hot shirtless assassins, a queer author, and a naive British spook make these plays the perfect retreat from the unrelenting torrent of interview preparation and late-night submissions. In this double bill with his acclaimed one-act thriller, *Kompromat*, *Spy Plays* introduces David Thame's latest creation: *London/Budapest*. Set in a Pimlico flat in 1955 London, *London/Budapest* features Adam de Hegedus (Guy Warren Thomas) the elusive



The stars of *London/Budapest* grip audiences with intense dialogue and thoughtful portrayals // Tom McGregor

author of Britain's first gay bestseller. Adam is joined in his flat by a Royal Airforce Officer (Max Rinehart), whom he had invited over after a Sunday afternoon encounter at the Jermyn Street baths.

Adam de Hegedus steals the show, particularly in the first half, delivering a convincing depiction of the Hungarian gay

novelist — conveying his wit, campness, and obvious desire to return to his more lavish and high-status past, in a very natural way. Despite the rather forceful, and entirely uncomfortable, rendition of oral sex between the pair, one cannot help but become enthralled in the story as it unravels. The venue itself is very intimate; the smell of struck matchsticks on stage and the rumbling of trains overhead only adds to the atmospheric nature of the play. The set depicts exactly what you would expect of Adam's 1950s flat, a comfortable but by no means well-off author's attempt to convey some semblance of luxury.

Max Rinehart comes into his own during the second play of the evening, enacting the mysterious and, at times, sinister rent boy Zac. He easily conveys charm and slickness in his dialogue, adding depth in his monologues when he considers his future

and where the path of hedonism has left him. Guy Warren Thomas plays the intelligent but socially awkward quantum cryptographer Tom, on secondment to MI6 from GCHQ — the character and story having been loosely

**“The smell of struck matchsticks on stage and the rumbling of trains above added to the atmospheric nature of the play”**

based on true events from 2010. In contrast with the luxurious and well-appointed flat presented in the first half, the set design of *Kompromat* lets the

play down. The 2010 incarnation of the same Pimlico flat is grey and minimalist, garnished with an Ikea table you've seen a thousand times before.

Lighting is more directly used in *Kompromat*, with the floor to ceiling windows (well, lights) visualising the passage of photons through the glass whilst Tom explains the concept of wave-particle

duality to a perplexed audience. The uncertain nature of quantum particles is mirrored by Zac's state of mind: as quantum particles must decide on their state when observed, so Zac must act under the watch of two Hungarian thugs beyond the glass.

Whilst the plays hold the audience's attention and ultimately deliver a satisfying conclusion, there are points of lacklustre dialogue and awkward interactions. It is a production to go and see if you are carried away with stories of gay spies and intriguing mysteries, but it will fail to deliver as an edge-of-your-seat thriller. David Thame must be applauded for his uncompromising portrayal of the enigmatic deaths of two spies, but one can't help but feel as though the show were carried by the actors for prolonged moments. Playing in their roles until the 29th March, Guy Warren Thomas and Max Rinehart are worth visiting, though I would leave any lofty expectations at the door.



Max Rinehart offers an intimate reflection on the life of Zac in *Kompromat* // Tom McGregor



David Thame offers an uncompromising depiction of a mysterious death in *Pimlico*, in *Kompromat*

// Tom McGregor

# FASHION

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## Walking down the aisle

*Let's take a walk down the memory lane of bridal fashion.*

### FASHION

**Jenny Pan**  
Fashion Writer

The buzz over London Fashion Week has finally sizzled over, but don't you worry. London Bridal Fashion Week is just around the corner and it's only fair we dedicate an article to the glorious creations that were once featured in almost every girl's dream. While the female to male ratio at Imperial is unfortunate, international women's day was just a week ago and this article is for the ladies that have yet to say yes to the dress.

Let's delve into a little history of wedding dresses. Today we see wedding dresses as a symbol of love and commitment and to all the to-be brides out there, the most beautiful piece of overpriced garment for the supposedly most special day of your life.

With the increasing variety in materials, colours and silhouettes, brides worldwide gather an entourage of bridesmaids and spends weeks if not months searching for the one perfect dress.

But in early bridal history, wedding dresses were merely a symbol of a business transaction, signifying the wealth and status of two newly allied families. In fact, wedding dresses were rarely the extravagant bouquet of personalised white fabric we know today, but rather the finest existing dress in the closet. While contemporary non-white dresses are likely worn to make a statement, dark-coloured wedding dresses were the norm in the earliest ceremonies.

It was not until 1849 that Godey's Lady Book, a women's magazine at the time, declared white as "the most fitting hue" for all things bridal. In addition to signifying innocence and purity, white fabric was the most difficult to procure and

preserve. A bride dressed in an intricate white gown was the perfect declaration of social status and wealth.

Fashion and history go hand in hand. Just like the how changing social dynamics underlie the evolution from conservative hemlines to audacious flapper fashion, bridal fashion evolved along with historical circumstances that affected the economy and availability of precious fabrics.

When the great depression hit, decreasing disposable income meant any remaining pennies would not be spent on dresses that are only to be worn once and ordinary dresses sufficed once more. Soon, the beginning of World War II compelled young loved ones and newly enlisted men to rush to the alter. Along with the effects of rationing and scarce resources, wartime bridal fashion was not only non-traditional but involved a decent amount of creativity. While most made do with available fabrics and modest



Audrey Hepburn in Pierre Balmain, Sept 1954 // Flickr

designs, women with their minds set on a white dress engaged in creative efforts to repurpose remnants of silk parachutes that safely returned with their grooms-to-be.

As the economy recovered, luxurious white dresses resurfaced once more. We owe it to designers of the time that fairy-tale-worthy gowns of Grace Kelly, Audrey Hepburn and Princess Diana graced this earth. These iconic dresses remain as some of the most remembered designs of all time.

Back to modern day, celebrity and royal wedding dresses still make the headlines without fail every year. Whether marriage is your 'thing' or not, bridal fashion is here to stay and flourish. We are very much blessed to be born in an age of peace when bridal designers can play fairy god mother and little girls can dream of being married in "nothing but custom Vera Wang".

Finally, as a public service announcement

to the few bridal fashion enthusiasts out there. London bridal fashion week is happening from March 22nd to 24th just as Easter break begins. Words cannot capture the

elegance and intricacy of wedding dresses, so I will leave it to you to admire them yourself.



Princess Diana in one of the most iconic wedding dresses of all time, 1981 // Flickr



Grace Kelly's wedding 1956 // Flickr

# FASHION

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## COME AS YOU ARE 2020: a review

*A review of the highly anticipated annual ICSM RAG fashion show at The Grand at Clapham*

### FASHION

**John James Humm**  
Fashion Writer

The only place more diverse than Clapham's high street on Tuesday night was The Grand, where ICSM RAG held their annual fashion show. After a ten-year run of the annual show, the pressure was on to keep the show feeling fresh and to raise as much money as possible for the selected RAG charities: Hammersmith and Fulham Foodbank and the Sci Foundation. The show entitled "Come As You Are" drew inspiration from positive changes in the fashion industry's towards more inclusivity and more diversity. This was reflected in the shows impressive casting of over 50 models who each brought their own unique personality and style to the catwalk. Perfectly reflecting the imperative set out in the show's title.

The show's opening walks set the tone for the evening. It featured Edge of Beyond, a London-based body inclusive lingerie brand who incorporate 24 karat jewellery into their pieces. The styling utilised semi-transparent sheer t-shirts which were ripped off as part of the explosive choreography to reveal the intricately made suspenders, bras and thongs adorned with jewels and sequins. This moment saw an eruption of cheers from the crowd. Cheers which would keep on coming for the remainder of the show. The second walk saw male and female models come together on the stage in reworked denim and streetwear pieces

from Pieces\*. The most striking items included asymmetrical paint drip jeans in black and gold, an updated and exciting take on the Junya Wantanbe classic. The closing walk for the opening section of the show saw a significant mood change. Models were carried on to the stage in low light to epic atmospheric music. When the lights went up garments from Charlotte Piers. The range of lycra two piece sets with lava, sunset and asymmetrical block colour patterns filled the crowd with excitement and energy for summer, the end of exams and festival season.

A brief interval saw only a slight relent in the excitement from the crowd as they headed to the bar to refresh and recover from the realness. Following this, it was straight back in with the boys looking sharp in Master Debonair. The award-winning menswear brand showed a range of fitted three-piece suits with coordinated pocket squares and ties. Although this collection did little reinvention, aside from the double-breasted waistcoats; the walk was kept interesting with tight boy-band choreography with an unexpected song switch to Billie Eilish's 'Bad Guy'. The next walk was exactly the opposite. Demoo Jeans showed a range of sustainable up-cycled jeans in all cuts: flared, straight and low waisted. These were customised with sequin and embroidery detailing at the cuffs styled and styled with matching headbands. The result was looks which straddled 70s disco fever and 2000s denim obsession. After this, a walk with clothes from Jaspreet Layal showed

a range of satin trouser suits, dresses, tops and skirts adorned with metal floral detailing. Before the mid-way interval, it was time for the swimwear walk. Oceanus swimsuits with their geometric patterns, floral embroidery and asymmetrical shapes glowed underneath UV lights. The impressive sequin illustration of a cobra on the one of the swimsuits made this a stand-out piece. For the boys, Pink House Mustique showed classic Californian boardshorts. Ending the swimwear walk pool inflatables were launched into the crowd which would circulate around the audience and the catwalk for the remainder of the evening. Finally, the fourth-year walk continued the beachwear vibe with clothes from Tom's Trunks. The baggy cotton loungewear looked ideal for long library shifts, long-haul flights, and long lazy Sundays.

The break was accompanied by a performance from Jazz Band, but the

choreographers didn't let the crowd take a breath. For the final song, we saw four male models wearing bow ties and not much else join the vocalist on stage from some impressive lifts and classy choreography. When we returned, the impressive choreography kept coming with a voguing inspired routine for male models in heels and garments An Original Leroy. The tight neon spandex pants laden with animal prints accompanied the brilliant routine perfectly. Following that, we had a sensational collection from Katherine J.W. who showed windbreakers, bodysuits and other sportswear reworked to include nautical elements and colours. These included prints of sailing maps, safety orange lifejacket straps and laser cut acrylic necklaces, all inspired by her Grandfathers old sailing gear. Before Bhangra took to the stage for a high-energy dance interval, we saw El Velvet's collection of bold street and sportswear

staples.

Following the interval, models were shown in Clara Buchen's womenswear which combined bright colours and neutral tones effortlessly into a sustainable collection. The combination of a cropped hot pink jacket and pale pink skirt defied logic to produce a truly refreshing look. This was followed by an equally impressive sustainable streetwear collection from OKT, which combined Korean oversizing with London style codes. The outstanding finishing, shape and detailing of the garments kept this collection individual in an otherwise saturated streetwear scene. Afterwards, the hosts for the evening's kept their cool and the crowd laughing through an awkward raffle mishap, in an otherwise flawless running of the night, before it was time for closing lingerie and final walk. The inclusivity and diversity of Bluebella's luxury lingerie was used to the

fullest. All the lingerie items you would expect to see were updated with harnesses, straps and lace detailing. Accompanying this was underwear designer Bocka Bocka, which boxers and briefs featured brightly coloured neon prints.

Closing out the show was, of course, the final walk which featured all the models coming as they are to the end of the catwalk for one final time to give us hilarious and personal poses to end the show. After the audience's long applause and the confetti finished falling, I spoke to one of the show's Creative Directors, Teresa Lau. She summed up what the show meant to her and the team behind it saying "All of the hard work [had] paid off to see an audience so excited about welcoming in a new decade where individuality, inclusivity and diversity are set to be centre stage."



The boys in Master Debonair // Zoha Imam

# FASHION

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## Balenciaga - the boy who would be the King (of couture)

### FASHION

**Pauline Ronnet**

*Fashion Writer*

**W**ho was Cristóbal Balenciaga? He was born to José Balenciaga, a simple fisherman, and to Martina Eizaguirre, a humble seamstress, in the medieval Basque village of Getaria as the 19th century came to a close.

Yet upon his death in 1972, when headlines lamented the death of a 'king', there was no doubt about whom they were referring to.

His childhood was spent far from the glamorous sartorial worlds of Paris and Madrid, beneath the red rooftop tiles of the stone houses that paved the narrow alleys which

looked out towards the sea.

His father died in his early childhood and it was his mother's world that he inherited whilst growing up listening to the repetitive drill of her sewing machine. Throughout his early years they worked tirelessly and rigorously alongside to repair, alter and transform the garments of his mother's aristocratic clients, whose wardrobes were in constant need of up-keep to reflect the latest fashions. Amongst them was the Marquesa de Casa Torres, a noblewoman renowned for her beauty and exquisite taste who owned a villa in Getaria (now the Balenciaga Museum).

