

First published in 1949, *Felix* is released weekly during term time and is distributed around Imperial's London campuses. All students, staff, and alumni are welcome to contribute to the paper.

# Felix

KEEP THE CAT FREE | SINCE 1949



# Students establish encampment on Queen's Lawn



The encampment on Queen's Lawn early on Thursday afternoon. Walt Gao for *Felix*

**Editor-in-Chief**  
**JAMIE JOHN**

Students at Imperial College London followed peers at universities in the UK and the US on Thursday afternoon, setting up an encampment after a meeting with the university failed to yield commitments to divest from companies 'supporting the occupation of Palestine'.

Chants of "Free, free Palestine" rang out across Queen's Lawn on the university's South Kensington campus, as protestors pitched tents and pinned up banners declaring the area 'Imperial College Liberated Zone'.

Over 100 people – students from Imperial and a small number of outsiders from the general public and other London universities – gathered for an initial rally that organisers say organically turned into

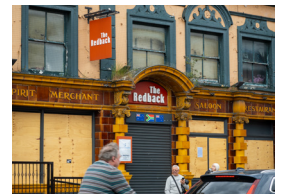
an encampment. Four hours later, a core group of around 25 people remained on the lawn outside the tents.

Earlier in the day, a coalition of pro-Palestinian student societies met with a delegation of senior College staff to discuss their demands, which included condemning Israel's actions in Palestine, supporting the redevelopment of the region's higher education system, and establishing an → **READ MORE ON 7**

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## DECLARATION

At *Felix*, we believe that it is always in the interest of the students to be in the know. Transparency in the workings of the College and the work of your student representatives is key. Therefore I, the *Felix* Editor, on behalf of the team promise that:

**We will, to the best of our ability, tell you the whole truth and nothing but the truth.**

**We will keep your confidence and will only publish something you say to us if you have explicitly said that we can.**

**We will work to expose unfairness and discrimination in all forms that it takes at the College.**

**We will treat fairly any article sent to us, regardless of point of view, and do our best to work with you to prepare it for publication.**

Signed by:  
**JAMIE JOHN**  
Editor-in-Chief

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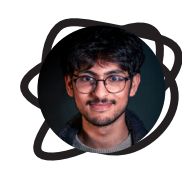
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EDITORIAL

# How Felix got its motto

A motto is an important part of a newspaper's identity, an indicator of its character and values. Perhaps the most famous of all newspaper mottos is that of *The New York Times* – 'All the news that's fit to print.' It signals the paper's intent to report fairly, honestly, and comprehensively.

*The Washington Post*, famed for breaking the Water-gate scandal that brought down US President Nixon, only adopted a slogan in 2017. The paper's former executive editor Marty Baron describes the process in a piece for *The Atlantic*: 'Staff teams were assembled. Months of meetings were held. Frustrations deepened. Outside branding consultants were retained, to no avail.'

If you look at the front page of this paper at the mast-head, you'll see our very own motto, 'Keep the cat free.'

Like the *NYT*'s slogan, ours is open to interpretation, and until this week, I hadn't the story behind how it came about.

In my three-and-a-half years at the paper, I've heard two explanations of what *Felix*'s motto means and as it turns out, both are true.

On Tuesday, I spoke to Michael Llewellyn-Williams, *Felix* Editor from 1974 to 1975. Llewellyn-Williams, now a professor at San Jose State University, recounted the story of *Felix*'s 25<sup>th</sup> anniversary, and how it eventually led to the paper's motto.

Ahead of the anniversary, he invited editors from years gone by to a commemorative dinner. The founding editor, one Ted Hughes, was unable to make it, but the paper's second-ever editor – Cliff Hargreaves – did attend, together with several others (see image above).

A number of former editors were unable to join the group and sent their regrets. "One letter," says Llewellyn-Williams, "came from an editor – I can't recall his name now – but he signed it off with 'Keep the cat free.' And that's where that slogan came from.

"There were two reasons behind it. I think the editor who wrote that was making a plea that *Felix* should not have to be paid for. [*Felix* cost three-pence, rising to sixpence before the fee was abolished altogether in 1971.]

"But the other reason, and why I adopted it as a slogan was... my dear friend Trevor."



Felix #370



**Editors from the past and present: From left to right:**  
 D.I. Williams, 1966; M.J.L. Williams, Present Editor; C.M. Wrigley, early 1974;  
 D.A. Sugden, 1972; R.F. Kerrod, 1958; D.J.H. Griffin, 1957; N.J. Walker, 1965;  
 C.M. Hargreaves, 1950.

came all the way from the Netherlands in order to attend. The first Editor, Ted Hughes, unfortunately – could not make it because he was giving a farewell party for his daughter who was emigrating to New Zealand the following day. The final toast of the evening was - 'Keep the Cat free!'

The *Felix* 25<sup>th</sup> anniversary dinner in 1974, containing the paper's first reference to the 'Keep the cat free' catchphrase. *Felix* #371

Sir Trevor Phillips now hosts *Sunday Morning* on Sky News, but in 1974, he was President of Imperial College Union.

Together with the *Felix* Editor, the Union President was (and still is) a sabbatical officer – meaning a student who has just graduated or taken a year out of their studies to serve in the role as a paid member of staff.

But Phillips had other ideas, says Llewellyn-Williams. "He had a thought that the sabbatical part of the editorship could be taken away from the *Felix* Editor and given to another Union officer. So that caused a bit of alarm."

The plans amounted to nothing in the end, says Llewellyn-Williams, but they left their mark on *Felix*'s eventual slogan: "'Keep the cat free' was kind of, keep it free from Union pressure."

The first unveiling of the catchphrase was at the paper's 25<sup>th</sup> Anniversary Dinner, when it was used as the fi-

nal toast, but it wasn't until some years later that 'Keep the cat free' was adopted as *Felix*'s motto.

In 1977/78, Llewellyn-Williams paid for a *Felix* Editor Honour Board to be made. "This inevitably led to the question of what was to go at the top of the Board – the Imperial College crest with its motto, or something else?"

In order to maintain the paper's claim of independence from Imperial College Union, a separate *Felix* crest was created. "I remember seeing dozens of designs before coming up with the one that exists now," says Llewellyn-Williams.

In the final issue of that academic year (#488, 16<sup>th</sup> June 1978), then-*Felix* Editor

Duncan Suss used the crest together with the 'Keep the cat free' slogan as a full front page, marking its first appearance as the paper's motto.

Llewellyn-Williams can't recall when the slogan appeared on the *Felix* masthead but he observes: "While the masthead went through various changes, somehow the motto endured."



The *Felix* Honour Board once hung in the old *Felix* offices, but now resides in the Union Dining Hall. The crest at the top contains the motto, 'Keep the cat free!' *Felix*

# Porn king's son behind licence application for Slug premises

**Ilona House Investments bought the property in 2014 and applied for a premises licence after The Redback closed in March.**

**Editor-in-Chief  
JAMIE JOHN**

**T**he son of an English pornography publisher and property magnate is behind a recent premises licence application for The Redback at Fulham.

Howard Raymond and his cousin Mark Quinn are the directors of Ilona House Investments, the company that applied for a licence to sell alcohol and provide late night entertainment on The Redback premises.

Howard's father Paul Raymond, who opened the first strip club in the UK to show full-frontal nudity, was among the nation's richest men and had an estimated £650m fortune at the time of his death in 2008.

The elder Raymond owned soft-porn magazines including *Men Only* and *Escort*, and built up a large property portfolio in Soho that included Ronnie Scott's jazz club. He was played by Steve Coogan in *The Look of Love*, a 2013 movie about his life.

Paul Raymond was said to dote on his granddaughter Fawn Ilona James, who inherited part of Raymond's property holdings. Last week, she and her sister were listed fourth on *The Sunday Times*' '40 richest people under 40' list with a net worth of £750m.

Ilona House Investments purchased the freehold on 490-492 Fulham Road – the property on which the Redback is located – in 2014, for £3.3m.

It leased the property first to Stonegate Pubs and then to The Redback's most recent proprietor, RedCat Leased Pubs Limited (RCLP), in 2021.

RCLP went into administration earlier this year after it was unable to meet its obligations, resulting in The Redback's closure.

The pub, known to Imperial students by the name Slug, was popular for its Wednesday student nights, but failed to recover from a post-pandemic slump that



The Redback, better known to students as Slug, closed in March. Rolando Charles for Felix

hit footfall on other days of the week.

Felix has approached Howard Raymond and Mark Quinn to discuss their plans for The Redback.

## More universities facing 'material risk of closure,' warns OfS

**Editor-in-Chief  
JAMIE JOHN**

**T**he Office for Students (OfS) warned universities to 'tighten finances' and cautioned against overly optimistic growth forecasts in its annual report on financial sustainability.

The report said that an increasing number of higher education providers face a 'material risk of closure' unless they make 'significant changes to their funding model in the near future'.

Susan Lapworth, chief executive of the OfS, said: 'Today's report is a signal to all institutions to re-test their assumptions about increases in UK and

international students – the numbers reported to us for the sector as a whole are just not credible.'

The report says that forecasts provided by higher education providers assume growth of 35% in international student entrance and 24% in UK student entrants between 2022/23 and 2026/27.

However, the latest applications data seen by the OfS indicates an overall decline in entrants 'including a significant decline international students'.

'As well as an increase in international student entrants,' writes the OfS, 'providers have on aggregate forecast a significant uplift in the tuition fees received from international students.'

'Given the volatility in the international student market, it is not clear whether these increases can be

achieved.'

This year, 40% of providers are expected to run a deficit.

OfS modelling indicates that if there is a 'significant reduction in student numbers' and no cost reduction measures are taken, 84% of providers could be reporting deficits by 2026/27 and nearly three-quarters could face low levels of liquidity.

Lapworth said that some institutions 'will certainly be able to grow,' but that 'in a competitive market – and with some evidence that applicant numbers are falling – others will struggle to expand.'

She urged universities to 'redouble their efforts to avoid optimism bias' and take action in advance to ensure 'a sound financial footing'.

## → FROM P. 1: ENCAMPMENT AT IMPERIAL

‘independent body of students and staff to ensure compliance with these demands’.

The Imperial delegation, consisting of College Secretary Richard Martin, Deputy Director of Student Services Nicola Morgan, and Vice-Provost (Education and Student Experience) Peter Haynes, explained that Imperial would not be able to make new commitments to meeting the demands in the short term.

Imperial believes its scholarship and academic mobility schemes fulfil demands the students have made for scholarships for Palestinian students. It is seeking legal advice on its policies on investments and academic work at the College.

