



FELIX

The
Students'
Newspaper
at Imperial
College

Issue
1111

25 March
1998

ACTION PACKED

Eleven Pages of
Features

JUMBO CROSSWORD

Win 187 Videos

MY BOX

You Can't Read
This

VAST EASTER SPECIAL

Hall Rooms Raided

NEWS TEAM

Residents of Bernard Sunley House in Evelyn Gardens have been hit by spate of mystery thefts, including four robberies in the last week alone.

Problems started last term when a student had a laptop computer stolen from a locked room during renovation work. The incidents of theft have increased since then and items swiped include a walkman, a playstation, a cash box and around £1000 worth of photographic equipment. Property has also disappeared from the warden's and subwarden's flats. All the rooms are thought to have been locked, and there were no signs of forced entry. Richard Dashwood, the warden of the hall, explained that "I can't think of any incidents at Bernard Sunley this year or the year before, but now

there's a sudden increase and I want to see some action taken to rectify the situation... It's a mystery why it's happening, no master keys are missing."

Concern has also been raised over the level of security cover for Evelyn Gardens, after the security lodge was closed for financial reasons last year. Ken Weir, IC's Chief Security Officer, denied that this was a factor; "Not for one minute would it have made any difference", he argued, adding that the layout of the halls made standard security patrols ineffective. "The thieves can simply target the building that the security officer has just left." Mr Dashwood disagreed, opining "I honestly believe that a [security] man on site does act as a deterrent". He went on to explain that he had 'blitzed' the relevant parties, and that Security, the Accommodation Office and

the police are now co-operating to investigate the crimes.

The investigators currently have very little evidence to work on, although the police are thought to have been examining fingerprints in the area. Meanwhile, students in the hall are becoming increasingly worried about strangers having access to their rooms, with one resident seriously considering leaving. "The place I'm living is dingy, small, has poor security and generally sucks", Felix was told.

Anyone noticing any suspicious person is encouraged to make a detailed description and inform security on 58900. If a confrontation occurs, or if a thief is actually caught in the act, call 999 and then alert security.

Felix Editor Arrested in Drugs Scandal

JONATHAN TROUT

Felix has been cast into disarray and anarchy following the shock arrest of its editor Mr Jeremy Thomson. Police entered the newspaper's office in the North West corner of Beit Quad late on Monday evening and found Mr Thomson at his desk. To the amazement of the assembled student journalists, he was detained and charged with the supply of large quantities of Lysergic Acid Diethylamide (LSD), a class A drug.

Thomson is believed to have personally placed a small "microdot" of the substance on the cover of all 4,500 copies of the Friday 13 March issue using the

second staple head. Editor elect, Mr Edward Sexton took control of the publication following an emergency meeting with ICU representatives. It later emerged that Mr Sexton himself may be implicated in the stunt, having admitted that he stole a Gilson pipette from the Biology department for Thomson last week. "It was a favour for a friend, I had no idea that it would be used for illegal purposes", explained Mr Sexton. Andy Thompson, manager of the ICU Print Unit, told Felix that "It's absolutely nothing to do with me."

It is not known what motivated the editor to engineer the crime, but the pressures of the

continues on page two

Inside...

GRAND PRIX DRINKING GAME

Double the fun or your money back page 12

HELP!

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RAG IN PICTURES

More nakedness that you can shake a five pound note at page 14

COURTNEY PINE

The undisputed King of British Jazz jams with Felix. Mmm - nice page 16

ANNUAL EASTER EGG GUIDE

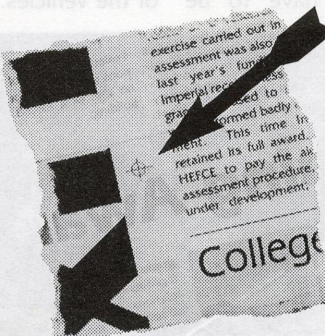
Waste your money and rot your teeth with this esoteric twaddle page 18

LUCID DREAMING

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MAN OF COLOURS

Jo Public talks with the great Adam F page 32





ICU Ex-Pres was IRA Man's Lover

ALI CAMPBELL

The lover of an ex-President of Imperial College Union has been jailed after the discovery of his involvement in IRA activities, including a mortar attack on Heathrow Airport, according to an article in the Daily Mail newspaper.

The article, printed in the 25 February edition of the publication, was headlined, "The middle-class academic's love for IRA bomber".

The bombing took place in March 1994, during which twelve explosive missiles were fired at the airport. Many shells landed in potentially lethal locations, including some devices that landed on the roof of busy Terminal 4 and others that fell close to passenger planes. Luckily all the bombs failed to explode.

Michael Gallagher, the fifty-five year old protagonist, was convicted of conspiring to cause explosions by a jury majority of eleven to one. His girlfriend, forty-three year old Dr. Mary Attenborough, the daughter of a retired local government educa-

tion officer, was apparently stunned by the verdict, after giving evidence that completely backed Gallagher's defence. The former IC student was born in Walsall in the West Midlands and joined the Young Communist

The police got their first major lead on the bombing when they were contacted by Colin Garneys, a businessman whose suspicions had been aroused by the bomber's activities. Gallagher had been renting a lockup garage for several months from Mr. Garneys under a false name. The police subsequently bugged the rental company's phone line, and thus began a two-year surveillance operation. Gallagher's conversations were also monitored at the former ICU President's house, where the couple lived.

Michael Gallagher's defence relied heavily on his assertion that his activities around London consisted solely for the purpose of gathering material for a novel. Despite backing from his girlfriend, the prosecution stressed that there was no evidence suggesting she knew anything about his IRA involvement, and the bomber was sentenced, by to twenty years' imprisonment.



Mary Attenborough on winning the 1978 presidential election

Photo: Felix Archive

League when still at school, going on to study mathematical physics at Imperial College. Elected President of Imperial College Union for the academic year 1978-79, she subsequently lectured at South Bank University.

SABBATICAL IN DRUGS ARREST

from front page

job may have been a factor, with eighty-hour weeks a common occurrence. According to a source close to the accused, the ploy may have been inspired by the Oxford University student newspaper *Cherwell* which last year attached a number of cannabis seeds to each issue.

Details have yet to emerge on the possible implications for the editor and indeed the newspaper itself, but the student contributors were said to be bewildered by the news. One writer said: "It's terrible; it was difficult enough to get everything finished on time even with the support and guidance of a full-time sabbatical officer. Eddie is coping admirably, but I hope for Jeremy's sake, and for the sake of the paper, that these allegations prove to be false." It remains to be seen whether Mr Thomson will be available to compete his duties next term. However, it is expected that he will be granted bail by today.

While it is still not known if the accusations are true, anyone in possession of a copy of Felix 1111 is advised to surrender it to any of the Imperial College Security lodges. Under no circumstances should any attempt to ingest the cover be made, as the quantities of any drug that may be present are unknown and could be hazardous.

End of the Road for Bo and Jez?

TONY OFORI

Several societies could face severe cuts in their budgets following Union Finance Council (UFC) proposals.

The intention is that the motorised mascots societies for the RSMU, RCSU and C&GU as well as the ICU Art Society will receive virtually no subsidy from the Union next year.

Following a Budget Advisory Group (BAG) meeting in which the budgets of all ICU societies were reviewed, a recommendation was put forward questioning the viability of subsidising the artsoc and the motorised mascots clubs. On Tuesday 17 March, the UFC held a meeting to decide the future of finances for the next academic year for these societies. In an emergency meeting scheduled to be

held tomorrow, a final decision will be made by Union Council on whether Artsoc will have their budget cut from £1500 to £200. This will mean that money for performance tickets will have to be obtained from other sources than the Union. The reasoning behind it was as Andy Heeps, ICU President, stated "no other society receives the types of benefits as the Artsoc", making them "easy targets" to bear the brunt of the cuts.

The motorised mascots clubs will be hit even harder if the UFC's

plan to eliminate all sources of Union funding succeeds. In some cases this will mean losses of £2000 – money that is of paramount importance in the up-keep of the vehicles. With such cuts the motor clubs for the constituent colleges may become redundant. The decision on whether these clubs will receive Union funding for 1998-99 will be made in an ICU meeting next term.

The vehicles in question are owned by C&GU (Bo the car and Derrick the motorbike), RCSU

(Jezebel the fire-engine) and RSMU (Clem the truck), and are thought to be enormously valuable due to their old age and good condition. James Watts, the motor club chairman for RCSU, argues that if they are left to ruin or sold because of a lack of money that it can only be to the detriment of the University. The mascots are "a long standing part of college history" that travel up and down the country assisting in charity work and the general promotion of IC "helping to fly the flag for the University". The money from the Union is only spent on the maintenance of the vehicles: all other money for petrol, etc. is provided by the volunteers that look after them.

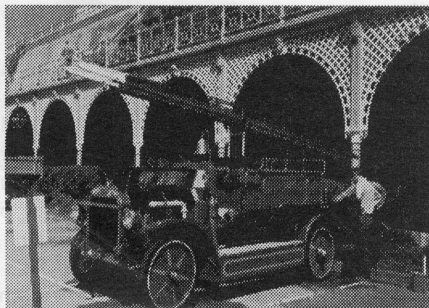


Photo: RCSU archive



Briefly

FEES SURVEY

A "detailed" survey into university life published last week reveals widespread concern about tuition fees and the withdrawal of the maintenance grant. *Student Life*, sponsored by Channel 4, asked 6,349 finalists at 19 universities around the country, including UCL and IC about their finances, lifestyles, attitudes to the media and plans for life.

16% of the students interviewed said had they been made to pay tuition fees of £1,000 a year they would have been unlikely to have come to university at all, whilst forty percent of those surveyed would have stayed away if they had known about the potential £10,000 debts they may face on graduation. The survey also revealed that 66% of students considered cannabis an acceptable drug for personal use, with only 14% approving of cocaine and 5% in favour of heroin and crack. Friends was the most popular TV show and the Spice Girls were the personalities with whom students would least like to be stuck in a lift. Only one student in six would support the Conservative Party if there were a General Election tomorrow, compared with 34% for Labour and 22% for the Liberal Democrats.

SCHINDLERS' LIFTS

Workers for the company providing the lifts in the new BMS building went on strike this month over a pay dispute. Following months of arguments between the directors of Schindlers and the workers' union, where the union claimed the proposed deal "greatly reduces our earnings while adversely affecting our individual contracts" and saw the strike as their only alternative. Schindlers declined to comment on the matter and denied the very existence of the strike. Phil Hilton, Schal's BMS Project Executive, said that the work was still on schedule to end in mid May.

Cannabis Campaign Hits the Park

ED SEXTON

This Saturday (28 March) thousands of protesters will march through London in the largest pro-cannabis demonstration to be held in the capital for thirty years. The event is being organised by the *Independent on Sunday*, which is attempting to increase the profile of its 'decriminalise cannabis' campaign.

Indeed the march already looks set to be a high profile event, with participants including Paul Flynn, the Labour MP heading efforts to change the law on cannabis, and Marco Pennella, founder of the Italian Radical Party. A host of other politicians and campaigners are expected to show their support; Howard Marks, the ex-smuggler [Felix 1095], will be speaking at the event, as will *Independent on Sunday* editor Rosie Boycott, who started the campaign last September. Many bands and performers are expected to be among

the crowd, including Dodgy, Paul Weller, Primal Scream and Finley Quaye.



Activist Howard Marks smoking a hand-rolled cigarette

The march begins at midday by Reformers Tree in Hyde Park and will proceed to Trafalgar Square, where the speakers will address the rally. It is uncertain how many people will take part in the protest: A few weeks ago police estimated

between five and ten thousand would attend the event, but they have since revised their estimate and now fear that the crowd may exceed the 16,000 capacity of Trafalgar Square. Speaking to Felix, Chris Brown, a voluntary helper and spokesperson for the march, suggested that there may be as many as 30,000 on the rally, although he did point out that "it could be any size".

The purpose of the demonstration is to move the cannabis debate on, putting pressure on the government to review the 1971 Misuse of Drugs Act. Mr Brown expressed his wish for the march to highlight the serious issues surrounding cannabis use, particularly its role in relieving the symptoms of many diseases, such as arthritis, MS and AIDS. He added "I don't want it to be a big spliff rally."

More information about the march and the *Independent on Sunday's* campaign can be found at www.independent.co.uk/sindypot/

ULU Election Results - Do You Care?

DAVID ROBERTS

The elections for next year's University of London Union sab-batival team took place last Monday, attracting heavy criticism of their electoral process, and loud bellows of "Farce" from ICU President Andy Heeps.

85 people are eligible to vote in the elections, which determine next year's President, three Vice-Presidents and the editor for ULU's student newspaper, *London Student*. The electoral process came under fire from the entire IC delegation, with last year's ICU President, Eric Allsop, suggesting that "totalitarian dictatorships show more signs of democracy", and raising questions as to whether the general student populace "actually care". The main objection was the quizzing of the candidates at the discretion of the returning officer, who was not a himself a student.

Amongst those elected was Rob Clark, this year's Deputy President (Finance & Services) at ICU, who won unopposed as ULU VP (Finance & Societies) for 1998-9, on a platform of financial stability and accountability.

Elsewhere, Matt Hyde, presently President of Queen Mary &

Westfield Union emerged victorious over Mari Williams, to win the election for ULU President. In a bizarre turn-around on previous years', Ms Williams admission of Labour membership resulted in boos and jeering from the assembled delegates, whilst Mr Hyde's promise not to tow the NUS line was received with cheers from the floor. Mr Hyde promised to ensure value-for-money for ULU colleges by "Providing strong services... looking beyond Mallet Street, taking ULU to its member colleges... finding untapped areas." Nick Dunnett, from Royal Holloway College, won unopposed as VP (Sports). He insisted that ULU sport is still important, "playing in London wide teams is the only time that we can come together as one complete University", although he did accept that "we need to review all inter-collegiate sport so that everyone can maximise their potential". In his manifesto Mr Dunnett also promised to prioritise safety, so that "every sportsperson knows that they play in a 'Safe Sport'", and to strive to increase outside sponsorship.

The third Vice-President position, that of VP (Welfare & Student Affairs), was filled by Bee Kilroy,

from the School of Slavonic and East European Studies. She promised to be a "Strong and independent voice, reflecting action". She saw her primary role as campaigning, particularly on tuition fees "an area I feel passionately about... I see them as a threat to basic student rights". To this end, she promised to promote access to information on campaigning, including a 'campaigns database' accessible on the WWW. Like her opponents, Marc Jay and Allan Witherick, Ms Kilroy also promised to work on the problem of accommodation "which is both expensive and insufficiently catered for by colleges."

Finally, Tom Belton, currently editor of Roar (the King's College newspaper), was elected as London Student Editor for 1998-9. Although having no experience at London Student, Mr Belton promised to ensure that "the paper will come out fortnightly and in full colour", making it "a reliable and regular entity". He also promised to secure a 28 day FM radio license "to cover freshers week", and to secure a profitable advertising deal, so that "it will eventually make a profit and cease to be a drain on Union funds."



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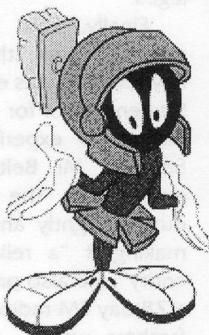
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Robison Green

Bumper Issue
Next Wednesday

IC Tops the Charts

Imperial College has topped the charts in the latest survey of student satisfaction.

The survey, conducted by the Higher Education Research Society (HERS), ranked Imperial College as the most popular university in the UK.

The survey also ranked Imperial College as the most popular university in the UK for its teaching, its facilities, and its staff.

The survey was conducted by HERS, a leading authority on student satisfaction.

The survey results were published in the HERS report, which is available to all universities.

Imperial College's success in the survey is a testament to the quality of its education and its commitment to its students.

The college's success is also a reflection of the hard work and dedication of its staff and students.

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Letters to Felix...

EASTERN PROMISES

Dear Sir

The Times (No. 66144) reports that Newcastle University have set aside £250,000 as part of a package of assistance for Far East students who have seen their currency value drop by 30% in the last few months. Furthermore, university administrators are prepared to reduce next year's fees to encourage their Indonesian, Malaysian, Korean and Thai students to return.

I trust that Mr Heeps & colleagues are ploughing their full efforts into urging Imperial College to introduce a similarly imaginative programme. Imperial College is rich with diverse cultures from all over the globe and it would be a shame if this world-leading university were to show itself unresponsive to a situation facing so many of its finest students.

Yours faithfully,

Malcolm John

ARTSOC FIGHT BACK

Dear Felix,

On Tuesday 17 March, the Union Finance Committee met to decide upon club and society budgets for the forthcoming year. All CCU and CSC society budgets were decided in this one evening alone. As current Arts Appreciation chairperson, I am writing to express my concerns as to the fairness and justification of the decisions that were reached.

It was decided that the Artsoc subsidy budget for next year should be reduced from the submitted total of approximately £1300 to zero. Grounds for this slash in budget were based on general cutting back in the Union, but in particular to redirect money for the IC Boat Club, who wish to purchase another boat. I accept the need for evaluating budgets carefully, and reassigning funds if necessary. However, I find the shocking and completely unexpected news of complete removal of Artsoc subsidy unfair and unmerited, for reasons which I will briefly explain.

Artsoc uses the Union subsidy to make the Arts more affordable to the average student. In particular, ballet, opera and large musicals are well beyond the price-range of many students, and by wisely subsidising certain of these trips,

Artsoc has enabled over 220 members to appreciate the cultural events that they would otherwise be unable to see, and to meet like-minded students who are interested in the Arts.

What I find most worrying is the fact that this drastic decision was made very quickly, and without informing either the Artsoc treasurer or myself, who could have attended the UFC meeting and explained the situation from Artsoc's point of view. At the very least, I believe that Artsoc should have had the opportunity to discuss the problems facing the finance committee BEFORE a vote was taken to remove our subsidy. Surely this present system is unfair, and leaves critical decisions in the hands of a committee who are unlikely to know about the organisation and operation of the majority of clubs.

It is also rather concerning that the UFC did not appear to take into account that Artsoc is the largest non-overseas society in the union, and the interests of its 220 members were not considered. I find it unbelievable now to discover that we have a budget less than most societies of similar nature who have an overall membership not even a quarter of that of Artsoc.

It was suggested in the UFC meeting that Artsoc merely pays for students to enjoy themselves on theatre trips. It is true that the Arts are enjoyable, and members enjoy being a part of Artsoc. Surely this is the case for other societies I am sure the rowers of IC, ten pin bowlers and parachutists, to name random clubs, also enjoy their club activities! The Artsoc constitution clearly states that the aims and objectives of the society are to promote the appreciation of the Arts by organising group trips, but also to make the Arts more accessible to students by subsidising such trips. Artsoc have adhered to the constitution, and I feel that this sudden reduction in funding is both unfair and has not been warranted.

If the Arts in particular are being targeted as "unnecessary" or of inferior importance to sporting clubs within IC, then I am honestly quite disgusted. It is a great shame that 220 keen and enthusiastic students, interested in having a well-rounded education by the inclusion of culture into their heavy scientific workloads, should be taken to be

less worthy than other clubs.

Yours faithfully,

Angela Parkin, Chem Eng 2

Artsoc chairperson

e-mail: a.parkin@ic.ac.uk

Dear Felix,

The Union have had to cut funding for next session therefore some societies have had their subsidies reduced. This is understandable but when the it is completely wiped out this is unacceptable. The subsidy for Artsoc, has fallen from £1200 to £0, this is an outrage. What the union have practically done is obliterate a very successful society which boasts around 230 members. Their pathetic reason was that Artsoc pay for people to go to the theatre and have a good time, and therefore subsidies on these activities are unjustified. Isn't that the aim of most clubs, for people to go out and enjoy themselves? I'm sure people in other clubs enjoy themselves and the clubs they participate in offer the opportunity to do something interesting and open their minds to new areas. This is exactly what Artsoc does; gives students the opportunity to sample the culture in London. It provides a service by encouraging Art in all shapes and forms giving students a rounded education. All this crap about unjustified subsidies is unjustified. If they have to cut subsidies o.k but axing the whole budget is ludicrous. I'm sure this is just a misunderstanding and it is only a matter of time before you (union) retract your stupid shortsighted proposal and give us our subsidy back. Thank you very much.

SAVE ARTSOC.

Mark J

Chem. Eng. I (Artsoc supporter)

NOTHING TO DANCE TO

Dear all,

I am writing in response to Darshan Arun letter from last week, which was complaining about the lack of general dance music nights, especially in specialist areas. I agree with Darshan totally there should be more events like Tha Bomb and The Electric Cafe and respect to Milan and Alick Sethi for actually being able to put these nights on, as I know how hard it is

FELIX

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Ed & Aki. Cheers, guys.



to try and get something like this off the ground especially here.

The reason for the lack of any decent dance music nights is in my opinion quite simple Mark Home the marketing and event's manager who has overall control over what events that are put on. After approaching him myself to enquire about putting on some nights and it was basically like talking to a brick wall, all I got as a response was that he had loads of people DJs etc of his own that put things on. And from other people I have spoken to this is a common response. So why is it then, that for the whole 4 years I have been here I have not seen any dance music nights worth going to?

With this location we could have nights that people would travel to attend and make this one of the most happening places in London and show the musical depth that this capital has to offer, instead of more of the same old all the time. I know for a fact that we could have the biggest names of dance music, DJs, Live PA's etc for very reasonable prices and the only thing stopping this from happening as far as I can see is Mr Horne. If I am wrong and there is some other reason I would love to know what it is.

Hopefully this is the beginning of something new in the way of putting nights on that represents what the people of Imperial College want to hear not what one person thinks everyone wants to hear.

ANON.

UNITED COLOURS

Dear Felix,

Mr Darshan Arun wrote last week (Felix 1111) 'I am Indian and like many of my black/brown friends, I'm into black music'. May I suggest he definitely wants to get out a bit more if he hasn't yet met any white / yellow (whatever) people who also listen to 'soul, swing, hip hop etc'.

Really, is there a need to bring what colour someone is, into what music they like?

Yours,

Elaine Kellow. BC III.

LET THEM FIGHT

Let's face it; C&G and RCS have had troubles recently. One key problem is lack of interest from the general student population. In times like this, we need to create an enemy for us to rally against, and the solution is obvious; each

other. In short, RCS and C&G need to get at each other. The method (at least to start with) is clear; mascots. The stealing of another CCU's mascot always created a spirit amongst the students that leads to a decent group identity, and this will be the first step in reviving the CCUs. The only problem is that C&G are a bunch of cowards, afraid to make their mascots violate. Come on then, you bunch of girls, let's sort the men from the boys, etc. etc.

J Browning
Physics 1.

MY FAULT

Dear Lads,

I would just like to take the opportunity of putting everyone's mind's at rest.

My name is Filtrum, I suppose you could call me a hockey player. I would like to lift any blame off my compatriot, Lager lager. Yes, I admit it. I shat on the carpet,... And I wiped my arse with a cushion.

Loving it baby,
To the 3rds,
Tom.

LIVE ON LINE

Dear Jeremy

In view of last week's feature on Mr C and his internet radio station, I would like to point out that IC Radio also broadcasts live online. This is a new development this term which can be accessed at www.su.ic.ac.uk/pubboard.

Yours sincerely
Tom Illingworth
Publicity & Promotions,
IC Radio.

SILWOOD CYNIC

Dear Sir

IC is to annex Wye College. "The merger will work in a similar fashion to the current set-up with Silwood Park... Andy Heeps and his two deputies are already making plans for a visit...there would be 'more life for the students having a connection with Imperial'"

I hope Andy will make it clear that after this visit the Wye students will never see another union officer, that the only way they can purchase new facilities is to order them five years in advance, and that College bureaucracy will sap their will to live.

A Silwood Park Student

HOCKEY MOAN

Felix peeps

I play for ICHC 2nds, and we thrashed Kings 2nds to WIN our league.

The back page is occupied by avoiding relegation, almost won and faint hopes of titles.

Why not put glory headlines of winners on the back page, take advantage of the times when IC wins competitions. Even on the inside page, you could quite easily miss the whole article with huge bold font size for rugby and skiing. Why the intense bias? Do you know what its like to play to a limit to win a competition on the sports field? It's not a self publicity seeking thing, we always use our bar names in such reports. It is a publicity seeking thing for the club and college. I am sure IMRFC would have preferred a back page effort too for their four cup victory. Why is the editorial on the sports page?

Oh well, its near the end of your reign at Felix, so why care now? You've all got your CV points and enough experience to move one more step up the ladder.

Try putting 6 years into something you really care about and have you final glorious moment squashed by some armchair editing by someone who doesn't bother to watch any of the sport, by someone who has never warmed up a single muscle in their life.

Sense the passion now sweetie?

All sniveling apologies welcome.

By the way, our mens and ladies 1st teams are playing in their cup and BUSA plate finals this Saturday, fancy sending a reporter along?

Paul Bland, PG2, you need a sense of humour in life don't you!

IC NOT SO HOT

Dear Felix

It appears that there is a common misconception floating around Imperial. In Felix this week [issue 1111, March 13] Simon Baker writes in his column that Imperial College is one of the leading universities in Britain. Have you spotted the problem yet? Many people at Imperial make the same mistake as Mr Baker: in a recent edition of Felix a letter from the Summer Ball Committee claimed that Imperial is one of Britain's most prestigious universities. You must have spotted the problem by now! Yes, contrary to popular belief, Imperial College is actually a

college NOT a university! I realise that this comes as a huge shock to some people but think about it for a moment. Imperial is actually a constituent college of the University of London. This explains why Imperial doesn't have the ability to award degrees: look closely and you will see that your degree certificates are actually awarded by the University of London. When you have the pleasure of attending that well known event in the Albert Hall wearing your robes you are attending a commemoration day NOT a graduation day. You are not being presented with a degree but an associateship of your constituent college.

I realise that to many people this may seem incredibly pedantic but actually it's quite important. The powers that be at Imperial obviously want to become a university in their own right and this probably accounts for their policy of expanding and incorporating other colleges (Wye being a topical example) since they probably think that the bigger they are the more likely they are to succeed in becoming a university, or Great Imperial World Legacy to quote your editorial. So in future when you're feeling a bit down about the fact that Imperial has just taken control of something else, maybe the profits of a travel shop or a small island nation somewhere in the Pacific, remind yourself that Imperial College is exactly what it's called: the biggest prize of all (university status) has still not been achieved: yet!

Richard Gillies
Medical Student
St. Mary's.

GLIDING

Dear Felix,

Thanks to everyone who contacted me after my last letter about Imperial College Gliding Club. After the mistake with my E-mail address, we have decided to extend our offer of a trial flight and ICGC membership for £25 to anyone who contacts us this term. (This also covers you for the Summer break). If anyone is interested, please contact me on andrew.holmes@ic.ac.uk or come to our meeting on Thursday (1-2pm) in Aero room 254.

Thanks,
Andy Holmes, ICGC



Calling all Clubs and Socs

You must supply an entry for the 1998-99 ICU Students' Handbook

*** Deadline - TODAY ***

Article should be 200 - 400 words and be accompanied by a decent photograph (ie not a boring group photo)

Hand your entries in to Neil or Charlie in the Clubs and Socs Resource Centre, Union Building.

WARNING - NOT SUBMITTING AN ENTRY COULD SERIOUSLY DAMAGE YOUR BUDGET!

