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# Trouble Ahead for Campus Renaissance

ANDREW OFORI

**Delays in the £58m Bio-Medical Sciences construction project is threatening to seriously disrupt the medic's transition to South Kensington this Autumn. The building is to accommodate much of IC's four medical schools as well as the biology department; the move represents a major development in the ICSM merger.**

Schal, the company responsible for the venture, have claimed that specialist customisation of the building will take longer than expected and subsequently solicited an extension of their schedule at a recent BMS steering committee. This follows an approved request for deference at the previous committee meeting, and the building, which was originally due for hand-over on 13 April, will not become available until mid-summer.

The matter has caused particular concern amongst medical staff

as it seems their previously modified plans are to be undermined once again. ICU president Andy Heeps, himself a medic, is anxious to preserve the good name of ICSM especially at such a pivotal point in its institution. He envisioned "Straight 'A' students having a disastrous first few weeks" due to a lack of time for appropriate staff preparation, thereby wasting the effort invested in attracting top-flight students.

On a recent tour of the site the Union president claimed that "workers were noticeable by their absence" and felt the difficulties experienced with customisation should be addressed by increasing employment. He went on to say that without taking specific measures to focus the project on meeting targets, "the whole project will be blown out of the water".

Phil Hilton, Schal project manager, was quick to defend the company's actions, insisting the spe-

cialists could only be brought in once the building's infrastructure was complete, and that news of the problems with customisation was only recently available. He stated there was a "degree of adaptation to the generic structure needed" which affects 60 rooms, this compelled him to request the hand-over date be postponed from 8 June by 3-4 weeks. These measures will allow for the completion of building and full commissioning and Mr. Hilton was certain the delay was "nothing to do with the men not putting the hours in."

However, the Principal of ICSM Chris Edwards, is far from satisfied with Schal's performance. Describing the hand-over postponement as an "inappropriate and unfortunate delay", he was aware that "safety has to be paramount" but saw a very difficult summer ahead for the medical school. He

*continues on page two*

# Prince Albert to Rise from the Dead

DAVID ROBERTS

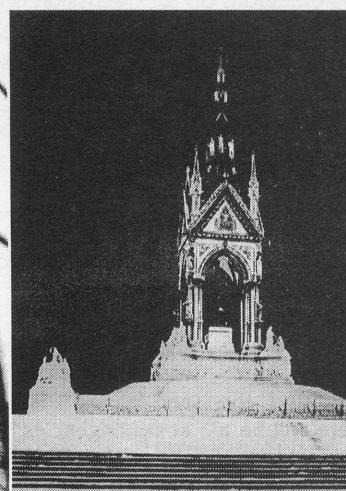
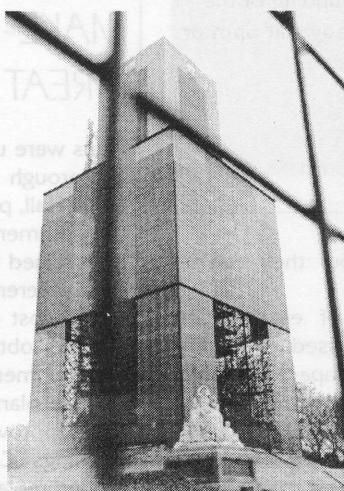
The Albert Memorial will finally reappear next month when the extensive restoration work, which has seen the monument concealed behind a protective blanket of scaffolding for the last seven years, comes to an end. The project has seen a full facelift for the shrine to Queen Victoria's husband, who died of typhoid aged 42, and has been finished a year ahead of schedule. The project has come in £2.8 million under budget, with final costs estimated at £11.2 million.

Although the restoration work has been designed to

preserve the monument as it stands, rather than return it to its original ornate condition, it has still required the repair and replacement of over 1000 square feet of

mosaics, and the regilding of the major features and statues, including the huge depiction of the Prince. The final elements of the now famous column of scaffolding should all have been removed by October.

The memorial was first diagnosed as suffering from potentially fatal rot in 1983, but it has been in need of repair ever since it's unveiling in 1872. The statue immediately began to deteriorate, polluting the air and consequently becoming emersed in dead pigeons, which blocked up gullies for rainwater, causing further decay of the structure.



The Albert Memorial as is (left) and before emergency-work began seven years ago (right).

Photos: Froggy, Felix Archive





# A Mayor for London? You Decide.

JEREMY THOMSON

**The whole of London will be asked to turn out to vote in a referendum this Thursday to answer the question 'Are you in favour of forming Greater London Authority, made up of an elected Mayor and a separately elected Assembly?' If the vote is passed, which looks highly likely, London will have a powerful and unilateral body consisting of a Mayor and 25 officers installed by 2000.**

The mayor's office will be responsible for overseeing the police, transport and planning and will coordinate the activities of the individual boroughs. It will be able to launch cross-capital initiatives such as a Riverbus service, which has not been possible since the Greater London Council was abolished by Margaret Thatcher ten years ago.

Although the government's full plans are not yet known, it is likely that the mayor and his officers would be elected separately, probably on four-year terms. They would have an estimated total budget £3.2 billion, though expenditure may well be limited by Whitehall.

The political race to find candidates for the position of mayor has already started. Labour MPs and ex-GLC members Ken Livingstone and Glenda Jackson have both

declared their intention to stand, with the strongly socialist Ken Livingstone winning public support, if not that of his own party. The Conservative Party are also waiting before naming an official candidate, though possible future mayors include Chris Patten, Stephen Norris and Chris Smith. The tory peer, despot, author and charlatan Jeffery Archer has also been highly vocal in his campaign to become the mayor of London. However, public opinion is against him and he may withdraw if not selected as the official Conservative candidate.

Several independent candidates have also declared their interest including Greg Dyke, former controller of TV-AM and LWT and Howard Marks, former drug-baron turned protester. The popular business tycoon Richard Branson is also highly favoured in opinion polls, but denies that he will stand due to vested interests.

The vote will take place from 8am - 9pm Thursday 7 May, and everyone currently resident in London, including all students in college halls, is eligible to poll. Residents of Southside Hall can collect their voting cards from the mail racks in the security lodge. For more information, call the official helpline on 0845 607 0598.

## ICU Council

ICU Council meets for the first time this term on Tuesday 5 May in Gladys's, St Mary's, Paddington. Up for discussion is funding of the motorised mascots. All welcome to attend. Meet at Gladys's at 6pm or outside the Union at 5pm for a free bus.

## ICU Council

from front page

explained staff have to come to terms with a new integrated curriculum as well as the new multi-disciplinary laboratories and the open-plan offices. There will be a lack of time for adequate training of staff, explained Prof Edwards, and many of them will be forced to reorganise their holiday if the delay is accepted. He stated that they were "still trying to place pressure"

on Schal to honour their current agreements.

The Director of estates, Ian Caldwell was focussed on "trying to minimise the impact on staff" and felt the solution lay in "looking at contingencies". He took a positive point of view saying "When it's finished it will be a stunning building", but was reluctant to comment on the performance of Schal or the penalties they may face.

## News in Brief...

### ASBESTOS CLAIM COST £150,000

Imperial has found itself £150,000 out of pocket, after settling out of court with the widow of James Lewis, a former lecturer at Imperial killed by an asbestos related disease.

Mrs Lewis claimed that her husband died as a result of years of exposure to asbestos in workshops, where asbestos was being cut up for use in lagging lab equipment. Mr Lewis died of the lung condition mesothelioma five years after taking early retirement in 1988, at the age of 57, having lectured in Mechanical Engineering for thirty years.

The case had the backing of the largest higher education union, the Association of University Teachers, who had funded the expensive legal battle. The AUT welcomed the outcome, saying that the case raised concerns over how many teachers and students might still go on to develop asbestos related illnesses. Mrs Lewis also drew attention to the wider-scale implications of the continuing use of asbestos, "Jim was adamant that the case should be pursued, as asbestos was in such common use without the public being aware how it could devastate lives." The use of asbestos in universities is still legal in some cases, and the AUT are calling for a change in the law to ban the potentially fatal insulator.

### MAKE-OVER FOR GREAT HALL

Plans were unveiled this week for a thorough refurbishment of the Great Hall, projected to take place this summer. The overhaul, which is designed to fulfill the needs of the Conference Center, has a projected cost of £500,000 and will include obtaining a full Public Entertainment License.

The plan, which still requires final approval from the College Buildings Committee, is based around replacing the first six rows of fixed seating with electronically controlled retractable seating, in the style of those proposed for

Wembley Stadium. Similarly, the front of the stage would retract under the remaining fixed stage, to give an overall increase in floor space of 30%.

Additionally, a large sum is set aside for giving the Great Hall a facelift, and improve acoustics. Although the timber cladding will remain, the plans promise "textured plastered finish, coloured to aid orientation" and "polished plaster to give greater visual clarity". This will apparently ensure that "quality materials ... will give an indication of the environment that will be expected within the Hall". Overhaul of toilet and emergency provision should ensure that the venue receives the ents license which the Conference Center see as vital to their plans to develop Sherfield as a prime Central London conference venue.

A final decision must be made by 11 May, and if the plan gets the go ahead work should be completed by 1 October this year.

### IMPERIAL STEALS SECOND PLACE

According to the latest survey by the Financial Times, Imperial College has now overtaken Oxford University to become the second-best higher education institution in the UK.

The favorable grading recieved by IC is due largely to its high staff-student ratio and its ability to attract research funds - an average of £39,260 per researcher, nearly £6000 higher than Oxford.

My students "are no smarter than those at Oxford and Cambridge, they are meaner and leaner", claimed Rector Sir Ronald Oxburgh. In reality, the escalation from third to second place may have more to do with statistical differences between the Financial Times study and the industry-standard Times annual survey, which places higher weighting on factors such as student accommodation.





# Med School Bars Back from the Brink

DAVID ROBERTS

**Having been hit with a double whammy of setbacks over the Easter holiday, the future of the bars at the St Mary's and Charing Cross campuses now seems secure.** A private company, currently running the bar at the Hammersmith Hospital campus, has stepped in with a tender for both of the other bars, and it is expected that a deal will be finalised during the next few weeks.

The current system, whereby the bars are run by the Charing Cross and Mary's Union's respectively, comes to an end this summer as part of the integration process. The future of the bars had until now seemed uncertain, with both College and the Union declaring themselves unable to run either at a profit. A key issue in the recent sabbatical elections, where all successful candidates promised to ensure the survival of the bars if at all possible, the fate of the bars has been something of a hot potato, with responsibility continually

being shifted between the Medical School, Union and College hierarchy.

Further setbacks were suffered over Easter, with the resignation of the bar manager at Charing Cross suggesting that the bar might never re-open. Questions have also been raised over breaches of the license at Gladys, the St Mary's student bar.

All rent and associated proceeds arising from the tender will go to the medical school. However, the prospect of a successful conclusion to the tender process has been warmly greeted by senior Union figures, both at South Ken and the med schools, as it will safeguard a vital student service. The expected deal will be particularly good news, as it offers both a secure future for the bars for at least the next two years, and the suggestion of even lower bar prices.

An announcement is expected on the deal very soon, bringing to an end one of the most problematic issues surrounding the medical merger.



**Revellers reach Trafalgar Square in the pro-cannabis rally on 28 March. The protest, organised by the Independent on Sunday newspaper, attracted and estimated 20,000 people. Gathering first in Hyde Park, the march proceeded down Park Lane and east along Piccadilly, halting traffic in the city. At Trafalgar Square, the campaigners were met by bright sunshine and speeches from celebrities such as Rosie Boycott (IoS Editor) and Howard Marks. Although joints were being smoked openly by many, there was no police action and the day passed peacefully and enjoyably. Photo: Paul Hardy**

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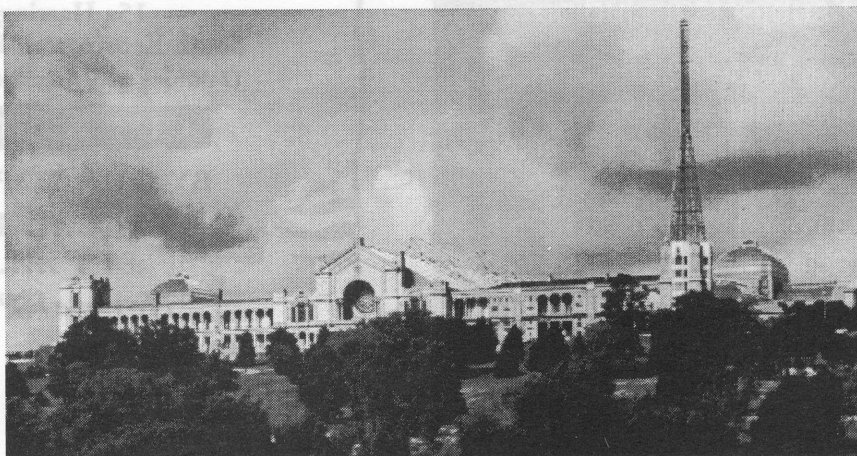
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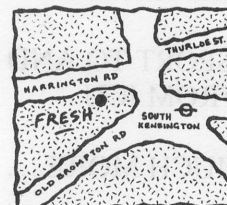
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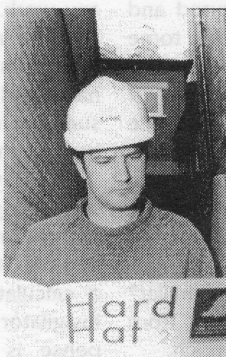


So here we are again. Of course, some of us never left, stoking the Imperial fires while you lot took it easy. But enough of my moaning. If I said that you had missed much, I would be lying, since virtually nothing has happened. The BMS moves closer to completion and is now officially late but under budget, and that's about it. No scandals, little gossip, apart from the suggestion that the Head of Maths left in order to fulfil his ultimate goal of returning as Rector, and no huge money wasting, over and above the norm, of course. In fact, life here has been a bit boring. I trust you will rectify that.

