



FLEX

The Students' Newspaper at Imperial College

Issue 1109
27 February 1998

EXCLUSIVE

What is the WHO Up To?

FILM

Win Tickets for The Edge

NEXT WEEK

Interview with Mr C

First Time Lucky

DAVID ROBERTS

Dave Hellard, Adam Cherrington, Dave Wharton and Ed Sexton emerged triumphant as the elections for next year's Union sabbatical officers reached their conclusion on Wednesday. The result was greeted with a mixed reaction - cheers from the assembled crowd interspersed with cries of "Oh my God, the Union's being run by two barmen and a steward" from one senior union figure.

Unusually, the St Mary's block vote, ordinarily the decisive factor in sabbatical elections, failed to pick the winners, with both Dave Wharton (Deputy President F&S elect) and Dave Hellard (incoming President) overcoming pressure for a New Election from Mary's, to win on the first re-allocation of votes. Both victors carried their first round leads to success, although Dave Hellard was aided by 146 second preferences from St Mary's, installing him as

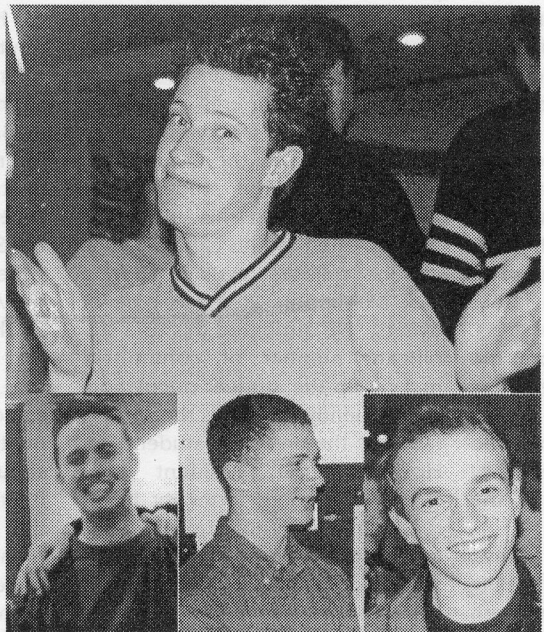
President for 1998-99, by 650 votes to 400.

Meanwhile, Ed Sexton and Adam Cherrington both secured relatively easy victories (as Felix

Cherrington were also notable for gaining victories on every one of the twelve polling stations.

All four of the victors proved nigh on incomprehensible by the time the result was announced, although they all managed to confirm that they were "Very, very happy". Having accepted that "I'm too drunk to make a comment", Dave Hellard then went on to attempt to sack all the bar staff, before being whisked away for celebratory drinks by his future DPs.

Commenting on the winners Rob Clark, incumbent DP F&S observed "all the candidates are inexperienced, but a month is a long time for a handover". However, Andy Heeps, ICU President and Returning Officer, countered that "a lot of people might be worried about inexperience, but there's no difference between the situation now and that when I was elected in November".



Mary's RAG Lead the Way

KENT YIP

St Mary's Hospital Rag Appeal has raised an enormous £40,200 in aid of the Leukaemia Research Fund in this year's rag week. £24,104 was collected during Thursday's Circle Line Pub Crawl alone, breaking last year's record of £19,000. Both candidates running for Imperial College Union President were seen among the exuberant crowd.

Rag activities were not confined within the medical school - Amsterdam was chosen as the destination for this year's Rag Dash, the traditional cannon fodder event which took place three weeks ago. The exotic nature of the Dutch capital was so popular among the medics that all one hundred places available on the tour were taken. The sheer number of Rag Dashers, not to mention the amount of drink consumed on the way, made it one

of the most successful dashes in living memory.

Rag Week got off to a good start with the *Breakfast Party Collection*: Medics dressed in their green surgical gowns and white coat, the unofficial uniform for the week, trooped down to Waterloo, Paddington, and Kings Cross Railway Stations to 'raid' the early morning rush hour commuters, yielding £3,672.

For the braver medics, abseiling down the wall of the medical school was next on the agenda. Besides providing entertainment to an on-looking crowd, which consisted of patients from the hospital, money was also raised for the good cause. The popularity of the event was evident; not only were the bold ones sponsored five pounds for each attempt, but the wait at one point was almost an hour long.

Later on in the week, white coats and surgical greens were

exchanged for Armani Suits and rowing gear - the former for mingling with the city slickers and the latter for the sponsored twelve hour row at Trafalgar Square. Generous donations from the public, as well as sponsorship, brought in £1,000.

Light entertainment was organised in the evenings, including a Roman Night on Tuesday, where slaves were auctioned. The highest bid came from Marcus Wood, a final year clinical student, who paid £110 for the 'Martini Girls'. Also held on the same night was the drinking competition Centurion Club - participants had to down 100 double shots of beer within 100 minutes. Bands Night on Wednesday saw an attendance of 200. Having survived the carnage of post Circle Line Bop, Gladys was transformed into a jazz club on Friday evening; £2,000 was raised through ticket sales.



London Colleges

Snub NUS Strike

ANDREW OFORI

The University of London will be conspicuous by its absence during the NUS 'shut-down' on 4 March. The event comes as the NUS campaign against tuition fees is reaching its culmination, with current efforts being concentrated on opposition to the Teaching and Higher Education Bill, which will pave the way for the introduction of fees.

The NUS 'shut-down' event has received nation-wide backing with 130 Further and Higher Education institutes closing down for the day. Students are being encouraged to go to their student unions rather than attend academic sessions. Having gained support from the Association of University Teachers and a significant number of lecturers, the NUS have stressed that no students should be academically disadvantaged as a result of the strike action.

London students have expressed the depth of their feeling against tuition fees in the past with

events such as the Hyde Park demonstrations last November (Felix 1097 and 1100), but on 4 March Goldsmiths College will be the sole University of London participant, and will only be giving partial support. The NUS are disappointed with London's response; one union representative warned "not supporting something like this is a big mistake". A former London student who is currently a member of the parliamentary division of the NUS emphasised the "onus is on the choice of the student" and went on to explain "this isn't a new phenomenon for this campaign", as London colleges regularly show a lack of support at these type of events. He attributed this to a significant number of commuters making up the student population, consequently reducing the importance of the unions in student life. However, ICU president Andy Heeps was more forthright in his reasoning for not taking part, asserting "It's a case of shutting the stable door when the horse is half way down the field".

Red Card for Football

Fourth

JULIA HARRIES

The Imperial College Union Football Club are to face a Union Disciplinary Committee next week, after the Fourth team caused trouble in Bath Union last Wednesday.

Having lost their BUSA game, the team went to the bar to drown their sorrows. According to Jo Humphrey, Assistant Bar Manager at Bath Union, they behaved in a "drunken, rowdy manner", jumping on tables, shouting and swearing. When asked to calm down by the Bar Supervisor they refused, and so were cautioned by Sean Bentley, the Assistant Bar Manager on duty at the time, who informed them that they would not be served further at the bar. The team appeared to calm down, but when Mr Bentley's back was turned, they shouted and swore at him. Mr Bentley then obtained the help of the Bath Sports President, Sarah Milne, in order to make them leave. At this point the students became even more abusive; one IC

student on leaving was heard to protest "What kind of fucking union is this?" Bath Union has contacted Imperial College Union to inform them of the trouble, and has advised ICU not to let the team into its bars. Mr Bentley commented that "No respect was shown for the bar, the staff or the University."

This incident is the latest in a line of similar occurrences. Andy Heeps, ICU President, decided to bring the Fourth team before a Union Disciplinary Committee, as he has been very lenient on previous occasions, a fact acknowledged by Donal Keene, the Football Club Captain. Mr Heeps observed "It's getting a little tedious. However, I'm sure the Disciplinary Committee will make a decision." It seems unlikely that the Fourth team will be invited back to Bath, with Ms Humphrey remarking "they won't be very welcome here."

Waterstone's Fire 'Warning Shot'

DAVID ROBERTS

Fears are growing that Waterstone's, who last year took over from the Union as sole bookshop on campus, may have greater visions for their retail empire. Speaking at the first meeting of the Bookstore Users Committee last week, Rachel Dickinson, the manager of the campus branch, outlined her desire to stock cards and stationery in addition to science texts and a wide range of fiction.

Despite the fact that the contract for the site explicitly states "The sale of other magazines, newspapers, stationery, food...will not be permitted", Ms Dickinson explained that "This is something I, personally, would really like to see happen". Asked if expansion plans were connected to rumours that the campus branch was at present 30% under budget, she admitted "Yes, we are having problems, although that's not something I'd

really like to see appear in Felix". Andy Heeps, IC Union President and sole student representative on the Users Committee, objected very strongly to any proposals to expand sales to cover

stationery and so forth while the Union Shop's still there".

Citing problems with opening hours and sub-branches of Waterstone's on the Charing Cross and Hammersmith campuses, Mr

minimum times of opening", which the present shop fails to do. Worse still, the Hammersmith shop has been closed on every occasion on which Union staff have visited the site. Whilst sales of paper and stationery are prohibited at South Ken, they are allowed at Hammersmith. However, a rapid spot check on demonstrated prices to be between 20 and 30% higher than at the ICU Shop.

Speaking on behalf of the Union, Mr Heeps added "The problems which we raised when tendering for the bookshop are now starting to rear their heads". However, the President was confident that College would turn down Waterstone's request, viewing the issue more as "a warning shot", to which the Union should respond "very firmly no".



stationery "Waterstone's know that's where we get our money from and they can sod off". Ms Dickinson did accept that at present expansion plans were unlikely as "We can't go selling cards, sta-

Heeps observed "We don't believe that they are delivering on certain promises". For example, the contract states that the hours of opening at South Ken should be "9am to 6pm, Monday to Friday... these are



WHO Covers Up Drugs?

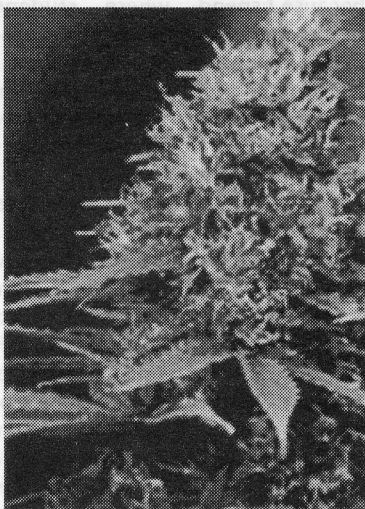
JON TROUT

World Health Organisation officials in Geneva who produced a report last December entitled "Cannabis: A Health Perspective and Research Agenda" have been called into disrepute, following allegations in New Scientist magazine.

The New Scientist article concerned the suppression of a draft containing a comparison between cannabis and the legal drugs alcohol and tobacco. The leaked document concluded that the amount of cannabis smoked world-wide not only harms public health less than alcohol and tobacco, but would be likely to continue to do so if consumed on the same scale as these legal substances. New Scientist claimed that the WHO had "bowed to political pressure" in removing the comparative analysis "at the last minute" following intense dispute between WHO officials, cannabis experts and "external advisors". The official line on the withdrawal was that "the reliability and public health significance of such comparisons are doubtful". This was echoed by the rushed WHO press statement, released 19 February, in defence of their position, which stated that there was "no attempt to hide information"

and that the decision not to include such a comparison was "based on scientific judgement and nothing to do with political pressure". The statement went on to admit that the background article "A Comparative Appraisal of the Health and Psychological Consequences of Alcohol, Cannabis, Nicotine and Opiate Use", whose conclusions were dropped, contained several contradictions and conclusions which "were not scientifically sound", suggesting that New Scientist had been looking at an erroneous, early report.

Speaking to Felix, David Concar, author of the article and deputy editor at New Scientist, presented a different side of events: "I am very familiar with their press statement" he remarked dryly; "we knew exactly what we were looking at. We were not looking at the wrong article." He



acknowledged that it was the background paper in question, but claimed that the whole report (Cannabis: A Health Perspective, a Research Agenda) was to be based on the conclusions of several background papers, written by experts in 1995, and that the comparison was removed following the political influence of groups such as the United States National Institute on Drug Abuse and the United Nations International Drug Control Programme. Both groups are opposed to the legalisation of cannabis and would see this comparison as ideal ammunition for pressure groups. "They claim that they pulled it because it was not scientifically sound, but we at New Scientist went through the document very thoroughly and we could see no such problem". Mr Concar

went on to say that it was an ongoing issue and that the WHO have not seen the last of New Scientist. When asked if the damaged relations would prove problematic, he retorted: "That's journalism. We are here to report the facts, and what we say is in clear conflict with the WHO. We know what that document represents."

Felix then contacted Phillippe Stroot, the Co-ordinator of Media Relations at WHO headquarters in Geneva, who forwarded all questions to Dr Monteiro, one of the authors of the cannabis report. As Felix was going to press, Dr Monteiro had not commented. Mr Concar did warn Felix, however, "to expect nothing but the official line from Geneva."

A copy of the background article has been unearthed, and the authors finish the paper by stating: "There are good reasons for saying that [cannabis] would be unlikely to seriously rival the public health risks of alcohol and tobacco even if as many people used cannabis as now drink alcohol or smoke tobacco". This certainly gives credence to New Scientist's claims, but it is unlikely that the apparently political reason for its omission will be officially admitted in the near future.

No Butts for JCR Caterers

TONY OFORI

Smoking in the JCR and the adjacent area between the JCR and the Senior Common Room is facing a possible total ban following a recent meeting of the Health and Safety Committee. At the meeting, held on 12 February, the committee expressed their concerns over the practicality of continuing with the existing arrangement

Currently, there is a lack of accommodation for those who wish to smoke in the JCR so this move will anger many that feel they are already in an ill-catered for minority. A possible solution lies in the proposed refurbishment of the JCR where a properly ventilated smoking area is provided. However this scheme which was originally supposed to be completed in 1997, may be postponed again this year. Another possibility under consideration is the instalment of an air-recycling machine in the corridor outside the JCR.



