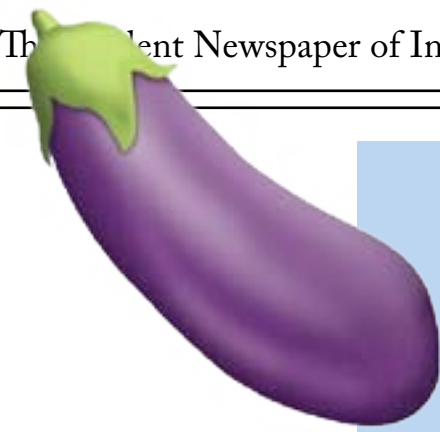




FELIX

The Student Newspaper of Imperial College London



The Sex Survey has come. Have you?

PAGE 8 **FEATURES**

Reflections on the year's sabb circle-jerk

PAGE 7 **COMMENT**



It's harder to get into Imperial if you're black

Huge gap between offers and applicants from black and disadvantaged backgrounds even when they're predicted the same grades



UCAS has released data that shows Imperial is one of the country's worst offenders in terms of giving fewer offers to black and poorer students. UCAS' data shows that in 2015, 2014 and 2012, there was a statistically significant difference between the offer rate for black applicants and the average offer rate, even when the smaller number of black applicants is taken into account. Black students in the 2015 June application cycle were 6.5 percentage points less likely to receive an offer of a place compared to all applicants applying to the same course with the same grades. UCAS says the general trend

across the 130 British universities surveyed was that there was a "broadly fair" process of offer-making. However, Bristol, Oxford, Cambridge, and Imperial were some of the few who had large gaps between the offer rate applicants' grades and subjects would predict, and the actual offer rate for students from disadvantaged backgrounds. Last year at Imperial, those coming from the most disadvantaged backgrounds were 4.2% less likely to get an offer than you'd expect from their grades and subjects. Our stats are slightly worse than Cambridge's, where students from the most disadvantaged groups are only 3.7% less likely to get a place. On the other side, at Imperial, applicants from the most

advantaged group were 2.3 points more likely to be awarded an offer, and when you look at the random variability considering the number of applicants and the average offer, this is unlikely to have happened by chance. Again, Imperial is even more likely than Cambridge to give offers to the most privileged applicants. UCAS used something called the POLAR3 classification to define students' socioeconomic background. This grouping puts students into five equal sized groups from the most to the least advantaged, by how many are involved in higher education, with quintile one being the most disadvantaged... *continued on page 4*

Another Castle

THE GAMING MAGAZINE OF
IMPERIAL COLLEGE LONDON



Interpreting
The Sims

The Fall and Rise of
Introversion Software

And Much More

FELIX

EDITORIAL



felix@imperial.ac.uk

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Yo gang, and thank you for tuning into my final editorial. Sweet! You know that picture on the right isn't even of me. It's a Getty stock photo of 'Happy Mixed Race Female Outside Berlin Dancehall' that I stole from the internet.

What a year man – we've had some scoops, some scandals, and lots of great pieces this incarnation of FELIX, not least this issue's sex survey results, the resurrection of our gaming magazine, *Another Castle*, and various nuanced, delicate and shouty end-of-year reflections in the comment section. I hope you've enjoyed reading it as much as I've enjoyed making it, because the bits that weren't so traumatic that my brain forced me to forget them (I hear this happens in childbirth too) were great. I do not remember term one.

My biggest thanks go to the haters: those mansplaining commenters, the Islamophobes, and best of all the men who sat me down and tried explain sexism to me. Bless your cotton socks, ass-hats.

Big love also goes to anyone who

has pity-faved my late night GIF-enabled Twitter breakdowns and weaker Instagrams. I see you.

Heart emojis to everyone who wrote for us, edited a section, and the guy who came to the office because he'd heard there was a "really great puzzle last week" and he wanted a copy for a long trip.

Bless everyone who bought me drinks and chocolate raisins, stroked my head or called me pretty. Without redonculously great support from Tessa, Fred, Cem and Jess, I would not be the carefree Desi girl you see before you. I am really truly grateful to you guys. No, you're crying!

A shout out goes to all the brown ladies who have given me life and inspiration this year: the Indiras, the Simrans, and Ayonijas of the world, and plus my close personal friends (in my head) Mindy Kaling and Nadiya from *Bake Off*. Most inspiration comes from the one brown lady who did literally gave me life: my grandma, who David Cameron wants to deport but who, when she arrived in a white London in the 60s, followed home a woman



she didn't know, purely because she was wearing a sari too, and in doing so made a lifelong friend. Go through life with all the open-heartedness that my grandmother had for that sari-wearing stranger on the bus, and the world will be kind to you.

Now it's time for me to pop off, but this isn't all about me, don't forget: drink some water, take your meds and call your mum.

Fuckity bye!

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The gang





Top investor buys shares in Imperial Innovations

Neil Woodford now owns 20% of our research and development arm

Matt Johnston
News Editor

One of the UK's top investors, Neil Woodford has invested a further £11.6 million into Imperial Innovations, the intermediary between Imperial research and the wider world, taking his stake over 20%.

Imperial Innovations had posted a pre tax loss of £5.9 million in the six months before the end of January, but its share prices have bounced back to £3.45 a share, largely in part to the purchase by Woodford, whose fund now owns 21% of the company, up from 19.9%.

Woodford is also the manager of Capita Financial Woodford Equity a fund which has a huge chunk of its portfolio in the tobacco industry. Eagle-eyed readers of FELIX will notice that this is the fund where Imperial College have themselves

been investing £5.8 million of their endowment fund, of which almost £1 million goes directly into tobacco companies. All in all Woodford and Imperial (in one form or another) are linked, a link that ties a university which focuses on research

Woodford
has
previously
heavily
invested in
the tobacco
industry



These people are running around terrified because of Brexit. Photo Credit: ICL

into cancer, directly to the tobacco industry.

Imperial Innovations has a sole commercialisation rights deal on technology coming out of Imperial College research until 2020 and have recently been in the news after selling its remaining shares in Alkion Biopharm, an Imperial College spinoff company, to

chemical giant Evonik Industries. Imperial Innovations also oversee Yoyo Wallet, the app which means you can still by drinks even if you drunkenly lose your debit card at ACC.

Woodford has also waded into the EU referendum debate this week, saying that Brexit or a Bremain was not really the most important issue

affecting the global economy in the long term, and that the things that he believes are likely to cause the chaos (growing wealth inequality, the Chinese credit bubble and the aging population to name a few) will not go away in either scenario.

So in essence whichever way you vote on June 23rd, we might all be fucked regardless.

UCL in financial hot water

And it's not because of that rent strike

UCL expansions are putting a strain on their finances and are in the process of taking out the largest loan ever by a UK institution from the European Investment Bank. The £280 million is in order to help fund the £1.25 billion expansion plan aimed at expanding both the student body and the research capacity of the university.

During the last decade UCL has expanded its student body to 35,000, an almost 50% rise, and doubled its research capacity. A merger between UCL and Imperial was also touted in 2002 in order to create an Oxbridge beating supercollege by the then rector, Richard Sykes (the one who tried to ban the hijab and hoodies and up tuition fees to £10,500).

Addressing the academic board, Michael Arthur (the man

responsible for setting the academic budget) emphasised that UCL only had 42 days of cash in hand as opposed to the average 90+ days that other universities have. Essentially if all cash coming in stops, they can only pay staff for 42 days which isn't ideal.

Cash has also partially dried up from the rent strikes that UCL has held this year, with the missing

A merger
between UCL
and Imperial
was touted in
2002

payments totalling over £1 million, small but not insignificant. The attempts by UCL to reclaim any of this money have been minimal with the university demanding just a £25 fine from each of the thousand strikers, a gesture that is a drop in the ocean.

This may however be a sign of things to come with UCL students planning to issue an ultimatum while disrupting UCL's open day this month. The Cut The Rent campaigners are threatening that if the college didn't cut rents by their demanded 40% then they would take matters into their own hands and only pay 60% of accommodation fees. UCL themselves have said that this would be a "huge loss" financially and that they could "no longer provide it [accommodation]" if they were not able to break even.

MATT JOHNSTON



They do have a nicer campus than us, though. Photo Credit: Wikipedia



Imperial is one of Europe's most innovative universities

We've come second in the Thomson Reuters innovation list

Matt Johnston
News Editor

Thomson Reuters this week released a report listing the most innovative universities in Europe, with Imperial coming in 2nd on the list just behind KU Leuven in Belgium.

Innovation was defined by using ten different parameters, notably the volume of academic papers it published (indicating the basic research) as well as the number of patents filed by an institute (showing how well it furthers this research). A key factor in this may be the partnership the college has with Imperial Innovations (see the

article on the previous page) which has helped to foster development of ideas coming out of Imperial.

Lagging behind Imperial were University of Cambridge in 3rd and University Oxford in 8th, with Manchester and Dundee coming inside the top twenty. The University of London, the parent that Imperial left the nest from in 2007 came in 30th, with 17 UK universities making the top 100. This is in comparison to 24 German universities, the most of any European country, showing how on the innovation forefront, the UK is a major player, but not quite the best.

It should be known that this takes the innovation of a university as a whole and so individual departments may be better from

On the innovation forefront the UK is a major player but not the best

one university or another but overall Imperial stands tall.



Dat innovation tho. Photo Credit: Imperial College London

Imperial application bias revealed in UCAS stats



We literally couldn't find any pictures of black people graduating in Imperial's promotional picture database. Photo Credit: Thomas Angus

continued from front page

...and quintile five, the least disadvantaged.

Things like references, work experience and quality of personal statements are not taken into account in this data. However, grades and courses are arguably the most reliable when predicting whether a student will get an offer.

Only data concerning 18-year-old home applicants was collected and it was released as part of an effort by UCAS to make more transparent, and to help universities look out who they're letting in and to improve their practises.

A spokesperson from Imperial told us: "Imperial is proud of its highly diverse community and strives to ensure that its doors are open to the best and brightest students, whatever their background."

"We have a broad portfolio of activities targeted at academically talented pupils. This includes working with schools, colleges and

community organisations to raise aspirations, change perceptions, support teaching staff and stimulate interest in STEM subjects from primary school through to A-Levels."

"Imperial welcomes the publication of this data. We are working to further understand what factors are at play, and how we can act to improve our admissions process."

As far as outreach, Imperial has a dedicated department for reaching disadvantaged students, running summer schools, lectures and taster days for school children.

Jennie Watson, the union's DPW told FELIX: "It is inexcusable that fewer black applicants are receiving offers, however this is nothing new and not unique to Imperial. It's been known for a long time that there are unconscious biases in the Higher Education recruitment process. This data represents a wider societal issue though, insofar as the educational trajectory of an individual is set

long before they apply to university, therefore this problem cannot be solved only by universities' initiatives to widen access to education."

If it's the parts of their applications that aren't from predicted grades that are letting disadvantaged students down, college may need to change its enrolment process to account for schools not giving their students the best advice on applying, in order to really level the playing field. Otherwise, college will continue to inadvertently not offer places to the best students, discounting the benefits of their background.

Last year, David Cameron announced that UCAS applications were going name-blind from 2017 in an attempt to remove some unconscious bias on the part of universities. UCAS says ethnic minority applicants are up since 2006, but that it is keen to increase "participation from disadvantaged groups".

GRACE RAHMAN

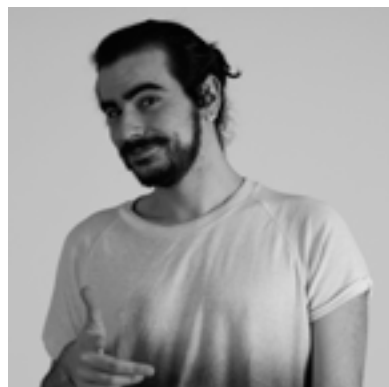
FELIX COMMENT



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I am a person, you know me, and I am gay

Being a member of the LGBTQ+ community shouldn't have to be a big deal, but it is



Lef Apostolakis
Science Editor

I am gay.

I'm sorry if this is a surprise. I meant to tell you naturally, over dinner maybe, or drinks. It may have come up as you'd have told me about your latest heartache and I'd have told you of mine. You may have been surprised, but you wouldn't have let it show. And just like that, we would order another drink and me being gay would have been something normal. No big deal.

So this shouldn't be an article. It shouldn't be a big deal. I shouldn't have to publicly explore my sexuality with thousands of people watching. But it feels irresponsible and immoral at this point not to. Because a man killed 49 people on Sunday in a gay club in Florida.

People he viewed as deviant, undeserving of love, kindness, and in the end, the right to life. People like me. He didn't know what their favorite colour was. He didn't know if they liked dogs over cats. He didn't know if they donated to charity, if they wanted children, if they were dreamers, if they were good or bad people. Would that have made a difference?

I shouldn't
have to
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sexuality

When I woke up on Sunday and read the news, although I wasn't there, although I didn't know the victims, I felt crushed in a way I never thought I'd feel. For the first time I fully understood homophobia, despite often having been a victim of it in the past. Despite strangers on the street calling me disgusting for daring to hold the hand of the man I loved in public.

It's hard to explain what homophobia feels like, especially in the extreme form that it took on Sunday. But imagine finding out one day that someone hates you,

wants you dead for no reason other than that you dare exist. And now imagine this one person is actually hundreds of people. Thousands. Millions. From all over the world. People you don't know. People that don't even know you exist. Yet they hate you.

Many of these people will never even meet a queer person. Or so they think, because so many gay men and women live a lie, repressing their true identity in fear of being ostracised or worse. In some extreme cases, repression can lead to denial, delusion and self-rejection. So the haters go on hating, unaware that some of the people they love and admire are gay; parents, siblings, friends, idols.

I told my youngest brother that I'm gay on Monday. He lives in Greece so I couldn't do it face to face. My parents think he might still be too young, but I was afraid to wait any longer. Afraid that in the absence of a visible gay person in his life, blind hate might take root in his heart.

Greece, despite its modern facade, is steeped in tradition. Unfortunately this can often manifest as sexism and homophobia. Although my immediate family and friends

know (and have been extremely supportive), the rest of my family back home is, I presume, blissfully unaware of my actual sexual preferences. Something unlikely to have been helped by my own years of repression and confusion.

If I'm honest, I've been reluctant to come out to them. It's been easy. We live in different countries and our reunions are few and far between. I don't want to have to do this. I don't want to be the source of polarisation in my family (does anyone?). I'm afraid some of them

In the
absence of
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might be deeply homophobic. But maybe if they knew, they wouldn't be.

So today, even though I feel like I'm still exploring love within myself and with others, even though I hate being pigeon-holed by a society that sometimes reveals itself as deeply intolerant, today I am a proud gay man. And my favorite color is turquoise.

I love the sea, the life it harbours, the feelings it evokes. I need colour in my life, when I wake up, when I work, when I cook. My humor is at best black and at worst lacking. My style is questionable. I like crumpets smothered in butter. I used to only drink lager, but I've developed a love for chocolate stouts. My dad is Greek, my mum is Greek-Australian. I like dogs, but only if they're big. Otherwise I prefer cats.

So starting today you know me as a human first and as a member of the LGBTQ+ community second.

And maybe next time someone says fags are a plague you'll think of me and maybe you'll say 'No, that's just not right. This guy is wrong. I should say something.'

And maybe you will say something. And maybe one day we won't be hated.



The Orlando shooting is a harrowing reminder of the bigotry LGBTQ+ people face. Photo Credit: eonline.com

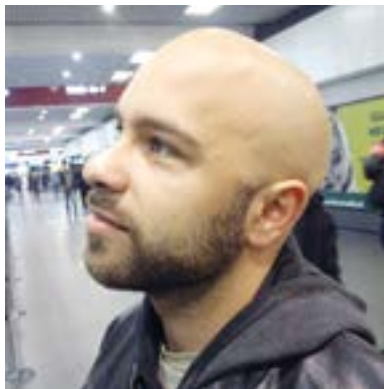
FELIX COMMENT



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Imperial taught me how to be a better DJ

It might not go on your CV, but here's my advice on an invaluable life skill



Pietro Aronica
Writer

This will be my final article for FELIX, as, after nearly nine years, my time has come to leave Imperial. This newspaper has been an important part of my experience here, back from the very first copy I acquired in freshers' week and kept because it had the instructions on how to operate washing machines.

FELIX has given me much, though I never figured out at which point of the cycle you have to put the softener in, and it has afforded me space for some rambling articles that wouldn't be out of place on an unread hipster blog, but which thanks to FELIX allow me to add "amateur journalist/writer" to my CV and keep a straight face.

It has given me so much that perhaps I can try to give something back; maybe I can pass my wisdom to the next generation on one of the skills I have found most useful during my time here: DJ-hood.

Let's say you're at a party, or in the laboratory, or in some other location where Spotify or an iPod has been hooked up and music is being played. Sure, you could let that playlist go on until it gets to those bands with more glockenspiels than followers, but isn't it better to stand next to a computer all night, trying to come up with a new song every three minutes?

Your first instinct might be to put on music that you like, and if you're like many people at Imperial you might want to put some metal on. Here's my first tip: never put any kind of metal on. No Maiden, no Metallica, no Priest. It's long and riff-heavy and screamy and generally not good for casual gatherings of people – unless it's specifically metal fans, in which case metal will already be on. Good job, go back to drinking.

Here's my first tip: never put any kind of metal on

The same usually goes for techno, dance and electronic music. In most contexts, it won't be any good unless people are drunk and dancing, in which case anything with a strong, fast, repetitive bassline will do. The Prodigy tends to be appropriate in these circumstances, as a lot of people will recognise their songs



There are some song everyone will sing along with – whether you like it or not.