Having lived in the shadow of Oxbridge since its foundation, it would seem that Imperial is now starting to make some real progress, moving into second place, comfortably ahead of Oxford and within a point of Cambridge, according to the Financial Times survey. This is obviously very good news. These things tend to be self-perpetuating- as we become better, the

money should flow at a greater rate, putting us even closer to Cambridge. The Rector's comments are most encouraging, saying that 'our mission is simply to be the best...it's not a very comfortable place to be anything less than outstanding...[IC students] are no smarter than those at Oxford and Cambridge, they are meaner and leaner.' Praise indeed, and justified, I think you'll agree. Most of our departments are world-class, some are as good as it gets. What a pity that such ringing endorsements cannot be applied to the department that administers the place. Sherfield is supposed to be an enabling force to allow academics to do their teaching research, in other words bring home the bacon. Occupying a secondary position, it should be 'leaner and meaner' than the rest.

Simon Baker



Digs the Dirt

As it is, it is overstaffed, inefficient, often self-serving and the master rather than the servant. While academic departments, which have been so fulsomely praised in this survey, are forced to survive on budgets that barely match inflation, Sherfield ploughs its furrow, in wondrous isolation from the realities of life. Where many academics have offices more suitable to the storage of brooms and paint schemes reminiscent of the Swinging Sixties, our lords and masters in Suite Five enjoy opulent accommodation refurbished only a few years ago. As has been shown by the medical merger, the expansion of the College does not lead to real rationalisation of the administration, as would happen in the real world, but the creation of mickey mouse

jobs for those displaced from positions that even IC could not justify maintaining. Were Sherfield's ability to miss golden opportunities mirrored by the academics, we would be running the Montessori School a close second in terms of research. Sir Ron is clearly serious about becoming the best, so why does he tolerate such loss-making basket cases as Catering. Why does he want the place cleaned by a hugely overstaffed cleaning department, secured by our own security people and maintained by an Estates Division of several hundred? Many of the medical campuses are showing the way, managing their affairs with the minimum of contracted staff. As I have said once or twice, we are good at teaching and research, not flogging exorbitantly priced sarnies. Sort out that lot, and you create an organisation lean enough to become the best.

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## THOUGHT FOR THE DAY

**"Turn over and start. good luck."**

**I**t's that time of year once more. Sales of purple and orange pens rocket; Helix shares double in value as sales of transparent pencil cases and twenty centimetre rulers grow seemingly without limit. Other brands affected by this bizarre change in spending patterns include reduced sales of Marlboro Lights (everyone switches to Reds), Kenco seeing a dramatic seasonal upturn, and that bitter-tasting stuff that stops you from biting your nails suddenly beginning to shift a lot of units. I imagine that campus drug dealers are also smiling at this point in time, and waddling down to the bank to cash their ill-gotten gains. What, then, causes this freak economic event? Is it the heat? People preparing for holidays? A sudden CJD epidemic? Not bloody likely. The reality is much more unpleasant.

When I, with considerable trepidation, embarked upon my GCSEs (the certificates for which may be readily purchased in joke shops these days, just next to the

whoopee cushions; cheers, Westminster), my mother presented me with a book, written by a psychologist, detailing all the key points required for structured and sensible revision. I read this tome carefully (it was more interesting than learning German). Inevitably, I subsequently ignored every piece of advice contained therein, preferring to cram entire subjects during weekend orgies of absorption (in the case of Economics) or did absolutely nothing (rest of subjects). Does this sound familiar? No? Methinks you doth talk from within your backside too much.

Due to my unshakeable belief in the old saying, "If it ain't broke, don't fix it", this is, of course, the method of achieving academic nirvana that I have adopted ever since (although, if I am completely honest, it was more to do with my faith in another old saying, "Beer tastes better than notes"). It is for this reason that the two weeks before any major exam I take are spent in a paranoid, neurotic, cancer-inducing, lip-biting frenzy of worry. (Still not work, you'll notice. I don't

actually start that until a maximum of thirty-six hours before an exam). No, I thrive by spending my time worrying about not having done any work. Then comes Judgement Day; no mere pieces of A4 since Newton's *Principia Mathematica* have had the potential to cause such permanent and irreversible brain damage to a student.

So in you go, usually forgetting something important (witness a friend of mine who happily strolled into his GCSE Physics exam without a calculator and had to ask the Invigilator for log tables). The suspense is dreadful, but everyone else seems calm and collected. They also do not show even the slightest sign of needing the bipolar transistor formulae that you have hurriedly scrawled on the back of your hand, and are now desperately trying to keep clandestine.

When the papers are turned over, my advice is as follows: step one, try not to panic. This is not because it will distort your thought processes, but because the sweat pouring down your forearm will drench the answer booklet and

convert anything you actually do write into an insane three-year old's drawing of a dog.

Step two is to try to keep your heartbeat down below the one hundred decibel mark, because pressure fluctuations greater than this may blow everything off your exam desk. Step three is to read the question. Funnily enough, this is the most difficult part of the exam. I have been known to write six hundred word answers to questions only to find upon finishing that an evil poltergeist has modified the question while I was not looking at it.

Oh, and when you have finished the ordeal, I advise that you drink so much that you are sick. Scientists would almost certainly argue against this behaviour, recommending a decent meal and a good night's sleep. But, as we all know, scientists have a habit of talking rubbish. After all, you probably just wrote two thousand words of it.

Ali Campbell

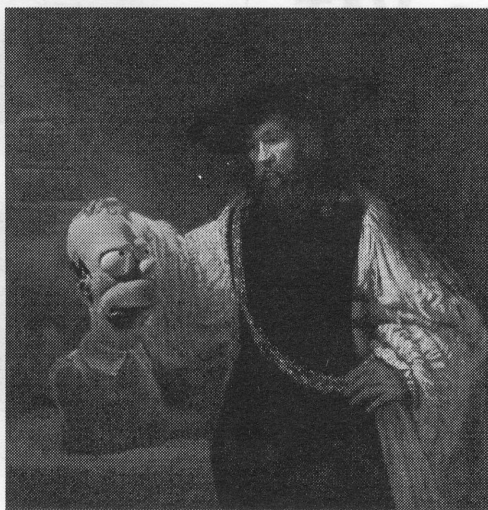
## Burning Water

### Houmous

Now that the summer has come and pissing rain and cold are fading memories I thought I'd share a light and refreshing bijoux recipe-ette with you. Houmous is a spread based on chickpeas from the eastern mediterranean which is well worth experimenting with. It's also excellent nutritionally with plenty of roughage to keep you going. You will need:

- ☛ 250 g dry chickpeas
- ☛ 3 tbl tahini (pulped sesame seeds)
- ☛ juice of ½ lemon
- ☛ 3 cloves garlic
- ☛ salt and pepper
- ☛ a mixing/mashing/blending/bzzz machine

Briefly rinse your chickpeas under running water. Leave them to soak in plenty of water (they will at least triple in size) for around a day. Drain and rinse again. Put the peas in a large pan, fill the pan with water and put on a low heat without any salt. The chickpeas will take about 2-3 hours to cook thoroughly so find a



**Rembrandt's famous painting Aristotle contemplating the bust of Homer, the ancient greek author famous for writing *The Odessey* and for inventing Homous. Er... hold on a minute...**

book and watch out that they don't boil dry or you'll end up with a layer of beautifully arranged

little balls of carbon and a horrible smell (I do it all the time). You can speed up the cooking by adding a teaspoon or so of bicarbonate of soda at the beginning. Please do not be tempted to use tinned chickpeas. You would be badly disappointed and better off just staying in bed. When the chickpeas are cooked there should be just enough liquid to cover them but no more.

Place the cooked chickpeas with their liqueur in the operating bit of your machine, add the rest of the ingredients and give it a right old bzzzing. You can add optional extras like chillis, parsley, spring onions or whatever at this stage. Make sure you check the seasoning, you'll probably find you've underestimated the salt but don't let that get you down.

If you can't get tahini which is a semi-liquid paste made from pulped sesame seeds use sesame oil instead but it is available in quite a few grocery type shops. Scrumptious on toast.

Antoine

**Don't despair, Westminster Eye will return in two week's time. Hamish Common is currently undergoing torture. (Exams).**



# ON THE ROAD TO SOMETHING UPLIFTING

**PURESSENCE take time out to talk about their return to the music scene**



The Camden Falcon's Bar Fly night is the venue Puressence have chosen to host their return to gigging life in England after having traversed Europe for a few dates. Oh yeah, and they've also been in the studio busy creating a whole new batch of songs for their forthcoming second long player. The first release from it, *This Feeling* was receiving saturation airplay on Radio 1 over Easter and you would also get a shock if you heard the strains of Puressence playing over the top of some annoying afternoon DJ.

It is late March and the day is fittingly cold and rainy (generally

depressing weather, you get the drift), the type you would assuredly say most closely resembles Puressence's musical style. Unfortunately this musical style has seen them being accused of re-hashing '80s gothic melodies and you couldn't blame yourself for this misconception. If you have only heard singles like *Fire* and *India* from their debut album you'd be convinced they are wannabe '80s goths attempting to sneak in a bit of pop. If you have heard all the album you would be a lot more clued up to their real sound, with absolute scorches like *Traffic Jam* in *Memory Lane*.

After having braved the elements I finally locate a nearby pub where the interview is to take place. When I arrive the band are already chatting away to a group of journos and fanzine writers about their new album and how it feels to be back on the live circuit. I wait for a slightly later chat after it's finished. Lead singer James Mudriczki is in a talkative mood and he's joined by Kevin Matthews (bass) and Neil McDonald (guitar). They've been enjoying themselves gigging around Europe and eager to embark on their UK return. James likens their attitude to 'a geezer whose been celibate and now wants to fuck.' Puressence are keen to clear up any assumptions about their new material, and James says, 'Well, to us it's moved on. The first album is pretty dark. A lot of people mistake the first album for being very dark, but it's not. What we're trying to do is write uplifting music and I think the second album is more than the first.' Kevin joins in, 'The last album is about where we've been and...you know, what we're doing now. This album is about where we want to be going...where we want to be.'

Are they worried that now they will probably be expanding their fanbase and will soon be playing

larger venues and sacrificing the more intimate atmosphere of smaller places for this. James: 'Don't get me wrong but it's a great fucking pub The Bar Fly, but I know we could play larger venues. I think it's just the fans who are up their own ring pieces and get fucking that pretentious because the band is on a big stage. The fact is that they're still doing the same thing. They might be 50 miles away from you but you can still be close knit.' Somehow, I don't think anyone who's been to Wembley Stadium would agree.

Looking to the future Puressence don't seem too concerned and James quips, 'I reckon me and you (pointing at Neil) will be sharing a fucking shelf in Wandsworth for armed robbery.'

Puressence put their planned heist on hold tonight to grace us with a whole new safe load of songs. The Bar Fly venue is a little too intimate, forcing fans to watch with craned necks round the side of the bar. The songs sound uplifting but the smallness of the venue makes them seem constricted. The crowd are really up for it and it seems as though even the most 'pretentious' of fans would willingly turn up to any large scale gig. Seems as though you're wrong, James.... **M** Jason

## THERAPY

Semi-Detached

★★★½

"Don't wanna look behind me!" screams Andy Cairns. It remains to be seen how many demons the Belfast child has left to exorcise. Still angry after all these years, there are plenty of paranoid lyrics and angry rants. Check out *Tramline* where the only lyrics are spat out again and again amid a frenzy of guitar roughage, "I'm getting swallowed up in all of this and the last thing I need is some rock star bullshit." Then there's *Born Too Soon* where he comparatively whispers "In your weakest moments, it all comes back to you like a ghost."

Originally titled Ice Cream Headache, *Semi Detached* is much better than their previous release, *Infernal Love*. There's been some-

what of a slight return to the loud guitars, huge power chords and big fat choruses that was *Troublegum*. This can be seen through the leading single *Church of Noise* and others scattered around the album such as *Black Eye Purple Sky*, *Don't Expect Roses* and *Lonely, Cryin', Only*. That's not to say that Therapy? have taken a step back; this is definitely a progression with a few technical tricks to enhance the show as Andy explains in an interview, "On *Safe* I wanted to use a Rotovibe and volume pedal simultaneously, so I had to tape the pedals together with a plank of wood. Basically, you have all the pedal's electronics in your boot soles so, as you rock back and forth on your heels, you get a wah-wah sound. Wah-wah boots!

Fantastic!"

Fantastic indeed, as *Safe* is probably the standout track. *Semi-detached* is essentially for those that liked *Troublegum* and want more of the same with a couple of comparatively quiet (as Therapy? are never actually quiet; it's not in their nature) tracks thrown in to give some balance and diversity. I can see them banging out a good percentage of these tracks live and sending the crowd into a pogo-ing frenzy. However, as an album, on your own stereo, in your own home, it just doesn't quite cut it. **M**

Dennis

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

★★★★★ Ken Livingstone

★★★★ Howard Marks

★★★ Glenda Jackson

★★ Richard Branson

★ Stephen Norris

No Stars Jeffery Archer

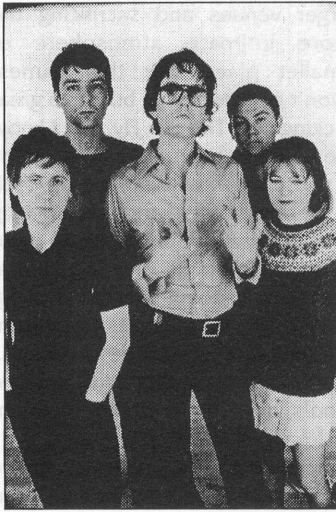




## ALBUMS

## PULP

This Is Hardcore ★★★½



**No longer of a different class, now Pulp get hardcore...**

And so Pulp come back from their three-year hiatus. Last time we heard them, Jarvis and company were playing us the Mercury Award-winning *Different Class* and they were showing us their commentary on our own lives. You know, work pressure, living a stressful life, strange sexual perversions and that sort of thing. It was a much more mature album than *His 'n' Hers* and it showed that there was more to Pulp than the pop leanings of *Common People*, and a darker side got partially unveiled. With *This Is Hardcore*, that darker side comes out far more.

