



25 January 1991 Issue Number 890

Felix

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Tony Benn Speaks

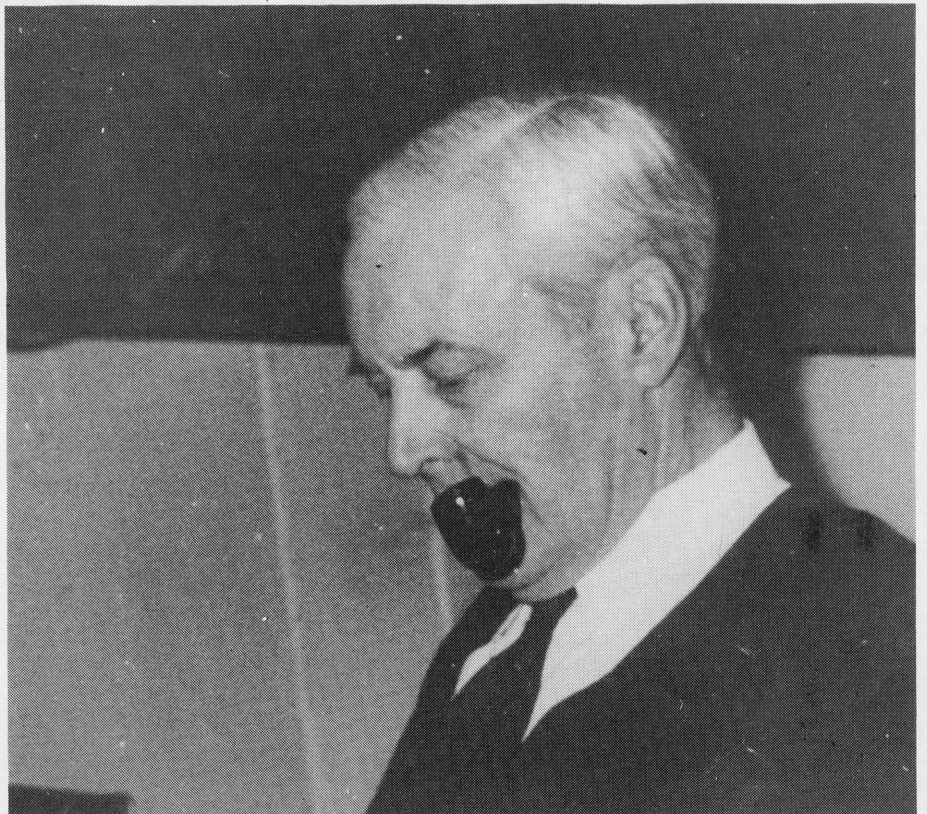
Tony Benn MP, a leading figure in the anti-war movement, spoke to a packed Mech Eng 220 on Wednesday at a meeting organised by Socialist Workers Student Society and Imperial College Union Labour Club. The purpose of the meeting was to attempt to build an anti-war society at Imperial College.

Mr Benn, once a producer of the BBC's North American Service and well known for his anti-American views, strongly criticised US motives for intervention in the Gulf. He claimed 'It is quite clear' that President Bush is taking advantage of the present state of Soviet weakness, and 'wants to dominate the world'. He envisaged a post-war situation in which the 'superpower of all—America—can buy, bully and control people into supporting their policies'.

To attempt to illustrate the incongruity of the US position, he pointed to the United States own invasion of Grenada, Panama and Vietnam, and its support of Iraq's aggression against Iran. He implied that the US had been manipulating the United Nations to its own end, and stated that the Prime Minister, Mr Major, had confirmed on Monday that UN Secretary General Perez de Cuellar had not been informed of the United States decision to commence the air strike against Iraq before that strike had taken place.

Mr Benn also claimed that there was a definite link between United Nations resolution 242, demanding Israel's withdrawal from the West Bank and Gaza, and the UN resolution demanding Iraq's withdrawal from Kuwait.

In an interview before the meeting, when asked about the escalation of the war, Mr Benn replied that in Northern Nigeria, President Saddam had been elected 'Man-of-the-year' in a BBC World



Service competition. He criticised the media coverage of the war, and said that in Britain we were 'actually quite out of touch'—all we were seeing on British television was a display of hardware, and 'Kate Adie in a flak-jacket trying to look as if she's in danger'. According to Mr Benn, what was actually happening in the world was a huge surge of opinion against 'the American war'. The tabloids, he claimed, were being used to whip up hatred against the Arabs.


He said that Turkey had now been

brought into the conflict by the use of the air base at Inchirlik, and if it were attacked by Iraq, all NATO alliance countries would also be drawn in.

Iraqi students under threat of deportation or internment were encouraged by Mr Benn to get in touch with a Labour MP immediately.

Mr Benn was joined in speaking at the meeting by Gary McFarlane and Reem Abdel Hardi, both of the National Union of Students.

Mend-a-Bike
PETER THOMAS



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New Hall? Break-in

The ex-Libyan embassy on Prince's Gate may be bought by Imperial College. Gordon Marshall, Director of Estates, said that IC was 'looking at it' because it is within the campus area. He said that the building was in 'excellent condition' and has been worked on for the last two years. The price is not yet known.

A burglary at Willis Jackson Hall was foiled this week when a resident challenged one of the two thieves. When asked if he was a resident, the man ran downstairs to the flat that had been burgled.

Both men then fled into the garden and down the Fulham Road. Giving chase, the resident caught one of the men.

Carnival Punch

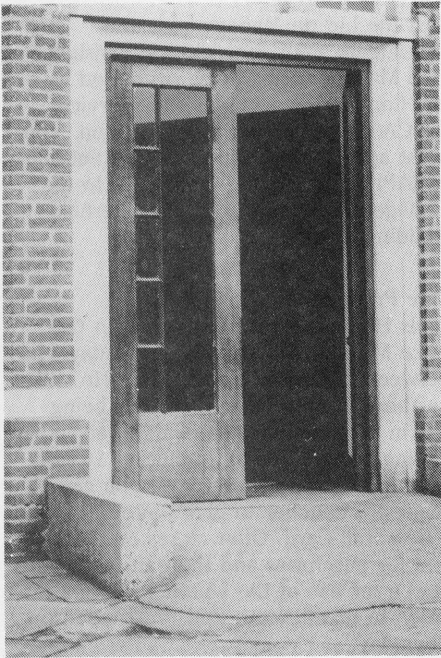
A smashed window was the only disturbance at the Carnival last Friday. The window was broken in the early hours of Sunday morning when a man punched through one of the thick pains, shooting glass 15 feet across the Quad.

He was found by Benjamin Turner, Union Deputy President, wearing a blood

soaked T-shirt, formerly white. His hand, badly lacerated, had been crudely bandaged.

Friends and Union Staff escorted him out of the Quad, where he was then involved in a fracas. This was resolved, peacefully.

Smash



The East-wing of the Union last weekend. The door was smashed on the evening before Sunday's Rag Conference.

Breaking Glass



Smashed glass rained into Southside on Tuesday night when a drunk man broke a large pane of glass above the bar. The man had been drinking during the day to celebrate his birthday but was asked to move away from the area when he was involved in a ruckus outside Southside. The accident occurred when he returned a couple of hours later at 9.20pm.

Allan Larson, Southside Bar Steward,

said the noise of falling glass was 'like a bomb going off'. Staff, racing upstairs, found the man unhurt except for cuts to the face. The shattered window was quickly boarded up by IC Radio and was re-covered by College workmen later that night. It is reported that the man will not be disciplined if he pays the full cost of repair, over £270.

Stress & Anxiety

Pre-exam stress and work anxiety are being targeted by the Health Centre in an attempt to enhance performance at Imperial. In a letter to Felix, Dr. Gillon, the Director of Imperial's Health Service, explained that some students get incapacitated by anxiety. This significantly impairs their performance.

If stress/anxiety/panic spoils your work or examination performance, the Centre

may be able to help. Write to Dr. Gillon at the Health Centre, 14 Prince's Gardens, London SW7 1NA, saying whether you would like to either: go to a talk by an expert on study and exam stress, join a work shop/group dealing with stress reduction or make an appointment with one of the psychotherapists, nurses or doctors to discuss matters individually. An early note would be appreciated.

Chaos

'Time, Dynamics and Chaos' is the title of a lecture to be given by Prof. Ilya Prigogine, Nobel laureate, of the Free University of Brussels, and the University of Texas. Author of numerous books in fields ranging from statistical mechanics through the theory of traffic flow to chaos, Prof Prigogine is a famous and controversial scientist. The lecture is in Physics LT1 on Wednesday 30 January at 1.15pm.

Refit

The Union has gained a 'Lounge Bar' due to the Snack-bar re-fit. Along with it's new name, the Lounge Bar now has a dark blue carpet and tasteful pink walls adorned with attractive prints. The conversion has cost around £7000.

Next door, the games room has undergone a similar transformation. As well as the new carpet, it has sprouted a drinks shelf and a new pool table. Paul Shanley, Union President, said 'I think it's going really well.'

It's the Arts II



This year's Arts Week, situated in the Union Lounge at lunchtimes, started on Wednesday with a mix of funk rock and poetry from Fresh Claim and Stuart Henderson. The rock was loud and angry, the poetry thought provoking.

Thursday saw Billy Penn's Brother (solo folk singer) and Steve Turner (poet). Steve was asked back after a great show last

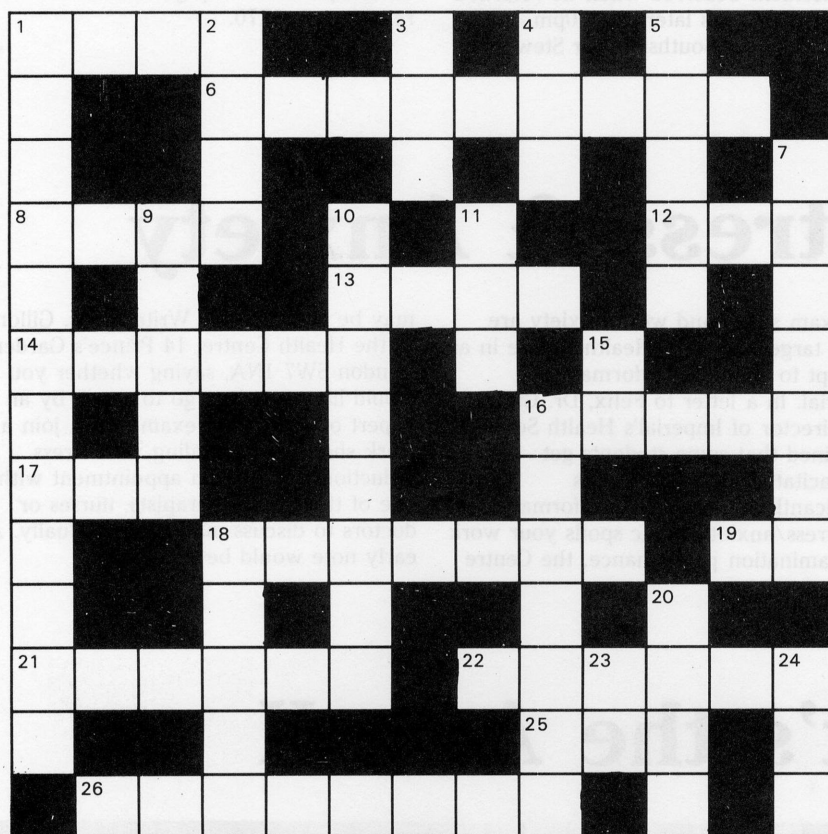
year and was a success again, showing the trash behind British Rail announcements and TV weathermen amongst other topics.

Arts Week continues until Wednesday with gigs in the Union Lounge at 12.30pm; see posters for details. It's all FREE, so be there or let someone else get one up on you.



