

INTERNATIONAL

Scottish 'home of golf' takes swing at sport's Saudi merger

People in St Andrews unimpressed by tie-up that hands Riyadh huge clout

LUKANYO MNAYANDA — ST ANDREWS

As he prepared to tee off at the historic Old Course in St Andrews, the Scottish town known as the "home of golf", Dominic Clemons was still digesting the shock tie-up that has handed Saudi Arabia enormous sway over the future of the professional game.

"I feel sorry for the guys who were loyal," said the 20-year-old, referring to the players who resisted the hundreds of millions of dollars offered by LIV Golf, the oil-funded upstart launched in 2021 to shake up the ancient game, in favour of preserving its traditions.

The arrival of LIV Golf, backed by Saudi Arabia's \$650bn sovereign wealth fund, threw the elite level of the sport into unprecedented turmoil, as some of its biggest names signed up for the fortunes on offer.

Tiger Woods, one of golf's most bankable stars, reportedly turned down a huge sum to join, but other leading players, including Phil Mickelson, Dustin Johnson and Brooks Koepka, signed up. Recriminations and lawsuits followed as the US PGA Tour and its European counterpart banned the rebels from their competitions.

Then, out of the blue last week, a deal was announced to combine the commercial activities of the US and European tours with LIV Golf, with the new entity chaired by Saudi powerbroker Yasir al-Rumayyan and bankrolled by the kingdom's petrodollars.

The news left many complaining of a takeover by Saudi Arabia's Public

Investment Fund rather than a commercial merger, although the PGA Tour will hold a majority of the voting rights.

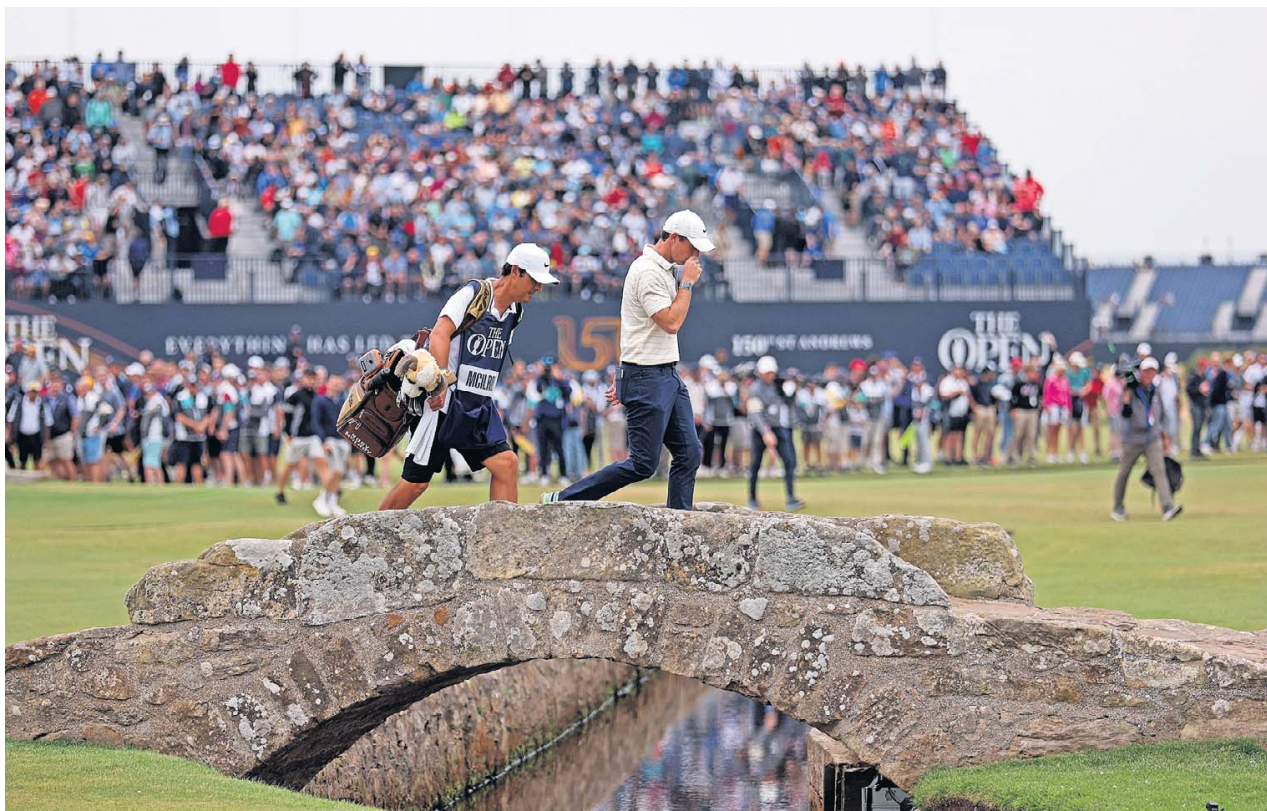
The audacious Saudi move underscored how professional golf has become a global sport, hugely popular in the US and much of Europe, growing fast in Asia and played by hundreds of millions with little or no connection to its origins in Scotland.