Jarvis' background as a film student at Central St. Martins has never been more prominent in the songs than this. Each track is almost like a story in itself - as usual, commentaries on the less common sides of life. *The Fear* opens up the album and may well seem long and drawn out on the first listen, but after a while, it starts to sit comfortably. It lacks that pop thing that Pulp do but you don't

really notice. Could it be that they have started to write songs that are not easy to listen to? Pulp? Come on, they can't be doing that can they? Let's start looking at the other evidence. The title track, *This Is Hardcore* seems to loom in the distance as Candida Doyle plays a bleak piano plays a sparse melody underneath the tired-sounding vocals. This is amongst many tracks that seem to have been inspired by some fifties B-movie and even the promotional video matches this idea. There are tracks that, on the surface, give an impression that they're about some sort of domestic chore (*Dishes*) but open up to reveal a whole lot more than any initial thought. It almost seems as if they've let you into their beautifully-tended back garden where everything seems too be a little too perfect. All the grass is mown and the borders are perfect. But you know that it's all a bit rotten at the core somewhere. The next stone you turn over will be seething with some horrible creatures.

There are those tracks that are also a bit hard to understand in the context. *Help The Aged* is one of them. 'Help the aged, don't just put them in a home/It's not much fun when you're on your own.' Ahem, excuse me? Is this the *Common People* for the crusty generation or something? It is good, though. *Sylvia* seems to be a teen memory song that's strangely reminiscent of *Something Changed* from *Different Class* and other cool tracks include, *Pretty Hard* and *A Little Soul*.

So, back to my initial question. Is it difficult to listen to? Then answer is a resounding maybe. Maybe it is for the first few times but after that, it starts to get better and burrows into your mind. It's a scary thought really. **M**

Alok

## MOKE

Superdrag ★★★

Stuck in a foreign country and without the services of the worldwide web over the holidays, I was powerless to find out any background information about Moke. This is a shame as I liked them and wanted to find out how long they've been around and if they've got any other stuff out there. I'll resist the temptation to make any idle Audioweb comparisons straightaway as Moke manage to pull out a diverse bag of tracks.

The opener, *Sleepyhead*, is a loud beginning and is much like mid-album track *Wheel in Motion*. Both have a heavy bassline and a groovy feel to them. A Black Grape cum Audioweb-style delivery (Whoops!) lends itself well to these songs. There's other kids round the musical block, however. Down is a cool and initially quiet number that occasionally strays dangerously close to Bon Jovi but we'll let them off just this once. *In Your Dreams* is a beautiful bittersweet ballad. "Motherly eyes. Fatherly smiles. I will scare you in your dreams." The haunting lyrics are in clear contrast to the pacified music that is occa-

sionally tinged with some Indian strings for good measure. *Mislaid the Key* is a traditional blues number with accompanying customary hammering riff and a rising vocal volume that culminates with the cool "I feel I hold the answer and I know it's here in me. I realise I'm locked out.... I think I might have mislaid the key." *Powercut* is powerful stuff but I don't think it's unfair to say the chorus is so much like Rage Against the Machine that it could be called *Bombtrack* Part Two. That's not to take its power away from it, as it's still a rousing number.

Moke are one of those bands that you're glad you found, as there's a lot to like. However, after a while I just grew tired of them, as they became more familiar. Initially, *Superdrag* turns out to be anything but. I don't think this'll stand any test of time, though. Have a listen rather than go out and buy. **M**

Dennis

## PITCHSHIFTER

www.pitchshifter.com ★

"If dysfunction is our function then I must be some kind of genius," screams J.S.Clayden, lead vocalist (chief warble-iser would probably be a more accurate term) with Pitchshifter and boy is he not fuckin' kiddin'. I feel obliged to swear, as although this album is swear-word free, I have a sneaky feeling that the Pitchshifter live experience, which I'm sure it would be, would be littered with expletives not to mention testosterone fuelled teenagers trying to knock seven shades of shit out of each other. The more bruises the better.

For those who don't know what Pitchshifter sound like already, here's an attempt at a description: Imagine a juggernaut powering through your home with speakers attached to each wheel spewing out noise at a maximum volume, half of which is distortion. Think punk, think anti-establishment, think chainsaw guitars, think techno, and think huge dirty and heavy industrial machinery. Think of four people that have just escaped from the local asylum. Now, let these nutters stick all of the above ingre-

dients into a melting pot. Let them chew and digest it and you could safely say that this album is what they would vomit it into your face.

Intense, angry, anti-social and dysfunctional are all flabbergasting understatements. Pitchshifter can produce only one of three functions, which probably tell you something of your character. One, you can be totally disgusted and be in desperate need of a shower to cleanse yourself of this filth. Two, you can become a fan and go to concerts where you can meet like-minded people or three, you can laugh your tits off. I'm a number three man myself. There is actually a saving grace, believe it or not. There are fifty free samples for you to steal and use in your own music. There is, however, a fantastic catch. You are actually asked to credit Pitchshifter by name. You could always lie, though. **M**

Dennis



## ALBUMS

## CECIL

Subtitles ★★★



"Are You looking at me? Well, are ya?!"

I'm a great fan of judging an album by its cover and have been known to purchase them on the strength of the artwork. *Subtitles* looked like a gem. It's got the band walking across a wide open space with a ray of light streaking through them casting long shadows and an empty glass case catching their reflection. I was ready for an intelligent album with thought-provoking lyrics encased in wonderfully melodic bodies. Is that too much to ask in this day and age?

Probably. As you may have guessed, Cecil did not turn out to be the find of the year. Great expectations come before a fall, or something like that, anyway. However, I was impressed; not overwhelmed, just impressed. *Full Stop* is great single material. It's probably the most coherent lyrically but it's the quick acoustic strumming rhythm creating a sense of panic and urgency that fixes this track into your memory. *Larger than a Mountain to the Ant* and *The Most Tiring Day* are also memorable and demonstrate much of what is good about Cecil. At times they are able to paint some brilliant lyrical imagery and wrap it inside a unique yet familiar sound.

Even so, most of the time the songs fall short of the mark. This is disappointing as the signs are there for Cecil to release an inspirational album. Lock them in a studio with various instruments and a good producer and with time you'll be sure of a great album. In today's impatient climate, though, people want results now and are not prepared to wait for things to blossom. Like subtitles themselves, the beauty can be lost in translation. Perhaps their next album will see them finding their own personal sonic language that we, the consumer, can enjoy without having to resort to listening to *Subtitles*. **M**

Dennis.

## IMANI COPPOLA

Chupacabra ★★★★★

Imani Coppola is an angelic faced chanteuse, with a touch of the bizarre about her. Her debut single, *Legend of a Cowgirl*, is a cheerful song about a female legend with a song, who's gonna pack her bags and mount her horse, and ride on into the next town, and it went quite high in the charts. It's a good sample of her work, which is bizarre rap, with strangely pertinent lyrics. Her latest single, *I'm a Tree*, is about her being a tree in the city, and needing somewhere to live, and how a tree seems out of place in a city. True. I think that it's really about isolation, but correct me if I'm wrong. You may have caught Imani singing on Jools Holland on Friday night, in a bright green wig, with hair-slides with daisies on. She was also playing an extremely cool electric violin. If you did, you'll have a good idea of what the whole album is like. The album is very good, very funny, and interesting to listen to. There's a hidden track at the end, which is of such stunning beauty that it is worth buying for that song alone. Overall, for its sheer weirdness, cheerfulness and bouncy pop-i-ness, this is great fun to listen to, and should be bought by weird, cheerful and bouncy pop kids. **M**

Julia

## SINGLES

Sister Hazel - *All For You*

A memorable sing-along of the much-loved long-haired American rock ballad variety. This is already an anthem in America, if the crowd chanting in the live version is anything to go by.

Lower - *Crime Satellite*

This is what used to be called a well-crafted song. It is along the traditional indie path but filled with wonderful sonic pulses and blips, and sung by a sober follower of Julian Cope.

Umajets - *Half Man Half Wrecking Ball*

This song begins by imitating Manic Street Preachers, right down to the angry vocals, but it soon melts away into innocent soft rock territory. Added hippie flourishes might appeal to Lemonheads fans.

Wireless - *Banana Tea*

Simply wonderful tune along the lines of Lightning Seeds' "perfect 3-minute pop songs." The lyric tells the story of every monkey's plight of being forced to eat bananas and, erm, appear in tea commercials in unfashionable clothes. Top tune, though. Honest.



The Dandy Warhols;  
Not junkies, then.

The Dandy Warhols - *Not If You Were The Last Junkie On Earth*

You've probably made your mind up about this song by now, due to its sumo-sized airplay on the radio. Either it's excellent, and sums up pre-millennial tension in 3 minutes of raw post-grunge pseudo pop. Or it's a depressing drag through the group's twisted beliefs that the only reason not to take heroin is because it's just not cool, man.

Penthouse - *Remix E.P.*

Lots of angry shouting and repetitive trumpets cling on to the Lo-Fidelity All-Stars manic beats in the leading track *White Coal*. Elsewhere, Kris Needs' chunky remix disrupts the Hawaiian tranquillity of *Voyeur's Blues*. Makes you wonder what the original tracks sounded like.

Satellite Beach - *Psycho*

This debut single starts with some rocky Fifties Doo-Wop before giving way to Bowie-style glam-rock with a repeated cry of "You're such a psycho!" A very promising start. **M**

Ed





## CLUBSCENE - ALBUMS, NEWS &amp; REVIEWS

**W**elcome back to a packed issue of Clubscene.

There is so much going on I've changed the set-up to fit more in.

You may have noticed that this is the year of the drum & bass album, where every label on the scene, even the most underground are working hard to get an album out. I've noticed that a lot of vinyl junkies seem to steer away from buying vinyl albums and would rather buy 12" singles.

It's not that they are too expensive - £15.00, that's three singles and obviously far cheaper than buying the equivalent number of singles. You normally get at least four pieces of vinyl and with the quality of the albums at the moment both sides are packed with shit-hot tunes.

I think it's more to do with the image of the album, I myself use to not buy albums as I thought they weren't as good as singles for some strange reason, but over recent

years this has changed and I've saved a fortune by buying albums instead of just singles.

Some that have already been released that are more than worthy of a mention are Enforcer *Beginning Of The End* (Reinforced), a top class compilation up there with the Metalheadz *Box Set*, Renegade Hardware *Quantum Mechanics* ruff as you like, Juice's more than adequate mini album and Ram's *Moving Fusion* compilation it's ruff, tough and dangerous. These are all out now and if you haven't checked these out you'll be missing some of the most important and innovative works of the year so far.

With one eye on the future there's even more to look forward too with albums from the one and only LTJ Bukem and also from DJ Krust of the Represents massive, both solo albums that I can't wait to hear Krust's album should be out June-ish, and Buke m a little later in the year. Also look out for Formations-World Cup 98 compila-

tion with tracks from all the major nations in the world cup. That is coming out to coincide with the world cup around June.

**O**ver the Easter break it was nice to see The Ministry Of Sound putting on a decent night for a change. Hold on! that's the second night that was worth going to this year what's going on. I know it's hard to believe but a couple of months ago Renaissance was in the house and a few weeks back the Logical Progression crew passed through for one of there rare appearances. It was wicked to hear Bukem play out again and Blame and Seba did their reputations no harm at all.

But this night did remind me why I hate the Ministry so much - with such friendly security, stupid rules and the place was just too rammmed for most I should imagine. Nothing like it was when they did their regular monthly nights down there last year. I hope they change

the venue for the next one when ever that is. Sticking with all things Bukem if you haven't already you must check his new EP and a most awesome mixed compilation Progression Sessions that shows how a DJ should work it and with the MC with the most lyrics Conrad it has to be the best thing I've brought this year.

On Saturday 9 May there's only one place to be if your into the Garage scene as the originator and probably the biggest Garage nights of the past years *La Costa Nosta* is @ Camden Palace for there 3rd B-day party featuring the cream of Garage DJs. Info/Tickets 0836 581 728 Or 0958 378545.

Finally if you fancy reading a proper magazine, try *Knowledge* with in-depth info on the D&B scene, full colour and it's still free so you'd better rush down to your local independent record shop as they'll be gone in a flash.

Jo Public

## CLUBSCENE - ALBUMS

## LOGICAL PROGRESSION Level 3.

## Intense Presents

★★★★★



**T**he latest release in the now legendary Logical Progression series is a double CD comprising an intense live CD featuring the one and only Mc Conrad & DRS by far the best Mc's on the planet and a second CD of Studio Exclusive (9 un-mixed previously unreleased tracks) chosen by the main man himself LTJ Bukem. Or for the DJs out there the triple vinyl is a absolute must if you can find it, you get 6 of the 9 Studio Exclusive that are on the CD.

CD 1. Intense touch down with the full live drum & bass experience and are joined by an all star cast guitar, bass, sax and drum players to produce a sound that effortlessly jumps from a live band in a jazz style too a more computer orientated rolling D&B sound. You can tell this is live not only from the cheering

crowds but also by the way the live instrument players seem to get a bit carried away at times. They have got the length, and timing of the live breaks just about spot on, as soon as I start thinking that Sax or what ever is getting a bit much it stops and you're back to the smooth rolling beats. *Good Times Bad* is I suppose as much a jazz track as D&B it's amazing how they create the D&B sound using what sounds like a mainly live band. With the vocal dexterity of Conrad and DRS (the Mc's with the most lyrics) are the icing on an already very sweet cake.