*Felix's quick crossword for today—
can you beat our 2½ minutes, that's
the time it took us to set it!*

Butcherword



Across

1. The allies are having trouble with these (abbreviation). (4)
6. inflict a pounding from afar. (9)
8. CNS reporters think it's pretty. (4)
12. The forces continue to do this for victory. (3)
13. Saddam is probably going to need some of this. (4)
14. On a boat? (6)
16. If only they'd got across it. (5)
17. The Allies are trying to make Saddam do something to a line? (3)
18. To negotiate? (Saddams action). (7)
19. A small word. (2)
21. Subject to a propaganda move by Saddam. (6)
22. Conventional infringements? (6)
25. In hell? Saddam just might (3)
26. An ailment of the foot which would be useful to the Allies. (8)

Down

1. From one place to another with airplanes on their mind (7,2,3)
2. Stealth fighters element. (4)
3. What the war (oops, sorry, Police Action) is about? (3)
4. Needed every time another bit of news arrives. (3)
5. The ultimate destination? (5)
7. Will he or won't he? (7)
9. POW's? He shouldn't, but he has. (5)
10. Can be harmless, but not when it's in 1 across. (8)
11. State of the issues which some people are bringing up (3)
15. Appropriate response if Saddam withdraws? (2)
16. Slang for people who work in heavy armored fighting vehicles (7)
18. Everyones fear. (5)
20. On the result? A bit sick, really. (4)
23. Just say it? Saddam did when faced with negotiation. (2)
24. First? Not from France. (3)

General Information

Careers Course

'Lift the Lid on Management and Investigate Your Future' - 1991 Insight Into Management Course organised by the London Careers Advisory Service (ULCAS) during the Easter vacation. You must apply before the middle of February (ASAP) as places are limited. Go to the College Careers Office in the Sherfield Building now!

Our Price Music/British Rail

Jools Holland will be appearing in Our Price Music in Croydon on Thursday 31st between 11.30am and 12.30pm. He will be there to help launch an offer being run in conjunction with British Rail. When buying records etc to a value of £6 or over (pretty easy these days) you can request a voucher to give you £6 back on a new Rail Card. Offer closes on March 2nd for purchases and thereafter the 23rd March for use of the voucher. So, get on down to 65-67 North End in Croydon on Thursday.

Science Writing Competition

The Daily Telegraph invites you to win a week in the USA and have an article published in their Young Science Writer Awards 1991. An article of around 700 words (but not over 800) based on the discussion of an exciting scientific discovery, written clearly, concisely and informatively to be understood by a non-specialist newspaper reader. Entries should arrive not later than February 23rd and are to be sent to Mr Justin Wylie, British Association, Fortress House, 23 Saville Road, London W1X 1AB. Marked on your entry should be the age category entered (16-21 or 22-28), your full name, date of birth, University, and contact address and telephone number.

Big Earner

Earn \$410 part time over two weeks in April. Join the Census team for 1991 as a Census Officer dealing with up to 250 households in your local area. You should be reasonable fit and able to communicate easily and available to work mainly in the evenings and at the weekends. Contact AP18, Mrs M Goff, 45 First Avenue, London, SW14 8SP.

Exploration 1991

The Exploration Board is interested in hearing from students thinking about planning an expedition in the coming year. A meeting will be held on Wednesday 13th February of the Board and people must contact either Bob Schroter, Chairman, on ext 4083, or Don Adlington, Secretary, on ext 3041, before then to talk about your ideas and to give you details of the deadlines for the submission of proposals.

Gremlins II

The New Batch

This film is the sequel to the film which is more cute than Bambi, more vicious than Total Recall, and has more extras than the cast of Sesame Street.

Gizmo the Mogwai is in New York.

The rules for keeping Mogwai's :

Keep them out of the light.

Don't get them wet.

and Never, ever, feed them after midnight.



If you don't like this film then you probably still think that digital watches are a pretty neat idea.

ICSF will be showing Gremlins II on Tuesday the 29th of January, 7pm, Mech Eng 220.

Membership of ICSF is £2, and includes entry to a film.
(80p to members as usual)



ICSF video library now includes:

Alien, Aliens, Altered States, Andromeda Strain, Bad Taste, Barbarella, Blade Runner, Blakes 7 (three episodes), Clangers, Conan the Barbarian, Conan the Destroyer, Dark Star, Dr Who (six stories), Escape from New York, Excalibur, Flesh Gordon, Meaning of Life, Metropolis, Predator, Quatermass and the Pit, Return of the Living Dead, Revenge of the Mysterons from Mars, Running Man, Slipstream, Space 1999, Star Trek (9 tapes), The Blob, The Thing, The Hitchhikers Guide to the Galaxy, Time Bandits, Videodrome.

Only a deposit and passport photo are required to take out videos for one evening from the Library under Beit Quad.

ICSF library is in Beit Quad: through arch, turn left, down metal staircase.



ARTS

Mozart 200



S Only the brain-dead or inhabitants of cultural wastelands such as the Physics department can have failed to notice that 1991 is 'Mozartjahr'. We have been bombarded by marketspeak, merchandising and hype for the last twelve months and it's probably not going to stop even after December 4 (the 200th anniversary of his death). What can any sensible human being do, apart from find a remote tropical island without a TV station, CD player or any possibility of encountering Nigel Kennedy in any form whatsoever?

Well, if you must succumb to wall-to-wall Mozart mania, you could do worse than the Barbican's Mozart 200 season. This was put together by Jeffrey Tate, ECO Principal Conductor, and Dr Hans Landesmann, Barbican Centre Artistic Adviser and Salzburg Festival Director, who mercifully appreciate several things about Mozart that stop this festival becoming as sickly as a box of Austrian chocolates.

First, a Mozart festival should be, above all, about his music (and I don't just mean *Eine-Kleine-bloody-Nachtmusik*). The concert programme consists of a chronological series, each concert concentrating on one or two years of the composer's life. In this way, well-known pieces are matched with lesser-known but equally fine compositions. This is a refreshing change when compared with the band-wagon jumping offerings of, for example, the Mozart Festival Orchestra (also at the Barbican on February 28th), who will be playing: the overture from the *Marriage of Figaro*; *Eine Kleine Nachtmusik*; the 23rd Piano Concerto in A; and *Symphony no 41 in C* (the Jupiter). It obviously took them seconds of racking their brains to come up with that programme.

Second, Mozart 200 has not aimed at completeness (in the style of the Phillips complete Mozart CD collection—a snip at £1,800). The organisers have recognised that while Mozart was a brilliant composer, he also wrote to commission and wrote a lot of dross. If you don't believe me, just try listening to, for example, the clarinet, oboe and bassoon concertos. They are all good pieces of music individually, but you may notice a passing resemblance of ideas if you play them consecutively. Also, do you really want to listen to a piece for two flutes, five trumpets and timpani (I think that's the scoring??) The Barbican series has shown delightful restraint and aimed for quality, not quantity.

Third, the accompanying exhibitions both acknowledge the central role the Mozart myth has exerted (the exhibition *Mozart in Art 1900-1990*, which explores artists' responses to Mozart's music) and is doing its level best to debunk it. In the first part of the festival, *A Mozart Chronology* unravels his biography. In the second part, exhibitions on Mozart's wife



Constanze (not the flighty, heartless spendthrift she is often portrayed as) and Mozart and Freemasonry unravel some of the mysteries woven about him.

A season of Mozart films in the Barbican Cinema covers varying interpretations of Mozart's life, including the acclaimed *Noi Tre* (We are three) and *Amadeus*. There are also free foyer concerts by Guildhall students.

On the concert side, I shall certainly not want to miss the March 10 concert which includes the *sinfonia concertante* for oboe, clarinet, bassoon and horn and the concerto in C for flute and harp. I also have to admit a sneaking desire not to ignore on principle the concert with Nigel Kennedy on February 27, as that's a smashing programme as well.

Mozart 200 runs at the Barbican Centre from January 25 to March 27 and from September 28 to December 5. For most concerts, tickets cost between £4 and £15.

Liz Warren.

Speaking Technically

by Sinclair Goodlad

B What? £4.95 for a book that is only 73 pages long sounded like a bad deal, and certainly out of the price range of the average student. An average student being one that has no money, sound familiar?

Dr Sinclair Goodlad, a lecturer at IC, attempts to solve all the problems that anyone could possibly have with 'speaking technically'. You could be forgiven for not knowing if he succeeded, the apparently easy-to-use book is heavy going. I tried reading it just about everywhere (well almost!) and I found Goodlad's style of highlighting the vital points as '...boxed-in headlines...'

distracting. They are supposed to provide a checklist when preparing the 'next presentation', and they do work fine on their own, just not in the text.

The text covers just about any possible eventuality that could face a 'professional scientist or engineer'. The stress of the book is aimed more towards the successful professional (they can afford the book) than the student. If you find yourself making the odd after-dinner speech, or have difficulty with the telephone this book will help. It will also be useful for those whose departments insist on presentations and talks, without offering any advice on how to do them.

Speaking Technically demonstrates just how bad some lecturers are—recommend it to your tutors, they could learn a lot.

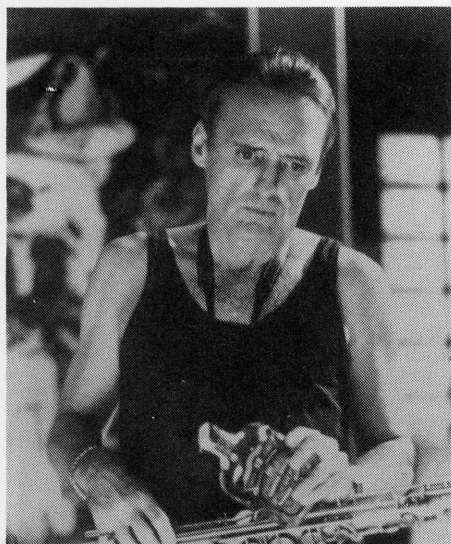
Having said this, there really is some great advice in the booklet that is relevant. This includes advice on valuable subjects such as easing nerves, and ideas on how to prepare your work. But I really don't think that it justifies the expense. However, if you find yourself with some free time, I'd recommend you give it a try. It might just help. Get it from the library.

Dick.

Catchfire The View from the Ground



by Martha Gellhom



B Martha Gellhom worked as a journalist for over six decades reporting in both war and peacetime. Selected articles, giving the feel for a decade, have been collected to give *The View from the Ground*.

She gives meaning to the statistics history is full of and conveys the feel of a people around her, in response to events both famous and peculiar; or unknown and regular. Beyond mere factual reporting, she questions why things happen and then postulates reasonably.

She has seen many countries in many times and in the pages finished so far, Martha Gellhom has made interesting and personal, history that had become mundane.

That, above all else, makes this book a gem to read. Unfortunately it is

simultaneously relevant to our immediate troubles.

She has thus given history a face at which to gaze; and which now gazes back at us.

Special Offer

Martha Gellhom's *The View from the Ground*, was provided by the Pan Bookshop on Fulham Road. The proprietors have agreed to give a discount of 10% on all books, including any ordered books, for a trial period until the end of February to all IC students on the production of their IC union cards (except for the rare species who wish to pay by credit card). The shop is located at 158, Fulham Road, London SW10 (071-373 4997).

Undala Alam.

F There have been many love films made in the history of the movie industry. How many, though, are between a witness (on the run) and a mob hitman (on the job)? OK, ten tops. This latest film is from the steady directorial hand of the infamous Alan Smithee. For those of you who do not number yourselves among the film fraternity, this is a pseudonym used whenever a director declines responsibility for the final cut of the film. So what was done to the film after Dennis Hopper finished shooting?

Well, a little bit of the plot justification got cut out. Anne Benton is an Artist, played by Jodie Foster (developing a nice line in victim roles), who witnesses a brutal mob killing. When police protection proves to be inadequate, she goes on the run. Milo is a professional hitman employed to track her down. to do this he completely absorbs himself in his target's lifestyle, slowly falling in love with her. Eventually he catches her and makes her an offer: Die, or become my property...

The studio appeared to have tried to turn this dark comedy/thriller into a straight thriller. Luckily, the attempt seems to have been almost entirely unsuccessful. It is never made clear why Anne falls in love with Milo, and what cameos we do see are suggestive of others that were lost. The film still retains its disturbingly funny edge despite this hacking around, and is worth a visit.

