



Felix

THE NEWSLETTER OF IMPERIAL COLLEGE UNION

Exams are on!

Imperial College Union is to hold an Extraordinary General Meeting next Tuesday to discuss a motion in support of the aims of the Association of University Teachers' (AUT) recent decision to go ahead with examinations whilst refusing to mark them.

The motion on AUT action, proposed by ICU President Nigel Baker comes in the wake of the AUT's recent rejection of a 6% pay offer made to them by the Committee of Vice Chancellors and Principals (CVCP). The AUT describes its switch from total exam boycott to non-marking as 'a period of grace for negotiations to proceed without irretrievable loss of examinations.' Their employers' pay negotiators, the CVCP has withdrawn from formal talks and now refuses to take the dispute to independent arbitration.

Mr Baker's motion, calls for a recognition of the AUT's new policy on setting and marking of exams and the CVCP's withdrawal from negotiations. It claims that the CVCP's action 'now represents the greatest threat to this year's examination process,' and 'can only be to the detriment of the future of

higher education.' The motion instructs Mr Baker to write to the leaders of the AUT and the CVCP to indicate IC Union's new stance against the CVCP and to express its fears for the future of higher education. In addition the motion instructs IC Union Officers 'to support the AUT in the aims of the action, though not the means and to condemn the CVCP for its policy of non-negotiation.' Mr Baker summed up the motion, saying 'We need to start pressure on the CVCP now rather than the AUT to actually get this thing resolved.'

IC AUT President, Susan Parry said she was 'very pleased' by the motion and added that with the new action they now felt they had their membership fully behind them.

The effects of the AUT's change in policy are already evident in the Civil Engineering department, where a previously boycotted examination is to be held at 8 days notice next week. Mr Baker told FELIX that he intends to gain the Rector's assurance that students will be given 3 weeks notice for retimed examinations in the future.

An Act of God



Five members of Imperial College's Christian Union were amongst those trapped in the Alton Towers sky lift disaster on Good Friday.

The students were trapped for an hour when their carriage was blown into a supporting pillar bringing the

whole ride to a halt.

'We could see it coming but there was nothing we could do' said Athos Ritsperis.

The students were eventually rescued by the Fire Brigade.

Roy Hicks takes early retirement

The Union Bookshop manager, Roy Hicks, has taken early retirement following investigations into the bookshops' £16k trading deficit last term. The running of the bookshop has now been taken over by Union Manager, Dave Peacock.

Mr Peacock commented, 'Mr Hicks resignation highlights the enormous stresses associated with being the manager of a trading outlet these days.'

The deficit came to light in December, when the Union received audited profit and loss accounts from the College. Auditors

were called in to investigate the reasons for the losses and in March presented a report recommending improved security, rationalisation of personnel and financial procedures, tighter stock and sales controls and the introduction of Electronic Point of Sales (EPOS) equipment.

The introduction of EPOS equipment and a possible refit of the shop are under consideration by the Union, but a number of improvements including more reliable cashing procedures and signing staff on and off tills have been introduced since Mr Hicks'

retirement.

Much of the deficit has arisen because of the large stock levels held within the bookshop, particularly books recommended by lecturers, which prove unpopular with students.

Mr Peacock told FELIX that he is currently trying to reduce the stock levels by selling off books at half price and returning unpopular books bought on 'sale or return.'

The Union are considering plans to restrict the bookshop's stock to popular academic texts and to use the extra space generated for the

sale of greetings cards, toiletries and electrical goods.

'If any students or staff have ideas on which products we should stock let us know in writing', said Mr Peacock.

The Union was given full control of the bookshop Committee in July 1988. The profits from the shop are distributed between Imperial College Union and the Constituent College Unions with an annual rent of £4000 being paid to the College.

Interesting

Dear Mr Goodwin,

I am writing concerning the article in FELIX dated 22nd March 1989 (copy enclosed) entitled 'A Room With A View'.

I would like to object to this article in the strongest possible terms, for the following reasons:

1. The article states 'Chas has been kind enough to write a few words about his room'. I have never written such an article and did not write the article in question. You have lied to your readers in printing this statement.

2. It is quite clear that you or a member of your staff have gained illegal access to my room. Whether this has been facilitated by the fact that you are in possession of a BH1 key (the Beit Hall master key), or whether members of your staff who were working as cleaners in the Hall over the last Summer vacation were able to gain access is unclear. The fact remains that you have gained illegal entry to my room, and are probably able to gain access to other residents' rooms.

3. You or your staff have also looked at my personal files which are confidential. I regard this as an invasion of privacy and gross misconduct on your part.

I regard the security of my room as having been seriously jeopardised by your actions.

4. Finally, a joke is a joke, and I would say that I am fairly thick-skinned after four years at this College—but on this occasion you have gone too far. I am going to ask for the appropriate action to be taken against you.

Charles Brereton, Deputy President ICU.

PS. Just in case you are wondering, the packet of 'Mates' condoms was left in one of the drawers by the previous incumbent Mr Alan Rose.

c.c. Dr John Finley, Warden, Beit Hall,
Mr Geoff Reeves, Chief Security Officer.

Boring

Dear Mr Goodwin,

Since you have used your editorial powers to publish, in FELIX, what I consider to be a defamatory article, I request that you print this letter in the next issue, in full, as my reply.

I have supported FELIX on Council in ensuring that it maintains its editorial independence of the Union. I will still do so in future. Your readership will judge your choice of adjectives and your predilection for expletives. Meanwhile, I will support your right to fill FELIX in any way you choose. There is only one part of your editorial policy that I will criticise: your distortion of the truth.

The first paragraph of your editorial subtitled 'Blub Blub Blub' in FELIX 22nd March is your opinion. I cannot contest it, since I hardly know you I do not feel able to give an opinion of your character. I will thus restrict myself to the facts which you so brazenly misrepresent in your writing.

Let us examine the second paragraph. There you state 'Mr Davies is sulking because I forgot to print an article he wrote'. At Council you apologised because you had lost the article. You did not see fit to apologise to me in the week before the Council meeting though I informed you, through your competent Business Manager, Liz Warren, that I wished to speak to you about the non-publication of my article. I am told by Adrian Pagan, Publicity Manager for 'The Possibilities', that on the Tuesday prior to publication he enquired whether the article was going to be printed. At that time you claimed to have lost it. However your efficient Typesetter, Rose Atkins, saved the day by producing a new copy. Well Mr Goodwin, did you lose it? Did you erase the copy? Did you forget? What am I to believe?

Before I describe the events of Council I should turn to your third paragraph where you note the indeterminate 'number of times that I have pointed out in editorials that I cannot guarantee to include articles in a given issue'. When I first presented the article to you I asked you if it was suitable for publication, volunteering to rewrite or shorten it as required. I did this because for DramSoc's previous production you had commissioned an article and then refused to print it, because, in your opinion, it was badly written and trivial. This despite your giving the authors minimal guidelines as to what they should write. It was my wish to provide you with some literate copy which you would at least consider for publication. It would have appeared in the club's pigeonhole had you not preempted me. Originally I had requested for the piece to appear in FELIX on the Friday week after the Monday I presented it to you. I made no objection to your suggestion that I should leave the copy with you to go in the FELIX that was then in preparation. You did not make a conditional statement, you said the piece would appear in the current issue of FELIX. On the Thursday I decided to help collate FELIX. I do not enjoy collating FELIX but it seemed reasonable to help someone who had been helpful to me. About ten minutes after I had started collating you came over and apologised to me for omitting my article. I accepted your apology asking if it would appear in the following FELIX. You replied in the affirmative, again unconditionally, and I continued collating. I did not demand publication, though I'm certain I did indicate that I would be upset if the article was not published. I believed that your word was a sufficient bond.

Noting your description of the article as 'one shitty clubs article' I suppose that the omission of an apostrophe is intentional but am still unable to decide whether you consider my prose faeca or whether the description is to be read in conjunction with 'the good working relationship FELIX has with DramSoc'. Either way I cannot comment on your obsession with human waste products. Your prose is, after all, part of your editorial policy. As a point of fact, I note that members of FELIX borrowed costumes from DramSoc on the Friday, at lunchtime, when my article had failed to appear for the second time. I also note that DramSoc members have been called out in emergencies to fix ailing FELIX/Print Unit equipment. The 'good working relationship' is beneficial to both of us but it depends on our mutual respect and individuals honouring their word.

Finally to return to the Council meeting in question. My motion of censure was based on the

fact that you had, of your own volition, given your word to publish my article on two occasions and subsequently reneged. In the preamble to my motion I indicated that I did not dispute your right to control your editorial policy. I only wished Council to censure what I believe to be dishonourable conduct. Apart from the factual error in your report of the substance of my motion, in your editorial you neglect to mention that the motion resulted in a tied vote of five-five. It was defeated because insufficient people voted. I believe there were twenty-six people present. You have expressed your opinion as to why so many people abstained. Perhaps I might point out that these same people did not rush to your defence as they did when Nigel Baker attempted to no-confidence Sydney Harbour-Bridge at a past Council.

Your editorial might be excused as a rash response to my proposal at Council. I make no apology for that motion. Perhaps if you had taken an earlier opportunity to apologise it would not have been necessary to move this proposal. Your editorial went from composition to printing in less than twenty-four hours. I commend your efficiency but suggest that when conducting character assassinations one should reflect and check one's facts.

