

THE COLUMNS

by pupils; for pupils

HSD's Newsletter: Issue 93



This anti-bullying week, we at The Columns want to celebrate all aspects of diversity within the school. From motivational Monday to feel-good Friday, this week we've all taken part in a variety of fun activities in the name of improving our sense of community and appreciating and valuing all members of our school community. However, it is important to remember that all of this is for a good cause - preventing bullying, and the importance of being an upstander, rather than a bystander. The only way we can properly stop bullying is by speaking out, accepting people's differences, and remembering that other people's feelings can be hurt by our actions. As well as all the revelry of the whole school activities, tonight is the 5th and 6th-year Masquerade Ball, which is sure to be a spectacular and magnificent night to remember, and there will definitely be plenty of pictures in next week's edition. Good luck to the Form 4s in their prelims next week!

Editor, Izzy

Cameron Returns

Jack Mitchell

It was revealed on Monday that former Prime Minister David Cameron would be replacing James Cleverly as Foreign Secretary in the latest cabinet reshuffle. It was triggered after a Times article was published about the police by former Home Secretary Suella Braverman, which proved the final straw for Rishi Sunak, the Prime Minister, leading to his dismissal of her. In the article, she criticised the police for their handling of the protests for Palestine, saying that chiefs were more worried about their image than their duties to keep Britons safe. Another controversy that may have led to her being let go as Home Secretary includes her recent comments about homeless people. She said that being homeless was a 'lifestyle choice' and that they shouldn't be allowed to sleep in tents on the streets. Her foreign office counterpart, James Cleverly, was announced as her replacement. To replace him, David Cameron, who was Prime Minister from 2010 to 2016, was drafted in. Despite not being a Member of Parliament, the former PM will still be able to join the cabinet. This is because Rishi Sunak has made him a life peer (making him Lord Cameron. He will sit in the House of Lords, not the House of Commons, like the rest of his counterparts).

This comes after a 7-year hiatus in his political career. He resigned in 2016 after the Brexit referendum result was announced, due to his support of the 'Remain' campaign. Prior to his premiership, he had been leader of the Conservative Party for 5 years, so he brings a wealth of Party knowledge to the fairly junior cabinet. Cameron championed a more centrist ideology, known as 'small c conservatism'. This was most evident when he led the coalition with the Liberal Democrats, a centrist party. His new plan for conservatism was short-lived after he left, with the party seeing a significant shift to the 'right' after Brexit, with leaders such as Boris Johnson, who enjoyed popularity with voters who had shied away from Cameron's view. By bringing in Cameron and kicking out Suella Braverman, - a significant figure of the more right-wing electorate - Rishi Sunak is showing that he sees a route to electoral victory not on the right, but nearer the centre. Cameron's return may tempt now Liberal Democrat-voting constituents back to the Conservative Party. Sunak will also be hoping that Cameron's relationships with other world leaders will help to improve Britain's world standing.

Lord Cameron wasn't the only politician appointed to a new role. Steve Barclay, the former Health Secretary, is now the Environment Secretary, replacing Thérèse Coffey, who resigned. The two roles may sound of equal importance, but DEFRA (the Department for Environment, Food and Rural Affairs) is a much smaller department than Barclay's old department, meaning he has actually been demoted. To fill his former post is Victoria Atkins, who has only had experience as a junior minister before was appointed. Another very heavily reported promotion has been GB News presenter Esther McVey, who has been appointed Cabinet Minister Without Portfolio. This means that she doesn't run a department, but will still be part of the cabinet. She has told the media that she will be acting as the 'common sense minister' and has promised to scrutinise policy harshly. McVey, another favourite of the more right-wing section of the Conservative Party has been seen as Rishi Sunak's attempt at appeasing the disgruntled MPs who weren't happy at Suella Braverman's sacking.

The Heroic Pigeon

Maisey Lafollette

I came across a new statue in Broughty Ferry by the waterfront, a statue of a hand holding a pigeon. This made me curious to find out more.