She allowed Balenciaga to visit her every day after school to examine her extensive wardrobe stocked with elegant

dresses brought back from her regular trips to Paris. Fascinated by what he saw, the precocious child boasted that he could make her a dress as beautiful if the Marquesa would supply him with the proper tools and materials: the result did not disappoint and was worn to mass the following week. When he was barely 12 years old the wealthy patroness sent him to San Sebastián to obtain formal training from a reputed tailor, and thanks to her insight Balenciaga's vision was realised in the world.

Far removed from the reality of his everyday life, the villa was more like a palace; and it was an opening into an aristocratic world of an artistic refinement and sophistication which he otherwise could never have accessed. The Marquesa

and the Marqués were art collectors, exposing the young Cristóbal to paintings by Spanish masters such as Goya, Velázquez, and El Greco. These became impressed onto his mind and later, into his works, which not only borrowed from the ruffled dresses and beaded boleros of flamenco dancers but directly inherited their grace and purity of line. The engravings, catalogues, photographs and history books brought back from the Marquesa's European travels formed much of his education.

Ten years later in 1917, he established his own couture house, capitalising as did many fashion designers of the time on the escapist and self-indulgent consumerist mood of the post-war era. Yet Balenciaga disliked the frivolous side of

fashion and society life. The atmosphere at his fashion shows was one of religious reverence as austere-faced models walked up and down in silence, indifferent to the whispering audience and its prolonged applause, whilst he discreetly observed from a hole in the curtains.

By the 1950s, a veritable cult had amassed around the enigmatic Balenciaga, whose clients ranged from Grace Kelly to Greta Garbo. Women were addicted to his designs, curtsied to him as to royalty and wished to be buried in Balenciaga. The clothes themselves were voluptuous and enabled ease of movement, flattered every figure and were always grand. Above all his designs transfigured Spanish style whilst maintaining its essence. Tra-

ditional colour codes like cardinal red, saintly white, and the sober black of the Spanish court were turned on their heads to produce fashionable gowns; from the sequins and lace of the matadors to the crinolined and silk-layered gowns of society ladies, his imagination freely adapted and merged historical elements with more Western styles to produce, in a way, a modernist sartorial re-imagining of Spanish identity.

Although the Spanish civil war forced him to establish his career in Paris, he never forgot Getaria and his mother's sewing machine, which he kept exhibited in his living room in a spot overlooked by an outstretched crucifix.

## Style - A personal narrative

*The hidden honesty in everyone's outfits*

### FASHION

**Sreenidhi Venkatesh**

*Fashion Writer*

**S**ubconsciously when I was younger, and consciously now, the first thing I observe when I meet someone is their outfit. I remember telling my mum when I'd get back home from school which of my teachers in kindergarten were the best dressed, and that would be the deciding factor of who my favourite teacher was.

In the years that followed, I spent ages choosing my outfit before going out, regardless of the

magnitude of the occasion. Every summer before the start of term, it was of utmost importance to me that my uniform was well ironed, my clean white socks were of the right length and my black shoes were stylish and up to the latest trend. I went through black adidas running shoes, converse, converse high tops, and ballet flats. My outfit narrated my story; the parts of my appearance I cared about and respecting myself enough to put effort into making myself presentable. Having grown up in an international school with people of all backgrounds, I'd see brands from Balenciaga to Gucci. I almost felt obligated to

style myself well enough such that I didn't need a brand to speak for me.

However, my appreciation for diverse style and everyone's representation of themselves through their outfits only came after I saw a post Instagram about how

**"Hard to fathom the complexities behind every individual's stylistic choices"**

we shouldn't judge another person's outfit. We might not know how the clothes someone chooses to wear might represent parts of them that we do not know about, therefore we are in no position to make a judgment about it.

This interested me because as a person who cares so much about how I present myself, it was hard to fathom the complexities behind every individual's stylistic choices, especially ones that did not appeal to me.

Upon further pondering, it dawned on me that style is more than the trendy boots and the crisp trench coats we see all around London. If an individual were to

**"Outfits that represent one's comfort, confidence and charisma"**

wear designer clothing, it shouldn't be interpreted that they come from a rich background with expensive style. Likewise, a particularly jarring combination of colours does not speak to their inability to match colour palettes and lack of stylishness.

Style lies in the jeans that people have owned for years or the worn out sneakers that have a charm

of their own. Style isn't the oversized tee one is wearing, simply because that is the current fad, but the old sweater that has been stretched out because it holds sentimental value and comes from a loved one. Style isn't materialistic. Style is channeling outfits that represent one's comfort, confidence, and charisma. I believe that is what makes style eternal, as comfort, confidence, and charisma hold different value and meaning in everyone's lives.

So now as I continue to observe everyone's outfits, I do it to learn a little more about the hidden details in their story.

# MUSIC

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## Tycho Takes Us Back a Decade

*Tycho's latest effort is a return to an earlier style; but one that lacks the originality and impetus of prior work*

### MUSIC

#### Simulcast



**Artist:** Tycho. **Label:** Ninja Tune. **Top Tracks:** Outer Sunset, Into the Woods **For Fans Of:** Bonobo, Boards of Canada. *35 minutes*

**Martin Flerin**  
Music Editor

Creating a sense of space in music is hard. Music itself doesn't really correlate to any physical space as such. Mozart might make you dream of Salzburg or some Viennese ballroom; Pink Floyd might be able to make you feel like you're sitting behind a spartan bench of an old English school. Many of these notions come from powerful cultural crosslinks, a mesh of references to which there is no end. But what if you are presented with a piece of music only – no cultural lexicon, no lyrics, no image to guide you?

Creating a beautiful soundscape – one which you can fully immerse yourself in – is what ambient electronic music aims to do. It goes beyond the total recall of referential work and aims to create something new. It is sound design at its purest. The sonic building blocks must be perfect. The totality of the whole must be convincing, else the aim of the exercise has been defeated. With his newest effort, *Simulcast*, forty-three-year-old Californian producer Tycho has gone back to ambient basics, letting go of the vocals he unprecedentedly introduced on his previous album. The question on

everyone's lips is whether this represents a return to form or whether this short, thirty-five-minute album is a somewhat lazy, uber-chill version of its predecessor. Is there more to explore in the universe of his music?

The American's work is difficult to pin down to a genre. It is quintessentially electronic, using both digital and analogue synthesisers heavily. On the other hand, his no-nonsense percussion borrows heavily from rock, as do the variedly distorted guitars which carry a hefty portion of the melodic load. Overall, the influence of the early work of Scottish ambient maestros Boards of Canada cannot be overlooked. With a sprightlier sound than the brothers from north Britannia, Tycho sounds as though their music travelled to San Francisco and got a

**“Many accuse Tycho of making spruced up background music for the YouTube generation”**

tan. This might make his sound more appealing, but it also makes it blander. Many accuse Tycho of making spruced up background music for the YouTube generation.

The compositional aspects of great ambient are all there – the elements whooshing from ear to ear, the strange, and at points almost inaudible, samples



Californian cliffs: like the album, once-wondrous, they will fade into daily routine if visited too often // *Ninja Tune*

from obscure VHS tapes, and the ephemeral synths which sound like they're coming from millions of miles away, inviting you to step into his world.

The entry point of *Simulcast* is the closing song from the old album, *Weather*. Like many of the songs on the new album, it is a reworked, instrumental version of its counterpart from the previous. Despite the Grammy nomination for *Weather*, many fans felt that the album was a departure from the original Tycho sound. *Simulcast* is supposed to reverse that trend and offer up something closer to his *Dive* trilogy.

That is certainly something he's been able to

do. The production is unmistakably Tycho: cool, comforting and clean. It is exactly the kind of record you would want to listen to on a sunlit walk through the park, early on a Sunday morning when no one is there. It offers serenity, can serve as a backdrop to introspection, and can be mindfully shooed away by more important thoughts. It is what you want it to be. It does not impose.

To say that *Simulcast* is soulless would be difficult. That would mean all of his music is soulless. It is also not possible to say that it is not technically good. The arrangement is impeccable, the melodies are thoroughly thought-out, and the mix

is perfect. What must be said, though, is that it seems drained. Drained of colour, drained of original elements, and lacking an element of surprise.

Tycho's sonic universe is like a memory palace full of wonder. Every object is placed with precision, shade and light play together to make you feel at ease. It is like a home beach on the moon: alien but comfortable. There are highlights on the album which almost go so far as to add a new dimension to the place. *Outer Sunset*, *Into the Woods* and *Easy* form the core of the album and make for an excellent listening experience. So much of the rest of the songs can't help but bleed into the background.

According to the litmus test of ambient music outlined at the start, I would have to reject *Simulcast* as a great ambient album. If the cover art of the album, the California cliffs, epitomise the scenes he is trying to conjure up, then the act of listening to him repeatedly is like driving a red cabrio on the roads atop them every day. With each passing drive, the beautiful scenery imprints itself ever more on your memory. Even after a decade of driving down it every day, when prompted you can convince someone of its beauty. Nevertheless, it becomes something too familiar. It begins to fade away. Into the background.

## MUSIC

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*Man Alive!* and so is King Krule's Enduring Despair

## MUSIC

## MAN ALIVE!



**Artist:** King Krule. **Label:** XL Recordings. **Top Tracks:** Cellular; Stoned Again; Slinky; Airport Antenatal Airplane. **For Fans Of:** Connan Mockasin; Joy Division; Earl Sweatshirt. *42 minutes*

**Asad Raja**  
Music Editor

Few artists meld genres into a distinct, nuanced style like Archy Marshall. A man of many monikers, Archy's releases under King Krule have been his most critically acclaimed. *Man Alive!* is King Krule's third album, following 2013's *6 Feet Beneath the Moon* and 2017's *The Ooz*. Both of those previous projects were outstanding displays of his artistic ability, bodies of work that listeners have formed an intimate relationship with. *6 Feet Beneath the Moon*, one of my personal favourite albums, was an entirely raw, vulnerable and angst-ridden expression for despondent youth. *The Ooz* on the other hand, though similarly bleak, traded rawness for richness. The malaise was presented through a sonically dynamic, thematically expansive and lyrically dense and poetic lens – a literal oozing of inner sludge into new corners and depths. This album, on the whole, lies somewhere in between, more opaque and unyielding than anything King Krule has done as of yet, despite still wearing its isolation and emotional potency on its sleeve. King Krule paints with abstruse, anecdotal

strokes this time, his typically abstract motifs and imagery serving as snapshots rather than heady sketches.

The opening track,

**“King Krule paints with abstruse, anecdotal strokes this time... snapshots rather than heady sketches”**

‘Cellular’, is one of the album’s best. Disillusioned acoustic guitar licks underpin effervescent, teetering digital sound effects that skirt around punching drums. The lyrics touch on the digitalisation of emotion and the desensitizing effect that has on our reception to tragic news, a theme mirrored in one of the album’s later tracks – ‘Theme for the Cross’. The narration on ‘Cellular’ loosely describes a telephone conversation during a train journey, which perhaps represents Archy’s mental state, and his loss of connection to the world when it goes under: “Below the ground floor / We’re losing signal, we’ve lost connection”. We’re pointed to the alienating and often terrifying situation of being “Abandoned to the voice in my head”, where we become our worst selves, where we feel a primal desire to be loved, as Archie’s unhinged, crescendoing chant conveys on the outro: “I phone my ex.”

The energy of the next

three tracks is immediately urgent, riotous. When asked about ‘Supermache’, Archie stated that supermarkets serve as a rich source of inspiration due to the heightened societal contiguity of overhearing propaganda-influenced conversations whilst deciding which mass-produced products are most conducive to one’s physical sustenance. Indeed, futile attempts at environmentally conscious consumption is added, on this album, to the arsenal of references that form King Krule’s vivid, esoteric world –



An M with the legs and an A with the hand // Wikimedia

(“But all I got was swept aside / Like the pesticide in your vegetables,” he growls on ‘Comet Face’ a couple tracks later; “You flew economy / Reserved your ecology,” he croons on ‘Airport Antenatal Airplane’). The former recounts, through some of the most coded lyrics of the album, a cycle of waking up with delinquent company in Peckham Rye, messy and injured from the previous night’s events that now feel like a “past life”. Sped-up vocals from the Otis Redding drum break sample are looped throughout the

track, adding to the lucid, confrontational atmosphere created by the teasing, hop-scotching bass, drilling electric guitar and contorting sax. The track is a fitting companion to the one before, ‘Stoned Again’, where drunk drums coated in dusty reverb evoke a deep internal storm that brews persistently, exploding on the chorus. In his loose, freestyled verses, Archie conveys the frustrating inevitability of his weed dependence.