My thanks to the person who pointed out your editorial to me on the night it was collated for allowing me to take his/her copy when you refused to give me one.

Yours sincerely,

Roger Davies, SCAB Chairman.

Tragic

Dear Bill,

The FELIX Staff would like to offer their deepest apologies for deserting you this term but unfortunately we're all students and have exams. I hear that you have an urge to do some revision, even though you've finished your degree, so I'm sure you won't mind helping us with ours. Enjoy all those late night stints—after all, you'll be able to survive on three hours sleep a night for the rest of your life after this term.

Love and kisses,

The Staff.

Amazing and fabulous

Dear Bill,

I would love to write you a letter telling everyone what a wonderful Easter holiday I had. I would like to recount all the amazing things I did and the fabulous people I met. And despite all this I would like to be able to tell you that I did loads of revision and can breeze through my exams. However, I can't.

Yours,

Doug King.



Editorial

Smallads

AUT

The Association of University Teachers (AUT) have backed down in their decision not to set examination papers. Final year students worried about having to re-sit another year can now breathe a sigh of relief.

It now falls upon the Student Unions to lend their full support to the AUT's claim.

Despite what the Committee of Vice Chancellors and Principals (CVCP) would have us believe, the dispute has nothing to do with greedy academics demanding money which is not theirs to be had. It has everything to do with academics being paid a decent salary for the work they carry out.

But the implications behind the dispute are much deeper. If the British Universities refuse to pay academics a reasonable salary they should not expect to attract the high quality people that Britain needs to maintain education standards. In the end, it is education which will suffer.

Imperial College Union will be holding an Emergency General Meeting on Tuesday to discuss the latest developments in the AUT dispute and I urge you to attend.

The Union will be proposing a motion which calls for pressure to be applied to the CVCP to reconsider the AUT's pay claim. It is a motion that we would be foolish to ignore.

Clubs and Sports

I would like to see the Clubs and Sports pages expanded this term. Unfortunately I cannot do this unless social and sports clubs are willing to submit articles.


I believe that a couple of clubs have had problems with articles being cut because of lack of space. Hopefully, if we receive enough articles, I will be able to allocate an extra page to clubs and sport and lack of space will cease to be a problem.

If anyone is interested in editing or proofing clubs or sports articles they should get in touch. Film is available from the FELIX office free of charge for any sporting clubs willing to take photographs at Harlington.

FELIX

Unfortunately because I have had to attend interviews this week this edition of FELIX is a little thinner than I would have liked. There will be a more robust FELIX next week. Articles, gossip and information gratefully received.

Credits Thanks to Liz Warren, Ramin Nakisa, Steve Meyfroidt, Dave Smeddley, Sez Wilkinson, Adam Harrington, Stef, Andy Garside, Wendy Kite, Carl Kent-Smith, Dylan James, Yishu Nanda, Sydney Harbour-Bridge, Susan Appleby, Andrew Clarke, Sumit Guha, Rose and Dean, Jason Lander, Doug King, everyone who collated last night and everyone I have forgotten.

Bill xxx 

ANNOUNCEMENTS

● **There** is an urgent need for as many people as possible to help with FELIX. Apply FELIX Office for details.

● **Croquet:** Anyone interested in playing in the British students croquet championships contact Eddy Wheeler, Chem Eng 2 urgently.

● **Thanks** to all those who helped make the election promos: Grumph, Frith, Grob, Rory, Gadget and Bodgit et al.

● **Deadline** for Silwood tickets is 5.30pm on Tuesday May 3rd. Get yours now.

● **WellSoc** Annual Dinner. Mon 8th May, £10 (exc drinks). £5 deposit cheque to James Key, Physics 1, asap. Limited places.

● **Keyboard** lessons: Rock, blues, improvisation, MIDI.

Hammersmith/Clapham (24-track studio with modern keyboard) first ½ hour free. Isabel 498 0781.

PERSONAL

● **Random** male body wants flat share for next year. Evelyn, Southside (if Lexam, forget it). Rest of group must be certified dorks. Contact Mike via FELIX.

● **Steve**—How is Mr Ratty?

● **Egypt!** Egypt! My overdraft for a holiday in Egypt!—The Last Main Block.

● **Phallixword:** Flamey—I think I left my tutti-fruity party pack of condoms at your place—there was possibly one left. Come over and we'll put that right. TBB. TLMB.

● **Willhebe** hope you did well at MG. Leave the flipping door open next time please. Love and hugs from R & D.

● **To** the handsome chappie in Physics 1 who sits in the back row—I love you (and your haircut)—Krista.

● **Phallixword:** Thank you AccRep! Thunder, The Last Main Block.

● **Phallixword:** Pine-top said it—y'know the blues got soul.

LOST

● **A Science** Museum library textbook 'Pattern Recognition'. If found please contact Bob Nicholls, Comp PG (ext 5078).

FOR SALE

● **Second-hand** LPs: Deep Purple, Rainbow, Yes, Dire Straits, Queen, Dio. Contact Stephen Barber EE2 pigeonholes or phone 584 4281.

ACCOMMODATION

● **Edgware Road** tube area. Cheap rent (only one room paid for) £260 per month. Upper floor, newly decorated, cable TV installation, company let contract with College. Available after the 5th May. Please contact JP Olazabal. Int 5243 or 723 0565.

FOR SALE & WANTED

● **Bike wanted**—Men's racer, preferably good condition. Phone Rose on 3515.

● **Peugeot bike** for sale. Good running condition. £35. Phone Nick on ext 4856 or 603 9818 after 9pm.

● **Wanted:** 'When Saturday Comes' Issue No. 3. Contact Dean on 3515.

● **2CV** king pin wanted urgently. Contact 3515.

● **Ryobi** 500N for sale. 45p ono. Great bargain—includes AM1850, ideal for printing on G-Plan furniture.

Wanted urgently: Original boxed version of Ideal's 'Ker-Plunk'. I need it quick 'cos I'm losing my marbles.

● **Old** Alpen boxes wanted. Collector will pay top prices. Phone Libby on 3515.

● **I require** old washing-up bottles and unused sticky-back-plastic for Engineering project. Please contact box no. FLX222.

● **For sale** pair of Odour-Eaters (slightly used), will exchange for K-Tel's 'Buttoneer'. Phone 3502.

● **Exchange:** Old 'Top of the Pops' records for original version of Fiddler's Dram 'Didn't We Have a Lovely Day, the Day We Went to Bognor'. Phone someone with absolutely no credibility.

**EAT
FOOD**
*it's good for
you*

The Caterpillar Café in the Union Building serves hot and cold food, vegetarian and meat dishes. Open from 8am to 8pm. Why not try some?

Italian Delights by Yishu Nanda

The columnist recently returned from a two week gastronomic tour of Lombardy, Emilia and Veneto. In a four part series of articles he will take us through the experience of cuisine familiare in a Milan kitchen, the food that makes Emilia-Romagna world famous, an evening with an experienced Bolognese cook and the joy of eating with the Veneti. This series was only possible due to the assistance afforded by Luca Zullo and Elena Donvito.

Part 1

Bologna—Il culto del bene essere (the way of happy living)

I find that every year I pass through a stage where I feel that the food that I serve has lost its sparkle. The new ideas pruned from different parts of the world and learned from watching friends cook have been taken on board and integrated. This is the time to go abroad to allow the ingredients, aromas and colours of unfamiliar cuisine to inspire one to diversify one's culinary repertoire.

There could not be a better way to start than to go to Emilia-Romagna. The cuisine of this region of Italy came to the forefront because it dominated the cuisine described in Pellegrino Artusi's *La Scienza in Cucina e l'Arte di Mangiare Bene* (1891). (Culinary science and the art of eating well.) Bologna in particular established a reputation as a gastronomic centre of Italy. I discovered that the people of this region have an insatiable capacity to talk about food and to consume it in gluttonous proportions.

On a student budget it was not possible to eat out at any of the region's restaurants recommended by James Johnson in the Sunday Times' classic nine-part series titled *The Taste of Italy*. A friend in Bologna recommended the Trattoria Casa delle Aie (Via delle Aie 4, 0544-927631) at Cervia on the Adriatic coast. The trattoria is housed in an 18th century house that is run by the Ministry of Fine Arts. As the government is involved you can be sure to get a good deal. The local dishes, the local wines and the home made Romagnol bread can all be sampled. A full meal will cost you about £11 per head—a paltry sum to pay for fine art. Do not miss the opportunity to eat here if you are in the area.

With my pocket full of petty cash I consigned myself to walking the shady porticos of Bologna and seeing the produce that has made

Emilia-Romagna world famous.

Prosciutto di Parma (Parma Hams), hams branded with the crown of Parma are salted, dried and matured over a period of a year to yield a cured meat that has a lovely pink colour, a light aroma and a taste that is only slightly salty. The result is a ham which is the most popular antipasto in Italy and can cost as much as £18 per kilo.

The most exciting ingredient in Italian food must be *Parmigiano Reggiano* (Parmesan Cheese). This hard cheese can only be made from milk produced between April and November in production zones specified by law. The cheese can be eaten after as little as a year's maturation when it is known as *nuovo*. After another year it develops a stronger flavour and it is known as *vecchio*. It may even be matured for a third year.