The pigeon is a war hero named Winkie and she helped save the lives of four airmen who were shot down in the North Sea returning home after a mission in Norway in World War II. Winkie flew over a hundred miles, covered in oil and sea water, back to her home in Broughty Ferry, which alerted her owner that something was wrong. It was 1942, so there was no technology such as GPS, and she wasn't carrying a message. The RAF located the plane by calculating the time it took Winkie to fly home and the last known location of the aircraft. They had to account for wind and the oil weighing down her feathers. The air men were rescued in freezing waters within 15 minutes, and all four survived.



For her bravery, Winkie was the first to be awarded the Dickin Medal- the animal equivalent of the Victoria Cross. She lived out her days peacefully in Broughty Ferry before she died in 1953. This weekend I remembered Winkie, along with other animals who served during wars.

Fate in Romeo and Juliet

Ruby McIntee

A pair of star-crossed lovers take their life;
Whose misadventured piteous overthrows
Doth with their death bury their parents' strife.

From the exposition of William Shakespeare's *Romeo and Juliet*, the audience is acutely aware that the protagonist will die. A crucial half of the 'star-crossed lovers', Romeo is predestined to engage in the ultimate act of self-destruction: suicide. Interestingly, Romeo appears equally cognisant of his macabre fate, constantly proclaiming to be 'fortunes fool', restlessly referencing the 'inauspicious stars', and frequently making parallels with ecclesiastical texts. However, the audience is never truly sure where culpability lies, is it fate, or Romeo's own actions? Through the proxy of Romeo, Shakespeare exhibits a complex relationship with fate, eventually demonstrating how resistance to fate is both fruitless and futile, that divine will is all-consuming and inevitable. It is only in the attempt to subvert it that you truly become 'fortunes fool'.

This reinforcement of the power of fate can be seen in the opening lines of the play. By pronouncing them 'star crossed' lovers, the chorus makes powerful statements regarding Romeo and Juliet's 'death marked' love. The imagery of 'marked' love implies fates are already sealed; inevitable. The dramatic irony Shakespeare employs adds suspense: the audience knows what will happen which makes the lovers' deaths breathtakingly tragic. The prologue also establishes Romeo as a tragic hero based on Aristotle's model; he has relative influence and power as a part of the 'two households both alike in dignity'.

Continuing with the traditional model for a tragic hero, Romeo is introduced through the proxy of Gregory and Sampson. They act as a foil for Romeo, joking about 'maidenheads', and engaging in acts of violence. Against their bawdy humor, Romeo is introduced as a more complex and important character whose poetic proclamations stand out. Shakespeare employs the technique of antithesis in Romeo's speech to introduce the emotional state of confusion that the young lover feels, consistently using strings of opposites and oxymorons, for example declaring his love to be 'heavy and light'. Many of these phrases also lead toward questions of free will vs fate as derived from the predominant religions of the time. The eloquent language of the balcony scene; 'Have saints not lips?', 'Dear saint', 'call me my name and I'll be but new baptised' are more than metaphor; they also must be considered in the context of Elizabethan England. Here, Romeo's extended metaphor that compares Juliet to a saint, borders on blasphemy when considering the religious frameworks of the Shakespearean era. Therefore, Shakespeare's inclusion of such theological references serves two purposes: It makes Romeo appear intelligent and well-read while simultaneously embedding the theme of fate deeper into the subtext of the drama. Such ever-present references to scripture consistently remind the audience of fate, especially with consideration of the specific predominant theological ideas of the era.

