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The Students' Newspaper at Imperial College

Issue 1115
15 May 1998

REFERENDUM RESULT
London Mayor Confirmed

ELECTRIC CAFE
Win A Colin Dale CD

NEXT WEEK
Wait and See

College Attempts to Ban Smokers

ANDREW OFORI

A campaign to exile smokers from their own rooms failed to achieve its objectives at a meeting of a Rector's committee on Wednesday.

A group of Wardens and Sub-Wardens submitted a proposal to review the college's policy on smoking in halls. Consisting of several options, the most drastic suggested a blanket ban on smoking in all residences. These plans come soon after recent Health and Safety Committee action banning smoking in the JCR [Felix 1109].

Currently smoking is prohibited in the halls' social areas but under the wardens' proposal smokers would no longer be permitted to seek refuge in their rooms. The measures are a manifestation of the college's recognition of the

dangers posed by smoking. The meeting raised a number of issues, with significant support for the ban coming from Dr Margaret Goodgame, college tutor. She highlighted the plight of asthma sufferers who now make up one in ten of the population. Cigarette smoke often aggravates the condition and she emphasised it was important to take into account the comfort of all residents. Other factors supporting the ban, such as reduced insurance fees, form part of an ongoing investigation into the wardens' proposals. A current court case involving an employee suing her employers for damages after her health was ruined by the smoke-filled environment in which she was forced to work, could also be a consideration.

The committee chose to maintain the current policy, reflecting the convincing arguments against

further smoking restrictions; residents are fee-paying adults, many of whom are likely to object. There is also the potentially nightmarish task of suitably disciplining those who breach any new regulations. The committee decided to make the newly refurbished Southwell Hall non-smoking next year to add to the already smoking-free Weeks Hall as a trial run.

All plans are currently at a developmental stage and Dr Richard Murphy, Chair of the Sub-Wardens committee, felt the matter should be resolved by "a college wide consensus". He was determined to allay the fears of smokers, explaining the proposals were "not intended to be a Draconian measure" and any permanent regulations would be the result of extensive consultation.

Indonesia in Turmoil: Students Shot

ED SEXTON

This week Indonesia has witnessed unrest and rioting that has left six students dead and several hundred injured.

The shootings occurred during a protest on Tuesday at Trisakti University, a private college of 29,000 elite students in Jakarta. An estimated 5,000 students left their campus around noon, aiming to march to the Mayor's office with a petition demanding the resignation of President Suharto. The demonstration was peaceful, but was blocked by police on the airport road to Jakarta outside the university campus. Reinforcements quickly arrived, including British-made armoured Tactica cars with water cannons, but the atmosphere was initially good humoured. After a brief shower of rain the crowd began to thin out, and the protesters started to retreat in the late afternoon. According to various

reports a scuffle then broke out between a plain-clothed policeman and some students, which led to police charging the retreating



Dictator Suharto: Not a nice man.

crowd with clubs. Tear gas, rubber and live bullets were used, leaving many students bleeding on the

street. The police chased the students back onto the campus, where the worst injuries occurred, as snipers fired into the campus from a nearby overpass. All major entrances to the university were blocked by police with troop lorries. The six dead and over sixty injured were taken to Sumber Waras Hospital, but as night fell many students were still unaccounted for. Jakarta's police chief, Major General Hamani Nata, claimed that the police had only been issued with blank and rubber rounds, and has launched an investigation.

The violence, however, has continued. During the memorial service at the university on Wednesday, a riot broke out which resulted in thousands battling with police and reportedly left one protester dead. Troops were lowered by helicopter onto university build-

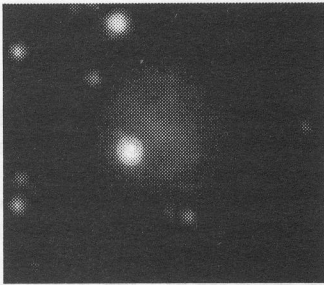
continued on page two



White Star to become Black Hole?

JONATHAN TROUT

Australian astronomers may be witnessing something that has never been seen before; the birth of a black hole from the collapsing core of a super-massive star.



Galaxy ESO 184-82 is the "smudge" at the centre of the picture; the bright spot in the galaxy is the supernova of a star approximately 100 times more massive than our sun.

Photo: Dr Mike Begam

A spectacular fireball in the nearby ESO 184-82 galaxy is being studied at the Mount Stromlo Observatory near Canberra, after an Italian / Dutch owned satellite picked up an enigmatic 'gamma-ray burster' - an enormous blast of gamma rays that appear at random and usually last for only a few sec-

onds. They are a possible signal for the birth of a black hole. NASA announced that the GRB 971214 observed in December 1997 was the "most powerful explosion since the Big Bang", but this latest event, GRB 980425, could end up to be even more powerful. It is almost certain that the creation of the black hole and the sight of the supernova are manifestations of the same event, and what makes it so special is that the explosion is a 'mere' 100 million light years away, allowing unprecedented study access.

News in Brief...

SUMMER BALL SOLD OUT

All of the 1150 tickets for the summer ball have been sold this week as students flocked to beat the deadline. Sales peaked at over two hundred places per day on Tuesday this week as the organisers held an emergency meeting to try to increase capacity. "We never expected to sell this many [tickets]", student organiser Will Smith told Felix, "there's been a massive demand - it's great." Capacity is officially set at 2000, but the addition of dodgems and a laser quest and limiting seating to ten per table has brought the total down.

The committee were also able to confirm the attendance of Johnny Ball as an after-dinner speaker.

UNIVERSE '98

Dance music fans have been left in confusion this month following the cancellation of Universe98, Universe's outdoor music festival scheduled for 23/24 May. The exact reason for cancellation is unclear, but could be due to poor ticket sales. Universe have also recently been involved in a legal dispute with the Mean Fiddler Organisation, who co-promoted previous years' festivals. The dispute centred around ownership of the 'Tribal Gathering' name formerly used for the festival, and has now been settled by an out of court payment by Universe.

Universe sources seem to be confident that the festival will take place later in the year, although it may be smaller than the original two day event and could be held indoors. Universe has been slow in producing information concerning the cancellation and ticket refunds, but any updates will be reported first by radio 1.

More information can be found at www.universe.co.uk or by ringing 0839 444572.

LS Editor Resigns

JEREMY THOMSON

The editor of London Student - the cross-campus newspaper produced by the University of London Union - has resigned under considerable financial pressure.

John Handelaar, who had been on unpaid leave for over a month, received a letter from the ULU council GMC, stating that unless he could prove otherwise, London Student was broke and his wages would be stopped. He responded shortly before the deadline given in the GMC ultimatum, tendering his resignation.

London Student's financial problems were seeded at the beginning of the year, when Handelaar failed to secure a contract with an advertising agency to guarantee revenue for the newspaper. Coupled with an ambitious new weekly full-colour format, this caused serious cash flow problems. By the spring term, a contract had been signed with agents Marot & Co, but failed to bring in as much revenue as hoped. The problem was worsened by the editor's failure to invoice customers, eventually leading to bankruptcy for the publication. Jo Paice, Vice

President for Finance and Services at ULU, claimed that Handelaar was "very late with invoicing, which was why the situation got so bad so quickly." London Student's editor elect, Tom Belton, also claimed that John had "ballsed up" the advertising and left the newspaper with just 97p in the bank.

The reasons for John's absence are not clear. Jo Paice claimed to "have no idea" why he was away, though conceded that they could have missed each other. However Tom Belton, attempting to visit last week, found "the lights off and a padlock on the door."

It is highly unlikely that any more issues of the paper will be published this year. The most recent copy is dated 20 March and is available only on the web site as printing was blocked by ULU due to the cost. However, John Handelaar has apparently offered to 'help out' with any further attempts to publish the London Student, and with the annual ULU handbook, the ESG. In reality, this job may well be undertaken by Rob Clark, ICU's Deputy President (Finance and Services), elected to replace Jo Paice next academic year.

John Handelaar is twenty-two.

DEATHS IN INDONESIA

from front page

ings in an attempt to stop the uprising, but failed to prevent a truck and petrol station from being set on fire. Thousands more clashed with police in another Indonesian city, Yogyakarta, as a wave of anger against the police action and President Suharto swept the country.

The protests have been a regular occurrence in Indonesia over the last three months, following the collapse of the rupiah and the economic decline of South-East Asia over the last year. This is, however, the first time that lethal force has been against the protests. On previous occasions the government has tolerated campus demonstrations, but has refused to allow them onto the streets. Earlier on Tuesday an opposition trade union marched to the International Monetary Fund offices to demand that the \$43 billion bail-out planned for Indonesia is delayed until President Suharto commits to economic and political reforms.

President Suharto, aged 76 and in bad health, has been in power since 1966 and has been praised for Indonesia's economic growth until the crisis of last year. Recently, however, he has attracted criticism from both inside his own country and abroad for failing to deliver reforms promised to the Indonesian people. The president has said there will be no political reforms before 2003, which has further incited opposition groups, including many retired military and political figures.

Indonesia, with a population of 200 million, is the fourth largest nation in the world, and an important member of the new G-15 group of emerging nations. During the protests of the last week President Suharto has been at the G-15 summit in Egypt: These latest protests and the manner in which they were handled can only strengthen opposition calls for him to stand down and increase pressure on the international community to take a tough stance with the aging dictator.



More on Jeffery Archer

DAVID ROBERTS

Despite a turnout representing only a third of registered electors, a massive majority endorsed the creation of an elected mayor for London in last Thursday's referendum.

Londoners voted three-to-one in favour of the Government's plans to introduce a city-wide authority, headed by a directly elected, Presidential-style mayor.

This result, the outcome of which has been almost certain since the Government's plans for London government were announced in March, now triggers off the official race for the title, the elections for which are likely to take place in the summer of next year. However, in the months leading up to the referendum, the main contenders have already made themselves known. Jeffery Archer (now Lord Archer of Western-Super-Mare) and Ken Livingstone have already thrown their hats into the ring, although both will have to fight hard to win the backing of their parties.

The Tories have promised a 'one member one vote' selection process, with William Hague refusing to endorse any of the likely candidates. This could well benefit Mr Archer, who has been spending millions courting his party's grass-



Ken Livingstone, some time ago (left), and Jeffery Archer (right). Photo: Diana Harrison

roots. Mr Livingstone, however, faces a more up-hill struggle. Although the former leader of the Greater London Council is undeniably popular with both the Labour membership and the electorate, his party's high-command is likely to rule him out as a contender. They fear his socialist policies could undo their 'New Labour' image shift, with Mr Livingstone already committing himself to swingeing taxes on fat cat directors,

including what he described as a "Cedric Brown greedy bastard rate". Instead, a more 'Blairite' candidate is anticipated, with Chris Smith (Culture Secretary) and Frank Dobson (Health Secretary) the current favourites.

Importantly, both 'Red' Ken and 'Gobshite' Archer have refused to stand if they do not receive their respective parties endorsements. Consequently, the search is on for an independent candidate, from outside the Commons mainstream, who will bring both fresh-air and business acumen to the role. Richard Branson has been touted by many, and frequently tops opinion polls, thanks to his combination of continuing business success and man-of-the people image. However, he is refusing to commit himself, as he says he cannot divert himself from his interests at present.

In all likelihood, we will therefore see two very similar candidates standing, with very similar manifesto commitments, only separated by the colour of their rosettes.

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Letters to Felix...

BHALLA 0 COMMON 1

Dear Felix,

I am writing in reply to Simon Baker's column this week. He casually comments "The C&G President hardly acquitted himself well this year...". I would like to point out that there have been two presidents of C&GCU this year, Viveke Bhalla and Hamish Common. Although the above comment probably does apply to Viveke, Hamish has really started to improve the operation of C&GCU since he took over. This is not just my sentiment, Andy Heeps commented to the same effect at the last ICU Council meeting.

Next year sees the centenary of City & Guilds College Union. It is important that C&GCU is restored to its former glory for next year, and it is important that the members of C&GCU (all the students in the Management, Computing and engineering departments!) help Hamish and the Exec. to achieve this.

The Annual General Meeting of C&GCU will be held on Tuesday 19th May at 6pm in the Union Dining Hall. Please attend the AGM and see how well Hamish is doing in turning round C&GCU. There are positions still available with C&GCU, so please give up some of your time to help us. We would also appreciate suggestions at the AGM for centenary events for next year.

Regards
John Quantrell, HJT
City & Guilds Union

TURN YOUR RADIATOR OFF, SI

Dear Felix,

It is amazing that in this spate of sunny weather and with the arrival of the summer months, the heating is still full on in Southside halls.

Perhaps it is of some consolation to the conference office that they are only as efficient as the halls they run.

Yours,
Simon Cooper.

WHINE, WHINGE

Dear JT,

Are you really soooooo stuck for news that you have to comment on that fact in a boring article on the front page? What about page 2, with the important news about cancer, why wasn't that front page - I'm sure most Felix readers know at least one person who's died of it. And if there is no cure found within the next 60 years or so, it's almost certain that we're all gonna die of it (that or maybe heart disease).

I'm no journalist, but I do know that one has to go out to get news, it doesn't just fall in your lap while you're lounging around. and one more important moan perhaps jo public could read this letter and maybe s/he could LEARN TO WRITE PROPERLY and some punctuation wouldnt go amiss either in fact this is their biggest weakness and breaking up paragraphs into sentences with one of these funny little squiggles eg .'; would be nice too and perhaps getting an editor to read through the work afterwards to check that it actually makes sense a rarity for jo i know

Yours sincerely,
D Clarke, Phys 1

Apologies to Dan and everyone else for the shoddy news section last week - it really wasn't good enough.

However, a few points in your letter are unfair. We put a lot of effort into searching for stories, and I held the front page far longer than usual to include any last minute news. Sadly none vaporised (although if you or anyone else knows of any, please give us a call). As for lounging around, I spend 29 and a half hours at work on Tuesday and Wednesday alone, including five at St Mary's trying to find a good story.

As for your gripes over Jo Public's writing style, I'm willing to wager that there's more errors in your short letter than in last week's entire clubs section. Ed.

ANDY HEEPS HITS THE BARS

An Open Letter from the President of the Union to the Council of the Union

At its meeting on Tuesday this week, the ICU Council mandated me to report on the current position regarding the medical school bars. I copy it to Felix for the benefit of the wider membership.

A question was asked at the meeting about the Union's decision not to take direct control of the bars on August 1 1998. Such a decision has not been made; a meeting of the Union Trading Committee deferred the decision until such time as the sabbatical team could investigate whether a more viable option (and by more viable, I mean more beneficial to the membership who will use those bars) could be found. Together with Katie Armstrong, Nick Carter and the Deputy Secretary of the School of Medicine, I am investigating whether an external company could achieve the aims of flexibility and low prices demanded by such outlets. One company has shown an interest in tendering such a bid.

However, the decision has not yet been taken by the Union, and we still have first refusal on any proposals. Whatever the outcome, the Trading Committee shall report to Council at the next convenient opportunity.

Yours faithfully
Andrew Heeps, ICU President

SEPARATED AT BIRTH?



Doug Trainer



Andy Heeps

Dear Felix,

Has anybody noticed the uncanny similarity between the spiritual and visionary leader of Imperial College Union, and Andy Heeps? I think we should be told.

Yours, Everybody.

	WORLD CUP WALL CHART	WATCHING PIGS ON THE WING	SOME NEWS, HOPEFULLY
FELIX	IC Suffers Worst Ever News Drought		
THE STUDENT'S NEWSPAPER AT IMPERIAL COLLEGE		NUS Conference descends in to Tribalism	
FRANCE 1998 8 MAY 1998		ICU Council Mandates Report on Medical School Bars	

FELIX

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



IT'S A FAIR COP

Dear Jeremy,

Having written for Felix, and having read you magazine's recent articles, I feel compelled to write an open letter and what has recently emerged as an important issue.

It's as contraversial as the legalisation of cannabis. It's as insidious as the accommodation office problems. It's as infuriating as the pro-government sympathy at the NUS. So let's nail this subject right here, right now, and see that it never rears its ugly head on your pages ever again.

"It's" is a shorterned form of "It is". "Its" is a possessive, like "his" or "her" but for impersonal objects (see last paragraph for example of usage).

"Its'" is just plain wrong.