The choice of pastas available in Bologna is large. The purists insist that pasta should be freshly made and rolled out by hand using a wooden rolling pin because this gives a rougher finish to the pasta enabling it to hold the sauce better. This enhances the pleasure of eating it.

Bologna and Modena are the home of tortellini. It can often be seen being prepared by the women who work in the shops that sell pasta. The square of pasta with the filling, is folded into a triangle and wound into shape—the shape of Venus's navel as legend has it.

Bologna Mortadella a smooth pork sausage is another delicacy that cannot be missed. The larger sizes of this pork sausage are considered the finest and can cost about £15 per kilo. I found it quite convenient to try many of these regional favourites at lunch. The porticos were peppered with bars that also displayed a wide range of cured meats and freshly baked bread. It was possible to get custom-made sandwiches using whichever ingredients you fancied.

Part 2

Long live cunia povera

The columnist shares the experience of an evening in the kitchen with a friend's grandmother, a passionate Bolognese cook.

A proud 77 year-old, Nonna (Grandmother) Zelina insisted that she was not a bella anymore but *vecchia* (old). Remembering the terminology of maturing cheeses I agreed that she was *vecchia* but not quite *straveccia* (very old). We both chuckled.

Zelina told me that the method of preparing the regional favourites had not changed in her kitchen for the past fifty years. She was very proud of the Emilian cuisine and of the tradition of Bologna. She produced her copy of the L'Artusi before giving a demonstration of how to make crescentine: puffs of

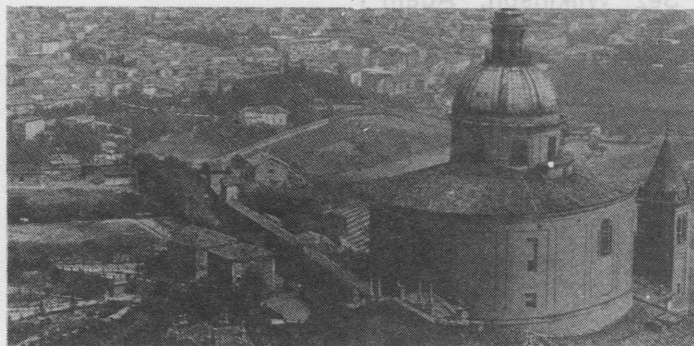
wheat with a crispy skin and a fluffy interior. The dough was divided into balls the size of small apples and rolled out into oval discs using a wooden rolling pin on a large wooden board. Waving the pin and pointing to the board she said that it had taken her more than a decade to master the use of the equipment to be able to make fresh pasta such as tagliatelle. There was a sadness in her voice as she knew that it is a skill that is fast disappearing as it is not being taken up by the younger generation.

The oval discs of dough were shallow fried to make the *crescentine*. They were very simple to make—the secret being to make the dough to the right consistency. The *crescentine* were served with razor thin slices of prosciutto crudo, salami, pickled onions and lightly boiled vegetables (sweet peppers, aubergines, courgettes) in an olive oil and vinegar dressing. She insisted that the king of the local cuisine (the *tortellini*) has 'his own taste' and must be eaten cooked in a meat broth and not with a ragu (meat sauce). Indeed, if one uses regal ingredients like *mortadella*, *parmeggiano* and pork to stuff the tortellini, one does not want to disguise it in a ragu. *Bollito misto* the second pillar of the local cuisine is a tribute to slow cooking. A wide range of meats including whole chicken, rabbit, beef, tongue, *zampone* (stuffed pigs trotters) and *cotechino* are simmered on a low flame for several hours until the meat is very tender and the liquid has turned into a tasty broth. The meat is served on a platter in manageable pieces. It is eaten together with a vegetable sauce such as *salsa verde*.

She pointed out that Romagnol cuisine is different than that of Emilia. In Emilia the stuffed pasta is preferred in a small compact shape, but in Romagna it is larger, known as *agnollotti*. The *agnollotti* have a sweeter taste because they also contain squash.

It was not enough to talk about the best Bolognese cooking. Zelina told me to go to eat at **Ristorante Diana** (24A Via Dell Indipendenza, the road that links the railway station to the Piazza Maggiore). She had known Diana's reputation even before the last war. I tried the tortellini in brodo and the billito misto e salsa verde. The two course meal without antipasti and dolce, but with a half litre of house wine cost £18. The impeccable service and warm atmosphere helped make the good food into a success. I implore you not to miss some of Bologna's gastronomic crown jewels if you make a visit to this city.

Continued next week.



Bologna—A major centre of learning in Italy.

Turn up, turn off, drop out

Does Imperial College produce disillusioned, disheartened students? Is there more to a university education than a hard slog? Are academics out of touch with the real needs of the students. Sydney Harbour Bridge thinks so....

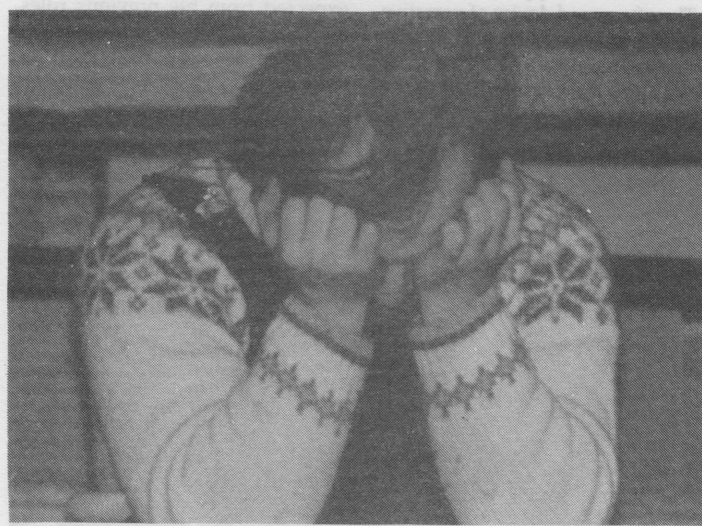
I joined this College six years ago along with a number of other fresh and enthusiastic young 18 and 19 year-olds. Among them were two people who we shall, for arguments sake, call Giles and Caroline. At the end of the second year Giles and Caroline were very different to all their friends who had entered with them. This was not because they

unless you are going to get a 2:1 or a first class degree Imperial will give you a very raw deal

were disillusioned with IC, bored with its lack of insight or tired of being overworked as many of their friends were. Giles and Caroline were different because they were no longer at IC. Giles had managed to fail his first year exams a total of four times in two years and Caroline, having struggled in her first year, left before reading her second year exams. Both, much to their 'successful' friends' surprise, obtained places in their respective subjects (Mech Eng and Elec Eng) at Kings College. Giles and Caroline have now graduated from Kings with a University of London degree, exactly as their fellows at IC did, but without that prestigious qualification, the Associateship of City & Guilds. The interesting fact is that they both graduated with first class Honours. What's more Giles was informed that his grades were higher than any previously gained by a student on his course.

Both Giles and Chris thoroughly enjoyed their time at Kings, experiencing a lively social life whilst experimenting in other mind broadening activities which added further to their CV's.

I had a chat with Giles over a pint when he was halfway through his second year. Giles commented; 'Failing at IC was the best thing that ever happened to me!' He left the pub at 8pm to do that week's problem sheets and returned by



10pm having doubtlessly got an 'A' grade in the intervening hours.

Members of staff at IC will tell you that an Imperial Degree is worth more than a Kings Degree and so it may be; it certainly was in the past. Mind you, if Giles or Caroline do not wish to enter the Engineering field which is, after all, underpaid they will find that most employers view Imperial and Kings degrees simply as Degrees of the University of London.

Who came out best off, Giles or the person who beat him in his IC exams by possibly only two or three per cent? That person probably struggled through his College for three years and graduated as a dejected disillusioned student, perhaps only to gain a third or a pass degree. Try telling that person the system is fair!

It is my belief that unless you are going to get a 2.1 or first class degree, Imperial will give you a very raw deal. They work you very hard, contact hours are higher than in almost any university in Britain, teaching standards generally very low, the opinions of the staff has a marked affect on your exam results and the intention is to throw as much information at you as possible — to hell with trying to get the message across. Worse than this,

the College, knowingly or not, is reducing the access of students to other important activities.

There are two sides to a university education and academia is only one of them. If IC graduates are to succeed in a variety of different activities after College they must leave with a rounded character. Here I must qualify the position by stating that some exceptional students have managed to achieve both areas, but then again so many that arrived here with great promise have not. The system is truly good for the excellent but how many must fall by the wayside or to a 2.2.

The Rector will of course tell you, as he once told the Governing Body that students at IC are quite happy thank you very much. After all, he should know—he has been Rector here for three years and was a student here in the 1950s.

But is the Rector really in touch with ordinary students? Last year Professor Ash told me that he could not find one day in the whole year to go around College and see it from a student's point of view.

He was so out of touch with the financial problems faced by students that his first comment to me, as Union President, was 'I hope you are going to push for an increase in the student residential stock without quibbling about rents'—ignoring the

fact that we already have the highest rents in the university system. I fail to see how a man like this has the audacity to make any comment on the teaching at IC.

