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11  
January  
1999

# FELIX

KEEP THE CAT FREE EST. 1949

Issue  
1131

The Students' Newspaper at Imperial College

## JCR Staff Attacked in Robbery

By Ed Sexton

may have more information. Anyone who witnessed the incident or who may have information that could help the police should contact

Detective Inspector Hanton (0171 321 6732) or Detective Sergeant Wiseman (0171 321 6874).

The incident is not believed to be related to the thefts in Beit Hall, the Union, and Electrical Engineering that occurred in the previous week (Felix 1130). An investigation into these thefts is still ongoing, with Ken Weir commenting that "the police are following up forensic evidence". He also stated that "enquiries are becoming more positive".

A member of catering staff was attacked in the final week of last term in the Junior Common Room by two young men. The men gagged and bound the lady before making off with a substantial amount of money from the premises.

The incident took place on Tuesday 15 December sometime between 5.00 and 5.30pm. The two men, aged between 20 and 22 years, entered the JCR and attacked the lady while she was in her office. After tying her down they stole an undisclosed sum of money, believed to be at least several hundred pounds, and left the premises via the fire escape stairs leading to the

main dining hall and Queens tower. On their way they did, however, drop a rucksack full of coins taken from the JCR.

The lady involved in the incident was physically unharmed, but was described as "extremely shaken and distressed" by Chief Security Officer Ken Weir. She has since taken an extended amount of sick leave to recover from the ordeal.

Descriptions of the two men have been circulated around the college;

The first suspect is described as possibly Arabic, with a long skinny face

and long nose. He has shoulder length, black, greasy hair and is about 5'10", with a slim build. He was wearing a long knee length black leather coat, a black jumper, black trousers and black trainers.

The second suspect is white, with a round chubby face and is about 5'8" in height. He was wearing a red and white vertically striped hat, a black bomber jacket, black trousers and red trainers with white stripes.

Although some forensic evidence has been recovered from the scene, police are eager to talk to anyone who

## College Behind Medical Union's Cash Chaos

By David Roberts

remains, of which £6000 was spent on computers and equipment for the new office in the BMS building. The final £3300 was lost when the planned Graduation Ball was cancelled only a few days before it was due to take place - and is thus the only part of the initial £55 000 which has actually been 'lost'.

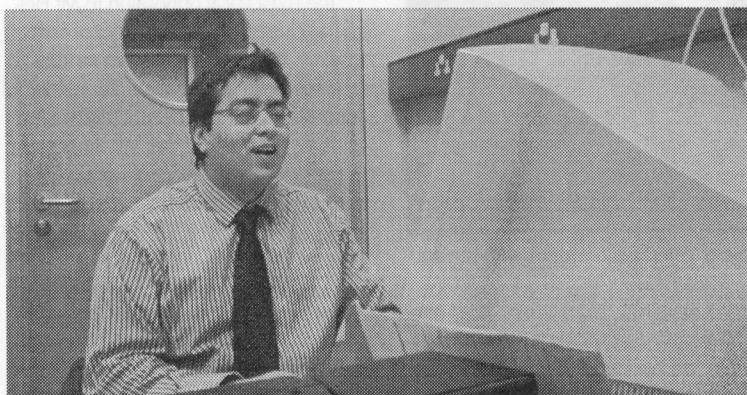
Close investigation of the Union accounts has shown that the £55 000 which has gone 'missing' from the Med School reserves over the last six months was the result of a series of College accounting errors.

When the IC School of Medicine Union (ICSMSU) accounts were converted from College to ICU control last July, the reserve account was £55 000 in credit. Without proper accounts to check through for the previous year it was thus assumed that this money was available, and could be utilised for helping to establish the new ICSMSU, equip their new office and overcome any teething problems which arose. However, as a result of a series of large payments over the last term this money has now disappeared completely, and the reserve account is now effectively empty. This has led to serious questions being asked of Med School President Wade Gayed - and was one of the contributory factors behind the series of resignations that plagued the ICSMSU Exec last term.

A fuller investigation of the accounts, however, would seem to have cleared Mr Gayed of any responsibility for vast majority of this expenditure. Firstly, none of the clubs based at Charing Cross received any funds from College last

year. Every club ran up a debt, whilst all the money which should have gone into the club accounts ended up in the Med School reserves. Consequently, ICSMSU was forced to clear this debt - totaling £28

of writing the total cost cannot be ascertained - although it is known to run to several thousand pounds. Furthermore, the money raised by last year's Charing Cross rag was credited to the reserve



Wade is enjoying his new-found 'stress free' existence

000 - at the start of the year, halving the reserves over-night. Secondly, a series of unpaid bills have come to light, many left over from the period when ICSMSU ran the Charing Cross bar. Invoices continue to arrive for beer, staffing and bar equipment (including a £1500 cash register and a £700 ice machine) and at the time

account, rather than given to the charities concerned, and the £2317 'profit' from the bar at last year's Charing Cross Summer Ball had to be returned to two of the organisers who lost several thousand pounds on the event.

Once all of these items have been accounted for, approximately £9000

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# Beer Fest Foiled

Extensive union effort has all been to no avail as the Beer Fest is still homeless and now apparently cancelled. Due to the disruption it would cause, the event was refused its usual venue the JCR, and has been in trouble ever since. Union President Dave Hellard attempted to salvage the situation, proposing the Southside gym as possible premises to stage the event.

Unfortunately this suggestion has been refused by college, as it was assessed to be "inappropriate due to fire regulations to have a beer fest lasting two or three days" according to Chief Security Officer Ken Weir. The beer fest has been organised for RAG by the RCSU

By Andrew Ofori

vice president for Clubs and Ents Bob Walker. The Head of Catering and Conference Services, John Foster, supplied a wealth of explanations as to why the gym proposal was a non-starter. Looking past the fact that the venue was grossly undersized, he explained there existed "a number of sensitive issues concerning [Southside's] neighbours", for instance a late night event causing late night disturbances could jeopardise IC's prospects for building developments in that area. Furthermore the festival requires an occasional licence from a Justices committee

that only meet at certain times in the year; even if the application was made on time there would be no guarantee of approval.

Mr Foster felt the fate of the beer fest is now in the hands of the union and was of the opinion the event was "Postponed rather than cancelled"; he suggested DB's or Gladys at St. Mary's as possible alternatives. Various union members view the latest developments as the end of this year's beer fest; "It's just a shame, that's all" commented the dejected William Bentley VP (Finance). Sarah Coburn, RAG Chair, mirrored his disappointment, commenting "I'm not impressed".

**FELIX**  
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Issue 1131

11 January 1999

Editor: Ed Sexton

Assistant Editor & Films: David Roberts

News Editor: Andy Ofori

Music Editor: Dennis Patrickson

Arts Editor: Helena Cochemé

Games Editor: Gary Smith

Delivery last issue: David Roberts,

Andy Ofori & numerous others who lent a hand at the end of term.

Cheers.

## Très Cher, Chez Harrods

By Helena Cochemé

According to the advertisement, 'There is only ONE sale'. The annual opening of the Christmas sale at Harrods, which clocks up on average a phenomenal million pounds per hour, is a distinguished ritual. It seemed as if the crowd started gathering at dawn on Wednesday 6 January, because by half past eight in the morning, the pavement was packed. Eager shoppers and dedicated celebrity watchers jostled to claim a prime vantage point by the entrance.

star had been expected to conduct the ceremony last year, but she pulled out unexpectedly after the death of her ex-husband Sonny.

Cher was greeted by Mohammed Al Fayed, who gave her the customary floor by floor tour of the department store, whilst her latest single 'Believe', which topped the 1998 charts, boomed on every loudspeaker. In a sensational publicity stunt, the entertainer was bombarded by questions (she apparently ate nothing for breakfast according to her response to one exuberant reporter)



Al Fayed 'Cher' s a moment with the star

The honour of inauguration rested in the capable hands of Oscar-winning diva Cher, whose arrival coincided somewhat ironically with a brass band rendition of 'When I'm Sixty-Four' by the Beatles (to be fair, she's only 53!). The procession was rounded off with pomp and circumstance by horse-drawn carriages and a trio of bagpipers. The super-

and hounded mercilessly by the paparazzi. She posed beside brass door-knobs, admired a linen display and grasped a china plate, by which time she was extremely irritated with the persistent media attention, exhausted from tottering around in her high heels, blinded by glaring flashlights and probably quite peckish.

## CCUs In Trouble

By David Roberts

ICU President Dave Hellard has come under attack in his attempt to re-organise the Constituent College Unions. Senior sources in all four Unions have spoken out against what they see as an attempt to undermine their "identity and substance". Some have even seen this as a first move in an attempt to completely disband the CCUs.

Mr Hellard first outlined his plans to move most CCU clubs into direct ICU control at the December meeting of ICU Council, since when the stormclouds have slowly gathered and opposition to any perceived attack on the power of the Constituent Unions has mobilised. However, as Mr Hellard has been on holiday for the last four weeks, he has been unable to react to this criticism, or comment in his defence.

The most vocal opposition to Mr Hellard has come from Royal School of Mines President Alistair Fox, who has written a point for point re-buffal of Mr Hellard's proposals, which he believes "had no factual basis other than what would appear to be general sweeping innuendos". He also feels that some of the comments Mr Hellard made in Felix at the end of last term "suggest that the CCU Presidents are people of substantially lower character who cannot be relied upon" - and is unsurprisingly annoyed by this attitude. He concludes that "the underlying reason for the suggested change ... is the abolition of the CCUs themselves".

In the other CCUs, opposition to Mr Hellard's proposals also face stiff (if less vocal) resistance. Will Bentley, Royal College of Science Union Vice-President, expressed

his concern with the methods Mr Hellard planned to use; "If the clubs were to be given the choice of whether or not to move I would be in favour of the proposal, but forcing them to move is clearly wrong". Senior figures in the Med School and City and Guilds Unions have also pledged to oppose the scheme.

The real question, however, is still over Mr Hellard's long-term intentions, but with Mr Hellard due back from holiday today, and a meeting of ICU Council due to take place tomorrow night, his true motives should soon become apparent.

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### The Week Ahead

#### Monday

Games Meeting	12.30pm
Film Meeting	1pm
News Meeting	1.30pm

#### Tuesday

News Meeting	12pm
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#### Wednesday

News Meeting	2pm
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#### Friday

Arts Meeting	12pm
Music Meeting	1.30pm



## In brief...

### *The Prof Who Loved Me*

An IC Physicist has been a secret service agent of his own to Britain's most notorious spy. The maker's of the new Bond film, 'The World Is Not Enough', have hired the academic, who insisted on anonymity, to provide detailed weapons advice for the production. The film starring Pierce Brosnan is due to be released this November, when the general public will see if the physicist was worth his £900-a-day fee.

### *Bike Branding Back*

There will be another chance for members of the college to get their postcode imprinted on their bicycles free of charge this term. Bike coding will take place between 10am and 4pm on Wednesday 20 and Thursday 21 January, and between 10am and 3pm on Friday 22 January. As with last term, coding will take place in the main Sherfield foyer (level 1). Security have asked anyone who wants to get their bike coded to arrive early in the day, to avoid the queues that were present in the afternoon last term.

# Union Licensed as London's Largest

By Ed Sexton

Union filled its new 1250 capacity. The capacity for Wednesday and Friday

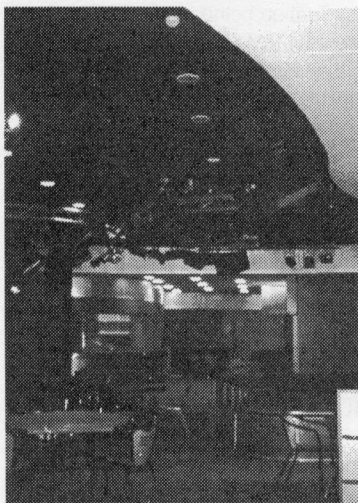


Photo:Ed

DBs -licensed to thrill

Imperial College Union has finally been granted a new public entertainments licence. The new licence allows the Union to take advantage of the increased capacity afforded by the dBs extension, completed in September 1998, and will result in less students being turned away at the door on Wednesday and Friday nights.

Originally the Union had hoped that the new licence would be approved by Chelsea and Westminster Council in time for the start of the new academic year. A succession of problems concerning the exact type of licence needed for the venue, however, delayed proceedings and meant that the Union had to operate at its previous capacity of 700 for all of the Autumn term. The Union's Ents and Marketing Manager commented that it was "very frustrating", especially as there was only one Friday night all term which didn't sell out, and people had to be turned away week after week.

The new licence was granted on the final Friday of term, 18 December, just in time for the carnival. This allowed 200 extra carnival tickets to be sold on the Friday, and in the end the

to come to the Union this term; "it's been a pain for us... we know we've been turning people away. The problem was we were misinformed." Imperial College Union is now the biggest student union venue in central London, with a greater capacity than Kings' and UCL's unions.

It seems likely, however, that the bar will continue to close at 1am on carnival nights. In previous years the Union had to apply for a separate licence for each event, including Wednesdays and Fridays, which allowed occasional late bar licences until 2am. The Union now has a public entertainments licence, which guarantees Wednesday and Friday night bar extensions (until 12am and 1am respectively), but which does not allow further extensions on carnival nights. A later licence was opposed by local resident groups and other influential members of the council. Given that the Union is in the heart of a residential area, the guaranteed bar extensions and increased capacity ICU now has are indeed a welcome triumph for Union staff. Now it's up to the students to make use of them.

nights is now 900 - 200 more than in previous years. The Ents and Marketing Manager hoped that the increased space would encourage more people

Shop

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## Hello, Good Morning, and Welcome Back

As you enter your first lecture of this premillennial year, clutching this somewhat slim issue of Felix, I hope you have fond memories of the Christmas break, and few memories of the New Year. A particularly warm welcome goes to anyone who contributed to Felix last term... you know where to come when revision gets on top of you. Speaking of which, if you have thought of contributing to Felix but just haven't got around to it, now's the time! Exams can be a disruptive influence on all clubs in the Spring term, and Felix is no exception; so

please, if you aren't wading through thermodynamics pop by the office for a coffee and write something.

