



Felix

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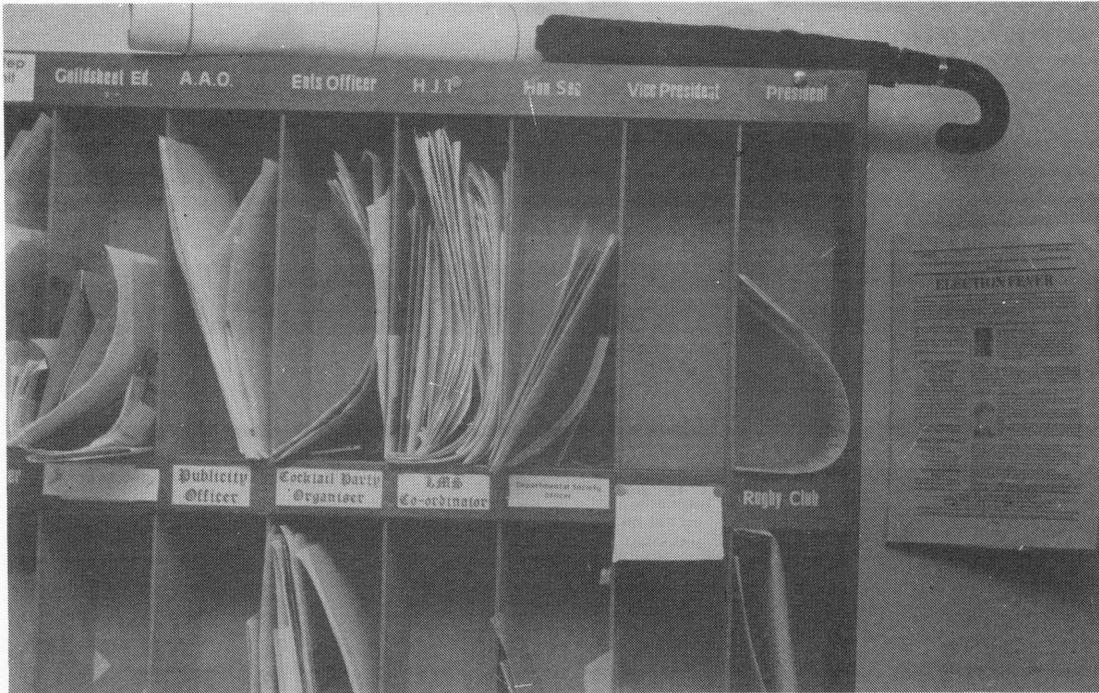


POSSE

(the untold story of the wild west)

The latest film to star Mario van Peebles
rides in on page 17

CCUs Elect New Exec Members



A pigeonhole waiting to be used. Guilds' elect their Vice-President today.

BY LYNN BRAVEY

Hustings were held last Tuesday for the post of Vice-President in the City and Guilds College Union (C&GCU). Hopeful candidates pledged themselves to improving student involvement in C&GCU affairs if they are elected.

"Union meetings will be better publicised and a greater diversity of students encouraged to take part in them," promised Benjamin Maxwell, speaking at the Hustings.

He also stated that this would be done by "better communication between the Union and departmental

representatives."

Fellow candidate, Steve Hoborough, echoed these views by suggesting that "college media should be used to its full advantage". He added: "I've also been doing the job for six weeks."

The hustings were poorly attended, though Mark Walton, Honorary Secretary and Returning Officer for the election, commented that it was "good to have interest from freshers". Paul Griffith, President of the C&GCU said that it was "the first time a vote has been taken for an individual post". The results of the election will be

announced tonight.

The Royal College of Science Union also held elections this week. Four members of their committee were elected on Monday at their Union General Meeting. These were Stephen Dorman, Honorary Secretary; Chris Barry, Broadsheet Editor; Sean Rands, Assistant Broadsheet Editor; Simon Cooper, Archivist.

When asked to comment on his appointment, Stephen Dorman said, "It was nice to receive acknowledgement for a job that I've been doing for four weeks anyway!"

Channel Tunnel Linked By Imperial

Dr Stefan Szymanski, has linked increases in Dover ferry brochure prices with plans to open the Channel Tunnel. Dr Szymanski is an Economics lecturer in the Management School.

In a paper entitled, 'Making Hay While The Sun Shines', Dr Szymanski discusses the reasons for effectively doubling car ferry prices.

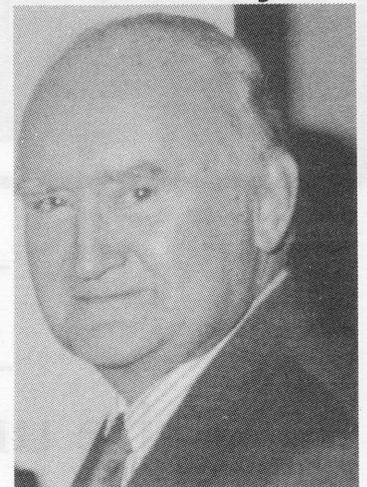
Christmas Caper Comes!

The Imperial College Christmas Caper will take place this year on Sunday 5th December.

The annual event is being organised by the HUB Office. It aims to introduce children to science, technology and medicine through an 'unforgettable party'.

Tickets, at a cost of £3 for adults, are available from the HUB Office (x3021). The HUB Office are also looking for people to help with entertainment, science games and craft stalls.

Happy Birthday



Sir Frank Cooper, Chairman of Imperial College's Governing Body, celebrates his 71st birthday on Thursday. *Felix* wishes him many happy returns.

£19,000 BT Fraud

BY MICHAEL INGRAM

An ex-student of Imperial College was arrested this week ending a long-running telephone fraud. The man, who cannot be named, wired into the British Telecom system in order to avoid paying international phone charges. Before being caught, he is alleged to have made over £19,000 worth of calls to Malaysia, mostly at night.

The man had previously studied for an MSc degree at Imperial College, which he failed despite

high marks in project work.

After discovering the fraud, British Telecom traced the calls to a house in Earls Court Square, which had been previously occupied by the ex-student. The police and Imperial College security were brought in, and a suspect identified.

A stake-out was set up in order to watch the house, which the man had vacated in September. In the early hours of Sunday Morning, while a call was being made, technicians disconnected the phone

line to the house. A short time later, the man emerged from a neighbouring house and attempted to reconnect the line. He was arrested and taken to Kensington police station.

The man could not be charged immediately as he fell asleep in the station while waiting to be questioned. As police codes of practice prevent the waking of detainees, he was ordered to return for questioning on Wednesday. The man was formally charged of fraud yesterday.

The deadline for articles is Friday at 6pm

Cadogan To Be DG

BY JOE MCFADDEN

Sir John Cadogan, visiting Professor of Chemistry at Imperial College, has been appointed Director General of Research Councils. He has responsibility over the Government's Science and Engineering strategy in the wake of the Science White Paper. Sir John will advise on funding decisions for university science, which has a budget of over one billion pounds per year. He retired last year as Director of Research at BP, where he had introduced an improved system of Research and Development funding. In an interview with *Felix*, Sir John said he was 'delighted and overawed' by the announcement, seeing it as a "great opportunity to do something for science."

Sir John's appointment continues the Government's policy of improving the partnership between university science and industry. Both new Research Councils have also appointed Chairmen with backgrounds in industry. William Waldegrave, Minister for Science, said he was "delighted to have John Cadogan as the first Director General".

John Patten announces reforms of Students' Unions in the new Education Bill

Student Union Reform in Education Bill

BY ANDREW TSENG,
NEWS EDITOR

The Government has come under intense criticism from student leaders this week after the publication of the Education Bill. In what has been seen by some observers as an Anti-National Union of Students (NUS) bill, the Education Bill, published this Wednesday, introduces a 'core' and 'non-core' funding structure.

It demands that campus unions ballot members annually over affiliation to the NUS. John Patten, Education Secretary, in a statement said, 'the Government has already abolished the closed shop in the Trade Union sector. Now we want to give students the power to choose for themselves what collective involvement they want'.

Lorna Fitzsimons, President of the NUS, denounced the bill as lacking 'all detail and fact, but will give power to the Secretary of State to decide upon whatever regulations he deems fit'.

What classifies as being 'core' funded has been left unclear. The bill states that public money may only be used for services 'specified by regulations made by the Secretary of State'. Ms Fitzsimons, accusing John Patten of ignoring the results of his 'consultation exercise' said, "It must be made clear to Parliament, to the public and to students, exactly what this Bill will entail - which student union activities will be publicly funded and which will be funded by the individual student."

However, Government sources have said that segregating 'core'

from 'non-core' services in an executive decision rather than a parliamentary bill will allow for more discretion and may permit social societies, for example, to be directly funded as core bodies. Those non-political societies not classified as core may still retain university and Government funding, say insiders.

Andrew Wensley, President of Imperial College Union, said, "The minister seems to have ignored the majority of comments put to him, by student unions, academics and universities during five-months of consultation."

The bill, introduced in the House of Lords is being spear-headed by Education Minister, Baroness Blatch. As yet Mr Patten has made no comment on the bill in the House of Commons.

Southside Bar

Wednesday 1st December:

**Launch of
TWIN NETWORK**

The Ultimate
in Pub Quizzes



Monday 29th November:

**THEAKSTON OLD
PECULIER**

£1.32 pint

Sunday 28th November:

At 8:00 p.m.

**THE HAND THAT
ROCKS THE
CRADLE**

Wednesday 1st December:

**GAYMER'S OLDE ENGLISH
Cider**

Only £1.04 pint

Friday 3rd December:

K.G.B. NIGHT

K Cider £1.20 bottle

Lots of prizes T-Shirts, B'Ball caps, etc.



Artful Dodging In The Capital

In a one man show, Marcus Alexander introduces you to art in London.

Either you can bow your head, gain a permanent slouch, mumble about Laplace Transforms and become one of thousands of apathetic zombies at Imperial College who can't relate to anything more complex than a spanner,

Or...

You can do something about it! London is the cultural capital of the world, where you can find whatever your tastes require, be it high class theatre or Soho peep shows. Go out, venture onto the streets and discover it all for yourself. Visit a museum (there are three within five minutes walk of Imperial College), go to the theatre, involve yourself. After all, no-one else will do it for you. You may have noticed that *Felix* has a lively selection of reviews, ranging

from music to art. Yes, art! Why, you may say, should I be interested in that? Quite simply because it is everywhere and everything. ("The secret of life is in art" -O.W.)

An interest in art will give you a greater understanding of anything else, from TV to quantum mathematics. Contrary to popular belief, art is not for pretentious arty farty students with silly hats, but it is for *you*. So where can I find it? Well, on this page, I, as cultural ambassador to Imperial College, will lead you by the hand to the bizarre, the curious, the mind-blowing, whatever it is that's going on in the world of the visual. So, here's a brief note on three of the more well known galleries.



Smiling over the Thames, the beloved Tate Gallery

The Tate Gallery

Much loved by students of all descriptions, the Tate is best known for its superb collection of modern art, with many familiar faces, including Picasso, Warhol and Matisse. After fighting your way past the tourists, security guards and sellers of the new Tate magazine for Culture Vultures, you are confronted by Rodin's Kiss. A very famous sculpture, but his others are more interesting.

Beyond that are many other gems. The minimalist room contains almost nothing. Here you can form a personal conjunction with the exhibits, or just laugh at the 'Load Of Bricks', otherwise known as 'Equivalent VIII' (Apparently there are also seven others in existence). OK, so you could have done it yourself in your back garden but you didn't, did you?

Giacometti's spindly stick figures are well worth seeing, along with Henry Moore's work.

(For a closer Moore, just walk across from College to Kensington Gardens to see the Arch.) Walking beyond 'The Geometry Of Fear', you can find a load of Pollocks. The joke may be old, but Jackson Pollock's random splatters of paint are still worth seeing.

Although known for such works, the Tate has much more than that. It has a superb collection of earlier British art, mainly from the 18th Century onwards, with works by William Blake and others. In the Clore Gallery is the Turner collection, the most comprehensive selection of Turner's paintings on display anywhere. They also have regularly changing exhibitions (for which you have to pay) and for any real enthusiasts, there are lectures and talks. So spend a Sunday afternoon at the Tate and you'll feel much better for it.

*Tate Gallery, Millbank. Tube: Pimlico.
Open Mon-Sat 10am-5.30pm, Sun 2pm-5.30pm*

The National Gallery

You've heard the name, you may even have seen it at Trafalgar Square, but have you ever dared to look inside? The National Gallery houses the national collection of Western European Painting dating from the 13th Century right up to the 20th Century, which basically means that it has just about everything. It would take days to explore the cavernous interiors and see all of the 2,200 paintings, so it's much better just to pop in when passing to have a quick look at a few specialities. You'll find paintings by just about every artist you've heard of, including selections by Constable, Turner, Van Gogh and Picasso, so there's something for everyone, even people who don't think they are interested in art.

