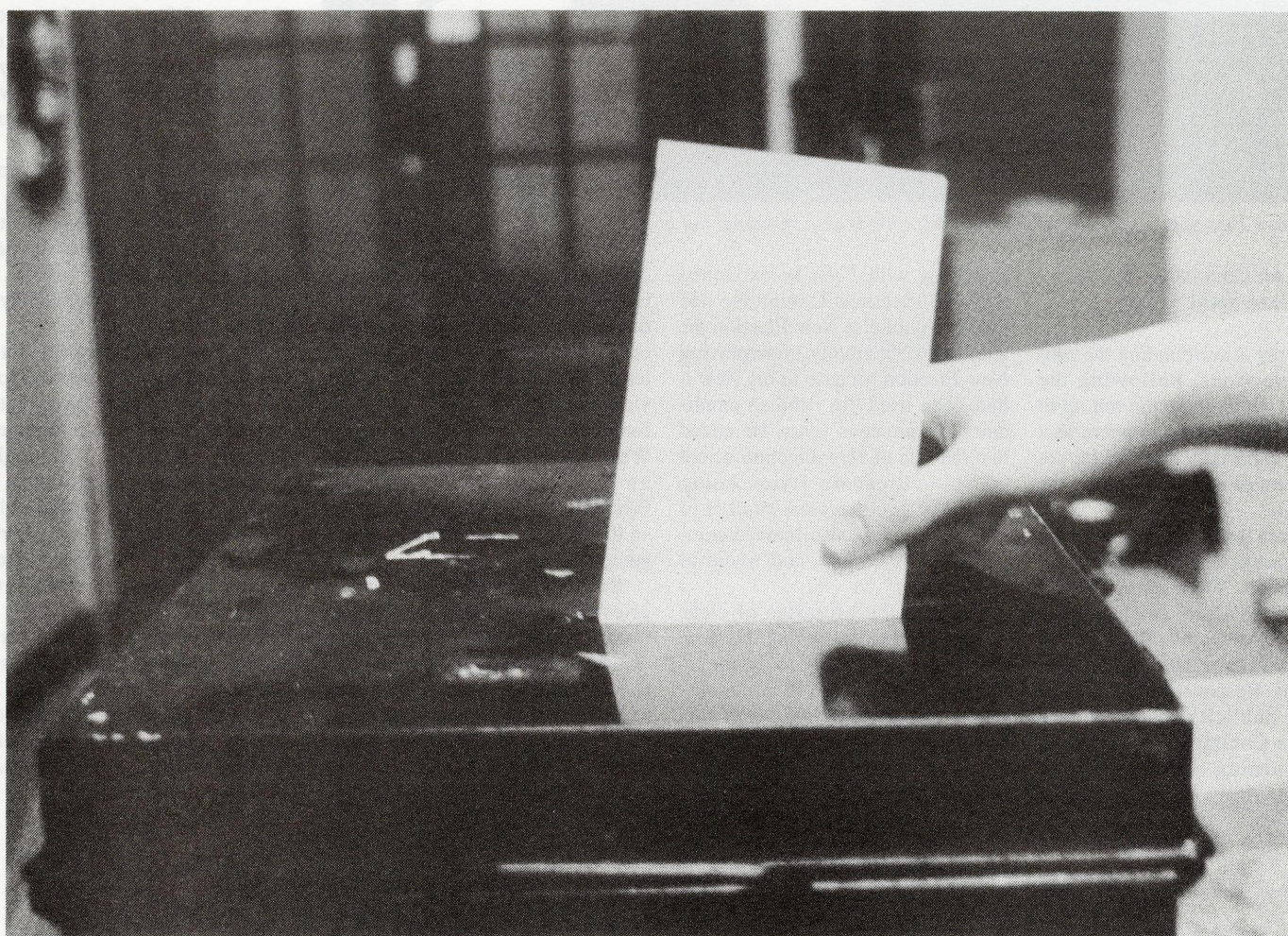




Felix

Issue 993

11th March 1994



ICU alchemy:

Vote + Vote + Vote + . . . = One Sabbatical

(Vote in departments next Monday and Tuesday)

Elections Controversy



Madame Tussauds – with tour guide. New Election is also standing, but is unlikely to know the way around.

BY LYNN BRAVEY
AND MARC ELLIS

Controversy is surrounding the sabbatical elections. Following the Hustings which mark the run up to voting, there is rising concern that students, especially first years, are still very much in the dark about the elections.

One area that has sparked debate is the apparent lack of publicity for New Election. The purpose of New Election is to allow an election to be re-run if voters feel that none of the proposed candidates are suitable for a post. Responsibility for New Election publicity rests with the Elections Committee, chaired by the Returning Officer Union President, Andy Wensley. In an

interview with *Felix* he explained why the Elections Committee had failed to publicise New Election: he admitted deliberately underplaying New Election because in his view it had been used "to rubbish candidates" in previous years. He added that the role of New Election would be made clear on flyers being mailed to every person eligible to vote. These will also include complete details on how and where to vote.

Despite the promises of clear posters and leaflets stating the locations of voting stations, students have expressed distrust in the system. Many feel that the seven voting stations set up on the South Kensington site (reduced from a total of ten last year), will be inade-

quate and that this will deter people from voting. Mr Wensley attributed the low number of voting stations on the new swipe card voting system. College Security can only provide seven of the machines needed for its operation. According to Mr Wensley, this number was decided by Rick Bilby, last year's Deputy President, but he has since suggested that at least three more machines are required.

Some candidates have aired grievances regarding the lack of proxy voting. Mr Wensley confirmed that one candidate has been to see him over the matter. He has now stated that anyone wishing to vote by proxy should contact him as soon as possible in the Union Office or on extension 3501.

Patten's Moral Speech

BY LYNN BRAVEY

Students need to realise the true value of a university education, according to Education Secretary John Patten.

In what has been seen by some as a change of direction, Mr Patten said people should examine the value of an education rather than the cost of funding it. In a lecture on university values at King's College, London on Tuesday, he said that undergraduates have to realise that university life is not a "one way affair."

He suggested a list of morals which institutions might like to promote. Those mentioned included regard for proper authority, sensitivity towards others' needs, fairness, honesty, courtesy, loyalty and self-respect.

Mr Patten was adamant that students need to pay attention to the responsibility they have to their universities to conduct themselves properly. He claimed "It is right to expect students not only to be present but to participate actively in seminars, attend lectures and practicals on time and hand in promptly work undertaken to the best of their abilities."

He also stated that students had an obligation to the society which helps to fund their courses. He urged all universities to introduce student 'contracts', setting out the standards that learners and tutors expected from each other.

New Constitution Delayed

BY MIKE INGRAM
AND LYNN BRAVEY

The new constitution of Imperial College Union (ICU) has suffered further delays. An Extraordinary General Meeting (EGM) was held at 1pm on Monday to discuss and pass the constitution document. However, the meeting was cut short after just over an hour by someone calling 'quorum', apparently having decided that too many people had left the meeting to make further dis-

cussions valid. Despite the meeting's poor turnout of about 70 people (clearly below the quorate level of 100), Andy Wensley, ICU President has said student interest in the Union is rising, due to the Union being "a lot more professional... [and so] maintaining a higher profile."

The majority of points raised at the EGM were on clarification of wording and typographical errors. However, much debate took place on sections covering the organisation of the Union, particularly the

re-instatement of a House Committee responsible for the management of Union areas in College.

The idea of a House Committee is strongly supported by Deputy President (Clubs and Societies), Charlie Leary. Dismissing rumours that he had threatened resigning over the matter, Mr Leary told *Felix*: that there was a time last term when he felt that people were beginning to misinterpret exactly what his job was. Societies were coming into his office with matters

that he felt should have been dealt with by a House Committee. He believes sabbaticals should not have to make policy making decisions.

He continued by questioning the Executive Committee making decisions that may seem of little or no importance to them, but nevertheless are decisions that need to be made. Mr Leary suggested that this was where House Committee would step in, with the advantage of being able to "forward plan" for certain situations.

You can vote on Monday and Tuesday in departments

Supercomputer

BY JOE MCFADDEN

One of the most powerful super-computers in the world is coming to Imperial College, courtesy of electronics giant Fujitsu.

The Japanese company has loaned the AP1000 computer to Imperial College's Department of Computing for use in research on parallel computer applications. This paves the way for the creation of a European Centre for Parallel Computing at Imperial. HRH The Princess Royal will officially open the Centre on Tuesday 24th May.

The supercomputer will be linked to research centres throughout Europe, as well as other College

departments. However, Government restrictions on access to super-computers will be applied. This means that researchers from such countries as Communist China may be barred from using the facilities.

Research projects planned for the Centre include multi-media and virtual reality applications. Other departments intend to run complex programs ranging from a new method of analysing the Earth's core to modelling semiconductor materials.

The new Centre will be headed by Professor John Darlington, who said "we look forward to a successful partnership [with Fujitsu]".

Science Debate

BY MIKE INGRAM

The current state of British science will come under scrutiny at a public debate on Wednesday 23rd March.

The meeting is organised by the Institution of Professionals, Managers and Specialists as part of SET7, the Government's initiative to raise awareness of science and technology among the public. The debate aims to question the effectiveness of British science and explore its future. Questions that will be covered include: 'What is science for?'; 'Is science getting its fair share of school leavers?'; 'Can science create more jobs?' and 'How

can science recruit more women?'

The debate will be hosted by a panel of science experts, journalists and MPs, consisting of David Bellamy, Professor Jocelyn Bell-Burnell (Open University), Professor Alec Boksenberg (RGO), Will Hutton (science writer for The Guardian), Anne Campbell MP, Don Foster MP and Robert Jackson MP.

Entrance to the meeting is free and all are welcome to join in the debate. It starts at 6.30pm and continues until 8pm. The venue is the Old Theatre, London School of Economics, Houghton Street, London WC2.

Imperial Composites Conference

BY MIKE INGRAM

Imperial College's Centre for Composite Materials will host a conference in April dedicated to its achievements.

The conference, entitled 'The

Challenge of Composites' will be held on the 19th and 20th April and will mark the 10th anniversary of the Centre. It will include sessions with speakers from Imperial College as well as representatives from Du Pont, Shell, Rolls Royce,

Ciba and British Aerospace. An exhibition of products, processes and analytical software is also planned. The conference aims to discuss applications of composite materials, which range from the aerospace industry to automobile

and leisure goods.

Frank Matthews, Director of the Centre commented: "The work of the Centre is evidence of what can be achieved when industry and academia get together."

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Looking at Europe with 2020 Vision

How can Europe live up to its hopes and avoid the pitfalls by the year 2020?

Regional economic fluctuations within our continent are one of the major European headaches of today. Economic and financial indicators vary from country to country and even from region to region. Each administration is striving to improve their own region by deciding on and implementing measures that suit a particular situation and point to a particular aim, whether it be to decrease the rate of inflation, to raise industrial production or to make a better balance of payments. A single pan-European macro-economic policy cannot and will not cope with regional problems and affairs simply because they refer to the economic environment of a particular European area.

At the moment we can distinguish between groups of countries in Europe that either form a particular organisation and/or share common recent, past and future aims. These are the European Union (EU), the European Free Trade Association (EFTA), the former Eastern bloc countries and other countries which are members of the Council of Europe but do not fall into any of the categories above like Cyprus, Malta and Turkey. There are extensive differences in current economic and political situation as well as in aims and strategies among these groups of countries; there is also notable fluctuations within a group, or among regions in a particular country

My vision of Europe in the year 2020 encompasses the following points that refer to a Europe from the Atlantic to the Urals:

1. Homogeneity in living standards, quality of social network and other related services.
2. Well-established economic development and progress ensured by optimum macroeconomic policies ardently followed and reasonably adapted only when needed.
3. Reinforcement of efficiency in all fields and levels of production by the application of scientific and technological endeavours.
4. Use of clean, 'green' sources of energy, such as Wind Energy, for the operation of plants, industries and the European Grid.

For many Euro-pessimists the above set of points would probably seem to be of the naïvest utopia ever! Nobody would blame them since Europe seems to have been losing confidence in itself over the past two years. Nevertheless, despite the recent crisis on European optimism, there is an established certainty in the European political spectrum that "the power lies with the union".

Today, the European economy is picking up again and there is substantial hope that the economic

divergence, caused by instabilities such as the European Monetary System crisis, the Danish and French referendums over the Maastricht Treaty and the Swiss referendum over the European Economic Area, will be reverted.

Firstly, the GATT accord last December was a major relief as trade will now be much more of a fair play than before. Secondly, renegotiations on the Exchange Rate Mechanism (ERM) will establish certainty among investors and currency markets. Thirdly, the European Economic Unity and the faithfulness in its timetable will provide a reference to all countries aspiring to join the EU. Also, progress on the EEA will establish further forms of cooperation in all fields between the EU and the EFTA countries. Moreover, further stabilisation of the Central and Eastern European states' economies and politics by means of interactive exchange of opinion and know-how in all levels will bring them closer to western standards. Finally, a successful integration of Sweden, Finland, Austria and (perhaps) Norway and retrospection of the applications of EU integration of Cyprus, Malta and Turkey will redefine the current and future relations between the EU as it stands and each of these countries

We also have to realise that this current phase of the European history is critical. At this difficult time there are quite a number of factors that can lead the 'European

Dream' to failure. First, and within the EU, there is the danger of some countries forming an economic union of their own, leaving the other nations in ignorance and with a very uncertain future. Similarly the so-called 'poor' countries may not be able to continue their economic development due to inner deficiencies as well as lack of the Union's solidarity. There is also still the possibility (quite remote now, though) of the ERM collapsing under the pressure of currency markets. Prospective members of the EU (EFTA plus Cyprus, Malta) will have second thoughts about joining the Union once the crisis sharpens and will think that they are still better off on their own. Lastly, if the former Eastern

bloc countries are not given further aid in order to continue and finish off with reforms they may well face a continuous recession along with social and political unrest. All of the above will lead to severe economic discontinuities and incoherence throughout the continent

Top priorities are therefore the following:

1. Enhancement of cohesion between the 12 member states of the EU by means of coordination and further funding of all the relative programs for regional development.
2. Further cooperation between the EU and EFTA countries as well as structural changes within the EU leading to the successful integration of the four aforementioned countries.
3. Increase of opinion exchange and aid at all levels with the central-eastern European countries.
4. Mostly important: to present a new pan-European perspective for the future which will cater for all countries aspiring to share interest, opinion and beliefs over the crucial problems of the continent; i.e. a blueprint for the United Europe.

Kyriakos Hatzaras
(Greek Delegation for the 'Europe 2020' Conference.)



A Stranger in our Midst

Marcus Alexander looks back in time from the heights of the Queen's Tower.

