



FELIX

The paper of Imperial College London

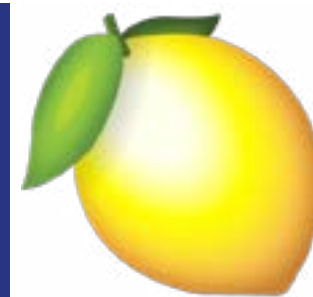


We're having a
mayor-off

PAGE 10 FEATURES

When Beyoncé gives
you lemons

PAGE 12 MUSIC



A maths student graduating from Imperial in
2009 had a 62% of getting a 2:1 or first.

In 2014 it was an 82% chance.

Imperial College
London

MR JOHN SMITH

Computing (All Courses) Degrees
Overall MEng Honours Classification
June 2016

Unratified result

Smith, J

2A

WHAT'S YOUR DEGREE WORTH?

FELIX EDITORIAL



felix@imperial.ac.uk

Contents

News	3
Comment	6
Features	10
Music	12
Film	14
Sextion	16
Arts	19
Games	23
TV	25
Food	27
Hangman	29
Puzzles	30
Sport	32

A word from the Editor



Editor-in-Chief
Grace Rahman

News Editor
Matt Johnston

Comment Editors
Tessa Davey and Vivien Hadlow

SEXtion Editor
Tessa Davey

Science Editors
Jane Courtnell and Lef Apostolakis

Arts Editors
Indira Mallik, Jingjie Cheng and
Max Falkenberg

Music and Games Editor
Cale Tilford

Film Editor
Fred Fyles

Puzzles Editors
Hamish Beck and Roxana Radu

Food Editor
Sanjay Bhattacharya

TV Editor
Saad Ahmed

Technical Babe
Luke Granger-Brown

Copy Editors
Mattin Mir-Tahmasebi, Anthony
Voyage, Tessa Davey and Henry
Lloyd-Laney

Welcome back all, to this, the hottest, quickest and oddest term of the academic year. What an action packed issue we have for you this week. First of all, I dare you to find a section without strong references to Beyonce's Lemonade (puzzles doesn't count). We've got two features this week – one on the mayoral election, the vote for which happens next Thursday. As per usual, I urge you all to get out there and vote your socks off. Think how invigorated you'll be for fluid thermodynamics 101 when you've had a healthy dose of democracy that morning. Even if you've got an exam that day, flying home to recover from one, or like me, are furiously cobbling together a newspaper, you can nominate someone to vote on your behalf. FELIX is obviously non-partisan, apart from that dalliance we had with fully automated luxury communism in first term, but you know, maybe vote for the person who's actually either had a proper job, not waded into racial politics

he knows nothing about, or I don't know, has a track record of not only working for someone he's related to or in a job his forefathers have done before him. Anyway, we should keep race politics out of the editorial, it never ends well.

Talking of people who don't have degrees (Zac Goldsmith), we've delved headfirst into data this week, and have taken a look out how likely you are to come away from Imperial with a first or 2:1 these days. The answer is, well honestly, you're way more likely to now than you were in 2009. We explore some of the reasons why, but essentially, most, if not all, departments are trying their best to keep degrees consistent whilst changing them continuously to make sure students aren't penalised by variations in exam difficulty between modules.

So if you are freaking out about getting that coveted first, just remember that higher marks are so common now that employers are tending to look for graduates with a little more to offer. In a fascinating coincidence, it's not too late to get involved with FELIX, and in fact,



if you're about to graduate and you really want to get something off your chest, now is the time. If you've been holding onto a big departmental secret that you need to share, have an article to pitch, or a blog post you want people to actually read, just drop us an email at felix@ic.ac.uk. Please don't start your articles with a quote though. If I wanted to know what F. Scott Fitzgerald thought about millennials, I would just Google it.

FELIX, Beit Quad,
Prince Consort Road,
London SW7 2BB
Tel: 020 7594 8072
Printed by Iliffe Print Cambridge,
Winship Road, Cambridge
Registered Newspaper
ISSN 1040-0711
Copyright © FELIX 2016

Union may affiliate with campaigning charity

Citizens UK charge £5000 a year for campaigns training for sabbs and volunteers

This week at union council, members were treated to a presentation from Citizens UK with a view to becoming a member of the campaigning charity.

A subscription would cost the union £5000 per year, and would include sending two sabbs on a two day residential course (worth £700 each), two day training in London for an "unlimited number" of volunteers and an unspecified amount of in-house training.

The Citizens UK rep described how the organisation helps its members with the strategic planning of their campaigns as well as supporting causes of its own.

Amongst the campaigns it's spearheaded is the one demanding London Living Wage, which notoriously, ICU does not pay its

student bar staff. When this came up at council, the rep said she would "like all our organisations to become living wage organisations".

Although council was not quorate, a straw poll vote was taken, and there was a general consensus for subscription to the service. The

Others questioned whether there was a demand for this

decision, like all, will ultimately go to Trustee Board, which consists of the full time sabbatical officers, union management staff and other non-student members.

During discussions, one council member asked whether or not this would overlap with hirings the union had made two years before. The sabbs said that training wasn't currently being offered in the capacity that they'd like. Others questioned whether there was a demand amongst Imperial students to even instigate campaigns.

When asked, no one quite knew which budget the subscription fee would come from, if the deal went ahead. It seemed likely that it would come from the student development fund, but full union budgeting for next year is yet to take place.

GRACE RAHMAN



London Living Wage is one of their famed campaigns. Photo Credit: Citizens UK



Student hopeful for Kensington by-election success

University Challenge star is running to become a councillor

Matt Johnson
News Editor

Next week, local elections are happening up and down the country, most notably the London Mayoral elections, but slightly closer to home is the Kensington and Chelsea Councillor by-election in which Imperial College physics student Ben Fernando is standing.

University Challenge star, Fernando, is running as a Labour Party candidate for the upcoming Abingdon ward by-election after the previous two councillors

He hopes to tackle social issues in the borough should he be elected



Democracy. Photo Credit: Flickr / secretlondon123

stepped down earlier this year. Both of the previous councillors were Conservative with one being the new Kensington MP and former deputy London Mayor, Lady Borwick.

The ward, which encompasses most of the area between Cromwell Road and Kensington High Street (essentially west of the Cromwell Road Sainsbury's), has historically been a strong Conservative majority

and Ben, last year's RAG Chair and former Imperial Labour Society President, faces an uphill struggle if he wants to reverse this.

Speaking to FELIX, Fernando explained that he hopes to tackle

social issues in the borough should he be elected, namely social housing, pushing the introduction of the new Crossrail station on the King's Road and the redevelopment of local schools. Fernando also felt he could be the fresh face needed to bring about this change, as well as being a voice for the young people of the area.

Having received a letter notifying him of the vacant position, Ben threw his hat into the ring but stressed that this was not the start of a political career and that he will still be undertaking his PhD next year regardless of the outcome.

If elected, Ben would follow in the footsteps of former Imperial political alumni, almost a dozen of whom have gone on to become British MPs, as well as Rajiv Gandhi and Julius Vogel, the former Prime Ministers of India and New Zealand respectively. Speaking on his chances Fernando said: "It's unlikely but you never know".

If you do happen to live in the Abingdon ward, and are registered to vote in the upcoming elections, keep a look out for him campaigning over the coming week as you will get to decide Ben's fate on May 5th.

Local MP votes to stop refugee children coming to UK

Greg Hands is the Conservative representative of Fulham and Chelsea

The MP for the Fulham and Chelsea constituency, where many Imperial students live, voted on Monday night not to allow 3000 Syrian refugee children into the UK.

He was one of 294, who voted against the amendment to the immigration bill which would have allowed the unaccompanied minors who had managed to reach Europe to come to the UK.

Despite a number of Tory rebels voting for the change, Greg Hands was not in this group. The MP visited Imperial's Heart and Lung Institute at the Royal Brompton in January of this year, and is pictured here with Imperial's President, Alice

Gast. After the visit, Mr Hands wrote a blog post encouraging readers to attend Imperial Festival.

He recently visited Imperial's Heart and Lung Institute

The amendment was initially tabled in the House of Lords by Alf Dubs, who was smuggled to England from Nazi Germany via Kindertransport – a British government backed scheme to bring unaccompanied children to this country to escape the Holocaust.

The amendment cannot be passed back to the House of Lords as it is deemed to have cost implications for the government. Instead, the Labour party is working on tabling another amendment that will be passed to the House of Lords for a vote in the next few weeks.

GRACE RAHMAN



Trying to find a heart, mate? Photo Credit: greghands.com



NUS elects controversial new president

Malia Bouattia is their first female black Muslim leader

Grace Rahman
Editor-in-Chief

At last week's NUS conference, delegates from member universities around the UK elected Malia Bouattia as their new president.

The 26 year old is the first ever black woman to head up the National Union of Students. She is also a Muslim.

The tabloid news has been quick to demonise Bouattia. Two years ago, she delayed a NUS motion condemning ISIS to change the wording. In a piece for The Guardian, she says the paper's motion appeared to "condemn all Muslims, not just the terror group". After changes, the motion passed with her support.

There have been accusations from the mainstream media, students, including Jewish Societies from around the country, accusing her of anti-semitism. A two year old video of her making a reference to the



Let's start our own NUS with blackjack and hookers! Photo Credit: NUS

"Zionist-led media", and an article in which she calls Birmingham university "something of a Zionist outpost" have not helped her campaign. Bouattia has since maintained that her problems with political Zionism should not be confused with anti-semitism.

Members of Imperial College

Union's own Jewish Society signed a letter addressed to Bouattia before her win, asking her to clarify why she saw a large Jewish population "as a problem".

In attempt to prove the critics wrong, as soon as she was elected she held a meeting with the Union of Jewish students, and has said she

will continue to work to show she is not anti-semitic.

Many have pointed to the media uproar concerning her election as an example of Islamophobia.

Imperial is not currently a member of the NUS, and has a tempestuous history with the nationwide students' union.

ICU has left the NUS a whopping six times

Despite being a founding member when the organisation began in 1922, ICU has left a whopping six times.

The college was a member for a number of years, despite several referendums as to whether we should stay. In 2010, we voted to leave and stop paying the £40,000 a year subscription fee.

Despite receiving some bad press in recent years, the NUS was responsible for much of the lobbying that led to council tax exemption for students and the lowering the voting age to 18 as well as spearheading a Barclays boycott to protest its involvement in apartheid South Africa.

Imperial appoints new VP for communications

Ex-journalist, Luke Blair, will be in charge of the college's PR machine

Grace Rahman
Editor-in-Chief

Many of us suspect that Imperial's concerned more with its image than ever before, and now it has hired a 'Vice President for Communications and public affairs'. From September the new post will join the highest managers at Imperial, including the VPs for Advancement and Innovation.

There is no doubt that successful PR is needed to secure valuable funding for research, improving the university buildings and equipment, as well as providing for student bursary funds.

Alice Gast, Imperial's President, said it was necessary to "forge connections across disciplines, institutions and borders" and to do this we need "excellent and thoughtful communications". Upon his appointment, Blair said that Imperial had a "simply amazing brand".

Imperial's name and branding changed in 2010 from a more traditional crest to the current blue 'Imperial College London' logo.

Before crossing over to PR, Blair was a political correspondent at the Evening Standard. Now, at the top of his field, he is part of the London Communications Agency and has commanded over communications for parts of the NHS, TfL and the

cabinet.

His LinkedIn profile also reports that he has a Grade 6 in trumpet.

Blair said that Imperial had a "simply amazing brand"



Fictional head of communications, Malcolm Tucker. Photo Credit: BBC



Ex-student Trevor Philips says Muslims in Britain "do not want to participate"

He was ICU President, was awarded honorary fellowship by college, and now he's made a controversial program claiming to show "what Muslims really think"

Ex-ICU President and broadcaster, Trevor Philips, appeared in a Channel 4 documentary called "What do Muslims really think?" The controversial show, which aired in the Easter break, reflected on a poll which had quizzed Muslims on their thoughts on issues like homosexuality, sharia law and human rights.

The data collection methods have been criticised by a number of sides. Muslims were interviewed in areas where a minimum of 20% of the population practice Islam, which are also home to some of the poorest and religiously conservative Muslim families. This arguably isn't a representative view of Muslims living throughout the UK. The control group given the same questions were also only interviewed on the phone, rather than face to face. One of the most misleading answers was that about reporting terrorism. Although 34% of Muslims said they would report someone to the police who they knew was involved with people who supported terrorism in Syria, this figure was only 30% in the control group. Despite this, Philips called the stat "alarming".

Others have commented that any very religious groups, including Orthodox Jews or Catholics, would likely have similar opinions on homosexuality and separatism.

He has also previously spoken at Imperial as part of its Diversity Lecture series, which aims to promote "knowledge, awareness and understanding" of diversity.

GRACE RAHMAN

Trevor Philips did a Chemistry degree at Imperial before becoming ICU President in 1974. He later headed up the NUS before becoming a TV researcher. After stints in the volunteer sector and a position on the London Assembly for Labour, Philips became the chair of the Equality and Human Rights Commission.

In 2007, he was awarded Imperial's "highest honour" by being admitted to the Fellowship of Imperial College London during the Postgraduate Graduation at the Royal Albert Hall. This was whilst he was chair of the Commission for Equality and Human Rights.

In an interview with the college for its alumni webpage, he said that after graduating he was told by a graduate employer: "Get real. Radical leftie. Black. And let's be honest, not really much of a chemist. We can see trouble coming, and you've got it written all over you. Try something else".

Philips said he spoke out against multiculturalism, so much so that the London mayor at the time, Ken Livingstone, accused him of being so right-wing that he "would soon join the BNP".

He has also previously spoken at Imperial as part of its Diversity Lecture series, which aims to promote "knowledge, awareness and understanding" of diversity.



Back when Trev was ICU President. Photo Credit: FELIX



Any first year statistician would think this poll was dodgy. Photo Credit: Richard Ansett/Publicity image

NUS votes to allow student media to comment on union elections

At last week's NUS conference, a motion was passed which should allow student media organisations to cover union elections in more detail.

Most unions insist student newspapers only publish election material okayed by the candidates. Students who wrote the motion argued that 'propaganda' like manifestos and stilted interviews did not provide enough analysis of policies to properly inform students.

Student journalists from Bath, who presented the paper to change NUS policy, are prevented by their union from commenting on current officer performances during the election period.

Imperial College Union's policy on FELIX states that elections must be "given extensive coverage" and in the run-up to voting we print the sabbatical candidates' manifestos.

Despite not being in the the union by-laws, the official FELIX policy or the election rules, any mention of one candidate during the election period must be accompanied by the names of every other candidate in the running for that position. If FELIX doesn't do this or breaks this rule in any way, the candidate themselves (rather than FELIX) will be punished. This could mean a temporary campaign ban, a reduction in campaign budget or a withdrawal of the candidate from the elections.

