

17  
May  
1999

# FELIX

KEEP THE CAT FREE EST. 1949

Issue  
1145

The Students' Newspaper at Imperial College

## University Teachers Approve Strikes

The Association of University Teachers (AUT) has voted to take industrial action, following a ballot of its members held last month. This will most likely manifest itself as a one day strike later this month, which could affect lectures and exams for many students. The strike is the result of a failure to reach agreement in the current pay dispute, which has gone on for several months.

In late March the AUT authorised a ballot of its members after rejecting the 3% pay increase offered by the University and Colleges Employers Association (UCEA). Determined to pursue a 10% pay increase, a ballot was announced for April, with a possible strike taking place at the end of May. In early April UCEA put forward their final offer of 3.5%, which was immediately rejected by the AUT, and a ballot of AUT members followed.

The results of the ballot were announced at the AUT Council meeting in Scarborough, Yorkshire, last Wednesday 12 May. 58% of those voting said they were prepared to strike, while 68%

By Ed Sexton



Strikers from 1996 - similar scenes could hit Britain's universities later this month

Photo: Archive

voted for other actions less severe than striking. The AUT claims that its members have not received the pay increases that they are due, with the General Secretary, David Friesman, commenting "vice-chancellors can pay themselves nearly 7% extra this year, but offer their staff only half that amount. The more we do the less we get."

The debate on whether to go ahead with the strike was due to be held last Thursday, after Felix went to press. According to the AUT document "Action for a fair deal" the most likely date for a 24 hour strike is Tuesday 25 May, but the text warns that "the Executive Committee is instructed to consider calling further strike or strikes in the early part of the next academic year". If the Council decides that a strike is unwarranted, action could include a reduction in University teacher activities, such as an examination sanction, a boycott of admission procedures for students entering higher education next Autumn, or a refusal to take part in administration duties.

## Transport Discount Matures

London Transport has extended its student discount scheme to include mature students. The new arrangements, which will take effect at the start of the next academic year, were announced after a prolonged period of negotiations between London Transport and colleges, headed by the University of London Union (ULU). David Hellard, ICU President, welcomed the decision, describing it as "sensible - it's brilliant! It had to be done."

From next autumn all full-time students will qualify for a 30% discount on travelcards, including weekly travelcards, which were not covered under the agreement reached last September (see 'London Transport Announce Student Discount', Issue 1120). One of the major criticisms levelled at London Transport was that the scheme was prejudiced against mature students,

By Ed Sexton

and it appears that the resulting bad publicity was an important factor in this month's decision.

Another complaint concerned the lengthy process students had to go through to obtain the discount cards, with some students waiting several weeks for their application to be processed. Under a scheme to be tested experimentally at Imperial College, the new discount cards will be handed out directly by the student union, hopefully eliminating much of the delay.

Identifying the reasons for the change in attitude by London Transport, Mr Hellard felt that a combination of "pressure from student unions in London, a lot of complaints, and lob-

bing" were responsible. He also praised Matt Hyde, ULU President, for his leadership during the debate; "Matt coordinated pretty much everything".

Not all student unions' wishes have been granted however. The new card will only be available to full time students, meaning that those taking masters courses on a part-time basis will not be eligible, and neither will students attending London colleges for one year as part of an exchange program.

Furthermore, there will be no compensation for those who missed out on the scheme this year. The price of the card is also rising, from £1 to £3. Mr Hellard hoped that these problems could be overcome in future negotiations; "hopefully it will be the start of many more discounts".

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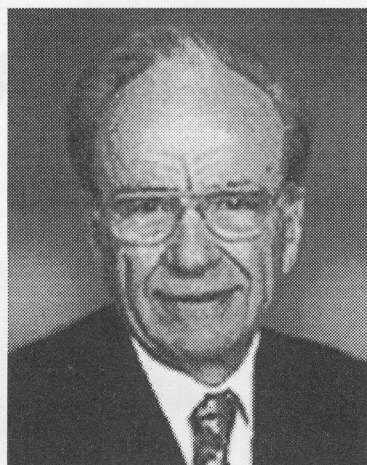
# Football's an Economist's Game

By Mansoor Choudhury

On Thursday 6 May at 7pm, Waterstones held a panel discussion at the Management School regarding the future of football and its finances, including whether or not it needed a public regulator. The panel featured Patrick Harverson, a journalist from the Financial Times, as well as Dr Rogan Taylor, Director of the Football Research Unit at Liverpool University. Dr Stefan Szymanski and Tim Kuypers were the other panel members and it was their book, 'Winners and Losers: the Business Strategy of Football' which was being promoted that day. Tony Banks MP, the Minister for Sport, was also due to be present but had to cancel his appearance.

Dr Szymanski, a member of the faculty at the Management School, and Mr Kuypers, discussed parts of their book which used extensive statistical and documentary evidence to illustrate how football works as a business, and the techniques of business strategy which explain why some clubs are winners and others are not. Dr Szymanski then noted that two basic relations governed football. The first was that the greater the wage expenditure by a club, the higher its league position. The second was that the

higher the league position the greater the amount of revenue accrued from sponsors, broadcasters and a growing



In need of regulation?

Photo: Archive

fan base. Despite this, football clubs show low profits since the costs of the game in real terms are growing fast.

Mr Kuypers then took over. He examined the question as to whether football could be classed as an indus-

try in such a way as for it to warrant regulation like the water or the telecom industries. For example, could Liverpool be said to have a monopoly on Liverpool games and thus need regulation, or were they merely one small fragment of a much larger entertainment industry? An illustration of this was that if Liverpool put their prices up significantly, would the fans accept the increased costs or would they start going to Everton games? Mr Kuypers said that points to be considered on the question of a regulator included what effect it may have on the quality of the game, since English clubs now more than ever competed in a worldwide market, and whether any regulator would be worth the cost and the burden.

Mr Harverson then brought Dr Taylor into the discussion. Dr Taylor was probably the most eloquent of the speakers present. Dr Taylor holds a PhD in primitive religion, which he remarked was useful for his work in football. Dr Taylor, like the others, didn't seem to have any concrete views on the form of any football regulator, but appeared to favour a quasi-governmental body like the one operating in the Netherlands. He said that the

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Monopolies and Mergers Commission (MMC), in their report which rejected BskyB's bid for Manchester United, implied that there was a need for a football regulator to protect the interests of smaller clubs. Interestingly, Labour MP Gerry Sutcliffe has begun preliminary moves in the House of Commons to bring about a public football regulator.

## Candon Wins Comedy Semi-Finals

By David Roberts

For budding stand-up comedians, the best starting point is undoubtedly open-mic contests. Thus, throughout the year a massive number of people enter the biggest and best such competition, the Daily Telegraph Open Mic Awards, and the best are invited to perform a short set as support to regular evenings on the comedy network. Those who acquit themselves well are then selected to qualify for regional semi-finals, where they compete for the chance to go to the televised finals at the Edinburgh fringe - with the chance to win £2000, spots at both the Melbourne and Montreal comedy festivals, and a place on the National Comedy Network. Consequently, twelve brave contestants gathered in dB's on Friday 12 May for the London play-off, looking for a friendly reception and a chance to become the 'next big thing'.

The night was compered by Chris Addison, who kicked the event off with more of the light-hearted rambling style that went down so well when he

played his full set here last month. Indeed, his dominating approach, which immediately puts would-be hecklers in their place, was the ideal opening for such an event - after all, the acts are all (by definition) amateurs, performing under a great deal of stage-fright and stress already, so the last thing they want to be faced with is a hostile IC audience.

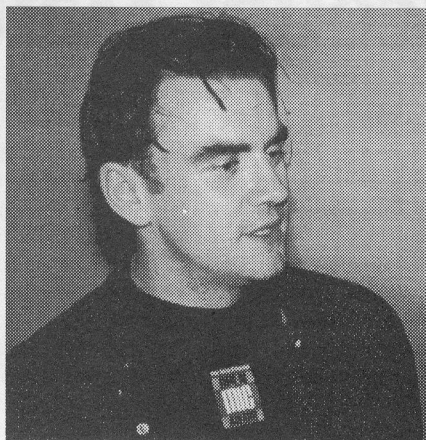
The contestants themselves were

of a surprisingly high standard, with the vast majority receiving enough laughs to acquit themselves well. Their styles varied dramatically, however, so whilst one or two opted for traditional stand-up style delivery (in a Frank Skinner-y kind of way), and one of the female contenders based her act on sub-Jo Brand sex gags, most opted for a

more contemporary, rambling style. Nonetheless, we were also treated to

the regulation pair of novelty acts - in this case, a poet (with the kind of clever, amusing material that gets applause rather than laughs) and a girl who played the recorder with her nose (novel, as it's very rare to see variety acts on the circuit - however, as her act was pretty dire, it's easy to see why).

Knocking out these unlikely contenders narrowed the field down to half-a-dozen good acts, all fairly similar in their style and delivery - indeed, between them they shared many common subject areas, with supermarkets and shopping popular themes. However, light-hearted Irishman Jonny Candon nudged himself ahead of the field thanks to his deceptively confident approach and fresh jokes - putting name labels on spiders and serial killers for example - and picked up the semi-final trophy and a place in the final. If this performance is anything to go by, expect to see him appearing on a stage near you soon.



Jonny Candon sports his own name label

Photo: Dave



## In brief...

### Jubilee Line Opens

The Jubilee Line extension, which links the Millennium Dome site and Canary Wharf to the rest of the Underground network, finally opens this week. However, only North Greenwich, West Ham, Canning Town and Stratford stations (where the extension joins the Central and District lines) will be operational.

One striking feature of the new stations is the introduction of 'Platform Edge Doors' between the platform and the track, to improve safety. The remaining stations are planned to open over the next few months, with the whole line due to be operational by this Autumn.

### Library Opens on Sunday

The central library will be open on Sundays from now on, between 1pm and 7pm. The new opening hours took effect last week, and will continue until 20 June (including that Sunday). The decision to open the library on Sundays comes after numerous requests from students, with the funding for extra staff being supplied by the College. ID cards must be carried, as the library will not be open to members of the public and Day

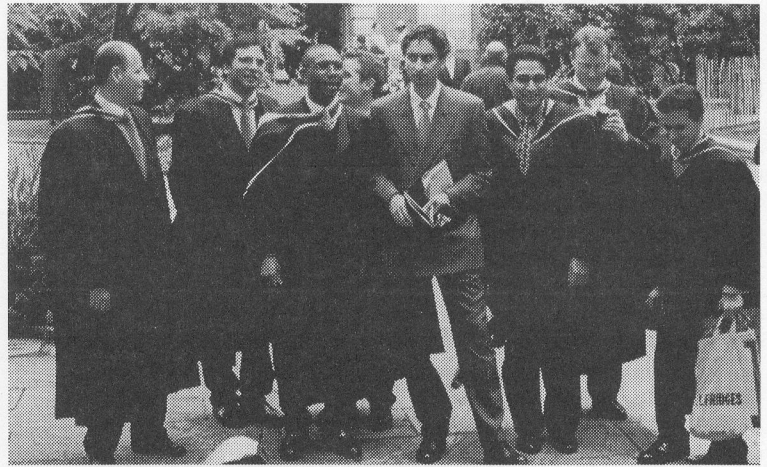
Tickets will not be issued. The level of service should be similar to that provided on weekday evenings, with staff only being on duty at the issue desk.

### Clayponds' 'Village Hall'

The proposals for Clayponds' 'village hall' are to be discussed later this month at a meeting of the Rector's Committee on Student Residences. The meeting, which will take place on 24 May, will hopefully produce a plan on how and when the hall will be built. Currently, it is unclear where the money for the project is coming from, with an increase in rents rumoured to be one suggestion. Another possibility is that one of Imperial's trusts may help fund the project.

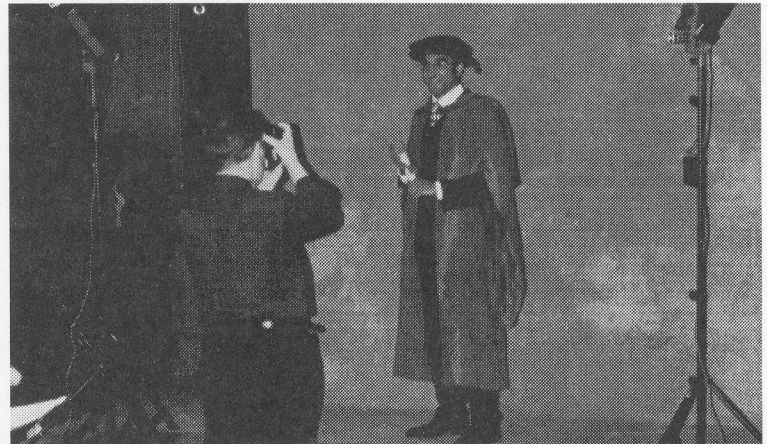
### SCR Renaissance

The Senior Common Room (SCR) is to be renovated, probably in a similar fashion to the new Junior Common Room. Mr Ian Caldwell, Director of Estates, explained that designs had been drawn up "to provide better facilities for staff". The proposals for the SCR include more cash-points, two new shops, and a larger newsagent. At this stage the plans are very provisional, with no dates currently under discussion, and the entire project is still waiting for funding confirmation.



Last Wednesday saw the Royal Albert Hall host this year's Postgraduate Awards Day, where students received their masters, doctorates, and diplomas from the Rector.

Photos Jonas

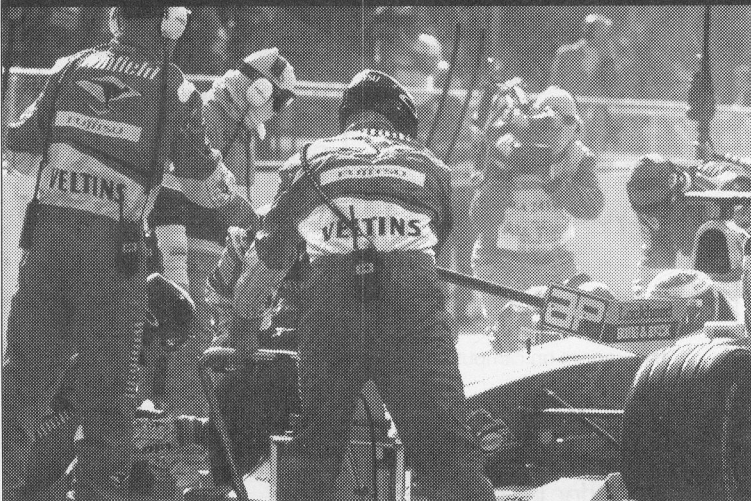


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## Prestigious College Gates

Dear Sir,

A large proportion of us enters college each day from Queen's Gate. When attention isn't diverted to negotiating the excessively marked pigeon territory surrounding the side entrance gate, one cannot help but notice the signs attached to the main gates. The college is keen it appears to point out that those perfectly suitable main gates are in fact temporary. But just how 'temporary' are they? They were present when I started Uni almost (gulp) 2 years ago and will probably still be there when I graduate in June 2000. So tell us then, what's so amazingly special about the original gates that justifies removal for so long, - gold construction? Perhaps the Felix archives hold photos of what must be another component of the college beautification program, and if so may they reveal them in all their glory...