“It was a very neutral response,” said a student present at the meeting and affiliated with IC Action for Palestine, who spoke on the condition of anonymity. “They said they would look into things further, but there was no specific commitment to anything other than further investigation.

“They claimed to be interested in hearing our feedback about their previous communications [on the situation

in Gaza] but did not feel able to create a statement that would be at odds with the UK government’s foreign policy.”

At 12:30pm, upon the conclusion of the hour-long meeting, the students joined a pro-Palestinian rally on Queen’s Lawn.

They updated the gathered crowd on the outcomes of the meeting and urged activists to continue protesting. “It is on us to show them what we believe and what we demand. We can do that by coming out every single week, by continuing our campaigns, and by continuing to disrupt the recruitment activities that are going on on this campus today, tomorrow, and the day after.”

At around quarter to one, the group crossed the walkway on Queen’s Lawn and began to pitch tents on the grass adjacent to the Sherfield Building.

A member of Imperial’s security team stationed nearby told *Felix* they were not aware of the plans and had asked students not to set up tents but would not immediately be taking action.

The student present at the meeting with Imperial said that the encampment began organically. “People have been considering one on our group chat since students

started getting arrested at Columbia. Our group is very organic and grassroots – people propose things, people do things. So it’s been a tactic for escalation that’s been discussed for a while.”

They added that discussions had become more concrete over the past month, and that the establishment of an encampment had been “conditional on the university making zero progress to our demands.”

“We updated the crowd on what had happened [at the meeting with Imperial], and those who were unhappy started to set up tents.

“We now intend to stay and escalate as required to meet our demands. The timeline that the College has given us – for responding, doing further investigation – will take weeks, and possibly longer.

“If they’re going to continue to not make progress for weeks, we will continue to be there for weeks.”

Imperial College London did not immediately respond to a request for comment.



The encampment on Queen’s Lawn early on Thursday afternoon. Walt Gao for *Felix*

# JSoc 'appalled' after rally speaker accuses PM of lying about Jewish students' safety on campuses

**Editor-in-Chief**  
**JAMIE JOHN**

**A** representative of Imperial Jewish Society (JSoc) said they were 'appalled' after a speaker at last week's Queen's Lawn Palestine protest accused Rishi Sunak of lying about the safety of university campuses for Jewish students.

"Rishi Sunak says campuses are not safe for Jewish students – that's a lie," said the speaker, addressing activists at the rally on Queen's Lawn last Wednesday.

The JSoc representative said: 'It is absolutely astonishing that this protestor feels that he is authorised, or that it is remotely appropriate for him to comment on the safety and experience of the Jewish community.'

'Would he ever make those comments on behalf of any other ethnic or minority group?'

Responding to the comments, IC Action for Palestine, the group that organised the rally, said it was 'in regular contact with campus security' and had 'received zero complaints of anyone being targeted on the basis of religion or ethnicity' – from 'any individuals, or the university administration'.

IC Action for Palestine added that 'anti-racism' was 'at the heart of this movement' and that 'anyone of any faith or ethnicity' was welcome to attend its events, provided they opposed 'the slaughter currently being conducted in Gaza.'

Ahead of a meeting with university vice-chancellors, Prime Minister Rishi Sunak said that 'a small minority' on UK university campuses were 'disrupting the lives and studies of their fellow students and, in some cases, propagating outright harassment and antisemitic abuse.'

Sunak and the vice-chancellors heard from Edward Isaacs, president of the Union



Rishi Sunak (foreground, left) met two weeks ago with university vice-chancellors and Edward Isaacs (foreground, right), president of the Union of Jewish Students. Union of Jewish Students

of Jewish Students, who said there had been an "unprecedented rise in campus antisemitism" since Hamas's 7<sup>th</sup> October attacks last year. Imperial President Hugh Brady was not present.

In addition to the rally speaker's comments, the Imperial JSoc representative accused activists at Imperial of using 'vile slogans and genocidal chants, calling for an intifada and pushing for the exclusion of Zionists on campus.'

At Wednesday's rally, protestors chanted "From the river to the sea, Palestine will be free," referring to the land between the Jordan River and the Mediterranean Sea. Palestinian activists say that the slogan calls for Palestinian freedom and equality of all people in the region, but some Jewish people have interpreted it as a coded call for the destruction of Israel.

IC Action for Palestine said it rejected 'the ongoing slander of our slogans,' which were 'for a Free Palestine,' but that it was 'always open to discuss [their] meaning.'

A spokesperson for the group said: 'There is no acceptable articulation of Palestinian freedom to those who would deny it, and we proudly use chants which reflect the long history and unique political character the Palestinian Liberation struggle that has survived decades of time and segregation by colonial borders.'

The spokesperson called Zionism 'a political movement that to this day employs policies of apartheid, occupation, ethnic cleansing, colonialism, and genocide,' and said that IC Action for Palestine sought 'the full exclusion of Zionists from our university.'

'It is our duty to reject it access to the considerable finances, talent, research facilities, and institutional legitimacy it currently takes from our university. I ask anyone to look at a picture of Gaza and decide for themselves what relationship our university should have with the architects of that description.'

Zionism is a movement that advocates the right of Jewish people to self-determination, and supports the development and protection of the State of Israel. Critics of Zionism cite Israel's occupation of the West Bank – where it has been accused of violating international human rights law – and its actions in the Gaza Strip following Hamas's attacks on the state last year.

Israeli authorities say that around 1,200 people were killed in attacks by Hamas on 7<sup>th</sup> October, and 252 others taken hostage.

Since then, over 35,000 people have been killed in Israel's retaliatory attacks on Gaza, according to Palestinian officials from Gaza's Hamas-run health ministry.

## Working group to meet again in June to discuss fossil-fuel divestment

**Editor-in-Chief**  
**JAMIE JOHN**

**T**he College's Socially Responsible Investment working group met on Friday 10<sup>th</sup> May to discuss divestment from all fossil fuel holdings.

Felix understands that the group has not yet come to a decision on whether to divest.

An Imperial College London spokesperson said the following when approached for comment:

'The Socially Responsible Investment Working Group met to consider Imperial College Union's request to reconsider Imperial's Socially Responsible Investment Policy.'

'Since 2020, Imperial adopted the policy of disengaging from fossil fuel companies that are not demonstrably working towards meeting the Paris Agreement targets, and using its position to influence and 'engage for change'. This approach drew upon the research and contributions from leading Imperial colleagues, stakeholders, and independent experts.'

'The approach to engage for change means that we are evaluating all of our partnerships in light of the Imperial Zero Index. The Working Group will meet again in June to consider its response.'



Imperial Climate Action has called on the College to change its policy on fossil fuel holdings. Imperial Climate Action

# Doppelganger down under



Imperial South Yarra, a bar in Melbourne, Australia, with a logo uncannily similar to the College's.  
Joseph Letts

## Editor-in-Chief JAMIE JOHN

Imperial College London's new logo bears a striking resemblance to that of an inner-city bar in Melbourne, Australia.

Imperial South Yarra describes itself as 'an energetic and vibrant bar' located in 'the heart of Chapel Street's party precinct'.

Its logo features the same combina-

tion of block capital letters spelling 'Imperial', overlaid onto a blue background.

Joe Letts, an alumnus of the College and *Felix* Editor from 2013 to 2014, said he spotted the logo while on holiday in Australia. "I wonder what came first, the chicken or the egg?" he asked.

Imperial South Yarra's emblem pre-dates Imperial College London's logo by at least four years.

Imperial College London and Imperial South Yarra have been approached for comment.



Imperial South Yarra's logo (top) and Imperial College London's logo (bottom). Note, Imperial College London's logo is a vivid blue colour, slightly different to the hue used by the Melbourne bar. The College's blue does not reproduce properly on our printers (or for that matter, most ordinary printers), so the difference is not apparent above. Imperial South Yarra, Imperial College London

## NEWS THREADS

### Weekly bulletin



#### Students establish encampment on Queen's Lawn

Students at Imperial College London followed peers at universities in the UK and the US this afternoon, setting up an encampment after a meeting with the university failed to yield commitments to divest from companies 'supporting the occupation of Palestine'. The move followed an earlier rally last Wednesday (see the *Felix* website for an article on this protest) that saw record turnout. (p. 1)

#### Porn king's son behind licence application for Slug premises

The son of an English pornography publisher and property magnate is behind a recent premises licence application for The Redback at Fulham, known to students as Slug. Howard Raymond and his cousin Mark Quinn are the directors of Ilona House Investments, the company that applied for a licence to sell alcohol and provide late night entertainment on The Redback premises. Howard's father Paul Raymond, who opened the first strip club in the UK to show full-frontal nudity, was among the nation's richest men and had an estimated £650m fortune at the time of his death in 2008. (p. 4)



The Redback, better known to students as Slug, closed in March.  
Rolando Charles for *Felix*

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Responding to the comments, IC Action for Palestine, the group that organised the rally, said it was 'in regular contact with campus security' and had 'received zero complaints of anyone being targeted on the basis of religion or ethnicity' - from 'any individuals, or the university administration'. (p. 6)

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*Felix* understands that the group has not yet come to a decision on whether to divest.

A spokesperson for Imperial said the university was 'evaluating all of our partnerships in light of the Imperial Zero Index' and that the SRI working group will reconvene in June. (p. 6)

*We are always looking for story tips - whether that be changes on campus, or serious cases of injustice. You can contact us by emailing felix@imperial.ac.uk.*

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## SCIENCE

# The brutal business behind our medicine

What's behind the pill? Science writer James Desmet explores the high stakes and costs of innovation in the pharmaceutical industry.

Science Writer  
**JAMES DESMET**

The pharmaceutical sector focuses on large-scale manufacturing and research into medications and can be broadly categorised into three main sections: research into disease areas and drugs (R&D), the production and distribution of drugs, and commercial asset management. Common drugs developed include small molecule drugs (e.g. aspirin), vaccines, biological medicines (antibody drug conjugates, nucleotides, etc.), and emerging therapies such as immunotherapies. Chances are, you interact with this industry's products daily. These drugs and therapies have huge commercial value, with Yahoo Finance ranking the industry as the 20<sup>th</sup> largest worldwide. In 2022, the industry generated £1.18 trillion (\$1.48 trillion) in revenue, about £150 per person globally. This continual growth means pharma attracts scrutiny for perceived profiteering, especially evident in high drug prices during a drug's early lifecycle.

## Big pharma, big margins?

This notion seems valid, with giants like AstraZeneca reporting \$8.3 billion in profit in 2023, and Pfizer, the industry leader in revenue, reporting \$58.5 billion. However, substantial operating costs and the slim probability of a drug successfully reaching the market are often overlooked. For instance, Pfizer reported a 41% operational decline in year-on-year earnings from 2022, primarily due to the success of their COVID-19 vaccine drying up. AstraZeneca's \$8 billion profit against \$45.8 billion revenue in 2023 equates to an 18% profit margin, lower than industries like Big Tobacco (47.8%) or the rental market (33.3%).

