

EXCLUSIVE INTERVIEW

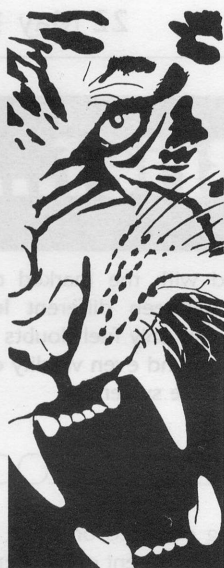
Pirate Station
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NEWS FEATURE

Microsoft in the
Dock

NEXT WEEK

Jeff Mills
Interview



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The
Shrinking
Newspaper
at Imperial
College

Issue
1116

22 May
1998

Student Protestors Depose President

JEREMY THOMSON

What started as a peaceful student protest last week in Jakarta, Indonesia has lead to widespread demonstration, violence and finally the resignation of President Suharto after 32 years in power. The leader of the world fourth-largest country took the decision stand down yesterday morning amid increasingly ugly scenes in the city and mounting international pressure. In his brief speech, Suharto also acted to dissolve the current cabinet and immediately handed over power to his vice-president, BJ Habibie.

The trouble began last Tuesday when around 5000 students from a private college lead a demonstration to protest at delays in essential reforms. Towards the end of the day, a fight suddenly broke out and

the protesters were forced back into the campus by the Riot Police. Shots were then fired into the building, killing six [Felix 1115]. Protests immediately began across the capital, with an estimated 20,000 students occupying the parliament building.

As the army took control of much of Jakarta, looting and rioting become widespread, leaving over 500 people dead. Worryingly, the Chinese minority appeared to be a target for racially-motivated attacks, and most of Jakarta's Chinatown now lies in ruin.

Amien Rais, the leader of an Indonesian Muslim organisation with 28 million members, has emerged as the unofficial leader of the opposition to the government. He had planned a mass demonstration in Jakarta's Freedom Square on Wednesday, but can-

celled after surveying the strength of the military presence in the area and ominous threats from army generals.

Although Suharto's departure has been warmly welcomed by protesters, the newly installed leader, Bacharuddin Jusuf Habibie, is seen as 'more of the same' by many. One of the few senior officials not to have a military background he is behind many of Indonesia's economic and social reforms - not always successfully. He is also a close personal friend of Suharto, and has been accused of 'cronyism'.

Aimen Rais has given only conditional support to the new leader, pressing for elections to be held as soon as possible.

Spoof Holiday Leads Media Astray

ED SEXTON

A group of arts students who claimed to have used sponsorship money to finance a holiday abroad have revealed that the trip was a spoof.

The thirteen students, all third years from Leeds University, had collected £1,800 from various sources to put on an exhibition called 'Going Places'. On arriving at the exhibition this week, tutors and critics were greeted with a bowl of Sangria and flamenco music, before being led to Leeds-Bradford airport, where they saw the students apparently arriving on a plane from Spain. The students alleged that they had spent the sponsorship on a holiday in the Costa del Sol, justifying the trip as a statement about the nature of art. Their tutor, Terry Atkinson, defended the students in Tuesday's

Guardian, describing the group as "very bright".

On Wednesday, however, the group revealed that the entire trip had been fabricated, and claimed

sponsorship money, but this has not pacified Leeds Student Union, who gave the group a grant of over £1,000. Speaking to Felix Ruth Wilkin, Communications Officer for Leeds Student Union, expressed her displeasure at the incident, commenting that the students involved would be asked "to explain themselves" next week. She added that the Union would "probably be taking further action". Although the students have promised to return money to all sponsors, Ms Wilkin mentioned that many groups were "really unhappy" with the situation. The



One of the pictures used to dupe newspapers; actually taken in Scarborough

that the media attention and emotion that had been generated was a work of art. In *The Independent* Terry Atkinson saw the affair as "very successful in raising questions about the nature of art." The students have promised to repay the

spoof was not part of the students' course, but a voluntary exhibition often put on (or not, in this case) at this time of year by third year artists.



V&A "Boilerhouse"

at Last Hurdle

DAVID ROBERTS

Designs for the Victoria & Albert Museum enter the final planning stage this week, amid a flurry of criticism.

The design, a high-tech structure known as "the Spiral" or more critically "the Boilerhouse", has led to its architect, Daniel Libeskind, being described as "architecture's Pol Pot".

Critics claim that the new building will be a blot on the classical buildings that surround it, viewing the design as "an explosion in a cardboard box factory". Libeskind, however, is used to such criticism. His previous work includes Berlin's Jewish Museum, which led to the young Polish architect being branded the "destroyer of Berlin". His design includes seven great "voids", and the entire structure is based around lines plotted from the museum to the homes of 1050 pre-war Jews.

Yet his design for the £75 million pound extension to the current museum is utterly different. It is a futuristic plan, designed to create the correct setting for the museum's

huge selection of contemporary art. By utilising NASA computer technology, the he has created a seven storey building, coated in massive ceramic tiles, yet with no internal framework. Libeskind describes it as "unlike any spiral that's ever been built, because there's not a centre or a single apex...it's a vertical slice through time".

The design brief called for something that would make a "hugely avant garde statement about the site" - and the project director, Gwyn Miles, feels that the design Libeskind produced was "spot on". In an unprecedented move, the brief also insisted that the new building would have to be capable of lasting another 120 years. Consequently, Libeskind has produced something which he believes will fit into the twenty-first century, "a craft and a culture for eternity".

The plans go to the Royal Borough of Kensington & Chelsea planning committee this week, and if given the go-ahead, building work will commence in earnest later this year.

News in Brief...

LEAGUE TABLES

Imperial has once again been placed third in The Times university league table, published last week. Cambridge was top, with Oxford beating Imperial into third place by just three points out of a possible thousand. In The Financial Times table, published earlier this month, Imperial came second with Oxford top. What makes The Times table interesting, if not dubious, is Imperial's score of 85 for research, much lower than previous years and placing it eleven points behind Oxford. Imperial kept its third place by scoring a high 93 in the staff-student category and a maximum 100 for facilities spending, a finding that will no doubt please the college and bemuse many students. Other London universities in the top ten were the London School of Economics and Political Science and University College, with King's College being placed 18th.

The change in Imperial's 'strong' categories from last year,

coupled with the marked differences between different league tables, can only fuel doubts as to the worth and even validity of the league table system.

BIOCHEM FLOOD

Flooding occurred on three levels of the Department of Biochemistry last Friday when the hose to a water pump on an overnight experiment split. The sink below had become blocked and, as a consequence, water spilled out into the lab and adjoining corridor and then down to the two levels below, where the departmental stores are located. Fortunately most of the stock in the affected area was salvaged. The flooding was discovered by Security early Friday morning. The Departmental Superintendent, Mick Rogers, declined to comment, saying that this sort of thing happens every day. He did say, however, that in his opinion there are not enough people around at that time to look out for faults in equipment used in experiments.

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Microsoft in the Dock

MARK BAKER

Microsoft, the world's most successful software company, faces a new threat this week. The US Department of Justice (DOJ) and twenty US states have filed a lawsuit against Bill Gates' all-powerful company.

Microsoft is charged with engaging in anti-competitive and exclusionary practices designed to maintain its monopoly in personal computer operating systems and to extend that monopoly to Internet browsing software. Essentially, the DOJ is seeking to stop Microsoft from integrating Internet Explorer (its Internet browser) into Windows 98, a minor upgrade to its all-pervading PC operating system. It argues that users are unlikely to install a different browser, and this would effectively ensure Microsoft's domination of the Internet browser market, as almost all PCs run a version of Windows. "This action will protect innovation by ensuring that anyone who develops a software program will have a fair opportunity to compete in the marketplace," said Joel Klein, the Assistant Attorney General in charge of the DOJ's Antitrust Division.

Support for the lawsuit has come from an unlikely source - President Bill Clinton, speaking on Tuesday after meeting EU leaders, said: "This is not just an open-and-shut case where one party sues somebody else ... This is something that will have a significant impact on our economy." The Clinton administration is keen to see competition flourish as the growth of the

Internet creates a vast new market. More than 100 million people are now connected to the Net with the figure expected to increase to a billion by 2005. E-business is expected to grow nearly a hundredfold over a five-year period and traffic over the Internet is now said to be doubling every 100 days.



Bill Gates learns the strength of his detractors' feelings as a conference last year.

In a typically hostile and bullish response, Microsoft hit back at their accusers, stating that the lawsuits "are without merit and could set a harmful precedent in which government intervention in a healthy, competitive and innovative industry would adversely affect consumers and

the ability of U.S. companies to continually improve their products." In an open letter to customers, Bill Gates said that the requested changes to Windows 98 "appear to benefit a single competitor at the expense of consumers". Microsoft also stated that the release of Windows 98 was "on schedule" to reach consumers on June 25.

However, most industry observers remain unconvinced of Microsoft's lofty principles - in March 1997 an internal memo concluded "if we take away IE from the O/S, most nav users will never switch to us."

Should Microsoft lose the case, the US government could break up the 'supercompany' or regulate its business practices. Given the importance of Microsoft in the US economy (it employs nearly 25,000 staff), the latter option is more likely. Microsoft would most likely be forced to include less "free" software with its operating system, instead selling the packages individually. It would also have to put a stop to its practice of pressurising PC manufacturers to include Windows and Internet Explorer on every machine sold. (When Compaq decided to bundle Netscape Navigator, Microsoft threatened to rescind Compaq's license to install Windows on its desktop PCs).

As news of the titanic legal battle was released, shares in Microsoft have dropped from \$89 to \$86. Bill Gates won't be losing sleep yet though - at this price his company is still worth over \$200 billion.

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Letters to Felix...

CONSENTING ADULTS

Dear Sir,

I read with interest and concern about the proposed smoking ban in college halls of residence and in particular the attitude of those who would push for such a ban. I do not smoke but do like a drink and so visit pubs where smoking is an equally common pursuit. I do not wish to see those who enjoy the right to smoke have their rights curtailed by those who think they know better so I accept that I must go home smelling of stale tobacco. There is currently much debate about the number of people who would otherwise live longer if it wasn't for passive smoking. Since the only evidence is statistical rather than clinical I think it is all a storm in a teacup and smokers should be left alone to do what they want in the privacy of their own home, after all we are all adults and free to make our own informed choices. The number of unproven deaths from passive smoking in this country are about equal to the number of deaths due to medical negligence and malpractice, about 20,000 per year. It makes you wonder doesn't it?

Yours faithfully,
Nicholas Royall
Materials Dept

BEWARE IMPOSTER

Dear Felix,

You may remember my column, 'The Idiot's Guide to Getting a First', which appeared in this esteemed journal last term. Indeed, if you read it, you are probably in the process of passing all your exams with flying colours right now.

Anyway, as I was reading Felix last week, I must say I was shocked and appalled by what I read in the 'Electric Cafe'. I was just checking out the latest phat selection of acid greenhouse choons (or whatever they call it these days), when I was devastated by the discovery that some impostor has nicked my pseudonym. In a blatant and cynical attempt to cash in on my success, a certain disc jockey, purportedly called Colin Dale, is releasing a new album. (OK, so he might have thought of it first and it might even

be his real name, but that's not the point.) The album, 'Mutant: Disco', is being released on Harmless Records. I must inform the readership that this is most definitely not a harmless record. Being released at this time of year means that thousands of students will rush out and buy it immediately, thinking it to be packed full of useful hints to get them through their exams, having associated it with me. Instead, their concentration will be destroyed completely by a brain-damaging cacophony of 'house and techno tracks' which apparently have 'a disco influence'. My reputation will be irreversibly damaged and I will lose all the credibility and respect I have built up over the years as a true pillar of the College community. Do not buy this album: the man is a dangerous and opportunistic fraud.

Yours sincerely,
The REAL Colin Dale
(a.k.a James Clarke, Physics 3).

FREE MUSIC

Dear Jeremy,

I'd just like to take this opportunity to put in a blatant plug for the Haldane Music library. It's part of the IC & Science Museum Library, and any student can borrow CDs and cassettes from it. However, it quickly goes out of date unless someone buys more music for it. This year, that's us! So, if there are any CDs you'd like to be able to borrow - drop us a line at mark.baker@usa.net.

Hurry, because we'll be going shopping soon...

Yours,
Mark Baker & Chris Ince

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.

