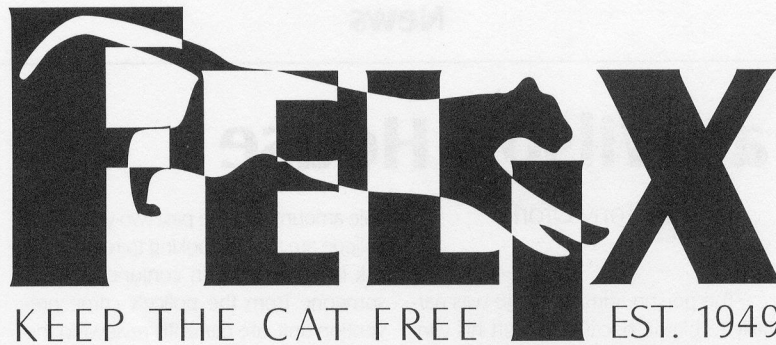


9
November
1998



Issue
1125

The Students' Newspaper at Imperial College

Meningitis Claims IC Student

By the News Team

Meningitis tragically claimed its first IC victim on Wednesday 28 October. The first year medic was admitted to St Mary's Hospital that morning and died in the early evening. The depth of shock throughout IC has been reflected in university campuses nation-wide as the dangers presented by the lethal bacteria hit home. The funeral took place on Saturday 31 October and was well attended by numerous students and college representatives.

After spending only one night of the preceding week on college premises, the student was found to be unwell on Wednesday morning, complaining of a headache and stiff neck. Within ten minutes of the discovery, the hall warden requested an ambulance under instruction of the health centre. On admittance to St Mary's many of the other symptoms of meningitis developed.

The loss of life has truly been a cruel blow to the college and has overwhelmed many; a re-app from the individuals hall commented "he was really

calm and quiet, very smiley and friendly". Chris Edwards, Principal of ICSM, told Felix "We are all very upset at his death. This is a real tragedy."

The hall warden concurred; "He was a friendly and popular student and the shock of his loss will be felt by many of his friends in hall, in the medical school, throughout College and at home. Our thoughts are with his family at this time." He went on to pay tribute to the hall community; "I'd like to thank my sub-wardens, re-apps and all the students in the hall for their thoughtful and mature response through this difficult time."

The college has duly activated its newly constructed response regime. The system takes into account the retrospective advice from Southampton and Cardiff, both of whom have experienced outbreaks. Government recommendations formed the basis of the action plan, which details the network of communication, along with a chain of responsi-

bility that takes effect in the event of a suspected case.

"People have to continue to think about meningitis until the spring," was the precautionary advice from Dr Irene Weinreb, Director of Clinical Services at the health centre. There has been a concerted effort within the college to allay students' fears through education and avoid a potential wave of panic, which has for the most part been successful. A small minority of students have returned home as a result of recent events, but it is believed these actions were instigated by the parents. Dr Weinreb was keen to appease worried parents, but discouraged their late night phone calls, which only serve to cause disruption. The ICSM Principal described his conference with the hall's students, explaining "I told them to speak to their parents and let them know what had happened. It is important to understand why it is not appropriate for students to go home,

even though that may be an understandable reaction. The college has a policy for dealing with meningitis. It is much more sensible for people to stay at college where we have the best possible knowledge and understanding of the situation. At St Mary's Hospital we also have, right by us, a national centre for dealing with meningitis."

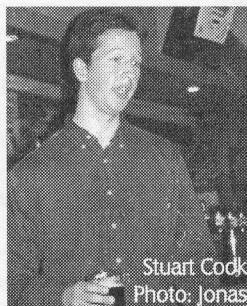
The college has extended its condolences to the family and is prepared to provide support for them and its students. The warden has maintained contact with the family and the way in which he has dealt with the situation was commended by the ICSMU President, Wade Gayed, as "absolutely brilliant".

Edinburgh and Newcastle have taken an especially keen interest in the developments at IC due to similar, though less grave, cases at their campuses this term.

Facts about Meningitis on Page 2

Mundane Hustings Hassle Cook

By David Roberts



views of the teams concerned.

Asked at the Charing Cross hustings about the future of IC's three sports grounds, Mr Cook responded that "I believe we can keep all three". When asked which of the three he would get rid of if forced to decide, he replied "the smallest one" - which in practice would mean Teddington, the ground formerly home to St Mary's. By Wednesday evening, however, he had toned down this response, stating that it is "not a decision I can take right now".

Looking at the suggestion that the Union should form a separate "Athletics Union" to administer sports clubs - an option which could result in increased funding for sports - Mr Cook stated that he would favour such a split. When asked if that would mean a concerted effort on his behalf to push ICU Council in that direction, he simply replied "I guess so".

These hustings could, however, prove academic, as suspicion is growing that Mr Cook may withdraw his candidature. Thursday's meeting of ICU Executive was asked to approve Mr Cook's request to be allowed, if elected, to take every Wednesday afternoon off, so that he can continue his membership of the football team. Although he refused to be drawn into a direct answer on the subject, expectations run high that if they refuse his request - as widely predicted - then he will withdraw from the election.

Voting, if happening, takes place today and tomorrow. Ballot boxes are open from 10 - 5; results are announced on Tuesday evening in DaVinci's.

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The prospect of an easy victory for Stuart Cook in this week's elections for Deputy President (Clubs & Societies) has been thrown into doubt after a dubious showing at last week's hustings.

Although poor turnouts at both the South Ken and Charing Cross campuses produced inconclusive results, Mr Cook faced a much sterner test from the assembled crowd at St Mary's on Wednesday. The proceedings were topped-off by Mr Cook's admission that after five years of his materials degree, he had decided to run "because I'm a bit bored".

Most questioning concerned the future of the Medical teams in sporting contests. Mr Cook had clearly done his homework, explaining the current situation regarding the BUSA and UL entries. When questioned, he explained that "whilst ideally the Med School and IC would enter as two separate teams, that's just not going to happen because we're all one College". For non-sporting teams, however, he did pledge to listen to the



Theft at Wilson House

By Tony Ofori

On Thursday 22 October a student living in an IC hall of residence was the victim of a burglary. The incident happened between 8:30pm and 11:30pm and left the third year student without his stereo and missing some clothes.

He usually kept his £1,500 laptop lying on his desk but luckily he had lent it to a friend that week. Also the mini-disk he had purchased the day before was left untouched in his draw. Unfortunately that was where his luck ran out. The incident occurred only four days after the student had moved into halls. He had been looking for accommodation since the beginning of term and was supposed to be temporarily housed in Wilson Hall for two weeks.

The thieves made off with a stereo-system, CDs, clothes and a bag; property with a total value of about £600.

The student, who wishes to remain anonymous, telephoned the police, and notified the sub-warden, who called Sherfield security immediately. By the next day signs were put up in the hall of residence and the police sent around someone to take fingerprints, but they did not find anything unusual.

The individual still feels slightly insecure at times but his transfer to a different room has helped him to overcome the trauma. He commented "I thought this might happen to me in a flat but not in halls". He is frustrated at the situation and feels "it could have been avoided". The student insists that a security camera installed to monitor the first floor windows would act as suitable deterrent for

burglars.

The person admits that he was partially to blame because he left his window open. This along with the fact that the flat roofed houses that back on to Wilson Hall provide someone with easy access is a welcoming situation for opportunist burglary.

At the moment the student is going through the time-consuming task of making claims to the insurance company. His advice to any student in hall of residence is that they should take out additional insurance if they have very expensive possessions in their room as basic insurance only covers items up to a total value of approximately £600.

Ken Weir, chief security officer, said that to avoid such incidents students in halls of residence should lock all windows and doors since they do have locks fitted to them. He added that as of late such burglaries have been very rare. Students should be aware that the problem does exist, but should not become paranoid about it.

In response to the issue about security cameras Mr Weir pointed out that CCTV is effective but they are limited in the area that they can cover by cost and privacy. If installing a camera means that residences from the surrounding area feel a violation of their privacy has occurred, then the camera has to be removed or re-sited. Referring to Wilson Hall, the chief security officer also stated, "security has increased by a consider-

able amount over the past two years" and college are always "looking to reduce the risk of crime". He, in conjunction with someone from the police's crime prevention unit, are currently reviewing the situation around Wilson House.

Just before the beginning of term another similar burglary was reported at the same Hall. The items that were allegedly taken were not as expensive as this occasion but nevertheless the two incidents do share some similarities. As yet no connections have been made between the incidences, and the matter is the subject of an ongoing investigation.



Issue 1125

9 November 1998

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RAG Week Postponed

By Gareth Morgan

Following the difficulties of finding a location for

the RCSU Beer Festival, this year's RAG week has been rescheduled for the end of January, to coincide with the Medics' RAG. It is hoped there will be some joint activities, as well as separate ones. The beer festival is currently searching for a suitable venue, although Dave Hellard is attempting to rectify the situation. Targets are currently been set for RAG week. Part of the reason for the postponement of RAG week has been that the new RAG chair, Sarah Coburn, only took over four weeks ago. However, plans and volunteers for fundraising events are begin-

ning to come together.

RAG organises charity events throughout the year, not just during RAG week, as demonstrated by Sunday's collection for the Poppy Appeal in Cambridge. Ms Coburn said that she didn't want RAG to be entirely focused on one particular week, or on the five charities which will benefit from that period: Shelter, Imperial Cancer Research, Avert, Trinity Hospice and IC Community Action Group.

Anyone interested in helping with any aspect of RAG should email sarah.coburn@ic.ac.uk, or go to the RAG office (above dB's) at lunch time.

Meningitis: What to Watch For

By Brett Donovan

& Andy Ofori

The college has executed the task of informing students of the facts of meningitis admirably; unfortunately recent events have made it necessary to ensure that everyone knows what to look out for.

What are the different types?

There are two types: Viral and Bacterial, whilst viral is the most common it is unlikely to be life threatening. Bacterial meningitis is quite rare but may be very serious, there are two types of bacterial meningitis: meningococcal and pneumococcal. In addition the bacteria can result in septicaemia.

How is bacterial meningitis spread?

Many people carry the bacteria in the back of the throat. Whilst the bacteria can

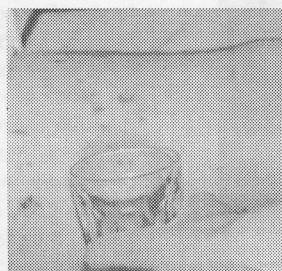
be spread by kissing, sneezing and coughing it is weak outside the body. After exposure symptoms usually appear after 2-10 days.

What is the prognosis?

If diagnosed early and treated rapidly then a full recovery is likely.

What does meningitis do?

It inflames the tissues that cover the brain (meninges) and spinal cord. The same bacteria responsible for inflammation of the meninges



If a rash appears under the skin which doesn't fade when pressed (most easily tested using a glass), call a doctor immediately, as this is a symptom of septicaemia.

are also responsible for the variant meningococcal septicaemia, which causes bleeding under the skin.

Can I develop meningitis?

The risk of developing meningitis is very small, even if you have been in direct contact with a diagnosed case. The causal bacteria is carried, in fact, by approximately 10 percent of people. There is still a risk, however, and it saves lives if you are aware of the symptoms.

What are the symptoms?

The symptoms are similar to flu in many respects, but symptoms get progressively worse very rapidly. Symptoms include; vomiting, fever, severe headache, joint pains, aversion to bright lights, lethargy, confusion and fits. In addition to this rashes appear during septicaemia. It is important to note that not all the symptoms may be present.

What do I do if I think I have it?

Don't panic, check the symptoms, and get medical help as soon as possible. The health centre has open clinics every day from 8.30 to 10am. In the evenings and weekends you can phone the emergency number, 0171 584 6301 (internal 49375).

In brief...

LSE Referendum Result *Dodgy Accommodation*

The result of the LSE referendum on whether or not to leave ULU was a conclusive 'no'. Almost one thousand votes were cast, with over 60% of those who voted choosing to remain part of ULU. Given the vague wording of the referendum, which details no immediate plans for the split and lays down several conditions that must be met before LSE would leave ULU, many observers had expected a 'yes' vote.

The Royal Academy of Music Union has been approached by a pushy bloke who is trying to offer accommodation for about £30. Needless to say the whole situation seems a bit dodgy. His name is 'Michael' and he appears to be targeting students' unions. Anyone who comes into contact with this man should avoid having any dealings with him, and report the incident to Felix or ICU.

E-mail Change

Microsoft Outlook is now providing the main email service throughout college, following changes made over the summer vacation.

Whilst departments which provide their own email servers, such as Computing, are unaffected by the change, the majority of staff and students are now using Outlook, along with Union Clubs & Societies' email accounts.

Via Outlook's WWW interface, at <http://outlook.ic.ac.uk/>, email can be reviewed and replied to from any computer on the Internet.

Although CCS encourages everybody with a Outlook-based email account to switch to using Outlook, POP3 compatibility is retained for other industry-standard mail clients, such as Eudora or Netscape. Problems have arisen, however, due to users having to change rarely-touched settings. Where departmental assistance was offered, problems were short lived, but some Union clubs are still not able to read their email.

Anyone still having problems should contact the CCS help desk (ccshelp@ic.ac.uk or x49000).

Socialist Worker Protest

Members of the IC Socialist Worker Student Society were demonstrating against university tuition fees outside the Science Museum on 30 October. Six students handed out flyers, collected signatures for a petition and sold copies of Socialist Worker. Robin Pitt, the group's leader, said "We at SWSS are sickened by the Government's attempts to make University education the preserve of the elite. If we want the kind of science and development displayed in the Science Museum to continue, we have to be prepared to pay for the education of our future scientists."

SWSS are supporting the national demonstration against tuition fees, at the University of London Union, on the 18 November.

Con-man in Town

A con-man is travelling around students unions, posing as a Spanish student who has been robbed of all his possessions. He visited Cardiff University Union on Tuesday 20 October where he managed to obtain money, a meal, a bed for the night and bank details of some of the students. He is approximately 5'10", overweight, with dark hair and was wearing jeans with a blue/green sweatshirt, and claims to speak virtually no English and complains of being robbed of all his money and documents whilst asleep on a train. He stated that he is an Erasmus student travelling from Holland. The police are aware of his activities and he was last seen in Exeter.

Get a Job!

Words to fill even the hardest student with dread. But don't worry, your union is here to take away some of the strains of milkrounds and traipsing round London, because at Imperial the companies come to you.

Imperial College Union runs the biggest independent Careers Fair in the country, and this year it's even bigger and better with 47 world leading companies attending. The Careers Fair takes place on Wednesday 18 November from 11-4pm. All you need to do is make yourself presentable, turn up and turn on the charm - how easy can life be?

To help you get prepared, there will be a free booklet with brief details about each company, and some advice from the College Careers Service.

If you want to be really clued up then the Careers Service can be found in the Sherfield Building, Room 310 and it's open 10-5.15 Monday to Friday.

Fire in Union Toilets

By Ali Campbell

High spirits at the Union on the night of Friday 30 October turned into vandalism, when one of the men's toilets was set on fire. The blaze was discovered by Union stewards at approximately 12:30am soon after it was started and was quickly extinguished.

According to ICU's Ents and Marketing Manager, the vandal lined one of the bowls in the toilets near the main stairs with copies of *Felix* and *London Student*. Toilet paper was then placed on top and ignited.

The Ents and Marketing Manager described the protagonist's behaviour as "extremely irre-

sponsible and dangerous", and drew attention to the recent fire in a Swedish disco which killed sixty people. He also expressed his disappointment over the apathy of others using the toilets at the time, as none of them claimed to have seen anything suspicious. "You'd think people would notice someone strolling in with a load of newspaper under their arm," he concluded.

The person or persons responsible have not yet been identified.



The toilet after the blaze
Photo: Ali

Imperial College Sports Centre Season Passes

J.C. Student Regular User *want to save money*

Yes!.....Then why not purchase one of the following season passes

Swimming 3 Month Pass £12.50

Cost equivalent to £0.96p per week

Swimming 9 Month Pass £31.00

Cost equivalent to £0.79p per week

Swimming 12 Month Pass £37.50

Cost equivalent to £0.72p per week

Gym* 3 Month Pass £14.00

Cost equivalent to £1.08p per week

Gym* 9 Month Pass £35.00

Cost equivalent to £0.90p per week

Gym* 12 Month Pass £42.00

Cost equivalent £0.81p per week

Swim/Gym* 3 Month Pass £22.00

Cost equivalent to £1.69p per week

Swim/Gym* 9 Month Pass £55.00

Cost equivalent to £1.41p per week

Swim/Gym* 12 Month Pass £65.00

Cost equivalent to £1.25p per week

Season Passes offer unlimited use during normal opening times

For further details please enquire at the Sports Centre Reception

* Authorised Gym Users Only



An Uncertain Future for the NUS

On Friday 30 October a meeting was held at UMIST's Student Association on how student unions can survive outside the NUS. The event, discussed in *Felix* issue 1122, was somewhat under attended but nevertheless raised many interesting issues on the role and success of student organisations.

The meeting, organised by David Hellard (ICU President) and Sabih Behzad (UMIST Student Association President), resulted from talks between ICU and UMIST SA over the last few months, while UMIST was in the process of leaving the NUS.

One of the major reasons student unions are affiliated to the NUS is that they provide subsidised services, through their service provider NUSSL. As David Hellard put it, "if there's one thing stu-

dents care about it's prices of products." Ideally NUSSL and NUS should be split, separating the services from the politics, but this has been opposed by the NUS, aware that it would reduce their power. Outside NUSSL, however, unions can still find good deals and cheap services: ICU left the NUS twenty years ago and has

By Ed Sexton



David Hellard, Sabih Behzad and Nick Bibby stand united for the future

Photo: Ed

almost all products at competitive prices. "Local consortiums are a lot better way of getting things" explained Mr Hellard. Referring to the high cost of NUS affiliation, and the cheap deals ICU has negotiated, he commented "we don't have to pay to pay more".

Also present was Nick Bibby from Northern Services, a buying consortium that serves

non-NUS affiliated colleges in Scotland and the North of England. He explained that the affiliation fee for Northern Services was a mere £100 for the first year, dropping to £25 per year there after, substantially less than the thousands demanded by the NUS.

Messrs Hellard and Behzad have expressed interest in setting up a coalition of higher education student associations (CHESA), to "help establish the transition for unions that want to leave the NUS". Central to CHESA would be a removal of the vast number of policies that NUS currently pursue. As Mr Behzad put it, "there'll be no 'capital P' Politics attached in any way". It is hoped that another conference on surviving outside the NUS will be organised sometime in the future.

Evelyn Gardens Halloween Party 1998

Saturday 31 October saw dB's hosting Evelyn Gardens halloween party. The event was a successful mix of first years, fancy dress and frolics, not to mention copious amounts of drinking, helped by the complementary drinks included in the ticket price.