Photo Credit: music.bligoo.es



These guys don't want Simon & Garfunkel. Photo Credit: themrbenagency.co.uk

even if they are not especially familiar with them.

That is the key to being a good iPod DJ: good but recognisable songs. It doesn't matter if it's something you personally ended up loving after the twentieth repeat, slightly tipsy people will enjoy a song more if they can vaguely remember the words to it and hum out the tune. Most of The Beatles fall into this category, as does virtually everything on Michael Jackson's Thriller.

Songs that appeal to '90s kids' include 'Smells Like Teen Spirit', 'Song 2' and 'The Rockafeller Skank'; other older but well known pieces are 'Should I Stay Or Should I Go', 'Superstition', 'Fortunate Son', 'Satisfaction', and many others. The absolute king of this class of songs is 'Don't Stop Me Now' by Queen, which virtually everyone knows and loves and will dance to. And I can also guarantee you that everyone will be dancing to the 'Infernal Galop' by Offenbach.

But don't get too hung up on the specific songs: there are just too many to recount here. Build a mental library of good pieces, switch up the genres and, most importantly, look at the people. If they're bouncing, tapping their feet, singing along, then it means you're doing a good job; if not, switch it up, change type of song, try something else.

Or maybe you could mingle with others and talk to them instead of trying to dictate what everyone listens for the night. Rather than getting hung up on the entertainment, you could actually get to know other people and dance with them instead of staying in the corner and watching them dance?

Switch up the genres and, most importantly, look at the people

Nah. I was the iPod DJ most of the time, and it ended up alright for me. I'm writing for FELIX an article that can be summed up as "Good songs are good": does it get any better than this?

So goodbye, Imperial and Imperialites, I hope that I might have entertained you at some point and taught you something. So long, and be good.

FELIX COMMENT



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The inevitable reign of Boris

Voting leave will push this country in a very dangerous direction



Samuel Read
Writer

Previous comment articles have outlined how there are progressive, liberal reasons to leave the EU. Shadowy TTIP lowering our standards of welfare and increasing the influence of US megacorporations behind closed doors. Imperialist attitudes towards an EU superstate such as those of former European Commission president José Manuel Barroso: "I like to compare the EU as a creation to the organisation of empire. We have the dimension of empire."

Last but not least, the treatment of the Greek people, who repeatedly have austerity forced down their throats in the name of the EU ideal of neocapitalism.

The lack of democracy exhibited above can only be outdone by the sheer ineptitude of the democratic system we face at home, however, and it's the effect that this referendum will have on our domestic affairs that we really need to worry about. After all, the House



Do you actually want these people to be in charge? Photo Credit: The Guardian

of Commons Library determines that an "average of 13.2% of UK instruments are EU-related" (with "instruments" referring to laws, acts and regulations). We need to focus on the 86.8% that we make.

With the SNP controlling 54 of the 59 seats in the former labour stronghold of Scotland, and the Murdoch press (who have backed

every general election victor since 1979) thoroughly blue, the prospects of a Labour win at the next general election seem bleak. So bleak, in fact, that as someone who considers himself at the very least left-leaning, I find myself genuinely caring for the first time in my life about which seemingly interchangeable 'old boy' leads the Tories.

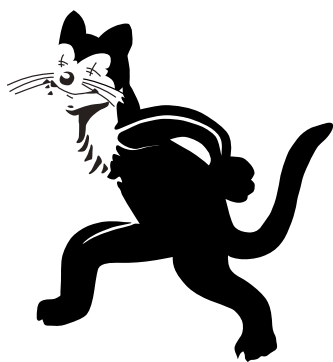
A vote to leave the EU would be seen by all as a massive vote of no confidence in Cameron's Britain. The disarmingly likable buffoonery of Boris would be vindicated. He would undoubtedly become leader of the Conservative party before the year was out.

Nobody knows what Boris really stands for – he is unquestionably populist in his approach to politics. It is the harshness of his fellow conservative leave campaigners (who will all be in line for massive promotions should we vote to leave) that I fear: Michael Gove, a proud Zionist, NHS hater and pro-intervention zealot; and Priti Patel, a thinly-veiled lobbyist for the tobacco and alcohol industries.

I never thought I'd find myself in a position where I'd be clamouring for the longevity of Dodgey Dave, but that's the situation I find myself in now. If you thought the cuts were bad with Dave in charge, just you wait till Gove, Johnson & Co. get their hands on the country's assets.

Does anyone benefit from #sabblife?

The sabbs are a financial drain on college and an emotional drain on everyone around them



Anonymous
Writer

Sabbatical officers at every university are the same. They're all self-important, egotistical, and narcissistic, with an inflated sense of the importance of their role. They enter this multi-generational circle-jerk of sabbs, stroking each other's egos and sucking each other's dicks, both literally and metaphorically.

Some of our sabbatical officers are great: they care about the students, and they manage to implement some changes during their year in the role. But let's face it, most of them don't. Most of them spend the year sitting in meetings they don't contribute to, drinking in the union bar as early as they can possibly get away with, and building relationships with the rest of the

Beit Quad Cartel, which ends up being a pool of people that they will fuck throughout the next few years until they fade into insignificance. And why is it that we pay them so much money to do this?

Having sabbatical officers is great, in theory. Having 'students' who engage with the mechanics of the Union and represent the interests of the student body is essential to its function. But the Union itself strangles this intention by preventing the sabbs from having any real power to make even slight changes to anything, while at the same time telling them constantly that they are all-important. What this means is that instead of actually helping students, they delude their smug selves into thinking that they're making a difference when all they're actually doing is adding to the incestuous links on the sabb sex map.

As students, we don't really gain much from them apart from the incorrect, yet comforting idea that

maybe someone might be looking out for our interests. Are the sabbs at least gaining anything from their year in power? Does being a sabbatical officer act as a training centre for the real world?

Being a sabb looks great on your CV, for sure. You probably do gain some #transferableskills that will help you in a future workplace environment, although in this case, these are mostly 1) wearing suitable work attire instead of jeans and a ripped freebie t-shirt, 2) being

able to show up to work at 9am even when you're still drunk from the night before, and 3) being arrogant enough to assume that any contributions you make in this condition are worthwhile.

But beyond becoming entitled enough to think that this role makes them a better person, sabbs seem to suffer for their year. For many of them, their mental health goes downhill, their grades take a swift nosedive (if they are undertaking this year in the middle of their degree), and god only knows how many STIs are being passed back and forth as ex-sabbs shag in various permutations at every Union social event that they still feel the need to attend despite their long being old news.

As an entity spanning beyond their year of service, sabb culture is bleak. So many of them stay stuck in the Imperial College Union circle forever, because they can't exist in the real world because there, no one cares what they're doing.

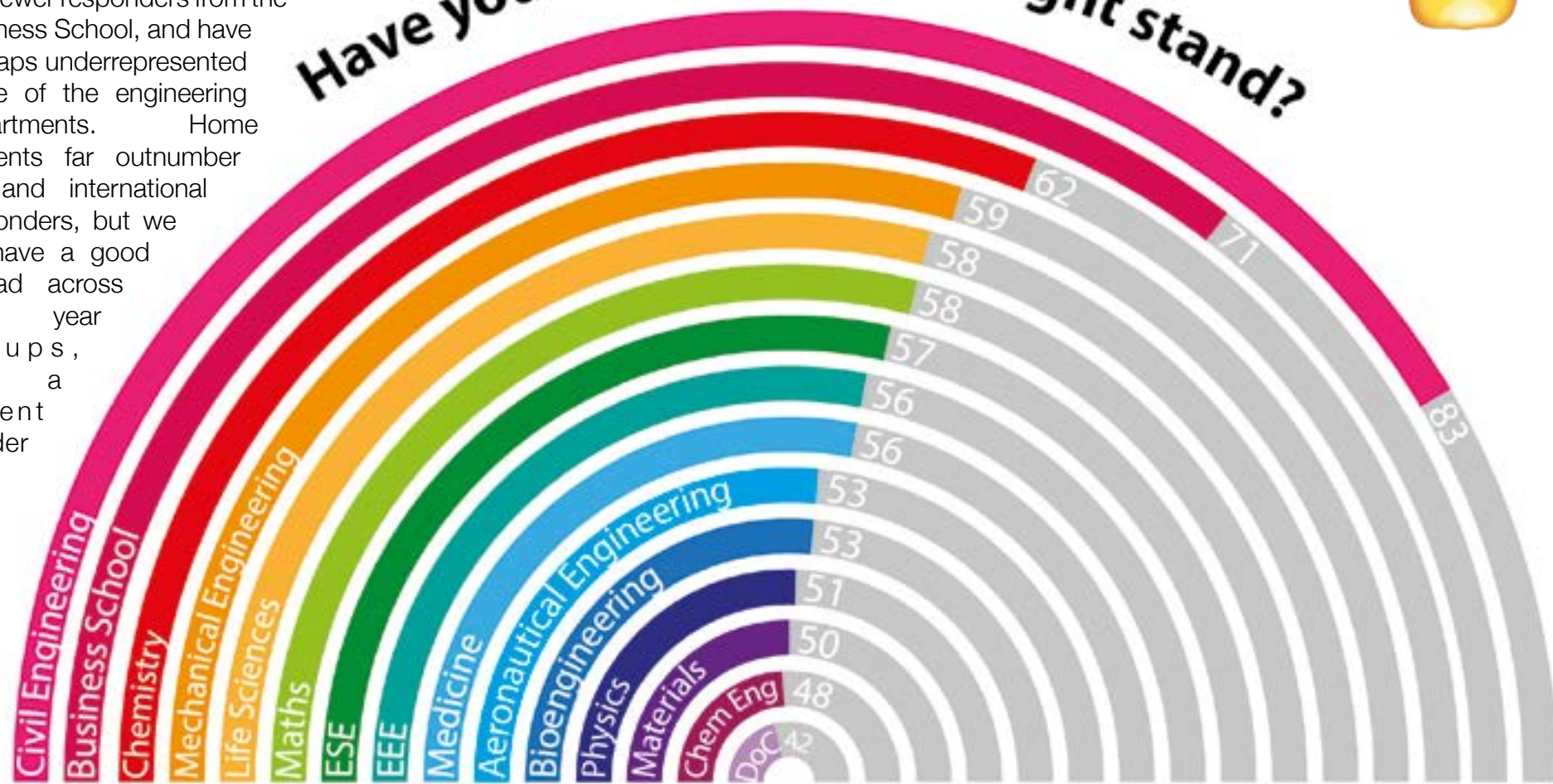
They enter this multi-generational circle-jerk of sabbs

The FELIX Sex Survey

There are a lot of assumptions we make with the sex survey. Yes, our 600 respondents are likely to be a little more swayed towards the sexually active, because let's face it, it's more fun to talk about sex if you're having it. We

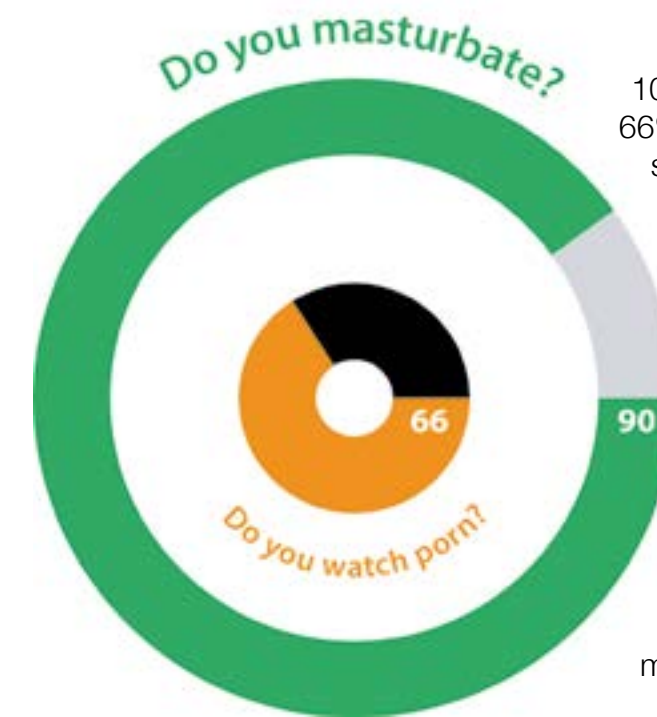
had fewer responders from the Business School, and have perhaps underrepresented some of the engineering departments. Home students far outnumber EU and international responders, but we do have a good spread across the year groups, and a decent gender ratio.

Have you ever had a one night stand?



Here it is, for the sixth year running, the infamous FELIX Sex Survey results. Thank you so much to everyone who trusted us with your deepest, darkest, and occasionally unrealistic and obviously made-up secrets (we deleted those responses from our data). Six hundred or so of you took the time to fill it out though, and we are very grateful. Your data was always anonymous, and now it will be deleted forever, but remains immortalised below in emoji-enhanced infographic form, for generations to come to enjoy. We've looked at how student sexuality has changed over the years, whether or not it really is harder to find a girl if you're a guy at Imperial, and which departments are most into butt stuff – looking at you, mech eng. Enjoy!

“Please add a diagram of where the cliterous [sic] is. Please FELIX, please.”



Self Love
10% of you said you didn't masturbate. 66% of you watch porn, with those seeing multiple people being the most prevalent watchers, of whom 75% are regularly tuning in. A whopping 22% of you have masturbated on campus, not including in halls. In terms of regularity, just over half of you are putting aside time to self-love once a week, but 30% of you had masturbated on the day you took the survey. Singletons and those seeing one person non-exclusively were masturbating the most often.

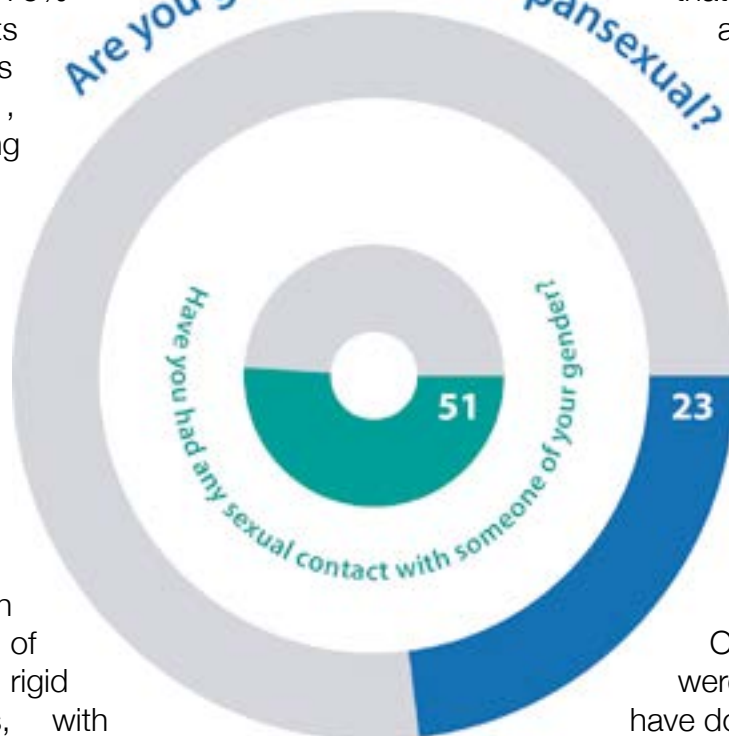


“Where are these tunnels I hear about?”



Interestingly, just over half of respondents reported having had some sexual contact (anything from kissing to full on sexy times) with someone of the same sex. 75% of respondents identified as heterosexual, with 7% saying they were gay and 12% were bisexual. Gay men vastly outnumber the number of gay women who took the survey, whereas there were more bisexual women than men. 3% of you rejected our rigid sexuality labels, with the most common unlisted

Are you gay, bisexual or pansexual?



sexual orientation being pansexual.