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College Attempts to Ban Smokers

UNIVERSITY OF SUSSEX
A campaign to ban smokers from the University of Sussex has been launched by the Students' Union. The campaign is aimed at reducing the number of smokers on campus and is part of a wider initiative to improve the health of the student body. The Students' Union has been working closely with the University to develop a range of measures to encourage students to quit smoking. These include the provision of free nicotine replacement therapy and the appointment of a dedicated smoking cessation counsellor. The campaign is currently in its early stages and the Students' Union is hoping to see a significant reduction in the number of smokers on campus by the end of the year.

Indonesia in Turmoil: Students Shot

STUDENTS
The police in Jakarta have shot and killed a student who was protesting against the government. The student was part of a group of students who were demonstrating in front of the parliament building. The police used tear gas and live ammunition to disperse the crowd. The student was shot in the chest and died shortly afterwards. The incident has caused widespread outrage among students and the public. Many are calling for an investigation into the shooting and for the government to take steps to protect the rights of students to peaceful protest.

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Editorial

Every week, we find that we have several news stories lined up that, on closer investigation, evaporate (usually at the last minute). One such story this week was the Clayponds Village Hall Project.

Clayponds is a large housing estate in South Ealing that was bought by the college part-way through construction for use as student flats and houses. Fine so far. When completing the project, it would be fair to say that corners were cut, and while they are generally pleasant enough, the majority of the dwellings were left without any communal space.

Neither was there any social space on the estate, so life at Clayponds is, by admission of all who live there, very dull.

Years ago, some bright spark suggested building a 'village hall' for the estate – basically a function room and bar for use by all the residents. General approval was received, plans drawn up, and costings calculated. At this point, something started to go wrong. Without ever running into difficul-

ties or receiving objection, the project floundered in college bureaucracy.

Given this history, we were very pleased to hear from a union officer that the project has finally got the go-ahead. Faced with the rare prospect of reporting some good news, we investigated.

Yes, a decision had been reached, but no-one really seemed to know what it was. Yes, the design office were drawing up plans, but they couldn't give us a start date. Yes, planning permission had to be obtained, but no, there would not be any problems. So why wasn't it happening?

Somehow or other, this project has been shoved into a maintenance category. It is now languishing at the bottom of a queue, below the Garden Hall repairs, the apparently impossible Montpelier Hall refurbishment and even the ongoing Evelyn Gardens work.

IC bureaucracy strikes again, the the Clayponds Village Hall sinks sadly into the mud.

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Closing date for applications 1st June 1998

Small Ads

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And now the end is here, and he has faced the final curtain. The death of Frank Sinatra brings to an end the career of one of the greatest popular musicians of the twentieth century. He achieved the rare feat of huge popularity across a number of generations by the sheer magnificence of his voice. To list the man's repertoire would fill this entire copy of Felix, but he will, of course, be most remembered for the anthemic My Way and Theme from New York New York, known to singers at the other end of the artistic scale the world over. Indeed, I myself have been known to sing a few bars in a few bars in my unmistakable mellifluous tones. Along with Elvis and John Lennon, Frank was a master. As Max Miller remarked, there'll never be another.

It would require supreme self-restraint for an opponent of this government not to take a modicum of delight in the shambles surrounding the arms to Sierra Leone episode. The parallels with the arms to Iraq saga are striking, though the attitude of Robin Cook and other members of the Cabinet

seems to have changed a little since the Scott Report. Cook's volte-face is truly breathtaking. It was abundantly clear to most people that his political flair have change dramatically (for the worse), but it seems that views and principles have undergone an even greater transformation. In the Scott Report debate, undoubtedly his finest hour, when he inflicted considerable damage on the Conservatives, he said that it would be disgraceful if Civil Servants were dismissed for mistakes made by ministers. So what does he do over Sandline's arms sales to Sierra Leone? He blames Foreign Office staff for failing to brief him, only to be contradicted by the Permanent Secretary, who, sensing the embarrassment of the situation, reluctantly admitted that Cook was being less than honest with Parliament. The Foreign

Secretary and one of his junior Ministers failed to agree on the date they became aware of Sandline's actions, further indicating suspicious behaviour. Cook has

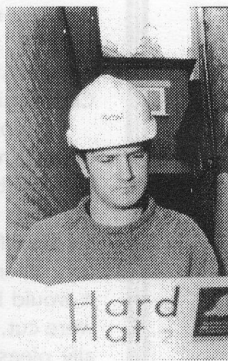
a rather patronising obsession with 'the bigger picture.' One has to ask what this means, if potential breaches of UN arms embargoes are seen as trifling details. Some of his officials have suggested that he is more concerned with his private

life and its reporting in the media, which is not a happy state of affairs for a Cabinet minister. It is difficult to say, at this stage, whether he should resign, simply because he has been so evasive, moving from a position of blanket denial to claiming all the credit for the restoration of President Kabbah, when in fact the principal assistance was given by the Nigerian army. The easier question to answer is whether Cook

should be moved in the summer reshuffle. Yes. He has demonstrated none of the skill required for one of the trickiest Cabinet jobs, leaving destruction in his wake on several of his foreign trips, and has shown precisely the type of arrogance he has criticised in others. He must go, but I don't envy Tony Blair, who will have to find a replacement from a Cabinet so full of mediocrity.

It would seem that my army of scouts slightly missed the mark when they gave me the form for Southside/Union football extravaganza. The Union boys did rather well at kicking the old pigskin around Hyde Park, winning 4-0. My congratulations and sincere apologies for doubting you. But, I stand by my comments on drinking, chaps. Team boat race to Southside and a second, five man competition to the denizens of Princes Gardens. To be fair, they did have the assistance of some bloke called Baker in the second one, but since he spends as much time in Southside as most of the staff, it seems fair enough.

Simon Baker



Digs the Dirt

Burning Water

Barbecues

As even the most work-a-holic amongst us must have noticed, it's sunny. That means it must be BBQ season. As every male knows everything there is to know about barbecuing I thought I'd stick my little oar in too.

You'll need something to barbecue in. You could go and buy one of those pre-packed, pre-coaled and pre-tee expensive ready-made BBQs from a superstore. But then you'd be a silly twonk with too much money, no sense and no spirit of adventure (Ohh, I do love making enemies). Or you could buy a semi-proper stand-up metal jobs that you put up yourself (much much easier to construct than those flat-pack bookshelves from IKEA) which are reasonably cheap and actually reusable. However, my preferred solution by far is to make one. It's a piece of cake, costs nothing and really gets those primeval cave hugging juices going. All you need are six (6) bricks and a grill from the a) oven b) grill c) fridge d) railings for those really big steaks. Stack the bricks up into 2 little walls, slap the grill on top and there you go.

As for fuel, it really has to be charcoal in London. This is readily available in petrol stations and corner shops. I think lumpwood charcoal is better than the reconstituted stuff but that may be pure pretentiousness. Nothing beats paper and kindling (broken kitchen chairs or banister spinners are perfect and should be readily available by this time of the year) for lighting a fire and neither smell as horrible nor cost as much as commer-

cially available lighting fluids.

Barbecuing is a quick and intense way of cooking things so you need thin, succulent items. Pork and lamb chops or ribs, well marbled (ie containing thin streaks of fat) beef steaks and fillets are ideal. Don't bother with cheapo burgers and bangers: if they're crap to start with, they'll end up crap. More exotically, try lamb kidneys or liver. I've never found chicken ideal for barbecues as the breasts end up completely dry and drumsticks take for ever and end up proverbially incinerated on the outside and raw and stringy on the inside. Fish on the other hand are superb especially fatty ones such as mackerel, haddock and as mentioned last week, sardines. Salmon is also splendid although, as they tend to be quite thick, need advanced techniques. I'm working myself up to doing a suckling piglet but haven't quite got there yet. Above all, don't forget that vegetables are excellent barbecued. Phat fleshy ones like aubergine (see last week's), courgette, peppers and tomatoes work really well and make a healthy contrast to the meats. Trick of the trade: slice them up, string them on a stick and wham-bam you've got a kebab.

The final part of the jigsaw is marinating. There are several points to this. The traditional reason for marinating meat is to make it tender by breaking down the fibres using culinary acids such as vinegar, lemon juice and shite wines. Secondly, marinades add loads of flavour which can mask any nasty tastes in spoilt or off meat which hopefully shouldn't be a problem these

days. Thirdly, a suitable marinade glazes the piece and keeps the inside niiliiiiiiiiice and moist. There's basically an unlimited range of marinades that you can concoct with whatever you have in your cupboards but here are a few of my favourites (quantities obviously vary with the number of chops involved):

Honey and Mustard:

- ☞ 1 part grainy mustard
- ☞ 1 part runny honey

Mix the two up and coat liberally. If this starts burning on the grill just slap some more on.

Sweet and Sour:

- ☞ 1 part soy sauce
- ☞ 1 part malt vinegar
- ☞ 1 tbl five spice powder

Herb and Lemon:

- ☞ juice of 1 lemon
- ☞ several pinchfuls of herbs de provence
- ☞ salt and pepper

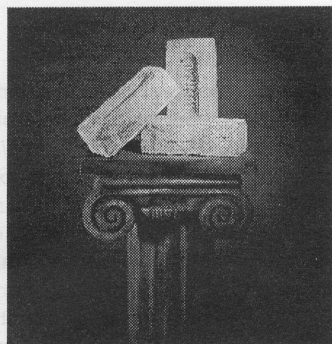
Themes and variations, that's the key. Remember that marinating implies soaking the meat for a good while (a couple of hours should do it) so be patient and turn or baste the pieces so they get evenly treated.

In the mellow haze when you're fully stuffed and the bottles are getting empty consider bunging a few bananas (skins and all) into what's left of the coals for around 10 minutes. They'll cook in their own juices and become succulently mushy. Mmmmmh! A great opportunity to burn your fingers as you peel them.



THOUGHT FOR THE DAY

Summer



**These bricks belong on page six.
They wouldn't fit, but are too
good to waste**

Summer. It's for chilling out, and not for vomiting, melting rulers or staring at an oscilloscope.

I am currently in danger of dropping about four per cent of my year mark. The basic reason for this is that I have a piece of laboratory work outstanding. I will not go into the whys and wherefores of the situation now (but if Dr. Payne is reading, it involves a week of illness plus my grandmother back home not being very well. Honestly).

Thinking about this has made me wonder whether the summer is in fact a good time to do any work at all. Furthermore, the neanderthals who, presumably back in the Stone Age, decided, "Hey! I've got a swell idea! Let's set all exams in the summer! Country-wide!" are never likely to have been MENSAs candidates. In fact, they are likely to have been amongst the most brainless cretins that concatenation of DNA has ever produced. Only once previously (as far as I can remember), in the case of a certain Mr. Adolf Hitler, has so much power been erroneously awarded to such a gibbering bunch of thoroughly mad and really quite criminally sadistic maniacs.

Doing my lab work at this time last year was a period of my life which I am not terribly likely to consider with any retrospective joy. The misery of sitting around baking hot soldering apparatus while the sun inexorably increased the room temperature was, bluntly, a little over the top. Many students found themselves sneaking out of the

sweltering building, not to visit the drinks machine downstairs, but instead to stagger across campus towards Chemistry in the hope of a nice refreshing glass of liquid nitrogen and some dry ice biscuits. This left me behind, eyes aching, staring pointlessly at the hallucinogenic green oscilloscope screen and attempting to fix the vertical hold for the umpteenth time, while, to my left, my experiment slowly overheated, grinned maliciously at me, and exploded. I can still see Lissajou's figures in my nightmares to this day.

Whether the following is backed by statistical evidence I know not, but I am a firm believer that all the worst illness crops up in the summer. With temperatures rising, personal hygiene decreasing, and lots of lovely rotting food about, the bacteria and viruses all come out to play, like the annoying kids at the front of our house on a Saturday. Add to this the problem of all the lovely pollen floating around, and hey presto! A recipe for disaster is conceived.

Exam halls are one of two things: either a) cold enough to freeze your hands to the desk if you are foolish enough to touch it or b) hot enough to melt your ruler so that it resembles one of those Wham chewy bars. This can lead to the further problem that if you absent-mindedly drop your pen into this molten mass of straight-edge it will sink in and remain there forever, a monument to the stupidity of administration. Not only this, but the aforementioned medical miseries are enough to put all but the most career-minded people off their work, the remainder becoming all poetic and swapping their blue shift theory and knowledge of cloud chambers for blue sky theory, filled with clouds of its own. Others simply become violently ill, and I would not have liked to have been the marker for the GCSE paper on which a friend of mine violently and repeatedly threw up.