Tickets for the event sold out quickly, and this enthusiasm for the evening's entertainment was obvious during the night. As well as a good selection of dance music, which kept the crowd heaving (thumbs up to the DJ), games and competitions

By Ed Sexton

were organised for those present. An on stage boat race between the various halls was certainly one highlight of the evening, with there being some disagreement over the eventual winner. There were also prizes for the best

dressed lady and man.

A good atmosphere and strong crowd ensured that this was one of the best Saturday nights in the Union for a long time, even if it was a private function. Well done to the organisers, the Union and all those who attended.



Looking for a career that will suit you?

Careers Presentation, The Rembrandt Hotel, Monday 16 November at 6pm

If you want a lively and challenging career that will fulfil your potential while keeping your options open, Andersen Consulting can offer you an unparalleled range of innovative and flexible career opportunities. Imagine what you could accomplish at one of the world's leading management and technology consulting organisations.

Our clients recognise that Andersen Consulting offers the unique ability to align strategy with people, processes and

technology – an approach that transforms visionary ideas into successful working realities. You'd team with some of the most successful organisations – those seeking sustainable profound change, exploring new markets, leading their industries and creating their futures.

Come to our presentation at The Rembrandt Hotel on Monday 16 November at 6pm, when we'll tell you more about the dynamic, challenging opportunities at Andersen

Consulting. You can ask questions and have an informal chat with some of our people, from analysts up to partners, during drinks and buffet supper.

If you would like to be considered for an interview the next day, please submit an application form a week in advance to The Graduate Recruiting Department. Application forms are available from your careers service or call our recruiting helpline free on 0500 100189.

 Andersen Consulting



In Counter Attack of Estates

Dear Felix,

Following the letter by Ian Caldwell, may I congratulate you on the response. Where do these people from the Estates division come from and what on earth are they doing in such important positions at Imperial?

May I firstly remind Ian that although the sums of money involved in the environmental improvements are 'relatively small in terms of the £60 million of development' it is still £110,000, money not to be scoffed at. Furthermore, if the Estates division is so worried about 'unsightliness' of the campus, as quoted by Ken Young in issue 1123, why on earth did they allow the plans to go ahead in erecting the unsightly, if not slightly phallic monstrosity more commonly known as the 'temporary' boiler house? No wonder the college has such an 'appalling reputation' with the local planning committee.

If the local planning committees expect the Estates 'to act more responsibly', as quoted by Ian, then may I suggest that the Estate money would be far better spent in improving the student and staff facilities, such as the common rooms in the departments, or the appalling kitchen and living facilities in student halls, rather than on some flowerbed - aesthetically pleasing to the eye maybe - but not a lot else. After all, the college is for the students, staff and research, not for the birds and the bees - although some might like to think - or hope so. With Hyde Park just up the road, why do they want to invest in a small flowerbed anyway?

Well, I've had my sulk. I'm just glad that the Estates division isn't deciding my future.

Yours,

Ruth

What's This? A Petition?

Mr Editor,

Assuming that everything printed, theoretically, has to be approved by your good self, then no doubt you have noticed the recent succession of pieces that have been written about medics.

Medics are now an integral part of Imperial College, and as such one would expect to see the odd piece on medics every now and again.

However you and your budding journalists at Felix for some reason have decided to conduct what appears to be a systematic campaign, the result of which is the portrayal of medical students in a bad light.

Starting with your edition on the 2nd of October you claimed that the CXWMS union made a loss of more than £40,000, this coming from - "a source" - I seem to recall the tabloids also have similar proclivity as regards the use of these unnamed "sources". Further more, if my memory serves me right CXWNIS went out of existence on 1 August 1997, so please explain how a non-existent institution could have a union, I think you will find that the said event was organised by ICU @ Charing Cross!

Despite your failure to be a harmonising and positive influence on the relationship between medics and non-medics, you seem happy to proceed to the other extreme of worsening the situation by allowing elements such as the "Voice of Reason.... Simon Baker" in the same edition of Felix to exacerbate the situation, by being non too complimentary about our fellow medical students at Mary's Campus!

Your distinguished journalist, Andy Brown not having been able to think of anything interesting to write about (in true tabloid style) proceeded to put the proverbial foot in as regards the financial arrangements at the Charing Cross ball, specifically about the £85,000 supposedly spent and the £7000 on Champaign again in true News of the World style, the clear statement by the former Deputy president of the Union, Nick Carter, that only £600 was spent on Champaign was ignored because of course £7000 does sound better for the readers, never mind the truth! Suspect book keeping was also alleged despite the offer by Mr Carter to allow the books to be inspected, libelous if you ask me.

I and many others think that Nick Carter, and Andy Heeps did an excellent job for the union and the students and as such should be commended for their commitment and dedication.

Not satisfied by their earlier allegations the issue of October 26 continued in the same vein this time the Rugby Medics were on the receiving end of FELIX journalism.

You also couldn't resist mentioning the doctor who just happened to have worked at Charing cross hospital getting £500,000 for having an accident with a needle, your head line being rather complementary you forget that this must have involved great personal tragedy to spend 5 or 6 yrs at med school only to have to give it up!

All this was brought to a head by your sensationalist Tabloid style headline on your most recent issue, which at first sight seems to tar medics, this time with derogatory brush of racism well done Mr Ofori..... you don't seem to have noticed that the majority of students at Imperial are from the Ethnic minorities.

It is clear that FELIX staff hold medics in contempt, and I suggest you should modify this attitude as it doesn't help the

current undercurrent of friction that already exists between medics and non-medics

It is in every one's interest that we all get along instead of readers being amused at the expense of medics in a fickle excuse for journalism.

Mr Osa Emohare & the following:

Panorea Parha
Adello Pears
Philip K.H. Lee
A.R. Pearce
N. Waters
J.C.H. Andrews
V. Pryce-Jenkins
Elizabeth Dawson
A.J. Torbet
Vikas Jasoria
R. Veale
L. Arter
R. Bennet
R. Yella
A. Frampton
S. Fernandes
Ramadeep Ghai
V. Tippet
M. Deville
J. Rehman
A. Adjene
P. Periyasamy
S.Z. Nawaz
Ching Ching Cheung
Ania Assadi-Sabet
Eleni Melisseidi
Nkechi Inegbu
Frederick B. Jones
Debbie Saunders
Rh. M. Dyer
Iman A. Amir
Shazia Ali
Anne Tirtay
Kay Lawson
Anna Protano-Biggs
Shreelata Datta
Jason Cheng
Christina Hui
Angela Chaya
Kevin Mo
Louise Ma
C. Lee

Nurhayati Lubis
Reatha-Leigh Padmore
Sourik Raj Paul
Kareh Alibeyk
Derek Jan Christian
Tom Evers
Arani Pillai
Janaki Balasubramanian
Pratipal Kalsi
Rajesh Seth
Saibhar Joshi
Shankari Arulkumar
Marca Chamberlain
Julian Ahmed
Thirau Mari-anayagam
James Martin
Leonardo Noivzon
B. Millar
S. Brown
K. Gallagher
A. Fahmy
Angharad Lee
B. Xavier
A. Donalason
Abbas Rashid
J. S. Dhalival
Eldrin Rizal
Asim Safdar
Anthony A.
Theodoridex
K. Roe
N.A. Nauntin
Meryun
V. Sauren
S. Khalaque
Ranjana Due

Please see editorial

- Ed

Why I Should Have Been Shot at Birth

Dear Sir

I feel compelled into writing following comments made about Medical Students in the letters page of issue 1123.

I agree wholeheartedly with the comments made. I know several first year Medics, and they are so far up their rectal passages... [etc etc. - Ed]

So, what's the point? Well, the nub

of the issue is that while doctors are little more than sawbones and quacks, the real donkey work of modern medicine is carried out behind the scenes by chemists and medical physicists whose work is rarely acknowledged.

Yours piously

The Censors

You really are a small and twatty man/woman/men/women. Please read the editorial, if your brain allows you the luxury of reading. - Ed

The Return of Heeps

Dear Edward,

I had planned to maintain a degree of secrecy since my departure from office; however, your caption competitions, ICU Council and D Robinson seem to have scotched that idea. With reference to the latter two of the aforementioned articles, I shall restrain myself to this: the BUSA issue is one of the few subjects that stirs up debate within the College, and for ICU to treat it with anything less than the utmost urgency would be foolish; as for D Robinson, I can categorically state that I do not know that person at all, but I would like to thank him for over-rating my Presidency so publicly.

Last week I was asked by the ICSM Light Opera Society to represent them at an ICU Disciplinary Hearing. The alleged crime was one of putting posters on the lecture theatre wall of our brand-spanking-new, vastly over-priced greenhouse on the south of the Queen's Lawn. Upon removal of the offending items (secured with blu-tak and sellotape) great chunks of lecture theatre came away in our hard-working cleaners' hands, with only a week until Her Majesty raced through the building. The architect, Sir Norman Foster went ballistic, and consequently, a few Pro Rectorial ears were bent. Quite apart from the subsequent issue of senior College staff instructing the Union how to go about its business, it did make me wonder: did we really pay at least £80M for a building where the walls could not withstand a few blobs of blu-tak and strips of sellotape? My advice to medics and biologists is this: don't sit near a wall in that building without checking its stability first. Or borrow Simon Baker's hard hat if you do.

One of the more fortunate sides to the ICU Presidency is this: you don't have to go near a textbook during your time in office. Consequently, trips to the library are not really commonplace. So imagine my surprise when I visited the Central Library last week, clutching a list of medical references to read, only to be told that there were no substantial medical academic journals held on the South Kensington Campus. Fine, I thought, I'll



ask at the medical campus libraries. The result of my day was this:

I managed to find 20% of the references I needed, having been presented with an Inter-Collegiate pass to get access to the remaining 80%. And where could I find these obviously rare journals? UCL. This severely questions Imperial College's commitment to having a world-class medical school. Further questioning and probing brought to light the fact that the stocking of the medical section of the Central Library had been hindered for eighteen months by a bureaucratic battle between the College Librarian and School of Medicine staff. Well, that's great.

First IC asks Waterstone's to provide the UK's leading academic bookstore at this College, only to discover months later that following a takeover of Dillons, the company plans to reserve that honour for its new Gower Street branch. Then, the College's own supplies of books and journals are held up in a red-tape nightmare whilst UCL get the best libraries, books, and to top it off, get the same degree certificates as the rest of us. But that, I suppose, is another issue altogether...

Sorry - this has gone on. Congratulations on producing a top-quality newspaper. Good job.

With regards,

Andy

Comic Complaints

Dear Felix

Hi, I like reading Felix, especially the informative part about 'Around IC', 'Exhibitions', 'Computer Games' and the next events. But this comic... I mean this 'Outcast Ben' Comic was really dirty, but at least, if not anything else, it had an ironic touch or sort of. This week's comic is just crap, it isn't even funny and it definitely spoils Felix. So do me and other eager readers a favour and skip that f...ing comic, or if you have nothing better for this page, just leave it blank!

Yours sincerely,

R Ohlms
Mech Eng 4

Dear Felix,

I would like to add to the letter from the Disappointed Fan last week in questioning the taste of the comic strip featured two weeks ago. I'm really disappointed that you have resorted to deliberately including gross and offensive material in Felix just to get a response. I am particularly appalled at the derogatory words and images used to describe women in

that feature. Are you aware that the college has anti-discrimination regulations and that these cover written distributed material. I find the use of the word c*** as offensive when describing women as the word n***** would be to a black student. Racially offensive material is quite rightly intolerable in this university so please explain to me why sexually derogatory material is not treated in the same way!

Female students are a minority at IC and their rights and feelings should be considered in areas that they are involved in - this includes IC union and as a result, this paper. Felix isn't the top shelf men only paper of IC, kindly leave the smut for the locker room.

yours also disappointedly,

female student 4th year

p.s I don't include my name as in the past any women writing to comment on sexism in college has had anonymous replies calling them frigid, ugly, repressed etc printed the following week - rather proving their point!

Ok, you asked:

The cartoons are unfunny, cringeworthy and juvenile (these are the ones whose author seems nob-obsessed). Other than that, you are your usual self.

Cheers
Phil

I did indeed ask, and thank you for replying. As for the point that I shouldn't publish material "just to get a response", provoking debate and discussion is one of the aims of these pages (in this case what is the line between entertainment and discrimination). Given the number of people at IC who read VZ, the comic strips could be said to fall within the 'entertain the readership' criteria. Personally, I've never bought a comic. Anyway, point taken.
- Ed

Dedicated to Democracy?

Dear Felix

I was amused by the article about the LSE in Felix 1124. Did the students really go to the poles to vote?

With best wishes,

Yours sincerely,

Dr Bernard Lamb

Broadsheet Bias

Dear Felix,

I would like to draw attention to the bizarre stocking policy of the ICU newsagent. It seems that by 10 o'clock every day The Sun has sold out whilst stocks of The Telegraph are very healthy and The Times positively bloated.

Is this some underhand plot to suppress the tabloid readers of college? Sun readers of IC unite!

Andrew Carman
Chem Eng III

Deadline for letters is 12noon Wednesday.
Letters may be edited for length, but will not be altered in any other way. Letters need not be signed, but a swipe card must be shown when submitting anonymous letters.



The Week Ahead

Monday

Games Meeting 12.30pm
Film Meeting 1.30pm

Tuesday

News Meeting 1pm

Wednesday

Clubscene Meeting 3pm

Thursday

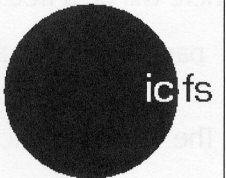
Books Meeting 1pm

Friday

Arts Meeting 12pm
News Meeting 1.10pm
Photographic Meeting 1.20pm
Music Meeting 1.30pm

Warburg Dillon Read

Warburg Dillon Read in Association with Imperial College Finance Society presents:



OPERATIONS TECHNICAL LECTURE

Wednesday 18th November
6:00pm
1 Finsbury Avenue, London

The challenges faced by the organisation during the recent merger of SBC Warburg Dillon Read and the Union Bank of Switzerland.

Entry through invites only.
Please contact Finance society:
a.mannan@ic.ac.uk
07971 35 25 87



Out of the Frying Pan...

I have been trying to avoid this entire medic's merger debate, as it seems to be a minefield of opinion and prejudice, but recent events (not least the seventy or so signatures attached to the letter in this week's issue) have forced me to change tack. So here goes...

Firstly, I suspect that many of those whose names appear on page six were not entirely aware of the contents of the letter when they signed what is essentially a petition. May I suggest you take the matter up with Mr Emohare.

As for the rest of you, I have several points to make. The initial article [Felix 1120] explained that the figure could not be confirmed. As for our source, I will not reveal who it was, suffice to say that it was a (usually) reliable person.

I agree that our factual information has been incorrect - hence the article in last week's Felix pointing out our mistakes, and correcting them where possible. Again, I am not in the habit of taking heresy as fact - our 'source' for that article is usually reliable, and I was as irritated as everyone else when I found out the truth.

As for Nick Carter's statement, I

printed the only message I got from him on the letters page. As the matter is still under investigation, I think it would be foolish to speculate on the eventual outcome.

The article on the doctor who received compensation was not printed because she "just happened to have worked at Charing Cross", it was printed because it was in national headlines at the time and therefore of interest to Imperial students.

As for last week's "racist" article, I would point out that Imperial Medical Schools are not mentioned until half way down the second paragraph, and only then in a list comprising several other universities. I cannot be held responsible if you choose to read 'ICSM' for 'Medical Schools'. I would also point out that the article concerned a public report of undeniable importance, not a private Felix investigation, and is being taken seriously by those institutions mentioned within its pages. Whether or not it is true is open to debate and investigation, but to deny outright a report commissioned by the Medical Schools' own Council is hardly a mature attitude. These are serious allegations and deserve to be treated as such by anyone interested in a fair and non-discriminatory admissions procedure.

While I am confident the college does its best to ensure such a procedure, the McManus Report must surely be cause for alarm.

Finally I do not hold medics contempt. As for the rest of the Felix staff, I obviously do not know their personal opinions, but I ask them to be impartial when reporting for the newspaper. I also find it tasteless that you think readers are "amused at the expense of medics" by articles concerning missing finances and allegations of racism. Personally, I am not amused.

...And Away from the Fire

All that said, I do agree that some factual information has been inaccurate, and every effort is made to correct such mistakes when they occur. I also agree with your comments regarding Messrs Carter and Heeps. When mistakes are made, however, we will report them, irrespective of what person or institution is responsible.

As a large number of medics voted for me, I feel an obligation to try to do more than previous Felix editors when it comes to listening to medics' views. We currently have two medics writing columns, and I would be very happy to

see more involved in Felix.

At the end of the day there is prejudice on both sides of the divide, but thankfully it is confined to a small number of narrow minded individuals like 'The Censors' on this week's letters page. I print such letters in the hope that sensible IC students (i.e. most of us) may recognise the person or persons responsible, and avoid them in the future.

We are now all one institution, like it or not, and we've got to live with that. Personally I think it's a great opportunity for all IC students. I've seen first year medics at South Ken Ents nights, and their presence is very welcome (and, no, not just because they tend to even up the sex ratio). I think non-medical students do need to remember one thing, however. It's all very well to expect medical students to have friends from all departments at Imperial. We (South Ken residents) leave after three or four years - medics are here for twice that. If they don't have more medic friends than non-medics, they could end isolated for their last few years. It's all a question of getting the balance right - and from what I've heard and seen, most first years seem to be coping just fine while older students on both sides keep the prejudice going. *Ed*

Careers Fair

Wednesday 18 November

11am to 4pm.

There will be a free booklet with brief details about each company, and some advice from the College Careers Service.

The Careers Service can be found in the Sheffield Building, Room 310 and it's open 10am to 5.15pm Monday to Friday.

Student Hardship Fund

This is a College fund set up to try and help students who might not be able to continue their studies here without additional funding. Anyone can apply, (although please don't unless you really need it), all you have to do is send a nomination letter to t.cullen@ic.ac.uk before the 13th November, fill in the application form sent out to you and return it to room 334 in Sheffield. If you can get a supporting letter from your tutor, outlining more specifically the problems that you are facing and how critical the money is to your academic performance, this will improve your chances. The fund is limited and, despite the pressing nature of some financial problems, the Committee assessing applications will be reluctant to provide assistance in cases where the aid is unlikely to contribute to the successful completion of the course. There is an Access Fund available for home students, so this S.H. fund will concentrate mainly on overseas and EU students, but if you feel you have a worthy case, please apply.

Exploration Board

Students planning expeditions for next summer should note that the Exploration Board meets on Wednesday 2 December 1998. Expedition leaders are welcome to discuss their ideas in advance of the meeting with the Board's Chairman, Professor Bob Schroter (ext 45175) or with the Secretary, Nigel Wheatley (ext 48055).

Written proposals must be submitted to Mr Wheatley, Deputy Academic Registrar by Wednesday 18 November 1998.

Bubble

&

Squeak

Saturday 14 November

8pm - 12am @ dB's

DJs Mad Dog and Karnage introduce a new monthly mash up of fun, funky beats and bedlam.