### Equal Ops - the New Sexism?

The 'Women in Science' article (page 8) has started me thinking. Why should women enter science? The basic assumption being made in all the arguments is that women are just as suited to science as men. It may be unfashionable to question this assumption, but I wear an Oxfam jacket, so question it I shall; women do think differently (not better, not worse) than men. If it is true that there are some skills that show a

gender bias, are we right to expect equal opportunities, which often translates as 50:50 ratios?

More interestingly, if women do possess different mental abilities to men, it seems to me that the cause of 'Western' sexism is clear. Our society undervalues those skills possessed mostly by women, and thus discriminates against women in general. Rather than pretending that there are no (mental) differences between the sexes, and hiding them under the 'Equal Opportunities' banner, wouldn't it be better if we concentrated on changing our society's values instead? Comments and constructive criticism welcome.

- Ed

## Sinfonia 21 Resident at IC presents a concert

Friday 29 January 1999, 7.30pm in the Great Hall

Conductor - Stefan Asbury      Soprano - Rosemary Hardy

Britten - Prelude and Fugue      Julian Anderson - Poetry Nearing Silence  
Jonathan Harvey - From Silence      Shostakovich - Chamber Symphony  
Charles Ives - Three Places in New England      (arr. Barshai)

Booking and information line open from 29th December 0171 594 9359  
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Imperial College Student Price £3 (Student number must be supplied)

## PRIZE DRAW FOR FREE RENT!

coming later this term, watch this space, by the way.....

*Did your intercollegiate hall have meal times you couldn't attend?*

*Did anything to do with your hall stop you practising your religion?*

If your answer is yes to either of these, do something about it - call Tasha on

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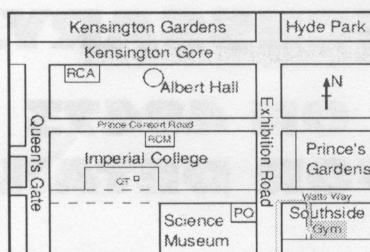
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Lovely flat, washing machine, TV, video, **5 mins** from Charing Cross Hospital

**£70 pw + bills.**

Please call  
0171 385 1472  
or  
0956 228 303  
for more info.

## AEROBICS SCHEDULE

Day	Time	Level	Description
Monday	12:30	General	Circuit Training
	5:30	Beg/Int	Body Sculpt
	6:30	Intermediate	Aerobics
Tuesday	5:30	Intermediate	Aerobics
Wednesday	1:00	Beg/Int	Body Sculpt
	5:30	Intermediate	STEP
Thursday	5:30	Intermediate	Aerobics
Friday	5:30	Int/Adv	Aerobics
Sunday	2:00	Intermediate	STEP



CLASSES HELD HERE

### Class Prices

Members      £ 1.25  
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**Professional Instructors  
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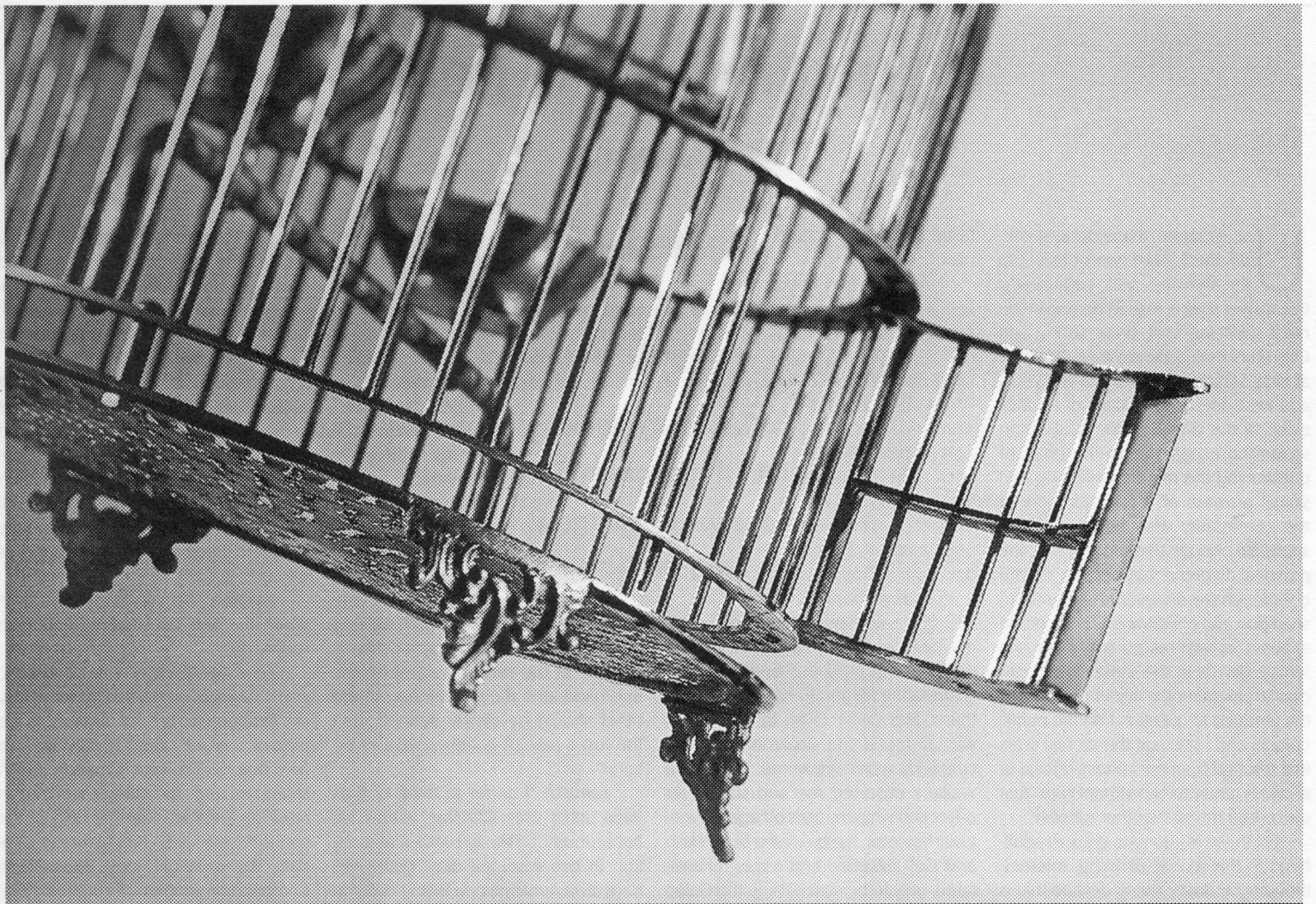
£ 4 IC Students  
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Only Valid for 2 Weeks.  
(Offer ends 25th Jan '99)

All Classes are held  
at SOUTHSIDE GYM  
To join in, just turn up  
for any class!

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Careers Presentation, The Rembrandt Hotel, Wednesday 20 January 1999 at 6pm

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over drinks and a buffet supper.

If you wish to attend, please send an e-mail to [libby.kennedy@ac.com](mailto:libby.kennedy@ac.com) to register. We'll be conducting interviews on the following day, so if you would like to be considered, please submit an application form a week in advance to The Graduate Recruiting Department. We will contact you if your application is successful. To obtain an application form, please visit your Careers Service or call our recruiting helpline free on 0500 100189.

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# Right Angles To Reality

## Shampoo

Use separate shampoo and conditioner? Take two bottles into the shower? - well, surprisingly, the answer seems now to be yes. In the most shocking split since Sonny and Cher went their separate ways, the boys at Vidal Sassoon - who only a few years ago were spending millions of pounds extolling the virtues of the dual action showering experience to the point of questioning the mental well-being and sexual prowess of those members of the community who had been irresponsible enough to opt out of this, the personal hygiene happening of the decade - have discovered that mixing shampoo and conditioner in one bottle is about as wise as putting male and female gerbils in the same cage. I can clearly remember the first emergence of the products in question into the public domain and I still bear the mental scars that resulted from my father's refusal to allow his family to experiment with "that overpriced mixed together rubbish".

For those of you who grew to adulthood in this mobile-phonning, internet-browsing, Eurostar-riding decade that is the 90's, and whose cultural values were therefore gained from Channel 5 magazine programmes about snowboarding presented by middle-class twenty-somethings in baggy trousers and baseball caps worn back-to-front,

rather than by watching Roy North and Basil Brush; it is impossible to appreciate the social stigma that one brought on oneself back then by continuing to take two bottles into the shower. As a vulnerable and sensitive teenager I was painfully aware of the terrible risk I was running and tried for weeks to disguise my lack of au faitness with this revolutionary hair washing experience. I learned to bluff my way through intricate discussions of the many different preparations available and their relative merits and demerits, all the time living in Anne Frankesque fear that my guilty secret would somehow come to the knowledge of my peers. Classmates would endlessly argue over hair types and whether they were Normal, Greasy or Flyaway. The common consensus was that I was Dull and Lifeless - but that was probably more a reference to that disappointing episode with Trudi Wallace in the cricket pavilion where I completely

failed to bowl a maiden over.

I managed to keep up the pretence of understanding up for almost a fortnight, but, in the words of my hero Hercule Poirot - the most famous Belgian since Hergé introduced Tin-Tin to an expectant world - ze truse 'as the 'abit of mekking itself knern. On a routine shopping trip with my mother at Gateway one weekend, I accidentally bumped in to a classmate who'd begun a Saturday job there as a first-three-biscuits-in-the-pack-breaker, and when he spotted the bottle of VO5 shampoo in my mother's trolley I knew that it was Game Over. By Monday, it was all round the cloakroom and my credibility never recovered. Even Trudi Wallace deserted me and she never offered to whip my bails off again. Eventually however, the brouhaha over "Wash and Go" subsided and I was rehabilitated, only to be sent back to the Gulag

"...it is impossible to appreciate the social stigma brought by continuing to take two bottles into the shower..."

when the combined-washing-powder-and-fabric-softener craze hit our school, and someone let on that my mother only used Drest.

But with the birth of this new concept - "Wash and Go" without the conditioner, I feel a great weight lifting from my shoulders. "Solo" - as this counter-revolutionary hair treatment is called - represents the sort of U-turn of which politicians can only dream and is marketed in a way that would cause Peter Mandelson to stifle moans of ecstasy (which is fine by me as long as it doesn't affect his ability to do his job). If the issue in question were a political policy rather than a personal hygiene product, Vidal Sassoon would be ripped to shreds by the media. Even the youthful, follically disadvantaged leader of Her Majesty's Opposition, who usually displays all the political acumen of a sheet of greaseproof paper, couldn't fail to make political capital out of such a blatant turnaround. One can't help but wonder what Jeremy Paxman would make of this if he could get the head of the Consumer Bambooizing Department at Vidal Sassoon in front of the cameras:

Paxman: "Yeeesssss. But isn't this

Matt Salter

"Take two bottles into the shower? The answer would now seem to be 'Yes'."

move a complete reversal of your earlier One Container-Two Detergent policy? I mean, it's a bit of a bloody cheek isn't it?"

Worried ad-exec: "No, no. Not at all. The central principle of unitary cleansing is still very much there. The name itself - "Solo" - clearly underlines that point...."

Paxman: "Oh come on, Mr. Earnalot, surely this is a blatant attempt to encroach on the cosmetic territory of your competitors, who have long maintained that the distinction between the role of the cleaning agent on the one hand, and the conditioner on the other should be clearly defined. Isn't this just a case of goodbye Vidal - Aloe Vera?"

Earnalot: "I prefer to think of it as "New Lather - New Bathtime" Jeremy. No but seriously, I'd like to evade that question in two ways if I may. Firstly, We have always maintained that in order to tackle follicle uncleanness you must have a long-term strategy in place that deals with the root cause of the problem. Look, the latest two-wave approach does not damage the very close and important ties that shampoo and conditioner have with each other, it is merely a move towards devolving cleaning power and giving the two ingredients greater autonomy within the bathroom as a whole."

Paxman: "But Mr. Earnalot..."

Earnalot: "If I might be allowed to finish. Secondly, there is the question of consumer choice. Being in manufacturing means that you have to be prepared to take tough decisions, and it may be that there is a case for looking at the whole concept of universal scalp benefit. I have instructed my team to unthink the thinkable."

Paxman: "How do you answer the charge made by some of your competitors, and you've no doubt seen the ads, that this latest about face marks a de facto return to a more traditional style of hair-washing and will inevitably lead to a move back to the use of older, less mild-acting surfactants in the products concerned. And the worry is that this

"Back to Caustics" campaign will lead to an increase in the number of reported incidences of split ends, follicle damage and less efficient cleansing overall. It's nothing more than two tier cleaning by the back door isn't it?"

Earnalot: "No, no. Let me make it quite clear. There is no threat to the quality of the product as a whole and to suggest that there is, is simply irresponsible scare mongering. Our position remains as it has always been: there will be no drop in cleansing power - we are tough on grime, tough on the causes of grime."

Paxman: "Do you envisage a time when the two constituents might be reunited?"

Earnalot: "If such a move occurs, and it's a big if, I think that it's some way off. Although we are not opposed to the idea of a reunification in principle, we feel that the current situation - with shampoo and conditioner working in close partnership, with the help of the lemon shower gels - is right for our company. We would only move into a Single Combination when it was right and prudent to do so."

"...I was rehabilitated, only to be sent back to the Gulag when the combined-washing-powder-and-fabric-softener craze hit our school..."

Paxman: "So rather than "Wash and Go", it's more a case of "Wait and See". Mr. Earnalot - thank you. Well, the first editions of some of the morning papers are in and...."

Or something of the sort. However, the marketing boys are rarely subjected to the same kind of scrutiny as our elected representatives. If they were, they might have been pushed rather harder to explain the process whereby using Flash on your filthy kitchen floor not only results in your lino coming up sparkling clean but also leads to the whole room being redecorated and floral curtains being hung at the windows. Similarly, perhaps Kotex would have been called to account for why menstruating women suddenly get the urge to wear white trousers and run along a beach with long, loping strides being pulled along by two Golden Retrievers. In the face of such relentless investigation, Vidal Sassoon might even be forced to explain why the instructions on an original bottle of no-fuss, one-stop "Wash and Go" advised you to apply the product to "wet hair and work up into a lather" then rinse and then "repeat as necessary."