But it remains an important part of the Scottish identity, particularly in St Andrews, a quaint east coast town where golf was first played during the Middle Ages and which lays claim to having the oldest course in the world.

The flagship Old Course — the town has six others — has hosted the Open, one of golf's four "majors", 30 times, more than any other, and legends such as Jack Nicklaus, Seve Ballesteros and Woods have all navigated its feared 17th "road hole" to lift the famous Claret Jug.

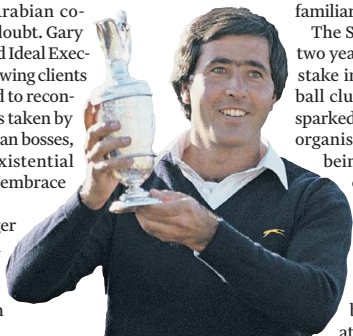
Few in St Andrews were willing to give the sport's new Saudi Arabian co-owner the benefit of the doubt. Gary Maxwell of Glasgow-based Ideal Executive Travel, who was showing clients round the town, struggled to reconcile the previous positions taken by the sport's US and European bosses, that LIV Golf was an existential threat, with their sudden embrace of the organisation.

He concluded the merger was "for money and money alone", adding: "I'm not overly keen on it. Golf should stay with its traditions."



Rory McIlroy at the Open, St Andrews, last year. Below, Seve Ballesteros lifts the Claret Jug in 1984

Warren Little/Getty Images



The PIF does ambitious plans, as it seeks to gain acceptance of LIV Golf's team-based format and marry it with the commercial appeal of the PGA Tour, which boasts blue-chip sponsorships and lucrative broadcast deals. The details will be thrashed out in the coming weeks, but the PIF could pump about \$3bn into the new entity, people familiar with the matter admitted.

The Saudi golf drive comes less than two years after the PIF took a majority stake in English Premier League football club Newcastle United. That deal sparked accusations from human rights organisations that its vast sums were being used to soften the image of a country accused of human rights abuses.

The "sportwashing" label has been revived since the golf merger by those who say Riyadh is again using its wealth to buy up prestigious assets in an attempt to improve its image, this

time on an even bigger scale. Moraig Orton, 78, a St Andrews local who first picked up a golf club when she was a child, said recent events had reinforced her view the professional sport had abandoned its roots. "Golf . . . has lost the idea of being everyone's game."

Two other golfers, both members of an "80-plus ladies club", were more forthright in their disapproval. "It's a shame if the Saudis take it over," said one, who preferred not to be named. "Saudi Arabia's history with human rights is just not good. St Andrews is inclusive of all genders and ethnic groups."

Neil Coulson, chief executive of the St Andrews Links Trust, which runs the town's seven courses, declined to comment on the merger, other than to say he welcomed "initiatives which develop and promote participation and growth of the game".

But the shake-up was hailed by the organisation that runs courses owned

'Golf . . . has lost the idea of being everyone's game'

Moraig Orton, below



by former US president Donald Trump, including Trump Turnberry in Ayrshire, on Scotland's west coast. Sarah Malone, executive vice-president for Trump International Golf Scotland, called it "the best news to come out of the golf world for a long time".

It was not a view shared by Rebecca Roberts, who was visiting the Old Course to support her son Matt, a top amateur golfer who was preparing to play in the St Andrews Links Trophy tournament.

She was left pondering how the LIV Golf merger would shape the future of the game, particularly the repercussions for young golfers who have witnessed large rewards going to those who had initially decided to jump ship.

"You make a decision to walk away for financial gain . . . and then you're the one sitting pretty," she said. "I'm not sure this portrays the right message to the younger generation."

Additional reporting by Samuel Agini

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COMPANIES & MARKETS

China is 'cancelled' for many foreign investors

Sharply deteriorating Sino-US relations and what one analyst calls an economic 'dumpster fire' take heavy toll on stocks

RYAN MCMORROW AND NIAN LIU
BEIJING
HUDSON LOCKETT AND QIANER LIU
HONG KONG

Chinese online entertainment platform Bilibili was worth \$54bn two years ago as Wall Street investors rushed to bet on the rising tech business.

Today the Nasdaq-listed group's market capitalisation has fallen to about \$6.5bn, a collapse that has brought forward debt repayments that threaten to sap its remaining cash, leading to drastic cost-cutting.