Mercutio's Queen Mab speech further solidifies Shakespeare's interpretation of fate. After hearing Romeo explain his prophetic dream that warned against attending the Capulets' feast, Mercutio responds with a monologue. It focuses on Queen Mab, a figure loosely based on Celtic mythology. Here, Queen Mab also has a double meaning. In Elizabethan England, the words "quean" and "mab" were references to prostitutes. This creates a type of conceptual pun, alluding to a mythological tradition and attaching imagery that references prostitutes. It is explained in the speech that Queen Mab brings individually tailored dreams to people. Interestingly, this results in a spiral into depravity within Mercutio's speech, with Queen Mab ending as a detestable 'hag'. While this may seem counterintuitive, upon reflection it makes perfect sense. While lover dream of love, soldiers dream of 'cutting foreign throats'. What was a child's fairy tale is resurrected into a much darker, but more accurate version of itself. Mercutio ends his monologue, saying that dreams 'are the children of an idle brain'. But what qualifies as a dream? Surely Juliet's hope to live a married life with Romeo, and friar Lawrence's want for a peaceful Verona? To Mercutio, and by extension Shakespeare, these dreams are all delusions, or 'children of an idle brain'. All dreams will remain chimeric and in such an assessment. To believe in one is to believe in a fallacy.

This perhaps only makes Mercutio's death at the peripetia of the drama worse, as he struggles to deal with his fate he jokes, 'Ask of me tomorrow and you will find me a grave man'. But when he realises he will die, not even for the sake of his fate, but for Romeo's, he devolves, cursing both the Capulets and Montagues, yelling 'a plague on both your houses'. Relying on what he earlier dismissed, in his last moments he struggles against fate and hopes for a fantasy; one where his curse will change events.

This desperate struggle against what is fated to happen can be seen again when Romeo 'slays' Tybalt in revenge for the murder of Mercutio. The veneer of the previously established eloquent Romeo, who was separated from the other boys because of his pacifist nature, falls away. Instead, we see an angry, aggressive, and impulsive young man. This renders Romeo's hamartia, his fatal flaw, fully exposed. He feels compelled to act against Tybalt, claiming 'either thou, or I, or both must go with him', referring to Mercutio. Once again, this reminds the audience of God, the afterlife and fate itself, after all, where does Romeo envision Mercutio going?

Equally, this reveals Romeo's hubris, he is more than ready to duel a man whom he knows is capable of murder, as Tybalt had readily and easily slain Mercutio. Despite Romeo taking such rash and ill-advised action, he wins the duel and 'Tybalt falls' (stage direction), prompting him to exclaim 'oh, I am fortunes fool!'. Shakespeare's use of alliteration adds emphasises and rhythm to Romeo's speech, further embedding fate into the fabric of the play, while conveying Romeo's dismay at the turn of events. The depiction of Romeo being 'fortunes fool', paints the vivid image that Romeo is much like a court jester or clown, there only to entertain fate despite any egregious toll it may have.

The result of this sequence of events has profound implications for the other characters within the play. In particular, Juliet is forced to reckon with the death of her cousin by the hand of her lover. This leads her to declare Romeo 'an honourable villain', 'a beautiful tyrant' and a 'dammed saint'. Where once Romeo was committing blasphemy, comparing Juliet to a saint, we now see a reversal in roles. This link to earlier in the play reminds the audience of how the young lovers once were and contrasts them to what they have become. Shakespeare's use of the word 'damned' also furthers the notion of fate in the play, as it denotes that someone is condemned or doomed and has biblical origins. It implies that Romeo has no autonomy and that he is condemned despite being a 'saint'.

The audience finally sees the extent to which Romeo and Juliet are 'dammed' when Romeo reaches his anagnorisis. After hearing of Juliet's 'death', he rashly makes his way to Verona after declaring 'I defy you stars'. When he meets Paris, who is guarding Juliet's tomb, Romeo professes, 'put not another sin upon my head' and begs Paris to run, out of a 'madman's mercy'. Whereas other tragic heroes, such as Othello, have extended and clear realisations, Romeo's is marred. He seems incapable of accepting full responsibility for the sequence of events. This can be seen in the statement 'put not another sin on my head', which simultaneously acknowledges his 'sinful' actions but removes Romeo's agency, it is up to Paris up to someone else, to prevent Romeo from falling any further from grace. Similarly, the phrase 'madman' implies that Romeo is not in control of his actions. Once Paris is slain, Romeo has his final soliloquy. He seems frighteningly at ease with his death. To Romeo this is the only way to 'shake the yolk of the inauspicious stars', to be granted 'eternal rest', to finally be done with his 'world-wearyed flesh'. Interestingly, this death only fulfils the prologue as Romeos death was the only way to fix the rift between the Montagues and Capulets. In this way, Romeo and Juliet do not die defying the stars, rather they die to fulfilling them. For romeo and Juliet, there was only ever one ending.