Any kind of perceived endorsements within FELIX are banned, however, other sabbatical officers are free to endorse candidates on their own social media pages, as was seen during this year's elections.



We weren't allowed to print this picture we drew as part of last term's election coverage as the union said it endorsed one of the candidates.

Photo Credit: FELIX



Check your privilege

It's time to recognise that it's not an expression of your freedom of speech to make jokes about marginalised parties



Simran Kukran
Writer

This piece is something of a sequel – the aftermath of a Women@Imperial week interview in FELIX about a month ago. I spoke about my experience at Imperial as a woman of colour, my reaction to sexist comments that were made as “jokes”, as well as the issue of gendered insults, particularly when it comes to female lecturers. I did this so I could tell those that participated that it was not okay. It didn't work.

Encouragingly, the department reacted well; there were discussions about the topic in the student-staff committee meeting, and our class rep sent an email asking anybody who felt as if they'd been marginalised to report it. The issue was more to do with ignorant behaviour and comments being normalised and accepted, but the recognition of it's existence was a start. In any case, the email didn't go down very well with many people – they reacted by making jokes about marginalisation, which have continued even since I've made it clear I did not like them.

I'm still not sure whether these comments were sarcastic or ignorant, or maybe a bit of both. Generally, I think it comes from a misunderstanding of what marginalisation is, the effects it has, or the fact that it is subtle and pervasive. To understand marginalisation, we need to understand privilege.

What does it mean to be a minority? From a young age we consume images of “successful

people” from every field, and the default person represents an unrepresentative sample. In Britain, these are usually white males from the Home Counties, because even accent plays a role in perception. Somebody speaking the Queen's English comes across as intelligent and well-reasoned, while Essex accents are seen as “chavvy”. Having a European accent of any kind is interesting and sounds “cultured”, but Asian or African accents are mocked. This is just one small example of how privilege affects the way you are perceived.

How does privilege manifest itself? Getting to Imperial can

Our successes may not be down to personal responsibility

be considered to be the result of privilege. The way your family encouraged you, even passively, by being a certain class. The school that you went to, and the support you had is all a privilege, and not something that everybody gets to experience, which limits access to things. This happens to different



It's not just Imperial that has a problem. Photo Credit: itooamoxford.tumblr.com

extents for different people, and it is important to remember that we are not on a level playing field. Not everybody is lucky enough to have a smooth path to university, or to get a second chance if there was adversity along the way. (Shout out to Materials Dept, I appreciate it).

It's difficult to accept the fact that our successes may not be entirely down to personal responsibility, and are more a product of circumstance. They are only slightly due to hard work, and are mainly a result of living in a privileged world. I'm not saying that you should give up all your privileges, or that a privileged person is not worthy of their successes. What I am saying is that you should acknowledge your privilege, and understand you are not better than somebody who is disadvantaged.

Perhaps if this was considered, people would understand why jokes about suicide, disability, AIDS, socioeconomic background, or race are not okay if made by an uninformed privileged observer. Why having a “slave auction”

for fun is twisted, or why “jokes” about women making sandwiches are sickening. If your “jokes” are trivialising or laughing at a struggle that is not your own, they are not funny. Jokes like this foster a culture where disadvantage, prejudice and inequality are made light of, and can continue. Refusing to recognise the effect of privilege and how it disadvantages people, and exacerbating it with ignorant comments, leads to entire groups of people being made to believe their contributions are not important or necessary. That is marginalisation.

Ideally, just saying this would be enough to open the eyes of those that don't believe they were ever wrong, misinformed or ignorant about anything. People would understand why it is important to be empathetic towards others, and would stop talking over other people. Regardless of any social awareness, wouldn't this just be good sense? I wish that people would enjoy supporting and helping others when they can, rather than tearing them down for fun. Unfortunately, I don't believe that's the case, and a few people will actually be encouraged when they see people react adversely to offensive comments; they thrive off being “outrageous”. When they are actually criticised for this behaviour, they will play the victim and say that they are being constrained.

Saying that these “jokes” are unacceptable is not a restriction of your freedom of speech, it's an expression of mine.



YAS QUEEN! Photo Credit: Imperial College London



Let me and Beyoncé feel our feelings

There is as much dignity in being honest as in staying silent



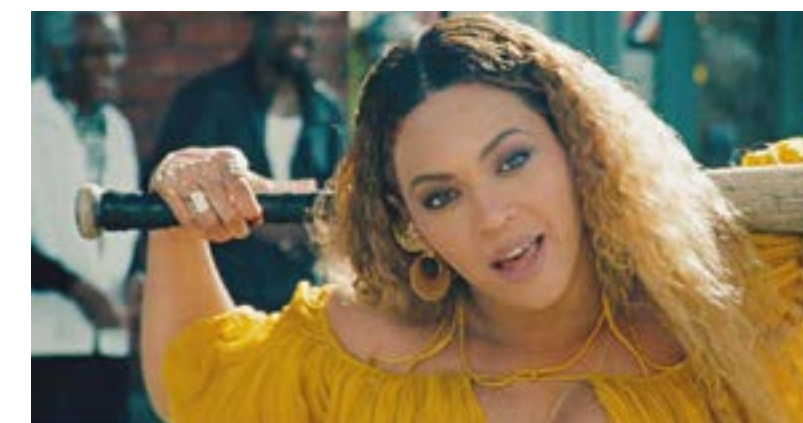
Tessa Davey
Comment Editor

A couple of months ago, I wrote an open letter in FELIX. It was directed at my very recent ex-boyfriend, and in it I attempted to verbalise the pain I felt and some of the things I realised in the wake of our breakup. It wasn't something that I wrote originally with the intention of publishing it in FELIX, but for me, the act of editing it for publication and seeing it printed was incredibly cathartic.

Messages telling me that I shouldn't have published it

After FELIX hit the campus on the Friday morning, I started to receive messages. Messages of concern, messages of admiration, but overwhelmingly, messages telling me that I shouldn't have published it, or at the very least, telling me that I shouldn't have put my name to it. It wasn't, I was repeatedly told, appropriate to air my feelings so publicly. Personal matters, it was emphasised, should be kept private.

This sentiment is not one shared by Beyoncé. In Lemonade, Beyoncé shows us the very raw emotion



What's worse, lookin' jealous or crazy? Photo Credit: Beyoncé

of marriage post-infidelity. Many people are calling it a publicity stunt, or saying that it isn't real. While that may be true, why is it so hard to believe that a woman would stand up and say that her heart has been broken?

As women, we are socialised to mask any pain that we experience. Women are taught that if they show feelings, you look crazy. We are expected to stay silent and apologise for every emotion that escapes us, because surely we must be the ones who are at fault. We are told that to be successful we must only show

the aspirational aspects of our lives. Even positive sentiments, such as the ones expressed in my letter, can be lost in the discomfort caused by being upfront.

She is my queen

Beyoncé shows us that it is not undignified to feel. Whether Lemonade is about her life, her mother's, or any one of the billions of heartbroken women throughout history, Beyoncé is acknowledging the pain and anger that is felt by women but so often dismissed.

As well as the beautifully lit, filtered images we post on Facebook to advertise our lives, there are real, messy emotions, which we should not have to apologise for. Beyoncé is owning her emotions, and handling them with absolute dignity. She is an inspiration to all women who are made to feel ashamed of their feelings, and for that, she is my queen.

The NUS doesn't represent Jewish students

Malia Bouattia needs to accept that some will disagree with her

Giacomo Boscaini-Gilroy
Writer

On Wednesday 20th April, the NUS voted in Malia Bouattia as the first female black Muslim president. It is great that at a time when Islamophobia is increasing and London mayoral candidate Sadiq Khan is pettily attacked over past acquaintances, the largest student body stands together with its minorities by celebrating diversity, voting in someone with immense life experience in wartime troubles.

However, the Jewish community is fearful. In fact, our own Jewish Society co-presidents were two of the signatories of an open letter bringing past comments made by Bouattia into question. The letter's accusations did not convince me that Bouattia is anti-Semitic, but

they were a worry that needed addressing. It is beyond dodgy to call the University of Birmingham a “Zionist outpost” because there are a large number of Jews.

The comments were made several years ago, so if Bouattia accepted that she expressed herself badly, I would let it go. However, it is disconcerting that her first reply on twitter was unconvincing and defensive. If the NUS president truly understood the Jewish community, she would have used a reassuring tone. However, rather than accept that many of the students that she will represent are pro-Israel, she defended her right to disagree with them.

It irritates me that she falsely claimed that her faith is being used as “an opportunity” to accuse her of anti-Semitism. The allegations are legitimate, no matter whether or not she is Muslim.

What is perhaps more shocking is that Bouattia believes that think-tank The Henry Jackson Society

should not have influence over policy making in the UK because it is “pro-Zionist”. It does not even identify as Zionist. I can only assume that she thinks that the only think-tanks that should be allowed to promote policy are the ones in line with her opinions.

Virulently anti-Zionist? Really?

To the successful candidate's credit, she has since written a more reconciliatory piece for *the Guardian* saying she would take back these words if necessary.

I believe the controversy boils down to the fact that many young

Jews do not feel represented by the NUS. The issue goes further than this, because plenty of other students do not fit into NUS ideology either. This is a reason why Imperial disaffiliated in 2008. There are many right-leaning students out there, and their opinions are not reflected in the radically left-wing union that stands up for them. You could argue that Conservative government is bad for British further education, so a student organisation might be justified in speaking out against it, but virulently anti-Zionist? Really?

To end on a positive, I am uplifted by those youth leaders, such as Rabbi Leah Jordan, student chaplain at Liberal Judaism, who are aware of the precarious situation and who are ready to work with the new president to ensure she understands what Jewish people expect of her. Malia Bouattia said she has already held a meeting with the Union of Jewish Students, so progress is certainly possible.

FELIX COMMENT



comment.felix@imperial.ac.uk

Of hipsters, exams, and millenials

Millenials lack the sense of collective purpose that defined previous generations



Alan Perfect
Comment Writer

If you're somehow reading this, you're probably taking that small break in the library café before coming back upstairs for your revision. Here we are! It's the final term! You're probably, like me, starting to feel the library is not your second, but your first home. It is where all your life, aspirations, and social interactions will exist until you're done, and you're totally cool with becoming a completely dysfunctional piece of pseudo-zombie, trying to overstimulate your caffeine-addict brain for the next four weeks.

As you're sucked into the exam period lifestyle, you might believe this is fairly normal behaviour. But it is not. Not even for classic top university standards. This student generation is probably the most serious, diligent and hardworking in the history of modern mainstream university. If you're unsure about this, ask your parents. The three to four years of state-sponsored hedonism has become a £9,000 a year product you buy in order to survive in the overcrowded graduate job market. Never-ending bar nights are outnumbered by library all-nighters. Student activism and fights with the police are replaced by petitions to our unions to keep libraries open all night. And the idealist, politically engaged student is replaced by the networking-obsessed, internship seeking student.

Here we are! It's the final term!

All of this is part of a greater cultural shift.

Think about what defined people's aspirations before our times. There was always some glue that made everyone, especially young people, connect, and gave them a sense of collective purpose. I can throw in some examples. Centuries ago we can talk about religion, or defending your country, as something that moulded this collective sense of purpose.

At the start of the last century, we

can think of socialists, anarchists and fascists around Europe. However you might feel about them, you can see that they had their own mutual purpose, and an ethos to look forward to (a world without government, a world without bourgeois oppression, a life solved by your charismatic, overlord dictator).

In the 40s in Britain, the defining issue of their time was to win the



The males of the species can often be identified by their facial hair, and are commonly found in East London. Photo Credit: New Statesman

war against totalitarianism. In the 60s, the hippies dreamt of a more peaceful, less restrictive and more loving society.

All of these examples have something in common. There was always a sense of direction. Whether it was fighting for your country, fighting for the workers, fighting for peace and love, young people had some ideal to look up to. A world to look forward to.

There is nothing like that today. No higher ideal to look up to. The defining issue of our time is a lack of sense of direction. This sense of collective purpose is gone, absent, dead. It's been fully replaced by the individual. Society, as a whole, doesn't know where it is going since the Berlin wall fell and the whole notion of "good ones" and "bad ones" disappeared.

The end of collective ambition culturally leads to the postmodern (or post-postmodern) world we live in today. Art and creative expression is shown as a skeptical and playful

response to any established concept. It is defined by confident uncertainty about the world, a self-conscious, self-referential, skeptical judgement of today's culture. And the perfect embodiment of this death of purpose is the figure of the hipster.

Yes, hipsters. The 60s gets hippies, the 70s gets punks. And we get hipsters. By all means, I don't mean to complain about their existence,

It is an empty, ironic, self-conscious "movement".

The loss of collective purpose, of that glue that would hold a generation together, is lost within our generation (or millennials, as big companies like to call us). We are strangely individualistic. Maybe the only dream we can think of for millennials is building your own startup and getting rich quickly. And for the rest of us, securing that pre-internship, internship and graduate job we need to keep ourselves up to social expectations.

I'm not some kind of subculture racist

I am not saying this situation is inherently bad. God, I sure prefer an individualistic, aimless and lost generation than a collective, purposeful Hitler Youth movement. But there is something about the loss of any collective aspiration that is inherently sad in our apathetic, online-petition-activist students. We have become obsessed about the individual.

There is some good news, though. According to Deloitte's Millennial survey 2016, millennials want a job that gives them purpose, not just a big salary. Companies are attempting to adapt to this whole new workforce that values crazy things like "work-life balance" and "job satisfaction" more than money. Maybe this is a good consequence of this lack of collective purpose among our generation. We attempt to find purpose individually, within our jobs. And hell, who am I to judge.

In the end, we are all here, at the edge of modern culture, trying to find meaning, to make our own meaning, or just to accept there is none and desperately attempt to feel something as we fuck our way towards the end of days.

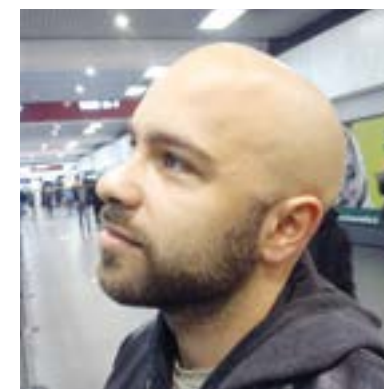
FELIX COMMENT



comment.felix@imperial.ac.uk

You have bad taste if you like ales

I'm thankful that I'm not from a country whose culture relies on such awful drinks



Pietro Aronica
Writer

Every day I wake up I thank the gods I'm not English. I thank them because I was not born in a country where a family of layabouts is put on the throne and worshipped for no goddamned reason. I thank them because I have much more international football to remember fondly. I thank the gods because my Prime Minister isn't someone who put a private part of their anatomy inside a dead pig (although I curse them because a former Prime Minister of mine put a private part of their anatomy inside an underage girl).