The album takes a mellow turn after this. Following the naked,

grieved on ‘Has This Hit?’. On ‘Slinky’, which transitions seamlessly from ‘Alone, Omen 3’, Archie elaborates on his fear of isolation with some of the most heartfelt lyrics of the album, presenting a caveat to his more optimistic outlook on depression: “Bruising on my right side feels so / With thoughts of her displacement”. ‘(Don’t Let The Dragon) Draag On’ a couple tracks later feels like a direct response to ‘Alone, Omen 3’ and ‘Slinky’: an immersive, languid dive into the motions of depression rather than a reassuring rumination on it. Its stale, sardonic grip haunts in the lyrics, as Archie describes a room “bathed in grey” where the “walls get taller”.

A delicate, meditative moment, ‘Airport Antenatal Airplane’ presents the most direct reflection on Archie’s initiation to fatherhood, the anticipation for which influenced his headspace when recording much of the album. A warm, weighted texture is created by the thick guitar plucks and soft, shuffling, staccato drums paired with the remixed, chopped and glued sample of singer Nilüfer Yanya’s ethereal, laden voice. ‘Underclass’ takes a similarly personal approach with Archie’s attention this time focused on his partner. Following the same formula as a few other tracks on the album, a soft, desolate instrumental hovers diffuse, before being brought to the foreground by a singing sax. He reflects on anxiety’s role in his relationship, its persistent attempt to push against intimacy and lend doubt to his experience of affection. He describes this mind state, the place he was in when he met his partner, as being “Under the underclass / Deep in society’s hole”. Implying

a fear of returning to that place, he repeats “But little did I know”, perhaps suggesting that the unexpected pregnancy caused a welcome rerouting of his mind’s trajectory.

He elaborates on this sentiment on ‘Please Complete Thee’, the last track of the album, offering himself wholly to his partner, “Please complete me / It must be the answer”. Far from a romantic gesture, the song is a plea over a bare instrumental. In a time of increasing humanitarian tragedy and political antagonising, Archie’s true sentiment when he is done taking inspiration from the chaos of it all in supermarkets and in parks is relatable disillusionment: “Everything just seems to be numbness around”. His burning desire to be with loved ones at a time like now is existential: “Have you seen the disasters? / We don’t have long ‘til this earth is drowned”.

In places, *Man Alive!*’s lyrics only create the façade of abstract poetry, when they really serve to lend an aesthetic, or just sound cool. In ‘The Dream’, a redundant soundscape interlude between the upbeat and more atmospheric tracks, the lullabied, “Stop making sense of things” comes across as an excuse for the album’s consistent lyrical elusiveness. The track also exemplifies the album’s tendency to sonic fogginess, which hinges on tiresome during the last few tracks upon repeat listens. Though its predecessors are therefore more listenable and will likely prove more enduring than *Man Alive!*, the album is a welcome addition to King Krule’s unique discography.

# MUSIC

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## Ear candy: Self Help and GRLwood

**MUSIC**

**Emily Freeman**  
Music Editor

Oxford based Self Help have been touring hard this

season but that doesn't stop them from releasing 'Milkshake', a swirling psychedelic punk song with a punchy hook guaranteed to bring all the boys to the yard. After a first listen, what stands out is the song's multiple contrasts throughout: Danny

**"The catchy cowbell riff clashes with the hard-hitting punk background"**

Jeffries' synthy guitar spiraling behind drummer Silke Blansjaar's catchy cowbell riff (are cowbells capable of riffing?) which clashes with the hard-hitting punk background of Sean Cousins' guitar. Cousins' vocals harshly contradict bassist Lizzie Couves' softly spoken vocals which leads to, at first glance, a slight mess of a song. Upon further listen though it's possible to pick out the vocal hook and recognise that

'Milkshake' is Self Help's take on current society, seen in lyrics like "you want free speech, but you don't move". Overall, the song is brilliant, a true amalgamation of genres which hints at a new sound from Self Help is to come.

GRLwood, the self-defined screamo pop duo from Kentucky, recently released an eponymously entitled live EP, with the first song called 'Masturbation Fun Station'. GRLwood often use satire to engage their audience with important messages, and this song is no different. Singer/guitarist Rej Forester yells and squeaks about masturbation in a tongue in cheek manner: "they said go fuck yourself//so I did". Drummer Karen Ledford backs this up with fast punchy drums to com-



GRLwood

GRLwood recorded live at Audiotree //GRLwood

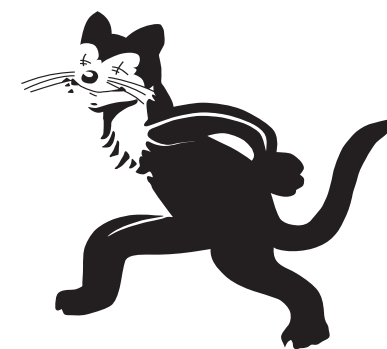
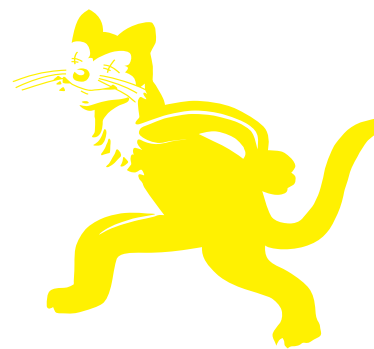
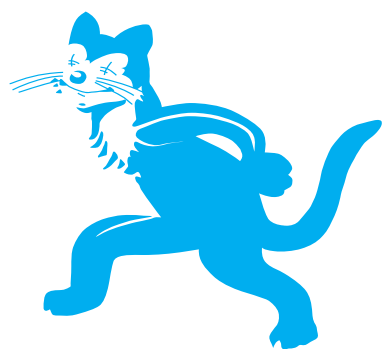


Milkshake - the new sound from Self Help // Self Help

pliment Forester's brisk guitar; the result isn't particularly ambitious musically but clicks into place with the lyrics in a way that makes perfect sense. GRLwood could be described as riot grrrl, queer-core or punk but

they're something more: a shimmering new glimpse of pop rock music which can appeal to anyone with a sense of humour and an open mind.

## Felix is recruiting!



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# GAMES

games.felix@imperial.ac.uk

## Upcoming Games of March and April: Felix Games

### GAMES

**Freddie Ugo**  
Games Editor

With the Spring holidays quickly approaching, I have one thing on my mind: games! March and April are packed with a hot pot of amazing games to dive into, so I have put together a list of what I think are the biggest and best to look forward to!

**Pokémon Mystery Dungeon Rescue Team DX**  
March 6th  
Switch

A remake of the beloved GBA and DS games, already released and I can say that it is a banger. The original game was so good, exploring dungeons from floor to floor, recruiting Pokémon on your way and delving deep into the surprisingly rich story. The remake only elevates the original game with a hand-drawn artstyle and the choice between a handheld or big screen experience.

**Ori and the Will of the Wisps**  
March 11th  
Xbox One, PC

The sequel to one of the most creative Xbox games in a while, Will of the Wisps looks to be as beautiful and full of wonder as the original. There looks to be an equally engrossing plot this time around, with amazing platforming gameplay. The objective is the same as last time around, find the key and open the doors, but with the addition of boss fights this time around, it looks as though a breath of fresh air has been blown over Ori... not like it needed it though!

**"March and April are packed with a hot pot of amazing games to dive into!"**

**Nioh 2**  
March 13th  
PS4

Sequel to the surprise hit Nioh in early 2017, Nioh 2 looks to be just as challenging and just as rewarding as the first. With new powerful Yo-kai abilities and the ability to summon NPCs to help you in a fight. From previews available, it looks like the bosses this time round are monstrous. Nioh 2 adds new abilities and options to the player, but with a corresponding difficulty spike, any player that beats the game should feel an amazing sense of accomplishment.

**MLB the Show 20**  
March 17th  
PS4

Baseball! While not the most popular sport in the U.K., MLB the Show is a long running franchise (soon to lose its Playstation exclusivity) that makes the game of baseball interesting to both play and watch. If you ever played Wii Sports baseball and thought 'Damn I wish this was more realistic', then here is the game for you! With new gameplay mechanics increasing the balance between different playable sportsmen, the game has become much more dynamic than in previous years. Also, for the first time, there is the ability to play both Major league and Minor league



Ori and the Will of the Wisps looks as breathtakingly gorgeous as its predecessor // Moon Studios

sportsmen, meaning the pool of players you can choose from is bigger than ever!

**Animal Crossing: New Horizons**  
March 20th  
Switch

Finally, the wait is almost over. Animal Crossing is a beloved franchise by many. You play a little bit every day, slowly building up your town and increasing your collections of bugs, fish and fossils. It is simple yet charming and addictive, and the Switch addition of the franchise looks to really bring things up a notch. In New Horizons, you play as a character on the Tom Nook Island Getaway Package. With free roam around a desert island that you can customise at your will (seriously you can literally terraform the entire island) there is more room to show your creativity than ever. Nintendo has said that they are planning events all year round, meaning this is going to be a game that you will find yourself coming back to time and time again. Definitely worth

the full price to me, I will be picking it up and for anyone who has a Switch but never has enough time to dedicate hours a day to it, I recommend that you do the same!

**DOOM Eternal**  
March 20th  
Everything (Switch date TBC)

Coming out on the same day as Animal Crossing, the absolute antithesis of the furry friend surrounded life simulator is DOOM eternal, a game where you blow up demons. If DOOM 2016 was anyone to go off, DOOM eternal should absolutely knock it out of the park. High octane gameplay, with dynamic combat implementing a wide array of weapons against an equally diverse group of enemies, DOOM constantly keeps the heart rate up whilst at the same time making you feel like a complete badass. With double the amount of gameplay as the first, and hopefully double the amount of gore, let's hope Bethesda doesn't pull a Fallout 76, and really gives us something good here. A nice relaxing

break from the stress of paying back a loan in Animal Crossing later this month.

**Half-Life Alyx**  
March 23rd  
PC

WHAT??? HALF-LIFE 3 CONFIRMED??? Unfortunately, no. But here is the next best thing, a completely new half-life game in VR made by valve! This is looking to truly evolve the state of VR games in the modern day, being a complete first-person shooter game that both looks and sounds just like half-life. Instead of a gravity gun, you instead have a gravity glove that allows for manipulation of various objects throughout the world. One way in which valve has looked to deal with movement in a VR world to prevent motion sickness is to give the option to active teleport to points in front of you rather than having to walk there. This is a nice choice for anyone that may get sick after playing VR for too long. It does seem to be a slower paced half-life game than fans are used to, but every location

looks so full to the brim of reasons to explore that it is absolutely worth the sacrifice of pace.

**Persona 5 Royal**  
March 31st  
PS4

Effectively a re-release of Persona 5, but with much, much more content added, Persona 5 Royal is a must buy for anyone that is interested in the game but has yet to take the leap of faith and buy it. In one of the quintessential RPG experiences of last decade, you take control of a high-school student, codenamed Joker who (among others) forms the Phantom Thieves, a group with the aim of stealing corruption from adults to help reform a broken city. Royal looks to add significantly to the story, such that it acts almost as a sequel. I don't want to spoil too much so all I will say is if you have been looking for a good RPG to play, get this, please.

**Resident Evil 3**  
April 3rd  
PS4, PC, Xbox One

A remake of Resident Evil 3 from 1999, this third



# GAMES

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## Gives the Calendar Breakdown. Get Hyped!

person over the shoulder game looks to bring much of what Resident Evil 2 brought last year. It looks to be using the RE engine to its fullest, with smooth gameplay and beautiful graphics. Seeing Nemesis come to life in full HD is both terrifying and awesome. I still remember playing RE 3 when I was younger, albeit a few years later than its release... and this game is exactly how I remember it. The developers over at Capcom have done a great job of making a game that is in pretty much all way superior to the original, whilst still feeling exactly like you remember. Where Resident Evil 7's Mr X occasionally popped up and was easily dealt with, Nemesis looks to be a whole different beast. You will be absolutely terrified at some point while you attempt to flee the grasp of this monstrosity, but hey... that's what makes Resident Evil great!

### **Fallout 76 Wastelanders** **April 7th** **PS4, PC, Xbox One**

So, I have to be real with you guys. I am currently trying to play through Fallout 76 with a friend. While it is nice to play with him... that's about it. The game honestly still is as buggy and frustrating as everyone says. Hopefully, with the Wastelanders expansion (which is free by the way) coming out next month, we should start to see an improvement to the game. Bethesda are adding NPCs finally, with dialogue options that are 'More like Fallout 3 than Fallout 4'. On top of this there is a new story mission, and plenty more things to do in the wasteland. I am trying very hard not to get my hopes up, but I would be lying if I said that I wasn't going to jump back into the game

when this update comes out. I will let y'all know if it is any good and whether Fallout 76 becomes worth it with this new update. Although chances are, it won't!