Free entry, Union Bar Prices, guest surprises & optional dress code.

Community

Action Group

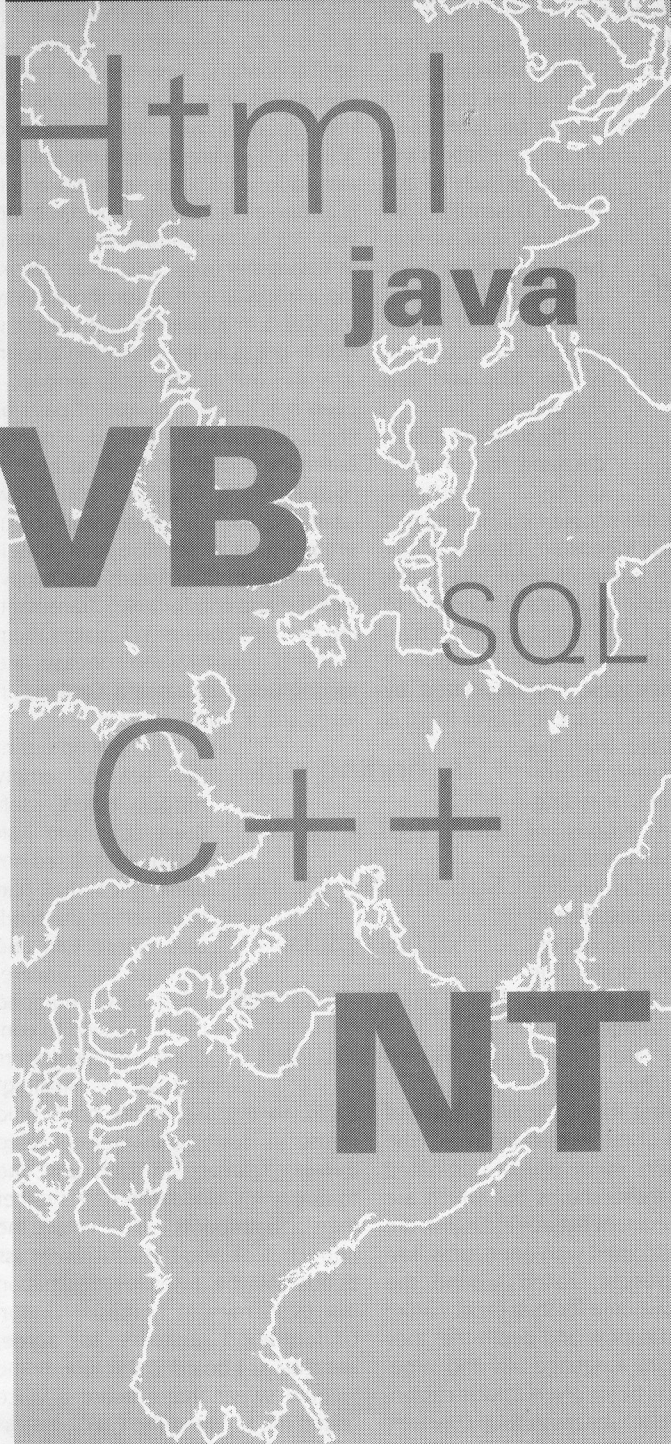
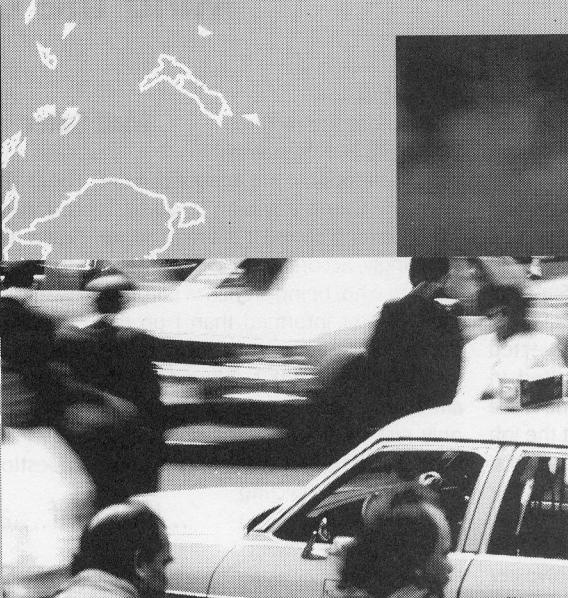
Needs Blankets

and Clothing

If you have any spare blankets and/or clothes, the ICU Community Action Group will be pleased to hear from you, as we often need them to distribute to homeless people on our soup runs. If you can help, please contact:

community.action@ic.ac.uk

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**Deutsche Bank will be presenting
at Imperial College
in Lecture Theatre 201
on 11th November 1998 at 18.30**

We look forward to meeting you then.

Deutsche Bank





Right Angles To Reality

Mind the Gap

Gap Kids is opening a new store in fall '98. For those of you for whom English is your first language, I'll translate: American clothing manufacturer Gap will be opening a new children's shop in autumn of this year. Were this major fashion event occurring in the United States of course, no further explanation would be necessary, however the projected outlet in question is to be sited in Whitley's of Bayswater hence the need for clarification. Whilst it is not the job of this columnist to encourage or dissuade you from purchasing any of the merchandise available from the aforementioned retailer (although I would advise that the lime green polyester sweaters with the bold orange and heliotrope floral design be given a wide berth), or to comment on the shameless use of the inimitable slogan "Khakis Rock" to persuade the 18-25 age group to buy trousers that are quite obviously nothing more than ex-Army surplus left over from the Battle of El-Alamein, I felt that the wording of the announcement that heralded the imminent arrival of this, their newest branch in central London could not go unremarked upon.

Those of you not possessed of a wanderlust and who thus seldom venture forth into the wilds of darkest W2 may not have heard of the emporium within whose good portals The Gap have chosen to locate the base from which to launch their impending foray into the juvenile clothing market west of Hyde Park. In the words of that

most superlative of sleuths, Hercule Poirot, leesten to me and you shall learn everying. Situated on the Queensway with its gleaming façade towering majestically over the otherwise nondescript roofs of the locale; boasting shops, restaurants, cafés, and a multi screen cinema to boot, Whiteley's is an alabaster temple to the god of consumerism; a shrine to what has become the central motivating force of Western civilisation as we limp bloodied and bruised to the end of the twentieth century and peer sweaty-palmed in anticipation over the precipice of the

twenty-first.

You get the picture. Whiteley's is a shopping centre, although if the announcement from The Gap is anything to go by, it won't be long before it is a mall. More worryingly, according to a close friend of mine who, being French is naturally much better informed than I on the matter of haute couture (you might not believe it, but this columnist actually passed French at 'O' level, albeit only just - I almost failed due to my mistranslating *fin de siècle* and *coup de grâce* as "cycling enthusiast" and "to mow the lawn" respectively), "Gap" actually stands for "Great American People". Of course a business can call itself anything it pleases, and set alongside companies with names like Tandy, Muji and Naf-Naf (an appellation so pointlessly self-referential, it

needs no explanation) it actually seems pretty reasonable. My point (and you'll be relieved to learn that there is one) is that with that kind of in-your-face moniker, Gap's marketing strategy for Bayswater is clearly not

'...I would advise that the lime green polyester sweaters with the bold orange and heliotrope floral design be given a wide berth...'

going to stop at one or two boutiques in Whiteley's. There goes the neighbourhood. How long, I wonder before all the shops on the Queensway cease to trade six days a week and begin to open "Monday thru Saturday" or Boot's the Chemist is sucked into the Uncle Sam

Linguistic Re-orientation Program to emerge as Col. Jesse's Drugstore. Before you know it, the many independent grocers that line both sides of that thoroughfare will be selling soda pop, candy bars and "sem-eye"-skimmed milk - although sales of fags will no doubt plummet.

It may have already started. Shortly after leaving Whiteley's I was offered the option of having my hamburger "to go" (although where was not specified) at a well-known fast food restaurant that maintains a franchise in the Bayswater area. As it is not within my

Matt Salter

'...Naf-Naf... an appellation so pointlessly self-referential, it needs no explanation)...

remit to offer free advertising to multi-national corporations, I will forbear to mention the name of said establishment, save to note that in my case, they utterly failed to live up to their principal advertising slogan ("You want it your way at (name of internationally renowned hamburger restaurant). You got it"). The way I wanted it was "free" - an option apparently not catered for in their marketing strategy. The manager of the branch in question seemed to be completely

unconcerned about this blatant breach of the Trades Description Act and was most unsympathetic to my requests, as were Carl and Winston who kindly agreed to act as my escorts out of the shop and into the gutter.

Please don't misunderstand me - I don't dislike Americans.

Many of the people I count amongst my closest friends are citizens of the USA, and some of them can speak English quite well. It's also untrue to say that I am unreasonably chauvinistic about my mother tongue - I love languages, I'm fascinated by them, and let's face it, if ever there is

a language that has been shaped by outside forces, it is English. Á propos of which, loan words (*vide supra*) are fast becoming a *sine qua non* of educated conversation, and their bone fide usage in describing the cultural zeitgeist has become *de rigueur* amongst the intelligen-

cia, making them the *bête noire* of students of the English language. The many *bon mots* which originated beyond these shores but which are now permanent fixtures of English are to be welcomed with open arms, lovingly caressed, rolled around the mouth, savoured for their exotic nature and the richness and depth that they bring to the language. By and large, they have been given British citizenship precisely because they concisely and stylishly fill a void of expression left by etymological shortcomings of native words. Try finding suitable home-

grown substitutes for *fait accompli* or *papparazi* and see how far you get.

But the thing that is guaranteed to cause me to breathe heavily and activate the nervous tick that first developed when I lost £3.72 in a single session on the penny slot machines at the pleasure beach at Hunstanton in 1977, is the gratuitous use of words like "fall", "trash can" and "restroom" in a woefully misguided attempt to appear cool and "Generation X" (whatever that is: answers on a postcard). In my book, these words are fine if you're American, not fine if you're not but just wannabe. I've been to the US and it is as fine a place as you could want to visit. Whilst there I took great delight in having my eggs "easy over", drinking a "regular" coffee (or should I say "cawfee") in Starbucks and checking house prices in the Princeton area in a "real estate" agent's shop window. I even purchased a couple of pairs of very reasonably priced "pants" (although I drew the line at buying "suspenders"). And do you know what? I did not feel linguistically compromised once, because seen in their native habitat, these words look happy, well-fed and comfortable. Transplanting them to London W2 makes them look as embarrassed, uneasy and incongruous as Barbara Cartland in jeans and a T-shirt.

'Try finding suitable home-grown substitutes for *fait accompli* or *papparazi* and see how far you get.'

As I got up out of the sea of empty burger boxes, soft drink cups and half eaten, but still red-hot apple pies that had been left in the roadside where Carl and Winston had unceremoniously dumped me, I resolved to continue posting letters instead of "mailing"

them, to dispose of my household refuse in dustbins in preference to throwing "garbage" in "trash cans", and to empty my bladder in toilets rather than in "bathrooms". Have I made the right choice? You bet your sweet ass bubba. Maybe it was my imagination but even my old nemesis London Underground appears to agree, because as I boarded the tube home I could swear that I heard a voice telling me to "Mind the Gap".

Presidential Talk-Back

Over the first few weeks I have had various students come into my office, enquiring about their NUS cards, which entitle them to student discounts. We are not in the NUS, so the logical conclusion is that we can't get their discounts. This is right in some cases, but not in the majority; if a company advertises student discounts, then we are entitled to them with an Imperial College Union Card, if they disagree then they are falsely advertising.

To try and simplify some of the problems, I am putting a day of my time aside ('Dave's Discount Day' Monday 16th November), in which I will bargain for discounts from any company that students want me to and clarify with others that our cards are acceptable to them. So if there are any company's out there that you

David Hellard, ICU President



think we could possibly get a discount from, or who already supply NUS students with one, but not us, then please email me president@ic.ac.uk with the details or pop into the office. I have also struck a deal with a firm called SNAPfax, who are based in Edinburgh and this year are venturing into Lon-

don. Next year they will supply us with discounts across London for free that NUS cardholders may not be entitled to, they have been very successful in Edinburgh and Manchester and should prove to be just as successful in London.

A Better Life?

??? Sorry that was me just trying to figure out all... some... o.k. just any of the advantages of being a student and to tell you the honest truth I can't at this precise moment in time think of a single one that's worth mentioning. We're stuck in a traffic jam, (what's new....it's one of the necessary evils of living in London). It's something that I've got used to. Now, instead of wasting my time getting annoyed and frustrated I use this valuable time to think and reflect, because let's face it people don't really get a lot of time to ponder, due the busy, hectic pace of life.

I ask my friend (I hate my timing too...) who is at present in the middle of a three-point-turn....(forward-reverse manoeuvre, we're informed by my learner-driver teenage sister). We're just on our way to an espresso bar (a bit posh, I know) in High street Kensington. We're trying to prevent our non-existent-at-the-moment coffee-social life from taking a fatal nose-dive. It's a Friday night

and, we've been driving around for forty-five minutes trying to find a parking space but we don't seem to have a hope in hell of finding one. I could digress at this point and tell you exactly what I think about traffic wardens and the lack of parking spaces in London but it would be quite fruitless and boring and beyond the scope of this article as they say!

Anyway where was I.....ah yes I put the question to my friend, who smugly replies "the three letters, a degree, a better life at the end of". OK fair enough she has a point but what else? Besides I can't think that far ahead.

What exactly is the advantage of being broke all the time despite having a weekend job, a host of supposedly low-interest loans, that monthly life-saving cheque from your parents? It's not

as if you get any respect from anyone either. It's a well known fact that everyone detests and despises students even former students hate students. You'll



Dimple Devadas

find yourself hating students in time, once you've been promoted to the ranks of the therapy-dependent elite members of society.

The Virgin cinema and music discounts do come in handy though, thanks Richard! About time with the underground rail discounts. The other student discounts in desperate little backstreet non-Rentokil approved restaurants, that fail to make it into the 'time-out' guide, are something I could quite easily live without. Who said that being a student meant a care-free-no-worry nonchalant existence? Bills to pay, idealistic rotas to follow, washing, these are not effortless tasks. I've been known to be so drained

after an evening spent sorting out the phone bill with my flat-mates that I have had to cancel prior engagements.

Someone once said that going to university means converting an empty mind into an open one, wise words... it also means converting a positive bank-balance into a very negative one. All the suffering and anguish in the quest for the acquisition of those three or four letters that are supposed to arm you with the ammunition to tackle the whole weary-eyed world and set you apart from the rest.

Despite everything, I think most us deep-down, enjoy the once in a life-time masochistic experience. Whenever I feel disillusioned and dispirited I will remember the reassuring words "a better life at the end of it!" Ah.....a parking space is revealed to us.....not a double yellow line ...great. Is it worth it now....? 'What the degree or the coffee?'

Medicine Matters

The medical school is dead, long live the medical school! This sentiment was inspired by a comment that was made at the ICSMSU meeting last Tuesday indicating that the first year medics felt a bit left out. I can understand and sympathise with their predicament. They are totally separated from the other IC medics who are based just about everywhere in London apart from South Kensington and at the same time they are separated from the rest of South Kensington by virtue of studying medicine. The medics have no home, no base where they can go and be medics.

This is primarily a failing of the Alexander Fleming building which, for all its technological sophistication does not really do much to support the medics pastoral needs. The great thing about Charing Cross, St. Mary's and loathe though I am to say it, UCH and King's and St. Thomas' is that they all have medics bars where you can go and you are guaranteed to meet other medics. It is zero effort socialising, you don't have to explain who you are and what you do, if you walk into the bar the odds are that you will know someone, and even if you don't

Nick Newton

everyone in the bar understands what you have just been doing and can sympathise if you're on take or if you've just had a crappy day.

The medic's SU committee has spent a lot of time and effort trying to keep something alive that, hard though it is for some of us, myself included, to accept, is dead. We cannot go back to the old days (I will resist the urge to claim they were good) and I don't think that we should try. The foundation of ICSM is a chance for us to create something new, a medical school that is spread across many cam-

pus and yet has a home at IC. This may be politically incorrect from a medic's point of view but it is the only way that this year's first years can hope to get the social support that they need.

Everyone from the second years to final years knows how important this social support is in the life of a medic. Whether it is finding out which lectures to go and which to miss, or which books to get and which exams are worth passing, the relationship between the first years and the rest of the medical school is vital and is more important than the petty rivalries characterise in the medical school.



The Custodians

Nicholas Jose

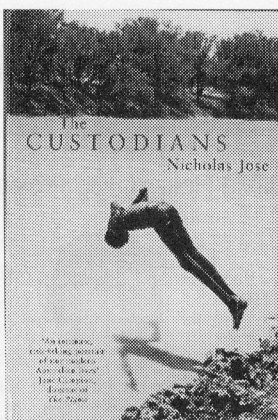
Picador

Whenever I pick up a book as thick as the Custodians, a 500 page epic, my mind always travels back to the summer that I spent reading Anna Karenina, the less famous but equally brilliant 'little sister' of War and Peace, and I always wonder whether the autor of this new book will in any way achieve the same depth of immersion into the world of the characters in the book. On this occasion at least, I was more than satisfied.

In a word, the Custodians is brilliant. A remarkable fictional account of a group of friends who grow up together in the suburbs of Adelaide in Australia, brought together from disparate backgrounds, from the welath of landowners to the poverty of refugees. The story begins in the 1960's, with Jane, Wendy, Elspeth,

Alex, and Ziggy, the refugee from Lithiania. At school, they know each other well, but as they grow up and head on into adulthood, they all make very different life choices, leading them into situations and experiences that they could have never dreamed of in the early days. Then there is Joise, the Catholic girl who cannot go out in the sun, and Cleve, the Aborigine, stolen from his parents by the White men's welfare, adopted by a white family as a token gesture to thank God for there own son, and then packed off to a boarding school, imersed into a racist world where he was not welcome, and with no roots of his real origins to hold onto.

Parallel to the story of these friends runs the stroy of Daniel, another Aborigine, stolen from his parents and sent from institution to institution, then to



prison, a young boy, given no opportunity to live, and cursed for it by a society that believes that Blacks should be made-white, 'for their own sake', and Cleve's twin brother.

With a depth of knowledge of a myriad of facets of society, and using reallife events, emotions and details of governmental actions, Nicholas Jose weaves a story that sees these chracters meet up time and time again, their lives becoming more entangled the further apart they think they are going. The main purpose of the story is a comment of the treatment of the Aborigines by the Colonialists, and an examination of who Australia, and indeed the whole world really belongs to. The friends grow up in a society that claims to be right, but which is essentially white, seeing the Aborigines as secondary citizens and believing that

it is in everyones interests to eliminate any culture other then theirs. But then the friends reach adulthood and become the new Custodians of Australia, and they have to decide what is right for the future, and how the wrongs of the past can be atoned. Should land taken by the Colonists be given back to the Aborigines, or should it become land for everyone, making no distinction between cultures, letting the world inherit Australia, rather than those who happened to be born there.