So will you and your subeditors please stop defying the rules of grammar as if they were nothing more than No Smoking signs in the JCR? Making basic grammatical errors like this makes Felix look undignified and embarrassing (I don't know if that's spelt correctly) and it makes you and your staff look like, well, a bunch of amateur students. Er, look, hang on a second, oh, never mind...

Andy Sinharay, Aero III

ANOTHER ARCHER FAN

Dear Felix

In responce to last issue's letter about Jeffery Archer, I would just like to add that his books are utter drivel. Thank you so much for your time.

Jacob Thorne, Physics III.

Applications are invited for the position of

SUBWARDEN
in

WEEKS HALL,
PRINCES GARDENS

Applications are encouraged from all members of Imperial College with at least 18 months before the completion of their course.

Application forms (with further information) are available from the Accommodation Office, 15 Princes Gardens, or from the Warden, Dr. Leo Donnelly, to whom they should be returned before 31st May.

Editorial

CONGRATULATIONS DEMONSTRATORS

to the organisers of the Summer Ball, who have not only thought up and initiated the event from scratch, but have now managed to sell all 1150 tickets weeks before the event. Perhaps IC students aren't so apathetic after all - you just need to know how to rattle our cage.

COMMISERATIONS

to all those gullible enough to fall for our April Fool story at the end of last term (*Felix Editor Arrested in Drugs Scandal*, if you still haven't guessed). We thought that we had made absurd enough for anyone to realise it was a hoax before reaching the second paragraph. But no. Hundreds of copies of issue 1111 were handed to security by well-meaning if rather pathetic students and staff. You are not alone - The Times Higher and the West Brompton Police Station also, incredibly, believed us.

Once in a while, something happens somewhere in the world that makes you realise - for a few moments - just how petty and insignificant your own concerns are. Brought real and close by newspapers and television, such events always have a surreal, detached aspect because it is unimaginable that they would happen here - the brain just can't quite make the connection between 'your' world and 'theirs'.

The rioting and massacres currently taking place in Indonesia is just such an event [see front page]. How pathetic it makes us look with our moaning over tuition fees, smoking bans and the NUS. Fellow students in Indonesia moaned, quite rightly, about their President, and were shot dead. Yet in a few week's time we will forget, and it'll be economic union, hot weather and Tony Blair in the news once more. Out of sight, out of mind.

Have a nice weekend.

THE FOOTBALL OCCASION OF THE YEAR

1pm - Southside Girls v Union Girls
2pm - Southside men's v Union men's
Come and watch your barstaff play the beautiful game in a way never before seen.
Hyde Park, this Sunday. Meet Southside, 12.30pm

OSC Committee Elections

Tuesday 26 May
Union Dining Hall
Election papers posted on first floor of Union Building.
Further information from t.siraa@ic.ac.uk

Small Ads

Are you living in intercollegiate halls? Are you missing your dinner? If so, ICU Accommodation Officer Tasha Newton would like to hear from you. Please contact her on n.newton@ic.ac.uk

puter literate and familiar with Windows. Contact Kevin Perry at Wide Multimedia on 0171 253 1211 or kevinp@wide.co.uk.

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Second only to moaning about the temerity of tutors who expect a little graft, accommodation is the major gripe of students. While my transition from poacher to gamekeeper has reduced my sympathy for the former, the dire state of cheap housing annoys me as much as the next man. My housing since leaving Linstead has always been less than palatial, with the odd dodgy landlord, but throughout this time, I have maintained the utmost respect for the quality of the advice given by the Student Accommodation Office. This, of course, is because I have never sought their advice. For the poor sods that have had occasion to use this facility, the situation would appear less rosy. In recent months, the rate of complaints about the SAO has been steadily increasing, far more than I can remember in previous years. The long-running saga about staff attitude seems to have subsided, though it is not clear if this has been resolved. The latest moan, concerning the standard of accommodation, is of much greater importance. In this respect, the 'service' is a shambles. Having read the lists and seen

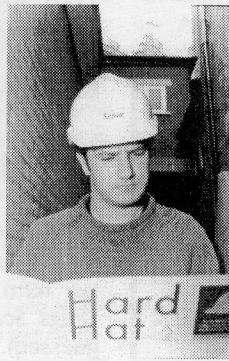
some of the properties, one is left wondering why anyone bothers (or indeed does anyone bother?). As Jeremy remarked last week, no attempt is made to vet the landlords, which is very puzzling. The possible reasons for this are numerous. Does the College give a toss? Are the SAO staff incapable of such assessments? Has it even occurred to anyone that this may be a good idea? Yet again, it displays the woe-ful shortage of management savvy that so cripples our non-academic activities. It is painfully obvious, surely, that College is in a position to select and monitor those that appear on its list, since they are providing a supply of (reasonably) reliable tenants with a pretty much guaranteed income stream for fixed periods of the year. Supply and demand will always ensure that landlords would have their pick of candidates. Secondly, it does not take the Dearing Committee to identify

a correlation between a student's ability to study and the accommodation in which they live. Additionally, the provision of College-approved, decent private accommodation would be a good selling point for the College; accommodation has always been this place's Achilles' heal. The current situation cannot be allowed to continue, particularly in the light of the mergers. Either the SAO should wake up to its responsibilities and the opportunities to achieve them, or it should be heavily rationalised so that it deals only with College rooms, with much of its role in allocating accommodation transferred to the Registry, where rooms could be allocated alongside places. The College's aim to "improve students' social areas", trumpeted in this week's IC Distorter, would be a sham if sleeping areas were ignored.

It seems those cheeky Felix photographers have been making a nuisance of themselves again. It appears that one of them has been attempting to take a picture of the Retail Catering Manager's door, much to the chagrin of Catering supremo, John Foster. All very strange. Why this door? Does this office house Catering dark secrets? Is this where Michelin-starred chefs slave over the Linstead menu? Or is it because Catering spent £117.50 on the little sign on the door that announces the office's owner? Frankly, ladies and gentlemen, it's a mystery.

Finally, this weekend sees the year's most important football fixture, on which the hopes and dreams of millions rest. I refer, of course, to the annual Southside vs ICU Bar game. Heretical to the last, and in keeping with Felix's independence, my money is on Southside. Aside from the vastly superior post-match refreshment, the Prince's Gardens mob have a good track record. That said, the Union boys should not be underestimated on the field of play. When it comes to boat racing, however...

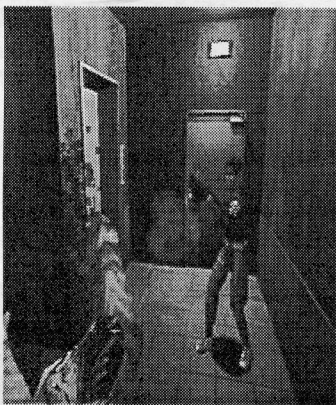
Simon Baker



Digs the Dirt

THOUGHT FOR THE DAY

Meditation and Cigarettes



Resident Evil two has been causing Our Kid some problems with his revision. Somewhere out there is a cigarette with Play Station written on it...

People who never go out are weird, aren't they? Society states implicitly that it is far more healthy to be down the pub, slugging down our tenth pint of brain-cell killing, liver-rotting Carling Premier, than sitting alone for six hours in front of the televi-

sion playing Resident Evil 2 (which, incidentally, is what I have been doing today... ahem). Why? Well, there can be no doubt that socialising is regarded by many as the *raison d'etre*, the spice that life has to offer; it is more enjoyable than work, more fulfilling than solo pursuits, and more meaningful than "forty-two".

But is this the case? It is certainly a widely upheld belief in the West, where the cliché that is the business world demands that we behave in this manner. In the East, though, where they seem to have their psyches far more sorted, there exists yoga, Buddhism, transcendental meditation... You've tried it? Oh, you haven't? Stop moaning that your exams are not going right, then.

Pursuits such as transcendental meditation have countless benefits; I'm no expert, but regular practitioners of meditation enjoy lower heart rates and blood pressure, reduced stress, greater concentration and focus, and, after some

practice, experience of so-called "higher states of consciousness" (which, by the way, have a far more salubrious and therapeutic effect than listening to Josh Wink at two hundred Watts).

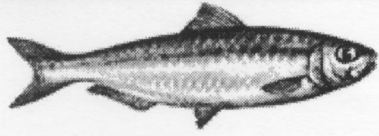
Although this orgy of focused thought might be regarded as an extreme by some, practicing concentration throughout everyday life can certainly be beneficial. One exercise mentioned at the start of a book I once read on Zen meditative techniques suggests that a good workout for the mind involves saying to oneself, whenever a task is begun, that "This is the only thing worth doing". This was included in the book merely as a method of preparing the mind before the student learns meditation properly, but it will improve your concentration even if you do not want to "go the whole hog".

This leads me on to a little trick of self-contemplation of my own devising (please, autographs later). Unfortunately it involves smoking cigarettes (so if you don't smoke,

make sure you start tomorrow). Buy a packet of your favourite stinking cancer sticks (mild ones, preferably), and write upon each one some event that has taken place in your life, or a significant person in your life, or whatever you feel like considering. Over the five minutes or so it takes to smoke each one, think hard about what is written on the fag, how it changed your life, the good points, the bad points. Mull it all over, and try to draw conclusions from it that could lead to self-improvement. Who knows, you might end up a better person. Or you might end up dying from lung cancer... perhaps this wasn't such a good idea after all.

Right, I'm off for fifteen minutes meditation; swimming though the ether until I am at total peace with myself, my friends, and the world. Or maybe I'm going to have one more go at brutally butchering that pesky, pixellated, playstation zombie.

Ali Campbell



Burning Water



So, the sun is finally shining and the birds are tweeting which means it must be time to tempt fate by writing up a few cool, refreshing numbers.

Taboule is a couscous-based salad originally from the Mediterranean basin. Couscous is a wheat based cereal product in the form of tiny little balls. It is easily available and has even been over-processed by culinary scientists from the greatest megalopetro-chemico-alimentary multinationals into a boil-in-the-bag form. Luckily this sort of thing won't be necessary here.

The second item in this week's double bill is grilled aubergine. These should now be a reasonable price (60p/lb) and make a beautiful addition to any barbecue.

Taboule

- 1 mug couscous
- 1lb tomatoes
- ½ cucumber
- 2-3 spring onions.
- 10 leaves of fresh mint
- some parsley
- olive oil
- 1 lemon

First up, put the couscous in a sieve and rinse it under running water. This removes any loose flour and bits and pieces so the grain stay well separated and starts the wetting the couscous. Drain lightly and put the moistened couscous in a large bowl or pan.

Chop the tomatoes and cucumber into small cubes and slice the spring onions. Add these to the couscous along with the juice of the lemon, 4 or 5 tablespoons of olive oil, a large pinch of salt and some ground pepper.

Finely chop the mint and parsley and stir them thoroughly into the salad.

Now for the really cunning bit. Place the salad in a plastic bag and put into the fridge overnight. The salt will make the tomatoes and cucumber bleed their juices, which will be absorbed by the grain until they have swelled completely and turned gorgeously moist and succulent.

Finally garnish with some more mint and a few olives and enjoy.

Aubergine Crisps

Take one large aubergine and cut it into slices about ½ cm thick. Lay these out on a plate, sprinkle generously with salt on both sides and leave to bleed for about half an hour.

Meanwhile crush and finely chop 2 cloves of garlic and a good handful of parsley. Mix this and some pepper into 4-5 tablespoons of olive oil.

Rinse the aubergine slices thoroughly under running water and pat them dry on a tablecloth. Finally, coat both sides with the flavoured oil and place on a very hot barbecue. They should need about 1 minute on both sides, long enough to turn really brown but not charred.

If you want to make a whole meal out of it, can I suggest barbecued sardines to accompany the last two items? Buy them fresh and whole for anything less £1/lb. Sardines have a very distinctive, lingering smell about them which is why I'd say barbecuing is the only way to do them. As far as preparation goes all you need to do is wash and dry them. Cor, isn't life hard! Grill them on a slightly cooler barbecue than the aubergines until the skin starts to char and peel off. Eat with fingers and lots of paper serviettes/loo paper.

If you want to be extravagantly Mediterranean, try finding and using the offcuts produced when vines are pruned as fuel in your barbecue. It definitely adds a great flavour but I wish you luck!

Antoine

Taurus (21/4 – 21/5)

The recent Full Moon entering your potent sign announces the optimal blossoming of an emotional relationship. The bonding Two of Cups symbolises the subsequent pledge of mutual support and endearing affection.

Gemini (22/5 – 21/6)

Driven by ingrained determination and aggressive force, the transitional Chariot emphasises the masterful conquest of obstacles. The balance of conflicting impulses allows directional progress, through a rational assessment of situations.

Cancer (22/6 – 22/7)

Conservative defensiveness and stubborn resentment culminate in the hurtful rejection of your concerned entourage. The turbulent Nine of Swords amplifies the struggle for resilience within a secure and nurturing environment.

Leo (23/7 – 23/8)

The suppression of intimate feelings and profound ideals, suggested by the mysterious High Priestess, results in the detrimental absence of inner harmony. Serene reserve results in the failure to acknowledge unconscious, intuitive guidance.

Virgo (24/8 – 22/9)

The deceptive Moon highlights the crushing despair with regard to a scandalous failure or disheartening disappointment. However, initial impressions often mislead the deluded spirit, exaggerating the extent of misfortune.

Libra (23/9 – 23/10)

Although recent fundamental events, relating to the ephemeral Wheel of Fortune, appear beyond personal control, your fatalistic attitude limits the expression of prospective potential. Remember that destiny is not a matter of chance but a question of choice.

Horoscopes

by

Nana

Scorpio (24/10 – 22/11)

The piercing Ace of Swords indicates generous professional fulfilment, as your powerful confidence and assurance of triumphant success govern strategic decisions. Your sincere belief in the merits of justice and authority contributes to honest policies and intentions.

Sagittarius (23/11 – 23/12)

A divergent tendency to fantasise, characterised by the frivolous Queen of Cups, leads to an embarrassing misconception of circumstances. Physically drained from dynamic energy, your elusive temper flares in the face of curious intrigue.

Capricorn (24/12 – 20/1)

The inspirational Four of Wands reflects the elegant pursuit of artistic rewards and creative impulses. Social activities therefore provide ample opportunity for meditative relaxation, as you satisfy the craving for physical stability.

Aquarius (21/1 – 18/2)

Through the gainful employment of illustrious talents, you attain a degree of financial or material comfort. However, the charitable Six of Pentacles ensures the generous repartition of abundant possessions amongst devoted causes.

Pisces (19/2 – 20/3)

Despite the frustrating repetition of experience, the stable Eight of Swords ensures extended perseverance and patience. Your enduring desire for dramatic change and radical improvement leads to stimulating adventures.

Aries (21/3 – 20/4)

In order to experience the sunshine, you must suffer through the restrictive clouds. The impending dispersal of constrictive obstructions, revealed by the flourishing King of Pentacles, enables the realisation of sublime ambitions.



ALBUMS

MASSIVE ATTACK

Mezzanine ★★½



It has been about eight years (has it been that long?) since the Bristol trip hop pioneers released their debut *Blue Lines* and about half that since *Protection*. Undoubtedly you already know *Mezzanine* went straight in to number one on the album charts and you must have heard the sublime *Teardrop* graced by the vocals of Cocteau Twins chanteuse Liz Fraser. So should we believe the hype? Massive Attack have always been known as pioneers and quite rightly so, *Blue Lines* fresh after all these years. Does *Mezzanine* push back musical frontiers (should we expect it to?) or has the reputation of their former two albums coaxed people into giving it a listen as happened to myself.

This is initially the first mistake you can make. If you are expecting something similar to *Protection* or *Blue Lines* you will be disappoint-

ed. What strikes you first is how dark and shadowy *Mezzanine* is. It is a difficult listen and its harrowing oppressive-ness engulfs you especially towards the second half as you deliberate your way through it.

There is a clear distinction between the first and second half of the album. *Angel* begins the record, staggering epic like on morbid legs, awash with a throbbing bass line and crunching guitars turned up to full distortion. You are given some light relief when *Rising Son* rolls along with its familiar resonance along with its nicked lyrics, 'Where have all the flowers gone, long time passing'. Next you are whisked through *Teardrop* and *Inertia Creeps* onto *Exchange* where the mood is brightened considerably with a more chilled out laid back-ness and a definite absence of grinding guitars. Here the first half ends and you enter the

heavier more trying second half. *Dissolved Girl* rises to a distorted guitar climax that would sound more at home on a Megadeath record, though this brief interlude returns to the haunting vocals of Liz Fraser with a familiar trip hop backing. *Man Next Door* and *Group Four* are the more accessible of the second half.