# Thought for the Day

## Absent Friends

I can categorically state, deep from the vaults of my not inconsiderable personal experience, that the Christmas term always goes badly. I once read somewhere (and do you know, I think it was in Felix) that Siberians frequently suffer depression brought on by... darkness. Once those clocks go back, there's no escape; we are condemned to spend months attempting to thrive on eight hours of daylight, paling and decaying like etiolated plants. When it gets dark, people get anxious, lonely and downright fed up; and when people get fed up, people split up. It's almost like the 'flu going round.

Despite having been single since... bear with me (rustle of paper) - ah yes; February 1772, I was still affected by this Christmas madness. The only reason I managed to get out of bed at all in the last few weeks of term was to make the longest obscenity I could out of the Countdown letters games. I didn't even need to get up to watch the cricket: hot chocolate, nice warm bed, Radio Four.

It also seems that I was not the only

one who was far from relishing going back home for Christmas. A proportion of freshers are no doubt wondering who took all their interesting school-friends away and replaced them with a bunch of selfish, immature, Northern degenerates. (Hey, don't worry. I'm sure they all feel the same way about you.) A self-indulgent orgy of complaints cascaded against my poor, influenza-stretched eardrums: "I don't want to go home for Christmas. I'll have to sit and laugh at Aunt Hattie's jokes, and all the time I'll be dying for a reefer." Hmm. Scrooge never thought of that one.

I bit the bullet eventually, of course, as did everyone else, as the population of IC disgorged itself all over the UK, and beyond. Things were no better on the motorway; the middle lane, as usual, was full of idiots doing sixty. Sixty? In the middle lane? Sitting in the back seat, it was hard to express my disgust without resorting to colourful language. These people possess cars with 1.2 litre engines, listen to Tina Turner, like their

Ali Campbell

steaks done medium, drink shandy and, a decade ago, would doubtless have been voting SDP.

Despite the black ice, gale force winds and poor lane selection, I got back to Liverpool eventually. Chip shops were 40% cheaper, and didn't serve soggy chips; haircuts cost £3.70; the 86 bus still went the same way as it always has, costing a measly 60p for students, and the beer was seriously cheap.

It's Christmas Eve. While it's likely to be freezing in metrocentric London, I've come to the pub in just a t-shirt. It's 9:30 p.m., and the place is simply packed with people I used to know. Well, that's not exactly true, but I'm hoping someone might turn up later. And turn up they do. In no particular order: some drunken lads (mates from times long gone); three girls from school who utterly failed to recognise me for ages; the guy I used to sit next to in English, who once again had me giggling nervously behind my textbook (actually, it was a pint); somebody's once-sweet little brother who is now 18,

has a skinhead, and smokes like a bastard; and three of my best friends from halcyon days, one of whom is now at IC. (All right, Dave?!) And suddenly, it hits me: this is what it's all about. My Christmas shopping is done, tomorrow is Christmas Day; and I'm back in the local with the best of friends. The everyday tribulations of dirty, polluted London are irrelevant. There's a bunch of people playing on a giant Connect Four board, and frankly, I can't contain a giant sigh of relief.

(Enter moral of story, stage left, clutching stomach.) It's not surprising everyone's a bit disgruntled at this time of year; life gets so boring if you let it. London alone contains six million odd inhabitants; how many of them do you know? There's a whole world out there; opportunities, experiences, people to be met. Don't come complaining to me if you spent the whole year stuck in your bedroom.

## Television Renaissance

### What's going on at STOIC?

STOIC is the ICU television society, and we are based in a Studio Complex on the top floor of the Union Building. We have everything here to produce live and edited television programmes. Catch us in the JCR and around the Union Building.

### Schedule

Tuesday

IC you

The show all about ICU's many clubs and societies.

Thursday

STOIC live

Our eclectic, lively magazine programme, where we show you all the stuff we couldn't fit in anywhere else.

Friday

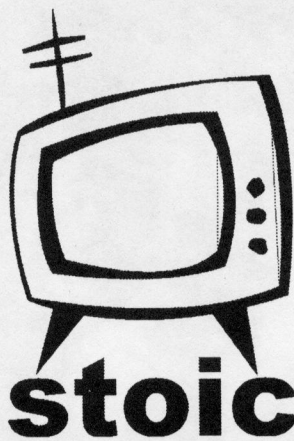
Something for the weekend

All that's happening in London this weekend. Nightbus not included.

Over the holidays we have gutted the place, integrating the latest in digital editing and mixing technology. Shuffling everything around has also given us much more space to sit about and talk - occasionally even about programmes.

Last term was the first time in two years that STOIC produced regular programming, broadcasting two lively shows each week. Building up the schedule after such a lengthy period of inactivity has not been easy, but our shows are now quite good - even if we do say so ourselves. This term we intend to produce three live programmes a week and supplement our output with short, recorded films. When we're not showing live or recorded programmes there will be our continuous text service, letting you know what's happening around college.

In the past significant effort was needed to maintain professional video equipment and an eager team of boffins



worked round the clock to keep STOIC up and running. This effort is no longer required, with reliable equipment available at high street prices.

This year we have re-aligned STOIC, with less emphasis on technical wizardry, and more opportunities to learn how to make TV. Opportunities for people like you. We promise not to baffle you with cries of XLR's, redheads and Umats - instead we'll help you to make great television which, secretly, haven't we all wanted to do? Don't let all the stairs put you off, there is a lift, so why not pop by at lunchtime or on a Wednesday afternoon. Or drop us an email, our address is below.

### What can STOIC do for your club or society?

There's a whole heap of stuff that STOIC can do to help publicise ICU societies. We'll be in touch with societies soon to explain in more detail (via the pigeon holes in the resource centre).

If you let us know about upcoming events, we can advertise them on our text service. This is a really easy way to get your message to people around college, without any photocopying and blutac.

This term we are producing a series about clubs and societies, we want to provide all clubs with the chance to explain what's going on and what they've got coming up. Also if you are holding a special event, you can talk to us on our magazine show - STOIC live. Alternatively, we will help you to produce a short video about your club.

If you are organising a big event, STOIC can film it and duplicate tapes for sale. We normally only charge for the tapes, subject to agreement of a minimum tape order. If there is anything that we can do for you, please do get in touch.

Email: [stoic@ic.ac.uk](mailto:stoic@ic.ac.uk)

Tel: (0171 59) 48104



# Why Should We Even Bother?

**Susannah Humfrey wonders if science has anything to offer the fairer sex**

The gender balance in science and technology is not reflective of the population. This is extremely obvious in this college. If you're female in certain departments you can feel a little, well, conspicuous. The College runs endless recruitment drives aimed at 6th form girls under the auspices of WISE and has started to spread its gospel to year 9 girls (the year they choose their GCSEs). It seems to be taken for granted that more girls should enter science. The question of why still remains.

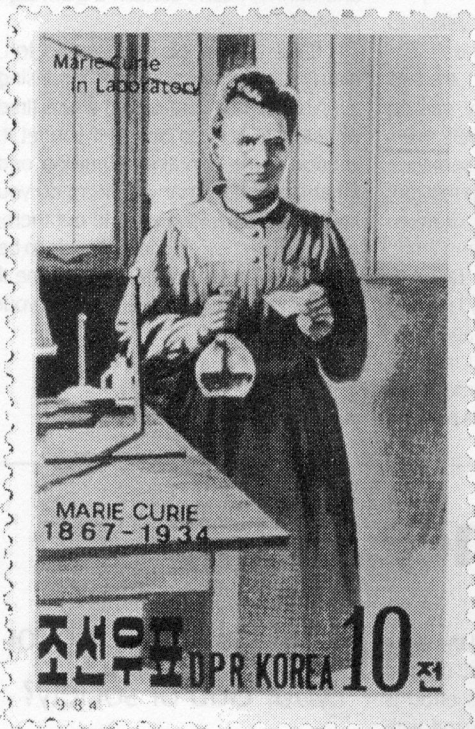
unattractive to enter and apparently unpleasant to work in given by the rate of women leaving the subject. It appears that there is something more fundamentally wrong. It appears that the entire edifice called Science is unsuited to most women. This unsuitability is contained in the set up of the institutions of science. The universities, research institutes, publication methods, grant awarding bodies and the way in which scientific knowledge is presented. This is not unlikely, after all science was set up by men for men, in an age when women were excluded as a matter of course. If science is a male construct and it is unsuited to women, why are we pressurising girls to take science?

It seems to me that the main reason for encouraging more women to enter science has been the belief that equal opportunities is the same thing as numerical representation. If fifty percent of undergraduates entering science are female then there is no discrimination going on. I do not believe this is true. Even if half the undergraduates were to be female I do not believe they have equal opportunities while the structure of science is such that most of them end up leaving the field. There are very few women in the higher echelons of science. This is unlikely to improve while science remains a subject inimicable to women. To have truly equal opportunities in the realm of science there needs to be a dramatic change to the institutions of science. Without an equal opportunity to succeed, without an equal opportunity to get the very grant that enables us to carry on working in the field there will be never be a substantial number of women in the field. Unless the current situation in science is changed there is little point in trying to recruit more



Lady Ada Byron Lovelace: I bet she would use LINUX

girls. To actively encourage girls into a field that slams a door in their face once they have got there is not only a perverse desire but a sadistic one. We are lying to girls about the wonderful time and careers they can have in science. We are actively encouraging them to waste their time on a pipe dream. If the field is intrinsically biased against us, why should we bother with science?

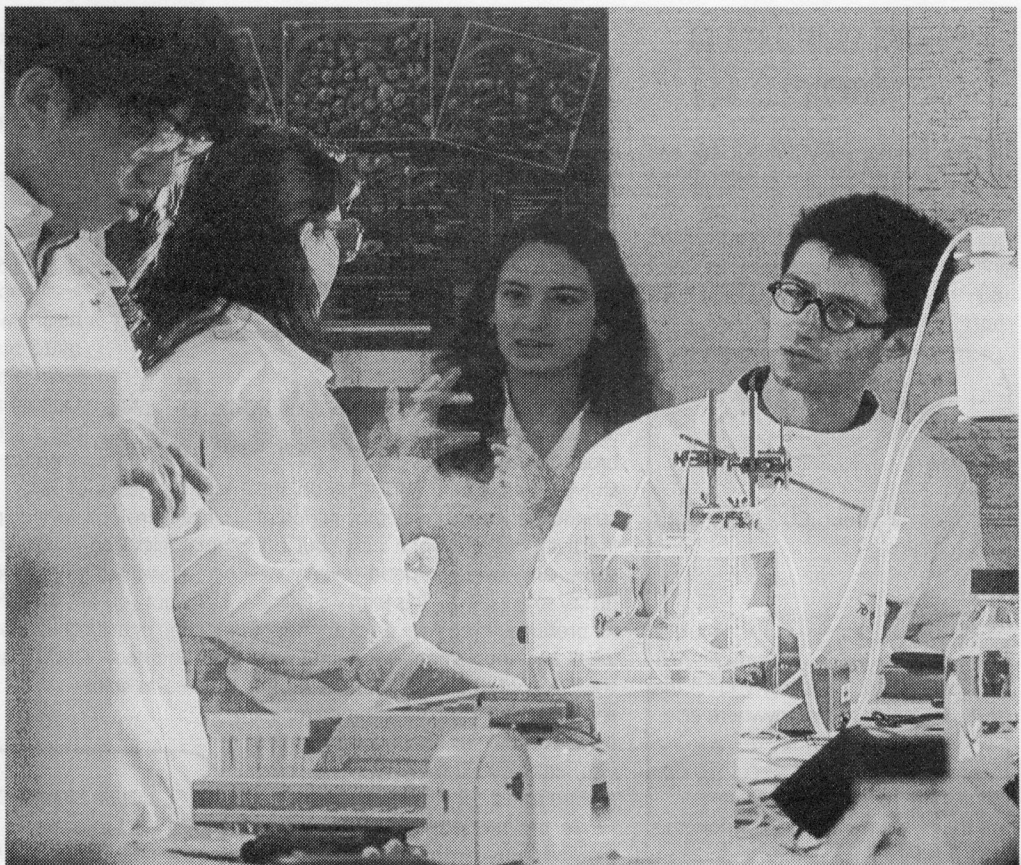


A classic example of the folly of positive discrimination

There are two main lines of argument over why increasing the numerical proportion of women in science is beneficial. The first is concerned with numbers. If you exclude half the population you exclude half of all potential scientists. If the pool of talent from which scientists are drawn is half what it could be, the overall quality of the scientists trained is similarly reduced. Therefore if more women are entering science that means there will be more good scientists. If there are more good scientists there will be more good science.

The second line of argument is that women think in a different way. This different mode of thought leads women to have special skills. If women enter science then they will bring these special skills to science. These special skills are generally lumped under that delightful term feminine intuition (thinking by another name?). This feminine intuition is thought in some way to enable better science to occur.

These arguments explain suggest why having more women would be good for science. They fail to explain why studying science is good for women. Girls tend not to choose science, the programmes run by WISE seem to exist to entice women into the subject. Girls are being actively persuaded into science. What is it about science that is so unattractive to females? It is



Subliminal messaging? Or are those women in the background for a more innocent reason? [Photo: IC Prospectus]



# Brightening Prospects

**See the world, make a difference, Improve your CV and clear your conscience**

**Can travelling really be worthwhile? At some point we all decide we want to see the world, but even if we do actually go anywhere only a few of us will ever do anything useful. According to Claire Bayntun, it doesn't have to be that way.**

"I'm going travelling" is a claim made regularly amongst students in the university bars. We're all a well intentioned lot, but the truth is that only one out of every five that talk about it actually get to the point of filling in their luggage labels. Why is that?

No one denies that going overseas and experiencing a different culture is a good thing. In fact, the consensus is that you are likely to have an outrageously fun time, your mind will be opened, your character enriched... and of course, our elders will all chant "...Do it now while you still can..." And in that they have a fair point.