The plot involves a sustained political debate about the Aborigines and Colonialists, and the more general debate about minority suppression, but not in an overpowering way, and also finds time to examine reationships, and love, the characters deciding what is most important to them. The plot climaxes (as would be expected!) at the end, in a meeting of plots tha does the author credit and which closes the story in the ideal way.

No review can really give you a feel of what it's all about though. Go andread the book - it's £7.99 well spent!

Simon Brennan





Dune 2000

Virgin Interactive ★★★

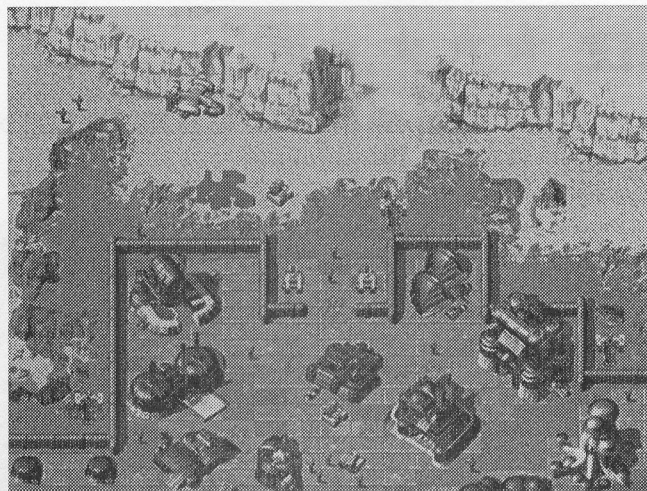
Six long years has passed since the grand-daddy of RTSG (real-time strategy games), Dune 2, first burst upon our 14-inch VGA monitors. That translates roughly to a century in cyber-time, considering the quantum jump in computer performance. If that is the case, then what is about Dune 2000™, which is essentially a remake, not a sequel to the Westwood, that can move the hearts of us gamers?

Nostalgia is one. For the uninitiated, Dune 2 is THE GAME in 1992, pioneering the concept of real-time war-gaming. The storyline for both games have remained essentially the same - the vicious Harkonnen, the insidious Ordos and the noble Atreides, fighting to gain control of Spice, the only valuable resource of the planet Arrakis. The similar setting instantly places old gamers on familiar ground. Units have remained mostly unchanged, i.e. the stealthy Sonic Tank, gas-spewing Deviator and good old Devastator still hang around. The

Engineer and the Thumper are new units, allowing the capture of enemy buildings and subsequent production of enemy high-tech units. On the whole, the Harkonnens are slow but a tough nut to crack; the Ordos move snappily but pay the price with weak armour and the Atreides, a compromise between the two.

What about gameplay then? The interface has changed to a Red Alert style with a Construction and Unit sidebar on the right. However, this means a serious drop in gamespeed since you can only build one unit at one time, whereas having 2 Heavy Factories in Dune 2 would have allowed the construction of 2 units concurrently. Moreover, the lack of a building queue coupled with the frequent out-of-stock at the Starport means that it takes an annoying long time to build up your base.

Nonetheless, the addition of FMV, which boasts John Rhys-Davies of Wing Commander and TV show Sliders fame



and the inclusion of numerous music soundtracks certainly make Dune 2000 shine compared to its predecessor. You've got to see the Hollywood-style explosion when your Harvester hits a Spice Mound.

Perhaps the most important feature, besides the ability to form teams, the Internet multiplayer option. This will give those of us the chance to see how good we really are, given the same units in

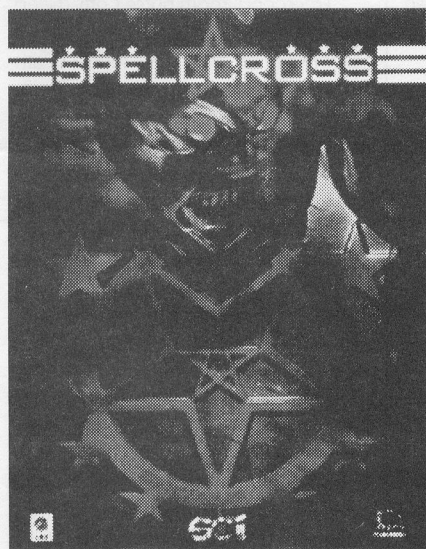
1992.

The final word? If you are desperate for the latest in RTSG gameplay, go for Starcraft. If you wish to relive the good old days of Dune 2, then go ahead and buy the game. By the way, look out for those tank-gobbling Sandworms.

Ronny Tan

Spellcross

Sci ★★★



that it is a DOS based game (or at least the demo is); that's right, no DirectX, no fancy stuff, just plain old DOS. I must admit, though, that for a DOS-based game, it has rather good graphics and sound (unfortunately, the demo only included a monotonous tune so the only good idea I have about the sound of the game is from the video part of the demo).

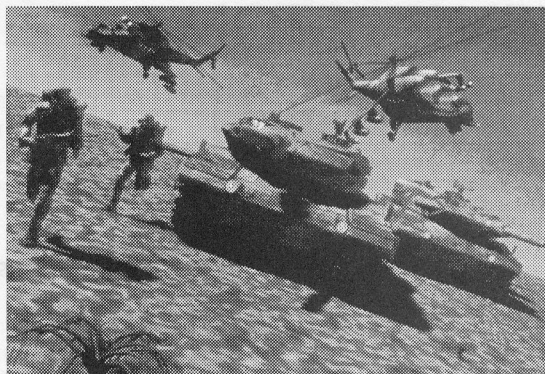
Game-play is another matter; if you like having like thousands of controls, you'll like it. If on the other hand, you like straightforward games where your only choices are

select, move and fire, you will probably hate it. It tries to follow Microsoft's as-real-as-it-gets strategy and so gives you lots of options and lots of controls.

Now, to be more specific, in Spellcross, you have the ability to invent new technologies and produce new (and bloodier) units (sounds all TOO familiar, doesn't it). You can also do research of some sort, but I'm not so sure how that helps you. The good part, though, is that

once you have made up your army and are ready to attack, you are taken to another interface where you actually place your units on a map and play the attack all the way - so you can't blame the computer if you actually lose all your units. That's probably the best and coolest feature of Spellcross.

Overall, I found Spellcross an OK way to pass your spare time, if you like strategy games, that is. It has lots of units (about 70 or so) so you really have lots of options, but it also requires that



you think your way through, so I do not recommend it to those who just want to seat in front of their PC and start shooting people around with miniguns and BFGs.

Nick Dalgiannakis

News

Sin Bin

Those nice guys from activision have given us some sin stuff in a nice red folder. All the good stuff out of it has gone and all that is left is a picture of Elexis's real life persona - real name venessa. This season 'ness' is wearing a fetching red rubber outfit and thigh high leather boots. To compliment this fantastic prize is a limited edition red wine flavoured condom - in its fetching black cardboard outfit. So the first and possibly the worst prizes of the year go to the person who comes up with the best reason to own two such works of promotional art. Either email felix@ic.ac.uk or drop your suggestions into the felix office.

Mandy

4

Lara

Desperate for a bit of publicity, Peter 'red hot hetro' Mandelson presented a millennium product award to Core Design for their Tomb Raider I & II products. With over 10 million sales in the world since 1996, a new episode and a film on the cards for next year things look quite busy for poor Lara. Lets hope she is given next Christmas off.

GS

Reviews & Competition

Antz ★★☆☆ 1/2

Starring : Woody Allen, Sharon Stone, Sylvester Stallone
Director : Eric Darnell, Tim Johnson

First we had *Toy Story*, then we had *Small Soldiers*, and now we have *Antz* the most recent totally computer-generated movie. Visually this film is spectacular and the good news is that it has a plot to match.

Set in the world of an ant colony, Woody Allen is the voice of our unlikely hero; a measly worker ant called Zee. These ants are humans in ant bodies but they do retain some of their ant characteristics. It's a case of 'boy meets girl boy loses girl boy gets girl again and saves the day'. "Oh no not again!" you shout but this is different. They're ants for a start and there is no soppy stuff. Even though this film is for kids *Antz* is sending out all the right comedic signals to young and old alike. These ants forget what they are when it comes to the jokes, as most of the gags are deliberately poking fun at insects.

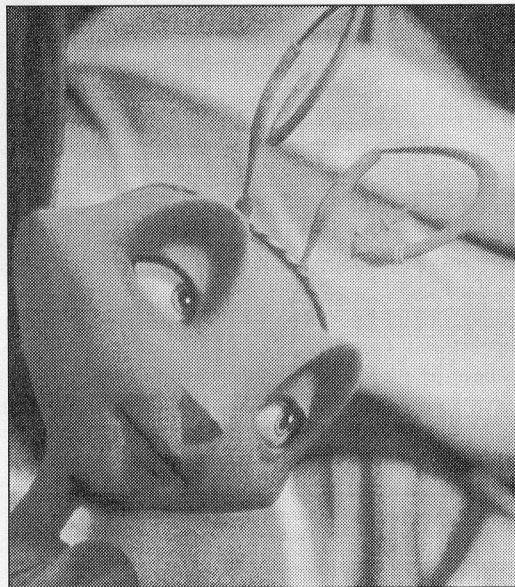
There is a star-studded line up of voices including Sylvester Stallone as a dumb soldier ant, Jennifer Lopez as a worker ant, Gene Hackman as an evil general; Dan Akroyd and Christopher Walken turn up as well. All the voices are cast extremely well but Danny Glover's

voice, as Barbados the soldier, is the one that stands out the most.

It is definitely a Woody Allen film for people who don't like Woody Allen - especially if you can't stand the sight of him. This will change your mind, as Zee

is adorable - even if he does talk too much. This film is all round entertainment and everyone should watch it as it has everything that you should desire from a film. **F**

Helen



True love between one bug and another. How sweet.

VIDEO
 RE-RELEASES
UPDATE

Coffy ★★☆☆ 1/2

Starring: Pam Grier
Dir: Jack Hill



Pam Grier, star of Quentin Tarantino's *Jackie Brown*, first achieved fame in the 70s Blaxploitation films of Jack Hill. Of these, *Coffy* is often considered to be one of the most subversive and serves as an excellent introduction to the genre.

Emergency room nurse Coffy (Grier) holds a couple of local drug dealers responsible for her sister's recent death from an overdose and takes a decidedly hands-on approach to vengeance. Posing as a strung out junkie so desperate for a fix that she will do just about anything, she presents the pushers with an invitation they are not about to decline. Once within shotgun range however, her persona changes dramatically and her victims' sordid excitement turns to terror. Their executions begin a violent killing spree as Coffy works her way up the criminal chain of command towards the mafioso at its head. While this underworld hierarchy keeps the black man firmly rooted at its base - a point eloquently made in the polemic of Coffy's politician boyfriend - it is the film's female characters who come off worst. Exploited and humiliated by pimps or seemingly present for ornamental purposes alone, their treatment frequently makes for uncomfortable viewing, although it is never very long before their male oppressors come to grief at the hands of Coffy's one woman hit squad.

The current fascination with all things '70s will do the sales of this video re-release no harm at all, but there is a lot more to it than stacked heels and a funky soundtrack. **F**

Simon

Win tickets to Snake Eyes courtesy of

ODEON

KENSINGTON

This week Felix has teamed up with those lovely people at the Odeon Kensington to give you the chance to win tickets to see new release *Snake Eyes*.

Brian de Palma has clearly returned to form with this new thriller starring Nicholas Cage. Audiences have been flocking into theatres in the states, and have come away praising the complex plot and amazing cinematography.

To be in with a chance of winning tickets, simply answer the following question:

What film links director Brian de Palma with superstar Tom Cruise?



Email your answer to film.felix@ic.ac.uk before 6pm on Tuesday to be in with a chance. Winners will be drawn at random from the virtual hat.

Preview tickets for Out of Sight

We also have ten pairs of tickets to see a preview of George Clooney's new thriller *Out of Sight*. Written by Elmore Leonard and co-starring Jenifer Lopez, it has been widely anticipated as the movie that will launch Clooney's career.

To pick up a free pair of tickets for next Sunday's screening, simply drop into the Felix office after 1pm on Monday. Remember, first come, first served.

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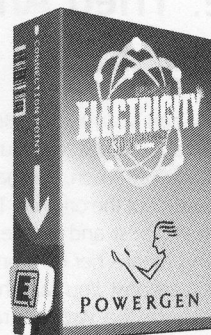
As for pay and potential, most graduates start on around £17.5k, but with our individually structured training programmes, we expect you to rise quickly and earn rather more (and rather sooner than you might expect).

And though it's true we need a steady flow of graduate engineers, we're not just a haven for hard-hats. In fact, we're just as keen on hard-headed business sense. Because when you're trading in £billions, you also need people with real commercial flair, and in fields as diverse as IT, finance, business and R&D (among others).

And if all this doesn't strike you as one of the best graduate opportunities around, perhaps you'd better go back to watching Supermarket Sweep over a nice cup of instant.

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For an application form and further details, including which Careers Fairs we are attending, contact The Graduate Recruitment Section, PowerGen plc, Westwood Way, Westwood Business Park, Coventry CV4 8LG. Telephone 01203 424785. Fax: 01203 425045.
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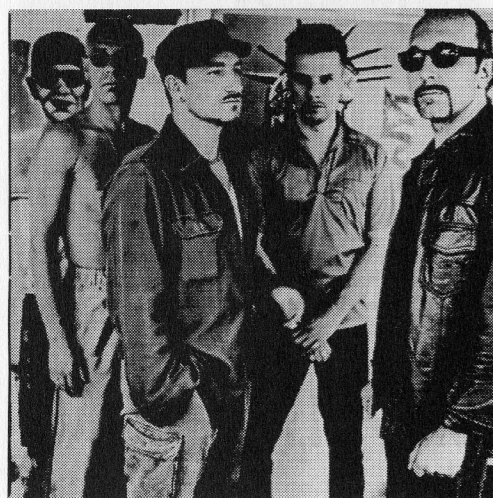


Everybody Else is Doing it, So Why Can't We?

Name: U2

Title: *The Best of 1980-1990*

Rating: 83%



Who's the geezer on the left?

OK, so here's a brief history of the band that's sold more than 70 million records worldwide. Larry Mullen, 14, posted a notice at Mount Temple Comprehensive School in Dublin, which said he wanted to form a band. Paul Hewson, 16, used to scribble song lyrics between pumping petrol at a station and decided to join, later changing his name to Bono - after a local hearing aid shop. Others joined and the band Feedback was formed. Bono tried his luck as guitarist and band manager before settling for front-man's duties. They won their school talent competition in 1976 and changed their name to The Hype, then U2 - name suggested by a mate called Steve. They signed to Island records in 1980 and began a decade of international success unrivalled by anyone not from Amer-

ica. It took them just 3 years to be voted 'best band on the planet' and a further four to release the fastest selling album in American history, *The Joshua Tree*, an album that went on to sell over 15 million worldwide.

And that's not to mention the '90's. Which is right, because this album has nothing to do with the '90's, except for the recent Cher-beaten remake *Sweetest Thing*. This *Best Of...* comprises 14 tracks which - as on most compilations - refuse to be placed in chronological order. As ever, the big hits come first.

U2's first album, 1980's *Boy*, was a seminal debut that failed to make the Top 40. We are given a taste of this first attempt with the single *I Will Follow*. It reveals Bono's vocal influence, half Spandau Ballet, half The Cure. Whilst on tour in America the next year, all of Bono's lyrics for the next album were stolen. A hastened rewrite produced *October*, their less-than-impressive follow-up. Wisely, no songs from it are included here. It was their 1983 No. 1 album *War* that catapulted U2 to stardom with their first anthem *New Year's Day* and the anti-violence military chant of *Sunday Bloody Sunday*. Next year's *The Unforgettable Fire* wasn't as hit-filled but still gave them their biggest hit to date with *Pride (In The Name Of Love)*.

It was the greatly-anticipated *The Joshua Tree* in 1987 that gave us U2's best loved songs of the decade and this compilation's undoubted highlights. *With Or Without You* takes a lifetime to grow - the intro not unlike the tranquil music in Bill & Ted's future. Bono's whispering vocals eventually giving way to the roar of 'And you give yourself away...' *I Still Haven't Found What I'm Looking For* is probably their most epic to date - 'I have scaled these city walls only to be with you' and *Where The Streets Have No Name*, the song that took many months to perfect in the studio, is quite frankly superb.

Their last release of the decade was the infamous *Rattle & Hum*. Accompanied by a video of live footage and backstage madness ('We were probably the worst

rock 'n' roll stars there ever was') it was considered by many as a step in the wrong direction, taking a more bluesy approach - B.B. King was brought in for *When Love Comes to Town*. It gave them their first No. 1 with the let's-do-the-hand-jive INXS-style *Desire*.

Of course, they went on to release many more great singles such as *One* and *Even Better Than The Real Thing* before last year's Pop campaign. No doubt we'll be hearing The Best Of The '90's before long, although the band are against a warts-'n'-all Anthology style release.

For the U2 faithful out there, there is a limited edition version of this album, complete with an extra CD's worth of B-Sides from the mid- to late-80's. Officially, this is only available until the end of today, so you'd best hurry. Of interest on this extra CD are covers of *Everlasting Love* - later made famous by Gloria Estefan, *Unchained Melody*, and the original not-very-good version of *Sweetest Thing*.

Inevitably, this CD is weak when compared to the other B-side album released in the same week - Oasis' *The Masterplan*.

Anyway, go out and buy this album now and you too (sorry!) can experience the '80's greatest survivors.

Ed J.

from the 1996 *Nine Objects of Desire* album, so the two great tracks taken off it pleased me a lot. All in all, despite the presence of some great SV on this collection, I can't get over the fact that *Solitude Standing* could have been squeezed in. Also, that the original version of *Tom's Diner* should have been there. A bolder, not *Tried and True* - read popular - selection was needed to make this collection hold together.

Ahmed

Your response to this album will depend on how far back your musical memory goes and what sort of Depeche Mode background you have. Since the late eighties, I have had an enduring taste for Depeche Mode and having enjoyed a few songs off their last album, I looked forward to listening to this collection of singles which is basically a remastered version of an LP by the same name released in 1985 with a couple more tracks thrown in. I wanted to know if I would discover some long-forgotten jewels from their early stages that would set my heart on fire for the genius of four blokes from Basildon.

