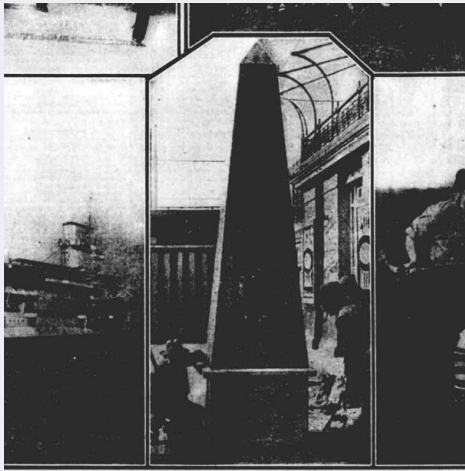


With Eyes Wide Open

The Student Newspaper

WANTED: MISSING OBELISK

No reward: if found, please return to
Clarence Pier.



ing the parade yesterday. Top right: Hampshire and Sussex hockey players at the Civil Service Sports Ground, Hilsea, 7
shark attack story. Centre: Reinstating the wooden obelisk near Clarence Pier. It encloses a boundary pool and also is
st: A breakaway by a Hampshire player in the Inter-County hockey match. Sussex won 5-0. Report on Page 10. (E

The obelisk we seek once marked the location of the assassin John Felton's penultimate 'resting' place, and the history of this monument begins in 1627:

Following a [disastrous performance in the Anglo-French war](#), the naval community wasn't very happy with the Duke of Buckingham, George Villiers, commander of the fleet whose tight-fisted-ness left over 300 sailors without their owed pay. Among this angry mob was John Felton, a lieutenant who managed to make it home alive, [although described by his family as being 'much troubled with dreams of fighting'](#). In penance for this trauma, he demanded £80 from Mr Villiers, as well as a promotion to captain (despite being inexperienced and also very demanding). He was told to get lost, so on the 23rd August 1628, John Felton stabbed Villiers at the Greyhound Inn during George's visit to Portsmouth. One version of the story claims that he could have made his escape, but while hiding in a kitchen cupboard waiting for the chaos to die down, a member of the gathered crowd

proclaimed (for whatever reason) that it was "a Frenchman!" who had stabbed the Duke, and John somehow misheard, in this declaration, his own name "Felton!" so revealed himself believing he had already been exposed as the killer. [Others say he confessed to the crime with pride.](#)

The duke had been appointed his title and power because he charmed King James I, then maintained this position by later [betraying Jimmy to gain the favour of his son King Charles instead](#), and seeing as the crown doesn't exactly love having its best chums knifed in the ribs - Felton was taken for trial in London. As for the English public, who really don't love being robbed of their salaries, John was seen as a hero.

While in London being interrogated they refused to believe he had conspired alone (considering how many people hated the Duke) and threatened to torture him to get the answers they wanted. To avoid this [Felton claimed that if he was tortured he would only name the judge interrogating him as his accomplice](#), so they just executed him instead. After being hung at Tyburn on the 29th November 1628 his body was returned to Portsmouth for exhibition on a gibbet on Southsea seafront, [where it remained for over 100 years.](#)

Once the wood had rotted and the gibbet had fallen into the sea - and getting to the real meat of this article - [it was replaced by an obelisk in 1782.](#) The obelisk was not to commemorate either the assassin or the assassinated, but rather to replace the 'landmark' that had been standing for so long it had acted as a boundary marker between the Portsea boroughs, and the wooden obelisk was said to encase all that was left of

the gibbet post. Around 1848, Lord Frederick FitzClarence, lieutenant governor of Portsmouth, was so chuffed with himself over the completion of Southsea esplanade [he placed an iron inscription on the front of the obelisk](#), praising himself for a job well done and mislabelling the obelisk as a memorial of this feat. It was moved around the seafront every few decades and in [1881 the wooden obelisk was replaced by a replica](#) after being removed for construction and found too rotten to return, with the 'gibbet remains' being re-entombed in the newer model.

By the early 1940's it had disappeared from the seafront entirely, with no record of its destruction or removal. One of the leading theories among the surviving members of the Obelisk Observer Society (an organisation devoted to researching obelisks) is that it was destroyed during the blitz, [in which Clarence Pier was bombed twice](#) - meaning that its debris either fell into the sea or was cleared away with the rest of the rubble. That being said, we have no proof. Any sightings should be reported immediately, to inform us of your encounter simply visit Clarence Pier and whisper to the ocean's waves - we'll hear you.



By The Obelisk Observer Society

From Rival to Revival: The relationship between 2D and 3D animation.