Exams in the summer? Insanity. Go back, have another think, and try again.

Ali Campbell

Gemini (22/5 - 21/6)

Inspired by the cheerful weather, the radiant Sun symbolises rewarding personal achievement and glowing success. As you relish the excitement of satisfaction, your dynamic attitude enables the fulfilment of intimate ambitions.

Cancer (22/6 - 22/7)

Whatever frustrates or disappoints you this week, there are no victims, only volunteers. The restoring influence of Strength heals the tender wounds of turbulent insecurity and silent regret, so trust your guiding instincts.

Leo (23/7 - 23/8)

Embroided in a delicate situation of confrontation, diplomatic strategies result in mutual compromise and amiable reconciliation. Your qualities of trust and spontaneity, highlighted by the carefree Fool, inspire the release of cumulative tension.

Virgo (24/8 - 22/9)

Wisdom is the governing force determining your pathway through life. Although procrastination is a dangerous thief of time, the mysterious Magician grants you admirable authority within your immediate entourage.

Libra (23/9 - 23/10)

The sensuous Queen of Pentacles governs your feelings of seductive temptation and repressed admiration. Indulge in your secrets fantasies, since constructive imagination broadens the horizons of your creative capacities.

Scorpio (24/10 - 22/11)

The oppressive burden of responsibility weighs heavily upon your strained shoulders. The efficient Ten of Wands suggests that selective delegation and organisation constitute the remedy to your prolonged confusion and exhaustion.

Horoscopes with Nana

Sagittarius (23/11 - 23/12)

The confident Knight of Wands reveals your desire for challenging adventures. Although conservative self-preservation is the ultimate law of nature, the element of risk or thrill of fortune often serve as beneficial stimulation.

Capricorn (24/12 - 20/1)

A chalice of tears, represented by the isolated Ace of Cups, reflects the emotional turmoil clouding your aura. However, failure is not defeat until you abandon the cause, so your ingrained determination overcomes residual distress.

Aquarius (21/1 - 18/2)

Acute pain forces even the most honourable and truthful of individuals to speak or act falsely. The concerned Six of Cups reminds you that patient and attentive listening is the heart of bonding communication.

Pisces (19/2 - 20/3)

An unorthodox approach to a lingering obstacle liberates your spirit from the restrictive constraints of repetition. The discovery of a latent skill, suggested by the talented Seven of Swords, enables the directional progress of labour.

Aries (21/3 - 20/4)

The comforting support of a close friend alleviates problematic circumstances beyond the boundaries realistic control. The contemplative Five of Pentacles gathers resilience through the recognition of stability and experience.

Taurus (21/4 - 21/5)

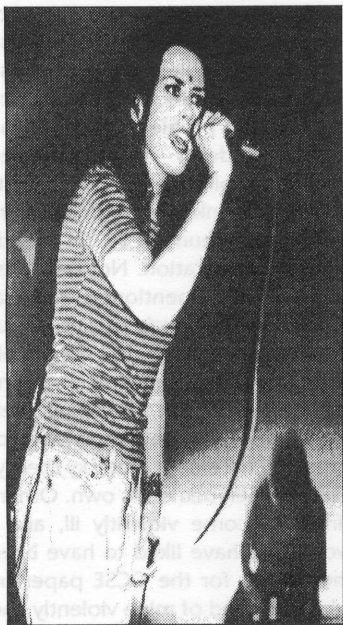
Beware of hasty decisions as you reach a critical turning point in your professional career or emotional cycle. The pensive Two of Wands signals a pause for reflective planning and the cautious assessment of options.



ALBUMS

CURVE

Come Clean ★½



Five years after their last LP, *Cuckoo*, Curve have finally tackled that 'difficult' third album with all the finesse of a 2501b line-backer. In their absence they have been hailed as the originators of a sound lifted wholesale by Garbage and Sneaker Pimps, a comparison that is trotted out in EVERY SINGLE REVIEW of work by either band (see how easy it is to fall into the cliché trap, Norman. Must do better...). The trouble with canonising dead heroes in this manner is that when they are reanimated, the corrupted flesh hanging from their shambling frames, they never seem quite as attractive as you remember. Sure, their defining characteristics are still there - the goth-hop industrialism, Toni Halliday's frosty come-ons - but WHERE ARE THE GODDAMN

TUNES? It's as though half the album has been remixed to afford the surgical removal of any melody whatsoever. When taken to its logical extreme by the likes of Witchman (a sometime collaborator), this abrasive deflowering may have some merit, but the slick production renders tracks like *Dirty High* too anaemic to have any real impact. In their quieter moments (*Cotton Candy*, *Beyond Reach*), the gaze is drawn shoe-ward, the trip stumbles rather than hops (thanks to Tim Simenon), and it just allows us to hear some truly awful lyrics. Remember *Chinese Burn*, used on the Sony Minidisc campaign? Apparently "It cuts her up like Irish mortar / Mother's Pride is what we taught her". Er, right.

Recovery is a glimpse of old glories, powerful riff whipped into

shape by blue steel distortion. And as the dry ice begins to creep from my stereo, *Something Familiar* turns out to be just that, a passable rehash of *Frozen*. But a rehash nonetheless, and it's just not enough to rescue an album that would've just about made a good EP. My advice is to seek out the *Pubic Fruit* collection of EPs, and return *Come Clean* to its rightful place - the grave. **M**

Norm

CATHERINE WHEEL

Adam And Eve ★★



For any of you who think that this is Catherine Wheel's debut album, I can understand why you continue to believe this misconception. They have returned once again with their fifth album and we must ask ourselves, what happened to the last four?

It appears that the band have been touring constantly since their debut, in the effort of trying to drum up some kind of fan base, I almost had the pleasure of seeing them myself, when supporting the Bluetones in '96, but thankfully I got Geneva instead, a band who comparatively have come a long way since then. I then found out that they have also supported Bush throughout America and one can only ponder how they managed

such a thing.

Throughout this touring, something in the band has changed. Once a band very dark in its sound and reasonably heavy, it seems they may have been affected by the success of indie, as the new album is much lighter, almost to the extent that they resemble an early Del Amitri, but lacking the singer or the tunes. Trying to conceive that this band could squeeze a single from this LP is hard, as no song even catches your attention and the words' meanings are so vague, perhaps in an attempt to be deep or humorous.

It's always a shame to see any band transform their sound, purely for the sake of popularity. It rarely works, but for Catherine Wheel it has resulted in even worse. At least when they were playing their type of music, it was bad music that you in some ways had to respect them for, but now it's just bad music in an attempt to tap into the indie sounds of the moment. **M**

David H.

THE PECADILOES

Caught On Venus ★★★



The first thing to notice about the Peadarillos is their rubbish name and how gay they look on the inner sleeve. Out of interest I looked up pécadillo in the dictionary and discovered that not only was it spelt with a double 'l' but that it meant a 'trivial offense'. It was therefore a great disappointment to find that this album is not crap because it would have made for a very easy review.

The music is quite nice in an inoffensive kind of way. At first listen it would be easy to write this lot off as dull indie almost rans but listen again and you are rewarded with a variety of interesting effects and sounds that you didn't notice the first time. There is a definite punk feel to the album; harsh whis-

pered and screaming vocals. But it is also very funky with plenty of thick bass underlying each track. Stand out tracks include the *Wanting Song* and *Deep Reversal* which both provide plenty of the above.

The biggest problem with the album is that the songs are all far too similar (with the exception of *Kirsten's Beach* which comes over all calypso). All too often I was checking my CD player thinking I was still listening to one track only to find that we had in fact moved on. Still, if you like what you hear, which I did, then this is not too great a crime. If you have all the good releases from the last few weeks or so and still have a spare thirteen quid lying around you could do a lot worse than this. **M**

Alex

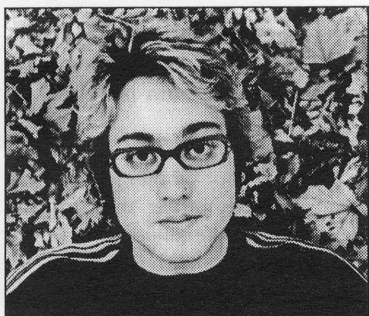
Tha Bomb!

Tha Bomb will be back next week with the chief himself, Milen. He'll have the low down on the past, current and future r'n'b/hip hop happenings coming your way.

ALBUMS

SEAN LENNON

Into The Sun



On 18th May, Sean Lennon released *Into The Sun*. On the same day, Julian Lennon released *Photograph Smile*. However fabricated this turn of events may be, the outcome can be good for only one of the half-brothers. By now, they are used to being second best to their late father. What was his name, again? Jason? Jack? Ringo? Anyway, it doesn't matter. The point is that they are both used to coming second best to one Lennon. What's it going to be like coming second best to a second rate version of your dad? Frivolous complex constructing aside, it does seem that the half-brothers are destined to have comparisons made with their namesakes.

Julian's album has been promoted better over here in the UK and Julian has been blessed/cursed

with almost the same voice as his father. These factors will probably result in a higher position for *Photograph Smile* come the album charts. But while Julian may have inherited the vocal chords, Sean has had the greater fortune in receiving his father's unwillingness to be bounded musically. *Into The Sun* is an exploration into different musical territories tied together by Sean's distinctive voice. At times, his voice sounds a bit distant, though. It's as if he is detaching himself from his own lyrics, afraid to really think too deeply about his subject matter while performing it. This is painfully clear on the melancholic *Wasted* where the smoky, after hours piano entangles itself with the only lyric, "It's all but a waste to be in love." Bittersweet is not the word. Well, actually it is, but you know what I mean. Other

flash points are the poppy and wonderfully reminiscent *Breeze*, the jazz instrumental, *Photosynthesis* and the wander into Country territory that is *Part One of The Cowboy Trilogy*, which is surprisingly captivating. No, seriously, it is.

Sean has produced a diverse collection of experimental yet still accessible songs and deserves all the success that he probably won't get. Julian's album may sell a lot more than Sean's but I think we know who the best Lennon really is. Or should that be was? **M**

Dennis

SINGLES

Kenickie - *I Would Fix You*

You've probably heard this song without knowing it, mainly because it doesn't sound like a Kenickie song. Gone are the shouty bumfluff songs like *Punka*. *I Would Fix You* shows a new-found sense of (whisper it) maturity. That doesn't mean this song is a tired dirge. In fact, it's great. Perfect for this time of year with its "summer's coming" vibe.

The Peadariloes - *Kirsten's Beach*

An indie song that walks down the same path as The Eels, *Kirsten's Beach* shows promise for their forthcoming album. Contains the wonderful line "I am running to my girlfriend, 'cos she loves me for being wrong."

Liberty 37 - *Stuffed E.P.*

Using the same growling guitar riff as every heavy metal wannabe, these tracks fail to stick in the brain. Good vocals, however, stop this from being trash.

Super Furry Animals - *Ice Hockey Hair E.P.*

Exceptional song title. And the songs are even better. This E.P. comprises tracks left over from their *Radiator* album, which shows what a formidable songwriting talent the SFA's are. *Ice Hockey Hair* is wonderful, containing everything that any song could ever have: gripping intro, haunting verses with the expected obscure lyrics, propelling chorus akin to *Pet Sounds*, sing-a-long repeated refrain and the usual assortment of strange sounds. Oh, and opening track *Smokin'* is superb as well.

Mica Paris - *Stay*

Return of the early '90s soul diva. Her vocals are as impressive as ever but the track suffers from poor songwriting and predictable production.

Ultra Living - *Homesick*

Obviously influenced by Massive Attack, *Homesick* is a stunning vocal and musical performance, tinged with the urban simplicity of Arrested Development

Midget - *The Day Of Your Life*

As with previous single *Invisible Balloon*, the pre-pubescent singer ruins an otherwise great song, half Shed Seven, half Dodgy.

Ed

THE ESSENTIAL CHOO N

The Delgados - *Pull the Wires from the Wall*

Eighteen months ago The Delgados were just another Scottish Pavement tribute band. They just happened to own Chemikal Underground, and so have been allowed the space to develop into a truly beautiful prospect. *Pull the Wires*, like their previous single, is dominated by the sweet voice of Emma Pollock whose sour lyrics make for a gorgeous contrast. *Mauron Chanson* is more standard fare, but still bounces along in a way Bis will always be too annoying to really pull off as effectively as this.