IC's smokers forced to resort to desperate measures

The main thrust for this change seems to be attitude of the catering staff. They dislike the intense smell that emanates from the corridor and the rubbish that accumulates. The Chairman of the Health and Safety Committee, John Foster, reiterated this saying that the caterers find the environment "very unpleasant" and "feel uncomfortable about entering the area to carry out cleaning". Another reason for the change is that the corridor is seen as a possible seating area for the overflow from the JCR.

The Committee feels strongly about of the withdrawal of this unofficial smoking area, and there are rumours of catering staff strikes if things continue the way they are. The college secretary has been contacted over the affair and if the Health and Safety Committee get their way the new ban could take effect from the end of this term.



Letters to Felix...

LET'S HAVE A GOOD MOAN

Dear Felix,

The other week I was feeling a bit down on the world so I decided to get away for a week with a mate of mine at Sheffield Uni and we had a little tour round the country to visit a few mates. We visited quite a number of Unions in the week and most were very good - Sheffield was absolutely fantastic.

This Friday I came back to the good old ICU. I couldn't believe how shabby it seemed compared to all the other unions in the country I'd been to. And to add insult to injury they charge you to get into the damn place. What really took the biscuit was having sat down in the Chill Out room with a load of mates (where we had a table and all had seats) I needed to nip downstairs to the toilet. Going out I noticed a queue so I said on the guy on the door that I was just going downstairs quickly could he let me back in - "Yeah no problem", was the reponse. Coming back upstairs I tried to return to my beer, seat and mates only to find the same lad telling me I was going to have to queue. What sort of idiocy is this? I can understand fire regulations meaning there has to be limited numbers in the room but surely if you've got a chair and you have a word with the staff on the door before leaving they could let you back in. There seems to be no common sense here.

All this has really riled me - especially when I'm regretting my decision to come to Imperial in the first place (I took a year out before coming here and could easily have kept on working instead of taking my degree - I wish I had). The question at the moment I'm asking myself is even if I pass my exams in the summer do I really want to return to this money-grabbing institution which seems to remove all academic ambition and breed sheer apathy.

Sorry about all that - rant over.

Cheers,

Andy Hallas (Mech Eng I)

WORDS OF WISDOM

Dear Jeremy,

It's not often that I write a letter to Felix, mainly because I spend most of my life in the office as Editor Without Portfolio anyway, but I'm afraid that I can't let Simon Baker (and others) criticisms of ICU go unanswered.

Firstly, to answer the argument that there are too many committees in ICU. This must be the first time I have ever seen anyone complain that too many people were taking an interest in running the Union; the truth is that there is always room for more help, and as Chair of Publications Board I know that I wouldn't mind a hand sometimes. I agree that at first sight there would seem to be a large number, but bear in mind that when trying to deal with over 250 clubs and societies and serve the needs of around 10,000 students one necessarily has some complexity. Of course the CCU structure does confuse the matter somewhat, but I'll come back to them later.

Shin Yi Jeng and his Anglo-German society, I sympathise that he was needlessly and irritatingly juggled between two committees for months. In the future I would suggest that when it is not obvious which Clubs and Society Committee should take responsibility for a new club, that the matter be referred to the Deputy President (Clubs & Societies) or even taken the ICU Executive Committee. It is a shame that neither SCC nor OSC saw fit to take this action.

Getting on to the issue of CCUs, I used to be of the opinion that they were a self-serving worthless historical anomaly. However, having seen what a reformed, forward looking a well-run CCU can do (taking ICSMSU and to a lesser extent, RSMU, as shining examples) I now feel that CCUs are vital to the well-being of ICU as a whole, for the following reasons;

- They preserve the heritage and tradition of the disparate parts of

college. This provides a much-needed sense of identity to students who would otherwise struggle to identify with ICU (which is, let's face it, a little bland, tradition-wise).

- They provide an extra layer where students can become involved in clubs and societies, and also experience politics (yes, even committees). In a college where the level of apathy is constantly bemoaned, it is surely a good idea to give students an opportunity to get involved wherever possible.

Finally, what do you propose to replace them with? I agree with Simon that some of them should concentrate on their essential roles of Academic Affairs and Welfare, and waste less effort on in-fighting and bitching about Felix, but the CCUs are an integral part of IC. Remove them, and you might as well change the name to 'Metric College'.

Cheers,

Mark Baker

Publications Board Chair & Felix Editor Without Portfolio.

SLEEPING DOGS...

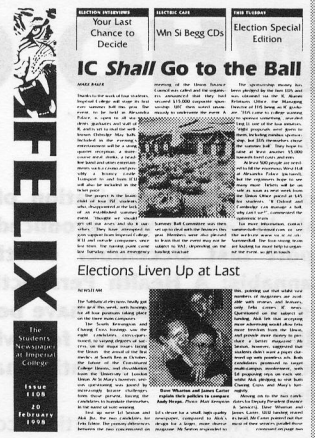
This letter should have appeared last week, but we mislaid it. Apologies.

Dear Editor,

Thank God someone has been brave enough to draw attention to the rudest woman at the University in the accommodation office. My misfortune was to want to live at clayponds, and the patronising treatment that I received from her was unbelievable! Not only did I get shouted at, but as my English was then not too good she spoke in a very slow sarcastic voice to me, like I was a child! Why does the college have such a person dealing with vulnerable students? There must have been other complaints over the years and I have spoken to at least ten others who have suffered in a similar way How can you complain when if you do you won't get any accommodation? We are intimidated by her, it is totally unfair. Where are you Rector? Sack the bulldog, and please get a spaniel!

I daren't give my name as I expect they won't do anything and I may need to stay in clayponds again unfortunately. Well done, anyway!

Y.L



FELIX

Issue 1109

27 February 1998

www.su.ic.ac.uk/Felix

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Felix is produced for and on behalf of Imperial College Union Publication Board.

Felix is a registered newspaper
ISSN 1040 - 0711

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Printed at the Imperial College Union Print Unit, Beit Quad, Prince Consort Road, London, SW7 2BB. Tel: 0171 594 8071.
Email: printunit@ic.ac.uk.

Credits:

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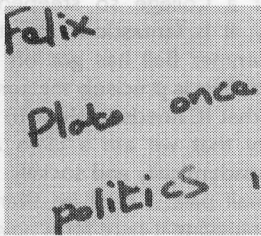
Deadline for letters is 6pm Tuesday. Letters may be edited for length, but will not be altered or corrected in any other way. Letters may be signed or anonymous, but please show your swipe card when submitting them.



TYPINH ERRIRS

I have certainly learnt my lesson of allegiance to the mighty word processor, and learnt it well. I must assume that my crummy and outdated handwriting is to blame for a not insignificant error in your interpretation of my letter, published February 20. To my knowledge, 'Plots' is not responsible for a great deal of classical philosophical thought, though I may be proved wrong. The chap I was in fact after was Plato. I shall say no more than that.

Alun Hart
Chem I



Looks like 'Plots' to me. Who's this Plato guy, anyway? Ed

MOANING MINNIE

Referring to the end of Milen's "Tha Bomb" in last week's Felix: I think his friend who was in IC Radio may have misheard. It is the general opinion of the entire college that his regular item in Felix is more of a source of hilarity at his unfortunate breadth of vocabulary, rather than any serious look at the current music around. If he would like to take some advice - read a dictionary and do not write in Felix. If you (referring to all readers) enjoy REAL music then listen to IC Radio sometime. You will discover that it is rather good.

Much appreciated,
>From the people who CAN read and write.
Dave Edwards

What on earth are you trying to achieve with this ill-thought out letter, Dave? It seems especially churlish to slag off the Felix music pages when we have just gone to the effort of organising a whole page for IC Radio (Page 15). Besides, most IC students CAN'T listen to IC Radio, but they CAN all read Felix. Ed

Editorial

PEACE AND DRUGS, MAN

Whether or not the World Health Organisation bowed to direct government pressure when it suppressed parts of its report showing cannabis to be a largely benign substance, there is no doubt that the government wanted them to keep schtum. However, this is not because they are evil conspirators but something much more prosaic - fear of the unknown. Legalising or decriminalising cannabis is felt to be the political equivalent of jumping off a cliff on the off-chance of hitting a trampoline. Whatever the arguments and debates are flying around, the truth is that no-one really knows what the consequences of such a move would be.

The problem is that those campaigning for the status quo, and virtually all of the people who have

the power to make changes, are totally ignorant of what cannabis use is actually like. This means that they are forced to rely on the traditional arguments - 'cannabis is bad for you' and 'cannabis leads to hard drugs'. Full marks to the *New Scientist* for blowing both of these myths right out of the water with their report last week (marijuana.newscientist.com).

I think that this argument is being approached back to front. The question isn't so much 'Should cannabis be legalised?' as 'Why is it banned in the first place?' The fact that the drug was initially prohibited for totally spurious reasons, and the ban has endured on the strength of arguments that have now proved false. Bearing in mind the results of the latest studies, there isn't a single decent reason why a well-informed adult shouldn't be able to buy and enjoy the drug in peace.



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E&O

Apologies for the thin edition this week - this is due to spending most of Tuesday on the election special (see www.su.ic.ac.uk/Felix). The crossword, puzzles, games and feature will all be back next week.

If you have any errors or omissions to report, please get in touch.



As I have been a bit slow off the mark this week, and am writing this on Wednesday morning, I can comment on the Election results. In the words of veteran political commentator, Bruce Forsyth, 'didn't they do well.' It seems that we have achieved a very favourable outcome- no New Election victories, no hacks and a Mary's block vote that proved to be as effective as a chocolate teapot. Of course, I attribute the anti-hack vote to my last column, so I shall be expecting a pint off each of the Daves in the fullness of time. Some new blood is exactly what is needed to shake things up. This should not be seen as an attack on the incumbents, but now the merger has happened, the new thinking required is unlikely to be provided by people nurtured in the ways of old. This sounds like a call for a Thatcherite reforming zeal- what a good idea, as she once said. Congratulation also to Adam Cherrington, also from outside the Union fold, though with some useful abilities in dealing with sports

clubs. His ability to maintain a vertical stance while consuming alcohol has been called into question, but is being worked on... Obviously, as a humble scribe, the post of Felix Editor is of the greatest interest to me, so it was good to see Ed Sexton triumph. Though both candidates were sound, Alok Jha's wish to turn Felix into a magazine sent a shiver down my spine. Old lags who have been here longer than is healthy will remember the last time this was down in 1994 under the stewardship of Beccy Land. That must never be allowed to happen again. Felix is, and must remain, a newspaper, which is what Ed has planned for next year. Any chance of a job, guv, in what will be my final year?

My friends at Schal were getting worried, as was Ian Caldwell,

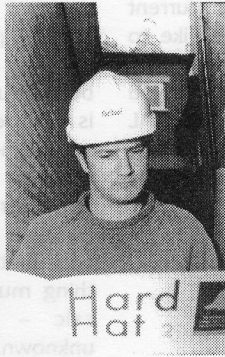
that I hadn't paid them a visit for a while, so last Monday I donned the hard hat and ventured onto the BMS site (thanks again to Phil Hilton and Ollie Clarke). Since the place is due to be handed over to College on 13th April, now seems a good time to see what the state of play is. Miraculously, it is only

two weeks behind schedule and still on budget, a first for Imperial College. My biggest concern remains that it will be lost on the medics, who will fail to appreciate such a fine building. That said, some of the rooms have been designed to take straw on the floors (only joking, folks!). Surprisingly, there are two huge offices for "Students' Unions". Does this mean one for Mary's and one for the RCSU? Do either deserve one? The finished atrium

will look fantastic, consisting of maple panelling and polished concrete, which surprisingly will work well. The most interesting design feature, however, is not the roof or the atrium itself, but the ground floor toilets. For reasons best known to Sir Norman Foster, he has taken his inspiration for these facilities from Southside, using very, very similar black granite. This has the potential to confuse inebriated medics and biologists mightily in lectures after a heavy session, though some would argue this will happen irrespective of the sanitaryware. All in all, it's looking very good, and I await my invitation to the official opening.

For a College so steeped in apathy, it is fantastic to see that the Summer Ball has got off the ground. This is precisely the sort of event that IC needs to show to the country that we are a class act, both academically and socially. For my small part, I shall be shamelessly plugging it here from now to the event, so buy those tickets, be you staff, student or idle layabout.

Simon Baker



Digs the Dirt

This Sunday, 1 March, the Countryside March will take place in Hyde Park. Press coverage of this event has been divided, on left-wing/right-wing lines, with left-wing papers suggesting that it is being organised by landowners and farmers who are doing quite nicely and are in no position to ask for more. Other papers suggest that the problems of rural areas are more serious than the townies would realise and maybe it is time to take action.

Approximately 80% of the population live in built-up areas, giving a similar make-up in the House of Commons, with the national press/TV consisting almost entirely of London-based journalists (papers often have North of England correspondents in the same way that they have a German or US correspondent.) So perhaps it is understandable that country folk are disenchanted with the way things are running. The march, which may look similar to the rally held recently in support of fox-hunting, comes at a time of change in the countryside. EU members are planning to dismantle some of the Common Agricultural Policy so that taxes and food prices can be lowered. Remember the CAP was designed with the express intention of not having market forces invade agricultural production, with the fairly reasonable defence being that there have been plenty of riots and wars

in the past and the EU's main purpose is to rid Europe of these problems in perpetuity. The Government is pointedly not applying to the Commission for compensation British farmers are entitled to (under EU law) due to the appreciation of the pound.