Yours bewilderingly,

Andrew Vivian  
Biology II

## Trip to the Top?

Queen's Tower - an icon of Imperial's original gallant architectural composition that once proudly stood before the twisted architects of the 60s pulled it all down. Visible from as far out as Richmond Hill the monument serves to provide some sort of history in otherwise grey, unfriendly surroundings. More or less however, IC students ignore Queen's Tower, - those annoying kids that visits the museums of Exhibition road pay it more attention (why do they come and eat on Queen's Lawn???) It is my wish, and I believe right (as a member of this institution), to see the surely admirably view of London from such a height. Proposals such as entering a biology team into that engineer's delight 'The great egg race' (which was met with much amusement before we withdrew on account that launching would only occur from the lower balcony) do not work, and neither would the get-kicked-out-of-college option of trying one's luck at free-climbing the masonry (not too sensible). So if there's anyone out there with a key then email me (asv97) and I'll bring some

mates along for the occasion. Otherwise the next time the tower is injecting some cultural feeling into Imperial with its characteristic chorus, I'll have to disguise myself as a bell-ringer and sneak up that way...

Andrew Vivian  
Biology II

P.S. I would welcome feedback on these letters, especially regarding 'getting up' Queen's Tower. Cheers.

## Summer-balls!

Dear Felix

"The Party of the Year" - and who better to share the night with than your loved one? Well may not, if my experiences are anything to go by.

All I wanted was 2 tickets for this wonderful event - one for me, and one for my girlfriend. All ready to part with the princely sum of £110. But no. It seems that the posters are lying (and I don't use that word loosely) or else the small print is undetectable with an electron-microscope.

Although the object of my most lustful desires is indeed a student, albeit 300 miles away, she has to pay £65. Surely some mistake - as far as I'm aware she's not staff/alumni. Perhaps she's entitled to an office in Sheffield or an honorary degree. Bargain, and all for an extra tenner.

So basically it seems like we're discriminated against if we choose to go out with an Arts student.

A refund of would be nice, otherwise I might have to start buying tickets under a false identity.

Yours sincerely,  
Al Warman (Civ. Eng II)

## Housing the Truth

Dear Felix,

As a resident of the house in question in the above article ['Accommodation's Adverse Advice' Felix 1143 & 'Housing Office Stands Firm' Felix 1144] I thought I'd give you 'my version' of the story. I agree with the accommodation office that last

week's article may have been a little over the top.

I believe that the prices advised by Catherine John are correct. However I believe that the landlady thought 'if I can get 80 quid, why not 90?!' and initially advised 90 quid as being the new rent. However, a meeting between a resident and the accommodation office did take place, although I don't know who the student I know saw.

I believe that our landlady had a second meeting with someone from IC and THAT DAY the rent for next year was advised as being 80 quid.

Personally I do not feel aggrieved at what the Private Housing Office has done. They exist to provide impartial advice. Had they advised a cheaper rent and the landlady then found that she was renting cheaply then she would have the right to feel aggrieved. Certainly one of the reasons that I live there is because I think that we get a very good deal and if I were the landlord then I would charge 80 quid at least.

Name & Address supplied

## Regulating the Internet

Dear Editor,

I would like to comment on your article To Regulate or Not? [Felix 1143]. I also disagree with the argument that "it must be the kids who are screwed up". I agree that "human are naturally inquisitive, especially when young, and have a tendency towards violence and moral wrong". However, let's get the perspective right. We have to realise the fact that the mass media and computer games have great impacts on the society. Advancement in computer technology enables us to produce more realistic computer graphics, which is useful for training doctors to practice surgery and in many other applications. However, a coin has two sides. Whenever there is a new technology, people tend to abuse it. Lack of regulations could lead to serious problems. Computer games like Doom and Quake2 "allow" us to "kill" people in the cruellest means for no reason. After some time, our brains are "brainwashed" sub-consciously and we "think" that there is nothing wrong to hurt another person. Moreover, the nature of

films is getting more and more violent, and high-resolution computer graphics enhance the effects.

Let's get back to the point, the Internet. The Internet is getting out of control because it gets very complex/complicated too quickly. Due to lack of laws in restricting contents allowed in Internet, people abuse the technology and start putting up pornography and violent materials. The problem is that computer laws are different in different countries. People can use this "hole" to put up indecent webpages in the servers of another country, if they are not allowed to do so in their country. The major concern is that some children are reading materials from the Internet they should not be reading, like violent and pornographic sites. As you have mentioned, programmes like Internet Explorer 5 aren't effective enough to filter some sites.

We were grown up in a computer culture, so it takes shorter time for us to work out how to use the computer and the Internet. Parents don't spend as much time on the Internet as school kids.

Those violent video games and films could trigger the interests of young people to look for violent webpages because they seem "normal" to them.

Internet has to be regulated. It requires international co-operation in setting up standardised laws in regulating certain types of information allowed in the Internet. It is also feasible to have a monitoring organisation to monitor the information contained in the Internet. The base point is to protect children from reaching those "unsuitable" sites. This can be done by setting up laws that require parents to install software like Net Nanny. On the other hand, imposing too much control on certain things in the Net could lead to more negative effects. It will even encourage more people to look for "holes" in the law to carry on their "good work". Also, it will cause inconvenience to people who needs certain information for good purpose instead of abusing them.

Yours,

Lawrence Tse

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### Deadline for letters for is 12noon Wednesday.

Please include the words

'Letter for Publication' in the header of letters.

Letters may be edited for length, but will not be altered in any other way.

Letters need not be signed, but a swipe card must be shown when submitting anonymous letters.



### News Round-up

After weeks of darkness, light has come, and things are finally happening! The announcement of AUT strike action is unfortunate (although those with exams on 24 May might disagree), but I can understand their argument - I would be pissed off if my boss continually raised his or her salary through the roof, while giving me only slightly more than the rate of inflation. Wouldn't you? The London transport deal, however, is undeniably good news, and long overdue. As for Clayponds, we're not letting it lie, so just watch it Sheffield...

### Bound Editions Again

Yes, once again it's that time of year when you can purchase a beautiful bound edition of all the year's issues of Felix. More details will appear here in the next couple of weeks. The basic deal is that for around £30 you get a hard bound copy of all the year's issues, with your name and the year stencilled in gold lettering. Please note that the editions won't be available until late summer / early Autumn, so we'll need your contact details for next year. Oh, and would all the people who ordered bound editions last year and have still not picked

them up please do so. This term would be helpful.

### Handbook entries. NOW!

Clubs should have got their entries for the 99/00 ICU handbook in to the Clubs and Societies Administrator by now. I know that many of you have failed. It might interest you to know that from now on I am reserving the right to edit, cut or delete entries and photos handed in late (which is from last week onwards). The later the entries are, the more they are likely to be edited down (i.e. we give preference to people who can bothered to do it on time) - so get writing! If you belong to a club and you think your chair hasn't sorted it out yet, pester him or her until they do something. If you fail to get an entry in the handbook, it's your loss - the less of my summer I have to spend editing the better, as far as I'm concerned.

### Mondays or Tuesdays?

The appearance of Felix on a Tuesday two weeks ago seems to have fooled some of you. For the record, Felix comes out on a Tuesday when the Monday is a bank holiday - so next week's is on Monday, but the one after is Tuesday 1 June. - Ed

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## Sign of the Times

I am not easily shocked. Aside from snakes and Vanessa Feltz, few things unnerve me. But a letter of agreement from Ian Caldwell? Terrifying - the poor bloke's in shock. As I have stated in this column over the last four years, here is a man of fine judgement, and his note in last week's Felix confirms it, but enough about me (boom boom!).

This whole sign thing has got completely out of hand, as Ian says. The question is whether we really have to have all these things stuck on the wall. Sadly, pressures of work prevent me from spending the morning wading through Health & Safety Executive regulations, but I have my doubts. Yes, most of this rubbish originates from our beloved friends in the European Commission, but their already crazy directives tend to get gold-plated by our civil servants, making a bad job worse. Not a lot we can do about that, but I have a nasty suspicion that we interpret the rules too broadly, resulting in the current farrago.

Personally, I am guided by Darwinism in these situations. If someone is too stupid to recognise a fire alarm without the aid of this signage, let the flames consume them, leaving us with a slightly less polluted gene pool. Harsh but fair, I think you'll agree. If we don't, where will it all end? Why, we could end up with signs indicating the temporary nature of gates...

## Professional Advice?

I wasn't being strictly honest. Another thing that scares me a bit is female figures of authority at Imperial who are fond of the word 'professional.' With that in mind, I shall tread carefully over the Private Housing Office incident. Apparently, all this talk of £90 per week is cobblers, the true figure being a suggestion of £75-80 dependent on room size. So that's all cleared up then? I don't think so.

Given that the above facts were provided by Mrs John, there can be no further dispute from her standpoint. Therefore an employee of Imperial College, charged with assisting students in their quest for accommodation, suggested that a landlady intending to rent to our students could get away with a rise that far exceeded inflation.

Call me naïve, but I am at a loss to see how this fits in with a 'remit...to look after the Imperial students and find them affordable accommodation.' When I was an undergraduate, I most definitely could not afford £80 per week, so I imagine that

those second- and third-years must be delighted to see their purchasing power described so favourably. I cannot understand how Catherine John could make such an unguarded comment, realising that the only possible consequence would be a greater financial burden for our students a.k.a. her clients.

She states that she was responding to a request for a 'professional opinion.' This talk of professionalism is misguided. As she says, her remit is the needs of students, and that is her area of professional expertise. Offering suggestions to private sector landlords about revenue maximisation must surely constitute a professional conflict of interests. I would not seek to tell her how to do her job, but this looks like a pretty obvious demarcation line. The Private Housing Office should not offer rent advice to landlords beyond giving general information, the provision of which would not be prejudicial to the Office's aim of serving our students. And since, as I gleaned from a recent perusal of the Residences trading accounts, the Private Housing Office is funded out of the income from student rents, there seems little scope for quibbling with this view.

It is unfortunate that time has been wasted agreeing on the facts, but it seems fair to conclude that the Private Housing Office has behaved badly in this case, the statement of which gives me no pleasure since I and many, many others have been saying for years that we needed such a service.

## Sports Grounds for Halls

For those of you eschewing dodgy bedsits, preferring the majestic splendour of Halls, there is much change afoot. Most of the news about big refurbishment projects has been doing the rounds for some time. The Southside spruce-up, I'm sorry 'conceptual design of Halls of Residence and student facilities in Princes Gardens', has been on the drawing board for almost three years in its current form, and is obviously badly needed.



## Voice of Reason

Sadly, the huge delays in getting it sorted out have allowed some morons at English Heritage to list it, despite it being one of the ugliest buildings in West London, thus precluding the preferred option of demolition.

With that limitation, our friends in Estates are going to have their work cut out trying to make a silk purse out of an enormous sow's ear. Anyway, it's good to see a bit of progress. In the past, things like this always seemed to fall victim to the 'eyes bigger than your belly' syndrome, as we accountants term it. It is all fine and dandy coming up with a great vision, but if it is beyond your means tenfold, it seems a fairly pointless exercise. That seems less likely in this case now that Estates have unveiled their secret weapon, the surplus sports-ground.

This cunning device is designed to bring a bucketful of cash, granting us our every wish. This being Imperial, it's not quite that simple. Picking which one(s) to close is a purely political and economic decision. No group of students will cause the grief necessary to sway Sheffield, so they will probably sell everything bar Harlington; that should generate plenty

of cash, while preserving the College's commitment to sport. Actually, that last statement is rubbish. To preserve the College, as opposed to Union, commitment, we could have a fire sale and ditch everything bar the Boathouse. No problem so far, unless our medics get their senior academics to be particularly awkward.

The real problem is our track record. IC is spectacularly unsuccessful at realising maximum value from our assets. Take Montpellier Hall in Knightsbridge. It is worth a fortune, yet it was almost sold for a mere couple of million. If we were serious about making a killing, we should be looking at joint ventures with property developers. Not a new idea, it has been considered by others at College, but everyone seems to have come to the same conclusions. Such is the probability that we would make a dog's breakfast of any such undertaking, no one dare try it. There's confidence for you.

Still, let's not be too negative. Any 'bonus cash' which lessens the chances of the whole project being linked to wildly optimistic conferencing proposals is to be welcomed. Incidentally, what's all this about 'non-academic areas must break-even'? Has anyone told John Foster, our redoubtable Head of Catering? Last time I looked, that department, aside from Southside Bar, was running up debts more rapidly than the Duchess of York. Surely it's not one rule for some and one rule for others? Of course not.

## Simon Baker? Reviewing Films?!

Finally, regular readers of this humble column will know that I am not always bang up to date with my film-going. The last man in Britain to watch Pulp Fiction and The Sound of

"that department [Catering], aside from Southside Bar, was running up debts more rapidly than the Duchess of York. Surely it's not one rule for some and one rule for others?"

Music, I have only just seen There's Something About Mary and Lock, Stock and Two Smoking Barrels. Not exactly of the same genre, but both stunningly good: the former has some moments of exceptional slapstick comedy, the latter is just brilliant, taking and developing the very best elements of British crime-related film-making (The Italian Job and The Long Good Friday, to name but two). There must be someone out there as slack as me in this respect, so go out and rent them tonight. And why not?



## Presidential Talk-Back

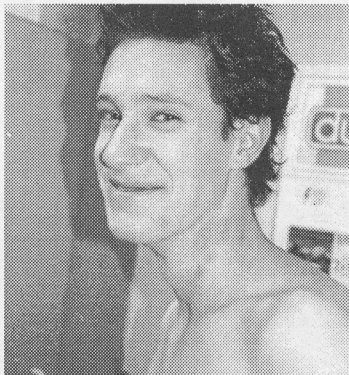
For the second time I'm reporting back about progress made by the Union. By far the most important issue, which I expect Felix has already run with, is the London Transport Discount Scheme. After much scepticism, London Transport has proven that common sense prevails. During the year the extension of the scheme to mature students seemed near impossible, but statistics, a lot of work and the letters that you wrote have helped sway their unfounded opinion of mature students. For LT to also extend the scheme to weekly travel cards and to allow Imperial to issue the cards through the Union as a trial is unbelievable. With this rate of change, if London trains aren't also included in the scheme by the end of next year, I'll eat my Pat.