Grandaddy - *Summer Here Kids*

Frank Black must be kicking himself. Grandaddy appropriate his nasal wail and surf-punk choruses, and do a much better job with them too. The real gem here is *Levitz*, though, which slow-burns to a roaring Laptop conclusion after some particularly unhappy falsetto vocals. Get the Quaaludes in and wallow.

Gold Blade - *16 Tons*

More soul-punk stuff from the self-proclaimed saviours of Hard Bop. Sounds more like piss-

weak ska-revivalist bollocks to me.

Ultrasound - *Stay Young*

Like labelmates Suede, Ultrasound have got a pretty good line in hammy epics that have all the requisite crashing guitars and overwrought vocals. It's all well and good, especially as I'm occasionally partial to a bit of *Wish You Were Here*-era floyd, but the chorus of "My advice to all you boys and all you girls is never try to be old / I wanna stay young" is terribly patronising, and smacks of the mid-life desperation of a wannabe pop star. Being young is shit. End of story. Now go and get a life.

Moloko - *The Flipside*

Leather pants so tight they had to be sprayed on. Hips that swing with metronomic precision. Enough beats to work up a little sweat. The voice of a cat who's just supped the sweetest of creams. Oh God, I think I'm ready pass the Kleenex, Mother.

Barry Adamson - *Can't Get Loose*

As good as anything on the class *Oedipus Scmoedipus* LP. Essentially it's Nick Cave does disco, the songs underpinned by an entertaining, and usually very seedy, narrative. But the way Barry swings into the chorus is pure Vegas - the new Sinatra, anyone?

Urusei Yatsura - *Slain by Elf*

Worrying Tolkien theme fortunately restricted to the title alone, Urusei Yatsura are still doing Sonic Youth better than they ever did themselves, and are clearly having a (teenage) riot in the process. Doesn't quite live up to the live experience, but then we can't have sweaty sixteen year olds crowd-surfing in our bedrooms all the time, can we? **M**

Norm

.INTERVIEW

the electric café

Welcome to the Electric Cafe for this week. First of all, don't forget that today (Friday 22nd May) the Electric Cafe will be descending on the Union for a whole night at the controls of the chillout room. If you have read the column or listened to the radio show and would like to see the cafe in a more "live" atmosphere, or if you just want to come down and check out some forward thinking, relaxed electronic music, then please come down this week.

The main feature of the column this week is the drum'n'bass outfit King Kooba. Consisting of two childhood friends (DJ Shuff and Charlie Tate), the Koobas have amassed critical acclaim for their recent album *The Imperial Solution*, which is out on their own label, Second Skin Records. I caught up with them and asked them about "live drum'n'bass", life and the universe...

Can you explain what you do in terms of music for people who have never heard of you before?

Shuff: Basically we've just completed our first album, called *The Imperial Solution*, which is a sort of jazz-orientated dance-style album. There are a few downbeat tracks on it, but basically the main concentration on the first album was a sort of d'n'b style. We've been together for about two or three now; working and of late progressing into more of a variety of styles. But the main agenda is a sort of jazz origin.

So taking jazz music and pushing it further?

Shuff: Yes.

Would you describe yourselves as a d'n'b outfit?

Shuff: Well we're trying to avoid it, but obviously it does happen. Up to this point a lot of the material has been of a d'n'b type but we are endeavouring to widen our spectrum as such and work on different styles in the future. We've got some big-beat vibes which we are going to push through.

Do you find pressure in that because people might tend to concentrate on one style and criticise you for being too broad?

Shuff: Yeah there is a danger of that, but basically the criteria is that if it is a quality piece of music, then whatever vibe it is, it's going to get the respect it deserves. If we're going to do something on a big-beat or downbeat level then the chances are that we'll get someone in or do a remix ourselves on a more dancefloor orientated vibe anyway.

You're very much a live act. How do you approach the live aspect of your music?

Charlie: I suppose Shuff's the DJ and I come from a more kind of musical background. I was playing live music for years. So it was quite easy

for me, despite the fact that it was d'n'b. But there were ways around it and I knew how to crack the live angle. I wouldn't say the live thing is particularly faithful to the album but I'm not afraid of that. I think that's the whole point. If you're getting musicians involved then they're going to interpret things and I'm not going to tell them "You're playing that wrong." So lots of other things would come out of the fact that that it's been taken live and tunes are taking their own direction. I think that's a good thing. I think the result is going to show in the next set of material we put out. We are definitely going to put



more live input into the recorded material.

Nowadays with the technology in dance music you can play backing tracks off pre-recorded DATs and mix sounds off a machine over them. Why do you feel you need to get a real drummer and throw out the backing tracks?

Charlie: It's basically my dislike of it because I've seen it so many times. People paying through the nose to see this. OK I know that people will pay to go and see a DJ but I think the whole point of going to see live acts is that in essence, it should be a show, and be the real thing. I've been and seen people with a DAT and mucking around on top of it on the desk and I find it offensive actually!

You own a record label called Second Skin. Tell us about that.

Charlie: We're all partners in the label. It's been established for about eighteen months now and we all have vested interests in it. We own the company, we put out music on the label and we want to promote the product as much as possible.

With so many labels around nowadays, why did you decide to start your own?

Charlie: Theoretically we could have taken it to any label of that ilk but my personal experience of dealing with record labels is that they take too much control of the situation. It's very difficult. Sometimes you've set something down and you're following a direction and it's perfect and the minute they turn and say, "you can't do this."

Shuff: The main factor is that if we own our label we can put out the music we want. It allows us to keep our artistic morals as such.

With jazz being your main influence, why do think that form of music has inspired so many different dance mutations, from pure techno right through to d'n'b?

Shuff: Because the term jazz is a freeform style of music. It is all about working on certain moods and tonal qualities rather than making pop tunes. It is more about feeling and how you can throw out the rule book. With jazz there are no rules, that's the whole beauty of the music. It's a style that has no boundaries so that is why I think it slides into the dance world so well. With any style of dance music you can interpret a jazz mood into that style.

As a DJ I've noticed that you incorporate many different styles into your set Shuff. Why is this?

Shuff: Normally I tend to build from a sort of jazz-dance/big-beat introduction for the first half-hour, and then I like to go into the sort of jungle jazz sort of things and then mould in harder style stuff to the middle of the set. But basically I'm not very much into playing one type of music.

I think for me as a punter going to a club there's nothing worse than a DJ playing one style, even if he's mixing superbly. I'm not into three hours of drilling music. After a while you just want to climb up the walls! It's OK but the DJs not taking you anywhere. This also makes sense with the music we make because if I was a 100% jungle DJ then I wouldn't be playing half of Kooba's music!

Do you see DJing as an art form?

Shuff: Last year I was in Belgium and I saw Juan Atkins playing. I'd never seen him before but I'd heard his records and heard he is an amazing DJ. From about the second track in you could see that this guy was electric! He was basically playing with three decks, but in a way that he was rewinding certain elements of tunes and they just kept on coming back during the set. It was amazing. You could see how he was injecting these little things back into his set. He was using his decks as musical instruments, so in that case, yes!

Many thanks to King Kooba (DJ Shuff + Charlie) and also Emily, Klaus and Anton at Main Source for setting up the interview! You can hear the whole interview and also an hour long mix if you tune into the Electric Cafe this Sunday night from midnight till 2am the next morning.

al;ck.

PURPOSE MAKER - JEFF MILLS (REACT RECORDS)

Release Date: Tuesday 26/05/98

Jeff Mills is adored worldwide by techno kids. His fast and furious DJing has wowed crowds on all corners of the globe. He also releases music (the majority of his DJing material is his own records) under two labels, Axis and Purpose Maker. He claims that the material on Axis signifies music for the mind, and the output on Purpose Maker corresponds to the mechanical parts of the body; for example the hands which are the main DJing tools!

Jeff's back catalogue is mostly on a vinyl-only format, so it was a great relief to non-DJ dance fans when React Records decided to license and release the highlights of each label. The Axis compilation is already out (entitled *The Other Day*). Next week sees the release of *Purpose Maker*. Both albums follow on from the now-classic *Live At The Liquid Rooms* CD which gave many the chance to sample Jeff's unique three deck DJing abilities.

The album begins with *The Dancer*, a funky hybrid of techno meets folk music (that's honestly the best way I can describe it). This has a very bumpy jumpy sound and is suitable as pure techno but is not so clean or minimal as the norm.

Casa is the next track and is actually lifted from the Axis label, but an EP which was called *Purpose Maker* and marked the begin of this series. This track features hypnotic rhythms that

are not quite fluid but won't let you escape once you're in the groove!

The Bells is one of Jeff's hardest offerings since his early work on pioneering Detroit label



Underground Resistance. When he played this at the End last year it left everybody gasping.

Reverting is the second track to be lifted from the Axis *Purpose Maker* EP. Many regard that record to be Jeff's finest work to date. *Reverting* contains more funky looped rhythms. A sort of xylophone sound comes in midway and

the effect is electrifying!

My personal favourite track is *Alarms*. A very simple track, this consists of a looped sample over a very funky beat. This works as house or techno and has an infectious groove.

There are some slower and deeper tracks on this compilation. Check out *Medicine Man* for one example of such a track. It is one of a group of unreleased tracks on the album. So you can even be one up on the vinyl DJs by owning this!

The tribal nature of some of the Purpose Maker releases is also apparent here. Check out *Paradise*, a more dirty sounding track with a shuffling rhythm and heavy bass. *Masterplan* is almost completely percussive. The rhythms are led and cut up by fierce stabs of breakbeats. This is hard and dark and dangerous!

The Purpose Maker compilation is not music to be messed with, and may be lost on many people, but there is no denying it will please all his fans and anyone who is curious enough to want to check out the psyche of this modern day musical hero.

al/ck.

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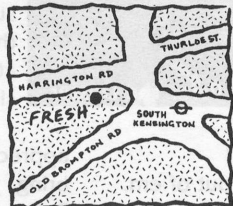
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CATERING SERVICES

Due to refurbishment of the Junior Common Room during the summer, please note that the BREAKFAST SERVICE and CURRY BAR will be transferred to the MDH (Main Dining Hall) on 8 June until the end of term - 26 June.

"QT" and the Vending service will continue in the JCR, although there will be NO SEATING.

We regret any inconvenience to JCR customers.

Underground All Around Town

I have undertaken a death defying mission to track down the people behind one of the leading pirate radio stations in London town Upfront 99.3 FM. Risking life 'n' limb all in the name of journalism, I was taken blindfolded to a secret location somewhere south of the river where I met up with the people behind the scenes. They kindly gave me the low-down on all things Pirate stylee.

Right! Here are some of the facts and figures about Upfront FM: They play a strict diet of only the freshest underground garage sounds around, with a touch of old skool / old house 'n' garage thrown in and *nothing else*. They transmit illegally on 99.3 FM seven days a week and 24 hours a day over Friday – Sunday. With a audience spanning right across London town and the surrounding counties they are easily one of the biggest pirates in the country. Someone told me the other day that some 365,000 people live in Croydon alone (how accurate this is I don't know), and this is only a small percentage of the areas they cover. This gives you some idea of potential audience available.

How did it all start? (the names have been changed to protect the innocent)

Mr X How did it start? A lot of fucking effort – you wouldn't believe how hard it's been. But every time we got set back, busted, transmitters nicked whatever it just made us more determined to screw em next time (the DTI or whoever fucked us) and keep it going. We lost a lot of money at the beginning but in the long run it's been worth it.

Mr Y You wouldn't believe half the stuff we've had to do, scaling 300ft lift shafts and shit like that to get the transmitter to places that the DTI couldn't get to too easily. You'd think we were the SAS some of the shit we do.

Is there anything you want to say about the licensing laws, would you go legal if you could afford the license?

Mr Y No not really, we wouldn't go legal even if we could. It's all about screwing the system. It's all about the underground. If we went legal it would be like selling out.

Surely it's a lot of work. Why do you do it?

Mr Z We do it for a couple of reasons really. The love of the music – and it's as much about providing a service for the community as anything, bringing the local people the music they want to hear. Everyone round here's locked into it.