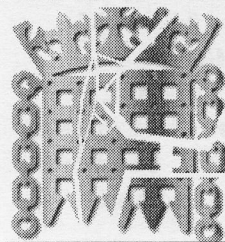
Other problems seem to await our country friends: the last Conservative Government carefully delayed a nasty decision on the

and renovation costs before building on brownfield sites at all. But the Council for the Protection of Rural England are up in arms anyway, saying that Prescott will not keep his word on the issue. They have some justification - one of his first actions as Environment Minister was to authorise the building of 10,000 new homes near Stevenage, and then telling West Sussex to increase to 50,700 the

Access to the Countryside Act, which a Labour Government introduced, making the Peak District the first National Park and reinforcing the laws on footpaths. It decided then against the right to roam, leaving it instead to landowners themselves, with the local authorities watching over them and if necessary enforcing the law. Many people feel this has not worked, with vast tracts of land still inaccessible to the public. However, it appears that that the Country Landowners' Association has convinced Downing Street to backtrack on the right to roam policy, and instead maintain the voluntary access agreements, implemented (or not, as the case may be) today. This will be an interesting choice for Downing Street to make.

Hamish Common

Westminster Eye



potential explosion in housing requirements and the lack of space to build them, leaving their successors the choice of overcrowding and impossibly high house prices or building on greenfield sites. John Prescott, the Deputy Prime Minister and Environment Minister, has decided that 60% of all new homes must be built on 'brownfield' sites - renovated urban land. This is not pleasant for the building industry who are aware that housing estates with a nice view of the countryside sell rather better than those with a nice view of other buildings, and also have to pay any contamination

number of new homes it must accommodate (West Sussex is now seeking a judicial review).

The other issue that affects the countryside also divides it - the issue of the 'right to roam', unfettered access to vast tracts of land, irrespective of who it is owned by. This is one of the oldest issues for Labour, with memories of struggles against the landowners who also owned the factories and mines they worked at. Labour made a promise in its election manifesto that it would introduce the right to roam, completed unfinished business from the 1949 National Parks and

It is worrying the Government seem bent on discrediting the Countryside Rally by arguing that it is run by landowners and farmers, and that its view are not representative of the countryside community. That is the standard political preamble to completely ignore their demands. Despite the stories that some bosses have forced their employees to attend the rally (other bosses have banned their staff from attending), if they get as many people out as they promise to, then it will be a demonstration of solidarity that the Government would be wise not to ignore.

Imperial College Union Operatic Society presents

Salad Days



An amateur production by arrangement with Samuel French

Imperial College Union Operatic Society presents Salad Days by Julian Slade & Dorothy Reynolds. Performances on March 3rd - 7th at 7:30pm in the Concert Hall, 2nd floor Imperial College Union Building, Beit Quadrangle, Prince Consort Road, South Kensington. Tickets £4 (students and concessions) £6 (waged)



Burning Water

Whoops! As I'm sure you'll all have noticed there was a bit of an error in last week's special - we've already done carrot cake. It should instead have been that old favourite Turnip Surprise. No bother, just replace the word carrot with turnip everywhere and Baldrick's your uncle.

This week I'm doing a serious meal for seriously hungry people. Both the dishes are typically French and go down very well with a few bottles of red.

Carbonade de Boeuf

- ☞ 1 kg beef, shin is best, cut into squares ~5x5x2 cm
- ☞ 200g smoked pork belly, diced
- ☞ 500 g chopped onion
- ☞ 1 litre cheapo lager
- ☞ 2 tbl flour
- ☞ 3 cloves of garlic, crushed

Heat up a fair amount of oil in a (big) pan and fry the meat until well brown as usual. When it's nearly done add the pork belly and fry gently for around 10 minutes so that it renders its fat (i.e. the fat melts and seeps out). Don't forget to add a large pinch of pepper to season everything.

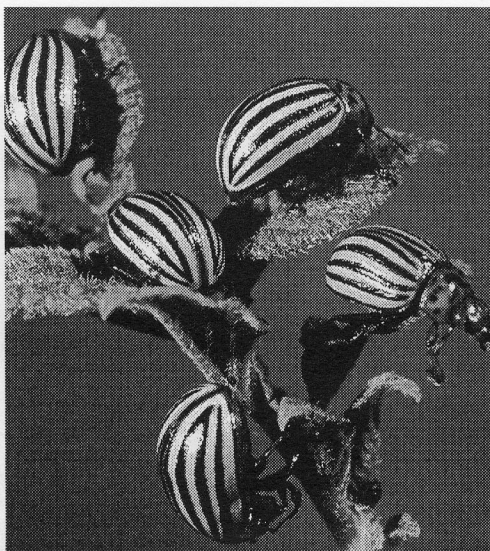
Take the meat out, drain well keeping as much fat in the pan as possible and put into a low oven to keep it warm.

Now delicately sprinkle the flour into the pan and fry gently until it starts to turn brown. Pour in $\frac{3}{4}$ l of the beer, stir well and have a good

sniff while you bring the liquid up to the boil. Put this roux to one side.

Finally, fry the onion gently until it turns translucent and slightly brownish on the edges. Right, that's all the heavy stuff out of the way and now it's time to put everything together.

In a large solid pan, place first a layer of beef



We had a picture of a potato, but this picture of some Colorado beetles ate it.

and pork then a layer of onion and repeat until there is none left. Add a bouquet garni. (This consists of a stick of celery, some sprigs of thyme and a few stray ends of parsley all wrapped up in the green bit of a leek and tied

up nicely with a piece of string, bow-tied if wanted.) Also add the garlic, a couple of tbls of sugar and a pinch of nutmeg. Pour the beer roux in. If there isn't enough liquid to cover everything add the remaining $\frac{1}{4}$ l beer until there is.

Cover the pan and put on a low heat for at least 2 hours. The longer it cooks the better.

Gratin Dauphinois

- ☞ 1 kg potatoes
- ☞ 1 $\frac{1}{2}$ pt milk
- ☞ 2-3 cloves of garlic, crushed

Peel the potatoes and slice them up as finely as you possibly can. The ideal situation is for them to be translucent. This will take a lot of time and effort and you will get bored but hey, this is serious cooking we're talking about. Once that is done, give them a rinse in cold water and drain well. This gets rid of some of the starch and stops this dish getting too stodgy.

Slowly heat up the milk, season it with a large pinch of salt, some pepper and a bit of nutmeg. Get your favourite oven dish (a thick ceramic one is a bonus but not necessary), oil it lightly and smear the crushed garlic cloves all over the sides and bottom.

Place the sliced potatoes in the dish and pat them around until it looks flat and even. Pour the milk over, put a few knobs of butter on the top and slide into the oven, gas mark 4/5, 180-190°C. The gratin needs to roast for at least an hour, preferably two.

THOUGHT FOR THE DAY:

Cannabis: to smoke or not to smoke...

Cannabis is a substance that is definitely in the public eye at the moment, with the alleged cover-up of the World Health Organisation report concerning its effects on health in comparison to alcohol and tobacco, and a recent suggestion from the British Medical Authority that the law should be relaxed in cases where marijuana is used medicinally. There is no place where these issues are contested more strongly than inside College itself, and with the large volume of busts and tribunals which make Andy Heeps' job that little bit harder, it seems a very ripe time to address the issue.

Most of the effects of cannabis seem to involve "saying hello to Mr. Gravity", falling over, "feeling well mellow, man", giggling, eating quantities of food that would give Weight Watchers a hysterical fit,

and forgetting what it was that... erm... oh. The bad effects of cannabis are such a cliché that I am sure everyone aged fifteen and up knows them by heart: short-term memory loss, destruction of concentration, antimotivational syndrome, cancer... However, the old wacky baccy's popularity is definitely high at the moment. Remember all that fuss about people rolling joints in BBC2's "This Life"? To portray smoking in such an off-hand and socially acceptable way resulted in many complaints, but seldom has a drama captured the reality of the 90's toking phenomenon so well.

I never came into contact with drugs of any form until I was thoroughly corrupted by coming to IC. When a certain young individual strolled into my room in hall in the middle of my first term last year

with the promise of "a megabostin' reefer", I immediately sprang out of my self-contemplative apathy to go to see what all the fuss was about. I was presented with an evil-smelling hunk of brown muddy mulch, and I found myself thinking straight away how many people had had it up their rectal tract for it to get where it was now.

I was interested, but not enough to try it; four people disappeared up to someone's room, becoming denizens of a depraved druggy den, and I sat and watched them.

Well, statistically, I imagine a fair proportion of you lot know what transpired; Orbital, Kettle Chips, improvised smoking equipment, long and eloquent tirades about methods of "skinning up", detailing the process with constructional accuracy that would put

any contractor to shame.

It is not my place to pass judgement on dope, even if I felt compelled to. What I saw was a lot of people enjoying themselves. Perhaps it was the thick brown haze floating menacingly several feet below the ceiling, or alternatively the spectacle of users sitting cross-legged on the floor, unable to get up, but I had a very pleasant evening as well. There can be no doubt that Mary Jane has a strong allure, and will undoubtedly be used or misused for many generations hence, but I believe that the issue of damage to those who indulge will probably always be in contention, and, I reckon, rightly so.

Ali Campbell

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Whilst Stocks last

What's the BEST way to make a difference?

Ever sat in a lecture theatre, mesmerised by the singular tonality of an octogenarian orator? Ever wondered whether somewhere in a lecture theatre in Budapest students were being similarly entertained? Ever thought (cynically, privately or otherwise) that you could never change these things? Well then, BEST may be something for you!

BEST (The Board of European Students of Technology) is a non-political, non-profit network of students from 21 different European countries. It was founded in 1989 with the aim of 'promoting Europe amongst Europeans. Local BEST Groups (LBG) keep in contact via the Web.

Summer Programme (as the courses have come to be known collectively) is just one of the events organised by BEST. Under the same terms you might attend a one week Short Intensive Training (SIT) in Helsinki on a non-technical topic such as management, marketing or presentation technique, or a one week intensive language course in Krakow. You might also participate in a cultural exchange between two LBGs, each undertaking to outdo the other in intricacy of local custom, and no doubt, the ability to consume obscene quantities of fermented hops! And if that's not enough then you can always go skiing in Tignes, mountaineering in the Alps or canoeing on the Rhine... Where's the catch? Although IC has in the past been a part of the BEST network we have since lapsed into a state bordering dangerously on suspension because... well frankly... we haven't organised a single event for the past two years. There are now a few of us who plan to resurrect BEST as an ICU Society. Naturally, as with all these things, we need your support. Specifically, we need to make a list of at least twenty people who would be interested and are also looking to mobilise a group of committed individuals to form our committee - a President, Vice-President, Secretary, Treasurer, Publicity Officer, Web Manager (very important) and an Industrial Liaison Manager. So, if this article has whet your appetite for more, if you really want to make an impact in the future of YOUR engineering/science education at a European level, if you want to travel and meet people from many new countries... then please get in touch with us soon by e-mailing

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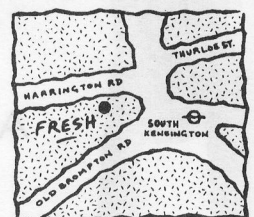
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MUSIC - 11

Will's got a **Shifty Disco Thing**, while Dennis is **Beekeeping**. Never mind, there's always the **Singles** and **Tha Bomb!**

CLUBBING - 13

Jo Public's giving away **Dope on Plastic**, reviewing **Mark Farina** and giving you the **Singles the Hardway**

FILM - 16

Amistad, **The Edge** and **La Maman et la Putain** should keep you going this week, especially as you can **win tickets**.

17 - BOOKS

Find out about the new tomes **M for Mother** and **Sophie's Scandal** without even having to read them

18 - ARTS

Lots and lots this week, including **10,000 Broken Mirrors**, the **Barber of Seville** and a blatant plug for **Salad Days**

20 - FICTION

The latest twisted tale from our short story supremo Caspar von Wrede; **No Man**

Reviews are given a mark out of five as follows...

- ★★★★★ Water Bong
- ★★★★ Water Pistol
- ★★★ Water Bed
- ★★ Water World
- ★ Water Torture
- No Stars Waterstone's

ALBUMS

VARIOUS

It's A Shifty Disco Thing (Vol 1) ★★★

Shifty Disco is an Oxford based independent label who have just released this compilation of some of their best tunes of last year.

The tracks on this CD range from thrash rock to trash lo-fi electronica with some tripped-out ballads thrown in here and there for good measure. A lot of the tunes have a 'recorded-on-a-four-track-in-my-mates-garage' feel to them, but this only serves to make the compilation something you won't get sick of listening to. Unfortunately, as a lot of the songs are some of the bands' first material, it is a little dull so it's never going to be at the top of my stack.

One track that stands out miles above the rest, is *Building* by The Unbelievable Truth - a band to watch out for. It's a sort of REM style ballad with really strong vocals coming from Andy Yorke, brother of Radiohead's Thom

Yorke. The Radiohead influence is evident, but the style is sufficiently original to set them apart so hopefully the inevitable comparisons in the press won't drag them down.

The other songs are mostly credible, with stuff like *Blah Na Na* by Impossible Music Force and *Magdalen Sky* by Mark Gardener making the whole thing a very pleasant listen. Mind you, I really can't work out what's going on with the DJ Remould and Spunkle tunes. They're a sort of cross between a very early Erasure demo and an episode of Teletubbies.

The material being promoted here is all very worthy and it's the kind of album I'd be really happy about owning if it came free on the front cover of the NME. I'd say that it's definitely worth keeping track of future Shifty Disco releases for the sort of gems that are hidden on this CD. **M**

William Smith

THE BEEKEEPERS

Third Party Fear And Theft ★★★★★

An opening raucous anthemic rant delivered at break-neck speed is usually employed to try to jumpstart some artists' albums into action, disguising the inevitable dive into the much slower and less exhilarating numbers. The Beekeepers do not employ this tactic. The album commences with the comparatively quiet and personal *Eyeballed*, which happens to be the only track written by lead singer Jamie East. From there, we're thrown into the aggression-fuelled and indie-fied punk world that is home to these guardians of honey-makers.