The majority of College staff will agree with the Rector's opinion but it is this arrogant state of self-

'failing IC was the best thing that ever happened to me'

importance prevalent in IC that cost Giles an 'Imperial Degree'. The College can spend as much time as it likes trying to con students into coming to IC with fancy prospectuses and talks with school teachers, but I refuse to have anything to do with it.

In the past the College has tried to ensure that the Union's Alternative Prospectus should be written by a 'high performing student'; one of the ones who isn't getting a raw deal. Well they haven't got enough time or enough guts to risk a decent degree by telling the truth.

If the Rector wants to increase the percentage of women at IC he should deal with the problems in the social life rather than making them believe it's a wonderful place. Yet the organiser of the Women in Science & Engineering (WISE) Substitute Female Recruitment Conference, told me two years ago 'Oh we couldn't do that we don't want them meeting any IC men,' when I offered to organise a series of free disco parties for what was a very bored bunch of school girls.

Imperial's reputation is flagging and the cost of living here is increasing. If the Academics want to save their jobs they'd better start taking some pride in their teaching and in their students.

One cheering last note, remember if you fail the impending exams you can always leave and go to Kings, or Manchester, or Leeds, or Bath, or almost anywhere you might find it's cheaper.



Her Alibi

Romanian student Nina Ionescu is accused of murder. Lovestruck writer Philip Blackwood is her alibi.

Blackwood, played by Tom Selleck (*Three Men and a Cradle*, *Magnum*) first sees Nina in court whilst looking for a basis for his next Peter Swift mystery best-seller. Telling the police they have been lovers for some time, and persuading the girl to move in with him, Blackwood gets her off the hook.

Police Lieutenant Frank Polito is unhappy though, knowing the alibi to be untrue, and whilst staking out Blackwood's home he warns the writer of hidden danger. 'If you retract the story, she goes back to jail. The only thing standing between her and a murder charge is your life.'

But Blackwood has all he requires—a blossoming romance with a beautiful girl and one or two mysterious happenings to provide Peter Swift with a new adventure. Until a string of accidents begins and the uncertainty of his position becomes all too apparent.

The often used device of narrative talkover has been heard in movies since the first dusky gumshoe flicks right up to the present day, in the

likes of *Bladerunner* and of course *Magnum*. The same trick is employed in *Her Alibi*, with Selleck 'reading' the new Swift novel as the events it portrays unfold on screen.

This done to great effect, since Blackwood is blinded by love but lost in caution and doubt, while his alter-ego Peter Swift is the dashing, sure-footed hero who takes everything in his stride. The contrast between Blackwood's life and the parallel fantasy world he inhabits on paper provides the basis for the film's humour.

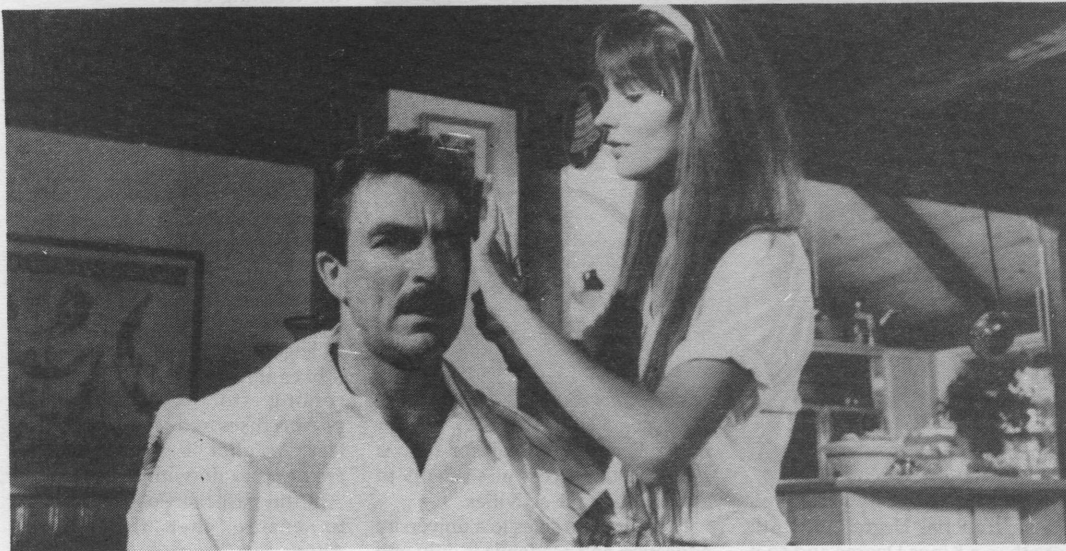
Selleck copes admirably with the comedic requirements, as is to be expected from his previous roles, and although he himself sees the character as very different, the similarities to Thomas Magnum are

transparent and the movie gains from this.

His leading lady is Paulina Porizkova, a Czech, and currently the world's highest paid model, and no wonder; she has the looks to capture the undivided attention of any male audience. She can act pretty well too, and makes short work of endowing her character with flair and panache, whilst retaining the element of mystery which confuses Blackwood so much. 'Do any of us ever really know the person we fall in love with?', he writes.

The pairing is wonderful, and the two are supported by a fairly strong cast and a decent plot. The humour comes thick and fast, and the release date of May 12th makes *Her Alibi* an ideal way of breaking the stress of exams.

Andrew Clarke.



'Would Sir like something for the weekend?'



Measure for Measure

The Young Vic

The storyline pivoting around role reversals has been seen often in recent months in such films as *Vice Versa* and *Big* and a host of others. This overworked theme, seemingly only out-clichéd by 'Buddy movies' has its roots deep in the past in, for example, *The Prince and the Pauper*, and earlier still in *Measure for Measure*, and even the Bible.

Shakespeare though provides more than just an evening's entertainment. Here he engages in some cutting political observation, as the narrative parodies the new King James. It also offers a lesson of sorts to the puritanical audience, paralleling good cold cash with good

hot sex, to show that in love and commerce the value of what we possess depends on how we spend it.

Enough of the literature lesson, here's the plot: Duke Vincentio, ruler of Vienna, leaves town for a while and puts power in Angelo's lap. He in turn invokes strict laws and pulls down the brothels. Shame. But worse still he imprisons Claudio, and sentences him to death, for getting his girlfriend in the club. By chance Claudio has a soul-mate in Lucio who searches out help in the form of Claudio's sister Isabella. She, being the black sheep of the family, is about to become a nun. She postpones her vows to plead with Angelo.

Angelo is adamant, but offers Claudio's life in exchange for Isabella's virginity. Boys will be boys. In doing so, he is as guilty as Claudio himself, at least in mind if not body.

Meanwhile, the Duke is parading around in a robe, learning all this under the guise of a friar. He comes up with a clever plan to save

Claudio, entrap Angelo and, with a bit of luck, win the admiration and hand of Isabella.

What opens as a tragedy, with Claudio's death a dead cert, swings between happy and sad endings as Shakespeare invents new characters to help himself out of tight corners. Along the way there are a few comedic set pieces, chiefly involving Pompey, a mix of Al Capone and Arthur Daley, and wide boy Lucio. The text, while not the simplest of the Bard's works is nevertheless accessible.

The performances are good too, in particular Rob Edward's detached, yet observant, Duke and Stephen Jenn's stubbornly confused Angelo. They are both out-shone by Dominic Letts, a flamboyant and swaggering Lucio.

The Young Vic provides an informal, relaxed fringe setting, while retaining an intensity and closeness strongly advantageous to any lengthy performance. And it offers concessions for students too, so it can't be bad.

Andrew Clarke.

Theatre Metropolis

Down at the Piccadilly Theatre, just off the Circus, London's newest musical has recently opened. Taking Fritz Lang's 1927 futurist vision from the silver screen to the stage is an ambitious project considering the scale of the original.

Metropolis is, in essence, a love story set against a backdrop of servile oppression. A cast of over 37,000 and a cost of seven million Marks gave the movie a spectacular appearance. Michael White's production captures a little of this though ultimately the small stage enforces an insurmountable limitation. The cast numbers 40, but the cost remains a comparable £3 million. It's all yours for a mere £8.50 on student standby.

The curtain opens to an incredible set of pipes, gantries, valves and wheels which make up the Pater Noster machine. Populating this are the workers, busying themselves en masse in a scene reminiscent of the white mice from 'Bagpuss' whilst chanting the opening number '101.11' with gusto. A blast of triumphant dynamism.

The people are unhappy, and led by Maria (Judy Kuhn), about to embark on a little worthwhile anarchy. High above, the city is ruled by Freeman (Brian Blessed), controlling everything from a huge bubble which swings impressively from the skies. His estranged son Steven (Graham Bickley) heads off to the underworld for a look-see and falls in love with Maria.

Changing places with a worker, George, Steven witnesses a rebels'

FILM

The Dead Pool

San Francisco's finest, Inspector Harry Callahan (Clint Eastwood) is back on the streets, fighting the cancer of crime with the aid of his Smith and Wesson Model 29, and new deeper voice.

His latest success story is the incarnation of crime lord Lou Janero on a murder charge. This however makes him a target for the mob's hit men. The media circus surrounds Harry, but he just wants to get on with his job.