### **Final Fantasy VII Re-make** **April 10th** **PS4 (Other platform dates TBC)**

So. One of the best games ever is being remade in full HD with multiple fight options (real-time or turn-based), fully rendered cinematics, voice acting, and an expansion to the story that means it has to be released in at least 3 separate parts. All I can say is, yes. Having played the demo earlier this month, my hype is unending. This month is a monster for remakes with both RE 3 and FFXVII. Given the immense love for this game back when it released on the PS1, a remake was all but needed in with today's graphical and technical capabilities. While this game will only include the first section of the original (taking place entirely in Midgar), it will still be a full-length game (meaning at least 30 hours long). I am insanely excited for what they will add to the story, as well as revisiting the world that I loved when I first played it. I could not recommend this game more highly. If there is anything that you pick up in April, it should be Final Fantasy VII remake.

### **Trials of Mana** **April 24th** **Switch, PC, PS4**

Another remake! Trials of Mana, known previously as Seiken Densetsu 3, is a game that was originally released in 1995 as a sequel to the much beloved Secret of Mana. For the 25th anniversary,

Square Enix are completely remaking the game in full HD with voice acting. Never before released in the West, finally fans of the series will have the opportunity to experience this part of the story of Mana. From trailers, the gameplay seems to be a combination of turn-based and real-time. If you are a fan of the Secret of Mana, then this is a must get. The real question is, how do you choose what to get this month when Final Fantasy VII remake is also coming out?

### **Minecraft Dungeons** **April (exact date TBC)** **Everything**

I could only fit one more game. So sadly, I had to miss out Gears Tactics and Predator: Hunting grounds, 2 games I would highly recommend checking out also. The last game I wanted to highlight is Minecraft Dungeons. The reason for this is that after a decade of Minecraft, taking the world by storm and enticing millions of players to jump into its literally endless hours of gameplay, creating, exploring and building, there is finally a new game in the...series? Minecraft Dungeons looks to be a dungeon crawling Diablo-like game. If you told me a year ago that this would be the evolution of Minecraft, I would have called you out on bullshit but here we are. And I won't lie, the game play actually looks interesting. Anyone who grew up playing Minecraft, or still plays it, and wants a new experience in the same world, I highly recommend checking this out. I probably will so keep on reading Felix for my impressions on Minecraft Dungeons (and many of the other games listed here as well!).



**Minecraft Dungeons: a Diablo-esque dungeon-crawler?! // Mojang AB, image cropped**



**HLAF-LYF TREE CONFRIMD? Sadly not, but the next best thing! // Valve, image cropped**

# FOOD

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## Sweet Treats for the Revision Sesh: How to Use Sugar-

*Looking for a tasty treat or two this Easter break? Look no further than Felix! Food Writer and Puzzles Editor Ameena Hassan gives you all you need to prepare some fancy-pants crème brûlée and meringue for your study snacks*

### FOOD

**Ameena Hassan**  
Food Writer

Now, it's no secret that crème brûlée and meringues are hard-to-pronounce fancy desserts, but luckily for you, we here at Felix break it down for you to digest as Pi weekend comes around. Both of these are made together for convenience's sake - one uses egg yolks, and the other takes care of the egg whites.

All you need for crème brûlée is double cream, egg yolks, sugar, vanilla essence, and salt.

#### Crème brûlée Ingredients:

- 240 ml of double cream (or heavy cream, depending on which one is on sale)
- 2 egg yolks (keep them albumin!)
- 2 + 3 tbsp sugar (your flatmates don't need sugar anyway)
- 1/8 tsp salt (at which point, should we even bother?)
- 1/2 tsp vanilla essence

In a saucepan that you can stir your cream with a spoon and not be burnt, pour in the double cream, 2 tablespoons of sugar, an eighth of a teaspoon of salt, and half a teaspoon of the vanilla, and keep it on low heat. Stir that mix and put on some music (I recommend a musical, perhaps the soundtrack to Hamilton). If your double cream refuses to vacate its pot, leave it near the flame and scoop out with a spoon. From my experience with baking, don't bother with the exact proportions of differences between American and British tablespoons. Use whatever you think is an eating spoon as a tablespoon, and a teaspoon is

roughly a third of that. Fractions are running rampant today! (Not like on the 14th, because pi is irrational) While your cream and sugar mixture is reaching a bare simmer, preheat your oven to about 150 degrees Celcius, and separate your eggs.

By separating your eggs, I don't mean from each other. I mean separating the egg yolks from the egg whites, with the yolks in a bowl, and the whites in a big metal mixing bowl. Leave the egg whites for now - we'll come to them when making the meringues. Beat the eggs together, and turn off the heat when your cream reaches that bare simmer. Now, mix in the remaining 3 tablespoons of sugar into the yolks, one spoon at a time. Mix in the sugar just before you start adding in the cream - you might end up with eggy lumps otherwise! Slowly, spoon in the warm cream mix, making sure to mix the egg yolks while doing so. This process, known

as tempering, prevents the yolks from curdling, where heat from the mixture cooks the yolk. I don't know about you, but I prefer my sweet dishes to not taste like an omelet. Once you've mixed about an equal volume of cream and yolks without curdling, pour the entire thing back into the saucepan and mix. If some curdling does occur, keep in mind that the only people eating this experiment are broke university students - they are probably the kind of plebs who can't taste the difference between caster sugar and regular white sugar. By this point, the mix may have stuck to the edges of the pan and become denser. Just mix it together.

Pour into the ramekins of your choice - I reused some oven-proof glass pots that used to contain some sort of cheesecake from Tesco, make do with what you have. Keep in mind that ramekins are not the only things oven-proof, and spring-form

**"There aren't any crackling caramel layers, but it tastes amazing anyway"**

cake pans are NOT leak-proof. There is no need to ask me how I know this, trust me on this one.

Place these ramekins in the oven, on the middle shelf. Set a timer for 30 minutes, and keep some sugar on hand to sprinkle if it looks like the top is turning brown, and keep in the oven for another 10 minutes after that. Take it out when the middle doesn't jiggle if the glass is tapped. Sure, there aren't any flaming torches and crackly caramel layers on top, but it tastes amazing anyway. This makes the perfect gift for your guy this Saturday (White Day, or have you forgotten already?).



Stiff peaks. Get it? // shrimpo1967, Flickr/Wikimedia, image has been resized

# FOOD

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## Highs to Survive Your Study Blues

While you wait for the crème brûlée, get started on your meringues. This requires the following ingredients:

**“Add in that one drop of lemon juice to the egg whites... this secret ingredient will give your meringues that extra gloss...”**

### Meringue Ingredients:

- 2 egg whites (aren't you glad you saved them now?)
- 1/8 tsp of cream of tartar (or twice that amount of lemon juice, which at this point really means a drop of lemon juice)
- 110g sugar - the standard is to use 50 grams of sugar per egg white and then add on 10 grams to the total (I mean, if you're going to get diabetes anyway, go full in?)

Add in that one drop of lemon juice to the egg whites when you get the chance, this secret ingredient will give your meringues that extra gloss.

Your mixing bowl comes in handy, as you use your whisker to whisk these at medium speed. When the egg whites seem to be completely made up of white bubbles, add in about a third of your sugar and continue to whisk until it seems to be fully incorporated. Continue adding sugar and whisking until all the sugar is used up, and whisk until your meringues become glossy and shiny, and stay in stiff white peaks. If you feel particularly confident, see if overturning the bowl

over your head gives you an unexpected shower. This test complete, use one big spoon to scoop out the meringue mix onto a lightly buttered oven tray, using another spoon to help your scoop. (none of that piping bag nonsense). This ensures evenly sized scoops, and you can accurately decide to make smaller ones to give to the flatmates that don't clean up after themselves. Or not. I'm not telling you how to live your life, nor how to exact passive-aggressive revenge. A secret to round meringues: use a toothpick to make the dollops of meringue less dollop-looking and more flat-looking.

Slide this tray into the

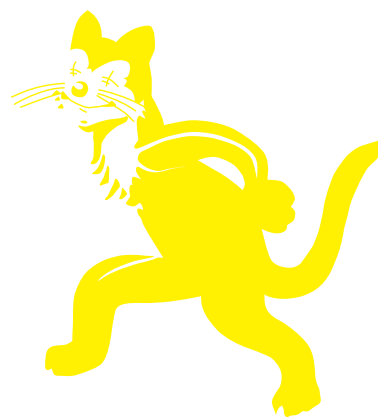
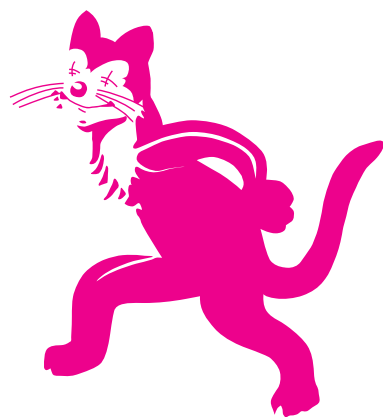
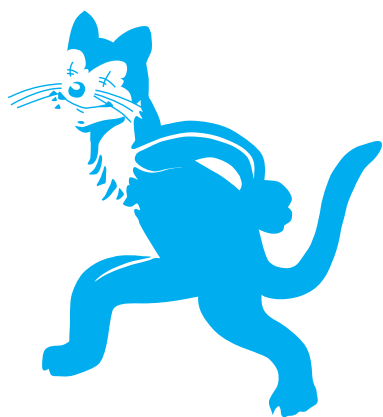
**“DO NOT OPEN THE OVEN DOOR. Let the oven cool down completely - this prevents premature deflation.”**

still-hot oven, and set a timer for two hours. Settle down with a past paper or two, because once the two hours are up, DO NOT OPEN THE OVEN DOOR. Let the oven

cool down completely, and then take them out. This prevents premature deflation. I would recommend starting the baking process after dinner, at around 9 pm. This leaves us with crème brûlée at 10 pm, and if you turn off the oven at midnight, you get perfectly beautiful meringues to eat at breakfast.

Note: the writer of this article takes no legal responsibility whatsoever if anyone attempts to do this and ends up with diabetes, heart disease, or burns.

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# INVESTMENT

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## Could interest rate cuts be our remedy for COVID-19?

### INVESTMENT

**Anara Kukenova**

ICIS

Investment Member

**C**oronavirus has been the top news headline for the past few weeks. As BBC reports, the total death toll worldwide has passed 3,500 as of the 7th of March. The spread of the virus has put enormous strain on healthcare resources in the affected countries and led to major travel disruption all over the globe. Unsurprisingly, the financial markets have been quick to reflect the growing concerns of investors worldwide of this volatile situation.

The rapid spread of the epidemic around the globe has severely affected the global economic powers such as China, South Korea, Italy and Iran. As the trajectory of the outbreak is highly unpredictable, the worldwide damage can only be estimated. In the most pessimistic scenario proposed by Bloomberg Economics, the COVID-19 epidemic could lead to recessions of US, the Eurozone and

Japan and cost a total of \$2.7 trillion in lost production (equal to the GDP of the UK).

According to estimates, China is witnessing a record low GDP growth of 1.2% year on year. If the trajectory of the outbreak continues in the current direction – the economic situation will almost certainly worsen further. Global Central Banks have been quick to react to the increasing risk to the major economic powers. On the 3rd of March, the US Federal Reserve shocked the markets by cutting its main policy rates by 50 basis points. This was the first emergency rate cut after the financial crisis

**“in the most pessimistic scenario proposed [...] recessions of US, the Eurozone and Japan and cost a total of \$2.7 trillion [...]**

in 2008. Other banks followed suit with the Bank of Canada reducing the rate from 1.75% to 1.25%. Both the Reserve Bank of Australia and the Bank Negara Malaysia reduced their benchmark rates by 25 basis points to 0.5% and 2.5% respectively. The Bank of England (BoE) has just announced a 0.5% rate cut on the Wednesday (11th of March). It is important to note that for some central banks interest rate cuts are not feasible – the Eurozone and Japan already have negative rates. Further reductions could be destructive to banks – in a negative interest rates environment, banks have to pay out of their pocket for the loans they hold. In other words, this gives banks an incentive to not give credit. Negative rate cuts also discourage savers from keeping money in banks, which again is bad for the banking system.

Provided that interest rate remains positive, interest rate cuts normally stimulate the economy – people are more likely to borrow at lower rates and invest the money. However, the recent interest rate cuts failed to combat the economic impact of COVID-19.