Well now I've listened to it, I can say that I liked it but didn't discover as many jewels as I would have liked. The album contains music that captures the essence of Brit eighties pop: synth-based sound, catchy tunes, good lyrics and trademark delivery. The songs on this album contrast sharply

with the more expensive studio-polished sound of later albums like *Music for the Masses*. A lot of people thought DM were wrong to drift from the unsophisticated but charming simplicity you find in this album. I can't make up my mind if I agree or



Depeche Mode, diamond geezers.

not. Now for those jewels I mentioned. *Dreaming of me* could have been made by any of a host of eighties bands but it's cool. *Can't get enough* is a classic which deserves a mention despite being very close to an irritating classic. *Everything counts* captures the eighties' greedy headiness. *Blasphemous rumours* and *Shake the disease* are great subtle tracks that show the direction DM headed into the future. *Somebody* is about the

only slow song in the album and is thought provoking. This collection is probably the best summary of DM's work between 1981-1985. I don't think any other singles album would give you the range this does.

Ahmed

Nowadays,
there are more Best Of...
compilations flying about than
there are Charles and Diana books. It
seems that everyone's having a go. U2,
Depeche Mode, The Orb. Even Suzanne
Vega's doing it! Compilations like this are
usually taken in one of two ways - a cynical
attempt to cash in or a perfect way to
draw together those fans who like the
artist but haven't had the time or
money to collect every single sin-
gle. Market ploy or market
joy? You decide!

The
Orb,
eh?

Well, they've been around for a while. In fact, they've been around long enough to start growing whopping great tufts of white hair from various facial orifices. They know this and they've looked at their watches. So what time is it kids? It's 'Greatest Hits' time!

Until now, I had never been too sure about The Orb. Perhaps an over-hyped, electric eighties sound. Maybe just a happy, chart-friendly outfit. The jury has finally returned a verdict. Let the double-barrelled assault on *U.F.Off* commence.

The Orb certainly never leave their home without their laptops and a power supply to fire electricity at everything they come across. Everything on this album is synthesised, digitised and disappointingly, sterilised. One attribute summarising the development of The Orb over the past decade is diversity. Obviously there are similarities flowing through every track, but this is just the dub style that they embody. The diversity comes from the fact that the only reason The Orb have survived until now is that they simply mix, re-mix and re-mix some more whatever is popular at the time. So, as the charts have changed from UB40 through 2-Unlimited to The Verve, so have The Orb. Unfortunately the UB40 and

Name: Suzanne Vega

Title: *Tried And True - The Best Of*

Rating: 52%

How can you have a Best Of... collection of Suzanne Vega without *Solitude Standing*? Come on! Then, you have the 'disco' version of *Tom's Diner*, not the original! This album is supposed to contain the best and quintessential songs of this woman. This means her own originals, not derivative, souped-up versions! You can't help feeling the record company chose the wrong strategy for this album. They decided to go for a selection of songs to complement those of the 1987 album - *Solitude Standing*, which is probably Vega's biggest-selling album. Granted, it isn't easy to select a certain set of songs from a repertoire of tracks covering her five albums and a few not-on-album singles. But they could've done better. On the

plus side, two new songs are offered that are quite good - *Book & A Cover* and *Rosemary*.

The album starts off well with *Luka*, messes up with that 'DNA featuring Suzanne Vega' one, then goes on to *Marlene on the Wall* to repent for its sins. *Caramel* and *99.9F* are then served to appease but it is the lovely *Small Blue Thing* - from her debut *Suzanne Vega* - that does it for me. *Left of Center* is also a real treat because it's great and you probably haven't heard it before. In *Liverpool*, *Blood Makes Noise*, and *When Heroes Go Down* are featured from the *99.9F* album. I am not sure I'd include these among her best songs. We get only one song from her *Days of Open Hand* album - *Book of Dreams*, which is OK. I hadn't listened to anything

Name: The Orb
Title: *U.F.Off-The Best of The Orb*

Rating: 31%

Verve sound was never meant to be 'dubbed' and so falls flat on its face. Worst of all, they have even torn apart *Return to Innocence* by Enigma, a modern day classic in the music world.

Various attempts at ambience only achieve boredom, and the sheer inconsistency in sound just adds irritation - at least you can sleep to ambience. Finally I have realised why I was undecided about The Orb. I was lucky enough to have never encountered such a lifeless, PC generated excuse for musical expression. Message to The Orb: Why don't U.F.Off!

Derek



The Orb, ambient wannabes.



A Taste of India

Simon Llewellyn provides us with an insight into life in New Delhi, as he tells the story of his first trip to India...

Sitting in the comfort of my environmentally controlled Air France jumbo jet flight, reading a copy of Forster's *A Passage to India*, I realise how little I know or understand about this country. Apart from the food and the documentaries about the slums of Calcutta I am largely ignorant of what lies in store for me. The taxi driver had given me several sage pieces of advice during our early morning trip to the airport. It was a grey drizzly morning and I was more than a little apprehensive; "You've got to watch that lot over there, they're different to us. And don't go eating the food either, and the water..." He later reluctantly admitted to never having actually visited Asia.

For some reason most flights leaving Europe arrive in India at about midnight local time. There are several theories as to why this may be. Some say it is to do with flight path regulations, others say it is so flights leave Europe at a convenient time. I have another suggestion; it is a clear conspiracy by the Indian airport authority to throw unwitting travellers into the jaws of the locals at a time when they are tired and suggestible... perhaps.

New Delhi is the ostentatious, British built and designed capital of India and also the arrival point for most visitors to

the country. It is a city that has been conquered, destroyed and rebuilt on many occasions during its turbulent history, a city that is impossible to possess, or so the legends would have us believe. Yet little of this history is evident from Mahatma Ghandi international airport as I find myself queuing up at the immigration counter. The tales of endless bureaucracy seem to be a thing of the past and within twenty minutes I am standing in the exit lobby, with backpack firmly on, and clutching a prepaid taxi voucher in my sweaty right hand. This voucher scheme was introduced in an attempt to stop new arrivals being ripped off by less than honest taxi drivers. At a booth in the airport you state your destination and amount of baggage and are given a voucher valid on any of the standard class taxis, or so the theory runs.

Making my way outside, an entourage of enthusiastic taxi drivers soon encircles me, but when I show the voucher most of them leave disappointed. However the one remaining driver helps me with my pack into the back of a yellow and black ambassador car; this is the ubiquitous taxi car of New Delhi and an instant reminder that India used to be under colonial rule. Soon we are driving in the middle of the road,



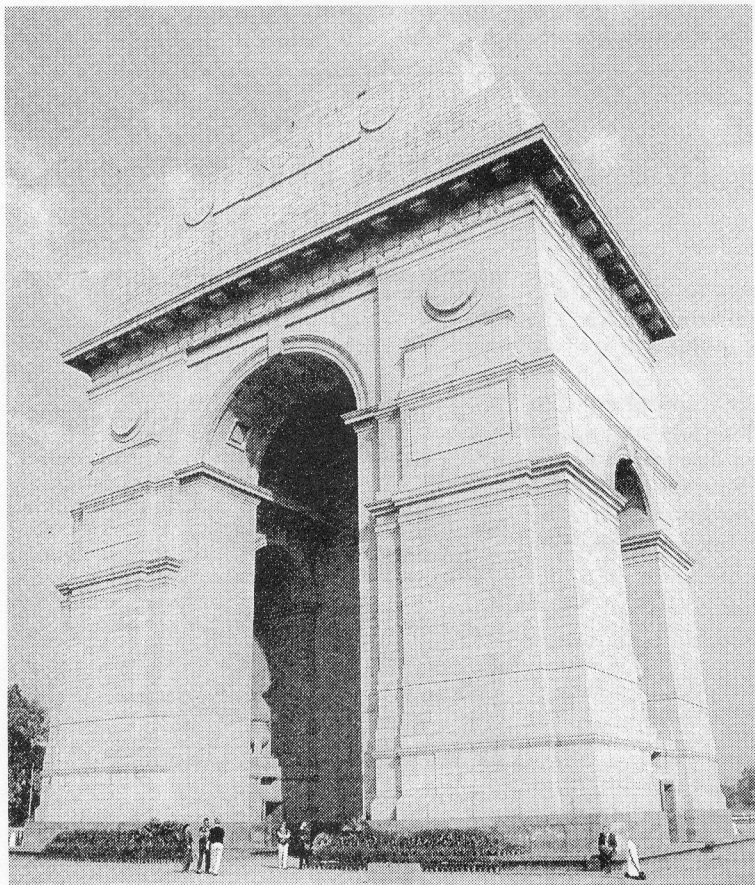
Laxmi Narayan Temple, New Delhi

speeding round blind corners and forming part of the local car horn orchestra, which I am later to find makes up the most important part of driving in India. Unlike in Europe, where horns are generally used to warn of danger or express annoyance, in India they play a far wider role. A typical honk could be "Watch out I am about to run you over", "hello, I've got a nice horn too" or may simply be something for the driver to do with his idle left hand in between gear changes. Because of the great importance attached to these noisy contraptions, a huge and bewildering array of different sounds are available. For the serious minded business man the good old boring straight honk is preferred, but for bus drivers, a particularly kamikaze breed, a dazzling array of different tunes are on offer. Leading the popularity contest at the moment seems to be the Lambada, played as a series of beeps which add a strange electronic orchestra feel to traffic jams - an acoustically far more exciting experience than their European counterparts. And believe me, this is fortunate; sitting for hours in traffic jams is more of a way of life than elsewhere.

New Delhi has many distinctly different sides to its character. The huge India gate surrounded by large open avenues and ornate stately buildings contrasts starkly with the run down narrow streets in which thousands of people sleep every night. Indeed, walking around the streets late at night can be a vaguely surreal experience, with lines of

people sleeping on makeshift beds stretching into the distance. But come sunrise a flurry of activity converts these dormitories into a flourishing market place, selling everything you can imagine, including a large array of different spices and small, spiky, insidious looking fruits. The range of culinary dishes available is quite staggering and you will never have a problem finding a delicious (if somewhat suspect looking) meal to gorge yourself on. Served from large blackened pans from street side stalls, these dishes are usually incredibly good as well as very cheap. I sit on a low wall, contentedly munching my way through a bowl of surprisingly tasty brown sludge, and trying not to think of the myriad diseases associated with bad food hygiene. In front of me a constant stream of yellow and black auto-rickshaws weave in and out of each other. Somehow, no matter how reckless the driving, they never seem to collide.

Poverty is, alas, one of the most striking things about the city, and in fact the entire country. Mutilated beggars with old world diseases are common place. It can be hard to adjust to the sight of bandaged lepers walking the streets. After only a few days in the country I already feel overwhelmed, having been thrown into such an environment, and this is only the first week of the months I have left.



India Gate, New Delhi

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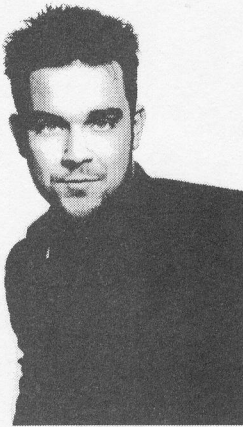
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Albums

ROBBIE WILLIAMS

I've Been Expecting You ★★★



Hello, my name's Robert.

Robbie Williams? Don't disregard this album. Ok, his first solo album didn't do too well at first but eventually got to number one. This one has the potential to do better much more quickly. This is probably due to the success of his recent single *Millennium*. On first listening you think, 'not sure about that' then you listen to it again and it begins to grow on you. Before you know it you are singing along and tapping your feet. Sad but true!

Listening to the opening track for the first time had me thinking I was listening to Oasis. The intro sounds so similar to any old Oasis song. Sampled from the Bond film *You Only Live Twice*, Robbie puts his 'favourite strings part ever!' into *Millennium*. The distinctive vocals of Neil Tennant (The Pet Shop Boys) come through in *No Regrets*, who is one of the

guests on this album along with Nicole Appleton (All Saints)

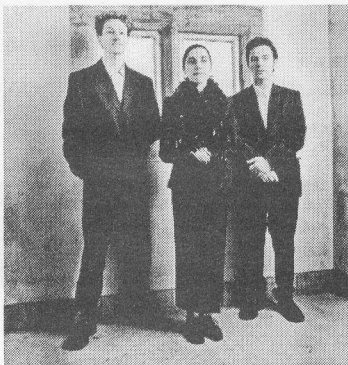
Most of the songs are easy to listen to and will never be hits in their own right except maybe *Jesus In A Camper Van*. The album is definitely improved by the two hidden tracks if you wait long enough at the end of the album.

Robbie has now definitely left his Take That days behind him and moved on by appealing to a wider audience. His lyrics are definite a sign of long awaited maturity and he is establishing himself as a reputable songwriter. The album is influenced by a Bond theme but is he going to be the new James Bond? Stranger things have happened, you know. Do you remember that bloke who left a successful pop band to start a solo career? **M**

Helen

PJ HARVEY

Is This Desire? ★★★



PJ Harvey. Have they expired?

So often I'm written about as a sort of dark, black-magic witch, a sort of man-hating axe-wielding cow from hell was what PJ Harvey said in a recent Big Issue interview - an opinion that many may stick with in light of her latest offering, *Is This Desire?*

Although some of the tracks here suggest something of the new-found happiness that she professes to have, some are as angry as anything she has done before. The lyrics to *Joy* are shouted out whilst the heavily distorted monotonic bass gives a real feel of aggressive tension. *My Beautiful Leah* is also characterised by its dirty bass and although more subdued than *Joy* it is equally as grim with lyrics such as 'She only had nightmares, And her sadness never lifted'.

Virtually every song on the album has references to other people, all with different problems: *My Beautiful Leah* who is 'better off dead', *Catherine* who 'I damn to Hell' and another Catherine who dreams of 'children's voices and torture on the wheel.' Although it could easily be the case that all these people are acquaintances, it seems more likely that they are names given to her different emotions and moods. This is first suggested by the opening line of the whole album where she sings 'My first name Angelene,' hinting that her other characters maybe pseudonyms too.

Despite the mostly downbeat lyrics, the music isn't generally correspondingly

gloomy. *Joy* and *My Beautiful Leah* are both at the extreme end of the albums musical spectrum. It is notable that these two songs are both preceded by totally contrasting songs that have a definite funkiness to them. Indeed, *The Wind* is vaguely reminiscent of U2's *Lemon*, with strings that could have been lifted off a Propellerheads album. This does a lot to raise the mood of the album as a whole, making it considerably more easy to listen to.

The single *A Perfect Day Else* (playlisted on IC Radio) is the most heavily layered song on the entire album, and the most chart friendly. The synthesised bass sound is the biggest clue to the sound of the rest of the album, although like the mood of the song in general, it sounds much more tamed and chirpy.

Is This Desire? should not disappoint fans of PJ Harvey. Musically, it is richly contrasting, although it does occasionally push the boundary too much towards the dark side for most peoples tastes. Don't expect to see her on Top of the Pops. **M**

Jonny Pants

KENT

Isola ★★★★★

Kent should be a famous band, they should be as famous as Oasis, The Verve or Radiohead. This album is excellent! 'Isola' is Kent's first English language album, their earlier five albums being in their native Swedish. Having received wide recognition in Sweden, someone must have suggested to them to translate the lyrics of some of their songs to English and re-record them.

The result, *Isola*, is probably one of the year's best albums. Three things stand out on this CD: music that is rich with melancholic melody, the edgy, expressive voice of vocalist Joakim Berg and the fine craftsmanship that went into composing most of the songs. Kent follow the ubiquitous Beatles tradition of pop-rock appeal and are very much in line with the Brit-pop sound. It maybe a bit dark but this album should not alienate you.

Lifesavers, the opening track, is a great introduction to the album with its overcast, entangled guitar chords that gradually clear up for a bit of anthemic atmosphere. The fabulous *If you were here* has a lush, sweeping sound that is bound to impress most people especially with its careful deployment of a strings ensemble. Too often today, in the aftermath left by *Bittersweet Symphony*, bands throw in the strings as a substitute for emotion or atmosphere. These bands should take note.

Things she said and *Unprofessional* are very much Brit-pop-esque songs executed with masterly command. *Celsius* is a good song that ends with a brilliant riff. *Bianca* positively rocks with energy. With its winding melody and whirling side-jams, it may be the only song with a bright mood in the album. *Before it all ends* goes down the slow lane and carries possibly the most haunting question of the album - Are you happy now? *Glider* is a grandiose track that should set you off thinking about your projects for the summer.

My favourite track on the album? *747*, which is the model number of the Boeing on the front of the sleekly designed CD sleeves - the flight being a motif for some of the music and lyrics in the album.

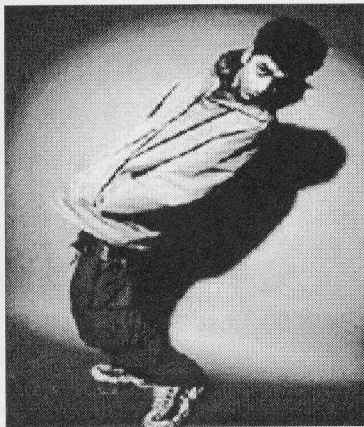
Kent may not be one of those bands that grab the headlines. They may not even materialise into the big outside world. However, new and exciting music is out there and it's pretty damned good, as well. When you find yourself trawling the shelves at HMV deciding which album will sound great on your stereo, have a quick look in the section marked K. **M**

Ahmed

Albums

TALVIN SINGH

OK ★★★



Talvin Singh. He'll bend over backwards to please you.

For the past five years the Asian music scene has been creeping its way into the consciousness of the music buying public. Bands like Cornershop, who have been around for at least the past seven years and Asian Dub Foundation are only now receiving the sort of critical acclaim they deserve. Equally Talvin Singh has pioneered a much more roots oriented musical sound. First acclaimed for his amazing mastery of the tablas, a kind of drum, which he began to learn to play when he was seven years old, Talvin then progressed to start his own club night Anokha, at the Blue Note. It was and still is, a great success.

Talvin found he had some rather unusually famous groupies. Amongst these were the diminutive Icelandic pixie Bjork and the flaxened haired image monger Madonna. He played an influential part in various tunes on both of their last albums. He's also supported

David Bowie on tour and has remixed one of his tracks.

So what of this Asian music pioneer's new album *OK?* The feel is definitely an ethnic one with instruments like the shenai, the veena and the rabab. The bass lines are not only the pure Indian tabla sounds, though. There are also the sort of drum breaks normally associated with hip-hop or drum 'n' bass driving a great number of the tracks. This fusion gives a kind of other worldly feel, sometimes like a chaotic techno-Delhi in the year 2100. Other tracks are more serene and floaty. Those with vocals are the strongest especially the excellent *Sutrix* with its hypnotic Hindi chant. The album hangs together very well but some of the tracks are difficult whilst only a few are exceptional. Very good for a chill out room. **M**

Ramzi

FAT HARRY WHITE

Fat Harry White ★★★

Last summer, I was working at a car factory. Every day, at 3pm we would have a tea break. We would always look forward to this break. After lunch, rather than grudgingly returning to the lathes for a soul-destroying slog of filing and welding, the break gave us a sense of optimism. What made these moments of hope precious was a radio show with Mark n' Lard. We'd eagerly huddle around that collection of wires and transistors and chortle our socks off to Harry's puerile innuendoes. Titles include *Fingering the Keyboard of Love*, *Looking Deep Inside for Love* and the classic *My Baby Stroked My Bread*. It's not cutting edge humour, but Harry does those smutty double entendres better than anyone. So if you want to hear about Harry's exploits with his 'very sexy lady friends' get hold of a copy now. After a short session with Fat Harry, I guarantee you'll be satisfied. **M** Tom

Singles

ARCO - *Longsighted*

The A-side to this delightful record is *Distant Lies* - a strangely mystical tune that leaves you feeling warm inside. As the record label suggests, it has a dreamy, mellow, chilled-out feel - reminiscent of those Welsh wizards, Gorkys Zygotik Mynci. All in all, it is not a record to rock to and it won't make the charts, but it is definitely worth a listen.