How long has Upfront be running?

Mr X It's been going for four or five years now.

What differences are there between Upfront and the rest if any?

Mr Z The main difference between us and the other pirates is that we started out with no big name DJs at all, we just built it up using bedroom DJs from the start and have continued to use bedroom DJs. The only name DJs we have are the ones that have made there names through Upfront.

I can confirm this because during the process of these interviews they gave my main man DJ Roast (a friend of mine) a weekly show every Thursday evening midnight - 2pm. Now how many pirates do you know would give a total-

ly unknown DJ (to them) a chance to play regularly on their station just on his mixing ability and me hassling em a little? Well let me tell ya – not many. It's people like this that are keepin' the scene alive.

How often do you get busted?

Mr Y About once a week at the moment, but that's cool as long as they keep it to that.

What do they take when they bust ya?

Mr X Well they have never busted us personally, they haven't even found the studio. They have only managed to get the transmitters so far.

How much does a new transmitter cost?

Mr X About £350 ago

How come they can find the transmitters but not the studio?

Mr Z Well, we use microwave links to link up the studio and the transmitter and they can't trace the microwave links very easily. But even if they could we have loads of dummy signals sending it one way then the other yeah, so they would be running about all over the place trying to find us and by then we would stop transmitting.

How do you recoup the money you lose from all the transmitters that get taken?

Mr Y We run adverts on the station and we charge about a third what stations like Kiss FM do. Also, with advertising with us you have a known audience. We only play Garage and nothing else. It's the ideal way to advertise clubs, record shops that sort of stuff.

Where do you get the transmitters from can you go and buy em from your local DIY shop?

Mr Y No we get em made up on the underground by the Rig Doctor.

respect to Redz & Pypee), JayDee, KCK, Para & Risky and you can catch them on Upfront @

The Dexter Sat 2 - 4pm

JayDee Sat 4 - 6pm

KCK Thurs 8 - 10pm & Sat 6 - 8pm

Para Wed 6 - 8pm & Sun 4 - 6pm

Risky Wed 8 - 10pm & Sun 8 - 10pm

Some of the up & coming DJs playing regularly on Upfront are: Tommy Cockles, K-Field, Darren James, Steve B and their latest signing, the one and only DJ Roast who you can catch for now, every Thursday from Midnight - 2am alongside myself (although I'm not playing). Beside the DJs they are also neutering some of the freshest MC talent around with the likes of MC Wicked, Asher, Steppa D, Crazy D + many more.

These guys ain't no bunch of cowboys sketching it with dodgy equipment and no real idea of what they are doing. They run this station as a serious business with a in-depth knowledge of how the radio equipment works. Half the stuff they where telling me when we got technical just went straight over my head, such as explaining how they stop the signal from wandering and interfering with other stations.

It baffles me why the DTI make such a big deal over pirates as most don't affect anyone adversely and the fairy tale that they interfere with emergency broadcasts is getting very old indeed.

At this point I must big up the security / technician who helped put us at ease when DJ Roast did his first show a few weeks back and cheers for the tea. Also to all the behind the scenes technicians that keep everything running nice 'n' smooth. I have to say I've seen a few pirates in my time but never one so well set up and run as this, these boys are running things big time and the studio has to be the tidiest and most comfortable I've ever been in.

So if you're looking for the real sound of London's underground Garage scene forget Kiss, Radio One and all the other pretenders and get locked on to the real deal UPFRONT 99.3 FM. Also these boys aren't just risking a hefty fine and possible lose of their freedom (ie Prison if they get caught as the police and DTI, though I'm sure they would jump at the chance to throw the book & everything else they can at em) they're also the more dangerous side of things (use your imagination).

So next time you tune into a pirate just appreciate what these people go through just to bring you upfront and underground music. Respect each and every time to all pirate crews. Big up all Upfront massive, listeners, DJs and MCs keeping it real London stylee.



L to R: Valentine, Risky, KCK, Para, The Dexter

I bet the rig doctor loves the DTI!

Mr Y Yeah he does well alright out of em.

Right now for who plays when. The Hit Squad are their big 5 DJs that have all made their names through Upfront and are now blowing up all over London town and beyond. They are: The Dexter (also of Flex Kru fame

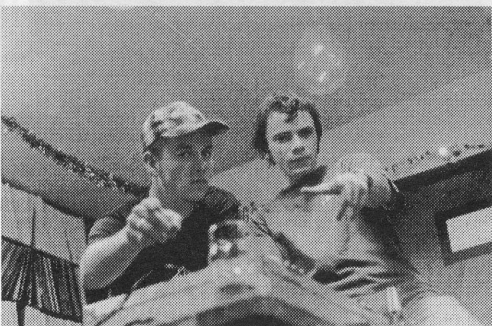
Assaulting veteran radio 1 presenters is not usually considered a good career move for up and coming bands. Luckily it doesn't seem to matter any more for I am 7, I don't know how they felt about it then but now the sniggers are not withheld as Jai recounts the story involving, as it does, a pub, a pool ball, and the balding pate of one Steve Lamaq. While stunts like this are not unusual for the boys (at the last gig while fully fueled on a bottle of brandy Jai inadvertently kicked a pint of beer all over trendy Brit. -artist Mark Whallenger) they are not unduly worried, and there's a reason for this. They are currently recording a demo with Monti from Curve and have record labels queuing up for them, and not the shitty little ones either. I am 7 are Jai Stokes, Matt Russel, and Ian Faragher and they came down to see us last Thursday to record a session in our Northside studios. The session bore fruit in the form of four tracks, two of which you may have heard them play live that very evening, and you will be able to here the others exclusively on John's show next Thursday lunchtime between 12 and 2. I am 7 write tunes to die for don't miss it!

Photos by Mr Mark Smith



John 'The Chef' Kennard, 1998 Back Room scratch-mixing champion

We want YOU down at the BACK ROOM



Dave's Bit:

OK here's a quick run down of this term's schedule. Variety is essential; indie, gold, drum and bass, R&B, spoken word and jazz; we've got 'em all. So whatever your musical bent we cater for you. We broadcast at lunchtimes from 12-2 and if you want your essential choon played, give us a call on 58085. Before your Friday night excursions from reality, tune into our live all night dance mix from experienced DJ's who've played over twenty London clubs between them.

New for Wednesday night are Peter Terry and DJ Pugwash: EVERY week between 6 and 8 where they give away free cinema tickets to Warner Village for whatever film you want. If you know what you like, you'll like IC Radio.

Remember also that your favorite radio DJ's play in the new and improved Southside Disco which, for the purpose of cool, will now be known as THE BACK ROOM. So if you're in southside bar on thursday or friday nights and want to retract into a less busy, more chilled out atmosphere then stroll on down, past the bogs, through a slightly dodgy corridor until you reach the unmissable lilack blue walls wich surround this impressive venue.

WEEKLY SCHEDULE

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

	friday	saturday	monday	tuesday	wednes	thursday
12 - 1	Clem's Packed Lunch: The playlist plunder and a look at the weekend ents	THE NETWORK	Gareth the funky disco gentleman	Gareth Anything goes for this dance-retro lunchtime party	Nimfo Nanj will wake you up with her special way of doing stuff	John C New music, competitions and general banter.
1 - 2	Tobi (T. Guy) The coolest man ever to hit R&B. Freestyling it big.	THE NETWORK	Dave the shave our head of programming showing how not to do it!	Somebody called Dave , apparently	MARKY MARK yep....him again.	
5 - 6		The Showbiz Report	MARK & Dark lord	Denis & Panda	Tom Cohen The joker sends you an electric present	
6 - 7	Nim2: The latest D & B and swing grooves in a rotund manner		ANDY GOLD (he's not that old)			The Chef Will cook you up one of his specialties
7 - 8	James Ratcliff: House music to slip your week into a weekend	Jazzy Lady	Mr Mark Smith Alternative Nation	SRN Chart A rundown of the most played songs on the network	Justin is new, shiny and can be used instead of gloves when cold	Ian Sample Radio One award contender digests the news
8 - 9	Laurie: Mandatory listening for those who know about quality	DJ Pugwash and Peter Terry: This amazing duo will give you R&B	PHIL not quite as heavy as Mr Steve Metal but he's lerning...	The Session With live sets and exclusive tracks from new bands	Nolan the top choice of post-sport tunes with an Indie accent	
9 - 10	The Chef Will cook you up one of his specialties		Steve Metal New hair....same hard core brain damaging show	Electric Cafe Now you can spend two hours listening to the electronic under-	The Four Skins We thought we'd seen everything, until this...	Jon and Ali Take you to the Vinyl Frontier and beyond
10 - 11	Tom S	Jenny: An hour of R&B with someone who has a very attractive voice	ROB STOPPA		Tom and Christian He's not a Chrisitan. Though he is quite tall	DJ Slanide & DJ Desire A retrospect of Hardcore, apparently.

Student Radio Network Chart

- Massive Attack** *Tear Drop* (Circa / Virgin)
- Money Mark** *Maybe I'm Dead* (Mo' Wax)
- Tricky & PJ Harvey** *Broken Homes* (Island)
- Heather Nova** *London Rain* (V2)
- Puressence** *This Feeling* (Island)
- Embrace** *Come Back to What...* (Hut / Virgin)
- Gomez** *Get Myself Arrested* (Hut)
- Super Furry Animals** *Ice Hockey...* (Creation)
- Dandy Warhols** *Last Junky...* (Capitol)
- Shed Seven** *The Heroes* (Polydor)
- Bran Van 3000** *Drinking in LA* (Parlaphone)
- Air** *Kelly Watch the Stars* (Source / Virgin)
- Unbelievable Truth** *Solved* (Virgin)
- Vitro** *Orange* (Independiente)
- Garbage** *Push It* (Mushroom)
- theaudience** *A Pessimist is...* (Mercury)

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REVIEWS

BLUES BROTHERS 2000

Starring: Dan Aykroyd, John Goodman, J Evan Bonifant, Joe Morton & every blues musician you've ever heard of

Director: John Landis

★★★½

Forget the title - this isn't a sequel to the cult classic. It's a homage. Although the characters are picked up fifteen years after the original, and set off on a new mission, this is more of a remake than a sequel. And for that simple reason, if you liked the original, you'll love *Blues Brothers 2000*.

This time around it's Elwood who is released from prison, and decides to put the band back together. Queue series of absurd car chases, musical set-pieces, and cameos by every blues musician you've ever heard of. Indeed, if anything there are far more musical numbers in *2000* than there were in the original.

One of the principle reasons why this has the feel of a remake is the number of original cast members who return. If they're not dead, then they're here. Thus, although the late John Belushi (Elwood's brother Jake in the original) is sadly absent, Frank Oz, Aretha Franklin, Kathleen Freeman



Twice as many Blues Brothers - not necessarily twice as good.

and James Brown all return. The principle additions are therefore in the form of the new Blues Brothers. John Goodman is Mighty Mack Blues, a bartender with a passion for the blues, and a surprisingly good singing voice. Morton is the cop on their tail, who ends up

singing in the band (don't ask how, it's all a bit contrived), and Bonifant is the obligatory annoying small child.

However, it's Aykroyd who's left to carry the movie this time around, and thankfully, after a few lean years only highlighted by

Grosse Pointe Blank, he's back on form. He sings and dances like it's still 1980, and quite simply, he is Elwood Blues.

Blues Brothers 2000 is a fans dream, and anyone else's nightmare. For example, the original was famed for the biggest car-crashes ever filmed. This time round, Landis sets a new record, smashing sixty cars in a scene which goes on for so long that it actually becomes boring. Similarly, for the fan the final battle of the bands contest is wondrous, as the Blues Brothers Band go head to head with the Louisiana Gator Boys (Eric Clapton, BB King, Bo Diddley, Dr John, Lou Rawls....). For the uninitiated, however, it could be two hours of tedium, particularly as there are very few jokes for something which is ostensibly a comedy.

Blues Brothers 2000 is the original with a bigger budget. If you've seen the original, expect more of the same. If you haven't, then how dare you call yourself a student? **F**

Dave

LIAR

Starring: Tim Roth, Chris Penn, Michael Rooker, Renee Zellweger

Director: Josh & Jonas Pate

★★★★

At present, the caption "A film by Josh & Jonas Pate" probably doesn't mean anything to you (it didn't to me until I saw this film). Believe me, very soon it will. The identical twins are Hollywood's next big thing, with the same taut, non-linear, style and reverence toward American cinema that marked out Tarantino's first two films. Indeed, *Liar* is so clearly the film we were all expecting *Jackie Brown* to be - a tight, character driven piece, which oozes directorial brilliance whilst screwing with your mind.