The mechanism of fate precipitates all actions within Shakespeares tragedys. From the blood feud between the Montagues and Capulets to the unfortunate timing that precipitates the death of romeo Juliet and Paris; these events are not coincidence, rather manifestations of an unchangeable, incomprehensible divine will. While the debate surrounding free will and determinism stretches back to antiquity, Shakespeare's point is clear: fate rules. In 'Romeo and Juliet', Shakespeare not only borrows Aristotle's model of a tragic hero, but he emulates his thought process. Like the works of Heraclitus and Leucippus and later of Aristotle and Aurelius, Shakespeare's demonstrates the total dominion of divine will. Death is the only way Romeo can shake the 'inauspicious stars'. This is what Shakespeares tragedies, tragic. The crushing, unstoppable force of fate that can only lead to one conclusion.

'For never was there a tale of more woe than that of Juliet and her Romeo'

Tower Blocks

Matthew Jamieson

Recently on the news was an article about a block of flats in Bristol which had to be evacuated due to safety concern. Barton House was the home of hundreds of tenants, and, due to the risk, they had to evacuate, leaving behind belongings and their homes. Barton House is 65 years old, built in the late 1950s. This got me wondering about these typical tower blocks. These massive structures have dominated the skyline of several cities. Prime examples of this can be seen in Glasgow, Sheffield and London, just to name a few. In fact, even in our own city of Dundee tenements in Lochee and the Hilltown dominate the image of Dundee as you drive over the Tay Bridge. How safe are these tower blocks as they start to approach their 70th anniversary? Surely these brutalist structures were an eyesore to even those in the 1960s? What should be done with them as their lifespan starts to reach their limit?

Well, these structures first started popping up in major cities to combat the loss of housing due to World War Two and a rising increase in population. These structures were most likely assembled in groups as quick as possible to cobble together as many people to put in them. This is specifically typical in Glasgow, with powerful images coming from areas like Gorbals, where abandoned low-rise Victorian buildings are standing in the middle of a demolished block, surrounded by several high-rise flats. These blocks have become a part of Glasgows personality, as seen in the likes of Still Game, a comedy series on BBC from the 2000s, or Edwin Morgan's poems like 'Glasgow Sonnet I' used as part of the Nat 5 English course at the High School of Dundee. These structures, as seen and proven, are unsafe for today's standards, just by looking at them, you can see decaying concrete as a soul of a previous era dies in these blocks. Several of these blocks have been destroyed in the last ten years, for instance the tower blocks which used to be situated in the Hilltown, destroyed a few years ago. These structures are notably unsafe due to cladding. This was sadly seen due to the catastrophic event of the Grenfell Fire in London a few years ago, claiming the lives of several people, as the cladding on the Tower set on fire and managed to spread the fire to people trapped on upper floors. This saddening awakening made the UK government clamp down on these towers, either making cladding safe or demolishing towers.

So, how do these towers look? They are an eyesore to us today, a concrete monster on the horizon of most cities. How did these even look pleasant in the 1960s when they were built? Well, surprisingly, the style of Brutalism was extremely popular in the 1960s. World War 2 had just finished, and people needed a distraction from the terrors of the decade

before. To do this, architecture that was bright, colourful, bold and new was introduced. One of those being brutalism. People enjoyed a change and the chance for the future, and these new towers replacing old tenements seemed like the right choice, though now, a lot of people are regretting the decision of those in the past, as they realise how their historic towns had been blotted with the towers, as communities were destroyed and split apart, and the dream faded. An example of this can be seen in Sheffield. Park Hill Flats, famous for a piece of graffiti written on it called 'Will u marry me', was an icon and an eyesore for Sheffield. Created in the 1960s by the council as a beacon of hope, this hope soon turned, as the flats' connecting under-cover halls became a site of crime and suicide, as people jumped off the bridges connecting the flats. This beacon of hope was destroyed, and for Sheffield, due to a Grade II Listing on the building, its dark history has remained preserved, even after the building has been redesigned recently.