Every day I wake up I thank the gods I'm not English

I thank the gods because I wasn't born somewhere where the phrase, "it's a lovely sunny day today," is said far less often than, "this pasta is awfully overcooked," but most importantly of all, I thank the gods for not making me from that nation that inflicted ales upon the world. Maybe my wallet and my liver thank them less, because if I'd thought that all beer tastes like ale, I would've enjoyed a lot less drinking, or pubs, or life in general.

Ales are awful. They're less pleasant than strained sock juice and far more expensive to acquire.

They taste like the tears of a bitter, impotent man



None of these are any good.. Photo Credit: wvgazette.com

They are the gustatory equivalent of a butchered pig's dying wail. They taste like the tears of a bitter, impotent man, and if you ask me how I know what that tastes like I can tell you I know because I've tasted ales, and there's no doubt in my mind it's the same flavour.

And they ruin nights out! Specifically, mine. Every once in a while, a friend will offer to get a round and bring me a pint of ale, even though pouring that swill on my trousers and pretending I've pissed myself is a source of more enjoyment for me and everyone around me.

I'm not even safe if I order other beers, as there's been this perfidious trend of "craft lagers", which are just ales trying to escape the curse of their name. And on those occasions that I'm tricked into drinking an ale, my taste buds will be tainted for the rest of the evening, distorting every flavour afterwards and ruining beers that had no crime other than being drunk after spider-infested mildew.

In most bars, there will be several – too many – ales on tap, despite the fact that the selection is like choosing between different puddles of rainwater on a muddy road leading to a horse crematorium. To

someone who hasn't acquired the taste for slightly acrid windshield condensation, the only options available are the usual suspects of Heineken, Stella and Fosters, but even their bland, uninspiring flavour is a godsend if I get to avoid having an ale.

There's been this perfidious trend of "craft lagers"

At this point you may say, it's just a matter of taste. And yes, that is completely true: I don't like ales. And it's not for lack of trying. On more than one occasion I've thought to myself, "Millions of people like ales: they can't all be wrong. Now you're gonna get yourself an ale, and you're gonna enjoy it." Then I got myself an ale, and I didn't enjoy it. I could leave it be, but for every round that has been ruined for me by a damp

linen cloth rinsing, for every night I've been forced to stay on Carlsberg for four pints, I ask of you, I beg of you, English people, cease this love affair with tepid backwash spat out by a coffee addict.

I'm real happy for you, people who love ales and can somehow find joy in them. I just hope that you never have something that actually tastes better, like Erdinger, or Hoegaarden, or Blue Moon, or, gods forbid, Chimay, or literally any lager ever made; I fear that the superior flavour might just destroy your poor inexperienced tongue and make your head explode for all the years you could've been having good alcohol instead of watered down mosquito distillate.

For the rest of us who aren't living in a perpetual Stockholm syndrome from pulped corrugated carton fluid, please stop being so much in love with ales. It's making me legitimately concerned for you, and, more importantly, limiting my choices at the pub. Please.

You can have an ale every once in a while if you want to remind yourself that we live in an uncaring world of strife and misery, but, on most days, stick to drinkable liquids. Life's too short to spend it on ales.

FELIX FEATURES



felix@imperial.ac.uk

We're having a mayor-off

Who should be in control of London's £16 billion budget?



been accused of wading into race relations with all the subtlety of, well, a white guy from Eton wading into race relations.

It all started when his campaign team sent leaflets out to London's Tamil and Indian residents based on their surnames. The Tamil-targeted leaflet warned recipients that Khan hadn't used "his position to speak about Sri Lanka of the Tamil community in Parliament". The text was slightly changed for the leaflet targeting Indians, which talked about Jeremy Corbyn wanting to ban Indian PM

Modi from the UK. Voters that the Goldsmith camp had identified as Hindu were told that Zac would champion family-owned businesses, and protect them from Labour's "wealth tax on family jewellery". As well as buying into pretty tired racial stereotypes, the surname-based implementation of these leaflets left Sikhs getting leaflets aimed at Hindus. Many branded the attempt at securing the 'ethnic' London vote patronising and ill-informed.

Not discussed here are the Green party's Siân Berry or the Lib Dem Caroline Pidgeon, because we're being realistic.

As usual, it's very freaking difficult to find any information in the run up to elections about politicians' actual policies with specific figures to back them up. We've tried to do our best. What we have covered is both candidates' fuck-ups, upbringings and what they were doing before they became MPs. Does knowing the eastbound route of the central line make you a better mayoral candidate? That's for you to decide, friends.

Zac Goldsmith

Fuck-ups
So far in this campaign, Zac's

Policies

One of Goldsmith's biggest boasts is that he'll wrangle better deals for London from his compatriots in the Conservative government.

He's also promising to double house building in the capital, put 500 extra police officers on the tube and create "more green spaces".

History

Despite being chums with Boris, Zac has a bit of a reputation for not quite toeing the party line. Against the whip, he's voted for terminally ill people being allowed to end their lives, creating financial incentives for low carbon emission electricity generation, and various cases for constitutional reform.

He was Editor of The Ecologist magazine (a publication founded by his uncle) before reviewing environmental policy for the Conservatives. In 2010 he followed two of his grandfathers in becoming an MP.

Before standing for Mayor, Goldsmith sent out a ballot at his own expense identifying as constituents whether they would be happy with him running for this second role. With a stunning majority, they consented. Like Boris, he is pro-Brexit.

Sadiq Khan

Fuck-ups

A pretty scary 20-year-old video of Khan's ex-brother-in-law shouting about the evils of the west surfaced online earlier this year. The man in question, who hasn't seen Khan in years, is now a high-flying media lawyer and dismisses the video as dated but foolish.

Another accusation of connections to extremists came when it was discovered Khan had "shared a platform" with an organisation backed by extremist imam who recruited for al-Qaeda, whilst speaking out against the UK's extradition deal with the US in 2005. Both Boris Johnson and Zac Goldsmith were against this extradition arrangement at the time, but did not attend said event. Khan has since distanced himself from the groups, saying the events he spoke at had nothing to do with the "vile"

Upbringing

He went to Eton (duh), doesn't have a degree and his father was a knight.

organisation.

While Goldsmith's camp continued to find extremist 'links', Khan's sassy social media team reacted by not shying away from his faith. An example from his Twitter page: "Hey @ ZacGoldsmith. There's no need to keep pointing at me and shouting 'he's a Muslim.' I put it on my own leaflets."

Upbringing

His dad was a bus driver (he talks about this a lot). His parents were Pakistani immigrants, and he grew up in his constituency.

Policies

As many a wannabe London Mayor has proposed, Khan is a fan of the £1.50 hour bus ticket, so you wouldn't be penalised for taking a couple of short trips on buses in a row. He's also promising a four year freeze on tube and bus fares.

As far as housing, one of the most contentious points in this election, Khan is proposing a 'London Living Rent' based on the value of a third of local income. Probably not very promising if you're living in the nice side of Fulham, though.

History

Khan was a solicitor and chair of human rights group Liberty, and then became a Labour councillor before his MP stardom. He used to be the Labour whip and manned Ed Miliband's party leadership campaign. He was one of the 35 MPs who nominated old Jezza Corbyn for party leadership last year, but didn't vote for him in the end.

According to *theyworkforyou.com* he has consistently voted against university tuition fees and as for the



Grace Rahman
Editor-in-Chief

We're constantly being told that degrees aren't as valuable as they used to be. And fair enough. Your mate from home's 2:2 in film and media studies might not expect to be as valuable as your mum's desmond in computing from the 80s, but an Imperial degree is an Imperial degree, right?

Perhaps not. FELIX took a look at the number of grades awarded on individual courses and departments between 2009 and 2014 and found that there was a significant increase in the proportion of 2:1s and firsts awarded across most subjects.

The biggest leaps have been in Aeronautics, Mathematics and Mechanical Engineering, but statistically significant increases in the best grades have been seen across most undergraduate courses.

So why is this happening? Those who graduated in 2009 (having done a four year course) were the last students to pay the now eye-wateringly low £1175 annual fees. Students graduating from 2010 to 2014 were almost certainly paying £3000 a year. £9000 fees were introduced from September 2012, and these students wouldn't be graduating until 2015 at the earliest, the data from which

answer to the question we ask of all Labour candidates in a post-Blairite world, he voted against the war in Iraq.

Last time Labour were in power he was transport secretary but now he's a plain old shadow minister and MP for Tooting.

Since we discovered last year that polls can't really be relied on, the race has become a lot more interesting. Current forecasts do predict a win for Khan and despite Labour's poor performance in last year's general election, the party saw a seven seat gain in the capital, and now has MPs in 45 of London's 73 seats.

The deadline for voter registration has now passed, but it's pretty easy to check if you are registered to vote in Thursday's elections if you haven't received a polling card in the post. Go to aboutmyvote.co.uk, hammer in your term-time postcode, and they'll give you your local electoral registration office and all of its contact details. Then all you need to do is call or email to check you're on their list.

GRACE RAHMAN

FELIX FEATURES

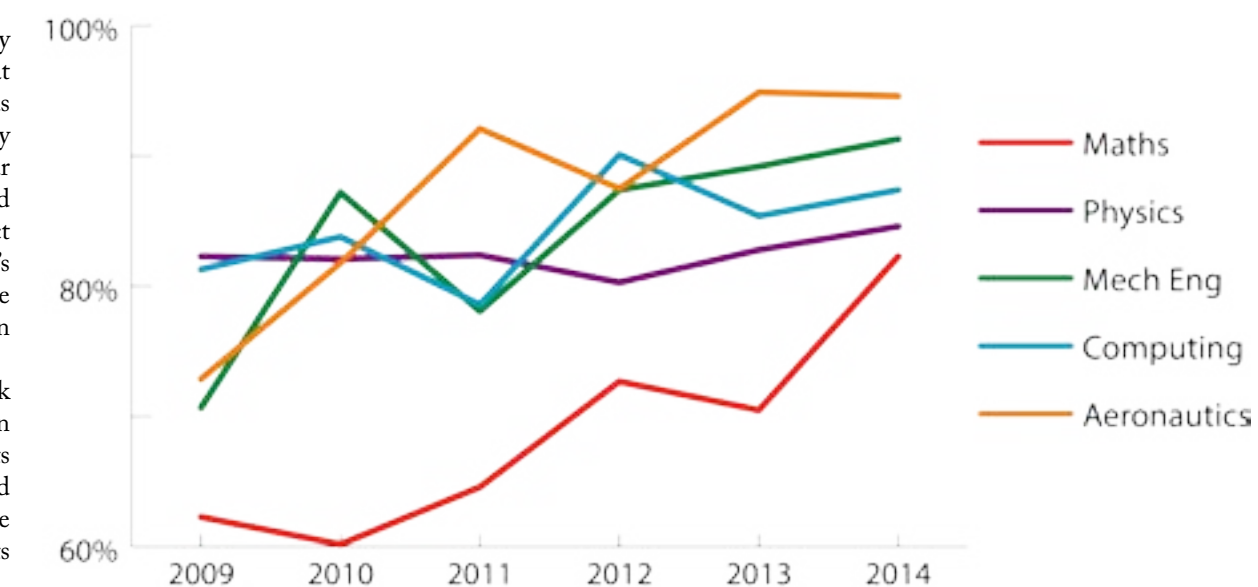


felix@imperial.ac.uk

What's your degree worth now?

Imperial is giving out more firsts and 2:1s than ever

Proportion of 2:1s and firsts awarded



was not available.

We looked at this difference between the proportion of 2:1s and firsts earned in 2009 and compared this to the proportion of these grades awarded in 2014, taking into account the increase in students on each course.

Out of the courses we tested, only Bioengineering, Computing, Earth Science and Engineering, and Physics grades have not increased with any statistical significance.

No course has decreased in number of firsts and 2:1s awarded. Every course has increased in size

since 2009.

The effective tripling of fees for those who graduated after 2009 may mean that subsequent year groups took their degrees a little more seriously, and really felt the pressure to reach a safe 2:1 or get that holy grail first.

It may help to look at the marking policy of the departments where the degrees awards hasn't changed. Physics, for example, introduced a scaling algorithm back in 2009 to level the playing field. Part of the reason for scaling, in the department's own words, is to "prevent the distribution of degree classes from changing unacceptably". The algorithm was tested on past papers before being implemented, and should not nudge a student's final degree classification up or down. The system is more a way to combat inconsistency in the difficulty of exams between years, rather than to bump up individual marks. The algorithm is complicated, kind of beautiful if you're into that and is published on the physics department's website. Physics has only seen an increase from 82% to 84% over five years, which in this case is statistically unexciting.

The computing department, who also use a scaling algorithm on exams, have not given out particularly more firsts and 2:1s since 2009 either.

The Mathematics department, who have seen a steady climb from 62% to 82% over the five years, had a change in weighting before 2009, with the aim of better reflecting students' success in the wider choice of modules in their final years. Before this, Maths were actually giving out fewer 2:1s than other departments.

It's unlikely that any courses are getting easier, and everyone we spoke to agreed that students are working harder, but some said there is variation year on year as to what key topics students have covered in school.

Could students simply be doing better nowadays? Taking Mechanical Engineering as an example, the ratio of applications to admissions for those who graduated in 2009 was the same as for those graduating in 2014, at 5:1. However, the average A Level tariff score on

There is variation in ability between year groups

entry jumped from 356 to 557 in that time, probably partially down to the introduction of the A* in 2010. Perhaps it's simply harder to get onto Imperial courses now.