Eve 6 - *Superhero Girl*

There's nothing actually wrong with this song, but there is something I can't put my finger on. It must be that I've heard it millions of times before under many different guises. It rocks, but it's nothing new.

Groop Dogdrill - *Personal /Hedly hadly*

This tension filled mass of musical frenzy comes on bottle green vinyl - what more need I say! Only that *Personal* begins with a whiplash of drumming that continues at breakneck pace throughout the entire song. Heavy yet listenable. Unfortunately *Hedly hadly* is a disappointment compared to the A-side as it is just a mess of disorganised noise. It does not do the record justice.

Neutral Milk Hotel - *Holland*

A suspicious mind would be saying to itself, 'They must have something to hide by creating this fancy 7" picture disk - do they really have to use this cheap gimmick to get people to buy their records?' Well it works doesn't it? Anyway this particular band have no need to do such a thing. Their record is bubbly with a cheeky, cheerful tune surrounded by an ominous presence of something heavy and less innocent in the background. Hopefully it will be in my head for some time.

Rachel

The Genies - *Every Little Thing*

On the first track the band offer up a happy poppy little number, that is not too dissimilar to Dodgy. Next is

a moody cover of the Who's *I can see for miles*, which is quite good in all fairness. On the final song they manage to sound a lot like Soundgarden did on *Black-hole-sun*. Next time it would be nice if there was a little continuity.

THE ESSENTIAL CHOON

Daddy's Favourite - *I feel good things for you*

The beginning gives rise to a sense of a complete lack of musical creativity as the tune is just a basic rearrangement of the X-files theme. Do I leave now before my brain becomes numbed? Although tempting, it is worth hanging on in there as the music manifests itself into something rather more interesting. Halfway through the epic a jazz piano emerges through the main core of synthetic sounds and slots in surprisingly well with the groovy drumbeat, which is the lifeline of this piece. An inspiring piece of music.

Rachel

Mucho Macho - *The Airport Freeze*

This is a good piece of electronic music. A latin-style beat really spices the sound up. There's a nice level of energy to this, the beats are not so slow that you feel that you are falling asleep, nor are they so fast that you suspect a heart-attack is going to be induced. This would go down well in a club, but it still has enough variation to allow home listening.

Sebadoh - *Flame*

Quite simplistic, but effective. A single beat is pretty much played through the song, with only a single break. The keyboards match this with a single repetitive scale, with little effects drifting in and out. Over this are vaguely bluesy vocals. The song goes nowhere and yet is quite good. It would have been nice to have had at least another track to listen to however.

The Divine Comedy - *The Certainty Of Chance*

Another single stack affair. The actual single has more tracks claims the postcard that came with this. The song is sweeping and grandiose (and pretentious), and yet all of this is created with only vocals, strings, a piano and some drums. This truly fits the description epic. It would also fit right in during the slushy bit in most films.

Radar - *Slow Down*

This band's take on rock includes a feel-good uplifting vibe. Unfortunately, the vocals are of the slightly breathy sort that is popular in this style, which are supposed to sound emotional, but usually don't. The songs are played well and have sufficient versatility. It's worth a look for the final track, *It ain't over*.

Paul Weller - *Brand New Start*

A melancholy song. It's really well written, the lyrics are quite good and are reasonably sung. The guitar work in particular is not only well done but is also tasteful and interesting. It's good to hear a musician exerting control for once. The new b-side is rubbish, probably the reason that it is a b-side. Also there's a cover of the Jam song, *The Riverbank* which is pretty cool, but how much it differs from the original, I don't know.

Marc Almond - *Black Kiss*

Not a bad song - a bit sparse at times - but cool nonetheless. The music gets going during the chorus, but during the verses it only occasionally tries to do something. It's the vocals that make this good, and some sample of a guy talking in a foreign language. The b-side, *Satan's Child*, sounds better as more happens musically, whilst maintaining a laid back vibe. Finally there is a live version of *Black Kiss*, which sounds better than the original due to a denser sound. **M**

Jamie

Tha Bomb!

Taking some time off so you can nod your head to Roni's ravings

This week has been shit, too much stuff to do and so little time. So this week I have left the page in the hands of my understudy - Roni, he's gonna hit you with some hip hop, but do not fear I shall return and bring ya the low down on R&B.

And before I go, you all gotta go out and buy the Faith album today.....understand, this is the Bomb, there is no substitute for class and this got fucking loads of it. *Keep The Faith* from Faith Evans....just buy it!

Milen

Roni's Raving

Yo, here it is... The lethal lyricists Ras Kass from the Left Coast, and Canibus from the East dropped their albums. Both suffered from the production not matching their lyrical carnage. While Canibus educated us on songs such as *Channel Zero*, Ras Kass showed his versatility with a whole range of subjects, and although the beats were better than his first album, it was patchy.

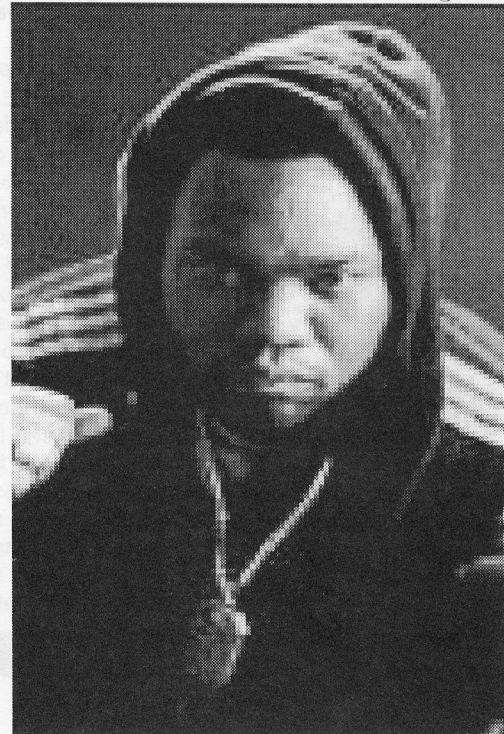


Check out some of his lyrics: 'You ain't got enough calcium to pick a bone with me'; 'Stay true to the game, but the game ain't true to the emcee/When N***a's is bootleggin' Makaveli 2 and 3.' Damn, that's tight! His album is better than Canibus', though Canibus is rumoured to be angry to the reception of his album. He plans to release an EP over Xmas giving the people what they wanted. People likely to be on it are DJ Premier and Raekwon. Also, Wyclef may not be his manager anymore, but who knows in the world of rumours? Oh yeah, LL Cool J shot his returning salvo at Clef in the form of *Rasta Impasta*, and believe me, this one really gets raw, and there is no news of this being released, probably cos of not disappointing his fans. Hmm, guess I'll have to play it on my radio show huh? Speaking of the Fugees, Pras' *Blue Angels* should be out by now sampling the theme from *Grease* (and Pras has never seen the movie!) and his album should also be out. The true headz were sampling the delights of

Mos Def & Talib Kweli on their Black Star album on Rawkus. These two got rhymes for days. Outkast dropped a third classic album, looks like they are gonna be replacing Tribe in Hip Hop's consciousness. Speaking of Tribe, they retired with a fifth album out, and a solid one at that, don't under-rate this. Heltah Skeltah dropped *Magnum Force* - I'm really feelin' "I Ain't Havin That" even if they jacked Tribe's *Hot Sex* beat. The big willie himself, Jay Z, drops his final album, with the title track *Hard Knock Life* proving to be one of the dopest with the creative use of the hook from the musical *Annie*. Flipmode Squad released *The Imperial* which is a solid album, and if you like Busta you will lap this up. *Cha Cha Cha* is the single out right now but the real party starter is *Everybody On The Line Outside*, while Duck Down's Buckshot shows up to recreate the old Black Moon magic on *We Got You Opin Part 2*. Same beat, same dopeness. Speaking of Black Moon, they are reforming but not under that name due to their acrimonious split from Nervous Records a few years ago. The first single is around, called *War Zone*, and fellow BCC soldiers Cocoa Brovaz have a remix of *Bucktown* with M.O.P. who dropped *First Family 4 Life* with some JohnBlaze shit on there. Fat Joe came up with *Don Cartagena* another solid album, straddling the line between hardcore and commercial. The West Coast were repped by Xzibit producing a quality album that only the real headz will appreciate, although everyone will love the party starter *Pussy Pop* with Method Man (a remix is coming out with Lil Kim!!!); the real jewels are in the form of *3 Card Molly* and *Let It Rain* though others abound. The trend for 'old skool' bands reforming continues with the unification of DJ Alamo, Grand Puba, Sadat X and Lord Jamar as the original Brand Nubian line-up. Their album, *Foundation*, is tight with the single *Foundation/The Return* out now, DJ Premier producing the latter. Gang Starr have been busy with *1/2 & 1/2* on the *Blade* soundtrack with MOP, and also found time for a few remixes off their album (of the year!) in *The Militia Part 2* with WC and Rakim! Also, the B-side has a remix of *The Militia* by the chocolate boy wonder Pete Rock, who also has a solo single out featuring some heavy hitters, *Tru Master*. Dogg Pound member Kurupt put out *Kurruption!* after relocating back home to Philly

and taking years setting up and running his own label Antra. It's a double album, with one disc for each coast, although it would've been better to just have one disc with the best cuts. It ain't as good as it should've been and doesn't match up to Daz's album released before the summer. The Wu-Tang came up with *The Swarm* - a compilation with some good and bad tracks, and Sunz of Man finally dropped *The Last Shall Be First*, a solid effort. Watch out for albums coming out from the Rza (aka Bobby Digital), Inspektah Deck and Method Man in the near future. The rest of the Wu-members and affiliates ain't far behind, with ODB, Ghostface and Raekwon slated for releases, and the all-woman crew of Deadly Venoms (check em on the compilation and the Kurupt album) also comin'. La the Darkman's album should be out by the time you're reading this. Death Row have been quiet lately, due to the falling through of their distribution deal with Breakaway Entertainment, so no *Death Row: Inside Out* for now. There is a *2Pac Greatest Hits* coming out on Interscope with some new songs, and Nate Dogg released his double album *G Funk Classics Vol 1 & 2* which featured a host of Death Row inmates including 'Pac, Dogg Pound,

Snoop, etc. A class 12" worth looking for is Queen Latifah's *Name Callin' Part 2* where she blazes on all cylinders over a bunch of familiar beats including Wu's



Triumph, Big's *Kick In The Door*, MOP's *How About Some Hardcore*, LL's *4,3,2,1* and finishes it with Busta's *Put Your Hands...* and with the line "on your knees is the only way you bitches gonna blow/so what you saying yo" Ow! Don't know who she talking about, but she continues in a similar vein on the B-side *Get Off Minez*, this time on the DMX *Get At Me Dog* beat. Sadly, these didn't appear on the album due to sample clearance costs, and the album is a lot more R&B orientated, with only a couple of rough hip hop tracks. The Beatnuts have some crazy wild tracks on their new album coming soon, featuring Fat Joe, Noreaga, Big Pun, Ghost Face Killah, and the usual boriqia affiliates. Canibus has also done a great track with A.L. See Ya

Roni

Phat Selection

Keep The Faith - Faith Evans
Tune of the year came first, now we have album for the year. God damn!

Room 112 - 112

The hugely talented bad boy outfit return with their second set, much better than the first. Packed full of floor fillers.

Little Bit of Lovin - Kelly Le Roc
Classy British soul, beautifully smooth vocals over a lovely keyboard riff.

Dance

*the electric café***The Narrow Mindedness of Today's Dance Scene by Tony Thorpe (Language Records)**

Who is Tony Thorpe? He DJs in public very rarely, and as far as I know he hasn't made much music recently. So why are we devoting this column to him?

Nowadays Tony is the boss of Language Records, responsible for bringing to us, amongst others, the excellent Buckfunk 3000 (aka Si Begg). Don't expect me to tell you what musical categories you'll find on this label as it crosses many boundaries. Language has been described as three-and-a-half years of adventures, passion, discoveries, danger, madness, courage, faith, audacity, political-incorrectness...

Tony has been in the music scene since 1984 when he started making music as part of the 400 Blows (Illuminated Records). You might know him as one of the Moody Boyz (XL Records) from the late 1980s. As for his DJing abilities? Well all I can say is that it's a real shame he doesn't play out more. During our meeting he recorded an hour mix for the radio show that covered a range of music from hip-hop to electro to jazz and breakbeats. It wasn't a matter of seamless mixing in one sub-genre. This is a man who simply loves the power of music (if I may coin such a cliché) and is totally in love with what he is doing. Is that enough of an introduction?

Tony talked to us about the days when he started off in 400 Blows. 'We were doing underground, weirdo music really. After the sort of punk thing it all sort of 'weirded out' and everything became funky and people were mixing all different influences. People like The Cabs and 23 Skidoos were mixing funk with avant garde music and so were we really.'

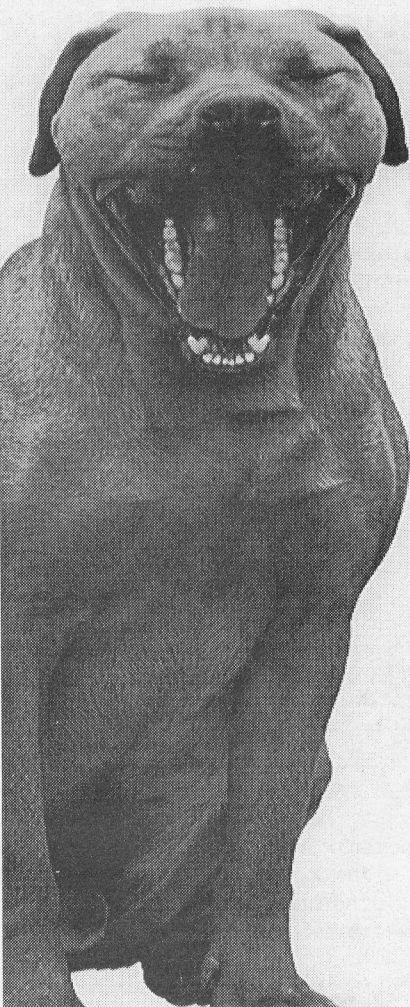
'In the early 80's I was into listening to a lot of funky soul and funk stuff. I heard a band called A Certain Ratio and they totally blew me away really because it wasn't typical black American funk. It was totally different. That kind of stuff really inspired me to make music. At the time I met up with a guy called Andrew Beer who had a deal with Illuminated Records. It was really my musical background that made me a part of the band. I came from black roots whereas Andrew had more of a punk, gothic background, so together the two influences just came up with weird stuff.'

'When I first started making music I had no idea what I was doing. I didn't play any instruments. There weren't computers around. I remember making records by taking a massive tape loop, putting it on a broomstick and trying to get a breakbeat out of it! I was doing stuff pre-samplers and making music any way necessary.'

'On the first album we had country and western, electro, funk ambient. Everything was on it! We really didn't care what we were doing. We just did what we wanted to. People used to think we were mad. Just

these couple of odd-bods really! Whereas now I listen to what we were doing ten or twelve years ago and it's almost like things have caught up with it.'

At the moment Tony is making an album of new material for a company called Ill Recordings. 'When I do one thing I then want to move on to something else.'



I've never been stuck in a rut. With my stuff, it's just whatever I wanna do when I wanna do it. If I had just made one style then I probably would have burnt out long ago, but people have never been able to pin me down so it gives me the room to continue. That's why I'm still here. My music is concepts, it's feeling, it's spontaneity, it's everything. Half the time I never know what I'm going to end up with when I start.'

I asked Tony if his mix was a typical set that he would play out. 'I didn't get all my influences in there. Obviously there wasn't enough time for that. I'd probably need about 5 hours for that. Whenever I play out it's always that kind of stuff. I'm not into that 'It's got to be 180 BPM to make it work!' I like people to listen to music. You never know, there might be something they like there and they might want to go out and buy it, so I'm not into that kind of formula DJing really. I'm into playing whatever I want to play and that's the way I am. I've always been that way really.'

Tony doesn't see himself as a regular DJ. 'It's just a hobby. It's something I do for a laugh and it's not serious. No way! It's too much pressure I think. At the end

of the day I actually think that records are more important than DJs. I think the people who make the records are more important than the people who play them. I wish things would go back that way because right now I think that DJs are just too powerful.'

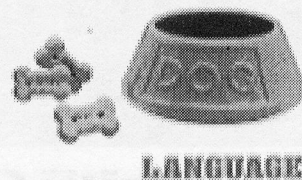
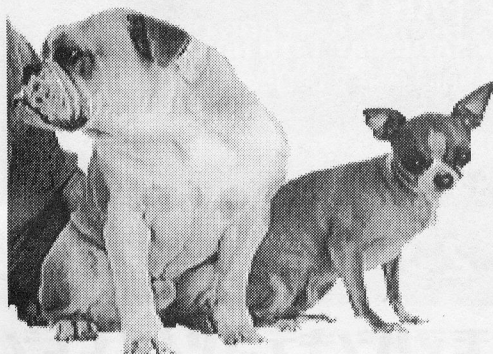
'Also if you're a DJ and you're in that position of power you should give the audience the opportunity to hear all types of music and not just the one genre. But the problem is that because things have just broken up into many different genres it's difficult for people to concentrate on one thing. It's become either one thing or nothing. It's either drum'n'bass or nothing, techno or nothing etc. It's a bit sad with the millennium that people are still very narrow-minded with music. It's actually gone backwards in that respect. Everything's being recycled right now. Sixteen year old kids are sampling an old Parliament Funkadelic record and they haven't got a clue what the original is. People are just going into the past, digging up as much as possible, sampling it up and putting it out. It's weird because my record collection is being sampled when people should be having their own ideas. But they're playing it safe and that's the easiest thing to do.'

Despite being central in the avant garde electronic music scene with his Language project, Tony prefers not to go clubbing. 'DJs I like are Darren Freak Nasty, Andrew Weatherall and Alex Patterson (The Orb). I've often seen them play and they play a mixed set, but at the same time they'll do a club and it's one type of music so DJs can be very frustrated people because they can't play what they want to play. They have to play what the crowd wants and keep the floor going. You can drop something and the floor clears and people aren't willing to take that chance. I don't think anybody is really. So I don't really go to clubs because there's nothing I want to hear. There are no clubs playing the sort of music that I want to hear so really I just don't!'