It was a surprise to discover the meaning of mezzanine on a program of *Wipeout* the other day but the biggest surprise was the disappointment of this album after having been impressed by their previous efforts. **M**

Jason

GOMEZ

Bring It On ★★★★★½

After their huge impact on the student radio chart with 78 *Stone Wobble*, Gomez have released this their debut album, which carries on from where their single left off. Unusually the band has two lead singers; one a Commitments styled voice, perfect for the blues with its gravelly texture and the other in contrast very soft in sound and these are used in tandem to perfection. They go through the songs interchanging the singers to suit the mood of the songs, which all hint at different types of guitar, ranging from Country to Mexican.

Their lyrics give a lot of the energy to album, about going down to the Union, hanging out in Piccadilly or just plain trying to get arrested which sum up life at the moment for the average student. You feel that their style is always allowed to flow throughout and that it was just written and recorded because they enjoy it.

Get Myself Arrested, possibly the best song on the album, encapsulates the essence of the band. The great harmonies achieved, where you're not sure who is the lead singer, as both voices are so assured, combine with the bounce of the rhythm and care-free-ness

of the song. I would have thought that this will be their next single.

The band quite often slow the songs down, becoming near acoustic for a large portion of the album, allowing the singers to show you just how good they are and what power they're capable of. *Free To Run* the best of these tracks shows the blues side of the band and you have to admit that their diversity is admirable.

For a debut album, it's everything that you want and shows originality and innovation that is now so rarely found. The easiest way to generalise is that it is a student album through and through, and definitely doesn't take itself too seriously. The singers are great, the lyrics perfect and everything else just falls into place around them. It's at a special low price for a limited period, make use of it. **M**

Disco Stu

THE DANDY WARHOLS

The Dandy Warhols Come Down ★★★★★½

Have you heard of the Dandy Warhols? If you have, then it's probably because of their current single, *Not If You Were The Last Junkie On Earth* - a nice blend of surf/pop/rock/psychedelia that sounds a bit like Weezer. (Well, it does to me anyway.) If you haven't, then it's a shame because this album is a lesson to all the retro-meisters out there that like to take the sixties and bring it, kicking and screaming, into the nineties.

Mainly the work of frontman and singer Courtney Taylor, this bunch of Americans have been around for a while, its just that no-one over here really took any notice. *...Come Down* is their second album to date. Their debut, *Dandys Rule OK* came along in the midst of the grunge scene and was a misunderstood set of songs. Who wanted to listen to retro when Nirvana were expounding the latest in heavy guitars and screaming vocals? Their latest comes at a time when people are getting back to the whole sixties thing. A few years after the death of grunge, the Dandys actually make sense.

If you have just heard the singles, then you've been misled. Sure, *Every Day Could Be A Holiday* is a brilliantly psychedelic number,

but this is NOT, repeat NOT indicative of the album. Imagine Weezer being merged with a little Spiritualised and you're closer to the essence of the songs. Most of the tracks have an almost drone-like quality to them overlaid by very dreamy harmonies.

Where it does fail is in the fact that Courtney Taylor has indulged himself a little too much. But what else can you expect from an exciting band? **M**

Alok

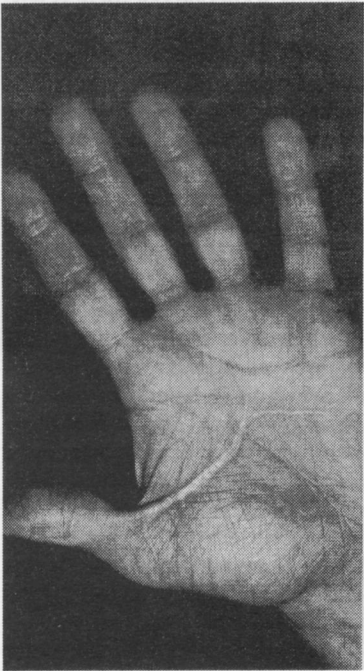
Reviews are given a mark out of five as follows...

- ★★★★★ TMS
- ★★★★ The News Quiz
- ★★★ The Archers
- ★★ Desert Island Disks
- ★ Money Box
- No Stars I'm Sorry, I Haven't a Clue

ALBUMS

THE UNBELIEVABLE TRUTH

Almost Here



It's quite shocking that Unbelievable Truth actually grab your attention and manage to hold onto it. More often than not, bands like this tend to drag on and become repetitively boring, leaving you pondering where you left last week's *Melody Maker*. *Almost Here* is an inspirational debut release that guides you through the darkness and promises a light at the end of the tunnel. Named after Hal Hartley's 1990 quirky, offbeat cult picture, they transmit an intensity of atmosphere that is hard not to fall in love with. Andy Yorke (brother of Thom, if you didn't know) has a strong voice which is captivating, almost hypnotising. Magical chords float in, through, round and out of the gorgeously soaring melodies. The fragile, carefully balanced sound is unique and cosily familiar.

Right from the start, the songs

are constructed with a base of thought-provoking lyrics and simple yet rich acoustic tunes, only to go off in a direction of their own. Opener and current single, *Solved* manages to convey the frustration of a given problem in a grand and epic manner. You're pulled in by the sweeping sympathetic vocals, 'And it's all I've got and it's not enough.' The following track, *Angel*, builds and rises to the end where it gloriously pulls all its elements together and the estranged lyric, 'If you're gonna live your life like that, it's gonna let you down,' fights against the powerful strumming and majestic strings. In fact, there are many climactic lyrics that are repeated at the end of a song, in order to leave a lasting impression: 'Settle down, you never want to see me drown.' (*Settle Down*); 'Say what you want. Deliverance can wait.' (*Building*) and the album

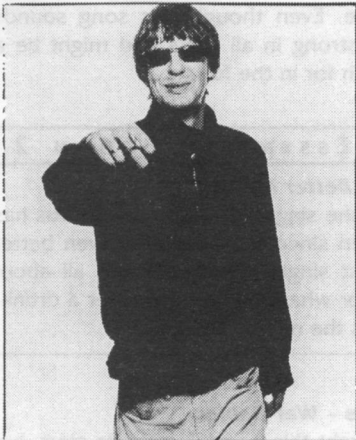
closing, 'Be ready to go.' (*Be Ready*)

This review may come across as an exercise in hyperbole, but Unbelievable Truth deserve all the credit they get. *Almost Here* is an entirely engaging and intimate affair. It's beautifully performed, intelligently crafted, gloriously inspirational, emotionally uplifting and without parallel. Unbelievably special and that's the truth. **M**

Dennis

MONKEY MAFIA

Shoot the Boss



Arr yoi gaat ah loit, boy? Arr yoi gaat a loooit?

Well after reviewing the Mafia's last dreary single, *Long As I Can See The Light*, I thought the title of the album was very appropriate. What I expected was more of the same slow, dull tunes may-be with a few nice wizzy effects and uninspired female vocals. With an ungodly fear of what I might have let myself in for I put the CD in the player and pressed play.

The first track, *Make Jah Music* is lyrically an ode to reggae and West Indian music, a theme continued throughout the album, with heavy beats, sliding strings and every kind of electro noise springing out at you. Not bad but at over seven minutes long a bit taxing. *Make Jah Music* sweeps seamlessly into *Blow the Whole Joint Up*. This is on another level altogether, a distant male voice asks all and sundry if they are 'ready' in typical jungle MC style and then it lands on you like a 400lb Jerry Springer guest, the phattest electro beats this side of the Chemical Brothers. Awesome.

Shoot the Boss is a fluid, flowing landscape. At some points you feel as if you are travelling the most intense white water ride ever, mayhem going on all around you and at

other times all you can hear is the stars twinkling in the inky blue night sky. The twelve tracks on the album can be split into those based around vocals and the instrumental ones, even if they do tend to have sampled vocals interweaved into their very fabric. The true vocal tracks tend to detract from Jon Carter's magnificent ability to cobble together a corking tune. *Work Mi Body* is testament to this. The version on the album is a scathing scratch mix courtesy of DJ Krash Slaughta with much of Patra's original lyrics removed but those that still remain just annoy and drag the feeling of the tune down. The instrumental tracks tend to be small excursions of their own. *The Whore of Babylon* starts off with a slow introduction into Arabic tribal beats and builds relentlessly during its eight and a half minute play time into a hectic crashing drum 'n' bass number.

Shoot the Boss is a brilliant album, fused images of the Prodigy, Daft Punk and the Chemical Brothers all come together under one stoned, Jamaican influenced Boss. Well done Jon Carter. **M**

Ramzi

SIX BY SEVEN

The Things We Make ★★

The band are the NME's current wunderkind, described by them as something along the lines of experimental post-punk power rock, I'd describe them as something completely different - fairly non-descript, keyboard driven sonic soundscapes (with 'wibbly' bits) which add more guitary bits the more you go through the album. In fact, I might even chance a comparison to a blander Pink Floyd at times meaning a lot of long (6 - 8 minute) songs mostly. It is quite pleasant at times and as the tracks progress and you get more input from the bass and guitars the album certainly improves with the subtle build up of 'motion'. This gradual evolution of the album gives the impression of a concept album of sorts and this makes for good background music, being rather passive on the whole. There's no real instant hook to the album and the gradual build-up to the climax is too gradual - more climbing a small hill than a mountain. The best indication is probably to listen to the latest single, *Candlelight*, which is fairly good and is currently going down well(ish) with the punters. The album is more of the same. **M**

Martin

ALBUMS

THE JESUS AND MARY CHAIN

Munki ★★



Cheer up, lads.

The Jesus And Mary Chain used to be very, very famous. From the beautiful beginnings of *Some Candy Talking*, one of the most unforgettable songs of the eighties, the J&MC looked set to take over from the Smiths as the staple student band. Surprisingly they failed, and the band soon fell away from the public eye. However, as if by magic in 1994 they reappeared with one of the best and most controversial songs of that year, *Reverence*. Suddenly the phrase 'I wanna die just like Jesus Christ, I wanna die on a bed of spikes' was being sung by all comers at every respectable student disco across the land. Then, as if fifteen minutes of fame was all the J&MC were allowed at any one time, they slipped into oblivion.

But hey, they're back again with a new line up, including bassist Phil King, formerly of Lush, and this time they say they're back for good. But the question is; are they in any position to challenge current

kings of student-pop The Verve and Radiohead? Sadly no; and even more sadly, they are absolutely miles behind. The sound of *Munki* rarely exceeds the limits of average, and although there are a few moments of brilliance, the album by no means lives up to the expectation that one might have of it.

The recent single *Cracking Up* wasn't so bad, but no so bad is not what I want from the J&MC and *Munki* is therefore a massive disappointment. However a couple of the tracks are very good and one named *Never Understood*, with the super lyric 'everybody hates a president, everybody loves a queen', may just be good enough to provide the J&MC with another short and sweet fifteen minutes of fame.

M James

SILVERBULLIT

Silverbullit ★★

I think someone out there is having a laugh. Not since the terrifyingly coiffeured Rocket from the Crypt have a band tried to do something like this. That they're doomed to fail seems to be the only reason they've gotten this far as I can't believe anyone would have paid for this band to record if they thought this was anything but an April Fool's joke.

It actually isn't as bad as I've made out as there are instances when it all sounds very Hendrixesque (but fuzzier) as on the stand-out track *Boots*. If nothing else these boys have at least put a lot of energy into the songs; though they sound as if they might have done everything in one session and are fairly knackered by the end of the album, about to collapse due to pure exhaustion.

Erm, I really can't say much else as I haven't really got anything else left to talk about. Your dad might like this. **M**

Martin

SINGLES

Therapy? - Lonely, Cryin'

Starts off with an answering machine message that is on the unwelcoming side, 'Leave a message, or leave me alone'. The song crashes along with frantic punk-poppiness only lasting a typically brief 2½ minutes. It is catchy but in the end pretty dull.

THE ESSENTIAL CHOON 1

Manbreak - Round and Round

Oh yes, this is fantastic. The simple but superior bass line lifts the semi-shout-along lyrics that has the lead singer sounding uncannily similar to ex-Stuffie Miles Hunt. There were a frightening ten mixes of this track on the CD and although they admittedly sound very similar, the best of the lot has to be the Brown and Sloppy Bassadelik mix.

Jepp - Parsons Green

This does not appeal. Her voice is nasal and the song just drifts straight in, carried along by bland acoustic strumming, and straight out without a flicker of memorability.

Shed Seven - Heroes

It has got the swaying gait that will probably make it a good old sing-along at their gigs and you can imagine the lighters appearing aloft in the air now. Sounds scary. You have to ask yourself what has happened since the hooligan brilliance of *She Left Me on a Friday*. The forthcoming album does not hold much hope if this is the second best track from it.

Lionrock - Scatter and Swing

This is the follow up to the intensely catchy *Rude Boy Rock*, though you won't find it on *City Delirious* their excellent second long player. This is up there on the same danceable level as *Rude Boy...* though it not quite as catchy. Definite summer vibes.

Evil Superstars - It's a Sad Sad Planet

Very similar to Ben Folds Five minus the piano and exuding a summery exuberance despite the morbid title. Calling this song annoying is an understatement and it gets worse as the backing harmonies echo 'sad sad', totally destroying the chorus.

The Jesus and Mary Chain - iloverockandroll

After the detour from their trademark sound with *Cracking Up* they've released a very typically thrashed out grinding guitar song. But hang on, did I hear some trumpets in there? I'm afraid even adding trumpets does not help to lift this track up very far.

Jason

Garbage - Push It

There's no way you haven't heard this one yet if you listen to the radio. Great beat and bass, with Shirley Manson giving another outstanding performance.

Mover - Classic No.9

This is a 50s sounding indie guitar band, if their can be such a thing, and it works well. The lead singer needs a bit of work but the song's already there.

Darren Day - How Can I Be Sure

This blew me away. I was expecting Cliff Richard but the guitars kicked in and I realised this was heavy rock. Day then rages through the song. This song is Metallica but better.

Agnes - Hole In My Head

The first decent female lead indie band for quite some a while. Even though this song sounds typical, it is strong in all parts and might be a band to watch for in the future.

THE ESSENTIAL CHOON 2

Headswim - Better Made

The passion the singer puts into the chorus has not been seen since the Longpigs. Even better than their last single *Tourniquet* and all about feeling bad for what you've done after a drunken night. Hits the nail on the head.

Simple Minds - War Babies

I almost thought this was U2 from its start, but of course without the class. The song then just goes downhill to the limp chorus. Simple Minds fans will find this a disappointing return.

Symposium - Bury You

A return for the boys based on the theory that singing a weak melody and then going schitz makes good music. Sadly it doesn't. **M**

Disco Stu

THE ELECTRIC CAFE - ALBUM REVIEWS

MUTANT: DISCO COMPILED BY

COLIN DALE Harmless Records

People who have been involved in dance music for a number of years seems to be reminiscing back to the good old days. The days when house and techno were very much the same thing. Many things have changed since then. With the dance culture explosion came many splinters and sub-genres of musical styles. Techno became repetitive, minimal, sometimes completely funkless loops. House became hedonistic and mindless, often exploited by the mainstream.

Today a handful of DJs and musicians are confronting the problem and trying to turn the clock back, not in terms of the music that is being made (that would lead to stagnancy) but the attitudes we should have as we listen. Colin Dale's latest album, *Mutant : Disco* is a tribute to the many artists who are just making music that they believe in. The sleeve contains a fitting message "Don't try to categorise, just listen."

Colin Dale is no stranger to compilation albums. His two *Outer Limits* were based on his successful Kiss FM show and helped to establish his name outside of the London area. The *Outer Limits* albums were devoted to the more off-the-wall and progressive ambient sounds that you can still hear on Colin's show. They were the first contact that many listeners had to some of the most innovative musicians in electronica such as Dan Curtin and Juan Atkins.

Colin describes *Mutant : Disco* as "very much a contrast. *The Outer Limits* was more on a sort of home-listening tip. This is very much a clubby sort of album.