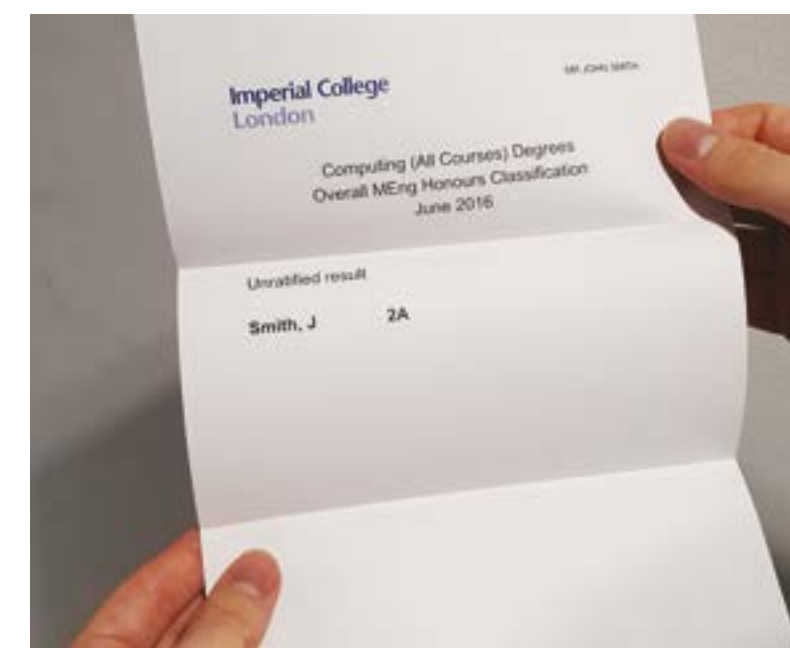
It's also important to remember that there is distinct variation in ability between year groups. Any change to weighting or scaling takes a few cohorts before change can be seen and methods can be assessed. Therefore, there's a limit to how much insight we can gain from a five year sample. Regardless of the good reasoning behind these changes, employers in 2014 could pick more Imperial Mech Eng grads with 2:1s and firsts than in 2009, and so we should still be interested.

How does this compare to the rest of the country? Figures gathered by the Higher Education Statistics agency show that in 2014, there had been a general trend of increasing numbers of firsts and 2:1s being awarded across disciplines. With this, recruiters are looking towards students who not only have the grades but have experiences beyond academia, for example writing for their student newspaper. Just saying.

Chun-Yin San, the union's Deputy President (Education) told FELIX it was "important to emphasise is that there's nothing necessarily wrong with more students getting a first or 2:1 classification, and given the reputation of Imperial I don't see there being a serious risk of 'devaluation' as a result of more people attaining good results. Students are certainly not working any less hard, and courses aren't getting less difficult - if anything they are becoming more challenging".

We used a cheeky z score calculation to check whether these differences were statistically significant, which is standard in the social sciences for comparing the proportions of two different populations. If you really want to have a look at the data we were working from, email the editor, although it's all freely available to anyone on Imperial's website.

This is a continuing investigation. Are you a professor, a dep rep, or just an interested party? If you think you know why grades have changed, email the editor at felix@ic.ac.uk.



What did I freakin' get?! Photo Credit: FELIX



When Beyoncé Gives You Lemons

Indira Mallik
Arts Editor

Lemonade, Beyoncé's sixth studio album dropped on Saturday, with nothing but a seconds-long cryptic YouTube video to promote it. The 'visual album', directed by seven directors including Kahlil Joseph (Kendrick Lamar's 'm.A.A.d'), and Melina Matsoukas ('Pretty Hurts', 'Formation') is something special. Beyoncé has previously spoken about her habit of rooting her songs in imagery throughout the creative process, and in *Lemonade* she has created music to be watched.

It is not just visuals; spoken word also informs the experience of listening to *Lemonade*. In 'Formation', released earlier this year, Messy Mya, and Big Freedia voice clips provided punctuation to the melody, in *Lemonade*, Beyoncé evolves the concept by reading poetry written for the album by the Somali-British poet Warsan Shire (London's Young Poet Laureate) interspersed with the songs.

The album is stunningly ambitious. Just as the camera seamlessly shifts from bayous, to drowned mansions, to downtown New Orleans, to underground car-parks, vast plantations, weaving through the urban and rural Deep South, so does the music. Twelve songs, split into chapters which stage the unravelling of a marriage, effortlessly skip through genres: from rap, to soulful ballad, by way of country, and dance. In lesser hands, it might have come across



#slaaaaay. Photo Credit: Beyoncé

as confused, but *Lemonade* is tightly strung and expertly cohesive.

In one of the first songs, 'Hold Up', Beyoncé throws open the doors to a courthouse, emerging arms outstretched, resplendent in yellow frills, floodwaters cascading around her down the steps, Botticelli's 'The Birth of Venus' made flesh. She struts down a downtown street swinging a baseball bat named 'Hotsauce', murderous smile fixed, smashing classic cars. The song, with writing credits as varied as Vampire Weekend's Ezra Koenig, MNEK, and Father John Misty, borrows heavily from The Yeah Yeah Yeahs' 'Maps'; and Soulja Boy's 'Get My Swag On'. What results is a catchy song with a distinct reggae twist, reminiscent of Rihanna's 'Man Down'. From this, we are launched into a series of songs which sample everything

collaborations that reads like a who's who of exciting new musical talent. Jack White lends his voice to

from Led Zeppelin's 'When the Levee Breaks' to Tchaikovsky's 'Scene from Swan Lake', with

In *Lemonade* she has created music to be watched

collaborations that reads like a who's who of exciting new musical talent. Jack White lends his voice to

'Don't Hurt Yourself' which is raw, rap heavy, and rage fuelled; '6 Inch', a collaboration with The Weeknd, is gritty and layered; James Blake accompanies Beyoncé in a short lyrical ballad; and in 'Freedom', one of the last songs of the album, Kendrick Lamar stars in a song that could easily be a bonus track on *To Pimp a Butterfly*.

On the surface, *Lemonade* is a very specific, seemingly autobiographical narrative of a marriage under strain of secrets and betrayal. Her lyrics, which specifically reference Jay Z, ("Big homie better grow up") and Beyoncé's use of home videos in the film, seems to lend credence to the rumours of Jay Z's affair that have circled ever since 2014, when her sister, Solange, attacked Jay Z in an elevator at the Met Gala.

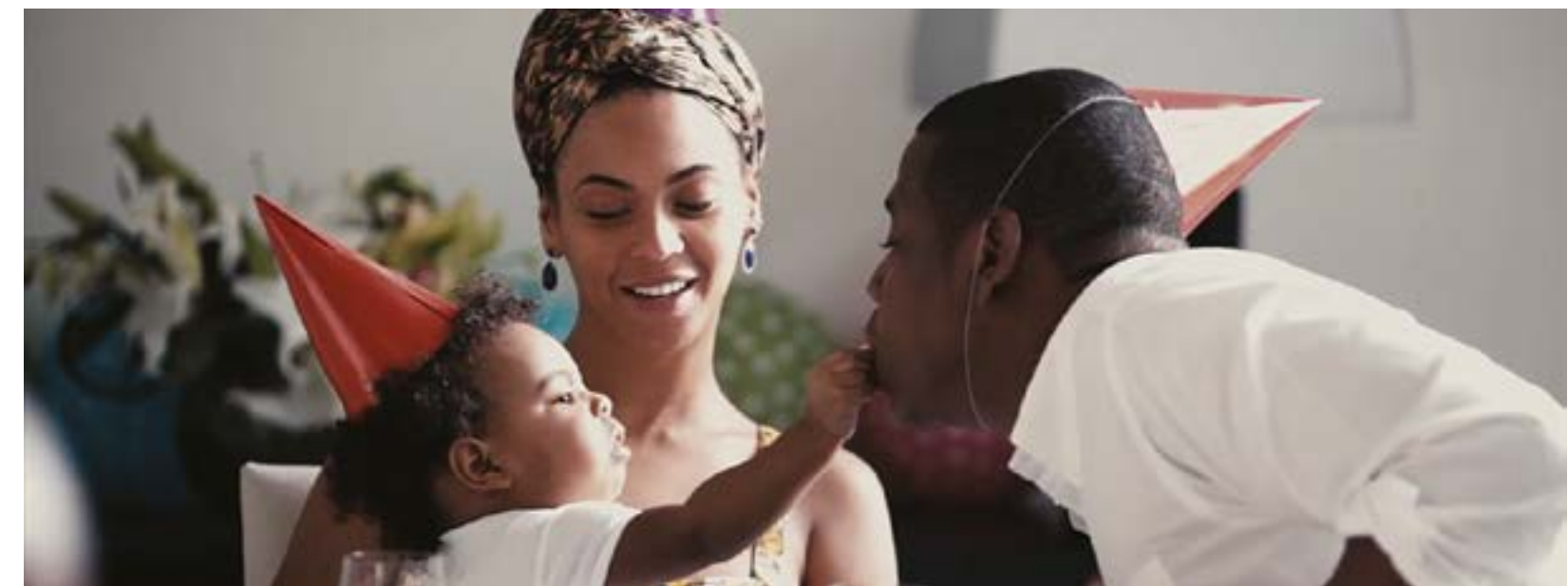
Look a bit deeper, however, and *Lemonade* is about a lot more than infidelity. If 'Formation' is a celebratory anthem of self-love for her identity as a black woman, the reward of self-acceptance and pride, *Lemonade* charts the journey it took to get there.

At times, early in her career, with the release of albums *I am... Sasha Fierce*, *4*, and even the 2013 hit *Beyoncé*, Beyoncé was accused of dismissing her blackness, neatly sidestepping any attempt at political stance in favour of drawing in a wider, whiter, fan-base. "I tried to change / closed my mouth more / tried to be softer / prettier / less awake", she confesses. As the album progresses, she's done trying. "I don't give a fuck, chucking my deuces up / suck on my balls, pause, I had enough / I ain't thinking 'bout you", the expletive laden line from 'Sorry' is about a cheating man, but as well could be about the mainstream viewers. Beyoncé's message is clear: if you don't like what I'm saying, feel free to leave.

In 'Formation', Beyoncé sang about her love of her black features "I like my baby heir with baby hair and afros / I like my negro nose with Jackson Five nostrils", *Lemonade* reveals that such a declaration is not free from a hinterland of hurt, and doubt; featuring the fantastically shade-throwing line "better call Becky with the good hair", using the name 'Becky' as a shorthand for 'white woman' as she calls out her husband for cheating on her. In a heart wrenching, chilling lyric that follows, Beyoncé tells her lover "If this what you truly want, I can wear her skin... over mine / Her hair, over mine / Her hands as gloves /



Time to join the Beyhive. Photo Credit: Beyoncé



It's been 0 days since I last cried to Lemonade. Photo Credit: Beyoncé

Her teeth as confetti". In doing so, she articulates a sentiment that has been explored by many black artists before her. In a deeply moving article, *Jezebel's* Clover Hope draws parallels between this line, and Toni Morrison's novel 'The Bluest Eye'. In the novel, a young black girl, Pecola, is continually told she is 'ugly', and wants more than anything to have a pair of blue eyes so she can live up to the white standards of beauty. Toni

Beyoncé aligns herself with self-doubt, and the pain and humiliation it carries

Morrison writes: "The master had said, 'You are ugly people.' They had looked about themselves and saw nothing to contradict the statement; saw, in fact, support for it leaning at them from every billboard, every movie, every glance. 'Yes,' they had said. 'You are right.' And they took the ugliness in their hands, threw it as a mantle over them, and went about the world with it."

You'd be hard pressed to find any minority girl, surrounded by the predominantly white mainstream media, not struggling with these

issues. In *Lemonade*, Beyoncé aligns herself with this self-doubt and the pain and humiliation it carries, singing "I'm not too perfect / to ever feel this worthless".

Lemonade is a body of work determined to overthrow that mantle, not just from Beyoncé, but all black girls. The videos are filled with black women, some faces more familiar than others. In 'Sorry', Beyoncé, in a head full of cornrows, dances on a bus with women in Yoruba body paint, a celebration of the African diaspora. In the same song, whilst Beyoncé reclines on a throne, Serena Williams twerks next to her. There aren't many artists who could inspire one of the greatest living athletes in the world to twerk for three minutes, but Beyoncé is one. Later, Quvenzhané Wallis (*Beasts of the Southern Wild*, *Annie*) appears with Blue Ivy, Beyoncé's daughter. Also present are actresses Amandla Stenberg (*The Hunger Games*), Zendaya, model Winnie Harlow, singers Chloe and Halle Bailey. Ballet dancer Michaela dePrince performs beautifully to 'Freedom', even Leah Chase, the 'queen of Creole cooking', a New Orleans institution unto herself, makes an appearance. Of course, Warsan Shire is ever-present, whose words, evocative, punchy, and brave, sculpt the narrative throughout the album.

The most poignant appearances, however, are by Michael Brown's mother, Lesley McSpadden, Trayvon Martin's mother, Sabryna Fulton, and Eric Garner's mother, Gwen Carr, all holding portraits of their sons who were killed in acts of police brutality. They hold their heads up, and look defiantly into the camera as Kendrick Lamar raps "Eight blocks left, death is around the corner / Seven misleadin'

statements 'bout my persona / Six headlights wavin' in my direction / Five-O askin' me what's in my possession... mama, don't cry for me, ride for me / Try for me, live for me / Breathe for me, sing for me".

The Malcolm X speech sampled earlier in the album, "the most disrespected person in America is the black woman, the most unprotected person in America is the black woman, the most neglected

The world is waking up to the reality of Beyoncé as a black artist

person in America is the black woman", echoes throughout the album. Beyoncé acknowledges that sometimes even black communities are complicit in the oppression of black women, "are you a slave to the back of his hand? / Am I talking about your husband, or your father?" and she can hardly fail to recognise that many black male artists, Jay Z included, rap about racism, and discrimination even as they rap about women in demeaning terms.

In *Lemonade*, patterns keep repeating. "You look nothing like

your mother / you look everything like your mother". Oppression is generational, "are you thankful / for the hips that cracked, the deep velvet of your mother / and her mother / and her mother / there is a curse that will be broken". The camera pans to a **Nina Simone** record. The inference to be made is clear. Nina Simone, one of the most incandescent talents of the twentieth century, lived in a physically abusive relationship with her second husband, a man who beat her, held guns to her head, and then laughed it off; her talent, her strength, her charisma could not save her from violence, from pain.

In Shire's poetry, men are "magicians, able to exist in two places at once", across generations, they "come home at 3 AM, and lie", they betray, disappoint. Those with real magic are the women, cursed, and yet, able to save themselves; "grandmother, the alchemist / you spun gold out of this hard life / conjured beauty from the things left behind / found healing where it did not live / discovered the antidote in your own kitchen / broke the curse with your own two hands". The camera cuts to a home video of Jay Z's grandmother, Hattie White's, 90th birthday. "I had my up and downs," she says, "but I found the inner strength to get back up. Life handed me lemons, but I made lemonade".

Lemonade, plantations, southern gothic, cowboys, shotguns, seedy streets in New Orleans, churches, parades; these are all images rooted in the cultural landscape of the Deep South. In *Lemonade*, this landscape is populated with black women surviving, thriving in a life that keeps handing them lemons; they keep making lemonade. This is Beyoncé's love letter to these

women, to their whole selves; to their anger, their joy, their love, their talent, their magic, their beauty, and above all, their resilience.