Everybody's seen it, some have even been to the top of it, but nobody seems to know *why* it's there. The Queen's Tower is famous within Imperial College for being the only remotely attractive building in College (apart from the RCM), it's emblazoned across the cover of every prospectus and yet for years it has stood empty.

So why is it there at all? It turns out that the Tower was originally part of something far greater. It was the central feature of the Imperial Institute, a vast building commissioned to mark Queen Victoria's Golden Jubilee in 1887.

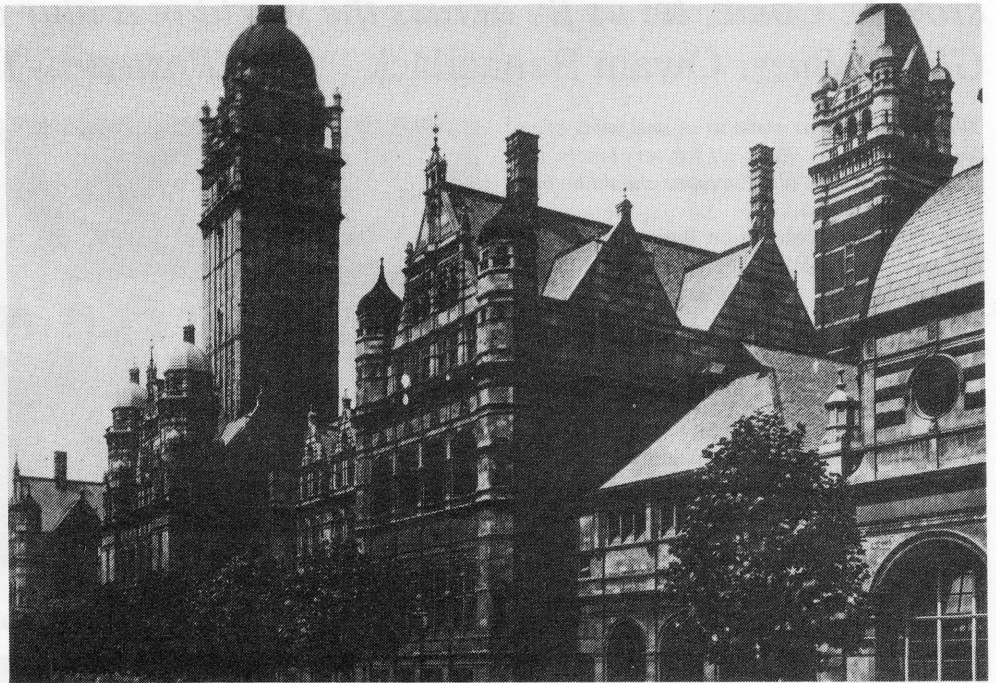
The Institute was to be the spiritual heart of that long dead institution, the British Empire. Containing libraries, laboratories and museum rooms, it was a gross celebration of Imperial power. The building itself was over 210 metres long, a fantastic neo-Renaissance construction with the Tower rising from the centre, flanked at either end by smaller, supplementary towers. With the Tower making it one of the tallest buildings in London, it stood proudly at the heart of the city and the heart of the Empire, watching over its progeny with an omniscient eye.

The Imperial Institute was just part of the immense vision of Prince Albert. Using the money raised by the Great Exhibition of 1851, he created the South Kensington of today by commissioning the Science and Natural History Museums, the Victoria & Albert and the forerunners of Imperial College. His dream was to 'improve the progress of Human Development' by creating a centre of aesthetic and cultural learning in London. (It is a sad irony that students at the modern Imperial College have so little interest in the aesthetic learning).

So the Tower stood at the centre of this monument to British rule. From its 87 metre high peak the whole of London could be seen, even landmarks up to twenty miles away. However, its glory was short lived. The Empire began to crumble and the Institute was not profitable. Much of the building was taken over by the University of London in 1902 and other institutions used it later on. Meanwhile, Imperial College was born and it was hungry for space.

In 1957, the Government committed architectural sacrilege by ordering that the fantastic Institute building should be destroyed. The site was needed for the monolithic steel frames of the new Imperial College buildings. The ensuing uproar was so great that they eventually decided to keep the Tower. Over a space of two years, the Civil Engineering department worked to make the Tower stand on its own, by rebuilding the lower half and installing massive foundations. The dying embers of the Imperial Institute became the Commonwealth Institute and moved to Holland Park, along with two of the stone lions.

The Tower now stands somewhat incongruously in the indifferent heart of College, a symbol of the academic achievements around it. It is empty and locked to prevent overstressed students from temptation. It seems irrelevant



The Imperial Institute. Who is that cheeky time traveller in the top left?

now, its past forgotten along with the remains of the Empire it represented. A few renegades from the Mountaineering Club have suggested turning it into a climbing wall but, apart from that, the tower remains largely ignored.

However, for a few weeks at least, the Queen's Tower is experiencing rebirth. Once an emblem of power, more recently one of science, the Tower has become a work of art. Various artists have been asked to draw their inspiration from the architecture and history of South Kensington in an exhibition designed to bring art out of the gallery and onto the street. Organised by the Royal College of Art, it will exist in the area around Imperial College throughout March, giving us a once in a lifetime chance to receive that much needed dose of aesthetic learning without having to walk for more than five minutes.

In creating the exhibition, the Albert Memorial (or rather its scaffolding) has been utilised, a Saracen personnel carrier is now sitting outside the RCA and a 'diplomatic car' is roving the streets. This mutating machine will be both seen and heard as it cruises past the 24 embassies in the area, playing each nation's music in turn. For those who dare to venture inside the RCA itself, they will be able to express their opinions on a giant video system, or just write them on the wall. The artists have been using up-to-the-minute technology to express the modern paranoia about surveillance, terrorism and Big-Brother. Video, sound and military hardware have all become valid media for this most modern of modern art.

For the highlight of the show, I braved the freezing sleet to pay a visit to the Tower itself. At the very top protrude four video cameras.

Their appearance had been so subtle that they could have been placed there by College Security to keep a beady eye on us. I found the door open. Inside were four screens, suspended from the distant roof of the tower, showing the view from each camera. The effect is disconcerting and vertiginous, the feeling of staring up and at once looking down from an impossible height. Huddled behind a radiator was Anne Eggebert herself, the artist...

Her path of discovery seemed analogous to my own. The might of the old Institute and its shocking aims, which included 'the furtherance of systematic colonisation', inspired the idea of using the Tower as a symbol of power and surveillance, where one could both observe and be observed at the same time. The sense of alienation she felt within the Tower and within the concrete arena of the College itself inspired the title, 'The Visit of a Stranger', a quote from Marcus Aurelius written on one of the Tower's stained glass windows.

Amidst the discussion, I asked if there had been any student interest? Well, apparently she had found the Tower plastered with posters claiming that "Art is dead. Long live The Bohemians". So, those fabled revolutionaries had struck again! What had amused her most was the fact that they had used blu-tak, so the posters could be removed! So much for radicalism.

So, after years of emptiness the Imperial PowerPhallus has a new lease of life. It has survived rebuilding and abandonment to be rejuvenated as a new, more cynical symbol of domination. Venture inside the Queen's Tower while you can while you can (the lower half is open) and experience its unknown past.

See page 16 for an interview with *Madder Rose*

The Night of a Thousand Stars

Last Friday, the OSC's International Nite drew in its traditional shiny, happy crowds. Come, let us fly across the world in a blur of pictures...

Global Buzz: Owain Bennallack

Postcards from Paradise: Ivan Chan

'Now the world has come to us and many of us don't seem to care. At once I felt very lonely, the world seemed very big. Everyone should be in a minority sometimes.'

So I ended a column on International Nite last year, lambasting the absence of home students from the proceedings. This year there were, perhaps, a few more. But regardless, in the interim an obvious truth has dawned. There are x tickets and y countries on that stage. That means roughly x/y tickets per affiliated and homesick student. So there isn't that much room for the rest of us! A shame, because this really is the high-night of the College event calender.

I feel a buzz when I arrive at six o'clock. It's the buzz of a College partying, letting its hair down. We are here to smile, laugh and butcher anyone who stands between us and the last portion of Kway Teow Goreng. I try that myself, also hitting the Japanese stall and, with a ticket plundered from an absent friend, circle the Iranian buffet. It was truly gorgeous. That left a spare food coupon but unfortunately I'd misplaced that spare ticket! Contented gluttony turned to stomach-turning panic when I considered the absent friend's arrival for the cultural show where, meeting me ticketless, she would undoubtedly put on a show of her own in the Sherfield Building foyer (castrato anyone?). Luckily, a wonderful Singaporean stall helper found it in a sorry brown state at the bottom of his box. Relieved, I almost knocked over the Goreng in my efforts to culturally bond with him!

Everyone I spoke to described the food as 'brilliant' except a chap called Tai who only got a chance to use one coupon. He admits that the food he tried was 'brilliant' – friend, the Food Fair is like an exam, you have to learn to cram!



Pick your country, cheer your flag...



Sitting pretty.

"You have to be here really quickly because when everybody arrived – vroom – everyone hits the best stalls straight away...when I got to the Japanese stall there was just tumbleweed flying by..." **Tim Parsons, Aeronautics PG**

Do you get an opportunity to try out food from the other stalls?

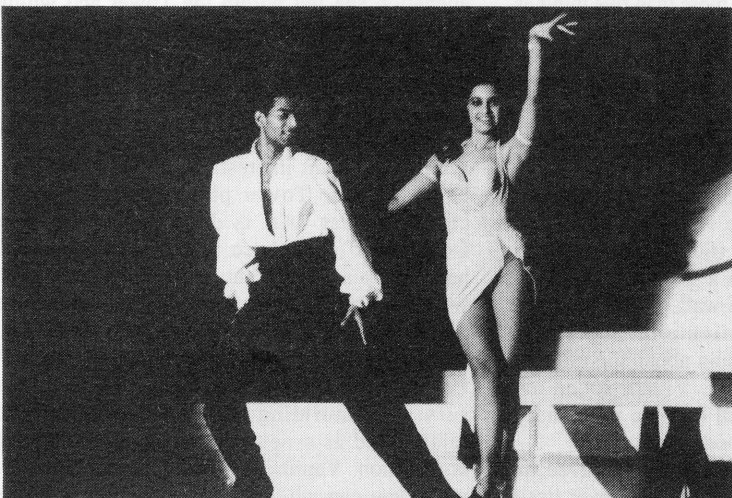
"Yes of course! We get a chance before the main fair opens..." **The Lebanese Stall Helpers**

What about cultural promotion?

"It's merely for having fun...it might depend on the individuals themselves, rather than generalising to say that everyone will think of it as something greater."

Kavah Jhayour, Aero

"The Food Fair has gone extremely well – it exceeded all our expectations." **Mark Sin, OSC**



The Dance Club provide us with that perfect Kodak moment.



Rather more diverse than the local take-away...

Explore the Queens Tower and the meaning of power on page 5

Does IC integrate its students well enough?

"It could do better, though it's better than other colleges – I have friends in Leicester where you really do get sects apart..."

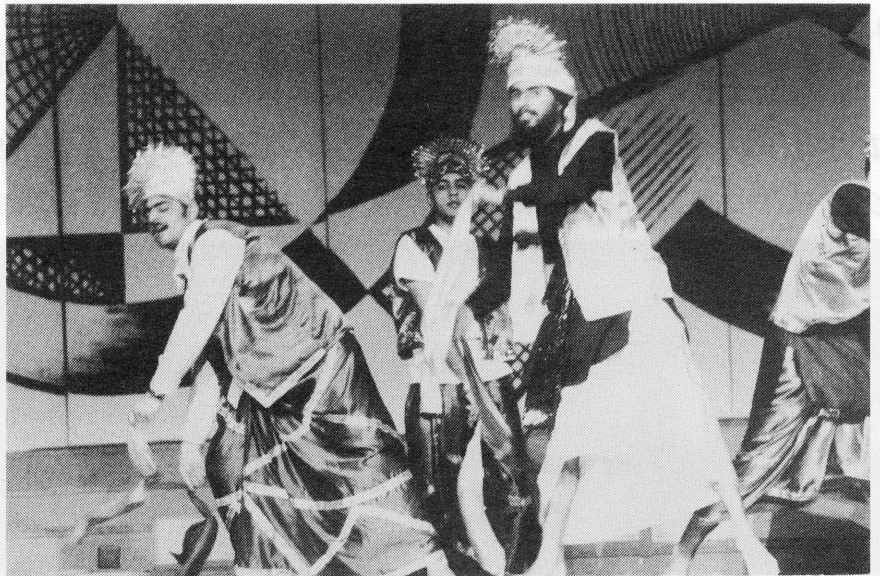
Alastair Forance, Geology III

"The best thing last year was when I was up on stage compering! It might have lost its appeal!"

Zena Perrara, An ex-compere!



A final prayer or at least a deep breath!



Just who's being entertained here? The Sikhs live it up onstage.

The cultural show begins promptly, the flag ceremony running smoothly and eliciting wild cheers with every new entry. Just what do they put into that Mediterranean water? The noise makes me grin and the stage is set for a whirlwind tour, Orient Express style.

Some fear that the world is becoming homogenised, an MTV template stamped on every capitol from Berlin to Bangkok. Yes, it's worrying, but I would say that countries are like the people that populate them. Sometimes

subtly different, sometimes radically at odds with our own 'normals' (whatever nationality we may hold), they're always impossible to categorise. It comes home with every new act: rhythmic variations, body movements, colour and clothing. And we can enjoy each one.

Andy Wensley said to me before the show: "A quarter of College is from overseas and there isn't enough mixing of cultures. We need to promote successes like these." So look at the pictures and remember, or wish you were there...

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- URBAN WARRIOR -
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Purity, Beauty and Musical Alchemy

Patrick Wood talks to conductor Andrew Davis and soprano Patricia Wise about Alban Berg's Lulu, one of the greatest operas of the twentieth century.



Andrew Davis, Chief Conductor of the BBC Symphony Orchestra. (Photo: Alex von Koettlitz)

The name of Schoenberg spells commercial suicide for concert promoters. Of those composers who have adopted the methods of serial composition, it is only Schoenberg's pupil Alban Berg whose works have gained anything like widespread public acceptance. The accessibility of Berg's two most popular compositions has been enhanced by their extra-musical associations. In the grim realism of the opera *Wozzeck*, it is not difficult to see a powerful reflection of the misery the composer himself experienced as a soldier in the Austrian army. And the rich and beautiful Violin Concerto is a requiem for the 18 year-old Manon Gropius, stepdaughter of Alma Mahler, which in the last movement magically merges its twelve-note row into the opening theme of a Bach chorale.