Also, you can venture into the Sainsbury wing (Prince Charles' favourite 'carbuncle on a much loved friend') where, if you succeed in avoiding the icons and religious paintings, you will find the Micro Gallery. Especially for technophiles and couch potatoes, this allows you to wander around a virtual museum without wearing out your Doc Marten shoe soles and view any picture you want. For a small fee, an instant reproduction is yours to keep, along with its background history.

So, next time you're passing Trafalgar Square have a look at the National, if only to say that you've been. It is free, so you've got nothing to lose.

National Gallery, Trafalgar square (Tube: Charing Cross/ Leicester Square). Open Mon-Sat 10am-6pm, Sun 2pm-6pm. Free admission.

The Hayward Gallery

A spider in the midst of the concrete web that is the South Bank Centre, the Hayward Gallery has been adored and spurned with equal venom over the years. Certainly it does not compare with the outward majesty of the National or the Tate yet it has displayed some of the most innovative and abrasive exhibitions over the last couple of years. As there are no standing exhibitions, variety is assured throughout the year. Georgia O'Keefe, the art of the Incas and Aborigines, Magritte's surreal visions and James Turrell's light installations have been amongst the wonders seen at the Hayward. Maybe its time to bloom is just arriving.

The Hayward is presently showing the spirited work of **Roger Hilton** and installations from **Julian Opie**.

Hayward Gallery, South Bank Centre Tube: Embankment or Waterloo. Open daily 10am-6pm, Tue & Wed until 8pm. Concessions £3.50

Don't forget about the Serpentine Gallery in Kensington Gardens

American Art in the Twentieth Century

"It started with a urinal" claims Marcus Alexander as he flicks through the back catalogue that is the Royal Academy's American Art exhibition. But where will it end?

The Royal Academy recently decided to do a series of retrospectives of all of the major art in the 20th Century. An arduous task indeed, and the latest stage is the 'American Art In The 20th Century' exhibition, a veritable feast for all. This show is so vast that it outgrew the halls of the Academy itself and an offshoot was spawned in the Saatchi Gallery featuring the weird and wacky experimentation of the last twenty years.

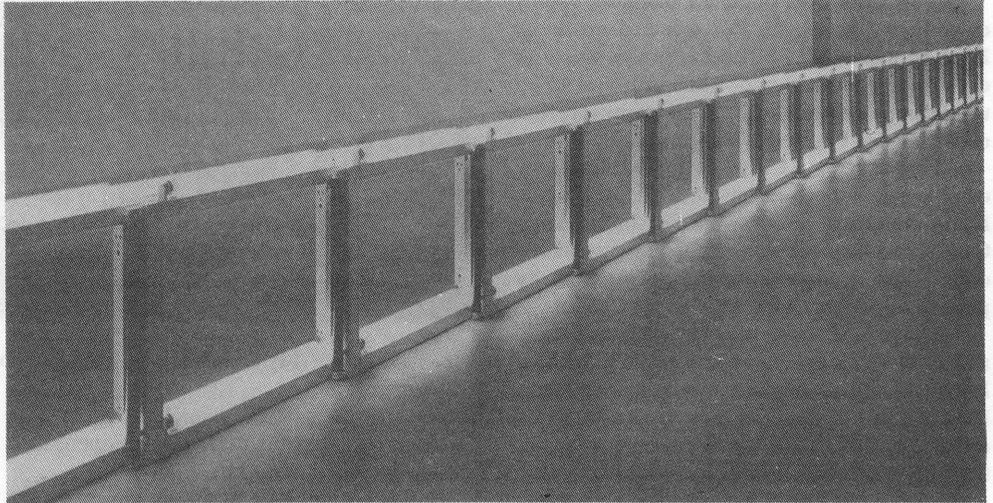
It all started with a urinal. Duchamp's *pissoir* confronts you in the first room, as it did in 1913 when an exhibition sent the New York public reeling in shock and the New York artists dreaming new ideas. Thus, art was born in America. The artists experimented and the joy they found can be seen in this first chamber, with works by Man Ray and others inspired by the European trends. Duchamp also features (the only non-American), with his exhibits repeated in his 'Boite-en-valise', a box set of miniature versions of his works, even a tiny urinal.

Dangling above the *cultourists* heads in the next room are mobiles wherein the fourth dimension of time first appeared in art. By the walls are tiny boxes of delights, surreal collections of objects. The precisionists were inspired by the new images of America, painting skyscrapers, machinery and objects. O'Keeffe (recently shown at the Hayward) painted buildings with bold, mechanically hard-edged planes of colour. Sheeler's 'Classic Landscape' depicts a power station with supreme linearity. For the first time, the American obsession with self-glorification appears with brand names and Americana being recurrent motifs in these works, anticipating the later Pop Art.

As the *cultourists* walk on to the next chamber, they see the images crystallise to form the first American art movement, Abstract Expressionism. The arguments about the worth of these seemingly random splashes of colour will never cease, but in the flesh they have an amazing power. Pollock gained fame for dribbling paint over vast canvasses in a suicidal alcohol stupor. Stare at these random squirls and creatures will seem to dance about the canvass. In an octagonal room is a spiritual temple where you can seek enlightenment within Rothko and Newman's vast paintings. Beautiful simplicity, stare and sink in...

Abstraction became abstract when Reinhardt painted black pictures. Three of these are displayed, all of them black. The narrator formed conjunctions in passing. Of course, there had to be a backlash - in fact there were three. The most well known was Pop Art and the most derided was Minimalism. Conceptualism was the most conceptual.

Warhol (The Pope of Pop) and the other stars of Pop Art made modern day icons out of



Dan Flavin, 'A Barrier of Blue, Red and Blue Fluorescent Light' (honest!!)

consumer goods. Sadly they have now been consumerised so much that they have lost their power as icons. These famous works no longer work, they just seem decorative. Warhol's 'Marilyn' prints are now seen everywhere, but his 'Ambulance Disaster' still shocks. Crushed car sculptures stand in the centre of the room as an echo of destructive consumerism. *Cultourists* laughed as they watched a mad woman place a plastic fly on Oldenberg's plaster meat display before photographing it, explaining, "it's more authentic that way" to a bemused security guard.

For the first time *cultourists* can walk over a work of art! Carl Andre placed bricks in the Tate Gallery, and his floor tiles are here. The minimalist room is paradoxically overcrowded, reducing the power of these large cubes, boxes and shapes. For a better display go to the Tate. Beyond this, a two foot square lead cube defies gravity, balanced precariously against the wall by a pole. A beautiful neon light sculpture leads the way past the two conceptualist works by Weiner Statements painted on the wall. One reads: 'To See And Be Seen'.

Already drained by this incredible journey through art, the *cultourists* can rest on the bus as they head to the Saatchi Gallery to discover America's latest trends ...

Chaos! Entropy has struck, the movements have collapsed and art is once more in a state of flux. In the Saatchi, the *cultourists* are welcomed by Nauman's 'Green Light Corridor', a neon lit passage, too narrow for people to walk through, which shows the way into a veritable torture chamber of confusion. Huge paintings sprawl across the walls in a multitude of styles, sculptures squat on the floor. These modern day artists use any methods they can in order to make sense of technology, media and violence.

In this melee, various objects stand out. Borofsky is obsessed with numbers, his giant 'Split Head' has 2,673,047 tattooed across its

bifurcated forehead. Kitsch supremo Jeff Koons gives us vacuum cleaners and a glass encapsulated basketball. Robert Gober, whose genital wallpaper recently adorned the Serpentine Gallery, gives us a closet for our sordid desires. Overshadowing all this, a giant scrolling message board delivers cryptic advice, "... Then you're much less likely to be assaulted ... use what is dominant in a culture to change it quickly ... you have nothing to worry about ...", and *cultourists* trap themselves in a triangular glass room for a sense of closure.

One of the most exciting aspects of new art is Installation work, where whole rooms are transformed into psychoactive spaces. James Turrell has provided one of his arenas of light, unfortunately out of order. Few people return the same after experiencing Viola's 'Room of St. John'. Providing *cultourists* with a latter day version of St John's imprisonment, the room is dark with a rumbling soundtrack and shaking projections on the end wall which create an overpowering sense of unease and disturbance.

In another room, the fourth dimension of time recurs in a video installation. Eight screens flicker with seemingly random images and colours. Don't stand at the edge, sit in the middle where a voice talks insanely from all sides. Walking off, the voice droned on with frightening prescience: "Listen, we can part company at any time. It's all at your convenience."

So, as the journey ends, I would advise you all to follow in the steps of the *cultourists* and make the pilgrimage to the Royal Academy while you have the chance. It's not for elitists, but deserves to be seen by everybody. Even if you cannot afford the cost of the entire exhibition, visit the Saatchi (it's free) for even this small part is an entire show in its own right, exciting and weird.

The American Art exhibition runs until 12th December

GILES

I was thirteen when I got my first Giles cartoon annual for Christmas. That was in 1971 and it set me on a quest taking fifteen years to complete.

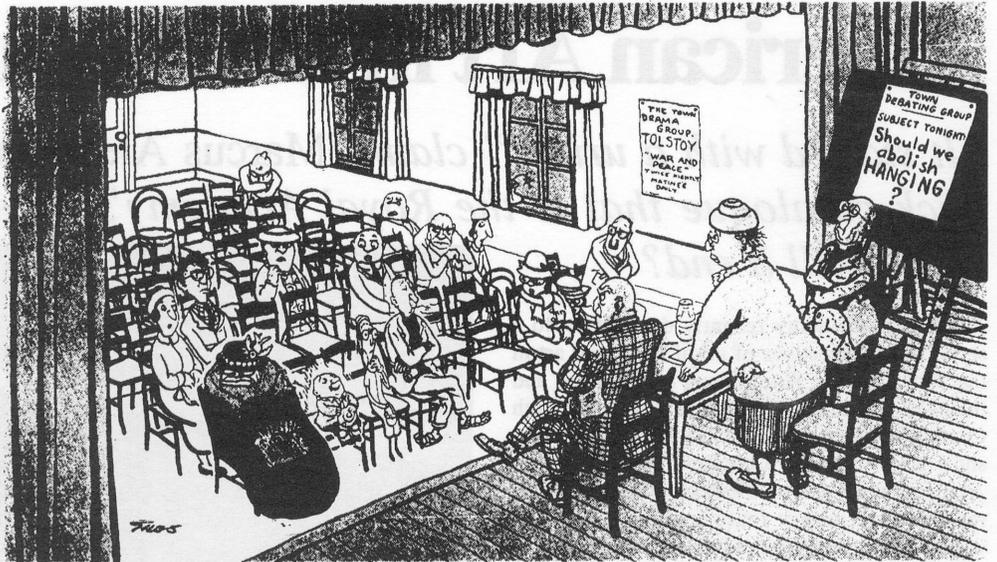
My intention was to collect the other twenty or so in the series, for this one had made me laugh so much that I ached to see the others. A call to a second-hand bookshop in 1986 unearthed a number three to complete the collection and I carried it home in triumph!

Along the way, I also collected works by other newspaper cartoonists, too: Thelwell, Low, H. M. Bateman, Searle, The Perishers, Andy Capp, I had them all in one of the largest private collections in the country. Alas, stricken by poverty some years later, I had to flog the lot.

Mention St Trinians and the Addams Family and most think only of films and TV without knowing that both began as newspaper cartoons. People don't realise the power of newspaper cartoonists. With a newspaper cartoon, we notice the joke, not the art. With Giles, both stand out.

A glance into one of his cartoons is a trip into another world - one that probably never existed - that of the ideal British family. Giles' family comprises Mum, Dad, Vera, the Twins, the Son, his devilish friend Larry, (he's the one with the black mop-top) and of course Grandma, the razor tongued, hard-drinking matriarch of the clan and undoubted star of the show.

Three times a week for the last fifty years, Giles' family have commented on the news of the day in the pages of the Daily Express. As Lionel Lambourne says in the exhibition notes,



"My Grandma says hang everybody." *Daily Express, July 3rd 1956*

future historians of the later half of the 20th Century will find his cartoons indispensable, such is the power of his art.

Having roared at the astringent punchline, the next thing one must do when viewing a Giles cartoon is peer into the background. Failure to do so means that one probably misses a dozen other laughs. One also notices Giles' tremendous skill in drawing streets and buildings. Many's the time I've looked at one of his cartoons and found myself wanting to jump into it and go into the chemist and buy a tube of the 'Footo' ointment advertised on the nearby hoarding.

What tickles me most is the way Giles makes the characters swear. They will not actually say

the word, but basic lip-reading soon makes it abundantly clear what is coming out of the silent mouth. How many other artists can do this? None, is the answer.