Beyoncé has sung about girl power before. 'Irreplaceable', 'Independent Woman', and 'Run the World (Girls)' come of age as 'Don't Hurt Yourself': "I'm a fire breathing dragon / Beautiful mane, I'm the lion", "keep your money, I got my own / Get a bigger smile on my face, being alone / Bad motherfucker, God complex".

The world is waking up to the reality of Beyoncé as a black artist, an experience skewered brilliantly in a recent SNL skit. Of course, she has always been black, but like so many minority women, she diluted her blackness to fit into the cookie cutter mould society expected her fit, in order to succeed. Nina Simone sang "I wish I could break / All the chains holdin' me / I wish I could say / All the things that I should say / Say 'em loud say 'em clear / For the whole 'round world to hear" and this Beyoncé taking up the mantle in the way she knows best. If Beyoncé ever feigned being 'less awake', she is plenty woke now. More personal than Beyoncé, as

I'll say it; Beyoncé is a grown woman; she can do whatever she wants

political as 'Formation', *Lemonade*, a glorious celebration of healing, of self-love, and sisterhood, is in a class of its own. *Lemonade* proves Beyoncé to be an artist at the top of her game. Others have created autobiographical music, they have even brought along their famous friends for the ride, but most seems pedestrian, stuck in the little league; alright, I'll say it; Beyoncé is a grown woman; she can do whatever she wants.

Lemonade is out now on TIDAL

FELIX FILM



film.felix@imperial.ac.uk

The top three *European Films* that aren't *French*

As much as I love the more abstract/preentious cinema offerings at any one time, I can't bloody stand French films. I'm not saying that all French films are bad – that would be ridiculous. My argument, which I would hope is at least somewhat informed, is that the French 'style' of filmmaking is just something I cannot stand: pretentious dialogue, a penchant for lengthy, static shots, and a weird fascination with narratives focusing on young women falling in love with old men. You may have started it France, but the rest of Europe is going to finish it:

The Hunt (2012)

Starting on a high, *The Hunt* is a Danish film focusing on *Hannibal* star Mads Mikkelsen who, when falsely accused of molesting a young girl at his primary school, is made an outcast and a villain in his local community. It is far from the cheeriest film in the world, but the sympathy it elicits and the flawless performances of the deeply complex characters set it apart as a masterpiece. The Scandinavians are just so bloody good at this.

Bicycle Thieves (1948)

Bicycle Thieves is a classic Italian film most often found on the top ten lists of desperately elitist film critics. Looking past this however, it's still rather good, and what makes the film stand out is the unique snapshot it gives us of post-war Italy. The rather simple story here simply serves, to me, as an excuse to lose yourself in the buzzing atmosphere of Italy just after WWII.

Chico and Rita (2010)

Chico and Rita is a vibrant and exciting Spanish/English animated feature showcasing the brilliant world of 1940s Cuban jazz. From its unique and gorgeous art style, to its music and settings, *Chico and Rita* is absolutely captivating – gorgeous from start to finish.

BEN COLLIER

Kung-Fu, Kickstarter, and how crowdfunding is changing cinema



Kickstarter is one of many crowdfunding options for budding creators, looking to shake up the world of cinema. Photo Credit: Kickstarter



Struck by lightning and bitten by a cobra, Kung Fury is a kung-fu freak of nature and the chosen one. Working as a cop on streets drenched in neon and soaked in synth pop, he defends 1980's Miami. Enter Adolf Hitler, A.K.A. the Kung-Führer. On a temporal murder spree to prove his supremacy, Hitler must be stopped. With the help of his friends Hackerman, Triceracop (it's exactly what you think), and the Norse god Thor (to name but a few) Kung Fury must travel back in time to defeat the Third Reich and take down the worst criminal in history.

If any of that got you thinking "this is ridiculous, I love it", then join the crowd. Specifically, the almost eighteen thousand others who, like you, thought this thing should be made, and crowdfunded David Sandberg on Kickstarter. On the strength of a short trailer made with his friends, online backers gave the Swedish filmmaker \$630,019 to make a 30 minute long movie, just because they thought it looked awesome. Their faith was rewarded.

Kung Fury is an homage and loving parody to the totally over the top, enthrallingly ridiculous cop shows of the 80's. It's cheesy, and it knows it. At its core, it's a piece of meta-cinema that just wants to

have a blast, and pokes fun at the various tropes and cinematographic conventions of shows like *Miami Vice* and *Hawaii-Five-0* to hilarious effect. Indeed, its indulgence of tropes means it's entirely predictable in the final story outcome, but of course that's not what matters – what matters is the journey, and making that journey as crazy and entertaining as possible.

Crowdfunding has already altered the bounds of what's possible in many industries. For those unfamiliar with the concept, the idea is simple: someone with an idea puts their proposal on a crowdfunding site, and when people see an idea they like, they pledge an amount towards the project, sometimes in exchange for rewards such as a copy of the finished product. Many times this simply boils down to people wanting to support a worthy cause, or just thinking something is too cool to not have it exist.

This simple idea has been made possible by the internet age, but when it's potentially so easy for people to make their own videos and get funding, you've got to ask: what does this mean for the medium? When will we see a totally crowdfunded feature length film on the silver screen? The answer is, we already have, and more are on the

way. Around half a dozen movie projects have received backing of over \$1 million. The biggest of these, *Super Troopers 2*, is the sequel to the 2001 cult classic crime-comedy detailing the antics of five prankster Vermont state troopers battling budget cuts, *Super Troopers*. Smashing its \$2 million benchmark to end up with almost \$4.5 million, it's scheduled to open sometime in 2016.

More broadly, crowdfunding has had a greater effect on the scale of smaller independent filmmakers, many of whom produce videos on YouTube with high production value. One such channel, CorridorDigital,

have produced multiple short films and are currently working on a production of their own movie. Another, RocketJump, has produced three seasons of the series *Video Game High School (VGHS)* with Kickstarter backing.

The upshot of this is that it's a great time to be a talented filmmaker. If you've got ideas and guts you're no longer obligated to go through film executives and large production companies to realise your vision. The consequence? Creators can reach a wider audience and still retain creative control over their projects, leading to a diversification of the stories being told in the cinematic medium. Nowadays, it's a lot more likely that there'll be something out there to fit your exact tastes, though you may have to do a little digging to find it.

Crowdfunding has and will continue to change what can feasibly be achieved in cinema, making the production of movies a process more intensely involved with its audience. For those with a spare half hour I highly recommend giving *Kung Fury* a watch and seeing for yourself the first tremors travelling through the world of film. Whatever happens, its sure to be interesting.

THOMAS CARROLL

Crowd-
funding
alters the
boundaries
of modern
cinema

FELIX FILM



film.felix@imperial.ac.uk

Documentary corner: *Blackfish*

Ben Collier
Writer

Back in November of last year I wrote one of my first 'Documentary Corner' features on the film *The Cove* – a powerful environmentalist piece which showcased the grim reality of dolphin and whale hunting in Japan. As I mentioned in that review, *The Cove* remains one of a relatively small list of documentaries which have made me properly address and re-think some of my own opinions and actions. One section of the film which really stood out to me was the discussion of where dolphins and whales who were caught in the wild were sent: ocean parks, it seems, pay top dollar for healthy Cetaceans to showcase, with little concern over their wellbeing. Therefore, it's probably fair to say that my opinion of places like SeaWorld was already quite low going into this week's film, the 2010 Oscar-winner *Blackfish*; it doesn't get any better.

Here, the focus is entirely on these parks, and the multitude of ethical and safety issues they pose.

Does *Blackfish* mark the beginning of the end for SeaWorld? Photo Credit: Blackfish PR/Reuters

Through the film, we track the life of one captive whale, Tilikum, and the viewer really gets to see the increasing mental toll that captivity takes on his wellbeing, as well as the danger he poses to others. What one learns by the time the end credits are rolling perhaps should be obvious from the get-go:

Killer Whales are prone to killing. This not-so-shocking revelation is handled with a fitting seriousness, and developed upon with a breadth of stories of trainers being injured or killed at the hands of their orca trainees. Then, come the third act, the focus switches to outlining the lengths these water parks will go to

cover this all up.

The investigative journalism performed by the film is perhaps its strongest feature: for each attack showcased, several close friends and colleagues of the trainer affected are interviewed – often the same faces return for multiple cases – giving a genuine emotional edge

to the reporting, that never feels manipulative. Interestingly, most of the people interviewed are ex-trainers at places like SeaWorld. Footage of them in their younger years, bright and enthusiastic, training with some of the eventual victims, is effectively juxtaposed with footage of them today – older and more experienced. What they – as well as the audience – now understand is that the supposed 'connection' they had with their whales was never real.

As a film with a message, *Blackfish* is a masterclass. But unlike many similar films, it actually managed to spur on real-world change, playing an essential role in getting SeaWorld to announce the cancellation of its orca breeding programme.

It's rare to see a single film have that much effect. We can only hope this will see an end to whale shows too. As I have mentioned before, I don't necessarily mind a documentary with an agenda, provided it doesn't twist the truth and (most importantly) isn't boring. *Blackfish* is not only a vitally important film, but one that is gripping and interesting from start to finish.

Get your personalised graduation gifts

Find the perfect gift to celebrate your graduation in the Union Shop.

With our unique range of personalised graduation gifts, you are certain to find a gift that marks this exciting event.

Our partners work directly with you to craft the ideal rings, watches, frames and plaques.

Ask for more details in our shops or go directly to our website imperialcollegeunion.org/shop to see all of our Graduation gifts and place an order.

shop

imperialcollegeunion.org/shop



imperial
college
union



Iconic sex toys that changed the world

Tested for your pleasure

Anonymous
Writer

If there's one thing that I've learnt over the course of my adult life, it's how to get myself off, and I don't think there's any shame in admitting that. In recent years, more and more women have begun taking control of their sexuality, and although there is still a huge stigma attached to female masturbation, the sex toy market has silently turned into a huge industry, with thousands of products to tickle your fancy however you like it.

From the early days of Ann Summers parties, to the advent of (discreetly packaged) internet shopping, to vibrators being stocked on the shelves in Superdrug, we've come a long way. This revolution is unquestionably thanks to certain iconic gadgets that have made women so excited that they've broken down social boundaries to share them.

Sex toys these days range from the cheap to the high-end – from those who want to get themselves off repeatedly with a vibrator that cost a fiver to those who want to drop a ton on a more luxury glass dildo. Some are made from cheap plastic, and others are pieces of art in themselves, designed to be displayed when not in use.

These don't always have to be solo escapades either. I've used every sex toy that I've ever owned with a partner, to varying degrees of success: from the guy so intimidated that he only wanted to go near small clitoral vibrators (but appreciated the break they gave to his fingers and tongue) to the guy who kept stealing them for his own personal use.

The world is starting to realise that women love to rub one out as much as men, and whether you're already acquainted with battery-powered pleasure, or just starting to look around, there's always going to be something new out there for you to try.



I wasn't allowed to include photos of eerily realistic dildos.
Photo Credit: flowerpicturegallery.com

The Magic Wand



The Hitachi magic wand (although no longer branded as Hitachi) is a mains-powered 'vibrating massager' that's been around since the 1960s, and is responsible for fifty years of sexual liberation of women all over the world. This many years on, it's still as popular as ever, with many variations available.

I'm not going to lie; it's as loud as it is powerful. This is not one to use with your housemates chilling out in the next room, unless, like me, you're a bit of an exhibitionist. Considerate usage aside, there are justified reasons that women have raved about this for decades. Being mains powered, this magic gadget can deliver incredibly powerful vibrations for as long as you desire, although you'll probably find yourself getting into multiple orgasm territory within a few minutes.

Although I've had some amazing orgasms with the Magic Wand, and have found myself at near-addiction levels of distraction by having it in the house, I do find that the vibration can be too intense, sometimes preventing me from seeing my climax through to the end. The strength of the vibration can, with prolonged use, lead to short term loss of sensation in the stimulated area, which isn't necessarily a bad thing if you're using it solo, but can sometimes lead to a temporary loss of appreciation for other stimuli.

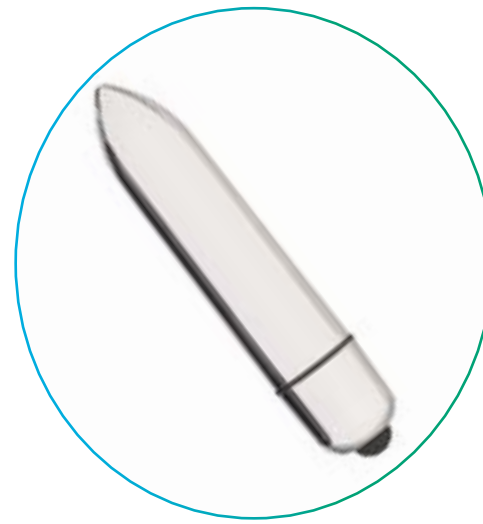
I would recommend it for anyone who finds it difficult to achieve an orgasm consistently, or who wants to get themselves off, hard, in a very short amount of time.

The bullet vibrator

The bullet vibrator has revolutionised discreet masturbation for women all over the world. Coming in many different designs, including some disguised as lipsticks, the bullet is subtle, and can bring quick and silent pleasure. Being so small, the bullet is only really good for clitoral stimulation, but is great if you want to get yourself off quickly. You can easily use it with other toys to customise the experience.

I've owned many of these, and they definitely have different vibrational intensities, so depending on what you like, it might be worth spending an extra couple of quid on this. In my experience, these things eat through the batteries, and there's nothing worse than having the power wane when you need it. Even so, one of these comes with me in my make-up bag whenever I travel, and in all the years I've been doing this, I've never had any awkward discovery moments.

Honestly, I think that everyone should own one of these, and take the time to discover all the different ways that you can use it.



The Rampant Rabbit



Now available with as many features as you can imagine, the rabbit vibrator was dreamed up in the 1990s, following demand for sex toys that provided simultaneous vaginal and clitoral stimulation.

I have several friends who claim to have been sexually awakened, and to have had their first orgasms by the ownership of a rabbit vibrator, and based on such recommendations, I've bought several. While I can't argue that they don't work, they always end up languishing in my drawer, taken out only for a very occasional craving.

Although more luxurious versions are available, most rabbit vibrators are made of this jelly-like, plasticky material, which never loses the smell of rubber (even after years). I'm definitely a hard-and-firm-vibrator kind of girl, so these just don't tick my boxes. Aside from the texture, I've always found it a bit of a faff to correctly align the different parts of the vibrator to get the stimulation that really does it for me.

I recommend this for anyone who's new to using sex toys for vaginal penetration. You can get ones that are a bit smaller for beginners (there's nothing wrong with being nervous!), and there are so many varieties out there that there's one to suit everyone.