## "Being a little fish in a big pond"

Medium and smaller-sized pharmaceutical companies face even greater challenges. Alnylam, a newer entrant founded in 2002, reported a net loss of \$440 million in 2023 despite leveraging RNA interference (RNAi) technology and being recognised among *Forbes'* 100 most innovative growth companies in 2016. This reflects the harsh reality of an industry where regulatory agencies halt market entry after billions of dollars and decades of development. With only one in 30 drugs successfully making it to market, the few that succeed must cover the losses of numerous failed candidates.

## Business is business

To safeguard their inventions, pharmaceutical companies file for patents early, typically lasting 20 years, granting exclusive rights to

produce and sell their products. The average time for drug development and market introduction ranges between 10 to 15 years, leaving a narrow window of five to ten years to recoup investments before com-



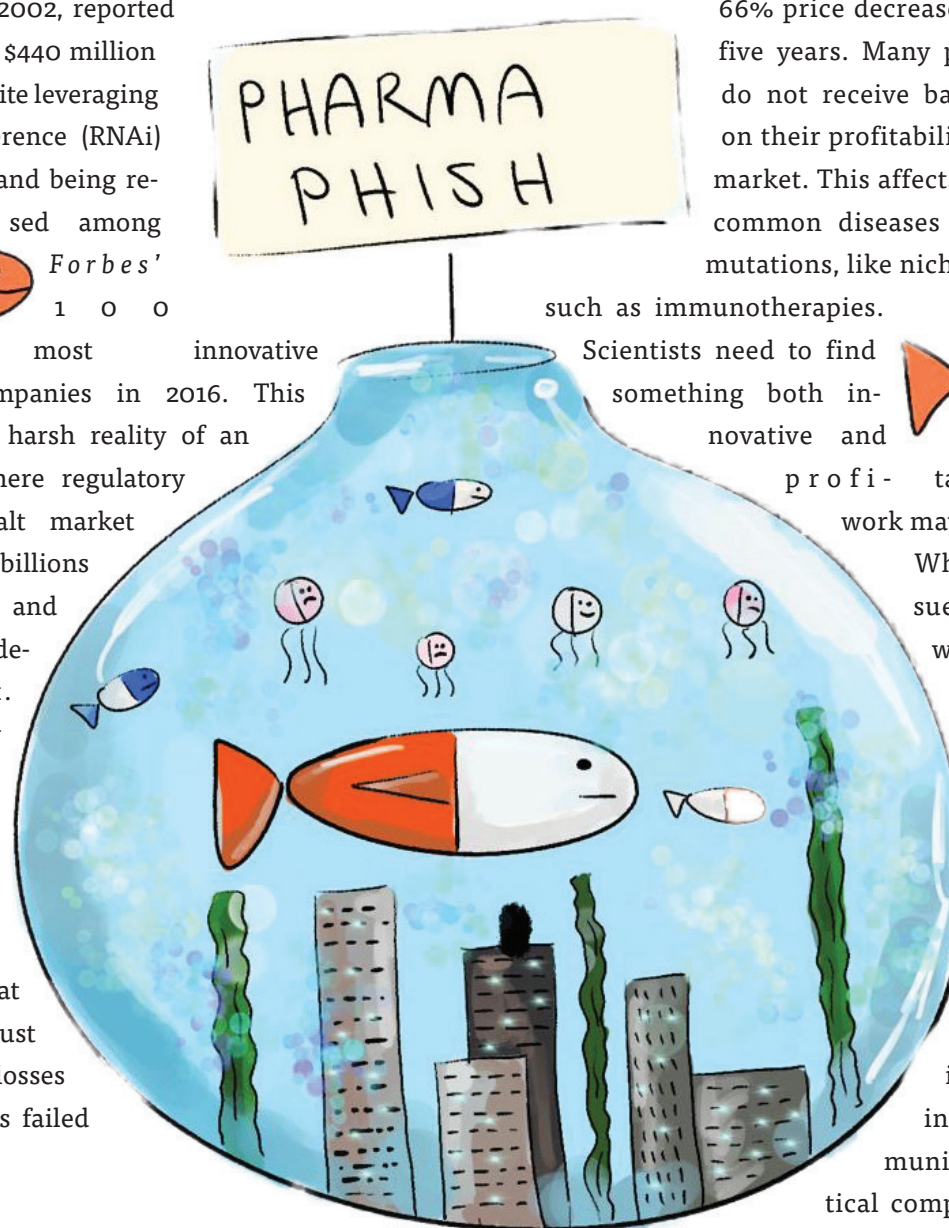
This reflects the harsh reality of an industry where regulatory agencies halt market entry after billions of dollars and decades of development.

petitors introduce 'biosimilars'. Developing one drug can cost between £1 to 2 billion, which must be recouped alongside any losses from failed candidates before turning a profit. After a patent expires, a typical 66% price decrease is expected within five years. Many promising therapies do not receive backing, solely based on their profitability if they make it to market. This affects treatments for less common diseases or specific genetic mutations, like niche cancer treatments such as immunotherapies.

Scientists need to find something both innovative and profitable, or their work may be rejected.

While the industry's issues impact consumers who have no alternative but to pay, can this solely be blamed on 'big pharma', or is it a

problem with the patent system and information sharing in the scientific community? Are pharmaceutical companies as much victims as the end consumers?



Ruby Lydford

## ENVIRONMENT

# Positive environment news roundup: songs, soap, solar energy, and slow fashion



Envato Elements

Environment Writer

**BELLE PUGH**

Joni Mitchell sang “We are stardust, we are golden, and we’ve got to get ourselves back to the garden” – and it is a happy message for us all to remember. With eco-anxiety on the rise, it is more important than ever to look for the good in the world and celebrate those preserving it. With that in mind, here are six pieces of amazing news to connect you to nature!

### 2024 Golden Goldman prize!

The Goldman Environmental Prize is awarded each year to six grassroots environmental activists, one from each of the populated geographical continents, for their extraordinary work. This year, it celebrated its 35<sup>th</sup> anniversary. One of the prize winners was Murrawah Maroochy Johnson, an Indigenous woman who prevented the development of a coal mine which threatened a nature reserve in Australia. The mine, called the Waratah Coal project, would have emitted 1.58 billion tons of CO<sub>2</sub> during its lifetime. South African winners Nonhle Mbuthuma and Sinegugu Zukulu were recognised for their work in protecting the Wild Coast from seismic testing for oil and gas. This is a marine area rich in biodiversity and important for the migration of many keystone species. Read more on the Goldman Prize’s website.

### Fast fashion is out.

On 14<sup>th</sup> March, France’s lower house of parliament unanimously approved a bill to slow down fast fashion companies, including banning advertising for pieces made with the most low-cost materials and taxing ultra-fast-fashion garments. The fast-fashion industry allows the consumption of rapidly fluctuating trends for shoppers, at a huge cost to the carbon budget, ecosys-

tems, and textile workers in poor conditions. Shopping second-hand is nearly always cheaper and makes your style more unique and beautiful, without supporting unethical organisations.

### Is nature the next Taylor Swift?

Nature has now become an official artist on all major music streaming platforms, thanks to the Sounds Right initiative! Arguably the most enchanting genre of all, nature’s melodies have fascinated our ancestors for millions of years, and so it is only right for Earth’s choir to gain the acknowledgement it deserves. Artists are now able to link ‘NATURE’ as a featured artist in songs, with any royalties produced being used to fund conservation efforts. The first wave of artists participating in this crediting include AURORA, whose song ‘A Soul With No King’ features the harmonious sounds of Norwegian forests. If you’re releasing new music, try incorporating and crediting the music we evolved to!

### Bottom trawling ban, yay!

Greece has announced a ban on bottom trawling, becoming the first country in Europe to do so! Their Prime Minister announced last month that no bottom trawling will be allowed in marine protected areas from 2030, with the ban being enforced by drones. Bottom trawling is a fishing tactic involving scraping the ocean floor to pick up sea produce – especially scallops. Not only does it emit as much carbon dioxide as air travel, which in turn rapidly increases ocean acidification, but it also massacres marine ecosystems in one swoop. As a result, it is really important that bottom trawling is banned. Hopefully the example set by Greece will inspire other

countries to follow suit.

### An amazing example of how one person can make a difference!

Social and environmental issues always come hand in hand, as it is often the poorest parts of the world who suffer from environmental exploitation by the richest. However, entrepreneur Yetunde Fadeyi is improving both her society and the climate. Since its founding in 2017, her company REES Africa has provided solar energy to over 6,000 people in the poorest areas of Nigeria. Fadeyi’s renewable energy enables better healthcare, both by reducing air pollution and by providing reliable electrical light sources during medical procedures. The energy harvested from solar panels is stored in battery banks and then distributed via a microgrid to up to 100 homes. Fadeyi also founded Vectar Energy, which sells portable renewable power stations in Nigeria, and co-authored the book *Jemima and the Wind Turbine*.

### A greener, cleaner Earth

The recycling of single-use hotel soaps is saving lives and our planet. Although 25,000 tons of usable soap are wasted by soap factories alone every year globally, three billion people still do not have access to soap in their place of living. A start-up by Samir Lakhani called Eco-Soap Bank collects, recycles, and distributes soaps to over nine million people with limited access to sanitation. The organisation currently employs 175 women across Asia and Africa, and provides them with free daily education. As a result, the project prevents diseases, reduces landfill waste, and promotes a circular, independent local economy.

# Imperial's vision to save 519,500 tonnes of CO<sub>2</sub>e and reach net zero

FIND THE BRAND-NEW DOCUMENTS HERE!



## Is Imperial trying to emulate President Biden's Inflation Reduction Act?

**Environment Writer**  
**OSCAR MITCHAM**

In 2020, Imperial committed to reaching net zero carbon emissions by 2040 and reducing their emissions by 15% by 2025-26. The Annual Sustainability Report 2022-23 recommits to achieving net zero for their operational emissions (about 20% of Imperial's total) without offsets by 2040.

Imperial's decarbonisation strategy, created by consulting firm ARUP, launched in March. The strategy includes commitments to get off Combined Heat and Power for good by 2030 and to switch to heat pumps in district heating systems across South Kensington, North Acton, and White City. Where there aren't heat pumps, Imperial is investing in them, and where buildings aren't energy efficient enough for heat pumps the College plans fabric improvements to enable their use.