Art exhibitions are normally dull affairs. As one walks around this one, an amazing sound is heard. It is the wonderful melody of visitors roaring with laughter. Funnily enough, one of the biggest laughs of all is that one can enjoy this historic and hilarious exhibition for only £2.50. Don't miss it!

Shaun Joynson

National Museum of Cartoon Art, 183 Eversholt Street, NW1. 071 388 4326. Until 23rd December. Admission: £2.50

Thomas Eakins: A Giant Of American Painting

With this retrospective, Thomas Eakins (1844-1916) has been labelled as one of the giants of American painting. Comparable to Sargent in that both concentrated on portraits, Eakins was the gloomy side of the movement. His figures, however close he fought for a realist cause, end up being twisted, whereas Sargent produced the opulence of the age.

Eakins started at the Pennsylvania Academy Of Fine Arts where his grasp of technical reproduction was clear from an early age. Yet it was his contact with Europe which provided the direction for his mature painting. Studying in Paris between 1866 and 1870, but also travelling to Spain, he was influenced by Velasquez, particularly. He wrote "I have seen some big paintings," and returned convinced in his realism.

His early work accomplished some of the finest studies of outdoor and sporting figures that have been seen. A study of the solo rower, 'John Biglin', is particularly stunning. The moment of stroke is precisely caught. Even the reflections on the water are used as an integral part. In a similar vein he encapsulated outdoor life; the synergy between gunner and boatman in 'Will Schuster and Blackman Going Shooting,' he painted the raw style of the American dream.

Although he was always interested in such

compositions, his later years saw a shift towards portraits. Yet, as a lecturer at the Academy Of Fine Arts he also worked with Muybridge in the photographic analysis of motion. The end of the exhibition does in fact display some of Eakins' photographs and he is best placed as a link between the realism of painting and the absolute reproduction of the mechanical process.

Of Eakins' portraits, the largest pictures on show are those of two academics and the better known 'Concert Singer'. Classic as these are they do not express Eakins' full meter. This is best seen in the lipid portrait of his wife. Red rimmed eyes and sunken figure combine to produce a wraith like image. Even with more handsome figures, the results were disheartening. In fact many of his commissioned portraits were disliked by the sitters. Realism can always be turned either way; pessimism was Eakins' way.

His most famous picture is 'The Gross Clinic', (not exhibited) depicting an operation in bloody situ. At the time, 1875, it was seen as being too strong in its representation. As a realistic scene showing the progressive wonder of the then modern medicine, it is unsurpassed. Eakins even paints himself in; the faithful recorder. Yet it is the fourteen full length canvases of Catholic dignitaries which perhaps

encompass Eakins most fully; the expense of rich red, full-bodied figures and then a slightly twisted visage.

By the end of his life, Eakins certainly had things to be bitter about. He lost his lecturing position when he removed the loin-cloth from a male model in a mixed class. Nudes were not considered proper in middle-class Philadelphia society; but nudity was part of Eakins' scheme of painting. He himself was part of the Walt Whitman group, which encouraged the sheer physical enjoyment in the outdoor pursuits of real men. Scandal was also realised as his niece committed suicide after living in his house.

In his self portrait of 1902, Eakins is shifty, uncomfortable and skewed to the frame. It reminded me of Munch's self portrait with its background of cloying smoke. In both, the painter is hiding from an unhappy life.

This is not a pleasant exhibition to attend, but it places Eakins as a figure looking towards the uneasiness produced by the fin-de-siècle era in which he worked.

Tintin

National Portrait Gallery, St Martin's Place, WC2. 071 306 0055. Tube: Charing Cross. Mon-Fri 10am-5pm, Sat 10am-6pm, Sun 2pm-6pm. Concs: £2.50. Until 23rd January '94.

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Basketball Tournament

On Saturday, a Basketball Tournament involving six Sports Centres took place at the Kensington Sports Centre. The tournament was organised by John Gosper, basketball coach for the Kensington Sports Centre and Masud Homafar assisted him.

The tournament proved to be very exciting and competitive between the six very strong and skilled teams. The Imperial College Sports Centre and Kensington Sports Centre were the two finalists, each having won all their qualifying games.

Imperial College Sports Centre took the final honours with a score of 63 against Kensington's 43. The referee, Roger Bacchus, deserves full credit for keeping the tournament in control.



Imperial 'Nose' Best

On Wednesday 10th November 1993, the Imperial College Union Wine Tasting Society stormed their way to victory in the Southern heat of the Macallan/Decanter University Malt Whisky Tasting Competition.

The heat, held at the Oxford Union, combined both an individual and team event, both of which were won by Imperial College.

The team event involved a highly testing quiz about the ins and outs of malt whisky manufacture and the malt whisky industry. For example, 'How many distilleries are currently operating in the Islay region?' (Ans = 8); or 'What is the percentage of Macallan lost annually to the Angel's share during maturation?' (Ans = 1-2%). The marvellous team effort displayed by the Imperial College competitors ensured that the opposition, from Bath, Bristol, Warwick, Cambridge and Hertfordshire Universities, did not stand a chance and the team received its just rewards of a twelve-bottle case of The Macallan 10-years-old.

The competition also involved an individual event that entailed a blind nosing of five malt whiskies from the main regions of production. In this, the competitors were required to identify

the region in which each whisky was produced and the distillery that produced it. Not an easy task when you consider there are more than 100 to choose from! This was brilliantly won by the society's very own Ole Petter Gulbrandsen, who goes on to compete in the Grand Final on Burns' Night at the Caledonian Club. The society wishes him all the best in the final, where he will be competing against the winners of the Northern and Scottish heats, still to be held at Durham and Glasgow.

After the stresses and strains of the competition, everyone was revived with a generous dram of The Macallan and an amusing video presentation before the journey home via several drinking establishments.

This competition is just an example of the many events organised or attended by the Imperial College Union Wine Tasting Society, so if you're interested in tasting wine, whisky or whatever, come along to our meetings, which happen every Tuesday at 8pm in the Union Dining Hall, and find out more. Everyone is welcome, whether novice or expert, so keep an eye on the notice boards for what's on each week, both this term and next.

Stomach Disorders

"Return," they cry and return we do. The Ents crew are back and we're not budging for jack.

Tonight, it's party time again in the Union when Atmosphere shoots its sensual stuff. We've shipped in the latest stars of the independent scene, *Echobelly*. Their recent release 'The Bellyache EP' had the critics cream thrown all over it. Many people see this band to take over the indie-pop crown, first worn by The Smiths, that has changed hands numerous over the years. You've got a chance to see them for a fraction of the price elsewhere. Tickets are just £1.50 in advance and £2 on the door, people with Ents cards only pay £1. Doors open at 8pm, bar 'til 1am and a disco through till 2am. The support band will be on soon after 9pm with the main band on just before 11pm; get there early for the 8pm-9pm Happy Hour.

The Boomtown Rats have recently shown their disapproval, but even so, the specialist discos are carrying on regardless. This Monday (29th) will be a Monster indie night with all ya faves, old and new. It's free it's easy and the music runs from 9pm to midnight.

Club Libido hasn't stopped for anything and after the last few stormin' weeks we're taking our part in a charity special for World Aids Day (Wednesday 1st December). There will be a 50p donation at the door, all of which will go to an Aids Charity (see page 14 for details). Come along between 9pm and 1am. There's a late bar 'til midnight. After this week this event reverts to free admission.

Come along to one of our Tuesday lunchtime meetings or drop a line to Matt Park, Ents Chair, in the Ents pigeonhole (Union Office) to find out more about getting involved with Ents. Despite this article, we're actually alright people! Honest.

A Few Brave Women

IC Virgins 0 - 78 Reading

So, last Saturday saw the Virgins bravely battling it out on the rugby field against Reading 1st XV. At least, so it goes for the ten of us who dragged ourselves out of bed on that cold snowy morning.

Still, despite being severely short on numbers, they tried desperately to stop the onslaught and at times even managed to show

some inspiration, ranging from winning line outs to running through non-existent tackles. But at the end of the match this wasn't enough.

So, gurlies, if you've been holding back 'cos you've never played before, don't worry, it's all-comers welcome. Training sessions are:

Tuesday: 5pm, Hyde Park,

Thursday: 1pm, Hyde Park,

Sunday: Matches or 11am, Hyde Park.

See page 10 for an article on the World Student Games

Congas, Concerts And Rag Raids Down South

We told you last week that Rag would not disappear after Rag Week and we have stayed true to our word. We have a number of events going on in the next few weeks, all of which should prove to be fun and raise loads of money for charity.

Firstly there is a collection on the 27th November (tomorrow) at the Lenny Kravitz concert in Wembley Arena. If you want to take part, come to the Rag meeting at 1.10pm today in the Union Lounge and sign up. The collectors should get in to see the concert, so it is well worth going.

Secondly, this Saturday, Rag is going to attempt to raise lots of money for Shelter (the charity which helps the homeless nationwide and especially in London).

How are we going to do this I hear you ask? We are going to do a Giant Conga around Trafalgar Square at midday!!! So if you want to help the homeless and have fun whilst doing so, come to the Rag Office at 11am on Saturday morning and we'll set off to have fun.

Once we've done the Conga, we will set off to various points around London and collect loads of money. There will be prizes for the most original fancy dress and for the top collector. So come along and have fun. If nothing else, running around Trafalgar Square

will get you nice and warm.

For more details on the Giant Conga, come to the Rag Meeting on Friday lunchtime in the Union Lounge or see Ian in the Union Bar this evening and bribe him with a pint (a further prize for the person who bribes Ian in the most original way!!)

Thirdly, do you want to escape from the bustling metropolis of London for a day? If so, come with us on our Rag Raid on 4th December (next Saturday) as it won't cost you anything to get there. We will be taking a minibus of people down to a town near Brighton called Haywards Heath where we will be collecting for Oxfam and exploring the local area. Rag have already done one Rag Raid to Poole this year which was a storming success and everyone had a good time. So, if you missed out, come on this one. If you want to go, sign up at our meeting today or come up to the Rag Office during any lunchtime. The places are limited to a minibus-full so it is first come, first served. Hopefully, we now have a Rag Raid Coordinator, so we will have lots more of these outings in 1994.

For more information on any of our events or collections come to our Friday meetings, read *Felix* or simply visit the Rag Office at lunchtime and we will be happy to help you.

Mission Impossible

Every Tuesday evening at seven o'clock, IC Radio takes a peek into the future.

Mission Impossible is a lively mix of news, interviews and features, keeping you informed on the cutting edge of science, technology and medicine. We cover the important issues affecting scientists and engineers today and in the future and look at research going on at Imperial College, so you can find out what your lecturers get up to behind closed doors! Above all, we try to make science fun and accessible - something it's easy to forget when you're doing a science degree!

In this week's show, we will report on the European Science Night at the Science Museum and talk to Kate Bellingham from 'Tomorrow's World'. There'll also be an interview with Tim Parsons, the Imperial College student behind the programme 'Cyberpunks And Technophobes', shown on BBC2 last Monday and everything else you need to know about the world of science.

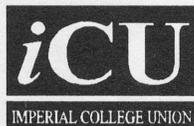
Your mission, should you choose to accept it, is to tune into Mission Impossible this Tuesday, and listen to tomorrow's science - today.

 *Booking a Christmas Party?* 
for your department, friends or
colleagues...

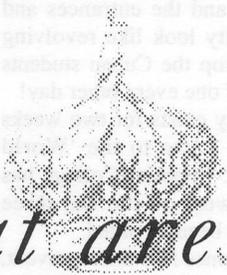
 Why not book the 
Union Dining Hall?

 **Very reasonable rates for
your Christmas dinner
or drinks reception.** 

We can cater for up to 100 people,
anything from a 3 course dinner
to snacks & drinks. Bands and
discos can be arranged too!!



Call Sam on (071) 225 8586
or internal x8586


*What are you
doing on
Saturday
5th
February?*

Imperial Rowers In The Buff



This summer, five students from Imperial College represented Great Britain at the World Student Games in Buffalo, USA. They made up the largest single group from any one University in the Men's Rowing Team.

Imagine a university the same size as Imperial College, where there are no lectures, no problem sheets and no exams. The sun shines the whole time, and all the students are in peak physical condition! Everyone you meet is very friendly and helpful - they cater for your every need. Sounds good?

The university is also surrounded by an eight foot barbed wire fence, and the entrances and exits make airport security look like revolving doors. But that doesn't stop the Cuban students from defecting at a rate of one every other day!

This strange place only exists for two weeks every two years and is home to the 'World University Games 1993'. Imperial College has been represented by rowers on the last three occasions that rowing has been included.