Bilibili's travails are symptomatic of broader problems across the Chinese tech scene. Overseas investors are selling shares even in profitable internet companies such as Tencent and Alibaba, while becoming reluctant to back the country's most promising start-ups.

Venture capital group Sequoia last week became the latest business to bow to rising tensions between Beijing and Washington, announcing a plan to split its China business into a separate entity.

Adding to the flight of foreign capital is an unsteady economic recovery that has deflated Chinese tech stocks that had briefly jumped on hopes for the country's post-pandemic reopening. The downward trend has left employees and investors concerned that the depressed valuations for Chinese tech groups listed in New York and Hong Kong may be long-lasting.

"China is getting cancelled and the economy is a dumpster fire," said a Hong Kong-based equity analyst. He said JPMorgan Chase's labelling of Chinese internet stocks "uninvestable" last year now looked better judged.

The trend is even hurting cash-rich groups such as Tencent and Alibaba, which have tightened their belts and funnelled savings into share buybacks. Employees said cycles of cost-cutting and sinking pay had hit morale.

Recent positive updates from the internet businesses have done little to lift their stock prices, with Tencent shares down 19 per cent and Alibaba's down 29 per cent from January highs.

Since the pandemic's onset, China's 10 largest tech groups have collectively lost \$300bn in market value, while their biggest US peers have added almost \$5tn, according to S&P Capital IQ.

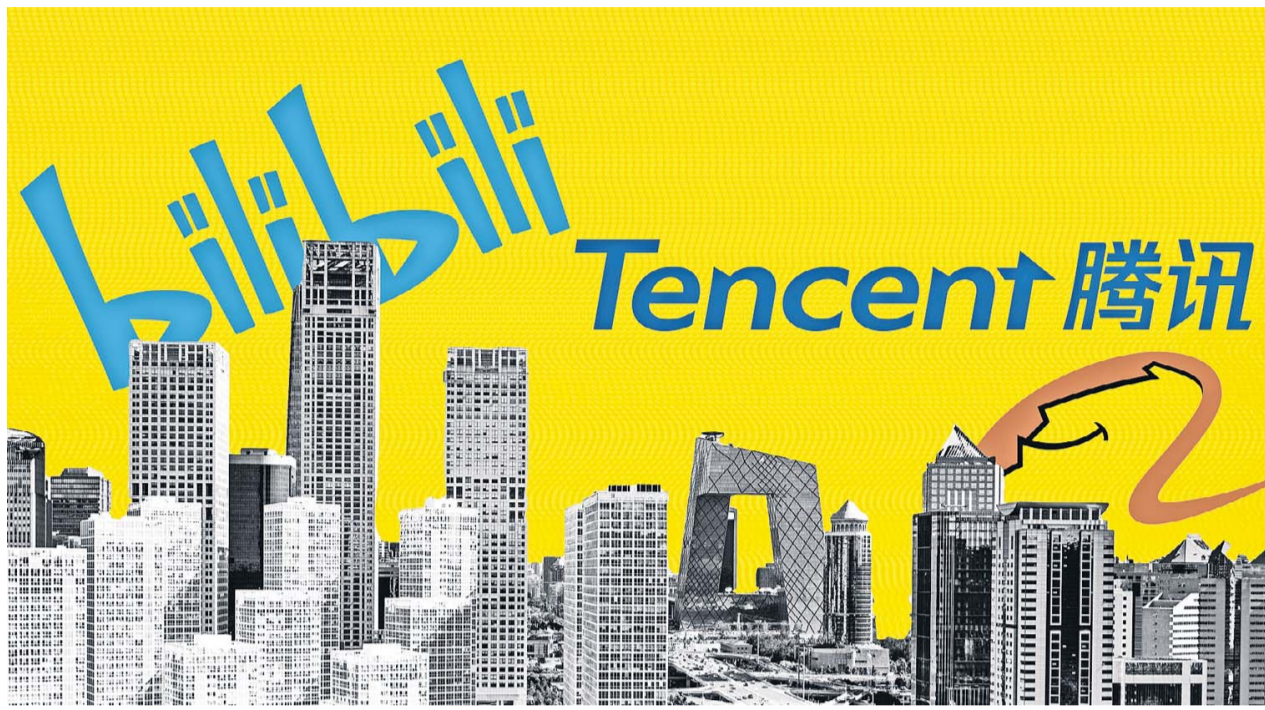
For many investors, spiralling US-China tensions are a constant reminder of the fate of those who backed Russian companies, with billions of dollars of value evaporating soon after Russian president Vladimir Putin ordered a full-scale invasion of Ukraine, leading to crippling western sanctions.

Adding to the complexity are Washington's mulled restrictions on US investment in China, which would add to export controls designed to limit Beijing's access to vital technologies such as advanced semiconductors and chip-making equipment.