With this short amount of material, it's surprising to report that bombshells feel like they're being dropped left, right and centre. *Killer Cure* chainsaws its way into your mind with its mix of spiky guitars and layered vocals. The infectious *Do You Behave Like That at Home?* cuts itself into your sonic

stomach and churns itself over and over. There's also *Beau Peepshow*, *Second Skin* and *Catgut* to chew on for dessert if you're still hungry for more. However, if you feel like you're going to get chronic punk indigestion, relief can be found slightly in *I Only Want To See You*, *Suffer* and *Elsewhere* to ease the razorblade riffs and rampaging rants. There's also a comic bonus track at the end, which is outrageously ridiculous; I'll just say that it tells the story of mice singing at the Albert Hall!

Third Party, Fear and Theft is a fantastically fiery album but the Beekeepers' turbulent sound is best experienced live. It would be wise to try and catch them soon before they explode along with accompanying ticket prices. However, you could always get yourself a copy of the album now: for insurance purposes, naturally! **M**



SINGLES

Dust Junkys - What Time Is It?

The Dust Junkys sound like a cross between Black Grape and Fun Loving Criminals on happy pills. A funky, catchy, little summer tune.

THE ESSENTIAL CHOON 1

Mandalay - Flowers Bloom

For some strange reason the radio edit is remixed by Alex Reece. Reece destroys the brilliant lyrical composition of the original, featured as a B-side, but adds not such a bad dark sounding tune. The original however is excellent drum 'n' bass with floaty female vocals.

Senser - Breed

Senser got rid of three out of their original line up of five and now it's Kerstin singing with the

tune, crunching guitars, hip hop beats and effects sounding the same as ever. The rock rap cross over was fairly fresh four years ago when Senser were making all the right noises and headlines. Unfortunately this will do neither for them.

Ramzi

Karen Ramirez - Distant Dreams CD Sampler

One thing - the girl can sing! Different styles over different production styles show she is adaptable but titles like *Troubled Girl*, *Looking for Love*, *If We Try*, and *Lies* seem to indicate the usual tried and tested subject matter but for most people that isn't a problem. Apart from that, this is a promising start for her.

Lionrock - Rude Boy Rock

Throw this on the decks, lay back and just relax ... scarcely any vocals here ... just music, and it is all good for that. Just rock wit dem! On the flip, *Best Foot Forward* will satiate the hunger of the dance crew and *Push Button Cocktail* is another compelling track. Definitely worth getting.

THE ESSENTIAL CHOON 2

Bim Sherman - Earth People

A refreshingly original song infused with the tabla sounds of Talvin Singh. The man's voice is just too good, and with his lyrics, make a brilliant track. The remix by Ronnie & Clyde take it into drum & bass land, which turns out to be surprisingly good! **M**

Roni


THA BOMB

Tick, Tick, Tick, Tick, BOOM!! *Tha Bomb* is back after a one week lay off and its bigger and badder than before.

What up!!! Check this shit out, a whole page, yeah that's right a whole page. Is this hot or what? I was checking thru' Felix and I spotted that the dance techno guys have a whole page for their column, Electric Cafe, and then I saw that IC Radio had a whole page, well at this point I decided I want a page and look at this I have a whole page (big props to Jason and Alok, the music editors). A whole page means a whole host of new stuff, check this out. You got the normal ranting and raving from me, as well as album reviews for the real deal phat stuff, classic trax all about the classics from back on the day and whatever other shit I can think of, this is *Tha Bomb*.

Did y'all all see the Brit Awards? I caught most of it, soul was in the house and some awards even came this way, the biggest being Best Female and Best Male going to Shola and Finlay. But what the fuck was going on with the duet between Texas and Method Man? That was fucked, there was no point, someone said to me that the rap just ruined a pretty good song and I'd have to agree. Rumours of the NWA get-together have been confirmed; Dre, Ice Cube and Yella will all be getting together for a track on the soundtrack of the new Cube movie. Eazy-E won't be there for obvious reasons and I ain't sure 'bout MC Ren. The hot news in hip-hop is the Snoop Dogg situation, basically Snoop wants to leave Death Row. Recently he told the press that his life was in danger and with most of the people at Death Row either in prison or dead he's probably got a point. Another factor is the quality of his music, his last album *Tha Doggfather* was the worst thing to come out of Death Row, the boy seriously needs to hook up with Dr Dre and start bringin' their skillz together to create the quality that we saw on *The Chronic* and the classic

Doggstyle. Saying all that, rumour has it that Snoop has already signed a new deal with another record label and has already started working with Dre. The fact that he's signed to a six album deal at Death Row doesn't seem to matter, keep an eye on this situation it could all get quite nasty.

This week sees the release of some wicked little tunes and they're even on UK release, so we don't need to spend a fortune buying imports. First up is *Holler* by Ginuwine this has been around for a while and most consider it the best track off the album, phat bass line with the G Man's soild vocals and a pretty good rap make this a wicked tune. Queen Pen delivers her album this week and to coincide comes the first single *Man Behind the Music*, this first hit as an import in September and blew up back then, this is still a track though. The Teddy production is slick with the swing beats in full effect and the other members of Blackstreet even turn up for the hook, there are no real remixes to talk of and ya better off getting the album. The soul man Lynden David Hall is back with the second cut from his



Snoop and Deathrow fighting to part ways, but who will get their way? We'll just have to wait and see.

acclaimed debut set, the track's called *Do I Qualify* this is a serious bit of soul, returning to the basics of simple tune and inspired vocals. If you missed *Sexy Cinderella* the first bomb from his LP that's on the b-side, the remixes aren't bad, for the connoisseur this is a must. The R&B track blowing up on import is *The Weekend* from the *Ride* soundtrack, strangely the record company has decided to give it an early release date rather than waiting the normal year or so, and for that we should be thankful, this is a TUNE. I ain't gonna say how good it is cause you should already know, this ...well just buy it, you won't be disappointed.

On an album front, there really ain't nothing worth chatting about. The Queen Pen has been the best so far and that's reviewed here. Besides that '98 has been low on real quality, some stuff has come thru' on import but nothing really blew up. The much hyped Jagged Edge album is said to not have lived up to the hype, the tune *The Way That You Talk* made expectations real high, but the album just couldn't live up to it. *The Ride* soundtrack is the only thing to have caused any damage on the scene, but even that wasn't outstanding, the lack of any real competition probably gave it such hype. Looking to the future there is some smart stuff to come, the pick is probably the Faith Evans joint from the Bad Boy family, which has already got hype, the new Aretha Franklin album (first single already out and wicked, more next week) and the one I'm looking forward to most the Tony Rich album. If the new Rich album is anything like the last then we're in for a treat. Gangstarr, 'nuff said.

Milen

The Union Presents

The Union Presents a night of Hip Hop and R&B on Friday 6 March, yeah that's right there's some tunes coming at cha from the last place you ever though you'd hear them. Last week we went and talked to boy in charge of ents and he gave us the green light, so it's on. Next Friday y'all for a wicked night of the phattest tunes known to man, we expect all of y'all to be in the house. You know the time, you know the place, just come and represent!

Classic Album

The Chronic - Dr Dre

The album that really started the whole West Coast thang going. NWA had just broken up, with Ice Cube the only real man on the west coast, but from nowhere Dr Dre and Death Row were unleashed. Dr Dre took us on a journey into the G-Funk Era. 'The Chronic' was an introduction to brand new style and some new faces - The Death Row Inmates - DOC, Kurupt, That Nigga Daz, Lady of Rage and of course the big dog Snoop. The amazing production from Dre may never be surpassed by the man again, the killer cut from the album was the stunning *Nuthin' But a G Thang*, which featured more laid back gangsta vocals from Snoop. *Wit Dre Day* was a straight dis to Eazy-E and everyone who ever cussed the West Coast. Next up was the classy *Let Me Ride* a wicked piece of head nod, sampling the P-funk king George Clinton's *Mothership Connection*, with Jewel on background vocals and RBX & Snoop helping Dre with the rap this was always destined to be a standout track. As well as those the album was packed with other gems, *Lil Ghetto Boy*, *Rat-Tat-Tat-Tat* and many others. Dre delivered an all time classic, if you ani't got it, get it.

The Phat Selection

You Make Me Wanna - Usher

Usher still there doin' the business with this phat tune, even if its been out for a long time this still rocks.

The Weekend - Dave Hollister

TUNE, R&B at its best with Redman and Erick Sermon with the rap.

Wishing On A Star - Jay-Z

Remake of the old classic with Jay-Z doin' a little rap, simple but a tune.

My Melody (LP) - Queen Pen

Check the review on this... Wicked.

Holler - Ginuwine

Best cut from the album, gets a release on British this week, Timbalands production is phat.

So Good - Davina

So Good, nuff said!

Dangerous - Busta Rhymes

Second cut from 'When Disaster Strikes', this doesn't live up to the hype of 'Put Your Hands...' but still quality.

No, No, No - Destiny's Child

Wicked, head nod delight.



CLUBSCENE - COMPILATION

MARK FARINA

Friko Disko. ★★★★★

(United DJs of America)

United DJs of America have been highlighting the cream of America's DJ talent and bring it to our shores. Previous releases have seen some of the biggest names in dance music scene such as Louie Vega, Josh Wink and Roger Sanchez.

This latest mix CD comes from a DJ who is little-known over here, but I am told he has legendary status in the states. Described in DJ magazine as "the most talented, innovative, shit-hot, on fire, on another planet house DJs in the world." High praise indeed but is it justified or just hype?

Mark puts together a rich blend of deep house, at times quite vocal, soulful, smooth, jazzy and dubby. It's nice to hear what's going on over on the other side of the water. The mixing is all that and a bag of chips, if you know what I am saying. Very cleverly done - playing with the tunes, trying to confuse the listener so you cannot tell whether it's still in the mix or not; and it works.

A very impressive and different mix CD, well worth checking if you appreciate anything that is house, especially if you want to hear the real flavour that makes this music so infectious. A break from the cheesy commercial-based, house CDs that flood the market over here.

Jo Public.

DOPE UP FOR GRABS !

DOPE ON PLASTIC VOL.5 ★★★★★

Yes we have another competition for you lucky people with more CDs to give away THREE in fact, so you can judge for yourselves if this latest release from the long running and highly successful Dope On Plastic series (sold over 150,000 copies) lives up to the standard they have already set. John Stapleton's mixing is first class, neat and tidy as you would expect from such a veteran. Mixing and blending the tunes to near perfection.

This compilation is packed with

19 fat cuts, a fusion of down beats 'n' breaks with that hip-hop flavours. Some of the highlights are Steady G, *DJ For Prez*, Way Out West with *King Of Funk*, and the massive *B-Boy Stance* by the Freestylers.

There is nothing inherently wrong with this CD, but there does seem to be something missing; it never really grabs your attention and locks you into it. I could not put my finger on why this is just alright and not a must have, as it has such a strong selection of

tracks and the mixing is spot on but it all just doesn't click.

Now here's your chance to find out for yourselves, by answering the following question.

Where does DJ Jam/ John Stapleton live and host his monthly Blow Pop club ?

A. Exeter

B. Cleethorpes

C. Bristol

Entrys into the Felix office or e-mail t.j.morgan@ic.ac.uk. **MC**

Jo Public

JAMES HARDWAY

THE NEON LOUNGE (Recordings Of Substance) ★★★★★



This is a cocktail of intelligent drum & bass with cool jazz, which has a different sound and feel to other jazz and drum & bass fusions that I have heard before. This works very well, because I am not a big jazz lover, and I quite

like this album.

There are some very strong tracks on here that work well in the clubs, as well as being an album you can sit back and listen to as a whole. It has a large musical content (a vast array of musical instruments are incorporated into the soundscape) and is cleverly constructed through-out with the tracks blended together, which is a pleasant change from most albums that have those annoying gaps between each tune and tracks that do not follow from the one before.

I could not make my mind up

whether this is drum & bass with a touch of jazz, or jazz with a heavy touch of D&B as it is very evenly balanced. And the rolling jazz licks never really overpower or sound out of place here, they merely complement each other. It's nice to hear such original work. It has already got it's own sub-genre, being described as loungecore by some and this is a very fitting description as it sits neatly between being chilling lounge music and full on drum & bass.

Another dimension of what is know as drum & bass but you do, at least, have to appreciate jazz music to enjoy this album. **MC** Jo Public

CLUBSCENE - SINGLES

BREAKBEAT

Chocolate weasel. Music for Body Rockers. (Ninja) 16th Feb.

This latest offering from T-Power and accomplish is a slow tempo big beat sort of ting, with heavy electro influences. One of the mixes starts off sounding like *Billy Jean*, then when the bass comes in it sounds like *Another One Bites The Dust*; then the strong atmosphereals come in and you're away. This is my favourite mix. There's also Jah Rasta dub ragga mix as well that works and is a little different.

Bowser. Street Beat EP. (Freshkanova) 2nd March

A firing selection of beats, my favourite track is *Let Ya Body Rock*. Clever programming, nice little touches of scratching, lovely chopped-up beats and plenty else going on to keep you interested. This all combines to make for a totally original and superb track.

DRUM 'N' BASS

Blame. Visions Of Mars. (Goodlooking Rec.) 2nd March.

Blame the man who brought us *Music Takes You* (moving shadow) back in '92, (I wonder who remembers that?). And he's still got the touch, another truly breath-taking track. Those of you who've heard Blame's *Logical Progression Pt.2* CD (a great moment in musical history), this is the first track from that CD. Drift along on the futuristic breaks, soothing b-line, robotic voices & deep lush break downs. Enjoy the visions of Mars.

Scarlet Lake. Into The Sun. (Temple Rec) mid March.