Pendragon

F —Film

B —Book

S —Season

Postcards From the Edge



F Meryl Streep plays the drug addicted actress, Suzanne Vale, in this witty portrayal of the chaotic life of an aspiring Hollywood player. Confronted by a hard headed producer, Gene Hackman, who tells her what's what on the film set, she disappears to the comfort of an overdose.

The story that unfolds tells of her continuing battle to stay off the drugs and get her life together, dealing not only with the stress of fighting her way up the Hollywood ladder of fame and fortune but also coping with her mother, played by Shirley MacLaine. Following detoxification, the film companies insist that Suzanne must stay with a 'responsible party' for insurance purposes. Unfortunately for her this turns out to be her mother and the pent-up tensions of childhood soon rear their ugly head.

MacLaine portrays to perfection the

show biz mother who's been through it all before as a musical comedy star of the 50's and 60's. Her tone, attitude and expression matches Streep's performance of the sometimes anxious and 'spoilt as a child' Suzanne. Their carefree airs turn sharply to both obvious and vicious comic moments as one attacks the other about their addictions—Doris about her daughter's drug taking and Suzanne about her mother's alcoholism.

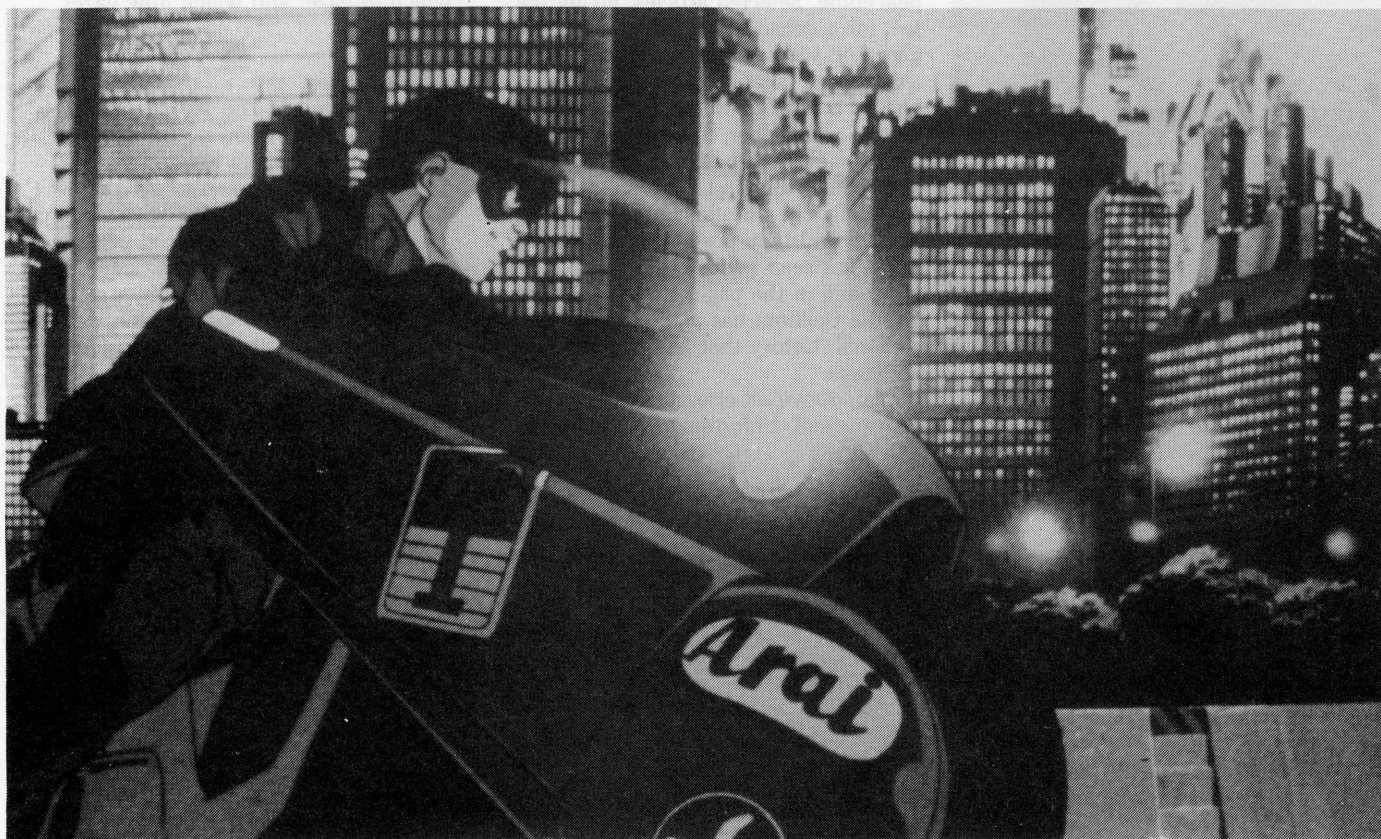
This encompasses the main theme of the comedy, the difference between alcohol and other drugs - absolutely nothing kids, so play with both of them carefully. The script, photography and acting (by all), one minute hurls you into fits and then gags you on an equally comic, but tragic line. Go see it, enjoy and laugh, but above all look out for those visual and verbal gems.

Christ



AKIRA

Despite the subtitles, Toby Jones goes mad over a Japanese cartoon...



Against the backdrop of Neo-Tokyo, motorcycle gangs battle for supremacy.

F Neo-Tokyo, 1919. Beneath its apparent face of prosperity, the rebuilt Tokyo is sick. Unemployment and drugs are rife and many young people have turned to motorcycle gangs for comradeship and thrills.

During one of the nightly street battles, Kaneda and Tetsuo, members of one such gang, duel with a rival group. Around them, a riot flares. As demonstrators and police clash, a terrorist escapes with a small child, kidnapped from an army-controlled laboratory. The child, identified only as experiment 26, is a freak with extraordinary mental powers.

Number 26 is recaptured, along with Tetsuo. To their surprise, the lab's doctors find that Tetsuo possesses great latent powers rivaling those of the greatest experiment of all, AKIRA. When Tetsuo is released, these powers have been awakened.

AKIRA, the experiment that had to be aborted, killed, frozen in a huge complex to await resurrection. He reaches out from his concrete grave and calls to Tetsuo, his saviour, the catalyst for rebirth.

AKIRA. He must be stopped or Tokyo

will be destroyed in a cataclysm rivaling that of the third world war. Twenty-six is joined by the other children, 25 and 27, to cripple Tetsuo. He must now fight their combined powers, the army, and the force that is consuming his identity, in order to release the greatest power of all, AKIRA.

A record 1 billion yen were used in the construction of this feature length animation. Three times the normal number of cells were used in order to create the realistic style and feel necessary to translate the best-selling comic series into film. It works beautifully.

The author/director/producer, Katsuhiro Otomo, has created a detailed world with each character endowed with a full personality. The three aspects of the future; the rebuilt city, the restless and dissatisfied masses, and the dark but exciting underground, are juxtaposed with frightening authenticity.

This film is highly powerful, with a realism never before encountered in animation. The characters are highly believable, and the situation so convincing that when fantastic powers

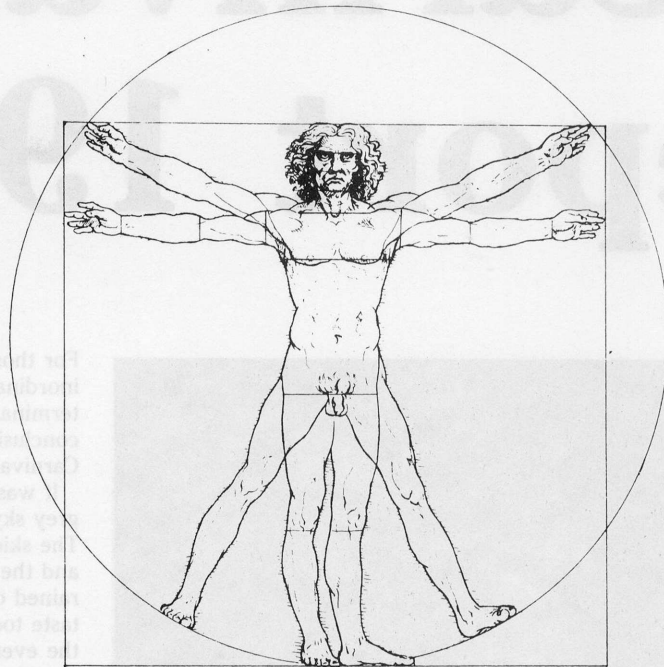
are exposed the viewer suspends disbelief and concentrates on the massive struggle for survival that ensues.

Don't be fooled by this film. It is not a Tom-and-Jerry cartoon nor a Fantasia extravaganza. It is more in the Bladerunner mould, set in a cyberpunk near-future. At just over two hours, it is a long film, but it will hold your attention throughout.

The best recommendation I can give this film is to say that I will definitely be seeing this again, taking with me most of the FELIX staff.

AKIRA opens at the Institute of Contemporary Arts (ICA) today and runs until the 7th March. The ICA cinema is situated on the Mall, near to Admiralty Arch (Picadilly tube). Box office 071-930 3647. Shows are M-F 4.15pm, 6.30pm, 9.00pm and w/e 2.00pm. Tickets cost £3.80 plus £1 day-membership except for the first show each day and all day Monday when they cost £2.80. Yearly membership of the ICA costs £9 for students, but you do get money-off vouchers.

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FELIX reviews last Friday's carnival...

Carnival Report 1991



Desmond Decker

For those of you who have an inordinately short attention span, or are terminally hard of thinking, here is the conclusion of this report: The 1991 Carnival was a great night out.

It was a drizzly Friday night with a dull grey sky that looked like getting worse. The skies opened soon after the doors, and the RCS burger stand was soon rained off (steamed hamburgers don't taste too good). They returned later in the evening, when the rain had reduced to a fine drizzle.

The music started with a disco playing downstairs with the usual tracks, slowly attracting people and preparing them for the first band.

BoyGirl Soup, a band of uncertain title who seemed just as unsure of their music, had a few problems with the sound gear. Every time one of the guitarists touched a string, the speakers emitted white noise at an earblasting volume. The trouble was cured, but the delay was enough to convert a slightly bored audience into a thoroughly bored one. About one in three of their songs was quite successful and some were even danceable, but the momentum the band generated by a good song was not enough to carry them through the less impressive ones. The trouble with the band was not that they were particularly bad, or that their songs were particularly dire, but that they didn't seem to have enough material. Instead of picking and choosing the best songs that they had written, they seemed to be playing *everything* they had ever written. A reasonable band, but I would be very surprised if they made it big time.

Upstairs, in the concert hall, the *Love Kittens* started playing. The lead singer didn't much like us to start with, but we certainly liked him and the rest of the band. He showed his lack of enthusiasm for IC students by slagging off the way we danced. He was right, it was dire to start with. Soon, though, the whole room livened up, and their distinctive brand of heavy indie rock went down really well. They were applauded so much that they even came on for an encore. For



Sax Appeal

this, they ended up repeating one of the numbers that they had sung earlier, but nobody seemed to mind. A great band, and well worth seeing in future.