What should be done with them? They have started to reach their limit, as they start to decay and rot away. Some, if not most, will be demolished. The councils will turn back on the decision of their 1960s counterparts. However, as these buildings age, like the Park Hill Flats in Sheffield, listing these structures could help tell the inhabitants' stories. As this seemingly 'bright' age started to decline over the years, as these flats turned from a vision of the future to a vision of poverty, lack of neighbourliness and of a dream turned to dust. Perhaps some flats will receive massive upgrades as their lifespans get renewed, some flats will be preserved, though in most likeliness, like the ones in the Hilltown, most will slowly disappear from our skyline, as perhaps our original streets, low- rise buildings and town planning get put in use once again.

This week in Pictures



Masquerade

Izzy Clark

On the afternoon this publication goes out, the Form 5s and 6s will be busy hurrying around, perfecting the final touches to their outfits before a night to remember - the masquerade ball. For those of you wondering what on earth a masquerade ball is - or why we're all making such a fuss about it - here's a brief history of masquerades; a globe-spanning tradition of glitter, finery and pomp.

Masquerades originated, as many dramatic things seem to have done, in France. Specifically, they were a part of carnival season in 15th-century, with celebrations just before Lent, in early February. The first was held by King Charles VI of France in 1393. The event combined French noble fashion with the traditions of the Moriscos - Muslim costume balls originating in Spain, which was a majority-Muslim country during the early 1st millennium. The combination of Islamic and Christian traditions created a distinctly secular festivity which quickly spread to the rest of Europe, becoming a staple of high-society parties, particularly during the 16th and 17th centuries. In 1792, the king of Sweden - Gustav III - was assassinated at a masquerade ball, turning the romantic aspect eerily sour.

Masquerades reportedly reached the United Kingdom in 1708, thanks to a Swiss noble who had spent time in Italy, where the custom had seen special popularity thanks to the trade of elaborate Venetian masks used in 'Commedia Dell'arte' - a form of comic theatre.

The masquerade event saw a significant renaissance in Italy during the 20th century, after the fall of the Venetian Republic in the 18th century, where the parties were assimilated into the wider Venetian Carnival (the same pre-Lent celebration where masquerades originated) as a way of maintaining Venetian culture after it became a part of Italian culture.

Masquerade balls have become something of a favourite setting for authors and playwrights throughout history, particularly due to the added mystery of anonymity and sparkle. In *Romeo and Juliet*, the eponymous lovers meet at a masquerade ball, and Edgar Allen Poe's short story 'The Masque of the Red Death' also features a masquerade event.

Hopefully, Friday night's Form 5 and 6 masquerade will be a night to remember for all those attending!

ROBOTARIUM

Brodie Scrimgeour & Logan Thomas

The National Robotarium was very interesting due to the fact that they had four robots that were very high-tech. The first robot was named Pepper. She didn't do much: she wasn't very good, as she couldn't do what was asked, and she made stupid cat noises like, 'meow.' The next robot, named Spot, was that yellow Boston Dynamics dog that most people have seen before. Spot was a lot more sophisticated and agile, followed basic commands like jump, and follow people. He could be kicked and save himself before face planting to the ground. The third robot was a smaller and more agile version of Spot named Go1. Go1 was for teaching and learning coding. The fourth and final robot was named Melo. Melo was used for helping out kids with ASD and Special needs.