Tony describes Language as 'the most eclectic label there is. It reflects my tastes. I'd be so frustrated and bored if I was doing just a techno label, or just a drum'n'bass label. I'd go mad. If you look in my collection there's classical, there's rock, there's funk, there's soul, there's jazz. I listen to everything. So that's why my label reflects what I'm into. I know people have a problem with that but I'm never going to change. The label's like a development label. People come to me with ideas and with my experience I help people. I try to develop and put them in the right direction with what they're doing. I will never release on Language. The emphasis is not on me. It's on giving other people the opportunity to put things out.'

Tony has put out a compilation of new and released tracks called the *Family Album*. It brings together the last four years of the label and is a stunning collection of tracks that mark the philosophy and ideals of this very unique label. It is an excellent starting point for those interested in Language.

alick



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MATERIAL EVIDENCE

Courtauld Gallery, Somerset House

In 1780, the Strand block of Somerset House accommodated the exhibitions of the Royal Academy of Arts and other learned societies. It was unique in that it provided a series of rooms designed specifically for the exposition of artwork. Today, the gallery is part of the Courtauld Institute of Art and houses a combination of permanent and short-term exhibits. The building itself is an attraction, with elegantly crafted ceilings and spiralling stone staircases, but it is the inherent simplicity that lends itself to the display of pieces.

The founder of the Institute, Samuel Courtauld, was also a major benefactor of this collection. Consequently, the most famous Impressionist and Post-impresionist artists jostle for recognition on the top floor. However, the exhibition also reaches back as far as the 14th century. As you ascend, you are transported through the ages, culminating in what is, in my opinion, the highlight of the

gallery's offerings: Room 12. Temporary exhibitions.

The current occupant of this space is *Material Evidence*. This innovative presentation aims to provoke an increased appreciation of the displayed pieces, by exploring the different media available to the artists. It emphasises the difficulties posed by these tools and presents the response from various "masters" such as Rembrandt, Constable, Van Gogh and Cézanne.

The most remarkable aspect of this study is its encouragement of visitor participation. Inspired by the atmosphere of concentrated talent, you can sit and experiment with the materials which were used to create the famous works. Quills and ink, charcoal, graphite and chalks are all provided, as is information about their origins. Accompanying extracts from educational journals, dating from the 17th to the 19th centuries, then describe the accepted techniques and approaches of

the time. In this way, the Courtauld achieves its purpose; it didn't take me long to realise how much skill was needed to temper these tools. An example is the work by Guercino entitled *Mother and Child* (pictured right). By contrasting a smudged red chalk outline with hard, strong sketching, he expresses the soft skin of a baby against the rough fibres of its mother's skirt.

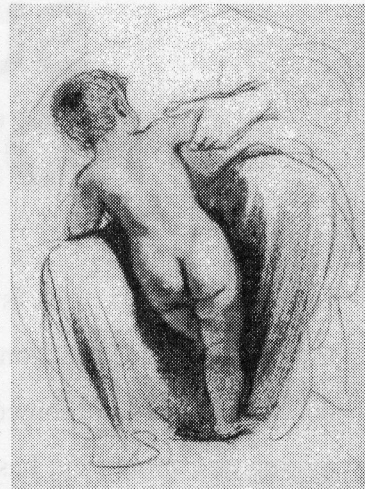
Another point which is stressed, is the diversity which can be attained from the same starting point. None of the displayed pieces appeared to be the same due to the differing styles of the artists. There is a final section in the exhibition entitled "Experiments". This has been included to make sure that we bear in mind the fact that artists should never be restricted by their materials. Often great and famous pieces have been produced when the artist defied the approved standard. In *A Road Through a Wood*, Thomas Gainsborough combines the dusky colours of iron oxide

chalk with the substance generated by oil paint; as a result, the painting comes to life. At the time, red chalk was generally used for fine detail and oil paint applied quite thinly, but by turning these concepts around, an amazing vibrancy could be achieved.

The desire to challenge seems to be a common theme for the Courtauld and future exhibitions promise to be just as exciting. The emphasis is apparently on visitor participation, which is an approach that gets a big "thumbs up" from me.

Demelza

Until 24th January

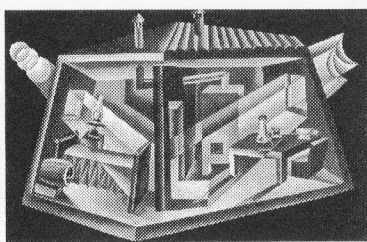


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BALLA AND FUTURIST ITALY

Estorick Collection



The setting of this gallery is beautiful - a lovely old Georgian house in Islington. It has been restored to accommodate the large collection of Italian modern art owned by Eric and Salome Estorick, now deceased. As well as the permanent exhibits on display, the Modern Art Gallery in Rome has recently loaned twenty works by the most prominent Futurists.

This exhibition charts the movement from its origins just before the First World War to the end of the 1930s. It begins with the fascinating paintings by Giacomo Balla dating from 1910-1915; he applies the ideas that Marinetti enounced in his Futurist manifesto. Speed, technology, noise and mechanics - terms that define the Futurists' desire to promote the technological progress of

the 20th century. In his pieces (*Mercury Passing the Sun, Observed Through the Telescope*, pictured centre) Balla is visibly influenced by work created at the time: the Cubists (and later the Surreal-

ists), Klee, Léger... Colours often represent particular ideas or moods. In *Pessimism and Optimism* for instance, he portrays negative vibes in black and positive ones in blue. Other interesting paintings include Fillia's *Mechanical Idol*, in which the technical world is represented as a replacement for God and religion. The second gallery then concentrates on the later output of Futurism, from the end of the 1920s until the Second World War. The innovative technique of "Aeropainting" is illustrated here with a beautiful work by Despero entitled *Lunar Prisms* (pictured left), as well as a painting by Marinetti's wife, Benedetta. Futurism certainly evolved over the years and throughout the generations, but still remained faithful to

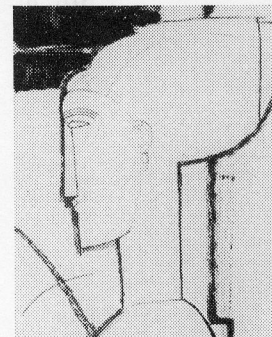
its original concepts.

The rest of the gallery is devoted to quite an extensive display of Italian modern art in general. The exhibits include by *Music* by Luigi Russolo, a festival of bright colours and imagination, and works by Gino Severini, another very influential Futurist. I was also pleasantly surprised to find Chirico in the collection, as his distinctive style inspired Dali and Magritte amongst others.

Further on, the collection focuses more on sculptures by Marino Marini and Emilio Greco (nothing very interesting though). Finally, the last room displays lots of drawings, some early Boccioni, a few sketches by Modigliani (*Tête et Buste de Profil avec Boucle d'Oreille*, pictured right) and several very funny political cartoons. A lot of these tend to resemble Picasso or Matisse, too much in fact to be taken seriously. Overall, this collection has a lovely feel to it and I can imagine going there

several times to have a look at a particular work I liked. It is also a nicely timed exhibition, proving that the Futurists had a point and defended their art strongly despite all the bad reactions they received at the time. Futurist fans like me will relish seeing paintings previously unknown. The modernity and magic of it will enchant others not quite so familiar with this movement.

D.



Nearest tube: Highbury and Islington
Admission: £2.50, FREE for students
Opening hours: Wednesday to Saturday 11am - 6pm (Sundays 12 - 5pm)

POETRY INTERNATIONAL 1998

Royal Festival Hall

This event was billed as "Britain's biggest and best poetry festival", so I was surprised when, after picking up my ticket, I was directed not to the main auditorium but to a small room containing about forty chairs and two lecterns in the upper reaches of the Festival Hall complex. The strange neon-scaffolding thing was even visible through the window at the back. Known as "The Voice Box", this room makes for an intimate, up-close venue. Sat amongst a varied audience of women's Institute types, bearded intellectuals and the occasional skinhead, I listened intently to the introductions.

Tonight's performance comprised specially commissioned translations of works by two poets, who are well known and highly regarded in their own country yet almost unheard of over here. Juan Luis Panero, from Madrid, writes deeply emotional, often erotic pieces. His influences, including cinema, are regarded as more contemporary than many of his fellow artists. The first poem to be read was the translation of *Witness to Ashes*, followed by the original Spanish version. This was the form of the entire evening. Jane Duran, the translator, read her version in steady deadpan American. She was a set of human subtitles, supplement Panero's performance - which was breathtaking. His voice, a deep clear bass, expressed the passion and motivation behind his poems as much as the

words themselves. Some of his poems were deeply philosophical, reflecting on existence, dreams, reality and certainty, whereas others were erotic, sensual and titillating. It was easy to see why his style is regarded as unique among Spanish poets.

Valerio Magrelli, a lecturer from Pisa University, is considered by many to be the finest Italian poet of his generation. His approach is precise and sharp yet at the same time emotionally rich. A selection of his works was read by the translator, Jamie McKendrick, poet in residence at Hertfield College, Oxford. Again, the poet reading his own creations in his native tongue really brought the poetry to life. Magrelli is technically taut and writes capricious observational sketches about his motivation among other topics. He describes himself as "a tailor who uses himself as a roll of cloth" and compares his poems to "faint ceramics of dreams that flow over onto the page". His strength was thought provoking imagery and incisive observation, although his performance did not match that of Panero.

I'm no poetry critic but I enjoyed the evening immensely; certainly more worthwhile and inspiring than drinking six pints in front of the football. I'm glad I made the effort to go.

Iain



WITNESS TO ASHES

Juan Luis Panero

(translated by Jane Duran)

On the rock that the sea beats
or on the dry bark of that tree,
in the wind that cries against glass,
on the footprint in sand, or in hard earth,
in smoke that vanishes in your hands,
write, write, as if you were still discovering words.

Write for skin or stones,
for white horses, for those eyes
that never looked at you, that you never
looked into.

Write without pride, but without false
modesty,
how your passage through this world
was not in vain.

Afterwards, forget that stupid sentence
and look at the sea, the sails of that boat
coming to rescue you, nodding patiently
over the waves,
its light reflecting in foam.

And - above all - write when you see it go
under,

when it disappears like a dream or a
haze,

when it no longer exists - it is known that
it never existed -

write and repeat it aloud for the deaf sea,

for the distant sky.

So learn, witness to ashes,
the implacable end of your illusory
labour,
and then, without doubting - so your
hand does not tremble -
write, write, write, write.



THE EMBRACE

Valerio Magrelli

(translated by Jamie McKendrick)

As you lie beside me I edge closer
taking sleep from your lips
as one wick draws flame from another.
And two night-lights are lit
as the flame takes and sleep passes
between us. But as it passes
the boiler in the basement shudders:
down there a fossil nature burns,
down in the depths prehistory's
sunken fermented peats blaze up
and slither through my radiator.
Wreathed in a dark halo of oil,
the bedroom is a close nest
heated by organic deposits,
by log pyres, leafmash, seething resins...
And we are the wicks, the two tongues
flickering on that single Palaeozoic torch.

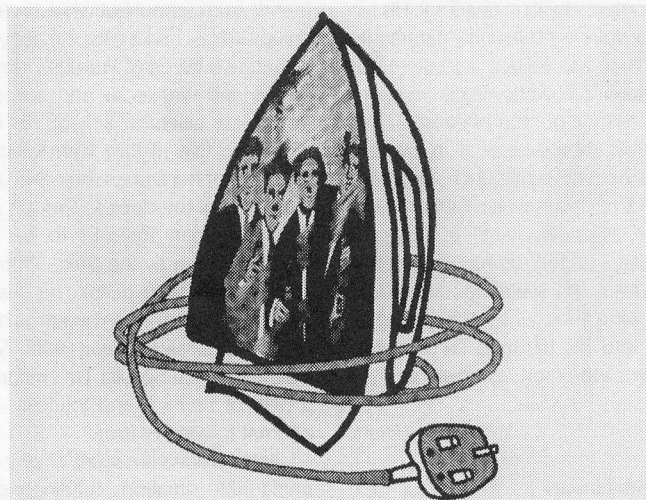
REAL CLASSY AFFAIR

Royal Court Theatre Upstairs

Real Classy Affair is Nick Grosso's new play. He has already received a lot of praise for his two previous works *Peaches* and *Sweetheart*, which were also successfully staged at the Royal Court Theatre. This "affair" follows the lives of five childhood friends in Finsbury, North London. They are all now approaching thirty and one of them, Stan has recently married and wants to move with his wife to Streatham into the flat his Nan left empty when she died. The scene opens in a pub; the lads walk in, all dressed in the exactly the same way - wearing a bright, flashy suit. Only Billy stands out because his costume is a different colour. We later discover that he has been away for a while. They start talking about beer, women and other ladish topics. It's very funny, with Joey collecting rounds of drinks and returning every time with the most hilarious stories about women approaching him and asking him out. Harry, on the other hand, is the quiet, shy one who's in love but won't admit it. Finally, there is Tommy, the guy in charge; he seems

to control them all. From the way he comes across, he probably was the leader of the crowd when they were kids. The set then alternates between the

pub and Stan's flat, where Louise, his wife is always ironing. As the play unfolds, we discover that Tommy has been her best friend... Since his return, Billy is constantly fighting with Tommy; they constantly show off in front of the others, trying to prove who's the boss.



pub and Stan's flat, where Louise, his wife is always ironing. As the play unfolds, we discover that Tommy has been

All this confrontation makes for quite a realistic observation of this particular class of society. The blokes have it all sussed out. But underneath this macho

attitude towards life, they are very vulnerable and full of insecurity. Harry feels so relieved when he finally admits to his being in love. They are pressured into behaving a certain way, often this burden comes from within their own little group and from the strains of friendships. They are scared of death of disappointing one another. The arrival of a woman also disrupts their peace; she takes one of them away and then dares to fool around with a couple of others.

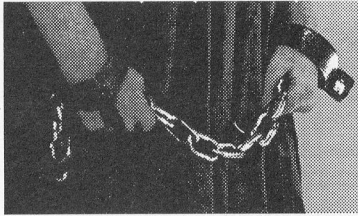
I enjoyed this play very much, mostly thanks to the actors. They are all part of the new generation: Lisa Walker (also seen in *Closer*) proving she is brilliant on stage, Joseph Fiennes, easily as talented as his brother and Jason Hughes following his success in *This Life*.

Until 14th November
Nearest tube: Leicester Square
Ticket prices: £5-£10 (10p standing!)



OUR COUNTRY'S GOOD

Young Vic Theatre



When a play this good is done this well, reviewing becomes more an art of self-restraint than anything else. It would be easy to rave about so many things that it is hard to know where to start or more to the point where to stop. Directing, staging, acting, humour, excitement and tension were all performed with such smooth clarity and refinement that it allows the actors and audience to live and experience the play at a different level.

Adapted by Timberlake Wertenbaker, the play, set in 1784, is about a group of convicts, transported for various crimes to Australia, and the attempts of some of the officers to reform them by allowing them to put on a play of their own. Such a situation allows the script to explore the role of theatre in society, despite its apparent lack of relevance with the modern era. Indeed it is this stark difference in circumstances that allows a fair, bleak and honest analysis of its true worth and benefit.

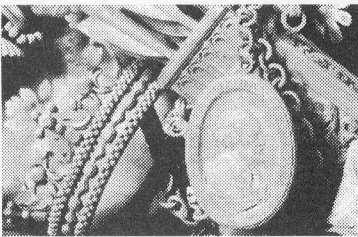
The production challenges; it challenges the actors with all of them playing multiple characters of completely different natures; it challenges the audience with perceptions of theatre; it challenges society with the way it deals with offenders, races and sex; and it challenges the individual with their attitudes to hope, inspiration and desire.

During the performance, the audience was rolling with laughter and silent in anticipation almost at the same time - the sharp insight almost mocking itself to the core and foundation it is written on. Sometimes the comparisons are laid down so transparently that it could easily leave the public cringing with embarrassment. However, the production subtly avoids these pitfalls, by building character relationships with the audience.

The play has now gone on tour (and dare I say to what I'm sure will be for the country's good) but if you get the chance to see it, I would recommend it wholeheartedly. It's enjoyable, fun and is best left with some of its own words - "A play should make you understand something new. If it tells you what you already know, you leave it as ignorant as you went in."

Matt

GRINLING GIBBONS AND THE ART OF CARVING V&A Museum



With a name like Grinling Gibbons (1648-1721), you'll either be famous or a complete oddity - maybe even both. Although I haven't a clue about his personal life, his excellence as a craftsman has warranted this retrospective, which coincides with the 350th anniversary of his birth. As this exhibition proves, Gibbons is to woodcarving as Chippendale (in the singular!) is to furniture; they define a style generated and inspired by their work.

It's certainly ironic that this greatest of British decorative sculptors was actually born in Rotterdam, where he was apprenticed by Dutch masters. He only immigrated to England in 1667, shortly after the devastating Fire of London (quite an astute career move, considering all the interiors in need of drastic redecorating).

The catalogue of projects to his credit is impressive - you've probably

already glimpsed his creations without realising it. He's worked on Windsor Castle, Hampton Court Palace, St Paul's Cathedral, Trinity College Chapel in Oxford, Wren Library in Cambridge... Gibbons received numerous commissions (for chimneypieces especially) from the nobility, including his acclaimed masterpiece the *Cosimo* panel (pictured in detail) ordered by King Charles II. His typical repertoire is profoundly naturalistic; garlands of lush foliage, succulent fruit and blooming flowers, interspersed with the occasional hunted pheasant. However, most interesting of all in my opinion was a model workbench, displaying the types of chisels which Gibbons used to carve his limewood reliefs. Once you have observed the rudimentary tools at his disposal, the sculptural dimensions and flowing lines, which Gibbons introduced into his Baroque composition, become all the more astonishing.

Helena

Until 24th January

Nearest tube: South Kensington
Admission: £5, FREE for students
Opening hours: daily 10am - 5.30pm
(Mondays from 12pm)

ONE WOMAN (part 1)

Battersea Arts Centre



Over the next few weeks, the BAC is putting on a festival of theatre and music, dedicated to women. A single woman performs each show and although the subjects vary enormously, they all have a common end theme - the place of women in society. Each artist draws on her own experiences, highlighting her gift for singing, acting or dancing.

This week, I went to see a couple of these creations. The first one, *Female Parts* was an adaptation of three short stories by Dario Fo and Franca Rame, danced and played by Heather Davies. She begins by narrating the story of a little girl and her naughty dolly who swears all the time. She describes their adventures in some obscure fantasyland. The tone is comical but also quite frightening; do all little girls live and dream like this? Davies then proceeds to act out the typical morning of a working mother; she has to get the baby up and ready for the nursery without the help of her husband, who has an extra half hour in bed. It's a very touching account of the struggle some women have to go

through just to survive. Finally, she tells the story of Medea, the Greek heroin, who is devastated at the thought of parting from her children.