Big foreign investors are backing off as a result, including western pension funds that have historically been leading backers of Chinese tech in both private and public markets.

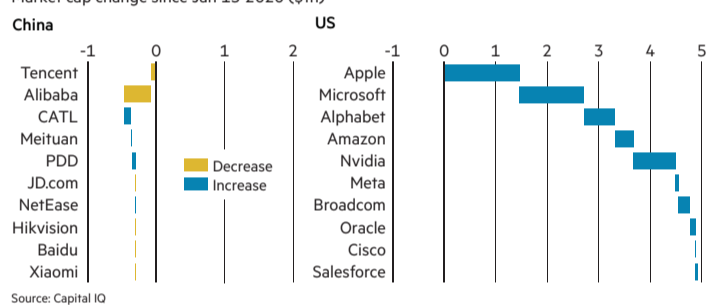
The Ontario Teachers' Pension Plan, Canada's third-largest pension fund, had almost \$1bn invested in shares of Alibaba and Tencent two years ago. Neither company ranks among its top investments today and the group recently cut its Hong Kong-based team, which led such deals.

Warren Buffett has quietly sold down



China Big Tech loses \$300bn in market value since pandemic onset while US peers add \$5tn

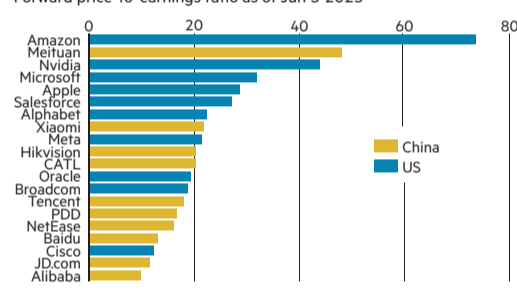
Market cap change since Jan 15 2020 (\$tn)



Source: Capital IQ

Large China tech businesses trade at lower multiples than most US peers

Forward price-to-earnings ratio as of Jun 5 2023



Little to smile about: Tencent is down 19% from January highs while entertainment venue Bilibili has dropped nearly 90% in two years

FT Montage

more than half his stake in Chinese electric car group BYD over the past year. Buffett bought and then promptly sold a large stake in TSMC, the Taiwan chipmaker, this year after re-evaluating "its location" at the centre of a potential US-China flashpoint.

Winnie Wu, China equity strategist at Bank of America, agreed that the future did not appear bright for Chinese internet groups in particular. "Stocks and sectors once well-owned by foreign investors are suffering higher cost of capital and more derating," she said.

There are 252 Chinese groups trading in the US or Hong Kong that meet the definition of a "net-net" — companies with current assets minus total liabilities greater than their market value, according to S&P Capital IQ. This group includes depressed stocks such as Tencent-backed DouYu, a profitable video game platform with \$880mn of net cash and a market cap of just \$323mn.

"Global long-only [investors] have been out for a long time," one trader at a Chinese brokerage group said of the country's internet stocks.

With the downturn unabating, tech groups have prioritised share repurchases and slimming down. A big Chinese tech investor and director at sev-

Managers are short of 'imagination on how to grow' and 'there is not enough financing to support their cash burn'

Support services

Clients put pressure on consultancy fees

STEPHEN FOLEY AND ANDREW EDGECLIFFE-JOHNSON — NEW YORK

Uncertainty in the global economy threatens a year of upheaval in the US consulting industry, as firms deal with a wave of cancelled projects and clients push for lower fees.

Consultancies from Accenture to EY have already cut thousands of jobs to reflect new patterns of demand, and surveys point to a further slowdown in hiring as firms move to protect profits, even as revenues continue to grow overall.

An annual report on the consulting market by Source Global Research, which includes contributions from big firms and is considered a benchmark for the industry, reveals a significant rethink of the use of consultants by US clients because of the economic outlook.

More than three-quarters of professional services buyers had cancelled at least some existing projects or scrapped new ones, a Source Global survey found, while two-thirds had paused all existing project work.

"Given the current uncertainty in the economic environment and the tightening of clients' budgets, projects are being

staggered into smaller pieces," Chiaki Nishino, North America president at the consulting firm Prophet, told Source Global. "I doubt we've seen the worst or the best of the market so far this year."

While the report, which was due to be published yesterday, forecasts 11 per cent revenue growth in 2023, roughly the same as 2022, pressure is building on consultants' fees after years of concern about whether businesses are getting value for money, Source Global chief executive Fiona Czerniawska told the Financial Times.

Clients were five times more likely to be expecting fee rates to come down than they were before the coronavirus pandemic, she said. "Only about 50 per cent of clients think that firms add value above the fees they charge. This is a longstanding gap, and it comes back to haunt the industry every time there is even a sense of economic uncertainty."