The scenario is simple - as the prime suspect in the murder of prostitute Zellweger, rich-kid Roth is forced to undergo a lie detector test by cops Penn and Rooker. Day after day they continue the treatments, but Roth resolutely refuses to break down. Yet at the same time his captors become increasingly convinced of his guilt. Roth, however, starts to play games with their minds, and slowly he turns the finger of suspicion onto his two tormentors.



This man will seriously screw with your head.

Whilst it may sound like formulaic schtick, it's actually a supremely shocking and surprising piece of noir. Although it may become obvious who did it early on, there are still many surprises to be had along the way. Every character is morally ambiguous, and every one is guilty of something. Roth is an alcoholic epileptic, giving one of his scariest

(and best) performances to date, whilst Penn is plagued by a gambling addiction and bad debts. Rooker is by far the most terrifying, however, as Roth slowly grinds down his exterior, and finally forces him onto the lie detector himself.

Far more revealing than the performances, however, is the skill of the directorial duo (who also

wrote the film). They manage to maintain a high tempo and credibility throughout *Liar*, despite almost the entire film consisting of three men locked in a small dark room. The suggested twists and revelations of the storyline, together with some brilliant set pieces - setting up the lie-detector and Roth's epileptic attacks in particular - combine to give a glimpse of a partnership who are on the verge of greatness.

Whilst the style and plotting are first rate, the dialogue is in need of some work. Where Tarantino imbues his characters with personality through the script, the Pate twins fall back on excellent performances from their leads.

Although the style may not be entirely original, and the dialogue falls short of the standards set by Tarantino himself, this is a fine entry into the genre. Whilst the twins may not become a great writing partnership, their future as a directorial force would seem assured. **F**

Dave

REVIEWS AND COMPETITIONS

GRAVESEND

Starring: Tony Tucci, Michael Parducci
Director: Sal Stabile ★★½

As the opening credits roll, the tag "Oliver Stone presents..." flash across the screen. The conspiracy meister has marked out young director Stabile as someone possessing the flair worthy of a break in Hollywood, and has allowed his name to be attached to the project, in return for Stabile getting enough cash to produce his first film. Sadly, however, Stone clearly isn't that popular in Hollywood at present, as his illustrious name only secured \$5000 for *Gravesend*.

The resulting film shows glimpses of the talent that Stone seems to have identified - particularly the fast, non linear editing which chops between actions and their aftermath. However, the whole thing is undermined by the amazingly low budget. Shot on camcorder and on the streets, the realism is undeniable. Yet the graininess and jerkiness of the picture is light years behind what the cinema going public have come to expect.

The plot mixes elements of



Taking low budget to a whole new dimension.

Shallow Grave and *Gridlock'd*, as four teenagers accidentally kill someone, and then try to dispose of the corpse. What results is a strange mix of textbook gritty realism and an absurd chain of events which border on farce.

Yet, despite all the merits of the editing, writing and directing, the

cheapness of the production pervades every second. In principle, there's nothing wrong with low budget films, giving directors the chance to shine, without falling back on millions of pounds worth of CGI. But you can have too much of a good thing....**F**

Dave

STAR PROFILE:

DAN AYKROYD

Like so many of his contemporaries, Dan Aykroyd first came to prominence on Saturday Night Live, the US comedy show that launched the careers of Steve Martin, Billy Crystal, Bill Murray and Mike Myers, to name but a few.

His first film projects came as spin-offs of SNL sketches, with the *Blues Brothers* the most notable. As the cult around the film grew, Aykroyd became a serious Hollywood player. However, it was the box office success that accompanied *Ghostbusters*, which he wrote and starred in, alongside fellow SNL-ers Bill Murray and Ivan Reitman, which set him up as one of the most valuable comedians of the late eighties.

A string of similar projects followed, and whilst all achieved respectable box-office figures, none achieved the glory, or enduring popularity, of *Ghostbusters* (which spun off cartoons, phenomenally successful merchandising, toys and an instantly recognisable theme tune).

More recently, Aykroyd has drifted between comedy projects of an increasingly lame standard (*Sgt Bilko* and *Coneheads* spring to mind) and some very impressive "straight" roles, including supporting roles in the critically acclaimed *Driving Miss Daisy* and *Sneakers*. Indeed, his last big screen appearance came in *Grosse Pointe Blank* (one of the best films of last year), and whilst this is, in theory, a comedy, it is unlike anything he's ever done before - and his best performance for ten years or more.

Tickets & prizes galore courtesy of

ODEON

KENSINGTON

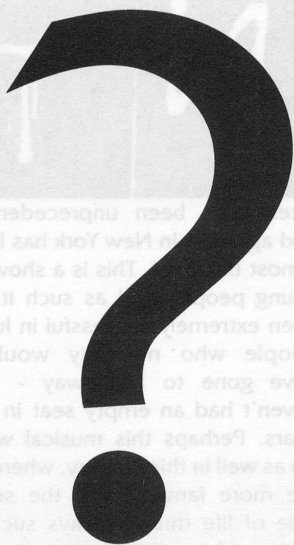
So what's the prize this week then? Well, I'm not telling, suffice to say that it is beyond the dreams of avarice, and almost certainly includes some free cinema tickets, courtesy of "Our Friends at the Odeon Kensington"™.

So, as a change to the usual style of questioning, here's something a little more abstract:

Which film links the stars of Liar, Scream, Pretty Woman and The First Wives Club?

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.

We also have 100 huge X-Files



posters to give away, courtesy of DSA Promotions. To obtain a copy of one of these monsters, simply drop into the office and ask nicely. Remember, first come, first served.

The answers to last week's poser was: *Liar* star Renee Zellweger was last seen alongside Tom Cruise in *Jerry Maguire*.

The first five names out of the mountain of correct entries were:

John Douglas
Adrian Lim
Katherine Ruggeri
Jenny Kay
Suzanne Vaughan

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

Principle Filmography:

Blues Brothers 2000 (1998)
Grosse Pointe Blank (1997)
Feeling Minnesota (1996)
Sgt. Bilko (1996)
Coneheads (1993)
Sneakers (1992)
My Girl (1991)
Driving Miss Daisy (1989)
Ghostbusters II (1989)
Caddyshack II (1988)
The Great Outdoors (1988)
My Stepmother Is an Alien (1988)
Dragnet (1987)
Spies Like Us (1985)
Ghostbusters (1984)
Trading Places (1983)
The Blues Brothers (1980)



ARTS EDITOR IN HYPERBOLE SHOCK

RENT

The Shaftesbury Theatre

This musical is absolutely amazing, get down to the Shaftesbury Theatre and see it now!

Set in downtown Manhattan, *Rent* follows a year in the lives of a group of young people, all of whom suffer from at least one of the usual modern day 'afflictions' - heroin addiction, homelessness, HIV and transvestitism amongst others. (For more *trainspotter* facts, see below - Arts Ed.)

Mark, the character through whose eyes we see the events of the play, is making a video chronicling the day to day existences of his friends over Christmas and the ensuing year. We see death, romance, rioting, deception and a distinctly surreal 'cow' sequence in which the audience was invited to moo profusely.

First, you will notice the music - it is brilliant. The songs are genuinely emotive in all the right places and are generally outstanding. Without exception they were catchy, up to date and complemented the plot well - you will not find Andrew Lloyd-Webber style ballads in *Rent*. Each one stands out as a song in its own right, and you'll want to go out and buy them.

Considering the gravity of issues dealt with, we couldn't help feeling that perhaps the mood was at times slightly too upbeat, but as a whole, the play portrayed typically depressing topics in a sensitive manner and managed to include a hefty serving of feelgood factor. The suffering of the characters was skimmed over perhaps a little

which admittedly made for good entertainment, although not an in-depth reflection on contemporary society. But who wants that from a musical anyway? *Rent* has just the right balance - it put us in the picture without dwelling on and exploiting the problems of the characters.

The cast was excellent with very powerful and enigmatic performances from all, especially Mimi (a nightclub dancer) and Angel (a gay transvestite - very PC). (No, very *Candy Darling* - *Trainspotter* Arts Ed.) Everyone in the Company was obviously enjoying themselves and putting a great deal of effort and energy into the singing and dancing. This came across strongly and enabled us to easily empathise with the characters, which were all well-defined. They portrayed the humorous and witty scenes very cleverly, especially in the telephone/ansaphone sessions with the outside world. These scenes helped to put the play into context and emphasised its trueness to life.

The costumes were also of a very high standard - you could imagine seeing people wearing them in the streets, yet they were not boring or dull and had a striking impact that accompanies the 'anything goes' attitude in New York. The whole virtue of *Rent*, in fact, is that it is a genuinely streetwise and believable musical that lacks pretentiousness and, quite frankly, corn.

Judith and Christian

TRAINSPOTTING

The Man in the Moon

You've seen the film, you've bought at least one of the CD's, some of the poster collection and you've probably even got the t-shirt. Have you read the book, or seen the play? Why not? "Because its probably a bunch of arty shirt-lifters over-pronouncing some unheard-of geezers' rambling adaptation". Until last Friday night I'd have probably agreed: I've seen Shakespeare in the Theatre and on the silver screen and its better on the screen - if he'd been alive today the Bard would have been a screenwriter. Mind you - if he was alive today, he might well be Irvine Welsh and Harry Gibson rather than the Coen brothers.

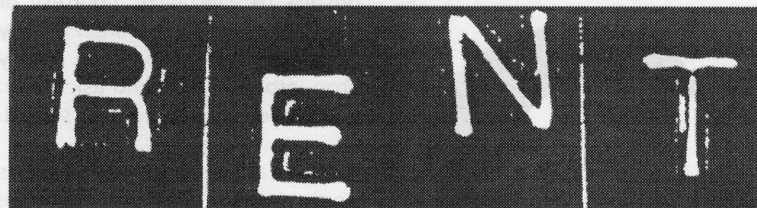
There is very little theatre which is worth seeing these days, but that which is, really is worth seeing. *Trainspotting (the Play)* is one of those which, like Ben Elton's *Popcorn*, comes to life on the stage - especially one as small as the Man in the Moon, Chelsea (just 'round the corner from Vivienne's, darling!). It's a moody, violent, frightening beast, with the tortured soul of the disenchanted, gobbing and knifing its way through the audience, whirling a Snooker cue and shouting at you. Go and see it - let down your defences and actually allow something to affect you, for once. Wonder at how they manage to actually shoot up on stage, three feet from you. Feel what it would be like to be the lowest person in the world, slowly killing yourself on junk. Ask yourself whether suicide, wouldn't surely be better than the ups and downs of a smack habit. There's no overall

political comment - yet the politics is startling in its crude truthfulness. It's not about Generation X, or even chemical culture, it's about those who don't even care what society is - as Renton himself admits; "Due tae this failure tae recognise societal reward, success (and failure) can only ever be fleeting experiences for me.....their value can never be sustained because there's nae recognition ay the society which values them.....ah dinnae gie a fuck."

In the film, we're allowed to hope that things work out all right for Renton at least. In the book, we suspect that he's going to do it all again, just in a different country, but at least he gets a chance. In the play, we're given no such luxury - Renton is as bad as Begbie, as he surely must have been all along. He just destroys himself with heroin rather than in psychotic heroism. At least the Beggar is delusional - at least he has a reason to hate the world. The Rent Boy just cannot be bothered - life's done him no favours, so he's not even going to try - take what's coming and hunt for the next hit. The only small problem I have with Gibson's adaptation was its omission of one of the best lines from the book; "You just want tae fuck up on drugs so that everyone'll think how deep and fucking complex you are. It's pathetic and fucking boring." We probably all know someone like this, and the deepest irony is that they tend to be the ones who rave about the film the most.

Stephen Starkie

This is the long-awaited adaptation of Puccini's classic, *La Boheme*. Taking the underbelly of 1800s Paris and translating it to the *fin de siecle* New York, was the life's work of one man, Jonathan Larson. This musical has taken Broadway by storm, with many members of the audience going back time and again. With its student friendly price-tag, £10, and its extremely cool and streetwise look, this musical embodies the soul of New York, of the people Lou Reed sang about in *Walk on the Wild Side*. You'll find Candy Darling, Sugar-Plum Fairy and Holly, who came from Miami FLA and hitch-hiked her way across the USA, renamed, but recognisable.