The second performance was called *Mother of the Pride*. Eileen Page, a famous West End actress, performs the last few hours of Eleanor d'Acquitaine's life, a strong woman who ruled France and then became Queen of England, eventually giving birth to Richard the Lionheart. Page appears on stage, looks towards the audience and starts talking to what she believes are the ghosts of her family. The whole play is fascinating as her life was an endless struggle. She had to suffer through the infidelities of both her husbands, the premature deaths of her children and the harshness of life in medieval times. She comes across as a very powerful character, stating several times that "woman equals man". She was definitely ahead of her time in her beliefs.

There will be more about this festival in next week's issue, but do take a look because some of the performances are very exciting.

D.

Until 22nd November

Nearest tube: Clapham Common
Ticket prices: concessions £5.50 (Thursday 12th and Tuesday 17th November - "Pay what you can" nights)

TWO GENTLEMEN OF VERONA Guildhall School of Music and Drama

Two gentlemen of Verona is a Shakespearean comedy based around the conniving antics of the treacherous Proteus and his dim-witted friend Valentine. The two are friends from school but while Proteus is enraptured by his love for the dizzy Julia, Valentine is bored of Proteus's constant pining and wishes to find adventure elsewhere. Valentine sets off for Milan where he falls in love with Sylvia, the daughter of the Duke, who is the unwilling object of the clueless Thurio's affection. The man thought to be most suitable for her by the Duke. Proteus is sent after Valentine despite his desire to remain with Julia but on his arrival he too falls hopelessly in love with Sylvia, instantly forgetting Julia. He embarks on a plan of betrayal and infidelity in an attempt to win her love.

What follows is a series of ever more implausible situations culminating in a bare-chested Valentine, covered in blue body paint and branches, attempting to throttle Proteus for his deception. At this point the Great Bard apparently grew bored and without further ado every-

one falls in love with everyone else and goes home. The end.

The presentation was put on by third-year students at the Guildhall School of Music and Drama and was entertaining and extremely professional throughout. The acting was universally excellent with particularly good performances by both Finn Caldwell and Gemma Saunders as the servants and Oliver Franks as Valentine. Also extremely popular with the female element of the crowd was the small fat dog which played Crabb. The performance comes highly recommended but unfortunately I believe it has come to a close, so that's the end of that then.

Marina

Nearest tube: Barbican/Moorgate
The next production, *Mephisto* by Thomas Mann, is on between November 27th and December 2nd. Seats are free of charge but admission is by ticket (booking line 0171 382 7192)

ICU EVENTS

Mamma mia...it's the week ahead...

Tonight: Standing Room Only. DaVinci's 7pm
Live premiership footie on the only big screen in College.

Tuesday: STA Bar Trivia.
Win £50 CASH or a crate of lager. DaVinci's 8pm

Wednesday: ClubXS
All your favourite party tunes, plus chill out room. Free B4 11

Thursday: DaVinci's Cocktail Night
The warmest way to have sex on the beach. 5-11

Friday: Bust-A-Gut Comedy Club
With Ian Cognito & Rob Rouse dBs 8pm £2.50/£2



Cheesy disco, retro pop & pure trash plus "Tha Bomb" in UDH

Saturday: BUBBLE & SOMEAK
House, garage, techno & tons of spinach dBs 8-12. Free

ICU CAREERS FAIR 98

47

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ALL ON YOUR DOORSTEP

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Rugby

1st XV

Sponsored by Unilever

IC 55 - 15 Greenwich

The game kicked off with IC piling on the pressure. The first ten minutes proved to be fruitless, with a missed penalty and a disallowed try. In the 20th minute the floodgates opened with a magnificent forward try scored by no. 8 Charlie Curre. Dave God scored the second try from open play in the 30th minute. After 35 minutes #8 Chucks struck again and finally the first conversion was planted sweetly between the posts. Minutes later Nippy scored with aerial acceleration bringin the half to a close at 22-0.

Merely seconds after kick-off, Chucks brawled in again under the posts, notch-

ing up his hat trick, which was converted by Chris Dickenson once again. Moments later scrum half Gabriel scored over an open try-line to land beautifully under the posts, neatly converted by club captain Dave Hogg. In the 55th minute Dan "Pharoah" Higazi rumbled through the entire pack to put himself on the scoreboard, converted by Chris Dickenson once again. IC then had a 15 minute drought (during which Greenwich scored a lucky try, but failed to convert) until the mighty Kaizer (60th minute sub.) dragged two of the opposition over the line to get his first try of the season. Will Stenns converted and then put the last try past Greenwich in the 71st minute using his silky skills.

Andrew Little

3rd XV

also Sponsored by Unilever

IC 10 - 14 UCL

It was a time of heros. A time when boys put away the toys of childhood and became true men. It began as a war of affliction with the forwards dominating and the IC squad camped on the UCL line. The backs attributed themselves well despite the scrappy conditions, with good tackling and defending by James Notaies and Tim Jones on their debuts. The scoreline at the end of the first half was a creditable 0 - 0. This, however,

was not due to continue. Two quick backline tries in succession put IC an unfortunate 14 points behind, within the opening 5 minutes. IC rallied after this shocking start, scoring themselves from some sexy support play and silky running by Dave White, eventually touching down just by the 5m line and unfortunately the conversion was put just wide of the posts by the novice kicker, Jamey Notaie. Another well worked piece of forward play resulted in Joe Robinson going in just wide of the posts. Again the conversion was missed. Bad luck Jimmy. All in all an equal match which unfortunately ended in the wrong result.

Women's Rugby

IC Virgins 10 - 10 UCL

After the trashing IC received at the hands of UCL last year, we approached the match with some trepidation. Despite the fact that IC were three players short and gave away a try in the first 5 minutes, we fought back well with a superb run and try from Clare B. to even the scores.

A brilliant move from UCL, in which 2 of their players tripped over each other and twisted their ankles, evened the numbers. IC then spent the whole of the second half camped on UCLs try line. Despite the forwards getting the ball down over the line, the ref did not see and the sustained pressure led to another try by Claire. UCL scored just before the final whistle to even the scores.

Special mention to Claire S. against her old team and Jen for carrying on with an injury. Thanks to Matt for the coaching.

Netball

IC 70 - 1 Wye

After a delayed start due to the late arrival of Wye College, and having to clear the water logged court, IC were raring to go.

After a few minutes it became clear that Imperial were going to triumph AGAIN, extending their unbeaten record this term.

The infallible accuracy of the shooters Sally (with her shoot-better hair cut) and Rebekah (scoring even when the GS was off the court), ensured a comprehensive victory of 70 goals to IC, 1 by Wye College.

Good luck in future matches!

Hockey

1st XI

IC 5 - 0 St. Georges

The game was a complete mess at the start with a pair of umpires that did not have a clue, with everyone decding to make up their own rules. Jambo Bwana finally brought his shooting stick with him and after going past several defenders slipped a delightful ball past the stranded keeper.

Despite some top notch goals there still remained the shocking misses and a scrappy one from the hat trick man Jambo, combined with some of the best umpiring around (**get the impression more than one person is writing this report? - Gus**). The score could have been much higher but Noddy did his best to keep it down, firstly by deflecting a goalward bound shot right on the line, then by missing two complete sitters. By half time, IC were in a commanding 3-0 lead and the second half started in an equally one sided style.

The umpiring began to improve apart from the ref's language which got worse and worse, especially with reference to Big Titties. IC contrived to dominate the game and even started to enjoy it!

Disco Squad

(formerly 3rd XI)

IC 0 - 0 UCL

Before I start the report I would just like to establish that Fabio looks good with his towel on his head and his tackle swinging in the breeze.

Well, we played UCL that is the Harlington astro and they were scum. But they were scum that equalled our mighty hockey talents.

In a well matched game play bobbed back and forth more often than Jokers' head on a Saturday night in Soho.

The disco attack force came close on many occasions. Lager Lager, known for constantly slapping the post, lived up to his reputation. The Sundance Kid fought from the wings and Indian Carpet Catalogue dealt as well as he could with a defender who earned his nickname of "the Flying Lumberjack".

Pete Tong as ever defended his entrance with a fanatical zeal. Nice.

And finally: (To the tune of Um Bongo in a disco style)

Here comes BAPS, he's got VD

We know coz CASANOVA said

"He got it off me!"

DISCO BOYS!

I thank you.

X-Country

Imperial put out an awesome men's team but again was lacking a women's team. Bethan finished third to consolidate her respectable position in the ULU league.

The men fielded four teams with Ben Hukins leading the field early on and finishing a comendable 5th. The remaining 1st team members were Taz (14th), Jodie (20th), Headley (27th) and Mike (29th).

Welcome back Yellowarse and thanks to all those old favourites that let us down. Out of a field of 100 plus, one fifth were Imperial runners. We look forward to the next race at Wimbledon Common. As our entire women's team graduated last year, an incentive to any new female athletes is a night of free drinks with many fit lads! Contact d.robinson@ic.ac.uk.

Ski Club

This was the first race of the season for the renewed IC ski team and its not so new race teams (Freshers - where are you?). We left with huge ambitions for victory and arrived in plenty of time to check out the course.

Our first race (IC I) was against Kent III, who we thought were a bunch of posers, and thus had a great desire to beat them. "But as desire increases, success decreases." (Alcohol and Girls, p134) and it must be said that they "posed" very efficiently and beat us.

From then on we were in the league for 7th to 12th position, won all our races and came 7th.

IC II came not too far behind. We also entered a combined IC and ICSM girls team which came 1st in the girls and a combined IC and Royal Holloway Snowboard team which came first.

I take this occasion to thank ICSM who lent us some darn fast skiers. On a note of pride, all our teams beat UCL (who used to race with us last year).

If anyone is interested in skiing (races, dry slope trips, holidays (cheapest around)), write to ski@ic.ac.uk.

David Wall

Referees!

The Rugby club is looking for referees to help out with matches. If you are interested then contact David Pearce (0171 731 4196) or e-mail d.pearce@ic.ac.uk



Football

1st XI

IC 2 - 2 LSE
Sat 31st October

Despite some areas of the field being submerged in water and the rain showing no signs of stopping, the referee decided that the game should go ahead, this was to be the first of some odd decisions.

IC were under the cosh a little in the first half and after 25 minutes LSE were awarded a penalty. Rob was adjudged to have handled the ball despite not knowing anything about it. Eric then produced a brilliant score only for the ref to make LSE take it again.

After an inspiring team talk at half-time, IC came out like a team possessed for the second half. It wasn't long before we equalised. Rich was hacked

down on the edge of the area. Warren floated the resulting free kick to the near post and Phil rose like a salmon to level the game. 10 minutes later IC were in front, Till going on a McManaman style run, laid the ball off to Warren who lashed the ball into the top corner. IC continued to dominate but failed to build on their lead and sure enough, two minute from time, the jammy bastards from LSE did it again. One of the weakest shots in the history of the game somehow dribbled into the goal.

Not the best start to the league campaign, but there's still time.

4th XI

IC 8 - 0 GKT IV
Wed 28th October '98. BUSA

As usual, we won, they lost. However, they didn't just lose; they bore the brunt of the Fourth's most impressive performance of the season, and were thrashed into submission by a team seemingly possessed by the spirit of Brazil 1970.

The pressure built in the first half, with a shot off the inside of their post and a shot blatantly handled on the line, but with the ref still in the wrong half our calls for a penalty were ignored. Justice came with a fantastic diving header - albeit by a GKT defender - which put us one up at half-time.

And so the floodgates opened. The GKT team was helpless in defending wave after wave of our attacks and just as Moses parted the Red Sea IC pulled apart the GKT defence by their vision and movement. I'm sure Adam, Gurn, Tom and some others must have scored to guarantee our passage into at least the BUSA Shield, though the BUSA Cup must be our ultimate aim.

IC 1 - 3 KCL III

Sat 31st October '98. ULU Division III

Congratulations must go to the Kings who won this fiercely contested battle of the two most social teams in ULU sports. Following King's Fourths promotion and King's Thirds relegation, KCL Thirds have taken over the prestigious mantle of being the "Badgers" of Kings College. Most of our previous encounters ended up being game, "set" and match to the Baiters from IC, but this year they were just that little bit too strong for us.

Following a trip down the Arches Ricky turned up very late resulting in him missing the kick-off so we had to shuffle our troops and move John into midfield. Unfortunately things never quite worked out and we found ourselves two goals down very quickly. When Ricky finally did turn up we started to improve and it was his back post corner that was clinically volleyed home by Aiden. Back in the game and after an inspiring team talk at half-time the Fourth's started to put together long periods of pressure on the Badgers' goal. It was thus a bitter blow when a swift counter attack resulted in that Scouse Twat heading home unmarked from just a few yards out. But where was the 'keeper?

This defeat was even harsher considering the bad press between the two teams following their accusation that we've stolen their trophy. One last point on the subject, "Come to our Bar if you think you're hard enough" and we'll settle it with a few boat races...

Attention Sports Teams!

Please have all you sports reports at the Felix office by 8pm on Wednesday, AT THE LASTEST!
Late reports will only be published at the discretion of the editor (me) and only with a valid reason for lateness.

Good to see all the various sports first XIs getting their reports in. I notice the IC IV football team are still saying they haven't got the trophy...while *London Student* is campaigning for the Fourth's to be thrown out of the competition for hiding the trophy away. Does IC have the trophy or not? (Please note I am much more inclined to believe anyone from IC than any of the rubbish written in *LS*.)

Gus

Diversions

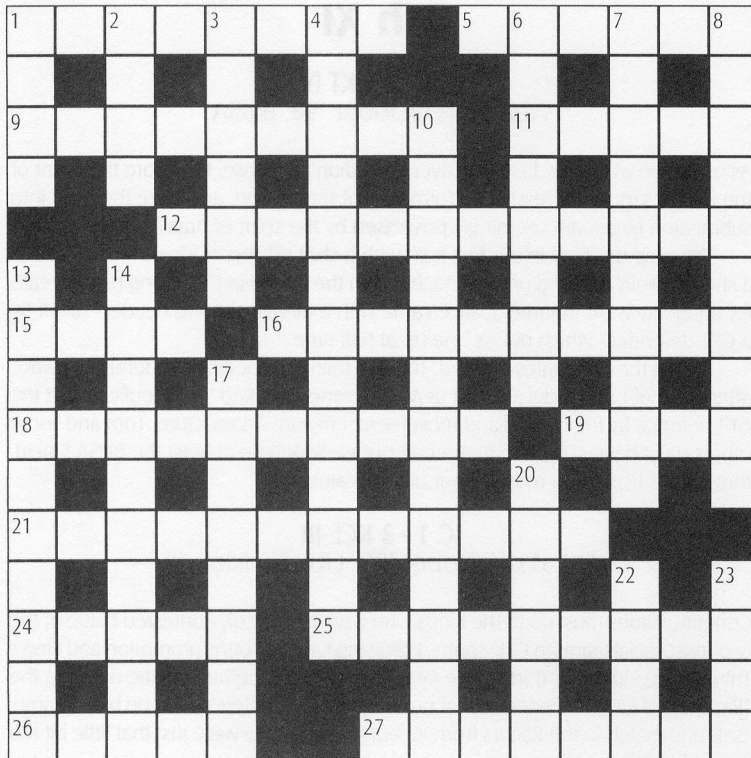
Around IC

Mon 9	Tues 10	Wed 11	Thurs 12	Fri 13	Sat 14	Sun 15
DP C&S VOTING 10am-5pm	DP C&S VOTING 10am-5pm	ConSoc - Bill Cash MP, Mech Eng Rm 542 1pm	Cocktail Night - DaVinci's Bar 5-11pm	Bust-A-Gut Comedy - dB's 8pm	Bubble & Squeak (NEW pre-club night) - dB's 8pm-12am	Standing Room Only - DaVinci's Bar 4pm
ConSoc - Oliver Letwin MP, Huxley 213 1pm	Quiz Night - DaVinci's Bar 8pm	Club XS - ICU 9pm-1am	CAG Soup Run 8pm Basement, Weeks Hall	Shaft - ICU 9pm-2am		
CAG Meeting 6pm Basement of Beit Quad	CAG Soup Run 8pm Basement, Weeks Hall					
Standing Room Only - DaVinci's Bar 7pm						



CRYPTIC CROSSWORD

by Match gnu



Answers to 1124

Across: 1. Elliptic 5. Bowler 9. Tundra 10. Varmints 11. Mod-off 12. Runabout 15. Ice cap 16. Mid-on 17. Doors 23. Allround 25. Covert 26. Irrigate 27. Gritty 28. Nitty 29. Triathlon

Down: 1. Entomb 2. Long dead 3. Paraffin 4. Cover 6. Oompah 7. Long-on 8. Rosettes 13. Unable 14. Renown 16. Mutation 17. Democrat 18. Oriental 20. Claret 21. Googly 22. Stay in 24. Drear

Across

- 1 Stopping work and going to bed.(8)
- 5 Cricketer has no time for vigilante.(6)
- 9 A wreck sat in as a princess.(9)
- 11 Bicycle pilot in time off.(5)
- 12 Saint mixes tar with rake to eat this dish.(5,7)
- 15 Hello, Roman. This weather is awful.(4)
- 16 Belligerent assertive gentleman gathers first soldiers on ship to England.(10)
- 18 Tools of the trade for conjourers.(5,5)
- 19 Bond on stumps?(4)
- 21 Company backs onto computer science in confused cultural rite.(6,6)
- 24 Useless, that is, around grandmother.(5)
- 25 Note lightening picks up hay.(5,4)
- 26 Hearty pull back is affirmative.(5)
- 27 Two groups of special forces in position are trained killers.(8)

Down

- 1 Wander around loch.(4)
- 2 rip off rate.(4)
- 3 Mould consumed makes turn.(6)
- 4 Sentimental journey?(9,4)
- 6 Atmosphere rub's bristleless painter.(8)
- 7 Not applicable chemical spread like clockwork.(10)
- 8 Clever lens clarified grey matter.(5-5)
- 10 Changed America on drugs?(7,6)
- 13 So, no ham pig? Sort it out to get cleaning.(10)
- 14 How to take a castle - get sir, face turmoil.(10)
- 17 Time to slaughter the queen? Yes. Little room for washing up then.(8)
- 20 Confused outcast can be woven into baskets.(6)
- 22 I spit in desert.(4)
- 23 Kiss randomly on the piste.(4)



Board-X Festival Competition

We asked you to name the number one snowboard brand worldwide. The correct answer is, of course, Burton. Congratulations to

Sophie Wright

and

Adam Suchley

who win a pair of tickets each to one day of the Board-X Festival, happening 13 to 15 November. Tim Wright wins a runner-up prize. Please come into the Felix Office as soon as possible to collect your prizes.

Board-X will be open daily from 10 till 8 on the 13th, 14th and 15th November. Daily tickets cost £9 on the gate or £7 pre-booked. For tickets and information call 0171 490 4707.

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Edinburgh Festival!

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PO Box 13048

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