Across the city another lousy blood and guts movie is in production. Director Peter Swan (Liam Neeson) plays a macabre

meeting, held in a sixty-foot cylinder block, wherein Maria sings *You are the Light* and shows Neil Kinnock how to do his job properly. Meanwhile, George has seen the upper-world and is confounded by the majesty of it all. Like leaving Imperial to wander around Chelsea awhile.

But greater plans are afoot as Freeman exploits the help of scientist Warner (Jonathan Adams) and replaces Maria with the robot Futura. Will the hopes of the uncherished be dashed? Or can Steven save Maria, the people, and put an end to Thatcher's Britain? Well, what do you think?

The combination of twisting, swinging, sliding sets, from the Pater Noster machine, the control centre and the science lab, to the travelling tubes which ferry the cast on and off-stage throughout, provide enough complex kinetics to make *Metropolis* a visionary masterpiece.

The singing too is good, especially Blessed's thumping baritone which brings life and sparkle to the stage. Unfortunately he is scarcely to be seen, scarcer heard, and there results a vacuum in the set.

Beyond this there remain two faults. The songs, with one or two exceptions, are bland and unmemorable, and often punctuated by an irritating siren. The motion of the set does not overcome the generally static cast, and there are none of the essential dance routines symbolising such musical competition as *Cats* or *Starlight Express*. The occasionally prolonged choreography was a gust of fresh air in an otherwise stale collection of insipid atmospherics.

All I can conclude is that there are better ways of spending £3 million, and for that matter, £8.50.

Andrew Clarke.

game with members of his crew, called the Dead Pool. Each draws up a list of celebrities least likely to survive the year, and the winner is the one with the greatest mortality count. When his junkie rock star lead, Johnny Squares, buys it with a mouth full of synthetic heroin, police attention focuses on Swan.

Later, the dead pool list comes to light, Johnny Squares is on it and suspicions are aroused. Two more murders pin the blame squarely on Swan, but Callahan has other ideas. He is also mixed up in a developing relationship with TV news anchorwoman Samantha Walker (Patricia Clarkson) and still getting shot at by The Family. And all he wants to do is solve the case.

Eventually he does just that, as you know he must. Along the way the audience is treated to a profusion of death and violence, interlaced with a sub-plot exploring the effects and aspects of its media coverage. 'You're just interested in blood and death' says Harry to Samantha, but when she is making the news her attitudes change.

This inspection is paralleled in the films made by Swan. 'People are fascinated by death and violence. That's why my films are successful.' Strange that Eastwood should highlight such a sick audience demeanour, for if it did not exist he wouldn't be as popular as he is. Arnold Schwarzenegger's *The Running Man* was guilty of the same

hypocrisy.

Still, a little murderous intent never hurt anyone. *The Dead Pool* is exactly what you would expect from Clint Eastwood. His acting style is as consistent as ever, his few carefully chosen words providing the sarcasm and wisecracks that he is known for. He even gains a new catch-phrase, 'You're shit out of luck'.

The novel car chase, strong acting and direction, and impressive cinematography do not stop this being just another thriller. But to quote Peter Swan, 'Clint Eastwood sells tickets. You know, bums on seats, love.'

Andrew Clarke.



'I said Egg Fried Rice, punk!'

Theatre

Indigo

Almeida Theatre, Islington

The late 18th century. The port of Liverpool monopolising nearly one third of the entire European slave market. Two young men, sons of powerful fathers, caught up against this violent backdrop. Disease reigns:

Indigo is a new play, billed as 'savagely poetic drama about possession and betrayal. Written by a woman with talent, performed by a good, sometimes excellent, cast, well staged, with impressive music.' Somehow, I think, it ought to have been a lot better.

William Randall, a kind of subdued Rik Mayall character, is sent to command his father's slave ship. Ide the African Prince, his language dense with imagery and

metaphor, so annoys his father, the king, that he is led to be sold at the marketplace. Astonished, and then disillusioned, at the death of a loyal friend, Ide refuses to eat, thus killing himself and, at the same time, commanding William's obsessive admiration. William attempts to come to terms with the death by bedding Ide's woman...

The drama should build up to some climax of energy and passion. Instead it is rather patchy, the play being most gripping, and best performed in the mid stages, where action overrides the flowery script, and some acting is superb. The stage, sloping down towards the audience, seems menacing in its guise as hefty slave ship and anticipated meeting between the two main characters occurs with a flash and hiss of the hot branding iron. But then action wanes, the pace slows and the language thickens once more.

Not completely natural, but neither far enough gone to be called stylised, the writer's technique

seems tentative, trying too much to be all-embracing, which ultimately loses effect. I want a tighter, more controlled approach.

There are a great many ideas in this play. Sadly, this is a problem. Just as we grasp one thread another crosses over it, helped by very dense poetic language. The result is a tangle. Meaning is lost as the (very able) cast spew out rich dialogue, hints in the plot are too plentiful and not always followed up. Themes which could be developed into a worthwhile whole are given five minutes airing only (the concept of 'home', colour of skin, corruption of ideals, possessive instincts and many more: all touched upon, but never explored or opened up). The play is too long. There is too much in it.

Although not an unqualified success itself, *Indigo* has many happy moments, and shows the promise of talents still to come into fruition. A nice try, with a provocative glimpse into the future.

Susan Appleby.

When did you last see a band who scared you? The total unpredictability of the situation lending a more than even chance that you, and those around you, will in some way, become drawn into the violence being perpetrated just feet away on stage.

This is no act. When Lee launches his guitar at Kale and connects with a vengeance fifteen feet away—then you know. When the front row want to be gouged by vicious Fenders—you know. When the road crew come on and stare in disbelief at the carnage and destruction—then you know.

This interview was conducted before the twenty minute confrontation that was *Birdland* destroying Dingwalls on March 13th. When *Birdland* speak, it's often as one voice; and impossible to keep track of who said what. For the record though; Lee (guitar) and Kale (bass) do a lot of the talking, with Sid (drums) chipping in. Robert (vocals) preferred to remain detached and almost elsewhere, with his brother Lee representing both him and his songs.

I've heard you play live, but I haven't heard any material apart from Hollow Heart on SNUB. How would you describe your music?

B: How would you describe it Kale? Sort of psychedelic punk. More energetic.

Lee: Energetic. Sharp. Sharp, pointed. Like when you get a brand new pencil, and it's sharp, so sharp you can poke anyone's eye out with it. It's as sharp as that.

Kale: There's a lot of frustration in it. You're fed up of these shit bands who just stand there on stage and play. There's no performance there. We've got a lot of energy and that's really good.

So when you play is it all spontaneous, or do you work anything out beforehand?

Lee: No. The only things we work on is the songs and that's it. 'Cos if we worked on any moves we did on stage it'd look false. And we're not false. Anything can happen in the next half hour before we go on stage and when we go on stage. It's always like that.

Do you ever actually get to play a full set or do you trash the instruments before you even get through it?

No. That is a full set, what we do.

Even when that means two songs?

B: Yeah, that can be a full set. It doesn't matter. It depends how we feel on the night. If we feel like doing a set with only two songs then we do two songs. Most people come along and they're complaining afterwards that they've paid £3 or

whatever and they just want to see a 40 minute show by a band, even if the band are pissed off. We don't wanna do that. Our heart's in it, even if we play for seven minutes. If people wanna see a fifty minute rock show that's their fault you know.

Have you got much of a following?

B: Yeah. But not a lot of that. (Laughs.) You could say a following. Every time we do a gig we get twenty or thirty people afterwards saying it was brilliant. So we're building up something at the moment, you know what I mean? Lee: People are coming along and just staring at us at the moment. They dunno what to think, they dunno what to do sort of thing. 'Cos most people are just used to you standing there and looking at the floor and being dead boring. And then when they see us and we're energetic they just can't believe it.

So would you appreciate a bit more audience participation?

Lee: That's OK if they want to do that. We'll just hit them over the head with a guitar if they want to get on stage. We get paranoid that they'll want to stab us. It's OK if they're going mad down the front, but not at the side. The stage is small enough at the moment without anyone else on.

You're getting really over the top reviews. How do you feel about comments like that, doesn't it give you a lot to live up to?

It's not hype. We're getting a lot of all this bullshit about hype. Hype has got nothing to do with us—it's just promotion. But I'm sure that in six months people are going to turn around and say shit. But that doesn't matter to us.

Do you believe that you're that good?

Kale: Yeah. We'd be idiots if we thought anything else, if we thought we were crap. There'd be no point being in a band. Thinking we're crap doesn't even come into our heads. That's why it's horrible when bands think; 'we'll make it big in the Indie scene, and that's all we want to do'. We want to be massive.

What do you think you'd be doing if you weren't in a band?

B: We'd be dead.

It sounds like you've got all your future plans worked out, have you got anything specific coming up?

Not really at the moment. It's just to do what we want, to make records in exactly the way we want, no manipulation at all. We're so arrogant we can't do it any other way, we can't listen to anyone else.

You've mentioned a couple of current bands, what are your favourite bands at

but before we go on we're drinking orange juice. (*Birdland* are referring to the infamous *Jane's Addiction* support slot, from which they were thrown off after allegations of them destroying equipment on stage during their set and throwing up in the dressing room before the gig.) It's totally natural, there's no drugs involved. If we took anything like speed we'd probably blow up anyway. We wouldn't be able to do it if we took drugs, you've got to be in control of what you're doing. It's just natural adrenalin that we siphon off.