Another influence is obviously Stephen Sondheim (he helped with the drafts) and the musical is reminiscent of West Side Story, without ever being derivative. Another familiar face is the girl from the Tamperer song, Krysten Marquez, she's playing Mimi Marquez, and anyone who listens to the radio will know that she has an amazingly powerful voice.

This musical has broken all the records in America. The audience

sizes have been unprecedented, and approval in New York has been almost universal. This is a show for young people, and as such it has been extremely successful in luring people who normally wouldn't have gone to Broadway - they haven't had an empty seat in two years. Perhaps this musical won't do as well in this country, where we are more familiar with the seedy side of life through plays such as *Cleansed* and *Shopping and*

Fucking, films such as *Trainspotting*, and TV programmes such as *This Life*. I can only hope it will, because apart from *Chicago*, it is the best musical to come off Broadway since *Guys and Dolls*.

It should be noted that Jonathan Larson succumbed to AIDS, literally days before the show opened in 1996. In performing this monument to his life, we are preserving his memory, and making him immortal. A little hyperbole never hurt anyone.

Julia H



DANCING AND SHOCKING

DANCE IN LONDON

This time of year is one of the most exciting in the art scene of London, for the contemporary dance fans amongst us. There are some major festivals from May right into August.

The first of these festivals started at the end of April and has just finished: it was called Spring Loaded. I won't extend myself on it. It is a showcase of some of the best companies across the world, and also the best talent working in Britain. The highlights were Javier de Frutos's latest offering called *Grass*, an exploration of love. A man has to choose between his female lover and this man who is trying to attract him away from her. Another interesting company, CANDOCO from Canada was also featured. This is a very interesting company with seven dancers, three of them in wheelchairs. The result is strongly emotional and thought-provoking. If you have a chance to catch these people, go for it.

There is lots more coming up, starting this week. *The Turning World* festival at the Place Theatre and the Royal Festival Hall, for a start. This is a showcase of European companies, this year mainly concentrating on Belgium and Portugal. Four choreographers, all based in Lisbon, are here with their latest work. The best two are Paulo Ribeiro on 22nd and 23rd May and Vera Montero on 17th June. There are two must-see companies from Belgium, *Rosas* on

22nd May, ie tonight, and *Les Ballets C de la B* on 12th and 13th June. *Rosas* is the creation of Anne Teresa De Keersmaeker; her style is very different and quite difficult to relate to at times but, in the end, immensely rewarding. *Les Ballets C de la B* are Alain Platel's ideas. I think that this guy is one of the most brilliant choreographer-directors around. His ideas defy anyone's imagination, and the results are always so inventive, hilarious and important. This year he's presenting "*lets op Bach*", with nine dancers and a chamber baroque orchestra. He is one of the rare breed that manages to take dance onto another level by mixing it with other artforms.

Finally, for those of you who will be here over the summer, the Royal Festival Hall continues its Dance and Performance programme. Don't miss Trilok Gurtu, the jazz percussionist who will be playing from his brilliant new album, on the 25th July.

If you need anymore information about any of these events, come into the office and ask Julia. Watch this space from now on if you like contemporary dance. There will be lots of reviewing going on.

D.

CLEANSED

Royal Court Theatre

I don't really know how to start this review. *Cleansed* is one of those plays that keep you thinking for a long time. I have to say it: this play is fantastic.

Let me explain the story a little. The scene is set in an university, although no details are really given in the text. The beginning of the play is a succession of extremely strong scenes that actually make one feel quite nauseous. That feeling only lasts a couple of seconds, however. The characters are all the 'undesirables' of our society, looked after by Tinker, a "doctor" who is more like a hardcore sadist, inflicting the most degrading treatment onto his patients. He escapes all this by going to see the local stripper.

Some of the worst atrocities are committed to the sound of a musical box. I'll let you imagine the effect of that. The recurring theme, especially between boyfriends Carl and Rod, is trust or the lack of it. Carl wants Rod to give him his ring as a vow of commitment, but ultimately betrays him. All of these people are trying to survive in these awful conditions through love: this gives rise to some very tender and touching situations that beautifully clash with the violence of their daily lives. Grace starts teaching Robin how to write in a lovely scene of innocent love, which in the end has disastrous consequences.

The director, James Macdonald

(he also directed Sarah Kane's debut play *Blasted*) does marvellous work using some great images to represent the violence. Together with the designer, they have created everyday settings with a particular context, but that could be transposed anywhere. It is all extremely clever and gives the play that added impact. The text itself is very elliptical with not a single word is wasted, making for a sense of concentration and importance. The actors have a very strong role in their physical presence, talking as little as possible, and letting expressions and movements do the rest. And this totally works.

Morally speaking, *Cleansed* is hard to watch. One does feel like one is intruding on something, but isn't that an exciting feeling? The play is a challenge to everyone; is Sarah Kane just showing us a slightly exaggerated view of our mirror image to make us react? I will say it again: this play is fantastic, one of the landmarks of these past years in the same vein as *Trainspotting* and *Shopping and Fucking*. It comes as some sort of revelation and makes themes like incest, homosexuality and abuse seem less distant. I urge everyone to go and see it even if it sounds repulsive. It is a lesson in theatre and can change quite a few things in one's life....

D.

I PUGNI IN TASCA

ICA Cinema from 29 May

This film (*Fists in the Pocket* in English) didn't disappoint me in the slightest. It is a powerful drama about a completely dysfunctional family, with 3 epileptic children, Giulia, Leon and Alessandro, a blind widowed mother, and a young man, Augusto, struggling to support his family whilst trying to remain sane. Giulia is jealous of her brother's ability to attract love, and sends his fiancée, Lucia, anonymous letters and hate mail. She has an almost incestuous relationship with her brother Alessandro which is always hinted at, never described explicitly. The second brother, Alessandro, decides to help his brother by murdering the rest of his family, thus

enabling him to build up a better life in the town with his fiancée. The story deals with the gradual realisation of Alé's actions by his sister and brother.

This is a harrowing and poignant account of the collapse of a family. Filmed in the sixties in Italy in the hills above Rome, it has recently been re-mastered, and is being shown at the ICA later this month. The director, Marco Bellocchio, is Italian and this was his debut film. When it was first released, this film caused controversy over its portrayal of a collapsing family unit, in particular over the blind and therefore helpless mother. In Italy at that time, the family was seen as integral to the

fabric of Italian society, with the mother as a central Madonna-esque figure, holding the reins of power in her calm and efficient hands. This film can be regarded as an example of the late neo-realism school of film-making, with professional actors used instead of amateurs due to its content, and graphic portrayal of collapse. As in many Italian neo-realism films, it can't have a happy ending.

The acting, direction and cinematography are all flawless and, despite the film being in Italian, it is an enjoyable experience. The actresses are all extremely beautiful, classy-looking Italian brunettes, elegantly dressed. Think of Sophia Loren in any of her films, brown

hair beautifully set, with her sunglasses and side-long glances, of the girls in *La Dolce Vita*, even think of Audrey Hepburn in *Breakfast at Tiffany's*, and you will have the look.

It is worth going to see this film, because it shows another slice of life, one that will make you very glad that this is not your family. It is not an easy film, many of the ideas are extremely disturbing. For non-Italian speakers, it has subtitles, so there is no excuse for not seeing it.

Julia H

ICA cinema, The ICA, The Mall, SW1, £1.50, Tube: Charing Cross



DIVERSIONS FOR THE NEXT SEVEN DAYS

events

radio
& TV

music

film

arts

clubs

"Spirit of the Rainforest"

An exhibition of paintings by Lyn Woodger Grant. Central Library level 1 til 20 June.

Hedonism

The chunkiest club tunes in the main room, plus special guests **The Electric Cafe**. Free B5 9pm, £1.

Invasion: Earth

9.30pm, BBC1
What damn fool decided that making British sci-fi was a good idea. The famously wobbly sets of the past (anyone seen Blake's 7) should have been a warning that alien action in the highlands was going to look daft.

My Life Story

+ Wireless
Garage, N5. £8.
Animals That Swim
+ Avalaunch +
Monsoon Basoon
Plum @ Water Rats. £5
Richard Davies
+ Neutral Milk Hotel
+ Tim Keegan
12 Bar Club, £6.

Blues Brothers 2000

- They're back, singing, dancing and blowing things up as well as ever.

Virgin Trocadero

12.20, 3.10, 6.00, 8.50
UCI Whiteleys
12.00, 3.20, 6.10, 9.00
Virgin Fulham Road
1.00, 3.40, 6.20, 9.00

Rent

The amazing new musical at the Shaftesbury Theatre, book now to avoid disappointment. Tickets are only a tenner, and worth every penny. Shaftesbury Avenue, WC2. Nearest tube: Holborn
From: 7.30pm

DJ CAM Soundsystem @ The Bluenote

Hoxton Sq. Four Deck Hip-Hop Extravaganza From France's Major Playaz DJ Cam, DJAM & DJ Science: Their Only London Dates This Year. Heavy Bass & Sweet Instrumentation. 9.30pm-5am. £10

OpSoc proudly presents

"The G&S marathon" from 11am Saturday to 6pm Sunday. All lunatics welcome.

Standing Room Only

England v Saudi Arabia live on the big screen. From 12.30

Saturday Night Fever

9pm, BBC2 ★★
John Travolta stars in what was originally designed as a warm up for his larynx wabbling and pelvic activity in Grease. Unyielding, wall-to-too Bee Gee's fail to lighten what's actually a fairly gritty storyline.

Smashing Pumpkins

Shep Bush Empire
£17.50
My Life Story
+ Wireless
Garage, N5. £8.
Richard Davies
+ Neutral Milk Hotel
+ Tim Keegan
12 Bar Club, £6

Deep Impact

- Effects laden impending disaster flick. Morgan Freeman stars.

UCI Empire Leicester Sq.

12.00, 3.00, 6.00, 9.00
Virgin Hammersmith
12.30, 3.20, 6.00, 9.00
Odeon Marble Arch
12.15, 3.15, 6.05, 8.55

Anish Kapoor

This reclusive, media shy artist offers a Zen-like experience at the Hayward Gallery, South Bank, £3.50
Nearest Tube: Waterloo

Essential @ The Brixton Academy

3 Arenas covering Techno: Carl Cox, Jeff Mills, Josh Wink + more. D&B: Groovrider, Peshay, Fabio, Hype + more. Big Beats: Punk Roc, Dub Pistols Adam Freeland + more. 9pm-6am. Tickets in Advance £20 + bf

Monaco Grand Prix

12.50pm, ITV
The circus moves on to what is, by definition, the most exciting stop in the Formula One calendar. Even the sight of hundreds of smug millionaires on pointlessly huge boats can't spoil the fun of a hideously difficult circuit.

Alice Cooper

+ Backyard Babies
Astoria, £15
James Taylor Quartet
Forum, £12.50
Roni Size + Bentley Rhythm Ace + Monkey Mafia + + + + +
Brixton Academy, £20.
Universe98 consolation gig.

Liar

- Tim Roth stars as a murder suspect playing mindgames with his captors and the lie detector

Odeon Kensington

7.00
ABC Wardour Street
6.00

Trainspotting

You've seen the film, now see the play, it's more shocking. The Man in the Moon Theatre, Kings Road, Chelsea. Go through the pub. Pay what you can tonight....
From 7.30pm

Trade @ Turnmills, EC1

Techno & Garage
4am-1pm £12 Info: 0171 494 2998

Fevah @ The Tube

Falconberg St, CharingCross Rd. Hard House & Trance

Space 1999

6.25pm, BBC2
Sci-fi doesn't come much more kitsch than this. Gerry Andersen's first real-life project impressively manages to have worse effects and more wooden acting than Thunderbirds. Seventies retro the way it should be.

Alice Cooper

+ Backyard Babies
Astoria, £15
Lee Scratch Perry + Augustus Pablo + Asian Dub Foundation + Dreadzone + Transglobal Underground + + +
Brixton 3pm - midnight. £20.

Sliding Doors

- Gwyneth Paltrow stars in a multi-dimensional comedy.