For all of those needing to study, as of last week the library is now open on

Sundays from 1pm to 7pm. Although the service is understandably limited, it is an essential step forward and a sign that the College might actually be starting to understand that students' needs don't fall into their stereotypical image of 'the average student'.

Clayponds Village Hall is finally on the College's agenda. I have been assured that in the next meeting of the Rector's Committee on Student Residences, the official College proposals of how to fund the building of the hall will be presented as a paper. The IC Trust

David Hellard, ICU President



has also been rumoured to be giving a large amount to the project. If you are on the trust's board, please think of what you have given money to previously and consider how relevant the applications have been to students, compared to the need for a social area in which students can escape academia, something the average student in another universities doubts happens at all in IC.

For those of you who don't know, there is a Waterstones on our campus. Although this 'service' hasn't been adver-

tised anywhere yet, they specialise in academic books, specifically relating to our courses. Their opening hours have now been extended from 9-6 to 9-7 on all weekdays.

I have already spoken to some people who want to know if they have received any money from the access fund. Nearly all of the applications have been processed and the College is merely waiting for the finance division to print out the cheques. If however you are desperate to find out whether you have qualified for any money, please email June Woodward (J.woodward@ic.ac.uk).

Just a reminder that posts are still open for next year's Union Officers, the forms are opposite the Union Office and they will be elected on 28 May at the Annual General Meeting in dBs.

Back to one  
week only!

## Westminster Eye - Hamish Common

Back to one  
week only!

Just passing through Imperial at the moment, so here's my first and final column of the year for all of you who missed me from the last two years. The crisis in Kosovo has been running on or near the front pages for the past 50 days or so, since NATO started bombing in Serbia. Of course the crisis in Kosovo has been simmering away for the past few hundred years, and has roots in old religious divides and imperialist ambitions in eastern Europe. Residents of the British Isles, islands on the north-west extremity of Europe, have previously had little cause to worry about the politics and murder of the Balkans, as it has rarely affected us.

This view is a long way from the truth. You may remember from history lessons that it was a Bosnian Serb, the student Gavrilo Princip, who shot the Archduke Ferdinand of Austria, the immediate aftermath of which was the First World War. If one were to draw out the logic, and assume the rise of the the Nazi Party in Germany resulted from the unsuccessful post-war Weimar Republic, and that the Nazis precipitated the Second World War, then this unknown student sits at the root of the most momentous - and evil - events in recent world history.

The centre of gravity of Europe has and will continue to move steadily east as the various countries behind the fallen Iron Curtain make their bids to join the EU and NATO. Poland, Hungary and the Czech Republic have now joined the command structure and the all-important Article 5 states that an attack on these countries is an attack on all the others. Germany's move of its capital from Bonn to Berlin pushes the centre of attention in Europe's

most important country (sorry, but it is) hundreds of miles to the east. Perhaps it is no wonder that the UK and France, left out at the western end, have made attempts to set up a stronger European military capacity. Yet most of us struggle to name many eastern countries, let alone describe their geography and politics.

The present Kosovo crisis is simply the latest manifestation of the centuries old problem. The Balkans sit on a temperamental and violent part of Europe, only a few short miles away from centres of Islamic and Judaic power. A little nearer lies Rome, whose influence over Europe in previous centuries was not much less than in the days of the Roman Empire. Add to that the Orthodox faith, and its Russian, Serbian and Greek denominations, and you have the recipe for prolonged and bloody confrontation. The Russians, plus many other countries in the neighbourhood, feel a Slavic unity with the Serbs, and nationalist politicians have not been slow on the uptake. Islamic countries have kept quiet, not knowing whether to criticise NATO for going on the rampage, or to support it for doing it on Muslims' behalf. Italy has only the Adriatic separating it from the conflict, and Italians are wary of the war, not least with the American protagonists' popularity in the doldrums after a US Marine fighter pilot killed 20 people in the ski-lift tragedy. The original Yugoslav break-up saw our modern, dynamic European nations fall into ancient trenches, with Germany plugging for recognition of Croatia, and the UK and France supporting Serbia for a while. The original peace-keeping mission, run by the United Nations, failed disastrously in its attempt to stop more killing, sending a

powerful reminder as to what the UN was and was not capable of. It took an uncompromising message from NATO to force them to the negotiating table. Slobodan Milosovic, who many credit the whole responsibility for the break-up of Yugoslavia, was a required negotiator and NATO knew they had to have his support to get a deal. Kosovo was left off the cards.

Milosovic's wish to re-integrate Kosovo into a 'Greater Serbia' has its routes in the mythical tales of Prince Lazar, who heroically died on the fields of Kosovo protecting the Serbian peoples (unfortunately he lost and Serbia was dominated by the Turks for a few centuries, but it is a testament to the skill of Serbian politicians that they have made a defeat into such a nationalist celebration). Milosovic removed the autonomy granted to Kosovo by Tito, who was skillful in balancing nationalist pressures while keeping Yugoslavia united. Serbians argue that Kosovo was previously theirs, and that the 'recent' influx of Muslims of Albanian descent is no fault of theirs. It is with these arguments that Milosovic has been able to force his way into Kosovo and 're-align' the ethnic balance. There is something ironic in the Serbs' comparison of the NATO bombing to the Nazis when a clearer comparison could be found in their ethnic cleansing and extermination. There is little doubt that this latest surge in ethnic cleansing had been planned for months, and Serbia's negotiating tactics in Rambouillet stood as a testament to it. The bombing provided them with the opportunity to blame NATO for it.

The NATO countries have had their share of troubles in the bombing too. In

the United States, their constitution effectively prohibits war without Congress's approval, with its members looking to the media and their constituents first, and military thinking second. The success of the Gulf War is still considered to have been attributed to the air supremacy secured by the Allies, when it was the ground war (made considerably easier by being fought on a large flat desert) that won it. Clinton is further ensnared by the political fallout from any American deaths, and consequently orders US planes to fly high, so as not to get shot down - which means they can't see their targets properly. So they occasionally miss and shoot up tractors or embassies. Rivalries between the services and a distrust of 'foreign' intelligence - even when obtained from allied countries like ours - create communication breakdowns which lead to disasters. Apparently when the USAF F-117 came down over Serbia, the loudest laughs came from the US Navy and Army, who thought the USAF were far too arrogant anyway. A ground invasion is easily possible: it would take several divisions - perhaps 100,000 men and losses up to 20% - NATO sources suggest. This is the only way Serbia could be crushed. An independent or autonomous Kosovo against Serbian wishes would require similar military manpower and losses, statistics the military provided before the bombing began. Otherwise it's a humiliating climbdown, agreement with a Russian-sponsored peace plan, possibly involving the UN, which was originally snubbed.

What a pity they didn't think about that in the first place.



# THE ARTS OF THE SIKH KINGDOM

## Victoria and Albert Museum

Three hundred years after the inauguration of the Khalsa – fellowship of the pure – this exhibition celebrates both the history of Sikhism and the rich culture of the land in which Guru Nanak founded the religion, the Punjab.

The Khalsa represents a turning-point in the development of Sikhism. Succeeding the first spiritual teacher was a lineage of ten Gurus who advocated equality and peace between men. Guru Gobind Singh concluded this chain, passing authority on to the holy book of Sikhism, the Guru Granth, which was stored in a temple called Harmandir at Amritsar.

Over a century later, the Sikhs had metamorphosed into skilful fighters desperately striving to retain their identity under the vicious onslaught of religious persecution. Invasions were commonplace as the Punjab was a centre of prosperity. Some of the stolen jewels from this period are on display in the exhibition, as are military costumes, armour and weapons which illustrate the wealth of the province in their detail and decadence.

The Sikhs regained absolute rule through the coordination of a young man named Ranjit Singh. In 1801 he became the maharaja of the Punjab in the capital, Lahore. Through the efforts of the maharaja, religious differences began to be accepted and art flourished. The results of his restoration of the Harmandir are shown in photographs and paintings. The appreciation of fineries is also shown in the magnificent shawls and silks produced by the people of Lahore which have retained their beauty and vibrancy to this day.



Maharaja Ranjit Singh and this resulted in the elaboration of styles passed through generations of artists whose fathers had

The paintings largely consist of portraits of the most important characters of Sikh history, and many are intricate in detail. Individual flowers in the background of a painting of Maharaja Ranjit Singh have still been bestowed with earnest attention. We are also offered a small insight into the prevailing lifestyle through a series of 19th century paintings. The discriminations of creed are lost in the artwork. Hindus, Muslims and Sikhs were all commissioned by the court of the

had very different inspirations. Many Europeans visited Lahore and, stimulated by the exotic court which they encountered, produced artwork that contrasts distinctly with that of the native artists.

After Maharaja Ranjit Singh there was a period of brief successions ending with the appointment of Dalip Singh, a boy aged only seven. The feelings of unrest grew out of control and the British intervened, annexing the Punjab in 1849. In the exhibition this era is dominated by portraits with a strong European influence.

Slowly peace returned to the Punjab and with it came the rekindling of traditional crafts, some of which are still practised today. We are left with examples of these modern pieces which continue to exude the mysteries of this fascinating society.

*Demelza*

Until 25th July

Admission: FREE to students

Opening hours: daily 10am – 5.45pm (Mondays from 12)

## MAYDAY

### The Photographers' Gallery

She is talking loudly in a darkened room. Some people stop to listen for a few seconds before consulting their watches impatiently. Only one man seems deeply interested, and he no doubt makes a mental note to tell his wife when he visits her in jail. Elsewhere, an elderly man is slumped in front of a TV, watching a film about the end of the World. And in the corner, three students are surfing the Net while their friends examine a photograph of a public execution.

All this in *MayDay*, the current exhibition at the Photographers' Gallery in Great Newport Street. This is an exciting exhibition because its central theme is transmitted so effectively through multimedia. And appropriately enough, the theme is media communication - how we use it and how they use it against us.

The Photographers' Gallery would probably say that all this captures the zeitgeist (to you and me, the spirit of the age). I guess it does, given our current and past fixation with media intrusion into the lives of the rich and famous.

But how does the media use us, the ordinary people? Films of students rioting in Paris in 1968 are juxtaposed with films of modern riots. All riots look much the

same and the media have always loved reporting them. Massive monochrome mugshots of Gulag survivors break up the flow. And postcards depicting executions and coffins sit uncomfortably with pictures of Gap bags - we are controlled by Government and by Corporations and they both use the mass media against us. Five-year plans versus buy, buy, buy.



The obvious but well expressed message is: apocalypse now, and tomorrow, and forever and ever. But don't think a pall of gloom hangs over the entire exhibition. The walls are painted in bright yellows, reds and oranges. One side of the room is given over to an arts project which has encouraged kids from Brixton, Nairobi, Cape Town and Dhaka to take photos of their (often extraordinary) everyday lives.

All the photos are accompanied by touching captions, written, often in broken English, by the kids themselves. Even if the cynical media is destroying our lives today, maybe these amazing children will have the strength to make the World better tomorrow. Tragically, maybe they won't.

This is less a photography exhibition and more an 'infotainment' experience where you can sit on a comfy chair, read a book, surf the Internet, or even have a cup of mediocre espresso in the oh so trying hard to be trendy café attached to the Gallery.

But what of the girl talking loudly in a darkened room? In reality, she is standing on a soap box at Speaker's Corner. She has been captured on film, and we are watching her on TV. And what is she speaking in public about? How to speak well in public, of course. Isn't it all so ironic?

*William Burns*

Until 29th May

Admission: FREE

Nearest tube: Leicester Square

Opening hours: Monday - Saturday, 11am - 6pm



Tues 18th

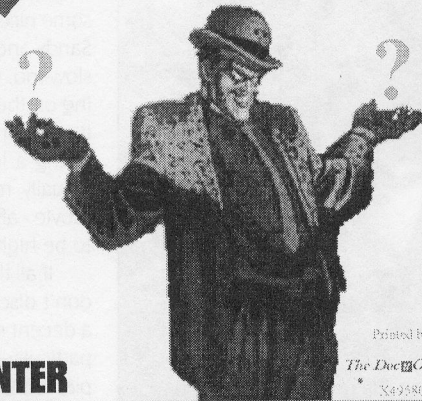
ICU presents....

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Every Wednesday 9-12

# XXS

Party tunes with MIDNIGHT bar. Free hi hi 11, with entscard 50p after 11.

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Thurs 20th

Glamour, sophistication Da Vinci's and Cocktails after dark



Every Thursday from 5pm  
In Da Vinci's Bar

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Other service from your Union



Fri 21st



## common people



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INCLUDING A BANDON  
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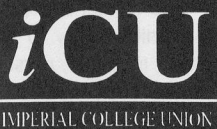
Mystery Machine  
CADVAS  
Cereal Killer  
Bagpass  
(FROM CHARING CROSS)  
FIRST BAND ONSTAGE 8PM



Take it easy,  
it's not a race.



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# Your Union - Run for You



## Reviews

## Forces of Nature ★★★

Starring : Sandra Bullock, Ben Affleck, Steve Zahn, Maura Tierney

Director : Bronwen Hughes

I arrived at the cinema in a less than hopeful mood. Posters and trailers for *Forces of Nature* had led me to believe that this was to be a no surprises, no laughs, no-thinking-required romance, in traditionally generic Sandra Bullock style. Consequently, I was pleasantly surprised by the movie that flickered up onto the screen in front of me. OK, so it's still far from perfect (the casting's odd, the romance is stilted and the plot twists are predictable) but it's entertaining enough to keep you and your plus one amused, nonetheless (like most romantic comedies, this is the territory of early dates and sad romantics).

Indeed, there's definite signs of potential here, and *Forces of Nature* could actually be a really good movie if it wasn't for the strange casting decisions clearly made by lazy execs looking for easy bankability. The script calls for our two protagonists to be of the opposite-attract variety: she's a wild-child - twice married, teenage mother, exotic dancer, lives for kicks, can con her way out of any situation etc etc etc; he's straight-laced and down-to earth - engaged (and on the way to his wed-



Ah yes - it's the industry standard running-through-the-rain sequence.

ding), career minded, plays up the odds in every situation blah blah blah. And who's cast in these disparate roles? Sandra Bullock and Ben Affleck. Huh? Thirty-something girl next door type Bullock

is mid-twenties rebel, whilst hunk-of-the-moment Affleck is called upon to act like a plank - surely some mistake? Well yes, it clearly is, because, apart from their real-life age gap (just shy of ten years),

the roles simply don't reflect what they do best, and thus a pair of charismatic actors are left treading water around each other on screen.