**Why Don't You
Stop Listening to Your Lecture
AND DO SOMETHING
Less Useful
Instead**

No 1112: A load of balls

After the ridiculously cruel and harsh trick of Jeremy's "No Bridges Please" utilities problem last issue, we are back with a more conventional (i.e. logically soluble) puzzle this week. You, for reasons unexplained, have been given twelve apparently identical balls. One of the dozen, however, has gone rogue. It has a ever so slightly different weight than its uniform brethren. Your

mission, should you choose to accept it, is to determine which is the errant sphere, and also fathom whether the ball is heavier or lighter than its contemporaries. To aid you in your quest, you have the use of a pair of common or garden scales. The catch, and there always is a catch, is that you can use the balance only three times. It can be done, I promise...

Mr. Trout

Cheeky Mr. Thomson gave you an insoluble puzzle last time; provided you are limited to two dimensions you cannot connect up the houses. The smartarse who felt fit to inform us of this fact was a **Miss Janet Evans**. I bet you won't get this week's though. Bring 'em on, I prefer a straight fight...etc...

Mail or e-mail your answers to the Felix office (felix@ic.ac.uk). If correct your name will be printed in not a large blaze of glory next issue. Contributions of similar logic / maths puzzles gratefully received.

Editorial

ONLY A DROP

This week most of us are looking forward to the end of term, going home and settling down to four weeks of uninterrupted revision. For the Felix Office, however, it will be a trying and difficult month. Jeremy's arrest has left us without a full time editor and mentor. Whilst our few remaining in the office will of course try our best, we would appreciate any aid that our readers could provide in this most testing time. It is a testament to the skill and dedication of the remaining staff that we managed to complete this issue. Well done to all of you. We wish Jeremy and his family the best of luck and pray that he can beat this terrible and false slur against his good name.

Howard Marks is holding on page three.

DRUGS, OFFICER?

This brings us on to the *Independent on Sunday's* march this Saturday in Hyde Park (page three). The cannabis issue has been discussed in Felix on several occasions, not least by my predecessor (alas, poor Jeremy...). For my part I hope the demonstration passes peacefully and is not hijacked by people just there for a laugh. This is a serious issue, and I would urge any students going on Saturday not to do anything that would reflect badly on the campaign. Having said that, I'll see you there, and I'll be smiling.

IT'S NOT CRICKET!

As terrible as Jeremy's arrest is, an even greater horror has entered my life in the last few days. I am referring, of course, to the West Indian bowlers. It appears that nothing short of a brick wall can stop their merciless attack on England's batsmen. And even the wall might not work. It seems only a few weeks since England strode victorious off the field ['Thought for the Day', Felix 1108] - hang on, it is only a few weeks! Exactly what have Mr Atherton and his motley crew been up to in the intervening period? I reckon that Phil Tufnell has taken the team on an excursion into the countryside, perhaps with one of those hand-rolled cigarettes

BREASTS

In Jeremy's absence, we would like to take the opportunity to redress the balance. It is a sad fact that Felix has printed no breasts whatsoever, despite including seventeen male behinds and at least three penises. Without in any way questioning Jeremy's sexuality, we have decided to print this picture of two colossal wabs.



Small Ads

Money wanted for Romanian orphanages; sponsor David Hellard (1998-99 ICU President) to run the London marathon in under 4 hours. Contact dh4@doc.ic.ac.uk

RAG Committee Elections take place tomorrow (26 March) at 1.10pm in the RAG Office (above Felix, behind the UDH). Secretary, Treasurer, Mag Editor, Publicity Officer and Ordinary Member positions available.

NOTE!

Emergency Council Meeting will take place this Thursday (26 March) in dBs at 12.30pm. On the agenda is the redevelopment of dBs. ALL ARE WELCOME

Women's minibus service runs Wednesday and Friday nights, taking lone female students home from the union. First run is at 12.00am, last run is at union closing time.

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IMPERIAL COLLEGE

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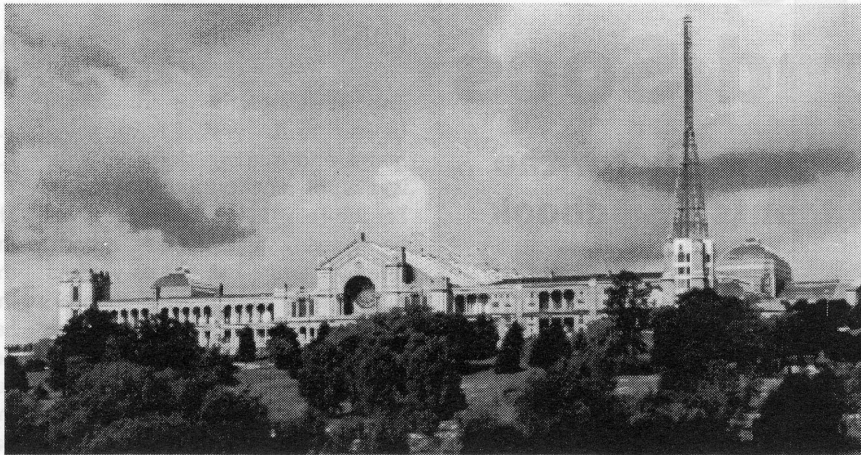
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Once you've been at Imperial for a while, you soon realise that simplicity rarely features strongly in the thinking of our lords and masters. Last week, for example, we came top in the HEFCE funding tables, easily beating lesser establishments in the Fens and west of London. Across the College, we have been more successful than many in securing extra funding grants from industry and research councils, which has helped IC pass the £300 million mark. Yet despite all this, the College are now seeking to deprive the Union of £42,000 generated by STA Travel; incidentally, this figure is not far off the amount spent in 1996/97 redecorating and refurbishing the palatial 170 Queen's Gate, about £49,000. Though I would be the first to admit that ICU does not dispense all of its cash in the most effective manner, it is difficult to believe that this latest move is anything but sour grapes from the denizens of Suite Five, who failed to make the Union pay for the refurbishment of the JCR, a College facility. Were the Union to stump up for the renovation of College facilities, it would set

a dangerous precedent, in much the same way that Labour's tinkering with National Lottery is worrying. Such poor judgement, tinged with bitterness, hypocrisy and naivete, does the Rector no credit at all, and must be reversed immediately. The last time I looked, the College had cash balances of £14 million, further weakening the case for raiding the Union's coffers. Furthermore, the whole sorry saga highlights the misplaced priorities of the College. The JCR is seen purely as

a cost rather than a benefit. If we continue to run down facilities for students, we will find it progressively more difficult to attract applications. We cannot survive purely on past glories—we must provide a high quality education in a high quality environment. Were this underfunding limited to social facilities, the effects might not be critical, but one only has to wander

through teaching labs around Imperial to see how Campus Renaissance is largely an exercise in window dressing, failing to address major weaknesses in favour of the odd fountain here and there. Yes, we have the shiny new BMS, but if we persist in

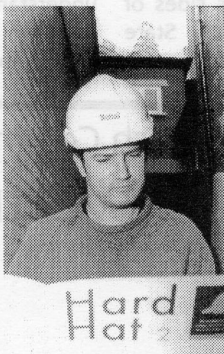
neglecting our facilities, its arrival will merely exacerbate the problem in years to come, when one considers that its maintenance budget will be almost 60% of Estates' entire current maintenance provision. Since

many senior College staff have little time for undergraduates, let me approach this from a different angle. If we let this place continue to decay, it will not be long before industrial sponsors go elsewhere. Now do you see my point?

The Budget, as a rule, should not set the pulse racing, since fiscal policy, like nuclear

weaponry, is a area where panic is best avoided. On reflection, Gordon Brown talked much and said little. Normally an occasion where governments are more forthcoming than usual, he still managed to pack in a few New Labour vagaries and platitudes. Taxing child benefit will be 'investigated', though reforming one of the most unjustifiable universal benefits should be relatively straightforward. While being tight on spending, he did nothing to rein in the pound, which has clear consequences for exporters. There were some good ideas, many of them mundane but nonetheless useful, but overall one cannot help but notice that the Budget has failed to live up to the carefully orchestrated leaks and spin. This was not quite as prudent as Gordon suggested, and is perhaps explained by the New Labour belief that you can fool all of the people all of the time.

Simon Baker



Digs the Dirt

Thought For the Day

Sex

Looking back on it, it seems difficult to believe that I originally learnt the following epigram from a skateboard magazine: that was back in my fourteen-year old days of dirty Cons 100 basketball boots, track-suit bottoms and... well, track-suit tops. The epigram sums up life rather well, and it goes something like this: "Life is a 100% fatal, sexually transmitted disease." Most people are likely to find that this handful of words does not quite typify their experience on the subject, but I reckon any cynic worth his or her salt will be in full agreement. My opinion, in case anyone is interested, is utterly irrelevant: it's been so long since I last had sex that I honestly can't remember enough to comment.

For some bizarre reason, sex has a firm stigma of humour attached to it, and this seems to be

interpreted differently in England to the way it is in any other nation. Think about the best (and the worst) jokes that you have heard recently; how many would you consider a tad on the salacious side? It seems strange that something which is traditionally not discussed in polite conversation results in a great many chuckles and guffaws in bars and on TV shows across the country. ("Huh huh. You said 'column'".)

Someone once told me, in their infinite wisdom, that the offhand portrayal of sex on the television was a thing not to be encouraged, for a number of reasons including distortion of the minds of impressionable young adolescents. She reckoned sex should be what you make of it. You might be doubtful about this assertion, but you should also be able to see the truth in it;

I'd be very surprised if anybody reading this has done it Sharon Stone style. Teenagers who model their sexual style on the contortions of over-made up actors on Sky Movies One are likely to spend most of their time in the bedroom attempting to find a piece of cloth long enough to tie their partner to the bed. Alternatively, they search the length of the King's Road for a pair of fishnet stockings, rather than shopping for condoms, which still hardly ever make an appearance on the big screen.

Although I have lived my entire life in the shadow of the work of Freud, it is possible to imagine a world before we were exposed to his particular brand of enlightenment. I reckon lots of people didn't even know where to stick it back then. Again, strange as this retro and sex-ignorant society might

appear, I am sure that many couples achieve a lot of pleasure through the experience of sexual discovery, rather than having it all presented to them in the clinical, soulless jargon of the psychologist.

As I sit here clamouring for another hundred words' worth of ideas from my journalistic colleagues, one cry goes up: "Sex is overrated!" Pessimistic I may be, but one only has to look at the hordes of couples who have been married for thirty years or more to see the silver lining. Let me finish, then, with a tacky epigram of my own: sex is like opening a bank vault. You don't need dynamite, you just need the right combination.

Ali Campbell



Cook is under heat again. It appears that his latest foray into another world region has resulted in the usual gaffes, snubs and insults. Cook has been written about before, at length, and my opinion of him had never been ecstatic. His performance in the United States, India, Europe and so on, plus his public and disgraceful treatment of his wife of twenty-eight years (who has now just divorced him, leaving him free to marry his secretary) never endeared him to the public. His ability to weigh on delicate arguments between various factions has resulted in many comparisons with Northern Ireland. Recently he went on a tour of the Middle East, and came back with abuse from all sides.

Cook's troubles have led many to re-evaluate their opinion of the worthiness of the job of Foreign Secretary. Considered by many to be the best job in the Cabinet, it is the highest position in it save that of Prime Minister, conferring perks and privileges, plus the opportunity to leave the constricting grasp of domestic politics and worries, and look at the wider world issues and problems. However it is also the most punishing of Cabinet appointments. Travelling is constant, paperwork ever-coming and diary packed. And for the most part, the work is the slow grind of diplomacy which is always required but will confer no great historical distinction upon the person concerned. Yet upon their shoulders rests the

responsibility to deal with some of the great historical conflicts of the world.

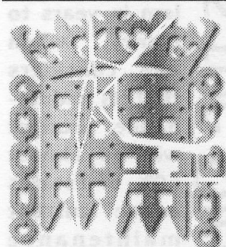
One of those conflicts is the Israeli-Palestinian 'peace process', as it is still called in politer diplomatic circles. Cook's foray into Israel and Palestine caused numerous upsets, with changes of plan and rewritten schedules at the last minute to accommodate aggrieved representatives of various sides of the divide. Even the U.S. State Department is agitated, with

what else can a well-populated continent, residing just to the west of the said area, some of whose countries governed Middle East nations in days of Empire, whose workforce and student population work and study in each others regions, that has historical links (and battles) going back to prehistory, actually know? Unless, as is expected, Europe simply doesn't understand Europe from the perspective of the good Mr Netanyahu.

Cook talks of Britain and Europe taking a larger role, it can only mean bad news for Israel, as far as Netanyahu can work out. Even though Britain supported the U.S. is its stance against Iraq and Saddam Hussein, one of Israel's greatest foes in modern times, Israel fundamentally distrusts Britain. If even the United States, who is undoubtedly the No. 1 Peacebroker in the region cannot presently navigate its way to a deal, Britain's infinitely weaker foreign policy strength doesn't stand a chance.

The biggest barrier it seems is Binyamin Netanyahu himself. King Hussein of Jordan wrote to him a year ago asking him why 'he was out to destroy everything he'd worked for in his life'. Netanyahu continues to have settlements built in what is clearly on the Palestinian side of the line. Most observers feel that Netanyahu has torn up the entire process and imposed his own view on Israeli sovereignty to the area. He will probably have to go for a solution to be achieved.

The greater worry on our Prime Minister's mind will be his own impending tour to the region. Blair is at his best dispensing kind words and platitudes, smoothing ruffled feathers and nurturing egos. Cook's recent legacy could leave Blair in a hard diplomatic position. One hopes for Cook's sake that Blair is not made a fool of, for then Cook's position in the Foreign Office will be increasingly untenable.



Hamish Common

Westminster Eye

spokesmen remarking that recent events have "not helped". Cook himself downgraded his own intentions, saying in an after-dinner speech to the Anglo-Arab Association that he hoped to give the peace process "a helpful nudge".

The problems behind this lie deeper than just what happened in the Middle East last week. When Cook outlined his intentions for the European Union to take a larger role in the Middle East, the Israeli Prime Minister, Binyamin Netanyahu retorted that Europe 'doesn't understand the Middle East'. To offer a personal opinion,

European countries, and Britain in particular, have always been fairly pro-Arab. Many of their heads of state were educated in British public schools, and British diplomats can usually expect warm handshakes from Arab hands. Israel, on the other hand, was created in the wake of the Second World War, depending then, as it does now, on U.S. support for its survival (until recently, every state bordering on it had an agreement to exterminate it if at all possible). The U.S. Government in turn benefits greatly from the support of the powerful Jewish lobby. By such things are foreign policy decided. So when

Friday Night Fever

You've seen the film, some of you have lived through the decade, and now you can enjoy the full 70s experience that is the BOOGIE NIGHTS CARNIVAL. Following on from the huge success of our Bond theme at Xmas, we're now asking you to raid the local charity shops and get out the flares, big collars and dodgy sideburns for a full on celebration of the decade that taste forgot.

Entertainment in dBs comes from the disco extravaganza of Carwash, who'll be bringing alive all your mirror ballled favourites. The nights music comes from the glittery Shaft DJs, so

you know it's going to be trashy, just how you love it! The Chill out room is going to take on a funky feel, with funk, soul, soundtracks and easy listening to the fore, and

rumours abound that there might even be a visit from a special karaoke machine on the night, so bring your singing voices!!



We'll be making a clean sweep of the gym, with a special foam filled giant bouncy washing machine, so charity shop chic is a must, and in the concert hall, the Hedonizm DJs will be taking you higher, with live drum and bass adding that little bit extra.

The venue is going to be a kitsch dream, with leopard skin print and mirror balls to the fore, so on Friday 27 March, leave your credibility at

home and join in the best 70's party in the world... ever. Tickets are on sale now in the union office, and you know it's going to sell out, so don't leave it late.



Burning Water

Due to a complete and foreseeable lack of forward planning, the roasting saga has clashed with this splendid bumper special issue so I'll do a quick resumé on potatoes before moving on to the Easter special.

Spuds: the queen of roast vegetables, practically any variety will do. Wash your spuds but don't bother peeling them. Chop the potatoes into ~1" cubes and put them in a large pan with enough water to cover. Bring to the boil over a strong heat and leave to simmer for 10 minutes. Now drain the potatoes, place a top onto the pan and shake the pan vigorously. This "roughens" the pieces so they absorb more fat and become crispy when cooked. Next pour a generous amount of oil (and/or butter) into the pan, sprinkle with lots of salt, pepper and any other herbs and give the contents a good stir. The spuds are now ready to join whatever you've got in the oven. They'll need at least an hour at gas mark 5-6, 180-200°C and it's a good idea to turn them at least once whilst they're cooking.

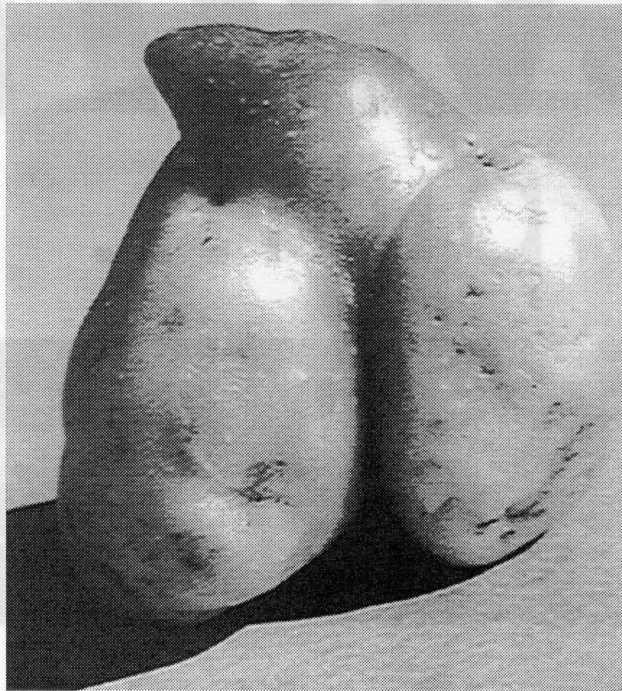
ROUSSETTES D'ILE-DE-FRANCE

So here's a "traditional French delicacy" which is usually cooked to celebrate the middle of Lent, just to give you some encouragement after eating stale bread and olive stones for however many weeks it is.

The dough needs to rest and chill overnight so you have to make it the day before which this year was the 18th March so whoops sorry, you've missed it. Still, mine were very nice and I'm sure you can do some for Easter or something.

Do be careful when using the deep fat fryer and keep a substantial wet cloth about to throw over it if things get furious.

- ☛ 1 litre (550g) plain flour
- ☛ 3 large eggs
- ☛ 125 g butter
- ☛ 1 pinch salt
- ☛ 1 tsp spirit (preferably fruit)
- ☛ 1 tsp orange blossom or rose water
- ☛ 3-4 heaped tsp thick cream
- ☛ 1 deep fat fryer



This potato brought to you courtesy of Rude Vegetable Enterprises

First of all, cut the butter into small bits and put in a bowl on something warm like a radiator. When the butter softens (not melts) stir it around with a fork until you've got a smooth paste.

Place the flour and salt in a large bowl and make a well in the middle. Break all three eggs into the well and, using the fork, whisk them around in the flour. When about half the flour is incorporated you should have a paste with a similar consistency to the butter. So add the butter and churn it into the paste, picking up flour as you go along. This might be a good time to get your hands in there – you should end up with a stiff dough that doesn't stick together.

And now for the really gooey moment. Add 2 tsp of cream to the dough and squidge repeatedly until the cream is absorbed. Keep adding more cream until you get the right consistency. For those of you who have ever repair a window, you're looking for something with the same consistency as putty, fairly stiff but plastic.

That's it for now, wrap up in cellophane and leave in the fridge for the night.

The next day, lightly flour a clean surface and using your favourite rolling pin (mine's a litre bottle of Scotch) roll out the dough until it's

2-3mm thick.

Use a blunt knife to cut the pastry into lozenges. Press the

knife down onto the pastry rather than dragging it across so that the edges are well sealed. This will help the roussettes to expand in the cooking. One of those dinky pastry wheel jobbies would be perfect for the job.

To cook the roussettes, heat the oil up gently and plop the lozenges in a few at a time. I don't know what temperature this needs, I've always used trial and error. What should happen is that after a couple of seconds, the lozenge expands from the steam produced inside it and pops up to the surface of the oil. Leave it for 10 seconds and then flip it over with a suitable utensil. After another 10 seconds take the roussettes out and place on some absorbent material. At this point and despite its name, the roussette should be just golden yellow (ahh) not brown.

If it is brown, the oil's too hot.

Finally, sprinkle your roussette with icing sugar and scoff with a bit of jam.

Antoine

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a• swift pint...

Sunday afternoons are never the same without a Grand Prix to watch; many of my formative years were spent sat upon the sofa with cups of tea and the inane banter of Murray Walker, cheering on my favourite drivers.

However, long years of being a student have jaded even the simple pleasures of life, and to keep the constant thrill necessary I decided to swap my tea for something a little more bracing.

So get together some friends and some booze and get playing. You might want to be careful and moderate some of the rules. Those marked * are only for the brave!

The Rules

▮ Firstly, decide how much 1 unit will be – for example a sip of beer. Major drinking penalties are indicated by ☛. About 10 units or finishing your current drink will suffice for this.

▮ Each player picks a driver

* alternatively, choose more than

one each.

* or randomly assign drivers so that there's an equal chance of being stuck with Panis or Schumacher.

▮ At the start of the race, drink for the duration of:

* the time between all lights lit and going out.

** the time between lights starting to light and going out.

*** the whole of the parade lap.

If any of your chosen drivers:

▮ ...is mentioned by a commentator – drink 1 unit.

▮ ...takes a pit stop – 3 units.

▮ ...takes a pit stop for longer than 10 seconds – 6 units.

Alternatively, drink for the duration

of the pit stop*.

▮ ...crashes, has engine failure or retires – ☛. You might want to pick another driver*.

▮ If the driver then has a tantrum, drink another 6 units.

If your drivers:

▮ wave or make 'hand signals' to other drivers or officials – 3 units.

▮ are overtaken or overtakes – 2 units.

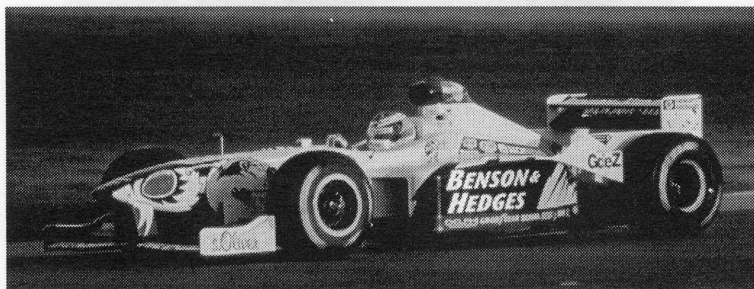
▮ are lapped – 3 units.

▮ are given a stop/go penalty – ☛, or drink for its duration*.

▮ finishes in the points (top 6) – drink twice as many units as points scored.

If there are obvious team orders at any point (e.g. pulling over and letting team-mate by) – drink 6 units.

A Formula 1 drinking game from Mark Baker



If Murray says "and he must win now" or equivalent doom-tempting comment – ☛.

Penalties for everyone:

▮ Murray Walker gets something wrong – drink 2 units.

▮ Brundle / co-commentator corrects him – drink 2 units more.

▮ ...in a sarcastic manner – drink 2 units once more.

If the race is re-started – ☛.

If a commentator says anything dodgy e.g. "he's coming up fast behind him!" – drink 1 unit.

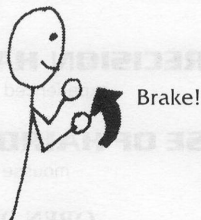
If anyone playing the game then repeats the comment – drink an extra unit.

A final word of warning: remember that the race lasts for two hours!

The traditional game

This is a traditional "Formula 1" drinking game. If you get bored with my game, give this a try. Alcoholics may wish to play both games at once.

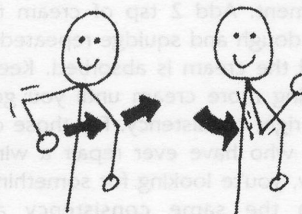
1. Arrange the players around a table or in a line.



2. To reverse direction of play, go 'eeeeerk!' (brakes!!) and make arm movement as in diagram

3. To pass play to left, go 'vrooom' and move arm to left.

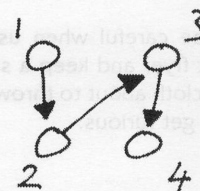
4. To pass play to right, go 'vrooom' and move arm to right.



Vroom!

5. If you yell 'Ayrton Senna' everyone has to go 'booom!' and wave their arms about.

6. If you yell 'Gear change' everyone stands, changes gear (imagine a gear box in front of you – use your arm) and takes a drink. The



Change gear...

next person carries on the game.

Any infringement of the rules leads to drinking!

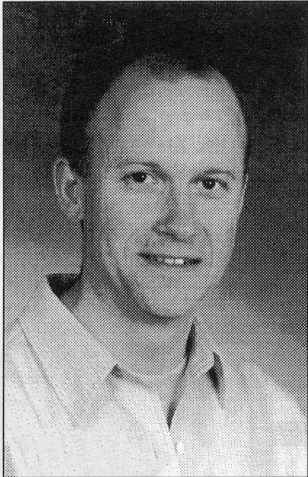


HELP!

Whether you've been run over, evicted, spending all your money on the horses, harrassed by your landlord, mugged, failing your degree or you just miss you mum, these men are here to help.

Introducing...

David Allman
Student
Councillor



Studying and living at university can sometimes be stressful and lonely as well as challenging and exciting. The courses at Imperial College are demanding; they require commitment of time and effort. It s

not unusual to experience a knock to your self-esteem to find yourself amongst similarly intelligent students after having been at or near the top of your class at school.

You might have arrived at Imperial from another country with different social and cultural norms so that part of beginning at College involves the experience of living in a different culture. Family and friends may be a long distance away. And if you're coming to College straight from home you may have to learn the practicalities of everyday living as well! Coming to university might be one of the biggest transitions you're going to make in your life.

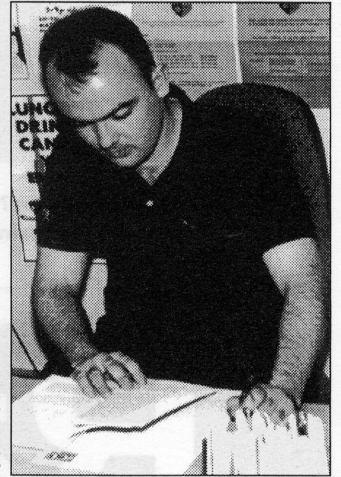
If you're not used to organising yourself and getting on with studying without a parent or teacher prompting you, it can be a considerable challenge to manage your work. On the other hand, sometimes students work too hard and get diminishing returns; fear of failure or 'letting people down' can get in the way of constructive studying.

All of this needs energy which you might have plenty of. However, sometimes personal issues demand energy which you would otherwise be using to get on with your life. Sometimes you'll know what the problem is, eg a relationship difficulty, a bereavement, an issue about self-confidence. But sometimes you might be aware of feeling depressed or anxious, of finding it difficult to concentrate at lectures or when studying, for no immediately identifiable reason.

Many students have found it useful to come to counselling when they're feeling troubled, to talk about their experience, to think through a problem and to consider options and create a strategy to move forward. Issues students have brought since I took up post last September include: blocks to studying and exam stress; relationship difficulties; family difficulties; homesickness; depression; anxiety; bereavement; sexuality and sexual orientation.