Cybersecurity work and HR consulting were among those areas in the doldrums, Czerniawska said, along with M&A work for private equity firms and others. While spending on IT consulting remained high, it was being targeted at projects that immediately boosted the bottom line.

The changes have left firms over-

staffed in many areas, after a hiring spree in the past two years. Accenture, McKinsey, KPMG, EY and Deloitte are among those to have cut underutilised staff or restructured their operations.

"What firms have done is take on a lot more staff than they needed to, and certainly paid them more," Czerniawska said. "Broadly speaking the problem here is not demand, it's about what clients are willing to pay for it."

Consulting budgets typically come under pressure when companies are looking for savings. Goldman Sachs said in February that it would cut the amount it spent on professional services this year, as well as cut its own headcount. Accenture blamed lower spending by Big Tech companies, which are cutting thousands of staff, for its own weaker than expected revenue growth.

A sharp decline in hiring that began in the Big Four accounting and consulting firms has spread to smaller players, according to the latest monthly survey by the investment bank William Blair.

Job postings by US speciality consultants were 57 per cent lower in June than the same month last year and are now lower than before the pandemic. At the Big Four, job postings were down 80 per cent, year on year.

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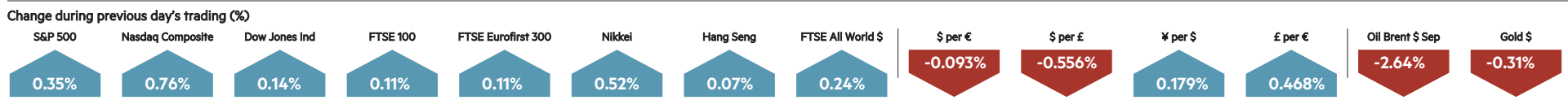


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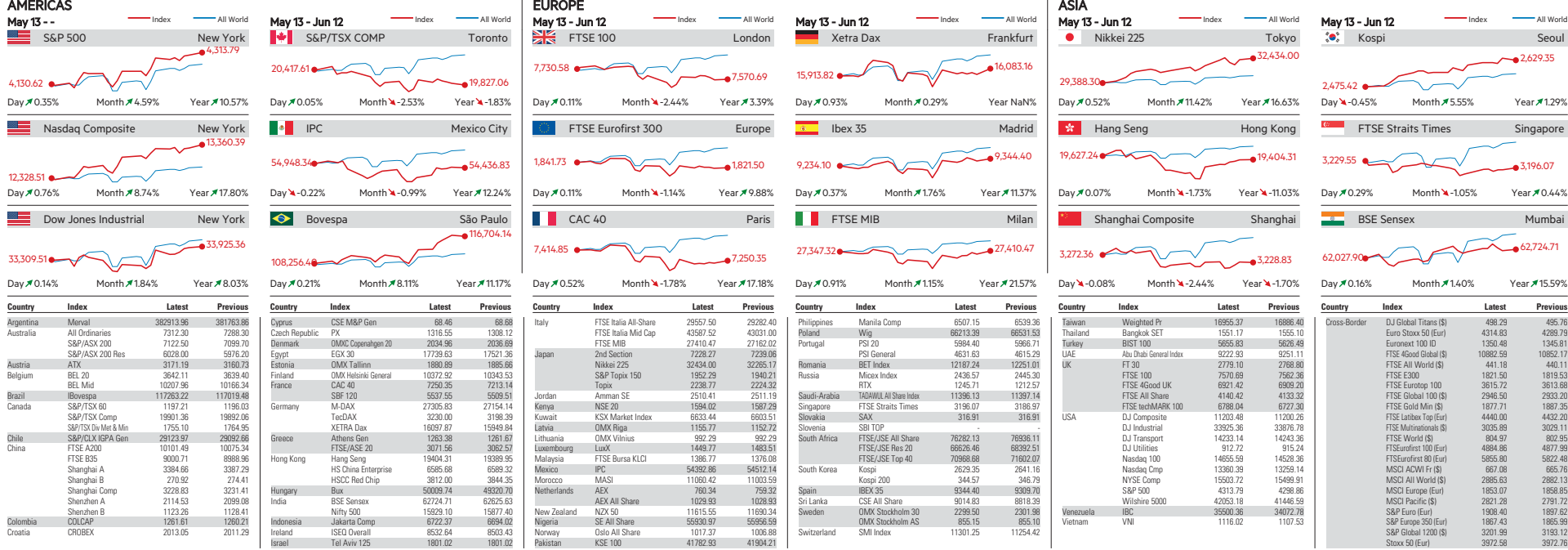
MARKET DATA

WORLD MARKETS AT A GLANCE

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Stock Market movements over last 30 days, with the FTSE All-World in the same currency as a comparison



(c) Closed, (u) Unavailable, 1 Correction. Subject to official recalculation. For more index coverage please visit www.ft.com/worldindices. A fuller version of this table is available on the FT.com research data archive.