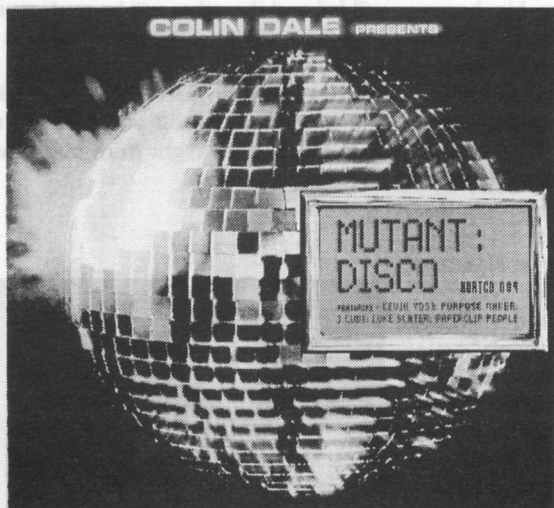
House and techno tracks with a disco influence."

The term disco influence that is used by Colin is referring to modern club music that has been influenced by disco music. "Disco music was always about making people dance." Claims Colin, "It's not music you sit and listen to in your living room. On a loud club system, disco music was made for dancing to."

The tracks that have been selected by Colin are from a variety of different international artists. The French craziness of Versatile records is represented by I:Cube (Metamorphik). Kevin Yost, a rising star from the US who combines live instruments into his rhythmic yet jazzy deep house has one of his latest tracks for i! Records on this album (Hypnotic Progression Pt 2). Carl Craig's forays into house music as Paperclip People are recognised with the use of *Paperclip Man*. One of Britain's stars of techno, Luke Slater has *Time Dancer* included. There are also some classics on offer here. *Flash* from Fix (aka Orlando Voorn) can be found here. As well as the excellent *88* from H + M (Jeff Mills and Robert Hood).

The mixing is kept to a minimum. This ensures that the tracks are represented as pieces of music in their own right, and may be listened to as such. Colin has the courage to show us that these pieces have a definitive beginning, middle and end. All in all this album makes for essential listening. If you like your music deliciously funky, yet progressive and experimental, then you shouldn't let this one pass you by!

al;ck



FURTHER ADVENTURES IN TECHNO SOUL - VARIOUS ARTISTS

Ferox Records

Look out for a full explanation and feature on Ferox records in next week's electric café column. Until then you just need to know that Ferox Records is the baby of one of the UK's most inventive and passionate electronic musicians. The style of the label centres around music made on machines, but fused with human qualities; soul, depth, passion and love. Ferox has seen releases incorporating house, techno, funk, hip-hop and jazz.

Here we have the second release in the Ferox compilation album series. Called *Further Adventures in Techno Soul*, it incorporates tracks from a wide range of electronic artists signed to, or friendly with the Ferox label.

The first track is a Russ Gabriel remix of the classic *At Les*, originally by Carl Craig. Russ has released an EP under the pseudonym Fusion on Carl's Planet E label which operates from Detroit, and this was part of the exchange between them. The track is very smooth and, I believe a good interpretation of the original. It can't be easy to remix a piece that is already engraved in everyone's hearts. The emphasis on Russ' reworking is to keep the sounds clean and polished. The jazzy theme is still there in the form of some intricate rhythms.

New signing Bjørn Torske contributes the next track, called *Don't Electric Shock Me*. This is a really beautiful piece of music; delicate and subtle in its parts yet strongly overpowering as a whole. This is music to dream to!

Other artists featured are Stasis (aka Steve Pickton), Aubrey, Max Brennan and Dan Curtin/Mike Filly. All of the above have contributed excellent pieces; daring and original. Stasis takes the theme of electro and customizes it to fit within his own abstract yet funky parameters in *Express*. Aubrey has contributed a typically rhythmic piece of funk that isn't in a hurry to get anywhere with *Blue Lick!* Max Brennan has created a fine piece of jazz-house fusion music with *Sirius at the Pier*. Indeed his style and love is to take styles of music and genres of instruments and just throw the whole thing into a big melting pot. Dan Curtin/Mike Filly are both already well-respected producers and are a very welcome addition to the Ferox collective with this track *The Longest Night*. I am really in love with their music. The whole thing starts off real funky and seventies, then suddenly breaks down into a delicate string section with bongo rhythms. The piece changes throughout, and never lets you get bored.

There is plenty more on offer here. Many more tracks of distinction and quality. You're just going to have to listen to them your self. With this amount of space I am sure that I couldn't do this album justice. If you are interested in music that is rooted in influences as far-reaching as jazz, funk, soul and hip-hop but is pointing the way ahead then do not ignore the sounds of Ferox and especially *Further Adventures in Techno Soul*.

al;ck.

COLIN DALE INTERVIEW

the electric café

Anyone who follows the more underground strains of electronic music will at least have heard or read the name Colin Dale. Most should be quite familiar with this personality. They will have danced to his skillful blending of techno and house in some of the world's most exciting dance clubs, they will have listened to his revolutionary and ground-breaking radio show called the Abstrakt Dance which appears every week on Kiss FM, or they will have possibly bought one of the releases on his own record label, also called Abstrakt Dance.

I must confess that Colin Dale is one of the main reasons that I am DJing today; both on the radio and in clubs. His ability to communicate very avant-garde and, for want of a better word, unpopular (in the sense that the electronica he played was never mainstream) music as something that was creative, individual and fresh certainly broke down my fears of listening to music that WASN'T made to be marketed and that WAS produced with the passion of sound and music in mind. Of course my musical taste has developed separately since I started my own radio projects, but I definitely got the courage to go out and search for the music I wanted to listen to from Colin.

After his problems with new central-heating systems and food poisoning and many frayed nerves on my part (even big-name DJs can have mundane problems like the rest of us!!) I finally got my chance to meet the man himself. I would describe Colin as no different to how I find him on the radio; laid-back, down-to-earth. Don't be deceived though! This gentle and soft-spoken ambassador of techno can rock the house when he wants to!

In this age of mass categorization and I was curious to know how Colin would describe his musical style. "I describe the music I play essentially as techno music. In saying techno I don't mean it's just thump-thump-thump all night, because unfortunately that's the type of name that a lot of people put to techno. I like to play more subtle techno and music that's crossed with house and maybe even funk and bits of jazz thrown in there as well. That's clubwise. On the radio it's more broad and open. I play everything from ambient right through to quite hard techno."

Colin is quite modest and down-to-earth when asked about how he initially started in dance music. He claims that many of the opportunities that came his way passed by luck. There are no tall stories about his natural talent and all the DJs and stars he hung out with. One of his most endearing qualities is that he seems constantly surprised that people respect him so, and that he has got to where he is today. "I was working for a bank actually, which gave me loads of money to go clubbing. I started going to Tim Westwood's club and I'd say I was a dancer initially. That's how I got into clubs. It was Tim that gave me my first break and it just sort of went from there. I was very very lucky. I fell into Kiss FM when they were pirates and were actually looking for DJs to do shows. So I guess I've been very lucky with the whole thing."

The Abstrakt Dance radio show has helped Colin make a name for himself in the London scene, and has earned him enormous international respect from the "electronic community" worldwide. Despite playing four-four dance music, Colin justifies the use of the Abstrakt tag. "What I wanted to do with the whole thing was run just left or right of what was happening currently in the clubs. It was a slight alternative,

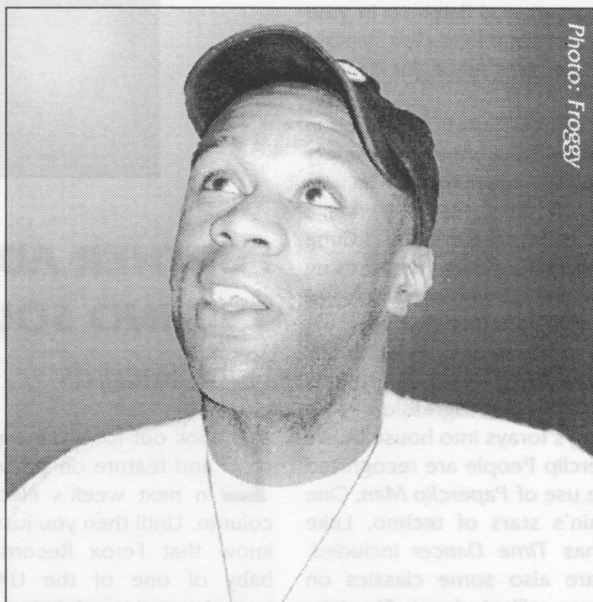


Photo: Froggy

maybe a twist, on what was happening in London. When I listen to electronic music I can hear funk in there. I can hear jazz; all types of influences that other people wouldn't hear. That's why it's called Abstrakt Dance."

However he does insist on keeping up with the pace of electronic music that is created simply to push forward barriers and keep music progressive, experimental and off the wall.. This portion of the Abstrakt Dance is called the Outer Limits. Colin describes the style as "sounds that people wouldn't hear on the radio usually. I could have taken an easier route where I would have done a commercial show on Kiss," he continues, "But I didn't want to do that, and I'm lucky that people respected me for that."

I ask Colin where he gets his inspiration from in terms of mixing and choosing music. Is it from his busy international agenda, or his home-based radio shows? "Clubwise it's really good because I've been really lucky to travel the whole world and play in different clubs and see different cultures. I find that the most inspiring aspect of club DJing. To be totally honest I don't really get much inspiration from outside radio-wise. What I normally do is play tunes to people that I would like to hear on the radio myself. I get my feedback mostly from the producer at Kiss, and also from speaking to people like yourself. Things that you are doing in your radio show I find very interesting and inspiring as well."

Alongside playing music, Colin has also started promoting and spreading it with his own label, Abstrakt Dance. Our conversation moves onto the state of the dance music scene. Anyone who goes out and buys records, from a bedroom enthusiast to a top international DJ,

will know that the market is currently saturated with new labels and genres of music. "You have to dig really deep to find decent tracks in record shops now, which I must admit is the fun of it. But I still think that there are way too many labels around." So what led Colin to start off his own label? "Nowadays DJs are expected to start their own labels. They are expected to make music. That's why I did it! But also the label is very much tied in with the radio show. I was hearing all these great tapes of unreleased material from people and I thought that someone's got to get this stuff out."

You can check out past releases from Colin's brother, Trevor Dale, the Advent and a collective from South London called Devo. Future releases will be from Ian O'Brien, Mark Bell (one half of LFO), Colin himself and Civil Attack.

As someone who has traveled the globe as a musical ambassador, Colin feels that the "London musical vibe" is very important in an international sense. "People abroad look to London as being the number one in terms of fashion, music and new ideas. We were the first to get into house music, we had drum'n'bass and punk before that; it goes way back. London has had some very fresh ideas. People abroad still look towards us for inspiration, but then they'll do their own take on what London's doing. You can see it now in that you can go to any big city in the world and find a d'n'b club. They take ideas that are formed in London and just add their own flavour to it."

The criticisms that are often aimed at music made on computers and DJing don't seem to bother Colin in what he does. "The hardest thing to do is to give those machines some sort of soul; to make that computer-generated music sound like it's got a tiny bit of human input and emotion in it. That's where the talent lies." As for DJing being an overpaid hobby? "I myself can feel when a DJ is trying to do something more than put two records together. I essentially think a DJ is there to create some sort of atmosphere in a club. It can be dark, light, happy, sad or whatever. Some can do it well, others can't. To me it is an art form. You can give two people the same records and get them up there and one will fail and the other will be perfect; even if they play them in the same order. So it is very much an art."

You can hear the whole Colin Dale interview and a one hour mix if you listen to the Electric Cafe this Sunday night from midnight - 2am on IC Radio.

al;ck.



Photo: Froggy

Top 10 Nights/ Venues In Town

(In Non-Specific Order)

MetalHeadz @ Hannover Grand
D&B Info :0181 964 0898

Trinity @ The Chunnel Club
Hard House Info : 0181 305 2017

Strawberry Sundae @ Cloud 9
Hard House Info: 0171 735 5590

Underground Frequencies @ The Cross Garage Info: 0171 837 0553

Scaramanga @ Boat On Thames
Latin/Disco House Info: 0958 495 287

Various Nights @ Velvet Rooms
Info :0171 439 4655

Various Nights @ The End
Info : 0171 0171 419 9199

Various Night @ Camden Palace
Info :0171 387 0428

Various Nights @ Bagles Film Studios Info : 0171 278 2777

Various Nights @ Club 333
Info : 0171 739 1800
Compiled by Jo Public

News & Views

Well, hello and welcome. This week, let's start off with The Freestylers, the breakbeat phenomenon that just keeps coming on. The new single *Ruffneck* is due for release on the 22nd June and it's gonna be another smash, so look out for a full review nearer the time. After the huge success of their last release and their blistering live sets, they have been receiving worldwide acclaim. On a recent trip to the USA, they teamed up with Arthur Baker to record a track for their forthcoming album featuring the vocal talents of Soul Sonic Force.

They have also had meetings with rapper Chuck D (Public Enemy), and it seems as if a collaboration is underway for the album. With the boys not only meeting, but also working with one of their idols, I can't wait to hear the end product. Don't forget, the boys are playing live all over the place: DJ sets in the not too distant future are: Phoenix and Reading, Gallery - Turnmills, 22nd May, Heavenly Social - Turnmills, 30th May.

Tuff and Jam are set to release

their first full production since the top 40 smash TJR- *Just Gets Better*, *Sweet Love* featuring Bennet & Macardo. I'm told it occupies the same tuff groove territory and I can't wait to hear it. It should be available on promo in the coming weeks and full release in the not too distant future.

TuffJam's mixed compilation album, *Underground Frequencies vol.2*, will also be released some time this month, featuring not only up-front flavours but some classics from the past such as *Love Shy* and *M-Dubs vol.1*.

Whilst on the garage tip, it's been good to see that the scene's continually evolving not stagnating, as so many critics suggested it might. I've heard comments such as "every tunes got a wah wah sub bass and people are bored with it, all those people that jumped on the band wagon when all the speed stuff was going on have jumped off again." The sound has totally changed again over the last few months, moving away from the wah wah sub bass and more into clever key and beat arrangements.

I've been calling it The Smooth Groove Sound, to give it a label.

Critics still don't seem to understand that the people making the music get bored quicker than the people listening because they want to make something different and original. They also have a deep and genuine love for the music, something the mainstream music people are not used to. This is why music will keep growing and changing.

Last up: Scott Garcia's club night. *It's A London Thing*, currently at No 4 Kingston, is on the move in a few weeks. It's still going to be on every week in London Town, I'll let you know as soon as the new venue has been decided upon. On top of this, they are going to be doing a UK and European tour, so look out for them popping up all over the place.

Jo Public

CLUBSCENE - SINGLES

DRUM & BASS / DOWNBEAT

Undercover Agent: *Cosmic / Full Metal Jacket (Juice)* 18th May.

This is another fresh biscuit from the Juice boys. From spacey effects and atmosphericals and a minimal drum pattern, this builds into a right stormer with futuristic bass tones and tight chopped up drums. This is getting dropped by all the big boys such as Hype, Zinc and Bryan Gee. The flip-side is just as good with fast skipping beats and droning sub-bass that just keeps on building, every break getting better and better. The more I hear this track, the more I like it.

Step 2: *Fluid / Hardnoise* Out Now

Another true double A sided piece of vinyl, with both sides doing the business. *Fluid* has a dark intro, quickly dispensed with, as a raw tearing drum pattern takes over. Amen stabs come in and out of the mix, keeping it bubbling along. It is as hard as you like. With a subtle bassline, the clever beat arrangements and synthesised sounds do all the damage. The flip-side is just what it says: rugged beats that roll along, a strong bassline and clever

atmosphericals and effects.

Magistrate: *Phohibited (East side)* Out Now

Words like smooth and phat come to mind when listening to this track, with its rumbling sub-bass, tight beats and killer flexed bass line. The flipside is darker and in a 2 step style. I love the eerie effects alongside the beats. Then in drops the wobbly bassline and stepping drums.

Muki: *Fullscope (Manta)* 18th May

This is downbeat at it's very best: chilled, trippy and beautiful all at the same time. You get four tracks on here: all can be loosely described as above. All feature clever programming aside dreamy vocals and inspired atmosphericals. Sheer class. Get away from it all without leaving the comfort of your stereo. Muki brings in a breath of fresh air.