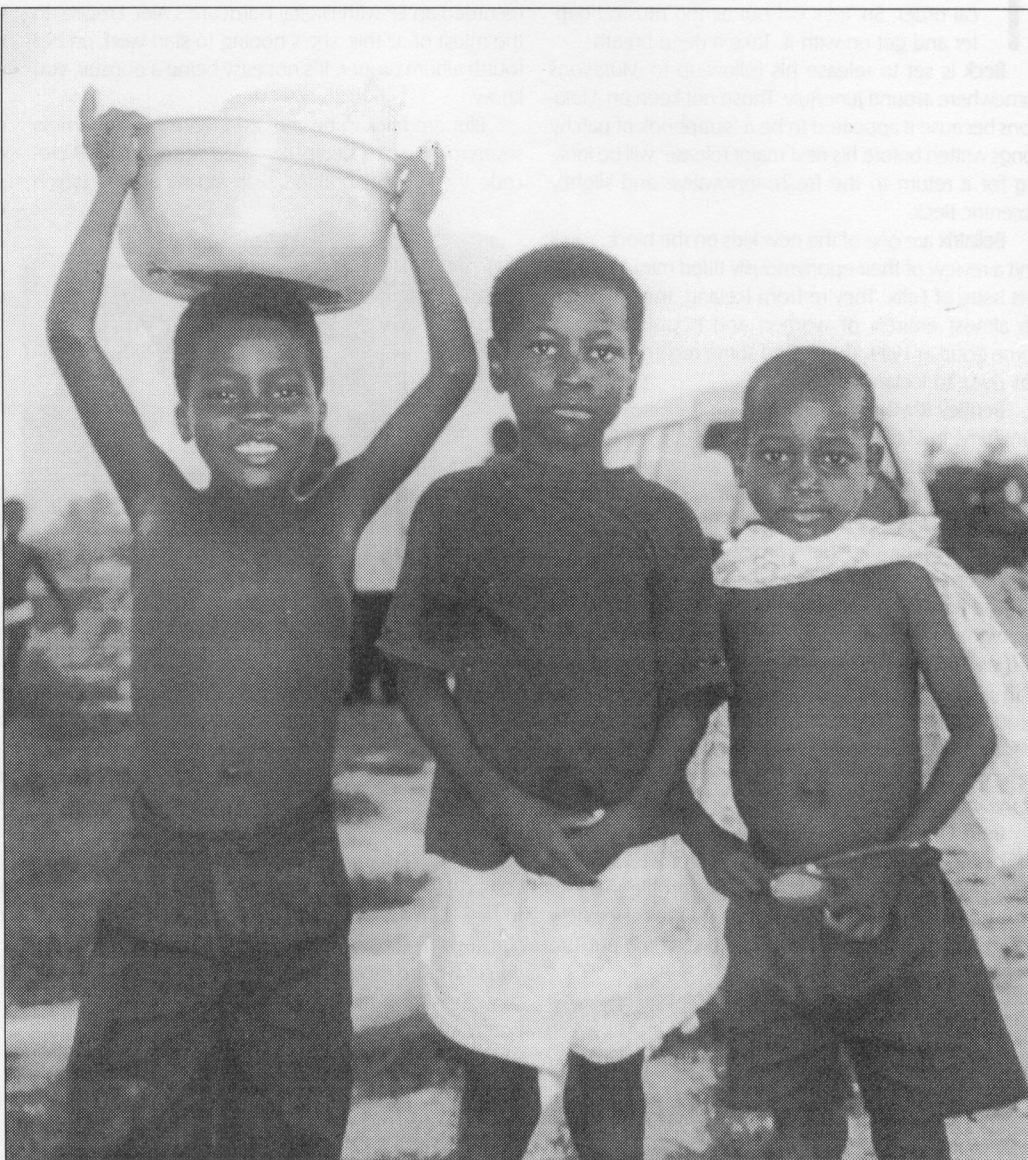
So if you are determined to be one of the ones that actually gets to hold the boarding pass in your (presently clean) hand, there remain two routes of overseas experience for you to chose from.

You have the option of bumming your way around hostels, getting smelly, stoned and progressively lazy. Or at least that is fast becoming the perception of employers on reading "...been travelling..." on an application form. And it is, let's face it, very often a fair depiction of those months away. "Who wants a job anyway", will be being uttered by those who have spent too many weeks on the Thai Islands... goatee beard, no doubt, in place. It's not until you return home, having forgotten your mum's birthday, dogs funeral, and little sister's confirmation, that you start to wonder whether you actually 'lost' your soul in the blissful haze of beach and hammock, rather than 'discovering it' as you had meant to!

There is another way to soak yourself within another culture, while keeping-up-appearances for your future prospects.

Teaching Abroad and Projects Abroad are an organisation which allows your time overseas to be structured and worthwhile, both to yourself (building up your CV, making clearer judgements on your abilities and intentions in life), and to the community to which you choose to go. They have arranged over 3000 voluntary work placements in India, Ghana, Mexico, Brazil, China, Tibet, Ukraine, Siberia and Russia. You are provided with food and accommodation with a local family, immersing you within the culture and community.

The most popular placements are teaching conversational English in schools, to a range of ages (no TEFL qualification required - which saves hundreds, if not thousands, of pounds), conservation projects, and (listen up Medics yet to arrange your Electives) work in hospitals. Additionally, there is a stock of limited placements available in areas such as journalism, accountancy, law, engineering, I.T., and hotel management... There is the option of combining programmes, and whatever your placement, you chose the dates that you want for your travel and program, with placements possible from one month up to a year.



As with any trip overseas, you have to provide your own funds, but in paying for all your essential expenses up front (food, accommodation and insurance) you do not have the difficulty of budgeting while on the road. You have the security of paid staff in your destination for backup and welfare, along with the assurity of meeting up with other like-minded volunteers. Generally good sorts!

As for where you are going - THEY NEED YOU. One volunteer who was recently working in a remote village in Ghana was made a Tribal Chief, such was his impact (as covered by The Daily Express, Sky TV and This Morning). You will receive a heart felt welcome from the local community that you live and work with; they are grateful for your voluntary contribution, as they can not afford to pay you. Everyone gains from the cultural exchange, and in staying in one place you get to build up relationships and knowledge that would be impossible to achieve by simply travelling through. The benefits are long term as well as short term - something that should help your family and friends accept that you are going.

As you are only committed to working 18 hours per week (Monday to Friday) you have plenty of free time to tour around your region, and indeed, to discover your soul! And I suggest that you go on to travel more on completing your placement, either alone or with other volunteers, safe in the knowledge that you have something highly regarded on your CV. Each destination offers a feast of sights and different cultural experiences for you to explore that must not be missed.

If this does whet your appetite, and makes the important difference between talking about it and actually going to be part of these exotic places, then contact Dr Peter Slowe at Teaching Abroad, Gerrard House, Rustingdon, West Sussex, BN16 1AW. Tel: 01903 859911 or mail to: info@teaching-abroad.co.uk

Check out the web site for more information, and for contact numbers of people who have just returned; www.teaching-abroad.co.uk Ask the Careers Office to contact Teaching and Projects Abroad if you want a presentation from the organisation.

And now you have got something to talk about in the bars. Make your move.



# The Good LPs Will Out? Bring The Hits On! If You Tolerate... ..Shut Up!

So, what the hell is happening in the music world this year? Felix took time out over the holidays and did some research into what's getting released and who's releasing it. Some of the big guns are getting their act together and the rest are ready to assault the shelves of your local record store. Let's have a look, shall we...

The best way to do this is probably in alphabetical order. So, let's cut out all the musical banter and get on with it. Take a deep breath....

**Beck** is set to release his follow-up to *Mutations* somewhere around June/July. Those not keen on *Mutations* because it appeared to be a 'scrapbook of patchy songs written before his next major release' will be looking for a return to the fresh, innovative and slightly eccentric Beck.

**Bellatrix** are one of the new kids on the block. You'll find a review of their eponymously titled mini-album in this issue of Felix. They're from Iceland, they're made up almost entirely of women and hopefully they'll come good in 1999. Thank God some record executive has gone to Iceland!

**Bentley Rhythm Ace** will release their next album sometime in March. They don't have a title for it as yet. In fact, they don't even have a working title. A few tracks have been named - *Am I Black Country Enough For You?* and *Duck-web and Fish-lip*. Strange pair of boys, they are! Apparently, there are some interesting collaborations but that's all being kept a bit hush-hush.

**The Beta Band** are in the studio now. Expectations run high with this band after the 'underground' success of their Three EPs compilation. In particular *The Patty Patty Sound EP*, which was championed by our own student radio station, ICRadio, caused a comfortable stir amongst the listening masses. Their debut album is nearing completion and should be out in the first half of the year.

**Beth Orton's** lovely single, *Someone's Daughter* and her guest vocals on The Chemical Brothers' *Dig Your Own Hole* album helped to raise her profile in 1998. Let's hope she progresses further in 1999. Her new album features collaborations with Everything But The



Girl's Ben Wyatt and Ben Harper. For those that liked *Trailer Park*, this album, *Central Reservation*, will be right up your street. She describes it as 'an extension of the first album, a refinement of that sound.'

Bubble-gum pop artists **Bis** will release their next album next month. It's called *Social Dancing* and it looks as if the single *Action and Drama* will precede it. Expect the same as usual from this lot. You either like it or you don't by now.

**Bjork** seems to be keeping herself busy during the first half of '99. She's releasing an album of love songs, of which some may be covers. She's also starring in and writing the soundtrack to the musical *Dancer In The*

Dark, which is on general release next year. She's also recorded an EP with Digital Hardcore's Alec Empire. In the midst of all this, she's hoping to start work on her fourth album proper. It's not easy being a popstar, you know.

**Blur** are back in business on March 1 with a new seven-minute-plus single. It's called *Tender* and will precede their as yet untitled sixth studio album, which



appears in the shops in the same month. This is their first release in over a year so all I can say is that it's about bloody time.

Those cheeky Liverpudlians, **Cast**, return to the music scene after being away for just over a year with their new album, *Midget Allah*. It should be released around April. Track titles are typically in the John Power vein. *Chasing The Day*, *Dreamer*... ..one could go on. In fact, if you take the words dream, free, soul, shine, star, away and day and construct a phrase of some sort, you're well on the way to naming a Cast song. Seriously though, it's the music that counts and I'm sure they'll be pleasing punters at venues all over the country after the release of *Midget Allah*.

Through the success of *Mulder and Scully* and *Road Rage*, last year saw the rise and rise of a female-fronted Welsh band that went by the name of **Catatonia**. The photo-ability of one Cerys Matthews might have been a factor but you can't argue with the fact that they managed to shift shed-loads of units last year. Their new album will appear in late May or early April. There's no title to it as yet. How about *Regional Cotton?* [drum fill]

After releasing their greatest hits under the name of *Melting Pot*, '98 seemed to be a bit quiet for **The Charlatans**. They should be releasing an album this year but no details are available as yet. This will be their first album without the sorely missed late keyboardist Rob Collins. I'm expecting The Charlatans to record an absolute belter of a rock 'n' roll record this year. I hope I'm right.

The private psychedelic brothers of the dance scene are set to let their long-player hit record shops across the nation around early summertime. **The Chemical Brothers'** third album proper goes by the name of *Under The Influence Of Love*. Apparently Noel Gallagher, the godfather of popular rock, will make another guest vocal to go with his last effort, *Setting Sun*. Unfortunately, Beth Orton will not be able to contribute because she's doing her own album. [See above] Tsk! Pop-stars today! They're so selfish! However, Jonathon

Donahue, vocalist with current indie-faves Mercury Rev, will be grabbing the microphone for one of the tracks. *Under The Influence Of Love* looks set to be one of the more promising releases of 1999.

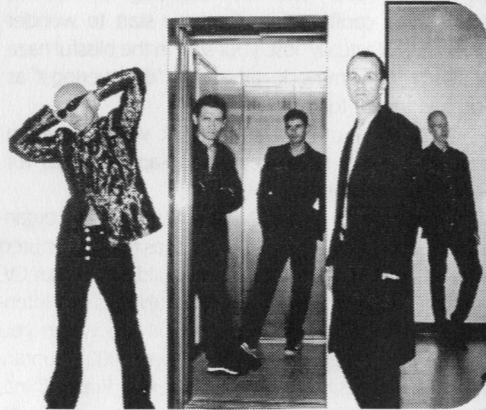
Talking of collaborations, **Death In Vegas** have managed to drag in a few names off the street to guest on their latest offering to the world, *The Cantino Sessions*. There's Primal Scream's Bobby Gillespie and age-old warbler Iggy Pop. There's also others that they've approached but they're not saying. Record contracts and all that nonsense! For the record, it should be out in a couple of months.

There's no real album news on newcomers **Gay Dad**. However, their debut single *To Earth With Love* has been pleasing the heterosexual and homosexual masses alike. I mention them only as a 'one to watch out for this year.' Silly silly name!

Felix Album of the Year winners, **Gomez**, will be bringing it on for a second time about halfway through '99 with *God's Big Spaceship* (working title.) It'll be very interesting to see what they come up with. Their first album was (partly) recorded in Olly Peacock's garage and that sounded innovatively quirky. God knows what they'll do with a 24-track studio and some highly paid knowledgeable producer ready to cater to their sonic needs. This year can only see them rise further. Good luck to the boys from Ilkley!

Still squabbling over the title of the follow-up to *Drawn To The Deep End*, **Gene** will release their next album in February. Despite being proud of *Drawn To The Deep End*, Martin Rossiter is reported to have been a bit disappointed with it: 'We just took too long making it. So this one we just sat down and did it in a month... ..this one is a more optimistic, younger album.'

**James' Best Of..** compilation became one of last



year's biggest sellers. This year, Tim Booth and the rest should be recording a new album and releasing it before the year is out.

Much maligned by the music press (probably because of Crispin's middle-class background) **Kula Shaker** are back this year and will release their second album in March. It will be preceded by the single *Mystical Machine Gun* at the end of February. For the album, they've got Homom Gowashwami back to do some more vocals. He did the backing vocals for *Govinda*, by the way. Expect the usual eclectic gubbins and various mystic chants. They seem to be suffering from the same disease as most artists in that they can't

decide on an album title. They have the working title of *Peasants, Pigs and Astronauts* but it might not catch on. How about K2? [drum fill]

**Leftfield** have taken their time to follow up their ground-breaking and multi-unit shifting *Leftism*. A release date for the electro people is set for April. However, they've been threatening to release this their second album for a long time now. Let's hope we get



some creative stuff from them this year.