This sounds like Roni Size (b-line) meets Bukem (clean crisp beats) which works well with a nice cheesy American film sample, but they have over done it a bit with the general jazz backing at times. Future Engineer's remix strips away the Roni b-line and jazz piano, makes it more of an out 'n' out intelligent style which I do like; it could almost be Bukem.

HOUSE

Fifty Fifty. Tonight I'm dreaming (Jackpot) 1st March

I preferred the Amethyst's dub mix to the original which isn't a bad track in itself. Amethyst cut down on the vocal, darken the atmos. and sneak some D&B style drum/brake patterns into the programmer. Which all works rather well, creating a hypnotic deep house feeling. The original mix is more vocal & up-beat, with a stomping b-line.

The Talisman & Hudson. Horizontal Recreation. (C.S.M.F)

This is a hypnotic blend of deep house and electro styles reminiscent of Orbital, but under the smooth computer programming and bouncy bass-line there is quite a hard track hiding away. This is different to what I have been hearing recently, it has an early hardcore ('90-'92) feel to it but with new technology making for a pleasant break from the norm. This track has strength in depth, and will make a welcome addition to my box. **MC** Jo Public



CLUBSCENE - THE UNDERGROUND MUSIC GUIDE

the electric café

Anyone connected with the London dance scene will tell you that techno is currently going through a bad patch. Some might even say that it is dying, slowly and painfully. Some so-called "underground" DJs who have become household names appear to have lost touch with the scene that nurtured and raised them. The whole thing has become too commercial, many argue. With promoters charging more and more to fill their nights with DJs who charge extortionate booking fees, and competition from other hybrids of music such as drum'n'bass, 97 was a terrible year for techno.

There is a growing voice however, that is proclaiming that techno doesn't have to die. Although the innocence of the summer of love now belongs to an older generation and the 'techno-purist' can no longer be catered for, these people claim to have some valid reasons for the survival of underground dance music. One of the strongest reasons is Craig Thomas and his club *Analog City*.

Despite being involved in electronic music for many years, Craig is one of a new breed of DJs. He not only spins internationally on a regular basis, but he has learnt the ins and outs of the music industry. His achievements include music production and the very successful *Analog City* nights. During the mid 1990s this was a club that introduced the sounds of techno to a large audience. The best American and European DJs could be found playing on the same line-up as some excellent home-grown talent.

The best DJs meant the best music of the genre, and also an amazing array of turntable techniques, transforming a pair of decks into a musical instrument. This all tied in with Craig's philosophy that techno music is more than just computerised grunts and farts, that the words electronic and funky can be used as adjectives in the same breath!

Starting off as a music nut, Craig discovered promotion as a vehicle to further his own DJing career, rather than as a means in itself. After a few years involvement in the house scene, *Analog City* was started in 1994. London's clubland is a notoriously fickle and competitive territory, so it is quite an achievement for a club to be running for so long. It is also a testament to Craig's musical background. Clubs may well rely on business sense, but if you can find the balance between profit and putting on a good show (ie choosing the right DJs, understanding your crowd, music selection) for your customers then you're onto a winner! Besides its London residency, *Analog City* has toured the UK extensively and even opened its doors abroad. Craig cites a recent tour of Croatia as a particularly fulfilling experience. "It's amazing how a war-torn country can party. It doesn't matter what the fuck's going on around you. I played in a blown-out cinema. It was the best experience I've ever had."

Next Saturday sees *Analog City* in London once again. The night proves to be unique and special in many respects, but I'll leave it to Craig to explain you his concepts in his own words.

"We're going for a completely different

approach with this. Basically the nights we put on in the past were on quite a large scale and the prices to get in were also high (ten to fifteen pounds). We're using the *Analog City* name and still going for a large crowd and stuff, but we're trying to keep the prices down.

"With this event we're offering a quality night where everybody can pay five pounds. I think that if we can do that and still put on big underground London DJs, with about fifteen playing at each night (in three rooms) then it will

as it may sound, Craig feels that the well-being and satisfaction of the customer should come before mega six-figure profits. He is also showing us that spending thousands on commercially known DJs can be a waste of money. One thing we don't seem to realise is that techno contains strength in depth. There are many spinners out there who can hold a crowd, fill a floor and keep a night going as well as any "name". They should also be given a chance, and the respect within the dance community that *Analog City* commands is the perfect advertisement for people to notice them.

The approach to the structure and running of the night is also being experimented with by Craig. Rather than having one DJ to play a long set, the warm-up will be two hours and each guy afterwards will be on for an hour. He claims that this will pressurise all the DJs to "produce the goods" quickly and within a set time limit. With many different DJs playing so closely together, the whole night looks like keeping a varied and fresh sound to it. This will be anything but boring boom boom techno!"

So who are these DJs who will be strutting their stuff at *Analog City*? One of the highlights will be James Ruskin, founder of the popular Blueprint label, and co-resident at Circulation in Brixton with Andy Weatherall. His style is described as Jeff Mills-esque but with his own personal twist added. Charlie Hall has been instrumental in the scene for years now. Formerly of the *Drum Club Collective* (a musical group and a legendary club), Charlie plays a varied selection but is known to be into his hard Chicago house. Terry Mitchell is described by Craig as "one of the best DJs I know". His style is raw and in yer face, with scratching and cutting used alongside the techno player's trusty mixing skills. Finally we come to Richard Summerhayes. He works in Covent Garden's Eukatech Records and is one of the best but underrated spinners currently in the scene.

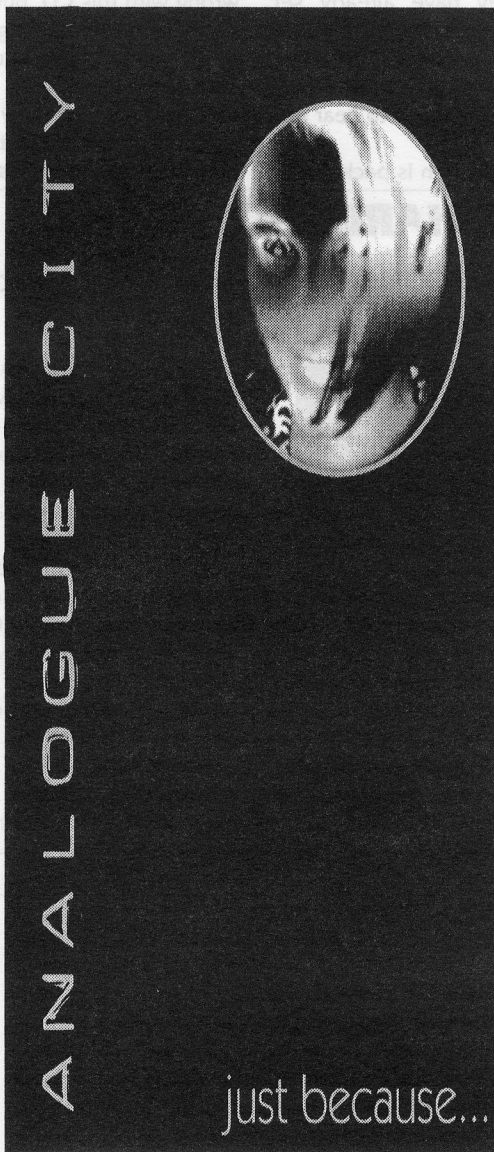
Incidentally, I've only covered one room! Other people appearing will be Dave Muthersole (of *Musik* magazine), Mark Dale (the brother of Mr Abstrakt Dance Colin Dale, and a superb DJ in his own right) and Keith Anderson. There will also be some student DJs appearing who are threatening to break the scene and make a name for themselves.

Look out for *Analog City* on Saturday 7 March 1998 at Camden Island Market (106-110 Kentish Town Road; nearest tube Camden Town) from 10pm till six in the morning. And that wasn't a typing error, tickets are just five pounds.

The electric café, in association with *Analog City* is giving away ten pairs of V.I.P. tickets to this event. Just answer this simple question.

One of Craig Thomas' favourite techno producers is "Mad" Mike Banks, who started Underground Resistance Records in Detroit. In which US state is the city of Detroit?

al;ck



be a new way of approaching things. Also the customers won't feel ripped off that they're paying so much money, as they are doing in so many London clubs at the moment.

"I don't think you should be charging fifteen pounds to get into these bloody places. If the music is meant to be underground, then why are you paying completely astronomical prices? I'm going for an approach where you don't have to charge that much on the door but you are getting quality DJs who are up-there in the techno scene."

That's right! This is a Saturday night club in London with fifteen of the best techno DJs that our city has to offer in three rooms and a crackling sound system for just five pounds. Clichéd



YOU'RE READING IC RADIO (!)

Hello Felix people, and welcome back to the wonderful world of IC Radio. As I explained in my little introductory piece last week, I'll be giving you a run down of what the station is up to, with features on bands we've got in session and profiles of some of our top DJs. This week I'm featuring **James Ratcliff**, one of the stars of our Friday dance night, and "one of the most up for it people about".

The music he plays is not easily categorised. "The roots definitely lie in American house but also with easy, fun, upfront tracks along the lines of Pushca. I don't play too hard, just accessible big party beats." And his favourite tune at the moment? "There's one by 'Voices of Life' by Steve Silk Hurley, there's the original anthem mix that's got a wicked vocal and really wide bassline- everyone loves it. There's also loads of good stuff being released by Subliminal, Mousse T and Masters at Work

that's worth checking out."

James Ratcliff started out when he was 14, playing at his own parties. He sees DJing as a logical progression from his love of music. Inspired by people such as C.J Macintosh, he has since progressed to playing in clubs like the Ministry of Sound, Hanover Grand, Aquarium and Cafe de Paris. Working alongside DJs such as Judge Jules and the Ministry resident Mark Wilkinson, he's built up quite a following. But doesn't he get nervous playing alongside such big names?

"I don't get nervous," he confidently assures, 'although I don't want to make a mess.' It's an attitude you need if you want to succeed, especially when you're playing in front of a knowledgeable following. "Yeah, the Limehaus [Bedford] is really good because it's such a genuine crowd." The best gig so far? "We did a gig in North London, at a huge S&M party. We were using a 12k rig

that's as powerful as the one at the Ministry, in a room half the size. Everyone was totally into the music: we overran by something like four hours."

He doesn't just stick to DJing either. Working under the name of 'The Dirty Stop-outs' with partner and manager Lee Peterson, he's done quite a bit of studio work. The most note worthy involvement to date being a mix of 'Deep Day' by Katrina Vaughn on WorX Records. He describes the process as being "surprisingly routine at times," with the real satisfaction coming when they catch their work being played by other DJs...

James Ratcliff is one of the many DJs playing it in the mix on our Friday dance night. His warm up show goes out between 7 and 8pm every week.

Competitions, Sessions, Interviews and General Cool Stuff

Check out the Electric Café on Sundays midnight - 2am and on Tuesdays from 9 - 11pm for an exclusive live mix set from Mr. C (formerly of The Shamen) from Subterrain at The End. There will also be an extended interview with both him and Layo from the Usual Suspects, as well as a competition to win one of three copies of the *Dope on Wax 5* mix CD.

There's also an interview with Coal Chamber will be going out on the Steve Metal show from 9-10pm on Monday, and Montrose Avenue will be interviewed by Gareth from 12-1pm on Tuesday.

Don't forget the competition to design the radio station a new logo. See the adverts around college for details. The closing date is 6 March, so if you want to win £50 of music, put pen to paper (or hand to mouse) and get original.

Jonny Pants

ICR^{999AM} Radio

Weekly Schedule

Broadcasting 24 hours a day to the JCR and across campus on 999am.

	friday	monday	tuesday	wednesday	thursday
noon - 1pm	Clem's Packed Lunch Playlist plunder and a look at the weekend's ents.	Nelson Frisbee Including Spenser's weekly gig guide and the funky favourite Disco diamond at 1.30pm. It doesn't get much better than this!	Gareth Anything goes for this dance-retro lunchtime party.	Nanj Doing her thing in her uniquely crazy and unfortunate manner	John Corcoran New music, competitions and general banter from the comic genius John. Phone 58085 with your requests.
1pm - 2pm	Tobi (T. Guy) The coolest man ever to hit R&B, freestyling it big.		Councillor Evans Bizarre hotch-potch of random ranting and brilliant tunes	Mark I hope you're prepared for this! Ring 58085.	
5pm - 6pm	Matt & Sime Starting off Friday evening with a bang.		Dennis Beatles, easy, cheesy, charty, arty, indie-schmindie shite	Jamie & Andy Giving you a taste of their alternative lifestyles. Ooer..	Lana Johnny Hates Jazz, but Lana lurves it. Tune in & chill out.
6pm - 7pm	Nim? The latest D&B and swing grooves in a rotund manner.	Mark and Dark Lord Breaking new alternative artists	Andy Nu Music The newest music around, and a lovely fragrance	Bilal & Nick "Moon & Star" Crusaders	
7pm - 8pm	James Ratcliff House music to slip your week into weekend.	Gold As Andy will testify, all the glitters is gold.	SRN Chart A rundown of the most played songs on the network	Justin New, shiny & can be used instead of gloves in the cold.	Ian Sample Radio 1 award contender digests the news. Mmm... tasty.
8pm - 9pm	Laurie Mandatory listening for those who know about quality.	Phil once again shoves his metal right where it hurts.	The Session With live sets and exclusive tracks from new bands.	Nolan Top choice of post-sport tunes with the accent on Indie	Sourlth Various pop with a French & Spanish flavour.
9pm - 10pm	The Chef The Chef will cook you up one of his favourite specialities	Steve Metal Hard rock and metal plus top interview with Coal Chamber.	Electric Cafe Now you can spend two hours listening to the electronic underground of Alick's Electric Cafe. Enjoy his tasty tracks and breathe the heady air.	The Four Skins Well, we thought we'd seen everything until this.	Jon & Ali The Vinyl Frontier, and beyond into another world.
10pm - 11pm	Tom Spellman Essential for those who like their beats big.	Imperial Underground Techo and harder dance vibes with Rob Stoppa		Tom & Christian Christian is not Christian if you were wondering.	DJs Stanide & Desire Retrospect Hardcore, apparently.