Only recently, however, has it been possible to understand the personal motivation behind Berg's greatest work. Now, with hindsight, it does seem odd that someone in a lasting and blissful marriage, as Berg ostensibly was, should be drawn to Wedekind's two *Lulu* plays, with their pessimistic and ultimately tragic exploration of sexual attraction. "Berg was, I believe, rather obsessed by sex," says conductor Andrew Davis. "We've discovered more and more in the last few years about his affairs,

particularly of course with Hanna Fuchs-Robettin, who was the inspiration for probably both the Lyric Suite and *Lulu*. At the same time, I don't think he just stayed in his marriage to Helene because it was convenient. I think there was something about their relationship that he needed."

But he also needed a different type of involvement, which he found in his idealistic adoration of Hanna Fuchs-Robettin. Berg's wife seems to have understood the nature of the affair. "He didn't want too close an association with this woman, as he imagined her in the unheard of florescence of his artist's fantasy, for fear of disappointment," she wrote in a letter to Alma Mahler in 1936, a few months after Berg's death. Helene was to survive her husband by more than forty years and throughout this time she forbade the completion of the opera's third act, which Berg had left unorchestrated. *Lulu* was performed only as a two-act torso.

Andrew Davis recalls meeting Helene Berg in the early seventies, on a chance visit to the Bergs' summer residence in southern Austria. "We had tea and chocolate cake and I asked her about *Lulu*. She quoted the line that she'd been delivering for years: 'I showed it to Schoenberg, Webern and Zemlinsky and none of them wanted to finish it and said it should be left and I

think it should be left,' and the great mystery is whether she really believed that, or whether, I don't know, was this her way of getting back at Alban for all his infidelity? I don't think so, but it is very strange because everyone knew and she knew, I suppose, that the piece was so almost complete that it was really untenable to say that you couldn't perform it."

Whatever the reason, it was not until 1979, three years after Helene's death, that the premiere of the complete three-act *Lulu* was given and the apotheosis of Berg's love for another woman reached the stage. In the final scene, *Lulu* has fallen from the heights of fashionable society to the degradation of prostitution in late Victorian London. Alwa, a composer and one of *Lulu*'s past lovers, a character with whom Berg closely identified, stands enraptured before a portrait of *Lulu* in the fullness of her beauty, and challenges anyone to remain a respectable, conformist member of society in the face of such allure. It is as if Berg were trying to define the nature of his idealistic relationship with Hanna and at the same time to justify it.

Andrew Davis has been "completely infatuated", as he puts it, with the music of Berg since he first heard the Violin Concerto in his early teens. As a student in Rome in the late

sixties, he went hungry in order to be able to afford an orchestral score of *Lulu*. "I think Berg is one of the greatest masters of the twentieth century...I mean ever, really. And his style has always appealed to me tremendously. It's a very lyrical style, but it's very complex emotionally, which is what I like about it. There's a lot of irony in the music, there's a lot of humour—very black of course—and there's a deep sort of melancholy...It's interesting, there's a sense in which Berg's music and Elgar's music, for instance the Second Symphony, are not so far apart. They both look at the world with rather a sense of catastrophe I think; a lot of compassion, but with a lot of disillusionment. And, of course, *Lulu* is absolutely that, because by the end of the piece one is disillusioned with Lulu and all the men around her and the whole awful business of sexual attraction. But at the same time, in spite of all the degradation she goes through, at the end the sense that one has is of an awful loss and an awful waste of something beautiful and pure and vibrant."

After the success of Davis's Berg weekend at the Barbican two years ago and with the 'Towards The Millenium' series having reached the Thirties, the time seemed right for the fulfilment of a long-held ambition. "I've been dying to do *Lulu* for years and years. The Berg weekend..., you know, I had more fun than should be legal doing that!" Despite their well-received *Wozzeck*, the English National Opera have yet to commit themselves to a production of the complete *Lulu* and so it is not since the Covent Garden revival of 1983 that London has heard the finished opera. "*Wozzeck* is easier to put on. It's a much easier opera to cast. If you've got a good baritone to do *Wozzeck* then you can cast the rest fairly easily, whereas *Lulu*...The title role of course, almost no-one in the world can sing it at any given time. And some of the other roles are hard—Alwa's a very hard role. But it's mainly finding a Lulu, that's the biggest problem."

For these two concert performances, *Lulu* is sung by Patricia Wise, today's pre-eminent interpreter of the part. "It's probably the longest role that I sing," she says, "except for Susanna in Mozart's *Marriage of Figaro*, which certainly can't be compared, because the dodecaphonal music is much harder to learn. Also the many, many scene changes and the character development of *Lulu* demand a lot of concentration just to remember which door you're going out of and which costume you're coming back on wearing!" This will be less of a problem in a concert performance, although there are plans to do a minimal staging, including entrances and exits for the singers. There will also be supertitles, but unfortunately there will not be the film scene specified by Berg to depict *Lulu*'s imprisonment and escape after she has murdered her third husband, Dr Schön. This pivotal event, the mid-point of the

opera, marks the beginning of *Lulu*'s decline. "One should almost think that *Lulu* has, in a way, staged her whole rise and fall and that she is practically going back to that great beyond from which she came. So this makes her a very interesting character in that she's almost not human," says Wise, recalling the title of Wedekind's first *Lulu* play, *Earth Spirit*.

The complexities of the plot are matched by the intricacies of the music's construction. Andrew Davis believes that any interpreter of *Lulu* has to be aware of the many important musical interrelationships in order to bring them out as clearly as possible. However complicated the technical means, though, the end results are very clear in what they reveal about the characters. "You always feel there's some sort of magic with Berg," he says. "You know, he decided to take every seventh note of the *Lulu* series and came up with this theme for Alwa, which is so lyrical and self-indulgent and morbid. Of course, it's what he *does* with the basic intervals...But for Dr

Berg has, by some act of alchemy, transformed Wedekind's trite ditty first into gold and then into lead.

Schön you have this series starting with a major triad, second inversion, and it speaks of such a strong personality before you do anything with it."

The other principal character is Countess Geschwitz, whose love for Lulu goes completely unrequited. Wedekind

was one of the first playwrights to create a major character with lesbian tendencies, and his sympathetic portrayal of the Countess will surely have appealed to Berg, whose sister was a lesbian. "Geschwitz is a very sensitive character, and a sad character, but a very beautiful person," explains Davis. "The whole opening of the second act is such a wonderful new world, and the music is completely dominated by Geschwitz and you can almost smell it, like the music is a reflection of the orchids that she's brought *Lulu*."

Berg's ingenious use of his leitmotivic material is a source of continued fascination for Davis: "You're always finding new subtleties, new cross-references." Some of these cross-references serve to make powerful dramatic points. "There are a lot of correspondences where music comes back, sometimes at radically different tempos; a lot of Act II scene *ii* is exactly twice as slow as the same music in Act II scene *i*, which is deliberate. *Lulu* comes in from hospital, she's sick, so everything is moving in this strange dream world." There follows the rapturous consummation of Alwa's love for *Lulu* (but with

a ghoulish twist at the end, as *Lulu* remarks, "isn't this the couch where your father [Dr Schön] bled to death?") This wonderful and very approachable section is one of many memorable passages. "There are lyric moments which are actually very, very beautiful," says Wise. "The

duets with Schön are very gratifying, and the two duets with Alwa are also very lyric."

"It's the piece that adheres most closely to Schoenbergian principles of twelve-note composition," says Davis, "and yet it's his most tonal in some

ways, it and the Violin Concerto. There's all this wonderful dance music—the English waltz, which is quite like some of the music in the Violin Concerto; it's the same slightly over-civilised world of the dance hall." There are jazz influences too, with a prominent part, both blowsy and yearning, for alto saxophone. "And he uses Wedekind's *lautenlied* in a very important way and integrates it so cleverly with his own style." In particular, after the extraordinarily powerful transition between scenes *i* and *ii* of Act III, the curtain rises on a run-down garret and an off-stage wind band perfectly captures the drab, washed-out atmosphere of a grey, rainy evening. Incredibly, the tune is the same as in the preceding interlude; Berg has, by some act of alchemy, transformed Wedekind's trite ditty first into gold, and then into lead.

In black and white on the page of the libretto, the closing scene is grim and sordid. *Lulu*'s third client is Jack the Ripper, played by the same performer who has sung the role of Schön. He stabs both *Lulu* and the Countess to death. Yet Berg avoids lurid melodrama through the depth and feeling of his music; the lament sung by the dying Countess over *Lulu*'s body makes one of the most moving endings in all opera. Davis feels that both of Berg's operas transcend their originals. "With *Lulu*, at the end of the opera you do have this incredible love for this

extraordinary woman, I think. You can't help loving what she represents and cherishing what she represents and mourning in a very profound way that it's gone. And yet analysing it, you look at the libretto and you think, well, isn't this a little whore? But it *isn't*, and that's the

essence...And that's where a lot of productions of *Lulu*, several that I've seen, fail completely, I think, because they don't understand *Lulu*'s inherent purity."

Andrew Davis conducts and Patricia Wise sings the title role, in concert performances of *Lulu* at the Royal Festival Hall on 11th March and at Symphony Hall, Birmingham on 13th March, starting at 6.30 pm.

...the lament sung by the dying Countess over Lulu's body makes one of the most moving endings in all opera.

...an off-stage wind band perfectly captures the drab, washed-out atmosphere of a grey, rainy evening.

Know What I Mean, Harry?

Snooker Win

STOIC cameras were out and about this week recording the ICU Sabbatical Hustings. This marks the comeback of STOIC after an extensive studio rebuild and extension that commenced in July last year.

The studio now has a professional layout, allowing the production of informative, quality programmes on a regular basis. Delays in the re-launch have been caused by an unreliable network system. The STOIC engineering team has spent the recent months replacing 1.6 kilometres of cable and distribution boxes in Electrical Engineering and Southside. STOIC now sees itself free to expand its coverage to the parts of the campus as yet unreached.

STOIC has also been active on the production side during the year. Programmes to be broadcast over the next few weeks include *Simon Says* (featuring an exclusive interview with Frank Bruno) next Wednesday evening, *Abbey Road*, a tour round the famous music studios by their resident engineers and *Carlo's Half Hour*, a look at different genres of television through the eyes of TV presenters such as Alistair Stewart, Bob Holness, William G Stewart, Mr Blobby and Julia Sawalha. For

the first time in STOIC history, network television (Channel Four) has shown an interest in broadcasting some of our programmes.

STOIC also intends to produce a new weekly programme, *STOIC LIVE*, that will incorporate College and national news, film reviews and a look at what is happening around London and IC. Each week, the show will highlight one or more clubs and societies. *The Wall*, another new show, will be a platform for any IC student, past or present, to give their views on anything. Everything will be screened, with no deadlines, no censorship and no holds barred. Anyone with a message should visit the STOIC studio one lunchtime to arrange a recording.

Additionally, STOIC has found a system capable of broadcasting to the Evelyn Garden halls, St Mary's Medical School and Wilson House. It works by transmitting a TV picture and sound on an infra-red beam over a range of 1.5 miles. STOIC hopes to raise the money to install this over the summer vacation.

STOIC can currently be seen in Da Vinci's bar and Beit Hall. Southside halls and the JCR will be connected soon. The STOIC studio is situated on the top floor of the Union Building.

Teams from England, Wales, Scotland and Ireland were 'sent to Coventry' to compete in the UAU Snooker Championships, hosted by Warwick University recently. Imperial's A team finished the weekend strongly by winning the 'Doily Trophy' by 13 frames to 12 in a very competitive end-of-tournament match.

The weekend started with Imperial's Paul Kellett grabbing the centre of attention in scoring breaks of 72, 59, 51 and 38 in very Hendry-esque snooker. Both Imperial's A and B teams won their first matches, the A team going on to win their group over Southampton and UEA. The B team were edged out of the first round group by Cardiff B by just one frame, despite a good performance against Bradford.

The A team then went on to destroy their next two opponents, Warwick and Ulster to reach the quarter-final stage against Cardiff A, the eventual winners. But in a petty application of the rules, enough to make any ice dancing judges envious, Imperial were penalised one frame for arriving unavoidably late. The quarter-final was lost on the black ball of the final frame, leaving Imperial to concentrate on a curry in Coventry and the Doily Trophy.

Revenge is 'on the table' for next year as the tournament is due to be hosted by Cardiff University.

Anyone keen to stand for one of the Social, Cultural and Amusements Board (SCAB) positions should sign up on the papers opposite the Union Office.

SCAB is the organisation that represents the likes of FilmSoc, DramSoc, Choir and Jazz & Rock in the happy family that is the Union. The posts are Chairman, Treasurer and Honorary Secretary. If anyone is interested but feels they need convincing, contact Daniel on ext 5185 (or e-mail d.shields@ic). The election meeting is on Wednesday 23rd March at 1pm in the Brown Committee Room.

A team: P Kellett, V Ly, S Baugh, J Fulcher, P Wooders
B team: B Drinkwater, A Robinson, M Sinha, R Godbole, N Samsatli

Student
Accommodation Office

Vacancies in College Residences
as at 7.3.94

Ref	Hall	Type	Sex	UG/PG	From	Licence
1.	Southwell	Twins	M	UG	Now	34-Week
2.	8 Earls Ct Sq	Twin	M	PG	Now	51-Week
3.	Bernard Sunley	Twin	M	UG	Now	38-Week
4.	Bernard Sunley	Twin	F	UG	Now	38-Week
5.	Bernard Sunley	Twin	F	UG	Now	38-Week
6.	Fisher	Twin	M	UG	Now	38-Week
7.	Garden	Twin	F	UG	Now	38-Week
8.	Linstead	Twin	M	UG	Now	34-Week
9.	Olave	Twin	M/F	PG	Now	BES Let
10.	Willis Jackson	Twin	M	UG	Now	34-Week
11.	Holbein	Twin	M	UG	28.3.94	38-Week
12.	Garden	Triple	M	UG	Now	38-Week
13.	Olave	Triple	M	PG	Now	BES Let
14.	Clayponds	Singles	M/F	UG/PG	Now	BES Let
15.	Southside	2 Bed	Married	PG	21.3.94	51-Week

For further information, please call in at
Ground Floor, 15 Princes Gardens

ISLAM
or
DEMOCRACY

No Contest !

Democracy is being hailed today as the only system by which the world can live in peace and prosperity. The solution to the problems of the homeless, the poor and the deprived in this country are all linked to a more democratic and open system of government. The tyranny, oppression and dictatorship in other parts of the world, especially in the muslim world, will apparently be solved by establishing democracy in those countries. Or so we are led to believe.

Democracy, (*demokratia* - people power) since its first inception by the Greeks, has never worked from its first trial in Athens to the present day twentieth century. Then women, slaves and the poor were not allowed to participate in the process of decision making. In fact the system was always at loggerheads with itself with so many conflicting requirements, all of them impossible to meet. Today the problems are different but of the same nature. In Britain we have the rule of the minority, where we have a government whom 60% of the electorate do not want. 80% of the people did not want the poll tax. If this is what you call democracy, it has failed.