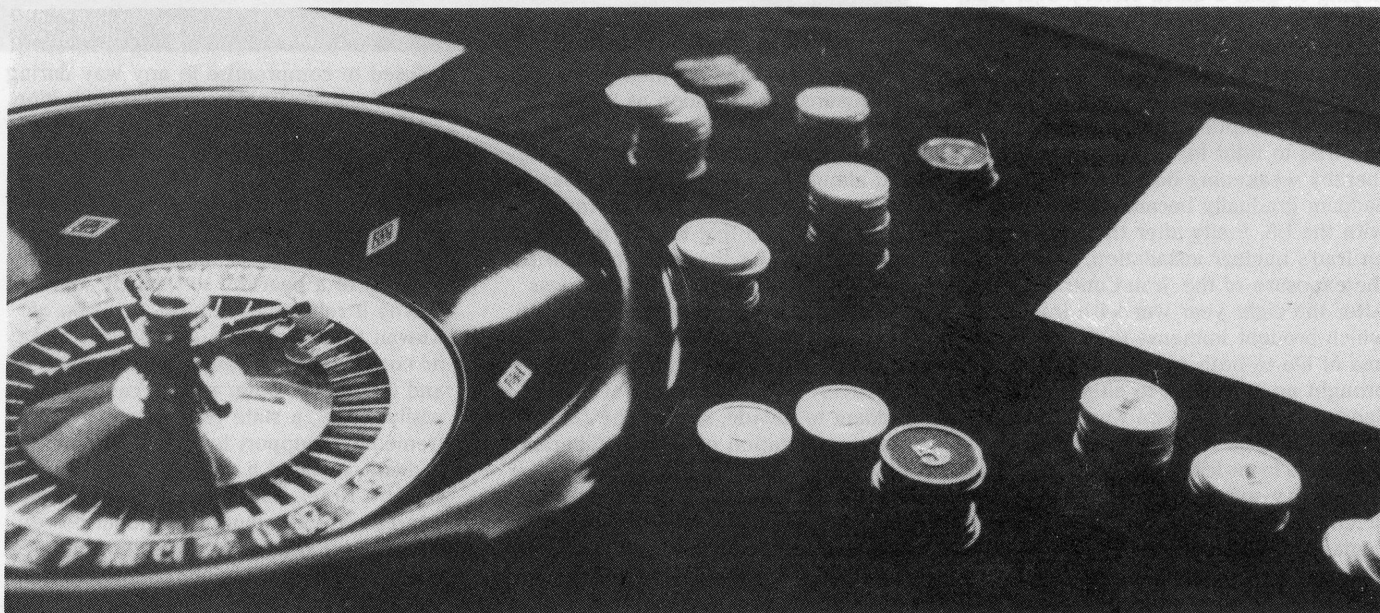
The next band downstairs was *Sax Appeal*, a jazz band consisting entirely of saxophones (what a surprise!) and percussion. They played fairly heavily, with a distinct beat, presumably to make their music more popular and more danceable. Unfortunately they failed on both counts. The music was too heavy to succeed as jazz and didn't have enough clear melody to dance to. A pity, since they had been billed in the same room that the disco had been located earlier.

Since the band failed in their compromise, they scored a definite and resounding miss.

Now for the high point of the evening, the band that everybody came to see. Desmond Decker was fabulous; the concert hall was packed out and everybody was dancing. You've heard *The Israelite* (OK then, the *Vitalite* advert). That was good. This was better. Desmond Decker live is something else. He strutted around stage like a demented chicken. That said, this chicken has style, and was dressed in full leathers. Somehow all the songs seemed to sound like *The Israelite* but the repetition didn't

get boring. Desmond's enthusiasm, along with that of the rest of his band, kept everybody amused, and dancing. The concert hall was as full as I have ever seen it. There's only one way to describe Desmond Decker; out of this world.

As usual, Guilds organised the casino, which was packed (as always), and an almost constant barrage of films was available in the senior common room. Tickets came close to selling out, and there was very little trouble; one jerk stuck his hand through a window, but that was about it. What a night!



Guilds' Casino



An Iraqi student presents his views on the situation in the Gulf.

The Puppet Who Cut His Strings



I would like to express my views, as an Iraqi, on the Gulf War. Before I go into detail about these views, I would like to stress that I am, and have always been vehemently opposed to Saddam and his Ba'ath regime. Now I am just as opposed to the USA, and the war it has started in the Gulf.

Firstly, I'd like to present the background to the war. Whilst watching the tremendous growth of economic power of Germany and Japan, the US has been experiencing a deep economic crisis. The US felt it had to get itself out of the crisis the only way it knew how: oil. An important American report had shown that most of the oil fields outside the Middle East were on their way to exhaustion, and that the only major sources of oil in this region for the next century would be in Iraq, Kuwait and Saudi Arabia. Controlling this region meant controlling the oil, and therefore having superiority over Japan and Europe, who rely far more on oil imports than the US.

For a while the US maintained control over this region through the use of puppet governments and manipulation of the regional balance of power. Their main bases of control were in Iran, before the Islamic Revolution, and in Israel. They also tried for years, without success, to put military bases in Saudi Arabia and other Gulf countries, but their lack of success did not matter much until the overthrow of the Shah by the Islamic Revolution in Iran. The US felt it had to remedy this situation; it's therefore no surprise that soon after the Iranian Revolution, Saddam got into power (helped by the US) and was encouraged to wage war on Iran.

Saddam, with America on his side, was hoping to gain a quick victory over Iran, so that he could fulfil his dream of attaining regional mastery. The US, a country which does not like to see any state in the Middle East gaining strength (with the exception of Israel) wanted Iran and Iraq to fight for as long as possible, thereby weakening both countries. Saddam gradually became disenchanted with the US, firstly after the Israeli strike on Iraq's nuclear installation, and later by the exposure of the 'Iran-Contra' scandal. After the eight year war with Iran, a war which brought immense destruction and loss of life to both countries, and yet brought no real gains to either side, Saddam put pressure on Kuwait and Saudi Arabia to stop demanding debt payments from Iraq, his reason being that his country suffered economically while defending them from Iran. Saddam also demanded payments from Kuwait for dropping oil prices against OPEC regulations, claiming that this cost Iraq \$14 billion annually.



I believe that the US intended to fight a war against Iraq as soon as it saw that it was getting too strong. The US saw the tension growing between Iraq and Kuwait and almost encouraged Iraq to invade. Prior to the invasion, the US Ambassador to Baghdad said that the US had no opinion on Iraq's border disputes with Kuwait, and even while Saddam was massing his troops on the border with Kuwait the US was negotiating on loans with Iraq. This shows that the US effectively gave a 'green light' for Saddam to invade, so that the US could use 'the liberation of Kuwait' (liberation for whom, the corrupt Sabah family or the migrant workers who actually ran the country?) as a pretext for taking military control over the region, and starting a war. Some would say that they gave Saddam five months to leave Kuwait, thus allowing him to secure peace, but the US

refused to compromise in any way during their negotiations. The clearest indication of this is their veto of the French peace proposal on January 14. The US knew that Saddam, fearing his deposition, would not leave Kuwait without a face-saving compromise.

I think that the US wanted to avert any chances of a peaceful settlement, and this is why it refused to link the invasion of Kuwait to the invasion of Palestine and its continuing occupation, a link which I and millions of other people can see very easily. Israel, a state created and given tremendous support by the West, like Saddam, invaded a country recognised by the UN, Israel, like Saddam has expressed interests in extending its regional power. Israel, like Saddam, has tried to build nuclear weapons, but unlike him, has succeeded in building a hundred warheads, some of which may be used in

this war. And yet for all these similarities between Saddam and Israel's invasions, the US has refused to link the two together. Some may argue that Israel has done all these things for its security. One could argue that Saddam too, invaded Kuwait for his own security, although I think that this does not justify his invasion, an invasion which I totally condemn. 'There's a difference', some people might say, 'Saddam is a brutal individual, his security is not important, and he should not exist'. This is true enough, but Israel, in its present form, is blatantly racist and brutal, and never should have existed.

The US, a country which gave millions to the Contras so that they could terrorise thousands of innocent civilians in Nicaragua, a country which backed Pinochet, a brutal dictator, so that he could overthrow a democracy in Chile,

says that it is fighting for democracy. I believe that the Iraqi people have striven for democracy for the past 22 years, but their efforts have been suppressed by the Ba'ath Party of Saddam, a Party which was given help by the US, much in the same way as Pinochet of Chile, and the Contras in Nicaragua. For years the Iraqi people have suffered under Saddam and his regime, a regime armed to the teeth by both East and West, but their cries for help were almost completely ignored by the media and governments in the West. It was not only the Kurds who suffered: in the South of Iraq thousands of Arabs living in the marshes were gassed to death, and yet, with the exception of the gas attack on Halabja, all other attacks on Kurds and Arabs in Iraq, the sum of which resulted in the genocide of tens of thousands in Iraq, were almost completely ignored by the media. This is

the same media which now ignores the 150,000 deaths in Iraq as reported by Turkey and Spain only two days into the war. (Anyone doubting the plausibility of the figure should remember that in the first two days of the war, bombs whose total explosive effect was five times that of the nuclear bomb dropped on Hiroshima were unleashed on Iraq and Kuwait). An American general said, before the war, that they 'will bomb Baghdad back into the Stone Age'. He was subsequently sacked, presumably for having given away the intended effect of the air raids on Baghdad.

The truth is that Saddam was just a puppet created by the US, and now that the puppet's strings have become twisted, the puppet makers, discontented with their puppet, have come to do the dirty work themselves.

If the US really wanted peace in the Middle East it could get it immediately: it just has to stop interfering. All the major problems in this region (like other regions around the world) have been caused, either directly or indirectly, by the West; the creation of Israel and of the filthy rich oil states, the propping up of puppets such as Saddam, the conflicts in Lebanon.

I urge all those who support the war to think and learn about the history of Western interference in the Middle East, and to engage in debate about the necessity of the war, a debate which has been almost completely suppressed by the media. No doubt those of you who support the war don't like it and its brutality, but feel that it is a necessary evil. Well, before you commit yourself to supporting mass genocide, you have a responsibility to learn more about the issues involved.

I appeal to all those who are opposed to the war to campaign against it. There are many people across the world who have willingly died in their fight for freedom of speech. You have that freedom, so please don't waste it. Use it to stop the war before it spreads and becomes far more disgusting than it already is. Saddam has said that he 'Will leave Iraq a barren land', meaning that he would gladly sacrifice all of his country and its people before he is deposed. The US knows this, and quite frankly, does not give a damn about the people (not even their own), after all, they put him in power in the first place.

The corrupt feudal monarchy of Kuwait called upon the US to start a war in order to gain their 'liberation'. I would like to make a call for peace, for it is only through peace and non-interference in the Middle East that the people of the region can build just and democratic nations.



Anna Teeman continues to discuss her opinions on the current crisis in the Gulf...

What Can Be Done?

We are indisputably at war, but the reason why is unclear. The President of the United States is himself confused. President Bush has given a variety of justifications for war. The cynics see this as weakness but the truth is that he believes every reason he gives. What he says varies simply because he is attempting to give a particular reason at a particular time to be in line with public opinion.

At one stage we heard that oil was the reason to go to war. Mr Bush said this not just because he believed it but because he thought that it was what people wanted to hear. It is the one reason that has been condemned by peace activists globally. The argument is 'would the international community, or USA, have interfered if Kuwait had grown vegetables?' The West has a history of interference in the area that is based on it's presence at the birth of the Middle East oil industry. The Western presence in the Middle East has been a reality for many years. The West was never present in Afghanistan. The Western involvement in the Gulf War is an extension of this historical interference.

It can be argued that the Gulf War is about oil, but on two different levels: firstly, historical linkage with the West through the oil industry, and secondly, an attempt to protect about a quarter of the world's known oil reserves. As the world's energy policies stand, these oil reserves are vital to the maintenance of our modern lifestyle. The moral validity of Western involvement in the conflict is not so easily defended on it's historical setting. This interference is based upon western greed for the benefits of Arab oil.

How did everyday human greed carry the Middle East to a conflict situation? The Western Alliance with its European, American and Arab members is at war with an Arab country. The predominantly Western-led Alliance is fighting an eastern country. West met East and not only didn't know what to say but it didn't know what language to use. Neither East nor West was willing to lose face, but the West was totally unwilling to compromise. The Western perception of the morality of the situation is of no practical value. Their attempts at negotiation were based on a radically different perception of the situation from the Arab point of view. The West folded its arms and passed judgement on Iraq, from an entirely Western set of moral values. The French (admittedly a nation that has reaped enormous profits from arms sales to the Arab states and of Argentine Exocet fame) did attempt negotiations with the Arabs on their terms.

