

Surogat

ENOUGH OF P ↙ O ↗ L ↘ I ↙ T ↓ E MODERN —NISM!

Surogat is a raw, sturdy industrial sans-serif super family with dominant horizontal strokes. Inspired by mechanically constructed letterforms, it is well-suited to both display & body text. This plain-speaking, family comes in 3 widths, from its space-saving Condensed to the extreme width of Compressed which expands the possibilities of the font family. Surogat is ideal for unembellished headlines and clear body text in both online and print applications and features scores of features.

Surogat type family comes in a 3 widths each with 10 styles: Normal, Condensed, & Compressed. Combined, they offer complete typographic palette for the most demanding designers. All weights of Surogat include 10 different kinds of numerals. Proportional Old-style figures come as default figures in Surogat. Like all Typotheque fonts, Surogat family includes SMALL CAPS in all styles and contains a wealth of advanced Open-Type features. Designed by Nikola Djurek in 2014.

BUY S U R O G A T



"There you go," said Usain Bolt moments after the world watched him go supersonic for a final time in the Olympics. "I am the greatest." Once again it was impossible to argue.

Sports

Sean Unger from
Rio de Janeiro

Saturday 20
August 2016
16.47 BST

When the baton was slapped into his hand on the final leg of the men's 4×100m relay, Jamaica, US, and Japan were in a line, all theoretically vying for gold. But then Bolt applied those familiar afterburners and blasted away from his opponents and towards the pages of history. This was his third gold medal of these Games, his ninth overall at the Olympics. No wonder he savoured a super slow lap of honour, waving at every Jamaican flag in the Olympic Stadium and dancing with his team-mates, Asafa Powell, Nickel Ashmeade and Yohan Blake on the back straight. "I am very proud of myself and I have to say thanks to the guys," said Bolt. "The pressure very is real. I look at it as an accomplishment. I live for these moments, it is beautiful and I came through. I'll go home, stay up late tonight talking and having fun. It is not real. It is a brilliant feeling. I told the guys if it didn't happen tonight I would beat them up."

Behind the Jamaicans, who finished in a time of 37.27 seconds, were Japan, who took a shock silver in 37.60. None of the Japanese team have personal bests under 10 seconds but their use of the underhand baton pass—rather than the more common upsweep method—made their changeovers far slicker than everyone else. Canada were pushed up to the bronze medal position after the US team were disqualified. The Americans heard the news just as they finished their lap of honour. It was actually the Canadians who alerted them to the DQ by their country's name on the stadium scoreboard. Later it transpired that the baton change between Mike Rodgers and Justin Gatlin had been illegal. Said Gatlin: "It was the twilight zone. It was a nightmare. You work so hard with your team-mates, guys you compete against almost all year long. All that hard work

just crumbles." Britain's main team of Richard Kilty, Harry Aikines-Aryeetey, James Ellington and Adam Gemili—who were without the injured James Dasaolu and CJ Ujah, who was surprisingly dropped—were a disappointing fifth in 37.98sec after struggling to cope with the very sharp bend in lane one. "It's not an excuse but it's the truth it is more difficult in lane one," said Ellington. "We genuinely believed we could go out there and win it or get a medal at worst and run our asses off and it was not meant to be. We know what we are capable of more so we are going to have to go back as a team and rebuild and get ready for London next year on our own terms and if we change it around then this will be forgotten." But this night was all about Bolt, who has had the crowds coming to the stadium for his Olympic farewell tour all week. As Blake put it afterwards: "Usain needs to be immortal and he is immortal, but I will encourage him to come back for 2020."

Bolt's long, poignant wave to the large throng of Jamaican supporters as he left the stadium suggested he has other ideas. Of course Bolt was still far too good for this field. He made a whip-sharp start and had established a lead of three or four metres by the bend. The rest was just noise—and poise—as he came home in 19.78sec. It was a season's best time but also the slowest 200m he has run in a major championship final since 2008. Perhaps he was right to say that he would only be running the 100m at the world championships in London next year. The Jamaican's face as he crossed the line told you he expected to be quicker. Last year in Beijing he had run 19.55sec, off nowhere near as good a winter, and two days ago had even floated the possibility of breaking his own world record of 19.19, set in Berlin

Millennium

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SPECIAL REPORT: CRISIS INVESTIGATION '08

WE'RE MELTING



The precipitating factor was a high default rate in the subprime home mortgage sector. The expansion of this sector had been encouraged by the Community Reinvestment Act (CRA), a US federal law first passed in 1977 and subsequently revised, which was designed to help poorer American inner-city dwellers get mortgage loans. Many of these subprime (high risk) loans were then bundled and sold, finally accruing to quasi-government agencies (Fannie Mae and Freddie Mac). The implicit guarantee by the US federal government created a moral hazard and contributed to a glut of risky lending. Many of these loans were also bundled together and formed into new financial instruments called mortgage-backed securities, which could be sold on as (ostensibly) low-risk securities. Because mortgage lenders could pass these mortgages (and the associated risks)

"The crisis was avoidable and was caused by: wide-spread failures in financial regulation, including the Federal Reserve's failure to stem the tide of toxic mortgages"

Financial Crisis Enquiry Commission

on in this way, they could and would adopt all loose underwriting criteria (encouraged by regulators), and some developed aggressive lending practices. The accumulation and subsequent default of these mortgages led to the crisis. The crisis threatened the collapse of large financial institutions, which was prevented by the bailout of banks by national governments, but stock markets still dropped worldwide. In many areas, the housing market also suffered, resulting in evictions, foreclosures and prolonged unemployment. The crisis played a significant role in the failure of key businesses, declines in consumer wealth estimated in trillions of U.S. dollars, and a downturn in economic activity leading to the Great Recession of 2008–2012 and contributing to many European sovereign-debt crisis. The active phase of the crisis, which manifested as a liquidity crisis, can

13

Australia Is Due for Two More Rate Cuts, Says Templeton: Jonas Ferger takes a look at the Aussie situation

51

Toxic Smog in New Delhi to soon hit the city economy: World's most polluted city wakes to new issues.