Jo Public

GARAGE

Nu-Birth: *Anytime (XL)* 25th May

Anytime was a big hit when released last year, now it's back with a shitload of new mixes. So many in fact that there should be something for all tastes. Tuff Jam do an inspired reworking of this track, bringing it bang up to date with more of the vocal than the original, but in a way that works so well. With the upbeat broken by two-step beats and stabs of sax and keys, it is wicked. The Dem 2 mix is a slow two-step style and they even give it a dark edge. The Crazy Bank mix hardens it up by adding timestretches and other things. I suppose some would call this the speed mix. The original is also on here in case you missed it first time around.

Lovestation: *Teardrops (Fresh Records)* 25 May

Another double 12" pack, with eight mixes to choose from including R'n'B, Classic House and more dubby workings. These are all mixes of the chart hit of the 80s from Womack and Womack. I'm positive that this will go down well

at the more commercial clubs. That said, there are a couple of mixes that I have been playing. The Banana Republic dub is quite superb: it almost gets away with using the Footsteps sample without you noticing where it's taken from and the added deep inside vocal, easy going beats and nice key patterns means it's been going down well in the clubs. If you want to go a little harder, Wildcat also do a quality mix with heavy jungle overtones. Have you got a license to play this sort of dub plate is taken from Chrome 'n' Time jungle track alongside timestretched title vocals. It just gets better as it goes on.

Y-Tribe: *Baby (You Bring Me Up) (Deconstruction)* 25th May.

One for the vocal garage lover. I like the beats and arrangements of the original mix but the vocal does nothing for me. The dub mix just isn't hard enough either but should work well in the more commercial clubs. I'm not so sure about the underground appeal though.

JP

Just Flexing In Marvel City

Marvel City Records (MCR) is a new dance label coming out of South London that looks set for big things. MCR is made up of three people : Dexter (a well established DJ on the underground scene), Pypee, A&R and promotion and Redz, who balances the books. These three guys are also known as the Flex Kru with their first single *Watch The Flex* (reviewed issue 1108) doing big things on the underground scene. Also sharing the office with the boys are DEA, a more out and out underground Garage label that has had its first few releases over the last month (reviewed issue 1112) with some wicked new tunes on the way. DJ Dexter also recently compiled and mixed Bullion's *Sub Level UK* compilation: you can catch him live and direct as part of the Hit-squad on Upfront 99.3 FM (London's leading pirate station) Saturdays 2-4 pm where, you can hear future releases first, and on the underground party circuit (La Costa Nosta, The Aquarium etc.)

Why was *Watch the Flex* released on Bullion records not MCR ?

Pypee: Because we're a start up label we want to associate ourselves with the likes of Sony, being part of an establishments see, it gives us some status. We know all these underground small distribution companies that we know we can get our stuff out on but we didn't know whether we could get our stuff out through the majors. So we've got the back up of a major distribution company behind our independent label, so now when we release stuff on MCR people will be saying, Hey there, the Flex Kru, they had a tune out with Sony we'll check their new one out etc. Instead of "Who are they then?"

What's the philosophy behind the label and your music ?

Pypee: You know the kids round here in South London ain't got nothing to look forward to. Working at Tesco's ain't gonna get very far you know, so we're trying to help all those bedroom producers and show them how to approach distribution companies, labels, how to get copyrights, all that sort of shit that they don't have a clue about. If you're not careful you get screwed - especially the younger ones. You could make the best tune ever and not make a penny from it, as a few people I know found out: they started young at making tunes and got signed up on a contract that paid them a few grand, but that was it: the record company kept the rights etc. Basically they got ripped off, we're about trying to change that.

We want MCR to be a flagship label bring innovative beats and vocals. Being an outlet for all the people round here in (South London) making quality tunes in their bedrooms. They sit in their room and make all this quality music but they have no outlet for it; how are these people going to talk with the likes of Sony and all that, they ain't.

Redz: Some people make a record and sell say 5,000 copies and think "Right that sold 5,000 copies, we'll make everything else sound similar. It worked once, it'll work again." We aren't like that, that's not what it's all about, it's got to be from the heart.

Pypee: Because there's three of us and we all produce together, our sound is always changing. We all argue over what we want and this also helps to get a higher standard of production because we'll only use something we are all happy with. We have Reggae dubby influences because it's our culture, as well as the whole breakbeat, hip-hop and R 'n' B things as well.

Dexter, Pypee & Redz: A lot of people get the studio production side of things all locked



Photo By Lu Vu

down but they don't have all the business, the finance, promotion side of things locked down. In general, people seem to have one or the other. What we're doing here is trying to bring the two together, show people how to deal with the business side of it all. We are trying to help as many people as possible because we know what they're going through people have written them off and just try and sting them. We teach people about not just selling their tunes off for a quick buck, but how to get a copyright done; how to register their tracks; how to get a license, so that when your tunes get played on the radio or what ever you get paid etc. etc. All these big companies want to do is sting the little guys like us.

Pypee: And the artists on our label will always come back, it's the boomerang effect, if they get signed to the big labels they'll always come back because we treated them right."

Redz: We look out for people, especially the younger ones that don't know what it's all about. They go head first into it and get in shit, drugs, whatever, we stop them dead in their tracks and stop them before they make those mistakes because we've seen it all before. We don't go round saying to people "Don't do this, don't do that, we know everything, don't do drugs", whatever, but what we do say is moderation: do everything in moderation - especially drugs - then if, or when, you want to stop, you can because in this business there's a lot of drugs and that around.

Pypee: Here's a little story for ya, we know this guy, yeah, who wants to be an MC and he comes into the office saying "I want to be a MC", so what I did was go to the dictionary and picked a word out and said "What does that mean?" he goes "I don't know." So I say, "Look, every time you come in here, I want you to pick up five words and write them down and what they mean yeah and before you go to bed I want you to do another five and so on." He's going, "Na, you're taking the piss, man" and all that,

"No" I say, "There's a million and one wannabe MCs out there. If you really want to make it, you got to be doing something about it, something different, be intelligent." Then two days later, his mum phones us up thanking us and all this, you know it's nice.

Is it out of hand the way every tune that is released gets a garage mix, house, R 'n' B etc, etc?

Pypee: Where I come from we didn't know what was R'n'B or jungle rap ,what-ever. If I liked it, I liked it. That was it.

Speaking with Pypee made me realise that maybe I was being over critical with the whole remix thing. As he rightly point-

ed out, with all these remixes of old hardcore tunes 90-93, a lot of people into the scene now had never heard the originals - especially the younger crowds - so in a way it's paying respect to the originals by getting them heard again by more people.

Pypee also pointed out, when I was talking about how the music seeming to go in one direction eg speed garage, that it's not the people making the records that are all "Let's make a tune that sounds like that", it's the distribution companies that only buy the one style because that's what's selling. There could be some completely different styles out there but you never get to hear them until the distributors feel there is a market.

Pypee: We don't want our music to be pigeonholed as this type of music or that type, it's just good dance music. When you hear a hip-hop or a salsa track on the radio they don't say if it was a speed salsa track or whatever, they just tell you the name of it. Why can't they do that with House 'n' Garage music?

The thing that impressed me about these boys is the amount of work they have done in all aspects; from decorating the offices (you wouldn't believe the transformation and I've seen the photos to prove it) to getting the business side well and truly locked down. They have certainly done their homework. Pypee explained that when they decided to do this, they were going to do it properly, no cutting corners and the Understanding Tax video on the shelf bore testament to this. From what I have witnessed myself over the past few weeks, these guys are genuinely trying to help the people in and around their community, not just looking out for themselves. So if you're a bedroom producer wondering what step to take next, contact one of the boys on 0181 771 7911, and look out for the future release on MCR and DEA and the whole Upfront 99.3 FM crew.

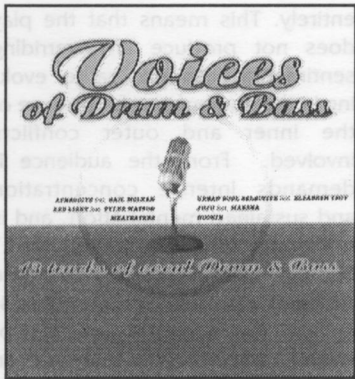
Jo Public

CLUBSCENE - ALBUM

VOICES OF DRUM N' BASS (MILLENNIUM RECORDS)

Release Date : 1st June

★★★★1/2



As the title suggests, this compilation focuses on vocal D&B tracks, a rare breed indeed. This album makes no bones about trying to be different and steer away from the standard D&B styles. The reason that this is

the first ever vocal drum and bass compilation, is that, in my opinion, it is very difficult to make vocal drum and bass tracks that actually work. The few good exceptions that I can think aren't featured here, however.

I feel that the whole reason that there are so few vocal drum and bass tracks is in the roots and background of the scene. Vocals limit the tunes, and you can say/communicate much more without lyrics.

A picture speaks a thousand words, as they say, and it's the same with beats, breaks and atmosphericals. I have always felt that in electronic/dance music in general it's not so much what they are saying but more about the

sound. The voice should be used as an additional instrument rather than as part of a story or a full on song.

That said, I'm sure this will appeal to a more mainstream audience, who, I'm told, prefer to have a song with their music no matter what style it's in. I suppose so they have got something to sing along to. There are plenty of good tracks on this compilation that are only let down by the lyrical content. The only tracks on here that do anything for me are Aphrodite featuring Gail Mclean, a wicked track, Ju Ju featuring Marsha in an intelligent style, Silverbeam's *Weightless* and Nookie's *We Can Make It Happen*. This last track would sound better still if the vocal was shorter.

The main difference between these tracks and the rest of the album is that the tunes use the vocal in a different way: as a sound to complement the rest of the track, not so much songs as sounds.

This is definitely a different approach to drum and bass, and I'm sure it is just what some people have been waiting for. It'll probably have limited appeal to the underground fraternity.

Jo Public

YOU'RE READING IC RADIO (!!)

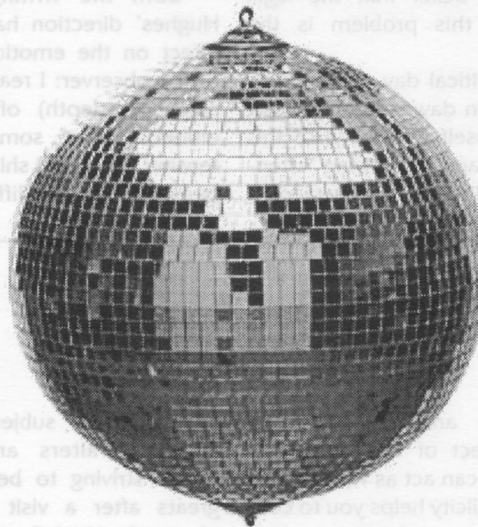
The Back Room

Hidden deep in a room in the bowels of Southside lies a room few have heard of and even fewer have ever seen. This mysterious cavern vibrates to the sound of a multitude of different sounds, is hosted by a variety of hugely talented DJ's, and yet still remains elusive to the uninitiated. Some know it as Southside Disco. Only those who truly have their ears to the ground and can honestly say they know the word on the street recognise it as 'The Back Room'. Why yes, even those kids on that Run DMC video can't admit to knowing the score.

A new age is dawning. Whilst still recognising its roots, this great institution is under radical development. Paint schemes are appearing like messages from the Gods, and new blood is being introduced to bring this stumbling youth into adulthood. The Electric Cafe has a residency (catch them next on 29 May), and Thursdays brings you a fortnightly rotation of your favourite cheesy tunes from disco to indie. Fridays bring you some of the hottest DJing talent in college, playing some of the largest tunes, combined with silky smooth mixing talents. And all this for free- what more could you ask for?

If you haven't been before, here are ten reasons why you should come along:

1. It's totally free (no small print or hidden extras)
2. Drink is cheap, unless you drink Staropramen,



in which case I'd recommend meths as a tasty alternative. My personal recommendation is Tennants Extra, purely for its alcohol to money ratio. At 26p per percent of a pint, you can't say fairer than that, guv'nor.

3. It's closer to home than most other places, especially if you live nearby.
4. Where else can you go on a Thursday?
5. There are seats, so when the bar is full you can sit down.
6. Read number 2 again.
7. See rule 6.

8. Mixing competitions occur occasionally, with anyone welcome to test their vinyl prowess.
9. Because I get lonely in there on my own.
10. 'And why not' as David St. Hubbins of Spinal Tap would say.

And if all those plethora of reasons doesn't persuade you that you must come, then I'm afraid you may be beyond help.

And finally, as a parting thought: you don't have to have a mullet to be a mullethead.

G-DJ

Where It's At

This Thursday John, the master of cheese, is spinning out his favourite slices of Emmental (kids really will do anything for the taste of Dairy-Lea). Friday sees Tom and Lourie taking over the decks for a trip to the heart of the London sound. The Electric Café is taking over the 'Chill Out' room at the Union on the 22nd, and will be stopping off at the Back Room on the following Thursday.

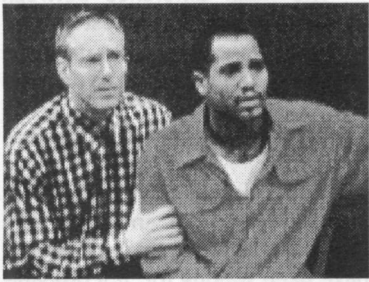




ARTY THINGS FOR YOUR DELECTION

A QUESTION OF MERCY

The Bush Theatre



A *Question of Mercy* is the challenging new work by American playwright David Rabe, in which he confronts head on the sensitive issue of doctor assisted suicide. We, the audience, are thrust abruptly into the life of Anthony, a young man whose existence has been transformed by AIDS into one of endless illness and suffering, and who has reached the point where he wishes, quite simply in his eyes, to die. It is our privilege and pain, in equal measures, to observe the tortuous process by which Anthony and his lover Thomas attempt to fulfil this wish, from the moment at which Dr. Robert Chapman, an ex-surgeon whose initial opposition to euthanasia could hardly be stronger, is drawn into their plans.

The play is based on an essay by Richard Selzer, which in drawn

draws predominantly on fact. The momentum of the piece is provided by the changing attitudes of the characters to their task, as its nature becomes increasingly clear. Anthony and Thomas begin with a romantic notion of suicide; all their ideas are of soft lights and sweet music, of "being together at the end." Dr. Chapman, becoming gradually, unconsciously involved, makes clear the need for meticulous planning and grim determination. Anthony now begins to take this to obsessive levels, while Chapman and Thomas become preoccupied with the basic illegality of what they are to attempt: Anthony will, at the appointed time, take a lethal dose of barbiturates, but if this method fails, Chapman will duly administer a morphine injection. This preoccupation is the result more of a need for something to fall back in, in a time when the framework of one's personal convictions has collapsed, than of the belief that the legal solution to this problem is the "right" one.

As the critical day approaches, the realisation dawns on all except Anthony himself that in all of this painstaking and harrowing attention to detail, they have neglected

to consider themselves: how their emotions will influence their actions and those of Anthony. As the play draws to its close, the already labyrinthine plot twists still further, reaching a conclusion which in no way serves as a resolution of the conflicts raging throughout.

The story is told through direct, dialogue based scenes, interspersed with soliloquies, mainly by Chapman as a semi-narrator, and the highly effective but, until one grasps the unreality of the situation, terrifying nightmare sequence. We are spared no details, and for me the concentration of repetitive soul-searching and introspection is a little too high. The production rests on solid, powerful performances, the cast even succeeding in play down the excessive use of monologues, and the staging of the piece is entirely suitable, minimal, but without clear definitions of space.

Both the writing and Doug Hughes' direction have a marked effect on the emotional reactions of the observer: I reach almost the peak (or depth) of a particular emotion, when something in the tension on stage shifts, and I am plunged into a different feeling

entirely. This means that the play does not produce an overriding sentimental response, rather evoking in the audience a sharp sense of the inner and outer conflicts involved. From the audience it demands intense concentration and sustained mental effort, and is not a play to be simply "enjoyed." The play claims no solutions to the problem it portrays, and emphasises not the question of "right or wrong," but of what, given human nature and emotions, is truly possible, and, for a few hours afterward at least, seems to place the edifice of our society on somewhat shaky foundations.

Abi Kirk

"A Question of Mercy" written by David Rabe, directed by Doug Hughes, Bush Theatre, Shepherd's Bush Green, W12, Mon-Sat 8pm until May 23rd. £10, £7 concs, nearest tube Shepherd's Bush/Goldhawk Road.