The service is confidential. To arrange an appointment, telephone me on 0171 594 9430 (internal 49430) or contact me via email: d.allman@ic.ac.uk.

Martin Thomson
Union Advisor



The Advice Service exists to provide information on a wide range of practical and legal issues including housing rights, council tax, immigration, consumer matters, debt, and fundraising, anything that isn't purely a personal matter.

I will try and make sure that you are aware of your options in a given situation so you can choose how you want to deal with it. In some circumstances, your choice of action may carry consequences that are not immediately apparent and a different perspective can often be useful.

I work from a large information system and the Union subscribes to several organisations that provide assistance for certain student groups (for example UKCOSA, who provide a service to international students).

I am familiar with the problems and incidents that student's commonly face. For example, I deal with many enquiries regarding private sector housing matters ranging from checking contracts to problems with disrepair, harassment and other inter-tenant disputes.

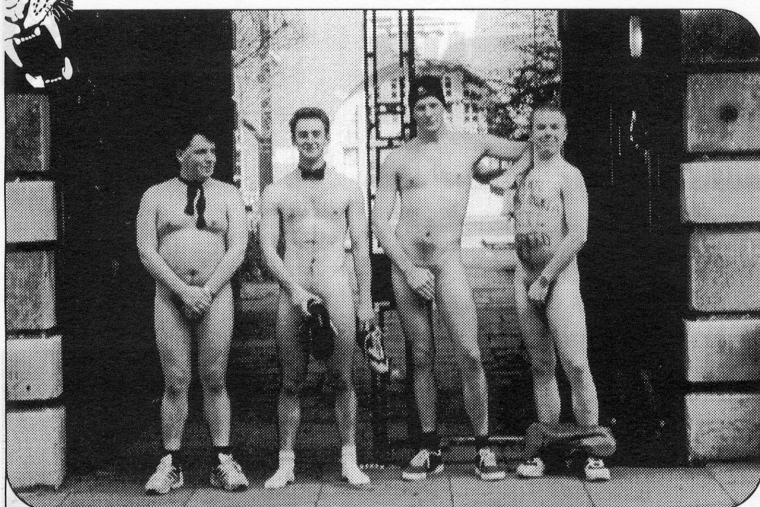
I can also help students with financial problems. Debt is inevitable for most students. If you think your finances are running out then come and see me. Sometimes (though not often) there are benefits that can be claimed, payments that can be reduced (particularly credit debts), and other organisations who might be able to offer financial help.

Occasionally it is necessary to refer students to outside agencies, maybe to get specialised legal advice, or for support and help for a particular client group. There may also be occasions where it will be appropriate to refer you to other members of College staff (ie perhaps the Counsellor, College Tutors, or Disabilities Officer). In any event, your situation will not be discussed with anyone else without your express permission.

The Advice Service is strictly confidential, impartial and non-judgemental. It doesn't matter what your situation is, or how you arrived at it. My job is to try and assist, not to apportion blame.

I can be seen by appointment 11.00-4.30pm on Monday, Wednesday and Friday and between 10.30-4.00pm on Tuesday and Thursday. To make an appointment, contact the Union reception on x.48060. I can also be contacted on the telephone on x. 48067 and by email: m.m.thomson@ic.ac.uk.

I will always see urgent enquiries without an appointment and no question or matter is too big or too small. I am also very happy to speak to international students with any questions that might arise from cultural differences between the UK and your home country.



Four of the brave (insane?) students running the SNKPJ this year pose for the cameras at the end of a successful streak.

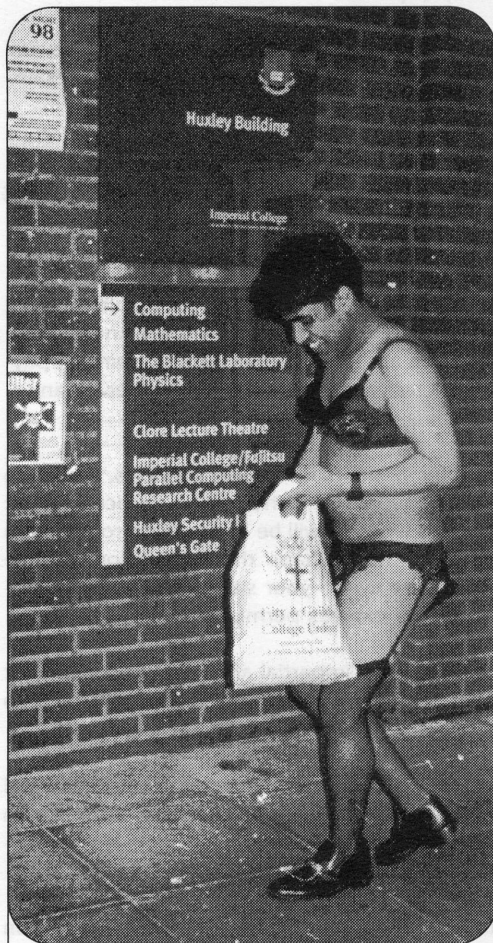
Photo: Dave Hayward

Normal life is gradually returning to Imperial College this week - Rag Week is over and it is once more safe to wander the campus without being squirted, splattered with foam or mooned at. After last term's belly-flop, the raggies have returned if not with a bang, at least with a good loud fart. Thanks to various dubious semi-clothed events, they have managed to raise over £2000 for the charities Leukemia Research, Riding for the Disabled and CAG.

Events kicked off on 9 March with a show by the renowned hypnotist (and ex-Felix editor) Martin Taylor in dBs. Elvis impersonations and excessive tie wearing ensued, but as yet, no nakedness.

This was soon corrected by the C&G Slave Auction. Seen by many as the beginning of the demise of civilisation, the event also raised over £500. Bidding was initially sluggish, with Mr Manandhar and Mr Cuomo fetching just £5 each (although this was £4.90 over the reserve). Executive slaved generated more interest, with Katie Armstrong going for £55 and Andy Heeps bottling out and purchasing himself for £100. Not content with this, the audience clubbed together to raise a further £60 to force him to derobe and wobble his blubber. It is not known which misguided individual masterminded this exercise. Two of the more unfortunate slaves, Anjit Chaudhuri and Helen-

Rag Week



Anjit pulled the short straw the C&G Slave Auction - a walkway run in drag for just £6.

Photo: Matt Kempton

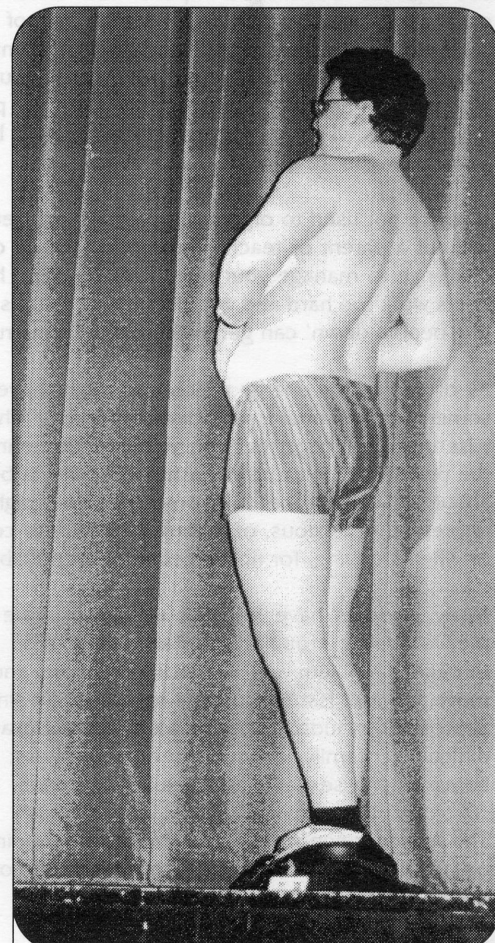
Louise Windsor, were compelled to streak along the walkway wearing lingerie (left). HLW, we're waiting.

Last week also saw the initiation of Killer - an incomprehensible game of inventive homicide involving water pistols and rubber knives. Someone has apparently won the game, due to everyone else being dead, although we're not certain who it is.

Skiping over the inexplicable Great Hedge Hog Hunt, the next deranged fundraiser was the infamous SNKPJ (Sponsored Nude Kamikaze Parachute Jump, don't you know) which involved eight students of questionable sanity making their way as slowly as possible from Harrods to the Union wearing their best birthday suit. Compounding passers-by and avoiding the long arm of the law, the runners managed to raise £700 and get onto page three of the Sun. Good work, fellas.

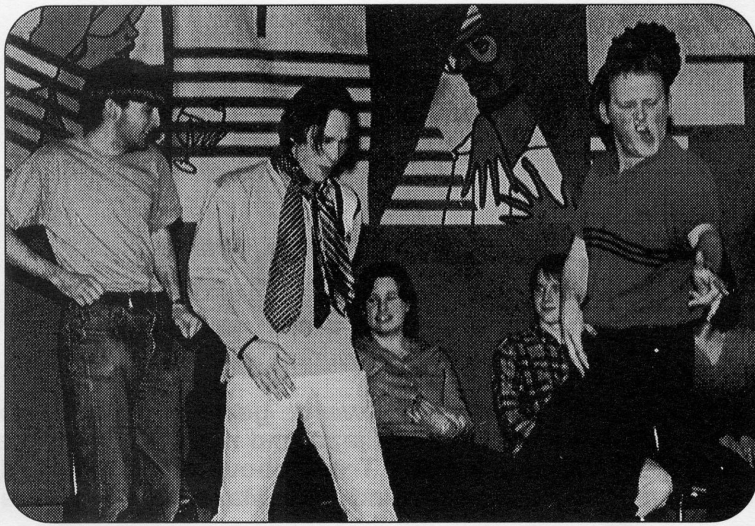
No sooner had the hangovers worn off, but it was time for the RSM 3-legged 70s pub crawl. Dress to look like a washed-up hippie, get drunk and tie yourself to a mate to make walking even harder than usual, let alone peeing. We were unable to find anyone sober enough to explain why they did this, although one sesquiped drunkard managed to mumble the immortal words "It's charity, mate."

All in all, Rag Week hauled in £2144 (not forgetting the RCS beer festival last term), a considerable improvement over last year and A miraculous return from the grave. ICU Rag can once again stick its proud arse in the air and somehow get people to pay for the privilege.

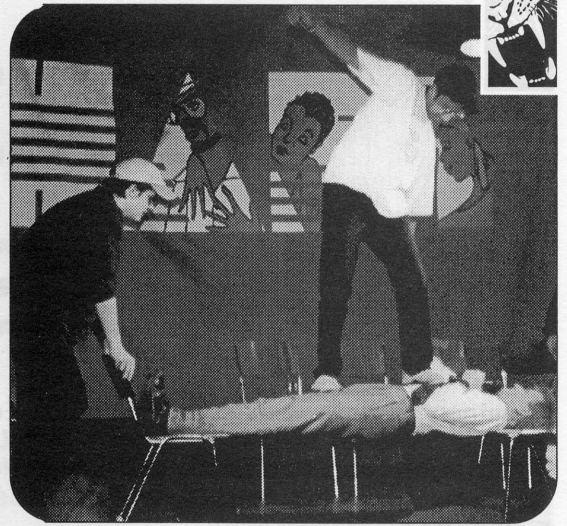


Eeee-ooo. Lock up your daughters, here comes Andy Heeps' belly...

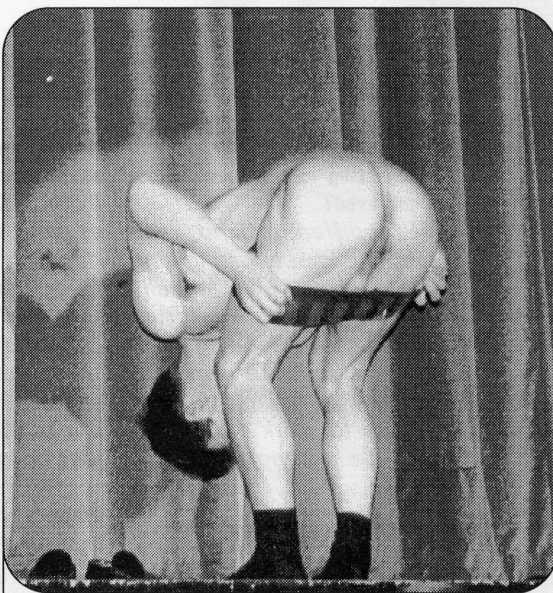
Photo: Mark Smith



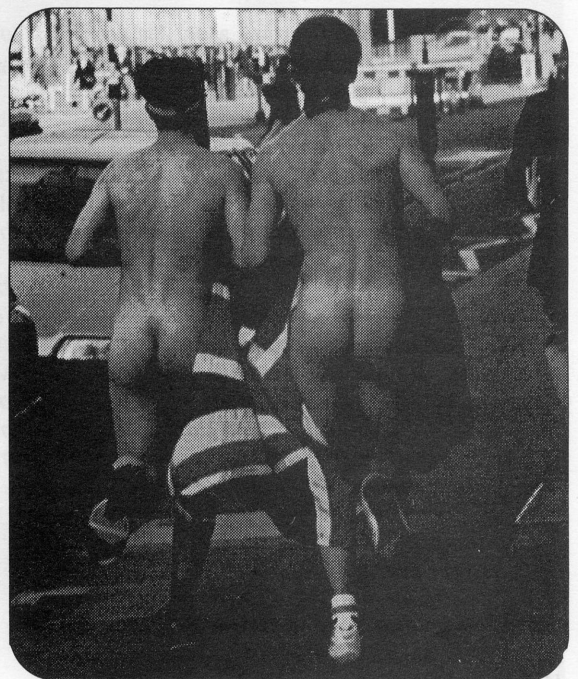
Martin Taylor gets to work making IC students look (even more) stupid (left) and revealing a few of the magicians old con tricks in true Penn & Teller style. Photos: Froggy.



in Pictures



"Yes Mr Data, that's just a little bit more detail than we need." ICSM Vice-President Nick Carter getting into the 'swing' of things at the C&G Slave Auction Photo: Mark Smith



Bloody Hell, it's the SNKPJ! Eight 'cheeky' chap-pies 'bouncing' along from Harrods to the Union totally starcus. They must be nuts!

Photos: Seeta Rajani

CARTOON STRIP
SEE PAGE 27

LADS STRIP AT HARRODS

CHEEKY students stunned shoppers at Harrods - by doing a Full Monty strip. Eight lads whipped off their dressing gowns outside the posh London store, then ran 16 miles back to Imperial College wearing just how ties and trainers.

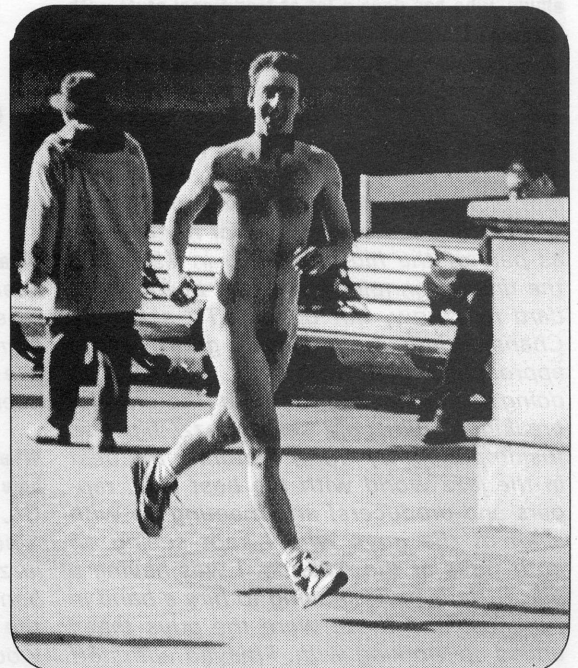
Medical student Nick Jenkins, 22, said: "People looked shocked at first, then started cheering."

The pals hope to raise £1,500 for charity.

BARMY RUBBLE

A 42-year-old pilot who jammed airwaves by singing the Flintstones theme has landed a suspended jail term in Leeuwarden, Holland.

Although the runners failed to get arrested this year, they did attract the attentions of the Sun newspaper. This clipping appeared on 16 March Edition, appropriately enough on page 3.





JAZZ GOES UNDERGROUND?

Courtney Pine is widely regarded as Europe's finest jazz saxophonist of the last twenty years. His last two records, *Modern Day Jazz Stories* and *Underground* have taken the cream of modern jazz and melded it with the finest in hip hop and drum and bass. Here, he exclusively tells jazz-freak Jonathan Trout about who influenced him, why he wants to play with Echobelly and the time he jammed with Wynton and Ellis Marsalis wearing a string vest.

First of all, I asked Courtney about his sound; how was it created, where it came from. His laid back intelligent prose flows gently from a man in undoubtedly familiar territory.

It's a mixture of elements of creative music; improvisation; jazz, and also my background - my heritage, being from the Carribean, Jamaica in particular, and African, and also European - I was born in Europe.

His recent projects have brought him ever closer to dance music; hip hop and drum and bass. I asked what brought him in this direction.

*Erm, hip hop? And drum and bass? Those are my recent studies. I've been doing bebop, traditional jazz, avant-garde, blues, right through to jazz fusion. And now I'm into hip hop. Originally I was influenced by Gaspipe and Ska music; I didn't know what it was, it was just good music. But when I became **aware** of other kinds of music, I was listening to people like Weather Report, then Sonny Rollins, Miles Davis, John Coltrane, then back to Charlie Parker, all the way back to Sydney Bechet.*

I noticed that you had Jeff 'Tain' Watts on your last album, who has done a lot of traditional stuff with Branford Marsalis; alongside him you have people like DJs Pogo and Sparky. Tell me about the people you play with, how did you all get together.

Me and Pogo got together on Sparky's recommendation about three years ago. I met Sparky in the early, erm, mid, erm, late eighties [laughs]. He was producing in London and he used one of my records as part of the hip hop thing in 1988. At the time, technology was not at the standard it is now, but on this TV show on Channel Four, and it was great, and I approached him from that. I was also doing Jazzmatazz at the time [the groundbreaking, multi gold selling jazz/hip hop fusion project by Guru, featuring the best in the jazz world with the best DJs, rappers and producers] and meeting up with a lot of the guys who I kept seeing on both sides of the Atlantic. I was having a bit of trouble with having to hire a band in America, and these were the guys that I ended up working with. I played with Jeff

Watts on Guru, and a couple of the other guys.

Tracks from Courtney's last album have been given the treatment by remix specialists Roni Size and Peshay. What does that bring to the sound? How could the process be improved?

I think that it gives a different hand, really talented, experienced people giving another view, and I wish I was actually able to play on top of them. In the drum and bass scene this is how it's being done now. On the Adam F album, he sent it to Grooverider, they did their thing and sent it back to him for him to work on. I think that that is what I'll be getting into.

"If the old school want to keep to their own jazz thing, well that's fine, but we are going somewhere else"

What took you to New York to record the album?

Well, not only am I signed to an American label, but the studios over there are just incredible, and most of the musicians on the record are based in New York. It seemed the right thing to do.

What do you think of the UK underground scene; how does it compare to and differ from the US?

Oh, it differs! In America, there is no 'underground scene' as such, in terms of jazz; but over here, it's buzzing. We have bands, musicians, we don't have a lot on the recording side; that's almost how I would define 'underground'. It's very

close to the underground drum and bass scene.

How far apart are the jazz and drum and bass scenes at the moment?

I don't think that they are very far apart at all. If I can go on stage with a DJ, a hip hop DJ, and make really positive music, then there isn't really any difference with that and going on with a drum and bass DJ, and that will happen soon. I don't think that they are far apart; if you take someone like Roni Size and myself, we are both going to the same place, we are just on different sides of the same fence.

What is your perspective on jazz and the music industry at this time?

It's going through an interesting phase. Everyone is talking about underground; it's become a bit of a buzzword. There are a lot of people involved in it, people like Goldie, obviously Roni [Size] now. Ronni Jordan, at times. You know, people were talking about these guys and they were infiltrating the popular music scene. But it's not got the place it should have done, and what's happening is that jazz is being assimilated into popular music. I was listening to the Propellerheads, with Shirley Bassey, and you can see the way that jazz has been absorbed, without saying "JAZZ!". You only need to look at Portishead; it's jazz, but people have realised that you can't call it jazz, 'cos if you say "jazz" you're not going to get no play with that name.

So you think that jazz has got an image problem?

In this country it always did have. It changed direction and the people who were into that thing just aren't around any more.

Who is up and coming in this country? Jazz or otherwise?

In this country, well, there are some phenomenal musicians; Jason Robello is on his way back, so it will be interesting to see what he does. I like the Cleveland Watkiss P23 project, I've already mentioned Roni Size, erm, Photek's album,



that really touched on some new ground. People say that you can't dance to it; drum and bass is thought of as just dance music, now he's tipping it into other areas. The most important one is 4Heroes, they've done some great work, and what they did with Nu Yorkan Soul, Black God of the Sun, the remix they did on that was really good. I loved the Loveless EP, that's great. Obviously Goldie, I think that he will do his bit, but for me the drum and bass guys are the ones who have the edge at the minute.

What are you listening to at the minute?

4Heroes, Roni Size, Drum and Bass, Hip Hop; old school stuff, like the first KRS-1 album. Stuff that sounds like it is coming from a very loud stereo system. In terms of jazz, I've been listening to John MacGlauchlin records, Dennis Chambers, Gary Thomas; that's really good, it's got Jimmy Garrison on it, yeah. John is always good; he's been listening to drum and bass and hip hop, and it is interesting to listen to how he has assimilated it.

Do you ever step back and listen to Miles [Davis], [Julian Cannonball] Adderly, [Hank] Mobley?

Well I've listened to that so much, you know I'm looking up at my collection now and I've been through every record here a dozen, a hundred times over. And that is not just to sit down and listen to; that's also to transcribe as well. I haven't listened to that stuff for a long time [laughs]. There was a new Coltrane box set out with forty new tracks, and I've already been through that and taken it on board, written them out, listened to them inside out.

When you deconstruct the music like that, do you do that for the benefit of your own musicianship, or for fun, or some kind of trainspotting homage...

Well yes, my own musicianship. But since I started DJing at my shows, it has brought a different perspective, a different goal to the whole thing.

Your second album was produced by Delfeayo Marsalis; they are quite a family, aren't they?

Oh yeah, they are phenomeonal, I mean with Branford doing the Buckshot LoFonque thing, you've got Stig from the Jay Leno show, he finally had a hit record, Wynton doing all his classical stuff, there's a brother Jason Marsalis who plays the drums; a good drummer.

And Ellis [the boys' father, responsible for, amongst other things, the jazz associated with the Snoopy TV cartoons]...

Oh yeah, Ellis as well. I worked with Ellis on a record, they are all so talented. I'm good friends with Branford; he and I have socialised several times [laughs]. He is very supportive of what we do over here

on the UK scene. He was involved in the Jazzmatazz, and he's also done a drum and bass track on his latest record, so he is another one very interested in looking outside of America. The last time I saw Wynton was on a photo shoot for Modern Day Jazz Stories. I was in a string vest and tracksuit bottoms, and they were playing this jam session downstairs at this club; I was staying in the same hotel, and I went down there, and saw Ellis and Wynton, and started jamming with them in their sharpest three piece suits and me in my string vest at three in the morning.



What are you going to do next? What is next for jazz?

I don't know about jazz, but me I'm going to take it a lot deeper. Deeper and deeper. There are certain types of music that I like, like drum and bass for instance, and I have to incorporate that to a greater degree, also the way that we record earlier, I'd like to have the feedback thing like Adam F and Grooverider, which is what I'm trying to do with this remix album. I think that I'll be doing that a lot more. I want to increase the width of the people who listen, not just jazz guys who know Charlie Parker; in fact the guys who would never listen to jazz.

Who is left for you to record with?

Oh there are so many people, I've never recorded with Wynton. I would love to do some recordings with Tricky. I've listened to Echobelly; I love her voice. I did the BBC charity thing over Christmas, Perfect Day, and I was supposed to meet Eternal, but the lead singer couldn't make it, so I didn't meet them. Morcheeba! They've got good flavour. The new Eels record, that gave me food for thought, and I met them, and you know what; we were all listening to the same records; Fun Lovin' Criminals, Cypress Hill. All these combinations from across the globe, they are all ending up in England.

It seems that the more different styles, the more diverse the product.

Most definitely. The future is getting better. What is great is that we are getting rid of this stigma that you have to have this 'jazz' badge, and you can just go up there. When I heard that Shirley Bassey, number...

...or even On Her Majesty's Secret Service, the first Bond thing that the Propellerheads did, that's a big almost traditional jazz number...

...exactly! And no-one said that it's jazz. It is wonderful how it worked. And if the old school want to keep to their own jazz thing, well that's fine, but we are going somewhere else.

I'm actually a jazzier myself; I play alto saxophone. What advice would you give to someone like me?

Be as open-minded as possible. If you are an alto player, you have to cover the ground. If you wanna start now, you could do David Sanborn, you know, don't spend too much time on that. If you wanna be an artist, go into the 'sixties and do, say, Woody Cogan. Pick seven songs that these guys have done, and just learn them. Then, go back to the 'fifties; you could do Charlie Parker, Phil Woods...

That's where I'm sitting, definitely...

... then go back to Johnny Hodges and even further, y'know; the further you go back, the easier it will be to do contemporary stuff. A lot of guys just concentrate on, well, you know David Sanborn is commercial, people know it so let's get that sound, and they don't get the real deal. The further you go back the easier it will be to understand someone who is contemporary at the moment. Also, try and learn about other instruments; the easiest way to do that is to use computer technology. Before, it was, "Oh yeah, you learn the piano." Y'know, the piano was the computer; you have to learn something about harmony, if you're an instrumentalist. So the piano is essential. But the computer, now, in this day and age, is just as important.

How would you like to be remembered?

Ooh, well... that's a difficult one. Obviously I'd like to change the face of British jazz. It's really hard to say these things, they always come out the wrong way when you read them back! But I would definitely like to be someone who is seen as trying to make and improve jazz music, and speak at this time for our generation; just in the same way that Charlie Parker, Miles Davis, Ella Fitzgerald, Coltrane and Wayne Shorter did. Y'know, I wanna do the same job.

Courtney Pine was talking with Jonathan Trout.



Felix Presents

The Great Annual

Environmentally Unfriendly

Easter Egg Guide

Guaranteed
Totally
Atheist

The Simpsons

Price: £2.49

Description: Your run-of-the-mill TV-endorsed additive-ridden over-packaged pseudo-egg. But hey, it's got the Simpsons on it.

Comments: Utterly tasteless - can it really be made of chocolate, or have we got it mixed up with the packaging? Would rate worse than Winnie the Pooh if it weren't for the generous handful of jellybeans. Comes with a free 'Don't forget the Simpsons' TV Times page marker that must be worth all of two pee.

The Verdict: Better than a kick in the head. ★★½

Felix brings you the best in investigative journalism - exposing the lies, smashing the hypocrisy and revealing that facts that they don't want you to know - which Easter egg you should buy for you girlfriend this year. From the insubstantial to the unfeasible, from the delectable to the nauseating, you can't go wrong with this handy guide. Photos: Seeta. Text: All. No responsibility will be accepted for any misguided purchases.

Winnie the Pooh
Jelly Tots

Price: 99p

Description: Buying this for anyone over three years old would be an insult.

Comments: A really feeble effort. The poor-quality chocolate tastes of washing-up liquid and the derisory quantity of Jelly Tots provided wouldn't satisfy a pigeon. Pretty cheap, though. Perhaps suitable for someone you don't really like anymore, but that society dictates must be presented with a symbolic piece of ovoid confectionary.