On their political involvement and diplomacy, no Western ally is blameless. Iraq has been armed and funded by the



West. Iran was also armed by the West. Iran and Iraq bought Western weapons and filled Western coffers. Not only did the Western countries reap enormous financial rewards, but for years stood by and watched Arab kill Arab. Then the unthinkable happened, Iran and Iraq stopped fighting. Iraq, under a brutal dictatorship, still functioned as a cohesive unit. It seems hardly surprising that a country armed to its teeth should enter a new conflict.

Much has been said about one individual, President Saddam Hussein, as if the war was solely due to him. Hussein is product of western greed, ineffectual diplomacy and irresponsible meddling. The Americans, under the aegis of the CIA, actively sponsored the rise of Hussein in Iraq. Both Iraq and its leader are the Frankenstein creations of the West.

Now blame is allotted, where do we go from here? At the end of this war (as at the end of any war) there will be a peace conference. At the end of the Second World War, the aggressor, Germany, was not shackled or financially undermined, she was disarmed but her infrastructure was rebuilt and a new society was born. Despite the obvious inequities of the land settlements that accompanied peace, Europe has been in a stable state for over

fifty years and Germany has never since been an aggressor: in fact, quite the opposite. At a Gulf peace table the western allies will sit alongside Middle East leaders. The West cannot impose either its morals or culture on that peace conference. The countries of the Middle East must be the major players in the negotiations and the West must act just as observers, or, at most, intermediaries.

The only good to come from this terrible conflict would be a long-lasting peace based on solutions to all the grievances of this troubled region. Such solutions include the restoration of Kuwaiti borders, Iraqi disarmament, and the resolution of the Israeli-Palestinian problem. The role of the West is not to dictate how these problems are solved, but to sit silently and observe, and if requested, to aid communications. If we do not trust our Middle Eastern counterparts to sort out their own problems, it is a reflection of our own arrogance rather than the reality of the situation.

A cessation of hostilities in the area will provide the Middle East with an opportunity to settle its problems and provide the West with a route out of the interference and meddling that has contributed to what will perhaps be the bloodiest of modern wars.

Cat Rapes Dog

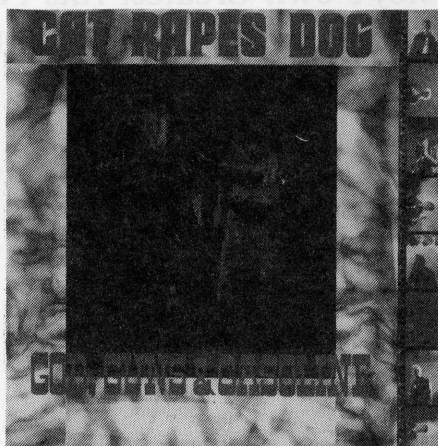
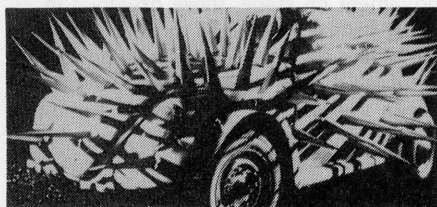
—*Gods, Guns & Gasoline LP*



Pure electro thrash, *Cat Rapes Dog* come at you thick and fast. The beat is pounding, ceaseless. The vocals hoarse and tortured. This is the sound of a corrupt society leading to death.

Gods, Guns and Gasoline is the first album from this Swedish duo and it's not from the same planet as *Abba*. Kicking the shit out of the corpse of acid house, the album draws its inspiration from similar 'electro terrorists' like *Frontline Assembly*, *Front 242* and *Skinny Puppy*.

The major theme is seen in the first track, *American Dream*, 'this is my rifle, this is my gun', and continues down the track list with songs like *Homo Bulldozer* and *An Ass For A Brain*. And make no mistake, these are songs, not a mindless beat with drivel over the top. Each one is CAREFULLY tortured — these people want to scare, want to obliterate. Even then, a tune seems in danger of poking out of some tracks, particularly the title song.



Golden Generation does reveal a post 1988 feel serving only to improve the album by slightly distancing the band from their hard-beat contemporaries. But then, *Allt Hag Jar* re-emphasises *Cat Rapes Dog's* stance. The vocals crawling over a carefully sequenced drum and bass pattern and the sample actually fits in!

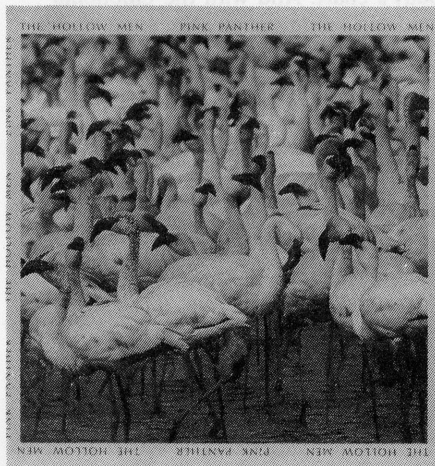
This is dance music with a difference. No mindless drug haze here but a heightened state, tight rhythms and a clean production clawing at your feet. Music for the modern world as it tries to destroy itself.

The Paleoethnobotanist.

The Hollow Men

—*Pink Panther (Panthera Rosa) 12"*

Pink by name, pink by cover and pink vinyl. The deluge of utter pinkness that radiates from the turntable is blinding. I haven't seen anything this pink since



Lullaby. The only thing to anticipate is the coloured cassette single.

The song is as bright and happy as the pretty pink cover but a lot less distressing on the eyes and brain. But... unlucky! The only memorable thing about this IS the pink vinyl, as unless *Panthera Rosa* is a flower, there's little else to do with odd-coloured cats or Inspector Clueso.

The flip holds a couple of equally unmemorable tracks. *Rainy Day* is a damp dirge of misery, but is invigorated by the last track. This is a heady folk swirl complete with violins, harmonica and inappropriate vocals. Never mind. The A-side is 'nice' enough to make up for it, as it left me tripping across sunny blooms with the sweet scent of flowers in the air.

Mind-numbing relief after a visual burn-out.

SJH

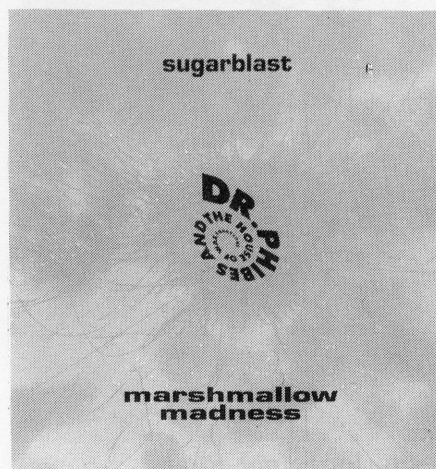
Dr Phibes & the House of Wax

—*Sugarblast 12"*

I must admit when I first received this record I cringed, the cover wreaked of Manchester. But was I in for a surprise? After wrestling with my flatmates record player, which seems to enjoy playing records at every speed except 45rpm, I was greeted by a fade-in of feedback which led into an Interesting Bass Line. I felt at first that this rhythm should be annoying me but I liked it. Things got better; in came some excellent chunky guitar followed by relaxed vocals that may have been happier on a slow *Happy Mondays* song. These soon changed as the song got louder and louder with choruses of 'Sugarblast' being screamed and gloriously overdriven guitar screaming in the forefront.

The track ends by unexpectedly changing into a dreamy drug induced sequence of soft vocals and odd noises which lead perfectly into the next track, *I Am The Sky*, which sounds like an adventure into the realms of the delay pedal. Just as the track gets going it is sadly faded out only to be continued on the B-side as an intro to the final song, *Marshmallow Madness*. This starts off with some beautiful flanged guitar and mellow lyrics that lure you into a false sense of security then once again the guitars take over in a confusion of overdrive and wah-wah. I don't know if they have released an album but if so it's definitely worth a look at.

Brian.





Brits Awards

—Wembley Arena, 19.1.91

For the second night of Wembley's own Greatest Hits Parade, the line-up promised a riot. The only night to be sold out with touts asking up to £95 per seat.

Billy Bragg

Yes, in desperation to afflict as many people as possible with his dirgant whining, Billy Bragg walked on. Most of Wembley walked out. Obviously the shock of seeing him at nineteen different angles on the immense overhead video screen was too much of a shock for them.

Ride

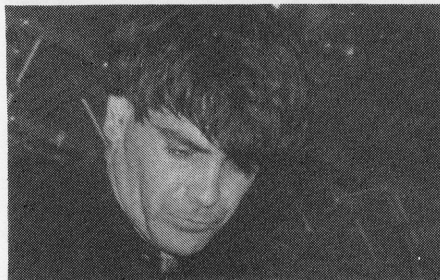
The fans, baggies and Cure-heads alike, bounced back for young demi-gods, *Ride*. All bands were severely stunted by the 20 minute set brutally imposed upon them, but did not flinch. *Ride* gave us their schizophrenic best, including faves *Dreams Burn Down* and *Chelsea Girl*. The sound was crap, but what more do you expect from Wembley?

Carter The Unstoppable Sex Machine

On came *Carter*, or did they, standing on either side of the stage. I expected them to come on and do something interesting, silly me. The concept of live obviously being way above their heads as either end of the stage they stayed. The drum machine launched into their first track, I got a headache and launched myself towards the exit.



Jesus Jones get Real



Gedge's bowl?

Jesus Jones

Next came the winner of The Memeber Who Does Nothing But Dance Stupidly award. Will you please welcome *Jesus Jones*? Following the current trend, they advertised their latest hits with a quick plug for The New Album (out next week!). 'Back on Planet Purple, things are getting Real,' but no-one cared that the songs sounded the same when their crazed circus gave so much to watch. And the members definitely HAD to watch the guitarist's lethally flying hair. The video close-ups shot at typically drunken TOTPs and DEF II angles revealed suitable expressions of glee, ecstasy, insanity and, of course, blind panic. Good on video but boring live, with none of the wildness of the early days. They didn't even play *Info Freako*! Next!

New Model Army

Fresh from their tour, *New Model Army* had a perfected set, if somewhat miniscule for such an epic band. If ever a band deserved more it was now. Between them, the *Cure* and *NMA* fans had sold Wembley out and it showed.

The plaintive notes of a live electric violin told us we were in for this epic, and *Vagabonds* began. Slade surveyed his minions, just as harsh, convicting and uncompromising through the eyes of the ruthless camera. He commanded the encapsulated crowd like a thirty foot icon from the screen dangling above. Only the hardest survived the sweat and violence of their soldiers below. They don't make 'em like that any more! Only *NMA* could breathe life and devotion into the sipid venue.

The tracks were carefully chosen, the best of *Thunder and Consolation*, from the serenity of *Green and Grey* to the climax *I Love The World* and the single (as ever) *Get Me Out*. Finally this had become a gig rather than a giant TV show.

The Wedding Present

Now time for *The Wedding Present* to ruin the atmosphere and Gedgie's silly haircut. The crowd loved them, umping up and down, swaying from side to side to the three chords, and some doing some very odd things on the steps next to me. I almost forgot I hate *The Wedding Present* and joined in.

The Cure

And indeed they were, heralded on by *The Mish's Tower Of Strength* video, a tribute to Wayne Hussey's presence tonight. The crowd roared at the vaguest movement on stage, those drowned in baggy t-shirts as well as those drowned in hair. Then the legend lit the stage and *Pictures Of You* tingled down. Now the screen was useless, drenched in too much dry ice and atmosphere to be seen, but all eyes were on the band and... Robert Smith's pony-tail! Start spotting those new cult hairdos today.

Would they play the *Mixed Up* hashes or even dare anything new? No, it was yet another Greatest Hits Parade, all highly sterile to fit as many pop singles into the allotted 45 minutes. The baggies loved it. The fans sweated. *The Cure* were a success, but seemed a little shy at they're TV glory as Bob Himself hunched and snarled and laughed behind his oversize clothes and hair.