Virgin Fulham Road

1.50, 4.10, 7.00, 9.15
UCI Whiteleys
12.45, 3.30, 6.00, 8.30
Virgin Hammersmith
3.40, 6.10, 8.30

Cleansed

The shocking new play by Sarah Kane at the Royal Court Theatre. 10p benches subject to availability (from 6.30pm, day of the performance), all other seats £5. St Martins Lane/WC2 Nearest tube: Leicester Square
From 7.30pm

La Costa Nostra @ The End

Bank Holiday Special, Lunch Of Ibiza '98' Main Room Spoony, Mickey Simms, E.Z, Odyssey & Dexter. 2nd Room Norris Da Boss Windross + more. 10pm-4am. Ladies £8 / The Rest £10 Info: 0958 378 545

STA Bar Trivia

The most useful test you'll take all week. Win £50 or a crate of lager. Starts 8.30pm.

The Jack Doherty Show

11.05pm, C5
Just when you thought C5 had finally hit the bottom of the barrel, they go one step lower. Jack Doherty - undisputed worst chat show host ever - is on holiday, so C5 have brought in Melinda Messenger to present.

Tanita Tikaram

+ Olive
Amnesty International @ Mean Fiddler. £7.

Lolita

- Old bloke shags young girl remake, starring Jeremy Irons.

Odeon Kensington

6.00, 9.05
Warner West End
11.40, 2.25, 5.20, 8.20
Virgin Haymarket
2.00, 5.30, 8.25

Sweet Charity

A revival of the 1960s musical with Bonnie Langford as Charity. At the Victoria Palace Theatre, Victoria St., W1. Nearest tube: Victoria. Tickets: £15-£30

Earth, Wind & Fire @ Colosseum Bar

12-18 Crown Hill, Croydon. Last Tuesday Ever Month with Jason Kaye, Mike 'Ruff Cut' Lloyd, Steve B, Ray Hurley, H.D. 1 10pm-3am Ladies £5 all night. Gents £6 b4 11pm £8 after. Info 0956 811159

XS

Midweek mayhem. 8-12. Free

The Big Match

10.40pm, ITV
With just a fortnight to go before the World Cup kicks off in France, England take on Morocco. Huddle urgently needs to finalise his squad, after the ups and downs of the last three warm-ups.

Gomez

+ Placebo
+ Idlewild
Shep Bush Empire
£7 This will be a GOOD gig
Symposium + A
Astoria, £7
Audioweb + Dust
Junkies
Alleycat, Reading, £7

Scream 2

- Return of the ironic slasher movie, starring Neve Campbell.

Odeon Kensington

9.30
Virgin Trocadero
3.45, 6.20, 9.00
Warner West End
12.50, 3.30, 6.10, 8.50

Young Americans 2

A series of modern American artists, as change from over-hyped Brits. Jessica Stockholder's work is outstanding. The Saatchi Gallery, 98A Boundary Road, NW8, £2
Nearest Tube: Swiss Cottage

Swerve @ Velvet Rooms

Charing Cross Rd, WC2 Upfront D&B, Resident Fabio
10pm-2.30am. £6 / Nus £4. Info: 0171 734 4687

Da Vinci's Cocktail Night

Kick back and relax; the weekend starts here.

Countdown

4.30pm, C4
How come, despite a decent set of A-level grades and two years at one of the best universities in the country, I still can't get anything longer than five letters? Damn this College and all that it stands for

Gorky's Zygotic Mynd

Dingwalls. £7.
Ash
Shep Bush Empire. £11
Ultrasound
ULU, £7.

The Big Lebowski

- Classy, funny, brilliantly made. Must see.

Virgin Hammersmith

8.15
UCI Whiteleys
6.20, 9.10
Warner West End
1.00, 3.50, 6.40, 9.30

Comelia Parker

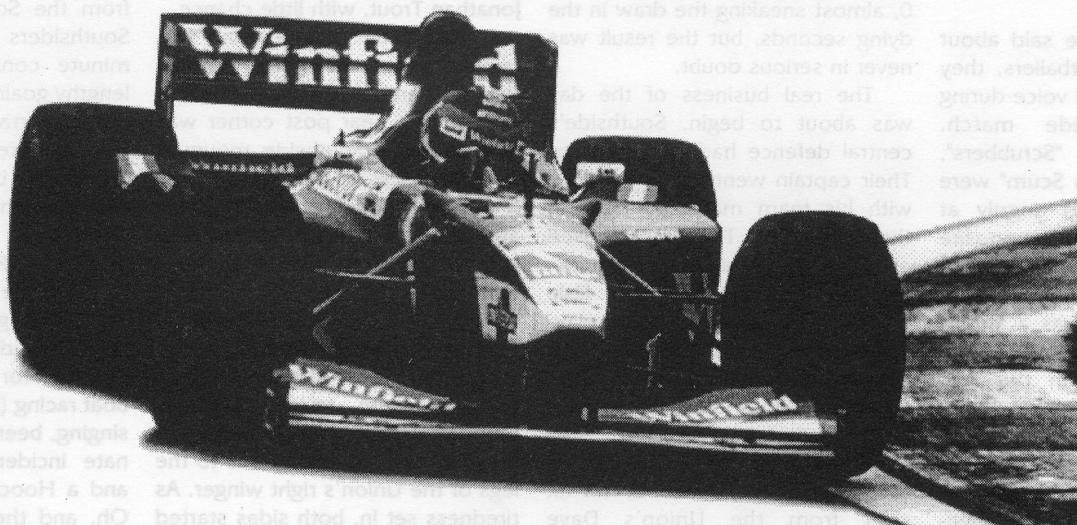
A retrospective of her work, with her objects in limbo, in a dreamlike state. See over-indulgent review next week. The Serpentine Gallery, Kensington Gardens, SW7, free, very close, go in your lunch-break.

House & Garage

Explosion @ New Scenarios Club, 178 NewCross Rd, SE14 Resident: The DJ Dexter + Feat on Rotation The Hit Squad (Upfront 99.3FM) Risky, Para, KCK, JayDee. 7pm-2am. £5 b4 11pm more after. Info 0171 732 0777

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



"You're Going Down with the Bookstore!"

"We serve beer in proper glasses! We serve beer in proper glasses!"
"Our girls are better looking! Our girls are better looking!"
"What's it like to, what's it like to, what's it like to serve crap beer?"

Whatever else may be said about Southside's male footballers, they were certainly in good voice during the girls' five-a-side match. Banners emblazoned "Scrubbers", "Peasants" and "Union Scum" were produced and waved angrily at their counterparts on the opposite touchline. They would have their say later.

The match itself was a largely one sided affair. The Union Staff's girls broke forward in the first minute allowing Amy Seal to score, and remained solidly camped in the Southside half. On the rare occasion that the ball found its way into the Union's half, the Union selection policy of picking girls on their ability to run and quite often kick rather than their appearance in

tight shorts seemed increasingly wise. Thanks to some fine goal-keeping and downright hilarious refereeing from baldy Southside regular Martin Ramsey, the Prince's Gardens mob kept the game at 1 - 0, almost sneaking the draw in the dying seconds, but the result was never in serious doubt.

The real business of the day was about to begin. Southside's central defence hadn't turned up. Their captain went round pleading with his team mates to put out their cigarettes. The Union looked as if they might have been practising. It all started looking a little ominous. None of the Union players were wearing sunglasses, and the possibility that they were taking the whole thing seriously started becoming horribly real.

A goal from the first attack set the tone for the match. A mis-hit shot from the Union's Dave Wharton went sideways from six yards, stranding the already committed goalkeeper allowing Ian

Richards to tap into the unguarded net from close range. He scored again soon after; a right wing cross found him unmarked on the back post, and his low volley left Southside's keeper, Felix's own Jonathan Trout, with little chance.

Neil Eady got the third five minutes before half time; the ball forced over the line from under a foot after a near post corner was not cleared. Southside mounted several attacks of their own, mostly through midfielder Nick Helliwell and winger Alan Ross, but the final ball to the front two was never quite up to scratch.

A tactical switch at half time by Southside evened the game up thoroughly, with Charlie Cunnell bringing steel to the central defence and Mike Peachment bringing some lovely bruises to the legs of the Union's right winger. As tiredness set in, both sides started making chances, but solid goal-keeping at both ends denied any addition to the score until ten min-

utes from full time, where an unfortunately deflected clearance fell to the feet of the Union captain Gerry Donahoe, who turned and blasted home from six yards unchallenged, despite justifiable claims of offside from the Southside defence. The Southsiders almost scored a last minute consolation goal after a lengthy goalmouth scramble involving late arrival Gareth Parry, fresh from a mere 48 hour stag party in Edinburgh, but were denied once more by the safe hands of Seb Norager.

James "Ref" Vallance blew the final whistle to signify a comfortable four goal victory, and the teams trudged off to Prince's Gardens for post match gloating, boat racing (Southside 2 - 0 Union), singing, beer fights and an unfortunate incident with the barbecue and a Hooch bottle full of petrol. Oh, and the Southside girls were better looking.

A Nice Cup of Tea

IC CRICKET II v ST GEORGE'S II

It was a surreal scene amidst the debris in Beit quad at noon on Sunday, no hail, no rain, not even any wind and a full complement of players. In fact we were so surprised to have eleven men that we left Andy behind. Instead of doing the sensible thing and awaiting our return in the bar he ran behind the minibus for a good 15 minutes, while we scoured the South Kensington streets. Nice to see a bit of desire to play though.

Upon arrival we were greeted by the opposition informing us that they had been bowled out for 21 in their last match. This was treated as sneaky gamesmanship, after all their firsts had lost only narrowly to IC firsts in the ULU cup final last season. The captain won the toss and put them in, electing to open the bowling with a leg spinner. They hadn't been joking, we bowled them out for 10, even after the opening bowlers had been taken off. Three wickets apiece for Nim, Alex and JP. 10!! Even Mike

Atherton averaged more than that in the West Indies!

Our batting was less imposing, but so was their bowling and we soon rattled up 101-9 declared, most of the runs coming from Gopi. Then they had another go and this time got 47 against our part time bowlers. Rushi took a fantastic five wickets and IC seconds had a famous victory made all the more unbelievable by the superb weather and the fact that for the first time in living memory IC didn't drop any catches.

The opposition were a great bunch of blokes and their teas were fantastic, ice creams, what luxury. We are therefore going to have another match, but this time with mixed teams, if IC can find half a dozen girls. No experience, or skill necessary, because George's don't have any. If there is anybody interested please e-mail Peter (p.franke@ic.ac.uk), or Andi (a.ferguson@ic.ac.uk).

10 runs, fancy a cricket team getting a football score!

SHOOTERS TAKE THE CUP

After the Materials department scored 24/24 for teaching quality a final year student proves they really are the best by winning the West Kent Rifle League Presidents Cup. Jon Mc Cartney beat over 50 other rifle shooters to take the cup with his best ever performance by far. Mark Carter came a creditable 4 and some good scores were put in by the other shooters from IC with our top lady, Neela Das gaining her first ever standards medal.

Jon refused to be interviewed by "Felix" having signed a deal with "Channel One News" said to be worth as much as £5 for his exclusive story. However, he will be parading around the campus in an open topped bus showing off his cup just as soon as he gets it back from the pawnbrokers. It can be reported that none of the IC shooters failed the mandatory drugs test and even Jake Thorne had more drugs than the minimum specified amount. All that training in Southside on a diet of Caffreys and pork scratchings really has paid off this year with two cups and a dozen standards medals to Imperial College Rifle and Pistol Club's credit.

FORMULA 1 PIT STOP CHALLENGE

The Andersen Consulting Pit Stop Challenge takes place on Friday 29 in Beit Quad, allowing teams of students to get their hands on a Williams Formula One car. The wheel changing exercise is a competition for mind and body, involving teamwork and logical thought, qualities that have made Andersen one of the world's leading business consultants.

For the past 3 seasons, Andersen Consulting have been in partnership with Williams, using their skills to maximise Williams' excellence in the field of motor racing. In these three years, Andersen has helped Williams assess it's current position, identified future business opportunities, and developed a winning strategy.

If you want to be part of the Pit Stop Challenge, apply at the Union Office by Wednesday. No applications to take part will be accepted on the day. If you think changing wheels sounds too much like hard work, then there'll be a giant scalextric, plus a barbecue and the bar will be open all day. Andersen Consulting will of course have a graduate recruitment stand on the day.