Indie favourites **Mogwai** will be releasing their second album in March. It has what I think could be a solid contender for Album Title Of The Year: *Come On, Die Young*. Hopefully, it'll live up to the expectation of the title. Certain quarters of the band have described it as a 'bedroom Mogadon whitey gay disco funk opera sound' Easy to define, it is not. Interesting to listen to, it probably will be.

There will be new material from **New Order** this year once people have finished their side projects, which include *Electronic*, *Monaco* and *The Other Two*. There will also be a box set of singles being released. That should look nice on my shelf alongside my *Masive Attack* and *Nirvana* singles box sets.

Last year, Noel Gallagher said on radio something to the effect of, 'There will be no new **Oasis** material until the year 2000.' Well, true to his word, Oasis look set to release a single in September with an album rapidly snapping at the heels of it. He also said that what he does write will be different from anything that has gone before. It's obviously this side of his prediction that he's concentrating on!

Mentioning a big one like Oasis, I feel duty bound to mention a less large band that are worthy of attention. **One Lady Owner** cut through the music scene with their turbo charged and fully revved up debut single, *Wheelkings 1973*. The next and current single, *I Do Need You*, shows a lighter side. It'll be a crime if we don't get to see an album released from this lot this year.

Those orchestral trance-y types in **Orbital** are back with some new music after releasing a Greatest Hits package at the back end of last year. Paul Hartnoll has said, 'We're calling it *Middle Of Nowhere* because it's a hard place to be. Everywhere is somewhere, no matter where you're standing and no matter how hard you try to get away from things.' There will be a single in March and a tour to follow.

Over in the US, **Pavement** are gearing up for the

release of their latest offering in April. It's being produced by Nigel Godrich, he of Radiohead fame. In fact, Jonny Greenwood may even play on it. Steven Malkmus gave his view on the album: 'The sound of the album so far is something we're calling Trip Metal but with the usual Pavement vibe to it.' Look forward to some experimental stuff!

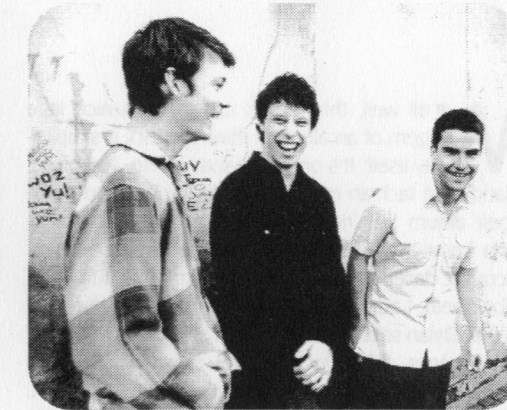
Rumours are abound that **Primal Scream** are recording their next album, the follow up to the critically acclaimed *Vanishing Point*. Nothing firm has been reported just yet, though.

**The Propellerheads** are also rumoured to be following up *Decksanddrumsandrockandroll* later on in the year.

After hanging out in LA with people like Money Mark and Ben Stiller, **Reef** have almost finished their follow-up to *Glow*. The album has the working title *Reef On A Fresh Tip* but is likely to change. There should be a single out from it in February and then the album in March. An extensive tour is probably on the cards as they tend to tour like proverbial bastards.

After a while away from the musical limelight **The Seahorses** will return and release an album in the summer. It's either going to be called *Minus Blue* or *Motorcade*. According to John Squire, the ratio of songwriting with respect to himself and Chris Helme is still roughly the same as it was before. Recording of the album will actually start this month although a lot of the songs have been tried and tested in front of live audiences so concert goers should recognise some of them. Tracks so far include *Petroleum*, *Pi*, *Dolphins*, *Into The Light*, *Pacific Blue* and *Tomb Raid*.

**The Stereophonics** will release the follow-up to their debut *Word Gets Around*. Entitled *Performance and Cocktails*, it promises to be a raucous rock and roll



affair. For the record, it hits the shelves at the start of March.

The **Super Furry Animals** will release their third album proper early in the summer. Their collection of oddities, *Outspaced*, is in the shops now and has been received very well, critically and amongst the fans. There should be a single out in April to coincide with the tour. They haven't managed to decide on a title yet so I guess the 'Animals Don't Give A... ..you get the picture.

Feeling like they rushed things a bit last time, **Supergrass** do not want to make the same mistake again. They're taking all the time they need to make

sure everything's how they want it. The album known as *Cocked* should be ready for release in the summer. Confirmed track titles are as follows: *Out Of The Blue*, *Pumping On the Stereo* and *What Went Wrong In Your Head?* Danny Goffey's commitments to Lodger will obviously be taking a back seat this year as the 'Grass will probably want to canvas the UK with a massive sell-out tour.



Brett Anderson and the boys have a new album recorded and ready for release in February. In comparison to *Coming Up*, certain quarters of the band have described the sound as 'not as poppy. It's probably colder sounding and a bit harder-edged. It's very varied, much more than anything we've ever done.' The **Suede** crew have teamed up with Steve Osborne (Paul Oakenfold's remix partner) for the production. The album looks set to be a raw and Trashy affair. Forgive the pun!

Fran Healy and the motley crew should be kicking off a new set of tours in 1999. They've almost finished their second album which has the working title *Final Times* but will not be officially released under that name. **Travis** have opted for Mike Hedges and Nigel Godrich [See *Pavement*] to produce. Set to hit the music shops in May, a few tracks have confirmed titles: *Why Does It Always Rain On Me?*, *Flowers In The Window* and *As You Are*. *Hardly All I Wanna Do Is Rock*, is it?

When you're scanning through the A-Z of Rock/Pop in your HMV/Our Price/Virgin you'll be pleased to know that in March when you get near the end of the aisle **Underworld** will have a new record out. The reason that they haven't really been hanging round these parts lately is that they wanted to take some time out and get some perspective after the *Born Slippy* explosion. Entitled *Beaucoup Fish*, it's likely to be a tighter album than *Second Toughest In The Infants*.

Well that seems to be your lot. I'm sure there's plenty more stuff out there. Keep your eyes on Felix for any new hotshots. If you would like to review music for Felix, come along to the meetings at Felix on Fridays. Things usually kick off at around one-thirty but it's best to be there a few minutes beforehand. I look forward to seeing the old faces and some new ones. Thank you for your time.



## Albums

## BLONDIE

No Exit ★★



A long time ago in a galaxy far far away....

Many of you may have thought that Blondie were some band from the seventies. You're wrong. They're actually a fresh new band ready to attack the music scene with some innovative sonic musings. Seriously, though, this is the band that around fifteen years ago were one of the most influential bands around. There's a terrible stigma attached to bands that reform years after their prime. They tend to be seen as milking past glories. A Greatest Hits package last year could lead people to think that this is what they're doing. That's far too cynical, though. You get the feeling that this is actually for real. What actually happened was in the spring of 1998 the four original members met up and decided to let past differences lie. They entered the studio and this is what they managed to come out with, *No Exit*.

The question is whether it's any good. Album opener, *Screaming Skin*, sounds promising. There's a Madness-like guitar riff jolting through the intro and then we hear Debbie Harry's familiar voice getting carried along by what can only be described as a reggae quickstep rhythm. This is a red herring, though. Nothing else on the album sounds remotely like it. *Forgive and Forget* opens with what is surely a rip-off of a New Order riff. Unfortunately, what follows is not a New Order song. It's just an average throwaway song - something more suited to a b-side or perhaps even an album filler! The problem with it is that there is no spark and this is what is missing from several songs on the album. It's a running theme that should have been stopped in its tracks before the songs were committed to tape.

The title track opens with some classical music that I'm sure others will be able to recognise instantly but the name of it eludes me. Anyway, from there

things really go downhill. It can only be described as very poor. What we get is Debbie Harry trying to rap! I mean, for Christ's Sake! I know critics tend to slate old artists trying new things because they see it as an attempt to win over the young audience so I decided to listen to it again with a more open mind and my fears were confirmed - the title track is terrible! No question.

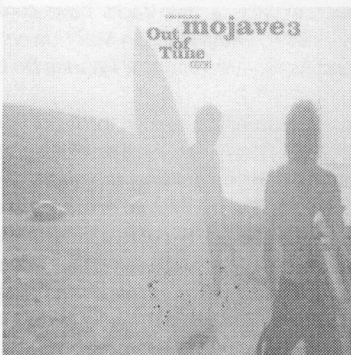
I think the problem may have been that they tried to get everything onto record without filtering out the duffers. There are actually a handful of decent tracks but once you experience the crap ones, you don't have the heart to slog through and find the gems. *Nothing Is Real But The Girl* is reminiscent of the Blondie of old - that's a good thing, by the way. *Double Take* is also good because you can hear the band gelling together rather than Debbie's voice pervading all. It's the sort of mature track that they should be writing now. Obviously it's not going to turn the kids on but at least this way you don't end up embarrassing yourselves.

I like the Blondie of old a lot which is probably why I'm being a tad harsh on this their 'modernisation.' The fact remains that once your fire's gone out, there's no point rekindling it unless you're going to make it burn brighter. And burn brighter, *No Exit* does not. **M**

Dennis

## MOJAVE3

Out Of Tune



This is what the album cover looks like. Don't say you couldn't find it.

Well well, this turned out to be a nice little gem of an album. I think the trick is simplicity itself. It's only nine songs long. Too often, bands just tack an extra couple of tracks on to make their album the 'right length.' Size isn't everything, you know. What we've got here is a collection of acoustic based tracks that range from upbeat to, well, downbeat. I admit that at times, the vocalist slips into a Bob Dylan sound but that's just splitting hairs.

Opener, *Who Do You Love*, strums itself into a lovely song that asks you to look at yourself: 'Would you like who you were if you met them someplace? Would you recognise the lines on a stranger's face?' I know all this soul-searching turns people off because they see it as part of the pre-millennial packaging that musical artists and others alike are trying to cash in on. However, Mojave3 come across as very genuine and not in the least contrived. That's a commodity that people try very hard to create without success. Mojave3 seem to achieve it effortlessly.

The lyrical content of the album is mostly relationship based. *Give What You Take* is your basic love song: 'There's a light in your eyes that fills me with life. There's a lovin' in you that makes me wanna fly.' Again, I know it sounds cheesy but when you hear it, you know it's for real. *Some Kinda Angel* echoes the same sort of

'love is the ultimate salvation' theme: 'And you were some kinda angel, you took me aside, said hey nevermind, I'll make you feel better.' In contrast there are more bitter pills in the album. *Yer Feet* sees the singer contemplating the aftermath of a failed relationship: 'I need something solid I can hold like a dog that comes when I call but I don't need you.'

The strength of Mojave3 is in the beauty of their songs. The sound is simple. Organs and pianos accompany an acoustically strummed rhythm section. There are no electric guitars or funky loops zipping in and out of tracks so if you're after musical exhilaration you've come to the wrong house. If, however, you're looking for musical salvation, *Out Of Tune* is an open house waiting for you to come in. Quietly brilliant. **M**

Dennis

## Albums

## BUILT TO SPILL

Keep It Like A Secret ★★★

The media splurge reads something like this: 'Built To Spill's last album, the epic *Perfect From Now On*, must surely stand as one of the decade's finest guitar albums, a monumental testimony to the power of the rock tradition. Fact.' Well, if that is to be believed then their follow-up album, *Keep It Like A Secret* must surely stand as one of the decade's most monumental comedowns. Fact. I'm not saying that they're crap. It's just that they're not really the saviours of the rock tradition. A half decent rock band is what they are - plain and simple. Anyway, that's all based on what the music press says and who reads that nowadays, eh?

Weighing in at a fairly lightweight fifty minutes *Keep It Like A Secret* contains eleven tracks with only one track over six minutes long. They are pretty much all pop songs and the band's pop sensibilities work well with the vocalist's distinctively American twinge. The rhythm guitar work is fairly solid throughout while the lead is quite often stratospheric prompting a quick burst of the old air guitar routine.

*You Were Right* is probably the stand-out track on *Keep It Like A Secret*. Much like the rest of the album it doesn't follow the usual verse-chorus-verse tradition that rock trios tend to go for. They're a rock trio, by the way. Just in case you were wondering. The song basically

trawls out some old rock lyrics and forms them into a song: 'You were right when you said that all that glitters isn't gold. You were right when you said that we're all just bricks in the wall. You were right when you said that you can't always get what you want. You were wrong when you said that everything is gonna be alright.' For the record, they originally belong to Led Zeppelin, Pink Floyd, The Rolling Stones (I think that's wrong, though. Answers on a postcard to Felix please or else it'll bug me for ages) and The Beatles respectively. Strangely, this is one of the longer songs. That isn't an endorsement of the lengthier variety as most of the decent tunes are the shorter poppier ones.

All together, however, Built To Spill fall short of being something special. They're a bit average. *Keep It Like A Secret* is good but it can get very dull quickly. There's definitely promise here and the whistling at the end of the album is enough to make you laugh. It's alright but that's it. **M**

Dennis

## BELLATRIX

Bellatrix ★★★

Fact one: Iceland's women far outnumber its men. Icelandic women are apparently generally OK with men who double-date because not so many of them are in circulation anyway. Fact two: Bellatrix is a five-piece all-girl Icelandic band that is very good at the usual pop music routine of catchy melodies and nice vocals. From fact two we can deduce that they are destined for success. Keeping fact one in mind, can we then hazard a guess that this is all but a subtle ploy to find themselves a wider choice of men?

Bellatrix employ all sorts of pop-music tricks to make their music and songs interesting. The screeching guitars, the violins, the whirling synthesiser sounds, the chunky beats, and not least, a good lead vocalist (Bjork-esque?) are all used to good effect. The fact is, had I been inclined to dismiss them, I wouldn't have been able to say they are bad imitators of others.