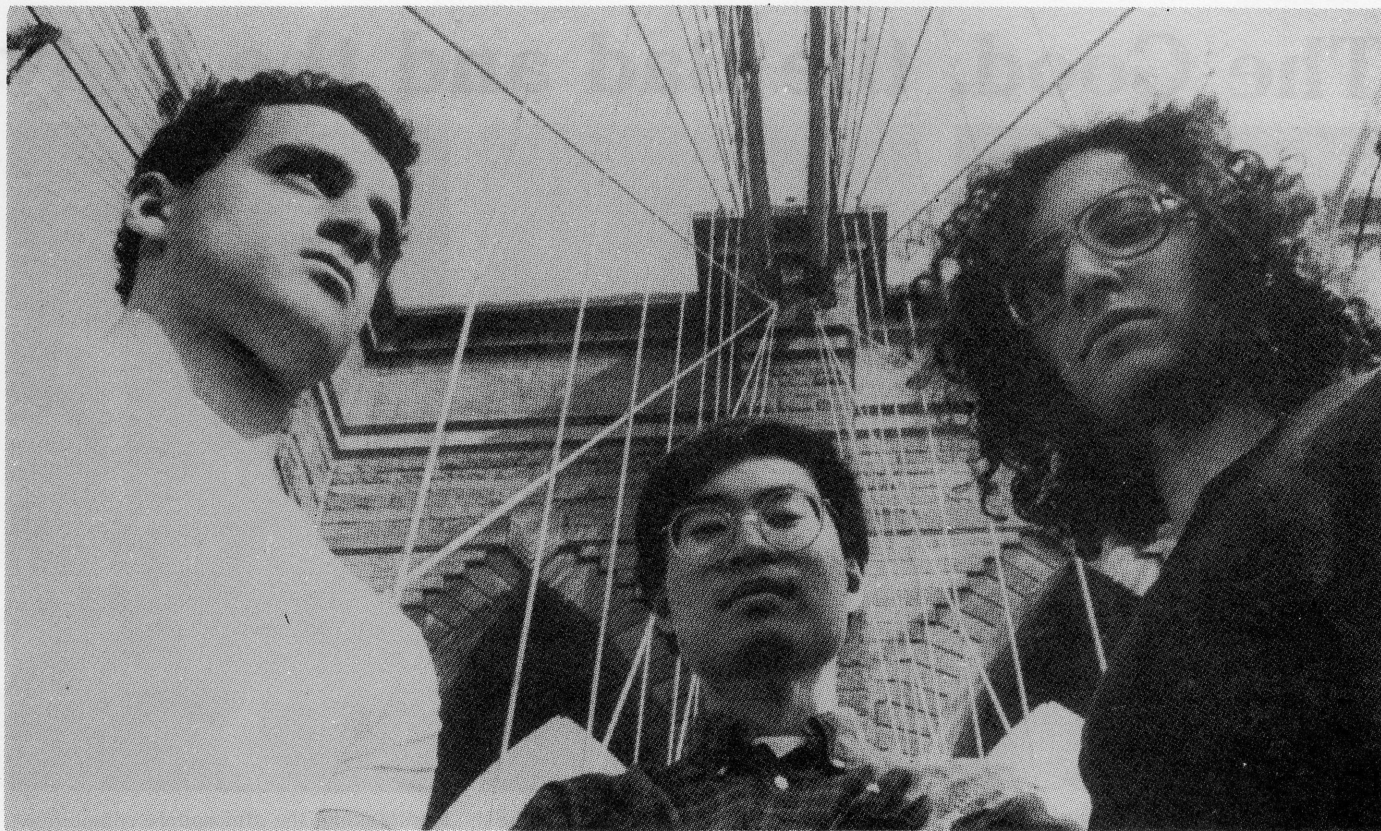
Thankfully, they were divinely allowed an encore to bring the festival to a close. We were given *Five Imaginary Boys* who are still capable of a cult following, international prestige and a place in today's chart. And with the emotional flood of *Disintegration*, the song which 'should have been a single', Wembley again subsided into silence and waited for the next legend to arrive.



The Cure are Never Enough

The Morons From Planet Purple

Bitch Magnet



Bitch Magnet is American slang for a looker, a bloke who attracts chicks without having to do so much as wiggle an eyebrow. They don't sound like lookers. They don't sound sane. This band is about screaming noise and juddering sense dynamics.

Now that the thirst for American rock 'n' roll has died down *Bitch Magnet* are reduced to the level they know. This does not mean their European tour started well. On the contrary, their date supporting the *Wedding Present* at the Kilburn National was a wreck. For a band used to playing to a maximum audience of 200 the crowd of thousands, who weren't particularly interested in anything without David Gedge, was daunting to

say the least. To compound this, their tour van had been broken into and they'd lost their guitars, t-shirts, cash and custom amp.

Perhaps unluckily their last tour coincided with the sub-pop boom and they were quickly picked up and promoted in the national music press. This is a stark contrast to their recent situation where the only attention was a two star review.

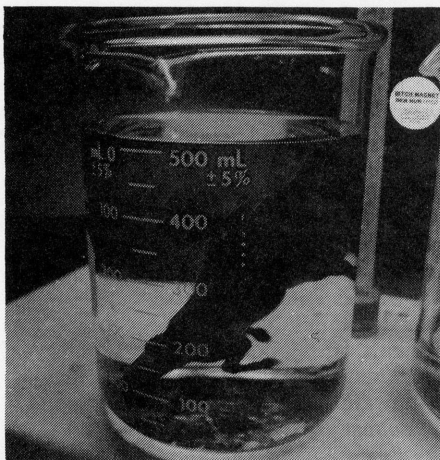
But their material is impressive and the new album, *Ben Hur*, definitely represents the quality side of American music. The raw power, of this, their third release is strengthened by the production of the noise god. Steve Albini, whose rough engineering and fetish for powerful beats and scratchy guitars is clearly audible. The progression from *Star Booty* ('I still don't know how I got that guitar sound') to *Umber* and now *Ben Hur* is natural. The rougher sounds are smoothed out and all that remains is the more musical tones without all the noise. The guitar sound is still crazed and Sooyoung Park's barely audible vocals still relate the tales of their American experience. Above all else a thread of thinly concealable violence runs through the LP. The aura of the band certainly contradicts such an observation and singer/bassist Sooyoung Park claims not to have been in a fight since the age of eleven.

It is on the stage that the band's schizophrenic tendencies are brought

under the spotlight. As soon as the first few riffs hang over the crowd the band transform. Wielding guitars as terrible weapons. After opening with perhaps their least instant song, *Dragoon*, and running through most of *Ben Hur* they reverted to the old favourites of *Star Booty*. Although the distinctive guitar sound has been lost with the amp he still manages to bend his strings into shapes which previously existed solely in his head.

What more can I say? A great bunch of guys who I sat and talked to for two hours without gleaning any juicy chunks of gossip and who play shit-hot American hardcore/rock 'n' roll.

Seb.



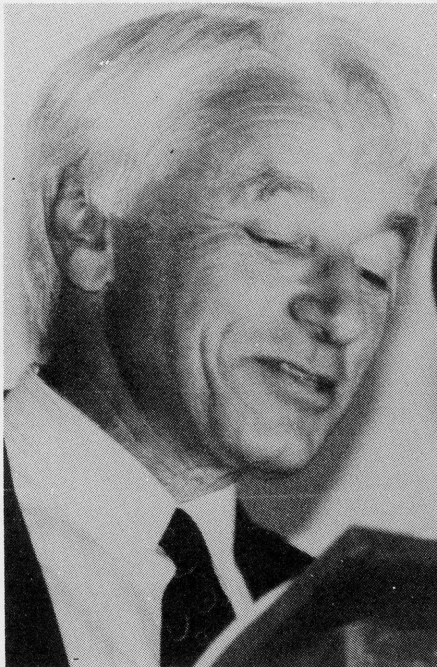


Clubs & Socs

The Good, the Bad and the Ugly



With *A Fistful of Dollars* Sergio Leone revitalised the western genre by introducing us to the man with no name, shooting an unknown by the name of Clint Eastwood to instant stardom, and so establishing the spaghetti western. He followed up on his success with *For a Few Dollars More* and *The Good the Bad and the Ugly*. The last of them, an epic, being the most stylish and classiest of them all. Its stars, of course, our main



man Clint (the good), Lee Van Cleef (the bad) and Eli Wallach (the ugly). The story concerns three outlaws during the period of the American civil war and their search for a large supply of Confederate gold hidden in a graveyard. Each of them knows one of the clues to its location, however, of course there is no trust between them, and each is intent on double crossing the others.

The film is a classic, the action is



brehtaking, the atmosphere sumptuous, the tension unbearable and the music is simply superb and unforgettable. Next Thursday, FilmSoc will be showing the film in Mech Eng 220 at the earlier time of 7pm, in superb 'Cinemascope'. This is a treat not to be missed, especially at £1.50, or better still, why not take up membership at only £3 and get in free.

Football

IC II—9 (4)
London Hospital—1 (1)

Post carnival hangovers and reluctance to go to war could not stop IC romping to victory, despite not playing to full potential. London Hospital's said missile was no match for the superior firepower of IC's patriot, hat-trick heroes S Barry and M Abdo.

A belated debut goal from IC's midfield general, S Watson, and two fine salvos from A Jalan sealed the victory. A fine debut by D Phillips also gave IC's commander in chief plenty to be satisfied with, but stressed caution to his troops over the battles to come.

IC 4ths—4
London Hospital 2nds—3

In a thrilling game, played in terrible conditions, the 4ths showed immense character in fighting back from 3-1 down for a spectacular win. Halfway through the first half, Narinder, the 4ths captain, tried to play his way out of defence, but was of course dispossessed, leaving their striker needing only to fart to score: 0-1. Kev McCann then equalised from ten yards and it was only a great save from Martin Atherton that kept the score level at half-time. After 20 minutes into the second half they were 3-1 down. The opposition then decided that they did not want to win after all. With ten minutes left Narinda fumbled in a lucky deflection to make it 3-2, and with the goal of the game, Damon thomas almost burst the ball with a stunning half-volley from 20 yards. Finally, with a minute remaining, Kev was put into the clear and he coolly beat the keeper for perhaps the most astonishing comeback of the season.

Hang Gliding

The Christmas course proved to be a great success with five people gaining their FIs and three their EPCs.

Discretionary awards

- The Saif Saudi worst packing of canopy award (5 points)
- The Yasmin Saudi longest run without take off award—30 metres (10 points)
- The Nick Barry longest drag back over top of hill award—20 metres (20 points)
- The Steve Dodson downwind landings award—three on the same day (30 points)
- The Dennis Furey worst tangle award—extended to another paraglider in process of taking off (40 points)
- The Simon Hall highest encounter with a tree award—six metres above the ground (50 points)
- The Beam and Kelvin discretion award—not a single mishap reported (0 points)

Scribblers' Corner..



Athena Carries On What's On

AN UP-TO-THE-MINUTE GUIDE TO EVENTS.

6. Ok Pro-Life time. First let's talk about the six GUYS that wrote this letter (issue 885, Da Capo). they're GUYS! God-squad for that matter. No doubt you believe a woman should stay at home, and have at least five children (condoms aren't allowed are they?) thus ballooning the already huge population. Maybe that's a bit extreme but I really have had enough of religious self-righteous bullshit, especially when these men (?) will never require an abortion.

Let's talk about the Pro-Life world. The woman who is raped and reminded for nine months of her humiliation. Who perhaps eventually takes her own life, or dies having a back-street abortion. And here is the bit that men cannot comprehend: a woman can feel such maternal instinct that she would keep the baby, even though it reminds her of her ordeal. Or more generally, even if she cannot properly look after it. She will often subconsciously make the child's life hell.

For fifty thousand years, until maybe forty years ago, the female mind has developed requiring different instincts to a man's. She must show strong maternal instinct, must *act* submissive to the man. And free from the physical aspect of life, she must develop a superior intellect vital in ensuring the standing of the family. How any men can dare to presume that they can pass judgement on abortion, a thing they cannot possibly understand, pisses me off. However it is consistent with my view of Christian hypocrites.

But for those of you who are undecided I would say this. The problem we face is not so simple as the Pro Life make out. What must come from discussion is practical law. Even regardless of any moral question, the facts are that women will always require abortion. The Irish alternative appears to be inhibit sex education, religiously prohibit the use of contraceptives, and make abortion illegal. Back-street abortions are reason enough to allow legal abortion. The law must set SOME time period after which abortion is illegal (the maximum being the time at which the baby can safely be removed and survive). However it is my opinion that the ultimate decision should be that of the woman involved.