STOCK MARKET: BIGGEST MOVERS

Table listing top stock market movers across Americas, Europe, and Tokyo, including stock names, prices, and percentage changes.

UK MARKET WINNERS AND LOSERS

Table listing UK market winners and losers, detailing stock names, prices, and percentage changes.

CURRENCIES

Table showing currency exchange rates for various currencies against the Dollar, Euro, and Pound.

FTSE ADVANCED VOLUME REVERSALS SPOT RATES AND MINGMINGSTAR

Table containing FTSE Advanced Volume Reversals, Spot Rates, and Mingingstar data.

FTSE SECTORS: LEADERS & LAGGARDS

Table listing FTSE sectors, leaders, and laggards.

FTSE 100 COMPANY SUMMARY

Table providing a summary of the FTSE 100, including company names, prices, and percentage changes.

UK STOCK MARKET TRADING DATA

Table showing UK stock market trading data, including order book turnover, order book gains, and total market trades.

Table of Non Financials (322) with columns for company name, sector, and other metrics.

Table of FTSE Global All-Share Index Series with columns for region and index type.

Table of FTSE Global All-Share Index Series (continued) with columns for region and index type.

UK RIGHTS OFFERS

There are currently no rights offers by any companies listed on the LSE.

UK COMPANY RESULTS

Table showing UK company results for various firms, including revenue, profit, and EPS.

UK RECENT EQUITY ISSUES

Table showing recent equity issues in the UK, including issue size, price, and date.



Figures in £m. Exchange rates basic. Figures in light text are for corresponding period year ago. For more information on dividend payments visit www.ft.com/marketsdata

Placing price. *Introduction, **When issued. Annual report/prospectus available at www.ft.com/ For a full explanation of all the other symbols please refer to London Share Services notes.

MARKET DATA

FT500: THE WORLD'S LARGEST COMPANIES

Table of FT500 companies with columns for Stock, Price, Day Chg, 52 Week High/Low, Yld, P/E, and MCap. Includes sections for Australia (AS), Europe (E), Asia (A), and US (US).

FT 500: TOP 20

Table of FT 500 top 20 companies with columns for Company, Close, Prev, Day, Week, and Month changes.

FT 500: BOTTOM 20

Table of FT 500 bottom 20 companies with columns for Company, Close, Prev, Day, Week, and Month changes.

INTEREST RATES: OFFICIAL

Table of official interest rates for various countries and currencies.

INTEREST RATES: MARKET

Table of market interest rates for various countries and currencies.

COMMODITIES

Table of commodity prices for various goods like oil, gas, and metals.

BOND INDICES

Table of bond indices for various countries and currencies.

MARKET INDEXES

Table of market indices for various countries and currencies.

FTSE

Table of FTSE indices for various countries and currencies.

MARKIT ITRAXX

Table of Markit Itraxx indices for various countries and currencies.

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Table of Markit CDX indices for various countries and currencies.

BONDS: INDEX-LINKED

Table of index-linked bonds for various countries and currencies.

BONDS: TEN YEAR GOVT SPREADS

Table of ten-year government bond spreads for various countries and currencies.

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Table of high yield and emerging market bonds.

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Table of global investment grade bonds.

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Table of benchmark government bonds.

GLTCS: UK CASH MARKET

Table of UK cash market GLTCS.

GLTCS: UK FTSE ACTUARIES INDICES

Table of UK FTSE actuaries indices.

DISCOUNTING AND HEDGING

Table of discounting and hedging data.

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ARTS

Irish giant walks tall in Suffolk

OPERA & CLASSICAL

Aldeburgh Festival
Aldeburgh, Suffolk

Richard Fairman

The celebration of music and place has always been at the heart of the Aldeburgh Festival. Since Benjamin Britten led the founding of the festival in 1948, the town itself may have changed, becoming an upmarket destination with many holiday lets, but the panoramic views of the Suffolk fens and village-like seafront remain unspoilt.

For the festival, the intervening 75 years have been a period of reinvention. From his international standing as a composer, Britten was able to bring in musician friends and colleagues at a similar level to perform. Once he and that generation had passed on, it was never going to be possible for the festival to continue as it had been, and it is prospering today as a showcase for the new and inventive in music.

This year's programme follows that trend. Featured musicians include a pair of composers who have much to say, Cassandra Miller from Canada and Anna Thorvaldsdottir from Iceland, and two performers who are keen to break the mould, pianist Pavel Kolesnikov and baritone Roderick Williams, basking in the regal glow of his appearance at the coronation.