Imperial signed off on the fully-costed plan, committing £1-1.5 billion to decarbonisation over the next 16 years. The strategy explains how, by 2040, the College will avoid emitting 519,500 tonnes of CO<sub>2</sub>e, and reach net zero operational emissions excluding transport. Despite recent improvements, Imperial has the highest emissions per full time staff and students among UK universities and is in the top five total by operational (scopes 1 and 2) emissions.

As part of decarbonising Estates, White City South will be a zero fossil-fuel campus and a heat pump has been in-

stalled at the Clinical Research Building at Hammersmith Hospital. New major developments will be Building Research Establishment Environmental Assessment Method (BREEAM) rated or similar from this year on. There are plans to electrify the first-floor kitchens in the Sheffield Building. Electrification of kitchens is an improvement not just for emissions, but also means cooler kitchens for staff.

In terms of procurement, which is about half of Imperial's scope 3 (indirect) emissions, all major suppliers will be assessed on their environmental policies by this September. Sustainability criteria now form 20% of the criteria by which big suppliers to Imperial are assessed. Most of the emissions from our labs are part of procurement,

but Imperial is on target for all labs to be engaged in an efficiency programme by summer 2026.

The College's ICT is 30% of total emissions. The ICT team plans to work on baselining power consumption across

campus to give them better knowledge of where energy could be saved and switching when not in use.

Travel is a major source of Imperial's emissions, with business travel making up 10% of total emissions and student travel an even larger portion. Imperial aims to re-

duce emissions from air travel by 25% per staff full-time equivalent by 2025-26. The College is also exploring carbon pricing to address the remaining emissions from commuting and business travel. On Wednesday the College published its new

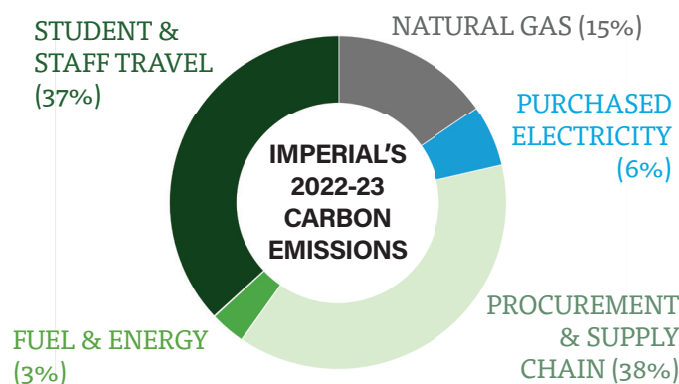
Sustainable Travel Policy. The two main recommendations of this policy are that journeys taking less than five hours by train should be taken by train instead of flying, and remote work should be prioritised wherever possible.

Another source of carbon emissions is our diets. Beef is much more carbon-intensive than other foods, and Imperial has reduced the amount of it on its menus by 47%. The College plans to eliminate beef fully from menus by 2025-26. Cooking oil consumption has also decreased by 50%.

Student and staff engagement on sustainability is ramping up. This year we've had Sustainability Fortnight, hosted the London Student Sustainability Conference, and continued to be involved in Students Organising for Sustainability – not to mention student societies and campaigns. Imperial aims to further engage people in these events and eventually run a mandatory sustainability induction course for staff, following a climate literacy staff course planned in autumn.

Despite major efforts to decarbonise, Imperial continues to invest in fossil fuels. They commit in their Socially Responsible Investment Policy to using their relatively "modest" endowment to influence fossil fuel companies' behaviour and engage in "regular, honest, assessment of progress, rather than rhetoric" with the same industries which hid climate science from the public for decades.

Nonetheless, Imperial's new sustainability policy is a good reason to get excited about decarbonisation on campus.



# The hidden ethical costs of carbon credits

Rainforest Foundation UK's executive director tells *Felix* how forest protection projects can harm indigenous communities.

**Environment Editors**  
SIMRAN PATEL  
MARIE MORI

Companies and institutions, including Imperial College, use the Science Based Targets Initiative to monitor whether their decarbonisation plans are compatible with international targets. Last issue, we highlighted how misreporting of scope 3 emissions and carbon credits jeopardise these decarbonisation roadmaps. Basing targets and policies on science still sounds good if this science

**Environment Writer**  
PETE KNAPP

includes indigenous wisdom. The trouble is, it often doesn't.

Rainforest Foundation UK (RFUK) is an organisation dedicating to protecting tropical rainforests by championing the rights of indigenous communities. The charity empowers local communities in Cameroon, Central African Republic, Democratic Republic of the Congo, Ghana, Peru, Republic of Congo, and Ken-

ya. *Felix* spoke to Joe Eisen, RFUK's executive director, about the experiences of indigenous people who live in rainforest areas being used to offset pollution generated in the West.

## How have fossil fuel companies treated marginalised and indigenous communities?

The development of fossil fuel projects in the tropical forest belt can have pretty severe impacts on local communities. In the Congo Basin, which is the region that we're most involved in, fossil fuel projects have led to economic and physical displacement of local communities. The promised trickle-down benefits, in terms of jobs and taxes and so on, often fail to materialise in any sustainable way in the local communities. In other regions where you have a very long history of fossil fuel extraction – places like the Nigerian delta – the effects have been extremely severe on multiple levels.

At the moment, the governments of the Democratic Republic of the Congo (DRC) and the Republic of Congo are trying to attract fossil fuel companies. For example, the DRC government has auctioned 30 oil and gas blocks – many of which overlap with tropical forests, protected areas, and the ancestral lands of thousands of communities.

## Can you tell me a bit more about the role that indigenous communities have to play in climate action?

The founding principle of the Rainforest Foundation is that the best way

to protect tropical forests is to entrust them to the communities that live in them. It's been increasingly borne out by the science that the areas under the formal control of such communities are better managed, better protected, and deliver more economic, social, and ecological benefits. For years, the prevailing conservation model promoted around the world was one of fortress conservation – the idea that you could protect areas of wilderness through guns, guards, and fences. Not only does that have social and environmental impacts on communities themselves, it's also less cost effective. A lot of the work we do is to try and push for laws which recognise the rights of indigenous and other communities to protect forests, and then equip those communities with tools they need to defend and manage those lands. Indigenous communities play a critical role – the challenge now is to support them to secure, protect, and manage their lands at the scale necessary to avoid the worst impacts of climate change.

## What do you know about the Science Based Targets Initiative, and how do they prevent that from happening?

We don't really work so much on science-based targets. On the face of it, it's a framework through which the private sector can make tangible, concrete steps towards reducing their emissions and that is important. I would however hazard caution in terms of the very concept of 'net zero' though, because net zero is not zero. Net zero suggests that emis-



Logo of the Rainforest Foundation UK Rainforest Foundation UK



Carbon offset projects can be detrimental to the sustainability of rainforests David Riaño Cortés

sions in one place can be compensated by things like carbon offsetting, essentially allowing companies to keep on polluting.

In places like the Amazon and Congo Basins, the impacts of offset projects can be comparable to those of extractive industry projects in terms of land grabbing and resource conflict. We're seeing a mushroom-



**The founding principle of the Rainforest Foundation is that the best way to protect tropical forests is to entrust them to the communities that live in them.**

ing of projects across the tropical belt which were established without any consultation or free, prior, and informed consent of the local communities. That's causing conflicts in and between the communities and the companies, and it's doing very little to stop deforestation because these projects are not properly conceived.

**In that context, what kind of solutions do you propose that would both preserve biodiversity and mitigate climate change but also celebrate indigenous communities?**

The first thing is rapid decarbonisation in the Global North and supporting tropical forest countries to forge a clean development pathway. In places like the DRC, where only a fraction of the population has access to electricity, we need policy imperatives that enable the country to harness its enormous potential in renewable energies such as solar energy and localised hydroelectric projects to leapfrog fossil fuel-dependent energy networks.

The second thing is supporting local and indigenous communities on the frontline of tropical deforestation. That means helping them to secure rights to their land, which is a prerequisite to fair and effective forest protection. We should then support them to monitor and protect their lands through low-cost, simple technologies and to develop sustainable livelihoods in those areas, so they can be the drivers of their own development. And ultimately, to get more funding and support going directly to local and indigenous peoples and organisations – removing the middlemen, the carbon traders etc. who take disproportionate amounts of money that could be better used by those on the frontlines.

## You could be *Felix's* next environment editor!

With graduation pending, we have sadly come to the end of the road as environment editors of Felix.

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- edit other writers' submissions

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**environment.felix@imperial.ac.uk**

– Simran and Marie

# Is conservation a beauty pageant?

## The subtle prejudice in fundraising for wildlife preservation

Charismatic megafauna refers to popular, recognisable animals that tend to appeal to wide audiences. For this reason, these animals are often used in promotional materials for zoos and conservancies to garner sympathy and attract donations.

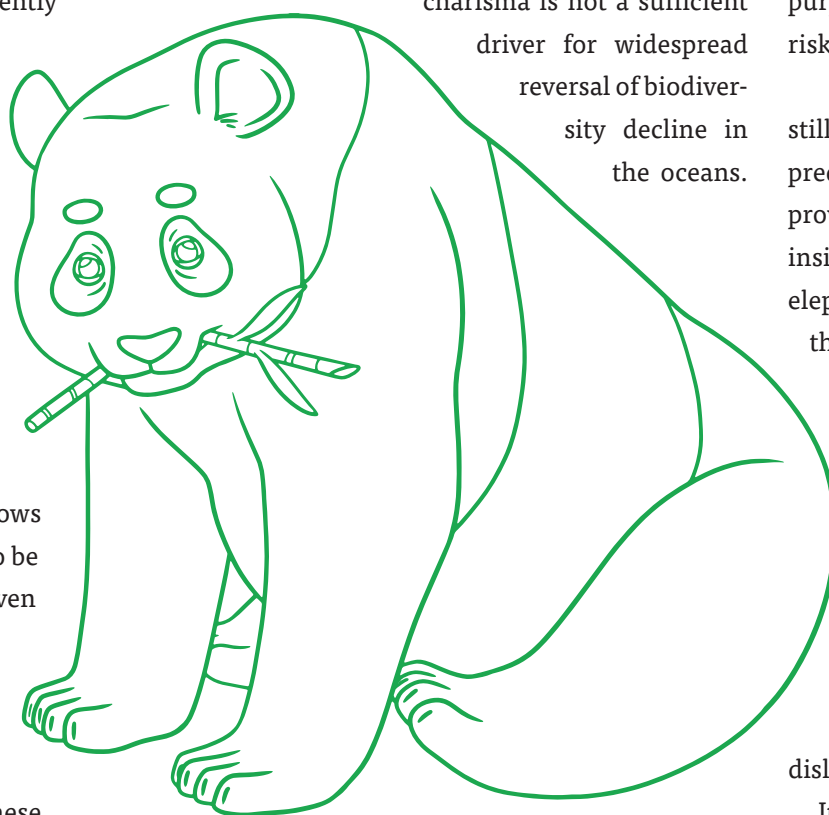
A prime example of this is the use of the giant panda (*Ailuropoda melanoleuca*) used in the World Wildlife Fund's (WWF) logo. The cuddly, charming bear has been an icon of the organisation for more than 60 years; its 'endangered' IUCN conservation status – recently downgraded to 'vulnerable' – serves as an appropriate reminder of the importance of the WWF, and other such conservation efforts. The polar bear (*Ursus maritimus*) is another iconic bear species that has become synonymous with the impacts of global warming; imagery of them clinging onto diminishing ice floes has repeatedly been used in climate-change-activism media.