The Verdict: Tastes like Winnie's pooh. ½

Cadbury's
Buttons

Price: £1.29

Description: So small it barely qualifies as an egg at all.

Comments: Initial reactions were poor, with the diminutive packaging only compounding the rubbery texture of the low-cocoa chocolate. There was some debate over the aftertaste - milky or soapy? The cheeky pocket-sized packet of Buttons will cheer up the most dismal of days.

The Verdict: It's not something that you would eat for pleasure. ★★

Terry's Chocolate
Orange

Price: £2.99

Description: Not an egg at all, but more like a reddish-coloured sphere of cocoa. To put it another way, it's a chocolate orange.

Comments: On opening the box, our investigator was deeply disappointed to find nothing but air. On closer inspection, an 'egg' was discovered at the bottom, hiding behind a molecule. Smooth, rich chocolate was munched aside to reveal a treasure of bite-sized citrus blobs. Most satisfactory.

The Verdict: An egg for life, not just for Easter. ★★★★★



Cadbury's Flake

Price: £2.99

Description: Boring.

Comments: The packaging is absolutely hideous, comprising of lurid purple flowers on a bilious yellow background. Inside, the chocolate is a sugary ambrosia, appealing to only the sweetest tooth. Those with more sober tastes may enjoy the accompanying Flakes.

The Verdict: Why doesn't it have the woman in the bath on the box? ★★½

Sainsbury's Rich Dark

Price: £2.99

Description: Faux-swanky dark chocolate affair ideal for middle-class dinner parties with a low budget.

Comments: Fake Bournville chocolate, dark but not bitter enough for the miserable old editor. Comes with after-dinner choccies that, despite all claims to the contrary, taste minty. An adult's egg.

The Verdict: Like meeting an old friend and finding that they have become as dull and conventional as yourself. ★★★★★

Nestle Maverick

Price: £2.99

Description: The meat and two veg of the Easter egg world.

Comments: Dull, unaesthetic packaging for an dull, unaesthetic prod-

uct. Don't believe the hype, it's just two standard chocolate bars and a low-quality egg.

The Verdict: I'd rather eat my Vauxhall Corsa. ★★

Sainsbury's Easter Bunny

Price: £3.99

Description: A twee-looking twelve-inch rabbit complete with white chocolate tail and eyes.

Comments: After chewing its ear off, Tim's facial expressions passed through disappointment and disgust, finally settling on a rather distorted despair. This bunny, ladies and gentlemen, is a hideous, rubbery monster.

The Verdict: Avoid it like Myxomatosis. A big fat zero.

Sainsbury's Belgian Egg

Price: £4.99 (although they forgot to charge us for this one).

Description: Fancy-dandy continental luxury job.

Comments: Well presented with the minimum of plastic, the chocolate has a rippled surface rather like a tortoise's back. Good firm texture and dark taste, although they've still used hydrogenated vegetable fats. Comes with six heavenly Belgian petits-fois.

The Verdict: Somewhere between a panther and a ginger tom.

★★★★½

Guylian

Price: £4.99

Description: Belgian chocolate egg with half a box of those seashell things. Not a bad price when you see how much they usually cost.

Comments: Bloody hell, this is sooooo gorgeous!

The chocolate is absolutely superb, and the seashells are the two pee sweets from heaven - so rich it's unwise to eat more than one or two. The best egg so far by far.

The Verdict: Sex on a stick. 5. The essential egg. ★★★★★

Galaxy Giant Egg

Price: £9.99

Description: It's immense. It's bigger than my head. What more could you want?

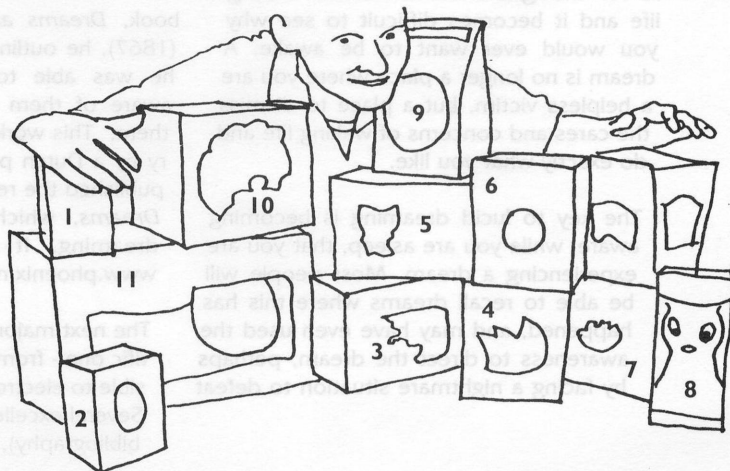
Comments: The choccy is decidedly creamier and less sickly than the usual Cadbury's / Nestle fodder. Comes with a huge Galaxy bar on the side, we're talking about nearly a kilo of chocolate, presented in a box the size of a suitcase. Possibly fatal if eaten in one sitting.

The Verdict: For big kids and lardy-arses. ★★★★★½



Egg Key:

1. Winnie the Pooh / Jelly Tots
2. Cadbury's Buttons
3. The Simpsons
4. Terry's Chocolate Orange
5. Cadbury's Flake
6. Sainsbury's Rich Dark
7. Nestle Maverick
8. Sainsbury's Easter Bunny
9. Sainsbury's Belgian Egg
10. Guylian
11. Galaxy Giant Egg





**Ever Wanted to Fly?
Sleep With Winona Ryder?
Win the Grand Prix?
Travel at the Speed of Light?
Well, You Can. How? With...**

Lucid Dreaming

"Last night I dreamt that I was a butterfly. Now I don't know whether I was a man dreaming I was a butterfly or I am a butterfly dreaming I am a man."

The dream world, while we are in it, is just as logical and genuine as what we jokingly call reality. Whether it is God or physics at the controls, the world is an immense mechanism of the possible and the likely in which play a tiny part. We have only a minimal, physical influence on our surroundings. Yet everybody harbors secret wishes of the impossible; to travel in time; to make love to the most desirable partners imaginable; to be the world's greatest guitarist; to move out of their body; or to fly at will. When we are awake, such things are impossible. When we are asleep, they called lucid dreaming.

Lucid dreaming is the ability to become conscious or 'awake' while in a dream, and thus becoming able to take control not only of your actions, but of your surroundings. All of the 'impossibilities' above are easily achieved and more - the only limit being your imagination. Remember also that events and feeling experienced while dreaming are at least as convincing and real as those in waking life and it becomes difficult to see why you would ever want to be awake. A dream is no longer a place where you are a helpless victim, but a place to dismiss the cares and concerns of waking life and do exactly what you like.

The key to lucid dreaming is becoming aware, while you are asleep, that you are experiencing a dream. Most people will be able to recall dreams where this has happened, and may have even used the awareness to direct the dream, perhaps by facing a nightmare situation to defeat

it. If left to chance, such events are rare and lack clarity. Fortunately, it is possible to learn how to achieve a lucid state regularly and to use the awareness to increase your control over the dream

While public knowledge of lucid dreaming is only recently becoming widespread, it is far from being a new discovery. As early as the eighth century the subject received extensive study by Tibetan Yogis who claimed to have almost total control over their dreams. However, the first modern figure to examine the phenomenon was the Marquis d'Hervey de Saint-Denys, a dedicated researcher who recorded his own dreams from the age of thirteen. In his first

Events and feeling experienced while dreaming are at least as convincing and real as those in waking

book, *Dreams and How to Guide Them* (1867), he outlined the methods by which he was able to recall dreams, become aware of them and ultimately to control them. This work was picked up this century by a Dutch psychiatrist Van Eeden, who published the remarkable paper, *A Study of Dreams*, which coined the name lucid dreaming. It can be read in full at www.phoenix.net/~blake.

The next major in dream study was a scientific one - from around 1952 it became possible to electronically measure brain activity. Several excellent works were published (see bibliography), and these advances inspired a

young researcher - Stephen LaBerge - to set the discovery on a scientific foundation. His book, *Lucid Dreaming* is the definitive work on the subject. His research continues to this day via the Lucidity Institute, an organisation he founded to promote research and interest in lucid dreaming.

Stephen LaBerge has also invented a method of training to help people achieve and use lucidity, known as the MILD technique. This method has been used to great success, with a few students becoming lucid on the first attempt. Usually it will take several weeks or possibly months to learn and, as they say, a lifetime to master. Have confidence in the techniques, and be persistent, and the potential rewards are unlimited.

This first step in the MILD technique is improving dream recall. Usually, dreams are largely or totally forgotten by the dreamer unless they are awoken while a dream is still in progress. This selective amnesia probably evolved to prevent dreams interfering with man's understanding of waking life. However, it is both possible and interesting to learn to recall your dreams.

An important part of dream recall is getting a good night's sleep. This allows you to focus better on the dreams and leaves time to record them while still getting sufficient rest. Furthermore, the REM periods in which dreams occur become both more regular and more prolonged during the night. You will also need a notebook and pen for recording recollections. Initially, you should write down *everything* you remember about a dream, no matter how bizarre or fragmented it is whenever you wake up. Even vague information, such as



Dreamsigns

Here are a few tests you can perform and clues to look out for that indicate that you are dreaming. Whenever something odd happens, whether you think you are asleep or not, perform one or more of these tests so that they become habitual.

If you are wearing a watch, take a look at it. Are the hands moving around smoothly? Can you read the numbers? Try to use your mind to stop the watch, or if it is digital, to change the numbers on it.

Jump into the air. When awake, you will obviously fall to the ground with a bump. When dreaming, however, the inverse square law rarely applies and you might float down gently or even stay in the air for some time.

Try to remember the chain of events that led to the current situation. In a dream, you are unlikely to be able to go very far.

Look out for events that you consider impossible, such as meeting dead people, objects suddenly changing into other objects or the dream being set in an impossible location.

Emotions may be particularly powerful or unusual in a dream, particularly sexual arousal.

last thing to pass through your mind as you slip into unconsciousness. To compliment this technique, try writing out a contract with yourself, signing it and leaving it by your bed.

Another useful tool in recognising dreams in the *dreamsign* - something that you can observe or a test you can perform to confirm whether you are dreaming or not. The key to this method is to routinely look out for the signs and perform the tests during waking hours, so that they become second-nature. The box opposite shows some commonly used dreamsigns, but you should try to invent your own.

Next, you need to re-enforce your intention of having a lucid dream. When you wake from a dream, try to imagine how it would have been if you had become lucid. Visualise the point at which you would have spotted, for instance by recognising one of your dreamsigns, that you were asleep. Tell yourself 'I'm in a dream', and imagine how it could be directed in a way you desire, such as suddenly gaining the ability to fly.

The final stage of the technique is perhaps the hardest; repeating the above stages until your intention to have a lucid dream is set. While you fall asleep, continuously remind yourself of your plans. If your mind starts to wander to other things, start again. Remember, the aim here is to make sure you focus on having a lucid dream right up to the point of sleep.

If you're not successful immediately, don't get frustrated. The time the method takes to work varied from person to person. If you're getting fed-up with getting no results, then take a week or two off (though

Persevere, and your wildest dreams will quite literally come true.

it is wise to keep up the dream journal). Also, I have only outlined the techniques here. Check out some of the sources given below for more detail and new methods to try, including ways to direct and prolong lucid dreams. Once you are successful, you will certainly feel that your effort has been repaid.

Persevere, and your wildest dreams will quite literally come true.

Jeremy Thomson

a particular person or room turning up, is useful.

If you wake up directly from a dream, you are likely to remember it well. The trick is *not to move* or open your eyes, but to immediately rerun the dream in your head before writing it down. Concentrate particularly on any dialogue, as this will be forgotten by the morning. If you can't face writing much at 3am, summarise as best you can and fill in the detail in the morning.

It is also a good idea to read through your dream journal before falling asleep each night, with the firm conviction that you *will* wake directly from your dreams and remember them well. If you are still unable to wake during the night or remember anything in the morning, it may be necessary to use an alarm clock. This is best set for 6 or 7.5 hours after you fall asleep, with the aim of coinciding with the end of one of the extended REM periods. Before long, you will probably be able to recall several dreams each night. This is an interesting and revealing experience in itself, and indicates that you are ready to move on to the second stage of the course: focusing on your intent to become aware in your dreams.

The aim now is to be able to recognise when you are in dream sequence. While it may sound easy, remember that however absurd a dream might be, at the time it is the dreamer's reality, and they are unlikely to doubt it. After all, how many times do you seriously consider that you might actually be dreaming during the day?

This simplest way to achieve awareness is to tell yourself, as you drift off to sleep that "Next time I'm dreaming, I'm going to realise it." Try to feel as if you really mean it, and if possible it should be the

More Information

The Lucidity Institute, www.lucidity.com, is home to a wealth of information and research data on the subject. They publish a journal, *Nightlight*, and offer the chance to contribute to the research yourself. They also sell various devices intended to induce lucid dreaming.

Other web resources include a good overview at www.stud.uni-hannover.de/user/73853/ and a 'layman's guide' at home.earthlink.net/~izone/lucid/. For a more amusing take on the subject, see the homepage of a 'Certified Lucid Dreaming instructor' at www.world-famous.com/LucidDreamingStuff/. Another interesting site is *Lifetools* at www.lifetools.com/novadreamer/novadrem.htm, which sells various electronic aides to lucid dreaming.

Probably the best book on the subject is *Lucid Dreaming* by Stephen LaBerge. Also worth a look are *Lucid Dreaming* by Patricia Garfield (the text that inspired LaBerge to begin his research), and *The Bride of Dreams* by Van Eeden, in which he presented his ideas and findings in a fictional style. Van Eeden's other major work, *A Study of Dreams* is available online at www.phoenix.net/~blake.

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Wardens receive rent free accommodation in return for pastoral duties within this student house. The post is open to all staff and postgraduates of the College, but experience of pastoral care would be an advantage.

For further information and an application form, contact Janet Jones, Projects Officer, Extension 45536, Room 506 Sherfield Building, email janet.jones@ic.ac.uk.

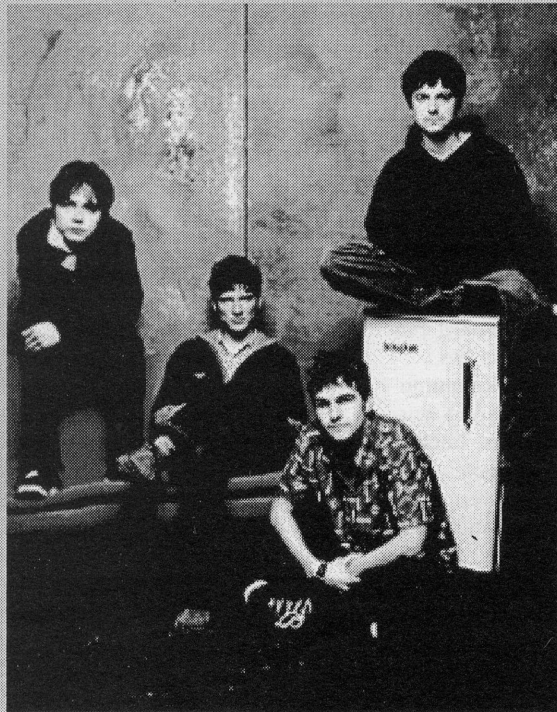
Closing date: Wednesday 8 April 1998.

ALBUMS

THE BLUETONES

Return To The Last Chance Saloon

★★★★★



The Bluetones.
Making more
than just a slight
return.

After their previous number one album, *Expecting To Fly* and since a top ten single with *Marblehead Johnson*, the Bluetones have a lot to follow. Their new album has been described as 'more impressive than ever', 'virtually impossible to criticise' and containing 'possibly the best song they've recorded' in musical papers NME and The Maker, but have still only received seemingly contradictory average ratings.

I compare the Bluetones to a modern version of the Stone Roses. Like the Roses the first time you hear one of their songs they seem good, but nothing special and it's not until you have listened to it enough that you start to love it, having grown on you. Modern reviewers listen to an album maybe three times tops and this is their downfall.

The Bluetones album is very different to their previous one, how, I can't say. The album is so contrasting, with songs such as *The Jub-Jub Bird*, *Sky Will Fall* and *If...* being far more heavy, poppy and funky respectively than anything that they have done before, but the album as a whole still manages to gel so well together. On first hearing the album seems to be stretched to produce any decent singles, but now I could name at least five, ranging from *Sleazy Bed Track*, a beautiful love song to *If...* (their next single) which incorporates an off beat rhythm with a quirky guitar tune.

Any album the Bluetones produce will be good, as Mark Moriss's voice is so good and fresh that he can pull off any song. This album does not rely only on this though, it is crammed with some leading guitar riffs as well, but it is an album that takes some time to get into. I can't truthfully say that this is as good as their previous album, at least not yet. But for all of those people who have just heard this album once and aren't that impressed, if you liked the last album you will like this one and if you don't have the last album buy it, as you'll love it. **M**

David H

DUST JUNKYS

Done and...Dusted ★★

Hold on.....I haven't got the wrong CD have I? This sounds distinctively like the Black Crowes. (It can't be, but only because I don't have any Black Crowes stuff). *Nothin' Personal*, which begins the album has a funky bass line and kicks into an aggressive hip hop rant - a real crowd shout along. *What Time Is It?* hits you next though a little too similar to the previous track, again with an extremely similar bassline and some gratuitous scratching thrown in. Hip hop styles are abundant throughout the album, but the whole sound gets a little samey after a couple of listens. Nevertheless some tracks stand out, such as the energy rush of *Non Stop Operation* with the lead singer sounding like a harder version of Tricky!

Sometimes they come across as a second rate Rage Against The Machine (*Here I Am*) and it'd be worth your time to just stick to your Rage records.

As a live band I reckon they must be excellent at rousing up the crowd with their many anthems, but after a couple you'd be forgiven for thinking they'd stuck a looped sample of the same two tracks. They've tried to reduce the monotony by sticking in a couple of ballads, but these are worse than the 'in yer face' songs.

The Dust Junkys lyrics are about drugs, fights, women and wasting people who get in their way, although you always get the impression that they're all talk and no substance. **M**

Jason

URUSEI
YATSURA

Slain By Urusei Yatsura

★★★★★



These Glaswegian lo-fi indie terrorists have been thrashing around for the last couple of years, and were heaped with praise by excited music journos, glad for a break from the ruling Britpop norm at the time. This band brought a 'fuck you' attitude to the whole happy, chummy music biz world. Their attitudes have not changed an inch since their debut *We Are Urusei Yatsura*, and to be honest they have probably taken them further to a scarier level, where they shout about 'Killing Your Parents....' and giving a big fat middle finger to the industry they hate to be a part of.

Glo Starz kicks the album off with the opening line of 'I'm sorry, I'm sorry, I'm sorry', but don't misunderstand their inten-

tions. They are NOT apologising in advance for the album. The next track that follows is the mightily addictive *Hello Tiger*; a perfect piece of messed up squealing thrashy power pop that you feel you have to experience live to gain the full and bloody effect. This is a real grower, all the melodies, which leap out at you whilst hidden between the axe grinding of the guitars and shouty lyrics, insinuate themselves into your thoughts.

It is a relief to hear some unashamed distorted guitars and Pixies like inclinations from a relatively new band. They are probably not old enough to have been weaned on Frank Black and co.'s exciting take on guitar rock. Whatever they were listening to, it must have been good, or appalling-

ly bad (which explains the direction they've taken). The shouty vocals are so reminiscent of fellow Glaswegians Bis, but thankfully Bis ended up careering down the path to washed out headache inducing boredom, while Urusei Yatsura did themselves a favour and steered well clear.

As a live band you get the impression they must kick ass, the energy that lifts the album up on record must be intensely manic on stage.

If you are slain after listening to this record, then it is probably the best way to go. **M**

Jason

ALBUMS

TRANS AM

The Surveillance No Stars

I must have been asleep the day it was decreed that noise constitutes music; otherwise there is no way half of this would even be considered for release. Here are a couple of examples. *Prowler '97* sounds like the product of a fight between a CD and a Brillo Pad and *Access Control* is a contender for the long awaited soundtrack release to that audio-visual masterpiece Pong.

With some of the strangest sounds I've ever heard and fart noises aplenty, *The Surveillance* has less sophistication than Bambi on ice. You will probably have never heard anything like this before, and really it would need a whole new genre created specifically for it. However, it would definitely be more suited to settle under the broad banner of 'shite', and never to be heard again.

Judging by the paranoia conveyed through the album and track titles, security measures will not even let you get near this one, but should this be governed by Group 4, just steer well clear. **M** Derek

EMMA TOWNSHEND

Winterland ★★★★★

Angst-ridden hippy females, aren't they great? Emma Townshend, the daughter of Pete 'Who?' Townshend joins a long line of high-pitched, deeply disturbed women and sounds almost indistinguishable to most of them. She has a lovely voice with a range from middle C to about an octave above top C, not always quite in the right key, but then what's a few wrong notes between friends? And like Joni Mitchell, she writes and plays all her own stuff. On some of her songs, she sounds a lot like Tori Amos, on others Janis Joplin, Kate Bush, and sometimes, perhaps alarmingly, Alanis Morissette. Don't let that put you off, though. This is a fabulous album, and deserves to be bought by everyone. I really like it, but I think I might be unique in that. Grow your short, boyish crop out, put some flowers in your hair and around your room, buy a grand piano, wear long, floral pattern skirts, go barefoot, paint your toenails with glitter, and return to the Summer of Love. See you there. **M** Julia H.

BERNARD BUTLER

People Move On ★★★★★½



'Oh Shit!' - Bernard realises that he forgot to hire a decent singer for the album he's just written

He has finally done it. Going solo was a pre-decided move, an obvious choice for someone with the talent for writing effortlessly beautiful songs, and the luxury of an exquisitely angelic voice we never thought he had in him.

Since his less than amiable departure from Suede and all its ambiguousness and glamour, he partnered with, David McAlmont, a man with an even more impressive voice than Brett's. Although this alliance did not exactly endure, they produced one of the greatest tracks that Bernard has ever written, the glorious Yes.

There seems to be a continuous progression in his song-writing, with more strings backed songs akin to Yes on *People Move On*, and a significant step away from the *Animal Nitrate* and *Metal Mickey* early days of Suede. (Anyway, enough about Suede....)

The two tracks released from this album give you a clue about the rest of its contents, but not the whole picture. *Stay* is a deceptively catchy ballad that is the best image you can hope to have of this album, while *Not Alone* is unashamedly straight up energetic pop and the most per-

suasively forcible song on the whole LP.

The epic-ness of its entirety is staggering, whether in the soft ballad of *You Light The Fire*, complete with harmonica (here his voice uncannily resembles that of the singer from Subcircus!), or on the exquisitely poignant title track, *People Move On*.

This album requires a bit of patience, but trust me it's worth the time, though most tracks are not instantly accessible apart from the brilliant *Not Alone*, they slowly grow on you until it gets to the point where you can't get yourself to take the record off your stereo. A perfect example of this, is *When You Grow*, where Bernard's emotions and beautiful guitar work floats you along a musical super highway. The piano led ballad, *I'm Tired* and the album's finale, is entirely acoustic but still exudes a boundless vigour that is a permanence of the album as a whole.

Bernard has certainly 'moved on' towards his musical zenith, and doubtless, it is sure to rise again. **M**

Jason

CLAWFINGER

Clawfinger ★★

Swedish death metal rap? - Hmmmm,...Nice! (NOT!). Basically, read no further if you're scared of bands like Korn, White Zombie, Body count, the Deftones, et al....even then you probably won't think this lot are that good. Clawfinger are a strange lot, all in all, trying to mix the heavy riffing of Korn with rap, the attitude of Rage against the Machine with the cheesy lyrics used by bands whose first language isn't English and the use of Indian music, all as heard on their recent single *Two Sides*. I'm not saying that this is all bad but it's certainly an acquired taste though there are some deceptively good bits in there, especially when you get past the initial few REALLY heavy songs. Then you get to a collection of lighter songs which, whilst still being heavy, have a few more hooks and better riffs, being much more controlled and accessible. There's some good, slinky bass

lines in there and some rather funky guitar playing if you wait a while but it's still very formulaic at times. Strangely enough the last song is a token 'nice', quiet song which isn't that good and anyone who bought the album isn't going to bother to listen to anything like that.

If you like this sort of thing then it may be worth a go but don't go buying this on a whim - it's not exactly elevator music. **M**

Martin

SPACE

Tin Planet ★★★

Space don't quite fit the 'difficult' second album cliché. Yes *Spiders*, their debut, was excellent. The blend of styles saw a band emerge from Liverpool that wasn't merely another Beatles clone but one that exuded originality. They mixed Frank Sinatra with dance beats and a sprinkle of effects and loops to create a sort of '90s take on cabaret-pop-dance. Coupled with

the brilliantly strange voice of Tommy Scott, they were sure-fire winners from the word go. According to the cliché, their second album should have arrived after a flurry of press speculation and excitement, only to be panned by the industry.

Fortunately that's where the cliché falls apart - *Tin Planet* is a fine album. The spikes of originality haven't even dulled slightly as they try new things with their music like it was quickly going out of fashion; the opener is a Latin affair with Scott's voice sounding like he was some leetle Mexican and the other end of the spectrum is at the other end of the album where techno rears its head. In between there are absolute gems, the best of which is the last single, *The ballad of Tom Jones*, which features the vocals of Cerys from Catatonia. Only Space could get away with something like this. Here is a song that is about two lovers who are about to kill each other but are stopped by the sound of Tom Jones' voice. Cool! **M** Alok

ALBUMS

JAMES

Best of...



Everyone knows at least one song by James. They formed in the mid-eighties and bucked the whole idea of synth-pop and the much-hyped 'New Wave' that was appearing in the music scene back then and instead created songs that mirrored the guitar pop of bands like the Smiths. They hail from Manchester and were at their height in the baggy 'Madchester' scene at the turn of the decade along with bands like the Stone Roses, the Happy Mondays and My Bloody Valentine. In 1990, you couldn't go anywhere without seeing a James flower scribbled somewhere. Whether it was on a wall, a poster, a magazine or on a schoolbook, it made certain that the band's name was well-known. This was partially due to the re-release of the excellent single *Sit Down* around then which came shortly after what many still claim is their best album. *Gold Mother* was almost a masterpiece. It seemed to talk in the language of its fans and its songs were damn catchy. The band released *Seven* and *Laid* in the early '90s but it was their last album *Whiplash* that seemed to bring them most success. This album contained songs that were very indicative of their earlier efforts but brought them up to date. The good thing about releasing a compilation of their best songs, then, is that it unites all the different sets of fans that James have. There are those who were around in '84, those who jumped onto the bandwagon in '89, those who 'discovered' them when it

looked like they wouldn't be releasing anything else earlier this decade and, of course, those who thought that *Whiplash* was James' first album.

James: The Best Of contains a list of the band's history, as you would imagine. It's not chronological, though; expect to hear things like the recent *She's a Star* and *Waltzing Along* nestled up alongside classics like *Come Home* and *How was it for You*. It might be a strange way to package a compilation, but it works. It really is possible to see that the essential ingredient that makes the songs so good is present and correct in all of the tracks in the same way. Part of that 'something' is singer Tim Booth's voice which was amongst one of the strongest and most distinctive around when the band started up and this is still the case today.