An opera to start is de rigueur. It is a shame that these are no longer full-length operas staged in the main Snape Maltings, but the smaller Britten Studio has hosted an almost unbroken series of successful chamber-sized operas, so maybe the venue is blessed.

No two have been remotely the same and Sarah Angliss's *Giant* proved to be another one-off. It tells the story of the 18th-century "Irish giant", Charles Byrne. His dying wish was that his body would not be put on public display, but an unscrupulous physician arranged to have it stolen before the funeral.



'Giant' tells the story of 18th-century 'Irish giant' Charles Byrne, played by Karim Sulayman
Marc Brenner

The opera, 80 minutes straight through, includes roles for the physician and Byrne's manager, who exhibits him like a freak show, both written with a sharp ear by librettist Ross Sutherland. Their rapacious, down-to-earth attitudes contrast with the almost noble characterisation of Byrne, who was said to be a gentle soul, an easy target for exploitation.

A look at Angliss's spare musical score, with its tinkling percussion, ethereal string chords and distant pre-recorded sounds, might suggest that it could never fit a story of such dark realism. Instead, the two complement each other. The otherworldly music adds an extra layer, questioning, uneasy, timeless, that elevates the issues involved to a higher level.

THE LIFE OF A SONG

Toots and the Maytals' 'Pressure Drop' brought them worldwide acclaim — and was widely covered. Jude Rogers tells its story

ft.com/arts



Casting the giant cannot be easy, but Karim Sulayman, perched on six-inch heels, looked convincing and captured Byrne's sensitivity. Jonathan Gunthorpe and Gweneth Ann Rand created vivid characters out of the physician and manager, not only singing well but delivering spoken text with uncommon skill. Héloïse Werner, Melanie Pappenheim and Steven Beard completed a fine cast, very well directed by Sarah Fahie and played by a small ensemble, led by Ben Smith at the keyboard. ★★★★★

The start of the festival also included late-night and morning recitals by the Kreuzer Quartet. Their programmes featured mostly living British composers and included two premieres.

David Horne's *Different Ghosts* for clarinet quintet, with clarinettist Linda Merrick, creates a distinctive, spectral atmosphere of incorporeal sounds, though the different personalities of the seven ghosts were sometimes hard to discern. David Matthews's String Quartet No 17 showed how much life there still is in traditional structures and a musical language that verges on Romanticism.

Best of the rest were Priaux Rainier's tautly argued String Quartet in C Minor of 1939 and a brief lament, entitled *Remember*, by Eleanor Alberga. All would have benefited from more secure playing from the Kreuzer Quartet, woeeful in tuning even in their Haydn and Mozart, but it seems ungenerous to complain when this ensemble champions music that other string quartets rarely reach. ★★★★★

Festival continues to June 25, brittenpearsarts.org

Joyous homecoming for Sheffield heroes

POP

Arctic Monkeys
Hillsborough Park, Sheffield
★★★★★

Alastair Bailey

You don't wear a cravat in Sheffield. It's not the done thing. A tumbling shagpile haircut redolent of a Butlin's Elvis could land you in hot water too. But different rules apply if you're Alex Turner, lead singer of the Arctic Monkeys, gazing out over 40,000 people at the first of two sun-drenched shows, their first hometown appearances in five years. As he launched into "A Certain Romance", a misty-eyed love letter to the city from the band's 2006 debut album, all sartorial excesses were instantly forgiven.

The Arctic Monkeys are Sheffield's band. Few of their stature are as revered by the city that made them and so rooted in a sense of place. Yet that loyalty has been tested since the creative volte-face of 2018's *Tranquility Base Hotel and Casino* and last year's *The Car*. Heady conceptual lyrics and luscious string arrangements are far removed from the origins of the band, who, barely out of their teens, rose to fame with songs about lager-fuelled scraps and unscrupulous bouncers.

Friday evening's crowd was a patchwork of football terrace casuals, excited students and diehard older couples. "Sensational," belated Turner as the cavernous final note of "Sculptures of Anything Goes" rang out into the twilight; they roared their agreement.

Drummer Matt Helders tumbled into "Brianstorm", sparking pandemonium at the front as brilliant blue smoke announced the arrival of the evening's first flare — the dominant colour of the band's beloved Sheffield Wednesday. Older songs such as the euphoric "505" were driven by Helders' signature propulsive style while

newer, more measured cuts like "Four Out of Five" came cushioned by a precise hi-hat here, a careful cymbal roll there.

The open-air setting of Hillsborough Park and the beer-friendly weather hardly seemed conducive to their recent brand of spacey contemplation. But when last year's longing single "There'd Better Be a Mirrorball" arrived, accompanied by crystalline shards and warm orange hues sent out by a descending disco ball, it was met with the ferocious applause it deserved.