The opening track *Silverlight* is a nice smooth introduction to the album with its searching guitar chords and vocals. Lyrics like 'I don't have any answers and I can't see far ahead' are ominously prophetic. Perhaps they know they could be marketed well and this is a huge disclaimer in that they have no masterplan whatsoever. *Another dimension* is a cheerful song full of sweeping fast beats and many a chorus line. This is the sort of stuff that makes you start

to have a bit more faith in the new music that's coming through nowadays. *A Sting* starts with a very nice chorus and goes on to create the 'rollercoaster ride' effect the lyrics sing of. *Great Expectations* mixes pile-driving guitars, quick beats, and folksy violins into a good song.

The trouble with bands like this is it'll take a long time for them to get recognised. Too often today we just plump for the names we know when we're trawling the record shops. I don't know how long it will take for Bellatrix to be well-known, if ever, but I think they are as good as anything out there, and hopefully can only get better. **M**

Ahmed

## Singles

Sebadoh - *Flame*

American rock seems stuck in the mixture of chirpy optimism and pounding guitars that is sometimes called post-grunge. Sebadoh are no exception. They've got the vocal sound spot on (Imagine the bloke who sang *Knock On Wood*) but luckily a stomping drumbeat pulls the song round to make an enjoyable listen.

The Levellers - *One Way*

Originally recorded in 1991, this re-recorded version echoes the baggy sound from that era, with nice new percussive bits to bring it up to date. The track serves as a *Sweetest Thing* style taster for the Greatest Hits album that is out at the moment.

The Mutton Birds - *Pulled Along By Love*

A bit singer-songwriter-ish. A bit Crowded House; they come from New Zealand. A bit rootsy-bluesy-trying-not-to-be-pop-while-still-being-mainstream. Not a bit original.

@tomika - *Dead Flowers*

Don't you just hate bands with clever smarmy names like that? Their song better be rubbish. Oh good, it is. It's like those Guide To Being A Rock Star lot trying to sound like Hanson trying to sound like Nirvana. Not going to work, is it?

## THE ESSENTIAL CHOON

Lowcraft - *One Of Us*

A rare treat - an American band playing a twisted concoction of glam rock and psychedelia. Comparisons will be drawn with Placebo and Suede, but that does little to describe the spectral tower of sounds in this song, which draw from the best of Ziggy-era Bowie.

Regular Fries - *Fries Entertainment*

Apparently supporting the Lo-Fidelity Allstars on a U.K. tour, Regular Fries can expect to receive a certain

amount of critical acclaim. The sound is the usual wash of ambient and big-beat sounds that helped their headliners gain success last year. You will be hearing more from these guys in the future, I promise.

Liberty 37 - *Revolution*

An enthusiastic hard rock group from Swansea, Liberty 37 escape from the confines of metal by adding seductive melodic twists onto the thumping raw power of this their second single. **M**

Ed J

## Music Meetings

The first meeting of term will be held at one-thirty in Felix on Monday. That should actually be today if you pick this up on the day of release. From then on, it will revert back to the usual time of one-thirty on a Friday. We look forward to seeing you all there. Thank you for your time.

Jason and Dennis



## Reviews

## Star Trek: Insurrection ★★★★★

**Starring :** Patrick Stewart, Johnathan Frakes, Brent Spiner, Michael Dorn, Levar Burton, Marina Sirtis  
**Director :** Johnathan Frakes

The eternal problem that faces every TV to film transition is how to make your movie appeal to both avid fans and newcomers alike. Too much required knowledge (of characters or previous events) will alienate the masses, whilst starting from scratch will result in death threats from obsessive fans. And the ultimate example of this dichotomy lies in every new *Star Trek* movie.

As a result, *Insurrection* avoids any required knowledge of previous plot-lines (unlike its predecessor, *First Contact*) and instead throws the intrepid Enterprise crew up against a new enemy, the Son'a, on a new world populated by the peaceful Bak'u (as ever, all *Star Trek* names have that faint air of stupidity about them). Consequently, all you really need to know is that there's a bunch of men and women, who fly around the galaxy in a spaceship called the Enterprise, doing good and being brave. And surely everyone in the Western world knows that?

*Insurrection* is also a lot lighter in tone than *First Contact*, thanks to a lot of tongue-in-cheek playing from the cast



*You need to get more iron in your diet mate.*

(including one great sequence when Picard rescues Data by singing Gilbert & Sullivan). There's even a few romantic entanglements this time around, with Picard falling for one of the (seemingly helpless) Bak'u.

What results is thus a good old fashioned piece of *Star Trek*, blending action,

adventure, romance and pure fun, carefully controlled by actor/director Frakes, who seems to have a great sense of which buttons to push. Thus, just when the story seems to be becoming just a little too sentimental, he throws in a gag, and when you begin to worry that the the situation isn't being taken seriously

enough, along comes a perfectly choreographed action scene (and some very nice effects) to put you back on the edge of your seat.

Indeed, the plot itself screams *Star Trek* at every turn. What other sci-fi adventure would see our heroes battling their own top-brass and a hideous race of dying aliens, to protect a planet which holds the key to eternal youth? More importantly, who else would manage to pull-off such a tale with any credence of believability? But of course, in the *Star Trek* universe, that just represents another day at the office for the crew of the Enterprise.

As long as you're prepared to accept the cheesy philosophy and moralising that goes hand-in-hand with Gene Roddenberry's creation then you're almost certain to enjoy *Insurrection*. *First Contact* it certainly isn't, and if you're looking for a similar gritty, effects laden actioner then look elsewhere - *Insurrection* chooses to mix a decent plot, a few jokes and a very sixties live-and-let-live attitude in with the all-important action. Roll on *Star Trek 10*. **F**

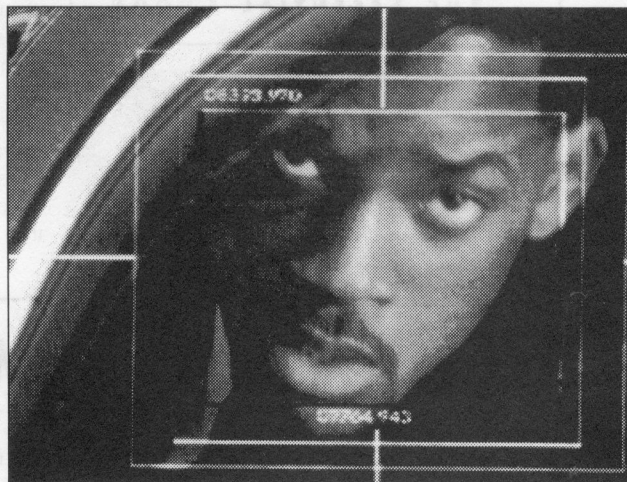
Dave

## Enemy of the State ★★★★★

**Starring :** Will Smith, Gene Hackman, Jon Voight, Jason Robards, Jamie Kennedy, Tom Sizemore  
**Director :** Tony Scott

In the last few years, the number of genuine, sure-fire hit movies has slowly dwindled away. Just because your movie has massive amounts of computer generated effects, stars Arnie or has a gargantuan budget, you can no-longer be guaranteed to turn a hefty profit. Once in a while, however, a movie will still appear that has "box office gold" written all over it - and *Enemy of the State* is a prime example. Put together Will Smith, the star of the biggest movies from '96 and '97 (*Independence Day* and *Men in Black*), and Jerry Bruckheimer, the most lucrative producer of all time (*Con Air*, *The Rock*, *Armageddon*, *Crimson Tide*, *Top Gun*...) and massive audiences will undoubtedly come your way.

This time around, however, Bruckheimer has put away his pyrotechnics and Smith has left his trademark comic expressions and timing at home. Instead, *Enemy of the State* is a high-class, high-tech thriller, in the style of seventies conspiracy classics *All the Presidents Men*,



*Satellite surveillance. Cool. Pretty useless when its cloudy though.*

*The Parallax View* and *The Conversation*. Moving those paranoia-laden classics into the nineties, Smith is a lawyer who is targeted by NSA top-brass (Voight) after unwittingly coming into possession of an incriminating videotape. Cue a procession of amazingly high-tech bugging

equipment and even satellite surveillance, as Voight attempts to destroy Smith's reputation. All seems lost until help arrives in the shape of former NSA man Hackman...

In effect, rather than the standard series of massive set-pieces, *Enemy of*

*the State* is one long chase, whose pace never flags thanks to fast edits and some neat camera effects. Moreover, it's a chase that's more cerebral than explosive - with Smith and Hackman constantly forced to think their way around problems (after all, you can hardly take on the entire NSA in a gun fight). This, of course, puts a lot more pressure than normal on Will Smith's acting talents, yet he comes away a bigger star than before, avoiding his usual charm and humour in favour of a perfectly balanced rendition of a man whose life is dissolving around him. Plus, there are very few people in Hollywood who can look cool running through Washington in rush-hour, wearing nothing but a dressing gown and a pair of boxers.

If you're prepared to accept the X-files/Oliver Stone conspiracy theory view of the world, and join in with the paranoia, then you'll find *Enemy of the State* is the kind of superior action blockbuster that we've all been looking for. **F**

Dave

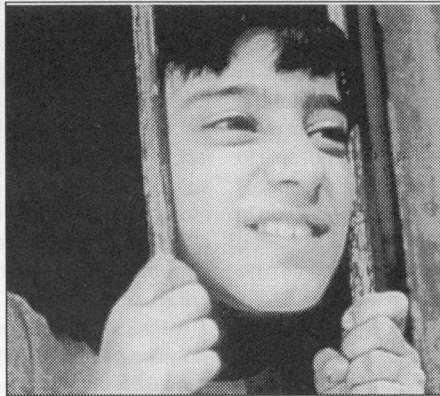
## Reviews &amp; Competition

# The Apple ★★★★★

**Starring :** Zahra Naderi, Massoumeh Naderi, Ghorbanali Naderi, Zahra Sagri  
**Director :** Samirah Makmalbaf

Modern Day Tehran - the women of a poor neighbourhood complain to the social workers about a father who keeps his two daughters locked up in the house. The social workers look into the case in response, and discover that the eight year old twins, never having been outside their own home, behave in a very strange way. Thus, their father is told that he must let them out if he doesn't want them put in a home. From here begins the parallel story of the girls integration into society and their fathers struggle to satisfy the opposing demands of the social workers and his neighbours - who want the girls to live a life outside the gates of their home - and their blind mother - who is terrified of her children being exposed to what lies beyond those gates.

This is a highly symbolic film about women's position in Iranian society. Since the revolution in 1979 Iran has accepted women's rights to education, work and voting, and therefore sees women playing a key role in everyday life (represented by the social workers and the neighbours). However, there is a



Subtitles will appear here.

remnant stream of strong Islamic tradition, which still believes that women must be kept at home until marriage, whilst society is controlled by men (the views expressed by the girls parents). A man with traditional beliefs will consequently try to obey the rules and his sense of duty as a father, but will inevitably run against the modern trend.

Beyond this clever and interesting symbolism, the film features a good sense of humour, approaching both the gradual emancipation of the girls and the

subsequent acceptance of this new situation by their father in a very funny way. The characters are immediate - upon their first words you warm to them (even when reading the subtitles). The scenes are colourful, even artistic (but always believable as a part of everyday life) - yet the director is only eighteen years old.

Finally, apart from everything else the film has to offer, it is a wonderful opportunity to visit warm, dry Tehran whilst in cold, wet London. **F**

Natalia

See Psycho & Meet Joe Black for free with the

# ODEON

## KENSINGTON

One of the most eagerly awaited films of the year (if you don't count *Star Wars*) has to be Gus Van Sant's copy of the Hitchcock classic *Psycho*. Critically lambasted well in advance of its release, Van Sant has made the bizarre decision to reproduce the bleak 1960 thriller shot for shot. In other words, almost every scene will look and feel exactly the same - except for the addition of colour and, of course, an all star cast, featuring Vince Vaughn, Anne Heche and Julianne Moore.

So, will it work? At present, who knows - but you could have the chance to find out for free, by simply answering the following question:

**Who played Norman Bates in the original movie?**

Next up is *Meet Joe Black*, which sees Brad Pitt cast as Death. Leaving scythe and cloak at home, he decides to come to Earth to discover what being human is all about. He moves in with about-to-be-deceased Anthony Hopkins, and (surprise surprise) falls in love with his daughter, Claire Forlani.

Despite the slightly cheesy (if off-beat) premise, *Meet Joe Black* has gone down a storm with both the critics and US audiences, and there is talk of impending Oscar nominations. To see the movie for free - and pick up a plethora of *Joe Black* related merchandise - just answer this question:

**In which recent movie did Brad Pitt play a German mountaineer?**

Thanks to those nice people at the Odeon Kensington (you friendly local cinema™, situated at the far end of Kensington High Street), we have five pairs of tickets to give away, plus a wealth of other goodies, including *Psycho* shower curtains and *Meet Joe Black* pajamas.

Email your answer to either (or both) question 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.

The winners of issue 1130's *Dead Man's Curve*, *A Life Less Ordinary* and *The Game* competitions should all have been notified by email - please drop into the *Felix* office to collect your prizes.

**VIDEO**  
**NEW RELEASES**  
**UPDATE**

## LA Confidential

Universally acclaimed as one of the best films of the decade, *LA Confidential* is perhaps the most perfectly made film noir of the last forty years.

It's a dark, tough thriller, that tells the "real" story of 50's boom-town LA, where the gangsters buy the DA over drinks, and every other cop is on the take. Its a time when celebrity cops like Kevin Spacey can make a fortune, whilst good-guys like Guy Pearce are used and abused by all around them. But, when events conspire to bring these two together, alongside vicious cop Russell Crowe, nothing can prevent them from finding out the truth - no matter what the cost.

## Cop Land

After dozens of false starts, Sylvester Stallone finally proves to the world that he really can act - and with Hollywood legends Harvey Keitel, Ray Liotta, Robert De Niro on screen alongside him, that's no mean feat.

*Cop Land* is another broody, hard-nosed thriller, based in a world of corrupt cops and high-powered cover ups. Sly is the sheriff of a small New Jersey town that many NYPD officers call home, but his weak-willed nature means that he simply looks after the menial police tasks, while the residents break the law as they see fit. However, the arrival of de Niro, investigating the cover-up of a suspicious death, results in Stallone's decision to find out the truth for himself.