If you are an old fan of James and you saw them through baggy back in '89, then you'll already have all of the songs that are on here and you won't need me to tell you to go out and get it. This album is clearly aimed at those generation of fans who bought the last album and want to get into the older stuff. Or those who have heard *Sit Down* and decided that they rather liked it. Well, if this is you, then do get the album, you won't be disappointed. If you don't fit into any of the above categories but you have an open mind and want to experience a brief history of one of the best bands to emerge from England in the last fifteen years, then give it a listen. You'll love it. **M** Alok

EVERCLEAR

So Much for the

Afterglow ★★½

West Coast based guitar, bass and drums trios will always be compared to Nirvana. Unfortunately this means that they always come across as watered down.

You can't deny that the energy and spirit are still present, as well as the sombre storytelling style with Everclear. Check out the bonus track, *Hating You for Christmas*, which tells a tale of being dumped at Christmas time. Jolly stuff, eh? What seems to be playing truant is the raw emotional spark. For something that's supposed to be punky and aggression-fuelled, you feel like they got bored and rattled this song off during their sleep.

However, there are revealing high points, in that they are the instrumentals. *Media Intro* is sampled from a 60's movie about anti-depressants but it's *El Distorto De Melodica* which is the gem. It's a cacophony of overamped guitars and screaming voices and is a cross between Primal Scream and The Sex Pistols. The problem is that these tracks are the odd ones out. Maybe next time Everclear will churn out an interesting alternative record with weird noises and haunting harmonies. However, I feel they might be too far down the punk grunge trio line to extricate themselves fully. **Dennis**

LIONROCK

City Delirious ★★★★★

City Delirious is Lionrock's second album and it's nothing short of superb. There's a mix of instrumentals and lyrical tunes, but it's the overall production of the music that really allows the music to gel. We're treated with a mix of rhythms and beats, with live guitars and off key basslines, forever looping in on each other.

The first single to be released from this album is the triumphant Rude Boy Rock. With a pumping bassline and a catchy brass section lead, Lionrock have placed their proverbial paw well in the court of pop. One would assume that any dreams of pop stardom rely heavily on this being accepted by the mass populous, and from the saturation radio play it has achieved this seems inevitable.

Live drums and guitars, play a key part in the brilliantly titled *Electric Hairdo*, as the diversity of the instruments used seems to increase with every track. A problem often encountered when faced with such a mind blowing array of instruments is what to actually keep your ears tuned to, but as Lionrock keep things simple with perfect pop structure there is no such problem.

The title track, *City Delirious*, brings us vocals in the form of the semi-rap, semi-singing style of the Stereo MC's in such a catchy way that allows us to forgive them any lack of lyricism that may exist. Indeed the voice adds such quality to the sound, it wouldn't matter in the lyrics were in Esperanto.

Overall, a wonderful album that keeps your foot tapping from beginning to end.

James

TORTOISE

TNT ★★★

It's a jazzy thing and it sweeps you along with the trumpets cutting in like rusting gold - it's peace and you can feel the finger tips on the strings and the brushed on the bongos a-sweep a-sweep and the whole thing hangs together somehow and rolls on down the road on wheels of bass - it's off-beat it's a thobbing melody which rumbles and stumbles when the chords jump out from behind you and cha! TNT! the snare picks up waving threads and it goes banging along rolling along.

I set my face to the hillside, the equator, a simple way to go faster than light that does not work trundle along doing that quirky thing the suspension bridge at iguazu falls the names are just right, when along comes four-day interval and we're back to square one - the dark continental melodies start up again from their melancholy roots and slowly pick up the beat until we're rolling along again, all dressed up an no particular place to go.

TNT is a lazy Sunday afternoon when it's not really warm enough to sit outside, but you do anyway and suck on a G&T with your shades on mistake comfort for happiness - it's a sad memory reconsidered when it doesn't matter any more - it's the point where you drift to sleep after a hard depressing day.

Jeremy

SINGLES

A huge number of singles grace this page this week. Read and enjoy...



The Warm Jets produce another sound single with *Hurricane*. If you liked the last ones, then get this. Solid guitar, singing and chorus, destined for the number 37 position in the charts that they know so well, probably deserves higher.

The Sun Beats Down by the **High Llamas** is a playful little number, that I could imagine the Beatles doing as a B-side to *Yellow Submarine*, just for a laugh. It won't get any airtime, you'll never hear from them again, but who cares, it's fun.

The Dawn of the Replicants feature next with *Hogwash farm (the diesel hands e.p)* which is quite catchy, but definitely not a single. There's some nice guitar, tunes and backing singing, but a patchy chorus. He often repeats 'nothing more than Hogwash' and the only explanation for the lyrics of this song is nothing more than hash.

Alabama 3's *Ain't Going to Goa* is a re-release or something like that and not a bad one. It is very easy to listen to, with a lot going on throughout the song, a mouthorgan solo and a very poppy beat. A strange Reverend-like speech in the middle about some ass, but overall the sound is good.

David H

You'll like **Tina Moore's** *Nobody Better* if you liked *Never Gonna*

ESSENTIAL CHOON

Dust Junkys - Done & Dusted EP
The next single to come off this is supposed to be *Nothin' Personal*. If you liked *What Time Is It?*, you'll love this. Heavy bass, energised lyrics, and House of Pain meets Dog Eat Dog attitude - fantastic. More of the same please.

Derek

Let You Go - they're almost identical. Same bass, same skipping beat. Don't bother with this if you've got her first and if you haven't, well, don't bother with this either. Let's have a bit of variation next time Ms Moore.

Cartoon carry on the trend for NASA publicity with *Men from Mars*. Sounding like a more mature version of the prepubescent Crash, this is definitely worth a look, if not just for the cool cover.

Lynden David Hall is always soulful, slow and sexy and doesn't disappoint on *Do I Qualify*. Either you like this type of thing or you don't. So do what you please.

Derek

A band called **The Smiles**? Oh yeah, I guess these guys are smiling in the same way that Morrissey is beaming from ear to ear. The weird vocals on *Say Something* do the impossible by sounding like both Roy Orbison and Bruce Springsteen whilst still stay-

Astral Dominoes is sparse, dancey-trancey stuff from **The Chemical Pilot** which isn't much different to the rest of this type of thing and is hardly a prime example of the subtle combination of different beats/sounds/etc.

Mokey's *Wheel Is Motion* isn't bad but not really good with nothing in the punchy riff to distinguish it. Vaguely reminiscent of a more indie Reef, it sounds as if they had one good idea and decided to use it until it died a horrible, messy death.

Martin

Audioweb's *Policeman Skank... (The Story of My Life)* is an anti-establishment number with the video shot in a police line up room. Not as frenetically frantic as *Bankrobber* was but definitely in the same vein as before. Heavy Jamaican accent, solid bassline and a climactic ending to the rising paranoia.

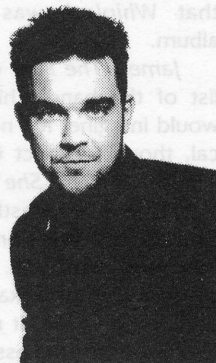
ESSENTIAL CHOON

Robbie Williams

Let Me Entertain You

The bad boy from Take That hasn't done too badly for himself and though this isn't quite as strong as the previous singles it certainly ain't bad. He can't half sing either.

Martin



ing defiantly indie.

Laughing Stock is lo-speed, lo-fi from **Grandaddy**, the Californians whose dictum for band entry is sporting an Abraham Lincoln beard. This track, like others they've made is equally at home being a relaxing tune to chill-out to, or a mosher's delight.

Sick And Beautiful is a joy to listen to. **Artificial Joy Club's** female vocals are - as the song suggests - both sick and beautiful, featuring the wonderful cry of 'I need a quick fix.' The sick/beautiful theme means that on one listen you feel happy but on another you're left feeling downcast. Strange but amazing nonetheless.

Ed

There is very strong songwriting on *Like You* from the tortured soul of **Kristin Hersh**. Melancholic is the word but not to overkill status. Nicely acoustic but isn't exactly 'pop'.

Diwifr has a very strange opening. **Melys** produce some scary xylophone noises and a haunting female voice. It reminds you of Portishead a bit. The rest of the track sounds like a Welsh Bjork singing over a Wannadies track. Whether this is a good or bad thing is for you to decide.

Monkey Dead by **Sunhouse** is from the forthcoming soundtrack of *Twenty Four Seven*, a film where Bob Hoskins trains a bunch of no-hopers to box and in the process inspire them to make something of themselves. *Monkey Dead* is probably the track where Bob wanders down a lonely street doing a bit of soul-searching and faith questioning. An atmospheric acoustic blues number that is both contemplative and ultimately uplifting.

Dennis

ESSENTIAL CHOON

Marcy Playground - Sex and Candy

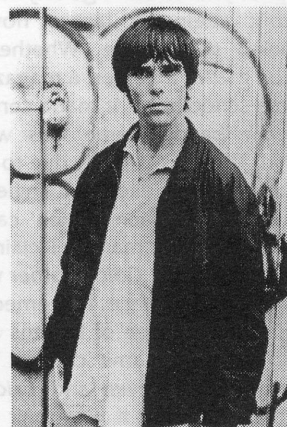
Wonderfully chilled out record to lounge about and listen to it emphasised by the brilliantly laconic delivery. Championed by the music press, Radio 1 and, perhaps more prestigiously, ICRadio where it was Single of the Week. There's absolutely no reason at all why Felix should disagree with the above.

Dennis

Arab Strap return with *Here We Go Again*. A beautifully depressing scottish ballad. Spoken, rather than sung, in monotone over basic strings and beats. Definitely would not be out of place in *Trainspotting*. *Everything Goes Around The Water* for **The Delgados**. Deconstructed indie patched back together with strings, flutes, and boost in melody. Unfortunately the singers tend to whine rather than rock, sounding more like the Scandinavian variety of indie pop.

Another band that is jumping on the Black Grape / Fun loving Criminals band wagon is **Junkie XL**. *Saturday Teenage Kicks* is tedious rap with a dull dance track that does absolutely nothing for me. One of the B-sides, 100, is a instrumental dance/trip hop track that shows Junkie XL's full potential.

How's It Going To Be is a song about love and breaking up of a relationship courtesy of **Third Eye Blind**. It's as heart wrenching as



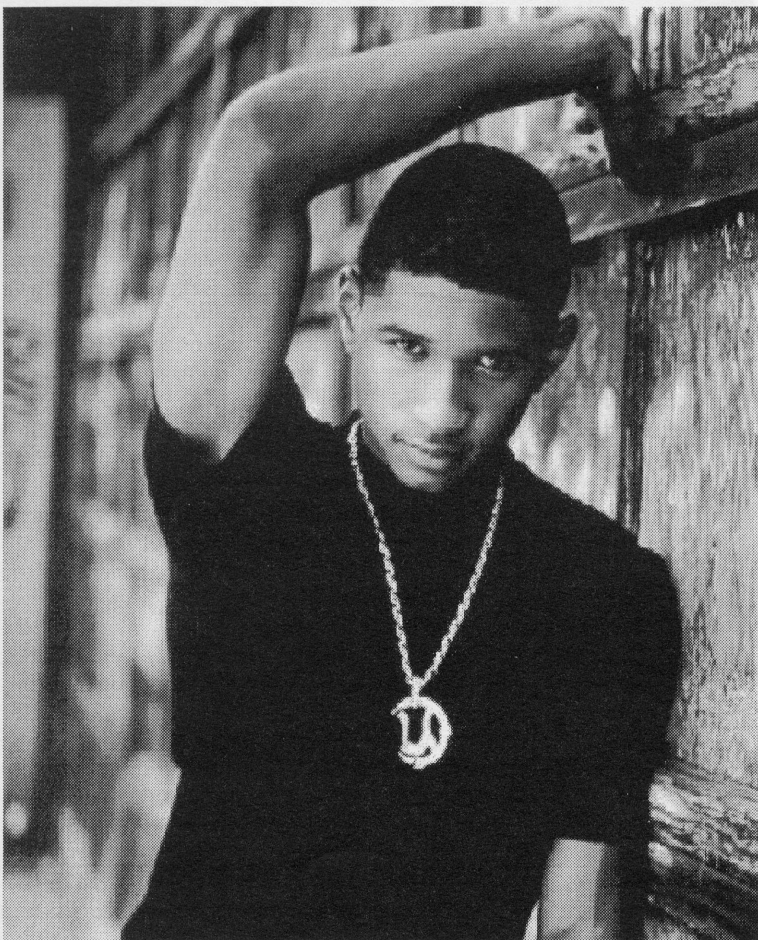
the guitars on it. The single does contain the pop hit *Semi-Charmed Life*, though. Not that that makes it any better.

You are bound to have already heard **Ian Brown's** *Corpses*, the heavily play listed follow up to *My Star*. It's moody, soulful and excellent. **M**

Ramzi



The last week of term and we look at what's happening down at KISS FM.



What's up! Last week of term and people out there just chillin', well y'all can stop chillin' and start reading cause I got a page load of stuff for ya. This weeks Phat Selection is an Essential Selection, a compilation of the best from the past couple of months. The rest is the usual shit, news and reviews.

What the hell is happening down at Kiss FM, they have gone from getting the best of the underground DJs and promoting them, to simply signing high profile figureheads. Obviously I am talking about the Dani Behr situation. Dani has been signed to do her own weekday radio show from 4 til 8, although she has no previous radio experience. She's been put together with two other current presenters, Janice Vee and Lorraine Ashdown. So far the show's not been all that bad, but the long primetime slot has meant pushing back the specialist shows and only time will tell if this leads to a lack of real quality R&B on Kiss. I hope not but I got a funny feeling.

At last, the huge Destiny's Child *No, No, No* gets a UK release. What's the problem with record companies over here? Huge floor fillers like Destiny's Child don't get a UK release for time, why? It's so simple, it's all about the money. Releasing on import means the track can build up some hype, DJs be playing it, peeps hear it, they want it, but it costs (you know £6 to £7 on import); so when it eventually gets a UK release..... its gonna go thru' the roof. The best example is the Usher gem *You Make....* released on import in September. People were lovin' this, and when it got its UK release in January, we all know what happened, it flew

straight to the top spot. At the same time imports are the shit, cause there are so many tracks that are the definition of phatness that never get a UK release. From the end of last year we had MQ3's *Everyday*, which was doing damage on the floors, but never got the airplay or the hype and I ended up parting ways with a fiver for it. There are loads of tunes like that, you hear'em, hunt'em down, but they're only there on import. As long as there's money to be made, we gonna have to live with it.

On the album front two more compilation albums (yeah more fuckin' compilation albums) have been released, but these are not the usual shit; for once we have two wicked examples. First up there is the *Mastercuts Classic R&B*. I know what you're

thinking, this has been done before, but surprisingly not. Mastercuts have probably done every other muscial form including swing, hip hop and even jazz-hop but not R&B; the album is described as a collection of classic R&B cuts from the ages, and this is packed full of dope tunes. The club classic *Only You* by 112 and Biggie is included, Faith Evans' *I Just Can't Wait* from the High School High Soundtrack and of course a track from the boys Jodeci *Get on Up*. As well as more from Blackstreet, D'Angelo, Toni Braxton and Brian McKnight, this album is class but there is a downside cause included on this is a *Mase* track, and this track ain't classic R&B. The second compilation set is Kiss FM's *Smooth Grooves '98* double album. A collection of the best tunes from the past year, it's all good here. The range of tracks on this is very impressive, mixing up the best from hiphop and R&B, with LLCool J's *Phenomenon*, Busta's smash *Put Your Hands....*, the huge club hit from Biggie *Hyptonize*, my favourite *Wishing on A Star* from Jay Z, the killer *You Know My Streez* by Gangstarr (Nim!) as well as Rakim, Missy and many more;



on an R&B tip it's equally strong with Lynden's *Sexy Cinderella*, Say Nothin' by Omar, K-Ci and JoJo's classic *You Bring Me Up*, the dope Brian McKnight *You Should Be Mine* and more from Allure, En Vogue, Mary J. and Joe. You probably got most of these but if you ain't, this is quality.

Still on the album tip, there's lots to look out for in the next few months. Aretha Franklin's album *A Rose is Still A Rose* is due out at the end of April, the single (check the Phat Selection) is also due for a UK release at the same time. The Gangstarr album has been put further back to April according to producer DJ Premier, probably due to trouble in clearing K-Ci & Jo-Jo for the song *Royalty*. *Work* is out on the Caught Up soundtrack and may be their dopest yet. Both tracks are doing the business and show Gangstarr are maintaining the skillz. They aren't the only old school hip hoppers to be dropping an album, Public Enemy are currently hard at work in the studio on their *Resurrection*. Smooth's new album *Reality* is out now; she has changed not only her record company but also her style, rapping less and singing more and is different to the usual R&B including a track more suited to Alanis Morissette!

Milen & Roni

Phat Selection

Royalty - Gangstarr feat. K-Ci and JoJo

Gangstarr are hip hop and, with the original swing boys K-Ci & JoJo, they have produced a track that is making all the right noises.

Deja Vu (Uptown Baby) - Lord Tariq & Peter Gunz

Monster! This is getting heavy rotation on the radio, cause this is a killer. An ode to their home, the Bronx, from two underground rappers.

You Make Me Wanna - Usher

After blowing up on import back in the autumn *You Make....* got its UK release and went straight to number one, you wanna.....you gotta.

No, No, No (Wyclef Remix) - Destiny's Child

The four girls from Texas together with the Fugee's Wyclef bring us a phat piece of head nod. The hook is so simple even the rock boys can sing along.

Do I Qualify - Lynden David Hall

The second cut from Lynden's acclaimed album *'Medicine 4 My Pain'* this is pure soul, sung by a man with real soul.

Weekend - Dave Hollister feat. Redman and Erick Sermon

I've said this time and time again that this is phatness itself, killer hook, you can't help singing along to this.

A Rose is Still A Rose - Arthea Franklin & Lauryn Hill

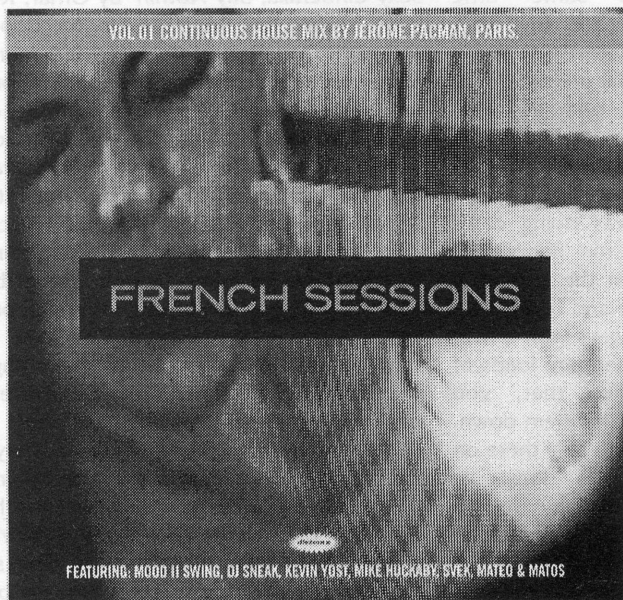
The Queen of Soul shows her class.



CLUBSCENE - ALBUMS

DJ JEROME PACMAN

French Sessions - Continuous House Mix



Distance Records is a French record label that has really made it into the forefront of house and techno in recent years. Concentrating mainly on straight house and techno beats, this company has proved itself as a truly international collective, combining and releasing talent from all corners of the electronic globe. Look out for a forthcoming feature on the label soon. Until then we have this album to listen to. This is the first in a series of albums to show us that Laurent Garnier is not the only French DJ that we should be listening to!

Jérôme Pacman originates from the capital of France. We normally associate our French cousins with everything that is artistic, smooth and passionate. This mix is a testament to that french "Je ne sais quoi" that makes them so amouress and romantic in our eyes. Fourteen tracks that don't actually originate from France have been blended and crafted in Jérôme's own unique style. Most people ask the question, "DJing, art or arse?". Here's a DJ who's truly putting the art back into club culture.

This CD has rarely left my player over the last two weeks. It has everything; funk, passion, plenty of sex appeal, depth and a real groove. The music chosen from Jérôme follows a strictly housey flavour. But we're not talking about your local Ritzy Club house. This is cutting-edge music from some of the best producers that exist in the scene today. You won't find endless breakdowns and "Ooooh! Take

me higher!" vocals. Quite frankly, there's enough of that about today. We're talking about music that is as comfortable in your CD player at home, as in any superclub. Personally speaking, any music that can work in different environments is music that has been produced from the heart and is driven by passion, not economics.

We begin with a recent track from the man of the moment, Kevin Yost. His work on the USA label i! records is highly collectable. The piece included on French Sessions is a beautifully produced piece of slick early-morning house/jazz. Check out the saxophone solo. We follow straight into a minimal yet rhythmic track from the Glasgow Underground collective. Bongo drums skirt in and out of a funky bass guitar riff. Glasgow Underground are not the most consistent musical outlet at the moment, but I have to say that this has real soul.

The mix soon moves on and gets more funky. The last few years have seen house music turn back to the old days of disco for inspiration. This "disco-house" phenomenon has seen artists such as Johnny Fiasco, Paul Johnson, Roy Davis Jr. and Gene Farris. This album contains work from possibly the most famous disco-groover of them all, DJ Sneak. Sneak has become a modern-day house legend. As a DJ or producer his work is unmistakable and essential. You can listen to "Wanna Sing". The disco groove is maintained with fine tracks from Rick Wade (Player's Theme) and Mike Huckaby (Groove Box).

VARIOUS ARTISTS

Random (02) Mixes of Gary Numan (*Beggars Banquet*)

Regular readers of Clubscene will remember me reviewing a series of vinyl singles containing modern, cutting-edge techno remixes of this influential 80's popster. There were four twelve inches. Now they have all been released as a boxed set vinyl edition or single CD. So you haven't missed out!

I actually missed the first ep in this project. Not to worry though because the tracks are here in all their glory. Check out the dangerous and dark sound of techno's finest and fiercest Robert Armani. His interpretation of Metal is characteristic hard and pounding. Uncharacteristic is his liberal use of melody. This makes for great listening. Munich's DJ Hell has produced a new version of Dans Le Parc. A more chilled-out and thoughtful track that continues Hell's recent foray from straight beats into electro and breaks.

Two very different versions of the original hit Cars grace this album. Chicago's Mike Dearborn slams out a hard, minimal main-floor techno scorcher. Meanwhile, Dave Clarke has left the original version virtually untouched, tampering only with the rhythm section. Another big producer of the moment, namely Dave Angel has provided a reworking of Warriors. This is characteristic of the work that Dave has been producing lately, but doesn't fall anywhere near his best work to date. I do howev-

er, like what Steve Stoll has done to a track called Remember I was Vapour. Nothing that Steve does can be described as complex or layered. His style is completely minimal. However his strength lies in knowing what exactly what makes up a well-produced track. At its worst, minimal techno can be described as boring; at its best it can be best summed up as Steve Stoll!

Detroit techno is also given a look-in. Claude Young now lives in London but has the Detroit vibe in his bones. We are Glass takes all the best elements of Detroit techno; the funk, the quirkiness, the unpredictably and the inventiveness; to produce a track of pure quality. Starting slow and building into a monster of a floor-filler, this is music that commands respect.

The final track included on the album is from Peter Lazonby. Some very inventive experimentalism leads to a final output that is ambient, but definitely not background music. Beautiful synth patterns roll and weave alongside a clever rhythm section.

So there it is; a completely random selection of remixes. The best of 80's electronic pop rewired by the cream of the 90's techno heroes. The talent featured is diverse so you may not appreciate everything on offer here. But you will certainly find something to tickle your fancy!

al:ck

Jérôme is really taking us on a journey here. The trip continues with some quirky music that falls somewhere in the grey area between house and techno. The excellent Maas from Scotland's Soma Records outs in an appearance with his track Another Saturday Night. Soma have been producing funky electronic music that defies the relentless pigeonholing of recent times for many years and Maas is one of their star signings. Paris Angeles gets a credit with a track called Hardgroove, a track that really pushes things to an extreme. I had never come across Paris' work previously, but this track serves as an excellent taster for a talented artist. This review has covered a fraction of the fourteen tracks on offer here. The main thing to take note of is that the DJ keeps control of his records throughout

and not vice-versa. In the age of mega-star DJs acting as little more than publicity and promotional vehicles for a handfull of tracks from big independant labels, it's refreshing to see a mix of tracks from the underdog, the small-time producer who thinks big musically, not financially.

Let's not forget, that the star of this album is Jérôme himself. His mixing is smooth and controlled. His flair and passion for his art is evident. His love of the tracks he chooses and combines is obvious. Long gone are the days when French music was laughed at and ridiculed. St Germain, Daft Punk, Etienne de Crecy and Air have led a new French revolution. Now DJs like Jérôme Pacman are teaching us how to play the house music we love. Vive La France; Vive La Musique; Vive La House! al:ck

the electric café

Think of drum'n'bass, think of London, Bristol, the UK; think of Goldie, Roni Size, DJ Die; think of Full Cycle, V, Metalheadz, Moving Shadow. If those are the images that this musical style conjure up for you then prepare for a shock.

Think of drum'n'bass again! Think of all of the above. Now add some names to those lists. Think of Germany; think of Frankfurt, Mannheim, Berlin, Hamburg and Munich. Think of Compost Records, Force and Paul, 'Into Something, and Fauna Flash...

Fauna Flash! About four years ago two Bavarians from Munich began making music together. To begin with it was electronic music. As their production skills increased, it evolved into drum'n'bass. Fauna Flash soon teamed up with Michael Reinboth, the founder of the very influential Munich-based label, Compost Records. Now we have a new album from Roland and Cristian (aka Fauna Flash) called the Experimental Kitchen. Look out for it in good record stores NOW!

As if the Fauna Flash project wasn't enough, the boys have also teamed up with Rainer Truby, another Compost artist who hails from Freiburg, in the Rhein Valley to form the Rainer Truby Trio. Rainer is a star in the UK eclectic underground, with critical acclaim coming from Giles Peterson and the Talkin' Loud Collective and also Mo'Wax, etc. It is also said he has a vast record collection of priceless jazz and funk and fusion. Definitely a DJ to check out next time he is at the Blue Note!

The Rainer Truby Trio's big break came when they were asked to remix Plis Infinis No 2 from France's Frederic Galliano (a big star on the international electronic jazz circuit) on Laurent Garnier's label F-Communications. The remix is, in most people's opinion, the highlight of the EP. Subtle Brazilian rhythms shuffle along dreamily, and the scene is set for a great piece of music.

I was lucky enough to meet up with Roland and Cristian during a recent tour of the UK. The first thing I wanted to know was how they could best describe their music. Since drum'n'bass has crossed over to Germany, it has gone through some subtle changes.

"The main thing is drum'n'bass." Replies Roland, "But it's a special view of drum'n'bass; very jazz-orientated, but not in the



Fauna Flash: Roland and Cristian

Photo: Aliki

jazz-style of, say Bukem. It's more original jazz samples and the sound is a little bit harder than the normal jazz stuff."

So how did Fauna Flash come about? "We've known each other for over fifteen years." Continues Roland, "We played as drummers in teenage school bands, and lived in the same area of Munich. We started working together in this type of music three or four years ago, because we didn't want to stay in the drummer's seat! We were in rock bands, jazz bands, fusion outfits. Everything!"

It is this openness and need to embrace as many different types of music as possible that led to a transition from being a part of the band to actually being responsible towards the entire musical output. "We were always interested in rhythms and beats. That's what is so exciting about drum'n'bass. But at the same time we were listening

to jazz and fusion. That's the background of Fauna Flash."