That aside, however, the production follows the current trend toward three-minute MTV style segments, with some nice soundtrack picks overlaid with Sandy-and-Ben running in the rain in slow-mo, weaving through traffic, playing on the roof of their train and so-on. It's the kind of directing that's currently taking a lot of flack from critics, but it actually makes for a fun (albeit bitty) movie - after all, this is hardly supposed to be high-art.

If all that sounds too negative, then don't discard *Forces of Nature* yet - it's a decent movie nonetheless. Whilst not particularly engaging as a romantic couple, Affleck and Bullock's adventures are distracting and diverse enough to provide a break from the usual action/romance divide. Ignore the casting, enjoy the soundtrack, accept the predictable cheesiness of the whole thing, and relax...and don't say I didn't warn you. **F**

Dave

## The Idiots ★★★

Starring : Bordil Jorgenson, Jens Albinus, Anne Louise Hassing

Director : Lars Von Trier

Following on from Thomas Vinterberg's *The Celebration* (released last month), *The Idiots* is the latest movie to emanate from the back-to-basics renaissance currently dominating Danish cinema. The current vogue (much talked about in arty film circles across Europe) is the result of the Dogma 95 Collective - a group of four prominent Danish directors who have signed what they describe as a 'Vow of Chastity' to govern how they produce their work. The agreement bars them from using soundtrack music, lighting, excessive action or bulky cameras - and consequently, all Dogma movies must be entirely shot on location, with hand-held cameras. Quite clearly, grainy and low budget is the order of the day.

Surprisingly (considering the declaration is really just one big gimmick) the films produced by the directors concerned have been almost universally praised - and *The Idiots* is no exception. Although it may have attracted more pub-



Its grainy; Its weird; It's got lots of nudity - it must be Danish

licity for the trouble surrounding its release (the BBFC were initially unwilling to grant a certificate to a movie containing an uncensored group orgy), Von Trier really deserves massive recognition for his

ability to tell such a compelling story with such backward technology - just imagine Steven Spielberg trying to make his next movie with \$20 000 and a Handicam. Like the style, the story itself could easily

be accused of deliberately seeking publicity, as we follow a group of (very strange) middle class Danes who (for no readily apparent reason) entertain themselves by pretending to be mentally handicapped. Obviously, it's all a metaphor for relaxing your inhibitions and expressing your real emotions, but whilst it starts out as merely amusing, it rapidly becomes by turns haunting, frenzied and heartfelt.

Despite the total incomprehensibility of much of the story (you'll constantly be trying to work out what was going on in the previous scene), watching *The Idiots* is a profoundly affecting experience. Dogma 95 certainly isn't the future of Hollywood (whatever the critics say, budgets and technology will continue to spiral until cinema is finally overtaken by the next mass medium), but in certain specific cases - and for certain specific directors - it's a brilliant way to tell a story in a poignant, incredibly personal, manner. **F**

Dave

# SOUNDTRACKS

## Mighty Joe Young & The Trip

**Mighty Joe Young**  
Edel/ Hollywood Records

Exploring the remote Pangani Mountains in Central Africa, zoologist Gregg O'Hara comes upon an incredible discovery - a rather large gorilla - all fifteen foot of him! Though dangerous when provoked, the gorilla is tame in the hands of Jill, the twenty-one year old orphan who raised him and called him...er...Joe.

Thus sets the scene for this movie, and the soundtrack is superb. It is composed by oscar winning composer James Horner and is the follow up to the *Titanic* soundtrack, the biggest instrumental album in history. Fortunately, this soundtrack spares us the novel vocal talents of Celine Dion. As you'd expect from a poignant film, the soundtrack reflects the clashing moods with a wide variety of tunes spanning the emotional spectrum. From the sombre and dark, to the happier side of life in the mountains with a fifteen foot gorilla. It's available now from Edel/Hollywood records.



A big gorilla & Charlize Theron. What a combo.

**The Trip**  
Shifty Disco

This album is Channel 4's cyber off-spring from the eight part series of the same name. This wonderful soundtrack features twenty-one underground tracks from Luke Slater, Plastikman and Mogwai (to

name but a few) and is the perfect musical post-club chill out. Its magic lies in the fact that you can almost feel yourself being trasported through space. If you liked the series on TV, then you'll love this soundtrack - an excellent accompaniment to an excellent series. **F**

Gurminder

## Win tickets to Best Laid Plans with the

# ODEON

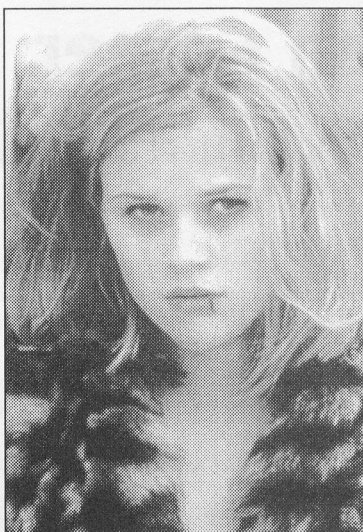
## KENSINGTON

*Best Laid Plans* is an unashamedly indie thriller that's more twisty than a slinky crossed with....something else that's very twisty-turny. It stars hot young things Reese Witherspoon (*Pleasantville*) and Alessandro Nivola (*I Want You*), struggling to escape from their local drug boss. Suffice to say, Nivola's cunning plan of escape goes spectacularly pear shaped...

To win a pair of tickets, wrap your brain around the following question:

**What movie links Nivola with the stars of *Pulp Fiction* and *Rumble Fish*?**

Just email your answer to [film.felix@ic.ac.uk](mailto:film.felix@ic.ac.uk) before Wednesday evening, and the first five names out of the virtual hat will win a pair of tickets.



Masses of you identified *Practical Magic* as the movie that links Nicole Kidman with Sandra Bullock. The winners were:

Catrin Jones, Sufyan Samsuddin, Theodore Hong, Caroline Soubry, Chalwut Gamonpilas, Patty Liao, Serene Teo, Roshan Gunasekara, Tim Howard, Claire Bland

The winners of the *An Ideal Husband* soundtrack competition, who all spotted that Cate Blanchett won a BAFTA for her role in *Elizabeth*, were:

Adam Bettinson, Wayne Cheung, Leonora Lang, Sandor de Jasay, Pete Daplyn, Mark Jelinek, Bob Stevens, Sheyl Claxton, N Tangsanglumvisal

## VIDEO RENTAL RELEASES UPDATE

### Blade

Over-stylised, hyper-violent and brainless? Undoubtedly - but goddamit, it's fun. Wesley Snipes is the eponymous half-human, half-vampire hero, who strides the earth clad in body armour and trenchcoat, hunting down and killing the un-dead, via the traditional silver, stake-through-the-heart and swordplay. Bram Stoker it certainly isn't, but the skin-deep plotting is easily balanced by some amazing visuals. Witness a non-stop ride of amazingly fast and brilliantly choreographed action, that's simultaneously sexy, scary and comical (in an absurdist kind of way). Admittedly, it loses a certain something when transferred to the small screen (spontaneous rounds of applause aren't quite as impressive in your living room) but it's still a perfect Saturday-night-in movie (friends, beer, copious quantities of pizza and snacks - you get the picture).

### Rounders

Combine high-tension poker, stars Matt Damon and Ed Norton and noir-meister John Dahl in the director's chair, and you should have a damn fine movie, right? Sadly, no - you're left with *Rounders*, a deeply disappointing movie, where the outcome is never really in doubt. The real problem, however, is that despite the fact that the lead is a utterly despicable character, we're forced to like him, simply because he's Matt Damon. Consequently, the movie is left with a deep seated identity crisis, that's hardly enlivened by the thrill-a-minute spectator sport that is...er...cards.

### Ronin

A quite extraordinary ensemble cast - Robert De Niro, Jean Reno, Johnathan Pryce, Sean Bean and Natasha McElhone - combine to produce a thriller that harks back to the seventies stylings of *The French Connection* and *The Manchurian Candidate*. Sadly, however, director Frankheimer clearly believes that the cast is so good that they don't actually need fleshed out characters, and consequently the script just lolls from one high-octane set-piece to the next. On the other hand, when they do arrive, the action sequences (and the car chases in particular) are so brilliantly shot that they very nearly make up for the low quality of the script...but not quite.

Dave



## Actua Ice Hockey 2 (PSX,PC)

Gremlin

★★★★

### One Line Summary :

Heavily clad boys with sticks smack rubber discs - on ice.

### Whats it all about :

Heavily clad boys with sticks smack rubber discs - on ice. Honestly that's it. It might also have the odd punch-up on the ice, the occasional slamming of the opponent into the plexiglass so hard that it shatters but ice hockey is one for the big guys and girls.

### Good Graphics :

The PSX version goes for a close in, blood and guts on sticks rabidly fast and smooth option. Though it is possible to move to a camera slightly further out of the way the resolution on the PSX means that the puck starts to look a little less disc like - It doesn't slow down though.

The PC version with its 3D card acceleration can afford to take the camera further back without losing resolution and with a decent combination of processor and graphics card the graphics flow like quicksilver - whatever that really looks like.

### Seraphim Sounds :

Both versions are liberally sprinkled with the sounds of sticks clashing, body on body crunches, organ music intervals and skates swishing when players change direction. The PSX commentary starts to annoy after five minutes but at least it doesn't torture with CD stutter - There is no commentary team ....having ....problems ....saying ....more ....than ...one ...word ...at ...a ...time. Musicwise Mogwai provide the background tunes - underground notes for a underground sport.

### Great Gameplay :

Do smart weapons miss their target? Two modes of play, Standard - with five a side and all the rules, or Arcade - three a side on a close and claustrophobic

rink. Standard is fun but Arcade is best for two player fast fun action, here the game only pauses for breath after goals or major gouging. 31 Teams to choose from and with 70 odd games (including playoffs) before silverware can be won. There is an awful low of gameplay to be found skidding on the ice. There is even the chance to boost the team mid season with a series of roster swaps. The PSX version has the advantage of proper controllers.

### Sex and Violence :

Violence and lots of it. Though unlike the local ice rink the injuries don't involve sliced fingers and fractured tibias - must be all that padding.

### Best Bit :

The fighting sequences - if the action has been a bit niggly for a while the players can be made to drop sticks and go for fisticuffs on ice. Win the fight and get sent off for a five min penalty - lose it and the player gets the penalty to recover from unconsciousness. Cant wait to see Petit and Cantona kick each other off the pitch in Actua Soccer 4.

### Worst Bit :

The delay between events on the PSX version, skipping them just blanks the screen for a few seconds as it loads.

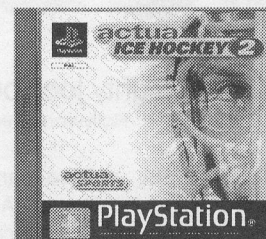
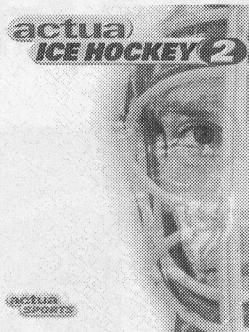
### Polished Product :

Both PC and PSX versions shine like a couple of shiny silver discs. The Actua team have done their usual high quality job - nothing else would be accepted or expected from these guys

### Who will like it :

Sports fiends generally, PSX owners waiting for a good two player game, UG's with too much time on there hands over the holidays. Fighting game fanatics (just for the fisticuff action).

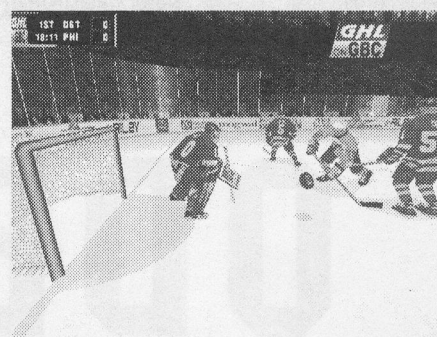
Gary S.



Son of Jason decides that a new mask is needed for Friday the 13th the next generation



Suddenly both sides turned on the Newcastle U supporter on the Rink



The Goalkeeper decides that having children is a useful thing and misses the save.

## Competition Corner

### Actua Ice Hockey 2

The answer is puck and luckily no one actually got it wrong. The winner of a PC copy of Actua Ice Hockey 2 is...(drum roll)  
...Catherine Luther (Civil Eng)

### Ability Office

The answers were word processor, spreadsheet, database and drawing package. Good to see so many people were paying attention in class. The winner of the boxed Ability office set is...(another drum roll please)

...Sid Datta (Mech Eng 3)

I have emailed the winners to tell them how to collect their prizes.

### Age of Empires I and Expansion Pack Fun for all

What can you do while waiting for Age of Empires II this autumn? Get a good tan - too dangerous. Get a job and earn some money - be serious? Get a Girlfriend or Boyfriend and while away the weeks experiencing Rex the Runt style adventures - too difficult and possibly illegal (the Rex the Runt bits anyway). Stay in and play computer games till you suffer from extreme light sensitivity - now thats more like it.

We at Felix towers are offering a copy of Age of Empires and expansion pack to the first person out of the virtual hat who can answer the following question.

What clothing innovation is usually attributed to the Celtic civilization?

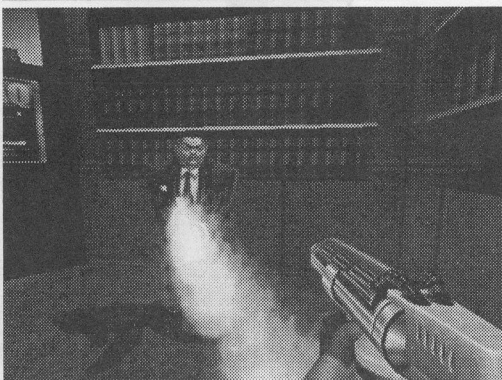
Email (felix@ic.ac.uk) or hand in the answe in person to the office by Wednesday.



## Wages of Sin - Sin Mission Pack 1 (PC)

Activision

★★★



It's rather tricky reviewing mission packs. They're unlikely to contain any major changes to the basic principles of the original game, and will be of limited interest to those who haven't played it. In fact, now I come to think of it, I have a suspicion that our Beloved Games Editor has given it to me because I avoided my forfeit two weeks ago. Swings and roundabouts. Anyway, here goes...