- 1 **Pulp** *This is Hardcore* (Island)
- 2 **Ether** *Watching You* (Parlophone)
- 3 **Ian Brown** *Corpses* (Polydor)
- 4 **Deejay Punk-Roc** *Dead Husband* (Independente)
- 5 **Finley Quaye** *Love Gets Sweeter* (Epic)
- 6 **Mover** *Tricolor* (A&M)
- 7 **Addict** *Red Bird* (Big Cat / V2)
- 8 **James** *Destiny Calling* (Fontana)
- 9 **Stereophonics** *Local Boy...* (V2)
- 10 **Therapy!** *Church of Noise* (A&M)
- 11 **Bernard Butler** *Not Alone* (Creation)
- 12 **David Holmes** *My Mate Paul* (Go Beat)
- 13 **Space Feat** *Ballard of Tom Jones* (Gut)
- 14 **Texas Feet/Wu Tang** *Insane* (Mercury)
- 15 **Candyskins** *You Better Stop* (Ultimate)
- 16 **The Beta Band** *Inner Meet Me* (Regal)
- 17 **DJ Kool** *Here We Go Again* (Kahuna Cuts)
- 18 **Ballroom Blonic** (Mother)
- 19 **Shed Seven** *She Left Me on...* (Polydor)
- 20 **Fuselage** *Seize the Time* (Kahuna Cuts)

REVIEWS

Spielberg's latest film is set in 1839 and centres on 53 Africans who take over the slave ship *La Amistad* from their captors. Unfortunately events don't go to plan and they end up in America fighting for their freedom at a time when the majority of blacks in the country were slaves.

The Africans are supported by abolitionists including Theodore Joadson (Freeman) and a young real estate attorney Roger Baldwin (McConaughey) who initially likens his clients to livestock. However, the obstacle to justice is not the judge or jury, who seem to sympathise with the Africans, but the pro-slavery President Martin Van Buren (Hawthorne) whose main interest lies in securing a second term in office and avoiding civil war. His challenge is met by the former president John Quincy Adams (Hopkins) who eventually agrees to support the Africans in their bid for freedom.

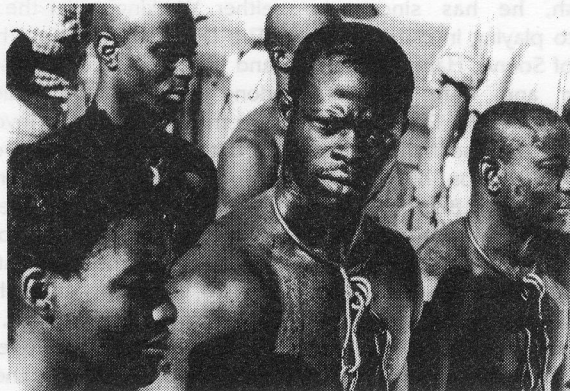
Previous Spielberg films have been more concerned with the delivery of their sensational aspects rather than attempting to induce empathetic understanding from the audience. With *Amistad*, this is not the case as powerful emotions are on view throughout, mainly emanating from the suffering Africans. We are given the

AMISTAD

Starring: Morgan Freeman, Djimon Honsou, Anthony Hopkins

Director: Steven Spielberg

★★★★★



opportunity to analyse the politics and ideologies of the time and its effect on a small defenceless group of outsiders. At its heart, it's a courtroom drama focusing on corruption in the judicial system

Hopkins' portrayal of the old and absent-minded former president is effective but the star of this film is Honsou as the slave's leader, whose capability of reflecting almost every emotion with supreme authenticity is simply inspirational. The direction is relaxed and well paced with Spielberg opting to leave more to

the imagination he did in *Schindler's List*. Coupled with fantastic cinematography, *Amistad* is an excellent piece of film-making and the most artistic film Spielberg has ever directed. From a director renowned for his crowd-pleasers, this must rank as one of his least commercial. You probably won't cry; you will just enter deep thought. However, I don't mean for people to watch it in an attempt to better themselves. No. Watch it because you'll love it. **F**

Tesfaye N Asfaw

LA MAMAN ET LA PUTAIN

Starring: Jean Eustache

Director: Jean-Pierre Leaud, Francoise Lebrun ★★

The greatest French film of the 70's, claims the press release of *La Maman et la Putain*. I'm not sure what that says about the competition, but the film was also richly rewarded at Cannes at the time. This re-issue boasts "corrected" subtitles, although this reviewer found them rather American-biased.

But this is a trifling complaint: the main problem with the film is its length of over 3½ hrs. In that length of time one could quite easily go to Paris and visit a

fair proportion of the streets where the film is set.

Initially at least, the film is entertaining enough; Parisian café society and a bunch of hippies are fertile territory and the script is witty and light-hearted. Unfortunately, the pretentious attitude that starts off being ridiculed becomes the foundation for the rest of the story. The situation becomes increasingly incredible until it reaches almost farcical proportions.

It is tastefully shot in black and white although the deafening background noises and frankly mediocre delivery give the overall impression of a lack of professionalism. Its ultimate downfall, however, is that given as long as 4 hours, it still cannot deal with all of the issues it attempts to cover. **F** Tom Illingworth

THE EDGE

Starring: Anthony Hopkins, Alec Baldwin, Elle MacPherson

Director: Lee Tamahori

★★★½

It's a hard life being a billionaire. You are never sure if your supermodel wife is only with you for your money, or if supposed friends socialise with you purely because they want something. This is Anthony Hopkins' situation in his second film released this week, *The Edge*, a superior outdoor adventure film in the mould of *Deadly Pursuits* and *The River Wild*.

Hopkins once again plays a reserved aging Englishman, albeit with a stunning wife in the form of Elle MacPherson. The two take a holiday in the beautiful but remote Alaskan wilderness. Accompanying them is a group of photographers including Alec Baldwin, who may or may not be having an affair with the wealthy man's wife. There is a clear tension between the two men, and this comes to a peak when events conspire to place them miles from civilisation, relying on one another to stay alive.

The plot may sound as corny as the usual Hollywood thriller but this film manages to retain suspense throughout. This is due to the qualities of Hopkins, whose character strives to help Baldwin at every turn despite suspecting that the younger man wants to kill him and obtain his inheritance through his wife. It is a treat to see the distinguished actor pitting his wits against the dangers of the great outdoors and this, combined with an unpredictable ending, makes *The Edge* an enjoyable thriller. **F**

Chris

ODEON KENSINGTON COMPETITION...

ODEON KENSINGTON COMPETITION...

ODEON KENSINGTON COMPETITION...

Free trips to *The Edge* with ODEON KENSINGTON



The Edge, starring Anthony Hopkins and Alec Baldwin, is released today. As you'll no doubt have read above, it is a superior thriller set in the Alaskan wilderness and boasts excellent acting by the leads. Thanks to the Odeon Kensington one of five pairs of tickets and quad posters can be yours by emailing felix@ic.ac.uk with the answer to:

For which film did Anthony Hopkins win a Best Actor Oscar?

Look out next week for a chance to win tickets to see *Good Will Hunting*, Matt Damon's heart-warming tale of a maths genius which has been nominated for nine Oscars.

Last week's winners knew that Kevin Costner starred with Sean Connery in *The Untouchables*. They are:

Erik Parker
Catherine Macleod
Kai-Wing Shiu
Mark Jelinek
Chris Greener



FICTION

SOPHIE'S SCANDAL

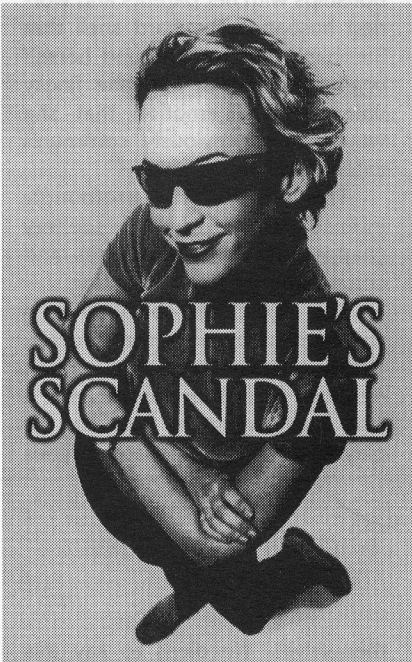
Virginia Blackburn

Sophie Brackenbury, welcoming agent and telephone intermediary for van Trocken and Co., spends most of her time dreaming of being a shining light in whatever world her imagination takes her. Sudden jolts back to reality are frequent and are supposed to provide some gentle humour. However, after a while, the style becomes obvious and the resulting doorbell/telephone/knock comes as too much of a predictable end to Sophie's latest reverie.

The real humour comes from the manic web-like plot. Sophie finds herself amid chaos and confusion. Her tyrannical boss, Mr. van Trocken, is more irrit

able than usual. His downtrodden wife is unnervingly at ease, which is more than can be said about her husband's mistresses. Sophie's shady businessman of a boyfriend, Martin, is turning up at her office while everyone else is looking for him. Her best friend and work colleague of Martin, Penny,

has just turned lesbian in what is a long line of attempts to shock her



parents. Penny's girlfriend, Charlotte, has a secret about

Martin and Penny's brother, Michael, is interested in Sophie. However, Sophie is sure that the last time they met, Martin was a nerd. On top of this there's a string of alliterative ex-boyfriends: Desparate Dan, Weirido Will and Tommy (Tiffany) the Trannie.

Sophie's Scandal is built on a diet of frenzied sensationalism. Its location is familiar, as she lives just off High Street Kensington and the offices are situated on Gloucester Road. Its pace is quick but it is definitely a girly novel, written in a gossip-like style. Essentially it is a tale of tense encounters, takeovers and tangled relationships. It's probably best read by women on long journeys to while away the hours. I'd prefer Sophie's World.

Dennis.

Publisher: Corgi.

Price: £5.99

Available: Now

M FOR MOTHER

Marjorie Riddel

M for Mother is a short story first published in 1954. I cannot decide whether it falls into the "Children's Book" category or not. It is written in large type and contains illustrations, however, the story is not exactly action packed and I feel most of the humour will be lost on a younger reader.

The narrator of this novel is a girl in her twenties who has recently moved to London. The story centres around the correspondence between this girl and her mother in a small insular village. We are told of the motherly warnings to eat properly, wrap up warm and get enough sleep. There seems to be only one thing the mother cares about more than the health of her daughter and that is what her friends at the Whether Bilbury Ladies' Bowling club think. In a nutshell the story is a parody of the stereotype English mother.

The style of writing is such that a typically British humour is brought out. The comedy is mainly ironic with misunderstandings and manners making up most of the jokes. This is used to good effect and although I was not rolling around on the floor with laughter the book brought a smile to my face on numerous occasions. This was mainly due to the fact that I could relate to the daughter's response to this type of parental attention.

All in all I would say this is an enjoyable book; it is not a challenge to read, has not got a gripping story line and probably will not leave a lasting impression but it can be picked up at any time and will probably bring a smile to your face.

DM

Published: Black Swan

Price: £6.99

Available: Now

ICR^{999AM} Radio

Only 1 Week Left!

The competition to win £50 of music of your choice by designing a new logo for IC Radio is in its final week! The winning entry will be used in a new range of merchandise, as well as for liaison with record companies.

The logo must be original, contain the words IC Radio 999AM, and can be in colour, although it must be clearly reproducible in black and white. It must also portray the station as being eclectic, professional and dynamic.

Entries must be submitted to Southside studio (next to Southside Shop) by NEXT FRIDAY!

THE FELIX WEEK

MONDAY

Arts Meeting - noon. For all interested in exhibitions and theatre

Features Meeting - 1pm. If you want to write or layout features, take photographs, or just have an idea, come along.

Books Meeting - noon.

TUESDAY

News Meeting - 1pm. For all writers, researchers and photographers

Film Meeting - 12 noon. Get free tickets to top films.

WEDNESDAY

Madness all day 9am - 3am. Not recommended for the uninitiated.

FRIDAY

News meeting - 1pm. Like those primary school bring and buy sales, only for news.

Music meeting - 1.30pm. Yes, yes, free stuff etc.



TREADING THE BOARDS

DUET FOR ONE

New End Theatre

At first you feel a little bit embarrassed. The scene is set in Dr Feldman's office, and within the confines of this tiny auditorium it is almost as if you are sat in on what should be a private consultation.

Anita Parry really excels in her role as Stephanie Abrahams, a young woman in her 30s that has been confined to a wheelchair by Multiple Sclerosis. She is pushed by her husband to seek help through the well-known Dr Feldman (Peter Ellis).

Stephanie starts the sessions with a casual attitude; she obviously doesn't believe that the treatment is necessary as she has a strong character and a positive

spirit. She has discussed the consequences of Multiple Sclerosis with family and friends and has come up with several plans of action for the coming years. Dr Feldman only serves to irritate her, and his demanding questions merely spark off an angry response. Stephanie was an extremely talented violinist before this disease destroyed her ability and, seemingly, her purpose. Dr Feldman's own love of the violin is evident and he appears to the audience to share some of Stephanie's pain. However, she is blind to this and sees his questions as a sign of jealousy or incompetence. She feels that Dr Feldman does not appreciate her intelligence and she plays spiteful games to try to avoid a confrontation with

her feelings. As the sessions progress, she appears even more child-like. Dr Feldman, however, continues to probe into her relationships with her parents and worried husband. The hard shell that Stephanie has built around herself begins to weaken and she finally unleashes the emotion that she would have previously communicated through her violin.