What was the truth behind the Jane's Addiction tour stories then?

It was bollocks that was. We trashed a mike stand, and they reckoned we were sick in the toilets. That's no excuse to get kicked off the tour anyway. We just blew them off, nicked their audience and that was it.

Lee: We just went down really well. They were this big New York band that were crap basically. Everyone tried to put on their American accents, they were really proud of them. It was really false—fair enough, if you come from America you've gotta have an American accent but they went too far.

When you're on stage, and you're being pretty energetic do you ever smash stuff that you later wish you hadn't?

No, never, 'cos if you regret things like that you might as well pack up there and then. It depends how we feel on the night. Maybe we'll

Birdland

the moment?

Pixies, Sonic Youth. There's a lot of things. **House of Love**. Those are the bands at the moment.

I haven't heard the EP yet, what can we expect on that, what are the songs about?

I think you'll be surprised. Yeah, you'll be surprised. Hopefully you'll like it.

Are the songs written about any specific instances, or are they just blasts of adrenalin?

Robert: I can't really say. You just have to listen. Make your own mind up about it.

I'm constantly reading about your amazing on-stage energy. How do you keep it up? Do you take any drugs?

No, no. It's just adrenalin, it's just there. No drugs. It's like people saying we're being sick and stuff,

decide not to do that. It's a feeling. At the moment we're quite young, arrogant and so frustrated with all this shit around us that's what we do it for.

Does it get expensive?
Yeah.

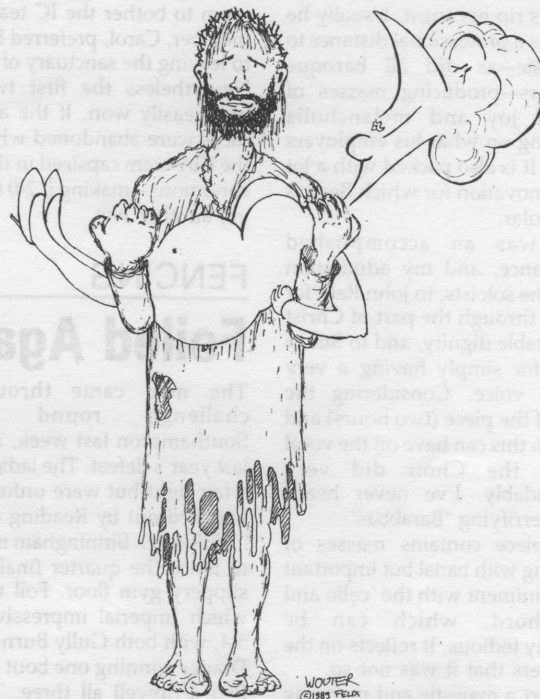
So what are you living on at the moment?

Absolutely nothing. We don't live.

Lee: They stopped us getting dole the other week. That's why I've been wearing this shirt for the last three weeks. We're really poor at the moment—we got chucked off the dole. Trying to get back on the dole you have to make up loads of pathetic excuses, like you wanna be a journalist or something. They don't wanna know if you're in a band. They can't believe that there's someone sitting opposite them at

Jesus votes Tory

by Dylan James



the table who wants to be a pop star or in the music business. They can't handle that—they wanna lock you away.

Sid: They think you're really rich or something.

Lee: All this enterprise allowance stuff is a load of shit. They just don't cater for any kind of musical scheme. The only people getting it are starting food shops and stuff like that.

You're on Lazy Records at the moment. You haven't even got the EP out yet, but I hear you've had offers from major labels. Are you taking any up?

No, not at the moment. We're just taking our time. We wanna produce our own sound and get across on an indie as a stepping stone. Use that to get across to the major. Take our music to a wider audience. Not for any real money reasons.

I didn't think your recording of Hollow Heart sounded as powerful as you sound live. Are you pleased with the way it sounds?

Yeah, we're pleased. It's always a problem to get the energy over in the studio.

Lee: We went through quite a few re-mixes 'cos the first one sounded quite wimpy. I think it sounds quite powerful.

Kale: We actually did it live in the studio.

Lee: If you listen to the twelve inch all the three tracks are strung together. There's *Hollow Heart*, that goes into *Crystal* then there's *Gotta Get Away*. I think it's quite original the way they all go into each other. It sounds quite good. On the seven inch it's just *Hollow Heart*. As it goes on it gets louder and louder—the guitars get shoved up.

You're playing at Dingwalls tonight. Do you think it's going to be a good gig?

Kale: Whatever happens, happens. We can't really say. Something might go wrong, and something might go right. You'll have to wait and see.

So playing live is the best bit for you? Live is the best bit. It's brilliant. If we could arrive, play, go home, watch the telly and have a cup of tea we'd probably be really happy people. I'm glad we don't do that, because we're not generally happy people—we can be happy but...we're happy between ourselves.

The Birdland EP is out and molten, coming close (but obviously not right there) to their live spontaneous explosion. Check it out, if you want to hear one of this year's truly exciting releases.

By Carl Kent-Smith

Some Christians assume that it is their moral duty to be Socialist, however I intend to show that Socialism and Christianity are incompatible. I shall start with the Welfare State—a system which causes many to think Socialism is more Christian than Toryism.

What should be the Christian attitude towards government and the Welfare State? Should we translate Christ's concern for the poor into government care for the homeless? We should remember what Christ said. In all his teaching he always calls on us as individuals to personally take responsibility for the problems we see: he never asked for action from the state. We are all called to give to the poor, feed the hungry and shelter the homeless. This is not the job of a collective state.

We should consider the effect the Welfare State has on individuals. Many see government programmes as a replacement for charity work by volunteers, but as Christians we should realise how dangerous this concept is. If the government is responsible for the needy what is the role of the Christian? Some complacently fall into the attitude that we don't need to do more ourselves: 'It's up to the government.' This reliance on government can cause the individual to isolate himself from the problems of the poor.

For example, in the earlier Church it was traditional to give 10% of your income to charity, but this tradition has faded out. Many Christians feel government has replaced their need to give, including a Baptist minister I know, who said of the 10% 'people pay more than that in taxes.' Surely we should not wash our hands of the problems of others simply because government is trying to help them as well. However, when the state intervenes in a situation there is a tendency to forget about our continuing responsibility.

As Christians we encourage participation in community projects as they foster a caring community attitude. But any government programme tends to create apathy rather than the positive outgoing feeling that comes from the work of individuals. For this reason we must try to avoid government intervention in welfare and should, instead, promote personal benevolence.

Though some Christians call for increased government welfare (believing it is their moral duty), it creates an apathetic culture in which people feel they are only responsible for themselves. If the devil was to choose what sort of society he wanted, this is just what he would choose! It is ironic that some Christians are doing the devil's work for him.

To encourage government intervention in welfare after realising its effect is irresponsible, and saying it is necessary to eliminate poverty is only a 'the end justifies the means' argument. Any work done by government can be done by a charity; this is what Christians should be promoting. For a Christian the question is not whether the disadvantaged should be cared for, but how it should be done.

At first glance Socialism and Christianity might have seemed very compatible as both call for the power and money of the rich to be given to the poor. However, Socialism always translates this aim into government enforced schemes, not the voluntary giving Christ asks for. As I have said, such government schemes form a self-centred, apathetic society, and as such schemes are an intrinsic part of Socialism, the Christian has no choice but to denounce Socialism as the work of Satan.

Toryism (at first glance) might seem self-centred, but this is only a

popular misconception—this is not what Toryism is really about; the Tory party is the party of Active Citizenship. We believe it is better to have a job done by willing individuals than to have it done by mercenary bureaucrats who may not personally care about the job they are doing. The purpose of reducing taxation and government is to both alert individuals to their responsibility and to enable them to pursue it by letting them choose to use their money to help others.

It is true that the generous economic situation under the Tories is abused by some self-centred Yuppies, but this is not our intention. We have no need of such people. The scale of such abuse is only due to the false philosophy (caused by the present existence of the Welfare State) that 'what the government doesn't take is mine.' The removal of the Welfare State will send a clear message to all that they should personally give to charity. The removal of the Welfare State will have to be gradual and in phases, but it must be done.

The aim of the Tory Party is to create a society of Active Citizens, in which people care for each other instead of leaving it to the government. Surely this is exactly what Christians are striving for.

The views expressed are the author's and not necessarily those of IC Conservative Society or IC Christian Union.

IC CHOIR

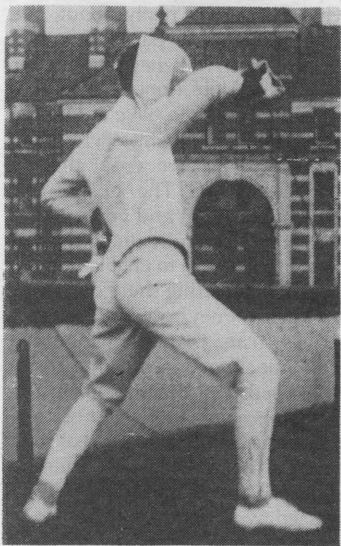
Inspired Bach

Bach's St Matthew Passion is one of the few pieces of his in which Bach really lets rip his angst. Usually he maintains a professional distance to his music—as did all baroque composers—producing masses of inspired joy and melancholia depending on what his employers wanted. It is also packed with a lot of the innovation for which Bach is still popular.