7. 'God created man in his own image' only because the bible was written by a man.

8. Will you God fearing idiots stop treating the bible as if its reliable, unbiased, primary history evidence. Why add 'John 3:16' as if it proves its true? The bible was written by men. Men are corrupt. Why do you believe it?

One Christian said that God had told him the bible was true. When I put it to him that Mormons say that God tells them that the book of Mormon is true he said that they are halucinating. So I put it to him that he says that it is possible for someone to halucinate visions of God. Everyone except him that is!!

Yours,
Athena.

College Blackmail

Dear Andy,

In an attempt to present an honest and 'studenty' image of College life many departments ask students to show prospective candidates around. These tours are only worthwhile if the departments can find students who enjoy the course and College life and are willing to guide school leavers around. The Electrical Engineering department seems strikingly lacking in these students. The Head of Department first sent out a begging letter to second year students, and when this failed to rouse the troops, a lecturer boldly stated that students who showed candidates around would be added to a list. He added that being on this list could positively affect references given. Do I detect a slight hint of blackmail?

I would normally be very happy to take people around, I did so often at my old school, but I would be honest and almost certainly strongly discourage most applicants from coming.

The problem is not only the Electrical Engineering department. I am embarrassed when I see students being taken around the Union Building, through a probably empty and not too clean snack bar, and shown the lively and friendly hack bar.

Until I feel that I can truthfully say that the course is stimulating and has an element of practicality I shall not be volunteering to take people around.

I have asked the editor to withhold my name from this article in case it adversely affects my references.

An Electrical Engineering Student.

FRIDAY

Hang Gliding.....12.30pm

Southside Upper Lounge. Come and find out about weekend training. Weekly meeting.

Yacht Club Meeting.....12.30pm

Huxley 413.

Rag Meeting.....12.40pm

Union Lounge.

Huxley Soc Bookstall.....1.00pm
JCR.

Friday Prayers.....1.00pm

Southside Gym. See Islamic Society.

Kung Fu.....4.30pm

Union Gym.

C.U. Prayer Meeting.....5.00pm

413 Maths.

Christian Union Meeting.....6.00pm

308 Computing.

Swimming.....6.30pm

Sports Centre. New members always welcome.

Fencing Club Training.....6.40pm

Club training.

Shaolin System Nam Pai Chuan.....7.30pm

Southside Gym.

Water Polo.....7.30pm

Sports Centre. Come along and join in.

Southside Disco.....8.30pm

Southside Bar.

SATURDAY

Boat Club.....9.00pm

Putney Boathouse

Kung Fu Club.....4.30pm

Wu Shu Kwan in Southside Gym.

SUNDAY

Sunday Service.....10.00am

Anteroom Sherfield Building. See West London Chaplaincy.

Catholic Chaplaincy Mass.....11.00am

53 Cromwell Road.

Wargames.....1.00pm

UDH. All welcome.

Yoga.....10.30am

Southside Gym.

Kung Fu Club.....4.30pm

Wu Shu Kwan in the Union Gym.

Catholic Mass.....6.00pm

53 Cromwell Road, followed by supper.

Boat Club.....9.00pm

Putney Boathouse.

MONDAY

RockSoc Meeting.....12.30pm

Southside Upper Lounge. All abnormalities welcome.

Basketball Club.....5.30pm

Volleyball Court. Men's Team.

Keep Fit.....5.30pm

Southside Gym.

Rock 'n' Roll Lessons.....6.00pm

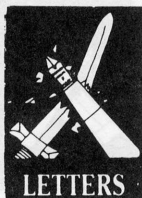
JCR. Intermediate.

Swimming.....6.30pm

Sports Centre. New members always welcome.

Rock n Roll.....7.00pm

JCR. Beginners



What's On

ENTRIES SHOULD BE IN BY MONDAY.

- Wellsoc Meeting.....7.30pm**
Physics LT1. Tim Perrott (Chairman of Ghost Club) speaks.
- Water Polo.....7.30pm**
Sports Centre. Come along and try one of the most physically demanding sports.
- Latin American.....8.00pm**
JCR. Beginners/Improvers

TUESDAY

- C.U. Prayer Meeting.....8.30pm**
Chaplain's Office
- Riding Club Meeting.....12.30pm**
Southside Upper Lounge.
- Radio Modellers.....12.30pm**
Southside Lounge.
- Cathsoc Mass.....12.30pm**
Mech Eng 702. Followed by lunch.
- Sailing Club.....12.30pm**
Southside Lounge.
- Envirosoc Lecture.....12.45pm**
Mech Eng 213/214. 'Planning for sustainable development'.
- PhotoSoc.....1.00pm**
Southside Lounge. New members to join.
- Radio Modellers.....5.30pm**
Student training workshop, Mech Eng.
- Keep Fit.....5.30pm**
Southside Gym.
- Amenesty International.....5.30pm**
Clubs Committee Room. Weekly meeting.
- Wine Tasting Soc.....6.00pm**
Union Lounge. Weekly meeting. Everyone welcome
- Social Ballroom.....6.00pm**
JCR. Beginners.
- Canoe Club.....6.15pm**
Beit Quad store or 8.30pm in Southside Upper Lounge.
- Judo.....6.30pm**
Union Gym.
- Latin American.....7.00pm**
JCR. Bronze Medal Class.
- Yoga.....8.00pm**
Southside Gym.
- Cricket Nets.....9.00pm**
Lords. Meet at 7.45pm in Mech Eng Foyer. Must bring whites.

WEDNESDAY

- Keep Fit.....12.30pm**
Southside Gym.
- Cycling Training.....1.00pm**
Meet at Beit Arch.
- Wargames.....1.00pm**
UDH. All welcome.
- Micro Club Meeting.....1.15pm**
Top floor NW corner Union Building. Every week.
- Kung Fu.....1.30pm**
Union Gym.
- Rowing Club.....2.00pm**
Putney Boathouse.
- Shaolin System Nam Pai Chuan.....7.00pm**
Southside Gym.

Dear Andy,

Much as I hate to dignify Alan Bailey's uneducated and, I suspect, deliberately controversial rant in the last FELIX, I feel his comments cannot be allowed to pass without reply.

Before I specifically refute his accusations against the performing arts themselves, I would like to point out the inherently contradictory nature of Mr Bailey's own argument. First he criticised the arts as the preserve of the monied minority, and then demands that subsidies should be withdrawn, which would serve no purpose other than to force the ticket prices up, out of the hands of even more people, or even force the theatres to close. The matter of subsidies is not one of cheaper tickets for people who would not notice the difference, but of survival for our main arts centres.

To say that 'no one gave a toss' about the closure of the Barbican Theatre shows that Mr Bailey doesn't pay very close attention to the media. For several weeks afterwards the papers were full of articles and discussion on this very point, and on the general state of theatre in this country. The only reason that there has been nothing since is that the subject has been condemned to the media limbo of 'Old News'. He apparently knows nothing of the massive fundraising campaign to save the Young Vic when it too entered a financial crisis. Solely through public support this young innovative theatre was saved.

Mr Bailey also seems to misunderstand the role of the arts. Only a very small proportion of the arts output is to produce a thing of beauty solely for entertainment's sake. Ironically, those that do are often the most successful, take for example Lloyd-Webber's musicals. They have little or no educational, or political

value, yet are by far the most successful productions in the West End. Virtually every other piece of theatre tries in some way to question moral, political and social issues, to leave its audience not only entertained, but also educated, or at least more informed of the complex questions that dominate our lives. This, I suspect, is Mr Bailey's real objection to the arts. His phrase 'Pathetic government bashing ethnic fringe theatres' reveals all too clearly that he doesn't like the idea of anybody criticising or questioning his beloved (extreme) right wing views. Such debate, Alan, is fundamental to a democracy such as ours. Freedom of speech is rather important, you know. Have you ever been to the theatre? Not all of it, if any, is performed with purely anti-Tory motives.

Indeed, the only reason that the big companies need subsidising is that too many people have Mr Bailey's bigoted type views, and are unwilling to try something different, and, dare I say it, more challenging than a day at the footy. If more people did try the theatre, more would enjoy it, and subsidy would be unnecessary, because of increased attendance. One only needs look at the roaring success of the theatre in Glasgow, leading to its nomination as last year's city of culture to see that.

But I forgot didn't I? Scots don't vote Tory.

*Yours rationally,
Pendragon.*

P.S. I heartily agree that more money should be given to the NHS, but I think it could come from a better source. Perhaps the huge profits made by many 1st Division football clubs, or a tax on the million pound transfer fees?

Pro Censorship?

Dear Sir,

As Editor of FELIX, I am sure that you try to print as many of the letters that you receive as is possible, regardless of whether you agree with the content or not, in order to allow a full range of views and arguments to be presented.

However I feel that at some point, you must exercise your editorial power and say 'no' to letters which cannot enhance or enliven your magazine in any way.

I refer in particular to the letter in last Friday's issue (Jan 18) from 'a Real Man', on the subject of shagging.

I assume the author wrote the letter as a joke, to be provocative. If you decided to print the letter for the same reason

then I must object—since this letter is obviously a (sick) joke, then anyone writing in to protest will be dismissed as a raving feminist with no sense of humour. If your aim in printing the letter was to show what a sad case some of the men at IC are, then why bother? We can all see that by looking around the JCR everyday.

Although it may be true that letters printed do not reflect the views of the editor, I think that you do not do yourself justice if you allow complete crap to be published.

*Yours sincerely,
Alison Payne, PG Elec Eng.*



Rip-Off!

Dear Andy,

My parents were furious that my graduation photographs were, in the words of the photographers 'unsuccessful'. This didn't happen to just me—my girlfriend's photos were similarly unsuccessful, and I would like to know to how many others this happened.

The company to blame are 'Camera 7' from Cheshire. As far as I am aware these are the only graduation day photographers, as they are the only ones that College told us about in the graduation day information. At other universities there are normally several competing firms. Anybody graduating next year would be well advised to choose a different company if possible.

Camera 7 have returned my money (you pay when your photo is taken and not when the photos arrive), and offered to retake my photo for free. They have not told me how, where or when, or whether they will provide the gown, which cost nearly £20 to hire. Perhaps then my parents will calm down.

Yours annoyed,

Tim Walker, Physics PG.

Peace (?)

Dear FELIX,

The tragic situation in the Gulf does not leave anyone unmoved. We are at war. People are dying—being murdered. It does not matter what political stance you take—we are all faced with the stark reality that a terrorist campaign could kill us or a member of our family. There are no easy resolutions to the situation. Whatever settlement is reached—if one is—it may have disastrous consequences on the future of the Middle East.

What can I do, as an individual eager to see an end to this war? There is only one perfect solution to this crisis—peace that comes from God. There is no way that I would claim that God is on anyone's side. Whether Christian, Jew, Muslim or adherent to another faith, we must unite in prayer to bring peace to this situation and peace on God's terms.

This is a plea to all to pray for peace. There will be a Christian prayer meeting to pray for peace in the gulf. This will be organised hopefully, by a joint body of representatives from all the student Christian groups in the college and will be advertised on posters around campus. I would urge my Jewish and Islamic friends, among others, to arrange similar meetings.

Let me finish with a thought.

'For our struggle is not against flesh and blood, but against the rulers, against the authorities, against the powers of this dark world and against the spiritual forces of evil in the heavenly realm' (Ephesians 6:12).

God bless you all,

Mark Randall.

Late...

Dear Andy,

Thank you for the inclusion of the SCC colours report in FELIX. A fascinating article showing the depth and perception of journalistic intuition symbolic of the student newspaper at Imperial.

Slightly concerned why it was printed 6½ months after it was submitted, but a small price to pay for honouring those of yesteryear.

May I also take this opportunity in reminding SCC clubs that colours nominations for the session 1995/96 should be submitted as soon as possible so as to make allowances for the red tape to follow.