The G-spot vibrator

The elusive G-spot, located somewhere on the front wall of the vagina, is traditionally ignored during sex and masturbation, probably because it's awkward to get to, and it might not occur to you to go poking there for specific pleasure. In this era of a vibrator for every occasion, one type that has really made the difference to many women's orgasms is one that specifically targets the G-spot, precisely stimulating it to give powerful orgasms with or without the need for additional clitoral stimulation.

G-spot stimulation can take some getting used to. With any sex toy that stimulates your G-spot, it will take some practice to figure out the positioning that works for you, and G-spot stimulation, in any context, can be an intense new sensation that might feel strange at first. With some perseverance, recognising these sensations and building on them has given me some of the strongest orgasms that I've ever experienced.

Vibrators and dildos designed to stimulate the G-spot come in many shapes, designed for use with and without a partner. Anyone who has never experienced the arousal and pleasure arising from their G-spot should be encouraged to experiment and seek it out – it's worth the effort!



The butt plug



Even in this enlightened age, many people are still afraid to talk about anal. While it may not be everyone's cup of tea, if you use plenty of lube, and take your time, it can be something that both men and women can enjoy.

Butt plugs have been commercially available for more than a hundred years, demonstrating that there is nothing new or strange about wanting to fire up these often ignored nerve endings. There are dozens of kinds of anal toys out there, but beyond a cheeky finger, butt plugs are what usually first sell the intoxicating world of anal play.

In women, anal toys add a feeling of fullness, heighten sensitivity, and provide additional stimulation both in the ass and in the vagina through the walls. For many women, this can be eye-opening, and enhance other sensations. Contrary to what I've been told my whole life, I can assure you that the butt is not just for the boys.

There's nothing strange of unusual about enjoying anal play either with a partner or as part of your solo routine, and by using anal toys such as butt plugs instead of going in all guns blazing, people are starting to realise how much fun it can be.

I'm a slut and proud

We need to end the trope that women make love, and accept that they like sex

Anonymous
Writer

I've been called a slut more times than I can count, both as an insult and as a compliment. Whilst some people recoil from the notion of a sexually empowered female, many celebrate us girls who openly love sex.

I've long felt the idea that men love sex and women need love is absurd. I'd rather have steamy sex than cuddle watching *The Notebook*. I'd rather fuck than make love. I'd rather my partner call me a little bitch than his little princess. Not all girls like hearts and flowers, lots of us like primal, raw and outright dirty sex. And that is totally okay. I've slept with many people, both male and female. I've kissed even more. New sexual experiences are exciting and I love exploring new things. What's the harm in trying? After all, you never know unless you try; a bit like trying new foods. That is not to say you should be reckless or take risks – contraception, protection and self-care are necessary.

We live in a society that celebrates male players and shames female sluts, but that need not be the case. Increasingly we are accepting female sexuality and those who don't are jeered at. Western society is a long way from perfect, but it is possible for us girls to be sexually empowered. If we refuse backward notions of smothered female sexuality and openly embrace ourselves we can shake the stigma of being a slut.

I have a regular partner with whom I explore the limits of sexuality in a safe and controlled way. Sometimes we get it wrong but we have been on an incredible journey together, which would have been impossible without trust. Trust, respect and communication are so important

when exploring sexuality.

I embrace my sexuality and unashamedly own it. It is liberating to love sex and not give a damn what anybody else thinks. Go along to a fetish party and you'll see orgies, naked bodies and couples having sex publicly. It is not intimidating, disgusting or wrong. On the contrary, it is liberating, empowering and accepting. Society frowns upon both nakedness and sex, yet they are not bad: after all it's only natural.

We live in a society that celebrates male players and shames female sluts, but that need not be the case. Increasingly we are accepting female sexuality and those who don't are jeered at. Western society is a long way from perfect, but it is possible for us girls to be sexually empowered. If we refuse backward notions of smothered female sexuality and openly embrace ourselves we can shake the stigma of being a slut.

I don't feel judged for being a slut, nor do I take offence when I get called one. Not because people aren't judging me, but because I don't accept it. The word slut should not be derogatory. I'm proud to be a slut because it means I'm sexually empowered.



"Who here has ever been called a slut?" Photo Credit: Sire Paramount Pictures

DO THE SEX SURVEY

Closes this Thursday

felixonline.co.uk/go/sexsurvey

Imperial's Cost of Living in London Survey



You have until Sunday 8
May to take part

[Go to our Cost of Living webpage](#)

www.imperial.ac.uk/fees-and-funding/living-costs/survey



We are always working to ensure that the financial support we offer **meets the needs** of each student at Imperial. With your help we can gain a fuller picture of **how much money** our students need to live and study in London.

Please complete our short survey and tell us about your financial needs.

**GET IN TOUCH WITH THE
STUDENT FINANCIAL
SUPPORT TEAM:**

+44(0)20 7594 9014

Student Hub, Level 3,
Sherfield Building

www.imperial.ac.uk/fees-and-funding



Great Britain, strange yet familiar

Martin Parr brings together pictures of Britain as seen through outsiders' lenses

Jingjie Cheng
Arts Editor

It is often said that familiarity breeds contempt. While that may not be true in life all the time, in photography at least, introducing a new observer to a tired scene can definitely produce some fresh perspectives. It is with this notion that British photographer Martin Parr curates *Strange and Familiar: Britain as Revealed by International Photographers*, a photography exhibition of British subjects by foreign photographers. Known for his work scrutinising all manner of British clichés, Parr now turns his attention to what Britain might look like to an outsider.

The exhibition held special significance for me, as a foreigner and an amateur photographer. When I first stepped into the UK in 2006, and then again in 2011, the kind of pictures I took with my then camera (a compact – how quaint!)

The pictures draw our attention to the little quirks of British life

were of all the things I now find absolutely quotidian, having lived here for three years. Red telephone boxes, pub signs, tubes pulling into the station, squirrels in Hyde Park – these are things that now go as unnoticed as queueing up on the right on escalators.

In a similar vein, the selected pictures show us a side of Britain from an outsider's perspective, drawing our attention to the little



Strange and Familiar is a unique take on the British way of life. Photo Credit: Barbican Art Gallery

quirks of British life that we so often overlook and corners that we neglect to acknowledge.

For example, American photographer Bruce Davidson had a keen interest in photographing commonplace things that were representative to foreigners, such as formal dress codes and British stoicism – things locals would

hardly bat an eyelid to. Yet, his picture of women having tea in a car (pouring it into teacups from a thermos flask) and another of couples basking on the beach in formal dress encapsulate so much of what is unique to British culture.

Twenty-three international photographers are featured in the exhibition, all of whom travelled to

Britain for varying lengths of time spanning the 1930s to the present day. Some, like Cas Oorthuys, were here briefly with an express mission to capture the character of British cities, while others, like Edith Tudor-Hart, eventually married and settled in the country.

Shinro Ohtake on the other hand, a 22-year-old scrapbook enthusiast

who had never previously been out of Japan and spoke no English, came to the UK to document the experiences of a transient traveller. What he produced was a body of work almost like a stream-of-consciousness observation of his peregrinations through various British towns and cities.

It is precisely the varied experiences and purposes of the photographers featured that made the exhibition interesting. Laid out across two floors, the photographs are arranged in chronological order, each individual photographer's body of work getting a section to itself. While some common themes ran through the exhibition, no two photographers were the same.

Akihiko Okamura dedicated himself to documenting conflict in Northern Ireland, and on display is an almost matter-of-fact look at the sense of ordinary lives disrupted. Gian Butturini and Frank Habicht produced work that looked at the sexual freedom and psychedelic optimism that permeated London's youth culture in the 1960s – the latter's book *Young London: Permissive Paradise* is on display in a nearby case.

While the older photographs give a more general take on Britain, the more recent works seem to focus on one or another aspect of life in particular. One of the more memorable projects is American photographer Jim Dow's *Corner Shops of Britain* (1994), the result of his fascination with local vernacular architecture and their uncertain future. He photographs the shop fronts in taxonomical detail, and they are printed on large, richly coloured canvases. There is a sense that it is only with his outsider's eye that the unique historical and cultural value of the British family-run corner shop is highlighted and documented for posterity.

Strange and Familiar is a delightful romp through the history of Britain in the last century as seen through foreign eyes. Although it is made up of a patchwork of very different perspectives, the vignettes come together beautifully to tell the story of what it means to be British.

Strange and Familiar is on at the Barbican Art Gallery until 19 June.



An elderly gentleman blows bubbles in London, 1953. Photo Credit: Cas Oorthuys



Your guide to what's

Exam season is just another excuse to get out and



Les Blancs at the National Theatre now until 2nd June

Lorraine Hansberry's final drama, written eleven years after her most acclaimed work *A Raisin in the Sun*, is an oft-neglected masterpiece of the American stage, and a 'highly theatrical search for the soul of post-colonial Africa.' In it, an African country is on the edge of revolution, as it prepares to overthrow colonial presence in search of independence. Tshembe, the protagonist, is a black intellectual, the son of a revolutionary who has been living in England. The play is an exploration of the cost, and the joy of revolution for a state, and a family, both in the process of carving out an independent identity. *Les Blancs* marks the National Theatre debut of the multi-award-winning director Yaël Farber, whose productions include *The Crucible (Old Vic)* and the internationally-acclaimed *Mies Julie* and *Nirbhaya*. Tickets from £5 with NT Entry Pass.

The Maids at Trafalgar Studios now until 21st May

In a luxurious bedroom, two maids played by Uzo Abuda (*Orange Is The New Black*) and Zawe Ashton (*Fresh Meat*) fantasize about killing their employer, Mistress, played by Laura Carmichael (*Downton Abbey*), whom they both despise and love. Whilst she is away they plot and play-act increasingly violent scenarios in which they ritualistically kill her. *The Maids* is the translation from the French - *Les Bonnes* by the French dramatist Jean Genet. In director Jamie Lloyd's production, the play seethes with the anger of the oppressed, and in an incisive psychological thriller skewers the class system and race politics. In particular, Uzo Abuda's performance of Solange has been critically acclaimed as a performance of searing ferocity. Tickets from £15.



Painting with Light at Tate Britain 11th May - 25th September

Spanning 75 years across the Victorian and Edwardian ages, *Painting with Light* celebrates the dialogue between early photography and traditional painting. Pre-Raphaelite, Aesthetic, and British impressionist works by Whistler, Turner and others are shown together with the work of pioneering photographers, such as Julia Margaret Cameron, who inspired and were inspired by them. In a series of stunning juxtapositions we see how photographers and painters borrowed from each other and inspired each other to reach greater heights in their work. A must-see for those interested in the ways artists use tone, light and shade to create striking work during this nascent period for photography as an art form. Tickets from £14.50.



Oedipe at the Royal Opera House 23rd May - 8th June

This often neglected George Enescu opera, acclaimed as one of the finest works of the 20th century but sporadically performed since its 1936 debut, is revived by the Catalan theatre group La Fura dels Baus (*Le Grand Macabre*, ENO). The story is an adaptation of Sophocle's Athenian tragedy Oedipus tyrannus, telling the tale of a man who inadvertently murders his father and marries his mother in an attempt to escape that same fate. The present staging takes place in a post-apocalyptic world rooted in mud and clay. The stripped bare production, monochrome in design but lavish in scale, allows the score to soar. Tickets from £17.



hot in art this term

de-stress with the great shows on offer this term

Frankenstein at The Royal Opera House 4th May - 27th May

This is Royal Ballet's Artist in Residence Liam Scarlett's first full-length work for the main stage. With music by Lowell Liebermann, this adaptation strips away the decades of horror movie associations with the gothic tale to take a fresh, sympathetic view of the relationships between Victor Frankenstein, his fiancée Elizabeth, and the Creature he created. In particular, Scarlett aims to do more than dismiss the Creature as the cardboard cut-out villain portrayed in past productions. In the three-act piece he will explore themes of betrayal, revenge, and acceptance, promising that by the end, we as the audience will be torn as to where our loyalties lie. Tickets from £27.



Towards the Mean: Sampling Britishness Today at Barbican now until 19th June

This interactive installation invites visitors to add their portrait and their voice to an evolving work. Designed by Marianne Holm Hansen in association with Seth Scott, and electronic musicians from the Guildhall School, this installation acts as a response to the Martin Parr exhibition *Strange and Familiar* (see review) which is already running at the Barbican. The installation aims to create a tangible representation of national identity in a multi-cultural, multi-ethnic, and globalised world. The portraits and voices of the visitors will be manipulated into an evolving British 'average'. This is an opportunity to not just view art, but become involved in the process of creating conceptual, thought-provoking artwork. Free.



Conceptual Art in Britain 1964–1979 at Tate Britain now until 29th August

The 1960s was a decade in which British artists began put ideas and issues at the centre of their work, rather than more traditional representative approaches. Many of the artists featured, including Michael Craig-Martin, Margaret Harrison, John Latham, Conrad Atkinson and Keith Arnatt, pushed the boundaries of what of what art could be; their innovation still informs the way we think of art. In particular, these artists were interested in what impact their art could have outside of exhibitions and studios, and whether artistic output could have an influence in how society viewed itself. The result was art that engaged in the politics and social reform of its time, from feminism to conflict in Northern Ireland. Tickets from £9.50.



Russia and the Arts at the National Portrait Gallery now until 26th June

The State Tretyakov Gallery and the National Portrait Gallery, both celebrating their 160th anniversaries this year, have staged this exhibition as part of a cultural exchange. The London exhibition showcases paintings of Russian artists, philosophers, composers, writers and actors spanning 1867–1914, highlighting an artistic golden age for the nation. Many of these paintings have never been seen outside Russia - thus this exhibition is a once-in-a-lifetime opportunity. The 30 paintings on show include portraits of Tolstoy shown in the study of his Moscow home working on manuscripts, the composer Mussorgsky, and an introspective portrait of Dostoevsky. The exhibition also showcases the works of some of the best Russian artists including Vasily Perov and Ilya Repin. Tickets from £4.



FRIDAY 29 APRIL



Craft Ale & Beer Week

Final day on Friday 29 April

COMING UP!