In 1937, Walt Disney animation studios became the first movie studio to release a feature-length 2D animation, establishing a legacy that would continue to evolve and find success as the studio cemented itself as one of the greats, a staple in movie history. Before this, animated shorts were the only form of animation to be seen on the big screen, preceding the main event, that being the exhibited movie of the night. Over 4 decades later the animation studio, Pixar, would be founded. Assembled by a team of ex-Disney animators and funded by tech mogul Steve Jobs, the studio would venture into the never-before-trodden path of 3D animation. This new direction was a revelation to the animation industry, with many not giving it much thought as it was believed to never be able to live up to the much revered 2D style that had been beloved ever since Walt's magnum opus of 1937. It was then, in 1995, that Pixar's first feature film, *Toy Story*, and a demonstration of the new technology came to light, bringing about the question: Can 2D animation see its downfall with this new competitor on the scene?



[Walt Disney](#)

Looking back at the early Pixar shorts and efforts, it is clear that the technology, whilst groundbreaking at its debut, has not aged incredibly well when compared to contemporary works of this style. The technology for three dimensional features has evolved greatly and this is blatant in recent years, with films such as *Frozen II*, *Toy Story 4* and *Encanto* establishing themselves as highly praised entries to the

Disney Hall of Fame due to their immaculate attention to detail and rendering, appearing more lifelike than their predecessors ever thought possible. Comparing this to the seemingly retired two dimensional style there appears to be an obvious advantage: What could be better than the mind blowing beauty of a complete 3D feature?

The last occurrence of Disney utilising the 2D format was in 2011, with the release of *Winnie The Pooh*. Ever since, this style has been notably absent from their releases, with audiences growing nostalgic and longing for a revival after years of saturation of the 3D format. With their last few 2D efforts, the company was being met with lower and lower profits; *Winnie The Pooh* brought in a mere thirty three million dollars globally as the accompanying CGI works were met with returns in the hundreds. There became a stigma around traditional 2D art as debates were popularised over whether one was more mature than the other - 2D with its nostalgic connotations gave audiences a more juvenile taste despite their range for deep and timeless subject matter, its 3D counterpart boasted a cool and appealing new appearance. Frankly, 2D came off to the public as harkening to your younger days and the memories of Saturday morning cartoons as 3D was the risqué and edgy newcomer, reflected by the gritty atmosphere of the recent *Shrek* franchises, which set out to poke fun at the traditions.

With the change in times and reliance on one style over another, Disney has found that its contemporary staff have little to no knowledge of how to animate in 2D; the cause of ex-animators being resurrected from retirement to complete the animation for *Mary Poppins Returns* (2018). In *Once Upon A Studio* the studio combined both styles, completing a true celebration of the company's history. Following a recent trend of combining the two, with *Puss in Boots* 2022 and the *Spider-Verse* franchise, receiving praise for this innovation, many Disney critics likewise praised this comeback. A request was prompted with this: Can 2D animation live once again at the Disney studios?



[Spider-Man: Into the Spider-Verse](#)

With the recent release of *Wish*, which adhered to this request and aimed to dip its toe into 2D on a modern Disney big screen, and discussions of the 2D style being taught to animators for a revival. It seems 2D may have its day in the sun once again and audiences may just have their inner child's wishes granted.

By Jess Sheath

Returning for the run

Running. I'm sure most people have heard someone say that it releases endorphins, makes you feel better, and happier (if you hadn't heard that saying then you have now). For a while I believed that it was something your parents told you in an attempt to encourage you to be active, but now I can personally say it's true.

Running isn't something you can one day wake up and say, 'I'm going to go for a quick 5k run', it takes training of some sort. Some people can just pop out for a run, but I can guarantee that they have done a fair share of exercise to build up their stamina. To reach my goal of running five kilometers I used the NHS app Couch to 5K.



[NHS Couch to 5K](#)

This training program takes nine weeks to complete. It starts off with small amounts of running and more walking in between the sections of running and gradually increases the amount of running time, the program also has a virtual trainer that guides you through the runs (you can choose the coach that will motivate you, and the one you get to tell off when it tells you to start running) and when a run is selected it details the run planned and has a sort of clock that is filled with either green or yellow sections that indicate when to run and when to walk, this is accompanied by the selected coach telling you as well. It is important that you follow the programme as it slowly increases your stamina and lowers the risk of pushing yourself too far and/or injuring yourself. It starts off with small amounts of running and more walking in between the sections of running and gradually increases the amount of running time.