CD 2- Studio Exclusive. Disappointingly this CD isn't mixed but that is where the disappointments stops. Nine shit-hot totally original deep melodic tracks from the cream of Goodlookings artists: Blu Mar Ten, Blame, Tayla, Big Bud, Artemis, Seba and Bob Saundz. For the vinyl lover the triple vinyl pack is a must if you can hunt down a copy. These tracks will not be released as 12" at all so miss these innovative collection of tracks at your peril.

All in that typical GL style rolling dreamy breaks most are easily hard enough to work in the club environment. And unlike many tunes coming out of GL these are quite easy to mix with they just roll into each other.

Jo Public

## Astralwerks. Various Artists (AstralWerks) ★★1/2

This is a collection from the AstralWerks label with tracks from Will Web, Aquarhythms, Gearwhore, Q-Burns, Space-time Continuum, and Freaky Charka. The styles covered are soft techno too deep tech-house sort of things. There are a couple of weak tracks here such as *La La La* that let the compilation down a little but apart from this it's a OK selection of tripped out breaks 'n' beats.

## Ninja Cut 3. Funkungfusion (Ninja) ★★★★★

A double CD boasting some 31 off-the-wall tracks - the best from the vast array of talent passing through the Ninja camp. With tracks from such names as Chocolate Weasel, Amon Tobin, Kid Kola, The Herbalizer, Coldcut, DJ Vadim & DJ Food to mention but a few. This is not really aimed at the die hard Ninja fan as they will already have most of the tracks but a good introduction for the uninitiated to the immense diversity of sound that is Ninja.

## King Kooba. The Imperial Solution. ★★★

I expected this to be in a down beat style, but It's not it's nearly all drum & bass fairly melodic some tracks reminiscent of Nookie's style. There's also some harder drum & bass tracks here not really aimed at the dancefloor but more deep mov-

ing tracks that you can just sit back and drift along too. I must warn you that in the middle of this album it goes a little strange with some funky breakbeat jazzy laid back grooves that I don't feel work that well (tracks 5 & 6) after this it gets back to the inspired D&B numbers and finishes on a much better down tempo track.

## Sadie Glutz. The Boy From Outer Space. (Silver Planet) ★★★★★

This is the debut album from Sadie Glutz and it defies characterisation and can only be described as heavy sample based quality electronic music with influences from acid, hip-hop, breakbeat, hardcore and earlier techno. It goes in one direction that shoots off at tangents, you get the rough with the smooth. All in all a very complete album. Look out for there collaboration with Colognes Air Liquid later in the year.

## Full Force mixed by Kenny Ken. (Most Wanted) ★★★★★

28 tracks mainly big phat pieces of D&B seamlessly mixed together by the nice guy of drum & bass. This should satisfy both underground and commercial buyers alike as all the tracks are big underground tracks but aren't inaccessible to the commercial buyer. acks also feat from Grooverider, Jonny L, DJ Suv, Prisoners of Technology, Phantasy, Aphrodite, DJ Rap and many more.

Jo Public



## CLUBSCENE - CLUB REVIEW

## METALHEADZ @ THE HANNOVER GRAND



What can I say? If you're a drum & bass fan, it doesn't get any better than this. Metalheadz are once again leading the way with their first Friday of every month nights down the Hannover Grand. As near to the perfect as you're likely to get.

The sound system is the loudest I have ever heard and crystal clear with it, it's not that surprising as Eskimo Noise supply the system.

You can expect to hear the best DJs in the business the first night we went down there we heard Digital who played an awesome set, Randall who rinsed the place as usual and finally Fabio rolled the night to an end. Three different styles not what I was expecting but a pleasant surprise as all styles were covered the way I like it.

The next month I was there again this to hear Kemistry &

We were sitting on the balcony as far away from the speakers as you can get and you could still feel the pressure vibrating parts that others can't reach.

Storm, JJ Frost fresh back from the USA and finally Doc Scott. Yes this night is so good since I went the first time a few months back I've back every month and I'll be there tonight too for J Majika, Ray Keith, Fabio & Doc Scott.

The lighting is also shit-hot as you might expect adding that little bit extra, especially with the way they build with the music to add to the atmosphere. I must mention the misting machine they have here it's wicked no sticky throat drying smoke but a fine mist is sprayed at high pressure from a tube that runs the length of the ceiling that also acts as a refreshing cool breeze as it comes out with such velocity. It's the little things like this that make all the difference from being an alright night to a wicked night.

Nice to see Goldie bowling about the place as well, it must be a top buzz being the man behind such a spot on night.

The only down-side begin that it is a little expensive to get in - £15 (but that's only 50p a day) drinks aren't cheap £3.50 a bottle of beer and I advise you to arrive early as this night often gets roadblocked. You won't find many piss heads in the place and you only get people there who really want to be there no attitude just people that like their music real.

Don't forget that you can catch Goldie 'n' crew down the Bluenote each and every Sunday if once a month isn't enough for ya and it's a little cheaper.

Jo Public

## CLUBSCENE - SINGLES

## DOWN-BEAT

**Sniper. Crossfader Dominator (Bullion Rec)**

This has been receiving rave reviews from a number of big name DJs in the big beat area and seems to be set for great things. It's a hard mix of breaks, beats & some fucked up guitar business that all sounds all right in a hard busting sort of way. This is a good track but I'm not sure if it justifies all the hype.

**Freddy Fresh. Down For The Count EP (Eye Q)**

Freddy keeping it fresh with another funky selection of doped up beats 'n' breaks. Plenty of scratching, spin backs and general turntable tom-foolery. If you missed the scratch mix supreme Essential mix on radio 1 where he squeezed in over 100 tunes, don't be too up set as he's back on our side of the pond the first two weeks of May, playing amongst others at The End, WCI and Cream-Fields.

**Skylab. Magenta EP (Eye Q)**

Three tracks, the first sounding like a mix of thrash metal guitar with down tempo beats and a weird female vocal. The brave, second is totally opposite slow-paced serene track with beautiful dream female vocal. The third track *Bite This* is a super edit of the hard to find 7" from 97.

## DRUM &amp; BASS

**Eskovah. Come To Me/ Long Time Smoker (Colorstone)**

Back to a similar style to their first release of a large-ish female vocal with tough 'n' quite dark beats. Few do this as well as Eskovah and I've been playing this one to death. Once you've caned this side you can turn it over and get stuck into the flipside which is just as good.

**J Raq. Wait 4 the bass / Molecule (Fullcycle)**

A massive track that's been rinsed all over the place. Rolling-stepping 'n' building beats in that Fullcycle style but it's still as individual a track as your likely to find. Double bass runs alongside a clever flexed sub-bass and plenty of fx and little noises to keep you interested.

**Blu Mar Ten. Butterflies & Moths (720)**

Another skippy dreamy summer afternoon of a track from Blu Mar Ten rapidly establishing himself with the GL camp. Strong atmosphericals as you would expect chopped up beats and a subtle bassline. Firm favourite with the likes of Blame & Fabio.

**Goldie. Believe (Metalheadz)**

Grooverider does a superb job on the remix and I wouldn't be without it. It starts out in a deep intelligent style and then after the breakdown the style is totally changed to a phat b-line monster transforming the track.

## GARAGE

**Serious Danger. High Noon (Fresh Rec)**

Strong western tendencies ride alongside those speed sort of style beats, ragga lyrics, gunshoots and phat rolling sub bass. That sounds slightly dated now. 3 different mixes using different bass lines and a previously unreleased vocal mix of Deeper thrown in to the bargain.

**G-Flame & Mr.G. The stylus EP (Metalbox)**

This double vinyl pack is just what I'd been waiting for, as I like to play progressive sets from garage too banging house. These are great bridging tunes they fit neatly between different styles / tempos of tracks. Added bonus there are no lyrics so you can roll it in behind heavy vocal numbers with out having to worry about vocals over vocals. All have a deep US house feel, full marks for originality.

**Ray Hurley feat Donna Cousinson. Just Yourself (Confetti)**

Vocal & dub mixes nice vocal, distinct voice that sounds a little strange at first but definitely grows on ya over time. Well ahead of it's time as already been out for a few months now but sounds bang up to date. The voice complements the key changes very nicely and xylophone that comes in after the first break is just what it needed to keep it going wicked little track.

## TECH-HOUSE

**Equator. Silence (Bosca Beats)**

Hard house at it's best, with building filtered horns and beats to match, a uplifting yet moody feel to it. I heard this played out a few weeks back and the place went ballistic. Madley gets on the mix on the flipside taking it off in a different direction with a spacey tinge, both work equally well massive tune.

**Lectrolux. Mind The Gap (TEC)**

I'd call this tech-house, tough beats go at a fierce pace, touches of acid keep it in a hard style. After the break it comes back even harder than before and getting more acidic as it progresses and if this isn't quite what you wanted you also get remixes from Commander Tom and Knuckleheads so if there should be something for all house fans.

**Blu Peter. Tell Me What You Want (React)**

Blu Peter & React you should know what to expect a first class banging/tech-house track, with strong acidic overtones. Flipside starts out sounding like a drum & bass track and somehow ends up as a full on banging house track very clever, and just what I needed a D&B-house cross over track.

Jo Public



## CLUBSCENE - INTERVIEW

## IS IT A LONDON THING ?

Scott Garcia is the man behind probable the biggest garage tune of this and last year *It's A London Thing*, bridging the gap between underground garage and accessible dance music. Quoted by Norris Da Boss Windross as one of the first tracks to cross over bringing the "speed" garage style of big bass-lines with more traditional garage beats. The boys done good after leaving school at the age of 13 few would have expected the success that has followed and he's still only 19. It's nice to see someone so young having such an influence on the scene.



#### I asked Scott how it all began

I left school at 13 and just got into music and I didn't stop a lot of people that were into the scene went their own ways and got jobs and I just stuck with it, because I had nothing else to go for that's been my one goal. I just gone for it and stuck at it, it's taken a few years 5 or 6 actually to get to where I am now. I've put a lot into it and it's just been general nagging promoters doing all the stuff that up and coming DJs need to do. If you want to do it but don't send the time on it, you won't get it.

#### Have you always been strictly into garage?

No, No, I started off with D&B then got into deep house, then more vocal sort of house and that, but then it was pre-speed garage. It was speed garage, but no-one called it that silly name. I used to have a record shop near Wimbledon - that was where I found the music that was hitting the spot for me.

#### What is happening with garage scene at the moment?

We're getting to a stage where the music is more accepted and it's not as alien to people now and they are trying to get their heads round it and I think a lot of people are catching on to what it's all about

#### Is it a London thing?

It ain't no more but it was, now I'm playing all over the country more and more. At the time *It's A London thing* was made it sort of summed up the vibe at the particular moment and that's why it was so successful. I like to make tracks that capture a vibe and give you a picture in ya head. But in a way it still is a London thing cos we still got the most of it. It's something Londoners should be proud of. The track wasn't made as a cross-over track to try and get in the charts, it was just gonna be a dubplate for me to play, then we decided to run with that mix and try and shift a few thousand copies and get a little vibe out there. Now a few months on it's sold over thirty thousand and counting. Respect to everyone that brought it, because they're locked onto the groove.

#### Do you think that people tend to go out to house/garage clubs for a night out, whereas before it was more about the music?

Yeah, but the thing is when your into this underground movement thing your always trying to spread the word, but when you've spread the word it's all na na don't come thou, it's good but it's ours. You can't really run like that and the end of the day it's about sharing it, the fact that people want to go to these clubs, makes people that are in the scene feel good because we have promoted another movement in London that has taken over, again.

#### Do you think there are a lot of shit DJs out there?

There always are; there are a lot of overrated DJs out there and I don't know how they get where they are.

#### Is it to do with who you know not how good you are?

Well yeah but I look at it in a positive way, people finally cotton on to these people then people like me and many others in the scene more deserving will get their chance and they will be around a lot longer than the others.

#### "Fuck CDs, People that do CD mixing are people that tried vinyl and could not do it."

#### What do you feel about all these remixes, like the Cape Fear and Dread Bass remixes on your tape? does it annoy you that there aren't more original tunes coming out?

Personally, I make fresh music, I'm not into recycling - I'm not ozone friendly. When other people do it as long as they do it well it's alright, but if it's a pile of shit they deserve to be dissed for it. I don't worry about other peoples producing skills, I worry about mine. If the tune moves a crowd I'll play it. With what is on the tape/CD it crosses the spectrum and that's what interested us in doing it, it covers the full range.

#### Was the big break Kiss FM picking it up?

Well yes, but really and truly they had to pick it up if they are the only dance station in London they had to. It was inevitable u know we knew people would pick up on it, in a way it was naive to think that it would just bubble around on the underground. Now looking at it with hindsight it's a powerful track and know we're releasing it all over the world and it's going down everywhere it just hits the spot.

#### What are you playing out at the moment?

It's always changing but mostly my dub-plates, Baffled, Tuff Jams, Anthill Mob that sort of stuff.

#### Is CD mixing going to catch on?

Not for me at all, I don't think you can beat vinyl. It's an art-form, it's hands on, CDs aren't. They're nice to listen to at home quality sound and all that but when you go to a club you want to hear some rugged beats not some CD, fuck CDs man. People that go on to CDs are for me the people that tried vinyl and couldn't do it.

#### Is your music going more vocal?

Well yeah, the thing with not using vocals is that it's a deeper, more sort of druggy music, you're locked onto the music and you don't need the lyrics to get the vibe or message across, but the garage scene's moving away from such a drug orientated scene, so vocals are needed more to get your message across - it explains it to people not using drugs.

#### When you make a tune do you have it all planned out beforehand?

Well I have my own style, but I don't sit there and think the drums are going like that, we just flex it, it's got to be spontaneous.

#### What's the philosophy behind your tunes?

I don't go into the studio and think right I'm gonna make some cheesy commercial tune today and the next day I'm gonna make some underground shit. If I've had a bad week u know I'm more likely to come up with dark underground track, if it's been a good week I might make something that will cross over, it's about how your feeling at the time.