Despite this, there is an ongoing debate about whether such attention is actually helpful for conservation and biodiversity. Some argue that focusing attention on these attractive species overshadows less-charismatic ones. This often causes the latter to be neglected by conservation efforts, and sometimes even have negative attitudes towards them perpetuated.

There is no denying that stunning photos of charismatic megafauna are a powerful resource for charities, zoos, and non-profits looking to attract funding and visitors, and content featuring these animals is more likely to be promoted by news outlets and social-media algorithms. Charismatic megafauna can be similarly useful for attracting ecotourism – experiencing wildlife in its natural state – which typically provides marked economic benefits for local communities and conservation efforts.

Unfortunately, the economic benefits offered by charismatic species might incentivise

preferential treatment. A 2021 report from wildlife charity Born Free found that UK charitable zoos spent less than 10% of their funds on in-situ conservation, with most of them going towards developing new exhibits. The conclusions of conservation research are mixed; one study found that, in Italy, the 'more appealing' bird species tend to have a better conservation status. Another study highlights that although consumer advocacy for charismatic marine species is useful for promoting conservation, charisma is not a sufficient driver for widespread reversal of biodiversity decline in the oceans.



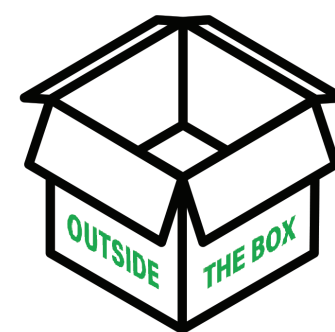
A third paper concludes that media representations of charismatic megafauna can create false perceptions of their abundance, which the study claims hinders conservation communication efforts by downplaying these animals' extinction risk and need for conservation.

Additionally, the activity associated with mass ecotourism can even be detrimental to other parts of the species' ecosystems. Excessive jeep or boat

traffic that allows tourists to get up close and personal with charismatic megafauna, for example, can damage populations of smaller local animals and insects, and the surrounding habitat. Their visual appeal can even cause charismatic megafauna themselves to be exploited for commercial purposes or targeted by poachers, putting them at greater risk of endangerment.

Support for charismatic megafauna might still be warranted given that many of them are top predators or keystone species in their ecosystems, providing benefits such as population regulation and insights into ecosystem health. An example is the value elephants offer as ecosystem engineers, transforming their habitats by trampling undergrowth and clearing forest through their natural movements, which can let light into overgrown areas and promote growth. Comparatively, although the giant panda is held in high regard for its unique appearance and charm, it offers little-to-no benefit to its ecosystem, consuming a single food source and largely not being self-sufficient. Insects, on the other hand, hold high value in their synergistic roles as pollinators and decomposers, despite typically being disliked or neglected.

It's tricky to say for certain whether charismatic megafauna's contribution is a net positive or negative. Whereas the use of charismatic megafauna for promotional and fundraising purposes appears to be effective, it is also evident that this can be misleading and detract from wider conservation issues. It is important for all elements of ecosystems to be valued in equal measure, and to not neglect species that look less attractive or seem less important than others.



WITH ZANNA BUCKLAND

## ARTS

# Way Down and Sent to Heaven

## Hadestown, and the return of the classic musical

Arts Editor  
GILBERT JACKSON

For those who read my article a few months ago regarding the tragic state of our West End, you may know that I have strong opinions on what makes a good musical. In short, the angsty rock 'n' roll musical stickin' it to the man and the whiney 'Oh I wish life was better' pop ballad sensations are wearing thin, and are swiftly becoming repetitive. They lack taste, elegance, and any shred of ingenuity. After all, most of us listen to pop songs and rock songs every day, why should we pay ludicrous ticket prices to sit and hear them belted at us in a weakly staged karaoke session. We don't go to the opera to hear pop songs, and we shouldn't have to endure the same with our musicals. We need an experience.

I first listened to the soundtrack to *Hadestown* when it was first released back in 2019 and I was blown away; finally, Anaïs Mitchell had brought us back to the realms of awe-inspiring composition, to bring a new light on the classic tale of Orpheus and Eurydice, a perfect setting for a well-composed and expertly crafted musical.

The band is composed of a bare-bones Dixieland jazz group, led prominently by the bandmaster on the trombone, who even plays an active role in the musical itself (a most erudite artistic direction, as musicians were also key players in Greek plays). The roles are voice-casted to reflect the personalities of the characters: Orpheus, the spirited youth, is given the voice of a high tenor; Eurydice and Persephone, the headstrong women, are given powerful mezzo roles; Hermes, the narrator and Greek Chorus, is given a rugged voice full of soul and passion; and finally Hades, master of

*Hadestown*, challenges the depths of the human vocal range as a low bass.

As soon as the lights dimmed, we are greeted by Melanie la Barrie as Hermes – sauntering on stage in a glorious ensemble of sky blue and white – who beckons at the audience 'ALRIGHT!?', to which we enthusiastically respond 'ALRIGHT!'. At this point we burst into the opening number, a glorious symphony of soul where we are reminded that the play we are about to see is 'an old song'. The band were on superb form for the whole play, not a single missed note, and despite the sometimes virtuosic nature of the score, they still maintained a pure aura of charisma and cool.

For the remainder of the first act, we see the interac-



**Even an old song sung again and again will not lose its impact when done with such a pristine revitalisation.**

tions between Donal Finn's Orpheus and Grace Hodgett Young's Eurydice play out, both seamlessly acting out the young and innocent love between the two characters, all the while we see Hades and Persephone in the background on their balcony above the cast and crew. Throughout the play we also are serenaded by the smooth silky harmonies provided by the Fates, played by Bella Brown, Madeline Charlemagne, and Allie Daniel, whose rendition of 'When the Chips are Down' had me enamoured. Hades, played by Zachary James, sings his glorious rendition of 'Little Song Bird', although having been listening to Patrick Paige



Orpheus and Eurydice find each other in *Hadestown* Hadestown Gallery

sing it an octave lower for so long, it felt a little less powerful and temptuous than his rendition.

The second act was where we were shown the full capabilities of the staging set-up. A fully functioning two wheel revolving stage and vast mechanically moving backdrops meant no scene was static; the perpetual motion of every character meant that finally, when Orpheus looked back, the immediate cease of movement from the stage and the characters, in combination with the blinding light, stunned many in the audience. It goes to show that even a story so familiar as Orpheus, where we know the inevitable tragic ending, can still shock us and make an audience gasp with upset when done with a stellar cast and expert staging. As we are reminded time and time again, 'it's an old song', but what *Hadestown* proves – and proves well, judging from the audience's reaction – is that even an old song sung again and again will not lose its impact when done with such a pristine revitalisation.

I urge you all to see *Hadestown* while it lasts in the West End. It is a true testament to what a musical made in the 21<sup>st</sup> century should be: not a cheap, lazy rendition of a feckless love tale with angsty rock songs, but a heartfelt, masterfully composed work of pure melodrama. If there's one thing *Hadestown* proves, is that what we want is more musicals just like it.



The Fates and stage crew *Hadestown* Gallery

# MTSoc rocks Spring Awakening

—  
Superb cast and crew breathe life  
into controversial musical

Arts Writer

SOPHIE R. POINTON

The first thing the audience saw when walking into the Union Concert Hall was a single church window hanging eerily in the darkness above the stage, with the empty places of the band waiting for the musicians within touching distance of the front row of the stalls. This sombre atmosphere was quickly shattered by the heavy foreshadowing and impassioned outbursts throughout the opening scenes. Co-directors Jasmine Ajaz and Nathalie Tedfors Lindell clearly poured heart and soul into the blocking, casting, and vision of this production; the story was conveyed without a hitch, painting a picture of a 1890s German village where teenage girls are told about the reproduction cycle in terms of storks delivering babies, and stifled teachers preside over all-boys classes chanting Latin-like automations. When the songs began, pent-up emotion poured forth, exquisitely conveyed through Amy Thorton's stunning choreography, which was one of the highlights of the show.

'Mama Who Bore Me', the opening song, might have been one of the better musical numbers in a score which included some questionable lyrics, but the skill of the cast and crew was consistent throughout the production: Cecilia Longoni, playing Wendla, sang her way through frustration about her own ignorance, an abrupt destruction of that ignorance, and a return from beyond the grave in a voice as clear as water from a spring. Her onstage lover, Oli Keene as Melchior, likewise blew the audience away with their voice, emotional range, and performance as a resolute atheist and nihilistic rebel. In a similar vein, Daria Ditri's and Jonny Williams' characters (Ilse and Moritz respectively) had only the briefest of chances to convey an aching doomed relationship, but both actors rose to the challenge admirably.

A fine line has to be walked between expressing young, lustful urges and making theatre, but Jasmine and Nathalie managed to strike a certain balance between the two, though some audience members were unprepared for the depths *Spring Awakening* is prepared to skinny dip into. From the script, I gathered that the point of the musical is to hold up prudish, close-minded ways of thinking and demonstrate what goes wrong if young adults are kept in the dark about sexual maturity, puberty, and all the emotional baggage they entail. Nonetheless, the script does this in a very explicit way, and is quite polemic in its depiction of bisexuality, its portrayal of sexual



'Totally F\*\*ked' Abigail Ackermann

practices, and its commentary on consent, among other sensitive topics. Love is portrayed as an awkward, dangerous force, sometimes as the first step on a path that leads to fatal consequences, and while this musical runs no risk of being didactic, it would benefit from answering more of the questions it raises about the vulnerabilities of growing up.

This is all the more relevant given the varied hurdles the teenage characters face, sharply juxtaposed with the fact that only two cast members play all the parts of the adults, including parents and teachers, which is a clever playwriting device – these were Jay Etim and Alfie Grimshaw as Adult Woman and Adult Man respectively. (Note that Jay had had all of two weeks of being an adult, which made their portrayal of oppressive religiosity all the more impressive.)