I first got my hands on Sin around January, not long after it had been released, but I wasn't actually able to play it until March. Why? The control system was the most bugged I have ever come across - no matter how I installed it, no matter what tweaks to the key mapping I set up, every time I tried to play the game, my point of view would head remorselessly to the top of the screen, and stay there. This was fine pro-

vided the targets were sitting immediately above me, but the first mission is based in a helicopter, and all that happened was that I ended up shooting my rotors out, with predictably hilarious results. I was not a happy bunny. In March, Activision issued an 18 Meg patch, and hey-presto, normal service was resumed. For those of you who haven't played the original

game, it was rather an enjoyable romp through a large metropolis "in the near future" where some bright spark has devised a highly addictive drug which turns its users in giant murderous mutant things which appear from the sewers, cause respectable quantities of mayhem and then vanish leaving the civil authorities to wonder how it has all gone so horribly wrong. It wasn't a hugely innovative game, but it had some nice touches (in one section, rather than shoot people as per normal, you got to drive over them using a beach buggy - good for relaxing after a hard tube journey incidentally).

Wages of Sin (it's a pun, see) is set immediately after the end of Sin. Despite destroying the world domination plans of the evil Alexis Sinclair and her unfeasibly tight thigh-length boots and rather

skimpy garments (not hugely PC this game), and having her well and truly behind bars, her armies of mutants still appear to be causing mayhem - killing construction workers, dropping litter and generally being anti-social and emphatically anti-social. Your mission, should you choose to accept it, is to go and give them lessons in good citizenship, if necessary using your trusty futuristic gun to reinforce the more complicated paragraphs.

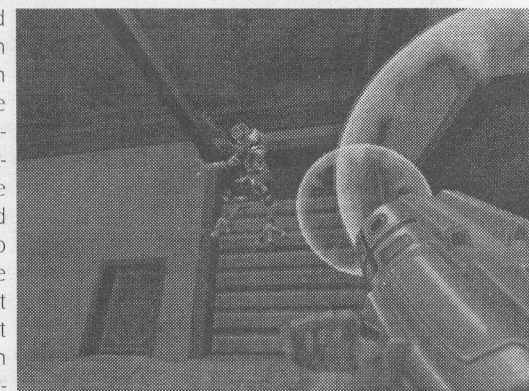
The first few levels are rather good - they are set in pitch dark tunnels, the only light source being the torch that you picked up which is fast running out of batteries. Once they fail, there's a very good chance you'll be set upon by said mutants, with resultant loss of large quantities of bodily fluids. There are a few puzzles, but none are particularly complex, and mostly test your ability to run around pressing the right buttons in the right order within the right time limit. Other than that, it's really just a mat-



ter of kill everything you see and collect everything you can.

Don't get me wrong - this isn't a bad game, and if you have the original Sin (plus patch), and enjoyed that, then there's a good argument for adding this to it. But it really is purely down to "more of the same", and I guess that more or less sums up any good mission pack.

Danny



## PreviewVille Revisited

### Age of Empires 2 - The Age of Kings (PC)

Microsoft

Aug/Sept

Less controversial than Kingpin by far is Microsoft's Age of Empires 2. By now most people would have taken Age of Empires and the Rise of Rome expansion set (see competition corner to win a copy) and battled and planned through to 500 AD or thereabouts. Well this Autumn Age of Empires 2 is about to take

the story on that little bit further. It's time to explore the age of kings, the dark age and the time of renaissance and exploration. Or as Microsoft put it the Dark Age, the Feudal Age, the Castle Age and finally the Imperial Age.

With new very high resolution graphics, cleaned up audio and a range of fresh races the battle will once again be on for territory, food and resources. The gameplay is still based around the building of villages and towns to support a thriving and surviving community.

Balancing demands of military and civilians will be as difficult (or easy) as before, on the levels we got to play one of the hardest problems was keeping the local sheep community from getting

too frisky and wondering away - your sheep have nice coloured bows round their necks just so you know.

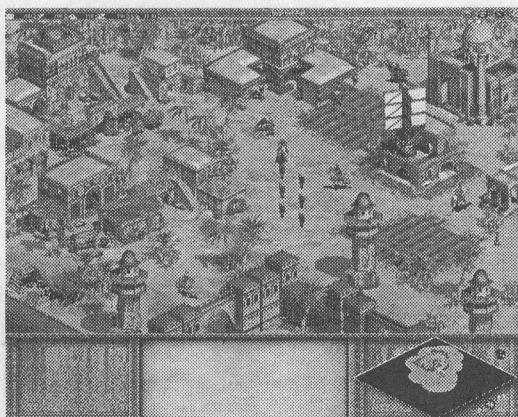
The military parts of the game have also been built up too. There is now the option of leading troops to their death in formations - synchronised slaying on the scale not seen since the two secondary schools nearby decided to face off in the backstreets. There is even the option of garrisoning your base much like the scaredy kids who hung back at the school gates.

There have even been tweaked and tuned multiplayer game options. A capture the flag type game has been introduced - a regicide option gives those



players who abhor collateral damage a simple way out. Kill the king and Queen rather than teach the other race the meaning of mass slaughter. Fun and morals for all the republicans in the family.

Once again Microsoft look to be riding on another winner.





## Albums

## SUEDE

Head Music ★★★★★



Suede feel at home in leather.

You've been in the public eye for going on ten years, you're four albums to the good, there's been personnel changes, new relationships have been forged, old relationships have been strained and some destroyed, you've had tabloid covered dalliances with the odd artificial stimulant or two. You must have a lot of new experiences to speak about? Errr, not quite your Honor. Lyrically we find

Suede on *Head Music* the same as ever; third-person narratives galore, urban soliloquies, veiled drug references, etc.....Brett Anderson has described the lyrics as been colder, more clean cut, more precise and concise in context than on previous songs. Now there's an excuse for being bone-idle if ever I heard one. Altogether now *The cat sat on the mat*. Oh wonderful Chris, so concise, so clear in meaning.

## FUZZBIRD

Pulling The Wings Off Small Boys ★★½



Practice makes perfect.

To start, what a wonderful title! Except if you actually did try and pull the wings off small boys, cos that'd just be sick. And boys, small or otherwise, tend not to have wings. Anyway, has anyone heard of Fuzzbird? I hadn't before this but I did find out that they've released an EP called *Moi* and they've had material played on The Jon Peel Show.

On the flipside of the coin everyone's heard of Gomez, haven't they? Fuzzbird are in that same mould but

they're just that little bit less original, the little bit that means practically no one knows who they are. That aside, there are a couple of tasty numbers on here starting at the very beginning with a very Shed Seven inspired track called *My World* (they are both from Yorkshire), and ending with *Hard Like A Girl* and *Wings*. The rest of the material is Grunge-lite as is the flavour in these modern times we live in.

I get the feeling that some of these songs haven't been properly thought out and developed. Some of them sound like the guitar riff is an after-thought and Fuzzbird want people to love their quirky, significant lyrics. It's not gonna win any prizes for breaking ground or musicianship and I think if they concentrate on playing the music more than the (sometimes cringingly clichéd) lyrics, then they might be onto a winner. Nice cover on the CD, though. **M**

Christian

And musically? It's the same old song but with a different beat.... They haven't just ripped off others but themselves as well. *She off Coming Up* is now called *Can't Get Enough* and the penultimate track *He's Gone* is a reinterpretation of *Asphalt World*, the penultimate track off *Dog Man Star*. They've even filched from Suzi Quatro; *Elephant Man* is, I kid you not, the bastard progeny of *Devil Gate Drive*. So the album stinks like a bachelor pad after a night on curry and lager? Well no, because the old Suede were just magnificent. *Electricity* rocks like a, errrr, really rocky thing and the ballad *Down* is simply irresistible. Production duties this time around have gone to the Happy Mondays' erstwhile cohort Steve Osborne and Brett et al have gone and got all funky on yer ass, boy! *She's In Fashion*, *Savoir Faire* and *Asbestos* being particularly slinky affairs. However, the final track *Crack in the Union Jack* provides Brett with an opportunity to do a sensitive solo ditty and he fails miserably; the song being either a woefully inept social observation or possibly a clandestine drug reference; old habits die hard it seems. **M**

Chris

## RADIATOR

Radiator ★★★★★½



Remember *Generator* being the Essential Choon a while back? No, well I'm pleased to say that this is more of the same rock-dance fusion stylee. That's a good thing, by the way. Radiator are three sharply dressed guys in ultra-dark glasses, exuding attitude by the bucketful and seemingly with a crap sleeve designer because the album cover has the same design as the single, only in a different colour.

The lead singer has that raw singing voice-of the likes of Gary Stringer and Eddie Vedder and the sort that Liam Gallagher can only hope for. There's energy in the beat and those massive guitar licks that has you tapping your foot before you know what's happening. The guitars are distorted, but not too much in that annoying tinny sort of way. There's a vast amount of synth work in the album that in this case contributes greatly to the whole rough-edged sound. And that's what makes the music so appealing - the rough around the edges, lo-fi production. If Radiator had chosen to smooth the CD out and over produced it, then most definitely it would have lost what makes the band's overall sound. Don't get me wrong, it's not a crap job, quite the opposite in fact, but if you're expecting a glistening and silky sound forget it.

The CD is so good that there isn't a duff track on it. From the alternative rock catchiness of *Generator* to the almost ambient *Untitled Love Song* and the acoustic intimacy of *Feel* to the pure energy of *Whole Inside*, the entire album will keep you entertained right up to the end. Their style is their own, too. So many bands today fall into the trap of familiarity that leads to a dull, lifeless sound that all too often is obviously a result of not listening to a range of music. Radiator haven't done that. They know what styles of music it is that they like the sound of and the direction in which their music is progressing, which is becoming increasingly rare in a market lead by manufactured 'popstars' and artists in the music industry simply for the money. **M**

Christian

## JOI

One And One Is One ★★

The debut album from the, as they claim, original Asian break-beat fusionists. However, there appears to be a lot more than just breakbeats on this album with some drum and bass and a generally confusing mixture of themes and styles, with the Indian themes and instruments totally overwhelming. The album displays a cultural theme that doesn't doesn't really go in hand with these 'hard' beats.

One of the better tracks that you may want to listen to is *Massive* and is about the only track that represents any true likeliness to breakbeat. It starts off quite well with strong drums and a heavy beat. There's minimal vocals in the form of *Joi massive* repeated over and over, and the semi-opratic highs breaking the roughness is nice. The album is quite diverse in content, with the cultural influence and dabs of break-beat and even a touch of jungle on *ESY-SHJ*. The production is very good and the album does get stronger as you listen to the later tracks, but that's only if you can bear the first half. **M**

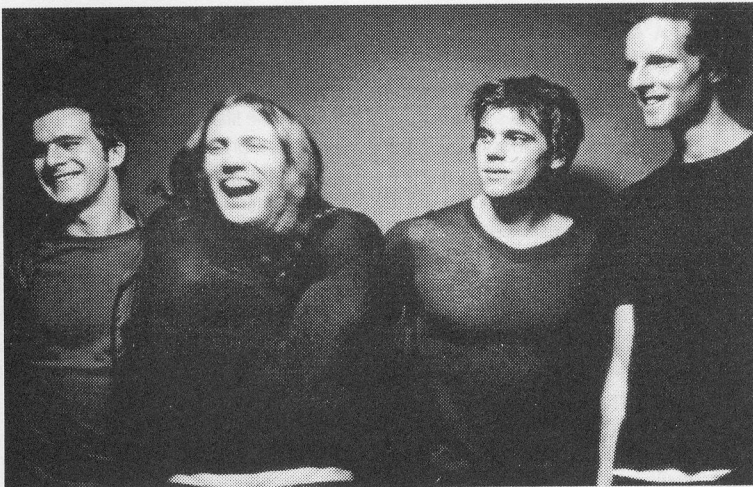
Asad



## Albums

## REEF

Rides ★★★



Hey guys, the camera's over here.

**R**ides gets off to a suitably rocking start with the rip roaring *New Bird*. Deeply distorted bass holds sway while Gary (vocals) does the business with his extremely gravelly and distinctive voice. It all calms down a bit after that without the first single from the album *I've Got Something to Say* - doubtless you have heard this already but suffice to say it's a charmingly crisp and sweet song that lifts you up nicely.

As for the rest, there are some

weaker songs. *Metro* is one - the song never really grabbed me - even with repeated listening it didn't click the way most of Reef's best work does. *Sweetie* is another track that doesn't quite hit the spot for me. Electronic influences start to show which just seem to have been put in for their own sake - and the track suffers for it. And there are too many naaaaaas! (Listen and you will understand). *Love Feeder* has no real climax, it just meanders along, not really engag-

ing the listener at any point. And some pointless strings don't help.

But don't worry - there are a couple of gems in amongst the rest. Reef get funky with *Wandering*, a homesick song with an addictive main riff weaving its way through the tune. *Hiding* reminded me of classic Simon and Garfunkle, complete with some hand clapping. It noodles along nicely, building all the time into a great primal display of vocal talent from Gary. *Undone and Sober*, a darker song than most of the album - a lot of anger is expressed in this song - and a determination to make things better in the future. *Who You Are* has a decidedly punky edge - this is a take no prisoners song. Something to get psyched up to. It also includes a great line about Labour that I will leave you to discover. Right at the end of the album *Electric Sunday* gets mixed in - simply an acoustic guitar, some doo from Gary and an organ.

It is enough of a change from previous efforts? Probably not. Do they still rock? Yep. Does Gary have one of the most incredible voices in the UK scene? U-huh. Should you buy it? Well, be ready for a brace of weak tracks - but the good just about outweighs the bad. **M**

Joel

## DAWN OF THE REPLICANTS

Wrong Town, Wrong Planet, 3 Hours Late ★★★



Should have checked the timetable lads.

**A**hhh the DotR effect. Who can say how this merry 'collective' of Scots will change guitar music in the UK - which seems to have been taking a bit of a battering of late with the efforts of a certain Mr. Slim and the rest of the beatmasters. If nothing else DotR certainly have an incredible output of music - recording 6 EPs and an album in ten months. Luckily for us the

quality matches up to the quantity.

The picks of the bunch? Any track with the line 'She's a dancer on the Marie Celeste, but that's OK I feel like Eliot Ness' has got to be good. So *Rule the Roost* gets in by default - it's also got a rousing, evil chorus that just demands attention. A charming little ditty towards the end of the album is *Howlin' in the dark* - a yummy crisp little piece of home produced jamming that works just fine. My final choice is *Jack Fanny's Gym* which starts off like Deep Purple classic rock, quickly spirals down into a dark deep hole and then leaps out into a psychedelic funky world right at the end.