I have attempted this program several times and haven't always got to week nine. Sometimes I reached week five or six but never really got into the idea of running. Within the past year however I attempted the programme again and was more determined to complete it. I faced my share of challenges and had excuses to stop but I didn't, I wanted to reach the end. During the programme I faced injuries to my hip but mainly my knees suffered. I had to go to physiotherapy to receive help and strengthen my knees so that I'd be able to continue the programme.

Mentality is also an important factor when running, a lot of days I thought 'I really don't want to run today' but I still dragged myself out the door, complaining all the way and making sure my family knew how much I didn't want to go. My reasoning is that on a 'run day' I can treat myself to something unhealthy that perhaps I would have felt guilty for if I hadn't been for a run. To motivate me to finish the run I put together a playlist full of random songs that I can get lost in, a lot of musicals or 'angry songs' as I call it, so I can imagine that I'm somewhere else, not just running around my neighbourhood, because for me every time I took notice of where I was, keeping my legs

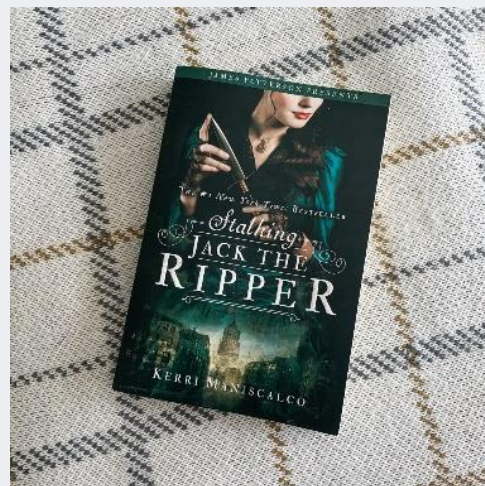
moving was harder and became more physically challenging because I was paying 'too much attention to the path'.

Like I mentioned earlier, running is very much linked to emotions. When I'm angry or upset I tend to run faster than I would normally, however after I have finished I feel happier and can smile a little easier, I know that sounds a bit like a sports advert but it's true.

By Sophie Cladingboel

Reviewing '*Stalking Jack The Ripper*' by Kerri Maniscalco

'Stalking Jack the Ripper' (Kerri Maniscalco) is a killer mystery, romance, and historical fiction novel that is perfect for a range of audiences from YA fiction to those who love true crime. Even though the book itself does not follow a true storyline, it is set in 1888 following the character of Audrey Wadsworth, and her struggles of wanting to be a woman in science whilst also trying to uncover the mysterious murders of Jack the Ripper.



[Stalking Jack The Ripper.](#)
(Front)

Audrey Rose Wadsworth

Seventeen year old Audrey was born into a family of wealth - as a Lord's daughter - however, she has a clear fascination with the dark and mysterious side of science, forensics.

She works alongside her Uncle, Jonathon Wadsworth as they conduct autopsies on bodies, however, this is against society's wishes because of her gender. Through her work with her Uncle Audrey meets our second key character called Thomas Cresswell. They work together through the ruinous and dreary side of London to try and uncover the slaughters of women made by notorious killer Jack the Ripper.

Thomas Cresswell

This eighteen year old is introduced in Jonathan Wadsworth's laboratory where he meets protagonist Audrey Wadsworth. He is portrayed as a charismatic and enigmatic character as his role within the novel evolves. He is shown to be a key asset when aiding Audrey in uncovering the murders - he has keen deductive skills and obviously a high intelligence (he attends Harrow School for Boys). Thomas and Audrey's Relationship is very complex as it has scenes of tension as well as those of camaraderie; they later develop a romantic relationship towards the end of the novel.

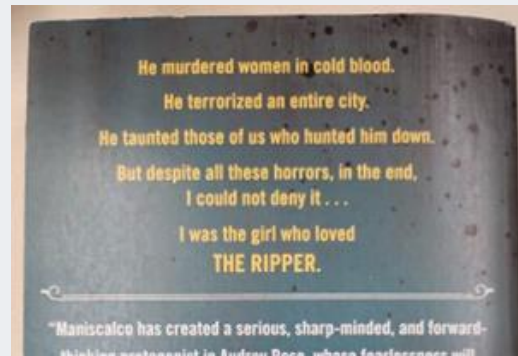
The book itself...

This novel excels in creating a gripping and atmospheric plot that exudes gothic features throughout. The infamous backdrop of the Jack the Ripper murders adds a chilling layer to the narrative as Manisclaco creatively weaves historical features into the plot. This story is filled with twists and turns as the readers try to unravel who the person behind the murders are (trust me, it's not who you expect it to be).

The blurb:

As you can see the blurb is very elusive and intrigues the reader as who would *love* the ripper?