In Islam the situation is completely different. The system it offers functioned perfectly for 1400 years for everyone, regardless of race colour religion or regional location. The system is based upon giving complete sovereignty to the Creator while allowing the people the authority to elect their ruler. This is in complete contrast to democracy which gives sovereignty to the human mind, something which is weak, limited, needy and dependant on its environment. For muslims this unacceptable. Democracy has and never will work. None of the present governments in the muslim world rule by Islam and, as was seen in Algeria, democracy is not the way to establish the Islamic system.

Come and hear about why Islam has an alternative system to offer over democracy, and if you truly believe in democracy then come along and present your case.

Date : 16 MARCH 1994

Time : 2.00 p.m.

Place : MECH. ENG. 220

Imperial College
(South Kensington tube)

IMPERIAL COLLEGE ISLAMIC SOCIETY

The IC Festival of Drama

Light is tentatively breaking over a not too distant horizon and let me be the first to herald its re-emergence. A leaner, keener Dramatic Society, disburdened of rancour, welcomes one and all to participate in The Imperial College Festival of Drama. This unique celebration is a spontaneous response to overwhelming enthusiasm on the part of IC Dramatic Society members and a blossoming, burgeoning group of students, for realising an participating in drama, within or without the theatre.

There are four faces to the festival. Already recorded is a radio play by Tom Stoppard. Directed by Ed Mulligan, *The Dog It Was That Died* is an ingenious satire on the precious and perplexing game of international espionage. The broadcast on IC Radio, 20th March, promises to be an hilarious event.

In the final week of term (22nd to 24th March) we present a daring re-examination of T.S. Eliot's intriguing verse-drama *Murder In The Cathedral*, directed by Asghar Khan. Dispense with any pre-conceptions and be prepared to be shocked...

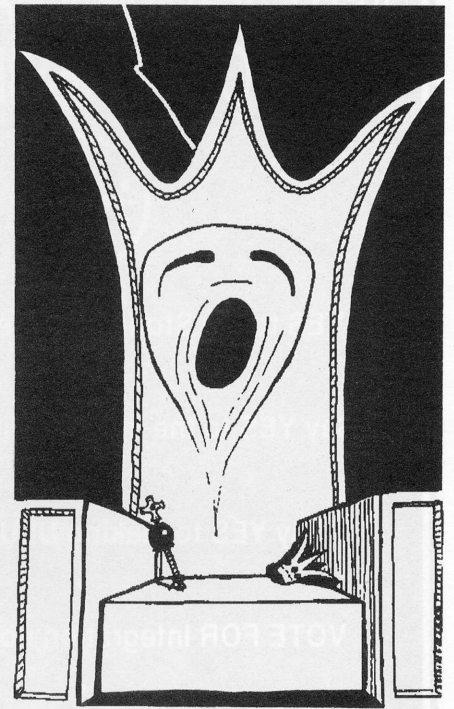
Forming the bulk of the programme and being performed on alternate nights in the week beginning 14th March are plays by two of this centuries most enigmatic writers. Dylan Thomas employs the sensuous irony and subtle insight

familiar from his poetry, in this adaptation of *The Doctor and the Devils*. The exhaustive efforts of director Phill Henry and his committed cast should ensure a rivetting evening.

Last, and perhaps most peculiar of all, is a masterpiece of theatre created in the compelling mind of Eugene Ionesco. *Exit The King* portrays the final, desperate struggle of Man confronted with his mortality. Reason rebels and the playwright constructs a hugely elaborate and insanely humorous response to a tragedy that begins the moment we scream our way into the light. The work has provided cast, crew and director, Phil Ramsden, with a tremendous challenge and opportunity to communicate a shatteringly powerful statement. There are plans to tour with this production to Paris, Edinburgh and Geneva – so spare yourself the expense and see it while it's on near you!

In addition to the naked attraction of the above purely as a banquet of high art, we are also providing concessions on the prices of seeing the two shows in the Concert Hall when purchasing a dual ticket, while the Eliot, being played in the Lounge Bar (opposite Da Vinci's Bar), is absolutely and unashamedly free!

I hope you can support this event, which promises to be a very special occasion indeed. To miss it would be to disregard a significant



episode in the history of student theatre; I urge you not to make that mistake!

P.S. Anyone still interested in performing in our shows in Edinburgh, there are still a few spaces left. Get in touch with Jim Kingston (Physics 2) as soon as possible.

Horrifically Weird Scissors

Horror and weirdness. Monday's ICSF video projected double bill begins in Chem Eng LT1 at 6pm with Dario Argento's overblown gothic classic *Suspiria*. Set in a German ballet school with maggots in the attic and witches in the common room, Argento goes way over the top with his relish for disposing of beautiful women in grotesquely inventive manners. Excess piles on excess, making other gore films pale by comparison. Not for the squeamish.

The strangeness begins at 8pm with David Lynch's second short, *The Grandmother*. This is the tale of a young bedwetter who grows a grandmother to comfort him from a seed. Not quite as odd as his first short, *The Alphabet*, but it still outweirds everything else. If you liked *Eraserhead*, come along to this one. Both films are free to ICSF members, details given below.

After these two gems, at 8.30pm we're holding our Annual General Meeting. If you want to stand for an ICSF committee post for next year, come along and tell us why we should vote for you.

This coming Tuesday night, in the STOIC studio, ICSF is proud to present a heartwarming fantasy double-bill which I should've scheduled for Valentine's Day but didn't. At 6pm, we have flavour-of-the-year Steven Spielberg's rather sweet and unfortunately overlooked romance, *Always*. Starring Spielberg-regular Richard Dreyfuss, Oscar-favourite Holly Hunter and everyone's best friend John Goodman, the movie tells a similar story to *Ghost*. When

Dreyfuss dies while saving his best mate Goodman's life, he realises how much his girlfriend, to whom he's unable to talk directly, means to him. When he gets sent back to Earth as a ghost to inspire the thoughts of a young rookie, he is horrified to discover that the youngster has designs on his ex-girl and is forced to give up his own feelings for her. It's really good, so turn up and see it (details below).

At 8pm, we have Tim Burton's bittersweet fairy-tale *Edward Scissorhands*. You all know the story – a retelling of Frankenstein with Johnny Depp as the sympathetic leather clad monster and Winona Ryder unfortunately not leather clad as the object of his affections. Anyway, Winona Ryder's fab (and her acting isn't bad either) and so's Johnny Depp. The music's terrific, as are the sets, which are a perfect pastel mickey-take of 50s American suburbia. With an ending that can make all but the most hardened, cold, frigid, emotion-less bastards (yes, I know there are a lot of you out there) cry, *Edward Scissorhands* would be a perfect 'date' movie.

Admission to both is free if you're a member of STOIC, JapanSoc or ICSF. ICSF membership costs just £3 and gets you in free to all our video screenings along with reduced entry to our 35mm presentations in the cinema including your first film free. You also get to borrow 3,000 books, videos and graphic novels (from our library in the corner of Beit Quad).

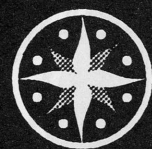
Adventure Holiday Prize!

Would you like to go on an adventure holiday or even travel to Egypt for free? If so, take part in the WWF Juggleathon on Saturday 12th March. Other Rags will be taking part as well and the Rag raising the most money for WWF this year wins ten places on an adventure holiday. Currently we are in second place, £28 behind Keele so we stand a good chance of winning. Also, all collectors have a chance to win a trip to Egypt, as their names will be entered into the Grand Draw with this as the first prize. The draw will take place at the party for all collectors.

For those of you seeking more adventurous activities we are planning a sponsored parachute jump for next term. If leaping out of a plane appeals to you, come and see Jane, Helen or Mike in the Rag Office or attend one of our Friday lunchtime meetings.

On a more serious note – the Rag Executive elections are upon us and we need people to stand for Rag Chair, Secretary and Treasurer. The elections will take place at our meeting today (1pm, Ents Lounge). The Chair will be ratified at the UGM on the 18th March as it is a Union post. If you want to stand for any of these posts or any of the other positions on the committee then see Jane, Helen or any of the committee before the meeting and we'll give you more information about what the posts involve.

VOTE KAMRAN BASHIR FOR I.C.U. PRESIDENT



Say YES to the Student Representative Council

Say YES to the individuality of St Mary's

Say YES to making ULU work for us

VOTE FOR Integration not Segregation

VOTE FOR Kamran Bashir

Kamran Bashir

1

Voting collegewide, 14th & 15th March

Vote Joe McFadden

For Felix Editor/Print Unit Manager



...Or the Bear gets it!

Voting in all departments 14-15 March,
9.30am-5.30pm.

diary

Friday 11th

Battle of the Bands.....8.00pm
Union Lounge. £1. Entertainment from Jazz and Rock and more. A free beer for first 24 through the door. Disco 'til 2am. Bar 'til 1am.

Monday 14th

Time Out/K Cider Quiz.....8.00pm
Da Vinci's. Free to enter. Prizes include crates of K Cider. Loads of giveaways.. Winning team entered in grand final to win a holiday.

ICSF Presents:

Suspiria6.00pm
The Grandmother8.00pm
icsf AGM.....8.30pm
Video projected double bill. Chem Eng LT1. Free to icsf members. Membership £3.

Tuesday 15th

Lent Meditation Series.....1.00pm
Roderick Hill Building, Level 4, Aeronautics. *Is there any mystery in life?* Fr Alexander Fostiropoulos Orthodox Chaplain, London Univ.

11th - 17th Mar

ICSF Presents:

Always6.00pm
Edward Scissorhands.....8.00pm
Video double bill. Chem Eng LT1. STOIC Studios (top floor Union Building). Free to icsf members. Membership £3.

Wednesday 16th

Jewish Society.....1.00pm
Meet South Ken Station. All welcome to see *Shindler's List* at MGM Trocadero. Starts 2pm. (Sign up beforehand, more info on posters.)

Leonardo Society4.00pm
Origami session with Adrian Chung (Comp III). Civ Eng 101. Bring some paper (lecture notes are fine!). Free entrance. Two hour session

Thursday 17th

Cocktail Night8.00pm
Da Vinci's. St Patrick's Day festivities, traditional Irish stout promotion. Happy Hour 7pm.
Jazz & Rock Society8.30pm
Live music in the Union Lounge. Free admission.

Regular Events

Friday

Fencing Club Meeting12.00pm
Union Gym. All standards welcome.
Chess Club.....12.30pm
Table Tennis Room, Union Bldg.
Friday Prayers1.00pm
Southside Gym. Islamic Society.
Rag Meeting1.10pm
Ents Lounge, Union Building.
West London Chaplaincy.....2.30pm-4.30pm
'The Coffee Shop'. Basement of 10 Princes Gardens. Drop in for a chat.
Wing Chun Kung Fu4.30pm
Union Gym. Beginners welcome.
IC Fitness Club.....5.30pm
Step aerobics in Southside Gym.
Happy Hour8.00pm
Da Vinci's. 20% off all drinks.

Sunday

War Games & Roleplaying Club.....1.00pm
Table Tennis Room, top floor, Union Building.
Fitness Club.....2.00pm
Southside Gym. Step and intermediate aerobics.
Jamie Rowan from the Firkin Plays Piano.....8.30pm
Union Bar. Your favourite tunes.

Monday

Fencing Club Meeting12.00pm
Union Gym. All standards welcome.
ArtSoc Meeting12.30pm
Union Dining Hall, Union Building.
West London Chaplaincy.....2.30pm-4.30pm
'The Coffee Shop'. Basement of 10 Princes Gardens. Drop in for a chat.
Fitness Club.....5.30pm

Southside Gym. Beginners aerobics.
Dance Club5.30pm
Union Dining Hall, Union Building.
Leonardo (Fine Arts) Society6.00pm
Civ Eng 101. Art classes. £2 per class. Membership: £4 staff, £2 students.
Chess Club.....6.00pm
Brown and Clubs Committee Rms.
Volleyball Club8.00pm
Kensington Leisure Centre, Walmer Rd. Men's training session.

Tuesday

Yoga Society12.15pm
Southside Gym.
CathSoc Mass.....12.00pm
Sir Leon Bagrit Centre, Level 1, Mech Eng. Followed by lunch.
Ski Club Meeting12.30pm
Southside Upper Lounge.
Sailing Club Meeting12.30pm
Southside Upper Lounge.
Yacht Club.....12.30pm
Meeting in room 101, Civ Eng.
Liberal Democrat Society Meeting1.00pm
Southside Upper Lounge.
Ents Meeting.....1.00pm
Ents/Rag Office above Union Bar.
Boardsailing Meeting1.00pm
Southside Upper Lounge. Info from J. Mayhew, Mech Eng.
Circus Skills.....5.00pm
Union Lounge.
IC Fitness Club5.30pm
Adv. Aerobics in Southside Gym.
Dance Club6.00pm
Beginners class in the JCR.
Girls Basketball.....6.00pm
Meet at Southside. Contact Julie on ext 3681 or 071 584 0029, Rm 25.
Caving Club Meeting8.00pm

Southside Lounge 'til closing time.
IC Radio Presents:
Back to Basics9.00pm
With Rahul and Jamie every week. Tune in on 99.9kHz AM.
Mountaineering Meeting9.00pm
In Southside.

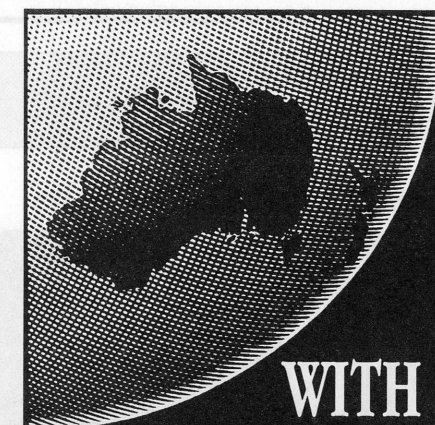
Wednesday

Parachute Club12.00pm
Table Tennis Rm. Union Building.
Labour Club Meeting12.00pm
Southside Upper Lounge.
War Games & Roleplaying Club.....1.00pm
Senior Common Room, Union Building.
Hoverclub1.00pm
Build a hovercraft. Southside Garage near Southside Shop or E-Mail j.bell@ee.
IC Fitness Club1.15pm
Southside Gym. Intermediate/Beginners aerobics.
Wing Chun Kung Fu1.30pm
Union Gym. Beginners welcome.
Leonardo (Fine Arts) Society2.00pm
Art classes in Civ Eng 101. £4 staff membership, £2 students.
Tenpin Bowling Club.....2.15pm
Aero Eng foyer for a trip to Charington Bowl. Transport provided.
West London Chaplaincy2.30pm-4.30pm
'The Coffee Shop'. Basement of 10 Princes Gardens. Drop in for a chat.
Flamenco Dancing6.00pm
Union Lounge. More info: Pablo on 4999. Organised by the Spanish Soc.
Chess Club.....6.00pm
Brown & Clubs Committee Rms.
Women's Volleyball.....7.00pm
Fulham Cross School, Munster Rd.