## The Jackal

Remaking *The Day of the Jackal* with Bruce Willis and Richard Gere probably seemed like a really good idea at the time, but thanks to a strange re-working of the plot, which eschews acting, directing and even morality in favour of explosions and hilariously crap disguises.

Willis is the eponymous Jackal, an assassin that no-one can identify who has been employed to kill a high-ranking member of the US government. Richard Gere is the convicted IRA terrorist who promises to help track him down, in return for his freedom. From there on, the predictability meter goes off the scale. **F**

Dave



## Half-life (PC)

Sierra

★★★★★

Phew, failing to get into the Christmas edition means that I can miss out the obvious 'Cracker' and 'Sleighbing the opposition' puns. If you own a semi-decent PC machine and have not played or bought the game then you have managed to miss one of the most brilliantly underhyped and understated games.

The games community might have raved about it, but that's been the end of it. Perhaps it's the rather unsexy male lead character - a postdoc Physics worker has not really sent the popular press into a spin in the same way that a large

breasted heroine might. Could it be the cold clinical lab environment that the lead character has to fight his way out of following a spectacularly crocked experiment? A blown fuse in lab equipment or a dodgy test probe has nothing on managing to open dimensional portals to other worlds brimming with harmful and horrific creatures. Is it the fact that most of the tabloid reviewers were not able to cope with the introduction sequence? There is no simple video introduction in this game as you wander along, travelling to the lab complex on the monorail pick-

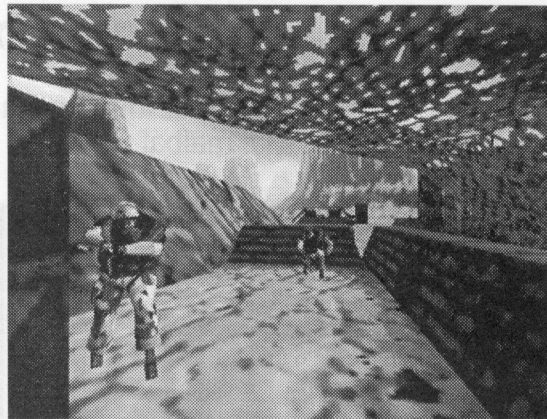
ing up the rather useful hazard suit. The suit manages to double as a protective layer between the nice, soft, but easily crumpled soft bits inside and the harsh alien 'eat human' world outside. Or is it the slightly disturbing way the hero handles a crowbar? So for the popular press to like it they need a large breasted lawyer, or

journalist, who battles through an easy-on-the-eye office complex introduced using full motion video or animation, oh yeah and her crowbar action is less frantic.

But despite the lack of popular press support and TV, Cinema and Billboard ads,

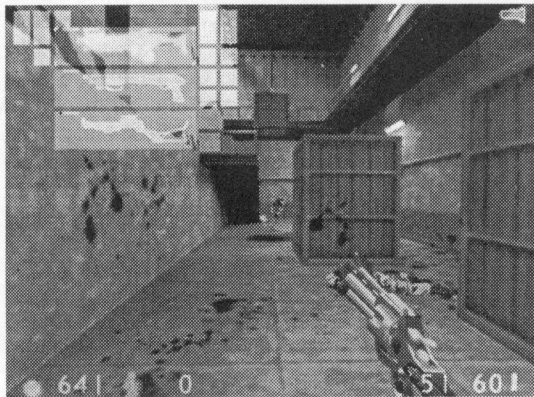
it has been one of the big hits of the Christmas season purely because it is just an excellent game. Taking the quake 2 graphics engine, and bolting to it a story line and some quite clever AI, Valve has taken the shooting game another step forward.

Graphically and sonically the game hasn't moved the genre forward too far. The soothing voice of the hazard suit warning system is a nice touch, and the introduction of music to emphasise danger or excitement gives the game a more film like touch. The AI of the characters found in the game, both friendly and hostile, also helps reinforce the movie experience. Talk to some of the scientists



and security guards and they'll follow for a while. The security guards carry some firepower of their own which definitely is an advantage, while the science staff help out by opening doors and keeping you up to speed on the story line. The enemies also react to your actions. No more will the enemies perform suicidal runs at the player. Enemy grunts will try to clear the area by lobbing grenades rather than running into ambushes. If they get exposed to suppression fire they will run and hide. It is just a very good 3D first person shooting game. Let's hope that Valve get to work on more of these.

Gary S.



## Western Front (PC)

Talonsoft

★★★



Talonsoft are the masters of hex based wargames for the PC, with their Battle-ground series, Norm Koger's Operational Art of War and Eastern Front (a world war II campaign). Their latest release, Western Front, is effectively Eastern Front but shifted west a few hundred miles. You can play any one of a huge series of historically accurate scenarios in the W. European, Mediterranean or North African theatres, or as a campaign of interlocking scenarios.

As expected, everything is detailed to an incredible degree of accuracy. The scale of the game is around battalion level - you don't decide the strategy for the whole of the Allied forces for example, but are involved in small scale skir-

mishes and battles. There is a large, well massive, number of units, which all play realistically. Of course, I don't know how realistic this is as I am not a WW2 veteran, but there is no point where you scream at the computer after an unrealistic battle result. There is a lot to appeal to die-hard wargamers, but there is also something

in here for everyone (well almost everyone. Or more accurately - more than could be expected given the nature of the game). It does not take long to get into it, especially as the scenarios are all graded. The training missions are quite simple and get you to use your units intelligently and as a team - rather than allowing the enemy to pick them off one by one.

The presentation, especially for this type of game, is extremely good. The music is atmospheric and quite exciting when played loud. The graphics are also very good and clear. This is certainly one of the best wargames available. Highly recommended.

CM

## Links LS '99 (PC)

Access

★★★★★



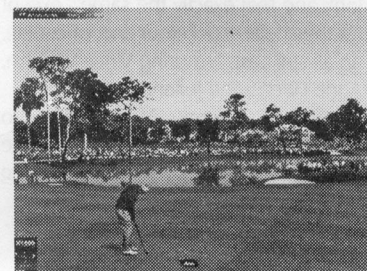
In the world of the Golf Simulator the various makers all aim their games at different ends of the serious simulation spectrum. At one end there is the jokey Sensible Golf simulation, in the middle is the slightly more serious Actua Golf 3, designed for the PSX market and a gentle introduction for the casual user. In the hard user corner is definitely Access' Links LS 99.

Here is a game that takes itself so very seriously. There are three different ways to use the mouse to whack the little virtual ball along the green grass stuff. There is even a control method that involves rolling the mouse in a pretend swing. It is a game that allows the screen resolution to be so high that only the finest quality screens from Yokohama and the keenest video cards from Munich can handle it without breaking into tears. What we have here is a very

serious Golf game for the very seriously rich Golfer. But don't let that put you off, there are amazingly a few fun features - well fun for Golf. Compete in a tournament and crowds will cheer you on, all while the occasional balloon or jet flies into view. Miss a shot and try to get your computer player to swear. All possibly clean fun. but is it really all that enjoyable?

Deep within Felix Towers LS '99 was installed in an attempt to prevent Christmas burnout occurring among the crack team of writers. Its success is measured in human lives saved from madness and bedlam. The News team has reported that even the Arts Ed was seen trying to get dug into the sandy St Andrews' bunkers. So thanks to Access and Links LS '99 Felix can publish again, what better recommendation than that can we give.

Gary S.





## Star Wars - Rogue Squadron (PC)

LucasArts

★★★

Once upon a time on a games console not that far away a LucasArts game attempted to extend the Star Wars license into the world of 3D shoot-em-ups. The game, *Shadows of the Empire*, had an excellent start. Snow speeders firing at a series of probes, scouts and transports, with bonuses for bringing them down with Tow cables and harpoons rather than shooting them to bits. Unfortunately the game had a dark side, a rather poor and annoyingly frustrating series of single person stages where one mistake would force you back to restart the whole 10 minute level.

Someone back at LucasArts had obviously been listening to the cries of

anguish from the poor tortured souls and decided to take all of the flying elements, mix a bit of 3D card 'light side of the force' magic and release *Rogue Squadron*. *Rogue Squadron* is not going to give any of the secrets from the up and coming 'Chapter One' film as it is set just after the Death Star got its just deserts and before the Empire struck back. You get to play Luke who together with Wedge Antilles has just set up an elite squadron who get to take on all the nasty and difficult missions. Missions that will involve you flying the classic Y-wings, X-wings, A-wings and Snow Speeders along with a very fast and very easy to crash V-Wing.

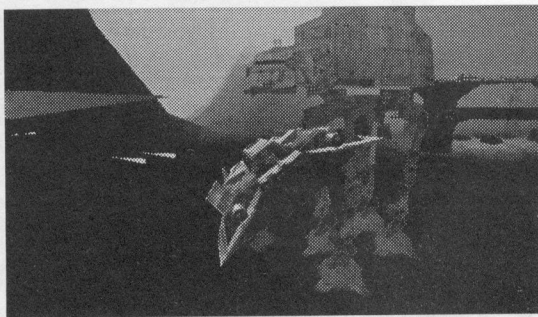
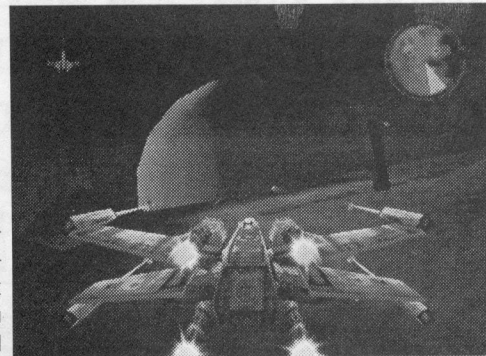
This game is not an X-wing, Tie-fighter or X vs Tie game. Pretty much all of the missions take place very close to the ground and expecting a nice soft landing is not at all part of the game plan. So attack your targets from as near the

ground as possible by all means, but try not to leave bits of your craft behind. Another change is the standard camera angle; it's positioned just behind the craft and although some of you might switch to the internal view camera immediately it is not all that clever an idea as the ground from the internal view rushes into view a little too quickly.

So apart from feeling like an arcade or - pardon my words - a console game, how good actually is it? Well the graphics with a decent 3Dfx card and a pretty poor processor are very impressive. It's not quite the 'float my boat' level that *War-gasm* managed to pour into my eyes but it passed the flinch test - I leant into most of the turns. The sound is also fairly - well how else can it be described - sound: A John Williams derived CD etched by a series of engine, gun and missile sounds. The actual game play is good - shoot, missile (guided, though usually unguided), even tangle your enemies with the help of the computer controlled wingmen

before they manage to kill you or stop your objectives being completed. The problem is that it all starts to get a bit predictable and samey. Perhaps they make it a little bit more difficult by placing you in a snow speeder rather than a proper fighter as you attempt to take on enemy fighters, but they are still enemy fighters following the same predictable path with little in the way of evasive manoeuvring. It is an AI problem and when played next to something like *Half-life* a very obvious problem. Still if you loved *Incoming* from last summer or 3D flight Arcade games it will entertain for many hours as the levels become progressively more difficult. *Star Wars* obsessives will have probably already completed it over Christmas.

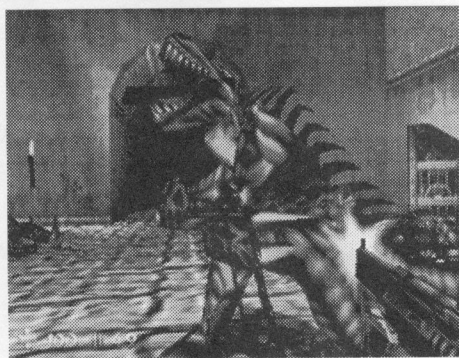
Gary S.



## Turok 2 - Seeds of Evil (N64)

Acclaim

★★★



Another sequel of a game launched at the dawn of the N64. *Turok: Dinosaur Hunter* was the top dog of the console 3D first person shooter for ages. Only *Goldeneye* managed to match and beat it in the eye candy stakes. *Turok 2* is attempting to take this mantle back.

This time Turok is back helping humanity by fighting intelligent Dinosaurs and their masters while preventing the opening of a dimensional prison, which should it open would wipe our universe out - oh well I suppose two decent story lines in a week would be spoiling me. Turok has managed to get his hands on some nice weaponry including the cerebral bore - a weapon that homes on to a bad dino's head and does a nice job in instant trepanning - nice. As well as a single person game they have also included a multiplayer option which divides the TV screen into halves and quarters much in the same way as *Goldeneye*. Unfortunately the multiplayer and the single

player are not as good as they should be. The first gripe is the control method. This ability to look up, down and around at the same time as running forward, backwards and sideways is all fine and dandy except that the number of keys needed to do so starts to require finger gymnastics of olympic winning quality. The multiplayer games become a mass of expletives, most of them concerning 'what key does that' and 'how close they were when it did this'. Also without the RAM pack the graphics are not a huge step forward, the buildings appearing very 2D when close up. In a Christmas experiment using four students it was only five games before the cerebral bore

became boring and a potential uprising was quelled using fresh drinks and multiplayer *Goldeneye* - whoever says Christmas is a time of peace was not present.

A year or so later and what have we got - not all that much of an improvement really. Not as much fun as *Goldeneye* and not as involving as *Zelda*...oh well perhaps *Turok 3* might be better.

Gary S.



## New Year News

### Lara on your back

In her bid to take over the world only currently surpassed by the Virgin train controller, Richard Branson, Lara has taken time off from exploring and launched a range of clothing and accessories. Everything from skinny T-Shirts to Dressing-gowns can be purchased over the net and via their 24-hour credit card hotline. (Lara herself answers from 5pm - 9am).

So it is true. You can have Lara on your back, wrapped round your wrist, against your naked skin...ooh err perhaps I should just stop now.

### iMac notebook ? (possibly maybe, probably yes)

Following on from their form over function runaway success in the iMac (which will soon come in a series of five different colours - tangerine mouse with puce monitor case anyone?), the Apple press are gently hyping the iMac styled portable - which is rumoured to be called WebMate. All this despite Apple not giving it a showing at the MacWorld expo. Knowing Apple, expect it to look similar to the old eMate, with a clam-shell case and a release date sometime before June/July (Though if they start to do these in tangerine it might lead to several fashion-rage murders).