The minimal set worked well with the close-minded, stifling atmosphere the teenagers are shrouded in, and the scene changes were described simply and elegantly; for example, soulless classroom changed into peaceful forest through the addition of branches hanging under the proscenium arch and leafy lighting design, showcasing the harmony the stage manager (Liberty Wright) and lighting designers (Jarek Ciba and David Liu) were working in. There's a moment when set and music collide wonderfully during the number 'Totally F\*\*ked', and hidden mechanisms spewed illustrated letters detailing the intricacies of losing one's virginity across the stage, which I assure you is entirely within keeping of the plot.



Oli (Melchior) and Cecilia (Wendla) falling in... well, something like love. Abigail Ackermann





Alfie (Adult Man) kneeling at a graveside Abigail Ackermann

The lighting design included wonderfully effective yellow lights spinning hypnotically over the stage as Jonny sang ‘Don’t Do Sadness’ in yet another display of outstanding lyricality. This was not the only noteworthy rendering of a song: ‘I believe’ was performed beautifully by the ensemble – including Clarisse Bonacina, Alvin Chung, Aleera Ewan, Solen Marqueste, Hannan Seyal, and Averen Turay – but as this coincided with the onstage sex scene, the audience may not have fully paid attention to the cast’s brilliant talent at this point. While this particular scene was originally close to rape, the co-directors wisely softened this, so it became a gentler, more sensual experience for both characters. However, it turned out that Jack Finnis’ and Michael Langton’s characters (Hanschen and Ernst) were the only two who ended the musical on a happy note, even as the two actors wrestled with the script to turn a stereotyped love story into something sweeter. Though ‘sweet’ isn’t an apt description of Hanschen’s hilarious three-minute-long masturbation scene, made possible by Alexandra Vasilev’s ingenious and carefully researched costume design.

As with any student production, there were admittedly a few slip-ups. The choreography of the two instances of slapping was not entirely realistic, and at times the actors were hard to hear: but no doubt that was down to faulty equipment, and would have been much worse if someone other than Josh Henry had been designing sound, and someone other than Joshua Gray had been musical director. The endurance and talent of the band was, in a word, extraordinary – they have more than earned a mere mention, and include Lewis Blackwood, Natalie Goh, Angus Grierson, Chris Howes, Anson Leung, Astrid Munro, Tsubasa Dance Matsutani, Rosanna Rowe, and Freya Stewart.

Musical Theatre Society set themselves a huge challenge by deciding to put on *Spring Awakening*, but they certainly succeeded in creating a hugely memorable, multi-faceted piece of drama which exhibited the extraordinary abilities of cast and crew alike. It is safe to say they have the potential to bring a great deal many more remarkable productions into the UCH, so keep an eye out for them.



Michael (Ernest) in the middle of a particularly gruelling Latin lesson Abigail Ackermann

## BOOKS

# Is everyone an artist? Rick Rubin thinks so

Aditi Mehta explores the depth of Rick Rubin's creative guide.

Books Writer  
ADITI MEHTA

The cover of *The Creative Act: A Way of Being* by Rick Rubin immediately drew me in. The acclaimed music producer's foray into writing is meant as a tool to help artists, regardless of their level, develop an understanding of their own artistic process. Rubin's decades of experience with musicians, from the Red Hot Chilli Peppers to Ye (the rapper formerly known as Kanye West), are proof that he knows how to help and encourage a variety of artists. Neither strictly self-help nor purely non-fiction, *The Creative Act* straddles between the two genres. As if engaging in a conversation with Rubin himself, the book provides a sense of peace and solace in the beauty and uncertainty of creating art.

Although I am not currently engaged in any artistic projects, during exam season, *The Creative Act* served as a timely reminder that I did not need to be making tangible creations to be an 'artist', and especially that creativity transcends the conventional definitions of productivity which have been drilled into us from a young age. I found Rubin's discussions about mindfulness particularly compelling. Buried in textbooks which drained my time and energy, I saw *The Creative Act* as a nudge to re-engage with the real world: to take in the sounds and sights of my surroundings and use them for rejuvenation. Moreover, I sometimes found Rubin's tips versatile and applicable to individuals across diverse stages of life, making this more than just a book about the creative process (and thus 'a way of being').

The opening segments of the book feel effete as Rubin aims to reiterate the power that art holds, trying to bring its enigmatic capabilities into words. The book is,

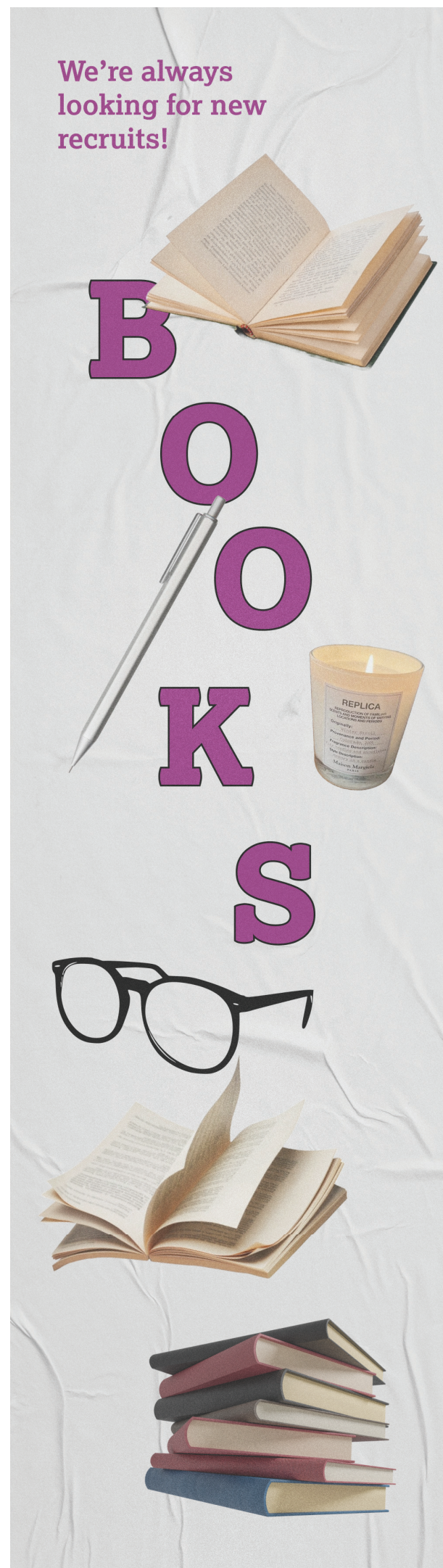
as Rubin acknowledges himself, a collection of '78 areas of thought' rather than a structured guide. While the lack of structure gives the book a fluidity that makes it easy to melt in and out of, it comes at the expense of readers being able to actualise Rubin's strategies and techniques.



**Sometimes disengaging is the best way to engage.**

As the book progresses, though, Rubin actually delves into direct strategies to nurture creativity and self-management during the artistic process. However, at times, *The Creative Act* also reads like a poorly written set of A-Level Philosophy essays, filled with void but intriguing assertions. Most chapters – often one page – can simply be distilled into one-liners like 'be authentic', 'build constructive habits' or '"failure" is okay', none of which are particularly groundbreaking. These surface-level ideas are thrown around, then repeated, and Rubin swiftly moves on even before you realise he has finished the first tangent. Even though the book contains an abundance of anecdotes, they often feel generic due to the anonymity Rubin provides his clients and therefore do not resonate. Consequently, these factors make it difficult to retain Rubin's suggestions. I imagine I would have to undertake multiple readings to fully comprehend and absorb his suggestions. Unfortunately, it also veers into a style reminiscent of Rupi Kaur, where half-sentences masquerading as poetry fall short of actual revelation.

Although I didn't dislike *The Creative Act*, I felt that Rubin disappointed in his ability to evoke emotional depth and provide a clear message, both of which undermined his execution. I believe that other books with similar objectives and better execution exist. Nevertheless, given its accessibility, dipping your toes into *The Creative Act* to see if it works for you could just re-ignite your artistic fire.



Selina Ye

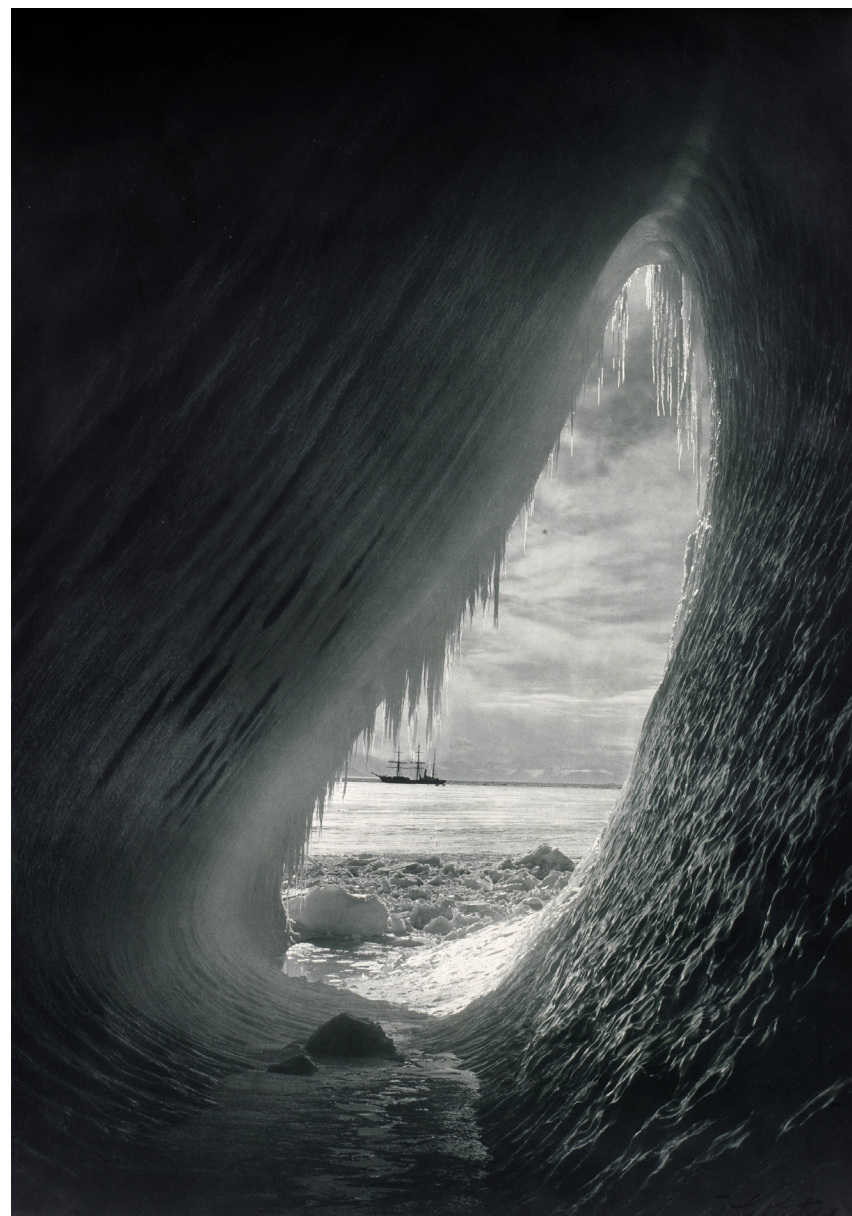
## PHOTOGRAPHY

# Seasonal Landscapes

No more overthinking, just enjoy the sun



The Great Blue Hole Yann Arthus-Bertrand



Grotto in an Iceberg Herbert Ponting

## Head Photographer ROLANDO CHARLES

As summer shows its cheerful face around the gloomy British sky, we begin to remember what all the winter effort was for and why we submit ourselves to the torture we call university. Or do we? In these articles, I often preach a humanist approach to photography, and what this form of art means to us as a community and as individuals. Nevertheless, as winter fades away and I sunbathe in Dalby Court, I would now rather focus on a completely different part of photography: landscapes.