This was an accomplished performance, and my admiration goes to the soloists, to John Rath for carrying through the part of Christ with suitable dignity, and to Susan Kessler for simply having a very pleasant voice. Considering the length of the piece (two hours) and the strain this can have on the vocal chords, the Choir did very commendably. I've never heard such a terrifying 'Barabbas'.

This piece contains masses of plain song with banal but important accompaniment with the 'cello and harpsichord, which can be extremely tedious. It reflects on the performers that it was not so.

In short a majestic and inspiring rendition.



BOAT

Win Against Surrey

The last weekend in January saw IC gathering their finest talents for a match against Surrey. The racing went IC's way from the start. In the first race Bill Chard shot off into the distance and the rest of the team followed making it a 1-2-3 for IC. This result was repeated several times and although Surrey pulled

one back after lunch, an exciting climax saw Liam Moloney clinch the match 4-1 to us by a foot.

A week later IC were looking for another win but this time over City University. The windy conditions made going tough but this didn't seem to bother the IC team. (One member, Carol, preferred Hara-Kiri to leaving the sanctuary of the bar). Nevertheless the first two races were easily won. If the afternoon races were abandoned when all of the City team capsized in the windy conditions—making it 2-0 to IC and yet another win.

FENCING

Foiled Again

The men came through the challenge round against Southampton last week, avenging last year's defeat. The ladies put up a fair fight but were unfortunately knocked out by Reading (6-3).

This week Birmingham men came to fence the quarter finals on our slippery gym floor. Foil was first, which Imperial impressively won 5-4, with both Gully Burns and Ian Draper winning one bout each and Pete Cripwell all three. Then the sabre, Simon Hoblen stylishly won three bouts, Dave Matthews neatly fought his way to one victory, Simon Chenery fought valiantly too. So the epee started at 9 all.

Here Adam Sadler successfully won all three, Simon Evans, perfecting a three week old left-handed style, won two bouts—narrowly losing a third. Pete Cripwell trounced all three opponents—as usual. So Imperial were triumphant, winning 17-10 overall.

This means that the team will face the mighty UCL team at Southampton in the UAU semifinal in a few weeks time.

SCI FI

Up-To-Date

Welcome back after (we hope) a happy Easter. The hardworking committee have finished redecorating the library and cataloguing our books on computer—all we need now are the books that people still have! If you have any SF library books, please bring them back. Our new library is at the bottom of the stairs in the SW corner of Beit Quad (diagonally opposite from the Union Bar)—we'll be open by 1pm on Thursdays.

Forthcoming attractions: The ICSF Annual Dinner, provisional date June 7th. Watch this space!

Carnival

Friday night sees the last of the Ents events this year. It promises to be one of the best, if not the best, Carnival so far.

Headlining is Buster Bloodvessel's band *Bad Manners*. I'm sure they need no introduction as everyone must have heard songs such as *Special Brew*, *Lip Up Fatty* and the *Can Can* and apparently there is a ska revival so I expect they are set for fame again. We also have *Butterfield 8* which includes 2 ex-members of *Madness* and have recently been supporting *The James Taylor Quartet*, who played at the last Carnival. Their music is a mixture of swing and jazz played in a very danceable way. The final band playing is a newish Manchester band called *Stop Laughing* who are just about to sign a major recording contract so possibly a band to look out for.

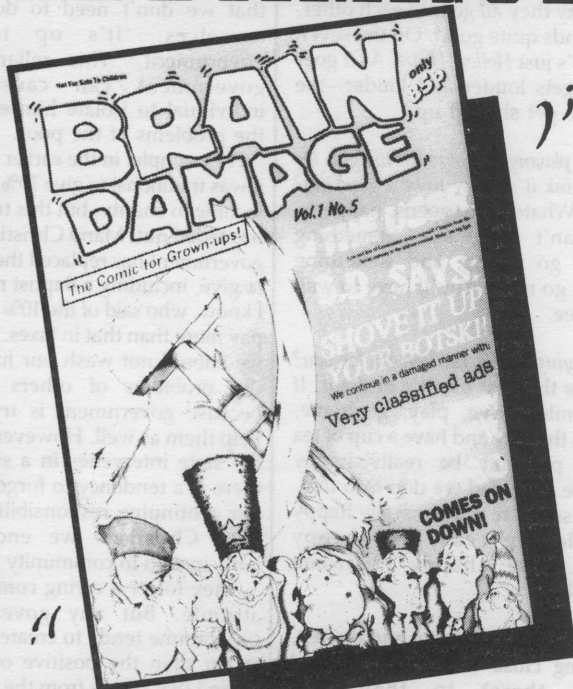
We don't only have bands on

show, in the UDH we have some great comedy. Top billing goes to *Chris Lynam* but also features *Pat Condell* and *The Long and the Short of it*. The compere for the evening is *Malcolm Hardy*. Not much to say about this lot, why not come along and judge for yourself? There will, of course, be the great Ents Disco in the Lounge, playing until you drop. A Casino will be run in the SCR with lots of great prizes. The Union Bar is open until 2am (Happy Hour from 8-9pm) and if you like a cocktail or two try the Crush Bar outside the Concert Hall. As well as burgers in the quad, there is the usual free transport home for women throughout the night.

Tickets are £3 in advance, £4 on the door and £2 to Ents cardholders available from Ian Morris in the Union Office. Doors open at 8pm, please get there early to ensure you get in! Enjoy it!

YOU CAN'T MINIMIZE THE DAMAGE

Buy B.D. no. 5 from a



newsagent near you.

What's On

A guide to events in and around IC.

FRIDAY

Consoc Meeting.....12.30pm
ME569.
Friday Jamaa Prayer.....1.00pm
Southside Gym.
Christian Union Meeting.....5.30pm
308 Huxley. Time for prayer, worship and discussion.
Shotokan Karate.....6.00pm
Southside Gym.
Poetry Readings.....6.30pm
University of London School of Oriental and African Studies Room G57.
Fencing Club.....12.30pm
Union Gym. Meeting also at 6 o'clock.

SATURDAY

Karate.....10.00am
Southside Gym. Beginners welcome. Build your fitness and confidence.
IC Kung Fu.....4.30pm
Southside Gym. Beginners always welcome.

SUNDAY

Sunday Mass.....11.00am
West London Catholic Chaplaincy, More House, 53 Cromwell Road. Also at 6pm (followed by bar supper). All welcome.
Shotokan Karate.....1.00pm
Southside Gym.
Wargames.....1.00pm
Senior Common Room. All Welcome.
Kung Fu.....4.30pm
Union Gym. Beginners welcome.
RCSU Night in the Bar.....7.00pm
Union Bar.

MONDAY

Rock Soc Meeting.....12.30pm
Southside Upper Lounge. Anyone interested in any form of rock music come along.
Artsoc Meeting.....12.30pm
Union SCR. Sign up for shows. Membership £2.
Yacht Club Meeting.....12.30pm
Upstairs in Southside.
Recitation of Holy Qur'an.....1.30pm
9 Prince's Gardens (Basement).
Keep Fit.....5.30pm
Southside Gym.
Improvers Ballroom.....6.00pm
JCR. 80p.
Beginners Rock 'n' Roll.....6.45pm
UDH. 80p.
Advanced Ballroom.....7.00pm
JCR. 80p.
Karate.....7.30pm
Southside Gym. Build your fitness and confidence.

Latin American Dance Class.....8.00pm
UDH. Cha, Samba, Rumba, etc. 80p

TUESDAY

CU Prayer.....8.15am
308 Huxley. For those who think prayer is more important than sleep. Free.
Remote Controlled Modelling Club.....12.30pm
Southside Upper.



Sailing Club.....12.30pm
Meeting in Southside Lounge.
Boardsailing Club.....12.30pm
Southside Lounge.
Audiosoc Meeting.....12.30pm
Union SCR. Cheap records and tapes etc.
Roman Catholic Mass.....12.40pm
Mech Eng 702. Mass followed by lunch. 50p.
ICCAG Meeting.....12.45pm
Southside Upper Lounge.
Ski Club Meeting.....12.45pm
Southside Lounge. Interested in learning to ski? Already hooked? Want to try racing? Come and find out more.
3rd World First.....1.00pm
4th Floor, Env Tech, 48 Prince's Gardens.
Beatles Hour.....1.00pm
For all the best Beatle and Beatle-related material on Cd with Spenser Lane.
Qur'an, tradition of Prophet.....1.30pm
9 Prince's Gardens.
Amnesty Meeting.....5.30pm
Brown Committee Room (top floor Union Building).
IC Concert Band Rehearsal.....5.45pm
The Great Hall. All players please.