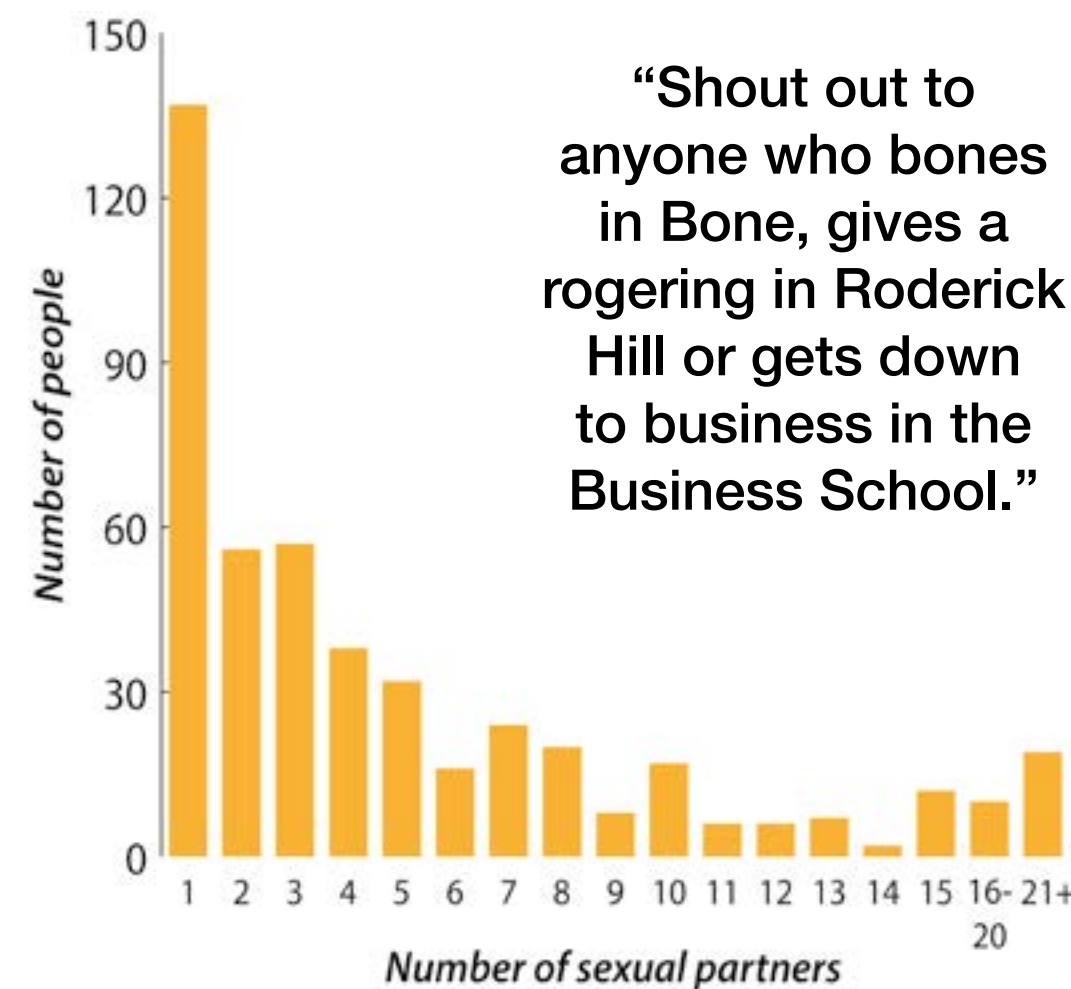
Our sex survey results in 2011 reported that 83% of

those surveyed identified as “straight”. The decrease in this Imperial figure over five years is reflected in other studies in recent years, which have shown that young people's attitude to rigid boundaries on sexuality have changed to become more fluid.

40% of those who identified as heterosexual said they'd had some kind of sexual experience with a member of the same sex. Overall, women were more likely to have done so (60%) than men (43%).



“Sex is healthy, do it nerds.”



“Shout out to anyone who bones in Bone, gives a rogering in Roderick Hill or gets down to business in the Business School.”

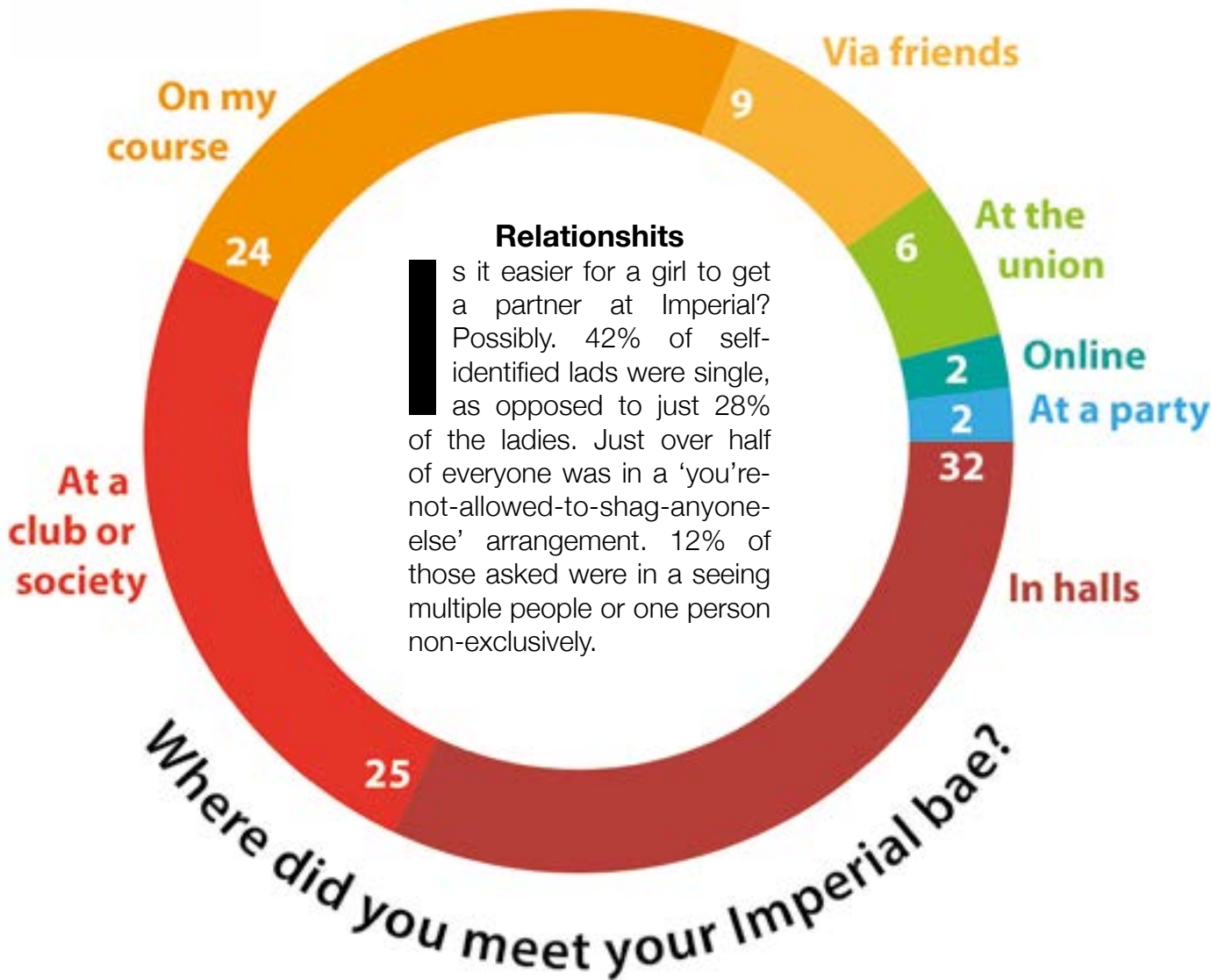
Love n stuff

Wah! 19% of you said you'd cheated on a partner. But you're a damaged lot, because 19% also suspected they'd been cheated on.

When we asked you if you were in love, a surprisingly high number of you were. 77% of those in exclusive relationships said they were, with 46% of those asked overall admitting to being in love. On the other hand, 15% of you chose the response 'what is love'? Fair.



“After having sex in the Great Hall, we stood naked on stage and took a bow.”



Relationships

Is it easier for a girl to get a partner at Imperial? Possibly. 42% of self-identified lads were single, as opposed to just 28% of the ladies. Just over half of everyone was in a 'you're-not-allowed-to-shag-anyone-else' arrangement. 12% of those asked were in a seeing multiple people or one person non-exclusively.

Sexting

It's 2016, and you don't have time to have actual sex. A whopping 44% of you say you like sexting, and half of those of you in monogamous relationships say you do it on the regular, whereas a mighty 75% of you who are seeing multiple people are fans of this particular method of sexytimes. As for your methods, the overwhelming winner is Snapchat. Of those of you who said you were into sending dirty pics, 56% used Snapchat. The next most popular medium was Whatsapp, with the good old-fashioned text coming in third. Presumably the inherent risk of accidentally publishing a picture of your dick out meant that only 17% of those asked said they used Facebook messenger to send their tasteful nudes.



Sexual health

This year, we put a particular focus on your contraception habits. Folks who said they'd had a one night stand were way more likely to have had unprotected sex: 75% in comparison to 55%. Across all surveyed, two thirds of you have had unprotected sex. Have you lot even been reading the paper this year? Safe sex is best.

An eye-watering 44% of you said you'd never had an STI test, but only 4% of all respondents admitted to having had an STI. 21% of you said you got tested every time you switched partners, and 19% said they only bothered if they were worried about the sexual health of a new partner. Those seeing multiple people were the best at getting semi-regular STI tests – 70% had had one in the last year.

69% (giggle) of those relying on the pill to stop them becoming mums and dads were in monogamous relationships, and unsurprisingly, condoms were the contraception options of choice. After these two, pulling out was the most popular 'method' of contraception respondents said they relied upon. You know this doesn't work, right? Perhaps most worryingly, the 20% of the medics who responded said they had used pulling out to prevent pregnancy. Two little words for you, baby doctors. Pre. Cum.

What are you into?

A huge 48% of you said you didn't even want to try receiving anal, whilst the departments where butt stuff is most popular were ESE and Mechanical Engineering, where 20% said they liked it. On the whole, people seemed more up for the idea of giving anal, with 15% saying they would try it.

46% of you want to try having a threesome, with 18% of Chemical Engineering saying they knew they liked it already. This was far more popular with male respondents. 38% of women, in comparison to just 11% of men said they didn't want to try it. Similarly, the idea of orgies was much more appealing to men, of which 36% wanted to try it, compared to just 14% of women.

Pretty much everyone is into, or at least into the idea of restraints – with both making up two thirds of the voters. 22% of you didn't want to try public sex with a pretty even split on gender. After sexting, sex toys were the most mainstream thing you liked, with 35% of people saying they liked it, and 30% saying they wanted to try it.



Sex on campus

19% of you reported having had sex on campus, with particular spikes in Blackett Laboratory, SAF and the Huxley Building. However, the most popular on campus spot for a cheeky shag was the union building, including the union offices, with a whopping 27% of those who said they'd had sex on campus reported to have boned there.

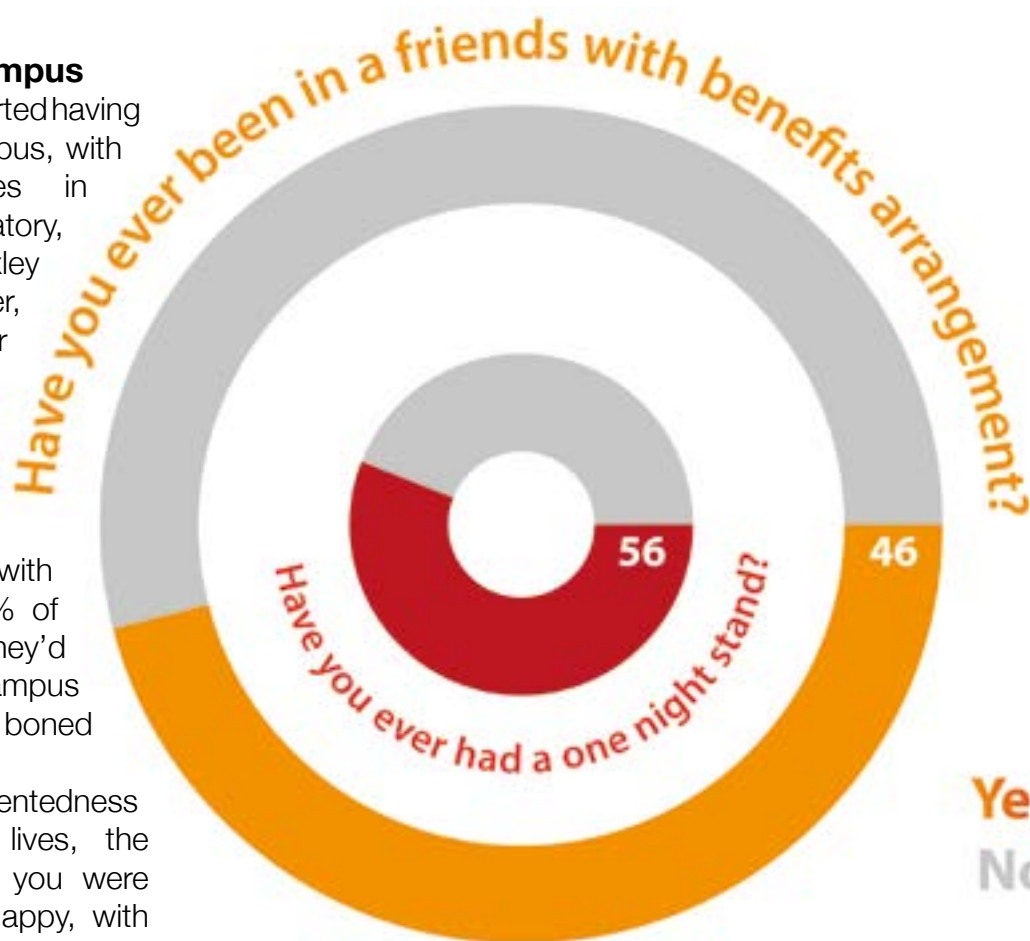
In terms of contentedness with your sex lives, the vast majority of you were happy or very happy, with the happiest of you in Civil Engineering (who are also the ones having the most one night stands – just saying). Those in EEE and Computing were the least happy, with 33% of each course saying they were

either unhappy or very unhappy with their sex lives.

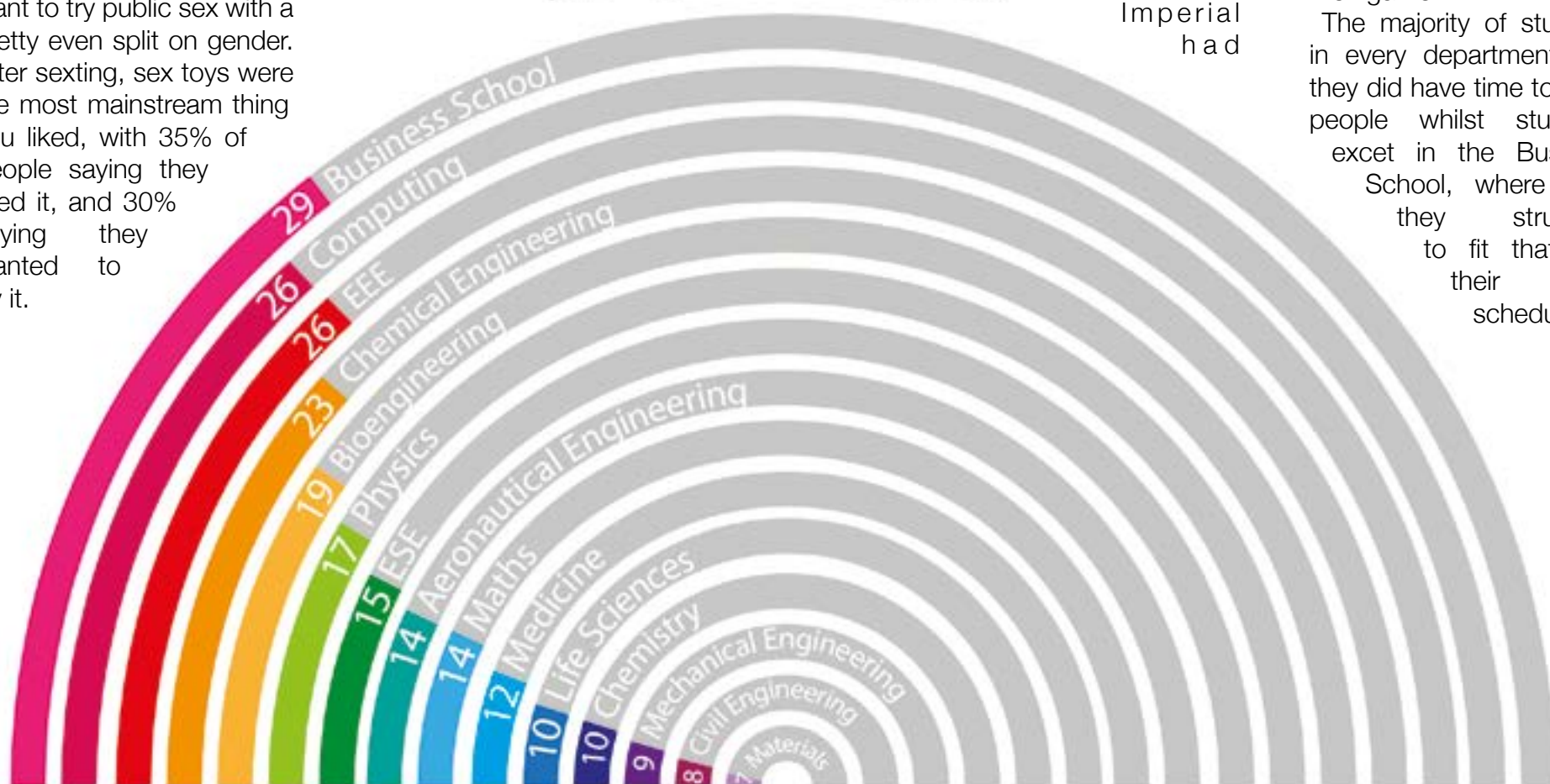
Contrary to what you might think, most responders didn't think Imperial had negatively affected their sex lives, with 35% of responders saying they thought being at Imperial had

not had changed their luck either way. Female responders were a few percentage points higher than men in saying that being at Imperial had positively affected their sex lives, whilst slightly more men than women said going here had damaged their game.

The majority of students in every department said they did have time to meet people whilst studying, except in the Business School, where 67% they struggled to fit that into their busy schedules.



Are you a virgin?





Science, what's good?

Jane Courtneil
Science Editor

Predicting earthquakes

New research from the University of Montana suggests that when it comes to earthquakes, things are even more complicated than we originally thought. The team of scientists looked at GPS records of surface motion during the 2015 Gorkha earthquake, that ravaged Nepal, killing over 8000 people. They found that the earthquake failed to rupture the Himalayan faults (planar fractures) and resulted in afterslip which released aseismic-movement equivalent to a magnitude 7.1 earthquake. Such 'incomplete' earthquakes seem to happen quite frequently and are the main reason behind geological shifts. The research, albeit shedding light on the inner workings of earthquakes, also highlights the fact that we are even worse at predicting earthquakes than we thought.