More details: see board opposite
Bookstore
Happy Hour7.00pm
Da Vinci's. 20% off all drinks.
Club Libido9.00pm
Union Lounge, Union Building. Free. Disco 'til 1am. Bar 'til 12am.

Thursday

French Society12.00pm
Union Gym.
Spanish Society1.00pm
Southside Lounge.
STOIC Lunchtime News Training1.00pm
Top floor of the Union Building.
ICYHA Club.....1.00pm
Southside Lounge.
Fitness Club.....5.30pm
Southside Gym. Intermediate aerobics.
Girls Basketball.....6.00pm
Meet South Ken Station or Fulham Cross School, Munster Road at 7pm. See Tuesday's entry.
Christian Union.....6.00pm
Room 308, Huxley Building.
IC Choir Rehearsals6.15pm
Room 342, Mech Eng.
Tenpin Bowling Club.....6.15pm
Meet in Hollywood Bowl, Tottenham Hale (Victoria line).
IC Jazz Big Band Meeting7.00pm
Rehearsals in Table Tennis Room, top floor, Union Building.
Dance Club7.00pm
Beginners Class in the Junior Common Room, Sherfield Bldg.
STOIC: 'Into the Night' Training7.00pm
Top floor, Union Building. Members free, non-members £2.50.



WITH
STA TRAVEL
STUDENTS CAN AFFORD
TO SEE IT ALL.

Sherfield Building
Imperial College

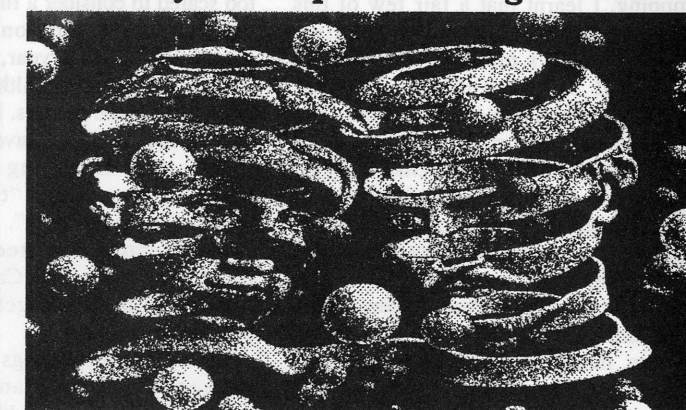
ABTA IATA

WHEREVER YOU'RE BOUND, WE'RE BOUND TO HAVE

STA
TRAVEL

atmosphere

Fridays at Imperial College Union



FREE ENTRY BEFORE 9PM

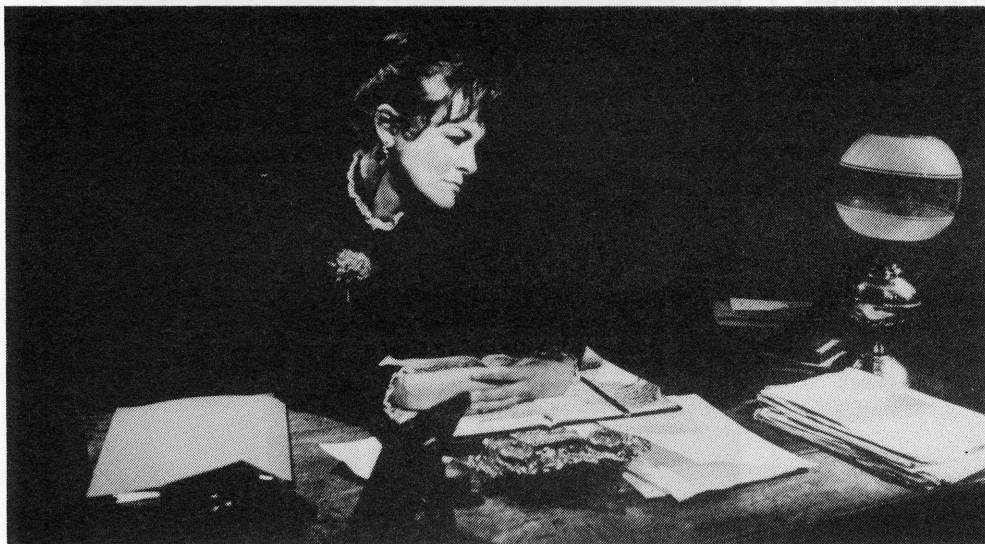
(Does not apply on band/comedy or cabaret nights).

Bar 'til 1am

8pm ~ 2am

Theatre

Alexandra Kollontai



Barbara Ewing performs the role of Alexandra Kollontai.

This play is about the only woman in Lenin's government who was also the only woman in any position of political power anywhere in the world at the time. Yes, an absolute must for both feminists and the *Militant*TM-touting men in anoraks who hang around the Union Building.

Surprisingly, however, I would actually recommend this production to thinking people of all political persuasions.

A monologue lasting an hour and a half non-stop by the authoress seems pretty heavy and her performance is very powerful, but there is no

axe-grinding. This is historical theatre at its best, bringing to the audience the realisation that historical events are caused by real people with rounded characters, having a personal life as well as their public position.

This play reminds one that the Czarist Empire, toppled in a bloodless coupe, was a backward regime and perhaps corrupt too. Lenin and others were idealists, genuinely interested in bettering the lot of their countrymen. Stalin on the other hand is seen as a villain, executing all political opponents.

There is no moralising here; none of the Orwellian cynicism about pigs becoming men. Just a genuine attempt to understand a less known, but still central figure in the happenings of October 1917 that changed the world.

The body of Karl Marx, who died in 1883, was brought to the New End Mortuary, which is now the New End Theatre, before being interred in the Mausoleum that marks the grave of one more equal than others. I wonder what he would have made of the play? Come to think of it, I wonder what he would have made of the Russian Revolution? Chinese communism? The Labour Party? The twentieth century as a whole? I wonder. Go and see this. It's good.

Michael Factor

The New End Theatre, 27 New End, NW3. Tube: Hampstead. 071 794 0022. £6. Ends March 27th.

Theatre

Angels in America
Part Two: Perestroika

Eavesdropping, I learnt that a fair few of this evening's audience had seen *Millennium Approaches* at today's matinee, and were in desperate need of the final fix of Tony Kushner's *Angels in America* double-bill. But for those of limited time and finances, a knowledge of *Millennium Approaches* is by no means essential, although a quick glance at *Perestroika*'s programme might be advisable.

I'm going to run through the plot so that you can appreciate easily the more important aspects of the play. So in a single breath if-you-please: former McCarthy-ite stooge – has relationship with Mormon, married Republican clerk – who loves Leftie, reactionary type – who has just jilted the sensitive yet sardonic Prior Dillane. Now if I tell you that all of the above are male and that the first and last have AIDS, then you might think you'd died and gone to Soap-Opera Hell. Forget it because although you're going to get a glimpse at Heaven, feet are planted on terra firma, circa 1985-90. A healthy dose of fantasy has allowed Kushner to chronicle our decade better than fact alone could manage.

Allegory between the personal nitty-gritties of life and Universal Truths often seems clever-yet-contrived. Not tonight. The AIDS patient,

too scared to consider a future, and the obstinate Bolshevik, clinging on to tried-and-failed ideologies of yesteryear, show movingly that change and progress, although vital, ain't half hard for us mere mortals. Divine assistance isn't the solution because Heaven is a place where the sole pastime is playing cards. In a stagnant afterlife, it provides "the only pleasure of Paradise: indeterminacy".

Who could disagree? Today we see a rudderless Britain, with Cap'n Major at the helm telling the nation to get back to basics that probably never were.

From slow beginnings where the distinction between fact and fantasy is sometimes confusing, alliteratively-blessed director Declan Donnellan manages to make Kushner's personal vision accessible. I don't doubt that there will be future productions of *Perestroika* that just don't click. The Company assembled at the National is near-faultless and your grandchildren just won't believe you didn't see this 20th century classic, first time around.

Rahul

National Theatre, South Bank, SE1. 071 928 2252. Tube: Waterloo. Student standby £5.50 ¾hr before performance.

Theatre

The Dish

Paul Hallam has created a splendidly ironic piece of theatre in *The Dish*, revolving around the life and memories of an ageing drag queen residing in a seaside guest house left to her (him?) by her great aunt Euphemia. Robert (Bette Bourne) to his mother every Christmas, but China to everyone else, spends her time during the off season musing on the past and checking up on the talent at the local building site. We are made privy to her thoughts as she wanders through her life. Every now and then the present impinges on the past sharpening up our perceptions of change through the decades.

Wry and amusing, musical and poetic, with China lapsing into long soliloquies from Shakespeare in an effort to recover her long lost acting passions, this is a pleasure to watch. Accompanist Laca Daisical responds well to the light banter flung her way and often the play is so intimate you are left feeling as though you were the only soul in the theatre eavesdropping on two old friends reminiscing. A 'feel good' show without a doubt, a history as much as a piece of fiction and thought provoking without the seriousness of heavy drama.

Rachel

The Drill Hall, 16 Chenies St, WC1. 071 637 8270. Tube: Goodge St. £6. Ends 12th March

Cinema

Shadowlands

Starring: Anthony Hopkins, Debra Winger
Director: Richard Attenborough

The first book I ever bought was 'The Lion, the Witch and the Wardrobe'. It cost me 65p, more than a week's pocket money (I was seven at the time) and I read it from cover to cover in two days. 'The Chronicles of Narnia' are loved by children everywhere for their special magic. Writer CS Lewis, known as Jack to his friends, was a deeply religious man and led a cloistered, carefully ordered life in the all-male fellowship of Magdalene College, Oxford. His mother died when he was nine and after that Jack lived in a world of his own making, where no one could challenge him emotionally or intellectually.

Shadowlands is the tragic and moving love story of CS Lewis (Hopkins) and Joy Gresham (Debra Winger), an American poet inspired by Lewis' writings to start a correspondence with the best-selling author. She sails to England and befriends Lewis. The pair fall in love, but it's only when Joy is diagnosed with cancer that Jack realises how much she means to him.

Anthony Hopkins excels as Jack, portraying him as everything that is Oxford: the tradition, the stiff upper lip, the smugness. The character seems emotionally wooden at first, but Hopkins manages to make his face appear to melt as he realises his love for Joy Gresham. Debra Winger's great performance adds a much needed touch of humour in places. As Joy, she helps Lewis to show his true feelings. Joseph Mazzello is note-worthy as Joy's young son Douglas who at first holds Lewis in awe.

A scene that sticks in my mind is when he is exploring the attic of Jack's home and discovers an old wardrobe. He opens the door to find it full of coats and pushes through, obviously in search of the magical world of Lewis' books. Mazzello clearly shows the disappointment Douglas feels when he finds nothing inside. It is a feeling we all know, like the first time you're told Father Christmas isn't real.

The idyllic setting of Oxford is a perfect background with its towers and oak-panelled rooms. Attenborough uses locations to their fullest with opening shots panning a choir singing in chapel and further scenes of mist-enshrouded towers and student celebrations.

Shadowlands has a message everyone can identify with: if you love someone, tell them before it's too late. Call me sentimental if you like, but I was sobbing from the last half hour of the film onwards (as was the rest of the audience). The messages are so clear, the feelings so intense. This is a film that everyone should see.

Lynn B!

Out in London now. Odeon Kensington, Kensington High St., concs £3.50 before 6pm. UCI Whiteleys, Queensway, £5.75, concs before 3pm £3.50

Cinema

On Deadly Ground

Starring: Steven Segal, Michael Caine
Director: Steven Segal

An impressive work. The screen rips open with a (surround sound) blast of reed pipes to reveal a gigantic empty vista of virgin white snow. The camera dives down, sweeping between mountain peaks struggling to be seen beneath their white blankets and soars into the heavens again.

This is a big film. The first five minutes establish Segal's cavalier/cowboy status as he extinguishes an oil well fire as well as his compassionate-but-hard status (beats up guy in bar but doesn't enjoy it). At first it seems fairly standard fare, with some unforgivable dialogue. But, as with *Under Siege*, it grows into an involving and well-paced drama. Segal is forced to take arms against his employer - Michael Caine in devilishly good form - who is cutting dangerous corners to rush through a refinery before rights revert to the eskimos. They adopt Segal as their champion on a weird vision-thing which is surprisingly gently handled.

By now the hostile press are mute and enthralled. Spectacular explosions and scenery, well choreographed fights, a stunningly good soundtrack and a reasonably tight plot all make



Eco-friendly? Sure, I recycled the plot.

a highly satisfying package. *Under Siege* had slightly more tension, but this is a commendable ride, and even Segal's eco-speech at the close is accepted by a dazzled audience.

Expect this one to run and run and for heaven's sake see it in a decent cinema for the sound.

The Pear.

Opens today across London. MGM Fulham Rd, concs £3.50 before 6pm. Warner West End, Leicester Square, concs £4 before 5pm

Cinema

My Life

Starring: Michael Keaton, Nicole Kidman
Director: Bruce Joel Rubin

Bob and Gail Jones (Keaton and Kidman), a wealthy couple living in California, are expecting their first child. Bob has terminal cancer and naturally wishes to live long enough to see his child. He decides to make a video of 'his life' for the child to learn about its father as it grows up.

Meanwhile, as a last resort in tackling the cancer, Bob visits a Chinese healer (Haing S. Ngor). Treatment, he is told, is not possible while his heart harbours this much anguish. 'What anguish?' he asks. Forced into self-analysis (most American's idea of heaven, I think) Bob Jones realises that he has little understanding of the methods and maxims ruling his own life and sets out to fathom them with the support of his wife Gail.

The acting in *My Life* seems stagnant and the sense of urgency is not consistently carried through. I was never convinced that the lead characters were really married to each other -

their marriage at all times was to the camera. Keaton is cursed with a face capable of only a limited range of expressions but at least he executes them effectively (even when caked in ghoulish makeup or hidden behind a bat-mask you can picture what his face is doing).

The *You've-Been-Framed* video-taping of Bill's life provides most of the humour in *My Life* and the laughs are appreciated. More laughs are in store if you grasp the life-is-a-roller-coaster-ride cliché which is an integral part of Bob's journey of self-knowledge (pardon the pun).

Rubin, who has written the screenplays for *Jacob's Ladder* and *Ghost*, obviously has talent in the literary field and he makes a fair directorial debut with *My Life*. It is pleasant to see something a little different coming from Hollywood amidst the wave of sequels and remakes and I get the feeling from his works that Rubin knows more than the average schmuck about the topics he deals with.

Sensitive but a little too tentative.

Sphinx

Opens today across London. MGM Tottenham Court Rd, Concs Mon £3 before 6pm, £3.50 with Student ID any other time.