The key here is the fact that the root of economic problems from the outbreak is not inherently financial, but rather psychological. An increasing number of people worldwide are getting anxious about travelling or visiting shops and restaurants in fear of contracting the virus. Interest rate cuts are highly unlikely to solve the problem of plummeting global consumer confidence and demand deficit.

It cannot be a solution to the supply problem either – the supply chains all over the world have been disrupted as a result of travel bans, restrictions and quarantines. Many economists argue that the decision to cut the rate in fear of recession was rushed and could potentially harm the US economy.

According to key metrics, the US economy was not in a vulnerable position before the outbreak and even the economic shock following the outbreak was unlikely to trigger recession. Interestingly, the US - China trade war could have buffered the global supply disruption – the tariffs on China-produced goods caused several manufacturers to move

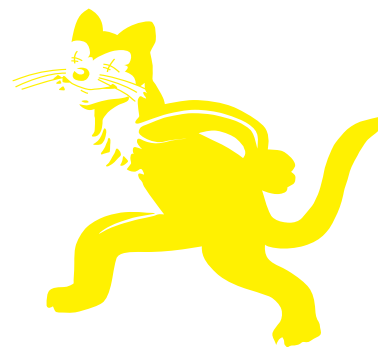
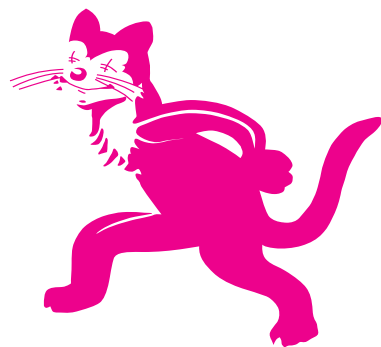
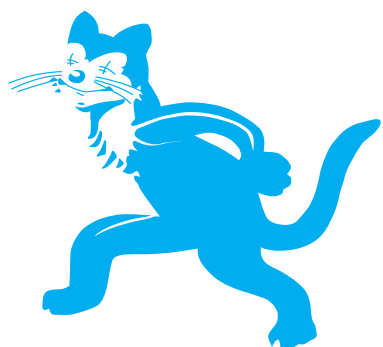
production out of China. While in theory interest rate cuts are good for markets, on this occasion, investor reaction was the opposite. Following the Fed cut, yields on long-term 10-year US Treasury bonds have plummeted to the record low of under 1%. This in turn led to narrowing of the gap between the 10-year and 2-year bonds, which is considered to be a sign of an upcoming recession. As experts argue, the US economy was not particularly susceptible to recession before, but the recent rate cut could have pushed the economy to ‘Japanification’ – a concept used to describe stagnated economic growth and repeating cycles of recession in Japan even with negative interest rates.

All of this begs the question – could rate cuts be the solution to the economic shock? South Korea, one of the most seriously affected by COVID-19 countries, seems to have taken another route. Instead of stimulating the markets by rate cuts, they decided to provide administrative and fiscal support to smaller business to keep them going, as well as to provide childcare subsidies. Experts world-

**“the Bank of England (BoE) has just announced a 0.5% rate cut on the Wednesday (11th of March)”**

wide are anticipating further global easing as the outbreak progresses. Andrew Bailey, who is due to become BoE governor on the 16th of March said that the central bank will swiftly respond to prevent economic shock from the virus. Therefore, the 0.5% cut to British interest rates did not catch the investors by surprise. The central bank also highlighted that further actions might be taken if required. As the situation with the COVID-19 outbreak develops rapidly, experts argue that BoE will have to take additional measures sooner than later to combat the economic fallout as UK economic growth in January failed to meet predictions.

*Felix is recruiting!*



# INVESTMENT

icu.investmentsociety@imperial.ac.uk

## A closer look: Inflation and the money machine.

### INVESTMENT

**Pavan Singh Gill**

ICIS

Investment Co-Editor

The layman definition of inflation refers to the increase in the cost of goods and services. Another definition would be the reduction of purchasing power due to the loss of the intrinsic value of money relative to the cost of goods and services. This provides two perspectives, the first being the goods and services have a greater perceived value and the second that money has lost its intrinsic value.

**Both are somewhat logical and relevant. Why do I say that?**

Let us begin by stating that money has lost its value. And we shall first establish that money is a representation of work. The more valuable the work done is perceived to be, the more money it receives as compensation.

If we have a situation that more and more individuals have greater compensation for work done, more individuals will be able to purchase more goods and services.

**“If the product was sold for less than its perceived value; consumers might not purchase it, for fear that it is inferior”**

However, if the goods and services are limited, the demand will be greater than the supply of goods and services increasing prices and hence money would be deemed to have lost its value. Such situations bring up comments like “back in my day this used to cost... but now it’s so expensive”. That is an example of inflation. The same is true when we say the goods and services have greater perceived value, we are referring to the demand for goods and services concerning the money supply.

Some of you may have noticed the use of the word “perceived” in my sentence above and the reason is that in general the cost associated with a particular good or service, logically should have gone down with the advancement in technology and the global supply chain. However, that is not the case, so this must mean that there are other factors at play. One such factor is the perceived value of goods and services.

#### Perceived Value

It is the customers’ valuation of the product and its value. For example, a product might cost 50 pounds to manufacture, but be sold for much more because consumers have a higher perceived value of the product. If the product was sold for less than its perceived value; consumers might not purchase it, for fear that it is inferior. The common scenario is when we discuss brands and how that adds a premium to the product cost. Other scenarios worth exploring is the cost of similar products or products that came before it. The logical thought process is that with an advancement in manufacturing, cost of manufacturing has gone down, yet we see that newer products are

more expensive. While they might have more complex features, but if the cost of producing the newer product is lower than its predecessor, then the factor at play is more psychological. And it is due to the consumers’ perceived value of the product. Another factor is the increase in money supply in the market.

#### Money Supply

The money supply in the market in most cases is controlled by a central bank. The central banks have several instruments to do this. First being able to set interest rates, which determines the cost of borrowing. This cost of borrowing is not for clients of private and commercial banks. It is the cost of borrowing money from the central bank by private and commercial banks. And banks use this information to set their interest rates (usually higher) for their clients. So why would the banks borrow money from the central bank? Short answer, they usually don’t, because

**“The reserve requirement is not something central banks typically change, but it is done in China by the People’s Bank of China”**

it implies that they are facing financial difficulty and might lead to an investigation into the bank. In the event they require money, the banks would borrow from each other

**“I thought the bank keeps my money, so I don’t have to stuff it in my mattress [...] The bank takes your money and lends a portion of it as loans”**

and within themselves. The banks have what we call an interbank rate. Which is more favourable than open market rates (the rates that you and I see when getting a loan) but usually higher than central bank rates. Why do they need to borrow? One reason is to satisfy the reserve requirement or reserve ratio, which we will explore next.

Another tool central banks use is reserve requirement or reserve ratio. It is the amount of money banks must keep as a ratio/percentage of their total holdings. The next question you might have is “I thought the bank keeps my money, so I don’t have to stuff it in my mattress”. Well, that’s not the case, this is where the magic happens. The bank takes your money and lends a portion of it as loans. However, the money that you place in the bank, on paper, is still in your account. This does two things it provides an income to banks in the form of loans and “creates” new money. This is where the on-paper definition is important. Imagine you have 100 pounds in your bank account. Now what happens, is your bank will take a portion of that

according to the reserve requirement and loan it out. And it loans out 90 pounds. The person it loans the 90 pounds to, places that money in their bank account. Now assuming that both accounts are held by the bank. The bank has a total of 190 pounds on paper in its holdings. And with that, the bank takes that 190 pounds and loans out a portion of that. This process becomes a cycle and “creates” money. And the bank has a growth in the amount of money on paper in its holdings and the money supply in the economy increases. At the same time, it creates multiple streams of income through multiple loans. The banks, however, must ensure that it must physically have money in its vaults to satisfy the reserve requirements. When the loans are paid, the money is “destroyed”; not actually because it was credit (debt) to being with, i.e. it did not exist. The money supply would then decrease. You will notice that banks pay you a small interest rate to keep the money in your account and that most likely comes from the revenue generated from the loans they issued and it is an incentive to keep your money with the bank.

#### Take note

Different systems manage the money supply, like in the European Union for example, which has a system of multiple central banks and the American Federal Reserve (FED) and the treasury. The FED has recently decreased its rate, making it cheaper to borrow and introducing more money (in the form of credit) into the market to stimulate the economy, amidst the coronavirus outbreak around the world.

The reserve require-

ment is not something central banks typically change, but it is done in China by the People’s Bank of China (China’s central bank), to control its money supply. And if you read my earlier article on trade, I briefly touched on why some currencies are worth more than others. (hint: it’s demand and supply but with the desired currency as the good that you are buying with your country’s currency).

#### Further readings

Consumer price index (CPI), is the weighted average of prices of consumer goods and services and it is used in the calculation of infla-

**“The banks, however, must ensure that it must physically have money in its vaults to satisfy the reserve requirements”**

tion. Arguably not the best measure of inflation on an individual level, due to different consumer spending habits. For example, if the products you have been purchasing has not gone up in price for years compared to someone else who has seen an increase in cost for their purchases. Then one could almost say that inflation is different for you as compared to someone else.

# THROWBACK

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The Throwback section this week is dedicated to International Women's Day - we'll be exploring the history of woman at Imperial College, based on what we found during the 'Diving into Herstory' event we hosted in the Felix office last Monday!

## 1950s

The 50s kicked off with debate about whether women should be allowed in the ICU bar...


We discovered a variety of articles talking about female students. Frank discussions in Felix of the physical merits of different women were commonplace.

Dear Sir,  
 Since women are accepted into this College on equal basis with men, why are they 'barred from the bar'? This unwritten rule, in my mind, casts a sordid shadow over I.C. bar and is apt to set an outsider's imagination working along the wrong lines. I am sure that a male's privacy will not be endangered in any way because women are invited in by other males for a drink. The atmosphere and general aspect of the bar will definitely be improved by their presence and, whatever is said against the idea, it works perfectly well in pubs.

Yours sincerely,  
 R. Rocchini  
 C.&G.

**WOMEN IN THE BARs**

Dear Sir,  
 While thanking the gentleman who championed the "Women in the Bar" cause, I would like to point out that most of us have no desire to intrude on this so-called male stronghold, especially if Messrs. Carter and Sellers in their cups are a fair example of what we should find there.



Of course we appreciate that boys must have somewhere in private in which they can persuade each other loudly and at length that they are still masters of creation. I only wish they would confine themselves there until they have regained their sanity. Apparently in the last stages of inebriation they are not a fit sight even for each other and have to crawl away out into the quad, thus providing a public spectacle too disgusting for words.

As you so rightly say Mr. Carter - protect us from this pathetic sight.

## HOTTER WOMEN WANTED TO MELT I.C. HEARTS

The second phase of the FELIX hop survey went into operation last Saturday. This time the women were under fire. What did the men want? Did they get it? That is what we wanted to know. Some of the men were indeed tongue-tied (see last issue), answering in monosyllables. Luckily others were more vociferous; below are given some general opinions:

Generally the women were quite satisfactory, although "warmth and homeliness" were lacking in most. Also they needed to be more mature mentally, inferring that their physical maturity was adequate. As one man put it, they were "often overexposed physically and underdeveloped mentally." However, some of the men preferred them that way! Little maternal instinct was evident in the majority of the females. Requests to "come back to the digs to wash up and make me some coffee" were severely rebuffed by such excuses as "Mummy would not like it", but, as we all know, Mummy would not get it!

However, before a man asks a girl to his flat for coffee he has to find her. Although most men seek them at hops a few women appear in odd places - "On top of a bonfire", "In Lapland", or even "In bed." These rarities do not detract from the problem of conversation at hops. Girls who answer "Yes" to "Do you come here often" are to be avoided as there is obviously something wrong.

Some men had original trends in conversation. "Does Stravinsky bore you?" Or "Are you pro-Osborne?" "Do you like champagne and oysters?" or "If I tell you that you have a good figure, will you hold it against me?" "Have you ever been to China? Well, what a coincidence, neither have I." However, little success is reported with the above openings. One interviewee has had limited success with a pseudo-cynical approach. It was generally felt that the girls should make more attempts at conversation.

## HOP SURVEY

... continued from page 1.

There seemed to be no preference for either blonde or brunette, providing she is of a "reasonable size and shape" and possesses personality, with accent on the latter. One man looks for big eyes but rarely finds them; another looks mainly for nice legs and ankles; this, he said, "is no reflection on intelligence "but is very rewarding."

The opinion of the level of intelligence varied; some thought the females were dim-witted, some over intelligent, some were of "intelligence comparable with that of I.C. men, which is not saying much."