#### What or who are your influences?

Bob Marley, is the lick he's the don, even though it doesn't sound like it there are a lot of his influences and some deep related shit in my tunes. Little vibes and ideas in there. Because he could be political and catch the vibe of a nation at the same time and that to me is what I'm about. I'm not saying that I'm the next Bob Marley or anything but there is no point just making music aimlessly. There has to be something behind it. Music that is made solely to make money is just plastic, plastic shit.

#### What are you listening to at the moment?

Everything, hip-hop, soul, swing it varies from day to day. But recently I've been all Mary J Bleiged up, just chilling.

#### What up next from you?

The new track is called *This Ones For The Ladies* and features Jody Breathwait on vocals along side Scott and MC styles should be released mid too the end of May.

Thanks Scott and Jodie at Phuture trax for making it possible. I'll leave you with a little message from Scott " **look out for the future releases and just keep it real.**" *Jo Public*





# RUFFNECK TING' RECORDS PRESENTS SUBSTANCE

SPECTRUM ★★★★★

**D**J Dazee and Markee (pictured) make up the label's core production unit as *Substance* and over the years have contributed the bulk output. This album compilation should be regarded as a chapter in the production history of these two artists. Ruffneck Ting Records was launched in 1993 as a natural progression of the now legendary club nights of the same name. I got the chance to have a chat with them about the ideas behind the album and about that rare breed - the female DJ / Producer.

**JP:** Tell about the ideas behind this album.

Markee: It's basically about getting our dues. We've been putting out 12"s for years now but they don't get the coverage, so we have taken some of the strongest releases from our back catalogue as well as four totally new pieces. Also with doing an album you haven't got the pressure of making tracks for the dancefloor, it gives you more freedom.

We've got a strong crew here and we've been here since the beginning a lot of the artists we have here are reaching breaking point and there're ready to blow up big time but we need the backing of a major to help take us to the next level this album should do that. With things like videos it's hard to do it with out the backing or the experience but we've got all the ideas it's just the backing.

Dazee: As the name suggests this is an album designed to cover the drum and bass spectrum, from phat jump up numbers like *L.F Ant*; deep sci-fi rollage of *Own Way* too the sassy funk of *Westside*, a collection that covers all styles.

**Dazee, has it made it easier getting DJ work being female?**

D: No not really because most of the clubs I play

at it's either me, Rap or Emma - it's like a token female DJ. I have to fill in now and then for them, they have to have the token female.

**Why do you feel there are so few female DJs and producers?**

D: I don't think it crosses a lot of girls minds they know what they like musically, there are a lot of girls that love the scene as you can see from the crowds. I don't know why but I've always liked doing blokes things I suppose I was a bit of a tomboy when I was younger.

**How would you describe your sound, DJ wise?**

D: Bouncy, funky stuff mixed up with some dark stuff, I like a lot of musical stuff. I think that works well with the more minimal and darker tunes, flowing in and out over each other.

**Is your producing sound different?**

D: Not really, I'm just coming to terms with the way I'm producing, and getting my own sound, which is like quite a lot going on.

**Do you still get a buzz out of DJing?**

D: Oh yeah, if I didn't it would be time to stop.

**How did you get into producing?**

D: We wanted to make tunes that we wanted to play.

**Favourite DJs?**

D: Randall I love the way he structures his sets and Andy C rocks.

**Producers?**

D: Andy C, Krust, Roni Size 'n' crew and Decoder."

**You've been playing abroad a lot what's the scene like in other country's?**

D: Well I've been playing in New York, Paris and Amsterdam recently and they are mainly small clubs that have a core following. In NY they are well clued up on all the dub-plate culture, calling for the rewinds and all that.

Thanks to Dazee and Markee for the chat and I wish them well, don't forget you can catch Dazee playing all over the place but mainly at Ruff Neck Ting Bristol and most of the major events like Dreamscape and Helta Skelta.

Basically this is a ruff and diverse album that is well worth a listen and I believe it is only being released on CD as all the singles that haven't already been released will be shortly. The only downside for me is that the CD isn't mixed but then again I'm sure some people prefers it that way.

Jo Public.

## WHAT'S IN THE BOX- WHERE WE CHECK WHAT'S IN THE FRONT OF TOP DJs RECORD BOXES.

### DJ Dazee - Top 10

Peshay - *Switch* (Mo Wax)  
 Decoder & Mark Caro - *Eko* (Tech Itch Rec)  
 Peshay - *Miles From Home* (Mo Wax)  
 Dazee - *Own Thing* (Ruffneck Ting)  
 Markee Feat. MC Jakes - *Metamorphosis* (Ruffneck Ting)  
 Dazee - *Dazee Age* (Ruffneck ting)  
 Mask - *Mad Professor* (Dope Dragon)  
 Dazee - *Feel It* (Ruffneck Ting)  
 Eskovah - *Talking In Your Sleep* (Colorstone)  
 Dazee - *Ultra Natty* (Ruffneck Ting)

### Markee - Top 10

Markee Feat. MC Jakes - *Metamorphosis* (Ruffneck Ting)  
 Mark Caro - *Input* (Breakbeat Culture)  
 Markee Feat. Sian Evans - *High 'n' Dry* (Ruffneck Ting)  
 Decoder - *DHR* (Breakbeat Culture)  
 Dazee - *Feel It* (Ruffneck Ting)  
 Markee Feat. MC Jakes - *Street Life* (Ruffneck Ting)  
 Markee Feat. Hazel - *No-One Knows* (Ruffneck Ting)  
 Decoder & Mark Caro - *Eko* (Tech Itch Rec)  
 Sonic Experiments - *Meltdown* (Breakbeat Culture)  
 Peshay - *Swith* (Mo Wax)





## BOOKS

## WOBEGON BOY

Garrison Keillor

Lake Wobegon is a small town in Mid-West America, with two types of people, Lutherans and Catholics. In Lake Wobegon, car ownership is a matter of faith; Lutherans buy Fords from Bunsen Motors, Catholics buy Chevies from Main Garage. Lutherans eat at the Chatterbox Café, where the waitress, Dorothy, is always going to make something of her life, move to Minneapolis, become a singer, live a little before she dies. Lutherans drive to St Cloud occasionally to catch a movie, but not too often, you know that's good money you're spending, we could do something useful with it, like repaint the barns. Lutherans marry young, and tend to stay married, putting up with each other in suffering silence, the women making endless quantities of unwanted food, the men retreat into little worlds, where they collect huge quantities of useless junk, reluctant to throw anything away, you never know when it's gonna be useful. Lutherans suffer impossibly hot summers and frozen winters stoically, God willing they'll see another year, and we must all be thankful for small mercies. Lutherans are decent honest folk, descended from Norwegians who

fled Norway looking for better weather and better land in the New World, and wound up in Lake Wobegon, longing for the old country, learning Norwegian songs and dances, eating lutefish, and celebrating long forgotten Norwegian holidays. Lutheran men are heavy built, slow thinking, deep breathing, slow talkers, who can make a sentence last a week. They don't talk much, hey, why waste your breath saying nothin'? Ridiculous. They sit on benches and clear their throats loudly, and proudly, with their stomachs hanging out, their best friends, who've been with them at some of the best moments of their lives. From this claustrophobic and close society comes John Tollefson, who as a child dreamt of escape.

John Tollefson, the son of Byron and Mary, leaves Lake Wobegon for upstate New York to manage a radio station at a college for the academically challenged children of financially gifted parents. He falls in love with Alida, an independent woman from Boston, who loves him back, but refuses to marry him, exalting the joys of the single life, and gradually learns to love and respect the people he grew up with, and the society he comes from.

This is where the book begins to fall apart. Garrison Keillor writes fluently and well about the people of Wobegon, but his soft style and gentleness sit strangely with the brashness and harshness of the New Yorkers. The book is at its best when John goes back to Lake Wobegon for his father's funeral. The description of his father's death encapsulates the integrity of Mid Western Americans.

*"Dad died on the next-to-top basement step on his way upstairs from having taken to the basement a box of rubber binders that Mother had told him to get rid of...While in the basement, he fetched a bag of peas from the freezer in the laundry room...And then disaster struck as he climbed the stairs. Dad suffered from arrhythmia, and as he approached the top, he must have lost his breath. He sat down...A moment later, and he was gone, slumped against the wall, the bag of frozen peas in his right hand. His eyes were open, and he was dead. Mother sat on the stair beside him and put her arm around his shoulders and smoothed his hair and stroked his face and kissed his cheek. She told him she loved him and always would love him. And then she took the frozen peas from*

*his hand, and put them in the refrigerator."*

It is writing like this that encapsulates the soul of America and turns it into a place you'd like to visit. This book isn't as good as previous Wobegon books. I feel that Garrison Keillor has lost his way somewhat, and is struggling to write a book with a small town feel in a big city. That said, it is a very good book, and I recommend it to devotees of Lake Wobegon. To first time readers, I'd say, read *Lake Wobegon Days* or *Leaving Home*. The portraits painted of the small town are irresistible, and the people echo characteristics of the people you know and love. Please, Mr Keillor, go back to Lake Wobegon, and tell us more about Arlene, Irene and the town's largest tomato, twenty-four ounces, to the Sons of Knute and the Living Flag, to the Norwegian Bachelors, with their unbelievable unpleasantness. These are the people you know, and the people you've taught us to love.

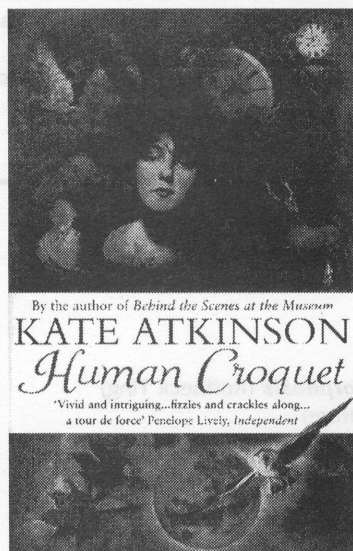
Julia

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## HUMAN CROQUET

Kate Atkinson



Having read the blurb about this book and it's author I started it with hopes of a quality read. Unfortunately disillusionment soon set in. Having got past the first few pages of clumsy quasi-philosophical/scientific ramblings the reader is plunged into a description of the family life of an adolescent girl, Isobel Fairfax, and her neighbours, as narrated by Isobel herself. Don't get me wrong, there is nothing wrong with this in itself, the account is in fact so bizarre as to become horribly convincing; as we are slowly told of the odd people and odd happenings in the Fairfax household it seems to become more and more real. Unfortunately the key word in that last sentence is "slowly"; in the first half of the book virtually nothing happens. Okay, so Isobel gets thrown into a few stray timewarps and her stepmother begins to go insane, but that's hardly enough to

sustain the reader's interest for half a book is it?

The whole of this first half of the book does however serve to show how the entire Fairfax family lives under the shadow of Eliza, Isobel's mother who disappeared when Isobel was a child. In the second half the pace of the book then takes a definite turn for the better and, as well as things actually happening to Isobel, we start to see the history of the mysterious Eliza. Except it isn't that simple because we also start to get thrown around in different timelines, and told histories which aren't strictly accurate, or are even totally false. I have to admit that the story does get more absorbing as it goes on and that the final separation of fact from fiction is done skillfully, leaving the reader satisfied but depressed.

So it's a good story, but is it a good book?, I hear you ask. Well,

not particularly. In addition to the slow start there is a definite problem of things which distract us from the storyline without adding anything to it: the pretentious ramblings I mentioned as occurring at the beginning unfortunately pop up sporadically throughout the book. Kate Atkinson seems to feel that she is making "deep", insightful comments on the nature of the universe, but it tends to come across as being almost meaningless. She also says things occasionally which are obviously meant to be "clever" comments but, well, they just aren't. Even worse than this are her repeated references to classics of literature, which, rather than enriching the book, serve to highlight the fact that the authors of those works were far better at their jobs than she is. Not really the effect she wanted I think.

Jake the Peg



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## REVIEWS

# THE RAINMAKER

**Starring:** Matt Damon, Danny DeVito, Claire Danes, Jon Voight, Mickey Rourke, Dean Stockwell

**Director:** Francis Ford Coppola

★★★★



**Matt Damon stand's up for truth, justice and the American way.**

John Grisham has a knack for creating a good read and so far all of his screen adaptations have been decent films. This comes despite the glaring similarities of his story lines, which all display a tendency to end-up with a David versus Goliath court-room battle.

Rudy, played by Matt Damon, is the newcomer to the ups and downs of the litigation in Memphis' American courts, a place where the lawyers are as abundant as the prostitutes and 'where the only difference is that the pro's stop screwing you for money after your dead'. Rudy dives into the deep end as his first client takes on an insurance company who refuses to pay for his leukemia treatment. Our legal Goliath is played by Jon Voight, an intimidating adversary for our inexperienced lawyer but during the court case Rudy exposes the greed and corruption of a company that offers security but never pays out. *The Rainmaker* is not quite the Perry Mason of court cases but steps back to a newcomers point of view as Rudy has to learn court etiquette on the job.

As the saying goes, don't become involved with your clients.

Our new lawyer's inexperience, youthful ideals and the desire to do good, however, lead him into the opposite direction. Rudy becomes involved with a women with an abusive husband, and persuades her to apply for divorce, and rents

an apartment from an old lady who he has advised on her will. All these are little details that could have been washed over in the final print, but I'm glad they remained.

*The Rainmaker* was directed by Francis Ford Coppola, and he does

a superb job of developing the characters and creating the emotion of the film. *The Rainmaker* however, is totally different from *The Godfather* or *Apocalypse Now* which were created with his heart and soul, and after his recent films such as *Dracula* and *Jack* you start to wonder if he needed a film that would carry him to glory, rather than the other way round. The casting is the only strange point to this film, John Grisham's books tend to have a huge number of characters that play some important role, and with the screen adaptation of *The Rainmaker* a large array of well know 'B' list actors have been given fleeting parts in the film. Mickey Rourke plays a lawyer who puts Rudy on the payroll before being indicted by the FBI and making a speedy exit to the Caribbean. Dean Stockwell is a Judge who dies shortly into the film, and Virginia Madsen is a disgruntled employee who helps Rudy to expose the insurance scam.