The World Student Games is a curious event, and is sometimes referred to as the 'student olympics', which isn't surprising as this year's competitors included many 1992 Olympians. Despite this link with amateur sport, as in all other areas of sports, it is clearly obvious that the bounds of 'amateurism' are being pushed further back. For example, eight of the eleven British footballers from the last Games signed professional contracts as a result of their participation and one of the Cubans who defected this year leapt over the fence in the middle of his baseball game into a waiting car to sign his new contract!

So why does the event get so little publicity?

Despite the high level of competition, the Student Games fail to generate enough spectator interest; this year Buffalo was unable to secure a major television contract. Despite using volunteers and sponsors to run the whole event, the host city still made a huge loss. Yet cities are still queuing up for the financial liability, the reason being that it gives them an unsurpassable

opportunity to build extensive sporting facilities and accommodation.

However, it is very important to point out that, apart from being a financial exercise, the real reason for its existence is to give students worldwide the opportunity to meet others with similar interests and compete on a friendly basis. This is something that I was very privileged to be part of, a real 'once in a lifetime' experience that all of us will always value.

The rowing events were held in St Catherine's, Ontario - the home of Royal Canadian Henley Regatta, which is just over the border from Buffalo. The course was on a short stretch of river close to Niagara. This meant that the water was flowing and therefore had to be dammed on race days. The lack of water current allowed weeds to float to the surface making the lanes unfair, which led to some heated arguments between the team officials and the organisers, which were eventually resolved.

So how did we get on?

The selectors managed to achieve their

objectives, with all the crews reaching the finals, albeit with some pretty inconsistent performances. The final day promised to produce some exciting racing, with all the British crews still in the hunt for medals.

First were the relatively inexperienced Coxed Four. They were always struggling in their final and as the powerful Romanian Olympians pulled the field apart, they found themselves separated from the battle on the other side of the course. Despite the vocal support from the rest of the team at halfway, they could only manage a creditable sixth place.

The Lightweight Double Scull performed well in an event which the British are not traditionally good at, achieving a fine fifth place.

The Lightweight Men's Coxless Four were up against a good French crew, who they had beaten previously at Paris. Leading in the final stages of the race, the British crew were unable to contain the French, who broke through just before the line. Two of the Brits collapsed with exhaustion and were unable to collect their silver medals at the ceremony.

In the last race of the Regatta, the Men's Eights main rivals were the American and Canadian crews. The USA made the early pace, with the British in a comfortable second place. The Canadians began to drop back as the crews passed halfway. However, the British crew were unable to find another gear to pass the leaders, and had to settle for the silver medal.

Overall the team performed very well, with another silver medal and a sixth place. This is not only a reflection of the high standard of British Rowing, but also the superb team management of Gerald Gregory-Jones, the Universities Athletic Union Chief Executive, and the other coaches.

Our trip was only made possible with the help and support of the following people, to whom we are extremely grateful: Bill Mason AIC, Sir Eric Ash, Peter Mee, and Liz Carr. Our thanks also to the Union, the ACC, and all the other members of ICBC.



Fancy working overseas this summer? See page 15 for details

Don't Miss It!

Just to remind you of what ArtSoc is up to, here is a list of dates for future shows which you can cut out and stick on the wall beside your bed so you won't forget:

Five Guys Named Moe: 30th November '93
 The Magic Flute: 6th December '93
 Aladdin & Christmas Meal: 15th December '93
 Woman In Black: 17th January '94
 Carmen: 24th January '94
 Carousel: 2nd February '94
 Cats: 9th February '94
 Grease: 23rd February '94
 Miss Saigon: 1st March '94
 Phantom Of The Opera: 10th March '94

The list is by no means comprehensive and dates for both the National Gallery talk on how to look at and understand paintings and a trip to Crazy For You will be confirmed soon.

People who joined this year (for a mere £3) have already had the chance to see Les Misérables and An Inspector Calls at heavily subsidised rates. But those wishing to see any of the shows described above had better hurry. The demand for many is overwhelming!

We meet every Monday lunchtime from 12.30pm to 1.30pm to allow everybody to book tickets, so pop along to the Union Dining Hall (first floor, Union building) and rejoice in taking the opportunity to watch London's finest shows.

Don't forget, we subsidise all our trips by amounts which are simply unrepeatable in a family newspaper like this!

Art Anyone?

Are you fed up with the one-sidedness of your science, engineering or medical degree? Have you ever felt the urge to pick up a brush and paint? Whether you are good at art, or just wish to take it up as a beginner, then we may have what you are looking for.

There are a few of us who are starting up what we call 'Leonardo Society' or LeoSoc. It will be Imperial College's (first?) fine arts society (any guesses as to the choice of the name 'Leonardo Soc'? A drink in Da Vinci's for the first answer in!).

We are organising art classes, given by an experienced art teacher. The fine details have not been worked out as this clearly depends upon the wishes of our to-be members.

However, we are proposing lessons once a week (more if demand is there) costing £2 (approx) per week per 2-3 hours. The day depends on members, but will probably be either Wednesday afternoons or evenings. Classes will probably commence in two weeks or else definitely from next term. Realising the cost of materials, the Society may be able to provide them cheaper.

If you are interested in joining, please leave a message in my pigeonhole: Mehul Khimasia, Physics UG3. If you've got e-mail you can write to me at mml.khimasia@ic.

Remember, you don't have to be experienced in art to be interested, only to be interested in experiencing art.

ICU Ski Club

The 1st team earned a well deserved 7th place this Sunday in the Kings Club races held at Brentwood Park. Amongst a high class field of 21 regional teams, IC 2nds were placed 13th.

Rugby Success

IC 1st XV 17 - 9 London Hospital Medical College

After an All-Black style warm-up by, IC started their Gutteridge Cup campaign with a passion that reflected the conditions - cold and unpredictable. Consequently, IC faced a deficit at half-time due to three penalty kicks.

In the second half, IC promptly scored from the kick-off. A penetrating run from the scrum-half created an overlap from aussie newcomer Tim Oldham to score his first IC try.

IC finished the opposition off with a try from prop-forward Mark Baker (devastating from one yard) after sustained forward pressure.

IC go through to the last eight of the Cup, hoping to salvage a so far poor season.

Sports Results

Mens' Hockey 1sts 1 - 0 Royal London Hospital Medical College

Ladies' Hockey 1sts 3 - 2 United Medical and Dental School

Da Vinci's
 — Café-bar —

 **A Night at the Races**
 Ladies, and Gentlemen place your bets
Tote-ally Brilliant!

Tue 30th Nov

Carlsberg & Tetley promotion

20% OFF ALL DRINKS DURING HAPPY HOUR 7-8PM



Royal Dinner perhaps?

**IMPERIAL COLLEGE
LEBANESE SOCIETY**

PRESENTS

ON THE GOLDEN JUBILEE OF
INDEPENDENCE

**THE LEBANESE PARTY
1993**

SATURDAY 27th NOVEMBER

8:00 pm MAIN DINING HALL
SHERFIELD BUILDING (off Exhibition Rd.)

IN ADVANCE : MEMBERS £9 NON-MEMBERS £ 10

AT THE DOOR: £ 11

FOR TICKETS, PLEASE CONTACT:

FAWWAZ KHURI CHEM ENG 4 (071-3733419)
CHUCK YOUNIS CHEM ENG 2
BASSAM CHAMMAS MECH ENG 1
KAMAL TARAZI MECH ENG PG
PHIL BACHA AERO 3

diary

26th Nov - 2nd Dec

Friday 26th

Fencing Club Meeting...12.00pm
Union Gym. All standards welcome.

Friday Prayers.....1.00pm
Southside Gym. Organised by Islamic Society.

Rag Meeting.....1.10pm
Ents Lounge, Union Building.

**IC Radio:
S&M, It's Orgasmic.....9.00pm**
Tune into 999kHz AM for dubious and indecent humour, great sounds and ICR's soap 'St Mary's - The Ins And Outs Of Doctors and Nurses'.

Atmosphere.....8.00pm
Featuring Echobelly and support in the Union building. £1 (with ents card), £1.50 (in advance), £2 (on the door). Bar extension until 1am.

Saturday 27th

**FilmSoc Presents:
'Blue Velvet'11.00pm**
An early David Lynch starring Kyle MacLachlan, Isabella Rossellini, Dennis Hopper. £2.00. 2nd floor, Union Building.

Sunday 28th

Sunday Service.....10.30am
West London Chaplaincy presents interdenominational worship and teaching. Regular meeting.

**FilmSoc Presents:
'Matinee'8.00pm**
Starring John Goodman. All seats £2. 2nd Floor, Union Building

Volleyball Club.....12.30pm
Kensington Leisure Centre, Walmer Road. Women's and Men's training session. Regular meeting.

War Games & Roleplaying Club1.00pm
Table Tennis Room, Union Building. Regular meeting.

Monday 29th

Fencing Club Meeting...12.00pm
Union Gym. All standards welcome.

ArtSoc Meeting.....12.30pm
Union Dining Hall, Union Building.

Flamenco Lessons.....5.30pm
Union Lounge, Beit Quad. Regular meeting. For more info contact Pablo on ext 4999. Beginners and advanced welcome.

Dance Club.....5.30pm
Union Dining Hall, Union Building.

Chess Club6.00pm
Brown Committee Room, Union Building.

Tuesday 30th

CathSoc Mass12.00pm
Sir Leon Bagrit Centre, Level 1 of Mech Eng. Followed by lunch.

Sailing Club Meeting12.30pm
Meeting in Southside Upper Lounge.

Liberal Democrat Society Meeting1.00pm
Every week in Southside Upper Bar.

Ents Meeting.....1.00pm
Ents/Rag Office above Traditional Union Bar. Regular Meeting.

Boardsailing Meeting.....1.00pm
IC Sharks meet in Southside Upper Lounge. More info from James Mayhew, Mech Eng pigeonholes.

Yacht Club12.30pm
Meeting in room 101, Civ Eng.

Dance Club.....6.00pm
Beginners class in the Junior Common Room. Regular Meeting.

Girls Basketball6.00pm
Meet at Southside. For more information, contact Julie on ext 3681 or 071-584 0029, room 25.

Mountaineering Meeting...9.00pm
Regular meeting in Southside.

Da Vinci's7.00pm
Union building. 'A Night At The Races', win on the tote. Carlsberg and Tetley promotion.

Wednesday 1st

Imperial Parachute Club Meeting1.00pm
Regular meeting in the Table Tennis Room (top floor, Union Building, through the Snooker rooms).

Tenpin Bowling Club2.15pm
Meet in Aero Eng foyer for a trip to Charrington Bowl, Tolworth. Transport is provided. Current activity: Handicapped Trios League.

Circus Skills Society.....3.00pm
Union Lounge, Ground Floor, Union Building.

City & Guilds Motor Club Club Night and Rally Meeting.....7.30pm
Senior Common Room, Union Building for beer, videos, Scalextrics and info on forthcoming events.

Club Libido.....8.00pm
Union Building. Proceeds to World Aids Day plus money donated from bar for each pint drunk on a certain line. It's free. Bar extension until midnight.

War Games & Roleplaying Club.....1.00pm
Senior Common Room, Union Building. Regular meeting.

Thursday 2nd

STOIC Lunchtime News Training1.00pm
Come up and see us on the top floor of the Union Building for further details.

ICYHA Club.....1.00pm
Regular meeting in Southside Upper Lounge.

Girls Basketball6.00pm
Meet at South Kensington Station or Fulham Cross School, Munster Road at 7.00pm. See Tuesday's Diary entry.

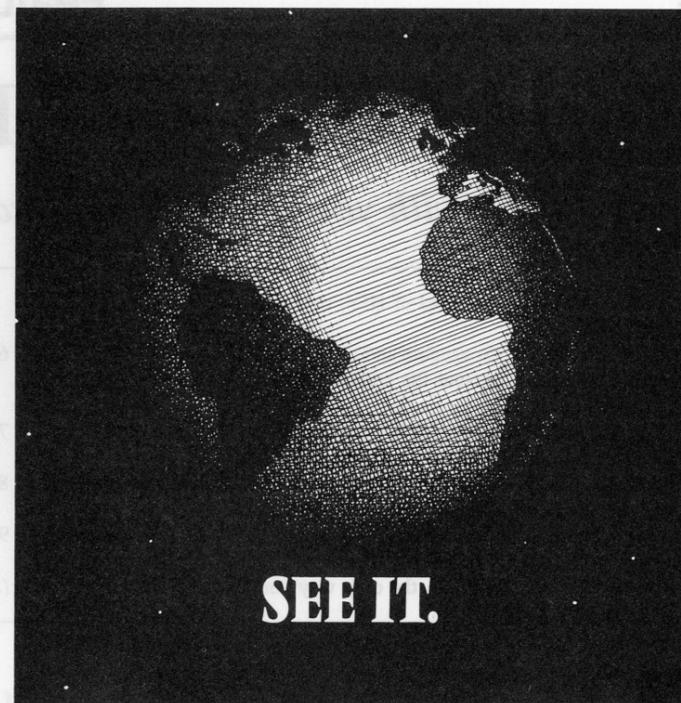
Christian Union6.00pm
Meet for food at 6pm. Meeting runs 6.30pm- 8pm, room 308, Huxley Building. All fab bunnies welcome.