There seemed to be a distinct lack of dress sense among the girls. Many a budding flower is obscured by rampant foliage. Men found that they had to compromise between what they want and what they get, although most men came to the hop just for an evening's entertainment, not with any preconceived notion of picking up a girl.

Every man questioned intended to buy his partner refreshments. Most girls allowed themselves to be led down for a drink during the interval when they were very considerate in the choice of drinks, preferring fruit juices to spirits, but were more reticent when invited for coffee.

What about the after-care? Most of the men interviewed had only one girl friend usually at home or none at all; some had a half or three quarters (?) of a girl friend but would elaborate no further. Theoretically as many girl friends as possible were desirable, but "one takes up most of the time and money." Another interviewee had mainly nurses as girl friends; his appearance corroborated his statement that "Nurses are the downfall of students."

Such is the opinion of I.C. men of women and allied subjects, representing the general social trend. But, of course, I.C. hops are only a beginning. What is to follow? Doubtless your imagination will satisfy your curiosity!

# THROWBACK

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And beyond that, practices such as what amounted to beauty pageants took place within the constituent union infrastructure.

## GUILDS ELECT BELLE



RACHAEL PEARSON

A lovely Devonshire lass from Bedford College - Rachael Pearson - achieved eternal fame, or rather notoriety, when she was chosen to be "Miss C.& G. 1958" at a recent Guilds Union meeting on Thursday, Oct. 16th. Bedford's Unicorn, repainted in Guilds colours, was christened Rachael in her honour and returned to its rightful custodians. This was the climax of several recent exchanges between Bedford and C.& G.

The first exchange, of the Unicorn for a "pretty pink pot", designed to be "very comfortable and leaving no red mark", occurred the previous Tuesday (see p. 3). Then the C.& G. President, Dave Clark, invited some of the fair young Bedford maidens to stage a beauty contest at C.& G.'s forthcoming Union Meeting - the winner receiving the Unicorn. This was duly fulfilled when 13 girls of assorted shape and size arrived at C.& G. for inspection.

The Bedford Rag President, Penelope Johns, (see photo on p. 2) who introduced the parade, was greeted with overwhelming enthusiasm and was unable to utter a syllable for several minutes because of the din. Eventually relative silence reigned, only to be immediately disrupted into bedlam when she referred to the Guildsmen as "Gentlemen". In reference to the "p.p.p." she quoted from Proverbs: "An abomination unto us, but a very present help in time of trouble".

The contestants entered singly, were helped up onto the bench by many pairs of very willing hands, flaunted their virtues (and otherwise) and sat down on the front of the bench. They were deliciously inept at this gracious art, and the temperature in the vicinity of the front row began to rise appreciably, until the scene became somewhat reminiscent of Sunday night at the Windmill. The clothes they wore were supposed to typify certain localities (Piccadilly proved very popular).

The contest was judged by volume of applause and there was little doubt as to the winner, who had used her "38-24-36" to good advantage, assisted by a full skirt and yards of frilly petticoat, she purported to come from the Welsh village with the long name. The Unicorn was rechristened Rachael and presented to her with a kiss from the gallant President, whom popular opinion demanded a speech. All she could say was that it had been torture for all of them - which really was not surprising as it was definitely the noisiest meeting your correspondent has ever attended. Tony Owen - a tame Welshman (from Chas. Reg.) was persuaded to pronounce that Welsh village with the long name, being rewarded by a rather shy kiss from Miss C.& G.

The next thing to change hands was a baby's test from Penelope to the President, who reciprocated by giving her a larger "domestic utensil" to replace the "p.p.p." which had been too small.

After an excruciating "Boca-alaka" the meeting reluctantly broke up - the girls retiring for coffee with the original raiders.

The Editor was seen afterwards pursuing Miss C.& G. with a 40 ft. tape measure, and later informed your correspondent of the relevant information.

However, it was also a time when institutions such as the ICWA were given recognition in these pages, alongside the start of their column 'The Needle', providing a voice to the women of Imperial College... although the response was not always positive.

CLEOPATRA'S NEEDLE

As the new college year starts, one is more conscious of many facts that become accepted as a normal and integral part of college life as the year passes. One of these is the extremely small number of women in a predominantly male college. This is alone a major problem in some ways because it is unnatural to have numbers so out of proportion. Ignoring the side of the question which demands an increase in numbers of women and discusses how to make this possible, this leaves the other side which considers what part the women can or should play.

Judging by numerous conversations and quoted remarks, the average man considers the women at I.C. as creatures to be feared, avoided and ignored as far as possible. He will condemn them without knowing them and if by chance confronted with any favourable facts (or otherwise) the retort is merely 'women' with a shrug of the shoulders and the matter is dismissed. This is luckily not true of many who work hard for the college in clubs and societies but these latter are very much in the minority.

What is the answer then to this situation? To break down this barrier of indifference, a woman has to choose her path carefully. If she attempts to be friendly, there is the danger of being thought forward. If she leaves others to make the first step, it is never made, and she is either dismissed as dull, stupid or morbidly shy. Some people may say that there is no need for this barrier to be broken down at all but surely that is denying one of the fundamentals of a University education - the freedom to mix and meet all types of people on a common ground. It appears then that the only path left for the woman to follow is to be pleasant, well dressed and as easy to get on with as possible thus shifting part of the burden on to the men.

If the men would only approach the problem with open minds and be willing to alter their opinions the situation would soon be radically altered. This is not an attempt to throw all the initiative on to the men as the women must play their part. If both sides however could play their part, the benefit that they would then obtain would be unmeasurable.

J.T.-S.

PROFILE

IC.W.A. PRESIDENT

GILLIAN  
TILDEN-SMITH

Gill's interests are not confined to I.C. but extend in other directions also. She has travelled extensively and speaks several languages fluently, as well as being able to make herself understood in a limited, though important, field of social life in many others.

Gill has strong views on the part which I.C.W.A. should play in college life which she divulged during an early interview the morning after a party, between sips of black coffee. (Pause to extract wasp from the room with simultaneous loss of Gill to the depths of her bed and one correspondent up the wall).

On reappearing Gill told us that she thinks small groups of women can do more good than large ones, that feminine influence on committees is a good thing and that ♀ postgrads are insufficiently brought into college life.

Gill's ambitions are modest. She wants to:

- (1) Visit every capital in the world.
- (2) Marry a multi-millionaire.
- (3) Fly Mr. Garnett's pyjamas from the flag pole.
- (4) Write a book on the idiosyncracies of carrots.

We left her happily crunching one and declaring that "she can't be bothered to lead a sordid life - it's too exhausting".

A glance at his room in the Hostel is very revealing: the first thing that strikes the visitor is that...

THE NEEDLE

Dear Sir,

I really was appalled by the self-conscious tripe appearing over the name of one "Cleopatra" in your last issue. The propagation of such an adolescent approach to the facts of I.C. life can hardly be expected to engender anything but distrust between the freshmen and women, and I fear that this be the writer's aim.

Having erected a hypothetical barrier of indifference (manifesting itself in rather unusual ways - "Women are to be feared, avoided and ignored"), she self-consciously examines ways of breaking it down. A woman should not attempt to be "friendly", yet she should not leave others "To make the first step". Why, why, why, why cannot these women simply behave in a natural, normal, feminine manner? Perhaps it is unfair of me to attack them for being immature. It is hardly their fault. But the fact is that the majority of I.C. women are totally devoid in behaviour and outlook of any semblance of mature femininity, as is evidenced by Cleopatra's article. Should further proof be needed, let any man venture up to the third floor of the new hostel, and watch the young ladies thumping gracefully up and down the corridor to answer the telephone. No wonder men get drunk and are sick in the quad.

One further point that Cleopatra has missed is this. Many men have been to "boys only" schools: the transition to a college with one woman to forty men is relatively painless. For a woman, on the other hand, to be suddenly planted at I.C. may well be a terrifying experience, and some feeling of being "hemmed-in" is perhaps inevitable. Cleopatra should devote her efforts to dispelling this, instead of attempting to rally her girls beneath her crusading banner. Or are we back at Roodean now?

Safety from the screeching horde lies in anonymity.

Yours from behind my barrier,  
Ptolemy.

# THROWBACK

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Towards the end of the 1950s, the College's first female professor was appointed.

## 1970s


**WOMAN PROFESSOR  
FOR  
IMPERIAL COLLEGE**

Dr. Helen K. Porter, D.Sc., F.R.S., whose appointment to the Chair of Plant Physiology at the Imperial College of Science and Technology is announced by the University of London, becomes the first woman to hold a Chair at the College.

Dr. Porter's association with Imperial College dates from 1921 when, after graduating from Bedford College, she spent a year in the Department of Organic Chemistry and was then appointed Research Assistant in the Department of Botany. Ten years later she joined the staff of the Research Institute of Plant Physiology attached to the College and concentrated primarily on research in the field of carbohydrate metabolism.

Shortly after the war she spent a year in Washington University, St. Louis, studying enzymological methods. The subsequent development of her work, in collaboration with a group of colleagues and postgraduate research students, led, with the support of the Nuffield Foundation, to the opening in 1953 of an enzymology laboratory in the Plant Physiology section of the College, to accommodate a research group under Dr. Porter's direction.

In 1956 she was elected to Fellowship of the Royal Society, the twelfth woman to be so honoured. In 1957 Dr. Porter was appointed to a new Readership in Enzymology at the Imperial College.



**WOMEN IN UNION BAR**


**LIB AND B(R)AR**  
Unfortunately for the preservationists, Women's Lib seem to have gained the upper hand in the continuing fight for the domination of the Union Bar.

A short while ago, Betty Garbutt and Co., Dave Hobman (still smarting from his recent expose in Felix) discovered that there was no rule in the ICU Constitution banning women specifically from the Union Bar. This news was quickly conveyed to a clique led by an aggressive young gal named Betty who decided to exploit the situation.

A newcomer to the IC political scene, Betty is believed to be engaged in 1st year Zoology and resides in Beit.

Betty's plan was to invade the Union Bar every day for a week with a group of 'Women's Lib' people. This plan was inaugurated last Thursday and Betty with such strange, but not unexpected fellow or the cause as Piers Corbyn and Dave Hobman, along with several women and a number of 'Heavies' presented themselves at the Union Bar. The IC lads, sensing trouble, lit the fire in the Bar and retired gracefully. After a successful attempt to extinguish the fire by the Heavies they were ignored and normal activities were resumed in the form of a drinking match between Pete Earl and Hilary.

The next night, Friday, proved to be more interesting. The girls returned again, this time in a random fashion, to the bar, but this time met heavier opposition in the form of a Chap's Club Dinner. Brendan, sensing trouble, gradually persuaded the women to leave in his normal



smooth way. Betty, however, not aware of this, was doused with a pint of beer for not moving, although she had not yet been subjected to Brendan's smooth action, and has been so obsessed with the darts playing that she couldn't have been expected to have noticed anyway. Betty continued playing darts unperturbed until the treatment was repeated. Whereupon the familiar Union Bar chant was initiated and Betty was placed on a table with a yard of beer and given the choice of getting it or them down.

Betty, not to be beaten, took two sips and poured the remainder over a certain Mr. Mark Woods (RSMU President), who was standing close.

Finally, at this point, our attention moves to one of Betty's male associates, who claims that during the above festivities advances were made to Betty. He was disgusted with the, and we quote, 'horny old perverts present in the Bar.' (Thinks, maybe this is why we keep women out of the Bar).

Dave Amos, the duty officer in the Union on Friday night was unfortunately unable to save Betty from the clutches of the Union Bar since he was just about to move into action as she was evicted after the incident with Mr. Woods.

Throughout the 70s, the inclusion of women in the bars and events like freshers' dinners continued to be hot topics, with women taking action to ensure they had equal access and rights - predominantly by debating the contents of the Union and constituent union constitutions, which in themselves had no exclusionary aspects!

This eventually developed into broader discussions about inclusion, such as surveys on whether to have mixed-gender floors and facilities in halls - which, as it meant more women joining halls, caused quite the debate about 'sex discrimination' (Iul.) Women's Studies courses also kicked off at Imperial in the 70s.

## MIXING BEIT HALL

A questionnaire has been sent round to the residents of Beit to find out their reactions to a possible room-by-room mixing of the sexes both in the Old and New hostels. The mixing would be engineered to have about half men and half women on any floor, mixed randomly. The bath and toilet areas would be open to use for both sexes.