Mencin et al. 2016 @ *Nature Geoscience*

Cats know their physics

Despite the hundreds of cat fail videos on the interwebs suggesting otherwise, new research from Kyoto University in Japan confirms that cats indeed possess an understanding of physics. The research suggests that cats can not only understand the principle of cause and effect, but also some elements of physics. The science is not exactly groundbreaking though. Experiments consisted of putting objects in containers and testing whether cats could predict whether the containers were empty or not based on the sounds they made. The researchers also noted that cats seemed to stare longer at containers that sounded empty but ended up hiding an object inside and the other way round. Prolonged staring is the cat equivalent of bewilderment FYI. So if you've watched those videos of cats playing Cups and Balls and wondered how the cats seemed to get it right every time, the answer is physics. Oh, and a good sense of hearing.

Tagaki et al. 2016 @ *Animal Cognition*

Chiral space molecules

Scientists at the Science Foundation's Green Bank Telescope ogled through their highly sensitive radio telescope to observe the first complex chiral molecule. The molecule, hiding under the thick cover of a cloud of stardust is named Propylene Oxide ($\text{CH}_3\text{CHOCH}_2$). If you are not familiar with the popular chemistry term 'chiral molecule', it refers to molecules which have lefthanded and righthanded conformations while being identical in every other respect. Just like our hands, a mirror image of each other. Why is this discovery so...handy? Chiral molecules are essential to life on earth. Thus, their discovery is a pioneering leap for understanding the origin of life and how our prebiotic molecules are built in the universe. The next stage is to observe which handedness is of excess; stay tuned as more exciting discoveries are sure to follow.

McGuire & Carroll. 2016 @ *Science*

Is this song sad or is it happy?

Emo or ecstatic? How do you feel when sad music loops on your Spotify playlist? Researchers at Durham University have found that sad music affects different people in different ways. 2436 individuals from the UK and Finland participated in the survey that investigated the impact of music for mood control. While some people felt an essence of joy when sad music was played, others found music physically straining and deflating as it spurred the dreaded remembrance of loved ones and other painful experiences. The disparity in reactions is thought to mainly be due to music associations with certain environmental experiences, thus the research has implications for music therapist to carefully consider the music representations for their choice of music. So if next time you play 'Barbie Girl' your flatmate starts to ugly cry as he's singing along to the chorus, don't be too surprised.

Eerola & Pertola 2016 @ *Plos One*

Earth-like sea on Europa

The drug ixekizumab has been shown to clear 80% of psoriasis suffering patients. Dr. Kenneth Gordon, dermatology professor at Northwestern University Feinberg School of Medicine, first author of the paper publishing the results of the phase three trials, explained that these positive responses persisted for at least 60 weeks. Psoriasis is an immune-mediated inflammatory response which is also associated with increased risk of depression, heart disease and diabetes. The drug functions by neutralising the immune system pathway which is known for promoting psoriasis. Participants of the trials suffered from psoriasis ranging from moderate to severe. Drug effectiveness was measured via comparisons with a placebo. Clearing the symptoms is finally a reality. The drug has been approved by the Food and Drug Administrations, however the safety of the drug for longer than 60 weeks still needs to be studied.

Amato et al. 2016 @ *New England Journal of Medicine*

Is vaginal yoghurt the future?

Alexandra Lim
Writer

If you haven't already, I implore you all to read *The Diet Myth* by Tim Spector, the acclaimed work by professor of genetic epidemiology and consultant physician (sadly at a rival university here in London). It finely elucidates all the factors which play gargantuan roles in the way we react to and absorb all the nutrients in the food we eat. One chapter on the nutritional benefits of mushrooms particularly intrigued me, for reasons more than merely spore-related. Namely, the way we can develop yoghurt specific to our vaginal microbial population, to ward off fungal infection. Yum.

Let's start at the beginning. Fungi such as mushrooms are basically

large collections of microbes that feed off dead or decaying matter in the soil, in order to grow and reproduce. They also happen to adore living off humans as well. No use fretting over mushrooms sprouting all over you, though something of the sort can happen on a minor scale if you don't, say, dry your feet and in between your toes properly, since these critters thrive on moisture and humidity. All that aside, fungi also live in our gut as yeasts. Nothing to worry about here either, since they live happily in a symbiotic relationship with the microbes that reside there. However, with improper antibiotic treatment usually administered in an effort to correct the yeast population (very typical in Chinese medicine), it's easy to throw off the delicate balance of our natural microbe flora. These microbes help

defend against fungal infection, and minute populations of yeast are invaluable to our body's immune system. This leads to dangerous and severe fungal infections such as candida, usually seen on the mouth and tongue. Candida of the vagina (also known as thrush) is actually quite a normal part of being female, for it develops at some point in a female's life, though it's nicely warded off by our friendly gut inhabitants lactobacillus bacteria. Could you perhaps recall the food type teeming with lactobacillus?

Yoghurt is probably the first thing that comes to mind. The popular probiotic was tested as a treatment for candida in randomized trials, however, most cases have not been particularly successful, purely because each individual's microbe population is incredibly diverse and differs between individuals.

Thus, immunologists have started developing vaginal yoghurt – yoghurt containing specific lactobacillus strains resembling the rather specialised vaginal microbe.

We can ingest this tangy concoction to ward off candida infections, and this could also potentially help fight infections like HIV and AIDS. Dessert, anyone?



Self explanatory. Photo Credit: Mark Freeth



Public healthcare cuts cause otherwise preventable deaths

Naomi Stewart
Writer

We all witnessed the devastating effects of the 2008 economic crisis, as ordinary people lost their jobs and homes, and saw their hard-earned savings and financial security evaporate. Now a team of researchers are warning that the financial collapse may have also led to the preventable deaths of hundreds of thousands of people. With the NHS already facing enormous pressure and under threat from cuts from disingenuous politicking, this discovery doesn't bode well for the UK. In a study published recently in *The Lancet*, researchers uncovered damning links between slashed public health spending, unemployment, and 160,000 cancer-related deaths in the EU alone in the fallout of the recession.

The team analysed data from the World Bank and World Health Organisation from 1990-2010 for almost 80 countries with different incomes and healthcare

systems, accounting for over two billion people. They compared healthcare spending leading up to and following the recession with deaths from different types of 'treatable' and 'untreatable' cancers. Unemployment and funding cuts were markedly tied to increased cancer mortality, and countries without universal healthcare, like the United States, fared much worse.

"The US actually spends three times as much per person on healthcare than the UK, but the issue is that it doesn't provide universal healthcare coverage...we found that between 2008 and 2010, the UK didn't experience any additional deaths, whereas the US experienced around 18,000 additional cancer deaths – we believe – because of the economic crisis," explained lead author Dr. Mahiben Maruthappu of Imperial College, Senior Fellow to the CEO of NHS and a practicing doctor.

Connections between healthcare availability and mortality might seem obvious to those of us who have experienced difficulties accessing adequate care or

treatment. But previous studies in global 'healthconomics' have only looked at deaths related to higher levels of stress, like suicide and heart disease. This study is first of its kind to isolate cancer in this light.

Other researchers have been cynical of the study, and cautioned against over-generalisations. Dr. Eliana Barrenho, a health economist at Imperial College London, said using cancer rates as a health measure can produce distorted results because "the distribution of prevalence and mortality of these are not homogeneous across the globe... [and] richer countries with more access to health care have showed higher levels and degrees of cancer screening which, per se, might increase incidence".

These concerns were echoed by Dr. Laurence Roope, a development economist at the University of Oxford. However, he did also say that the findings were still very plausible and "it's obvious that access to good quality healthcare is what matters to whether or not people survive".

Study authors acknowledged these limitations, arguing that these

macroeconomic studies are not showing direct cause and effect. Rather, they hint at indirect but potentially lethal ripples in the wake of economic collapses.

As a result, scientists are keen to do more research about what has happened since 2010, considering the "effects of the economic crisis have been quite long-lasting and global unemployment remains significantly higher than before", according to Maruthappu.

Still, it's a compelling argument that universal healthcare actually protects human lives during tougher economic times, "because when you factor it in, the link between unemployment and cancer mortality disappears," said Maruthappu.

If this study holds true, and future data shows that a lack of universal health care coverage does lead to cancer-related deaths that are otherwise preventable, government attempts to reduce NHS services and access is something British citizens will want to be wary of. The NHS may not be a perfect system, but in the face of pending economic uncertainty like that of Brexit, it may literally save our lives.

Science & the City

The year has come to an end. We've jammed and transformed our brains, learning some things better than others. We've prepared ourselves with the tools we need for the next chapter in our lives. As we all go our own ways this summer (unless you're stuck here on campus toiling away while everyone jovially twirls outside in their freedom, like me) what are the really important things to remember from all we've experienced this year?

Hopefully we've learned that the individual components of science can be fallible, and so they should be. Something that cannot be tested or tried with the likelihood of failure is something that cannot improve, learn, and reach the next rung on the ladder of progress. As practitioners of science, we constantly revise old methods, ideas, and materials, while creating and uncovering new ones. Science accepts that old ways of thinking must change in the light of new knowledge.

And this fallibility and willingness to change and grow, is perhaps one of the most subtle yet powerful lessons science has for us as human beings. We constantly face a world that tests the mettle of our character and makes us question our old ways of thinking and being, in the ways we treat the world and each other.

At the risk of sounding like I'm proselytizing, I propose we should use this scientific technique of self-correction to improve ourselves; to become kinder and better people. In the light of the types of events that have shaken the consciousness of the Western world recently (and one can barely imagine the events the rest of the world endures without the light of our media lens) which threaten to destabilise an understanding of the collective unity of humanity, science can help guide the way. Self-correcting our prejudice, hatred, and selfishness by reviewing the 'literature' and seeing that it never, ever does the world good. Changing our practices to those loving, accepting actions that have proved to increase our individual and collective happiness time and time again. Call it humanity or call it science – there's no better choice for us but to grow and learn from our mistakes.

NAOMI STEWART

Universal
healthcare
actually
protects
human
lives during
tougher
economic
times



During periods of economic austerity easily treatable illnesses thrive. Photo Credit: pudgefeet

Union Page

A huge congratulations to The Union Awards winners!



Monday 13 June was our Union Awards, our annual celebration of our volunteers. The ceremony gave recognition of student volunteer's hard work and dedication.

Nominations were put forward by members of the Union who had witnessed leadership and transformation of their community from their peers. The nominations were then considered by students and they had an extremely difficult decision to come up with the shortlist and winners of the specialist categories.

Congratulations to the nominee, shortlistees and winners!

▲ Academic Rep Network PG Team of the Year

Winner: Chemical Engineering

▲ Academic Rep Network UG Team of the Year

Winner: Horizons

Shortlist: Biomed Science, Physics

▲ Academic Rep Network Rep of the Year

Winner: Rachael Shuttleworth

Runner Up: Abhijay Sood

▲ Community Connections Volunteer of the Year

Winner: Jia Wei Teh

Runner Up: Charlotte Chow

▲ Campaign of the Year

Winner: Circle Line Volunteering

Shortlist: Islamic Soc, ICSM Parent Group,

ICSMSU Study

Skills

▲ Club, Society or Project of the Year

Winner: Funkology

Shortlist: CivSoc, Malaysian, Cross Country,

DramSoc, Jazz and Rock

▲ Contribution to College Life

Winner: Nell Freeman

▲ Event of the Year

Winner: Circle Line Volunteering

Shortlist: Islamic Society's Mental Health Awareness, MTSocs production of Sweeney Todd, ICSMSU RAG Circle Line Volunteering and PhySoc Festival of Bad Ad Hoc Hypotheses

▲ Innovation and Enterprise Awards

Winner: Paul Beaumont

▲ Project of the Year

Winner: ICSM Parents Group

Shortlist: Circle Line Volunteering, ICSMU Vision

For a full list of those who received Union Colours and Outstanding Service Awards can be found at: www.imperialcollegeunion.org/news/union-awards-2016-night-celebrate

Departure Weekend - get involved!

Can you spare a few hours to lend a hand? We are joining up with Imperial Estates Department to collect all non-perishable food that is left behind in Halls and donate it to Emmaus, a charity that works to end homelessness in the UK. Students have been asked to bag any clothes or goods they don't want to take with them which will be given to the British Heart Foundation and sold in stores across London.

With just a few hours to clear all Halls, we are looking for a team of enthusiastic volunteers who are willing to get stuck in to help collect as much food and goods as possible for these worthwhile causes. Last year saw students collect 1.7 tonnes of unwanted food and 144kg of cutlery and over five tonnes of goods for British Heart Foundation – can we beat this record?!

Join us on Saturday 25 June, 10:00 – 12:00 and see what difference you can make!

Volunteer at the Summer Language Socials

This Summer Imperial College Union are teaming up with the Centre for Academic English (CfAE) to support social events for their pre-session English learners.

Join students from around the world in a range of social events and activities and get everyone talking together. Students on the pre-session course will be looking to improve their conversational English and you can play a key role in their learning outside the classroom.



The most important part of your role is to make students feel part of an Imperial community and grow in confidence when communicating in English. Be the first to join a brand new team of volunteers and get involved this summer!

To find out more visit: imperialcollegeunion.org/summersocials



Sh!t Science

Sentimental columnists concludes all science is worthwhile science

MARIANNE GUENOT



A fitting tribute to the wackiest of fictional scientists. Photo Credit: Heather Paul

At Sh!t Science, we've been trying to provide evidence that the scientific method that is in place is an effective filter, and that as such, there is no such thing as 'shit science'. But as it is the end of the year, and you might be going off to glorious academic careers, here are a few things you should know to be able to judge a scientific paper critically.

Scientists need to publish to survive. A scientist's worth is evaluated depending on the number, or the 'quality' of articles that he or she publishes, and that influences who the funding bodies are going to chose to fund.

While scientists, on average, work on a paper for publish for four years, their work is condensed in about 5000 words. That means that scientists will have a tendency to only present the most convincing arguments to support their story, and can be inclined not to publish

the experiments that haven't worked.

Peer-review is a fantastic and necessary process. However, because you have to ask people that are in the field to comment on the science, and because a specific field in science can be very narrow, you often ask people's competitors to judge the work, and it has been shown that reviewers sabotage their competitors' work to make their research publish before their competitors'.

Journals are attributed an 'impact factor' which is determined according to how many people read the content of the journal. The higher the impact factor, the more prestigious the journal is thought to be, and the more scientists will want to submit their articles to that journal. However, to maintain that traffic to their journal, editors might be tempted to reject a perfectly good article on the basis that it is not 'cutting-edge' or trendy enough.

It is a system put in place by

humans and limited by human envy. However, it is the best system that we have, and all in all, it ensures a high level of integrity within the scientific community.

I know that during this past year, together we embarked on a journey that looked at the lighter side of science, packed with sarcasm and a questionable sense of humour.

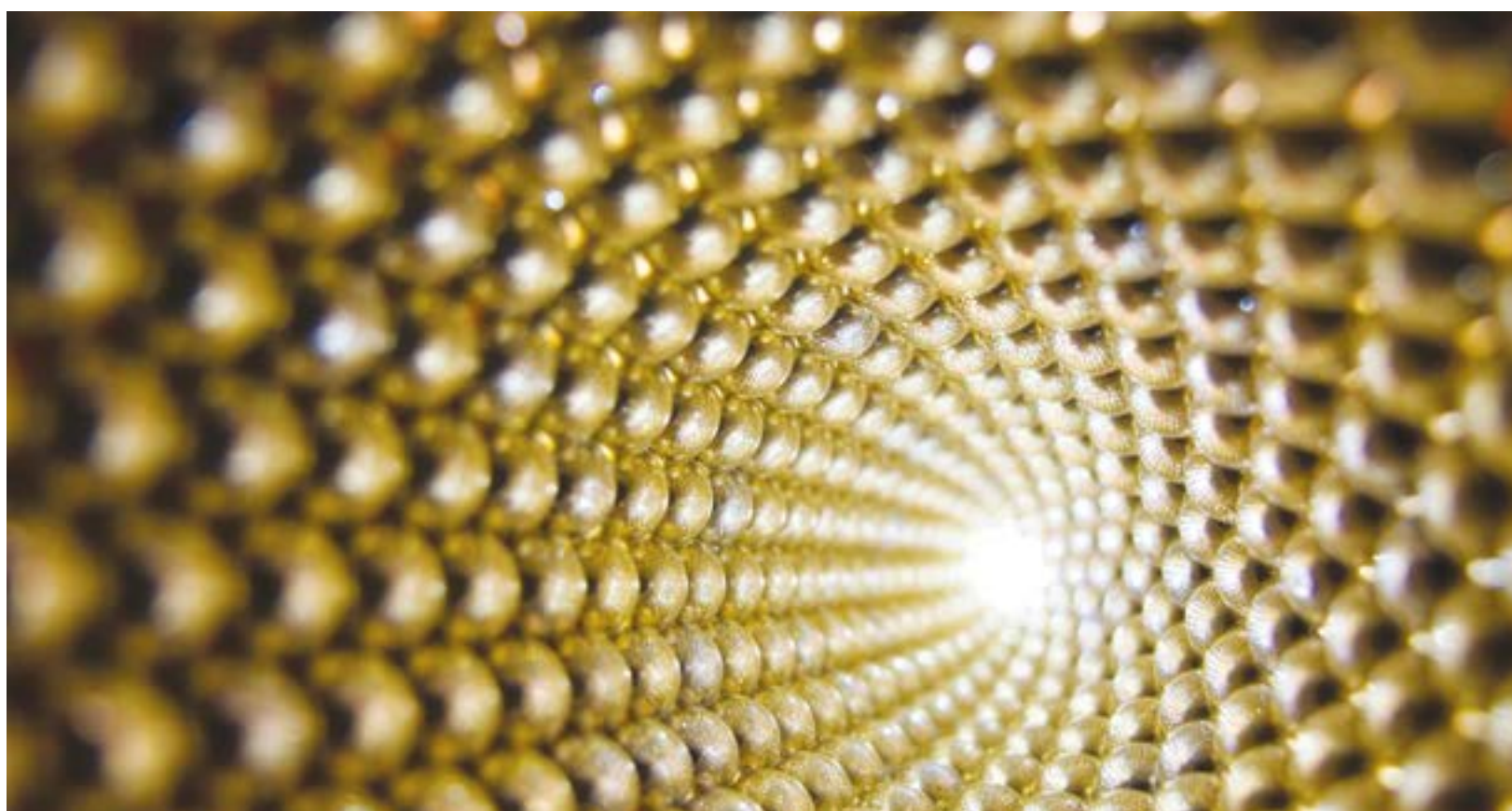
But I honestly hope as this final term draws to the end, that you have been convinced that all science is helpful, even though it is a human-driven process, and as such has its pitfalls.