During his period as a drummer, Cristian was slowly getting into electronic music. "I saved up for a sampler and some sequencing stuff and I was trying acoustic drums with electronic percussion. When me and Roland became a collective it was because we weren't satisfied in playing just in bands anymore; playing other people's music. We wanted to do something alone. We didn't decide 'now we're going to go into computers or now we're going to do drum'n'bass.' It just happened slowly but surely."

One of the first appearances that Fauna Flash made together was at a big techno rave with an entirely new concept. "We hooked to play at a rave with two drum sets and some ambient records." Explains Cristian, "That's what got us into this whole dance thing. It

was a whole new scene for us because we were always playing in jazz clubs or at rock concerts."

"We got invited and I would say that we were open-minded enough to try it out. So it was 'Let's go for it and see what happens.' We just went for it! Less is more. We played simple beats together and people got into it."

Both Roland and Cristian cite their musical heroes as "Weather Report, Yellow Jackets, Miles Davis, Cameo, all P-Funk music, Roy Ayers and the 80's!"

The Rainer Truby Trio began after fauna Flash was an established and respected outfit. "We spent a lot of time together (with Rainer). So we thought, because of the jazz background we have, we wanted to have another project. Another thing that wasn't just drum'n'bass. Fauna Flash is just heading down one alley. With Rainer and his jazz background we said 'Let's do RTT to get this other musical form out to the people.'"

The UK underground, whether it be the jazz community or the d'n'b scene is seriously getting into the sounds of FF and the RTT. This is the music that will prove whether drum'n'bass is a truly international art form, or a cliquey UK thang!

You can check out Fauna Flash and the Rainer Truby Trio on Compost Records from Munich.

al;ck



Michael Reinboth, founder of Compost Records

Photo: Aliki



CLUBSCENE - CLUB REVIEW.

ULTIMATE B.A.S.E.

@ The Velvet Rooms, WC1.

I have been meaning to attend this club for a very long time, especially since it's refurbishment late last year. For those of you who for some reason have not heard of this almost legendary club night, it is on every Thursday 9pm-3am and the occasional Saturday down The End nightclub.

It also has every thing to do with the big man Carl Cox who is resident along with Jim Masters. Either one or the other is always there. Unluckily for me we attended a night when Jim not Carl was in the

place. I have nothing against Jim you understand but Carl Cox has been my hero for many years now and I would have loved to have seen him in action again.

We arrived around midnight and entered probably the most plush surroundings in London- the Velvet Rooms and I can now see why it's so-called, with the walls covered with red cushions and pristine red seats it just oozes class. This is only a small club but it has plenty of seating and a crystal clear sound system making this the per-

fect place to sit back in the most pleasant surroundings your likely to find in a club anywhere and listen to up-front music.

In case your were wondering, the music policy is hard house / techno & tech-house brought to you by the best in the business. When we arrived the place wasn't packed but an ample amount of people were there and the music wasn't to hard at all, but gradually building as the night progressed until about 1.00 when the DJ unleashed a fierce assault of tech-

no. Just what the crowd had been waiting for -first class stuff.

This club does not only boast the best techno music you'll find anywhere in London especially on a Thursday but a club that has the nicest little touches such as air conditioning (no sweaty monsters in here) and people that come round and collect empty bottles and empty the ash trays so your not falling over bottles all night.

So full marks to club and promoters. A night that will takes a lot of beating. JP

CLUBSCENE - COMPILATIONS

The House Music Movement

Mixed By DOC MARTIN (MASTER TONE) ★★ ★ 1/2

This is the first from a new series *The Complete History of House* mixed and is presented by the worlds greatest DJs. Lining up alongside LA finest (Doc Martin) in this series are Todd Terry and Roger Sanchez (New York), Farley Jackmaster Funk (Chicago) and Murk (Miami).

Accompanying each of these mix CDs is an interview CD featuring some of the originators of the house movement talking with Jon Fleming about the history of house.

The man behind this first offering is Doc Martin. I'm pretty sure most of you won't be familiar with the name, which is surprising as he is one of the major players on the world scene. So here are a few things you should know about him: 1. Has played for 28 days straight. 2. Has over 1,300,000 airmiles. 3. Only West-Coast DJ to have lived in NY.

4. Has played with Dee-lite, The Prodigy, Mody etc. 5. Voted in top 20 DJs in the world by details magazine. 6. Can hold a floor for up to 8hrs.

So he has the credentials - what about the CD. As you would expect the mixing is smoother than a babies bottom and the tunes are taken from the early days of house music. The set builds and progresses nicely. I remember what someone once said to me, "your set should be like your telling a story" and this is a good example of it. The musical styles covered are deep house with occasional vocals, getting harder towards the end.

So all in all this is a very competent mix CD nicely packaged with plenty of background info on the scene. And you won't find any chart toppers on here as is so often the case, but only the real music behind this musical revolution. JP

The Sound Of The Underground

Mixed By The Lisa Marie Experience ★★ ★ 1/2

This is the sister series being run in conjunction with *The House Music Movement*. This one showcases the leading names from around the world with mixes to come from Norty Cotto's NY latino, DJ Alfredo's balearic beats, DJ Marques Wyatt (LA) and Psycho Bitch & Teri Bristol (Chicago), covering the underground that is 90's club culture.

Neil Hinde and Dean Marriott aka The Lisa Marie Experience get the series underway with their own blend of up-front club cuts that have helped make London one of the most forward looking club cultures in the world. The musical style is underground disco/ house but not quite as underground as I was expecting or hoping.

The Lisa Marie Experience take there name from Jacko's ex-wife Lisa Marie Presley (but don't ask me why). They have had wide

spread success over the past few years, not only with their remix work but also with their own productions.

The peak of there success was the club anthem of 96' *Keep on Jumpin'* which also reached No. 30 in the national charts.

In case you where wondering the mixing is of a high standard, no lame uninvolved stuff here but long running tight mixes.

The mix is set rolling with a true house classic *House is a Feeling*-by Sunday School and this is a good indication of the overall style - not the most underground selection I can think of but not a bad one either. Again this all comes very neatly packaged with plenty of info on the boys.

All-in-all this isn't a bad start to what could be a comprehensive review of that broad spectrum of music that is House. JP

Chocolate Weasel. Spaghetification (Ninja Rec.) ★★ ★ ★



With the Easter break looming you'll want something to sit back and unwind to. Something to take your mind off the strain of exams, coursework and all that shit. Chocolate Weasel's *Spaghetification* could be just the thing.

A mesmerising collection of sample based beats ranging from slow moody tracks too more upbeat high paced numbers bordering on the realms of D&B. I love the heavy electro influences running through many of these tracks with that monosyllabic space bass that T-Power has made his own.

T-Power says that "we were trying to keep that simply bedroom studio style" And they have succeeded in doing just that, taking a look back at the roots mixed with upfront beats. Those of you who have heard T-Powers last album

Waveforms a wicked album but goes off the deep end now and then. This ones nowhere near as dark or minimal as *Waveforms*, it's a much more accessible album.

This ones packed full of TV film samples and even street preachers as in *Rambling* going on about global pollution, *Weasenstein* with a sample from a early Frankenstein film I think, and *Flying Saucers* with not surprisingly samples from TV films and news about flying saucers all superbly blended with chopped and stretched beats 'n' breaks and they all work so well.

All this is not as serious as it might sound T-Power says "*Spaghetification* is a complete parody of everything that we're normally serious about" and Cris adds "it's about moving away from D&B, because you can't take the piss within D&B"

It's all the little touches that make this such an essential piece of listening, and they're what keep you interested. This is also what separates the innovators and the imitators and Chocolate Weasel definitely aren't the latter.

JP



CLUBSCENE - COMPILATIONS

ESSENTIAL OLD SKOOL HARDCORE

MIXED BY DONAVON "BAD BOY" SMITH (DC1) ★★★★★

Before D&B, before jungle there was the original hardcore sound. As house went acidic in the late 80's a new strain of dance music was born using hip-hop breakbeats as it's heart. It was heavier, harder and faster than anything before. It was the soundtrack to the rave scene across the UK.

Donavon "Bad Boy" Smith, one of the original DJs and producers, has expertly mixed together 24 true original hardcore classics as only someone with his experience could. I have always liked the Bad Boy's mixing and this is no disappointment. It brought back so many memories of times I doubt I'll see again.

This double CD pack is just ram-jam-packed full of so so many groundbreaking pieces of work it's

hard to believe. There's even some in here that I don't recognize.

Dance Conspiracy's *Dub War* gets us underway with that serious sub-bass and beautiful breakdown closely followed by Zero B's *Lockup* - not the mix that's normally played, so it's nice to see the Bad Boy staying away from the obvious choices. As there are so many other great tunes from this era.

Two tracks from the superb Rhythm 4 Reason are featured here and as with many of these tunes it's not only the shit hot use of drum patterns, a whole array of different b-lines and clever samples, but the astoundingly deep breakdowns. It's amazing how they stir up such strong emotions; they still send a shiver down my spine.

The first time I listened to this, I kept thinking "I hope this tracks on there" and then it would come on. Believe me, they're all on here and then some. A really comprehensive review of the 92-94 rave scene.

At this point I must come back to the mixing - which is second to none. If you don't know these tracks inside out it can all go pear shaped very easily. This is a time before the music was so styled and separated. A time when you could still play what resembles D&B, Jungle, Breakbeat, Happy Hardcore (4 beat) and Techno alongside each other.

The Bad Boy knows exactly when to put the mixes in and when to take them out. There are a few hairy moments, but you'd only

notice them if you listen extremely closely, and it's always suitable resolved. One of the best tunes on here is the Bad Boy's very own track *Obsession* - one of my favorite tunes of all time.

So if, like me, you grew up in the rave culture this is an absolute must. I promise you will not be disappointed. For the uninitiated this is your chance to hear what you missed and find out what all the fuss is about.

JP

CLUBSCENE - SINGLES

GARAGE / HOUSE

ADR Feat. Brown Girl. *Burning (Deconstruction)* Out Now.

V.I.P dub is the pick of the bunch and the one you probably hear in the clubs. Starts out with nicely chopped up beats and a siren 'n' acid influences. The powerful bass drum sets the pace, looped title vocal that you all should know by now and gun shoots take you to the break. In drops the heavy duty sub-bass & strong old skool influences, sounds slightly dated but I like it and it's well made.

Rugged and Tough. *The Sound / Got to Get (Confetti Rec)* March.

This is a track with silky smooth production skills, a very full & deep sound, slow beats, dark intrusive sub-bass, haunting keys that fits together tightly with a stunning female vocal that should complete the track perfectly, but this is where it all goes wrong, as the lyrics ruin it for me "This is the sound I love, when I'm rocking in the rave with the massive 'n' crew" But then again I'm particularly picky about things like that.

Circo Castelli. *Roadblock (S.I Projects)* 30 March.

The best way to describe this is as a jazz-house fusion, with a distinctive piano & snare intro, then comes in a double bass sounding b-line and a fast tempo bass drum this all works well together. But the piano comes in too strong and for too long. Apart from that the

track is OK - a good idea that doesn't really work that well. If you like jazz and house then this should be right up your street.

Goldie. *Believe. Groove vocal & dub mix (Metalheadz)* 23 March

No, this isn't a misprint. A garage tune on Metalheadz the home of dark 'n' hard drum and bass. Very pleasant female vocal and cool electro breakbeats make up the intro, then in roll the stepping garage beats. All this has a very original feel, a refreshing change from most of what you'll find in the shops. Dub mix toughens up the beats & cuts down the vocal. I prefer this mix but it's far to short.

DEA Project. *White Label (Marvel City Rec)* Out Now

Another old skool remix but what a tune to remix a truly awe inspiring track. It's been given what is being called the "smooth groove" treatment; not the usual speed garage mix that most tunes get. This gives it a slight edge on the hoard of old skool remixes out at the moment. Flip-side has some two step business going on with pleasant female vocals, but it doesn't do much else but that's why we mix.

Look out for Flex Kru's, *Watch the Flex (issue 1108)* as it's getting a full release on 23rd March. Their ruff remix of Robbie Williams latest tune is also due for imminent release. Jo Public.

DRUM 'N' BASS

Addiction/Carlito. *Future Elements (Creative Source)* Mid March.

Strong hi-hat and percussion intro soon joined by a double-bass sounding tone, piercing keys and a squealing trumpet takes you to the break. Fast stepping beats soon take control & soft touches of jazz - not too much, nice & smooth for the mix. One for the stepping and jacking masses. Hey, hey. Flip-side has tougher beats and stronger atmosphericals in a jazzy style, and those melodic keys give it a more intelligent feel.

The Prisoners Of Technology. *Crazy/Cold Blooded (Fresh Kuttz)* 23 March.

Another strong release from the P.O.T boys, and this ones right up there with their previous releases, which is no mean feat. *Crazy* is a dark jump-up sort of tune with a fresh rinsing b-line, but the one that's been making all the noise is *Cold Blooded*. It has a fuller sound, more complete, building beats with nice little cut backs and an accompanying bell tone. Sirens and title vocals take you to the break then watch out for yet another phat filtered b-line. I can't wait for the next one.

Artemis. *Inner World / Sun Stars (Goodlooking Rec.)* 6th April.

In that traditional GL style, meandering string intro punctuated with acoustic guitar and shortly followed by those rolling breakbeats, high

frequency chimes and an unintrusive b-line. *Sun Stars* is more of the same; deep 'n' rolling breaks dreamy atmosphericals and careful Eqing give it a panoramic feel. Are you ready for a journey deep into the sub-conscious? This one's sure to keep GL fans more than happy.

Scorpio. *Trouble (V Rec.)* Out Now.

This is fast becoming a label like Metalheadz & Goog looking, where you can buy every release and you're almost guaranteed it's gonna be wicked. They've done it again, with another storming release from V records. I didn't think they could match *Warhead* but they keep doing it - metallic echoing bass drum and, when it drops in, watch out for those serious stepping beats and a variation of that awesome bassline.

Moving Fusion. *Turbulence (Ram Rec)* Out Now.

This is a limited edition sampler from the forth coming *Sound In Motion* album that is set to blow up like Chernobyl, and is due for release mid-April. My local shop sold 25 copies of this single on the first day it was released. A totally ruff tune and check the bole bole bassline, that's been tearing up all the right clubs around the country. It's even getting quite regular plays on the radio. Enough said. JP



THE UNITED COLOURS OF ADAM F

Adam F is the man behind the first underground drum & bass track to truly cross-over into the mainstream, putting drum & bass in the public eye for the first time for all the right reasons.

Two years after its initial release, *Circles*, a massive underground anthem, was picked up by the likes of Radio One and Kiss FM due to its sheer quality and originality, although they were slow on the uptake.

With the support of the radio stations, *Circles* hit the national charts at Number 19. This showing that the true underground drum & bass tracks can easily compete with more traditional styles of music, if they can only get equal air play. People won't go out and buy records they have never heard.

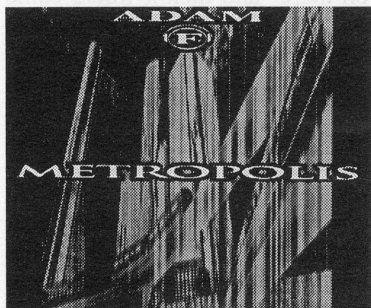
After the success of *Circles*, Adam was wanted by several major labels who had realised that they could make money from drum & bass. At only 25, Adam is already one of the major players in the scene with a string of ground breaking tunes under his belt.

Metropolis recorded on the legendary Metalheadz label increased Adams' status, a tune well ahead of its time with a phat and totally original bassline that took drum & bass in yet another direction. It was one of those pivotal tracks that summed up the vibe of the time and will be played for years to come. And who could forget *Aromatherapy* on Section 5 records?

Adam kindly took time out of his hectic schedule to talk to me about his new album *Colours* and the music on his mind.

JP. Other than remixes, there's only four new tracks on *Colours*. Why is this?

AF. "Well it's as much about getting the stuff I have already



released heard by a larger audience, as tracks like *Metropolis* you probably haven't heard unless you go out to the right clubs, or buy a lot of vinyl, so this is aimed more towards educating people who are not so into the scene as well as releasing some new material"

JP. The new single *Music in my Mind* is another wicked track that is also getting a little bit of air time on the major radio stations. Do you think it will chart?

AF. What ever happens, happens. I try not to set expectations as you only get disappointed

JP. If it does, would you go on Top of The Pops, as I know some people have something against going on shows like that?

AF. If it seemed right at the time yes I would, I have had offers to go on shows like TFI Friday and that. With TV, with all the profile & publicity you get it's not a bad thing, it's all about how you present yourself, but you will not catch me on any kids shows or anything like that.

JP. So we won't be seeing you on *Alive 'n' Kicking* then?

AF. No not at all

JP. Do you feel it is a good or bad thing that all the big name producers and DJs being signed up to the major labels?

AF. Well I can't speak for other people, each person has to weigh up the options and work out what is best for themselves. I spoke with Goldie, Groovrider and a few others who have already been signed to majors and decided that EMI were offering the best deal for me. It's nice to get that security, the financial backing to do what you love with out having to worry about money all the time. I feel it is important for me to be with a major label as they have the experience of promoting on a worldwide scale and that's what the scene needs.

JP. Do you still maintain full control over your musical direction?

AF. Yes, they have set me up with my own label F-Jams, which I have full control over from the artwork to musical direction everything, what they bring as I said before is the promotional experience.

JP. Do you feel this music can go the same way that rap music has and build its own empire?

AF. well if you think about it, ten years ago rap music was in the position that drum & bass is today, and they both started in one small place and grew from there, so hopefully, yes.

JP. Is there a chance of the music losing its underground flavour with the majors getting involved?

AF. No matter what happens the music will always stay alive, no matter how big it gets, whether people want to water it down or what ever there will always be people who make music for the love of it not the money, if you look at hip-hop music it's changed from where it started but still maintains flavour

JP. Can the music maintain its underground flavour and gain mass appeal?

AF. Yes, just look at *Circles*. I didn't remix it or anything for the charts, it was the same as the original release a few years earlier and it gained wide spread acclaim and after getting air play it reached number 19 in the national charts, so that proves that it can"

JP. You have been touring a lot the last year what is the world scene like, is it picking up?

AF. Yes, I have been to Brazil, Japan and America recently. Japan's on it in a big way, that's where the album sold second best after here, they have got a good little scene going on over there. Brazil was mad, there is not much of a scene there but they are a crazy party mad nation who are up for anything. America's know what is going on,



aromatherapy



they have got a lot of small scenes dotted about over the country, the place is just so big that they are all very spread out, but there is a bases for the scene to grow out there.

JP. What influences your work?

AF. Everything, I listen to everything, from R'n'B, soul, hip-hop to whatever.

JP. What's in your car stereo at the moment?

AF. It changes every day, but at the moment I've been listen to Goldie's new album.

JP. What do you think of it?

AF. It's good to see something he has been working on for so long to finally be finished and released, I think it's very good.

JP. What are your plans for the rest of the year?

More touring, I'm back off to Japan soon, and concentrating on the live show and on making it a better show watch.

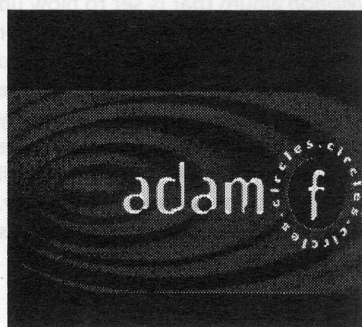
JP. With your shows are you going for a more live sound?

Not live as in acoustic, the bass player for example has all keyboards and samplers round his neck as well as acoustic bass instruments, so he has all the different sounds there at his fingertips.

The live show is so intense, we have all the different bass lines their so we can switch straight from one to another, we play with the audience. We have all live breaks 'n' synthesised sounds, mixing the sounds live. If you want us to drop in the *Metropolis* bass-line over say *Circles* we can, it's not like we will be there on stage playing flutes and things, but saying that I have tried everything over the last year.

If you fancy see the man live and direct, you can catch him down the Astoria check club listings for dates.

Jo Public.





YOU'RE READING IC RADIO (!!!)

WEEKLY SCHEDULE			
Broadcasting 24 hours a day to halls, the JCR and on 999am			
	wednes	thursday	friday
12 - 1	Nanj Doing her thing in her crazy and unfortunate way	John C New music, competitions and general banter from the comic genius	Clem's Packed Lunch: The playlist plunder and a look at the weekend ents
1 - 2	Mark I hope you're ready for this! Ring 58085 for ANYTHING		Lanre Tobl's new replacement. R&B and soul with a mellow feeling.
5 - 6	Lanre Bringing you some soul, R&B and fresh fish	Roni from Tha Bomb! brings you his R&B selection	KC + Tom Starting off Friday Evening with a bang
6 - 7			Nim2: The latest D & B and swing grooves in a rotund manner
7 - 8	Justin is new, shiny and can be used instead of gloves when cold	Ian Sample Radio One award contender digests the news	James Ratcliff House music to slip your week into a weekend
8 - 9	Nolan the top choice of post-sport tunes with an Indie accent	Sourith and his continental flavoured popstastic extravaganza	Laurie Mandatory listening for those who know about quality
9 - 10	Alex and his hardcore (we've seen it before)	Jon and All Take you to the Vinyl Frontier and beyond	The Chef Will cook you up one of his specialties



Emotional times, dear Felix readers, as this is the last radio station page of this term. Consequently I thought that it would be apt if I gave you all a round up of what we've been doing this term to provide you with aural pleasure.

We've been interviewing, recording, and watching bands as regularly as Diana tributes have been appearing in the tabloids. We've recorded Fidel, Dererro, Spectre, Varnaline and the Interpreters in our Northside Studios, and have interviewed the likes of Evil Superstars, the Hormones, the Crockets, The 'O', and Scoot, to name a few. We've also done a live link up with the Counting Crowes at the Albert Hall, and have had DJ Hurricaine (DJ with the Beastie Boys) in to do a set, as well as broadcasting a specially recorded set with Money Mark. Not bad, eh?

Anyone can take part in any part of IC Radio: interviewing, recording, DJing, or going to free gigs. If this appeals to you, then join- it's as simple as that. All you have to do is pop into our Southside Studio and say what you want to do.

Jon Crabb

Student Radio Network Chart	
Gomez	78 Stone Wobble (Hut)
Rialto	Dream Another Dream (EastWest)
Alabama 3	Ain't Goin' to Goa (Elemental)
Dawn of the Replicants	Hogwash (Warner)
Mo'ke	Wheel in Motion (Dorado)
Annie Christian	Love this Life (Equipe Ecosse)
Tzant	Sounds of Wickedness (Logic)
Montrose Ave	Where Do I Stand? (Columbia)
Ether	Watching You (A&M)
Mover	Tricolore (A&M)
Ben Harper	Faded (Virgin)
Arab Strap	Here We Go (Chemikal Underground)
Stereophonics	Local Boy... (V2)
Young Offenders	Lose Control (Columbia)
Finitribe	Mind My Make-up (Infectious)
© Student Radio Network 1998	

FILM

There's a mass of film releases over the Easter vacation and so we are giving you a selection of the best (and the worst)...

MONEY TALKS

Starring: Heather Locklear
Director: Brett Ratner
Release: 3 April

★★
Mix Richard Pryor (30%) with Eddie Murphy (70%), and saturate the resulting crude product with helium to yield Chris Tucker.

Last seen as the irritating camp pop-star in *The Fifth Element*, Tucker is fortunately more bearable in this role. He plays a fast-talking small-time con-artist wrongly blamed for a deadly prison break. Baddies and goodies are all after him and his only hope rests with gravel voiced cynical newsman Charlie Sheen who is hunting for that headline exclusive. For some reason they only have err...two days in which to resolve it all.

Sheen is second fiddle and acts accordingly, which reminds us that he hasn't made a good film for a while. There is a more successful on-screen chemistry between Tucker and Paul Sorvino, the latter reprising light-heartedly his character in *Goodfellas*.

Tucker is the star and is actually quite funny, while the plot moves along nicely with copious explosions and a good climax. It's just that the film should have been called *Beverly Hills Weapon 48*. The only surprise is that the main baddie is French - "Kill zem all" - rather than English - "I am going to kill you now old chap!". Not really worth the price of a cinema ticket, so wait for it to come out on video, call a few mates round and with the money saved buy some Dorito's, a few dips and get the beers in.

Stef Biagini

Win Gridlock'd on video

Gridlock'd is released by Polygram Video on 6 April, priced £12.99. It's a refreshingly different film about drug addicts which avoids many of the usual stereotypes. It's about two buddies, one black (the late Tupac Shakur) and one white (Tim Roth), but for once it's the black bloke who's the level-headed sensible guy and the white one that's the crazy ass dude.

The two are part of a jazz band along with Shakur's girlfriend. When she OD's and ends up in a coma they decide that it's finally time to kick the habit and get clean, and the film tracks the day that follows. The problem is that there's a huge obstacle in their way - bureaucracy. Forms, queues and more forms conspire to prevent the two likeable leads getting into rehab.

This is an impressive directorial debut by Vondie Curtis Hall, who has created a very individual, stylish film. Much of the sardonic script is spot-on and he combines this with some truly hilarious moments. If there is one criticism of the film it is that it's slightly lightweight, with too many shots of the duo fleeing from the police rather than developing the plot. However, it's still very enjoyable with great dialogue in places.

FBI Beatwax have given us two copies of *Gridlock'd* to give away. To enter, simply e-mail felix@ic.ac.uk with "Gridlock'd" as the subject and we will pick the names out of the proverbial hat on Friday.

REVIEWS

the MAN in the IRON MASK

Starring: Leonardo DiCaprio, Jeremy Irons, John Malkovich, Gerard Depardieu, Gabriel Byrne

Director: Randall Wallace

★★★



Leonardo DiCaprio heads the all-star cast of *The Man in the Iron Mask*

When rioting citizens of France destroyed the Bastille, they discovered within its records a mysterious entry: "Prisoner number 64389000 - The Man in the Iron Mask." This much is true. The rest of the storyline of Randall (Braveheart) Wallace's film is somewhat less likely. It is twenty years since the glory days of the Three Musketeers and each has gone his separate way. Irons' Aramis is a priest, Malkovich's Athos is a content father and Depardieu's Porthos is a flatulent, beer-swilling rogue who runs a brothel. Only d'Artagnan (Byrne) remains in service, loyally protecting the evil King Louis (DiCaprio) from his enemies.

In fact, DiCaprio is so evil that he has consigned his identical twin (DiCaprio, funnily enough) to a life of imprisonment, where he is forced to wear an iron mask to hide his identity. When this is discovered, the Musketeers come out of retirement with an ingenious plot to replace the King with his

honourable and caring brother.

DiCaprio, the man of the moment, clearly relishes the

variation in his roles. While not

quite convincing as the powerful, scowling king, he is in his element

when playing the timid sibling. He must also have enjoyed leading such a distinguished cast, although it seems as if Irons, Malkovich and the rest couldn't quite agree on whether to camp it up entirely or play everything straight. The atrocious dialogue would favour the former, yet Irons in particular takes his role seriously, even when endlessly repeating, "One for all, all for one." There is also inevitable confusion on pronunciation and accent since the Musketeers come from three different countries.