While often looked down upon by pretentious photographers, critics, and amateurs such as myself, landscape photography is no less important than any other uses of the medium. It is a way to remember places we have been to and sceneries we have enjoyed, sometimes

in a childish or naive sense. This genre is also why many people get into photography in the first place; they want to capture the awe of jaw-dropping mountainscapes or incredible feats of human architecture and engineering.

Here I present two landscape photos, the first of which is one of my favourite photographs of all time. *Grotto in an Iceberg* (1911) by Herbert Ponting was taken during Scott's infamous Terra Nova Expedition, of which Ponting was the official photographer. It most perfectly portrays the cold and inhospitable South Pole, representing one of the 1000 still images taken during the expedition. Another, admittedly more famous, version of this photo exists, where Ponting poses two of his colleagues at the entrance of the grotto. Comparing this with *Grotto in an Iceberg* would give an interesting perspective on how the senses of scale change.

In a very naive way, we can associate this photo to the past winter, which may

be a banal interpretation, but still a completely valid one. As I feel the sunrays hitting my skin, I wish to celebrate the change of season, so here is something to remind us of the upcoming summer: *The Great Blue Hole* by Yann Arthus-Bertrand, an activist-photographer who has dedicated himself to many successful environmentalist projects such as the widely famous *The Earth from Above* (1999). For Yann, the tranquillity and peacefulness of this picture is something we need to protect: "Man is part of nature. We've forgotten that". His website collects hundreds of other astonishingly beautiful pictures, and I have never seen such a large body of work containing so many truly impressive photographs.

In both of these pictures, the objective is to inform rather than to provoke. To narrate or to document is a pure intent because photography is, first and foremost, the art of seeing. Thus, in the grandiosity of these landscapes, we are

reminded that a great picture is not necessarily a thought-provoking masterpiece, but could simply be a portrayal of what is around us, as sometimes all that beauty needs is to be captured by a lens. It is in that same way that I suggest we approach this year's change of season: just look around and take a great picture.

Scan the QR code to submit for the next theme 'Smells like home':



CATNIP

# Couple come out of Challengers viewing with opposite views of threesomes from when they went in

**Ménage à Trois Correspondent**  
**THOMAS HOLLAND**

A young couple who decided to go and see the new Zendaya film had their views about threesomes flipped over the course of the film. Feb Senton and Tlare Cweddie who had long held opposing views on threesomes, with Cweddie disliking the idea and Senton expressing interest, had their points of view changed by watching Challengers.

The film, which features some snogging and nuzzling between two men and a single woman caused the couple to re-examine their previous beliefs.

Cweddie told a NegaFelix reporter outside the cinema that while she had previously disliked the idea of inviting another person into bed with the couple, she now saw the appeal. "I was worried in the past that my boyfriend was using the language of sex positivity in order to sleep with my best friend, but now I see that he was right. As a beautiful young woman, I

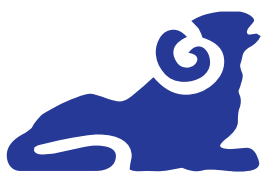
am no longer sure that receiving the adoration and sexual attention of just one man will be enough."

Senton nodded along, but our reporter said that he had a queasy expression in his eye.

In an email from Senton received a week later, Senton told us that "Watching that film has been the worst thing that has ever happened. She has been dropping hints that my rugby-playing best friend would be a good third and I am running out of excuses"

The phenomenon is not limited to this particular couple. Across the country, men have been regretting telling their girlfriends that they are sex positive.

Noted sex fan and lech Hichel Mouellebecq advised men trying to use Zendaya's appeal as a way of cheating on their girlfriends that they should instead take her to see *Love Lies Bleeding*. "That has a very sexy scene that will have your girlfriend totally up for some girl-on-girl action."



**ARIES**

This week your open book exams would have been easier if you had opened your book before the exam.



**TAURUS**

This week the warm weather allows you to live your truth. Your truth is that you are a slut.



**GEMINI**

This week 3 pints of lager is a solid and healthy supper.



**CANCER**

This week things can only get better (for the people you don't like).



**LEO**

This week you are excited to try out your tent before Glastonbury.



**VIRGO**

This week you are looking forward to studying abroad. Your girlfriend says that is a horrible thing to call her.



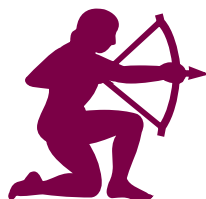
**LIBRA**

This week you play the old lawful good, neutral good, chaotic good, lawful evil, neutral evil, chaotic evil cop routine.



**SCORPIO**

This week will replace the week before, like it itself did. All these weeks will vanish, like tears in rain.



**SAGITTARIUS**

This week you're it. You have been for a while now



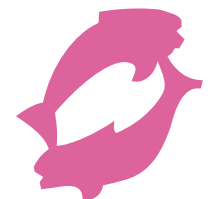
**CAPRICORN**

This week you used to be able to sleep and dream for as long as you liked. But you can't now. Because of woke.



**AQUARIUS**

This week the T in LGBTQ+ stands for tennis.



**PISCES**

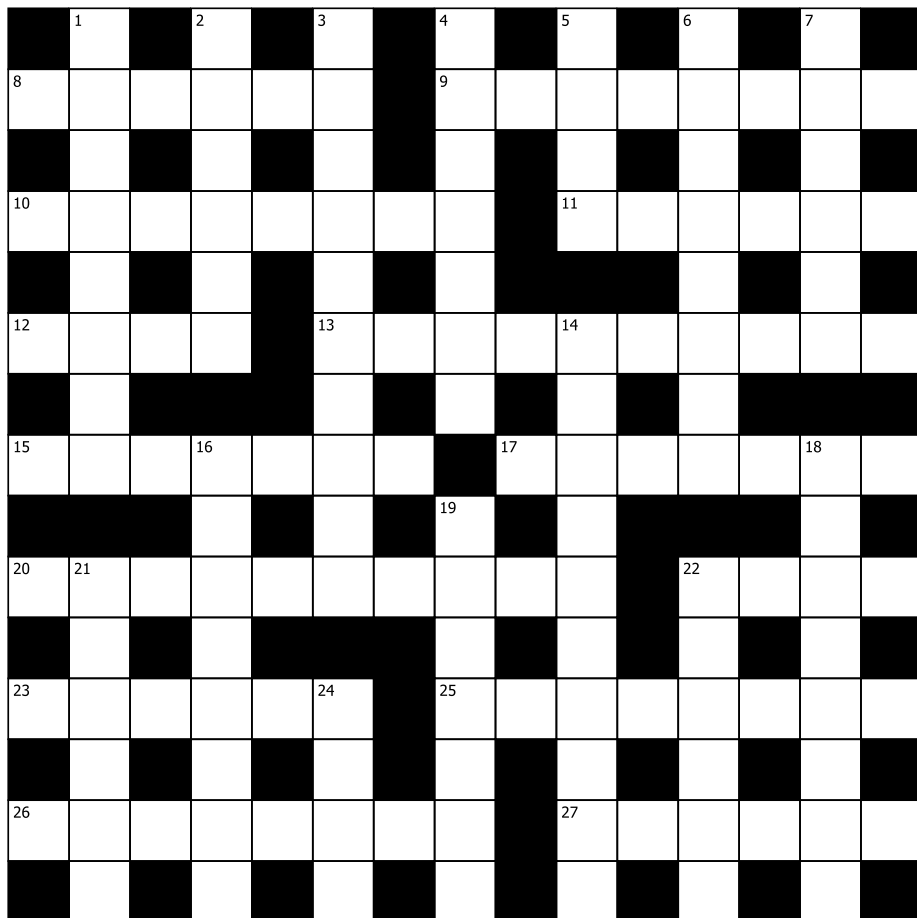
This week your exams will be cancelled so you no longer need to apply for mitigating circumstances.

# PUZZLES

Puzzles Editor  
**STANLEY SCOTT**

## CROSSWORD

*My Type of Puzzle* (8 pts.)



### Across

- 8. **Designed by Geoffrey Lee.** [6]
- 9. Honorary academic title. [8]
- 10. Token, trophy. [8]
- 11. Foodstuff farmed by Jimmy Carter Jr. [6]
- 12. Units equivalent to volts-per-amp. [4]
- 13. Part of one's appearance, dyed to stand out. [4 6]
- 15. Designed by Matthew Carter. [7]
- 17. *Designed by Chris Costello.* [7]
- 20. Get it bang-on. [6 4]
- 22. Little whirl. [4]
- 23. Sundial component, perhaps. [6]
- 25. Welsh cheese-and-bread dishes. [8]
- 26. Fool. [8]
- 27. Designed by Giambattista \_\_\_\_\_. [6]

### Down

- 1. Blitzed breakfast. [8]
- 2. Where the painter begins. [6]
- 3. Salisbury megaliths. [10]
- 4. Designed by Matthew Carter. [7]
- 5. Action of a wound or willow. [4]
- 6. State of chaos. [8]
- 7. **Designed by Paul Renner.** [6]
- 14. Voyager 1, e.g. [5 5]
- 16. Wanes. [8]
- 18. Telling someone what's new. [8]
- 19. Designed by Howard Kettler. [7]
- 21. Designed by Matthew Carter. [6]
- 22. Exemplify. [6]
- 24. Word following chief or walnut. [4]

#### How do we mark crosswords?

As each crossword is worth quite a hefty number of points, we're sure you'd agree it would be silly to knock all of them off for one wrong answer. Therefore, we award maximum points for a fully correct grid, and take off one point for each missing or incorrect answer.