AS THOUSANDS CHEER

Barbican Centre

O riginally released in 1933, this musical revue has been revived from the Irving Berlin family archives by the director Ian Marshall Fisher. At the outset it created controversy with a song entitled "Heatwave" which contained the lyric "She started a heatwave, by letting her seat wave." The fact that it singled out some of the most influential people of the time, in a series of satirical sketches, seemed to pass the American public by.

In two acts, the cast of eight explore the big stories that hit the press that year. The set is very minimal: a stage, eight chairs and a pianist, and the only props are the scripts which each actor reads from throughout the performance. The fact that this is, in a sense, a read rehearsal does not detract from its

atmosphere and impact. The unusual aspect of this musical is that the cast can act as well as sing, and the simplicity helps you to concentrate on expression and character.

Don't worry if your 1930's general knowledge is a bit patchy, because everything is explained at the beginning of the performance by the director and a celebrity guest, who in my case was Dick Vosburgh.

The play covers a range of diverse topics from the heatwave that hit America at that time to the International Debts conference, and the structure of a newspaper is retained as they work through home and International affairs to the "funny's".

The great thing about the musical is that it observes the fanatical

efforts of its subjects with wry insight. Waiters and chambermaids striving to become literary greats after a visit from English playwright Noel Coward; the erection of a enormous theatre on 6th avenue as a birthday gift for Mr Rockefeller senior who's motto runs: "Hang on to your money". My favourite sketch was inspired by the expanding popularity of radio stations. An opera show is brought to the audience courtesy of the new generation of millionaires from which the company has had to seek sponsorship. Unfortunately, this happens to be the makers of a fantastic new mustard sauce for steak, you'll wonder how you ever managed to live without it folks.

This musical was the first in a series that are being shown at the Barbican Centre entitled "The Lost

Musicals". Forthcoming productions from the same director include "On a Clear Day You Can See Forever", "Hollywood Pinafore" and "The Frogs".

Demelza

AS THOUSANDS CHEER at the Barbican Centre (Music/lyrics Irving Berlin, book Moss Hart) Last night: This Sunday - Go!


THE INSTITUTE OF CONTEMPORARY ARTS
THE ICA AND WHY YOU SHOULD GO THERE

First of all, a couple of things need to be cleared up. When I tell people I went to the ICA, most of them are convinced it has something to do with our beloved college, a club or association of some sort. Absolutely not. ICA stands for the Institute of Contemporary Arts, and it happens to be one of the most exciting and innovative places in London. All art lovers can find their preferred form here: exhibitions, cinema, performance arts, conferences, club nights and a brand new media centre. There are two exhibitions worth writing about on right now, both until 24 May.

The first and biggest one is "Future Systems", a group of seven designers showing recent projects. These people are being tipped as the creators of 21st century landscape. Some of the projects have already been finished: the Nat West media centre at Lord's Cricket Ground, North London and a couple of schools in Britain and Germany. The exhibition itself is really well set out. One goes round the walls reading about each pro-

ject, complimented with pictures. Then one turns to the middle of the room to find two big tables with all the models. It is fascinating looking at these. The whole idea of Future Systems is to create buildings that are energy generating, non-polluting with exciting new shapes. Some of these totally melt into landscape, such as the house in Wales; others clash with the environment, such as the Ark building at the Earth Centre. But all have an "organic" look to them. They also have the idea of dividing one building into several smaller ones: the "Green Bird" is, depending on where one stands, either a block of flats or a set of offices. Other projects include the zero emission developments funded by the European Commission of the cities of Berlin, Toulouse and London. In the comments for the models, one sentence seems to sum up their way of working: "What our communities demand from us today is a new humanity and architecture. A humanity expressed by respect for nature and an enhanced quality of life and on architecture that is soft

and organic, to enclose the energy efficient non polluting technologies of the 21st century." This exhibition is the opportunity for people like us to see and appreciate our future environment. If this is what it's going to be like, then I can't wait to be there.

The next exhibition is by Sarah Sze. I will confess that most people will find this just pretentious and useless. Miss Sze has put together all sorts of everyday objects (cans, pencils..) and stuck them all over the ceiling and down some of the walls of the upper gallery. It's extremely amusing and quite fascinating looking at the rows of pencils suddenly interrupted by a matchbox. The colours brighten up the room and the whole installation is a celebration of our daily life showing the ups and downs of it. If you have time to spare, this is definitely one of the nicest ways to spend it.

Finally a word about the events of the ICA this month. As usual, there is some amazing stuff on. At the cinema, there is a retrospective of Lars Von Trier's work, (*Breaking*

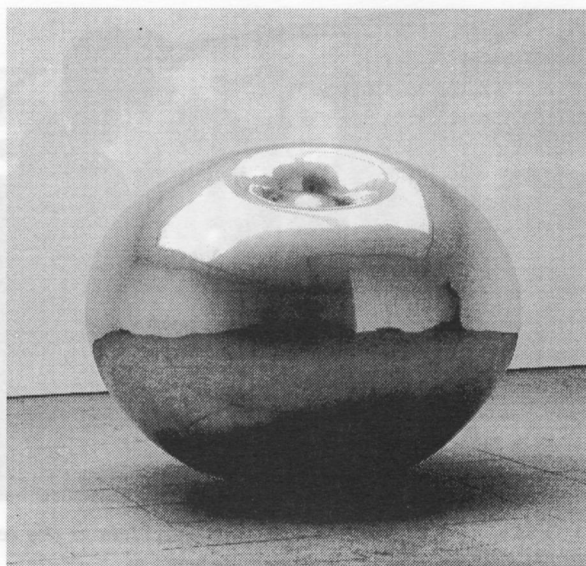
the Waves), one of the most exceptional directors working in Europe. There are also some very interesting talks including one by Steven Berkoff, and another about the emergence of Asian Culture in Britain. The ICA has recently opened a new media centre with lots of fun things to watch and touch. If you have never been to the ICA, I urge you to go there right now. For more information, Felix has the programmes of events, just go into the office and ask Julia. Watch this space over the next few weeks for more about the cutting edge art in London.

*The ICA can be found on The Mall, London SW1, £1.50
Nearest tube: Charing Cross*

ANISH KAPOOR
The Hayward Gallery

Before reviewing this exhibition, I am ashamed to admit my relative ignorance with respect to this fascinating artist. Despite the impressive credentials of his career, the reclusive Kapoor remains distant from the limelight of success and media attention. Born in India of Iraqi and Hindi parentage, this talented British sculptor rose to fame during the 80s. Representing the nation at the prestigious Venice Biennale of 1990, he gained further acclaim when awarded the controversial Turner prize in 1991. Bluffer's tip: a pair of coveted pieces even adorns the reverent hallway of 10 Downing Street.

The current solo event, a singular achievement and honour at the tender age of 44, comprises surprisingly recent works, including several especially commissioned sculptures integrated into the gallery's interior structure. Kapoor explores the disturbing interaction between space and void - elliptical swellings extend the confinements of rigid walls, funnels plunge the



observer into the infinite oblivion of shadows, mirrored lenses distort the conventional order of images. Regardless of the sexual connotations invariably associated with the sensual cavities and sinuous curves, the ambitious collection is primarily a spellbinding journey through an abstract wonderland.

The extraordinary scale of his work is highlighted by "At the Edge of the World II", an engulfing crimson dome of gargantuan proportions, which towers down from the ceiling and measures an awe-inspiring eight metres in diameter.

Often considered his stylistic trademark, the monochrome pow-

dered pigment vibrates with texture, bringing the walls and surroundings explosively to life. Exploiting the qualities of diverse materials, such as carved natural wood, traditional polished stone, moulded translucent alabaster and versatile fibreglass, the sculptor creates an enigmatic depth verging on the boundary of optical illusion. Unravelling the mysterious dimensions and puzzling forms is a visual challenge, straining the senses and overwhelming the mind.

Verdict: this important exhibition is both an enlightening and uplifting experience, possibly the most exciting and innovative work in London at the moment.

Helena

*Until 14th June, £3.50
Tube: Waterloo/Embankment*

REVIEWS

DEEP IMPACT

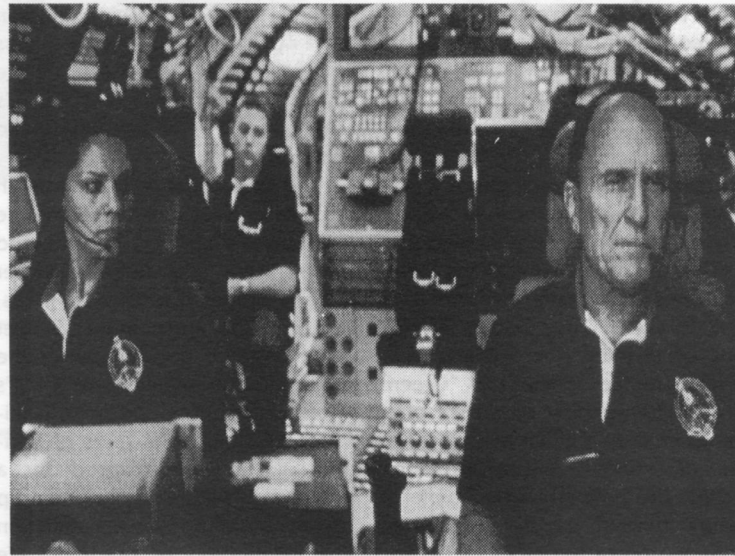
Starring: Robert Duvall, Elijah Wood, Morgan Freeman
Director: Mimi Leder

★★★★½

It may sound like a porn film but *Deep Impact* is actually the first of a pair of *Meteor* style summer blockbusters. Scientists have discovered that there is a comet on a collision course with Earth which is so massive that its impact will cause an "ELE", an Extinction Level Event. In other words, humanity is going to disappear unless America, led by President Morgan Freeman, can do something about it.

Fortunately, the film is not as mindless as the synopsis would have us believe. Sure, there's plenty of action as Robert Duvall flies a squad of nuclear missile-wielding astronauts toward the comet's surface in an attempt to blow it off course, but just as much screen time is devoted to how various individuals react to their impending deaths.

In the event of Duvall failing, the US government has randomly selected one million people to live in a secure underground "Ark" for two years, after which they will be the foundation of a new civilisation.



Thank God - the Americans are here to rescue us once again

Naturally, the other five billion people on the planet are a bit disappointed at not being chosen and *Deep Impact* frequently focuses on their reaction.

Surprisingly it is these ancillary scenes that reduce the impact of

the film. The director has clearly attempted to develop characters far more than in the usual disaster movie but has failed due to the casting. The ubiquitous romance in the form of two lovesick pre-pubescent teenagers is unlikely to

appeal to any of the audience while most other characters are far too stereotypical. It is only the little-used Freeman who performs with any panache, and as a result one just sits back and waits for the inevitable special effects to begin.

When they do arrive, and the budget kicks in, they alone justify the price of the ticket - the sight of a three kilometre high tidal wave travelling at faster than the speed of sound will have you at the edge of your seat. Consequently, whilst aiming at something deeper are more meaningful than your average big budget rollercoaster, once again it's only the effects that are notable. Thus, it's unlikely to better the year's other inbound comet caper - *Armageddon* - which is (very deliberately) just as mindless as its sounds.

Despite *Deep Impact's* good intentions, it will probably only be remembered for having the most outrageous special effects in history. At least until *Godzilla*. **F**

Chris

SLIDING DOORS

Starring: Gwyneth Paltrow, John Hannah, John Lynch
Director: Peter Howitt

★★★★

Exams getting you down? Wall-to-wall revision proving all too much? Relax take a break, and take in one of the most innovative romantic comedies released for a long time.

Gwyneth Paltrow, sporting a surprisingly convincing London accent, leads as a sacked advertising exec who returns home to find her boyfriend in bed with another woman. Or she doesn't. You see, the neat trick about which the film revolves is that her entire life depends on whether or not she catches the tube, or is just too late to beat the titular "Sliding Doors".

In Reality One, she returns home early, meets charming, witty John Hannah (the gay, Scottish guy in *Four Weddings*) on the tube and catches her boyfriend, John Lynch, at it with his ex. On Hannah's advice she starts a new life, sets-up her own company and surprise surprise falls in love. In reality two, she misses the tube, returns home later in the day, sticks with Lynch and ends up taking waitressing jobs.

OK, so it's soppy, slushy and



All together now, handkerchiefs at the ready...

occasionally sickeningly romantic, but then what were you expecting? The important point is that this isn't film making by numbers. There's no sign of the standard plotting and characterisation which usually accompanies the words "starring Meg Ryan". The characters are fleshed out, and if at the end of the day the likelihood of bumping into

your ideal partner on a tube might seem utterly unbelievable, the plot is still involved enough to grip your attention through to the final minute.

Sadly, however, a promising concept proves difficult to film. Although director Howitt uses some nice touches to cut between the two storylines, the ending in

particular is unsatisfactory and rushed. Indeed, you could be forgiven for leaving the cinema feeling that what started out so promisingly has simply been thrown away.

The acting too leaps from spot on, particularly from Hannah - who is a natural romantic lead - to appallingly stereotypical, with the main culprit Jeanne Tripplehorn as "the other woman". Fortunately, the film focuses on Paltrow and Hannah, who manage to achieve a rarely seen level of chemistry and believability. This allows Paltrow to show that she really does have the talent (and the requisite endearing smile) to carve out a future as a romantic lead.

Funny, romantic and heart-warming, *Sliding Doors* is a noble attempt to make something traditional yet original. A nineties take on romantic comedy à la sixties Cary Grant, it is ultimately flawed. Yet the imaginative touches shown by both director and cast mark it out as head and shoulders above the competition. **F**

Dave

REVIEWS AND COMPETITIONS

MARTHA - MEET FRANK, DANIEL AND LAURENCE

Starring: Monica Potter, Joseph Fiennes, Rufus Sewell
Director: Nick Hamm

★★★

Martha Meet... is simply dying to be *Four Weddings & A Funeral*. A lighthearted, easygoing romantic comedy, filled with bizarre characters with ambiguous backgrounds and lifestyles, its another entry into the list of nice but intrinsically dull romantic comedies.

Monica Potter plays the eponymous Martha, who, flying into London to escape her previous life, meets pretentious (and utterly unsympathetic) record exec Daniel, who instantly falls in love with her. She then bumps into Laurence in the airport, and Frank meets her in a park...

Quite frankly, it's all fairly formulaic stuff, as she realises which man is for her, then runs away, is reunited, and they all end up happily ever after. Director Nick Hamm pushes it all along fairly competently, but there's little originality or flair shown, and you've probably guessed the entire plot already.

The only highlight is the performances from Monica Potter and



Quite frankly, would you want to go out with any of them?

Joseph Fiennes (Ralph's brother). Fiennes is perfectly cast as the shy, reserved and honest member of the threesome, and Potter smiles sweetly and goes goopy eyed in all the right places.

Sadly, however, its main failing is with the supporting cast. Where *Four Weddings* excelled, *Martha*

falls down, with Rufus Sewell and Tom Hollander (as Frank and Daniel) unbelievable and, frankly, annoying.

All in all, it's a wet afternoon film. *Martha* isn't actually bad, it simply doesn't distinguish itself in any way shape or form. **F**

Dave

STAR PROFILE: MORGAN FREEMAN

Bizarrely, for someone who celebrated his sixtieth birthday last year, Morgan Freeman is one of the hottest actors of the moment. Already seen in three major big-screen roles this year, he notches up a fourth this week with the release of *Deep Impact*.

Three times Oscar nominated, Freeman is perhaps one of the best mainstream Hollywood actors yet to be awarded by the Academy. His roles in *Driving Miss Daisy*, *Glory* and most notably as Elis Boyd "Red" Redding in the *Shawshank Redemption* (one of the best films of the decade) won widespread critical acclaim.

This is particularly impressive for someone who found stardom so late in life. After leaving the Air Force he scabbled about looking for work until finally breaking through on stage. (Freeman has earned three several awards for his off-Broadway work).

Despite the critical acclaim that some of his earlier work received, and major roles in both Kevin Costner's *Robin Hood* and Clint Eastwood's *Unforgiven*, his major breakthrough into the realm of recognisable Hollywood stars came with *Seven*. Starring alongside Brad Pitt, as the perennial "cop with just a couple of days till retirement", he moved into the major leagues, and can now command a major salary.