But one can't be too harsh on a film which is clearly aiming to be an amusing couple of hours rather than an epic. Ignoring the prestige of the names on the title sequence will allow the audience to sit back and let the Saturday matinee script and swashbuckling roll over them. Even then, some may find the cheesiness of the finale hard to stomach, but in terms of mindless enjoyable nonsense for women especially, *The Man in the Iron Mask* is fine. **F**

Chris Hickey

TELLING LIES IN AMERICA

Starring: Brad Renfro, Maximilian Schell,

Kevin Bacon

Director: Guy Ferland

Release: 3 April

½ a star

Screenwriter Joe Esterhas is a man of rare insight. Having made his name by showing a generation of steelworkers that there is more to life than welding in dance-as-symbol-of-freedom classic *Flashdance*, and dissected the nature of obsession in the infamous *Basic Instinct*, he now draws on his own experience to

tell the story of a young Hungarian immigrant to the United States.

It is the early sixties in Cleveland Ohio, and Brad Renfro is desperate to become an American. He is enchanted by the world of rock and roll, so when he is offered the chance to work for DJ Kevin Bacon he eagerly grabs it. Renfro learns all about the American way of doing things when he becomes involved in some dodgy dealings with a record company.

It comes as no surprise that this is Esterhas' pet project. The subject matter is far less lurid than his recent output, and not the sort of thing that screams commercial success. His assertion

that the basis of the script was written many years ago is very easy to believe, as the plot stumbles from one adolescent fantasy to the next. This is a semi-autobiographical tale, with the emphasis firmly on the "semi". Unless, of course, a vice girl really did service the seventeen year old Esterhas outside the confines of his imagination.

This film treats a potentially interesting subject in a boring, and at times ludicrous, manner. There is perhaps one entertaining moment in the whole film, but it fails to atone for the hour and a half of self-indulgent nonsense. **F**

Simon Bradley

TwentyFourSeven

Starring: Bob Hoskins, Bruce Jones, Danny Nussbaum

Director: Shane Meadows

★★★★

Shane Meadows made 25 short films before 247, his first feature-length picture, and put the experience he gained to good use in creating an intelligent and moving film.

247 is shot entirely in black and white, which helps to convey its message and give the audience a clearer insight into the characters' world. The film is set in and around a housing estate in Nottingham and centres around a group of lads who cannot break their 247. 24 hours a day, 7 days a week their lives remain exactly the same - signing on and hanging around on the streets doing nothing except get-

ting into trouble. However, there is one man, Bob Hoskins, who tries to install some purpose into their lives by starting up a boxing club. Hoskins is a lonely man, and it is possible to think that he starts up the club to give himself some direction. Although this is true in part, his real motive is to help others and to form a sense of community. Everything goes well for them until their first match with another boxing club, when Hoskins can no longer tolerate one of the lads' fathers who beats his wife and son.

This film has many themes running through it and is also quite funny in places as the characters



Hoskins discusses tactics with his boys

attempt to cope with their situation. Shane Meadows puts across the message that every single person, is special and demonstrates this through Hoskins himself. We see him at the beginning of the film as a tramp living in an old train carriage. We learn of his story through the film and by

the end we really care for this old tramp, due mainly to one of Hoskins' finest performances. He is also ably supported by the support cast who include many actors in their first role.

If you want to see something a little bit different, I would definitely recommend 247. **F** Adam

REVIEWS AND COMPETITIONS

GATTACA

Starring: Ethan Hawke, Uma Thurman, Jude Law, Gore Vidal
Director: Andrew Niccol

After the recent Dolly developments it was inevitable that a cloning film would be released sooner or later. *Gattaca* is the first such movie and portrays the frightening image of a future where couples choose their children from a catalogue. In a world where perfection is cherished it is the ultimate gamble to conceive a child by natural means. The results of this genetic role of the dice are an underclass labelled "in-valids", who are unable to compete with their stronger, healthier and more intelligent opponents.

One such in-valid is Ethan Hawke. The second he was born a blood test revealed that he would die of a heart condition at the age of 29. When he fails to get a job due to his imperfections he "borrows" the identity of the valid Jude Law, using his body fluids to pass the tests to get a job with Gattaca, a space travel organisation. Here he meets Uma Thurman and attempts to achieve his dream of



Ethan Hawke is an imperfect human in a perfect world

reaching Saturn before he dies.

Gattaca was written and directed by Andrew Niccol and is clearly a very personal version of the future. His is a sterile, impersonal world where genes are all important and unpredictability is a thing of the past. The downside of this intriguing film is that this imagery dominates so that sub-

plots and character development are often confused. Furthermore, when the plot does develop it is often as predictable as the world in which it is set. However, there are several clever touches and the acting is more than adequate, making this film a worthwhile way to spend a couple of hours and far superior to *Sphere*. **F** *Chris Hickey*

Stacks of tickets to be won from the ODEON KENSINGTON

THE MAN IN THE IRON MASK

JACKIE BROWN

Want to watch distinguished actors enjoying themselves in swashbuckling roles for free? Well, the Odeon Kensington is giving you the chance to do this by offering five pairs of tickets for Leonardo DiCaprio's latest film along with some exclusive *Iron Mask* merchandise. Now there have been some easy questions over the past term but this one takes some beating. To enter, just e-mail us at felix@ic.ac.uk with the answer to the following:

In which record-breaking film does Leonardo DiCaprio star with Kate Winslet?

Quentin Tarantino's latest film stars Pam Grier, Samuel L Jackson and Robert De Niro. The cult director has moved away from the style of his first two hits and instead concentrates on a solid storyline about a gun-smuggling air hostess. The acting is superb throughout, especially by Grier and Michael Keaton, and helps make this another fine addition to Tarantino's stable. To win one of five pairs of tickets, e-mail us and tell us:

What was the name of Samuel L Jackson's character in *Pulp Fiction*?

SPHERE

Starring: Dustin Hoffman, Sharon Stone, Samuel L Jackson
Director: Barry Levinson
Release: 27 March

★★½

A fantastic cast, an acclaimed director and the intriguing premise of an alien craft found at the bottom of the ocean floor - what more do you need for a sci-fi epic?

Well, a decent storyline might help. *Sphere* is based on a Michael Crichton novel (which was written before *The Abyss* so no accusations of plagiarism please) and suffers from a surplus of ambition. It assumes the audience is bored with little green men and so instead concentrates on the psychological effect of being confronted with an alien species.

The direction the film is going in is made clear in the opening scenes, when we see that the crew sent to investigate the craft is an unarmed collection of academics, including a psychiatrist (Hoffman), mathematician (Jackson) and a biochemist (Stone). Their initial interaction with the ship is fascinating but the sense of mystery is lost as the audience realises that no explanations will be given. Rather, Levinson sticks rigidly to the (frankly unexciting) book and the degenerating state of the crew's minds.

This is all a bit of a shame since the trailers implied that *Sphere* is a gripping *Event Horizon* meets *The Abyss* affair. The reality is that it is a psychological thriller which just happens to be set near an alien craft. As a result it will disappoint almost everybody who sees it. **F**

Chris Hickey

No room for a review of *Most Wanted*. However, it's an adequate action thriller with Jon Voight (yet again).

THE RIVER

No stars

This won't appeal to many since it deals graphically with the ultimate taboo. After four years of reviewing this is the first film that has left me feeling so awkward and uneasy. Scenes are stretched to a point where you wish it all to end and, without understanding the director's hidden meanings, the film becomes boring. This may be enjoyable if you enjoy art house films with deep messages and symbolism. However, the rest of us who like our popcorn and pop films should steer well away from this one. **F** *Magpie*

VIDEOS TO RENT



LOST HIGHWAY 187

One thing you can safely say about David Lynch is that he doesn't make ordinary films. *Lost Highway*, starring Bill Pullman and Patricia Arquette, is a bizarre mix of film genres that constantly takes you by surprise. If you're fed up with linear films this mix of murder, mystery and suspense will be a memorably creepy alternative. **F**

Samuel L Jackson followed *Pulp Fiction* and *A Time To Kill* with this dark thriller set in a Los Angeles school. He gives an excellent performance as a teacher whose very life is threatened by the violence of the classroom. Depressing and bleak, this nonetheless carries a powerful message about the American education system. See page 42 for a chance to win one of two copies. **F**

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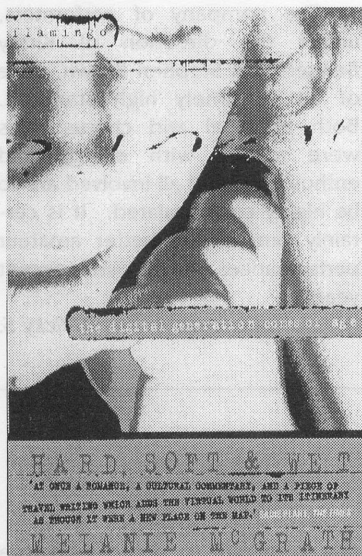
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HARD, SOFT AND WET

Melanie McGrath



Melanie McGrath won the 1996 John Llewellyn Rhys Prize for the best new British writer under 35 for her first book which has the serious sounding title of *Hotel Nirvana: Dreaming of the new age in the American desert*. Going by the number of rave reviews printed all over this, her second novel, I wouldn't be surprised if it garnered her some more awards.

Hard, soft and wet actually refers to hardware, software and wetware (in other words, us, people). Aha, I bet I've lost your interest now haven't I? McGrath has taken her own experiences and used them as the basis for the story which charts the voyage of discovery of "M" as she explores the digital age in all its glory. As it's written in the first person, I assume M is the author herself. She goes from a complete novice (newbie), to someone who is far more knowl-

edgeable, but is touched with a degree of pessimism about it all. Her initial guide in cyber space is Nancy, her best friend. Nancy works in Silicon Valley as a software marketer and it is down to her to explain some of the convolved, technical jargon.

M in her quest to understand what it's all about travels to various places such as Iceland, Moscow and America. In each new part of the world she manages (with apparent ease) to talk to the fore-runners in their particular fields of expertise.

McGrath is a talented writer. She writes both fluidly and coherently and it is obvious that she's done her research. While an important part of the novel is about technology, she never falls into the trap of sounding like a computer manual or allows it to overshadow the characters. Anyone who reads this book, especially students at

Imperial, will be able to recognise both themselves and people they know within it, from the technophobe to the computer nerd.

The style, however, eventually becomes a little repetitive - M discovers some increasingly technical phenomenon and then jets off to farflung destinations to hobnob with those in the know. Because of this the story begins to lapse halfway through.

Overall, it is quite a good book, although I think someone more knowledgeable about computers and cyber space, in general, would enjoy it more. The novel does, however, have a stylish green and silver cover so even if never got read it would look suitably impressive on a bookshelf.

Nicole

Published by Flamingo, £7.99

Sagittarius (23/11 - 23/12) Productive education expands the potential horizons of your mind, leading to the proliferation of imaginative opportunities. However the learning process, indicated by the studious Page of Cups, provides a constructive foundation only when balanced with periods of contemplative relaxation.

Capricorn (24/12 - 20/1)

The successful completion of a fundamental enterprise enhances your sense of gratifying contentment. The expansive World therefore initiates a period of blossoming self-awareness coupled with an increasing sense of satisfaction with the status quo.

Aquarius (21/1 - 18/2)

The isolated Hermit represents self-inflicted alienation allowing the peaceful evaluation of recent accomplishments and the establishment of projected goals. Indeed your momentary withdrawal from society consolidates your personal strength and control of events.

Pisces (19/2 - 20/3)

The initial step of a journey always appears the hardest obstacle of progress. Despite subtle feelings of frustration, the reliable Eight of Swords grants profound perseverance when facing your ingrained desire for improvement, leading ultimately to satisfying rewards.

Aries (21/3 - 20/4)

An unexpected blow of apparent damage or humiliation, suggested by the discordant Tower, provides in the long term a useful and informative experience. Thus misinterpreted impressions of disappointment and resentment reveal a positive outlook on forthcoming events.

Taurus (21/4 - 21/5)

Uncluttered simplicity is the definitive key to success, as disorientation through insignificant details or misjudged priorities only serves to confuse your state of mind. Dwelling on missed opportunities remains a futile exercise, so concentrate on fulfilling meaningful desires.

Horoscopes with Nana

Gemini (22/5 - 21/6)

The prospect of recreational activities during the holidays guides the investment of supreme effort in a final burst of determination in view of an examination or evaluation. The competent Seven of Swords enhances your intellectual abilities, providing stimulating prospects.

Cancer (22/6 - 22/7)

The finalisation of decisions and commitments, indicated by the consultative Lovers, enables the recognition of benefits and drawbacks within a treasured situation. The liberating capacity of choice warns against unresolved issues clouding your efficient judgement.

Leo (23/7 - 23/8)

Clouded by controversial public opinion, you accomplish the restrictive responsibilities associated with your position of authority. The creative Three of Wands indicates that necessity is the mother of invention, exploiting your talented initiative.

Virgo (24/8 - 22/9)

Sentimental relaxation provides crucial stability and confidence within the comfort of a nurturing environment. Under the restoring influence of the honest King of Pentacles, you achieve security through personal developments and harmonious co-operation.

Libra (23/9 - 23/10)

The rational Two of Swords highlights the rupture of delicate balance through a power struggle. Although action is often considered an antidote to despair, a cautious approach of calm and self-restraint is advised when attempting to reconcile feuding parties.

Scorpio (24/10 - 22/11)

The radiant Sun, symbolising dynamic achievement and energetic motivation, illuminates your cycle with sincere hope and charitable aspirations. The pursuit of your personal goals and intimate ambitions offers a pleasurable and rewarding occupation.



LOADS OF CULTURED STUFF!

ANTIGONE**Riverside Studios**

Corruption of power, the rights of the Gods over the rights of men, the pride of a father, the devotion of a family. These are some of the many issues that are dealt with in Forbidden Theatre's innovative and thought provoking production of Antigone - Sophocles' Greek tragedy about love, death, revenge and honour. The chorus scenes were performed in the physical theatre style that is fast becoming Forbidden's trade mark. The cast worked together very well as a group and put a lot of energy into these scenes. It is such a pity then that these scenes never fully realised the full potential of the ideas. When the choreography served to enhance and add depth to the text, it worked well and there was some effective imagery. At other times, however, I was at a loss to determine the function of some of the movements.

There was a good contrast between these highly visual scenes and the more conventional style of the scenes between the characters,

which preserved the distant nature of the chorus. The transition between the two styles though lacked a certain fluidity. My own favourite scene was the impassioned argument between the king and his son. The actors created a bond of sympathy between the characters and the audience leading to perhaps the most dramatic part of the play. This effect was only marginally detracted from by the fact that the staging meant it was impossible to watch them both at the same time.

Whilst Forbidden should be complimented for having the courage to attempt to perform the play in this way, the lack of polish resulted in a performance that never quite fulfilled its promise.

Tom

BONNARD AT THE TATE**Tate Gallery**

Painting is a series of patches that join together to form the object, the fragment over which the eye can travel without interruption."

A central event of this Spring's cultural calendar, the Tate Gallery hosts the first comprehensive Pierre Bonnard (1867-1947) retrospective since 1966. Including over a hundred oil paintings, gouaches and watercolours issued from worldwide museums and private collections, this extensive exhibition traces the artistic evolution of the French post-impressionist master. Although Bonnard's primary influences range from traditional Japanese prints to the works of compatriots Claude Monet, Paul Cezanne and Edgar Degas, his origins are frequently associated with the Nabis group. Signifying "prophets" in Hebrew, the followers of Paul Gauguin aspired to the accessibility and functional reform of modern art.

Through a style and technique emphasizing the significance of light and colour, the canvases

depict a wide variety of themes comprising iridescent landscapes, vibrant still lifes and rich interiors. In addition to the exaggerated perspectives expanding the restricted dimensions of the room, the original composition reveals an unusual tendency to dismember or section peripheral elements. Often a blurred reflection, truncated profile or protruding slipper manifests the universal presence of Bonnard.

Bonnard's ultimate obsession with the human figure, however, has inspired his most recognised and admired pieces illustrating his lifelong companion Marthe. The nude portraits exude seductive charm through the capture of casual poses and intimate scenes, with a passionate and sensual treatment of radiant flesh. Enhancing the model's curves, the ubiquitous bathtub is the focus of intense speculation by psychoanalysts. Whether a sheltering womb or isolating tomb, the elegant serenity and passivity of the instant remains captivating.

Helena

FIDDLER ON THE ROOF**ULU**

Fiddler on the Roof, by Joseph Stein, is unlike many musicals, in that it actually has a fairly sizeable plot. It follows the lives of a very close knit Jewish community in pre-Revolutionary Russia. The story concerns the loves, trials, and tribulations of people who are eventually forced to move away from their humble dwellings by the corrupt Russian police. The plot reflects the views of a bigoted Russian government.

The company of performers, under the direction of Kirsty Bennett and Stephen Brown, were of an extremely high standard. Both principal and chorus roles were played with energy and enthusiasm, and all involved are to be highly congratulated. It is certainly one of the better amateur performances I have seen in recent years.

Vicky S.

THE LOCAL**Standpoint Gallery**

Man walks into a pub. Goes over to the fag machine for 20 Marlboro Lights. There is no fag machine. Decides to spaz five quid on a fruit machine instead. There are no fruit machines. Sod it. He'll calm himself down with a bottle of Pils. There is no Pils. There are no drinks at all. No barstaff. No bar.

In fact, it's not a pub - it's an art gallery, the Standpoint Gallery to be exact, and I've stumbled into an exhibition called 'The Local'. Ostensibly, 'The Local' tackles the great British institution of The Pub. What actually happens is that 'The Local' puts a pint of lager on the table and then drops a piano on the head of anyone who tries to drink it. The theme of 'The Pub' acts as a conceptual beachhead, designed to melt into the wings and allow deeply personal themes to take centre-stage once the punter is hooked. Not fair? Who said that getting punters to "engage brain when entering gallery" was going to be fair? Three artists are showing: Richard Elliot, Stephen Perkin and Sophie Newell. Their work is both complementary and synergic, and an awesome sense of space flowsthroughout the exhibition.

Richard Elliot confronts us with a seemingly mundane blown-up photograph of an ashtray, taken using a tiny depth of field so that the bright lights of the bar in the background are blurred, distant, moving away. The separation of the ashtray from its surroundings is jarring, and forces us to confront what we feel about the object's space, the space where we think it was, the space where we think it is, the space it took with it on its jour-

ney from pub to photograph in a gallery. We are made to feel that we need to fill in the gaps, to imagine what might have been, and Elliot's photographs emphasise this by their absence of people. He makes people more interesting by not showing them to us, giving us instead their space-prints, their vapour-trails.

Sophie Newell has installed a small room in the gallery. There are no obvious clues that the room comes from a pub. Instead, it suggests a set of deeply embedded associations: the dark polyester carpet says it's had Doberman shit sponged out of it once or twice; the garish turquoise lighting says it's probably seen the odd feverish grope; the embossed burgundy wallpaper can't repeat what it's heard. Newell is creating a conceptual space for us to venture into, and it's almost as if the installation exists only to tell us what is missing, what we need to fill in ourselves. Yet again, we get that familiar jarring sensation that comes from seeing an object so far out of context, having to confront what it really means to us for the first time.

The themes of jarred contexts and empty spaces run right through 'The Local'. It is a relatively small exhibition, but what it lacks in quantity it easily makes up for in strength of purpose. It is a deeply personal experience and it makes an ideal starting point for novice art connoisseurs and confused punters alike. A word of warning, though. Take a hard hat and watch out for pianos.

Jon Jansen



BREKEKEX COAX COAX

FROGS

Courtyard Theatre

My love affair with Greek drama started with a production of *Frogs*, which I saw at a tender age. The immortal lines have haunted me ever since, and so I was keen to see this production of one of my favourite plays. The play is a low comedy about the roles of poetry and poets, with a biting satirical edge.

Briefly, Dionysis discovers that

there are no decent poets about now Aeschylus and Euripides are dead, and as Patron of Theatre, he might be out of a job. So, he and his grumbling slave go down to Hades to rescue one of the two geniuses. On the way, he meets Heracles and the musical frogs, who sing all day in the marshes and bogs. Dionysis doesn't like their singing, and tells them so in a

beautifully poignant speech.

The production at the Courtyard brings out the physical humour of the play, and also what I imagine to be the rhythms of Ancient Greece. The choruses are sung, livening up otherwise fairly dull chunks of speech. The comic rivalry between Aeschylus and Euripides is wonderfully done, bringing out the difference in

rhythm between the two writers. The director has stuck faithfully to the costumes of the time, and hasn't cut any of the political satire. This is important; the play, like others of Aristophanes, has a serious message about civil war.

Go and see this, it's fun, it's lively, it's entertaining, and I really enjoyed it.

Julia H

WAITING FOR GODOT

Piccadilly Theatre

Samuel Beckett's famous plotless play arrives at the Piccadilly for an evening of wit and puzzlement. Over forty years ago, it catapulted Peter Hall to fame when he directed the world premiere. Now, after a distinguished career during which he founded the Royal Shakespeare Company, he's having another go at it.

With only a barren tree and a rock for company, two tramps ramble around a barren stage, bored, spending the entire play waiting for Godot. Julian Glover and Alan Dobie throw themselves with gusto into the tramps' shoes and make a

lively job with the clever script. They clown about the stage eliciting some great slapstick moments. I found following the endless stream of subtle witticisms tiring, although the other theatregoers around me were chuckling knowledgeably.

The play's success lies in the depth of the characters' dialogue and predicament. They strive to achieve firm conclusions about life, but every question they ask leads to an argument, serving only to raise more questions. Their entire existence is characterised by a hideous, inescapable uncertainty.

They are interrupted by the arrival of Pozzo, a country gentleman on the verge of insanity, and

his maltreated servant Lucky. Their curiously symbiotic relationship and insane behaviour make the two tramps seem almost normal. "Haven't they changed?" one tramp says referring to Pozzo and Lucky after they've left, despite never having met them before. The first half of the play ends with the arrival of a small boy announcing that Godot will not be coming that day.

The second half is essentially the same as the first: Pozzo and Lucky appear again, unable to recall having met the tramps before. Even the tramps are not totally certain. Once again the boy comes to tell them that Godot will not be coming that day, but denies meeting them

the day before. The tramps desperately question the boy, their only link to the outside world, only to be frustrated as the boy retreats off stage. Although the boy appears only twice during the play, it is understood that in the timeless world of the tramps, he has been seen for eternity. As Vivian Mercer put it: "*Waiting for Godot* is a play in which nothing happens, twice"

As an interesting evening of highbrow wit and profundity, the play excels. Seats are fairly expensive, so if you prefer a more concrete plot, set in the real world then I would recommend something else.

Anthony Butts

BEYOND ECSTASY

The Brix

For those of you who feel that theatre is for the chords and jacket wearing middle aged, it's time your minds were opened. There's no need for cannabis, crack, speed, LSD, or even ecstasy because *Beyond Ecstasy* manages to dispel any pre-conceived ideas about the theatre and certainly opens your mind-plus it's completely legal.

There's so much to say about *Beyond Ecstasy* that I don't intend to waste space writing about the plot, apart from the fact that it's a love story about a young prostitute trying to escape to London only to get drawn into a world of drugs. Nothing new there, I hear you say, nothing which has not been covered by the range of new plays in the past few years looking at similar aspects of society-*Trainspotting* or *Shopping and Fucking*.

Where this play excels is in the atmosphere that it creates, the way that the play was put together, the relationships on stage, and the audience that it appeals to.

As I lingered in the bar before the performance, I was struck by the type of people around me. It was a mass of stylish 20-somethings, none of whom would have looked out of place in any of the best clubs or pubs in the capital. A far cry from the National or the tourist riddled musicals. What was I to expect? The auditorium was alive. The DJ on the decks was mixing a blend of loud fast dance, the stage teeming with a visual display of Acid House Cinema and cruising lights-the play had not yet even begun. As the lights faded two dancers appeared on and the action began.

Throughout the performance

the music was coming from the DJ mixing it there and then, recreating the atmosphere of the clubs and lives we were following. The pop-style lighting enhanced the simple set to allow easy and flowing changes between scenes from clubs to sitting rooms to cars to dream-like states of drug influenced minds. The play does not only use technical effects to gain appeal. *Beyond Ecstasy* was devised by the company using structured improvisation around a story, allowing it to alter and change in three years so it's still relevant, funny and realistic. Conversations are unscripted and true to life, characters are reflective of those you see around you, and on-stage relationships are truly touching. *Beyond Ecstasy* lives and works off it's own upbringing and formation.

The first half is amusing, fast and enthralling, the second grotesque, terrible but satisfying. The plot does not go as far as to advocate the use of drugs, but it certainly falls short of showing their downside. But this is not the point. It is not meant to be an education, it's a story represented and portrayed for youth with emotions they know and feel. There are plans to make it into a film, something that should work if the same spirit and conviction is carried through.

Beyond Ecstasy is not a night of polite entertainment, it's a night to enjoy, relish and live.

Matt Williams



I LIKE CAKE. BUT EASTER EGGS ARE NICE TOO.

GAMING NEWS AND PREVIEWS

South Park is coming

The controversial cartoon show South Park is to become a video game. Acclaim have secured the license to develop a game for the PC and PlayStation featuring the show's characters.

The cartoon caused a storm of protest when launched in the states, as it features a group of young kids who haven't heard of political correctness and so mercilessly insult each other constantly. The show itself will be on Sky this Easter, and on terrestrial TV later this year. The game isn't scheduled to hit shelves until 1999.

Lara Croft in the flesh

The dream of all sad, loney Tomb Raider addicts is to meet Lara Croft in the flesh. All of you will be glad to know that this is possible, as Eidos have appointed french babe

Vanessa Demouy to be the official 'real Lara'. Expect to see her gracing adverts and magazine near you soon...

Tomb Raider movie?

Games based on movies are common, although movies based on games are normally fairly poor

efforts (Street Fighter in particular was appalling). However, for the new Tomb Raider movie the producer of Boogie Nights has agreed to take control. Lawrence Gordon has also worked on Die Hard and Predator, so action flicks are nothing new to him.

No news yet on who will play Lara, unfortunately.

Shrinking Street Fighters

Capcom certainly haven't finished milking the Street Fighters games yet. Pocket Fighters, based on the SF Puzzle game, features a simplified control system (only 3 buttons) and cutesy graphics.

It remains to be seen whether the public will be impressed with yet more derivative SF clones.



Atari remembered

Hasbro now has the rights to over 75 classic Atari games, and plans to produce updated version. With Hasbro's update of Frogger continuing to sell by the truckload, we eagerly await new versions of Centipede, Missile Command, Pong, Breakout, and Tempest.

Dune 2000

Out 1st May on PC, £40

An update of the 'father of the Command and Conquer genre', Dune 2000 is one of the most eagerly awaited games this year. With new 16-bit graphics, translucent smoke and explosion lighting effects, this promises to be a great-looking game.

Once you've completed the 27 included missions, you can take on up to eight players via a LAN, or play head-to-head over the Internet.

Chill

Out now on PlayStation, £35

From Eidos Interactive, Chill is a new snowboarding game. It differs from the usual fare in an important aspect; The aim is not to win races but to become the most 'chilled' boarder on the slopes.

In practice this means a more relaxed approach than simply rushing to the next checkpoint, and more importance given to performing stunts and tricks.

World League Soccer

Out in May on PC and PlayStation

Released to coincide with the start of the World Cup, WLS features over 190 teams from 10 different leagues, coveing all major soccer worldwide.

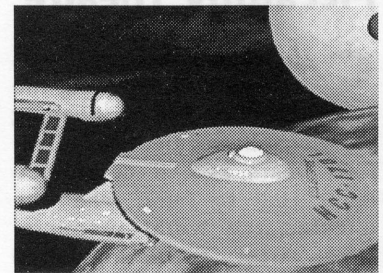
A new 'skeletal' system of animation provides fluid motion, and the gameplay promises to recreate the real 'flow' of a football game. With commentary from Channel

4's Peter Brackley and Ray Wilkins, this is a serious contender for the footy game crown.