Yours,

Spenser Lane, SCC Chairman.

Racism or Fact?

Dear FELIX,

I wish to complain about your reporting of the Union bar brawl (FELIX 18.1.91). I did not feel it was of any relevance to indicate the colour of the man arrested for brawling. Had he been white I'm sure the sentence would not have read 'Attention was drawn to a white man who was harassing girls'. Sounds silly doesn't it?

I can only assume that the article was written by the same person who referred to Enoch Powell as the 'special guest' at the Conservative society annual dinner.

Yours sincerely,

Dilip Chauhan, Chemistry PG.

What's On

ADVERTISE YOUR EVENT HERE.

Basketball Club.....7.30pm

Volleyball Court. Women's Team

Kung Fu Club.....7.30pm

Union Gym. Wu Shu Kwan.

THURSDAY

Fencing Training.....11.30am

Intermediate & advanced coaching.

Balloon Club Meeting.....12.30pm

Southside Upper Lounge.

YHA Meeting.....12.30pm

Southside Upper Lounge.

Postgrad Lunch.....12.30pm

Chaplains Office (10 Princes Gardens). See West London Chaplaincy.

Fencing Training.....12.30pm

Beginners Training.

Third World First Meeting.....12.45pm

Room 542, Level 5, Mech Eng. 'South African Front Line States'.

Huxley Society Meeting.....1.00pm

Huxley 340. 'Loving and Dying Without God—Humanist Funeral and Wedding Ceremonies'—a talk by British Humanist Assoc. Chairwoman, Jane Wynne Willson.

Fencing Training.....1.30pm

General.

Gliding Club Meeting.....1.00pm

Aero 266. Come and arrange a trial flight. All newcomers welcome.

Keep Fit.....5.30pm

Southside Gym

Midweek Service.....5.30pm

Chaplains Office (10 Prince's Gardens). See West London Chaplaincy.

Social Ballroom.....6.00pm

JCR. Intermediate.

Judo.....6.30pm

Union Gym.

Social Ballroom.....7.00pm

JCR. Beginners.

Latin American.....8.00pm

JCR. Gold medal class.

Southside Disco.....8.30pm

Southside Bar.

ICCAG Soup Run.....9.15pm

Meet Weeks Hall Basement.

ANNOUNCEMENTS

●RECORD FAIR at Imperial College in the Refectory 11-4pm, LPs/Tapes from £1, CDs from £3, 45s and 12"s from 25p. Thursday January 31st.

ACCOMMODATION

●FULHAM FLAT SHARE. Non-smoking PG wanted for single room. Rent £51 pw. Contact Anna on 955 7472 (day) or 731 1375 (eve).

●WANTED: Person to share a double room in Earl's Court with three male undergrads. Rent £33 pw plus bills. Ring 071-373 6127 (eve only). Room available from Feb to June.

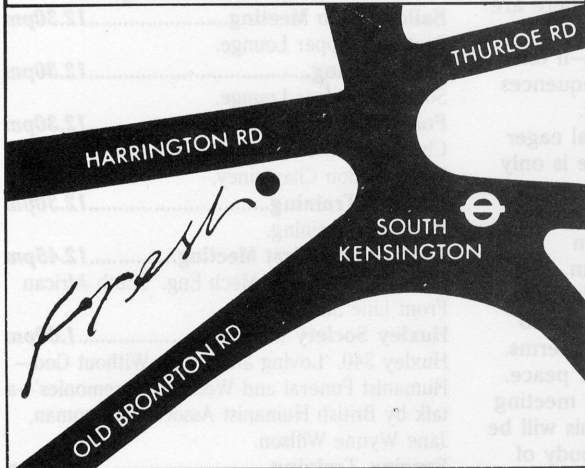
FOR SALE

●SONY RECORDING Walkman, complete with microphone, auto reverse, dolby b, am/fm radio with presets, base boost, headphones. Boxed and brand new. £95 contact Roger Attrill, Computing II.

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Friday May 3rd 1991



★Champagne reception

★5 course banquet

★Disco, band

★Casino

★Fireworks

Tickets £60
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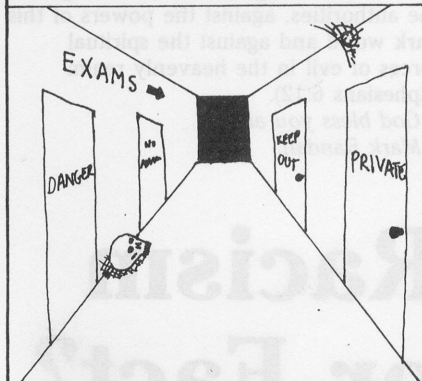
At Last...He's Back!!

INTRODUCING: 'THE ALL NEW FELIX' IN...

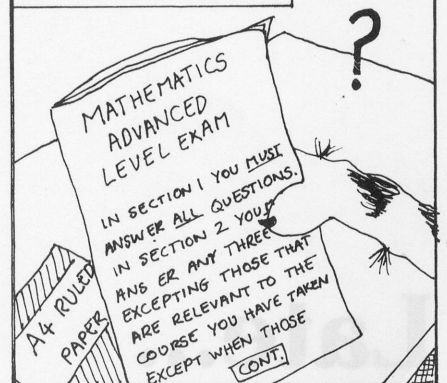
INDIANA FELIX
AND THE
UNIVERSITY
OF LOST HOPE

18

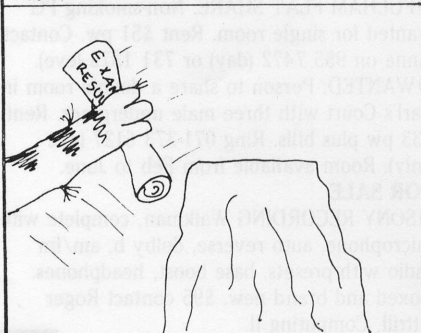
THROUGH DARK, FORBIDING CORRIDORS...



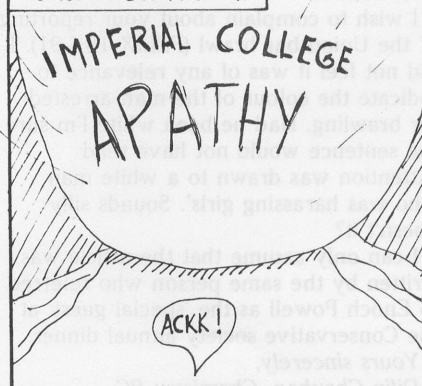
...PAST CUNNING TRAPS...



TO AT LAST REACH THAT WHICH HE HAS SOUGHT SO LONG, AND SACRIFICED SO MUCH FOR...



ONLY TO CONFRONT...



HOW CAN FELIX ESCAPE?
WHAT WILL HAPPEN TO HIM?
DOES SADDAM EAT CORNFLAKES?
WILL FELIX FIND OUT?
FIND OUT NEXT WEEK... !

Editorial



Stuff I forgot

Just a little thing (don't even think it) that you might find interesting. Last Thursday College released a statement (it was in Felix, on page 3) which basically said that there's nothing to worry about as far as the Iraqi embassy is concerned, and that we should all be good little boys and girls and still turn up to lectures. Fair enough.

The only thing is, when Felix attempted to contact Angus Fraser (Managing Director of College) to get a comment about the statement, he wasn't in college. Neither was His Rectoriness. Neither was Gordon Marshall, although his secretary assured Felix that he would be in college at 3.00pm. At 3.00pm she claimed that he '...had been in, but was now gone for the rest of the day...'

Well, I certainly believed her. And I'm certain that it was pure coincidence that on the first day after the 'commencement of hostilities' (aren't government phrases great?) none of the three most high ranking college personnel were nowhere to be found. And you believe that too, right? Hmmm....

Censorship

Last week a letter was published in Felix, by a person using the pseudonym 'A Real Man', which contained some rather, well, dodgy sentiments. This week Alison Payne, an Elec Eng PG, wrote a letter protesting my decision to print said letter. Her letter is in this week's letters page. I have also been informed by 'El Presidente' Shan that Angus Fraser has written to my humble self, expressing a similar view. (I haven't got it yet, but Shan has a copy).

Right. Time to make a few things clear, I think. Reread the first paragraph of Ms Payne's letter (page 20, in case you're lazy). Therein is my editorial policy, not just for letters, but for any submissions to Felix. After that she's talking about a pet hate of mine: Censorship. As far as I'm concerned it sucks. Thumbs down. Should be banned (subtle joke there?).

I will print any material submitted to Felix, regardless of my personal feelings towards its contents (for example, I think much of what has been said about the situation in the Gulf is wrong, as I attempted to make clear last week), subject to only two constraints:

- (i) Space
- (ii) Legal matters

As to the first, it's merely a matter of when the material comes in, and how much space we have left. I attempt to fit in as much as possible. If something won't fit, as a rule it goes in next week. The only significant exceptions are theme

issues, when we plan to publish an issue devoted to a certain subject. An example is the up-coming travel special: For the last three weeks any articles, etc., concerning travel have been hoarded up to be printed in that issue.

The second is out of my control. I am legally responsible for material printed in Felix. Thus, if printing it means being sued, and I don't feel strongly enough about the subject at hand, then it won't be printed unless the situation changes. Sorry.

Coming back to the letter in question, to say that it could not 'enhance or enliven' Felix 'in any way' is, quite obviously, wrong. If nothing else it has prompted Ms Payne's and Mr Fraser's letters, and given me a chance to rant on about what I consider to be a bad thing.

Also, as far as this particular letter is concerned, I had other reasons for printing it, not just those stated above. No, not as a joke (sorry Ms Payne), and not entirely to show 'what a sad case some of the men at IC are'. In my opinion the letter was extremely bigoted and offensive, and yet only two people in a college of just over seven thousand (quite a few), only two (not many) people have written in to complain.

Blackmail. And other dirty tricks

I'm beginning to think that College has a whole department set aside for this kind of thing. Perhaps there's a director for them. If so he probably acts as an advisor to the CIA, in an attempt to make them more devious and efficient.

Twice this week people have spoken to me about subjects connected with college, towards which they have strong feelings. Things which they feel something should be done about. Twice this week people have asked me not to use their names in Felix, for fear of reprisals. These events were not unconnected (no prizes if you guessed that already).

One of these people has written a letter, which I have attributed to 'An Elec Eng student'. The other has forbidden me to even mention the subject, for fear that it would be obvious as to whom I had been speaking, whether or not I used the person's name.

I agree whole-heartedly with the basis of both person's feelings, and agree that something should be done about both subjects. But it is a bit hard when people are afraid to come out in the open with their feelings.

So, having (hopefully) set up a suitably enigmatic opening, you should (hopefully) be asking 'So what are they afraid of?' (I live in hope). Basically, in both cases, the

people concerned are worried that if their identities become known to their departments their degrees may suffer. And you thought that your degree depended on your academic performance.

I'd love to think that these fears are unfounded. I'd love to think that all departments are impartial in their adjudication of people's academic qualifications, and separate the college work of students from their extra-curricular activities, whether or not these activities bring the student into conflict with their department. That's what I'd like to think.

Racism

Another letter. In answer to any claims of racism in last weeks news article concerning the removal of a man from the union building, the termed 'coloured' was used only in a descriptive sense, in the same manner as the estimation of his age and height. No offence was intended. I don't feel that describing a man's colour implies any racist statement, and personally think that until we get over the barriers surrounding the words 'black' and 'coloured', etc. we are far from being truly egalitarian.

Staff meeting Monday Lunch (1.00pm)

Credits

Typesetting & Printing: Rose & Andy

News Editor: Toby

Arts Editor: Adam T

Music Editor: Sarah H

Features Editor: Roland

Cartoonist: Guess!

The Team: Stef, James, Ian, Benjamin (it's ridiculous!), Bri, Seb, an Iraqi student, Anna Teeman, Liz Warren, Richard, Christl, Undala Alam

Collators: ICSF: Massie, Steven, Stephen, Tom, Nick, Alex, Bumble. RCS: Flemming, Alex, Louise. Also: the team, The Snail and Frank.

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