Lending a touch of class to the projects he signs for, his popularity amongst both producers and directors is clear from the sheer scale of his recent output. And whilst some of his films may have been complete turkeys - *Chain Reaction* and *Hard Rain* spring to mind - Freeman still manages to equit himself well. Indeed, in thirty-odd years, you would be hard pressed to find a bad performance - and that's the sign of a true star.

Principle Filmography:

- Kiss the Girls (1998)
- Hard Rain (1998)
- Amistad (1997)
- Seven (1995)
- Outbreak (1995)
- Shawshank Redemption (1994)
- Unforgiven (1992)
- Robin Hood: Prince of Thieves (1992)
- Glory (1989)
- Driving Miss Daisy (1989)

Tickets & prizes galore courtesy of

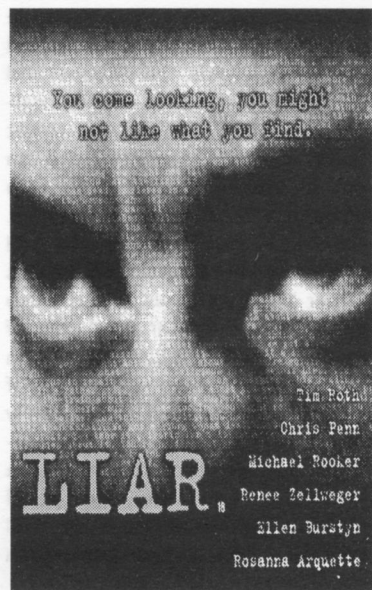
ODEON

KENSINGTON

Liar is released this Friday, and thanks to those lovely people at the Odeon Kensington, you could be seeing it for free.

Liar stars Tim Roth, as the prime suspect in the murder of prostitute Renee Zellweger. Subjected to a lie detector test by the cops, he not only beats the machine, but plays mind games with his captors. The seedy backgrounds of each man is exposed, and the finger of suspicion slowly turns....

We have five pairs of tickets to give away. For your chance win, tell us:



Liar star Renee Zellweger was last seen alongside Tom Cruise in which hit romantic comedy?

To enter simply email your answer to film.felix@ic.ac.uk before Monday evening. Entries to any other email address will **not** be accepted.

The answers to last week's poser was: *Martha Meet Frank, Daniel and Laurence* star Monica Potter was last seen as Nicholas Cage's wife in *Con Air*

The first five names out of the *Felix* hat were:

- Jacqueline Ah-Wong**
- Samantha Langridge**
- Arosha Bandara**
- Adam Bettinson**
- Daniel Thuysbaert**

Please drop into the *Felix* office (in the corner of Beit Quad) to pick up your prizes.



OHHHHH... SHUFFLE, SCRAPE, SHUFFLE... OHHHHH...

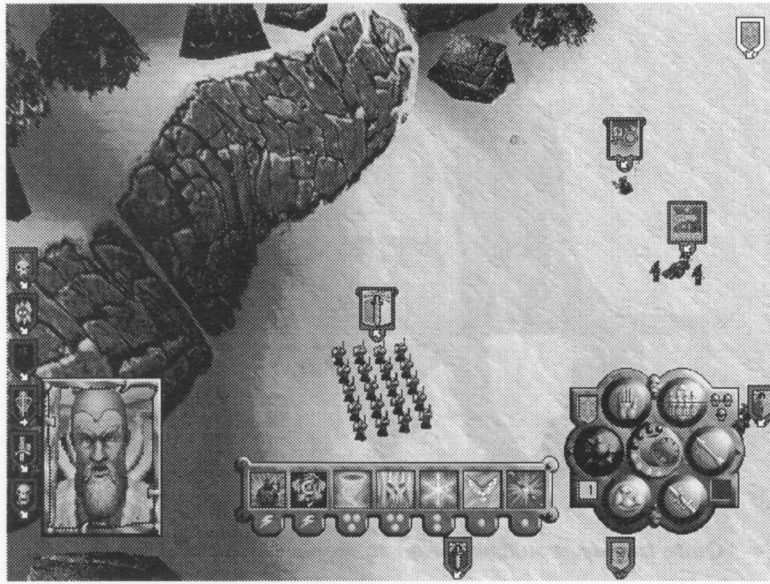
WARHAMMER : DARK OMEN

Electronic Arts – Playstaion / PC ★★★★★

I did start to like Myths, I honestly did, after battling with the controls and grouping command which took ages to master, the poor AI which meant you had to tell your archers to stop shooting at your own side – it was starting to grow on me. Then along came Dark Omen to show it to the door. Dark Omen has poorer graphics than Myths and its not as pleasing to the ear either, but its everything myths should have been – a much better game.

It is a fantasy battle game in which you play the leader of a mercenary troop who is helping out the local king. You command units such as infantry, archers, cross-bowmen, assorted dwarven, elf troops and magic users against orcs, goblins and living dead.

The major difference between Myths and Dark Omen is the inclusion of units



cavalry, and offensive magic. The opportunity of horse led charges, long range artillery bombardments and wizard fireballs coupled with

the ability to quickly select and move units creates a more positive feel on the battlefield. There is also a quick and simple way of selecting

and positioning units that are currently off screen – all is needed now is to click on the shield representing the unit on the side of the screen.

It's only a shame that the AI is not all that intelligent. The archers, cannon and wizards all have a unnerving ability to wipe out half of a infantry regiment if you send them in to attack the enemy unit targeted. Also, unless you are careful you can select a regiment to attack an enemy unit then order it to charge, only to watch it hurtle away from the enemy because you have not ordered to face in the correct direction.

Annoying glitches aside it is the best of the fantasy battle games even if it features a unit that looks remarkably like a tank.

Gary Smith

GAMING NEWS

Resident Evil 2 finally arrived in the UK last weekend, shifting over 60,000 copies in the first five days alone. This easily makes it the fastest-selling Playstation game of all time, beating the previous record holder Tomb Raider 2, which sold 52,000 in its first week. Unsurprising, then, that videogame producers are so keen on sequels.

Sega will officially announce its next console on May 21st. Codenamed 'Katana' (final name still to be revealed, but unlikely to be Saturn 2) this could be Sega's last chance to claw back a share of the console market from Sony and Nintendo. Allegedly 10-12 games will be available at launch, sometime in 1999.

Although Playstation owners would probably give their right arms to have a conversion of GoldenEye, they will instead be treated to **Tomorrow Never Dies**, in production at Black Ops and MGM Interactive. Somehow I don't think it will quite measure up to the hit Nintendo 64 game.

And finally, as if one dual ana-

logue joypad wasn't enough, Sony has released the **Dual Shock Analogue Pad** which has twin analogue joypads. However, it also includes a 'shock' feature which allows a game to transmit some of the onscreen physical violence back to you. The new pad coincides with the European release of **Gran Turismo**.

SPECIAL REPORT

Emulation

Two years ago the early versions of arcade game emulators started to appear for the PC. Space invaders and pacman and for free, it truly was a generous world. Suddenly it was 1982 all over again; the bright flashing screens and loud sounds came flooding back. In those early releases there were only about ten or so games supported and they had a nasty tendency to suddenly display weird coloured sprites. Two years though is a technological lifetime away, PC's and more importantly the emulation scene has matured out. The old emulator scene is one for the history books; long live the reliable 16-bit console and arcade emulators. First the 16 bit game emulators. Before the Saturn and Playstation there were the Megadrive and SNES. Both triggered a resurgence in home

game machines and quality software.

But these were home machines. The arcade machines were out of reach for all except a chosen few. Now allowing you have the roms most of the arcade games of the 1980's can be played on the PC and it's a damn site easier to change between games compared with swapping arcade motherboards. The big question though is what emulator will run the game you want it to. Mame (Multi-Arcade Machine Emulator) is one of the oldest and best-supported arcade emulators. It runs well on a low end Pentium (and even on some old 486's) though for some of the later supported games a better Pentium with some memory will give better frame rates. Mame is one of simplest emulators to use, with a specific Windows95/NT port which when run searches for the appropriate

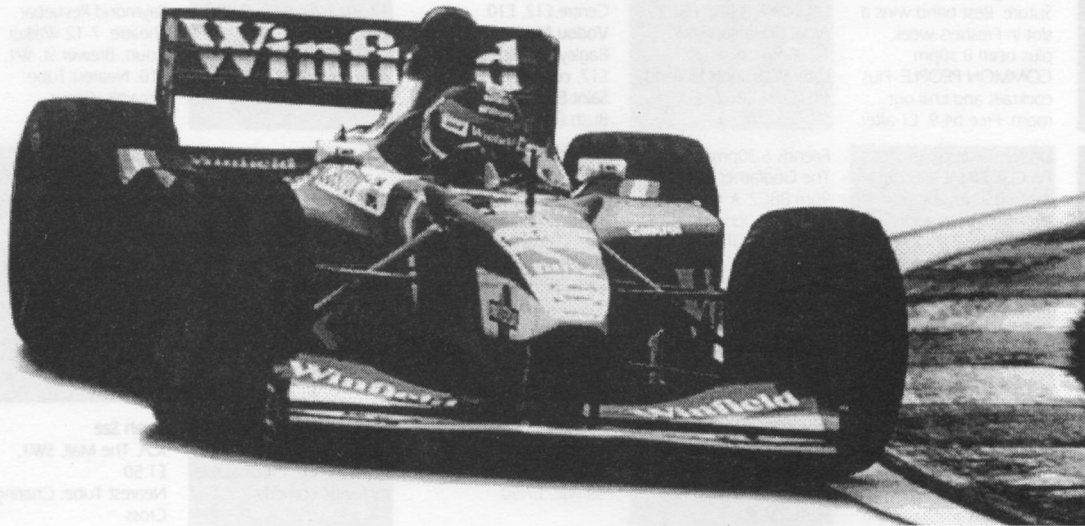
Roms. Though it generally runs the older arcade roms, Space Invaders, Pacman, and Donkey Kong and its clones, it also can run many of the mid 80's arcade roms such as Commando, Marble Madness, Arkanoid and Tetris. It is also able to run the Atari vector based games Asteroids, battlezone and star wars. With about 450+ possible games it would take ages to get bored with this. Mame starts to run out of steam when it comes to covering later 80's arcade games. For these games there are still emulators but these tend to be dos rather than windows based. Also because of the later 80's idea of running different arcade games on the same motherboard most of these emulators deal with a family of games. Callus the Capcom emulator and System16, the Sega system16 emulator, are good examples of these. Both are well built emulators and run roms such

as super hang-on and outrun, but can be very very slow. A fast Pentium or Pentium2 system and the frame rate will improve. Also should you want to run the best ever arcade shoot-em-up R-type (read last months Edge just to see its not just my opinion) the emulator to own is RAGE (Real Arcade Game Emulator). Unfortunately it is processor hungry, the hint is to run it under pure dos mode, but is almost worth buying a pentium2 system just to increase the frame rate. So how do you get hold of these emulators (and the roms - if you own them). Well one of the better sites is Dave's Videogame Classics (<http://www.davesclassics.com>), this practically is a one-stop shop for emulators. So relive your early days and relive those classics.

Gary Smith

The Pit Stop Challenge...

May 29th, Beit Quad



ANDERSEN CONSULTING

An exciting opportunity for you to experience the pressure of the Pit Stop:
You and your team will be racing against the clock to change the tyres and re-fuel a real
Formula 1 Williams car

ANDERSEN CONSULTING PIT STOP CHALLENGE APPLICATION FORM

Team Name: _____ **Preferred time: (between 12-5pm)** _____

Team Members:

1. _____
2. _____
3. _____
4. _____

How to apply:

1. Fill in this application form - extra forms are available from Mark Horne in the Union office
2. Return it to Mark Horne by Friday 22 May 1998 (teams will be drawn out of a hat)
3. Check if your team has been picked (and if so, what time you have been allocated) on the schedule which will be posted up in the Union office on Wednesday 27 May 1998

Rules:

1. All teams must have four members
2. All teams must arrive in Beit Quad at least 10 minutes before their scheduled time
3. All teams must have a sense of humour

Highlights of the day will include:

- Lots of prizes
- A larger than life scalextric
- Remote control cars
- Bar and BBQ
- Videos



DIVERSIONS FOR THE NEXT SEVEN DAYS

events radio & TV music film arts clubs

C fri 15

ABANDON 5 The battle of the bands: Check out Millenium Bug (indie covers), Russia (psychedelic guitar pop) & from Charing Cross: Karma Suture. Best band wins a slot in Freshers week, plus beer! 8.30pm. COMMON PEOPLE. Plus cocktails and chill out room. Free b4 9, £1 after.

Can't Cook, Won't Cook 10.30am BBC1 The Simpsons 6pm BBC2 Star Trek 6.25pm BBC2 When Stunts Go Bad 9pm ITV. Cars & carnage. HIGNFY? 10pm, BBC2 Ardal O'Hanlon Live 10.30pm C4 Later With Jools Holland 11.15pm BBC2.

Fatback Band Jazz Café, £15, £12.50. The Cramps Astoria, Etbc. Guy Clark Watermans Arts Centre, £12, £10. Vodou Nation Bagleys Studios N1, £12, concs £10. Saint Etienne Shep Bush Empire, Sold Out.

Deep Impact - Effects laden impending disaster flick. Morgan Freeman stars. Virgin Hammersmith 12.30, 3.20, 6.00, 9.00 UCI Empire 12.00, 3.00, 6.00, 9.00 ABC Putney 1.15, 4.00, 6.45, 9.30

Anish Kapoor Hayward Gallery, South bank, Nearest Tube: Waterloo. Exotica 2000 Raymond Revuebar Theatre, 7-12 Walker Court, Brewer St, W1, £10, Nearest Tube: Piccadilly Circus

Underground Frequencies @ The Cross, Kings Cross Garage with Karl Brown & Matt "Jam" Lamont. 10pm-4.30am £10. Info: 0171 837 0553 Audio Beating @ The Clinic, China Town W1 D&B from Andrew Weatherall + Guests. 10pm-4am £6

a sat 16

Up for the cup... FA CUP FINAL Arsenal v Newcastle DaVinci's from noon. SCOTTISH CUP FINAL Hearts v Rangers. dBS from noon.

Friends 6.30pm C4 The Godfather Part III 9pm BBC2 ★★ Matinee 10pm C4 ★ Death Wish II 10.40 C5 Horrible. No Stars FA Cup Final 10.50pm BBC1 Lolita 11.50 C4 ★★ Prisoner Cell Block H 4.40am C5

Flaming Lips Forum, £9.50. Iron Maiden Brixton Academy, £16. Eliza Carthy Weavers, £7. Saint Etienne Shep Bush Empire, Sold Out.

Liar - Tim Roth stars as a murder suspect playing mindgames with his captors and the lie detector. Odeon Kensington 4.45, 7.15, 9.45 Virgin Fulham Road 1.40, 4.00, 6.50, 9.15

Future Systems ICA, The Mall, SW1, £1.50 Nearest Tube: Charing Cross. A Letter of Resignation Savoy Theatre, Strand, WC2, £12.50, Nearest Tube: Charing Cross

Club for Life @The Gardening Club. Laurence Nelson, Darren Stokes & Dave Lambert. 11pm-5am £12 Info: 0171 497 3154 Fantastic Presents Starlet @ The Aquarium, Old Street. House 'n' Garage with Hugh Gunnel & Miss Barbie. 10pm-4am £15 Dress: Erotic!

p sun 17

The Great Annual Southside vs ICU Football Match Hyde Park. Women 1pm, men 2pm.

Star Trek - Motion Picture 4.40pm, BBC1 No Stars Jazz Heros 7.30pm C4 Other People's Money 9pm ITV ★ Clive James 10pm ITV Rugby Express 10.40 C5

Insane Clown Posse Astoria, Etbc. Lydia Lunch Garage, £7.50.