Star Trek: Secret of Vulcan Fury

Although Interplay have already released two Trek-based point and click adventures, this one should be different. For a start all the graphics are lovingly rendered and look stunningly like the TV series.

A vastly improved plot written by the show's original scriptwriters should hopefully lift it above previous efforts.



Prey

Think you've seen all the Quake clones you can stand? Then get ready for Prey. 3D Realms claim that it will be "at least two steps ahead" of everything else on the market.

The key to this is the somewhat unique approach to reality taken by the designers, with rooms being larger on the inside than out, and gravity changing sides occasionally.

REVIEWS

STAR WARS: MASTERS OF TERÄS KÄSI

PlayStation ★

A Star Wars beat-em-up from Lucas Arts? Bound to be a sure-fire winner we cried. Unfortunately, we then took the game out of it's case, inserted it into the blessed Playstation and were deeply unimpressed with the result.

What you get is a fairly slow, unimpressive beat-em-up, with Han, Luke, Leia et al shamelessly pasted in. The only nice touch comes from the neat backgrounds representing the worlds of the Star

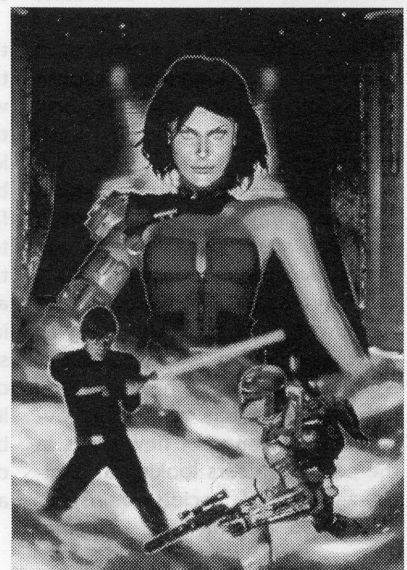
Wars universe. At-at's clomp around Hoth, swamp-things and Yoda's hut loom out of the darkness on Dagoba - you get the idea.

Yet it's in the gameplay that the game really lets you down. All the characters have only a couple of special moves (which are suspiciously similar for several of them), and try as hard as I might, I could never get the blasters/crossbows to work. For almost all the characters, it basically descends into the traditional frenzy of button bashing that I thought we'd finally seen the back of.

The only exception comes with Luke. After about ten minutes of play it became obvious that by far the easiest way to win is to play as Luke, wip out your lightsaber and slash the opposition to pieces - so much so that in two-player mode we had to ration out how many times we got to play the saintly one.

Lucas Arts - please stick to X-Wing and the like, and stop following the path of the "shameless cash in". Come back Tekken, all is forgiven

David Roberts



REVIEWS

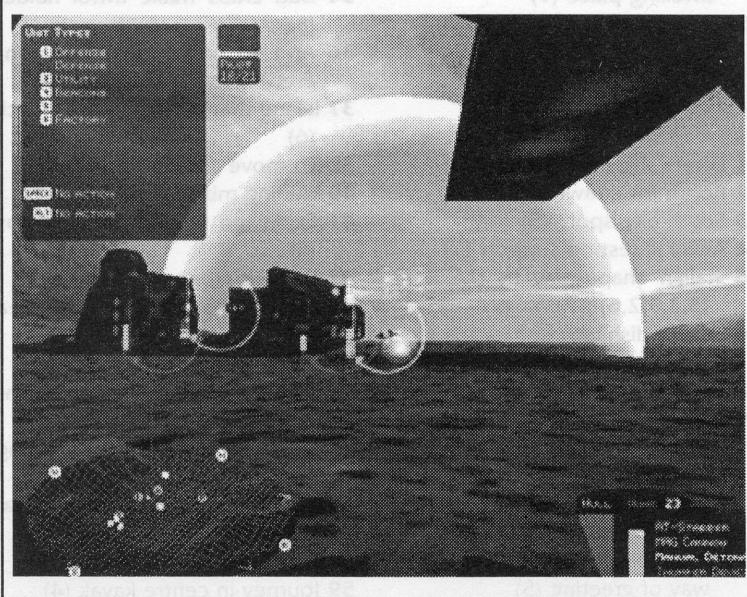


BATTLEZONE

PC ★★★★★½

Not another C&C clone we all cry – Well yes and no. It's a strategy game that uses resource management to build bases and wipe the enemy off the map – so yes. But definitely no when it comes to the gameplay and graphics. Instead, of the standard view from above, you walk and fight on the frontline while you order in AI allied units to support, attack, defend and build. Just ignore the pseudo story about a 1960's hot war and it sounds a winner.

Running on a low end PC (P120) it looks nothing special, the polygons are quick, though plain; it plays well and gets addictive quite quickly - so don't start unless you have several hours spare. Taking it to a P200 with a decent (but not state of the art) graphics card and it just looks soooo good. The vehicles have



polygon textures - The US 50's style nose paint and the USSR big red stars, and sprint about the screen (and this isn't even with 3-D acceleration). The audio side is fairly standard with radio instructions and some gun noise being the extent of play in this 90% complete version. The gameplay though is just excellent - with both single and now universal multiplayer network options. But it is the idea that you can and should lead your forces into battles being the sponge, creamy interior and icing on the gameplay sponge cake. You can swap between vehicles during a battle, bail out and snipe at the enemy pilots, capture enemy vehicles. If they just tweak the sound for the final release it is going to be big.

Gary Smith

MYTHS : THE FALLEN LORDS

PC ★★★

Real time strategy games are everywhere. On the PC and Playstation owners have lost whole days and nights battling using an enemy using tanks, dragons and even the odd psychopathic female commando.

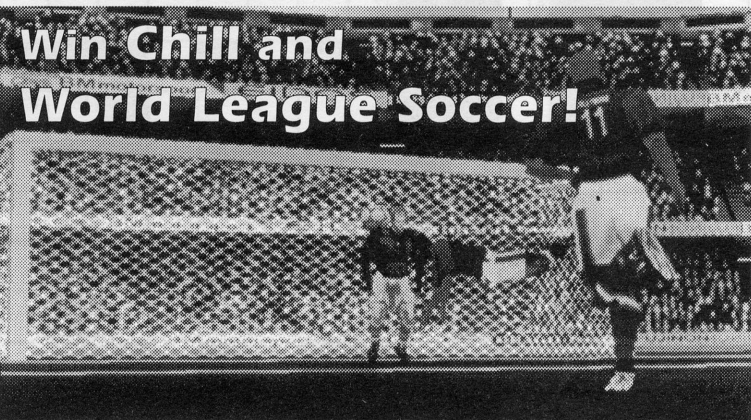
But a new generation of real time strategy games is about to hit the shore. These use a true 3-D representation of the battlefield rather than the pseudo 3-D views. In the vanguard for the fantasy based games is Myths. Your view of the battlefield can be zoomed, panned and rotated, but only as far as you have explored with your troops. The graphics are impressive even on a basic P120, with blood and bits of body soon littering the countryside and towns. The

audio effects are pretty much what you would expect with background bird twittering, speech and banging, along with a vocal message every time a brave warrior gets hacked or blown up.

Its the gameplay that counts and while it is addictive, it can get very frustrating. Without the ability to build more units the game rapidly becomes one of trying to force a winning position tactically rather than strategically. Sacrificing units becomes much more risky with the loss of individuals rapidly turning fatal for the skirmish (constant restoring of saved positions being the norm). The method of selecting differing battlegroups is too slow, once a melee starts trying to complete an ordered retreat becomes very difficult and costly. This aside it is a better than average game and will keep the electricity companies happy until the release of C&C 2.

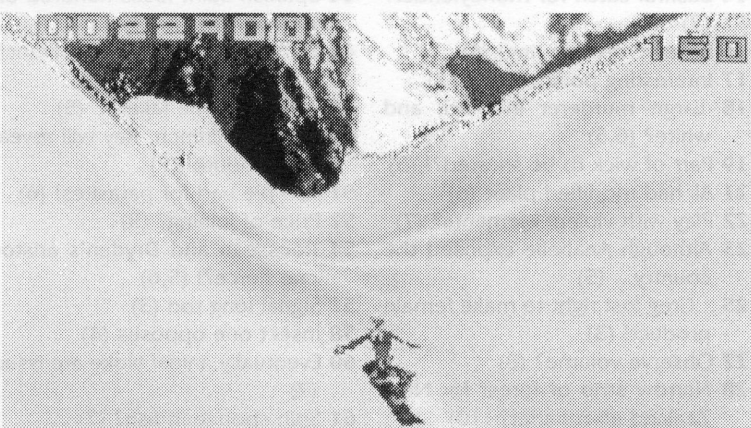
Gary Smith

COMPETITION



We're proud to announce that as part of our Easter giveaway special you can win copies of the excellent PlayStation sports games Chill or World League Soccer. (see facing page for previews). The lovely fluffy bunnies at Edios Interactive have given us two copies of each game to give away to you lucky readers!

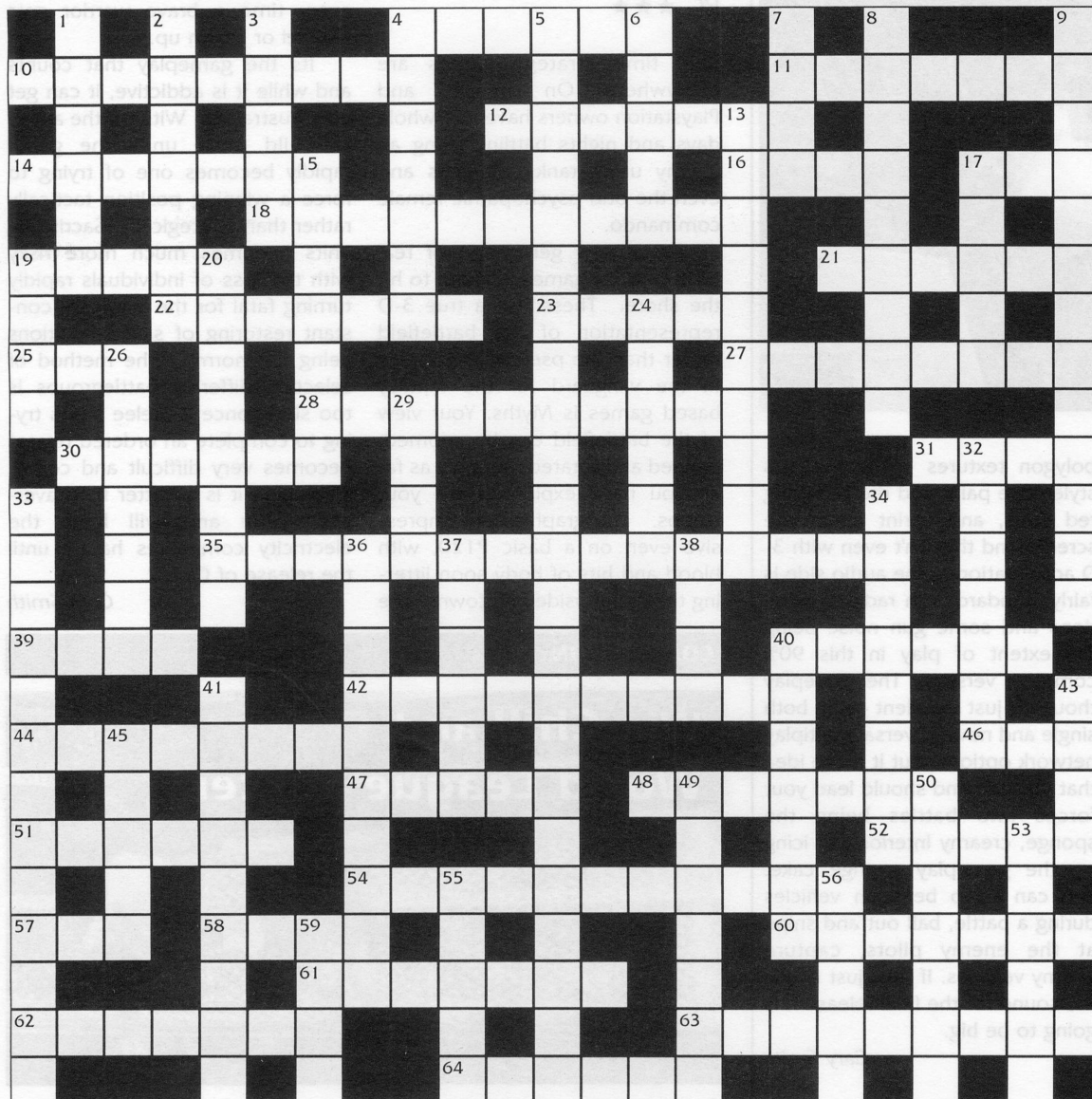
To win, simply write your name, department and e-mail address on a slip of paper and drop it into the Felix office, or e-mail felix@ic.ac.uk. The closing date is 8th April, and winners will be notified via e-mail and be published in the first issue of next term.





Jumbo Crossword

By Ed Sexton



ACROSS

- 4 Twin Peaks is the very best? (6)
10 Mad paper said 'vanish' (9)
11 Massage the ache of a sprinter (7)
12 Perhaps she aims for a deliverer (7)
14 Bashful catch for moneylender? (7)
16 Reserve reverse ring! (4)
17 Interesting point rotates (3)
18 Large murderer in black and white? (6,5)
19 Part of wick to be snorted?! (5)
21 Ali had modified plant (6)
22 Play with violent elements? (7)
23 Although Anabelle exposed the country... (5)
25 ...Greg lost right to make female product! (3)
27 Observe volume? (8)
28 Narrow strip of forest for New Zealand all-rounder? (10)

- 30 Awful potash brings sadness (6)
31 Branching point done badly (4)
35 Eras that incite one, in confusion, to lift liner (5,3,7)
39 Prohibit penny from poet (4)
40 Drink one thousand, and good book loses fifty (6)
42 Divorce one Italian, perhaps (10)
44 Spanish Saint loses hundred on territory (8)
46 Bob's outside, hiding a French coin (3)
47 Perhaps if the taker,... (5)
48 ...you, is French, Ray will reveal a big mouth! (7)
51 Azo pie bad for parasites! (6)
52 Price of joining? (5)
54 Rousseau and Dryden's aristocrat fierce?! (5,6)
57 Signal long rod (3)
58 Insect one opposes (4)
60 Eventually, initial bloke ate issue (7)
61 Spin sponge in fish? (7)

- 62 Capture with what sounds like ease - swing! (7)
63 Chaps in tents almost make a dwelling-place (9)
64 One in anger of a ghost (6)

DOWN

- 1 Divert ship? No trouble! (6)
2 Room for straw? (7)
3 South bite spot? (5)
4 Awful ill rest on support (7)
5 Italian chaps play by the Bard (3,3,9,2,6)
6 Over a dish? (5)
7 Take choir hiding imitation (4)
8 Guides metal step, perhaps (9)
9 Scottish chemist in the hated, awful, epidemic (3,5,5)
13 Boy and terrorist group mix in Egypt (10)
15 Sleep for each south fish (7)
17 Underworld with nothing in way of greeting (5)

ANSWERS TO 1111

Across: 7 Sacrificial lamb, 10 Demonstrate, 12 Sprain, 13 Ornately, 14 Crucify, 17 Unwinds, 19 Mantilla, 20 Tartan, 22 Red her-rings, 25 Non compos mentis
Down: 1 Rave, 2 Or, 3 Mirthless, 4 Visa, 5 Bleep, 6 Cannabis, 8 Ignition, 9 Brandy glass, 10 Drop curtain, 11 Tsar, 14 Catalepsy, 15 Urethrae, 16 Awarding, 18 Dane, 21 Argot, 23 Dope, 24 Glib, 26 No

187 VIDEOS TO BE WON

Reviewed on page 35, 187 stars Samuel L Jackson as a high school teacher battling to teach in a system where gang violence is the norm. It is based on the true story of a teacher who was stabbed in his classroom but was determined to fight back and make a difference. It has only just been released to rent on video, but thanks to Warner Home Video and Scope Ketchum Communications we have two copies to give to the first two entrants with the jumbo crossword completed fully. As usual, just drop the crossword into the Felix office by the first Wednesday of next term to enter.

- 19 Girl's taking legal action (4)
20 Act and hers is down (8)
24 Rodent has dark and light bands (6)
26 Love affair started by Glen, half producing beauty (7)
29 Alongside and concerning shed (4)
32 Form of transport that's all encompassing (7)
33 Prohibited place in Asia (9,4)
34 Bad crabs make awful holder (8)
36 And so nation, less five hundred, is found in city (3,7)
37 Island thanks and greets it back (6)
38 To move aircraft and car (4)
40 Eluding mixed yield (7)
41 Explained tanned oat, perhaps (9)
43 Fortieth stone (4)
45 Fabric is nothing in muddy area (5)
49 Prime heaven? (7)
50 Youthful Queen is more youthful (7)
53 Spin seventeenth Greek, losing head initially, the gallery (6)
55 According to code it's a local rule! (5)
56 Fix me back with sleeper (5)
59 Journey in centre kayak (4)



Sports Editorial

Hullo me dearies.

Well it seems that the hammer drill of history has once more been plunged into quivering vicar's abdomen of time and another term is at an end. To celebrate this your beloved Felix has been imbued with a splash of colour.

Speaking of colour (watch this link) I must congratulate all those who have been awarded College colours (Look at that! Perfectly seamless. Quality journalism that is). The achievements in '97 of the College's sports heroes have been acknowledged. Of course I have no doubt that for every person who received an award, there were countless others equally deserving. To those people I offer my sympathies and can only remind them of the words of Mr James Brown; "I've got mine, who cares about his (or hers)." Congratulations must go to Jenny Cox who won Sportsperson of the Year and Charlie Joynt who was judged Sports Personality of the Year.

As anyone who pays any attention to the goings on in the Felix sports pages (yes I know what you're thinking but just exercise some willing suspension of disbelief) will be aware, this term marks the debut of both me and my jolly band of helpers. I would therefore like to thank the various sports teams for being patient and understanding with me. For those of you who have not been patient and understanding, a) Please disregard the previous statement and b) why don't you bugger off and dive into the nearest sewer like the miserable vermin that you are.

Whilst it pains me to touch on this subject, I feel that I must comment upon the sad events involving your friend and mine, Felix editor Jeremy Thomson. It is a terrible state of affairs that people are so quick to pounce upon the misfortunes of others for their own amusement. For myself, I stand four square behind Jeremy. I ask you to consider this, is it a crime to douse copies of Felix in illegal drugs in an attempt to induce mass hallucinations? Think about it.

In a way I feel in somewhat guilty for Jeremy's predicament. When he told me of his desire for people to appreciate Felix on a whole new level, I was very supportive. Of course I had no idea of the lengths to which he was planning to go.

This plan is not new, every week members of certain sports teams provide me with reports soaked in beer, presumably as part of some plan to get me drunk; Jeremy's current ordeal should, however, make them a pause for thought.

It cannot have escaped your attention by now that I am writing nonsense. This is due to a desperate attempt to fill the two pages that I have been assigned. I must say that I am most disappointed by the lack of articles for this, the last issue of term. I am sure that many of you were involved in sporting contests, surely you can all have lost under humiliating circumstances (ski team).

Erm, sports. Must fill space, must concentrate on sports, must concentrate on tea, must concentrate on hot, steaming tea. Ooh tea. Tea and biscuits, tea and cakes, ooh cakes, lovely, sweet cakes. No not cakes, sport! Err sports, must focus, mustn't think of Boney M, mustn't think of Rah Rah Rasputin lover of the Russian queen, there was a cat who really was gone. Rah Rah Rasputin Russia's greatest love machine, it was a shame how he carried on. Arrrgh Sports! Must write about sports, sports, not releasing anthrax into the London Underground, laughing as people make the journeys, little suspecting the tortured death that awaits them, dancing with joy as the bodies pile up like rotting pyramids of death. That'll show them, always talking about me, tripping me up, reading my brainwaves, they thought I didn't know, but I do and my vengeance shall be swift and terrible.

Well that little journey into my stream of consciousness seems to have filled up some space, it only remains for me to say that whilst I shall continue for as long as possible next term, at some point I shall have to take the few paltry scraps of information I have acquired over the last year and try to stick them together in the hope that they vaguely resemble a degree. Still I have no doubt that my colleagues Dave and Niall shall prove themselves more than capable of filling the vacuum that my departure shall create.

War! Hur! Good God! What is it good for?

Jacob.

Fencing Fun

Last Saturday, four unguided, novice fencers blundered down to Reading to compete in the national annual novice fencing tournament. The tournament began and Imperial were up against Sussex; despite 'Conan' style hacking and slashing from the Sussex team the match was won thanks to steady defence and deadly accuracy from John 'I'm glad she was knackered' Claeys.

Despite this victory we went on to lose our next three matches, including our match against East Anglia A who incidentally went on to win the tournament. After a final narrow defeat we were tired, pissed off and ready to go; however we were required to enter the play-offs which were due to start in

an hour; so we went down the pub.

Refreshed, we returned and, under the sterling guidance of the manic Dr Dennis 'Don't be shy' Garriga-Majo, went on to win three matches in a row with the alcoholically fuelled and aggressive Andrew 'Doesn't hit girls' Schnoes wreaking foil-like havoc with a succession of opponents. The final match was a tense decider which eventually went to Alex 'One pint won't hurt' Griffin, after which we realised that we had in fact won the play-offs and were the recipients of our very own bottle of wine.

So Imperial returned semi-victorious, proving that you don't have to be part of any team to win and that alcohol definitely does not impair performance.

Felix would like to wish all of its

readers a very

Happy Easter

Sports Centre



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Cup Win for Hockey

ICUHC I v RHUL I

Imagine a Tottenham vs Arsenal FA Cup Final. Now imagine Imperial vs Royal Holloway. Having conceded Our BUSA cup place and the UL cup to the scum and been called the underdogs by the match program, it was time for revenge.

The long match preparation started with a relaxing stroll through the trees, a warm up in some random cul-de-sac and some wise words in the dressing room.

Then the game started. Within ten minutes and two short corners we found ourselves 2-0 down. We continued to dominate the match, enjoying virtually all the possession and with about ten minutes to go in the first half, legendary skipper Chicken Bol skipped past his marker and placed the ball onto the Fluffy Cherub's stick who neatly guided the ball into Sid the Sexist's path for him to place the ball into the RHUL net. 2-1.

After some inspirational half-time deliberations, our hopes were quickly dented by another RHUL short corner goal. Then, as fitness

and availability of substitutes became a factor, our domination became awesome. Sid narrowed the deficit to one goal and with two minutes remaining, equalised amongst scenes of euphoria when the vastly outnumbered IC crowd more than matched the RHUL gathering for noise.

Extra time was thus necessary and with the RHUL players standing on their last legs, half the team should have had hat-tricks, but all decided that penalties were a crueler end for the Holloway boys.

And so penalties were necessary. With Big titties, Sid and Noddy all scoring convincingly and Red Helmet saving or outnerving the holloway players, we won convincingly 3-1.

Much alcohol was consumed, many songs were sung and we went to Southside to celebrate apparently.

I'd like to thank all the players for a brilliant season and my brother for playing like shit.

ICUHC I 3 - 3 RHUL I

IC win 3 - 1 on penalties.



ICUHC I Celebrate their victorious cup performance.

More Guns? Not Half!

Last Saturday, members of ICRPC ventured on to the frozen wastes of Bisley to shoot for the Courtman shield. This is an inter-CCU full bore rifle competition shot at 300 yards. The teams' members ran the whole gamut of experiences from old sweats to those who had never shot full bore before.

Scores were erratic due to the strong and changeable winds blowing that day. Nevertheless some

impressive scores were recorded and the day was most successful.

Final scores were close but C & G were adjudged to be the victors, largely due to their superior numbers.

Thanks to Andrew for his selfless coaching and also to all those who proved themselves well skilled at the art of buttmarking. Ooh Matron!

Guns

This weekend saw the BUSA rifle match held in the earthly paradise that is Sutton Coldfield. The university of London fielded a team of eight, six of which hailed from Imperial.

Many of the UL team achieved impressive scores, particularly Andrew 'Wildman' Eldridge, who was let in the team despite having spread slanderous rumours about captain Gareth.

Though tipped as favourites, the UL team only managed second, with Edinburgh taking first place. This was due mostly to one of the non-Imperial members shooting like an arse.

The English University men's team (two of whom were IC shooters) drew 1156 ex 1200 with the Scottish universities and the English Universities women beat the Scots.

Imperial scores (ex 200)

Rachael Ambrose - 191

Andrew Eldridge - 195

Gareth Hillier - 193

Phil Golds - 191

Andy Forsyth - 183

Mike Eustace - 190

And More

Guns

The Imperial College Rifle and Pistol Club Ladies Team recently put in a sterling performance against the RSM Rifle Team. In this tight fought competition our team did us proud despite Neela, it's foremost member having inadequate clavicle-scapular invagination (I'm assured this is not what you might suspect - Ed). The women's team saw impressive performances by both Sascha Klengel and Rickitina Anglerud, our Swedish Blonde who's consistent performances have placed her at 2nd in the ICRPC Duelling Ladder.

Eventually RSM claimed the lead thanks to boy wonder Nick Royall who overcame his youth and inexperience to put in a great performance that makes us believe that he could grow up to be a very useful shot.

We'd like to thank all those who participated and wish The fair Simone Parton good luck with her new diet program.

Final score

ICURPC Ladies 1173 - 1189 RSM.

Climbers

Face Uphill Struggle

The first competition to ever be attended by the Mountaineering Club and after keeping the opposition awake half the night with a didgeridoo we felt our chances were good. On arriving, after a mammoth tour of Sheffield, the teams chose their routes and settled down. The first time period started only too quickly with Ruth and Nick getting off to a cracking start, Ruth scoring a magnificent 114 points giving her a fantastic 13th overall position.

The next session saw Daffy and Mike putting in sterling performances, bagging 115 and 121 points respectively. The final session saw Rich and Simon pitched against some hardcore opposition from the other university squads. Both did exceptionally well getting 136 and 140 points respectively, putting the 1st team into 21st position out of 45. (The second team was disqualified for not having a female member, how IC?)

Overall a seminal performance with much for the guys and gal to be proud of, giving a solid basis with which to continue with next year. Cool.

Results

Hockey

ICUHC I 3 - 3 RHUL
(Imperial win 3-1 on penalties)

Football

ICUAFC I 4 - 2 UCL I
ICUAFC II 1 - 3 LSE III
ICUAFC III 5 - 0 UCL IV
ICUAFC III 1 - 0 Kings III
ICUAFC III 3 - 1 SOAS
ICUAFC IV 2 - 0 Kings III
ICUAFC IV 2 - 3 SOAS
ICUAFC V 0 - 2 UMDS II
ICUAFC V 1 - 1 UCL VI
ICUAFC VI 6 - 0 UMDS III
ICUAFC VI 0 - 2 UCL VII

Note. ICUAFC VI look forward to playing RSM II After their well deserved relegation.

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Up to 4 Months	£48.00	£56.00	£79.00	£98.00	£89.00	£109.00
Up to 5 Months	£59.00	£69.00	£94.00	£116.00	£106.00	£126.00
Up to 6 Months	£71.00	£84.00	£107.00	£130.00	£119.00	£148.00
Up to 7 Months	£82.00	£96.00	£127.00	£149.00	£144.00	£175.00
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