To put it simply, *The Rainmaker* is a good film with an excellent plot - but some may say that films can never compare to books.

**F** Magpie

## THE BIG LEBOWSKI

**Starring:** Jeff Bridges, John Goodman, Julianne Moore, Steve Buscemi

**Director:** Joel Coen

★★★★½

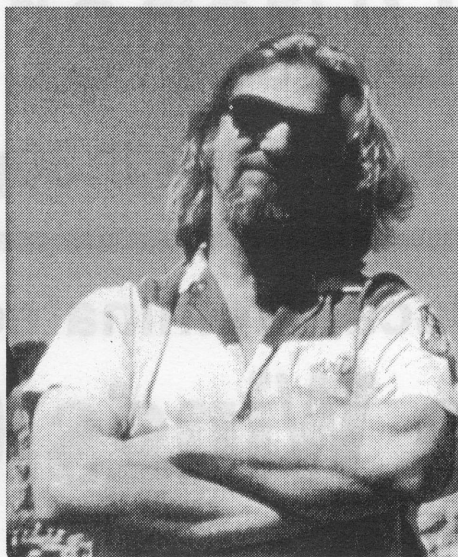
As ever with the Coen brothers, their latest film has very little in common with their last. Having jumped from romantic comedy to thriller to film noir to black comedy in the past, *The Big Lebowski*, leaps in a whole new direction, corresponding to no known film genre.

Jeff Bridges is The Dude, the ultimate laid back American, living in a trailer-park, philosophising and bowling with his stark raving mad Vietnam vet buddy, John Goodman, and inept, weaselly Steve Buscemi. It's a part that Bridges must have dreamed of all his life, so closely does it match his real life persona (interviews portray him as someone happy to be an "ageing hippie"), and one he slips into perfectly. Goodman too relishes the ability to completely ham it up - playing the ultimate traumatised vet, still living out the Cold War - although director Joel Coen carefully avoids the temptation to slip into farce.

Somehow, he gets caught up in a kidnapping case, when he is mis-

taken for a millionaire recluse of the same name. Charged with handing over the cash that will secure the return of the millionaires young wife, disaster after disaster strikes. Goodman, by turns psychopathic and coldly confused, is

intent on taking on the world. But the millionaires pseudo art-freak daughter, a very scary prospect in the shape of Julianne Moore is convinced that it's all a scam, and insists that Bridges holds onto the cash. And then it all starts getting



**Jeff Bridges is The Dude, a man who redefines the phrase "laid back".**

complicated.

But it's at this point that the difference that the words "a film by Joel and Ethan Coen" create associates itself. Rather than turning into yet another Tarantino clone, or indeed a rehash of *Fargo*, *The Big Lebowski* is simply different. Moving seamlessly from grim black comedy to utterly absurdist big laughs, the story of the Dude is imbued with the Coen's trademark mix of gritty reality and pure fantasy. This, along with an amazing ability to instantly pick up the mood and feel of a genre (whilst avoiding pastiche) is the element of that marks out all their work, from the *Hudsucker Proxy* to *Fargo*.

Once again, the Coen brothers prove themselves completely different to anyone else out there. You could leave the cinema feeling that nothing has happened for two hours, or you could tap into their warped genius and see the slick pastiche of a genuine "everyman" character caught up in a Raymond Chandler novel. **F**

Dave



## REVIEWS AND COMPETITIONS

## U-TURN

**Starring:** Sean Penn, Jennifer Lopez, Nick Nolte, Billy Bob Thornton, Jon Voight, Clare Danes, Joaquin Phoenix  
**Director:** Oliver Stone

**H**ave you ever felt that the universe is conspiring against you? While its probably a bit premature to start feeling victimised when you're forced to wait for a bus half an hour in the rain, Bobby Cooper (Sean Penn) can be forgiven for feeling paranoid.

On his way to clear his gambling debts to a particularly vicious bunch of Russian gangsters, his car breaks down close to the tiny town of Superior, Arizona. Any hope he had of making his appointment in time is crushed by an obstructive mechanic (Hollywood flavour-of-the-month Billy Bob Thornton) who, in time honoured fashion, doesn't have the right parts to make a repair. Forced to spend some time in town, it isn't long before Bobby encounters some of the locals, all of whom seem curiously familiar.

From the Patsy Cline loving trailer trash and the world weary sheriff to the old man, played by



*Oh look, Claire Danes again...I wonder how that happened.*

Jon Voight, offering sage yet oblique advice, Superior has the full compliment of the usual cinematic inhabitants of a sleepy desert town. Some of these caricatures, however, reveal a sinister side as Bobby becomes involved in the tale of deceit and double crossing at the

heart of this tense atmospheric film.

Oliver Stone's vivid style deflects attention from his lack of subtlety, and, along with some great performances, makes for striking viewing. **F**

Simon

## GREAT EXPECTATIONS

**Starring:** Gwyneth Paltrow, Ethan Hawke, Anne Bancroft, Robert De Niro

**Director:** Alfonso Cuarón ★★

**T**here were certainly great expectations for this film in the industry. It was due for a US release in December so it would have a shot at the Oscars, but was pulled at the last minute as the producers suddenly realised that the chance of this winning a statuette is zilch.

The idea of a contemporary setting for Dicken's classic is certainly not a bad one and the first half of the film is promising. At the centre of the story is Ethan Hawke, a man whose life is dominated by one ambition; to wed and bed childhood sweetheart Gwyneth Paltrow. It's not a senseless ambition, obviously, but Paltrow is one of those annoyingly icy women who always flirt but never commit themselves.

We follow Hawke's life as he becomes an established Manhattan artist due, in part, to a mysterious benefactor who may or may not be Paltrow's haggard old aunt played by Anne Bancroft. No matter how successful he is, however, Hawke knows he will never be truly happy until Paltrow is his for good.

Unlike in the novel, acclaimed director Alfonso Cuarón focuses entirely on the relationship between the two main characters. His *Great Expectations* is first and foremost a love story, with colourful characters played by a solid cast which includes a superb cameo by De Niro as Lustig (Magwitch in the novel). The let-down is that he doesn't keep the momentum of the first half going and ends up with a mish-mash of scenes which don't fit together well. This is compounded at a time when the story should be coming to an intriguing finale by giving Hawke that appalling line, "Everything I do, I do it for you."

All in all, this is a more than adequate love story which, despite the change of setting, still retains some of the magic of Dicken's original. The attitude of the director to his adaptation, however, is made entirely clear when he explains, "I would have changed the title but I couldn't think of anything better." **F**

Chris

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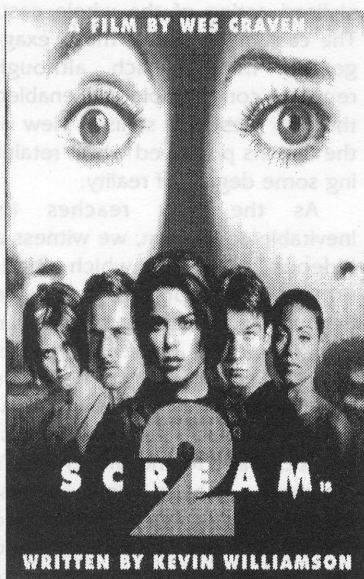
ODEON

KENSINGTON

Having re-defined the horror genre last year with *Scream*, Wes Craven returns to give the horror sequel a damn good kicking, with *Scream 2* released today. With Neve Campbell and Courtney Cox returning to star, it promises the same winning blend of knowing irony and scares that made the first film so successful. [A full review will appear next week]

Thanks to those wonderful people at the Odeon Kensington, we give you the chance to catch this must-see without spending so much as a penny. As well as tickets for the film, the five prize-winners will also collect a copy of the soundtrack, and a limited edition t-shirt.

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**Which other Kevin Williamson penned horror flick is due for a sequel later this year?**

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We also have 100 copies of a *Jackie Brown* CD to give away, including soundtrack excerpts, an interview with Tarantino and some video clips. Just drop into the Felix office and ask sweetly.

The answers to last term's final posers were: DeCaprio and Winslet star in *Titanic*; and Samuel L Jackson played Jules in *Pulp Fiction*.





## WAY OF THE WARRIOR

### Peacock Theatre

**W**ay of the Warrior was intended to be a cultural show, proclaiming martial forms as artistic; an ambitious and challenging project, presenting a wide variety of martial arts in understandable ways to a predominantly western audience.

The show started well, with *Kalaripayattu*, an art native to South-West India. The moves were well practised, and included various weapon forms, including the sword, dagger, staff, shield and flexible sword. Empty hand moves were included in the performance, both in their own right and as responses to weapon attacks. It was surprising then, that the exponents themselves did not appear as fit and well-toned as one might expect of martial artists. The forms, however stylised for the show, were obviously effective and well executed.

Next came *Krabbi Krabbong*, an art from Thailand in which the artists presented a performance of "The Monkey King". This is where the show started to lose its way, and I found it very difficult to tell whether the dance was farcical because of the content or because

of the very poor performance. There was virtually no real martial art involved; all the action took place in a totally choreographed fashion, reminiscent of a cheap imitation of the Teenage Mutant Ninja Turtles.

This was followed by *Pencak Silat*, one of many Indonesian fighting styles. Various displays of both weapon and empty hand forms were performed, including some excellent examples of pinning and trapping techniques similar to Judo. A few of the performances were individual; disappointing, as without the application, the technique becomes fairly meaningless to the uninitiated.

Starkly contrasting with the previous play, Beijing Opera were excellent. Although performed entirely in Chinese, the play was absorbing, funny and extremely well acted. The players used simple, though decorated, staffs to act out a scene from "*Fighting Jiao Zan*" and showed how well the martial arts can be incorporated into theatre.

*Kabuki*, Japanese Classical Theatre, is almost completely unfathomable without a good

understanding of the background, and was correspondingly very hard to follow. It was evident that it was regarded as a purely theatrical form, despite the use of a *Naginata*, a halberd. The weapon was used solely as a prop, not as an exhibition of the training. This was extremely disappointing, as I practise *Iaido*, in which *Naginata* are sometimes used, and watching this was akin to watching someone play air guitar while listening to Jimi Hendrix. I am sure that Gojo Masanosuke is very good at *Kabuki* performance, but he is an actor, not a martial artist.

Then the high point of the evening arrived, *Shaolin Kung-Fu*. This was a display of excellent martial skill, marred only by the lack of application. All the forms were shown individually, but with such precision and feeling that one could not help but be impressed. Although very good, it also brought the whole show into sharp perspective. Compared to the *Shaolin* monks, all the other acts paled into insignificance, and I couldn't help wondering whether this was the whole point. Why had none of the other main arts such as *Tae-Kwon-*

*Do*, *Karate*, *Judo*, or *Wing Chun* been demonstrated? This is surprising when one considers that many of these have their UK headquarters locally; just five minutes walk from the theatre, anyone can train with an 8th Dan Karateka. I became even more cynical when, on leaving the theatre, I discovered the whole of the *Shaolin Kung-Fu* group outside, signing autographs.

Putting my cynicism aside for a moment, there were some important aspects presented. Martial Arts are just that: forms practised by skilled artists, whose expertise bears no relation to street thuggery. Without philosophy and devotion to study, the martial arts degenerate into no more than foolish posturing. Thus, shows such as this might be considered the best way to present these Arts: not as competitions but as exhibitions of skill. The only true way to test a fighting form is to fight until only one is left standing, not a prospect that modern societies encourage. In this, the most important point was not explored: the True Way of the Warrior is to win without a fight.

Stephen Starkie

## BIEDERMANN UN DIE BRANDSTIFTER

### Goethe Institute

**T**he European Theatre Company, under the direction of Sabine Bauer, recently presented their touring production of "*Biedermann und die Brandstifter*," (known in English as "*The Fire Raisers*,") Frisch's satirical exposure of the human reluctance, or even inability, to acknowledge the presence of danger, no matter how obvious. The plot of the play is largely transparent, the eventual outcome obvious from the beginning, which means that we concern ourselves less with the events being played out before us, an more with the meaning behind them. The play was performed in German by a cast of mixed German and English origins, with the Greek-style chorus spoken in English.

The play, set in a city plagued by arson attacks, charts the downfall of the wealthy Herr Biedermann, ("Mr. Worthy,") who despite his constant complaints of the level of arson in the neighbourhood, appears blind to the possibil-

ity of his falling victim to the that very thing. Biedermann feels obliged to take into his home the retired boxer Schmitz, who plays on all his perceptions of moral obligation, and who somehow evades all subsequent suggestion that he leave. He then invites his accomplice, Eisenring, to join him, and together they begin the preparations for the burning of the Biedermann residence, making no attempt to conceal their activities.

Here the role of chorus is played by the ever watchful fire brigade, "*die Waechter der Vaterstadt*," who must be constantly alert to signs of fire. Frisch's chorus differs from the Greek chorus in that its members are no longer impartial observers, being in the employ of the townspeople. Since the chorus was spoken by most of the company, the use of English served both to separate it from the characters of the play and to heighten its detachment from mortal goings-on. The speeches of

Frisch's chorus are characterised by highly rhythmic poetry, here accentuated by sharp movements of the head and body.

The play is peopled by grotesquely inflated characters, and these were brought out by the stylised acting of the whole cast. The cast made use of much exaggerated mime, which, although requiring considerable skill, enabled them to present a stylised view of the actions portrayed whilst retaining some degree of reality.