Blossoms from the Full Moon

If Woody Allen painted his Manhattan in the grime of grey and Warhol's Underground were pillars of black, New Yorkers Madder Rose have their own tint. Tintin saw flashes of Kodachrome...

Madder Rose have been up since eight o'clock by the time I get to see them. Enduring ten hours of press adulation, photo shoots, dissected histories, drug ridden memories. The reason? Well, they're presently on tour with a second album out at the end of the month, their first, 'Bring It Down', being one of the critics' top ten of 1993.

Strange to tell, but as I sit down in the void of the interview's first few minutes and look around, we've been put into the cruddiest room in the Astoria: cracked primrose walls and an en suite bathroom which Mary is just coming out of. That the wash basin is above where I'm sitting causes more embarrassment as polite 'excuse mes' need to be made. She dries her hands and sits down. Why do I tell you this? Because interviews are not what you often read, they can be messy, to start with at least. Four people in an enclosed space, trying to work out if they will get on with each other.

Billy sits sprawled in a chair, relaxed or just bored? Johnny Kick is still wearing his hat. Does he ever take it off? I never ask the question. Mary goes to sit on a battered sofa and looks pretty nervous, or is that just pretty? She has the sort of face that brings both qualities together.

I'm supposed to be in control of this interview, the band are there on my behalf at least. So I start off with some easy banter for them. Press acclaim, comparisons with Mazzy Star – Billy loves them, Mary not so much, "it's a very surfacy comparison" – and the preview tracks I've heard from their new album. In the meantime, Johnny's been reading an old copy of FELIX which reviewed one of their gigs. He passes it to Billy who explodes: "Who wrote this f***ing thing?" It's are not looking good as the 'writer' is only a fist's throw away. I try not to look too worried and mutter about student reviewers, not mentioning myself or anything. Mary wants it all read out, "Wow" she shouts, "let me see that". Billy eventually says, "It's kinda funny though" and I take the opportunity to escape and talk to Johnny about the band dynamics with Billy and Mary doing all the upfront stuff. He talks in a slow, strong drawl.

"Billy will bring a song and play it on acoustic. We'll arrange it together; we get input..." Billy interrupts with his own input. "Once a song is done we've found it's really cool just to play it on acoustic guitar and let everyone kinda create their own part and that's been working out really well for us and the band's really a democracy; no-one's more powerful than the other. I mean, if someone doesn't want to do something or play something then we don't do it, so it's equal, it's cool."

By this stage Mary has finally got to the end of my review and reads out, "...two drummers,



Mary, Johnny Kick, Billy and Matt stand in a rubbish tip and try not to say cheese.

who did they think they were, Pavement?" She laughs and I can feel like laughing too.

We head into more conventional territory. I ask Billy whether his songs come from real experiences or are 'made up'? "Well they're all based on things I've lived through or things I feel, but some of the lines or situations maybe made up to fit the thought behind it, you know, but they're fairly personal."

...that whole summer I sat on the edge of the stage and just wanted so bad to be in a band like I could taste it.

Despite some intensive listening before the interview, I confess that I don't really understand what most of the songs are about. For example, was 'Beautiful John' about Andy Warhol, someone Billy knew from days at the Factory?

"No, no. It's about someone, you remember the period when he was making movies like 'Trash' and 'Flesh'?" I nod unconvincedly. "I

think the real guy I was thinking about was Joe Dallesandro, the star of those movies, with long blond hair, or someone like him, someone who was popular mainly because he was this beautiful man and sh*t and I was wondering what it would be like years later when he was older and no-one gave a sh*t about him."

Clicking back into muso mode I ask whether they had written any songs too personal to be released, a point particularly brought out of an excellent Kristin Hersh interview in Melody Maker, something Mary had also read. "I have a couple like that you do too actually," she says to Billy. He's not sure what songs are too personal and Mary has to tell him. "I was thinking of the one that goes..." and then she starts singing in her quiet, comfortable voice. "Hush little baby, don't say a word...you know that one...we got things to do, gonna do things tonight." Billy remembers. "Oh yes, the only reason I don't want us to play that is the first line is 'the first thing I wake up I think of Mary' – this is before I met Mary but it seems kinda silly coming out of Mary's mouth." "But it's true", butts in Mary, with a big smile. "If I were singing it, it would be true." At this point the room breaks into general laughter as they consider what other names could be used instead of Mary. Larry and Harry are thrown around for a bit.

We end talking about how weird it is to have had musical heroes like Sonic Youth and the Velvet Underground now that they have become heroes themselves. Mary says: "It's an incredible thing and to have that happen in such a short space of time...I mean I remember just when I was a sorta roadie for Yo La Tengo one summer, and that whole summer I sat on the edge of the stage and just wanted so bad to be in a band like I could taste it. And that was only three and a half years ago." I comment how good Yo La Tengo's last album, 'Painless', was. There's agreement of greatness.

Mary tells me to get their first album and 'Faith Book'. "Any record by them actually is great. They were a big influence on us," Billy continues. "Big, big influence, they were great. Put on a great live show, they're great songwriters, everything about them." The Roses wax lyrical. "Yes, there's nothing wrong with them." Mary finishes laughing, "they're perfect!"

So they finish arguing the majesty of another band. They're still enthusiasts themselves. In the past music has made their guts swoon and in turn, they are producing songs which we can cry and dance to. Later that evening on stage Madder Rose kick the crowd out of shape. I look on and think how good it can be.

The single 'Panic On' is released on March 14th, and an album of the same title on the 28th. They also play the Astoria on April the 9th.

I think of you all today long so try and get some sleep

Singles



More cartoon capers from the lad with plus fours. Although it's a sparse bag this week, here goes. **Blur's** *'Girls and Boys'* is a fully rounded record. The Pear squirts. "The essence of what pop music should be; refreshing, light and with the minimum of lyrics...I love it. It's marvellous...Blur for ever." Freddy has to grit his ears for **Tool** and *'Prison Sex'*. "Enormous pounding bass, limitless energy and Maynard's incomparable vocals. This ought to be a good deal more impressive, but is merely good."



Downstream, Guy has the broken bargain bin to himself, **Maxine** and *'Hovering'*. "If only I could really enjoy records like this. It sounds gorgeous; chiming guitars echo out over pulsing, sometimes almost dub rhythms and short fragments of vocals are used as an extra instrument rather than as a voice. Eventually it ceases to be music and becomes just sound." He was also going to review **Shed 7** but his vinyl got warped. "Best thing for it", he muttered, disappearing into Rough Trade Records.

Being generous we'll allow Glyph to talk long. "I have always regarded **Morrissey** as something of a literary acrobat. He appears to be out to impress, purely on his verbal somersaults and lyrical tumbles rather than by the communication of anything relevant. His provision of vignettes depicting elements of all our little insecurities and worries tend to make us sit up and ponder, thankfully, that someone else has those little setbacks in their life as well as us and that we have a friend somewhere. However, it would be far too easy to assume that to be true and it often leaves something of a bad taste in the mouth when it suddenly dawns on you that he is actually mocking your weakness as opposed to empathising with you. This song, *'The More You Ignore, The Closer I Get'*, being a case in point...Pass me the Daffs Steven."

Album

Rose Chronicles *Shiver*

The easy mind sees things clearly, but only because it can't see shadows. On the subject of the *Rose Chronicles* some such minds would call out 'Canadian All About Eve' and sometimes it's true. 'Glide' does mention the word 'harbour', and 'Deirdre' gets close in tempo but 'Shiver' is more exciting than Regan.

The core for the lyrics is vaguely religious; lots of angels, the odd demon, souls galore and a final track called 'Awaiting Eternity', even God gets a credit in the liner notes. Yet for all this, the album is ethereal in the sense of being otherworldly rather than supernatural.

Finally when the mists have settled, there are just four glorious tracks and only one of those is transcendent. 'Nothing's Real' flies high from the stakes of failed love, the vocal inversion hinting of the breaking on offer. But how much is a single beautiful song worth? (5) **Tintin**

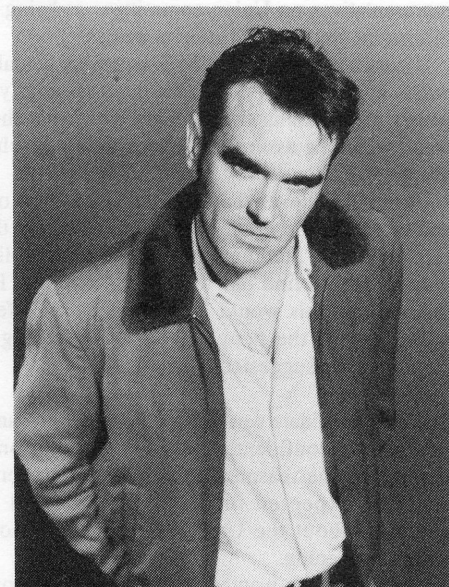
Album

Buckpets *To The Quick*

This Dallas four piece have been around since 1988, recording two albums for Island Records before this one for the US label Restless. They enjoyed credibility boosting support slots with Neil Young, and Jane's Addition, who eventually kicked them off their tour for 'showing a little attitude'. But despite their success on the American circuit, the band are still relatively unknown over here.

The music mostly recalls the gentle melody of the Smashing Pumpkins with the occasional nod towards Sonic Youth, but there's enough variety here to avoid becoming just another grunge wannabee. Their fondness for writing everythingjoinedup makes for interesting, if slightly confusing, lyric sheets. Altogether this is a well packaged, well recorded album that can do nothing but good for their chances over here.

(9) **Ridley Dash**



Oh Adonis, Adonis. Morrissey a figure of fun

Album

Soundgarden *Superunknown*

Opener 'Let Me Drown' hints at upbeat grunge stomp, carelessly shrugging off the miserable dirtiness all too often associated with the 'G' word. But then 'My Wave' funks out to prove that no hole's gonna be big enough for this pigeon. Diversity is the key word here. With 16 songs in 73 minutes, I couldn't begin to describe the breadth of this work. Tracks range from the doomy, Sabbath fuzzi-bass of '4th of July' and the gleeless 'Mailman', "I know I'm heading for the bottom but I'm riding you all the way", to the trippy, Beatle-ish 'Black Hole Sun'; from the bizarre Turkish folk-Zeppelin hybrid 'Half' to the punk rock 'Kickstand'.

At the same time, it's recognisably the same band which recorded 'Badmotorfinger' and whilst each song has its own distinct identity, they combine to form a coherent album with that irresistible *Soundgarden* groove running threadlike throughout.

All four 'gardeners' put in sparkling performances but it's Chris Cornell who stands out. He is simply the greatest singer in rock music today, capably switching from bluesy croon to stratospheric howl and encompassing the ranges of Layre Staley and David Coverdale with ease.

Every time I play this, I hear something new. It's an outstanding work of breathtaking magnificence and I feel a tad mean knocking a point off it for slightly overpolished production. (9) **Freddy Cheeseworth**

Album

Combustible Edison *18 Winger*

Different. It's different. In similar vein to Angelo Badalamenti's *Twin Peaks Theme* this is an exploration into chime bars and xylophones, an album of seedy glamour, casinos and low dives. It's cocktail parties in the '50s with white pianos and tuxedos; instrumental plinks and wails gently conveying you from mood to mode and a clean relaxed feel broken only by singing.

In what it is, it's good, but far too inaccessible. Describing it as quirky would be misleading but maybe it'll find its niche somewhere. (4) **The Pear**

I might break someone because of you

IC Radio Interviews

For those of you unable to hear IC Radio last Monday, what follows is edited highlights of the interviews of the election candidates. They took the form of questions from an interviewer, so the lack of a mention of a particular topic by any candidate is not necessarily an indication of a lack of interest.

President

Interviewer: Paul Dias (ICR News Editor)

Kamran Bashir came across confidently, though often a little slow and perhaps boring. He indicated that he saw part of the role of representatives on Union committees as being to inform the students of Union activities.

He said that he doesn't believe apathy actually exists and getting people involved is simply a matter of providing the students with what they want, which he assumes is top-of-the-range club events.

Kamran believes the President should go out and talk to freshers and "give them a push in the right direction", telling them there's more to life than IC and to find out what ULU was like. He thought that this would have a knock-on effect with most of the people from other colleges coming to the suggested events at IC.

The next candidate was **Lucy Chothia** who came across very confidently, albeit with occasional hesitation. She reasoned that apathetic students can't be expected to become interested in anything about the Union if they're not told what's happening.

Lucy said she wanted to clarify and improve the situation between ICU and the CCUs, including St Mary's – to this extent she has already talked to the CCU Presidents who she said were "very keen" on the idea. She said that she sought clarification of the Union hierarchy and not simplification as stated in her manifesto. She said that "people after the last two years are tired of not being able to work in a defined [constitutional] structure" and that she "would take whatever was decided this year and make it work".

The interview concluded with Lucy discussing how she would raise the President's profile and get people to know who she is and what she does.

The final candidate was **Paul Thomas** who came across as very together and comfortable, if almost too casual. He commented that, while the Student Representative Council will be good for the Union, the real way forward in improving communication lies in getting the idea over to everyone that they are involved in the Union already through their clubs and societies.

On a similar vein, he said that he would try to make himself more accessible in places where the students were, such as Southside Halls and the JCR. He said that the President should have a wide ranging view of what's happening in the Union and would be able to either give comments to people on the spot, or get back to them on any other point.

His interview concluded with his adamant denial that just because he'd been involved with the Union for so long it meant he didn't have fresh and new ideas.

New Election is also standing.

Deputy President (Finance & Services)

Interviewer: Declan Curry

First was **Tim Brown**, who stumbled his way through the hard-hitting questioning. He admitted that the job is "terribly boring and not intrinsically interesting", saying: "You chair the Union Finance Committee...the meetings are just very long... sometimes...the argument is very repetitive...you nod in agreement." He professed to being wary of change as it wastes a lot of time and effort.

The tack then changed to his policy on bank charges which he felt were far too high at present, saying that he would first approach NatWest (the Union's current bank) and, if the result was unsatisfactory, try some alternatives used by other universities.

Dan Look, the next candidate, came to the microphone like a horserace commentator, often too fast to keep up with, but confident in his own views. He started by rebuffing Tim on the bank charge issue saying that he thought "people were being too hasty".

He admitted that he found the prospect of the £½M Union subvention "frightening" but also commented that "£½M is a lot of money and it is bound to scare people...for your average student who is getting £3,000 a year, £½M you can hardly comprehend".

He said he also looked upon it "as a personal

challenge... as the money has to be spent wisely". Security, he felt, was in no need of change at present and his personal touch was that he wanted more openness with the money, not realising that it was part of his job anyway.

New Election is also standing.

Deputy President (Clubs & Societies)

Interviewer: Andrew Tseng

Mark Baylis instantly defended the short length of his manifesto by taking great lengths (of very long stammered sentences) to make his points.