So whether you're reading about the wobble of obese penguins, the painfully difficult Mario Bros stages, or the ability of fish to hate, don't raise your eyebrows, don't shake your head. Instead marvel at how it expanded our repository of knowledge.

Natasha Khaleeq
Writer

This week's science picture

With Euro 2016 in full swing there is no better time to explore the science of football. Why are some players such as Cristiano Ronaldo naturally gifted whereas others need to work hard in nurturing their skill? Dr. Manning, at the University of Liverpool, published research that suggests football skills may be genetic. The ring to index finger ratio might hold the genetic key. Plyometric training targeting muscle and the nerve fibres controlling it is required to enhance skill, because it enables footballers to switch between concentric contractions that shorten muscles and eccentric contractions that lengthen and hold them under tension. Science is also involved when it comes to scoring goals. Bernoulli's principle and the Magnus enable a ball with the right amount of power and spin to pass the wall of defenders as it slows into laminar flow before reaching the goal keeper.



Bucky-ball. Photo Credit: Brian Jeffrey Beggerly

Rosencrantz and Guildenstern are Naked

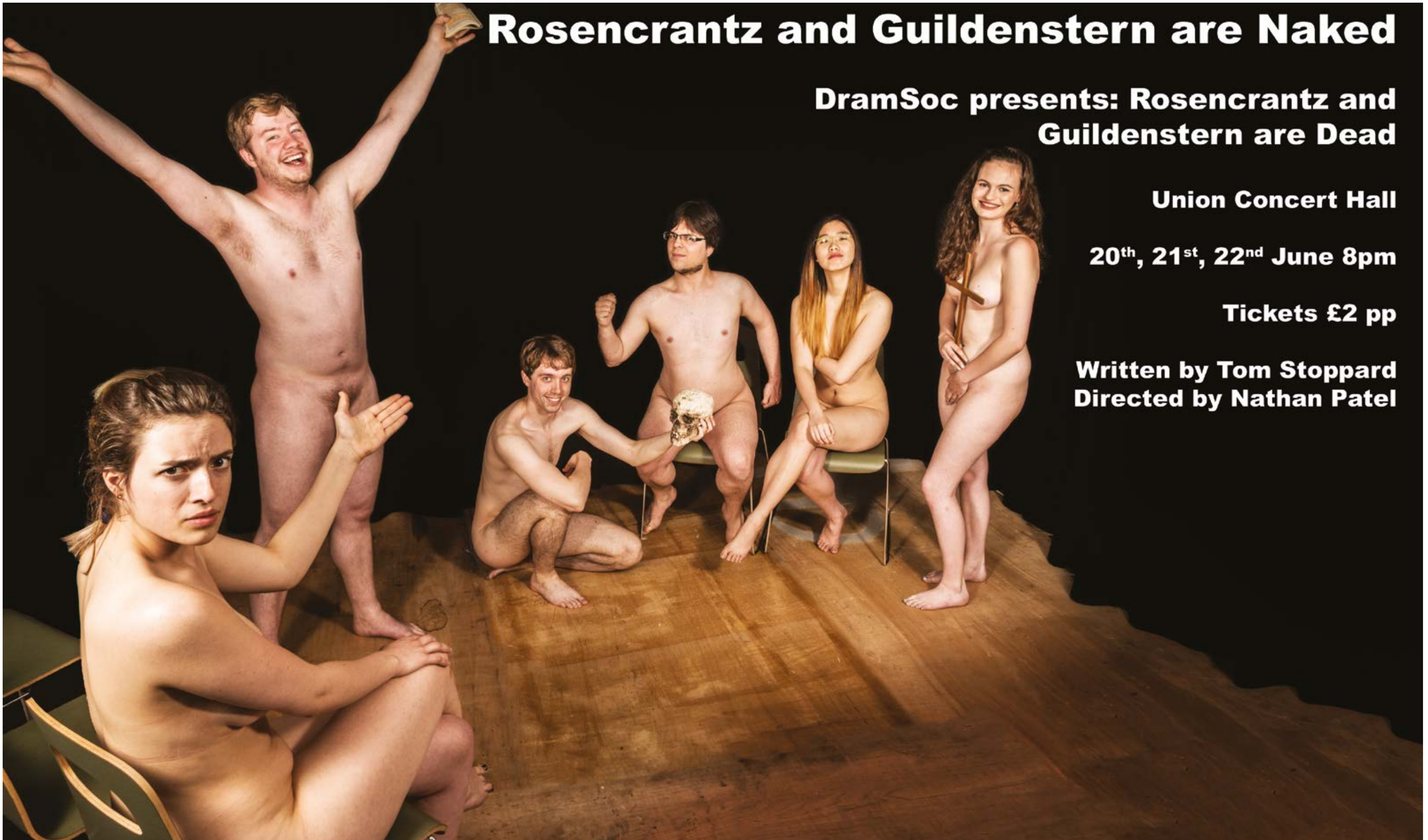
**DramSoc presents: Rosencrantz and
Guildenstern are Dead**

Union Concert Hall

20th, 21st, 22nd June 8pm

Tickets £2 pp

**Written by Tom Stoppard
Directed by Nathan Patel**





Royal Academy Summer Exhibition

This summer's headline event showcases the work of artistic duos



Last year's coordinator Michael Craig-Martin has his work on display. Photo Credit: Stephen White

Indira Mallik
Arts Editor

The Summer Exhibition at the Royal Academy is a bit like Glastonbury of the arts world, if the people who went were 97% white with a mean age of sixty. Along with fixtures like Wimbledon, it heralds in the summer, bringing together established artists from all the different disciplines: printmaking, painting, sculpture, video, while offering a platform for the work of lesser known artists and amateurs through the open submission policy.

Each year, a single sculpture in the courtyard sets the tone for each exhibition, and this year the space has been given to **Ron Arad's** creation, 'Spyre'. It is a towering, rotating artist's mannequin arm that moves its joints at random. The tip of the sculpture carries a small camera that records its field of vision. The swooping images of sky, building, and exhibition-goers,

seen as though through the eyes of a bird flying, and diving through the courtyard are replayed on a giant screen that spans the entrance to the Royal Academy. It's innovative, unusual, and focuses on the process of making art, a theme that the

It's
innovative,
unusual and
focuses on
the process

exhibition inside aims to replicate.

This year, the Summer Exhibition's 247th iteration, has been coordinated by the British painter and sculptor **Richard Wilson**, who has chosen to focus the exhibition on artistic duos, **Gilbert & George**, **Tim Noble** and **Sue Webster**, and many more, who eschew the image of the

artist as someone who works alone. The collaborative effort of creating art is highlighted in the central hall which contains the glittering neon sign by Noble and Webster, and also features a fossilized petrol pump by **Allora & Calzadilla**.

Increasingly, the Summer Exhibition mutates according to the coordinator in charge. Last year, **Michael Craig-Martin** painted the walls in neon colours; pink and turquoise. This year the walls have stayed white, presumably in order to let the works shine. Whether all the works on display are shining examples of great art is up for debate. The quality of the work varies wildly from room to room, which have been broadly designated by medium. Two print rooms lead onto a space for photography, another for architecture, whilst sculpture is placed throughout the gallery and gets a room all of its own.

Over 1200 works have been selected for exhibition. The sheer volume means that the works are hung piled on top of each other,

several to one square foot of wall space. From a distance, this gives the gallery space a busy, vibrant feel, almost cosy. It does mean that the smaller works get lost amongst the bigger hangs, and can be easily missed.

The hang also reveals the skewed

The quality
of the work
is patchy,
varying wildly
from room to
room

playing field the open submissions face. Works by the established artists are hung with more generosity, even when the work itself is lacking. This is particularly evident in the case of **Tracey Emin's** quick drawings

rendered in photogravure, a type of printmaking. These are hasty productions, fluid, but messy, wholly unexceptional. Had they been anonymised before being sent in, they would without a doubt never have been exhibited, yet they hang in pride of place. The frame is lined with tiny red dots that signify that nearly 50 people are willing to cough up over a thousand pounds to get their hands on an original Emin, regardless of quality.

That's not to say there isn't compelling, beautiful work to be found. **Norman Ackroyd's** series of monochrome prints are as eye-catching as ever, and have attracted a series of little red dots themselves. I was a particular fan of **Olwyn Bowen's** highly textured botanical paintings, as well as the minimalistic pencil drawings by the late **Ellsworth Kelly**. The **Singh Brothers'** take on the subject of the London riots in the style of illuminated medieval manuscripts is a gorgeous swirl of mustard yellows, and scarlet with a sense of humour;

FELIXARTS



arts.felix@imperial.ac.uk

Boris Johnson comes charging in from the top corner, broom in hand.

If the quality of the paintings has decreased from last year, then sculpture has fared better. Sure there's the weird; a disquietingly fluffy tarantula, a grey, very detailed sculpture of Iggy Pop. In a conscious effort to be edgier, **Michael Stokes** has created tiny, very explicit, pornographic, sculptures. They are veering on the grotesque, and deeply uncomfortable to look at, but that's beside the point. What's worse is that they seem to serve no higher purpose than to shock with its X-rated content.

This year,
the exhibitors
have made
a conscious
decision to be
edgier

There are treasures to be found too. **Aono Fumiaki's** beautiful rendering of old Japanese books moulding into old vases are small, but perfectly crafted. By contrast, **Yinka Shonibare's** 'Balloon Man' is huge; a life-size, garishly dressed man with a round featureless head, trying to keep his balance on a tall white plinth as a bouquet of helium balloons tied to his waist threaten to lift him off the ground completely. Viewers of the BBC's *What Do Artists Do All Day?* will have seen

the process it took for the creation of this sculpture earlier in the year, and appreciated the small army of craftspeople it took to bring the sculpture to life from a series of sketches.

For others, it is the placement that allows the work to carry weight. **Laura Ford's** 'Silent Howler' is a bronze of a small girl sobbing into her hands. She's placed just at the edge of a doorway, head buried in her hands, looking impossibly forlorn. One could almost mistake the sculpture for a real child who's lost their parents in the bustle of the crowd.

One of the most memorable is a shipping container stands in the middle of another room. Look closer, and there are several tiny round windows to peer through. The scene inside the container is one of destruction. A tiny scaled down suspension bridge has collapsed, tiny scaled down cars are either falling into the river below, or stand abandoned at the side. Tiny, scaled down police officers survey the damage. Blue lights flash. This glimpse into a Lilliputian land is oddly transformative.

For me, the most impressive was another sculpture. **Kutluğ Ataman's** 'The Portrait of Sakip Sabanci' hangs over gallery one like an enormous blue cloud. It is vaguely reptilian, made of ten thousand scales of LED monitors that glow and flicker to display a mass portrait of all the people that the late Turkish businessman Sakip Sabanci encountered in his life. There are family members here, friends, colleagues; the whole population of his life. It took three years to



An installation by sibling duo Jack & Dinos Chapman. Photo Credit: Stephen White

make, which in some ways seems an extraordinarily short amount of time to pull off such a feat. It showcases powerful art can be when technology and true artistic vision

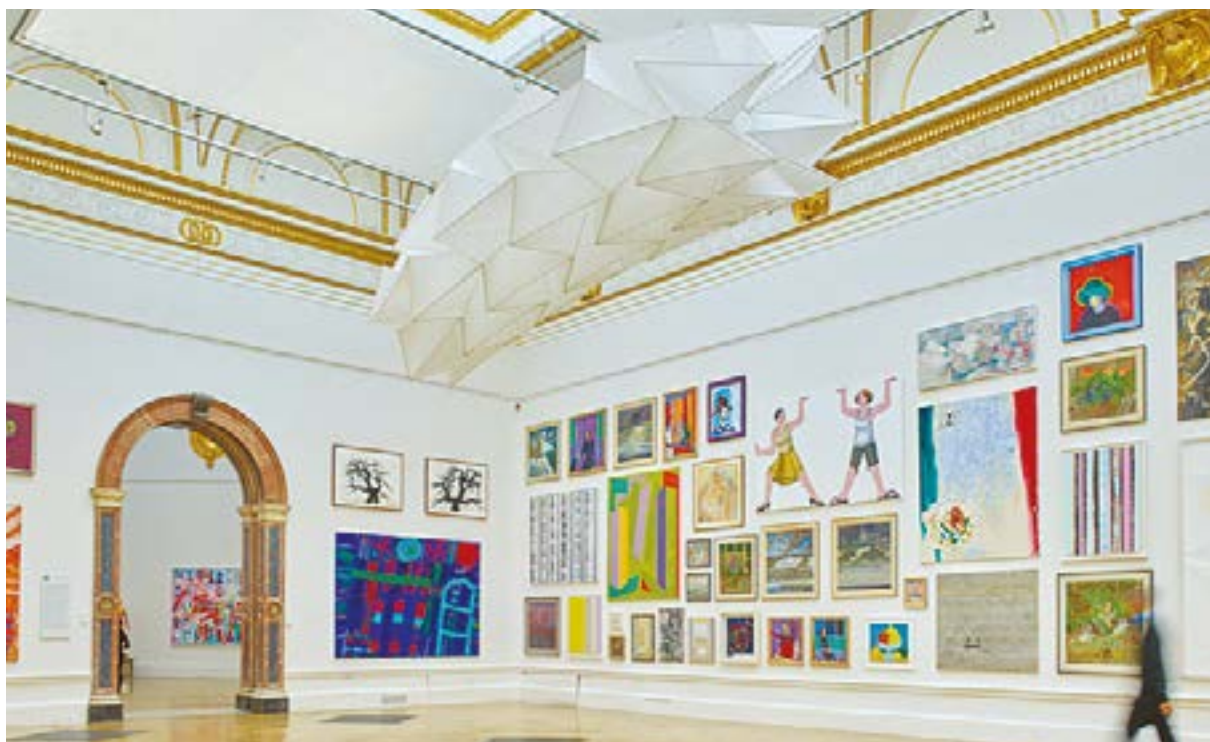
come together.

It also highlights the best that the Summer Exhibition can be. The walls of the gallery in which Kutluğ Ataman's work is housed are densely

filled with work from the open submission, many of it as different as you can get the sculpture, watercolour landscapes, traditional domestic works. The Summer Exhibition skips through the different styles, and movements of art lithely, sometimes, stumbling, sometimes soaring. It can be overwhelming to walk into a gallery that trying to be everything to everyone, but it generates the spirit of discovery. It allows visitors to enjoy art they wouldn't have paid to see exhibited on its own, and gives established artists freedom to explore beyond their usual techniques and subject matter. You might not find yourself enjoying everything in the Summer Exhibition, but that's the point. It's celebratory, filled with unusual work displayed in unusual ways, and always surprising. That chance of discovering something completely unexpected alone is worth the ticket price.

The rooms
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discovery

Until 12th August at the Royal Academy. Tickets from £12.



This years exhibition has over 1200 works on display. Photo Credit: Stephen White



The Editors' picks of the past year...