As the play reaches its inevitable conclusion, we witness a hideous scene in which Biedermann attempts to appease Schmitz and Eisenring through an invitation to a dinner of goose. During the meal, the two fire raisers bait Biedermann by openly discussing their activities, and the hysterics of Babette and Biedermann's impotence reach new peaks. Biedermann is finally goaded into lending Schmitz his matches, and we are left with a cacophony of

explosions and sirens from throughout the city.

The company employed many devices to increase the effect of the play, and to bring out the humour within it. The staging was particularly effective, with the loft in which the fire raisers stored fuel and laid their fuses separated only by a slight difference in height from the Biedermann dining room, so that a certain mental leap was required to separate the events occurring in each. The portrayal of the fire raisers themselves, as carrying out their actions in a very calm and deliberate fashion, almost as a game, seemed to hint that they, detached from humanity, would achieve their aim of destruction by fire with or without human intervention. This production certainly succeeded in achieving Frisch's goal – to present us with a parable of this particular human folly, and to leave us with much to consider.

Abi Kirk





## LOVE, SEX, INTELLIGENCE

## THE INVENTION OF LOVE

Lyttleton Theatre, National Theatre

**G**ive me a thousand kisses, and then a hundred more, and then another thousand and add five score....

When was love invented? Who invented the love poem? Was it Catullus, as shown above? Or was some unknown poet whose immortal lines of love have been lost in time?

Whoever it was, the play, the *Invention of Love*, has little to do with them. This is the new Tom Stoppard play, and like all of his work, it is of stunning brilliance, and shows great wit and compassion. The play charts the story of A E Housman, a scholar and a gentleman, through his time at Oxford, to his failure to complete his degree, to his life in the gutter as a clerk at the patent office, through his love for Moses Jackson, through his professorships at UCL and Cambridge, past his death to him waiting for Charon's ferry, to pass into

the Underworld, ready to meet the poets and writers he, as a classicist, has admired all his life. The play is both tragic and comic; tragic because Housman's love for Jackson must always remain platonic, comic because Tom Stoppard is a very funny writer.

One of the quotes he uses is from Horace, who dreams that he pursued the fair Ligurinus across the Field of Mars, and into the ever-flowing waters of the Tiber and speaks of his love, and how he would gladly lay down his life for his love. This analogy is particularly apt, as Moses Jackson was a sporty young man, a rowing Blue and a runner.

Of course, at the time in which Housman lived, homosexuality was a crime, punishable by many years in jail, as Oscar Wilde found out to his cost. Oxford was a hot-bed of closet homosexuals, all of whom dared not speak out for fear. This

contrasts strongly with the Ancient World, where love between men was seen as the only pure love, and love for women was regarded as somewhat sordid, practical and unaesthetic. Men were encouraged by writers, poets and philosophers to take beautiful young boys as lovers, and many boys saw this as a career move. Aristophanes used the idea of a ridiculous old man pampering a pouting boy to represent the way the populous are fooled by politicians. Juvenal wrote an ode to boys' bottoms, and stated that "If you must shorten your life with sexual pleasures, take it with a boy, not a woman." Imagine the contrast between this and the heavily repressive Victorian and Edwardian eras, and its effects on the troubled academics.

Housman studied love in his essays, and in his poems, particularly *A Shropshire Lad*, and dedicated his life to his work, after realis-

ing the hopelessness of his love for Moses Jackson.

This is a very good play. Tom Stoppard writes with fluency and brilliance, and all his characters are believable. Obviously, to fully understand all the literary allusions, one needs to have studied Classical Literature to a high degree, which I haven't done but I still really enjoyed it. One of my best friends, who is reading Classics at university, didn't understand all the references, and she enjoyed herself, so I'm sure that you will too. It is witty, compassionate and talks sense about the hopelessness of unrequited love. If you only manage to see one play this year, make it this one.

Julia H

## SLEEPING AROUND

Donmar Warehouse

**S**leeping Around is a collaboration between four of Britain's young, modern playwrights, Mark Ravenhill, Abi Morgan, Hilary Fannin and Stephen Greenhorn, who originate from England, Wales, Ireland and Scotland respectively. This play, presented in a five night run at the Donmar Warehouse at the end of last term, took the form of a sexual relay composed of a sequence of short, dynamic scenes, each of which portrays a different aspect of the relationships between men and women.

The scenes, set in entirely unrelated locations, contained no continuation other than the presence in each of a character met in the previous scene. The "character baton" was passed alternately from man to woman, or woman to man, allowing all twelve characters to be played by only two actors. In the absence of any enduring plot, the energy and movement inherent in the play were sustained through the onstage transition between characters. This was achieved by the use of cunning costume changes, and was aided by the abstract set - a changing room, unrelated to the situations being

portrayed, but symbolic of the concept behind this piece of drama.

The acting was superb. The actors handled deftly the many transformations between characters, their sharply defined performances presenting a range of contrasting images of sex, from the innocent and beautiful to the disturbingly graphic and mechanical. Working with minimal props and scenery, they succeeded in projecting a vibrant reality, which compelled the audience to connect with the emotions and people on stage, despite the lack of any substantial plot.

The way in which four writers have come together in this manner (although we're far from sure of exactly how the piece was written) to produce a play so involving and enthralling, can only serve as a testament to their ability. Perhaps this signals the need for a reassessment of the current established view that such attempts to depict modern society achieve nothing above the exploitation of their own shock value.

Abi and Matt

## PATIENCE

ICUOS Tour

**I**f your idea of a good holiday is a fortnight's lying on a beach, then don't read on. The ICUOS tour does involve a beach and is a fortnight long, but the resemblance stops there.

From time immemorial (over 20 years anyway), Imperial College Union Operatic Society has taken a production of a Gilbert and Sullivan operetta down to Budleigh Salterton. Once there, we construct a set, manufacture costumes, live in squalor at the local primary school, drink huge amounts of cider, perform ten shows, one Sunday concert and an in-house vendetta known as the Middle Weekend Dinner and generally have a good time. This year the operetta is "Patience" and the dates are 27 July - 11 August.

Budleigh Salterton is a small town on the East Devon coast, with a pretty, but pebbly beach, a population with an average age of 105 and a world-class croquet club. It also has a public hall, which you'll see a lot of, a public library, which you might not visit at all, and some decent pubs, which you'll probably live in. We take over the primary school and the public hall for the fortnight we're there. The audi-

ences are amazing and appreciative.

So - why take a show to Devon? The simple answer is that it's not like any other show you've ever done or ever will do. For a start, ten performances are a real luxury. Then there's the atmosphere, which is astonishing. Because we're not there to do anything else, and there are no outside distractions, it's a bit like an ocean cruise. Everything is very intense, huge fun and the time zings past.

"Patience" hasn't been performed for over ten years and is long overdue for a revival. Based on the Aesthetic Movement, the plot concerns two rival poets and their disastrous effect on women. The original Bunthorne, one of the poets was played by Oscar Wilde himself. The irony was definitely not lost on him. The production is set around 1890, and will heavily feature Aubrey Beardsley type costumes and sets and Oscar Wilde-esque type swooning and melodrama. Come and find out more on Tuesday May 5 in the Union Concert Hall, at 7.30 pm.

Amanda

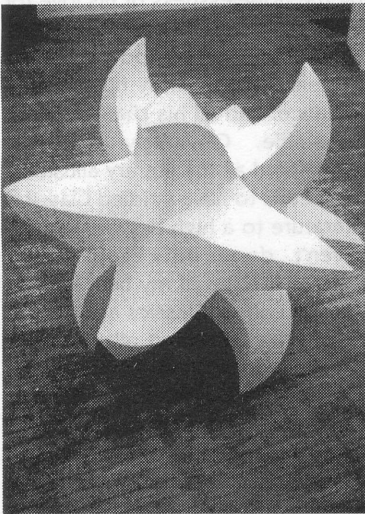




## AN ORGASMIC REVIEW OF STUNNING BEAUTY

## LOVECRAFT

## South London Gallery



**T**rainspotters. Loads of 'em. At least ten. Maybe twenty. Anoraks; thermos; dictaphones; binoculars; nightsights. They mean business.

They can't see me. I'm on top of the gasometer at King's Cross, looking down towards the platforms of St. Pancras. Their faces look big and sweaty through the rifle sight. They dodge in and out of the cross-hair. They don't acknowledge each other and they don't talk, except when a train heaves into view. "43012, 9987, 9982,..." - I can hear their yabbering through a radio mic I taped to the signal post. It's a lovely weekend to be stalking a bunch of trainspotters.

Later in the week, I find myself in the middle of 'Lovecraft' at the South London Gallery, standing in front of a video installation called

'Battle Sounds' by Carluccio & Valledor. The video purports to be a facto-rockumentary about DJ-ing techniques.

We see DJ Jazzie Jay drop a needle onto a record. DJ Jazzie spends the best part of four minutes explaining why his particular needle-drop is worshipped and adored amongst the needle-dropping community. The explanation takes place in considerable detail. I close my eyes as Jazzie moves from emphasising the importance of a clean lift to expounding the virtues of a tightly controlled flight. I picture a herd of about twenty Jazzie Jays huddled round a record-deck, each with anorak and thermos, dodging in and out of the cross-hair...

Later, someone approaches the front desk, and clearly impressed by the content of the video they ask if there are any copies on sale. I move further into the gallery.

Martin Creed has installed two breast-like protrusions on a gallery wall. The installation has clearly undergone an obsessive period of perfection so that the join between protrusion and wall is invisible, and the texture and colour of the protrusions matches that of the surrounding wall exactly. I come to the conclusion that the piece must have been executed by licking away the surrounding wall. Picture it. The dedicated artist licking away at an enormous pair of smooth white breasts as they emerge from a previously flat expanse of matt white

emulsion.

Further on, Lolly Batty gives us a 4-foot wide, matt-white, 3-dimensional Ninja star called 'Arabesque'. Its form is deeply satisfying. It seems to represent the pinnacle of shape, a shining orgasm of perfect geometry in a world of pragmatism and compromise. There's no way that this could have been hewn or assembled. It must be an egg of some sort, the product of a lengthy period of gestation which culminated in the simultaneous emergence of the object and messy destruction of the artist.

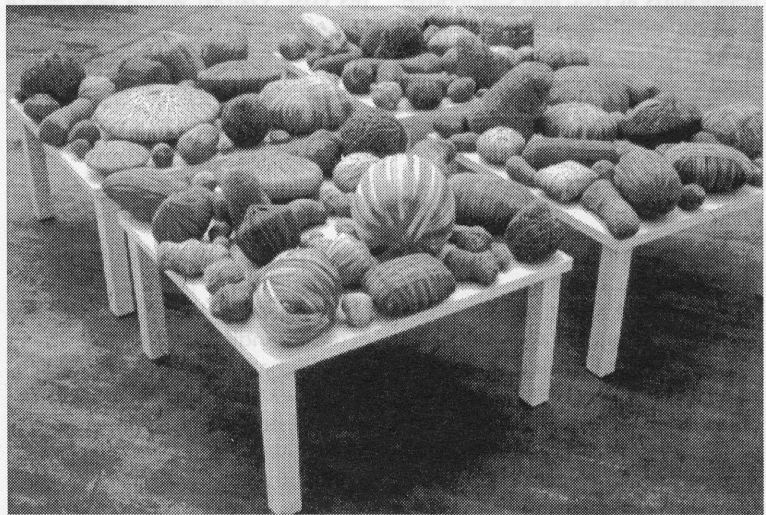
Jeff Luke presents us with a table crammed with 'Various Objects' - books, ornaments, crockery. The objects have been encased in elastic bands. Each object is wrapped to a strict pattern using bands of a single width. I

imagine how Jeff Luke might have spent an evening in with a few friends, wrapping the objects. "You've gone over before coming under, it should be the other way round", says Luke. "Sorry", says Mardis-Gras bomber.

You get the point. These are seriously obsessive works of art by seriously obsessive people. Indeed, that's the whole point of 'Lovecraft' - why are the most creative, most resonant works of genius born of an obsession that verges on autism? Why do artists insist on existing in this narrow strip of land between mediocrity and madness?

Take an anorak - that way, they'll suspect nothing.

Jon Jansen



## ALL THOSE THINGS I COULDN'T FIT IN ANYWHERE ELSE

## ANTE ROOM GALLERY

Another term, another exhibition in the Ante Room, "Campus". As you might expect from the title, it's photographs of Imperial. They're good, very good, I just kept on expecting to see a sign saying "Welcome to Imperial College, for all your conference needs." It's very tasteful and grown up, but it isn't art. It doesn't promote any emotions at all. There isn't all that much to say about it really.

## WHO ARE BIB AND BOB?

I don't normally do this, ie blatantly plug other peoples' shows, but as I was on the guest list for the first night, what the hell. Jerry

Sadowitz, the well known Channel 5 comedian, and Logan Murray are in an outrageous show of inimitable comic genius at the Criteron Theatre. Called "Bib and Bob", it's apparently extremely puerile and funny, and would be appreciated by students of all ages. Tickets are £10, and the show runs until the 7th of May. It's a late night, (10.30pm) X-rated, seriously rude show. Or so the press release says, anyway.

## PICASSO - SCULPTOR

## AND PAINTER IN CLAY

Advance warning to all fans of Picasso: start saving now. The Royal Academy of Arts will be

exhibiting some of his little known ceramics in September, and they are so good, you will want to go at least twice. Ranging from vases shaped like birds to plates with fish moulded onto them to giant figures, the exhibition is a comprehensive show of his work in clay. Many of the items were donated by the family, and have never been seen before. Anyone with an interest in Picasso must go, as the work is truly stunning. I was lucky enough to go to the Press conference about it, and I've seen some of the exhibits. Even if you're not a massive Picasso fan, they are well worth seeing. Watch this space for more details.

## AND FINALLY.....

Dramsoc are performing Alan Ackbourn's "A Chorus of Disapproval" in the sixth week of term. The play is extremely good, and tells the story of an amateur operatic group, and the various trials and tribulations. I've heard that the set is magnificent, and I'm sure the acting will be too. Not so sure about some of the accents though....