As in his manifesto he said that having run one club meant he understood the way that clubs were run. After some pushing, he then admitted that he still had to learn "to a degree" what he could and couldn't do in the job.

The interview then centred on apparent proposals according to Mark to "replace the sports facilities". He did point out that he had a "distinct insight" into the present problems due to being a captain in the badminton club, one of the few clubs involved in this specific problem.

Next was **Maria Moratis** who came across as being full of opinions, but she had some trouble expressing. She said that people don't know enough about the positive achievements of societies and that "they should be publicised in a more active way", the suggestion being "maybe huge posters around College".

She pointed out that ICU has huge overseas societies and "there should be more integrated events so that you expose all this immense amount of different culture to everybody else".

Ian Parish came across as the clearly, speaking confidently though diplomatically. He said that, in general, sponsorship should be for specific clubs, though he would also seek sponsorship for ICU in general to benefit all societies.

The interviewer finished by trying to draw Ian on his supposed knowledge of the proposed sports hall, without realising that it was already a point in his manifesto.

New Election is also standing.

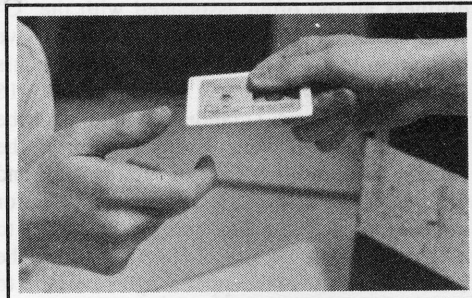
Due to space restrictions, the Felix Editor & Print Unit Manager candidate interviews could not be included. Fuller transcripts of all these interviews are available from the Felix Office.

How To Vote

(A Photo Story)



1. Find your nearest voting station



2. Hand over your swipe card

Voting Explained

The election campaign will be brought to a head next Monday and Tuesday. Cross campus voting will decide the sabbaticals for next year.

Andy Wensley now takes you through highs and lows of the Single Transferable Vote (STV) system used by Imperial College Union.

To be a 'winner' under STV, you need to get more than 50% of the vote. If no candidate has achieved this, the candidate with the least number of votes is eliminated. Their votes are then distributed amongst the other candidates according to how the voters placed their second votes on the ballot paper.

Yep, you can vote for more than one candidate because you place them in order of preference on the ballot paper. So, for the one you want to win, place a '1' beside their name. For your next favourite, place a '2' and so on.

You don't have to place a preference against all of the candidates. If you want to select only one, then that's OK. Putting a '2' against your next favourite candidate does not affect the chances of your first choice winning. The '2' only comes into play if your first choice is eliminated as being the candidate with the least number of votes (as described above).

Here's An Example:

You are given a ballot paper for President. There are four candidates: Tom, Dick, Harry and New Election. (Remember that if New Election wins then a whole new election is called)

You like Tom the best, Dick and Harry seem to be plonkers so you decide to vote like this...

Dick	4
Harry	3
New Election	2
Tom	1

When all the votes are counted, on the first preferences, they poll,

Dick	230
Harry	270
New Election	290
Tom	410.

A total of 1,200 people voted. But the winning line is 601 and nobody got that far. Time to go to the second preferences, so Dick is eliminated as the candidate with the least votes and all his '2's are counted. Of those 230 votes, 175 voters put Tom as number '2', 25 go to new election,

15 go to Harry and 15 had no second preference. So now the votes stand at...

Dick	285
New Election	315
Tom	585
Non Transferable	15.

This still adds up to 1,200, but now the winning line is 593, half of 1,200-15+1.

Still no-one has a winning quota, so Dick's votes are shared out as before but if any of Dick's '2's went to Harry, these are shared out according to the third preferences. Looking at Dick's votes, 200 go to Tom, 35 go to New Election and 50 are non transferable (there were no further preferences). A quick totting up gives...

New Election	350
Tom	785
Non Transferable	65.

We have a winner! Tom leaps past the post to claim the election victory.

Don't forget that you need a valid swipe card if you want to vote. If you haven't got one, see Andy Wensley in the Union Office or go to the Security desk in the Sherfield Building.

Always vote using numbers, not ticks or crosses!

If you use a tick or cross, your ballot paper will be spoilt and your vote will be wasted!

Hustings

The ICU Sabbatical Election Hustings on the South Kensington site took place last Tuesday.

Candidates for each of the sabbatical posts (along with their proposers) were each given two minutes to speak, before being questioned on their policies by an audience numbering less than 130 people. Although all candidates were asked if they had job offers to accept if not elected, the audience did not seem to attach much weight to the answers.

The first candidates to be questioned were those for **Felix Editor & Print Unit Manager**: Owain Bennallack and Joe McFadden. They were asked how they intended to get more people involved with Felix (as required by their manifesto promises): Owain promised unceasing scouting for new contributors, while Joe concentrated on the targeting of specialist groups for their expertise in certain areas.

Next was **Deputy President (Finance &**

Services): Tim Brown and Dan Look. Apart from being asked to restate their names more clearly (as the questioner apparently could not tell them apart), they did not say much that differed from interviews and manifestoes.

The next candidates were those standing for **Deputy President (Clubs & Societies)**: Mark Baylis, Maria Moratis and Ian Parish. Mark faced extended individual questioning over his concentration on sporting clubs and Ian made laboured the point of his intention to look for external sponsorship for societies. Only Maria showed she knew the effect of the Government's student union reforms on societies' funding.

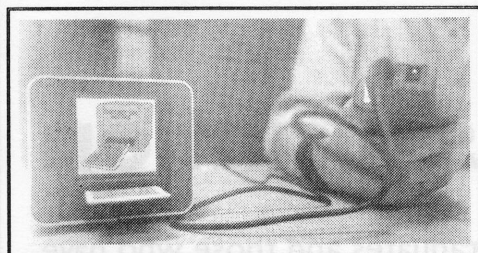
Finally came the candidates standing for **President**: Kamran Bashir, Lucy Chothia and Paul Thomas. Bypassing the microphone, Kamran emphasised his experience of other London colleges, gained from having lived in an intercollegiate hall and organising several club nights. He promised to attract first years and external students by organising more club events, leading to the suggestion from a questioner that

he stand for Ents Chair instead.

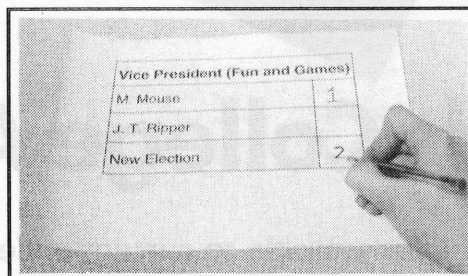
Individual questions were also directed at Lucy Chothia, who promised to regularly give extra time to talking to students without requiring appointments to be made. She rebuffed a suggestion that her manifesto pledge to ease organisation of non-Ents events was not necessary, citing her experience with the Third World First society as evidence.

Paul Thomas promised in his speech to improve communication between the Union and students, primarily by resurrecting the 'Reaching Out' information stalls employed at the end of last year. He also emphasised his involvement with the Union (as UGM Chairperson) and his consequent experience of its running. All three candidates were asked how many UGMs they had attended: Paul said all of them, Lucy said three and Kamran said none.

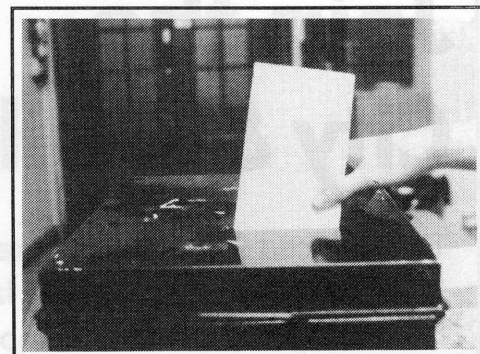
The only unquestioned candidate was New Election, who is standing for all posts. This was due to a forgetful Hustings Chair.



3. Your swipe card will be electronically checked and you'll be given four voting forms.




4. Put a 1 next to your 1st choice, 2 next to your 2nd choice etc.



5. Put your voting slips in the ballot box and leave.

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Aerial Views

Dear Beccy,

I read with some interest the letter from James Harrow and Anthony Waite, both of Electrical Engineering II, in particular the section with reference to a sabbatical post being created for STOIC.

I entirely agree that a sabbatical for STOIC would no doubt do wonders, and it certainly has enormous potential. After all, STOIC is, in their words, "...the best technically equipped studio in the country." (presumably with the exception of non-student studios?). I must also agree with the ongoing anti-apathy whines, since it is turning into a real effort to try to get schedules filled for 15 hours broadcasting every day.

However, I didn't agree with the way the amount of time and effort the entire IC Radio committee put into the station was just brushed aside by the offhand comment "...although IC Radio doesn't [have a sabbatical], setting lights...for shots requires a great deal more effort". I note with interest that neither Mr Waite nor Mr Harrow are ICR members, and hence have presumably never presented a radio show, let alone been involved in the station in other capacities.

I can only think they imagine that shows and presenters magically create themselves, and playlists pop into existence at the wave of a wand; interviews with bands, liaising with record companies, ensuring that none of the (extensive) Radio Authority Code of Programming regulations are ever contravened, and that playlists are adhered to for 105 out of 168 hours every week is an easy task to do, since we don't have to concern ourselves with the visual medium?? (The other 63 hours being between 11pm and 8am every night.)

It's probably pure coincidence that most of the previous station managers either failed their degrees, or had them suffer to the extreme (not to mention the sacrifices made by some other

members of the committee, which are extensive by anyone's standards).

It may come as a bit of a shock to them that trying to run a full time broadcasting radio station is not a trivial task, and although it could be debated at great length which media most deserves a sabbatical post, it is not possible to say outright that any one deserves such a post more than another. Why not abolish the Felix/Print Unit sabbatical post in favour of a STOIC sabbatical, since (s)he only has to make sure Felix comes out once a week, whereas filming a program is much more time consuming, wouldn't you say Bec?

Nothing has been more disheartening this year than to have to abandon projects, such as broadcasting on FM across London for a month, because neither I nor the station committee have been able to find the amount of time for these projects, since the 'mundane' day to day running of a radio station takes up more than a few hours a week! I would love to see all the student media have sabbatical posts, because then IC could be a truly awesome force in the media world, and be the flagship of student media. However, the facts are that they don't, and money is money, which never just appears, and so we have to do the best we can, with the amazing equipment we have.

Why bicker about who's best, or who could be best, when the combined efforts (like the hustings) always provide a high quality entertainment, with a greater appeal than any of the media on their own could hope to achieve?

In the meantime, I will not sit aside and watch the efforts of myself and the ICR committee be swept aside by sweeping statements that, at accuracy's expense, could charitably be described as misinformed.

Yours faithfully,

James Handley,

I.C. Radio Station Manager.

Negative Images

Dear Felix,

The International Tamil Society recently presented an exhibition of photographs to portray their world-wide culture and I went along to this being keen to find out about different ethnic cultures. However on going, although there were some pictures showing Tamil dance and entertainment, importance was obviously being placed on a set of photographs depicting suffering in Sri Lanka. Emphasis was placed on two things:

1. The tiny island of Sri Lanka and not on the Tamil culture throughout other countries in the world.

2. Violence, rather than displaying their rich and varied culture.

This exhibition had clearly been used as a vehicle for further propaganda. Before I left a

leaflet was thrust into my hands, it was, yes, you guessed it! NOT about the Tamil race and their religion, but a set of politically biased argument against the Sri Lanka government. What was strategically omitted from this leaflet was the fact that a lot of their suffering is caused by the Tamil terrorist organisation who force young boys to join them and kill them if they refuse; who do not allow people to leave them and also use innocent civilians as human shields.

I was disturbed by the undercurrent of venomous feeling running through this exhibition and think that the Social Clubs Committee should think very carefully before authorising such displays of negative images in the future.

These are the view of the Sri Lankan Society of Imperial College.

Refreshing

Dear Felix,

Congratulations on the article printed on 4th March '94 titled 'An Independent Thinker'. It was very refreshing to see a rational opinion expressed about the civil war that is currently being fought in Sri Lanka.

Open-minded thinking of this kind should certainly be encouraged to allow us to banish prejudices and misconceptions which may be formed of the different races inhabiting Sri Lanka; brought about by a handful of misguided and misinformed fanatics.

Keep up the good work!

Name withheld by request.

ICU Handbook

Dear Beccy,

I thought I would write to Felix to let everyone know that I am the Handbook Editor this year. By the time you read this all clubs and societies should have received a letter asking them for an entry – if your club has not please let me know. As for the Handbook itself, I plan to keep the three volume format of this year, with a few content changes. I will, however, welcome suggestions from anyone who has ideas about what they want to see in the Handbook. Just drop a note in my pigeonhole in the Union Office or e-mail me at jhm@doc.ic.ac.uk.

Bye for now,

John McAleely,

Computing UG2

CAREERS INFORMATION

Milkround. Don't panic if you are too late to apply for the Milkround, we shall be writing to several hundred employers in May and you can apply for their remaining vacancies when you have completed your finals.

Summer Vacation Training Opportunities are available on the Database in the Careers Office. Apply to UROP for research opportunities.

Penultimate Years. Start thinking about your future now. If you don't know what you want to do, come to the Careers Office and try PROSPECT – our computer careers guidance system.

Applications and Interviews is a short course for all on Wednesday 16 March in Huxley 344 from 2pm-4pm. Sign up in the Careers Office.

For Further Information come to the Careers Office, Room 310 Sherfield – open from 1pm-2pm daily this term.

OSC Thanks Epistola Marci

Dear Beccy,

Last Friday, 4th March, was the culmination of several weeks of hard work by many people. The result was International Nite '94, probably the largest and most organised event at Imperial College. The final success of the event, with over 1,200 tickets sold, a sell-out, was a tribute to the hard work of each and every person listed below. On behalf of the Executive of the Overseas Students' Committee, I would like to thank each and every person and express what a great pleasure it was to be able to work with them.

Anindya Ghosh	Mandy Hurford
Ganesh	Michelle Began
Jean-Paul Deelchand	Alison Holder
Karanan	Andrew Wensley
Richard James	Charles Leary
Rob Ochola	Dave Goddard
Asim Gusbi	The Union Stewards
Stephen Mardon	Richard Allen
Vicki Wilkinson	Richard Williams
Nadeem Iftikhar	Jonathan McDougal
Seetal Patel	The rest of the
Arzoo Shah	DramSoc Team
Tim Bavister	Rupa Patel
Paul Dias	Angela Darekar
Betty Tsang	Nainish Bapna
Sarah	Ali Kolahi
Clare Jackson	Henry Sebastian
K.S. Anand	Richard Kho
Sam Michel	

The order of appearance of the above bears no reflection on the level of work put in. If I have omitted anyone, and I'm sure I have done, please accept my apologies and thanks.