### Cryptic across

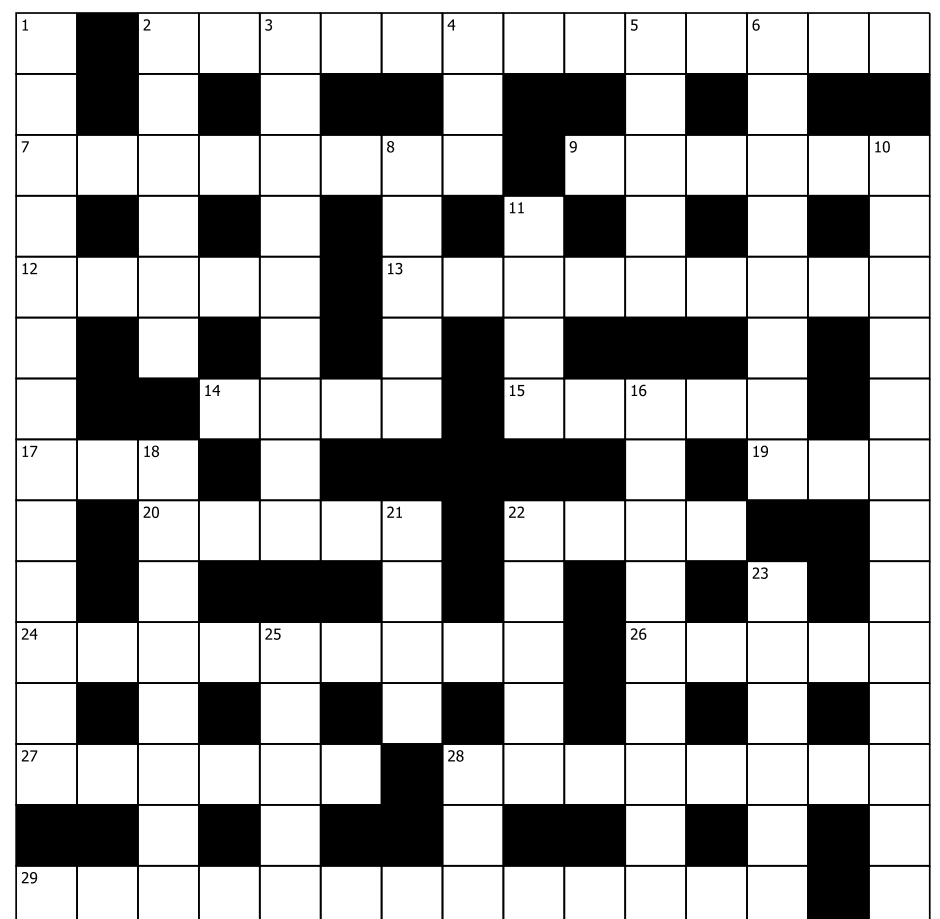
- 2. Barely heard funny quote as I amuse. [5 2 1 5]
- 7. Did it predict the Leave Vote? [4 4]
- 9. Hairpiece was a man's primary cover. [6]
- 12. A country bumpkin out west, strangely low-key. [5]
- 13. Drive right up the outer lane winding around Zulu country. [9]
- 14. Rail against the crook. [4]
- 15. Established in bad points. [5]
- 17. One-off opposite charge. [3]
- 19. Want money. [3]
- 20. Overhaul in sport subject and German. [5]
- 22. When it's hard, it leads to illness? [4]
- 24. It maybe spews ants, or other insects! [5 4]
- 26. The relative in France, I heard. [5]
- 27. Loads of buckles. [6]
- 28. Singing quality of that enchanted siren, Sia. [8]
- 29. The wanderers five, who trample on, carelessly. [13]

### Cryptic down

- 1. Point so that the road could be in any direction. [5 5 3]
- 2. Constituents changed one for a few oddities. [6]
- 3. Mayhem implies cinema is erratic. [9]
- 4. Wane in health with concealed diphtheria illness. [3]
- 5. I am returning to New Zealand from a city in Germany. [5]
- 6. Widely unbuilt, as it's not easy to use. [8]
- 8. Partner over/under fifty. [5]
- 10. Without rhyme or reason, indicating no more than a light year. [13]
- 11. Buttocks up for a humiliation. [4]
- 16. She cites NIST! [9]
- 18. It's crazy he'll crack this? [8]
- 21. Urinated up the sea. [4]
- 22. Audibly disapprove but bring it back together. [5]
- 23. Cut off the northern river. [6]
- 25. She is sad, that is. [5]
- 28. Laughing band? [1-2]

## CRYPTIC CROSSWORD

(12 pts.)



# SUDOKU

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

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

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

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

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

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

Medium/Embarassing (1 pt. each)

Hard/Laughable (2 pts. each)

Extra hard/Easy (3 pts. each)

# GROUPING GRIDS

duck duck goose	murder	lgbt	burns
bird box	defibrillator	us	cpr
online	misery	choking	european
microbial	coop	flock	annabelle

### How-to:

For fans of *Only Connect*! The sixteen clues in each of these puzzles can be placed into four groups of four, each with a connecting feature. To solve the puzzle, write these groups and their connections below! An example can be seen in last week's solutions.

high	boom	crash	vroom
beep	spyro	sonic	crunch
bed	hear	borrowed	ace
toot	jingle	dinner	sly

Medium (1 pt./group, 1 pt./connection)

Hard (2 pts./group, 1 pt./connection)

1.					Connections
2.					
3.					
4.					

1.					Connections
2.					
3.					
4.					

# CRYPTOGRAM

Clue: *Becky*

Submitted by **Ivin Jose**

## How-to:

A cryptogram is solved by cracking the cipher in which an encoded phrase is written. The first few letter correspondences are given to you, and your job is to use your linguistic and logical skills, as well as your quotes knowledge, to work out the secret message. Bonus points for giving where the quote comes from!

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z

A V Z D K R N X F T F L Z M K U W F Q D

A D I F D N A Z D N X Q N W Z N N K F U M Y

Q H F H Z T R K A E F J L F D N Q D U

A N D F I F T V Q U F U Q D U A N

D F I F T C Z N J N Q K F Q D U N X F D

P X F D Z D F P Q D N F U A N N X F

W Z N N K F L Z M K U W F M D L Z T E F U

Q D U A N P Z M K U W F K A E F K A I A D C

N X F H Z H F D N Q K K Z I F T Q C Q A D

(3 pts.)

Quote from: \_\_\_\_\_ (2 pts.)

# MATHS PUZZLES

Submitted by **Charlotte Probstel**

## Isaac's holiday

British Mathematical Olympiad Round 1, 2013 Q4

(4 pts.)

## Divisibility by 6

British Mathematical Olympiad Round 2, 2000 Q4

(6 pts.)

Isaac is planning a nine-day holiday. Every day he will go surfing, or water skiing, or he will rest. On any given day he does just one of these three things. He never does different water sports on consecutive days. How many schedules are possible for the holiday?

Find a set of ten positive integers such that no six distinct elements of the set have a sum that is divisible by six. Is it possible to find a set of eleven positive integers with the same property?

# COMIC

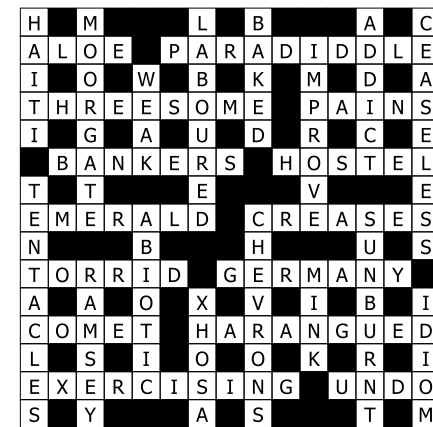
Submitted by Tengyu Zhao



## Last week's solutions



Frequency



Cryptic

"Innocence is doomed to die a senseless death at our own hands, a casualty of the mistakes we can never undo. So we lay to rest the wide-eyed wonder we once thrived upon, replacing it with the scars of which we never speak, too knotted for any amount of technology to repair."

Quote from: *Scythe* (Neal Shusterman)

Cryptogram (Rage primer)

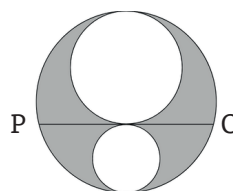
FELIX PUZZLE		LEADERBOARD	
POSITION	PUZZLERS	POINTS	LAST WEEK'S POINTS
1.	Aspenlads	56	56
2.	Hursh&Jasmine	17	17
3.			
4.			
5.			
6.			

your name here!

Graphic by Selina Ye

Q: The shaded area is  $2\pi$ . What is the length of PQ?

A: 4



Maths puzzle: The length of a chord

Q: For how many integers  $n$  is  $n$  divided by  $(100 - n)$  also an integer?

A: 18

Maths puzzle: Whole fractions?

Send a picture of your solved puzzles to [puzzles.felix@ic.ac.uk](mailto:puzzles.felix@ic.ac.uk) by **6th June** to get yourself or your team on the leaderboard! Send them in by **4th June** if you want to see your points for this week in next week's issue, so we have time to include them.

## Puzzle Editor's Note

Dearest puzzlers,

We're already halfway through our allotted publications this term – what a strange feeling indeed! I hope that the last issue's puzzles were the well-needed distraction from the exam period they ought to have been. I certainly know that for myself, setting these puzzles for you is a necessary break from all the physics.

Well done to Aspenlads and Hursh&Jasmine for getting onto the leaderboard this term, but don't let their puzzling prowess intimidate you: there's still plenty of time and space to find your names up on there, so do make sure to submit your answers! Besides, poor Ivin just doesn't know what to do with himself if he hasn't got a filled-out sudoku to mark.

Please have a wonderful two weeks until we next cross paths (or should it be cross words...). Until then, happy crossing, connecting, completing, code-cracking, comic-consuming, calculating, and completing!

- Stanley

plasma	detox	willam	milk	RuPaul's Drag Race queens
lymph	sebum	bile	pus	bodily fluids
puzzaw	yeh	oy	puye	'hey' synonyms spelled backwards
solid	liquid	gas	superfluid	states of matter

Medium grouping grid

mushroom	pearl	sauce	card	oyster-things
ruby	python	rust/red	scala	programming languages
diamond	young	gorsuch	kinnock	Neils
crimson	rust/red	sanguine	scarlet	reds

Hard grouping grid