Absent

Site responsive performance is certainly something of an artistic niche. While I had occasionally come across the genre before, I had never really given the field a full and fair consideration nor was I particularly aware of any particular artist practicing it. DreamthinkSpeak's *Absent* changed that for me. Probably best described as a walk-through experience like one might find at the London dungeon (but with none of the cheap fake blood or lack of merit), the time and effort devoted to site responsive work based in the Shoreditch Town Hall must have been truly staggering. A real revelation in what is artistically possible, *Absent* might not have been the best example of this surprising art form, but its individuality and its skill in totally enveloping the viewer left me feeling both genuinely enlightened and impressed which, given my usual cynicism, makes it my stand-out show of the past year. *MF* Photo Credit: DreamThinkSpeak

Frank Auerbach

This sharp and biting retrospective from one of this country's most revered and wonderful artists wowed from October to March at the often underappreciated Tate Britain. With work spanning from Auerbach's early self-portraits to the landscapes from his Mornington Crescent studio, the vivid use of colour and strong textured canvasses strike home as truly unique in today's cluttered world of contemporary art. In the same class as the revered Lucian Freud and Francis Bacon, Auerbach truly is one of today's great living artists and this exhibition powerfully and convincingly justifies his legendary status. *MF* Photo Credit: Frank Auerbach



Painting the Modern Garden

Firmly in the Impressionism wheelhouse it may have been, and staid and comfortable compared to some of the modern art exhibitions on show this year, but no less joyfully exuberant for being so. It featured the greatest hits from **Matisse, John Singer Sargent, Van Gogh**, and more, and exhibited the greatest collection of Monets I have had the pleasure of seeing. It brought the sunshine of French and Spanish gardens to a gloomy February. It was the perfect exhibition save for the actual experience of going to see it; I missed the press view and went on another day with seemingly all of London, and their uncle. Even on a Tuesday afternoon, big name exhibitions can inspire the sort of crush that Oxford Street dreams of. All of which is to remind of two important lessons: a) never pass up an exhibition of Monets, no matter how many times you've seen a reproduction, seeing the paintings up close can be an experience, and b) if you want to go see a big-time exhibition, seriously, go to the press preview with your free ticket courtesy of FELIX Arts, no need to slum it with the hoi polloi, ain't nobody got time for that. *IM* Photo Credit: Monet

Electronic Superhighway

This exhibition brought together 50 years of artists exploring the internet. It wove together sculpture, video, more painterly techniques, featuring everything from *Pac-Man* to internet spam karaoke. Showing the work of artists produced at the birth of the internet to artists working now, it displayed our love affair with the world wide web, exploring its evolution from the romanticism of a hyperconnected world, to the Orwellian near-dystopia of constant surveillance, dipping into the evolution of video games, and the intricacies of internet chat rooms along the way. Like the internet itself, it was by turns compelling, confusing, fun, and ever so slightly creepy all rolled into one; an exhibition worthy of one of the greatest inventions of the modern age. *IM* Photo Credit: Smithsonian American Art Museum



The year's worst... Consensual

It is rare that any show can anger me so much that the thought of it still makes me queasy the next morning. But, as I write this article, it is only the National Youth Theatre's production of *Consensual* which has consistently infuriated and upset me on an almost weekly basis since I saw it all the way back in October. Had it been a fully professional production by a (poorly) paid cast, the anger and disappointment would have been enough already. However, as the flagship production to show off the best from the National Youth Theatre, this production both embarrasses this institution to which I had proudly called myself a member, and completely scandalises the interest and intellect of today's young people. Displaying London's youth as selfish, stupid and sex-crazed, many other publications lauded what they called a powerful and "provocative" production. However, not wanting to step on their toes, I can happily say that this must have been the singly worst show I have ever seen. *MF* Photo Credit: NYT



...and our picks for the summer!

The Serpentine Pavilion

The Serpentine Gallery's Pavilion, a mere stone's throw from the South Ken campus, is perhaps one the best places to amp up the culture factor on a sunny summer's day. It's free, it's outside (bang in the middle of Hyde Park), and it houses a caf. The Pavilion project was created to showcase the best in architecture and design, last year, was a kaleidoscope of bright colours, like stepping into a futuristic deconstructed stained glass window. This year, it's gone monochrome; the Bjarke Ingels Group has created an 'unzipped wall'. What seems like a straight tower flares out in a spiralling three dimensional space; a pyramid that's been put through spin cycle. It's built from stacked fibreglass bricks creating a structure that is surprisingly fluid and beautifully undulating. It's functional too; the Park Nights programme is housed there which will showcase a line up of musicians, writers and performance artists. *IM*

Photo Credit: Iwan Baan



Mary Heilmann

Mary Heilmann is that rare breed; a female abstract artist. Now in her seventies, she's recently begun to find the big-time art world fame that eluded her for most of her career. In this retrospective at the Whitechapel Gallery, her first full exhibition in the UK since 2001, Heilmann brings to London the colour, and effortless cool of the American West Coast. Her work, ranging from paintings, furniture, and ceramics is based on grids, architectural shapes filled with riotous, sunny colour. Each piece is autobiographical in some way, referencing everything and anything from her grandmother's house in 1940s San Francisco, to surfing, doing acid trips, *The Sex Pistols*, and the mid century New Yorks arts scene. *IM*

Photo Credit: Joe Gaffney



Shakespeare 400 Events

This marks the 400th anniversary since Shakespeare's death, in celebration of his work, events have been going on throughout 2016. You may already have seen *A Midsummer's Night Dream* as staged by Doctor Who's Russell T Davies, or the *Hollow Crown*, as starring the culturally omnipresent Benedict Cumberbatch on TV. Unsurprisingly, the Globe Theatre is leading the vanguard for events in London. *A Midsummer's Night Dream*, *Macbeth*, and the *Taming of the Shrew* are all being staged in the summer. Additionally, Shakespeare's Globe will be running a series of lectures, workshops, and other educational events exploring the work of Shakespeare in greater detail. There's a great breadth of options, so if their website is well worth visiting. *IM*

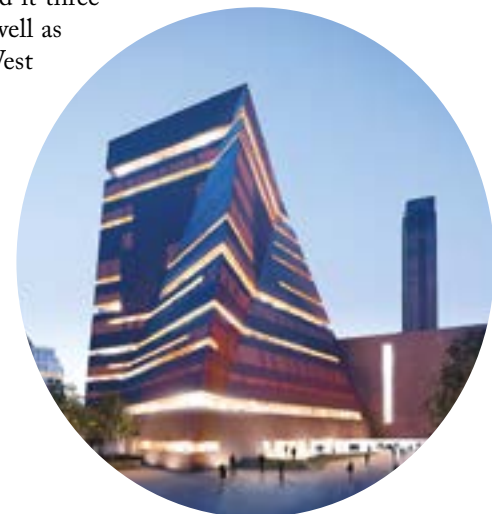
Photo Credit: Johan Persson



In The Heights

Musicals may not be high art (in the case of *Hamilton*, this editor would vehemently disagree) but they are fun, and it would be hard to more fun than this. *In the Heights* is Lin Manuel Miranda's (he of *Hamilton* fame) lesser known musical, essentially based around a love story set in the Washington Heights, a rough area of New York, it's a colourful, its music an eclectic mix of salsa, soul, hip-hop and R&B. Its feel-good, punchy grooves earned it three Olivier awards earlier this year, and a Tony award for Best Score during its Broadway run. As well as being a great night out in and of itself, it's the perfect preparation for *Hamilton*'s arrival to the West End in October next year. *IM*

Photo Credit: Robert Workman



Tate Modern Extension

After 16 years at Bankside power station, the Tate Modern has become one of the leading global arts venues attracting over five million visitors in the last year and making it the world's seventh most popular museum. Having started on the original conversion with the renowned architects Herzog & de Meuron in 1995, this latest extension by the same architects has created (what I hope to be) a wonderful new space to house the vast unseen collections of the Tate. With more works in their vaults than could possibly fill their walls, this new extension gives the public a real chance to appreciate a breadth and quality of art otherwise only seen by the privileged few. While the extension's success is still to be seen, the devotion of more space to the arts can surely be nothing but a good thing. *MF*

Photo Credit: Hayes Davidson and Herzog & de Meuron



The Deep Blue Sea at The National

Helen McCrory thrives in this passionate revival of Rattigan's masterpiece



Dark Passions – Tom Burke and Helen McCrory in *The Deep Blue Sea*. Photo Credit: Richard Hubert Smith

Waleed El-Geresy
Writer

This is the frustrating, and tragic tale of a woman called Hester Collyer. She is, as the title of the play suggests, stuck between a newfound lover and her husband. The play is a strange but intriguing one which explores the difficult relationship the trio shares, centred of course around Hester. The husband, a high-ranking judge, makes matters more complicated because of the stigma attached to divorce. This beautiful play was written by the renowned playwright Terence Rattigan, and has its roots in his own difficult personal experiences. Carrie Cracknell's direction is brilliant and reveals the complex emotions of Hester and those close to her, the performance is multidimensional, both in its characters, and even in its scenery.

The play is intricately subtle with

cast and direction doing it the justice it deserves. Hester is played by Helen McCrory, and her performance is, in a word, astounding. She conveys with the utmost authenticity the turbulent emotions of a troubled

A cacophony of self-hatred, depression and elation

mind, a cacophony of self-hatred, depression and elation, all fuelled by the hot rage of a full on mental war between logic and love. Hester Collyer comes across as a strong woman, but within lies a weak helplessness in the face of this choice. Helen McCrory's portrayal is exquisitely transparent; the audience knows and empathises with exactly what Hester is going

through. Her interaction with the other characters, especially the two men in her life, are realistic and, more importantly, revealing.

Sir William Collyer, Hester's husband, is portrayed by Peter Sullivan as a stalwart man who holds his standing in society in the utmost regard, he seems formal with Hester, and oddly seems to regard her relationship with her lover, Freddie Page, very much as a matter of fact rather than something to be resented. However, there are times when deeper feelings do manage to penetrate his upright exterior. In sharp contrast Mr Page, played by Tom Burke, comes across as erratic, possibly due to his personal troubles working as an RAF test pilot. Collyer's relationship with her lover is passionate at times, and there are sporadic bouts of longing, lusty desire. However, these are often restrained by the shackles of the past, and of the sticky situation that incarcerates them.

Another interesting character is

Mr Miller, a doctor struck-off for mysterious reasons, who seems to share a lot more in common with Hester than might first appear. Nick Fletcher manages to play the

Clever splashes of black humour make the show a delight

part perfectly; soberly at times, and yet exposes Mr Miller's more sophisticated make-up in a heated one-on-one confrontation with Hester later on.

The show contains dark themes throughout. Despite this, characters such as Mr Welch (Hubert Burton), a middle-class husband, and Mrs Elton (Marion Bailey), an overly-

talkative landlady are almost inappropriately funny at times. Even the more restrained characters such as Mr Miller had the audience laughing out loud when, in response to being asked why Hester might have tried to commit suicide, he states sarcastically that "she wanted to die, I suppose". These clever splashes of black humour make the show a delight to watch.

It is also not only the characters who are multidimensional. The scenery is creatively constructed consisting of multiple different rooms, where simultaneous events take place through smoky blue screens, giving a sense of multiple goings-on without ever being distracting. I thought this was a great addition to the play helping to add realism and possibly representing a physical manifestation of Hester's own isolation, as indistinct shadows moved about outside of her lonely abode.

*Until September 21st at
The National's Lyttelton Theatre*

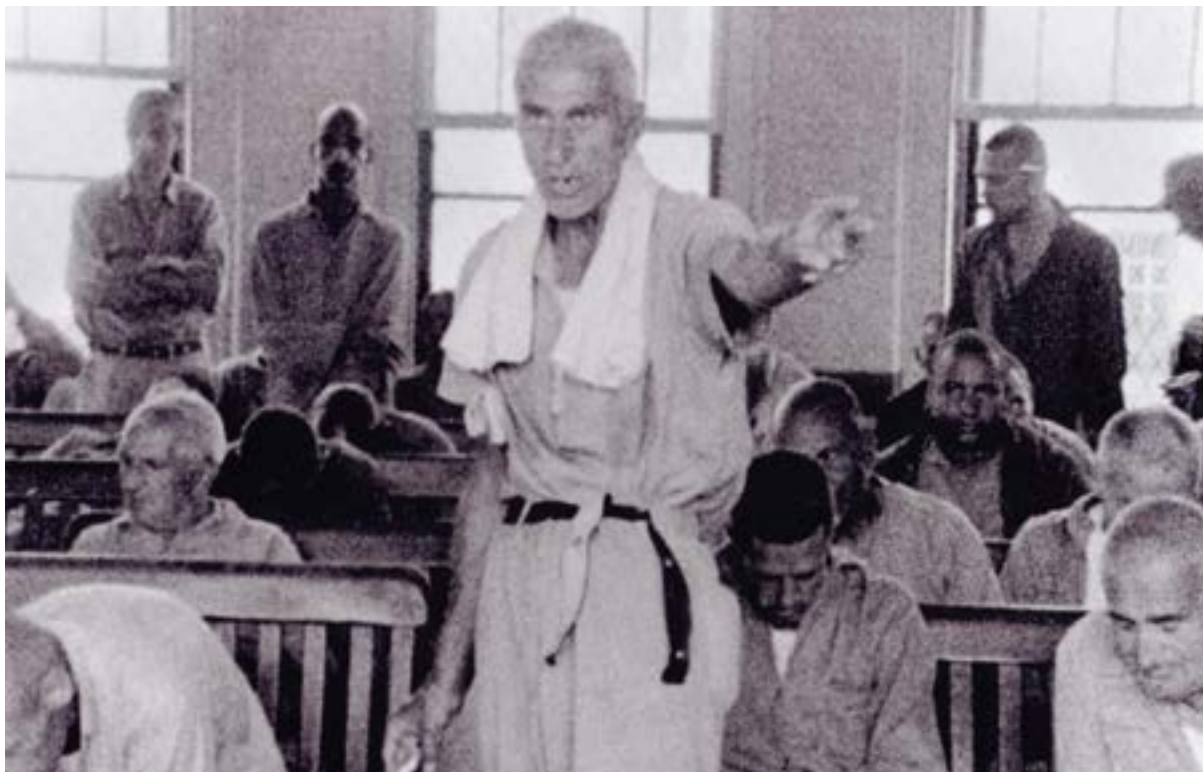


Documentary corner: *Titicut Follies*

Fred Fyles
Film Writer

It seems fitting that Documentary Corner should end with a beginning. *Titicut Follies* is the first film from director Frederick Wiseman, a giant in the documentary world, who stormed into the Bridgewater State Hospital for the criminally insane in 1966, armed only with a camera and a whole lot of chutzpah. Over the course of 84 minutes, Wiseman exposes the goings on in the hospital, from the mundane to the horrific: we see prisoners being force-fed, stripped, and relentlessly taunted by the guards, who are on the whole indifferent to their charges' well-being.

In one horrific scene, we follow a man back from a shave, who is mercilessly mocked by the guards, until he begins to scream at them in a rage; once back to his cell, he enters into some kind of trance, and paces around the room, stamping down his heels. Cameraman John Marshall, previously known for his ethnographic work, takes all this in impassively and relentlessly. The film takes its name from the in-hospital talent show, scenes from which bookend the film, and are the stuff of Lynchian nightmare. As the lines between inmate and guard blur, it becomes more and more difficult to



Titicut Follies takes an unflinching look at mental health in America. Photo Credit: Zipporah Films

distinguish between individuals, the whole scene spinning out of control like some kind of vision of hell.

What is astonishing about *Titicut Follies* is that it set a pattern for Wiseman that he has not yet deviated from. Over a career spanning five decades, he has stuck to his signature style: lengthy shots, no voice-over, no interviews, and no explanation. While his films may have gotten longer, he has doggedly

remained faithful to these principles, resulting in over 40 arresting works, a large number of which focus on single institutions: 1995's *Ballet*, which looked at the American Ballet Theatre; 1987's *Missile*, which investigated the training courses for ICBM operators; and 1975's *Welfare*, which took place in a single welfare office.

Through his work, Wiseman reveals himself as one of the world's

best editors. Eschewing any notion of objectivity in cinema, Wiseman admits that all film will be biased: 'the editing,' he says, 'is highly manipulative'. Often ending up with at least a hundred hours of footage, he will go through it, picking out the best sections, and cutting it down to a taut narrative (that usually runs over several hours).

In *Titicut Follies*, Wiseman forces us to ask the question of what

the ethical limits of documentary filmmaking are. He holds the camera still for as long as he possibly can, and then even further, breaking down the lines between observation and voyeurism. The ethics is complicated by the fact that he only received consent forms from the guards, and not from the prisoners, many of whom were not competent.

Just before its release in 1967, the government attempted to ban the film, and in 1968 they succeeded, making it the first film to be banned for reasons other than obscenity and national security. In 1987 inmates' families sued the prison after a number of fatalities, and the prosecution team argued that releasing *Titicut Follies* in 1967 would have led to reform.

In many ways, Wiseman reminds me of Diane Arbus, whose photographs forced the viewer to look at something they would normally shy away from. 'A lot of people,' Arbus wrote, 'they want to be paid that much attention. And that's a reasonable kind of attention to be paid.'

Originally trained as a lawyer, Wiseman's films stand up for their subjects, providing individuals with the means to represent themselves; in *Titicut Follies* he attempts to shine a light in one of society's darkest corners, leaving us all enriched.

Editorial: Thanks y'all

And so, we've come to the end, just as every brilliant film must do. My year as Film Editor has provided me with the extreme privilege of seeing first-hand some of the amazing, insightful writing we students are capable of. Over the last 28 issues, we've had numerous contributors, who have all produced absolutely incredible work. In no particular order, I would like to thank our writers: Tom Stephens, Ben Collier, Meryl Anil, Thomas Carroll, Diego Aparicio, Alex Heib, Cale Tilford, Arnold Duralliu, Max Lewis-Clarke, Ioanna Morianou, Jonathan Masters, and Diogo Miguel Galdes – you guys have all made my job worth-while, and I



Me, right now, thinking about all you guys. Photo Credit: Orlando PR

thank you from the bottom of my chilly celluloid heart.

Over the last year we've reviewed 85 films (really, I've counted!), from

the incredible (*Carol*, *The Witch*, *Youth*, and *Anomalisa* are all worth a mention) to the awful (here's looking at you Gaspar Noé). A common topic in film journalism is whether or not we are currently experiencing a 'golden age' of cinema; I would just like to say that there are so many amazing films being made right now – from shorts to features, from dramedy to documentary, from the UK to the Philippines – that there has never been a better time to be a lover of film. In a city like London, with the BFI and ICA right on your doorstep, there is no excuse for not getting involved.

This is the last piece I will be writing in this year's FELIX, but we will be returning, inevitably, in

the new academic year (although we will be losing our amazeballs Editor-In-Chief Grace Rahman, who is moving on to join the Press Association and the wild world of professional journalism). And, we will be looking for a couple of new Film Editors to join the team! As well as getting to work alongside a great team of writers, copyeditors, and section editors, you will get the opportunity to go along to press screenings, drink some of that free wine, and develop your love of film. If you're interested, or you've got any questions at all, then please send along an email to film.felix@imperial.ac.uk – we're waiting to hear from you.