This is what the 'Replicants are all about, changes. Each track seems to be something entirely different by its end - so you never know what's round the corner. I hope larger acclaim is just around the corner for these boys. **M**

Joel

## THE FALL

The Marshall Suite ★★★

**I**f ever there was an incentive not to drink or do drugs it's Mark E. Smith.

Have you seen him? Most definitely on a par with Shane McGowan and Shaun Ryder in the fried stakes. The Fall can still put out some belters, though. To call *The Marshall Suite* punk pub rock is slightly misleading but it's the most apt description so call it that I shall, if a lot more polished round the edges. The production is very tight and clean, centring mainly on the distinctively slurred voice of the aforementioned front man but still balanced for all the other instruments. We've got a real Led Zeppelin style rhythm section on (Jung Nev's) *Antidotes à la Kashmir* along with a searing guitar, canny lyrics on *F'oldin' Money* and a laid-back feel to *Birthday Song*.

I was a little surprised at the depth of *The Marshall Suite* because I'd never heard The Fall before and I didn't quite know what to expect. Maybe that's why I was surprised in a good way, and if you've never heard them before try having a listen to this. But remember kids, just say 'No'. **M**

Christian

## LUNA

The Days of Our Nights

★★

**T**his is Luna's sixth album. They must have a fan base somewhere, otherwise they wouldn't have bothered making six albums. If you are in this inconspicuous minority, this album will not disappoint. It contains enough songs of substance to entertain current fans, but I'm sceptical it will bring in new ones - it certainly didn't hook me.

There is a distinct lack of originality. This unthreatening indie-folk seems to come from an endless pit at Beggar's Banquet, who churn out this stuff every week. There must be a dozen other bands that sound virtually identical, pouring out their hearts with bittersweet angst.

The lyrics are good (if a bit surreal), but singer Dean Wareham's voice (remember him from *Galaxie 500?* Thought not) is not powerful enough to give them the depth they deserve. His breathy muttering lacks substance and, while giving a mellow character to some of the songs, it gets a bit much over all twelve tracks. It seems to have no variation at all. Just the same relentless tone again and again.

Luna commits many musical crimes. Dodgy samples crop up all over the place. They are probably intended to sound quirky, but end up plain comical. The rhythm in *Four Thousand Days* sounds like someone has just hit the 'salsa' button on an eighties synthesiser. They've been around for far too long to let them get away with things like that.

It's not all bad. *Superfreaky Memories*, released as a single last month, is a poignant ballad. You can't help being carried away by the soulful cello and shuffly rhythm. It's one song where the vocals are just perfect, and the song stands out head and shoulders above the rest of the album.

But their worst crime must be to do an appalling cover of *Sweet Child O' Mine*, reducing a classic rock song to empty and pointless dirge. For this they cannot be forgiven, and I'm deducting a whole star for this alone.

You need a lot of patience to begin to appreciate Luna. Throughout the whole album I wanted them to give me that little bit more, that extra something to lift the album off its plateau of mediocrity and to tempt me into wanting more. Disappointingly, they failed. **M**

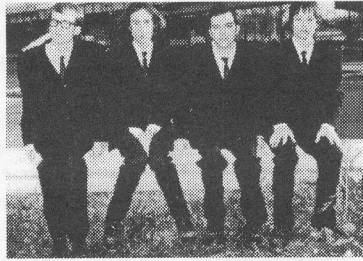
Tom



## Albums

## FOUNTAINS OF WAYNE

Utopia Parkway ★★★★★



Fountains of Wayne demonstrate the art of 'holding it in'

Karate, depressed hippies, Dodge Caravans, hockey teams, the Long Island Expressway, staple guns, high school proms, Winnebagos, sexy travel agents, housing projects, bourbon, Laser Floyd, the Jersey Shore, Buicks, asteroids, state troopers, pianos falling out of windows, Lincoln Town Cars, soccer moms, Bactine, KorN, Connecticut, love songs. These are just a couple of influences the Fountains of Wayne state. With such a, errrr, 'diverse' set of factors as those described above, it's not surprising that *utopia parkway* is such an interesting album.

Fountains of Wayne are another band from the US not taking the standard ROCK path. Others to precede them are acts such as Weezer and Ben Folds Five. Chris Collingwood and Adam Schlesinger are the songwriting team behind the band and while the tunes in this album are what hook you in, the lyrics are what keep you coming back for more.

This album deals with American suburban life in its many forms: all the ambition, jealousy, boredom, hope and

regret. *A Fine Day For A Parade* talks about an older woman's drinking problems - a hauntingly beautiful track that really moves you to analyse the lyrics.

*Prom Theme* talks about how American kids get ready for the prom night - something which seems to be a pivotal moment in their lives according to this song. It's quite a sad song, and a sad situation. That this night of ultimately empty moments is seen as 'a perfect moment' is ironically glorified in this song - I can't help wondering if the average US kid will get it, though. Maybe that's the point.

There are also some relentlessly upbeat sounding tracks on the album too. *It Must Be Summer* is a good example. From the rocking riffs you would expect it to be quite a positive song - but delve a little deeper and you discover the lyrics: 'The sun is beating me senseless, I feel defenceless, like a dying lamb.' You can really feel the anger at the expected norm in the US.

This is an easy album to listen to. All the music is very American college rock. Nice safe beats and riffs, a bit of hand clapping, the occasional bit of distortion when they really want to 'rock out' and

a few slow ones for dancing to. But if you scrape away the veneer of nice, you get down to the real stuff. This is an indictment of the life of an 'average' American young person (this could be extended to the average European's life too as we are so influenced by US trends). Hopefully this will give 'em all a kick up the proverbials.

All in all, it slides very nicely into your eardrums and makes you think! What more could you ask for? **M**

Joel

## BEN FOLDS FIVE

The Unauthorized Biography of Reinhold Messner ★★★★★



Pop stars in suits. Whatever will they think of next?

First of all, BFF are a three and not a five. They comprise of a piano, a bass guitar and some drums - along with some people to play them. It's not a standard 3-piece set-up and as such provides a refreshing break from the norm. As well as this, BFF do not refrain from bringing in some string and brass sections if they feel they need a larger sound - as this album shows.

We kick off the album with a bit of *Narcolespy*. A suitably rocking tune to begin on. Towards the end some more electronic influences start to permeate. I don't know why bands feel they have to introduce these kind of elements - it just seems to be the fashion right now. They just about get away with it but you can't help feeling it wasn't in the original song.

Best tunes of the album? *Magic* describes a close friend passing away and how the writer is strangely happy that they've 'traded places with an angel now.' You can feel the pain in this track - particularly in Ben Fold's emotive voice. *Army* is the first single to be used in the UK from the album. It really swings. Relentlessly upbeat and looking to the

future with only a few concerns for the past. The big band sound permeating this track really works - I think they should explore it more. *Your Most Valuable Possession* is a jazzy, stoned piece of chilled out speech. As far as I can tell, the lyrics are a cautionary phone piece from a relation of some kind. It's kind of sweet in an innocent way.

Weaker ones? *Your Redneck Past* is a bit of a mixed bag. It starts sounding very Beach Boys-Pet Sounds-ish but then crashes about not really sorting itself out. It lapses into French and then stutters into a bit of rap, ending up with some 303 beat action. *Regrets* is about, well, regrets: 'All the days wasted watch TV, drinking beer', 'I never visited my Grandma even when she was sick' and 'I thought I'd do some travelling,' are typical of the song. It just feels a bit too bal-lady for my tastes, though. *Lullabye* floats along with some hand clapping and James Earl Jones namechecks. It just doesn't grab me along the way.

Symptomatic of the whole album really - while BFF's musical skills are never in question, most of the tunes just didn't swing me, apart from *Army*. Whereas previous BFF albums didn't give you a

chance to grab breath, this gives you too much time to think about everything else - apart from the song. That's not what I have come to expect from the five - it's a change that's all, which I am not sure is the right direction for them. Previous fans might be in for a little surprise - they have moved from a more punky raw sound perfectly demonstrated in their first album (the self titled *Ben Folds Five*) to an altogether more ballad based theme.

The question remains - can Ben Folds Five ever regain the freshness and brilliance of their first offering? I hope so - though it's not going to happen with this album. **M**

Joel





## Singles Round-up

Right then, this is part two of the singles round-up following on from last week. Christian'll steer you through some stuff that's still out there if you look for it and Ed'll bring you full circle and up to date. See you on the other side.



Pavement

Is *One Brief Moment* the theme for the new Bond movie, *The World Is Not Enough*? It sounds very Bondish to me; all cavernous orchestral sounds and swirly mysticism. *Natacha Atlas* and *David Arnold* provide a very Eastern flavour, which comes as a nice surprise in the whole Bond style. The B-side is *You Only Live Twice*, the signature melody you may recognise from a single by a certain Robbie Williams.

Ooh, a very Mexican bandito feel with a stripped down sound and twiddly guitars. *The Ride (Part 2)* is only three minutes long but I got a tad bored with *Calexico* after two because it started to plod. The three B-sides are all mixes of the same song which is enjoyable in a 'sitting round the camp fire under the stars in the desert' kind of way. The last mix reminded me of Hank Marvin!

All the information on *Cube's* sleeve and CD was in mirror writing which was a royal pain in the arse but *Scrounger*



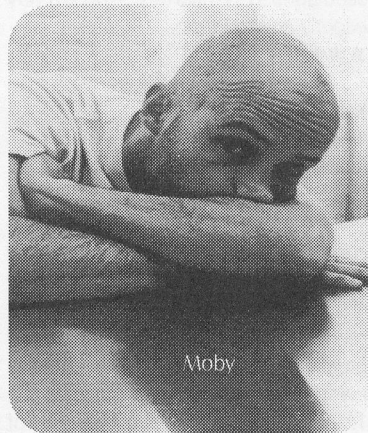
Ozomatli

was lo-fi-tastic. Not original, granted, though it has a raw edge that appeals and the chorus is melodic and grating at the same time. Weird, huh?

**Freddy Fresh featuring Fatboy Slim.** He's a musical slag, isn't he? He's got a million things on the go at once, spreading himself round. I hope Zoë knows what she's letting herself in for. Apart from the ridiculous title, *Badder Badder Swing* is a cracker of a tune, if not surprisingly similar to the Fatboy's current offering. The B-sides are a Spanish rap-style tune and a track that's either been lifted from a 70s cop show or a porno; it's still cool though.

Another offering from the second rate indie boys, **Gene.** *Fill Her Up* is upbeat for a change but Martin Rossiter still sounds like he wants to be Morrissey and he doesn't succeed in my book, unless you count depressing me. There's also only the title track on this, which is poor. They must have some other tunes knocking about that they could have put on here.

He's a strange fish, **Moby.** He used to be all heavy metal, then techno, then



Moby

heavy again, now this. He's got a sample of The Landfordaires who sound like a barbershop quartet, but it gels extremely well with the beat and melody of *Run On*. The B-sides are a moody-yet-ambient instrumental followed by a moody-yet-slightly-less-ambient instrumental. Uplifting nevertheless.

A distinct west coast USA sound erring on the heavy side of things during the verses is the order of the day here. Bright and breezy vocals on *Wiser* contribute to an apple-pie chorus akin to music in that oh-so contrived AOR vein. Many guitar bands are using big beat drum sounds to give their music an edge and **Soundproof** are no exception. A thoroughly unexpected release, perfect for the coming summer months.

**Stony Sleep** throw up a passable single that's a fusion of Placebo meets Bush meets Moist (remember them Beavis and Butthead fans?). Using the Seattle tradition of soft, quiet verse and angst-ridden, punchy chorus *Khartoum* treads the well-trodden path. The second track

has some Korn-ish drums to lift it above the mediocre, but the whole thing reeks of unoriginality.

There's a very homegrown feel to the sleeve of this 7" and I liked it. **These People** has got the whole garage thing going on but with a soft lilting female voice, distorted guitars and decidedly primitive production. Think indie and then par it down to proper lo-fi quality and you've got **Spraydog.** And that's the real indie music. **M**

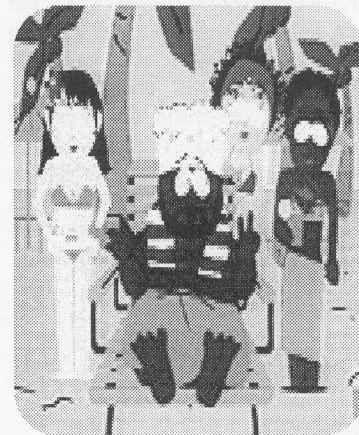
Christian

First of the latest releases comes from **Penthouse.** Crashing in with a non-stop barrage of noise and testosterone, *Creepers Reef* eventually settles down into the rhythmic pounding of guitars and drums that the latest teenage tear-away in Neighbours will play on the Coffee Shop jukebox, much to the chagrin of Harold, no doubt.

**Super Bowl Sundae** is a distinctly Hispanic concoction of hip-hop, percussive dub and reggae beats, with some chilled-out rapping over the top. **Ozomalti** are about as cool as the Fun Lovin' Criminals think they are.

**Carrot Rope** signifies that **Pavement** are back from, erm, wherever they've been and are on good form with this track of wah-wah infused balladry. However, excepting that annoying American vocal twang, they're still too much like The Beatles to be classed as original.

Just some random and very quiet noises really. What **Labradford** are saying on *E Luxo So* is unclear. Probably some pre-millennial babble about the futility of



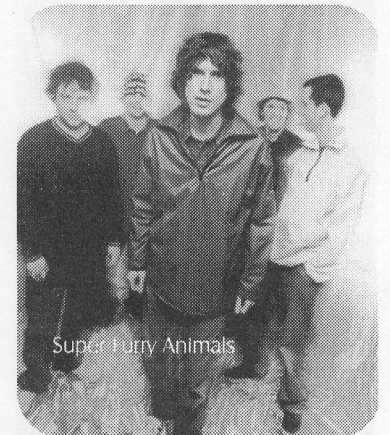
our own existence, but it really is just some random and very quiet noises.

After all the Nazi, 1960's, Indian and posh-kid accusations thrown at Crispian Mills and his merry band, **Kula Shaker** should have returned with a classic album that headed off in a completely new direction to silence all those critics. But they just went and gave us the same

stuff, only slower and not as good. Which is what *Shower Your Love* is.