The visual flourishes continued. For "Body Paint", refracted fireworks splashed across a circular backdrop and, during an extended outro, Turner turned his Gretsch guitar vertically to the dying light like some trident-wielding Neptune, oozing confidence. "Arabella", an obvious touchstone for its crunching riffs and slinking verses, was followed by a brief detour into Black Sabbath's "War Pigs", a knowing embrace of the band's wider rock lineage.

But the loudest reception greeted the kitchen-sink realism of "Mardy Bum" and the raucous "I Bet You Look Good on the Dancefloor", both now firmly established in Britain's cultural consciousness. They had even greater resonance tonight, the crowd screaming the lyrics word-for-word into each other's faces, arms slung joyfully around necks.

An elongated "R U Mine?" prefigured the tide of people flowing steadily away from the park, into the night. Three huge concerts at London's Emirates Stadium and the band's third Glastonbury headline slot are still to come, but the homecoming had made its mark. Twenty years to the month after their first gig in the tiny upstairs room of Sheffield pub The Grapes, this was as much a celebration of a city united as the long-awaited return of its most talented sons.

arcticmonkeys.com



Confidence: Arctic Monkeys' Alex Turner — Peter Parks/AFP via Getty Images

Dating and sleuthing in the netherworld

GAMING

Mask of the Rose
PC & Nintendo Switch
★★★★★

Lewis Gordon

A homesick golem, a couple who may or may not be the devil incarnate and a doctor with an acute case of melancholia. These are just a few of the characters you meet in the dating-sim/murder-mystery *Mask of the Rose*, all of whom you can converse with and, should the mood take you, seduce in the name of romance or something more Machiavellian.

The year is 1862, and London has just fallen into a vast cavern. Your immediate task is to conduct a census of those who survive in the so-called "Neath", and so you set out on to the city's newly subterranean streets to speak with its inhabitants. Each character you encounter draws you deeper into a dark, delightfully perverted fictional universe, one that developer Failbetter Games has explored since 2009's excellent text-based RPG, *Fallen London*. Like that game, and other entries in the series such as 2019's *Sunless Skies*, you can practically smell the breath of the spluttering characters and hear the tinkling of china cups, such is the strength of the game's character writing and world-building.

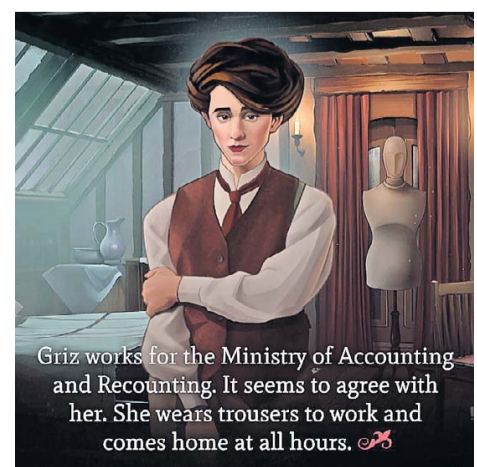
The story is told as a first-person visual novel. Once you have created your character (I played as a friendly, well-meaning tailor first; an assertive dock-working seductress second), you're free to explore London and gab away with its residents in any order you please.

There's a wrinkle, though: unlike most other visual novels, this isn't a story of branching paths, but one that rearranges itself dynamically according to your actions. Such is the accommodating nature of the game, you can even pursue the romance and murder mystery to whatever degree you please. Prefer to gallivant about town in the name of sexual liberation? No problem. Hope to bring about a resolution that maintains a semblance of justice? That's your prerogative.

However, there is a punishing time limit imposed on your actions. You are given two conversations per day and only a handful of weeks in total, within which you must make both your advances and deductions. *Mask of the Rose* convinces more as a dating simulator than as a mystery, modelling relationships with considerable nuance,

from sexual desire and romantic intimacy to platonic friendship and outright hostility. As a piece of crime fiction, however, it lacks the major beats that typically make the genre sing: the twists and turns, the revelations. If you don't crack the case (a murder victim that comes back from the dead just as quickly as they've been killed) in the allotted time (a near-certainty on your first playthrough), then the court case ends with disappointing abruptness.

Still, as a work of romance, *Mask of the Rose* is enjoyably subversive, alternating between beauty, horror, lust and gratification in ways that are never less than thoughtful or sensitive. I won't quickly forget my tailor's moonlit tryst with the golem, coupling as if it were just another night in London — and not one in which the city sat hundreds of metres below the ground.



Characters such as Griz draw players into the game's atmospheric universe

Griz works for the Ministry of Accounting and Recounting. It seems to agree with her. She wears trousers to work and comes home at all hours. 🐾

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