FRED FYLES



Embracing the depths of humanity

Embrace of the Serpent is a hallucinatory journey into the psyche of the Amazon

Embrace of the Serpent



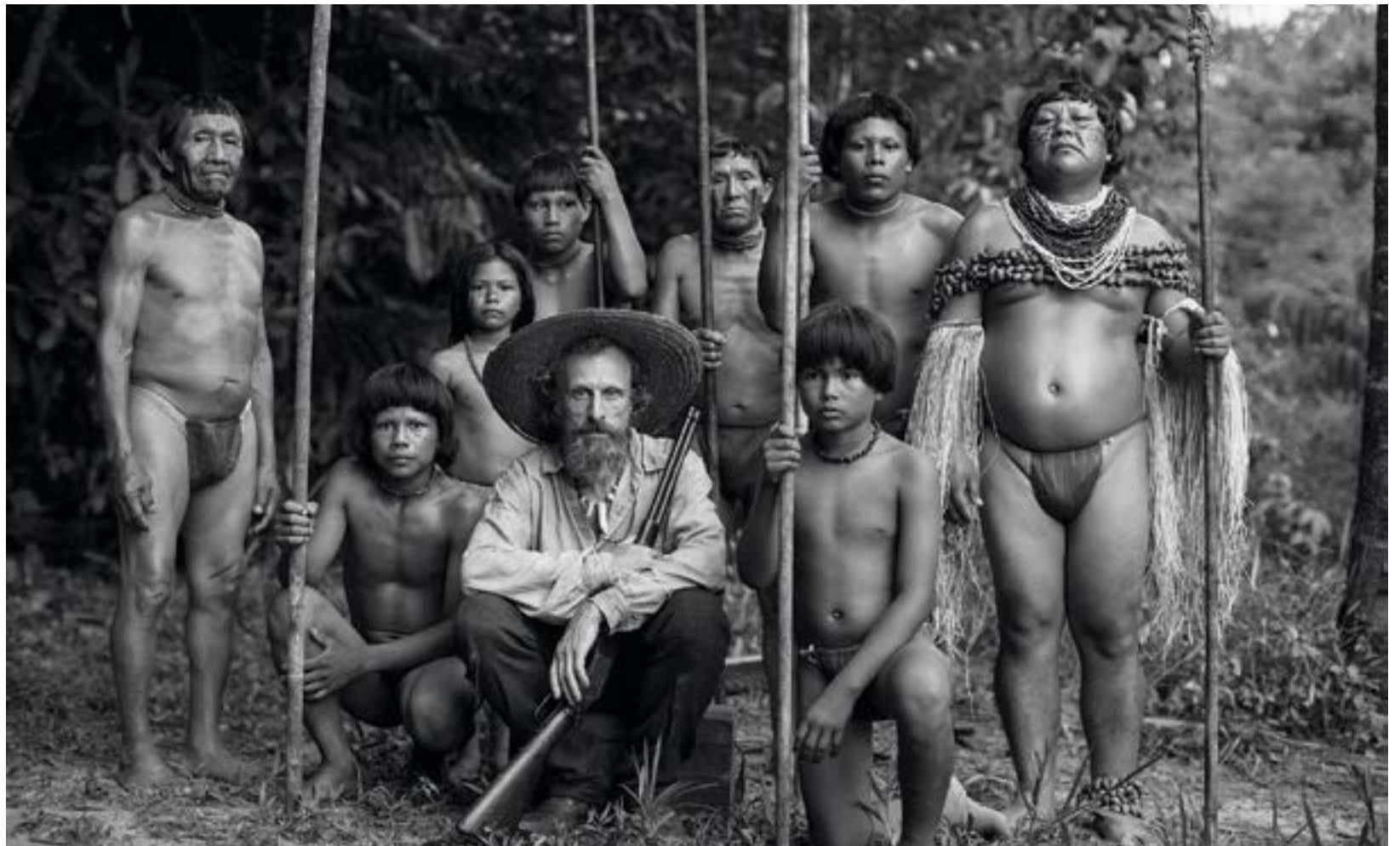
★★★★★

Dir: Ciro Guerra. *Script:* Ciro Guerra, Jacques Toulemonde Vidal. *Starring:* Nilbio Torres, Jan Bijvoet, Antonio Bolívar, Brionne Davis. 125 minutes.

Fred Fyles
Film Editor

Much like the braying politicians slugging it out over the Brexit debate currently raging, many films currently being released can be divided into two distinct camps: there are those that exploit the inherently visual nature of cinema, to create works that are visually astonishing, while perhaps lacking in terms of plot and pacing – call them ‘team look’. And there are those that craft an engaging narrative, chock full of delicious, naturalistic dialogue (or not. Looking at you, Sorkin!) and a plot that grabs the viewer, but an absence of aesthetic flourish – call them ‘team plot’. But there are those rare films that manage to combine both worlds, resulting in a finished product that speaks to the viewer on a number of different levels: visually, culturally, intellectually, and personally. *Embrace of the Serpent* is such a film.

Loosely based around the journals of German ethnologist Theodor Koch-Grünberg and American ethnobotanist Richard Evans Schultes, *Embrace of the Serpent* sees the intertwining of two plotlines: in 1909, Theo (Jan Bijvoet) is terminally ill, and is combing the Amazon rainforest to try and find the yakruna, a sacred plant that will cure him; in 1940, Evan (Brionne Davis) is researching plants in the same area, and also trying to find the yakruna, which possesses both hallucinogenic properties, and the ability to increase the output of rubber trees on which it is grown. Their stories are connected by Karamakate, a mystic shaman, and the last of his tribe, who guides both men through the forest. Just as the Westerners are searching for their plant, Karamakate is also searching



Embrace of the Serpent offers up a visual, intellectual, and metaphysical feast. Photo Credit: Alamy

– initially for members of his tribe, but later on for mere memories of them. The themes of memory and rebirth feature heavily in the film, as the main principles cycle around each other, tracing and retracing familiar paths.

The fact that the actor playing the older Karamakate, Antonio Bolívar Salvador, is himself one of the last of the Ocaina people only adds emotional heft to what is already an incredibly charged film. *Embrace of the Serpent* looks at the devastation Western colonialism can wrought on an area: the repeated references to the rubber farms, the slaves tortured by plantation owners, the brutality of the leaders of the Christian missions, the hysteria induced by mystic cults, which rushed in to fill the gap left by the destruction of the indigenous religious. It all speaks to the vast, indelible legacy left behind by colonialism, which Frantz Fanon incisively referred to as ‘germs of rot’, infecting both the minds of the people and the very land itself.

The land, the particular nuances and idiosyncrasies of the Amazon basin, form another key player in

the film. Its title is taken from an Amazonian myth, which states that ancestral beings were brought to Earth on a giant anaconda, and went into the Amazon to teach humans how to live in harmony with nature; the body of the anaconda became the Amazon river, whose torturous paths cradle

Embrace of the Serpent
raises
questions
about the
politics of
power

indigenous communities. The two stories take place more than three decades apart, but all that has really changed is reflected in the jungle’s human inhabitants; we can see the passing of time in the lines on Karamakate’s face, and the decay wrought on the Christian mission’s buildings, but the jungle remains the same, unaffected by age, isolated from regular temporal progression.

Embrace of the Serpent raises questions, therefore, not only of the politics of power, and Western colonisation, but also metaphysical ones on the nature of reality – the heavy emphasis on the centrality of hallucinogenic plants to indigenous culture is a reflection of a different train of philosophical thought, one that embraces the phenomenologist emphasis on consciousness and appearance.

The film’s director Ciro Guerra (astonishingly, *Embrace of the Serpent* is only his third full feature film) handles such narrative complexities with extreme grace, and simultaneously manages to craft one of the most visually astonishing films in recent memory. Nearly the

entire film is shot in a brilliantly crisp black and white, which reflects the anthropological photographs taken by explorers during the era, several of which appear during the film’s credits.

In many ways, the closest comparison the film evokes for me is the work of Sebastião Salgado, the Brazilian photographer whose work is a reflection on the epic and the sublime power both of nature and of humanity. Cinematography David Gallego, who like Guerra, only has a handful of credits to his name, has rendered the Amazon in exacting style, and the result is a masterpiece of visual force.

Embrace of the Serpent is that rare beast: a film that manages to exploit the formidable ability the camera has to tell a story and raise questions, while still managing to be a wholly beautiful work. Guerra takes us on a hallucinatory journey into the deepest part of the jungle, forcing us to confront the very nature of power and humanity. *Embrace of the Serpent* is a film that leaves us humbled, nourished, and sublimely, wonderfully, wholly enriched.

FELIX FILM



film.felix@imperial.ac.uk

When Marnie Was There



★★★★

Dir: Hiromasa Yonebayashi. *Script:* Masashi Ando, Keiko Niwa. *Starring:* Sara Takatsuki, Kasumi Arimura, Hana Sugisaki, Hitomi Kuroki. 103 minutes.

While Studio Ghibli have gifted us with numerous adaptations of children's tales, they have clearly never come across *The Boy Who Cried Wolf*. For the last few years, every announcement of a new film comes with a warning that this may be their last. While the creative heart of the company, Hayao Miyazaki announced his retirement in 2013, he is still working to create short films, and – after all – he said exactly the same thing in 1997. And so the news that their latest, *When Marnie Was There*, is to be their last film for the foreseeable future, does not fill me with dread; or maybe it's just wishful thinking, optimistically keeping the truth at bay, for – most can agree – that Studio Ghibli have made some of the most technically impressive, emotionally complex animated films of the last half-century.

Based on the novel by Joan G. Robinson, the film concerns Anna, a young asthmatic girl who is sent from Sapporo to the rural seaside town of Kushiro for her health; as well as her breathing, Anna is suffering from some kind of

psychological strain, linked to the difficult relationship she has with her well-meaning foster parents. With a talent for drawing, Anna simply wants to be left alone, eschewing the company of local children in order to sit for innumerable hours looking across the salt marsh at the abandoned mansion, overgrown with gothic sentiment.

Rowing across to the mansion one night at high tide, she meets Marnie, a young girl of the old-time-Europe variety (golden curls, bright blue eyes, pretty ruffled dresses), with whom she immediately makes friends. What follows is an exploration of the role of memories and the imagination: is Marnie a real person? Or just a figment of a lonely child's imagination? These themes, along with the strong indication that Anna has some kind of anxiety/depressive disorder, makes this heavy-hitting stuff – the idea of exploring the mansion of her imagination makes me think of a child-friendly remake of Jacques Rivette's masterpiece, *Celine and Julie go Boating* – but it is a pity that director Hiromasa Yonebayashi doesn't follow up this initial promise. Instead all the loose ends of *When Marnie Was There* are tied up very neatly, with a near-implausible family revelation discovered at the end of the film. While naturally constrained by the source material's plot, it would have been fantastic if they could have held onto the eerie, unsettling atmosphere that made the first half so captivating.

FRED FYLES



Michael Moore takes to the seas, raiding Europe for his latest documentary work. Photo Credit: Dog Eat Dog Films

Where to Invade Next?



★★★★

Dir: Michael Moore. *Script:* Michael Moore. *Starring:* Michael Moore, Borut Pahor, Vigdís Finnbogadóttir, Krista Kiuru. 120 minutes.

Michael Moore is back. After an absence of seven years, the agent provocateur of American documentary filmmaking returns to our cinemas with his

latest, *Where to Invade Next?*, a light-hearted look at the benefits of European-style socialism, which Moore hopes to import as a solution for the problems in his home country.

In a modernised version of the 'Grand Tour', Moore zips through Europe, looking at the particular aspects each country excels in: from France he takes the idea of nutritious school meals; from Iceland the emphasis on women in roles of power; from Norway the rehabilitation-focussed prison system, and so on. Along the way he briefly mentions the difficulties facing America, with a montage of footage that runs from the Korean War, all the way up to Eric Garner's last moments.

He also gives statistics that – to UK ears – sound horrific, such as the fact that systematic electoral manipulation means that in states like Florida, up to one in three black men cannot vote. Those watching in Europe may feel smug, but they cannot escape culpability: at one point, Moore lists the companies that use American prison workers – in effect modern slave labour – including Microsoft and Delta Airlines. We are all Americans now; none of us can take the moral high-ground.

Moore concludes the film with the bombastic claim that – surprise, surprise – all these things are actually American ideas. While the truth of this statement is certainly debatable (despite the fact that women marched in support of the

Equal Rights Amendment several years before the election of Iceland's Vigdís Finnbogadóttir, I don't think America can lay claim to the totality of the idea of women's rights), it serves to highlight Moore's willingness to clearly display his ideological heart on his sleeve. This is a feature of Moore that is both frustrating and endearing – particularly when you consider that much of Moore's work is borne from deep-seated frustration at the current American administration, and a desire to better the lot of society's most marginalised individuals.

Ending the film like this, however, simply begs the question: just where did America go wrong? And unfortunately for Moore, this is a much more interesting question than the one he is asking. Moore works much better when he looks to his home turf, such as in his exemplary *Bowling for Columbine* and *Fahrenheit 9/11*. In some ways, *Where to Invade Next?* resembles his 2007 film *Sicko*, which saw him look at European models of socialised healthcare: both films carry with them a certain cherry-picking sensibility, where Europe is made out to be some kind of paradise. *Where to Invade Next?* works best as a breezy examination of European sensibilities, but eschews any deeper look at the problems of power structures on both sides of the Atlantic, and does not seem to add anything new to the conversation.

FRED FYLES



When Marnie Was There, apparently the 'last' of the Studio Ghibli films. Photo Credit: Studio Ghibli



This week on *Game of Thrones*

It's season six, episode eight!



This just says "Army pls?" then a load of emojis. Photo Credit: HBO

Harry Wilkinson
Writer

We're coming up to the final episodes of the second to last season of this show and they apparently still have the time to meander around for an episode with nothing particularly interesting happening. Ah well, here's a recap anyway.

We open with Lady Crane giving her monologue as Cersei at Joff's death again, but we can see that she took Arya's advice to bring anger to the scene. As she leaves the stage she finds Arya, stabbed and bleeding, in her bed asking for help. Bit of a turnaround there. Two days ago Arya decided to not murder her at the last minute then now she's begging for medical help? Arya has a quick chat about her career aspirations before getting drugged up.

Next up, we have a few guys sitting around in a forest, fingering each other. I love a bit of bromance. The Hound marches in and puts a stop to that with some axework and commits the definition of adding insult to injury "You're shit at dying, you know that?". Later he runs into the guys that actually killed his mates about to be executed by the Brotherhood without Banners (They are really liking the throwbacks this season aren't they?) and Beric and Thoros allow him to kick them off their hanging blocks.

Generous blokes they are. I'm interested to see how this is going to join up into the bigger story. We then have yet another scene of Tyrion and Varys strolling through Meereen intellectually sparring before Tyrion says goodbye to Varys who's going on some secret mission back to Westeros, apparently to get some ships for Dany. Seems to me he'd be put to better use trying to actually find their Queen but hey, I'm not the Master of Whispers.

Cersei's just having a nice sit down in the Red Keep with her massive zombie bodyguard when her cousin Lancel shows up and lets her know that Il Papa wants to see her in the Sept. She disagrees. There's a short zombie fight scene before the monks all run away scared. She eventually

shows up to the throne room and Kevan tells her to fuck off up to the balcony and all the other girls keep their distance from her. She's like the Regina George of King's Landing. Tommen announces that Cersei and Loras are to have their trials soon and that trial by combat isn't happening. She shits herself slightly at this announcement (as does anyone in favour of Cleganebowl) then has an odd, cryptic conversation with her evil scientist friend. Continuing on the bromantic theme from earlier, we get a nice reunion of Bronn and Pod when Brienne turns up at Riverrun; Bronn is totally sure they're fucking. I almost forgot about Podrick's magic cock. Brienne enters Jaime's tent to have a quick catch up and

she tries to return Jaime's sword to him but he declines. When they get down to business (not like that) she reveals her plan to get Blackfish and the Tully army back up North, Jaime's just like 'Look you can try if you like but that plan is awful'. I'm inclined to agree with that one. Just a little bit more sexual tension between the two before she heads into the castle to talk to Blackfish. He explains to her that he's not going to abandon his ancestral home to travel all the way North to die for his great-niece that he barely knows. Honestly, you could've predicted that response Brienne.

Back in Meereen Tyrion's using peer pressure to get his friends to drink. Initially they refuse but he tells enough bad jokes that they decide that they definitely are going to need to get drunk for this. Grey Worm goes for a bit of banter too but his is so bad that the Wise Master's begin bombarding the whole city (ShitLAD). He freaks out at Tyrion's poor negotiating skills then Dany storms into the palace like a BAMF.

Back to Riverrun and Jaime's chatting with Edmure Tully, first offering him a nice life in a castle before dropping the 'I will murder your baby because I want to fuck my sister' bombshell. Edmure complies. As soon as he lets himself back into his castle he tells them all to bitch out of the fight so he can see his fit wife. Brienne escapes in a boat but the Blackfish decides that he might

as well die now in a blaze of glory. Sadly, the show didn't have the budget for that swordfight so we get the news when some random soldier tells Jaime he died. We then get more sexual tension in the form of an awkward boat wave.

We finish up the episode with Arya's surrogate mother being murdered followed by the Waif chasing down Arya like the bloody Terminator, this ends poorly for the Waif. Arya then displays her face as a trophy for Jaqen, like when a cat kills a bird then drags its corpse into your house. Honestly, this is probably the weakest episode of the season. There was a lot of wasted time which you wouldn't expect so close to the end of the season, particularly the Tyrion scenes could have had much more purpose to them. Oh well, next week we have The Battle of the Bastards, that much be where the swordfighting budget from this episode went.