This drama is profoundly intense. There are no scenery changes, no fancy costumes and certainly no singing or dancing.

The subject has obviously been well-studied by both the director, Janeena Sims and the actors. Although Peter Ellis plays his role a little hard during the first act, the play still reviews the stereotypes

associated with Freudian psychiatry and leaves you with a much more humane impression of the profession.

Extra merit has to go to Anita who talks almost non-stop throughout the two hour long play. Once you have entered the story you really do get involved. When she falls out of her wheelchair, in one of the more dramatic scenes, you instinctively jump up to help her before realising that you're in a theatre. You are left with a strong feeling of reflection... not bad for a husband and wife duo who are best known for playing in "The Bill".

Jenny and Demelza

SALAD DAYS PREVIEW

Union Concert Hall

Later this week, Imperial College Union Operatic Society once again takes to the floorboards to bring us 'Salad Days', a light carefree musical about romance, youth and... well... a piano. After many weeks of rehearsals, and worrying, they have put together a show that must surely contain something to appeal to most tastes - memorable tunes, lively performance, raunchy Dons, UFO's, cabinet ministers, and... well... a piano.

The story starts in a scene I am sure will be witnessed by many in

the next few years - a graduation day. We meet two friends from well to do families, Tim and Jane, as they both graduate and have to say farewell. They insist on keeping in touch and arrange to meet the following week, by which time they discover that both of their families have different ideas about the paths through life they should take: Tim to get a job with one of his uncles, Jane to marry. It is here that they meet a tramp who pays them to look after his piano for a month - a piano that forces everyone who hears it to relax, dance and enjoy

themselves. Needless to say this leads them on a vast adventure of secrecy, political scandals and quests for missing musical instruments ... well ... a piano.

The large cast equip themselves extremely well through the large chorus pieces with entertaining choreography, and there are some wonderful solos by the leads. Working with a particularly quirky script they manage to adapt the humour in such a way as to provide moments of bizarre amusement and crafted wit.

Unfortunately I was not able to

see the show in its full glory of dazzling costumes and bright lights, but this certainly did not prevent the cast from visibly enjoying themselves in a spirited performance. So in these last few days as they are busy painting set, rigging lights and trying to keep calm, maybe you should be thinking about giving your support to these enthusiastic performers.

Matt Williams

10,000 BROKEN MIRRORS

The Oval Theatre

We read the press release for this play after we had been persuaded by Julia to see it. Our hearts sank. "Two teenage boys, thrown together by their parents marriage, develop a gay relationship." Oh no, three hours of doom.

Fortunately this wasn't true. In the opening scene the audience is introduced to the four family members, Diana, Lawrence, Aleister, and Eddie, and the Sun and Moon, who look down on the proceedings from a raised mobile platform on the stage. As the relationship between the two boys, Aleister and Eddie unfolds and deepens, so that between husband and wife is seen

to diminish, with more than a little help from the moon, who appears intent on "helping" the proceedings on earth. Tensions between the family members, in particular the two boys are, in the beginning, made strikingly clear, but as the play progresses these feelings are replaced by new animosity between the gay lovers and Diana, who makes no secret of her disapproval of the situation.

The Sun and Moon are always present, watching the family as they live their lives. The Sun, representing 'Good' is content to just watch and let those on earth resolve their own problems, but the Moon, portraying the 'Bad' has a

mischievous nature and bored with just orbiting the earth, decides to go down and 'help' the family, with disastrous consequences.

The set was extremely simple and unusual, consisting of five platforms of different heights, on wheels. These doubled as beds, tables and the orbits of the Sun and Moon, being moved around the stage as their uses changed. This was a little puzzling at first, but actually worked very well. The lighting also added a subtle touch, with the Sun's yellow light guarding the married couple while the Moon's cold blue hue shadowed the illicit lovers.

Our preconceptions of this play

were not good. After reading the press release and arriving at the theatre, which looked like a grotty primary school, we expected something much worse, and were surprised to find we really enjoyed it.

Oh, and by the way, look out for Tenebris Light on your tube journey in the morning, as he works for London Underground!

Hayley and Marina



CULTURE

HENRI CARTIER-BRESSON

Photographs at the Hayward Gallery

This exhibition is primarily a celebration of one of this century's greatest photographers in his 90th year. Evidently Cartier-Bresson has an extraordinary ability to find the character in the crowd or the back street of any provincial town. He dispels any notion that photographic art is solely for the appreciation of the initiated with a style that is both direct, human and displays a truly magic eye. The photographs are simplistically displayed, spanning nearly seventy years of travel throughout Europe, from Istanbul

to Islington. They refrain, however, from being journalistic or documentary in style due to their objectivity and their attentiveness to aesthetic effect. Hardly any of the photos record a specific historic event, the vast majority focussing on the description of the lives of ordinary Europeans.

It is easy to forget in this era of readily available consumer durables the privations and struggles which only fifty years ago were commonplace. Cartier-Bresson takes us through the years of pre-war depression and post-war recon-

struction with marked optimism, compassion and wit. High-spirited street children are portrayed playing in civil war torn Seville through a bomb-damaged wall. Muscovites crowd Red Square for the 1954 agricultural show with not a product of collective farming in sight.

The astonishing spontaneity of the photographs often result in a natural surrealism; one shot portrays a double bass seemingly riding a bike down a rocky Serbian dirt track to nowhere. One of the most touching photos captures two sleeping lovers on a Romanian

night train, an acknowledgement of an instantaneous beauty that would pass most of us by. One disappointment is the display's British photos, which inevitably show less empathy with their primarily aristocratic subject matter.

Cartier-Bresson described his work as "putting one's head, one's eye and one's heart on the same axis". We would strongly recommend this vast exhibition to anyone; it will not fail to inspire both Europeans and non-Europeans.

Helen Johns and Matt Williams

PER KIRKEBY

Sculpture at the Tate Gallery

Following the success of my last visit to the Tate, I decided to return and confront the latest special exhibition on offer by that well-known Danish artist, Per Kirkeby. Born in Copenhagen in 1938, his works include sculpture, paintings, drawings, prints, films and performing arts. He also writes poetry and prose.

The exhibition is displayed

in the central part of the Tate Gallery and consists mostly of a series of large bronzes, supposedly representative of different body parts. I should add at this stage that if you have any body parts that resemble these then you should seek medical advice immediately. With a little insight and a lot of imagination it may be possible to see the anatomical forms envisaged by the artist; unfor-

tunately these are skills which I sadly lack.

The largest exhibit on display was specially created and can hardly fail to be noticed. Entitled "Brick Wall", it is not just one large brick wall, but several arranged so that they are parallel and interlinking, displaying superb bricklaying skills. I walked around them several times wondering how to appreciate the true artistic potential of this piece. The children unwillingly dragged to

the Tate by their arty parents thought it was great fun, as it provided the perfect backdrop for a game of hide and seek.

The exhibition runs until May but I wouldn't recommend making a special trip, unless you are interested in bricklaying; your time would be better spent looking at the special Bonnard exhibition or wandering around the other galleries.

Claire Ashwin

SHOSTAKOVICH

Barbican Centre

The cycle of Shostakovich's music is being given rave press reviews. Somehow, these concerts are inspiring the LSO to play as if they are indeed one of the greatest orchestras in the world; credit for this remarkable achievement must be given to Rostropovich, who was a great friend of the composer for over 30 years. I found Rostropovich's approach a little too serious for the more frivolous pieces but this paid off for the more intense and atmospheric symphonic works.

The next ones include the popular 5th symphony in the same concert as the 6th symphony, a chamber concert by an all star cast led by Rostropovich - this time showing off his virtuoso 'cello playing - and two concerts of the 7th symphony. For those of you who are not so familiar with this symphony or even of Shostakovich's

music, the concert on March 5th will introduce this great musical and political work, written in Leningrad while under siege by the Nazis. Tickets are extremely reasonable, with standby available on the night to anyone brandishing a student card.

Stephen

LSO with Mstislav Rostropovich (conductor) Further concerts on 1, 4, 5, 8 March.

In the same area, the Guildhall School of Music are putting on a performance of the Barber of Seville, the famous Rossini opera. Anyone interested in going to see opera cheaply should definitely go along to see this reputedly excellent production.

Arts Ed

See diary pages for more details on anything in the Arts pages

CAMPANAS FLAMENCAS

PEACOCK THEATRE

For all lovers of Spain and its traditions, as much as for the uninitiated, "Campanas Flamencas" is a dazzling show of short dance sequences, performed with breathtaking energy and burning passion.

It is vibrant and takes us back to the intimate and spontaneous roots of Flamenco, in Andalucia, drawing its inspiration from the intense feeling of joy and sorrow, passion and pain, exaltation and agony.

A 'disciplined' and quiet London audience was quickly set on fire by the performers - amongst whom are such established stars as La

Tati, Milagros Mengibar and Joaquin Grilo - who reached the soul of the Hispanic spectators and led the rest into a certain wonder and the experience of an unprecedented sensation in front of such incomparable fire and energy.

The only thing which may cause a certain 'dilution' of the atmosphere, a 'disintensification' of the performance is the size of the theatre, certainly too big to retain and carry through, as it would in a typical Spanish 'tablao', all the extraordinary power of the dancing and the singing.

Danuta Pieter





From the author of *Raising Demons*, Caspar von Wrede, comes another dark tale from the edge....

He can see the sky and it is the most beautiful thing he has ever seen, a vast dome of infinite blue. He can see the sun. It has gradually, imperceptibly, crept across the heaven. In the beginning he had to strain his eyes to the left as far as they would go to see it and now he was beginning to have to strain them to the right. They ache from the constant light but that doesn't bother him. The sun is still warm on his face, even though it must be getting late. He can't remember when it last shone but he imagines it was a very long time ago; maybe he never noticed it.

Some clouds formed earlier on in the direction of where his feet must be. Long, thin tenuous clouds that appeared out of the air to drift peacefully away beyond where he could see them. Sometimes a billow of smoke will pass over him and his world will briefly be cold with shadow. The smell of cordite will sting his nose and sometimes clods of mud will patter around him, thrown up by the explosion. But then the smoke passes and again the delicious sunlight caresses him.

He can hear every shell as it shrieks earthwards and each time he wonders again whether one of them will end its brief, violent flight through the air on him. But none of them do. Some fall so far away that he can barely feel the mud around him shiver as they detonate. Others hit the ground only tens of feet away, tearing deep wounds into the soil and showering him with the fragments. Endlessly they fall from the blue sky, bearing their loads of destruction. But never on him, not yet. He's glad that they don't. He is in no pain. He can watch the sky and the sun in its timeless orbit; maybe he will even see it set.

He must be losing blood. He cannot move anything apart from his eyes. He cannot feel his legs. And his memory is gone. His mind is blank, wiped; he does not know his name or what has happened to him. He just knows that he is lying here in the mud, between bodies and craters, and long coils of barbed wire. Waiting.

He is living in the present. His past is gone, as is his future. There is just the timeless present, and he can feel that it is infinite.

Someone was close to him, very close. He could hear their breathing, long and slow, as if they were asleep. He would have been able to touch them if he could have moved his arm. The breathing was with him for a long time, very regular, somehow intimate. He listened to it and breathed with them. But then the breathing had stopped, without warning, from one breath to the next and he was alone. Further away someone had been saying a name. *Francesca*, over and over and over again. A normal voice. As if they were mentioning the name in conversation, again and again, no change in the tone or the speed, like a record needle stuck in its groove. But they too had stopped suddenly. A shell probably got them. If he could speak would he be saying someone's name? He might have a wife, children even, but he can't remember. He doesn't mind, it wouldn't change anything now.

He feels like he is part of the mud already. Gradually it has been oozing into his tunic, cold and alien on his skin. But now he cannot feel it anymore, maybe his body temperature has

warmed it, or maybe he is too numb to feel it. This mud will swallow him and maybe he will never be recovered. There are so many others out here, each once a person, with a face that had smiled and cursed and cried, who had breathed and felt pain. Each had been loved. Each with a story to tell, but not anymore. He is almost like them; he has forgotten his story.

Strangely he does have one last memory though, one lone recollection amongst the emptiness in his mind. It is the memory of a room.

The room is small, rectangular, and contains only a sink, a bed, and a cupboard. The walls are made of smooth wood, painted light yellow, and there is a door opposite the bed. Another wall has the sink, of white porcelain, attached to it. There is a lamp hanging from the ceiling, with an opaque white shade. It has a wick that glistens with oil and a long fluted chimney of glass. But better than this the room has a window. And through this window he can see a field of long grass, and beyond it a flat body of water that stretches almost to the horizon. On the horizon are dark rolling hills and above them, the sky, dark blue and filled with towering stacks of white cloud. He does not know what is beyond the door. When he tries to open it there is only that emptiness that has swallowed the rest of his memories.

This room must have meant something to him, for its memory to survive whatever it was that left him here bleeding into the mud. Or maybe it was just luck that he has one meaningless last recollection whilst everything else was purged. What happened in this room? He will never know, but he can savour its memory.

Suddenly he can hear shouting. The gunfire seems to have increased. He can hear the whine of bullets as they cut the air overhead, briefly intruding into his world. A machine gun is firing somewhere in quick bursts and its explosive chatter is making unremembered fears stir in his mind. There is a machine gun nest close to him. Was that what they were trying to take out? There are screams and more shouting. And suddenly something flies through the air, thrown by an unseen hand, and lands beside him. Adrenaline erupts into his blood. Even though he saw it for only a fraction of a second, he knows it is a hand grenade.

Damn, Damn, Damn, why does the end have to be like this? He tries futilely to move, to crawl away. But his muscles are not responding, they are betraying him. He doesn't want to die

so soon. It is far too early. He should have been allowed more time than this. He stops trying to move, and closes his eyes. Tears are streaming out from under his eyelids.