Date	Event	Time	Location
Monday 9 May	Nice & Spiky Comedy	20:00 - 23:00	Union Bar
Every Tuesday	Super Quiz	20:00 - 22:00	FiveSixEight
Every Tuesday	Cocktail Night	18:00 - 23:00	Metric
Every Wednesday	CSP Wednesday	19:00 - 01:00	Metric & FiveSixEight
Every Wednesday	Sports Night	19:00 onwards	Reynolds
1st & 4th Thursday of each month	Pub Quiz	19:00 - 21:00	h-bar
1st & 3rd Thursday of each month	Quiz Night	19:30 - 22:00	The Foundry
2nd and 4th Friday of each month	Karaoke Night	20:00 - 23:30	The Foundry
Every Friday	PGI Friday	16:00 onwards	h-bar
Every Friday	Reynolds Cocktail Club	17:30 - 00:00	Reynolds
Friday 29 April	iPop	20:00 - 02:00	Metric & FiveSixEight
Friday 6 May	Summer Ball Taster Event	20:00 - 02:00	Metric & FiveSixEight
Friday 13 May	BPM	20:00 - 02:00	Metric & FiveSixEight
Friday 20 May	iPop	20:00 - 02:00	Metric & FiveSixEight



A different sort of storefront

Itch.io is paving the way for the post-capitalist indie gaming future

Cale Tilford
Music and Games Editor

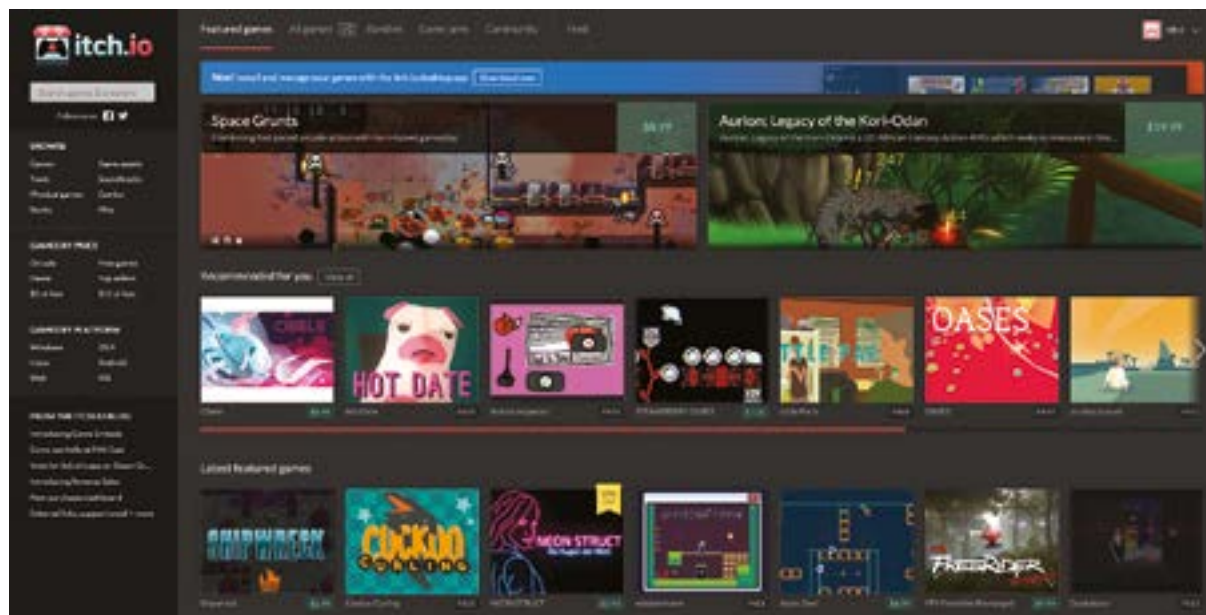
Itch corp
has even
experimented
with reverse
sales

Itch.io is a platform that allows indie game developers to distribute their games for free. The majority of games available on the platform are either free, incredibly cheap or pay-what-you-want. Itch corp has even experimented with reverse sales - allowing developers to increase the price of their games for a limited time. Perhaps the most surprising part of itch.io's model is that pay-what-you-want also extends to their revenue sharing model. Developers can choose to give itch corp anything from zero to 100 percent of each transaction.

Unsurprisingly, this model has attracted different kinds of games and interactive experiences. The modern vocal gamer of the internet

often decries the rise of increasingly short, political, and provocative games. These sort of experiences are often at risk of being exclusively watched (via Let's Play's on YouTube) rather than interacted with, and therefore purchased. This a problem that many indie developers have found hard to solve.

One solution is to decrease the value of games and alter the model of purchase altogether.



The only indie game store where you can go on hot dates with pugs. Photo Credit: Itch.io

Most developers put their games on itch.io with the understanding that the majority of gamers will pay nothing, a sizable amount will pay the suggested dollar, and an even smaller amount will pay after 'completing' the experience.

Indie musicians have a similar platform in Bandcamp, and it's easy to expect that in the near future other online industries will spawn similar 'storefronts'. With mobile apps moving towards freemium and ad-based models, digital stores like Steam rapidly devaluing the price of games with frequent sales, and tools like Unity flooding the market with new games, the relatively young indie game industry is a radically

different place to what it was ten or even five years ago. Itch.io is in many ways a reaction to this change. It has also facilitated the rise of the

It has also facilitated the rise of the vignette

vignette: short accounts or episodes lasting under 15 minutes. The positive impact that it has had - and will continue to have - on games as

an artform is massive. These sorts of games and the new experimental genres that the future will no doubt bring will only increase in frequency as the internet and society moves towards a post-capitalist future.

I look forward to a future where artists can express themselves without the need to monetise their product or appeal to the market. itch.io is prefigurative in this respect, building the platform of tomorrow, today.

This is the first in a series of weekly columns exploring the best of itch.io and what the 'new' indie gaming scene has to offer.



Itch.io is full of weird and wonderful games. Photo Credit: Animal Inspector

emily is away



Emily is away is an interactive, branching visual novel set in MSN-inspired chat client. Its visuals and sound effects, from the classic Windows XP start sound to the low rumbling of a desktop computer, will be instantly familiar to those who grew up using

Microsoft's iconic communication software.

Set over a number of years, you chat with your friend Emily from before the start of college all the way to your senior year (and its heartbreaking ending).

Early on, Emily asks you where you want to go to college (which affects future narrative choices): an engineering, arts or business school? But rather than reflecting my own past I chose to attend art school. If given the option to go back and make that decision in my real life

again, would I have done the same? I'm not sure, but for a brief moment *emily is away* pushed me to reflect on my past decisions via the most simple of game mechanics.

Even though you've only been chatting for emily for a few minutes, it's not long before you feeling like you're talking with a real person. Emily is away reminds us of more innocent times capturing an era of and period in our teenage years and early adulthood that is hard to forget.

It's a game for the generation who lost themselves in awkward MSN flirting; before the rise of the aubergine emoji, Netflix and chill, and sliding into DMs.

emily is away is out now on itch.io

ANOTHER CASTLE

Imperial's gaming magazine returns later this term

games.felix@imperial.ac.uk

Imperial College London



Student Support Fund

If you suddenly find yourself in **financial difficulties** or experience an unexpected change in circumstances, you may be eligible to apply for **emergency financial help** through the Student Support Fund.

**CONTACT THE STUDENT
FINANCIAL SUPPORT TEAM
TO FIND OUT MORE:**

+44 (0)20 7594 9014

Student Hub, Level 3,
Sherfield Building

www.imperial.ac.uk/fees-and-funding



Weekly Game of Thrones – S6 Episode 1

Harry Wilkinson
Writer

After slapping viewers in the face last season with another huge character death, Game of Thrones returned this week with a relatively uneventful episode, filled with set up for the rest of the season. Spoilers ahead (obviously).

This being the first season to completely overtake the books in nearly every plotline did fuel some speculation that this season would continue a downward trend after the relatively mediocre season five but this episode, at least, was pretty okay, if a bit slow. If nothing else there wasn't any 'bad poosy' level writing at least.

Not shying away from the events of last season, the episode opened where we last left off, with a shot of Kit Harrington's Jon Snow lying dead in the grounds of Castle Black before being scooted away by Davos. No resolution or progression on that plot thread just yet then.

Moving a little further south to Ramsay freaking out after his wife and buddy ran off together, we see him showing a rare display of emotion at the death of Myranda before sending her body off to feed his dogs. Classic Ramsay.

Theon and Sansa finding Brienne and Podrick was a pretty good

scene. As always, it's a pleasure to see Alfie Allen in this role as well as Pod finally learning to fight. It's good to see Brienne finally getting to fulfil her oath after a season and a half of hiking around the continent and occasionally getting the shit kicked out of her.

Spoilers ahead (obviously).

Jamie and Cersei's reunion was a surprisingly tender affair, clearly Cersei's shame walk has changed her a great deal. Jamie's character, on the other hand, has regressed back to his season one arrogance. I mean "Fuck anyone who isn't us" doesn't seem like something to come out of the mouth of the changed man that came out of season three.

We then returned to everyone's favourite storyline – Dorne! I think this scene was intended to be a bit of a classic Game of Thrones wham moment but, honestly, none of the characters are interesting enough for us to care too much when they're killed, especially when it's not clear what the effect is going to be, other than more awful Sand Snake scenes.

We then drop into Tyrion and



Hypothermia or being Ramsay's plaything? Easy Choice. Photo Credit: HBO

Varys strolling around Meereen, buying babies, listening to Red Priests. Nothing much going on here other than a dick joke and a port fire.

Daenerys' scene, surprisingly, was the main source of comic relief in the episode with a conversation between two of the Dothraki that could have come out of a Seth Rogen movie and then a Monty Python-esque squabble with Khal Moro and his bloodriders: "Ok, seeing a beautiful woman naked for

the first time is among the five best things in life!"

Arya's training continues, albeit while blinded and homeless. Girl can't catch a break. On the plus side, eventually she'll get Daredevil like skills.

Melisandre's scene at the end proved to be the most intriguing of the episode (and not because of the obligatory HBO toplessness) with her transformation into a withered old woman. Where this leads remains to be seen. I just hope we

don't have to see her get out of bed like that next week.

Ultimately, aside from the events in Dorne and the revelation about Melisandre, the episode didn't have too much interesting going on, and more just served to remind the viewers of whereabouts in this massive world all the characters are, and giving some ideas about what's to come.

Game of Thrones is available on HBO GO

Are you still waiting for a review of your favourite TV show? Send your contributions to FELIX TV! Drop an email to tv.felix@imperial.ac.uk and send us your articles, reviews or discussion pieces. We promise to get in touch ASAP!

LET'S GET IT ON

The **FELIX** Sex Survey closes this Thursday

felixonline.co.uk/go/sexsurvey

THE
SUMMER
Ball
LAS VEGAS
FEATURING

SIGMA

& THE BANDEOKE EXPERIENCE

MORE ACTS TO BE ANNOUNCED

FUNFAIR, ROULETTE, PHOTOBOOTH, FIREWORKS AND MORE!

TICKET PRICE ONLY £37.50
AFTERPARTY TICKETS ONLY £6.00

TICKETS RISE IN PRICE TO **£42.50**
ON **FRIDAY 20 MAY**
GET YOURS NOW!



Live and let live, as long as you're not tasty

FELIX explores the way in which meat-eaters eat, and some mistakes they make in their thinking

Sanjay Bhattacharya
Food Editor

Morals are tricky things to have. I try, like I'm sure most of you do, but there are grey areas for me. Food can contain many of them. Like all transcendental ideas, it is sometimes easiest to simply pick and choose them as you like, but when they tie in to the very substance we consume every day (out of pleasure or necessity – but that's another thing entirely), I try to adopt a more rigid line: I will eat anything, as long as no unnecessary suffering was caused to provide it.

I can already hear the carrots being sharpened as the dozens of vegans from around Imperial launch to brand me an abuser of my stewardship of the planet, a bastard, or even worse a sadistic animal slaughterer. But relax! This isn't aimed at you – it's addressed to all those who eat meat, be it fish or flesh, and do not have the stomach (heh) to participate in, or worse acknowledge, the production of so much of what we eat. So vegans, vegetarians, relax – you've made your choice, I'm just trying to get

If you want
to eat
meat, an
animal will
have to die

others to think about theirs.

Some people have called me cruel, in the past, for harvesting animals – rabbit, mackerel, pigeon etc – where I could simply walk into Tesco's and buy some from the shelf. Apparently, doing the deed myself makes it somehow worse. I've been called a butcher, or worse a murderer. Poor old Flopsy – but I got to do it myself, as opposed to passing the responsibility (and thus

the 'guilt') to an abattoir worker who slices through thousands of necks a day with no compunction whatsoever. I had to make the choice myself, when I pulled the trigger or broke the neck. Why should you feel better for passing that on to someone else, and then enjoying the end result nonetheless! Besides, as barmy as it can sound, you experience a great attachment to any creature when you take its life – something quite spiritual, as it's a great honour to be able to.

Still, I can understand people's reservations, as we didn't all grow up surrounded by life and death, other than the family pets. I certainly didn't. Born to a family in the suburbs, we stayed there. When we did make trips to the coast for holidays, fishing was seen as a pleasant (or not) way to read a book, with little intent to actually catch anything, let alone have to kill it. My father, raised as a (semi-)devout Hindu, still struggles to kill fish to this day – and I admire that he sticks to his morals. Somehow, my parents passed on none of that to me – I will happily end the brief suffering of a hooked fish or a downed bird, as long as I can feel safe in saying that the most will be made from it. For example, I would never kill a non-edible species without a very good cause, as what's in it for me?

If you're not going to kill the beast, you should at least appreciate what it is. This is an issue that has been focused on by so many – that people are disconnected between pigs in a pen, and pork in a packet. This, for me, is the most woeful dishonesty to yourself. If you're going to consume meat, you need to accept where it came from – a real, living, breathing animal that was killed and butchered. The conditions animals are raised and are slaughtered in can vary massively, but I think that's an article for next week.

So please, the next time you wax on about how cruel or savage hunters are, just remember – if you want to eat meat, an animal will have to die.* Why not just do it yourself?

**obviously, this ignores lab-grown meat. I suggest you ignore lab-grown meat too.*



This little piggy did go to market, where he was cut into all sorts of delicious pieces. Photo Credit: Sanjay Bhattacharya

Rabbit (or chicken) cacciatore

Whilst perfect for the rabbit that is now gracing spring shelves, this is equally as tasty with chicken – but only use legs, as breast meat won't stand up to the slow braising. Rabbit is available at many good butchers in London for a lot cheaper than chicken, so it's a good way to try a new, tasty meat without breaking the bank – especially as it's the right time of the year to have it! And don't be afraid of the anchovies – they add an unctuous background to the sauce. Serve with crusty bread to sop up the juices, a simple salad and the rest of the bottle of wine.

I can
already
hear carrots
being
sharpened

1 rabbit, skinned, drawn and jointed – get the butcher to do this for you if you don't want to follow one of the many brilliant guides available online.

(or use 3-4 chicken legs, skin on)
Coarse salt
50ml olive oil
200g smoked lardons
3 anchovies, washed to remove salt and finely minced
1 peeled white onion, halved and finely sliced
250g mushrooms, thickly sliced
1tbsp oregano
1tbsp minced thyme, dried or fresh
1 sprig fresh rosemary, leaves picked and minced very fine
1tsp smoked paprika
2tbsp tomato paste
Glass red wine
1 tin peeled plum tomatoes, diced.
20 pitted black olives
2 tbs capers
Ground black pepper
Fine salt, to taste
Extra virgin olive oil, to finish

Sprinkle the coarse salt heavily over the rabbit/chicken, and set aside to brine – this can be done a while in advance.