## HENRI CARTIER-BRESSON: ELSEWHERE PHOTOGRAPHS FROM THE AMERICAS AND ASIA Canon Photography Gallery, Victoria and Albert Museum



In an anecdote Henri Cartier-Bresson recalls how he consulted a fortune-teller at the tender age of eighteen.

The clairvoyant accurately predicted many facts about his life with the exception of a single detail - forecasting an untimely death. He actually celebrated his 90th birthday last year! As a tribute to this most distinguished of photographers, a series of events was sched-

"Taking photographs is to place the head, eye and heart in the same line of sight."

uled in 1998 to display the highlights of his prolific career.

The exhibition at the V&A, which concludes the commemorative program, complements the presentation *Europeans* previously shown at the Hayward Gallery. As the title suggests, *Elsewhere* focuses on images from the American continent (Mexico, the USA and Canada) and Asia (India, Sri Lanka, China, Indonesia and Japan). The collection of 50 prints was selected by the photographer himself from the museum's archive.

Henri Cartier-Bresson travelled extensively and was a pioneer in the field of photojournalism, witnessing decisive historical and political moments such as Gandhi's funeral or the Kuomintang government's demise. He also documented

the struggle for independence in former colonies. However his ultimate aim was not the impartiality of a reporter, but the subjective interpretation of an artist. His perception of the United States in 1947 for instance is particularly severe and critical; perhaps unsurprising considering his socialist tendencies. He was described as a "pissed-off photographer looking at the results of post-McCarthy capitalism".

With the curiosity of an ethnographer, Cartier-Bresson explores cultural and religious diversity, establishing a fascinating illustrated chronicle of the 20th century. Through the magical interplay of shadows and reflections, each portrait is stunningly vibrant. The nostalgic black and white images captivate

the viewer with their exceptional quality. The inspirational prints are visually powerful, often emotionally charged. In short, this exhibition is enchanting.

"Photography is a spontaneous impulse which captures the moment and its eternity."

Helena

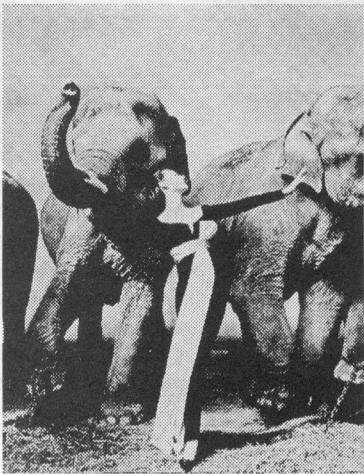
Until 12th April

Nearest tube: South Kensington  
Admission: FREE to students  
Opening hours: daily 10am - 5.45pm (Mondays from 12pm)



## SILVER AND SYRUP: SELECTIONS FROM THE HISTORY OF PHOTOGRAPHY

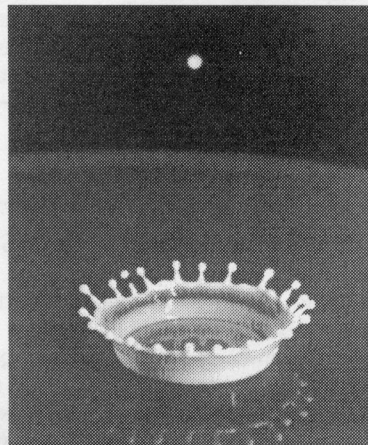
### Canon Photography Gallery, Victoria and Albert Museum



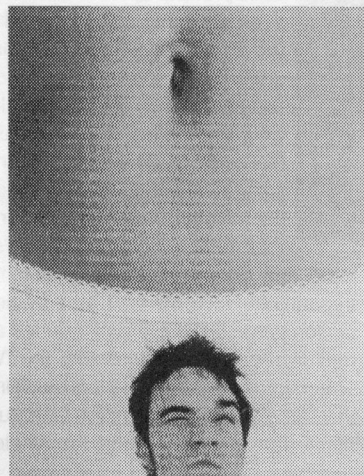
*Dovima and the Elephants, 1955, Avedon*

This temporary installation is a showcase for the V&A's comprehensive assortment of photographs, flaunting the highlights of its acclaimed 300,000-strong collection. I expected the lack of coherence between the miscellaneous pictures to be the exhibition's downfall, but the phenomenal diversity actually turned out to be a refreshing and stimulating asset. The contrasting styles

and topics range from sentimental studio portraits to landscapes, from glamorous celebrity pictures to provocative fashion shots (*Kate Moss with Croissant and Fag springs to mind*), from abstract compositions to realist reportages. The picture of two students semi-conscious on a sofa after a night at the union will almost certainly conjure up fond memories. Each skilled composition is brought to life by its dynamic texture. "A photograph is not an accident - it is a concept."



*Milk Drop Coronet, 1957, Dr Edgerton*



*Obsessive Behaviour, 1996, Rankin*

*Sugar and Syrup* includes images by a variety of international photographers working between 1845 to 1998, applying a variety of traditional as well as unconventional techniques (cyanotypes, stereographs and photograms). The exhibition explores the evolution of the medium throughout the century in an attempt to prove its overwhelming significance as a contemporary form of art. As the author Emil Zola explained, "Our artists have to

find the poetry in train stations, the way their fathers found the poetry in forests and rivers."

Helena

Until August

Nearest tube: South Kensington  
Admission: FREE to students  
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*The Return After Three Days, 1865, Cameron*

# EVENTS & NIGHTS

We're gonna party like it's 1999

Tues 12th

ICU presents....

**TRIVIA**

EVERY TUESDAY 8PM

Da Vinci's Café-bar

WIN £50 OR A CRATE OF LAGER

FREE TO ENTER

ICU Your union - serving your needs

ST/ STA TRAVEL SUPPORTED BY STA TRAVEL, MARSHALL COLLEGE TEL: 01753 561166

Presented by The DeWitt Centre

Wed 13th

ICU ents presents

**Club XPS**

Party tunes, chill out room

Your Union - Run for you

Thurs 14th

Glamour, sophistication and Cocktails after dark

Da Vinci's Café-bar

**Cocktail Night**

Every Thursday from 5pm In Da Vinci's Bar

Another service from your Union

ICU

Fri 15th

ICU ents...Going back to the future...

**Friday 15th Jan**

Non with non

9-2

Plus cocktail bar and chillout room

ICU Your Union - Run for you

Coming soon.... **BUSTAGUT** Season 2

Your Union - Run for You

# Horoscopes by Nana

## Your Stars for 1999

**Aries** 21 March - 20 April

The aura of confusion surrounding your spirit reflects fundamental flaws in your organisational skills. The static Eight of Wands suggests that despite the apparent surges of activity, your efforts fail to produce the expected results. Consider therefore a reassessment of priorities, as this year is liable to be an eye-opener.

**Taurus** 21 April - 21 May

Dwelling on missed opportunities is a futile exercise, counteracted by the favourable Three of Swords. Banish the nagging traces of regret from your mind and concentrate instead on the realisation of creative projects. Face the future with optimism - broaden your horizons, extracting lessons from past experiences.

**Gemini** 22 May - 21 June

In matters of the heart, the sensual Knight of Cups highlights your craving for tender affection. Beware however of your tendency to indulge in fantasy rather than apply realistic notions, which invariably leads to the unfortunate misinterpretation of feelings. Always keep your feet firmly on the ground.

**Cancer** 22 June - 22 July

Stop burying your head in the sand. There is no point in pretending that your personal life is a bed of roses. Your basic problems stem from a flagrant inability to communicate. The enchanting Magician develops your social skills, but remember to be sincere and not beat around the bush.

**Leo** 23 July - 23 August

Troubled by a prolonged dispute, you attempt an overdue reconciliation. It's never later than midnight, so be prepared to swallow your pride and apologise. However excessive charity, revealed by the indulgent Empress, are distinctly unfavourable. Make 'forgive but remember' your annual policy.

**Virgo** 24 August - 22 September

Beware of hasty decisions as you reach a critical turning point in your cycle. The pensive Two of Wands signals a pause for reflection, as you cautiously contemplate your varied options. To experience the rainbow, you must suffer through the rain, so concentrate on long-term benefits.

**Libra** 23 September - 23 October

The excessive predictability of your daily routine, revealed by the resistant Four of Pentacles, appears reassuring only after a damaging period of emotional turmoil or instability. Once recovered, search for the courage to break the restrictive cycle of repetition. Throw caution to the wind and enjoy life in the fast lane.

**Scorpio** 24 October - 22 November

Await a distinct improvement of circumstances as your problems disintegrate in conjunction with beneficial planetary alliances. Remember that today's worries always evaporate like puddles by tomorrow. The carefree Fool highlights your spontaneity and enthusiasm, as you untie the ribbons of 1999.

**Sagittarius** 23 November - 23 December

Concerned by professional prospects, your thoughts are continually immersed in career orientated objectives. However the learning process, indicated by the studious Page of Cups, provides a constructive foundation only when combined with periods of prolonged relaxation and savoured enjoyment.

**Capricorn** 24 December - 20 January

An unexpected turn of events leaves you smiling like the cat that ate the canary with cream topping. The radiant Sun signifies contentment, as you gradually come to terms with past failures or disappointments. This year promises to be bountiful if you use your initiative and imagination.

**Aquarius** 21 January - 18 February

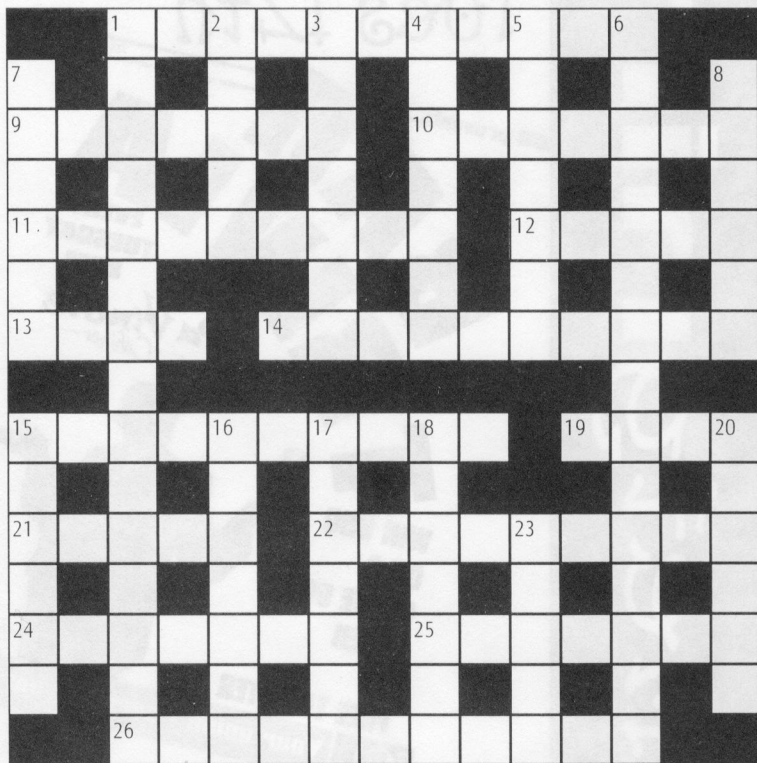
Constructive criticism, suggested by the aggressive Knight of Swords, undermines your confidence in personal abilities. The secret is to learn how to disagree without being disagreeable. A dynamic and resourceful attitude proves rewarding in the fulfilment of intimate ambitions.

**Pisces** 19 February - 20 March

The restoring influence of Strength heals the tender wounds of insecurity, so trust your guiding instincts - intuitive hunches are frequently accurate. Innovation is definitely in the air, therefore resist the temptation to reject the obscure or unfamiliar. Explore instead the uncharted territories of your identity.

## CRYPTIC CROSSWORD

by Gnat Chum



Across

- 1 Hot air on chest of drawers cuts locks.(11)
- 9 State of a laboratory and a mother.(7)
- 10 Fish in pie mix bloomer.(7)
- 11 Tenor, perhaps hits scorer maybe?(9)
- 12 Unhappy and quiet, tucked into suet.(5)
- 13 Turns arranged thus on the back of a Dartmoor hill.(4)
- 14 Cooked egg in boiling water about right again and got told off.(10)
- 15 Mindless follower throws in cards for pens.(10)
- 19 Cold snacks are one shilling outside the church.(4)
- 21 Doll has right to be amising.(5)
- 22 Member is joined missing final.(9)
- 24 Several conductors tie arms in counterpoint.(7)
- 25 Integral cheer for fascists?(7)
- 26 More or less has beer tout.(11)

Down

- 1 Stressful time is a second's warmth.(4,2,3,6)
- 2 First irate reaction at Qatar's insurgence from Middle East.(5)
- 3 Conscript sounds breezy?(7)
- 4 Ruler for penguins.(7)
- 5 American tests Ms Thurman - could be juicy?(7)
- 6 Circles alterations from her hag's gin chest.(5,3,7)
- 7 Can church have right to give disease?(6)
- 8 Spouted below editor.(6)
- 15 So do my sex act!(6)
- 16 Small female friend?(7)
- 17 Whitish glass has no friend in the East.(7)
- 18 Princess's turban has no article to disorganise.(7)
- 20 South park in Hampstead contains knife.(6)
- 23 Greek island company ripped up fur.(5)

Answers to 1130

- Across:** 4. Insurrection 9. Imitation 10. Omen 13. Assists 14. Moities 15. Bated 17. Janus 18. Cartoon 20. Pyretic 22. Debt-collector 24. Aerodrome 25. Inclined 27. Pewit 28. Surrendered 31. Chart 32. Turnover 33. Medallion 34. Multiplicable 38. Inmates 40. Harpoon 42. Swung 43. Onion 45. Plectrum 46. Crevice 48. Sari 49. Ostracise
- Down:** 1. Emissary 2. Attire 3. Stet 4. Indian summer 6. Epitomic 7. Not out 8. Ensign 11. First blood 12. Assail 17. Jack Russell 19. Out and about 21. Reed warbler 23. Line-drawing 27. Dot 29. Exhibition 30. Reevaluation 31. Colombo 35. Prompt 36. Clincher 37. Ensemble 39. Exorcist 40. Hoarse 41. Praxis 44. Novice 47. Rare