This would, we feel, lead to better mixing of the sexes and bring the sexual differences into perspective. People at the moment see the opposite sex too much as sexual objects, and not enough as human beings first and foremost. The only kind of relationship with the oppo-

foremost. The only kind of relationship with the opposite sex that is possible, they imagine, is a sexual one - the idea of a platonic relationship does not occur. Thus one would get a more balanced, mature outlook on both sides, and a generally more relaxed atmosphere.

The mixing of the bath and toilet areas is primarily a matter of convenience - any embarrassment felt at first would quickly disappear.

Some structural alterations would have to be made but these were in the pipeline anyway: e.g. shower doors, not curtains; improvement of kitchen facilities in Old Beit, etc.

The analysis of the questionnaire will be put before the Beit hall residents' committee on May 22nd and they will decide whether to implement the suggested system, which if they agree, could easily be in operation for October 1972.

## Women's Studies Course

THIS IS a series of talks arranged by some of the women in college because we felt a need to examine the reason for women's present position in our society. The intention is to look at the present and past situation of women, to see how it affects us, and possibly to suggest what we can do about it - although this is not our main aim.

The meetings take the form of a talk given by one individual who has made a special study of the subject. We do not pretend to be experts, we just want to share our interests with others.

We shall be examining women and work, women in education, in the family, in science and technology, and in the church. We shall also look at the historical aspects of her role and society, and her role in other societies. A full course outline was given in FELIX No. 407.

The series started off with

a talk by Dot Griffiths on Socialisation and Male and Female Roles, on Wednesday January 21st. In this interesting talk she outlined experimental biological differences, emphasising the tenuous assumptions and experimental techniques on which they are based. She argued convincingly that the apparent differences are based on social upbringing not on the actual sex of the child, supporting this with examples: one such as the case of children miscategorized as male or female at birth, whose whole behavioural pattern changed on being reclassified. As a result of this talk, a lively discussion ensued; we all thought that the talk had been useful to us, and looked forward to the next one.

The talks are open to everyone to attend, they take place on Wednesday lunchtimes at 12.30 in the ICWA lounge. We hope to see you there.

**Fiona McGregor, Physics I.**



# THROWBACK

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## RSMU reject women diners?

Problems could lie ahead for RSMU following a debate on whether women should be allowed to go to Mines fresher's dinner. The question put to the meeting, that women be allowed to attend their departmental fresher's dinner, was defeated. This result does not become RSMU policy nor does it affect the RSMU constitution.

However it transpired in the debate that the RSMU constitution already allows women to go to the dinners. The relevant part reads 'The privileges of the Union accorded to members shall include the right to attend and introduce guests to such functions as may be arranged by the Union'.

Pressed as to whether these included dinners, RSMU President Paul Kurowski commented 'If you're going to interpret that part of the constitution as such there is nothing to stop anyone in the Union going to any of the fresher's dinners'.

Mr Kurowski feels that is now up to RSMU General Committee to interpret the constitution and decide whether the current practise - where only men attend the departmental fresher's dinners - should continue. At present RSMU does arrange a Ladies freshers' dinner which has equal numbers of men and women

We also found an interesting snippet that shows that even in this time, only around 10% of the College's students were women.

## 1980s

The 80s finds contained a bit more controversy - women at the College were frustrated with sexist articles that again painted them in a sexual light.



DR P J FINLEY of the Aeronautics Department got rather more than he bargained for when he attended an end-of-term presentation. A young lady presented herself to him, semi-naked.

It seems that some of his students clubbed together to hire a strip-o-gram.

An enterprising photographer captured the event on celluloid, and made it clear to Dr Finley that either he gave him a first or the picture would appear in FELIX.

The unbribable Finley wisely chose the latter course.

## How our graduates fare

LAST SUMMER, 739 people (665 men, 74 women) graduated from IC. Of these, 7.2% (50) of the men and 9.4% (7) of the women were still seeking jobs at the end of last December. The overall proportion of graduates still unemployed at that time was 10.1%, according to the University of London Careers Advisory Service. This figure includes 2.6% of those

contacted who failed to reply. The figure of 10.1% (for 1975) compares with 7.8% in 1974, 11.9% in 1973 and 10.9% in 1972. The feedback to departments careers advisors on job offers and acceptances registered by prospective graduates suggest no marked change from previous years.

## Sexist Magazine

Dear Sir,

I am writing to express my opinion about the two photographs of 'strip-o-grams' which appeared in this week's edition of your magazine and which I found highly offensive.

I believe that all members of this College should be able to enjoy a lunchtime or evening in the Union Bar and to attend lectures without having to witness this sort of thing. If certain members of the College wish to watch women taking their clothes off they can do this in strip clubs, cinemas or in the privacy of their own homes. I was fortunate enough not to be present at either of the events but I would have been offended and embarrassed if I had been and I am sure that a large number of women (and quite possibly men) at this College feel the same way.

The Union Bar ought to exist to cater for the needs of all of our membership. If activities are allowed to take place within it which offend a number of them, then it is failing to do so. By publishing photographs of these events your magazine is not only alienating some of its readership, but also condoning the use of College and Union premises for such activities. Although you state that your previous comment about banning women from the bar was 'tongue in cheek', you have redeclared your sexist attitude by unnecessary republishing the photographs. The inclusion of a picture of a nude male does nothing to redress any balance, even if that was what was needed. If the persons responsible for the event and for the articles in question are of the misguided opinion that women exist for the titillation of men upon payment of money would they kindly keep it to themselves and not force either it, or its consequence on the rest of us.

Yours sincerely,  
S Chittenden  
Post Graduate  
Elec Eng

However, it also again represented the growing wave of women's issues groups at the College, and the promotion of those via Felix - although often there was a negative pall cast over them, by others or even by themselves. In particular, we saw the women of WIST discarding the term 'feminist' as akin or identical to being 'militant' - showing that there was still a long way to go.

## W.I.S.T.

### Bra-Burning Feminists??

There will be a meeting of W.I.S.T. (Women in Science and Technology) on Monday October 24 from 12.30-1.30 in the Green Committee Room on the Top Floor

of the Union Building. The meeting is to discuss our programme of events for this year.

Apparently, in the past, members of W.I.S.T. had a reputation of being bra-burning feminists. This year, I would like to see the Society representing a larger proportion of women at IC. So don't be put off the Society if you're not a feminist—I could hardly be described as

'militant' myself. We are not a group of man haters either. In fact, men are perfectly welcome at our meetings, as long as they are genuinely interested in the issue under discussion.

This year's Committee are:  
Chairperson: Lindsey Wishart  
Treasurer: Sarah Liebert  
Secretary: Jo Cocup

And finally, the Society depends on its members, so come along on Monday and see what you think.

## W.I.S.T.

### Women at IC

On Thursday 3 November, Margaret Cunningham will be speaking on 'Women at IC—Past, Present and Future'. She is well qualified to do so, having been an undergraduate here when the number of women totalled 100, and she has now risen to the rank of Senior Tutor of DoC. She is a past Senior Tutor for Women, and plays a major role in the organisation of the ICWISE courses.

See you there, in the Union Lounge (opposite the Snack Bar) at 12.45pm. All welcome, admission is free.

Enjoy this section? We hope to continue diving into the archives to explore Felix and the College's history with social issues. Get in touch and let us know your thoughts and if you'd like to be involved!





Friday 20 March | 20:00 - 03:00 | Beit Bars

**13** March, Friday

**Elections Results Party**  
Metric | 21:00 - 02:00

**16** March, Monday

**Whiskey Tasting**  
The Union Bar | 17:30 - 19:00

**17** March, Tuesday

**Super Quiz**  
FiveSixEight | 20:00-22:00

**18** March, Wednesday

**CSP Wednesday**  
Metric | 19:00-01:00

**19** March, Thursday

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

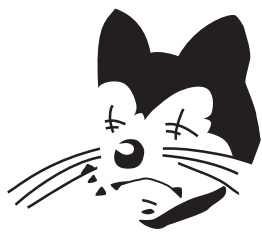
**20** March, Friday

**Spring Carnival**  
Beit Bars | 20:00 - 03:00

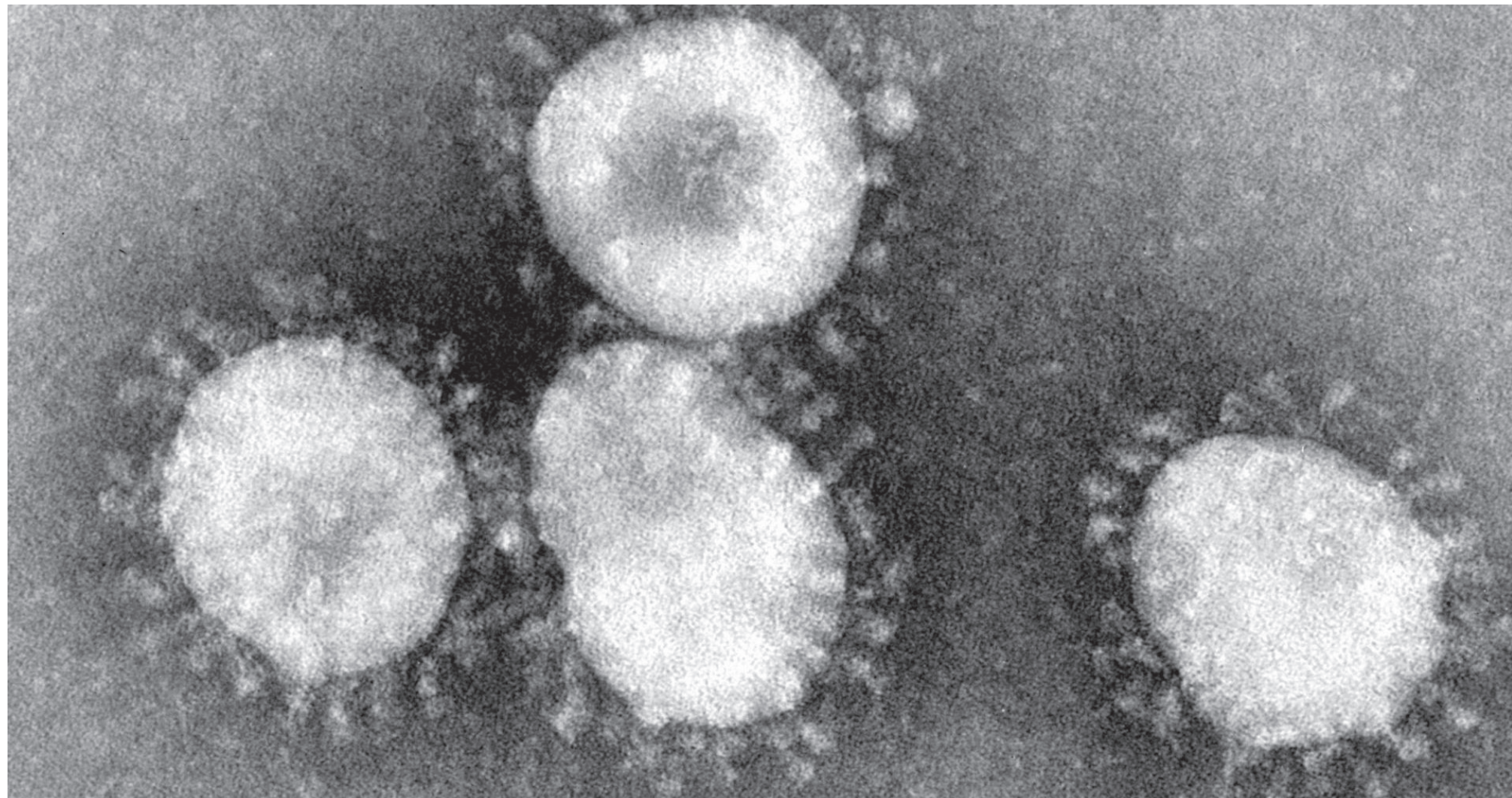
**Bop**  
Reynolds | 20:00 - 02:00

**Karaoke**  
h-bar | 19:30 - 01:00

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



# Hangman



Oh, fuck, now there's four of them! // Wikimedia

## For The Many, Not The Flu

### HANGMAN

**Negafelix**  
*Editor-in-Chief*

*It's that time of year.*

The new hand sanitiser “For the Many not the Flu” goes on sale today. The packaging describes it as the only cleaning product that can target the top 0.01% of germs while leaving the remaining 99.99% of hard-working microbes alone.

Ceremy Jorbyn, head of Left Forum and noted papier-mâché enthusiast said that during this challenging period it was prime time for Left Forum

to expand their business portfolio, previously limited to urinal cakes and National Geographic back editions, while keeping to their brand values. “This product will be the first to begin setting right the historical wrong done to the bacterial peoples by Western medicine,” he said.

While the industry standard has been to target as many microbes as possible, Ceremy Jorbyn said that the gel was intended to act as a form of redistributive justice, allowing the proletarian bacteria to access the respiratory tracts and mucosal membranes that they deserved.