Stop the Press! **The Llama Farmers** *Get The Keys And Go.* Probably not actually llama farmers, unless the foothills of the Andes have changed drastically since my geography A-level. Pretty much what you'd expect of late '90's indie/hard rock bands that sometimes brings fame but usually brings nowt.

**The Soundtrack Of Our Lives?** Hmm. That's surprising. I thought *Avenger Hill*



Super Furry Animals

*Street Blues* was by Ocean Colour Scene until the voices proved otherwise. As did a deep and distant influence from The Monkees hiding somewhere in there. Maybe these are The Monkees.

The first taster from the **Super Furry Animals'** third album comes twelve months after the release of *Ice Hockey Hair*, one of the most ingenious songs of last year. *Northern Lites* is clearly not up to that high standard but is still highly enjoyable with its Latin-American beats chugging along throughout.

Obviously given its surrounding context of animation and adult humour, there is much to like about *Simultaneous* - the second slice from the *Chef* Aid album. The title refers to the *Chef's* sexual preference (i.e. everyone at once) and the lyrics are full of the expected double entendres. However, as a song on its own, it doesn't stand up.

**Cyclefly** are indie punk rockers with both a female and male singer. Although potentially really good, there is little to separate *Supergod* from the rest of the genre.

The standard strummy indie fare from **Silverchair** with the vocals equal parts Damon Albarn and Thom Yorke. *Ana's Song (Open Fire)* is on the verge of being good but hasn't quite got what it takes. **M**

Ed J



# Clubscene

## Singles

### Single Of The Week

**Powerhouse/Duane Harden**  
**'What You Need'**  
(Defected)

Superb American house single from the voice behind Van Helden's 'You Don't Even Know Me'. This track has been described as a 'straight up self-assertive disco beller' and that's exactly what it is. There's a few mixes on the CD giving you a cheesy mix, a house mix and a deep dub mix, so there's quite a choice. A quality production from Harden who has since got himself signed up to Strictly Rhythm and will be one of 1999's biggest talents.

**Out 10th May**  
★★★★★

**Minimal Funk**  
**'Turn It To The House'**  
(Cleveland City)

Another top release from one of the best record labels around. The Future Shock Mix is a house-style track just oozing with funk and groove with just a hint of progressive to it, whilst the Chant Mix is a more deep, dub-style track. A favourite of Pete Tong and Judge Jules, this is a single which will make you bop the night away.

★★★★★

**J.D. Braithwaite**  
**'Give Me The Night'**  
(Caus-N'-ff-ct)

A cover of George Benson's 1980 classic, the 1999 version isn't as good as the original (not that it ever could be). The single comes with a host of remixes, including one by Deep Dish (but we didn't get that), and is a modern house version of George's classic. It's not bad, but then as is often the case with covers it's nothing to shout about.

**Release date TBA.**  
★★★

**Lynsey Moore**  
**'Capture Me'**  
(Concept)

The debut single from a very tal-

ented star in the making. It combines superb vocals with an energy evocative of Cher (only much better than the plastic fantastic pop queen). There's a whole host of mixes giving it house, garage and funk/ jazz interpretations. It's been a favourite tune of Oakenfold's since Xmas. Lots of choice and an all round top tune.

**Out In June**  
★★★★★

**The Tidy Girls EP**  
(Tidy Trax)

Four of the UK's finest female hard house DJs have teamed up to produce four amazing hard house tracks. Rachel Auburn, Lisa Lashes, Anne Savage and Lisa Pin-Up have produced a package of the highest quality. Each track is hard house of the highest order, but each also reflects the style of its producer. The variation includes deep hard house and a more energetic hard house track and the whole EP lasts over thirty minutes. Available on vinyl and CD.

**Out now**  
★★★★★

**Big Bud**  
**'State Of Mind'**  
(Good Looking)

A good double A-side single from one of Good Looking's finest artists. The first side features a breakbeat single called 'State Of Mind' with its gentle pads, bouncing 808, beautiful breakdowns and very soulful, almost dreamy vocals. The flip side is called 'Transmission' and is deeper than SOM. Hypnotic beats and a mournful flute give this track a very ominous flavour - you could almost say it's a modern Mike Oldfield track.

**Out May 17th**  
★★★★★

**Force and Paul**  
**'Chocolate Bar'**  
(Compost)

Bavarian breakbeat producers Force and Paul's latest drum and bass offering. The single is a double A-side, with 'Chocolate Bar' being a funk fuelled D & B track, whilst the second single, 'Blue Movie', features the spooky sample of a German film composer. The track starts off very dark before kicking in with a nonsense bass line. The flip side gives a

jazzier/funkier mix but without losing the original vibe.

**Out In June**  
★★★★★

**Steve Morley**  
**'Reincarnations'**  
(Neo)

Excellent single on the Neo label which is currently doing the business in the nation's clubs. The original mix is a combination of uplifting synths with a very hard bass line, whilst the flip side mix is an epic version akin to Sasha, i.e. very deep, moody and mysterious. Having been included on both Oakenfold's and Scott Bond's Essential Mixes this is a very eagerly awaited tune.

★★★★★

**Kamaya Painters**  
**'Endless Wave'**  
(Data)

Ministry of Sound's off-shoot label comes up with this monster epic trance tune. Produced by Gatecrasher's new resident, DJ Tiesto, it is a track in the mould of Ibiza house featuring deep bass lines with a simple but effective piano tune. There are two mixes on the 12". The Albion mix is a favourite of Oakenfold, Digweed and Nick Warren, whilst the Original mix is a favourite of Tong, Jules and Graham Gold. I think that says it all.

**Out now**  
★★★★★

**Autechre**  
**EP7**  
(Warp)

The eclectic maestros produce the goods in this very weird but very wonderful EP. EP7 is fucking strange but has the magic to keep you listening to it the whole time. A mixture of Aphex Twin, John Avery and The Future Sound of London it's very eclectic and hypnotic.

**Out May 31st**  
★★★★★

**Pauline Taylor**  
**'Come Down'**  
(Cheeky)

Excellent new single from the Diva. The single is taken from the new album and the music is eclectic in both style and

lyrical content. It comes with a host of remixes giving it house/garage, funk and dub interpretations. Great lyrics on an excellent tune and plenty of choice. Why can't everything be this good?

**Out May 17th**  
★★★★★

**Double Six**  
**'Breakdown'**  
(Multiply)

Good breakbeat single but is let down by the fact that all the mixes sound exactly the same. The track uses an indie sound comparable to Blur on top of some lively breaks, but sadly the mixes aren't good enough.

**Out May 24th**  
★★★

**Mike Koglin**  
**'On My Way'**  
(Multiply)

Brilliant epic euro-house with the superb dreamy vocals of the beautiful French singer Beatrice. A pumping bass line with a catchy tune and those luscious vocals have turned this track into a massive anthem not only here, but in the rest of Europe too. The remixes are brilliant with the Vocal Mix taking us through a funky acidic journey, the Ruff Driverz giving the track their fast energy club beats workover and Tilt producing an epic mix of huge quality.

**Out now**  
★★★★★

**Kektex**  
**'Inner City Junkies'**  
(Tec H)

Apparently a "genre defining epic for the 'avin it generation," but more like a pile of bollocks to me. Dance music at its most simple, there is nothing to keep you interested in this tune, whether you are just listening to it or jumping around on the sort of dancefloor where they may play this nonsense. Endless repetition of indecipherable raps and constant siren noises are not really a recipe for success these days, even if that may have been the case in the distant, naive past of club culture. One to miss out on, unless of course you suffer from compulsive/obsessive disorder and like to

repeat things over and over and over again.

**Out now**  
★★

**Lennie De Ice**  
'We Are I.E.'  
(Distinct'ive)

Another strong release from one of the most reliable labels in the business. But it certainly doesn't come to us without a few ever-so-common problems. You see, this is one of those annoying releases where the original radio edit really isn't up to standard, and so you are forced to search through the other mixes for some gems. Now this in itself isn't such a bad thing to have to do, but what it means is that the record may not do as well as it deserves to, because of the throw-away radio edit that is put forward to receive air play. In this case, the radio edit is a tedious groovy dub, which is pretty unmemorable, whilst the remixes take the sluggish base line and give it a good kick up the arse. This increase in tempo then gives us a couple of blinding, stomping house tracks, in the form of the Johan S Toxic Mix and the Bullet-proof Underground Mix. Very much like some of the stuff the Natural Born Grooves people may come out with. Try it out for size before buying.

**Out now**  
★★★

**Mondo Paradiso**  
'Whale Nation'  
(Opaque Stereo)

More great dreamy beats and breaks from the Mondo Paradiso team. Following up the critical success of their debut 'Mezza Luna,' this track, in all its guises, delivers a funky feel to the music, while still remaining distinctly "out there." The second mix would fit seamlessly into any of the Northern Exposure mixes, whilst the original is a jazzy D&B excursion of some style (even if it does become a bit James Bond). Worth a listen to.

**Out now**  
★★★★

**The Strike Boys**  
'Jet Set'  
(Wall of Sound)

The German punksters return with a cut from their critically acclaimed debut album, 'Selected Funks.' The original mix is a laid-back slice of electronic funk with a dreamy, atmospheric feel to it. Simultaneously pleasing on the ear and mind. The remixes come courtesy of the French acid heads the Micronauts, and Nu Skool exponents Buckfunk 3000. Both of these versions can stand alone in their own right, making this release one to look out for.

**Out May 24th**  
★★★★

**Trash Compactor**  
'Anti Disco EP'  
(Boscaland)

Here's a simple recipe to give yourself one of the worst migraines that you have ever experienced. First, bang your head against a wall in anticipation of how bad this track is going to be. Second, listen to the aforementioned piece of music (!) Third, bang your head against the wall a little more when you realise just how bad it really is, that you could do so much better, and how on earth does this sort of stuff ever get released (moan, moan, moan). Remedy = lots of aspirin and dropping this record into a trash compactor (or a waste-disposal unit, as we English people say).

**Out now**  
★

**Pete Heller**  
'Big Love'  
(ffrr)

Top single from one of the top jocks/producers on the scene. Big Love is a top house number with a tune dancefloors are just screaming out for. We only got one mix of it, but that was superb so I guess the rest of the mixes must be too.

**Out now**  
★★★★★

**Joy**  
'Just Round'  
(Positiva)

A very cheesy tune ready made for the summer. Catchy party beats and addictive vocals, the single samples Stevie Wonder's 'Uptight' and the result is an irritating and cheesy tune that will be a hit on the dancefloors in Spain/Greece etc.

**Out soon**  
★★★★★

**DJ Sakin & Friends**  
'Nomansland'  
(Positiva)

The epic house DJ/producer comes up with the goods again. Sampling the theme tune to a popular show in the 70's, the single is a trip through epic house. Dreamy vocals and deep beats make this a monster choon.

**Out next week**  
★★★★★

**Raphael Saadiq & Q-Tip**  
'Get Involved'  
(edel)

A very smooth, soulful and sensual single which is massive on the R&B scene. The track is taken from the hugely rated show the PJs on Fox TV, and features silky

vocals from Raphael and a melodic beat. Sure to be a hit.

**Out next week**  
★★★★★

**Tom Harding vs Jon the Dentist**  
'1988'  
(Phoenix Uprising)

Jon the Dentist (of Baby Doc and the Dentist fame) teams up with Bristol-based DJ Tom Harding to bring us this jumpin' hard house number. The track blends Old School Acid sounds with some breakbeats and a large hard house beat. Both sides are worth a listen, but it is the A-side that shines through, delivering us a great breakdown and an uplifting bouncy house tune. Guaranteed to get any dancefloor going.

**Out May 24th**  
★★★★★

**David Elkabas & Tom Dinsdale**  
'Things We Used To Do'  
(Milk 'n'2 Sugars Recordings)

The debut release from this recent extension of the funky London monthly, which has just moved venues from The Cross to Bar Rumba. To be honest having gone to M'n'2S and enjoyed it immensely, I'm slightly disappointed with the standard of the Original Mixes on the A-side. This is funk-house that simply never gets off the ground, and that is precisely what you don't find at the club night itself. There always seems a point to what gets played at the venue, and this is where these mixes fail to capture the essence of the club. This is surprising because one of the production team mentioned above is a resident at the night. However, all is not lost, because where the M'n'2S people have done wonders is in getting New York's legendary DJ Disciple to remix the track. His Slam Jam Remix is, as you would expect, a monumental disco-funk number, and does precisely what the original fails to do. Just listening to the remix is like being back at the night, grooving to classy house music in lush venues. Give this one a go, and expect lots more groovy releases to flow from this new label.

**Out now**  
★★★

**Lectrolux**  
'Gimme A K'  
(Tec F)

This track, originally thought up as part of the FCUK ad campaign, uses the main sample from the Woodstock festival in the year in which it is set to return to America (after a thirty-year absence). I'm sure you can guess at what the letters are that the announcer asks the crowd to shout - bloody rude, aren't they? But does a rude word make the record any good? Well, not really. The A-side mix, is a plodding big-beat affair which probably could wangle its way into a very very long Fatboy

Slim set, but certainly wouldn't be one of the highlights. The AA-side is a tad better, giving a solid hard house remix. However, once again, this would be a song to pad out a set with, rather than one to make the crowd wet themselves over.

**Out May 31st.**  
★★★

**Wayne G presents Twisted featuring Stewart Who?**

'Breakdance (Is Back)'  
(It's Fabulous Records)

A curious little single, available as two different vinyl releases. On one you get the housier mixes, the first of which is Grip's Heaven Dub - a funky number, which uses an 80s sample that I can't quite put my finger on. Well worth a listen, as is Trade DJ Alan Thompson's Disco Dub. But the killer track on this record is Heaven resident Wayne G's imaginatively titled 5AM@Heaven Mix. It builds up nicely into being one of those house tunes that can somehow be bangin' and groovy at the same time.

The second record, however is my favourite. The three tracks on it are completely different to each other - a refreshing change in a time when artists feel as if they can get away with sticking carbon-copy, throw-away mixes on the B-sides of only half-decent tunes. What you get here is a strong AA-side track, 'Debauchery' - a nice stomping, bouncing up-beat house tune, which D.A.V.E. the Drummer had a hand in, followed by two mixes of the title track on the A-side. Easily the most fun of these is the Original Mix, which relies heavily on 80s samples (including the old theme tune from Grange Hill), and some amusing spoken lyrics. Doesn't sound too great from that description, but believe me it does work.