Additional notes: the prices of the robots

1. Pepper: £17,000
2. Spot: £100,000
3. Go1: £3,500
4. Melo: £6,500

Also there were no chairs 😞.

Castle Course

Archie Patullo

Also known as course No. 7 of the famed St. Andrews Link Trust, the Castle course adds to the brilliance of the world's best collection of links golf courses. Opening in the summer of 2008, the Castle course was designed by David McLay Kidd from Oregon, in the USA. Playing to more than 7,000 yards from the back tees, the Castle course has golfers around the world excited to try out the one of the best golf course in one of golf's premier holiday destinations. Following the coastline east of St Andrews, the Castle course is two miles from the town centre. The course is only open from March to the start of November and a tee time range from £80 to £160 depending on which month you're playing. It is my favourite course because it is very difficult, it has great view, and it is a good course. I play there and I won a competition there by scoring an 82 in the October holidays.

If you've watched *Stranger Things*, *Riverdale*, or “Honour Among Thieves”, then you've probably been at least lightly exposed to the phenomenon that is the tabletop role-playing game *Dungeons & Dragons*. If not, this article might be a bit of a wild ride, but I hope you'll have fun.

Dungeons & Dragons (“D&D”) is, as mentioned, a tabletop role-playing game first developed in 1974, with the fifth edition of the game being released in 2014. Typically, a game of D&D is run by one person, the DM or GM, who directs the action of the story, whilst the rest of the players act as characters of their own creation exploring the world, the outcomes of their actions decided by dice rolls. Most D&D stories are set in fantasy worlds, with some of the most popular settings being populated by beings like elves, dragons and dwarves. Other campaign settings have been released by the publishers, placing a group of adventurers in such whimsical locations as space (*Spelljammer* is really fun to play if you like sci-fi), or magical schools (if you're a Harry Potter fan, I highly recommend *Strixhaven* as a setting). Whilst the typical D&D campaign is typically medieval- influenced, a few stories have sought to expand the cultural diversity present in the game, with the settings of *Theros*, *Wildemount* and *Eberron* offering stories set in fictionalized and fantasized versions of Ancient Greece, 15th-century Eastern Europe and late Victorian England.

However, D&D isn't the only tabletop role-playing game (TTRPG) undergoing a recent resurgence in popularity as so-called “nerd culture” experiences a renaissance. Other games published during the 70s and 80s are back and better than ever before, with an increased focus on in-game diversity leading to new stories. In particular, the Lovecraftian horror RPG “*Call of Cthulhu*” and urban paranormal RPG “*Vampire: The Masquerade*” have seen a rise in popularity, with their darker stories and settings appealing to more mature audiences than the typical fantasy adventures presented by other games. The early days of TTRPGs saw a massive influx of games based on popular media franchises, such as *Star Wars*, *Doctor Who*, and *Star Trek*, and whilst these games haven't seen the same recent jump in acclaim as their contemporaries, they've influenced a new generation of fan-created RPGs based on modern works, such as “*Avatar: The Last Airbender*”, whose TTRPG is constantly receiving new updates, and several games based on the works of J.R.R. Tolkien.

As previously stated, new TTRPGs are emerging constantly from a variety of creators, all with their own unique gameplay and style. “*The Warren*” is a *Watership Down* fan's dream, letting players take on the role of woodland creatures facing unknown terrors. Other animal-themed games include “*A Familiar Problem*” and “*Honey Heist*”, both of which are easy to learn and easy to enjoy. On the other end of the seriousness scale, “*Candela Obscura*” explores eldritch horrors in a fictionalized inter-war Europe, and Avery Alder's teen drama “*Monsterhearts*” has hints of *Twilight*, *Buffy* and *Teen Wolf*, allowing players to combine adolescent angst with monstrous powers.