The gel is said to be produced to the highest ethical standards tested

only on animal volunteers at the Creatures In Less-than Loving Middle-class Environments (CILLME) outreach program for pets given as Christmas presents and neglected by March.

Chemicals for the sanitiser are ethically sourced from the back and brow sweat of Cuban farm workers, collected by running them through a laundry wrangle after a hard day's work on the collective farm. In exchange, members of Left Forum have promised to deliver a lecture series on removing the oppressive weight of capitalism. Farm workers were said to be crushed by the news.

A representative of the microbe elite has

responded in horror to the news. “We had a deal with the pharma companies! They nuke the plebs for us and we agree not to infect them. But this is war. I hope those fuckers like

**“We had a deal with the pharma companies! I hope those fuckers like sneezing”**

sneezing”

The news is very timely as coronavirus drives

sales of antibacterial soaps through the roof. Feb Senton, 4<sup>th</sup> year medic and homeopathy enthusiast said, “I generally don't believe in germs but this whole COVID thing is really ruining my vibe. I want a hand sanitiser that both keeps me safe and also doesn't challenge my worldview. For the Many not the Flu really fits the bill”.

Other members of the microbial elite have quickly had a change of heart. Aliceria Ghatillus, a member of the family that has monopolised the bit of loos where the water comes out of for generations told NegaFelix, “I was always on the side of the struggling masses. I'm an ally! You need to tell

people!”

Other members of the public have looked on in amusement at the arguments. Wake Jalker, 1<sup>st</sup> year geophysics said, “All these idiots are missing the obvious. If you just use the two together you can eradicate all the bacteria and protect yourself from coronavirus.” Jalker's confidence was only slightly knocked when told that antibacterial hand-washes did not protect people from viruses. He has since been put in isolation, as no one wants to hear his smug voice anymore.

# HANGMAN

negafelix@imperial.ac.uk

## Union Presidential Race Heats Up

### HANGMAN

**Negafelix**  
Editor-in-Chief

*Com Dummings, a highly successful Union Presidential Candidate, has been disqualified*

The highly successful campaign to get Com Dummings elected as Union president has come to an end after his disqualification.

Dummings had caused

amusement and horror amongst candidates by printing rolls of his own flyers on soft paper and offering them to students who had run out of bog roll as a result of coronavirus panic-induced stockpiling. His competitors, however, did not see the funny side and reported him to the Returning officer for breaching the rules on all posters having to be more than 5 meters apart.

This disqualification has come at the end of a campaign marred by numerous allegations of malpractice and gaffes, from the Interfaith Officer's campaign slogan of "I am really into faith",

to the Student Trustee caught lying multiple times on camera in spite of rules stating that candidates for this role must be upstanding.

Students have reacted in horror to the suspension, with a petition demanding that Dummings be named Union President for Life in recognition of his genius gaining 3000 signatures in less than two days.

The Union disqualified Dummings on the basis that the leaflets did not have the required #icuelections and thus breached campaigning laws. Dummings has claimed however that the hashtag was there and must have



Dummings' new skinsuit // Flickr

been "covered in shit".

Att Alarkey, 4<sup>th</sup> year DesEng student and tandori restaurant regular expressed support for

the Dummings campaign stating, "The quality of the paper is undeniably high."

The candidate himself

has responded furiously to the news and has said that he will appeal. "What can I say? I was on a roll."



### ARIES

This week you confuse your ethics and your ethnics.

-  
Indian Soc has secured a restraining order



### TAURUS

This week was brought to you by Squarespace, use our code FELIX for your first month free!



### GEMINI

This week you read a 'choose your own adventure' story.

-  
Turn to page 7 for some wanker student's opinion on something



### CANCER

This week the clocks going forward pushes the doomsday clock dangerously close to 12:30



### LEO

This week you invite Rory Stewart to come and stay.

-  
You're self isolating and his box of chocolates might help you last the remaining few days



### VIRGO

This week you turn off autocorrect to prepare for handwriting your exams.

-  
Torns out you culd writ for Fulix!



### LIBRA

This week you use the library computers without wiping the keyboard.

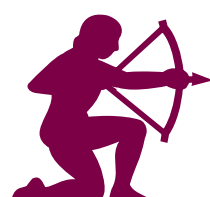
-  
You welcome death with sticky hands



### SCORPIO

This week your campaign promise is to cut depressed people in half.

-  
It's about 50% effective



### SAGITTARIUS

This week so many go-getters run for election that Imperial runs out of go.



### CAPRICORN

This week the number of reps you've done has reached an all time high.

-  
You'd keep going, but the first year rep is like a child genius or something



### AQUARIUS

This week your new product goes viral.

-  
Shame that 4% of your customers never come back for more



### PISCES

This week you run out of loo roll.

-  
It's a good job your flatmate has printed out all his exam notes

# SCIENCE

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## Science Shorts: Migraines, Sea Pollution, Robotics and Longevity

Science Editor Christine Parry recaps some of the science that's been making headlines this term

### SCIENCE

**Christine Parry**  
Science Editor

#### Migraine Sufferers See the Light

In February, research into our understanding of migraines took another step forward, with the finding that the brains of migraine sufferers show a heightened response in the visual cortex area to striped images – a ‘hyper-excitable’ visual cortex. The study, a collaboration between scientists at the Centre for Human Brain Health and School of Psychology at Birmingham University and the Psychology department of Lancaster University, involved 60 volunteers and even stratified for the sub-group of migraine

sufferers that experience visual disturbances – the aura – as a regular part of their migraines. The team hope to map the brain’s response over time, so changes preceding a migraine can be mapped. It is thought that this monitoring can help predict migraines and support preventative measures.

#### From Plastic Jellyfish to Plastic Smellyfish

A paper published this week in *Current Biology* revealed that Loggerhead sea turtles have a similar response to the smell of plastic waste as they do to food scents. This gives insight into the mystery as to why sea turtles are attracted to plastic and end up ingesting it or becoming trapped in it. It supersedes visual-based theories, such as the

#### “Bio-fouled plastic elicited a response ‘indistinguishable from that of turtle food’”

‘plastic-jellyfish’ hypothesis which proposed that floating plastic bags were mistakenly ingested due to their similarity to jellyfish. The study presented odours of turtle food, water, clean plastic, or bio-fouled plastic to Loggerhead turtles and monitored their movement towards the odours. Bio-fouled plastic – plastic exposed to micro- and macrobiota for five weeks – elicited

a response ‘indistinguishable’ from that of turtle food.

#### Dr Octopus Brought to Life – or at least, one tentacle is

Late February saw a development in soft robotics, as a team from Harvard and Beihang University created an octopus-inspired arm – complete with suction pads. The robotic arm mimics the tapered design of an octopus tentacle, and is the first to combine this with a bending motion and suction pads, meaning added flexibility and finer control. Directed by a change in pressure to control the arm’s bend, and vacuum to activate the suction pads, it can safely handle a wider variety of objects than its predecessors, including delicate,

#### “Scientists found that the sex with matching chromosomes had a 17.6% longer lifespan”

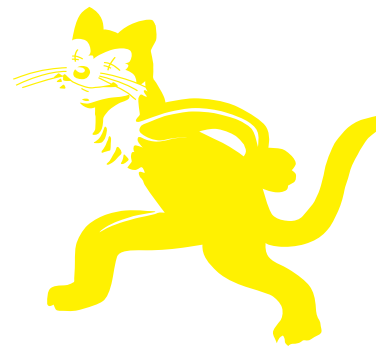
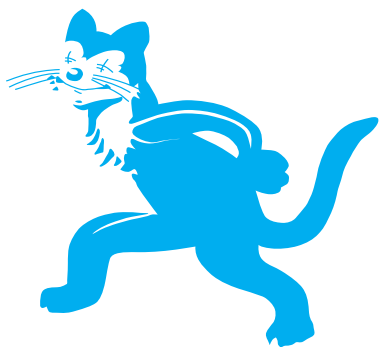
odd-shaped items like eggs and test tubes.

#### Longevity Found to be a Universal Truth

Women live longer than men – this fact generally holds true across the globe, although women’s health in some countries is significantly down-trodden compared to this average. Now, reported in *Biology*

Letters earlier this month, scientists found that this rule also applies across the animal kingdom. The team reviewed 229 species and found that on average, the sex with matching chromosomes had a 17.6% longer lifespan. Possession of matching chromosomes is thought to confer protection from genetic mutations, by access to a second, ‘clean’, copy. However, not all animals have an X and Y based sex chromosome system – for instance, birds and reptiles have a ZW based system, where males possess the matching pair (ZZ). In instances where the male gender possessed the matching pair, the lifespan gain dropped to just over 7%, suggesting there is something else at play...

## 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](mailto:felix@ic.ac.uk)**



## SPORTS

sport.felix@imperial.ac.uk



Hart and Ryan both put in stellar performances // Budiyofoto Centre - Federación Española de Triatlón

# Imperial Smash the 2020 European Duathlon Championships

*Two Imperial students represented Great Britain in Spain last week, one of which was the fastest Brit at the event*

## SPORTS

**Matthew Ryan**  
Sports Writer

On Saturday the 7th March 2020, Imperial Students Henry Hart and Matt Ryan represented Great Britain's age-group teams in Punta Umbria, Spain for the ETU European Duathlon Championships 2020.

Having qualified for this event at Bedford Autodrome in March 2019 battling 40 mph winds, rain and temperatures just above zero, to be travelling out to the beach resort town of Punta Umbria in South-West Spain was a pleasant contrast

The race was a familiar sprint distance format, a 4.8km run, followed by a 20.4km draft-legal cycle and finally an additional 2.8km run to the finish

line. Competing against the rest of Europe's age-groupers, aged 16 to 85 and almost 500 athletes entered for the Sprint distance race.

Henry and Matt were both racing in the first wave, consisting of all the 16-19, 20-24 and 25-29 year old males—this was the firm favourite for an overall champion. At 0900, the competitors were lined up and ready to strike. With hundreds of supporters lining the route from all over Europe, waving national flags, the tension was palpable.

With a blast of the start horn, the athletes rushed down the starting funnel, only for disaster to strike less than 4 strides into the race. Another GB athlete tripped in the fight for positions and went down to the ground causing a pileup of around 6 athletes, which Hart managed to jump straight

over. Unfortunately for Ryan, he did not react in time, and went down along with a few Spanish athletes and an Irish representative, hitting his right knee hard on the tarmac before picking himself back up at the rear of the pack.

Henry assumed his position at the front of the race. As Cross-Country club captain, and outstanding runner, this was exactly what he wanted. Completing the first 4.8km in 14 minutes and 48 seconds, finishing at the head of the race with the second fastest run time of the whole competition; all without using those pesky Vaporflys that keep popping up in races.

Matt initially struggling with the freshly sustained injury pushed on until adrenaline and hate began to mask the pain, fighting through the pack to finish in 15 minutes and 56

seconds.

On to the bike, where Henry quickly found his place amongst the two other strongest runners and settled into a routine of taking turns on the front with the pair of Spaniards to maintain their lead. Meanwhile, Matt (feeling more comfortable in Multisport events than running races) blitzed through transition to catch up with previous age-group champion and fellow Brit – David Pearson. Matt and Pearson working with Felix Wernham formed a three-man, British cycling machine to push through the sea of Spanish, Irish and Portuguese athletes between them and the front pack. These three Brits working in unison taking turns on point produced the fastest bike time of the whole competition, completing 20.4km in 29:48, gaining almost 45 seconds on the leaders,

landing Matt in 4th at the end of the bike, with Henry still in 1st place upon leaving T2.

This left only the final 2.8km run to go, where Henry could again unleash his full potential as a runner, and finish the whole race in 55 minutes and 12 seconds, scoring 3rd overall in Europe, winner of the 20-24 category, and fastest Brit at the event. Crossing the finish line Henry hardly seemed elated, perhaps distracted by the thought of a finish line beer.

Matt meanwhile began the second run with some difficulty, as his knee had begun to swell from the earlier injury. During this final leg, Ryan dropped back from 4th overall in Europe to 6th in the 20-24 age group.

Henry Hart's debut at a Multisport Championship could not have gone better, landing him the

**“Henry Hart's debut at a Multisport Championship could not have gone better”**

potential to race alongside giants such as Brownlee and Potter in next year's elite race. A monumental effort in anyone's books, let alone somebody who professes to despise cycling. Meanwhile Matt, with a knee now double its initial size and an array of strange colours, also felt the need to celebrate with vast quantities of alcohol, and boy did we, or so we've been told by the rest of Team GB who witnessed it... Spain was too hot for clothes anyway.