Arts Ed



The Daily Telegraph

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**FARNBOROUGH COLLEGE OF TECHNOLOGY STUDENTS UNION**  
THE SUB CLUB  
Doors: 8.00pm / Box Office: 01252 407 145

**FRIDAY 8th MAY**  
**IMPERIAL COLLEGE UNION LONDON**  
dB'S, BEIT QUAD  
Doors: 8.00pm / Box Office: 0171 594 8068

**SATURDAY 9th MAY**  
**LOUGHBOROUGH UNIVERSITY STUDENTS UNION**  
COMEDY CLUB  
Doors: 7.30pm / Box Office: 01509 632011

**SUNDAY 10th MAY**  
**EDINBURGH UNIVERSITY STUDENTS ASSOCIATION**  
PLEASANCE SOCIETIES CENTRE  
Doors: 7.30pm / Box Office: 0131 650 2349

**MONDAY 11th MAY**  
**STAFFORDSHIRE UNIVERSITY STUDENT UNION**  
ODYSSEY  
Doors: 7.00pm / Box Office: 01782 294 310

**TUESDAY 12th MAY**  
**LIVERPOOL UNIVERSITY GUILD OF STUDENTS**  
UNCLE PIEHEAD'S COMEDY PARLOUR  
Doors: 7.30pm / Box Office: 0151 709 9108

**SATURDAY 16th MAY**  
**BRUNEL UNIVERSITY UNION OF STUDENTS**  
THE ACADEMY  
Doors: 7.45pm / Box Office: 01895 813 504

**THURSDAY 28th MAY**  
**BIRMINGHAM UNIVERSITY GUILD OF STUDENTS**  
THE JOKE JOINT  
Doors: 8.30pm / Box Office: 0121 693 0907

Tickets: £2.50

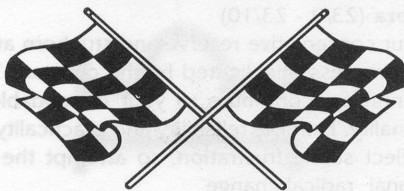
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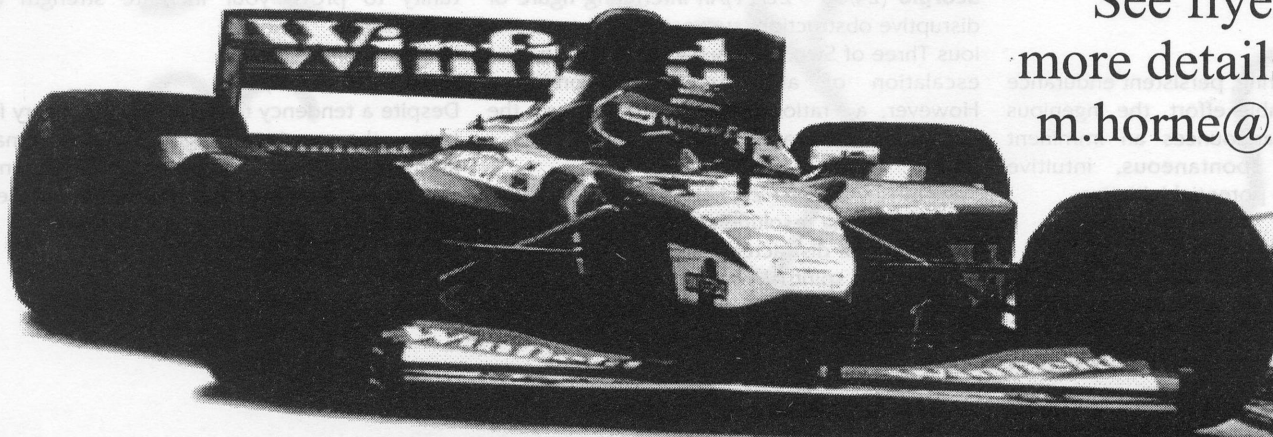
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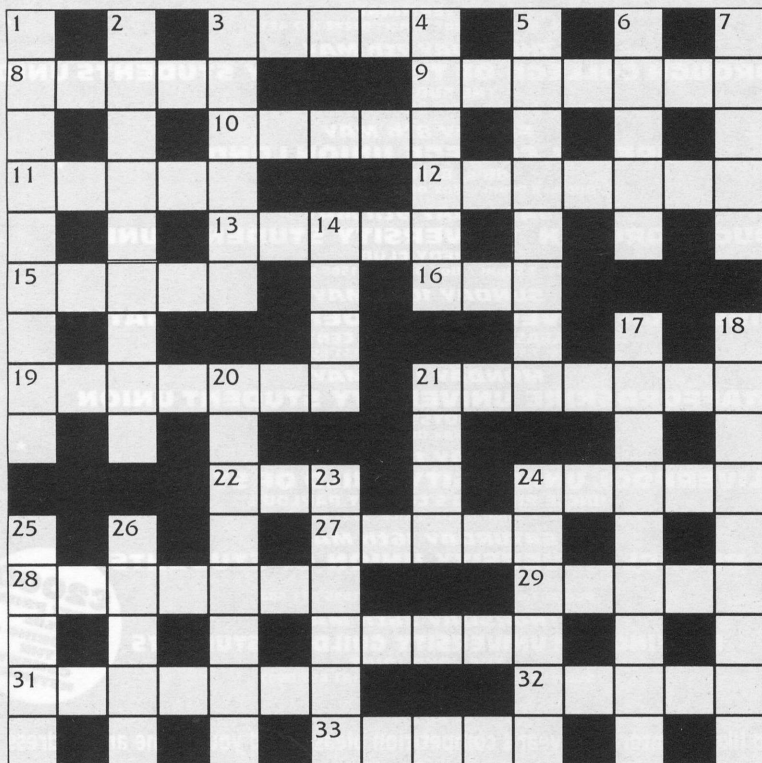




## PUZZLES

## CONCISE CROSSWORD

By Matt



## ACROSS

- 3 Currency (5)  
8 Not asleep (5)  
9 Baltic country (7)  
10 Coniferous forest (5)  
11 Best of the group (5)  
12 Dependent (7)  
13 Vegetable (5)  
15 River mammal (5)  
16 Feminine third person (3)  
19 Different atomic weight; same number (7)  
21 Ask (7)  
22 Darjeeling, etc. (3)  
24 Evolve (5)  
27 Anklebone (5)  
28 Decaying matter (7)  
29 Small south American deer (5)  
30 Ridge (5)  
31 Ancient (7)  
32 Hundreth (5)  
33 Measurement of value (5)

## DOWN

- 1 Balkan Country (9)  
2 Energy emitted as waves (9)  
3 Small astronomical body (5)  
4 Desires (5)  
5 Most stationary (8)  
6 Make dough (5)  
7 Lures (5)  
14 Not active (4)  
17 Concerning (9)

- 18 Numerical fact (9)  
20 Not mandatory (8)  
21 Lord (4)  
23 Flight (5)  
24 Appearance, point of view (6)  
25 Large body of water (5)  
26 Hilt (5)

## ANSWERS TO 1112

**Across** 4 Tiptoe 10 Disappear 11 Cheetah 12 Messiah 14 Shylock 16 Loop 17 Hub 18 Killer Whale 19 Snuff 21 Dahlia 22 Tempest 23 Ghana 25 Egg 27 Notebook 28 Ribbonwood 30 Pathos 31 Node 35 Raise the Titanic 39 Bard 40 Imbibe 42 Alienation 44 Dominion 46 Sou 47 Thief 48 Estuary 51 Epizoa 52 Dowry 54 Noble Savage 57 Cue 58 Anti 60 Emanate 61 Rollmop 62 Trapeze 63 Tenements 64 Wraith  
**Down** 1 Siphon 2 Hayloft 4 Trellis 5 The Two Gentlemen of Verona 6 Pasta 7 Echo 8 Templates 9 The Black Death 13 Alexandria 15 Kippers 17 Hello 19 Sues 20 Feathers 24 Agouti 26 Glamour 29 Byre 32 Omnibus 33 Forbidden City 34 Scabbard 41 Annotated 43 Ruby 45 Moire 49 Seventh 50 Younger 53 Rotate 55 Bylaw 56 Embed 59 Trek

**Taurus** (21/4 - 21/5)

The harmonious influence of Justice governs the dynamic balance between the conflicting forces of logical reason and instinctive convictions. However, continual hesitation only serves to further confuse your personal decisions.

**Gemini** (22/5 - 21/6)

A recent deserving performance is generously rewarded, exceeding the bounds of personal hope and expectation. Your enthusiastic excitement, reflected by the energetic Ace of Wands, initiates further creative productivity.

**Cancer** (22/6 - 22/7)

Articulate communication and charming confidence inspire the ability to succeed. Indeed, the mysterious Magician enhances your leadership qualities, enabling the synchronised co-ordination of group efforts, without compromising individual originality.

**Leo** (23/7 - 23/8)

Although your unwavering, persistent endurance sustains a commendable effort, the ingenious Seven of Pentacles announces an imminent stroke of luck. A spontaneous, intuitive response reflects your potential initiative.

**Virgo** (24/8 - 22/9)

The unintentional betrayal of a delicate secret or sincere promise causes disruptive aggravation within a central association. The resourceful Page of Wands converts vulnerable feelings of remorse into healing bonds of forgiveness.

**Libra** (23/9 - 23/10)

Your conservative reserve and stubborn attitude to progress, highlighted by the constant Ten of Pentacles, contribute to your dependable personality. Extreme reliability and practicality often reflect subtle frustration, so attempt the occasional radical change.

**Capricorn** (24/12 - 20/1)

Profound security and fruitful contentment within your present situation warm your cherished heart. As the bountiful Empress satisfies your ideals of comfort, cheerful company and playful affection uplift your entourage.

**Aquarius** (21/1 - 18/2)

The liberating conclusion of a painful cycle, suggested by the decisive Ten of Swords, offers welcome distraction, relief and release of tension. Await the distinct improvement of circumstances in conjunction with growing lunar phases.

**Pisces** (19/2 - 20/3)

Excessive reliance on tolerant support, indicated by the disdainful Four of Cups, prolongs the lethargic agony of repetition. Your craving for an adventurous challenge provides the ideal opportunity to prove your intimate strength and resilience.

**Aries** (21/3 - 20/4)

Despite a tendency to indulge in illusionary fantasies, the sensitive Knight of Cups remains attentive to realistic priorities amongst ambitious dreams. In essence, the future represents the materialisation of imaginary visions.

**Scorpio** (24/10 - 22/11) An interfering figure or disruptive obstruction, suggested by the precarious Three of Swords, results in the unfortunate escalation of an existent confrontation. However, a rational approach appeases the fluctuation and exaggeration of conflict.

**Sagittarius** (23/11 - 23/12)

The stimulating resolution of a puzzling enigma occupies your distracted spirit. Ultimate enlightenment and spiritual wisdom arise through the omniscient Hierophant as you seek guidance from a reliable figure of authority and counsel.

# Horoscopes

with

# Nana



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7 Princes Gardens. Ext 48964

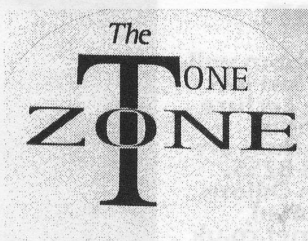
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## Student charges:

	Weekday	Weekend
<b>Membership</b>	Free	Free
<b>Swimming</b>		
Per session	£0.60	£0.50
3 month pass	£12.50	N/A
<b>Sauna &amp; Steam</b>		
Per session	£0.60	£0.50
<b>Fitness Gym</b>		
Per session	£0.70	£0.50
3 month pass	£14.00	N/A
Induction	£3.00	£3.00
<b>Swim &amp; Gym</b>		
Per session	£1.10	£0.80
3 month pass	£22.00	N/A
<b>Squash</b>		
30 minute court	£1.50	£1.25
40 minute court	£2.00	£1.75
Racket hire	£1.50	£1.50

(N.B. 9 & 12 month passes are also available)

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\* Special offers available until 31st May





Applications are invited for the  
position of  
**SUBWARDEN**  
in  
FALMOUTH KEOGH HALL

Applications welcome from all members of the college with at least 18 months before completion of their course.

Application forms are available from the Accommodation Office, 15 Princes Gardens, and should be returned to the Warden, Dr Andrew Livingstone, Chemistry, by 5pm Friday 15 May.

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# Calling all Clubs and Socs

**You must supply an entry for the  
1998-99 ICU Students' Handbook**

**\* Deadline - You've missed it! \***

**Article should be 200 - 400 words and be  
accompanied by a decent photograph (ie  
not a boring group photo)**

**Hand your entries in to Neil or Charlie in  
the Clubs and Socs Resource Centre,  
Union Building. TODAY.**

**WARNING - NOT SUBMITTING AN ENTRY  
COULD SERIOUSLY DAMAGE YOUR BUDGET!**

## Win F.A. Cup Final Ticket

- Enter the ICUAFC raffle and win a ticket to Arsenal v Newcastle on 16 May 1998
- Raffle tickets cost only £1 and are available 1-2pm in dBs
- Draw made Wednesday 13 May 1998
- See noticeboard in the Union Bar and DaVincis for rules and further details

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## SPORT



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12 MB ram, 250 MB HD, CD and 14" Apple Colour Monitor, 33 Mhz, £275.

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Contact Roddy at r.canas@rca.ac.uk or Rebecca at r.perez-ortiz@ic.ac.uk or phone 0181 930 7642. Ideal for writing reports, and diagrams.

## E&O

### Felix Editor Arrested in Drugs Scandal (1112)

This story contains significant inaccuracies and errors - including the date, which should have read '1 April 1998' not '25 March 1998'. This is because we made the whole thing up. Can't you take a joke?