72

Stock Markets to become very volatile post US Elections: Dirk Digler talks about post election market

Kim Gordon Interviewed

Talking about Sonic Youth & *Girl In A Band*, her memoir

Stephanie Boland



When I mentioned to other journalists that I had this interview with KIM GORDON coming up, a lot of them told me she was a tough gig. Even those who hadn't spoken to her themselves relayed accounts: Kim Gordon is famously reticent; she hates being asked anything; she'll tell you how little she wants to be there. As a Sonic Youth fan—let alone as someone who'd have to write up whatever happened—I was nervous. So let me set the record straight, for future writers: Kim Gordon is not tough to interview. I really have interviewed difficult subjects—people who are outright hostile to being questioned, or become angry if you ask them some-

thing they feel is outside the interview's purview. (Incidentally, no-one warned me about these writers, who are men.) True, Gordon is obviously an introvert who takes no pleasure in doing publicity, accepting the extroversion of her job only as a necessary tax on being an artist. But she is all the things that make working with someone enjoyable: kind, polite, funny and very, very smart. Reticent as she is when talking about her own life and motivations, she opens up when the subject shifts to art—a far preferable state of affairs to the reverse. At one point in our interview, we sat in silence for some minutes while she looked up the date

GREATEST HITS

OsnabrückHalle
Schlosswall 1
49074 Osnabrück
Germany

Elbphilharmo
Platz der
Deutschen Einheit
1 20457 Hamburg
Germany

Patronaat
Zijlsingel 2
2013 DN Haarlem
Netherlands

Bassy Club
Schönhauser Allee
176 a 10119 Berlin
Germany

ATONAL AFFAIR

Tanzbar Palette
Grosse Nikolai
Strasse 9-11
06108 Halle/Saale
Germany

Roter Salon
Rosa-Luxemburg-
Platz 10178 Berlin
Germany

KA-Theater
Mehringdamm 34
10961 Berlin
Germany

MAO Livehouse
Guangzhou 232
1298 China

ARCHITECTURE 3

Patronaat
Zijlsingel 2
2013 DN Haarlem
Netherlands

Bassy Club
Schönhauser Allee
176 a 10119 Berlin
Germany

OsnabrückHalle
Schlosswall 1
49074 Osnabrück
Germany

Elbphilharmo
Platz der Deutsch
Einheit 1 20457
Hamburg vicinity
Germany

OPENING ACTS

Nightwish, Einstürzende Neubauten, Apoptygma Berzerk, Deathstars, Assemblage 23, Suicide Commando, Blutengel, Aesthetic Perfection, Flogging Molly, Sun Kil Moon, King Khan & The Shrines, Merchandise, Ought, Rosetta, Björk, of Montreal, Die Antwoord, A-Trak, CocoRosie, Eagles of Death Metal, RL Grime, and Hudson Mohawke.

ABOUT

When Blixa Bargeld was asked if he wanted to perform at the moon club on April 1, 1980, he thought up the band Einstürzende Neubauten, accepted the gig and called a few friends. The initial members of the band turned out to be musicians who happened to have time that evening. The official birth of Einstürzende Neubauten is generally linked to this concert. Certainly, no one could have dared to predict back then that the band would continue to be so highly productive, and still be going strong after almost four decades. With the release of its debut album "Kollaps" in November 1981, Einstürzende Neubauten declared war on all conventional listening habits. The album is actually an "inaudible" record; it is a frontal attack on expectations and ways of listening that have been blunted by mainstream sound.

EINSTÜRZENDE NEUBAUTEN

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STYLES	TEMPERA STD	TEMPERA CONDENSED	TEMPERA COMPRESSED
	Thin	Thin	Thin
	<i>Thin Italic</i>	<i>Thin Italic</i>	<i>Thin Italic</i>
	ExtraLight	ExtraLight	ExtraLight
	<i>ExtraLight Italic</i>	<i>ExtraLight Italic</i>	<i>ExtraLight Italic</i>
	Light	Light	Light
	<i>Light Italic</i>	<i>Light Italic</i>	<i>Light Italic</i>
	Regular	Regular	Regular
	<i>Italic</i>	<i>Italic</i>	<i>Italic</i>
	Medium	Medium	Medium
	<i>Medium Italic</i>	<i>Medium Italic</i>	<i>Medium Italic</i>
	Semibold	Semibold	Semibold
	<i>Semibold Italic</i>	<i>Semibold Italic</i>	<i>Semibold Italic</i>
	Bold	Bold	Bold
	<i>Bold Italic</i>	<i>Bold Italic</i>	<i>Bold Italic</i>
	Black	Black	Black
	<i>Black Italic</i>	<i>Black Italic</i>	<i>Black Italic</i>

Surogat

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