Maniscalco's repeated use of minor/short sentences shows how mysterious the novel is and how unpredictable a lot of the plot and subplot can be. "I was the girl who loved THE RIPPER" shows how obsessed Audrey becomes with the murders of Jack the Ripper, so much so that it could be considered a negative trait of hers.



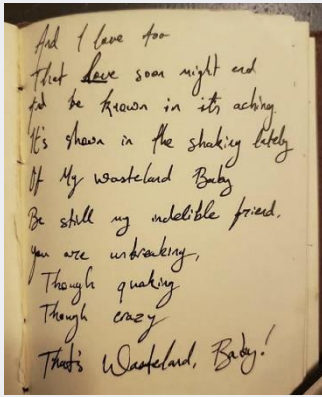
[Stalking Jack The Ripper](#) [\(Reverse\)](#)

I could not recommend this book enough, the rollercoaster of emotions it sent me on was the thrill of my life. I became overly happy at some points and beyond sad at others. The twist at the end made my jaw hit the floor! I was not expecting it at all and it made me tear up from the emotional torture some of the characters have been put through in the novel. This is truly one of Kerri Manisclaco's best novels and I believe everyone should read it - there's at least one element in the story to capture your attention; whether that's the slow-burn romance or the thriller mystery of stalking the streets of 19th century London, rest assured this book will have everything you could want to sit down and enjoy a good read.

By Imogen Teal

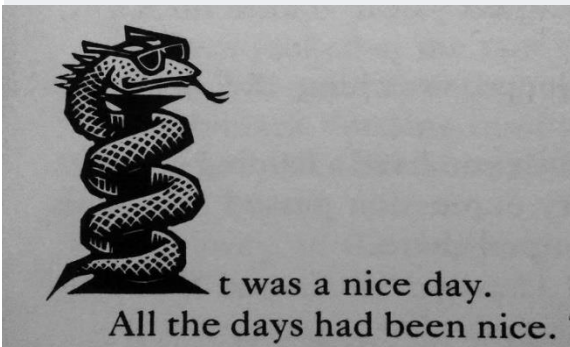
The magical combination of Hozier's lyricism and the romantic ineffability of 'Good Omens'

While at a glance this may seem a topic of an arbitrary nature. I prefer to see it as a celebration of all things wonderful. While I do not have the time nor the energy to truly explore *all* wonderful things; I will henceforth begin with a couple recurring favorites of mine: the music of Andrew Hozier-Byrne and the whimsical world of Good Omens, both book and tv show! More importantly, how I've noticed through excessive listening and extensive daydreaming that the two have more in common than what originally meets the eye.



Hozier's
handwritten lyrics
of *Wasteland,
Baby!*

For this article I will be exclusively focusing on the song "From Eden", released on the 9th of March 2014 as part of Hozier's first self-titled album. The Garden of Eden is a symbol of beginnings, perfect harmony and the fruitfulness of life, yet in the midst of this it's also a story of endings, impeccable dissonance and the temptation of hedonism. What I find particularly interesting though is that in an interview with 'The Sun', Hozier mentioned that he wrote the song "from the perspective of the devil"- a daring take for a story so precious to oh so many- but nevertheless is one that has admittedly been done before, particularly shown in the character Crowley created ever so lovingly by the co-authors Neil Gaiman and Terry Pratchett- famously described as "a demon who did not so much fall as saunter vaguely downwards".



Good Omens, Chapter 1

It is also important to note that in both the novel and season one of the television adaptation, Good Omens begins "as it will end" in the Garden, where we meet Crowley as the serpent of Eden, tempting Eve into committing the original sin. This consequently leads him to an inevitable meeting with the virtuous Angel of the Eastern Gate, Principality Aziraphale. The

pairing of Aziraphale and Crowley goes a lot further than just their outwardly juxtapositions of Angel vs Demon, Light vs Dark, Good vs Evil. They are a mirror of humanity and we can see this right from their first interaction - a conversation of both curiosity and chaos. In this, they initiate a beginning of their very own as an olive branch in the form of an ivory, inviting wing that is extended to that of it's inky, keen counterpart. In a gentle caress of companionship, the first raindrops descend overhead and the lick of flames from a familiar sword flicker in the distance.