Heat the oil and start frying the lardons in a large pan whilst you

slice the onion and mushrooms, adding them to the pan along with the anchovies when the lardons are browned and most of their fat has rendered out. Reduce the heat, and stir regularly to dissolve the anchovies in the fat.

After about 10 minutes, increase the heat to high and get the onions and mushrooms browning and releasing all their liquid. In this time, wash the salt from the rabbit/chicken, and pat dry. Once most of the liquid has evaporated away, add a splash more oil and let it heat up, before adding the rabbit/chicken, herbs, spices and tomato puree. Get some nice colour on the meat – try and brown it on all sides – before deglazing the pan with the wine.

Simmer for a few minutes and then stir in the tomatoes (and all their liquid), the capers and the olives. Bring back to the boil then simmer, covered, for about 20-25 minutes until very tender. For some larger rabbits, it will take a bit longer – but it's a pretty forgiving cooking method, so don't worry too much if you leave it in for a touch long.

Remove the meat to a warm plate, and reduce the sauce till it coats the back of a spoon. Season to taste, and spoon the sauce over the beautifully tender meat.



Imperial College will once again be hosting their annual Imperial Festival on Saturday 7 and Sunday 8 May. The Festival showcases Imperial's ground breaking research with a programme of demonstrations, talks, tours and performances across Imperial's South Kensington Campus and is free and open to everyone. Imperial springs to life during this free public event with hands-on science demonstrations, music, comedy, dance and art for all ages. Join the celebration and discover something different at this annual Festival!

To find out more go to: imperialcollegeunion.org/imperial-festival

Help raise money for those affected by the earthquake that hit Ecuador



On Saturday 16 April, a powerful 7.8 Richter scale earthquake shook Ecuador's northwestern coast - the strongest quake the country has witnessed in four decades. To help those affected by the disaster, Ecuadorian students in the UK with the support of the Ecuadorian Embassy, have come together to raise funds for their country as it faces this arduous humanitarian challenge.

This initiative started in Imperial College, thanks to the accurate proposal of Inty Gronneberg, Ecuadorian student of the Dyson School of Design Engineering. We are asking you to join in and help contribute to the initiative #FuerzaEcuador. All donations will be directed to increase the capacity of emergency teams deployed in affected areas. Every single contribution counts and will make a difference in the lives of families pulled apart or left homeless.

To donate please go to: www.crowdfunder.co.uk/sos-ecuador/

Come on down and check out the newly refurbished Reynolds Bar!



All students are invited to a special launch event of Imperial College Union's newly refurbished Reynolds Bar based on Charing Cross Hospital Campus on Friday 13 May from 17:30.

It will be a chance to look at the transformed space and get to grips with the new menu. Find out more online in the next few days on the Reynolds Facebook page www.facebook.com/reynolds.bar.

FELIX HANGMAN



felix@imperial.ac.uk

NEWS WITHOUT THE NEWS



SCIENTISTS PROVE TWO BELL ENDS CAN'T OCCUPY SAME PLACE AT SAME TIME



MICHELLE OBAMA FINALLY WATCHES LEMONADE

HOROSCOPES



ARIES

This week you watch a trailer for that Absolutely Fabulous film, and it is so aggressively unfunny you lose your sense of humour forever, like a sabbatical officers after a rag magazine.



TAURUS

This week you are slowly losing your sanity as you realise that your exams aren't until the end of June. You consider perhaps creating a detailed revision schedule, but then realise it would be better to watch Youtube videos and masturbate instead.



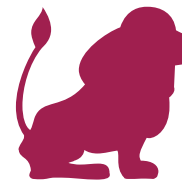
GEMINI

This week you are trying to start a rumour that there is a glory hole in the SAF men's toilets. So I guess tell your friends or even make one if you're that way inclined.



CANCER

This week you have a secret: whenever you see the junior doctors protesting, you start chanting Jeremy Hunt under your breath and you get a rush like no other. He's pretty cute as well.



LEO

This week you wonder if Jeremy Hunt is as dreamy as he looks in the parliamentary debates. He's so strong of will; so cute. He speaks Japanese as well. The only thing in the way of me and him is his wife and three kids.



VIRGO

This week after Beyoncé dropped that new album you're desperately looking for a torrent because nobody is paying for Tidal; however, you never get to listen to it as too many people are making jokes about Jay Z having 100 problems and you have to hit them to shut them up.



LIBRA

This week you have to smash everybody's phone who decided to Snapchat the fact it was snowing. We know. We were fucking there and we saw it. For fuck's sake live your life.



SCORPIO

This week, you're the new head of communications at Imperial, and a shouty Scottish man. You tell the sabbs they're more useless than a marzipan dildo before screaming "Fuckity bye!" at the President.



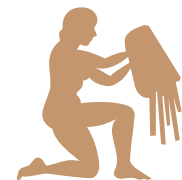
SAGITTARIUS

This week, you're the mole who's sneaking our scoops to The T*b. Yeah, we know you're there. Stop now, and that'll be the end of it. I will not look for you, I will not persue you. But if you don't, I will look for you, I will find you, and I will kill you.



CAPRICORN

This week you're Boris Johnson. You deride the Editor for being half-Asian and therefore being biased against Zac Goldsmith. Fuck yeah, she replies, in the form of an hour long visual album named "#RubiKhan".



AQUARIUS

This week you're Piers Morgan. Shhhh. That's better.



PISCES

This week you vote to stop thousands of Syrian children entering the UK. Yes! Go you. Nice one. Really great. Congratulations. How do you sleep at night? Don't ever come to our Heart and Lung Institute ever again, tin man twat.

FELIX PUZZLES

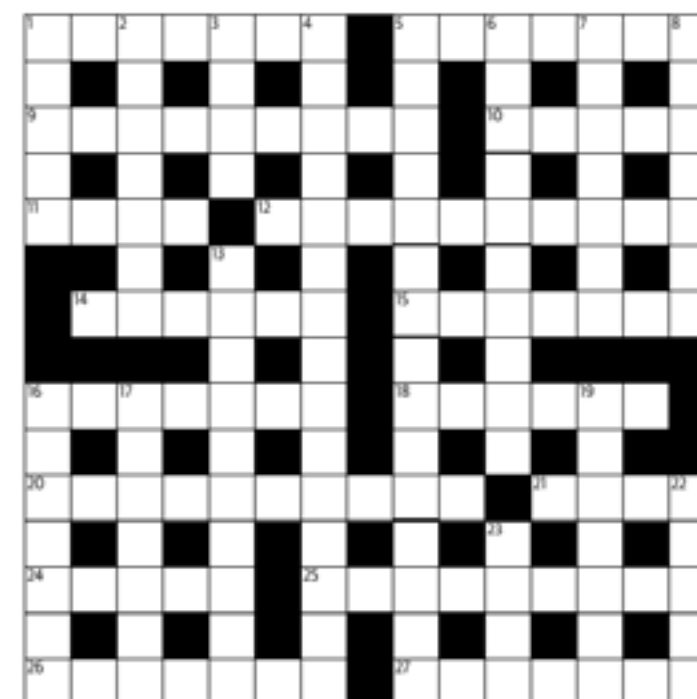


fsudoku@imperial.ac.uk

FELIX PUZZLES



fsudoku@imperial.ac.uk



Down

- 1 Half of all adults were victorious, this person included (5)
- 2 Tot eats food item sitting up in rocky bed (7)
- 3 Stroke little cherub, showing no love (4)
- 4 According to mood, modify account having secured the last word (15)
- 5 What an iPod can offer is very pleasing (5,2,4,4)
- 6 What badly stocked builders' merchant may be in the yard? (3,2,5)
- 7 Bit of a buzz comes with the raising of certain skeletal component (7)
- 8 Grass a problem in the mouth, might you say? (7)
- 13 Deer prints seen around — bad news for cattle? (10)
- 16 Regrets key being jammed — gets out after trouble? (7)
- 17 Carmela, perhaps, as a noted female (7)
- 19 An ogre's destroyed due to stone-hurlers (7)
- 22 Asian city god wanting American investment (5)
- 23 Determined to show concern (4)

Across

- 1 Moab as revealed by Spooner's high-class, eh? (7)
- 5 Hangs around in dances slowly beginning to get going (7)
- 9 When St David is celebrated by group of provinces (9)
- 10 One could show minutes into game, right? (5)
- 11 Like some financial figures — caught editor out (4)
- 12 So unhappy to have just missed podium, not seen as superior looking ahead (10)
- 14 "I ___", says educated girl, living for ever (6)
- 15 Animal getting round cat writer, not old (7)
- 16 Get killed on the run? Thankfully he didn't! (7)
- 18 Society managed to rebuff drugs agents (6)
- 20 A miser's apt to become perverse, not joining in (10)
- 21 Wheeled carriage beginning to move when this is provided? (4)
- 24 Edict that puts our country at sea, confused (5)
- 25 See, when going round pits, quality of soil (9)
- 26 Roguish ticket seller being seized in robust manner (7)
- 27 Foolish American boy, who makes you think of Wallis? (7)

Riddles

- 1. I am used to bat with, yet I never get a hit. I am near a ball, yet it is never thrown. What am I?
- 2. What 5-letter word becomes shorter when you add two letters to it?

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

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

FUCWIT

Solo Efforts

1 st	Cherry Kwok	293
2 nd	Nicholas Sim	271
3 rd	Ayojedi	105
4 th	Greg Poyser	87
5 th	King Lam Kwan	31
6 th	Sunny Amrat	30
7 th	Jan Xu	17
8 th	David Fengchu Zhang	14
9 th	Grace Chin	13.5
10 th	Sach Patel	13
11 th	Harry Secrett	10
12 th	Joshua Wan	8
13 th	QiaoqiaoFu	6
14 th	Jeremy Ong	3
15 th	Megha Agrawal	2

Groups

1 st	CP Fanclub	122
2 nd	Pufuletz	118
3 rd	Gap Yahhhh	58.5
4 th	The Gravitons	15
5 th	Parmesan	9.5

Points Available

Crossword	5
Nonogram	4
Killer Sudoku	3
Sudoku	2
Riddle	1
Kakuro	3

Solutions

Send in your solutions to fsudoku@imperial.ac.uk before midday on Wednesday!



Batavierenrace: racing through the dark

Cross Country take on Batavierenrace and come fourth

Alex Warnakulasuriya
Writer

Sometimes a marathon isn't enough. On Saturday 23rd April, 15 runners from the Imperial College Cross Country and Athletics Club romped home to fourth place in the Batavierenrace. With 348 teams covering 172km through Holland and Germany, the race demanded high levels of speed, endurance, strategy, and tolerance to Dutch rave culture from the teams. Finishing this strongly in the world's biggest relay race represents one of the club's finest collective achievements in recent years.

The Batavierenrace kicked off at 12.45am, and was divided into four stages: Night, Morning, Afternoon and Finale. Athletes were paired up and assigned to a set of two legs, with one running and the other taking on cycling duties, before arriving at the end of the first leg and swapping over. The pairs would attempt to finish together at the checkpoint, handing over to two more athletes, who would vest and saddle up before heading into the Dutch countryside.

The surrealism of plunging head first into the inky blackness was not lost on the night team. Bicycle headlamps and minibuses that twinkled in the distance were the sole sources of light for the majority of the route, and techno music blared from every available output within the Dutch border. Leanne Lyons was the star of the evening, putting in a storming first leg to secure the overall lead, running 3.6km in 14:08. From then on, it was a fight to stay afloat. As we crossed in and out of Germany, a number of chaotic changeovers and misdirection from a marshal meant that the team found themselves down in 28th position by the end of the night stage, a rapid fourth-fastest Leg 8 from Anna Lawson the remaining highlight of an otherwise difficult night for the team.

The sun rose, the techno grew louder, the trailing minibuses regrouped and the morning team was loaded. Our athletes responded well to the sunlight, with Matt Douthwaite, Anna Lawson, Chris



Off they go! Photo Credit: Batavierenrace

Thomas, Maddie Whybrow, Michael Crone and Alwyn Elliott putting in top-10 performances in their legs to drag Imperial up to eighth position in the standings. Dutch athletes, weakened from a night of heavy raving, brass music and an admirable refusal to sleep, were left in our wake as Michael won his 7.6km leg in an eye watering 26:56 minutes. Fatigue and merciless amounts of Basshunter began to take their toll on the teams, with minibuses seen driving off in different directions and Imperial losing time over a botched changeover. The ability to maintain composure and execute our strategy and logistics grew in importance, with Matt and Alwyn holding on masterfully in cramped

Fatigue and merciless amounts of Basshunter began to take their toll

conditions and without sleep to ensure the team was always on track. Without this aspect of our game, we would have finished nowhere near the front of the pack.

The afternoon team, by this time rendered half-deaf by Avicii, continued our ascent to the giddy heights of fifth on the leaderboard. Chris Thomas and Matt Douthwaite ignored the changing weather conditions to deliver first and third places respectively, with Susanna Tabor and Alwyn Elliot

handing over strongly to Alex Warnakulasuriya and Leanne Lyons, who powered into the rapturous crowds of Enschede with a pair of ninth places between them. The team had done their job and set the stage for a barnstorming evening finale, with fourth place the objective.

Enter Nuria Devos. Our diminutive Spanish exchange student was born for the weekend of no sleep, high voltage thunder-trance that crushed a number of

her British teammates. The gun sounded and Nuria was released from her cage, eyes lit, teeth bared, an inextinguishable fire that tore across the Dutch cobbles to 12th place. Michael Crone followed in typically electrifying fashion, escaping the furious beats of Enschede at breathtaking pace to arrive at the University of Twente in fourth place against fearsome opposition. At the death, it was Michael's leg that earned Imperial fourth place in the Batavierenrace.

With the exception of the few who had participated in this race two years ago, no athlete could have anticipated the physical and mental mill we were put through this weekend. No runner could have practised racing through what was for one night the world's biggest nightclub. Yet it was the closeness of this team, and their resolute spirit, that carried the runners, bikes and buses towards near-victory at the Batavierenrace. Every member played their part, every runner ran as hard as they could through unfamiliar and uncompromising conditions, and everyone who took part will hold this race up as a highlight of their athletic careers and time at Imperial College. The Batavierenrace is to be feared, respected, and ultimately conquered, and no amount of electro-musical torment from the Dutch could prevent us from achieving our goal.



Waiting for the action to begin. Photo Credit: Batavierenrace