Martha Meet Frank, Daniel & Laurence - Nice but predicatable romantic comedy. Odeon Kensington 5.05, 7.20, 9.35 Virgin Chelsea 1.15, 4.00, 6.00, 8.30 UCI Whiteleys 2.00, 4.20, 6.40

Sarah Sze ICA, The Mall, SW1, £1.50 Nearest Tube: Charing Cross. Rent Shaftesbury Theatre, Shaftesbury Avenue, WC2, £10, Nearest Tube: Holborn

Sunny Side Up @ SW1 Club. Victoria. House. Steve Thomas + Skol 11am-9.30pm £8 Info: 0181 964 2345 Space Race @ The Fridge Bar, Brixton Jungle, Dub, Latin and Psychedelic 8pm-12.30am £Free Info: 0171 326 5100

i mon 18

Mark & Lard 2pm, R1. Every weekday. The Simpsons 6pm BBC2 Die Hard II - Die Harder 9pm ITV. Best bit's the news in the middle. ★ Secret History: Porn King, Stripper & Bent Coppers 9pm C4 Film 98 with Bary Norman 11.25 BBC1

Joe Satriani + Michael Schenker Group Wembley Arena, £17.50.

Scream 2 - Return of the ironic slasher movie, starring Neve Campbell. Virgin Fulham Road 2.15, 5.50, 8.50 Odeon Kensington 4.30, 9.30 UCI Whiteleys 3.20, 9.30

Italy in the Age of Turner Dulwich Picture Gallery, £1.50 College Rd, SE21, Dulwich BR. The Mousetrap St Martin's, West St, Cambridge Circus, WC2, £9, Nearest Tube: Leicester Square

Swaraj @ The Bluenote, Hoxton Sq. Breakbeats, D&B with some India Ghazals and Tabla Rhythms. 9pm-3am. £5 Info: 0171 729 8440

t tue 19

Rainforests: Diversity, Deforestation, and their Defence Talk by Prof. Julian Evans Central Library Conference Room, 6.00 pm STA BAR TRIVIA Win £50 or a crate of lager. DaVinci's from 8pm

Gower's Cricket Monthly 6.45 BBC2 British Academy Television Awards 8.30pm ITV 999 10.20 BBC1 The Unbelievable Truth 12.50am C4

Dale Watson Borderline, £8 Joe Satriani + Michael Schenker Group Fairfields Halls, £17.50. Leo Kottke Barbican, £15, £12.50. Unbelievable Truth LA2, £8. Super Fury Animals Shep Bush Empire, £9.50.

The Campaign Against Living Miserably Royal College of Art, Kensington Gore, SW7. Walk you idle layabouts. Cymbeline RSC The Barbican, EC2 Nearest tube: Barbican/Moorgate

Young Americans 2 The Saatchi Gallery, 98A Boundary Road, NW8, £2 Nearest Tube: Swiss Cottage

Space @ Bar Rumba. W1 Jon Marsh drops some Tech-House. 10pm-3am £5. Info: 0171 287 2715 Swerve @ Velvet Rooms Charing Cross Rd. WC2 Upfront D&B, Resident Fabio 10pm-2.30am. £6 /Nus £4. Info: 0171 734 4687

a wed 20

Spirit of the Rainforest Exhibition of paintings by Lyn Woodger Grant Central Library level 1 XS Have a midweek break... 8-12. Free

Star Trek 6pm BBC2 ER 9pm C4 Friends 10pm C4 10x10 New Direction Short Films 10.20pm BBC2 Whose... Anyway? 10.30 C4 Newsnight 10.30pm BBC2 The Day of the Jackal 11.15pm BBC1 ★★

Super Fury Animals Shep Bush Empire, £9.50. Tricky Forum, £11. Carleen Anderson Blackheath Concert Halls, £12.50.

The Rainmaker - Latest in the never-ending stream of John Grisham adaptations. Next-big-thing Matt Damon stars. UCI Whiteleys 12.20, 6.10 Virgin Fulham Road 5.10, 8.30

Sickly Sweet Battersea Arts Centre, Lavender Hill, SW11, Clapham Junction BR. Popcom Apollo Shaftesbury, Shaftesbury Ave, W1, £9.50 up, Nearest tube: Piccadilly

Sex Wax @ Fridge Bar Rampin Richard & Happy Jaxx' Jazzy, Rocky and underground Garage. 10pm-2am £FREE Info: 0171 326 5100 Le Petit Orb, Astralasia @ Subterranea 8pm-2am £10 Info: 0181 961 9238

i thr 21

DAVINCI'S COCKTAIL NIGHT The weekend starts here. 5 - 11pm.

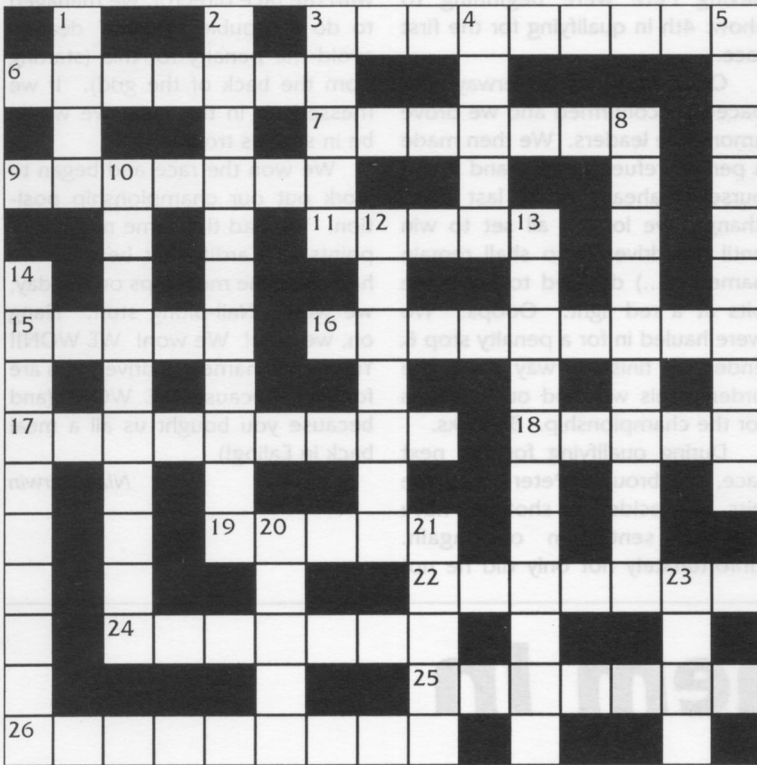
★All films now marked with a star rating as per Halliwell's Film Guide ★



PUZZLES

CRYPTIC CROSSWORD

By Ed Sexton



ACROSS

DOWN

- 3 Half-mocked about errors in shoes (9)
- 6 Preserve a CIA mix-up on island (7)
- 7 Point did bleed when pecked at (7)
- 9 Water on mites, perhaps? (7)
- 11 Remains as he said - reduced (5)
- 15 Strange root quietly forms band (5)
- 16 Divine woman answers for child? (9)
- 17 Harness snare with ringing sounds (9)
- 18 Snake gets sun-god in kit (5)
- 19 Animal delivers envelope in with letter (5)
- 22 Imitation workshop with short rye (7)
- 24 Observe obstruction of ball on paper (7)
- 25 Organ plugged in view (7)
- 26 Odd ash bin was clean bowl (4-5)
- 1 Sink starch when nothing added (4)
- 2 Strain father through porous material (6-5)
- 3 Indian Gulf, losing right, brings unexpected benefit (5)
- 4 Wire taxi before the French! (5)
- 5 Degree not a first? That's mediocre! (6-4)
- 8 Hugged tape, perhaps, in diving device (5,5)
- 10 Pitch into country? (10)
- 12 Point warm piece at weapon (7)
- 13 Share demand? (5,6)
- 14 In confusion, Walt's statue lost point of acts (7,3)
- 20 Ha! Hiding currency in mammal! (5)
- 21 Frequently belonging to number (5)
- 23 Decay becomes revolt when one gets involved (4)

ANSWERS TO 1113

- Across** 3 Money 8 Awake 9 Estonia 10 Taiga 11 Elite 12 Reliant 13 Onion 15 Otter 16 She 19 Isotope 21 Entreat 22 Tea 24 Adapt 27 Talus 28 Compost 29 Pudus 30 Arete 31 Archaic 32 Centi 33 Karat
- Down** 1 Macedonia 2 Radiation 3 Meteor 4 Yearns 5 Stillest 6 Knead 7 Baits 14 Idle 17 Regarding 18 Statistic 20 Optional 21 Earl 23 Attack 24 Aspect 25 Ocean 26 Smack

ICU ENTS PRESENTS.....

FRI MAY 15TH

A B A N D O N S

Millenium Bug
(INDIE COVERS)

Karma Suture

(CHARING CROSS BASED SOUL BOYS)

RUSSIA

(HEARTFELT PSYCHEDELIC GUITAR POP)

1ST BAND ONSTAGE 8.30, FREE ADMISSION (BEFORE 9)

PLUS TOP INDIE SOUNDS FROM THE

common people

SAT 16TH Up for the cup....

NEWCASTLE V ARSENAL DaVinci's from noon

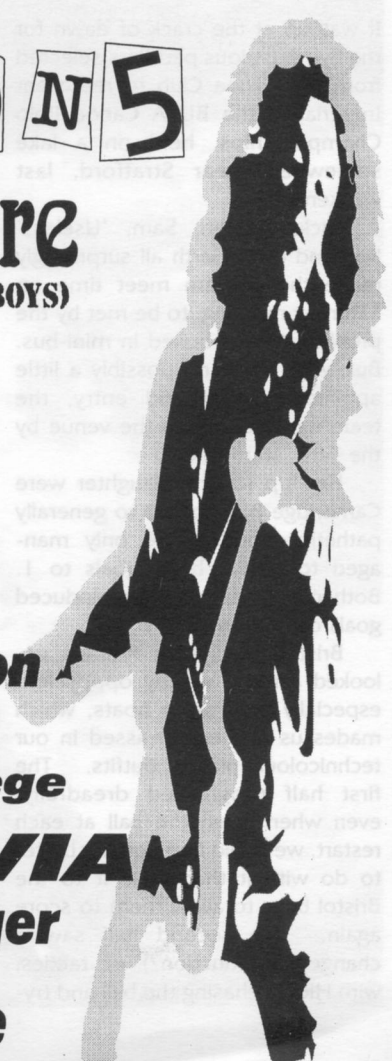
HEARTS V RANGERS dBs from noon

Both matches on the biggest screens in college

TUES 19TH STA BAR TRIVIA

DaVinci's 8.30. Win £50 or a crate of lager

WEDS 20TH XS 9-12. Free





Motor Club in Shock Karting Greatness

The City & Guilds College Motor Club is now the proud owner of a seemingly drug-induced trophy following its performance in the four-round inter-university karting championship.

Our challenge to win the series began dubiously in the first round at Silverstone. We finished well down the order with many excuses: 'The track was appalling' (Matt Dowle), 'They drove worse than the Spanish' (Simon Cope) and 'Grumble grumble grumble' (Phil Wise, Peter Holroyd). One universal complaint was the 'heats' type of racing; each of the team's four drivers competed in several heats and their finishing positions were then combined in some complicated manner to produce team points.

Unfortunately, this format was used again at Daytona Raceway in

Shepherds Bush. Here, our drivers did better and managed third place.

We were now looking forward to two rounds of racing at Milton Keynes. We may be mad, but not as mad as you might think. Here's why: The races were proper 1½ hour races and the track (Daytona International) is a huge one with plenty of dangerous flat-out corners. We thought we could do some winning here!

The day came & started badly. We waited for our star driver, Pete. We waited some more. And some more. Then we set off without him. Everyone was glum except me (it meant I would get to drive instead of being sub and journalist). We then decided to go back down Exhibition Road, just in case, and there he was, running from the tube

station (damn!).

At the track, the benefits of having Pete were beginning to show: 4th in qualifying for the first race.

Once they got underway, our pace was confirmed and we drove among the leaders. We then made a perfect refuelling stop and found ourselves ahead. At our last driver change, we looked all set to win until the driver (who shall remain nameless....) decided to leave the pits at a red light. Oops. We were hauled in for a penalty stop & ended up finishing way down the order. This wrecked our chances for the championship. Bollocks.

During qualifying for the next race, we brought Peter in to the pits, but decided we shouldn't have and so sent him out again. Unfortunately not only did he not

stop, but he didn't even slow down. Following a short discussion with the race director, we managed to do a 'double or quits' deal to avoid the penalty for this (starting from the back of the grid). If we messed up in the race, we would be in serious trouble.

We won the race and began to work out our championship position. We had the same number of points as Cardiff, but because we had done the most laps on the day, we won. Nail-biting stuff. Hang on, we won! We won! WE WON!! Yippee! O nameless driver, you are forgiven because WE WON! (and because you bought us all a meal back in Ealing!)

Niall Darwin

Slappers Let Them In

EITHER...

It was up at the crack of dawn for the five illustrious paddlers selected from the Canoe Club to represent Imperial at the BUISA Canoe Polo Championships, held on a lake somewhere near Stratford, last weekend.

Hicksy, Colin, Sam, 'Useless' Rob and even Garth all surprisingly made the 6.45am meet time on Saturday morning, to be met by the problem of one boxed in mini-bus. But, with luck, and possibly a little applied break-in and entry, the team had made it to the venue by the 9am start time.

First up for the slaughter were Cambridge B, who due to generally pathetic shooting, we only managed to defeat by 2 goals to 1. Both messy, testosterone induced goals came from Garth.

Bristol, last year's runners up, looked a more worthy opposition, especially their shiny boats, which made us feel embarrassed in our technicolour plastic outfits. The first half progressed dreadfully, even when given the ball at each restart, we could find nothing better to do with it than pass it to the Bristol boys to allow them to score again. The second half saw a change (introduction?) of tactics, with Hicksy chasing the ball and try-

ing to connect with as many Bristol players as possible. Pressure caused mistakes, and we even managed to connect the odd pass. A lovely little hand-off from Colin gave Sam a shot from near the half way line that hit the mark. Within another minute he'd done it again - a comeback in the making?. The final result, 8-2 to Bristol was upsetting, but we did dunk them more than any other team in the tournament!!

We stayed on the water to await Oxford. Something of a grudge match since a tournament in Bristol last year, they proved themselves a more coherent team, going 2 goals up rapidly. A revival started, mostly due to a long pass to Hicksy under the goal, and then another more fluid play along the wing, again finding Hicksy, drawing us level. Blind referees and fun tackles soon ended in Hicksy rolling up with a broken paddle, much to the ULU ref's enjoyment, until he realised that it was one of their paddles we'd borrowed!! Still, you expect a lot of shafting at these events! Play resumed, but the pause allowed them to regroup, and come back with two more goals. At least they bow to our superior drinking skills.

Free BBQ and reasonably priced beer along with paddlers from around 35 Uni's meant a loud night with traditional boat races that did-

n't involve kayaks and a few human pyramids that Garth provided an appropriately sized centre stone for. In keeping with the Imperial spirit, however, most of the team all retired to the tents before the bar even closed!!!

Sunday saw another defeat to Teeside, 2-0. This was the wrong result but no-one was in the mood to score, so we gave the match away, mostly through poor passing and non-existent team-play. But possibly also down to Useless Rob giving the ball to a Teeside sadboy two metres from our goal line.

Dignity was salvaged in the final match against Glamorgan. With everyone managing a goal except Useless Rob, who even felt safe enough to leave his goal and play with the team! Final Result 4-0 to Imperial.

The weekend rounded off with the bus breaking down just outside the union, but Useless Rob actually proved quite helpful by mending it after the RAC guy condemned us to Hunt's Trucks.

Serious canoe polo happens at ULU. Usually, they're a right bunch of mincing poofs, but they managed to stay in the bar longer than most of us, and beat their arch-rivals Bristol. With their mens team narrowly losing to Loughborough in the final, and their women taking the ladies bronze, they've done well

this time.

Interested in the canoe club in any of it's facets? Drop us a mail on slappers@ic.ac.uk.

Hicksy and Garth

...OR

Canoeists with balls... Canoeists with fannies more like. Up at the crack of dawn for the five shirt lifting paddlers...

...who only managed to beat Glamorgan (where canoe polo can only be played after the ice has melted) and Cambridge B team (for novices and complete spooners)

...and who were drunk under the table by a bunch of similar mincing poofs from ULU!

What a weekend of lashings of ginger beer, fun and frolics that must have been!

See you all in the pool tonight... so don't worry you can all get your own back then!

Ali P.

Keep those reports coming in!
(If you can stand the headlines)

Deadline: 11pm, Wednesday