Tenpin Bowling Club6.15pm
Meet in Hollywood Bowl, Tottenham Hale (Victoria line) for Handicapped Singles Jackpot League.

Dance Club.....7.00pm
Beginners Class in the Junior Common Room, Sherfield Building. Regular Meeting.

Cocktail Night.....7.00pm
Da Vinci's Bar, Union Building. Alcoholic and non-alcoholic drinks at bargain basement prices.

STOIC: 'Into the Night' Training.....7.00pm
Set building, learn to use and maintain all the video and audio equipment, interviewing and talkshow practice. Top floor, Union Building.



We have. At STA Travel everyone is a seasoned traveller so we know a thing or two about where you're headed. We can offer you the best deals on fares with the flexibility to change your mind as you go - after all, we operate from over 100 offices worldwide. And we have special deals for students. See us.

WHEREVER YOU'RE BOUND, WE'RE BOUND TO HAVE BEEN. **ST/**
ABTA IATA Imperial College, Sherfield Building, SW7. **ULU TRAVEL**

Soon will we show them
Our Signs in the (furthest)
Regions (of the earth), and
In their own souls, until
It becomes manifest to
them

That this is the Truth.
Is it not enough that
Thy Lord doth witness All
things?

Ah indeed ! are they
In doubt concerning
The meeting with their
Lord?

Ah indeed ! It is He
That doth encompass
All things!

THE GLORIOUS QUR AN (42:53-54) THE ISLAMIC SOCIETY.

Deadlines:

Everything but letters:
6.00pm, **Friday** prior to publication
Letters: 6.00pm, **Monday** prior to publication

Supply the following information by
6.00pm on Friday:

Day, time and title of event, room in which the
event is to be held

**diary
entries**



ICU Cinema is closed for two weeks for DramSoc's excellent production of *An Ideal Husband*. We'll be back in the last week of term with a festive feast of feature films:

The Fugitive
Sliver
Falling Down

True Romance
Dirty Weekend
Monty Python's Life of Brian

MERRY CHRISTMAS!!!

Southside Shop
**20p Off Any
Ice-Cream
Product**

Cut out and present this advert to the cashier before buying any Ice-Cream product in Southside Shop to receive the discount.

Offer ends 3/12/93
1 Voucher per Purchase

World Aids Day - Time To Act

Nothing to do with you, right? Wrong, says Nicky Fox, ICU Welfare Officer.

1. Do you accept that the spread of HIV, the virus that leads to AIDS, is preventable?
2. Since there is, as yet, no vaccine and no cure for HIV and AIDS, do you agree that efforts to prevent the spread of the virus are of para-mount importance?
3. Do you agree that the cost of AIDS to society in terms of lives lost and money spent could be reduced by preventative work?
4. Do you agree that every individual has a responsibility to support efforts to halt the spread of preventable illnesses like HIV?
5. Do you agree that you are unlikely to know the HIV status of every person you sleep with, especially since many people are un-aware that they have HIV and, therefore, the only way you can be certain that you are not putting yourself or others at risk is to take responsibility for yourself and not give that responsibility to somebody else?
6. Do you agree that individuals have the right to be informed about the risks of particular practices, so that they may make reasoned choices about their behaviour?
7. Do you agree that society has a responsibility to provide information to enable individuals to make informed choices about their lives?
8. Do you agree that people who are ill should have the right to and access to appropriate treatment, care and support?
9. Do you therefore agree that AIDS is a social problem for us all?

(Adapted from the National AIDS Trust's WAD Resource Pack)

So What Is World AIDS Day All About?

If you have just read through the previous series of questions and thought about your own personal responses to them, whether they be positive or negative, *World AIDS Day* at Imperial has been worthwhile. Why? The answer lies at the heart of the objective of *World AIDS Day* - a day of action designed to encourage us, at the very least, to think about HIV and AIDS. At the most, *World AIDS Day* gives us all an opportunity to act.

AIDS - Time to Act

This is the theme set by the World Health Organisation for *World AIDS Day 1993*. The words 'Time To Act' were chosen to stress the urgency of the situation that we now face as a global society. You may notice posters around College displaying this message and an image of a breaking chain. The visual message is: It's time to act to break the chain of infection and to break the chains of oppression and discrimination.

Some of you reading this article may be unconvinced of the urgency and the need for us to act now, but perhaps you could reflect on the following: Every country is affected by HIV and AIDS and, in the UK alone (as of July '93), at least 20,035 people were known to be living with HIV. 7,699 of these people had developed AIDS, of whom 4,794 had already died. There are many more people infected who are not known about and who may not even know

themselves.

Tens of thousands of people are already working worldwide to slow the spread of HIV and to provide care and support to those infected. These facts are not provided to induce fear, but rather to inform and encourage the realisation that *now is the time to act!*

Action can take many forms and may be private or public. Whatever action we each choose to take this *World AIDS Day*, the day provides us all with an opportunity to act against ignorance and to learn; to act against the complacency and denial that says AIDS is not my problem; to recognise that we can exercise choice to reduce our risks of contracting HIV and of passing it on to others, by practising 'safer sex'; to question others' and our own discriminatory attitudes and behaviours to those living with HIV and AIDS and to become more sensitive and aware that those around us - colleagues, friends, family - may be living private lives affected by HIV and AIDS.

The Red Ribbon

One small way we can take action this *World AIDS Day*, is to wear a red ribbon, the international symbol of AIDS Awareness. Through this, we make a publicly visible statement, of care, concern, hope and support in the fight against AIDS. The red ribbon symbolises *care and concern* about HIV and AIDS and those affected by it, *hope* that one day the epidemic will be over and *support* for those living with

HIV, for the preventative efforts to halt the spread of the virus and for the efforts to produce effective and accessible treatments, services, vaccines and cures.

On *World AIDS Day* we hope to make these ribbons available to you, at the information stalls in the Student Union, in the Junior Common Room (JCR) during the daytime, and at the *World AIDS Day* benefit disco in the Union, during the evening.

The Union is organising several events for *World AIDS Day* next Wednesday.

At lunchtime there will be stalls in the Union foyer, JCR and at St Mary's providing information on HIV and AIDS and also free condoms.

A benefit gig, organised by Ents, is to be held in the Union Building in the evening. The entry fee of only 50p will go to the Terrence Higgins Trust together with the proceeds from a barrel of beer kindly donated by the Union Bar.

As mentioned in the above article, the red ribbon is the international symbol of AIDS awareness.

Please take part in *World AIDS Day*, wear your red ribbon and help us to promote AIDS awareness around College.

Imperial College Union *World AIDS Day* is organised by:

Paul Collens
Nicky Fox
Min Kavlak

If you are concerned and want to talk about HIV and AIDS, anxious about your HIV status, considering having an HIV antibody test or want information and advice on HIV and AIDS, these contacts can will assist you:

● **National Aids Helpline:** 0800 567123. Free, confidential information regarding HIV/AIDS, 24 hours a day.

● **Gay Men Fighting AIDS:** 071-738 6872. Volunteer-led group offering peer education.

● **Mainliners:** 071-737 3141. Services for all affected by HIV and drugs, including counselling, support groups and telephone advice.

● **Terrence Higgins Trust:** 071-831 0330. Information, help and advice on HIV infection/AIDS

● **Red Admiral Project:** 071-835 1495. Free one to one counselling to anyone affected by HIV/AIDS.

● **Positively Women:** 071-490 5515. Counselling and support for women with HIV/AIDS

● **Body Positive:** 071-373 9124 (7pm - 10pm daily). Network of self-help groups for people affected by HIV/AIDS

● **Black HIV/AIDS Network:** 081-749 2828. National organisation for African, Asian, Afro-Caribbean people.

World AIDS Day is on Wednesday 1st December

Europe 2020

No Job This Summer?

19th March 1994 will see the birth of a new international discussion forum, the 'Europe 2020' pan-European conference. Attended and presented by over 150 students, the conference will encompass everything from a visionary perspective of the future of Europe, looking into and beyond current problems, to the shape of Europe twenty years into the next century.

The conference takes place in Oxford University from 19th to 25th March 1994. It starts with a team-building programme on Sunday. The following three days are spent on committee work. There will be three major committees: Political, Economic and Ethnic/Culture. The committees will be addressed by speakers of high importance such as MEPs, and European Commissioners. At the end of the committee work each committee will have produced a white paper (its opinion on the problem) which will be presented before the Plenary Discussion (the Assembly of all the delegates) and voted on.

The following countries have confirmed their participation: Belgium, Greece, U.K., Ireland, Portugal, Denmark, Spain, France, Sweden, Holland and Germany.

An application for participation is eligible for anyone having citizenship of one of the above countries. An application should consist of a letter and CV, a supporting note from your academic tutor or Dean of Faculty and a typed essay in English of no more 800 words discussing your vision of Europe in 2020 with reference to one of the following topics, looking at the problems from all aspects, especially with a view to 'Hopes, Traps and Priorities':

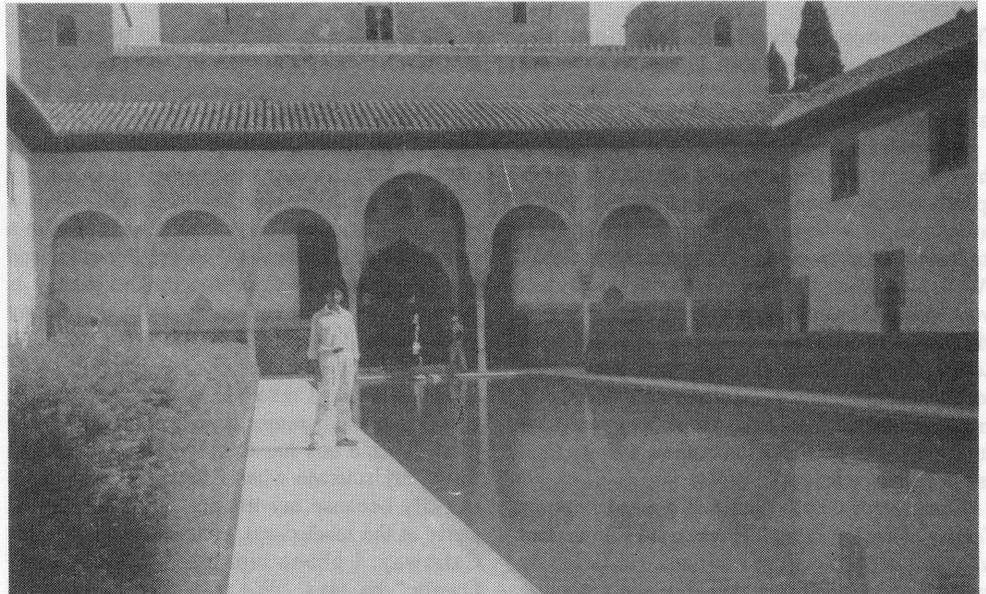
1. Europe Trade Block or free trader?
2. Regional economic fluctuations within Europe: can a single policy cope?
3. The balance of power between Europe and the nation state: dealing with conflicts of interest.
4. Europe and the UN: dealing with Bosnia's future.
5. Is there a distinct European identity?
6. Environmental controls: should the EC impose them on the Third World?

The application material must be addressed to Mr Owen Johns, Brasenose College, Oxford OX1 and should be received by Friday 10th December 1993. If selected, each delegate has to pay £150 for the participation fee

For more information please contact either Mrs Bettina Carr-Allinson, Fontainebleu Youth Foundation, 110a Banbury Rd, Oxford, OX2-6JU Tel: 0865 311946 or Kyriakos Hatzaras, EE2, e-mail kh@ee, Tel 071 402 0680

As an EYP alumnus, I urge all European Youth Parliament Alumni in the College to get organised. Anyone who has been in an EYP session before, please contact me at the above number or e-mail address.

Kyriakos Hatzaras
Committee President, EYP



The Alhambra Palace, Granada

After making numerous summer job applications, I was getting disillusioned with exactly how much being an Imperial undergraduate in civil engineering is worth. Then I heard about the International Association for the Exchange of Students for Technical Experience (IAESTE). The scheme offered penultimate year undergraduates the opportunity to spend the summer working overseas in their field of study. There was nothing to lose so, at the expense of a second class stamp, I inquired for details.

I applied and was successful in obtaining a placement in Spain. I was among ten students selected from Imperial College, by far the greatest number of students chosen from any one UK educational establishment. (The IAESTE organisation was founded at Imperial College in 1948.) My fellow Imperial College trainees were off to Croatia, Finland, France, Hungary, Poland, Sierra Leone and Turkey.