Game of Thrones is available on Sky Atlantic and Sky Go

Probably
the weakest
episode of
the season

Next up, we
have a few
guys sitting
around in
a forest,
fingering
each other



The Backstreet Boys reunion tour didn't go as well as hoped. Photo Credit: HBO



Your summer of binge watching

Eight shows to help you burn through time rather than yourself

Anurag Deshpande
Writer

Summer's here, which means actual free time again without the constant spectre of revision hanging over your head. You might be wondering just what to do with it all. Well, there's always the classic fall-back; say 'screw it' and watch some TV. Here's a list of eight great shows to help you do just that.

Happyish is a show to check out if you're a fan of existential satire and/or Steve Coogan. In it, Coogan stars as middle-aged man working

Downton Abbey was once described to me as 'EastEnders for the petty bourgeois'

at an advertising agency as he trudges through his mid-life crisis and deals with the ennui of modern life. Featuring frequent jaunts into the surreal and wonderfully dark comedy; this short but consistently funny show definitely bears a watch.

Downton Abbey was once described to me as 'EastEnders for the petty bourgeois'. Looking past the generous serving of douchebaggery in that sentence, it's not an inaccurate assessment. We follow the lives of the Earl of Grantham's family and servants on the cusp of the 20th century; exploring the effect that rapid societal change has on their lives. Always expertly acted, and consistently engaging; the series is a must watch for anyone who enjoys dramas or historical pieces.

Unbreakable Kimmy Schmidt springs forth from the mind of Tina Fey and *30 Rock* producer Robert Carlock, *Unbreakable* maintains its predecessor's offbeat and unique flavour of humour. The show tracks the journey and struggle of Kimmy Schmidt to fit into modern day New York, after having been kidnapped and locked in a bunker for 15 years. This seemingly heavy set-up is handled deftly, and much of the comedy stems from Kimmy's interactions with a colourful, yet still believable, supporting cast. If you liked *30 Rock*, or are a fan of Wes Anderson films, you'll like this.



It's not a drinking problem if you never stop long enough to get hungover. Photo Credit: Floyd County/FX Networks for EW

11.22.63 has a pedigree that is immediately evident in the names attached to it; the series is based on a Stephen King novel and stars James Franco in the leading role. It centres on a disenfranchised school teacher, who discovers a time-portal to 1960 in the back of a diner, and is persuaded to try and stop the Kennedy assassination. He quickly discovers, however, that the web of conspiracy is more intricate than he is prepared for. And then there's the small matter that time itself does not want to be changed.

Archer can just about be summed up with the phrase 'James Bond as an ultra-alcoholic lovable asshole'.

A superbly animated parody of the spy genre; the series chronicles the misadventures of 'the world's most dangerous spy', the titular Sterling Archer. Featuring a stellar supporting cast in the form of his co-workers at spy agency ISIS (2009 was a more innocent time); the show could also easily be described as an office-comedy à la, well, *The Office*. There are excellent action sequences and consistently funny comedy that has reached meme levels. Starring the inimitable H. Jon Benjamin, this seven season behemoth cannot be recommended enough.

Batman: The Animated Series, is perhaps the perfect distillation of the Dark Knight in any medium. This show is recommended for fans and newcomers alike. It manages to be dark, poetic, heartfelt, and hopeful all at once; capturing all the angles of The Batman, and

showing just why it is he endures in the public imagination. The series also contains character defining portrayals of Batman and the Joker, from Kevin Conroy and Mark Hamill (yes, Luke Skywalker). If *Batman v. Superman* left a bad taste in your mouth that you'd like to wash out, or if you're just wondering what the big deal is with this Bat-guy, this is the one to watch.

Psych is one of those 'special detective' shows, where the lead character is able to solve any crime by the power of being amazing. Thankfully, it doesn't take its premise seriously and has lots of fun with it. Shawn Spencer is the son of a police officer, and a brilliant detective in his own right, who doesn't much care for the commitment or discipline of the force. So he pretends to be a psychic detective who subcontracts on cases. Much of the humour comes from the excellent banter between characters, and the show features one of the greatest bromances in TV history.

True Detective, as its name implies, is an anthology show, with each series chronicling a different group of individuals dealing with crime. Hauntingly atmospheric, frequently poetic, and always enthralling; the show is a must watch for mystery buffs. The first season is sublime, with powerhouse performances from Mathew McCaughey and Woody Harrelson. But be careful; just do yourself a favour and avoid the second season.



Sometimes the best solution is to run from your problems. Photo Credit: Showtime

It manages to be dark, poetic, heartfelt, and hopeful all at once



FELIX PUZZLES

[illegible]

FELIX PUZZLES



fsudoku@imperial.ac.uk

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

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

	5			7	3		6	8
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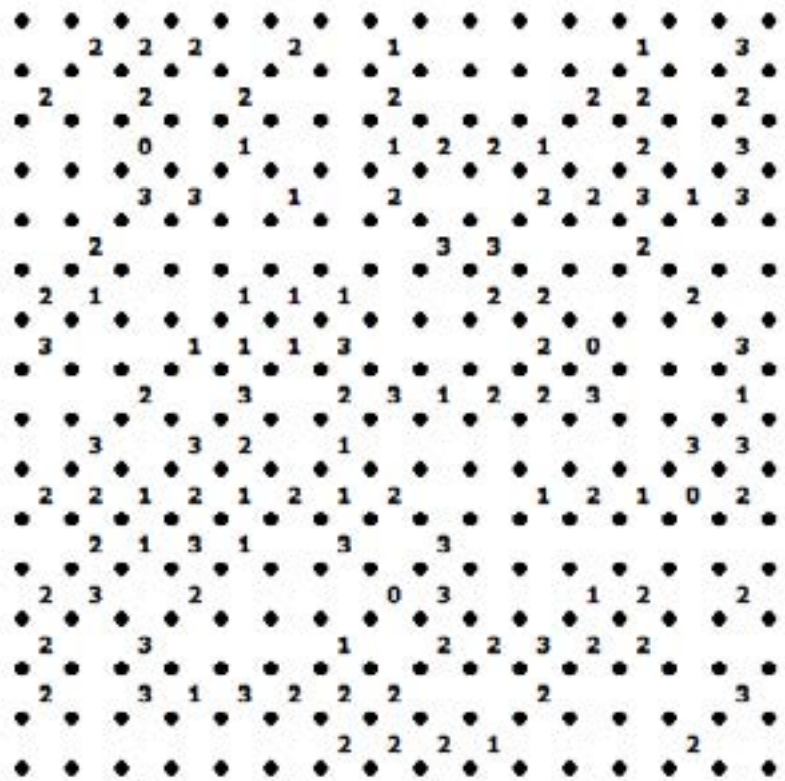
FUCWIT

Solo Efforts

1 st	Cherry Kwok	358
2 nd	Nicholas Sim	316
3 rd	Ayojedi	125
4 th	Greg Poyser	107
5 th	King Lam Kwan	48
6 th	Willie Rush	44
7 th	Sunny Amrat	30
8 th	Holy Green	28
9 th	Jan Xu	17
10 th	Christina Trigle	14
11 th	David Fengchu Zhang	14
12 th	Grace Chin	13.5
13 th	Sach Patel	13
14 th	Harry Secrett	10
15 th	Joshua Wan	8
16 th	Qiaoqiao Fu	6
17 th	Jeremy Ong	3
18 th	Megha Agrawal	2

Groups

1 st	CP Fanclub	145
2 nd	Pufulezzi	118
3 rd	Gap Yahhhh	58.5
4 th	The Gravitons	15
5 th	Parmesan	9.5



Winners

Many congrats to our puzzle masters for this year!

For single efforts:

1. CHERRY KWOK!
2. Nicholas Sim
3. Ayojedi

For group efforts:

1. CP FANCLUB!
2. Pufulezzi
3. Gap Yahhhh

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z

11 7 8 3 17 14 18 6 18 7 18 25 21 4 16 8 8 21 17 6

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z

26 14 15 21 14 4 1 8 21 26 16 9 1 20 14 6 7 21 9 9 14 2

FRIDAY 17 JUNE

COMMON
PEOPLE



A NIGHT OF 90S AND 00S
INDIE, ROCK AND BRIT
POP FLOORFILLERS!

Free entry to the first 25
people who post their song
choice on the wall!

FRIDAY 17 JUNE
20:00 - 02:00
METRIC & FIVESIXEIGHT



REYNOLDS
BAR



COCKTAIL CLUB

Buy two cocktails for £7.60

COMING UP!

Venue	Regular Events	Time	Day
FiveSixEight	Super Quiz	20:00 - 22:00	Every Tuesday
Metric	Cocktail Night	18:00 - 23:00	Every Tuesday
Metric & FiveSixEight	CSP Wednesday	19:00 - 01:00	Every Wednesday
Metric & FiveSixEight	Club Night	20:00 - 02:00	Every Friday
h-bar	Pub Quiz	19:00 - 21:00	2nd & 4th Thursday
h-bar	PGI Friday	16:00 onwards	Every Friday
Reynolds	Quiz Night	19:00 - 23:00	Every Monday
Reynolds	Board Games Night	18:00 - 23:00	Every Tuesday
Reynolds	Pool Club	18:00 - 23:00	Every Wednesday
Reynolds	Pizza Club	18:00 - 23:00	Every Thursday
Reynolds	Cocktail Club	17:30 - 01:00	Every Friday
The Foundry	Quiz Night	19:30 - 22:00	1st & 3rd Thursday
The Foundry	Karaoke Night	20:00 - 23:30	2nd & 4th Friday
The Foundry	BBQ Festival	16:00 - 23:00	Friday 17 June



NEWS WITHOUT THE NEWS



WHEN YOU FIND OUT YOU'RE GETTING LENTILS AND A NEW BIKE FOR CHRISTMAS



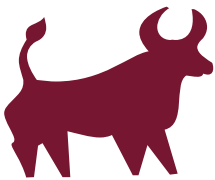
BREXITERS: "WE ARE FINALLY IN THE MAINSTREAM...OF WATER THROUGH LONDON"

HOROSCOPES



ARIES

This week you're Kim Jong Un and are caught smoking during the middle of an anti-smoking campaign in North Korea. You decide you need to quit once and for all and so visit Imperial as they've stopped selling cigarettes but sadly you leave once you find out just how strict their censorship is.



TAURUS

This week you get given an anti-EU condom by the Vote Leave campaign. Ironically you're safer in now.



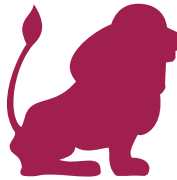
GEMINI

This week you're in Wetherspoons getting hammered after your last exam but you forget about their anti-EU stance. 10 pints down you end up drinking with their Brexit-campaigning owner and wake up on Queens Lawn wearing only a Union Jack.



CANCER

This week you celebrate the Queen's 90th birthday the only way you know how, plenty of alcohol in the Union Bar. Queen Liz decides to drop by and takes the yard of ale record and knights Chris Kaye for services to pizza bases. He's almost reigned as long as her too.



LEO

This week you're part of the Battle of the Thames, in which Nigel Farage captained a fleet of anti-EU boats past the Houses of Parliament and clashed with a pro-EU flotilla. Last time someone that drunk tried to board a boat, the medics rowers got turned back from Dover.



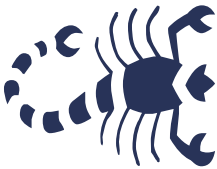
VIRGO

This week, you're desperate for a third person to join in your romantic rendezvous. You decide to invite the editor of your student newspaper, via the sex survey. Despite the generous offer, delivered to her in an cell in a Excel file, she declines.



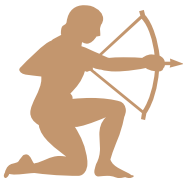
LIBRA

This week you're the sabbs. Your year is finally grinding to a halt, productivity stalls and you accomplish next to nothing. In fairness we could print this every week.



SCORPIO

This week you're a contestant on "shit, it's the last week of term and you still haven't found a house". Let's have a look and see what's behind door number 2. It's £170 a week, a shit hole and in Zone 5. Bargain.



SAGITTARIUS

This week you're your mum. She's waited for this moment for 9 months. The moment when you're home for more than a week. Guaranteed she'll be fed up of you within the fortnight.



CAPRICORN

This week, you don't understand why there's no *men's* scholarship for the Imperial MBA, not realising that merely having external genitals is a scholarship to the school of existence and having a much fucking easier life.



AQUARIUS

This week, you're vocal and angry that there's no *men's* scholarship for the Imperial MBA. Ralhhhh! Raaaaaah! That the sound of your future employer finding your terrible opinions on Google and not hiring you.



PISCES

This week, you've finally realised why you weren't invited to the Women@Imperial event. You don't need an International Women's Day, because you're too busy living your international women's LIFE.



Brb, I'm drowning in cocktails

FELIX attends a cocktail launch at Shoryu SoHo

The lives of successful bloggers have always appeared somewhat glamorous, superficial and materialistic to me – press events around the world, nights in 5-star hotels, sponsorships from high-end brands... And all they seem to do for a living is just go take a few effortless photos for #ootd, film a humble #haul video showcasing their latest luxury purchases, ending the day off with a sleepy #nomakeup #selfie on Instagram. All this was happening while I'm slaving away in the totally unglam Central Library facing debt and unemployment. I know. Life is unfair. There, there.

As some of you may know, I am actually a blogger myself, disguised as a Chemical Engineering student running up and down ACEX every day. I am by no means famous in any way, but with a year of slow growing exposure in the world of social media, I have finally landed my first taster of that mysterious lifestyle: a summer cocktail press event at Shoryu, a hip Japanese ramen restaurant/cocktail bar owned by Japan Centre with various locations including SoHo, Covent Garden, Liverpool Street and Carnaby Street.

To be exact, it was, according to the PR manager who contacted me personally a few weeks before, a two-hour Summer Cocktails and Masterclass Blogger Event held in their SoHo branch conveniently in the evening after my last exam (woohoo!). All complete with an opportunity to “interact with



The four summer-themed cocktails available at Shoryu SoHo. Photo Credit: Christy Lam

fellow press people in the industry”, while tasting their “delicious range of Japanese cocktails alongside a delicate array of exquisite accompaniments”. Also known as free food, free booze, and party in student language.

After a shy peek through the main

entrance, I was greeted by a friendly manager who quickly led me through the restaurant and down to the secretive, dimly lit basement which housed the press room.

It was more of an intimate event than the big, fancy party I had imagined. Two tables were beautifully set with mini cocktail glasses, side plates and chopsticks all ready for the proceeding drinking and dining.

The bar manager, who has worked in Japan and has thorough expertise in all things sake (a Japanese wine made by fermenting rice), introduced us to the history of the restaurant and her inspirations for her four summer creations, pouring in the various components into her cocktail shaker as she spoke. The waitresses dished out bowls of sea-salted edamame, plates of freshly made California rolls, and platters of their signature pork belly buns to compliment the alcohol.

The cocktails were, of course, strongly influenced by Japanese

flavours and summer fruits. Even the names had Japanese references. First up was Akai Rhubarb (with akai meaning red in Japanese), with shots of Josen sake, Bombay gin, and Aperol, shaken hard with homemade rhubarb syrup, served in a white wine glass and two rhubarb stalks. Like the name, the cocktail was a beautiful light red with bittersweet notes.

Next was Natsu No Watermelon (meaning summer watermelon). Fresh watermelon and strawberry juice was mixed with Cointreau and Shochu (a Japanese distilled alcohol) and served in a martini glass with a sprig of orange peel. Strong, but fruity, juicy and fresh tasting in a sunset coral red, perfect when paired with their tonkotsu ramen.

The third cocktail, my favourite, was Nikkei Rose, made from namasake (unpasteurized sake), Pisco, fresh grapefruit juice, syrup, and rosewater in coupe glass with two dried roses floating on top. This

was in a delicate pastel pink, mild and sweet, designed to be paired with sushi.

Finally, Mango Suppai (suppai means sour). This was probably the most complex in terms of ingredients and flavour. Yuzu Umeshu (yuzu is an oriental citrus fruit and Umeshu is a liqueur made from steeping plums in Shochu) is infused with genmai tea (also known as popcorn tea here) beforehand, then shaken with Frangelico hazelnut liqueur, Josen sake, and fresh mango, served in a rocks glass embellished with blackberries and a single bamboo leaf. A surprising balance between the sweet mango and nutty Frangelico on the palette.

Shots of the cocktails were served for all to try and the remaining time was free for us to socialize and to take photos. It was the first time I felt completely relaxed with my blogging business. The hidden, embarrassed photo-taking sessions transformed into bold, stand-up, hipster style aerial shots, perfect for #tablesituation.

The event quickly came to an end. We were sent home with generous goodie bags and a bottle of Matcha Cool Down (matcha green tea mixed with Malibu). After talking to a few honest people who actually blog as a career, I realized that my perceptions of this social media lifestyle was completely wrong. It isn't as easy and glamorous as it appears to be on the pages of those glossy magazines. Not everyone can become famous overnight – many built up their reputation by years of dedication, commitment and hard work. It means constantly paying attention to the trends, comments, reviews, and discovering new places that no one has been to before, and brainstorming new ideas for captions or articles or videos. Not every photo or video is perfect – that 10-minute video could have taken hours of preparation, filming and editing. That effortless #ootd photo may not be so effortless after all.

Taking account of all the risks involved in working in social media, would I still continue with blogging and developing my hobby into a potential career? I certainly would.

CHRISTY LAM



The signature pork belly buns complement the drinks. Photo Credit: Christy Lam