A big reason that more and more people are getting into tabletop gaming is the astronomical rise in popularity of actual-play gaming series, where people play TTRPGs on camera. Shorter-form series like *Dimension 20* have run miniseries based on Jane Austen, *Lord of The Rings*, *Game of Thrones*, *Harry Potter*, and *Redwall*, and longer-form series like *Critical Role* (my personal favourite) have accumulated massive fan following and funding for two (soon to be three) novels, several comics, and two seasons of an animated show on Amazon Prime.

If any of this sounds exciting, then you're not alone. TTRPGs have helped redefine the gaming scene over the last fifty years, and have firmly cemented themselves into modern pop culture thanks to their all-ages appeal and potential for brilliant storytelling, epic drama, and eye-watering comedy. Running a TTRPG group within the school has massively improved my confidence, leadership and social skills, and I think it's an excellent way to make friends, grow your creativity and, above all else, have fun.

The Marvels:

Marvel's Major Flop

Eilidh Acford

The Marvels' was released this weekend as a sequel to the hit movie 'Captain Marvel' in 2016. However, it flopped only retailing \$63.3 million dollars in ticket sales, lower than its predicted \$70 million dollars. The movie was a fair attempt at Marvel to try resonating back to their older, beloved movies, so why did it flop so hard?

Phase 5, the current phase, has been Marvel's worst performing phase by far. It comes following the semi-successful phase 4 which had box-office records like 'WandaVision' and 'Moon-Knight' but also less successful shows like the ever controversial 'Loki'. It seems to viewers that Marvel is only going downhill with them even reportedly having to bring back Robert Downey Jr and Chris Evans just to try and claw some of their fans back. It's safe to say that Marvel have oversaturated their market. People worldwide used to eagerly sit and anticipate a new movie every year, sometimes two if they were lucky. Now Marvel is rolling out a new movie or new episode of a tv show nearly every week. They've lost their anticipation element that used to grip so many people across the country and now people feel no need to wait for them.

I myself used to love Marvel. From the first time watching 'the Avengers' I fell in love with the world but even I have lost the excitement and adoration I used to feel for it. Marvel just doesn't feel the same anymore, it's lost the genuine touch we all used to love and delight in. Now it just feels like overproduction to try compensating for the lost fans. I think there have been countless tv shows and movies since 'Avenger's Endgame' in 2019, the, arguably, last decent Marvel project yet none of them have even come close to matching the profits made from the classics like 'Iron Man', 'Captain America the First Avenger' and 'Thor Ragnarok'.

I think it is safe to say that everyone misses the genuine touch Marvel used to put into their movies and hopefully Marvel will come together and stop this mass production and just focus on creating some genuine, decent movies.

UP TO D8 !

Up to d8 – The Topical Columns Quiz - (Issue 93)

Are you up to d8?! Answer the following questions correctly and email your answers to dmfinlay@highschoolofdundee.org.uk.

First pupil to send in a correct set of answers receives a prize!

(Answers in the next issue of The Columns) This week, you

don't have to worry about being up to date with current affairs.

All 8 questions concern things that happen in November. All the best!

1. In what year did the Berlin Wall fall, marking a historic event on November 9th?
2. Which major American holiday is celebrated on the fourth Thursday of November each year?
3. On November 11th, many countries observe what to honour military veterans?
4. What famous speech did Abraham Lincoln deliver on November 19, 1863, during the American Civil War?
5. Which constellation is associated with the annual meteor shower known as the Leonids, which peaks in November?
6. In November 1922, archaeologist Howard Carter discovered the entrance to what famous Egyptian tomb?
7. On November 3, 1957, the Soviet Union launched the first artificial satellite into space. What was its name?
8. Which famous author, known for works like "Pride and Prejudice," was born on November 16, 1775?

Congratulations to Kirsty Caddick and Rosie O'Ready who both got their answers in super fast!

EDITORS' NOTE

I always have trouble writing the editor's note! It's a difficult piece of writing which never fails to challenge my capabilities; much like dissertations, or actually, most writing. If you also want to stretch your intellectual capabilities, please write articles for the columns. For those who have written, congrats!

Editor Ruby

Have a fab weekend!

THE COLUMNS TEAM