I was greeted at Madrid airport by a Spanish student and found that, by chance I was on the same flight was another IAESTE trainee, Mark from Scotland. After driving around Madrid in the sweltering heat for an hour, we came to the unanimous conclusion that we didn't know where we were going! Another five hours passed negotiating with landlords and viewing grotty accommodation. Eventually the student got fed up and dumped us at a pension (a sort of down market hotel infested with vermin).

We survived the first week eating at McDonalds. Mark knew about as much Spanish as I know Mongolian but, fortunately, you don't need much lingo to order a Big Mac and Coke. As time went by things started to look a little brighter, though they could only have gone one way. Through the IAESTE office in Spain we managed to get somewhere decent to live. I found myself living with another IAESTE trainee from Denmark, an Algerian and a Thai.

On my first day, it took me two hours to find the office of the engineers with whom I would

be working. When I walked through the door they told me that they were not expecting me for another month! Hardly anyone in the office spoke English but my supervisor Pedro compensated for that by being quad-lingual.

As the weeks shot by, the tempo of the work picked up and all credit goes to the staff at Esteyco SA for their dedicated attention towards me. The work I was presented with was relevant and I am proud to say that I got away without touching the broom, photocopier or coffee machine. My design office experience culminated in a visit to a construction site in the beautiful backdrop of the Galician countryside.

My working week was a minimum of 45 hours and, unlike most Spaniards, the people in the office seemed immune to the traditional afternoon siesta. The money was just sufficient to cover all my expenses, the idea being that you don't make a profit.

Over the weekends, IAESTE organised outings but, after tagging along with them for one week, I decided my Spanish was strong enough to explore Spain on my own initiative. I also ventured outside Madrid, despite the cost of travel. The highlights of my visit were undoubtedly the visits to the Alhambra Palace in Granada and the mosque in Cordoba, echoes of the much underrated Islamic past of Spain. Going to a country for a holiday and living there are two different things. I left Spain with a lot more than an 'I Luv Spain' t-shirt.

Everyone I spoke to had an equally enjoyable time and I stress that getting selected for an IAESTE placement is not necessarily a function of your academic prowess. If you're interested then you'd better hurry as the deadline for registration is the 10th December 1993. Details may be found on the Careers Service notice board or directly from the Central Bureau.

Mashud Chowdhury (Civ Eng 3)

There is an IAESTE presentation on 30th November in room 201, Civ Eng, at 12.15pm

A Slice Of Life - Owain Bennallack

There are several advantages to having older friends. Vanity - they start going bald before you. Experience - they have some. Money - they have loads.

Marc slaves away for five days a week and the bitter fruits of his labour include a rather speedy set of wheels. And you know there's nothing he likes better than to drive dishevelled students around in it, or so I impress upon him. "Well, I am going to Cambridge with Louise this weekend and I suppose you could tag along..." Marc has problems involving anyone with Louise, his mysterious fiancée elect. He hordes her like clean underwear. I think he half expects me to burst out Alien-like from between them during a heavy session of nocturnal activity (and ask to borrow a tenner).

Cambridge! Cool - Tintin is going to review Teenage Fanclub there this weekend I think. But what'll I do? "Go to see Juliana Hatfield" he says. "You could review her gig, she's playing with the Fannies." (And that's just about all according to the press). It sounds like a reasonable plan so I get out my little black book but surprisingly East-West records' number is missing. (Hell, the only time that book is useful is if I want to call my mother or set up a hot date with Hammersmith using the tube map in the back.) I beg the number from Tintin and ring up the lovely press people. Sure, I could probably

go see the gig she says. Wanna chat to Juliana?

Doo-dee-doo-dooo-doo-dee-doo-dooo...you are now entering a world where things are not as they seem. *Felix* cannot talk to Juliana Hatfield can it? The Sharon Stone of the grunge world? The Venus of a thousand indie saddo floppy fringed boys' lustful stares? Make that a thousand and one to be honest - I accept with a slobber. But where to stay? Billie! My old friend who's working in Cambridge. The itinerary is complete. A weekend away from this slimy grime heap. In fact, forget the *Felix* office, a week out of London!

But what do I take? Tape recorder, money, giant inflatable hammer, there's no room to pack it all. Well, a boy has to be prepared. Luckily I forget my suitcase when I leave to meet Marc. Luckily because my lift has fallen through. I arrive at the rendezvous, conspicuously sans Mr Calloway. I phone him up. "Oh God, sorry Owain," he says, "We're not going up until Sunday now. Louise is very ill." Yeah right, I can hear her groaning in the background. Okay, but I can still get a lift back. Now, to hitch or to take the train?

Hitching to Glastonbury this summer was one of the most exciting, vibrant, life-affirming things I've ever done. Life-affirming because I regularly screamed mentally "Oh Lord, I'm going to die" and, although by some flukey

philosophical trick I didn't, I'd come too close. (To the articulated lorry in front usually.) Not worth it, not whilst my Juliana awaits me. I make my purchase at Kings Cross, very life-affirming too, and afterwards I go and buy a ticket to Cambridge. The train ride up is deathly boring but this is supposed to be a true and accurate reflection of my weekend, my life. So, for completeness, it was an experimental version of the Japanese Bullet train, there was a murder (Morse) (okay - dot dot dot dash dash..), Peter Sellers turned up to investigate and brought a pink panther, the nice goateed man sold me some more pretty sweets and I almost married a manicurist from Pittsburgh but she ran off (on her excellent cuticles) with Sellers at Bridge Head South. The train pulls in and I disembark.

Cambridge is full of students. Unsurprising, I know, but most of them were from IC! Me and Billie are just driving over them as we bicycle to his house. His abode is damp, cold and smells of old socks so I put my shoes back on, then it isn't so bad. Actually I put my coat straight back on and off we rush, to Juliana, to Fame! We get to the Junction without seeing a single college (except Emmanuel, which I mistake for a shopping precinct at the time). Oh no, one hour to go! Off to McDonalds to write my questions.

To be continued ...

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Cinema

Posse

Starring: Mario Van Peebles, Stephen Baldwin, Billy Zane, Tiny Lister Jr

Director: Mario Van Peebles

There are three types of Westerns: the old black and white cowboys 'n' injuns, the old spaghetti westerns, and the new breed such as *Silverado* and *Young Guns*. However, in hardly any of these are the heroes black (a surprise seeing as 33% of all cowboys were black) and this is what Mario Van Peebles sets out to rectify in *Posse*.

It is about the legend of gunslinger Jessie Lee (Van Peebles) and his Posse. While the posse are on the run from a tyrannical Colonel, Jessie is seeking to avenge his father's death.

The film has a strong plot with many subplots, good characterisations and it raises points to make you think. However, when you have the best elements in a film, it can raise the stakes too high and when *Posse* doesn't make it you're left screaming "Why didn't they just make it that bit better...then it would have been great".

This, I would suggest, is largely due to the direction of Van Peebles. Situations are often unclear and action scenes lack the edge which makes them amazing. He lacks the subtlety of making you care about the characters, so when they die it just happens rather than being a shock.

The cinematography has some incredible shots but that's all they are, a couple of seconds of something that could have been. It often looks more like a twenty second photography exhibition which is disappointing.

The pace is good and holds your attention, but it does this by jumping from one scene to the next instead of flowing. Van Peebles seemed to be aiming for a cross between the modern western and the stylish, but often surreal aspects of spaghetti westerns. Rather than try to blend these he seems to have opted for a pick 'n' mix approach so the film never really gels properly. A crying shame for an almost great movie.

Magellan

Cinema

CB4



Starring: Chris Rock, Allen Payne and Charlie Murphy (Eddie's brother)

Director: Nelson George

CB4 is a revelation; finally someone has had the courage to satirise the macho posturing of gangsta rappers and the wit to know how to do it properly. This film, from music video director Tamra Davis, also manages to include some very good examples of the genre in question, though with titles like 'Sweat Of My Balls' there is no question of the message being compromised.

The plot is a relatively simple one. Three middle-class black kids have aspirations to become rap stars. They have the talent, but can't seem to find an image, until they come into contact with local drug dealer and all round bad egg, Gusto. His imprisonment conveniently

gives wimpish Albert the opportunity to assume the hard man persona and remodel the group.

They become the most popular band in the world (as you do) and everybody is happy. Then Gusto escapes from jail. Suffice to say that there is a suitably happy ending. The portrayal of the band, their rise to fame, the scandal, the inevitable break-up and the even more inevitable reunion concert.

One very nice touch is the inclusion of a geeky documentary crew who provide us with the early testimonials from rap legends such as Ice-T and Flavor-Flav. They also lend a surreal feel to the proceedings. This film is highly enjoyable, both for the rap connoisseur and the novice. Ignore any comparisons with the over-rated 'This Is Spinal Tap', *CB4* is the real thing.

Tony

Video

Bodysnatchers

Director: Abel Ferrara

Brilliant. Ferrara's incarnation of the popular bodysnatchers myth is less a remake than an inspired overhaul. Setting the film in a military camp gives degrees of tension to the settings that make the backdrop compelling in its own right and, like Cameron's *Aliens*, gets the pulse running from the very start.

Unlike his precursors, Ferrara never shows the aliens arrive, but somehow transmits a sense of their presence to the audience who, for the

most part know the eventual outcome - a knowledge which makes the foreboding stronger still. And when the aliens' presence is finally overt, the audience can only watch helplessly as the humans' impotence against the hordes is demonstrated: "Where you gonna go; where you gonna hide...There's no-one else like you any more," a scientist's 'wife' gloats.

Yet, while sustaining enough fear and unease to satisfy most horror fans, one is constantly aware of the stunning beauty of Henry Links' photography, each shot so carefully crafted as to embody the best of Ridley Scott (*Bladerunner*) and Copolla (*Apocalypse Now*) - incredible montages of light and sound; silhouetted torch

chases through misty woods and in one particular *Aliens*-esque sequence, dimly-lit soldiers lifting alien pods out from a misty river.

The film is brilliant, far, far superior to *Jurassic Park* and probably on a par with *Aliens* and *Terminator 2*. I share fully the anguish of the Screen International rep who complained bitterly about Warner's decision to release straight to video without a cinema release - they are insane. Not only is it a very good film, but it is a very cinematic film, the cinemascope format having been used to excellent effect (and incredible sound), TV can only strangle its greatness.

The Pear

Coming soon to a reviews page near you: *Addams Family Values*

Opera

Tenor In Shining Armour



If *Lohengrin* does not attract you with its symbolism, the mythological tale of a knight, in literally blazing armour, gliding in the wake of a swan to the rescue of a distressed maiden, then this staging may only amuse, bemuse and ultimately annoy you with its apparent banality.

However, the visual metaphors of Tim Albery's new production at English National Opera almost always serves the drama. Act II, particularly, is indicative of designer and producer working hand in glove, moving with

dazzling fluidity and invention between the forbidding, sepulchral opening intrigues of Telramund and his diabolical wife Ortrud, through to a spectacular burst of energy and colour for the celebrations of Lohengrin's union with Elsa.

Certain devices may be refined as the run progresses; Lohengrin's duel with Telramund was clumsy and unconvincing, all very obviously carefully choreographed. But the problem of the swan was quite poetically solved,

an almost angelic creature, the dancer gracefully suggesting loyalty and love in every movement.

Mark Elder was in control of the musical side of things and demonstrated a breathtaking virtuosity. He has, for many years been wooing audiences with dramatic, vital interpretations of the Italian repertoire, especially Verdi. Here, he brought these qualities to bear on Wagner's sumptuous score. From the beautifully molded, whispered opening through to the glorious close, almost five hours later, he had the audience in raptures. Not since Karl Böhm have I encountered such an energetic exponent of this repertoire. The orchestra did their best to stay with him, while the chorus were in remarkable voice.

The soloists were competent, with two notable exceptions: the Elsa of Linda McLeod was surely a miscalculation, the voice not having the power required and sounding distressingly squally above the stave. In contrast John Keyes' debut as Lohengrin is a major event. His voice has the right warmth and lyrical pliancy the part demands. He phrased sensitively throughout, caressing the music of this most romantic of Wagner's heroes. Despite an obvious tiring towards the end of the evening, the Canadian's interpretation will certainly develop in depth and stamina.

A feast for the eye and ear, although all subsequent performances may not be enhanced by the refusal of the curtain to rise at the beginning of Act III, thus temporarily delaying the lovers' intended night of bliss.

Iqyy

At the Coliseum, St Martin's Lane, WC2N. Tube: Leicester Square. 071 836 3161. Ends 29th December.