He forces himself to breathe slowly, to try to order the thoughts in his mind before it is permanently extinguished. Time slows down so that its passing is barely perceptible. Maybe his mind knows it is about to be vaporised, he thinks, maybe it is slowing down his perception of time so that he can have a few more moments. *Any second now...any second.* His whole body is shaking. *This anticipation is killing me*, is the only thought in his mind. He would have laughed insanely had he been able to do so.

The moments pass, and he is still alive. *It's a dud, it's a bloody dud.* For many minutes he lies with his eyes closed, maybe even for as long as half an hour. He cannot think but continues to cry silently.

Then there is a new sensation, warmth around his breast, for the first time an ache. *I'm bleeding, I must have opened a wound.* He realises that this time it really is the end. He feverishly tries to think of his past, someone he knew, anything, but it is useless. There is nothing. Sounds are becoming more distant, the sky darker, but he realises that the darkness is only in his mind. He is dying.

He re-enters the room, searching for a memory that he might have missed but there is nothing new. He looks through the window scanning the glorious vista, but he's seen it all before. He turns round and suddenly there is a cot in the middle of the room, a simple wooden cot, painted white. It is occupied. Ever so slowly he bends over and delicately moves a blanket so that he can see into the child's face. With an overwhelming certainty he suddenly remembers that he is a father, and that this is the child whom he never saw, who was born after he began his service at the front. He is transfixed by its beauty, its innocence, its peacefulness, but he dares not touch it in case he wakes it. Very slowly he leans forward until his face is almost touching the child's curls. He can smell it's freshly washed skin. *Remember me*, he whispers softly into its ear. Then he straightens up, opens the door and without looking back steps into the yawning void.

His corpse is smiling.



ICU Entertainment

FRI 27th

A B A N D O N 4

4 icu bands - Cereal Killer, POG, Canvas, Snapdragon
1st band onstage at 8pm. Free B4 9

common people

Current, classic and future indie, plus chill out room

SAT 28th

Standing Room Only

Chelsea v Man U

DaVinci's from 11 on the big screen

Sun 1st

Standing Room Only

Forest v Boro, Spurs v Bolton

DaVinci's from 12.30 on the big screen

Tues 3rd

BAR TRIVIA

Win £50 cash or crate of lager DaVinci's 8pm

Weds 4th

X S

Two rooms of midweek mania. 9 - 1. Free b4 11

Thurs 5th

COCKTAIL NIGHT

DaVinci's 5-11



HOROSCOPES

at home

events

film

ABANDON 4
4 ICU bands - Cereal Killer, POG, Canvas & Snapdragon. 1st band onstage @ 8pm. FREE B4 9.

COMMON PEOPLE
Current, classic and future indie for the masses. Plus chill out room & cocktail bar.

Titanic
Odeon Leicester Square 11.55 (not Fri), 3.50, 7.50
Virgin Fulham Road 12.15, 4.15, 8.15
Odeon Kensington Fri-Sat 11.25, 3.25, 7.25, 11.25
Other 12.25, 4.25, 8.25

STANDING ROOM ONLY
Chelsea v Man U. From 11am, DaVinci's Big screen.

The Postman
Odeon Marble Arch 12.35 (not Sat,Sun), 4.30 (not Sun), 8.15
Virgin Trocadero 12.30, 4.15, 8.00
Warner West End 1.50, 5.30, 9.10

STANDING ROOM ONLY
Live premiership and first division footie, from 12.30. DaVinci's.

Amistad
Virgin Fulham Road 12.05, 3.05, 6.05, 9.00
Virgin Hammersmith 1.30, 5.00, 8.30
UCI Empire 1.00, 4.30, 8.00

The Butcher Boy
Virgin Fulham Road 12.45, 3.15, 6.15, 9.15
UCI Whiteleys 4.45, 7.15, 9.45
Virgin Haymarket 1.15, 4.00, 6.40, 9.10

STA BAR TRIVIA
Win £50 Cash. Starts 8pm.

Deadline for entries to **The Edge** competition on page 16

ConSoc Speaker Meeting
Sir Archie Hamilton. 1pm, rm 640, Mech Eng XS
Just live it to the limit. Free B4 11.

The Edge
Odeon Kensington 1.15, 4.00, 6.45, 9.30
Late Fri, Sat 12.15
Virgin Chelsea 1.30, 4.10, 6.50, 9.30
UCI Whiteleys 12.50, 3.50, 6.45, 9.30

Gliding Club Open Day
Celebration of 68th anniversary on the Queens Lawn

DAVINCI'S COCKTAIL NIGHT
And not a pina colada in sight. From 5pm.

La Maman et La Putain
Renoir Brunswick Square 2.30, 7.00

Sagittarius (23/11 - 23/12)

Immersed in a caring and nurturing environment, the expansive World signals the successful conclusion of a project, granting a sense of ultimate fulfilment and satisfaction. Personal development is therefore encouraged by a profound feeling of cosmic consciousness.

Capricorn (24/12 - 20/1)

After a period of dramatic turbulence and unsuspected turmoil, the welcome presence of the guiding Star acts as a healing force of relief and moderation. Peaceful contentment and gentle experiences ensure emotional stability or the return to physical health.

Gemini (22/5 - 21/6)

The deceptive Moon, representing the elements of confusion and frustration, clouds your delicate aura of stability. However, progress towards enlightenment is assured as you face the guilt of failure and overcome the fear of victimisation.

Cancer (22/6 - 22/7)

Opportunities for artistic expression and imaginative creativity are highlighted this week by the sensitive Page of Cups, contributing to the discovery of subtle talents. The complementary merits of scholastic reflection are also realised, enhancing exceptional skills.

Horoscopes with Nana

Aquarius (21/1 - 18/2)

The acute awareness of solitude, indicated by the insecure Five of Pentacles is alleviated through the concern and support of a close friend. Indeed, soothing companionship remedies your helpless situation, allowing you to regain your failing confidence.

Pisces (19/2 - 20/3)

Work always expands to occupy the time allotted to the completion of a task. As the energetic Seven of Wands prepares your spirit for a demanding challenge of responsibility, your efforts are engaged in the demonstration of personal ability and determination.

Aries (21/3 - 20/4)

Guidance, originating from unconscious sources such as dreams and fantasies, is reflected by the spiritual presence of the intuitive High Priestess. Refusal however to acknowledge the balance between feminine mystery and masculine reason accentuates the suppression of ideals.

Taurus (21/4 - 21/5)

A painful preoccupation with past experiences, suggested by the vulnerable Nine of Swords, reveals extreme anxiety coupled with an inability to relax. Ignore the repressive opinion of your entourage and release your cumulative tension through intimate contemplation.

Leo (23/7 - 23/8)

The ability to exploit your present situation without the troublesome burden of future worries is signified by the carefree Fool. Emphasising your endearing qualities of childlike spontaneity, your spirit craves adventure and stimulating temptation.

Virgo (24/8 - 22/9)

The direction of resources towards the significant achievement of a conclusive result is recognised by professional partners. The prosperous Six of Wands predicts delightful celebrations as you enjoy the deserved fruit of your labours and reap the financial rewards of enterprise.

Libra (23/9 - 23/10)

A general feeling of optimism, initiated by a practical attitude towards quotidian matters, is characterised by the ambivalent Two of Pentacles. Every coin bears contrasting sides, symbolising the liberating quality of universal choice.

Scorpio (24/10 - 22/11)

The pensive appraisal of Judgement reveals a situation of profound disappointment due to unrealistic expectations and aspirations. In retrospect, regret and self-condemnation are damaging to your state of mind, so adopt a productive attitude of acceptance

fri 27

sat 28

sun 1

mon 2

tue 3

wed 4

thr 5

ACCESS FUNDS

SPRING TERM 1998

Application forms for assistance from the Access Fund are now available from the College's Student Finance Office, Room 334 of the Sherfield Building.

Any full-time, home student of the College experiencing serious financial hardship is invited to collect an application which has to be returned to the above office by 27 March. Applications will be considered from those who received funds earlier this session, but priority will be given to those seeking help for the first time.

Undergraduate students should note that applications can only be accepted from those who have taken out a student loan for the current session.

The funds are limited so priority will be given to the following categories of student:

- (1) Those paying their own tuition fees and
- (2) Those with additional expenditure over and above standard student costs. For example, extra medical or childcare expenditure.

Please ensure that you collect and return your forms in good time as it is not possible to accept late applications.



Football Cup News Rugby: Invincible!

ICUAFC IV v BATH IV

Being the biggest game any of us had played in it is a shame to say that all our hard work was spoiled by one of the worst and most biased referees ever to have officiated a game. Throughout the game, he gave everything to 'his' team, turning down two blatant penalty appeals and booking half of the ICU team. However his worst crime was in the last minute when Bath scored their winner. A long ball down IC's right wing drifted a yard out of play. Everyone stopped, even the Bath striker went to catch the ball, but the ref waved play on. The striker drifted inside an unleashed a shot past the shell-shocked IC goalkeeper. Our protests were waved away and there was nothing we could do. No time to score an equaliser. It was all over. When we lose to a better team so be it, but to lose in such a manner rips the heart out of any team, and make you think just is it worth it? Even their equaliser was streaky. A close range shot which the goalkeeper tipped onto his post, rebounded onto his head and trickled in. It should have been funny, but no one was in the mood for laughter.

ICUAFC IV 1 - 2 Bath IV

Skiing

Last Saturday night saw the third round of the King's parallel slalom racing league. In the first round of racing both teams managed to win two out of three races. In the second round, Imperial 1 began to show their class and beat some highly ranked teams, only losing one race due to a dubious official decision resulting in disqualification for "a third jump start". In the head to head slalom races for the final positions, Imperial 1 narrowly beat Cambridge, and Imperial 2 triumphed against royal Holloway 1. Imperial 1 finished in 5th place. Imperial 2 finished in 11th place, the highest known placing ever achieved by the seconds. Skiing practise takes place on Wednesday afternoon, for any information: ski@ic.ac.uk

ICUAFC I v UMDS

Gialiaro was on international duty and Shanidze was suspended, so Tippayawong and Knutsen were recalled. Imperial hit the bar early on and Foulstone went close after a corner-kick, but Imperial generally looked unsettled and UMDS were awarded a penalty when a UMDS striker was fouled by Psycho. The striker took the penalty himself which was superbly saved by Keane, who looked confident throughout the game. Psycho was then booked for being kicked in the eye. A strange decision indeed from an otherwise excellent referee. Imperial went in front when Foulstone got his ninth of the season with a screamer from 40 yards. Superb.

In the 2nd half IC dominated with Amo and Stewart dominating the middle of the park. Marcos, Amo and Knutsen all had excellent opportunities to score before top scorer Warren Brayn coolly put IC 2-0 up at the ground where he made his debut.

In the final IC will play the LSE.

ICUAFC 2 - 0 UMDS

ICURFC II v KINGS

IC 2nds go storming on to the BUSA final with a miraculous win over the tossers from temple.

IC set the scene by conceding first points to Kings but then retaliated with a storming breakthrough try by Dave 'Nippy' Pearce.

With storming support from the sidelines IC dominated the middle periods of the match. Superb kicking from Keith 'El Capitan' Beattie and Huw 'Spew' Tanner was aided by superb defence from the IC side and periods of complete incompetence by Kings.

The IC press had to tell and

eventually Tom Slater broke through from inside centre to score the second try. Duly converted by James 'Kevin' Trude it left IC 12-5 ahead at half time.

As the referee's watch had a flat battery, the second half went on forever. With injurytime never-ending, the last 20 minutes were an absolute nightmare for all those involved. Although conceding a further unconverted try, a penalty from Trudy kept us ahead and despite losing Mani with a knackered ankle, we maintained our cool to record an outstanding victory.

ICURFC II 15 - 13 Kings

ICU Snooker Club in Massive Pot Shock

Last weekend saw the annual BUSA snooker tournament kick off in Southampton and Imperial college were there in force. The 'B' team event produced Imperial's best ever result, coming home with six bronze medals: one in the individual and five in the team competition. The team soared through the group stages coming top of both and moving comfortably into the semi-final, meeting up against Warwick. The initial stages looked promising thanks to some stunning snooker, especially by Ketal who gave Imperial an early advantage moving to 5-3 with two to play. Warwick bucked the earlier trend and came back to five all to force a tiebreak. Ketal was nominated to play a single frame. Despite a stirring effort we went

down fighting. In the singles knockout tournament, Ketal met Greg in the first round and Russell in the quarters to get through to the semi final.

Imperial 'A' team (defending cup champs) played excellently to reach quarter finals against UEA but lost six of the first eight frames. All attention focused on the blue ribbon event, the 'A' team individuals. The play on Friday and Saturday resulted in only Robi and John left in the quarter finals. Sadly Robi was knocked out in the last 16. John came through some nail biting close frames to meet Exeter's star player in the final to be contested over 5 frames. At fifty-one ahead you would expect to win a frame but the might of his opponent triumphed.

Results

Football

Saturday
 ICUAFC I 3 - 2 Goldsmiths
 ICUAFC II 1 - 2 St George's
 ICUAFC IV 2 - 3 Royal Holloway IV
 ICUAFC V 0 - 0 St Barts

Wednesday
 ULU Cup
 ICUAFC I 2 - 0 UMDS
 ICUAFC V 1 - 3 LSE VI extra time
 League.
 ICUAFC VI 5 - 1 Kings I

Rugby
 ICURFC II 15 - 13 Kings

Skiing
 IC I - fifth place
 IC II - eleventh place

Boat racing
 ICUWHC 1 - 0 ICUHC!



Top row, left to right; A team: Simon Baugh, Richard Turton, Jonathon Fulcher Alan Lewis, Robi Uzzaman
Bottom row, left to right; B team: Ketal Patel, James Mitchell, Greg Inaman, Jonathon Shan, Russell Towers