Meditative Prayer.....5.45pm
Chaplain's Office, 10 Prince's Gardens. Come and join us for some peace and quiet. See West London Chaplaincy.
Keep Fit.....6.00pm
Southside Gym. Stretch class.
Beginners Ballroom.....6.00pm
JCR. 80p. All welcome.
Judo.....6.30pm
Union Gym. Beginners welcome.
Karate.....7.00pm
Southside Gym. Build your

fitness and confidence.
Intermediate Ballroom.....7.00pm
JCR. 80p.
Caving Club Meeting.....7.00pm
Southside Upper Lounge. Everyone interested should come along.
Improvers Ballroom.....8.00pm
JCR. 80p.
Mountaineering Club Meeting.....9.00pm
Southside Upper Lounge. Beginners always welcome.
WEDNESDAY
Keep Fit.....12.30pm
Southside Gym.
Sailing Meeting.....12.30pm
Outside Southside.
Caving Club Meeting.....1.00pm
Micro Club Meeting.....1.00pm
Third Floor, Union Building. If

you're interested in computers come along.
Hamsoc Meeting.....1.15pm
Third Floor of Union Building. Amateur Radio Society regular weekly meeting.
Intermediate Rock 'n' Roll Class.....2.15pm
UDH. 80p.
Jazz Dance Class.....3.15pm
UDH. 80p.
Karate.....3.30pm
Southside Gym. Build your fitness and confidence.
Open Circle Study.....4.30pm
9 Prince's Gardens. See Islamic Soc.
Kung Fu.....7.30pm
Union Gym. Grandmaster CK Chang's class.
Basic Christianity.....6.30pm
Senior Common Room, 7th Floor. A meeting held by University Christian Outreach examining the life and claims of Jesus.

THURSDAY

Fencing Club.....12.30pm
Union Gym. Meeting also at 6 o'clock
ICYHA Meeting.....12.30pm
Southside Upper Lounge. Everyone welcome.
Audiosoc Meeting.....12.30pm
Union SCR. Cheap records, tapes etc.
Ski Club.....
The Ski Club will only meet on Tuesdays this term.
Debating Society.....1.00pm
Room 341 Maths (Huxley).
Arabic Lessons.....1.30pm
9 Prince's Gardens. See Islamic Soc.
Keep Fit.....5.30pm
Southside Gym.
Prayer Meeting.....5.30pm
Chaplain's Office, 10 Prince's Gardens. All Christians in College are welcome to come and pray for the work of Christians in College.
Cricket Nets.....5.45pm
Meet in Mech Eng Foyer. Sign up on cricket noticeboard. Everyone welcome.
Judo.....6.30pm
Union Gym. Beginners welcome.
Shotokan Karate.....7.30pm
Southside Gym.
Soup Run.....9.15pm
Meet Week's Hall Basement (back by 11pm).

ACCOMMODATION FOR OCTOBER 1989

A selection of s/contained furnished flats and bed-sits (singles and doubles) for 3, 4, 5, 6, 7, 8 and 10 persons.

Prices from £38 per week

Booking now for October 1989—with no charge over summer

For more precise details and for appointments to view phone:

731-4073, 731 0292 or 546 8159

Obituary

The death of Peter Churchill in a road accident near Bristol on April 2nd, deprives many of a good friend.

Peter, 22, graduated from Mechanical Engineering last summer and had been working for Rolls Royce at their Bristol aero engine plant.

During his four years at Imperial, Peter was an active member of the Sporting Motorcycle Club and Motor Club. He continued his involvement despite moving away from London and often returned for events.

Peter's enthusiasm for life, his cheery disposition and his wicked sense of humour will be greatly missed by all his friends and colleagues.

John goes

College Secretary John Smith announced his resignation last week after ten years of service to the College. He has not fixed a retirement date but will continue in his position until the governors appoint a successor.

Angry

Student Unions are angry with the National Union of Students (NUS) decision to hold an anti-loans demonstration on the May Day bank holiday and to merge the march with a demonstration by the Trade Union Congress (TUC).

The Unions are unhappy because the NUS Executive were mandated to hold the demonstration mid-week during term-time by the NUS Easter conference.

Ruth Benzimera, ULU acting president, has written to NUS president (Maeva Sherlock) condemning the NUS attitude, following the ULU presidents' meeting held on Monday. The ULU exec has decided not to publicise the demonstration, and to advertise it as a trade union demonstration.

ICU President Nigel Baker commented 'All the NUS colleges are up in arms' and 'It just totally sums up the NUS exec's attitude to its membership'. ULU has now decided to build for a demonstration in the Autumn term, and may employ a professional lobbyist to try and prevent the white paper from being put in the Queen's Speech in November.



A dinosaur caught terrorising tourists in the Natural History Museum - a publicity stunt to publicise the museums exhibition of robotic dinosaurs.

Imperial goes green

The College hope to save £15,000 each year in a waste paper recycling scheme for the Sherfield Building. If successful the scheme will be extended to cover the rest of the College.

The College hope to collect 200 tonnes of office and computer paper a year by placing special paper bins in each office. The bins will be emptied by cleaning staff and collected by Friends of the Earth,

who will sell the paper to a merchant.

Most of the College's savings will result from reduced waste disposal costs. Currently the College spends £50,000 on removing waste, 20% of which is due to waste paper.

The scheme was set up following a favourable feasibility study carried out over the Summer by Imperial College Union with financial assistance from Friends of the Earth.

Union building theft

Three men escaped with the Union video recorder, a handbag and an estimated £150 in cash from the Union games room in a series of thefts over Easter.

The men used crowbars and bolt cutters to break into cash boxes in four machines in the games room on April 5th. College Security also believe that the same men were responsible for taking a handbag from the Life Sciences Department earlier in the day, and the Social Clubs Committee video recorder which had been left unattended in the Union Building.

Keys from the stolen handbag were later found in the games room whilst the rest of the bag's contents were found in the cistern of one of

the gents' toilets.

The men were discovered breaking into the games machines on the following night by Union Bar Manager Adrian Johnson. The men escaped before Mr Johnson could contact security guards.

The men were again spotted in Beit Quad on April 7th and have been seen loitering in the Chemical Engineering Department.

Two of the men are described as 5ft 6 inches tall and dark skinned. The third man is blond and six feet tall. All three men are in their mid-20s.

Police are currently investigating the thefts and have taken fingerprints from machines in the games room.

Lecture

Professor Stephen Hawking, described by many as one of the most brilliant theoretical physicists alive today will be presenting a lecture on 'Imaginary Time' at the College next Thursday.

Professor Hawking is noted for his work on black holes, time and relativity and the origin of the universe.

The lecture will take place at 5pm in the Great Hall.

Stolen

A video recorder and cigarettes, worth £500, were stolen from the Holland Club, a social club for postgraduates and non-academic staff, on April 29th.

The thieves gained access to the bar area by smashing a glass serving case, but College Security are unsure how the thieves gained access to the club itself.

'We think they hid until after closing time or wedged open a fire door' said Security Chief Geoff Reeves.

Freebies

Imperial College Radio has been given 31 mixing desk modules worth an estimated £6,000. The modules were donated by Soundcraft, the company who supplied the station with a half price mixing desk for the Northside studio earlier this year.

The station hope to use the modules to expand the Northside mixer from 12 to 16 channels, and as a source of spare parts.

IC Radio Station Manager Nigel Whitfield commented 'We are making a really great effort to make use of non-Union sources. It shows we don't need to take advertising to be successful'.

Natural

The Princess of Wales is to become Patron of the National History Museum.

'We are honoured and delighted' said Sir Walter Bodmer, Chairman of the museum's trustees.

IC ENTS PRESENT

CARNIVAL

with

BAD MANNERS

THE BUTTERFIELD 8

STOP LAUGHING

plus Comedy:

★CHRIS LYAM

★THE LONG AND THE SHORT OF IT

★PAT CONDELL

★Compère Malcolm Hardy

*and: DISCO, CASINO,
COCKTAILS, THE WORKS
plus bar extension til 2am*

FRIDAY 28th APRIL in the Union Building

Doors open 8pm

Tickets £3 (adv), £4 (door), £2 (Ents card)

Tickets available in advance from the Union Office

Imperial College Union, Prince Consort Road, SW7.

Edinburgh FESTIVAL

Theatre West End
Productions

Auditions:

Sunday April 30th

Wednesday May 3rd

Meet 2pm in Dramsoc Storeroom
be a part of the Fringe!

*Further
research depends
on you*

Healthy volunteers and
people with asthma or
hayfever required to
participate in clinical
research at the
Brompton Hospital (5
minutes walk from
South Ken. tube).

**GENEROUS EXPENSES
WILL BE PAID**

*It's worth your while to
ring 352 8121 ext 4931
(Thoracic Medicine)*

IMPERIAL COLLEGE

WELFARE ADVISORY SERVICE

**Housing Benefit, NHS Charges,
Insurance, Housing Rights,
Consumer Rights, Financial
Problems, Legal Aid, Immigration.**

*Advice and help with these problems
and many more can be found in the
new Welfare Office*

Where is the Welfare Office?

In the Union Building on the 2nd floor, above the
Union Office.

What help is available?

-Confidential, impartial advice provided by Yve
Posner, the Welfare Adviser.

- A wide range of Welfare related leaflets, claim
forms, information sheets, etc.

**The Welfare Office is open Monday-Friday from
12.30-5.30pm. The Welfare Adviser is also
usually available during these times.**

**If you would like advice over the phone or to
telephone first before calling, please ring
589 5111 extension 3507.**

IMPERIAL COLLEGE UNION

**Do you have an overdraft?
Do you need some extra
money?**

**The Union Office has details
of lots of part-time, vacation
and other jobs.**

**Contact Michelle, Assistant
Administrator, x3500, for
further information.**