Opera

A Muffled *Flute*

Would-be opera buffs are usually pretty well-advised to praise the musical virtues of any new Royal Opera House production, while condemning the staging for a lack of imagination. But the new *Magic Flute* which opened at Covent Garden last week turns this maxim on its head; Schikaneder's pantomime cum road-movie is well served but, in the pit, conductor Andrew Parrott short-changes the divine Wolfgang A.

Martin Duncan's vivid and intelligent production refreshingly proves that the phrase 'something for everyone', so often applied to the *Flute*, doesn't have to be a euphemism for 'you won't like most of it'. The beautiful abstract sets in rich purple and bright yellow are filled with symbols (set-squares, windows with wings) representing Masonic brotherhood and enlight-

enment. Too much slapstick can upset the delicate balance between these serious themes and the opera's comic interludes, but here there's plenty of wit in the buffo passages: in his entrance aria, Peter Coleman-Wright's Papageno stands stork-like on one leg while brightly-coloured birds zip across the stage in answer to his pipes. Later the wicked Monostatos, complete with dangling Oxyrynchus-style phallus, prepares an outrageous bondage contraption for Pamina.

As the hero Tamino, Kurt Streit struggles against evil, ignorance and a sadistic costumier to achieve initiation and a decent outfit with symbolically rolled-up trouser leg. He has a winsome voice, but from very early on it's obvious he's not going to get the support he

needs from Andrew Parrott and a severely pared-down orchestra, who completely ignore Streit's attempts to raise the temperature and the decibels at the climax of the portrait aria. Clarity is all very well and there is indeed plenty of it right from the crisp overture, but no sense of theatrical ebb and flow, no build-up of tension towards dramatic focal points, ever disturbs the deliberate, even tread of Parrott's conducting. It's all too quiet and well-manicured; only at the very end does the distinctive burr of the valveless trumpets make its mark.

Patrick Wood

Royal Opera House, Bow Street, WC2E. Tube: Covent Garden. 071 240 1911. Ends 11th December.

Take a walk through the Exhibition of American Art on page 5

Theatre

Bent

Homosexuality is not straight. It is in fact *Bent* by Martin Sherman. First presented at the Royal Court in 1979, this play has been repeated in over 40 countries, courtesy of the powerful portrayal of the struggle for survival of Jewish integrity comprehended by the eternal Jewish intellectual who advocates the holocaust of Jews but omits the holocaust of political prisoners, criminals and, lastly, the butt of Nazi hate - not the Jews but the gays!

This is a landmark play as well as a classic in its own right, depicting the harrowing story of 'queer' or 'fluff' love amid Nazi persecution in concentration camps, which demonstrates that gays, not Jews, witnessed the worst persecution.

Wolf, a tall blonde superman played by Richard Trice, is shot by the Nazi's for being 'queer'. He was 'picked up' by Max (Nick Mercer) who lives with his effeminate lover Rudy (Andrew Ableson) and all homosexuals flee the cities in fear of reprisals.

Living in a tent outside Berlin, Max and Rudy pretend not to be 'queer' while Uncle Freddie (John O'Byrne) tries to arrange passage for them to Amsterdam. Both are arrested for 'touching' and end up in Dachau. Max denies even knowing Rudy who is shot for his effeminacy. Max is rewarded for his 'straightness' by



being given a yellow star instead of the pink triangle and enjoys certain privileges and luxuries only allowed to Jews.

Max meets Horst, impressively played by Aidan Slater, who has been imprisoned for signing a petition calling for more homosexual recognition. The end result is a struggle for identity which the Nazi Corporal and the captain attempt to rub out using the terror tactics of cruel discipline.

Worth seeing even if you're not gay, but don't expect a happy evening out. This is a play for the unceremoniously unsqueemish who have some interest in the subject matter.

Adrian Thurston

Ecicetera Theatre, Oxford Arms, 265 Camden High Street, NW1. 071 482 4857. Tube: Camden Town. Concs: £7.50/£6.50 concs. Ends 28th November.

Theatre

The Winter's Tale

When an actor stars in a long-running television series, particularly a cop show, there is a tendency to assume that the screen role represents the full extent of his acting abilities. To make such an assumption of John 'Bergerac' Nettles, would be to make a very silly mistake indeed, for this production of *The Winter's Tale* shows him to be a Shakespearean actor of the first order.

The sheer intensity of his characterisation of the jealousy-stricken King of Sicily creates an aura permeating into every nook and cranny of the auditorium. When Nettles' tortured monarch exits the stage, the aura fades, leaving a vacuum that could, in any other company, flatten the production.

Fortunately, this is the RSC, where the supporting players match their leads measure for measure. This is most evident in the 'bit' parts, such as those of Geoffrey Dench and Graham Turner. Their old and young Shepherd double act is at times so hilarious that, if this were television and not the stage, they would undoubtedly be given their own series.

Samantha Bond's Hermione, Queen of Sicily and cause of all the trouble, was another highlight of the evening, as was Richard McCabe's stupendous playing of Autolycus as a

combination of Arthur Daley and Fagin.

Set such high quality players against Anthony Ward's clever minimalist set that seamlessly changes from one scene to the next and then direct them by the RSC's Adrian Noble and one has the recipe for a magic night at the theatre.

Incidentally, for student on a budget, the Barbican offers cheap standbys at £6.50 and £8. However, my late arrival led me to discover an interesting variant on the try-before-you-buy idea. In order to prevent latecomers disrupting the performance, the management keeps them waiting in the bar where, with a comforting drink (£1.80 for a glass of house plonk), one can watch the first forty-five or so minutes of the play on a monitor. Now, call me a skinflint if you like, but isn't this an absolutely brilliant way of finding out if the Shakespeare on offer is as you like it?

So what is *The Winter's Tale* about? Does it matter? No-one goes to see Shakespeare for the plot, just the quality of the production and this is one of the best of them all.

Shaun Joynson

RSC Barbican, Barbican, EC2. 071 638 8891. Tube: Moorgate/Barbican. Standby £6.50/£8 (immediately before performance).

Theatre

Relative Values

This is playing at the recently rebuilt Savoy Theatre which was reduced to ruins in a devastating fire in 1990. Painstakingly renovated at a vast cost to its 1920s splendour, it is perfect for Noel Coward's play set in the height of Bertie Wooster's days with all the upstairs-downstairs shenanigans we love to hate.

Susan Hampshire plays the Countess whose son is about to join the lower ranks by marrying a Hollywood starlet (played by 'the blond girl in the Philadelphia ads') causing much muttering and dismay among the household staff. The personal maid tearfully begs to leave her ladyship but her ladyship will not have it as she has been a servile companion all her life. The plot thickens and a bizarre plan is tailored to keep the maid within the household.

Despite a stilted start, the true comedy of Coward's play emerges in the second half. Unfortunately, this comedy, having been played out in innumerable productions before, is dull in the extreme. If you want to see the superb Savoy Theatre then get a back stage tour, but the idea of lunching at the next-door Savoy Grill holds a lot more appeal for me!

MJ

Savoy Theatre, Strand, WC2. 071 836 8888. Tube: Charing Cross. Standby £10 (on day)

Album

Quicksand
Slip

The theme for the album is that of rock riffs and aggressive vocals, reliant on chunky rhythms for appeal. But where *Rage Against The Machine* are on occasion fluid and funky, *Quicksand* remain resolutely a rock band, and come off the worse for it. There is the odd snatch of a tune, but not enough to rescue the songs from the 'competent but unexciting' file, which sadly grows ever larger. As if to add insult to injury, the wonderful melody of 'How Soon Is Now' is flattened out by the screaming vocalist and, of course, Jonny Marr's delicate guitar work is nowhere to be heard. The best plan for *Quicksand* is to invent a time machine, go back three years, release this album and take the world by storm. Failing that, they must live in the shadow of the rest of the hardcore world. (5)

Guy

Released on Polydor

Album

Various
Volume 8

The Volume series have unfurled themselves onto our consciences once again. Already in its eighth publication, they cleverly amalgamate a 200 page book brimming with interviews, with a CD tucked neatly at the back. Recently they began to bridge the often huge chasm between indie and techno. Now Volume 8 has a healthy 50-50 mix.

Cerebral cognoscenti will not be disappointed as the best in British trance talent, such as *Autechre* and *Higher Intelligence Agency*, are here, while floppy-haired indie kids will be free to masturbate over the newly recorded and previously unreleased *Elastica* track 'S.O.F.T'.

The Sultans of Ping's track is ridiculously tiresome, but there is added bonus of an extra 'hidden' song. They should learn some lessons in weirdness from the *Buthole Surfers*, present here in glorious Technicolor. Other notables include *James* and the *Wonderstuff*, their mixes strive to blur the musical dichotomy.

Back on the looping front, *B12*, who gave us the 'Soma', elevate once again with 'Scriptures' and *Curve* just know what it's all about.

Unplug yourself from conditioned perceptions, listen to Volume and though this has become a naff cliché, expand your mind. Unity is what it's at. (7)

Camille

Released on Total Record Company

TDK
CAMPUS
CHART

November 1993

- | | | | |
|-----|--|--------------------------------------|-------------------|
| 1. | WHEN THE SH-- GOES DOWN | Cypress Hill | Ruffhouse |
| 2. | MOVIN' ON UP | M-People | Deconstruction |
| 3. | BOOM! SHAKE THE ROOM | Jazzy Jeff & The Fresh Prince | Jive |
| 4. | RELAX | Frankie Goes To Hollywood | Z.T.T. |
| 5. | ENOUGH IS ENOUGH | Credit To The Nation and Chumbawamba | One Little Indian |
| 6. | CREEP | Radiohead | Parlophone |
| 7. | ON THE ROPES | The Wonderstuff | Polydor |
| 8. | THE KEY/NO COMPLY | Senser | Ultimate |
| 9. | BREAKDOWN | One Dove | Junior Boy's Own |
| 10. | TODAY | Smashing Pumpkins | Hut |
| 11. | RSVP/FAMILUS HORRIBILUS | Pop Will Eat Itself | Infectious |
| 12. | CANNONBALL | The Breeders | 4 A.D. |
| 13. | GO WEST | Pet Shop Boys | Parlophone |
| 14. | INTO YOUR ARMS | The Lemonheads | Atlantic |
| 15. | DO YA THINK I'M SEXY? | Revoluting Cocks | Devotion |
| 16. | FOR WHAT IT'S WORTH | Oui-3 | M.C.A. |
| 17. | DAYDREAM | Back to The Planet | Parallel |
| 18. | HEART-SHAPED BOX | Nirvana | Geffen |
| 19. | CANTALOOP US-3 | | Capitol/Blue Note |
| 20. | SAY WHAT? | Xpress 2 | Junior Boy's Own |
| 21. | NORMAN 3 | Teenage Fanclub | Creation |
| 22. | HERE WE GO | Staka Bo | Polydor |
| 23. | SAMROCKS & SHENNANIGANS/WHO'S THE MAN? | House of Pain | Ruffness |
| 24. | GIVE IT UP | The Goodmen | Fresh Fruit |
| 25. | JIMMY OLSEN'S BLUES | Spin Doctors | Epic |

CHART BREAKERS

- | | | | |
|----|---------------|--------------------------|-------------------|
| 1. | SMOKEBELCH | Sabres of Paradise | Junior Boy's Own |
| 2. | COMIN' ON | The Shamen | One Little Indian |
| 3. | SUNDAY SUNDAY | Blur | Food |
| 4. | OPEN UP | Leftfield And John Lydon | Hard Hands |
| 5. | TEXAS COWBOYS | The Grid | Deconstruction |

Chart compiled by STREETS AHEAD
Telephone No: 081-852 8836
Compiled: October 1993

Album

Eric's Trip
Love Tara

While the major labels divided up the spoils in Seattle, Sub Pop began looking further afield for new talent. In Canada they found *Sloan* and, through them, discovered a hotbed of new talent. This yielded the 'Never Mind The Molluscs' EP featuring the aforementioned and *Eric's Trip*, amongst others. Shortly after this the *Trip* released a single, 'Songs About Chris' then a critically acclaimed mini album, 'Peter' before this, their first full length LP.

Their songs combine delicate melodies with vicious bursts of guitar feedback. With three of the band sharing vocals, the album contains a diverse collection of songs with the listener never knowing what to expect next. Two years ago this album would have had stardom stamped all over it, but now, unfortunately, it may just slip through the net. (7)

Ridley Dash

Released on -sigh- Sub Pop (What is it between Mr. Dash and the underground label? Every week it's the same story.)

Album

Various
No Alternative

Aids kills. Wear/watch-worn a condom. Buy this album and some of your money will go to Aids research. Here the music is what matters.