Best wishes,

Mustafa Zakir Hussain,

Chairman, Overseas Students' Committee.

Dear Felix,

I too worship Rolf Harris. I too like nothing more than to accompany 'Stairway to Heaven' with the sonorous drones of my didgeridoo. But more importantly, I too have been assaulted by the London Church of Christ. It was within two weeks of arriving in London, when I could have been classed as vulnerable cult fodder; "Excuse me. Would you like to come to a meeting"... "It's a religious meeting, at King's Cross." Oh yes, thank you, goodbye. I am not the only one – virtually everybody I know has been attacked by one of these evangelists. These people are dangerous; they are not out to save your souls, but rape them. They are out to erase your minds.

The London Church of Christ must be stopped. Sadly I doubt that the Union has powers to prevent them infesting our campus, so that leaves the students as the only ones who can remove them. If you are approached by one of their 'friendly' preachers don't walk away, but at the very least insult them, abuse them, politely offer to remove their testicles if they don't leave immediately. These people prey on the weak and turn them into zombies. They are criminal, so deserve nothing more.

Bitter Sweet Words

Dear Felix / Jon Jordan

I was aggrieved to learn of the tenuous hold a certain Mr Jordan appears to have with some of the finer points of English grammar as shown in his letter 'Politics, Engineering & Peace', appearing in the last issue of FELIX. Take for example the well-known "either...or" construction, "Either learning is the best thing to emerge from our mind's eye AND it's also a terrible thing..."

I was also concerned with the soundness of his logic: "What's wrong with being career-obsessed? Despite the regular mention of such, I've still yet to meet such". I am sure that if Mr Jordan ever were to meet 'such', he would realise exactly what is so wrong about it, but since he claims not to have as yet, then his ignorance is understandable and forgivable; besides, 'obsessed' is not the same as 'oriented'.

Aside from these minor obstacles to thought, however, I was actually very concerned about the second half of his onslaught against the ideologists, in which he makes the alarming claim that nationalism is one of the strongest social forces available. Perhaps next week we shall see Mr Jordan extolling the virtues of Hitler, Stalin, Karadzic and the like.

Before he goes about attaching labels such as 'naïve' to ideologies and people he does not know, I suggest Mr Jordan think about the labels he might possibly be attracting, such as

A more effective solution, however, would be to crush the 'Church' at its root. Being in a cult, these people can no longer think for themselves, their minds are worse than vegetable – they are positively mineral. It is surprisingly easy to destroy such a cycle of non-thought (I will always remember with glee the time I broke down a Krishna's entire belief system with just five minutes of post-Crowleyan New Age pseudo-rhetoric. I left him gobsmacked, and walked away). To destroy this cult we need counteractivity (the London Anti-Church perhaps?), we need vigilantes willing to go to the meetings and subvert them from within. So if they approach you take up their offer. Go and talk with them, win their confidence, and then strike them down. Break through their parrot-spoken tales of love and make them see how mistaken they are. By turning these people round, by forcing them to use their minds again, maybe the London Church of Christ can be destroyed.

Yours,

Marcus Alexander

Mech Eng UG2

'xenophobe', 'bigot' or (shock, horror!) 'narrow-minded fascist'.

International Nite last Friday was a prime example of the broader educational experience which we could hope to acquire by studying in such a cosmopolitan environment as Imperial. Those present witnessed a joyful celebration in verse, dance and music, of the cultural splendour of each nation's heritage, which unlike political nationalism, is a great unifying force. If you were unable to attend, I can heartily recommend you listen to 'Deep Forest' to capture some of the spirit of the evening.

Ideally I'd like to think of your letter as a cunning ploy inciting me to reply and as such you've succeeded. No doubt you will feel abashed by my less than complimentary remarks and feel it necessary to retaliate, but don't expect me to be similarly bruised, for, of course, I have far more important things to do, such as learning, perhaps picking up some marks on the way.

In summary, prejudice arises due to a lack of education, which clearly Mr Jordan is suffering from if he is still in two minds as to which end one normally begins to read a letter, so to make things simple, Jon, here's a hint: start at the other end.

Yours sincerely,

Sagar Das,

Chem Eng 3

Lent '94 Lunch Time Series

15 Mar **Is there any mystery in life?**
Fr Alexander Fostiropoulos
Orthodox Chaplain, London Univ;
Priest, Russian Cathedral

22 Mar **Where do we go from here?**
Dr John Wyatt, Consultant
Paediatrician, University College

Talks are on Tuesdays at 1pm, in
Biology W2
(under Beit Arch)

Lunch available from 12.30pm

Editorial

Mother's Day

Don't forget that it's Mother's Day this Sunday. For those of you who, like me, manage to completely forget things like this, there's a florist that does Interflora deliveries on Kensington Church Walk (tel: 071 602 4158), although you'll probably need to have more money than sense, because Interflora isn't cheap, but I suppose that's the price you have to pay for not being organised.

Elections

I know you're probably all sick to death of the sabbatical elections by now, but it won't be for much longer. Soon you'll be able to walk down the Walkway or sit in the JCR without being confronted by pictures of candidates smiling, oh so sincerely, at you.

But, as I keep being told, this is democracy in action. Really!? What it comes down to is which candidate can get themselves known to the most people in the two weeks of campaigning. They will work their way round the halls and the JCR and turn up to as many Union events as possible, anything to show that they care, or is it anything that will get them those extra few votes. (Did you see some of them turned up to the EGM.

And International Nite is always a favourite with the candidates.)

But how many people actually vote on the policies of the candidates? How many of the candidates will actually carry out their promises? OK, so some of the ideas might be impractical and they won't know what they can and can't do until they start the job. But maybe these wonderful plans are just there to get votes? Looking at some of the manifestoes, I'd guess that this is probably the case. But it happens every year and you don't find out until it's too late whether or not you voted for the right person.

I've been told by the President that Felix is not allowed to 'champion the cause of new election', but looking at the lack of publicity for it, I will say that if you are in the least bit unsure about any of the candidates and/or their policies, you can vote for new election. This means the election for that post will be re-run with the possibility that new candidates will stand. The same candidates may stand again, but at least you'll be able to see that they have a genuine desire to do the job and there will be more time for them to convince you that they really are the right person for the job.

An Invitation

Dear Felix

We are trying to find out whether those of us here at Imperial, staff and students, who are lesbians or gay men are interested in contacting each other and maybe having some kind of network or forming some kind of group. Anything!! It's up to us to decide what we want. We're trying to diminish the isolation some of us feel here at the College and, as a first step to gauge what level of interest there is, we invite

you to drop a line to us, Paula and Ron, letting us know what you think about this approach and if there is sufficient interest we'll arrange some kind of get together.

Letters, notes, postcards, whatever can be placed in the pigeonhole marked 'LGM Network' in the IC Union Office, Level One, Union Building.

We look forward to hearing from you.

Paula and Ron

Credits

Typesetter:

Rose Atkins

Opera:

Patrick Wood

Printer:

Andy Thompson

Theatre:

Rekha Nayak

Business Managers:

Simon Govier

Steven Newhouse

Photography:

Ivan Chan

Diana Harrison

Layout & Proofing:

Kin Wei Lee

News:

Mike Ingram

Lynn Bravey

Marc Ellis

Joe McFadden

Features:

Owain Bennallack

Collators Last Week:

Joe McFadden

Jon Jordan

Mike Ingram

Penguin

Simon Shaw

Owain Bennallack

Tim St Clair

Cinema:

Joe McFadden

Music:

Jon Jordan

Books:

Juliette Decock

Stop Press Rugby Match Result

Imperial College Union Rugby Club 1st XV are through to the finals of the Gutteridge Cup, beating Queen Mary and Westfield College in the semi-finals last Wednesday.

The final score was:

IC 1st XV 26 - 5 QMW

IC Radio Programme Schedule

DAY TIME	FRI 11th	SAT 12th	SUN 13th	MON 14th	TUE 15th	WED 16th	THUR 17th
8-9							
9-10	MUSIC						
10-11	JAM						
11-12		MATT AROUND MIDDAY					
12-1					WEED KILLERS	DAN THE MAN'S LUNCH-BOX	
1-2							
2-3					MUSIC	WED'DAY WEEK	MUSIC
3-4					JAM	AL'S GROOVE SHOW	JAM
4-5		TOP 40 ALBUM CHART WITH THE LOFT	UK TOP 40		BRYAN		
5-6	KICK UP THE ARTS						
6-7	JUKEBOX						
7-8	ANDY'S SHOW						
8-9			JAMES	MISSION IMPOSSIBLE MONDAY MELTDOWN	CHINA TIM	RICHARD SAW	
9-10			ALEX'S BIT	DOM & THE FAT BLOKE POSSE	BACK TO BASICS	JAMES AMBIENT	PATRICK WOOD CLASSICAL
10-11							PIERS TALKS HAMSTER

Answers To Last Week's Crossword

1	B	2	M	3	T	4	H	5	S	6	A	7	P
8	A	9	U	10	R	11	A	12	H	13	O	14	E
15	R	16	L	17	I	18	A	19	O	20	T	21	L
22	R	23	E	24	M	25	A	26	I	27	N	28	
29	A	30	Y	31	O	32	T	33	T	34	E	35	
36	R	37	U	38	N	39	S	40	I	41	N	42	T
43	H	44	E	45	F	46	A	47	M	48	I	49	L
50	I	51	T	52	Y	53	R	54		55		56	
57	P	58	A	59	N	60	A	61	C	62	H	63	E
64	N	65	E	66	G	67	M	68	N	69		70	
71	S	72	T	73	R	74	I	75	N	76	G	77	S
78	A	79	T	80	T	81	A	82	C	83	H	84	E
85	S	86	R	87	L	88	H	89	U	90	N	91	
92	B	93	A	94	R	95	S	96	T	97	O	98	O
99	L	100	U	101	O	102	H	103	A	104	I	105	
106	D	107	E	108	M	109	E	110	A	111	N	112	
113	S	114	S	115	D	116	S	117	P	118	E	119	N

SMALL ADS

Car for Sale – N-reg Renault 12. 80,000 miles, MOT and Tax until October. 1300cc engine, lots of new bits inc gearbox and brakes. Excellent first car. £250 ono. Jane 081-308 1058, answerphone.

Origami Session – Wednesday March 16th with Leonardo Society. Adrian Chung (Computing 3) in Room Civ Eng 101. Bring some paper (lecture notes are fine!). Free entrance.

Absolutely bargain – Accommodation available from end March until August 1994 (owner going on sabbatical). 1 double bedroom, sitting room, dining room, kitchen, bathroom (gas central heating) and large garden in the Ealing area. Convenient for public transport to College. £450 per month + bills. For further details contact Monika or Georgina in the HUB Office on ext 3021 or 3405.

Don't forget your swipe card if you want to vote

Elimination *by Sphinx*

Eliminate two words from the right hand columns for each clue on the left. Which word is left over?

- a Would be difficult to draw!
- b Two words with big
- c Elementary list
- d Two synonyms
- e Almost
- f Two suggesting French
- g A high-flying post?
- h Two anagrams
- i Fiscal curiosity factor?
- j Two homophones
- k Smallest digit
- l Two with ear
- m Stuffed with food!
- n Two make a break
- o Block the price decrease?
- p Two going with Jack
- q "To be _____ is nothing unless you continue to _____ it." (*Confucius*)
- r Two spices
- s A long jump
- t Two palindromes

- 1 Air
- 2 Ate
- 3 Buy
- 4 Get
- 5 Toe
- 6 Away
- 7 Down
- 8 Iron
- 9 Just
- 10 Kiss
- 11 Leap
- 12 Mail
- 13 Rate
- 14 Year
- 15 About
- 16 Eight
- 17 Frost
- 18 Lunch
- 19 Refer
- 20 Spell
- 21 Table
- 22 Union
- 23 Charge
- 24 Dipper
- 25 Listen
- 26 Little
- 27 Packed
- 28 Pepper
- 29 Silent
- 30 Window
- 31 Brother
- 32 Curtain
- 33 Saffron
- 34 Wronged
- 35 Interest
- 36 Periodic
- 37 Piercing
- 38 Purchase
- 39 Remember
- 40 Malayalam
- 41 Cauliflower

Cracking Cryptic Crosswords

Lesson 13. What could this mean?

The inclusion of a question mark in a clue might be significant. I used to think it was an admission that the clue was crap but I'll acknowledge there are times when it has its uses. Firstly, it could just be a red herring put in to make the clue read better:

1. Was Edward killed? (6)

Another use of the question mark is when the straightforward definition of the clue is not so straightforward after all. Specifically if the answer to a clue was **BIRD** the straightforward definition might be 'swallow' (adequately deceptive). However, you could justly argue that 'swallow' is not a definition of a bird, rather it is an example. Therefore the clue should reflect this and a question mark comes in very handy here:

Find the heads of Brazilian iguanas really difficult to swallow? (4)

[See lesson 11]

So here the question mark reflects that a swallow is an example of a bird and not another name for the bird genus. In this type of example the question mark could be replaced by words

such as 'maybe' or 'perhaps'.

Another use of the question mark is to accompany a quirky definition. These clues *may* not contain two wholly independent methods for getting the answer unlike all those discussed previously. They will often be written for phrases:

2. Hereditary diarrhoea? (4,2,3,6)
3. Will you find a camper here? (6)
4. Grumpy tells how he made a more malleable steel? (5-8)
5. Tricked by one's chauffeur? (5,3,1,4)
6. Have second thoughts about the by-pass operation? (6,2,5)
7. Popeye the compère? (6-3)
8. A substitute for shoes? (5-2)
9. How fashions change annually, perhaps (4,2,4,3)
10. Umpire's decision? Come off it! (4,4)

You can probably see how the question mark cleans up any unconventional aspects of the clue.

Lesson 14. Oh yeah!

What of the exclamation mark? This, too, I used to think was a cop-out for a poor clue. I still think this. Well it's usually used to mark a

clue which the compiler considers to work rather well, rah-rah.

This lesson, however, is not about the exclamation mark. It is about a type of clue unlike any other – some call it the 'click!' or the 'oh yeah!' clue. This genre only has one part to the clue i.e. not a straightforward and a cryptic component. They might be accompanied by an exclamation mark to indicate that they are a little unconventional (as with the question mark).

If you try these examples you could be put off for they might seem a little unfair. Not so, because, in a crossword, you can always leave them until you have got some cross-referenced letters and that, after all, is what makes crosswords so inherently easy.

11. Study-form (10)
12. Huge surfer! (5,4)
13. The main debris (7)
14. A good read? (5)
15. Light relief? (8)
16. Senseless velocity! (5)
17. Speaker is on course here, maybe (8)
18. He makes love with a quiver (5)
19. A turn-up (10)
20. Française (6)