Aziraphale and Crowley in the Garden of Eden, S1 Ep 1

With all that said and done, I will henceforth properly begin my exploration of the lyricism in 'From Eden' and how it parallels that of Good Omens! So, the song opens with the lyrics: "Babe, there's something tragic about you. Something so magic about you." Here, we get to see Crowley's innermost thoughts and first impressions of Aziraphale. The use of the endearment "babe" parallels to Crowley's consistent use of the term "angel" in reference to Aziraphale as their relationship progresses. However, while I do recognise that it could be argued that he means it in a literal sense, as Aziraphale is literally an angel and he an actual demon, I honestly can't help but disagree simply because as they spend millennium's worth of time around humans- beings famous for calling their beloved sweet nothings- the word once considered just a noun falls into being used with a certain fondness and familiarity- just like the term "babe". Furthermore, the use of the adjectives "tragic" counteracted with "magic" create a subtle bout of foreshadowing in regards to their relationship over the expanse of time. I say this because by being direct opposites to

one another and having very different outlooks on life/humanity due to their respective sides, their unlikely pairing really does seem doomed, a tragedy that could certainly rival that of Shakespeare's. However, there always seems to be some sort of inexplicable force that throws them together despite their differences: an invisible string flowing throughout the everlasting expanse of time, woven through the ages with wining, dining and pining- a kind of magic one could only find in a pairing of the occult and ethereal, a daring mix of divinity.

Similarly, the magnificent chorus (repeated 3 times over) truly drives home the fundamental nature of Aziraphale and Crowley's complex friendship. The lyrics linger on elements of admiration, loyalty, caution, sin and most importantly, utter devotion as Hozier drives home the perspective that it's from "the serpent looking longingly at something he desires- for everything he does not have". For instance, the lyrics "Honey, you're familiar, like my mirror years ago" explores the touchy, tragic topic of Crowley's fluid identity; the line "like my mirror years ago" refers to Crowley's short time as an angel before the fall, before the beginning of creation when curiosity was a killer. On a lighter note though, the term of endearment "honey" is particularly sweet when linked with Aziraphale, of whom is very much known to have a penchant for sweet treats! Furthermore, this line is then followed by "Idealism sits in prison, Chivalry fell on his sword", the nouns "idealism" and "chivalry" both have connotations of heroism, guardianship and a sense of perfection, all of which are aspects that the complex character of Aziraphale embodies. However, these valiant qualities are counteracted by the shackled/weapon imagery created by the nouns "prison" and "sword". The sword of course being implied as a reference to the Angel's iconic flaming sword and on one hand the prison being, in Good Omens, an indirect allusion to the systematic control of Heaven and Hell. Or possibly, a tiny snippet into Aziraphale's battle with morality and what his relationship to Crowley means for his reverence to God.



Aziraphale and Crowley, "Before The Beginning" S2 Ep 1

Moreover, the chorus ends with the lines "Innocence died screaming/Honey, ask me, I should know/I slithered here from Eden, Just to sit outside your door"- these lyrics are arguably some of the most important in the mirroring of Aziraphale and Crowley in the winsome work of Hozier's music. Firstly, from the outward, heartbreaking reference to the unfathomably agonising fall from grace experienced by none other than the enticing tempter of Eden to the bittersweet, reserved self-reply of "Honey, ask me, I should know", only to be followed by the accepting, wholesome lines of "I slithered here from Eden, just to sit outside your door". Looking at it with the whimsical story of Good Omens in mind, I like to see this chorus as a soft little stepping stone on the journey of Aziraphale and Crowley's relationship through time.

In a book full to the brim of chaos and calamity, apocalypses and anti-Christ, hellhounds and horsemen; the comedic, unlikely pairing of "a fast-living demon and a somewhat fussy angel" brings a sense of security and gentleness for both the readers and each other. Hozier's melodic music indirectly encapsulates these character's reluctant, tender romance- for he puts something so indescribable into the most magnificent of wording.

By Ebony James

Bedroom reflection.

The room is a reflection of the mind, they say, dust loitering on the surface of objects threatening to choke me; like the hands of those in power never fulfilled or satisfied with my purpose and talents.

Piles of clothes blanket my floor, ignored as the overwhelming pressures of our capitalistic society invade my mind, crushing my originality and casting them aside.

Wilting flowers sit in a vase, as I am captivated in the same auto response circle of life, killing me slowly and draining out my zest.

Empty glasses litter the sides of my bedroom, discarded and forgotten after their use is no longer of importance.

The metal bin overflowing as the task has not been factored into necessity. My journal laying with such sorrow as tears snuffed by tissues has taken its time. The gentle flickering flame situated in glass illuminates the walls. Some passions still glowing in the dismissal.

Books dotted around my sanctuary, cracked open or half finished offering endless escapes filled with fictional happiness and possibilities of higher status understanding the fragility of the world. Cds create structures of diversion and somewhat sympathy.

The beauty of a bass placed in the coves longing for the connection it once had to my interior movements.

Lamps are turned on, giving light to places otherwise would not be seen.