Sounding like the latest mutation of the virus itself, *Mathew Sweet* kicks off and promptly falls over with 'Superdeformed'. *Buffalo Tom* are palatable but *Soul Asylum* need more than 'Sexual Healing' to repair their lacklustre cover. Brilliance rides in again with the silver cuff links and shiny cadillacs of *Urge Overkill*. 'Take A Walk' has more salty depth to it than most MOR bank-breakers manage in a career. Changing tack and sailing into blacker winds, *American Music Club* contribute the lusty, twisted 'All Your Jeans Were Too Tight' - there's never been a better advert for a life of sleaze. Methadone for the addicted?

Goo Goo Dolls 'Bitch' about something followed by the album's real gem. Probably the greatest song they will ever record in an evening, 'The Unseen Power Of The Picket Fence' has *Pavement* doing for REM what Langland did for Piers Ploughman. A low-fi funky tongue in cheek tour-de-force. *Smashing Pumpkins* wheel out 'Glynis' and *Bob Mould's* been a lot less average than his incarnation on 'Can't Fight It'. Most of the best flares and fades behind.

Salvation. Five likable efforts on and suddenly we're ascending and flying over the smoky landscape conspired by *Uncle Tupello* with 'Effigy'. Weren't the *Beastie Boys* BC let along pre-Aids? Still, 'It's The New Style'. *The Breeder's* spawn 'Iris' and *Patti Smith* is strangely touching with her 'Memorial Tribute' - like mental patients are when flying over the cuckoos nest.

The secret track? Usual stuff, verse, chorus, verse - oh, never mind. (8)

Owain

Released on Arista.

Album

Bryan Adams
So Far So Good

To many people, it will come as a surprise that Bryan Adams existed before 'Everything I Do', but apparently he did and this 'best of' album concentrates on the early 80s and 'Reckless.'

I suppose these are a typical cross section of his work, but when played back to back, they all seem to merge together. This may be typical of a 'best of' album, but eventually his husky voice and the backing instruments all mix into one monotonous tune. The only variety, such as it is, is whether the song is fast or slow. (5)

Blodwin

Released on A&M

Album

Tom Waits

The Black Rider

"Fearless, tireless, insane and capable of going to deep profound places" writes Waits in the liner notes about his new collection of songs, 'The Black Rider'. Certainly this album takes us to familiar Waits territory - crumbling love songs, peculiar narratives and plain weirdness - although it's less clear as to whether he's succeeded in these claims. Like last year's excellent 'Bone Machine', 'The Black Rider' has a rough spontaneity. Most of the songs were

hothouse over a few nights in Hamburg with collaborators Greg Cohen and Gerd Bessler. Such experiment techniques suit most of Waits' compositions admirably.

William Burroughs makes his presence felt throughout the album, writing texts on which the album was based and also taking a star turn on a couple of songs. I can see it now, Burroughs as pop star, dueting on Frank Sinatra's next album and touring with Sonic Youth.

So there we have it. Reality presented by a drunken hobo and a ninety year old cult writer. I think they come pretty close. (8)

JF

Released on Island

Album

Velvet

Underground

Live MCMXCIII

Lou Reed has succumbed to Dylan syndrome, the blatant disregard of the original melodies and vocal inflexions which ingrained themselves in your mind, and said what the band were all about. Perhaps this is because he's Lou and is a positive statement against stubborn buffoons who expect a completely retro sell-out. John Cale actually admitted early on that he was in it for the money. It's initially patience testing, but this is more to do with the fundamentally conservative part of human nature.

With John Cale covering all the Nico parts, the haunting qualities have been diminished, but a certain Welshness has been added to it that

allows Nico to truly rest in peace. Incidentally, his epic 'The Gift' was also delivered beautifully, while his lamenting viola is nothing short of stunning.

Moe Tucker steals the show quite easily with her intriguing 'After Hours', perhaps closest to the original; all the charm with a slightly fuller backing. I will always rate Moe, partly because of her original androgynous mystery, but also because in the 80s she sang with cynical wit, "I'll pay rent till the day I die, that's my share of the American Pie." The seminal woman who made female drummers just as cool.

This Paris recording is just for posterity, a once volatile group getting together for old times' sake. For some reason I can see them backstage, staring into the middle distance and wistfully reminiscing about those hazy days. And as for Andy Warhol, all I can say is Valerie Solanas. (7)

Camille

Released on Warner

Gig

Buffalo Tom

Bettie Serveert

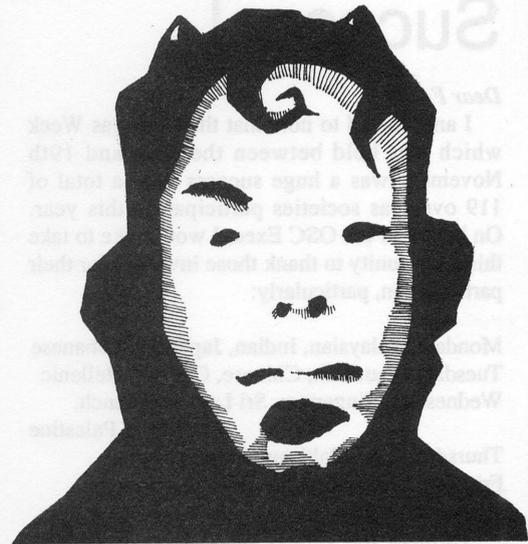
The Forum

Bettie Serveert are from Amsterdam. It's a foreign sound (there I've said it) US or British bands wouldn't attempt it. Their songs should be set as case studies for musical structure. To be able to build a spiralling song, change tempo mid-stream and employ false endings without grinding teeth, these are people to build a philosophy of music - existentialism within someone's reach. Forget that the guitarist is a left-over from the peroxide punk era. If you have something to say, take me along to. That's what they do and I don't even like all their

songs. Another speckled set but one which is glorious in its expanse. Only Madder Rose have eclipsed them live so far this year.

The headliners are on stage, *Buffalo Tom*, the college geeks who made it beyond. Bill's resplendent with sensible cardigan and Chris in a pleasant jumper, they're Pavement's saner fetch and it shows. It's been said that they "make such a virtue of the unspectacular". Right on one count. A diet of steak and fries is as American as apple pie but *Buffalo Tom* are only handing out single portions. No grand vision, just play the song. Yes, the crowd go wild but they paid to do that. I want to be taken inside myself but *Buffalo Tom* are an alternative playing Kiss. It's tepid and only the encore with 'Torchsinger' really shows that there is any American psyche at work. That was worth my time but the rest, it just trailed off in the end.

Tintin



Tom Waits - *Mephistopheles*, darkness and the whole cursed shooting match

Gig

Cranes

Astoria 2

Mist-garlanded and walking on light, the *Cranes* come out to play. This is how it will be; we'll dance on the edge of our yawning graves and race thunderstorms through moonlit churchyards, a tale whispering on the wind...

...but no. The fragile beauty of Alison Shaw's voice is drowned in guitar feedback and distortion; what should be portentous seems merely pretentious. There are moments of rapture, the single, 'Jewel', and the predatory guitars of 'Adrift', but it's not enough. The encore is curiously muted, only 'Starblood' pulls us down with its ominous undercurrents.

The lights come up, exposing our dream houses as the tawdry things they are, cheated by the day. Perhaps I shouldn't hope for intoxicating night blossoms in a garden like this, I don't know, but if you'll excuse me I think I hear the wind calling.

Joe

Single

Baby Chaos

Sperm

I don't want to waste your time, here's two and a half minutes of raucous riffing which knows where it's going. Eeek, indie with a road map. *Baby Chaos* are going to rake up the plaudits with an album of this stuff. But, back in single land, 'Sperm' and especially a funk headed 'Tongue' are just the start of their motorway.

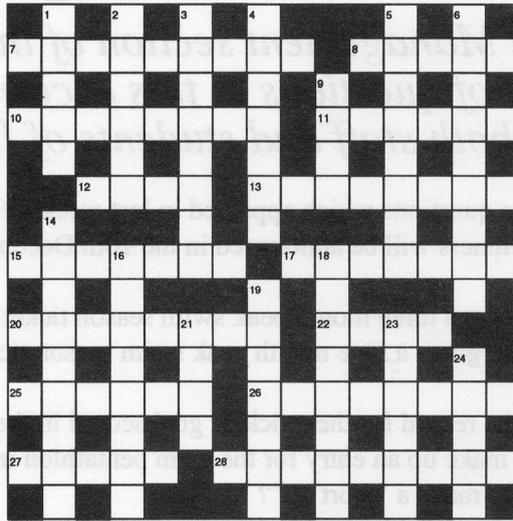
Tintin

Released on East West

Crossword *by Sphinx*

Across

- 7. Land given to a successful martial artist (5, 4)
- 8. A good read? (5)
- 10. Came from an arranged eastern mandate (8)
- 11. The cut makes many walk out (5)
- 12. Insect moves leaf (4)
- 13. Vote in an assembly to think of new ideas (8)
- 15. Vegetables decay in automobile's surroundings (7)
- 17. Loud cry as clan gathered round Rio (7)
- 20. Speaker on course here, maybe (8)
- 22. A way of letting off steam in the heart of Coventry (4)
- 25. Fit inside a tribe longboat (6)
- 26. Is back at duet rendition and in place (8)
- 27. Consider this a delicacy (5)
- 28. Assume that mail union will be delayed (9)



Down

- 1. Vagabond put sheep in an antiseptic (5)
- 2. It sounds as if Kenneth will get the dog house (6)
- 3. Remove the summary (8)
- 4. Sounds like there's a young man in this pantomime (7)
- 5. Umpire's decision? Come off it! (4, 4)
- 6. Lift up and leave it on, perhaps (9)
- 9. Head of state is able to look over (4)
- 14. What the transplant patient can do when an organ is donated (4, 5)
- 16. Traitor on charge that Capone finds reasonable (8)
- 18. Lift veil carelessly at an art gallery (8)
- 19. Proceed and activate (5, 2)
- 21. Broken gear incites fury (4)
- 23. Almost noon too soon (6)
- 24. Warmth Henry finds on the moor (5)

Answers to last week's Elimination

- | | |
|----------------------------|--------------------------------|
| a. jar, gable (2, 20) | l. half-mast (9, 12) |
| b. alps, andes (4, 15) | m. district, victoria (37, 41) |
| c. cry wolf (1, 14) | n. friend, fountain (31, 38) |
| d. prime minister (23, 39) | o. draft, draught (16, 35) |
| e. least, steal (21, 28) | p. gulf, shell (8, 26) |
| f. window frame (33, 18) | q. gold rush (7, 13) |
| g. sheet music (25, 22) | r. national front (40, 19) |
| h. spotter, fast (36, 6) | s. stand off (27, 3) |
| i. early bird (17, 5) | t. river, balance (24, 34) |
| j. hard cheese (10, 29) | |
| k. choose, select (30, 32) | |

The word left over was *Item* (11)

FilmSoc Competition Winners:

- T. Sashikumar, ISE 2**
- Vijay Valayatham, Elec Eng 1**
- S. Kirupakaran, Civ Eng 2**
- Brett Birchmeier, Chem Eng 1**

Please bring your Union/Swipe card when you collect your tickets from the Felix Office.

IMPERIAL COLLEGE COMPUTER SALES are no longer closed at lunchtime...

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Sports Centre Competition

The Sport and Leisure Management section of the Estates Division present the second set of questions in this exciting, fun and sporty competition open to both staff and students of Imperial College.

You should already have the first set of five questions which appeared in last week's *Felix*. The final five questions appear below along with the official entry form. Winners will be announced in the 10th December issue of *Felix*.

The Prizes: The staff winner will receive a three month peak swim season ticket (giving unlimited pool access).
The student winner will be given a nine month peak swim season ticket.

- The Questions:**
6. What player holds the record for the quickest goal scored in the World Cup Finals?
 7. How many athletes make up an entry for the team pentathlon in the Olympics?
 8. How many golf clubs make a 'short set'?
 9. How many test matches have been abandoned in England without a ball being bowled?
 10. How many penalty points result if a rider falls off a horse in show jumping?

- The Rules:**
1. Entries can only be accepted on the official entry form.
 2. A winning draw will be made from correct entries received.
 3. As this is a fun competition, no correspondence will be entered into and the decision of the Sport and Leisure Manager will be final.

With your answers from last week's five questions, complete your cut out entry form and hand it to the Sports Centre Reception, 7 Princes Gardens, by 10.30pm on Thursday 2nd December 1993, to be in with a chance of winning one of a selection of prizes totalling nearly £50.



OFFICIAL ENTRY FORM for the Sport and Leisure Competition

Week 1	Week 2
Question 1.....	Question 6.....
Question 2.....	Question 7.....
Question 3.....	Question 8.....
Question 4.....	Question 9.....
Question 5.....	Question 10.....

Application forms to be handed to the Sports Centre Reception, 7 Princes Gardens by 10.30pm Thursday 2nd December 1993.

Name..... Department.....

Contact address..... Contact phone number.....