**Out now**  
★★★

**Pipi Le Oul**  
'Le Funky Bus/I Dunno'  
(Disques Bleu)

Freshly cut disco house from the gorgeously green plains of southern France, delivered to us, toll free apparently, in Pipi's own Citroen bus. Now forget about the AA-side, 'I Dunno.' On listening to this tepid excuse for a house tune, it appears that Pipi really doesn't know very much. Well, not about how to make disco house anyway. But wait, listen to the A-side and just stop yourself from dancing. The start is pretty standard, but after the first breakdown the sample of De La Soul's 'Me, Myself, and I' kicks in, and from there the track goes ballistic. A great example of disco house, sure to be caned to death at nights like Carwash. Most funky.

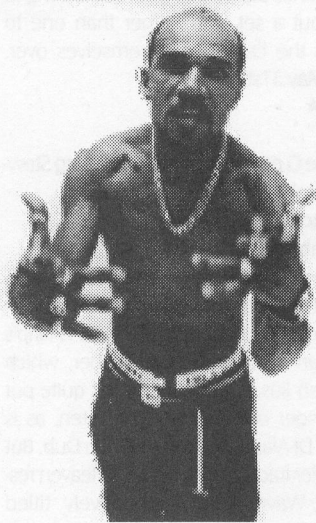
**Out May 31st**  
★★★★★



Roobarb and Gurm



# Albums



Goldie....Honestly it was this big.

## Album Of The Week

**INCredible Sound of Drum 'N' Bass**  
Mixed by Goldie  
(INCredible)

This superb series of CDs from INCredible continues with the fine sounds of D&B all expertly mixed by Goldie. With tracks from the likes of Doc Scott, Code Name John, Photek, Dillinja and Carl Craig, this is a truly awesome compilation album. It should be in everyone's music collection and with CDs from Jo Wiley and Gilles Peterson to follow, INCredible are exactly that - incredible.

**Out 26th May.**  
★★★★★

**Whoop! Records - Collection: Two**  
Mixed by Nigel Dawson  
(Whoop! Records)

A giant in the world of progressive house in the UK, the Whoop! record label has gone from strength to strength in the last few years. Their early releases included the seminal 'The Gate,' by Dominion, and the first Tarrentella projects. In this their second discography the label have employed stable favourite Nigel Dawson (Renaissance resident and the man behind Dominion), to mix the best of their recent releases. Not surprisingly the mix is dominated by three huge Dominion cuts, and Tarrentella's latest project. The first of these, Dominion's 'Outsider' is a dreamy, swirling melody of quite epic proportions. One to really get a smile on your face whilst dancing to its progressive beats. And indeed it is this type of sound which typifies this album. Large carefree builders are everywhere, linked together by some calm but funky numbers. The mix lets you relax occasionally but it never lets go. Just when

you think it might be beginning to tail off it hits you with another monumental track. The sort of record, like Ground Zero's 'Fall Out' that just make you want to forget everything and go clubbing right now.

Orchestral sounds abound in a pre-Millennial version of the early Renaissance sound. Nigel Dawson obviously learnt a lot off Sasha and Digweed and he uses it to full effect in this epic, but bouncy mix. With genius tracks such as Skynet UK's 'Open the Floodgates '99' this album is one to watch out for.

**Out Now**  
★★★★★

**Gatecrasher Red**  
Compilation  
(INCredible)

The best club in Britain produce a fabulous mix compilation of the tunes that have taken the Sheffield club to the top of the club listings charts. The array of songs is mindblowing - there are two CDs each with over fifteen tracks and include hits from Auroa, Ralf Fridge, Fatboy Slim, Cevin Fisher and Humate. The full spectrum of music is covered - house, garage, euro-house and epic/trance. The great thing about this album is that it makes you feel like you're actually there and what's more, five randomly selected copies of the album will have the *Gatecrasher Golden Ticket* enclosed. The prize - free tickets to the club for a year, a gameboy, CDs, records and loads more goodies. Fucking superb.

**Out now**  
★★★★★

**Pete Tong**  
'Essential Selection'  
(ffrr)

'Oh no - it's all going a bit Pete Tong'. The latest offering from the omnipresent Pete Tong. Brilliant double CD album mixed to perfection by Tong and includes club hits from Pete Heller, Lucid, Hand's Burn and many more. Each CD has fifteen tracks and you get a nifty little booklet/guide to the ten best club nights in the UK. Excellent compilation but then we'd expect that from Pete.

**Out now**  
★★★★★

**Hidden Rooms Vol.II**  
(Certificate 18)

This label has consistently released benchmark recordings, platforming artists such as Photek, Source Direct and Klute. Their latest offering is the long-awaited second compilation album. It has 11 tracks bringing together 5 classics from the vaults and 6 new tracks. The album takes you through a journey of epic and deep D & B very much in the mould of Sasha and Digweed. Artists featured on the album

include Tee Black, Polar, Klute, Lewis, Paradox and Mainline. A fabulous CD.

**Out now**  
★★★★★

**The Herbaliser**  
'Very Mercenary'  
(Ninja)

Excellent release from The Herbaliser crew. 'Very Mercenary' is an album of the finest hip-hop and breakbeat music. Each track is so different creating many different This is a journey through the best hip hop around. The beats are smooth and the vocals are serene. Excellent album.

**Out now**  
★★★★★

**Mixmag Live Presents...**  
'Deejay Punk Roc'  
(DMC)

More top breakbeats, this time from the master himself - Deejay Punk Roc. Mixmag have been producing some excellent live compilations recently and this one is no different. With seventeen tracks on the album including artists such as John Debo, Punk Roc, Lo Fidelity All Stars, One Armed Bandit and Stetsasonic this is one hell of an album and is mixed in style from DPR.

**Out now**  
★★★★★

**Revolution En La Casa**  
'The Essential Latin House Collection'  
(Nascante)

Rather poor collection of so called Latin House. There's not much Latin to it and the house is pretty dire. Crap.

**Out now**  
★

**Fuze Recordings Presents.....**  
'Beyond Voltage'  
(Fuze)

Excellent drum and bass album. This is a collection of Fuze Recordings finest moments, beautifully mixed and features artists such as Elementz, Noise, The Vagrant, Embee and The Spirit. This is a prelude to Fuze's first full album excursion entitled *Twisted Soundscapes*, and if it's anything like this one then it's going to be a cracker.

**Out now**  
★★★★★

**Underground Garage 2**  
(DCI)

The very best underground garage tracks make up this double CD compilation and the second in the series. Artists featured include Victor Romeo, Lenny Fontana, Nu Klass A, Donna Dee and M&S. These are the cream tracks of the underground garage scene and the CD also features many unreleased tunes. Smooth,

silky and very sexy.

**Out now**  
★★★★★

**Jump Up Drum 'N' Bass**  
'The Funk Hits The Fan'  
(Street Beat Sound Collective)

Okay D&B album using the tunes from the UK underground scene. It contains tech step, hard step and funky breaks from the UK's finest who have already established themselves on the club circuit. The tracklisting is impressive, but there are better albums out there than this one - and we've reviewed some of them on this page!

**Out now**  
★★

**DJs Psycho Bitch and Teri Bristol**  
'Chicago'  
(Master Dance Tones)

Good mix compilation of hard house tunes. The CD is expertly mixed by Chicago's hardest working female DJs - Psycho Bitch and Teri Bristol (nice names!). This first CD mix captures the girls at their hard house finest with a fierce selection including tuff beats from DJ Sneak, Auburn, Jan Driver and Amen UK. Some excellent tunes on this all round top CD.

**Out now**  
★★★★★

**King Kooba**  
'Enter The Throne Room LP'  
(Second Skin)

King Kooba are unique artists who fuse live instruments and sounds with the latest studio technology to create something truly inspiring. Kooba's second album has evolved taking their sound back to their roots and influences spawning something more eclectic. This new album is a magnificent piece of work and a first for Kooba who have incorporated vocals into the tracks for the very first time. But we're not just talking about any old vocals here, we are talking about the likes of Ester Philips on 'California Suite' and Melissa Heathcoate on 'Koobesa', and Kooba's very own MC Chickaboo on 'Fraternity'. Everyone knows the old saying 'too many cooks spoil the broth' and if you had seen the list of people who helped make this album you would think that it would be a similar case with this album. No!! The album is very well structured and the range of breakbeat and drum and bass is amazing. An excellent album.

**Out In June**  
★★★★★



Roobarb and Gurm

# FANCY A MEAL FOR TWO AT LUIGI MALONE'S?

## OR EVEN A TWO PERSON TENT WORTH £60

Read on to find out how...

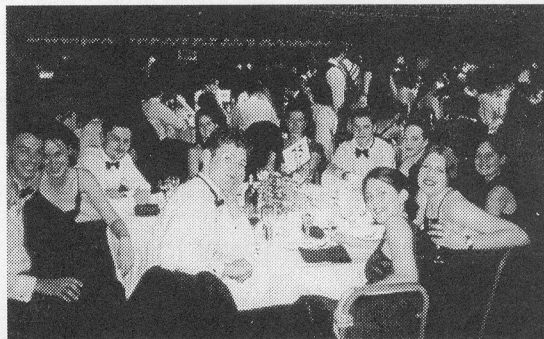
**Alexandra Palace** is one of the premier venues in London which, is one of the reasons why Twentieth Century Fox recently used it for a re-launch party of the Star Wars Trilogy. Set in 196 acres of parkland the Palace enjoys panoramic views of London's skyline as well as an outdoor drinking terrace. **The Palm Court**, a splendid Victorian conservatory with high domed glass roofs, exotic palm trees, majestic sphinx and water fountains, provides an ideal reception area and place to enjoy your complimentary champagne, accompanied with some light jazz.

The huge **Great Hall** with over 6,500 sq. metres of partying space, not to mention its antique organ, famous Rose Window and attractive decoration, also has a 25 metre high ceiling. This will allow you to enjoy a full indoor funfair. The following rides will be **free** to ball goes throughout the night, a BIG WHEEL, CLASSIC HORSE CAROUSEL and of course the DODGEMS

**Your ticket will include**, a full 3-Course gourmet dinner with Vegetarian and Halal options available, accompanied with half a bottle of wine per person. Also, a *Live Abba Tribute Band* followed by a raging disco until 2am is sure to pack the huge dancefloor to the end.

Two different coach companies have been booked, who are both liable if anything goes wrong, to get you there from College and then back to either South Kensington or Trafalgar Square, whatever your preference.

The Summer Ball offers *everyone* the chance to buy as many tickets as they would like. **Tables are for 10 people**, which we encourage you to sort out now by offering all groups of 10 or more who have tickets by the 25th May, the chance to **win the meal and tent**. This event is the opportunity for us all to see out the end of the academic year as it should be done, *in style*. The Summer Ball Team looks forward to seeing you all at Alexandra Palace for what will be the **largest Summer Ball ever to take place in London**.



Buy  
Six Pints in  
Southside and  
win a Free  
Ticket

Prize Draws  
every week

Great Hall  
Bigger than a  
Football Pitch

Over 12,000  
Watts of Music  
Power

Free Indoor  
Funfair All Night

*Win a very large quantity of Jelly Bellies,  
and a classic dispenser!*  
**Now open to all!**

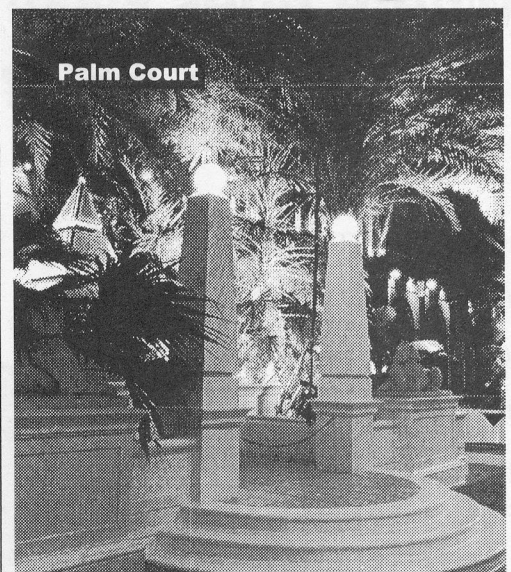
That's right, the beautiful antique<sup>2</sup> pictured below, filled with hundreds of grams of Jelly Bellies, can be yours to love and cherish. And the best part is, you'll be helping refugees from Kosovo at the same time.

Donate £1 to the Kosovo Fund (there is a jar on the Union front desk) and enter your name on the sheet provided for your chance to win! The result of the draw will be announced in Felix sometime later this term.



#### Terms and Conditions

- 1 The minimum donation is £1, but there is no maximum...
- 2 Felix does not guarantee the prize is an antique.
- 3 Felix does not guarantee it still operates, and will not accept responsibility for lost coinage.
- 4 Felix does not guarantee you will like Jelly Bellies, but we do.
- 5 Felix doesn't guarantee much really, does it?
- 6 Open to IC students and friendly staff who read Felix.



**TWO FREE TICKETS**  
**WIN BACK THE PRICE OF YOUR TICKET, PRIZE DRAW**  
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# Great Goodies to be Given Away! **evian**®

The Ancient Mariner. Now, there's a dude who like his water. Always going on... water, water, everywhere, but not a drop to drink. Of course, if he was around nowadays, he would have a bottle or two of Evian on his person at all times, fresh from the French Alps, stored away in his Evian rucksack or tucked under his Evian hat, courtesy of the Pure Style promotion.



Pure Style 99 promotional Evian bottle labels from roughly April to August will feature 'purity points'. There are points on all size bottles from the handy 33cl to the 2 litre multipacks, and what do points make? That's right Bruce, prizes! The more you collect the greater the reward, so drink less pop and more Evian and help save on those nasty dental trips as well. The range goes from henna tattoos and keyrings right the way up to shower curtains and lamps - Pure Style has something for every aspect of a cool lifestyle.

So where do Evian get their Pure Style from then you ask? Well it's all down to mixing in the right circles - re-hydrating and ferrying round all the top models at London fashion week in the Evian taxi fleet and supporting up coming fashion students, to name but two. You can find details on the whole range just by calling the hotline on 01442 824641 to order your free catalogue. It gives you details of the number of purity

points required for each item and even how to cheat by adding cash to fewer points if you're too desperate to wait!

Being the kind and thoughtfully fashion-conscious people that they are, Evian have given Beatwax some of the Pure Style range, and Felix readers can win tattoos, a vest top, a hat and a lamp in our easy competition.



## How to Enter

To enter our Evian competition, simply answer the following easy question;

### Where does Evian water come from?

The most *accurate* answers will win the prizes, so "some springs in the mountains" probably won't get you very far. As always, answers should be dropped into the Felix office **before Wednesday evening**, along with the entrant's name and email if possible. Good luck, and may this bloke's austere coolness be with you.

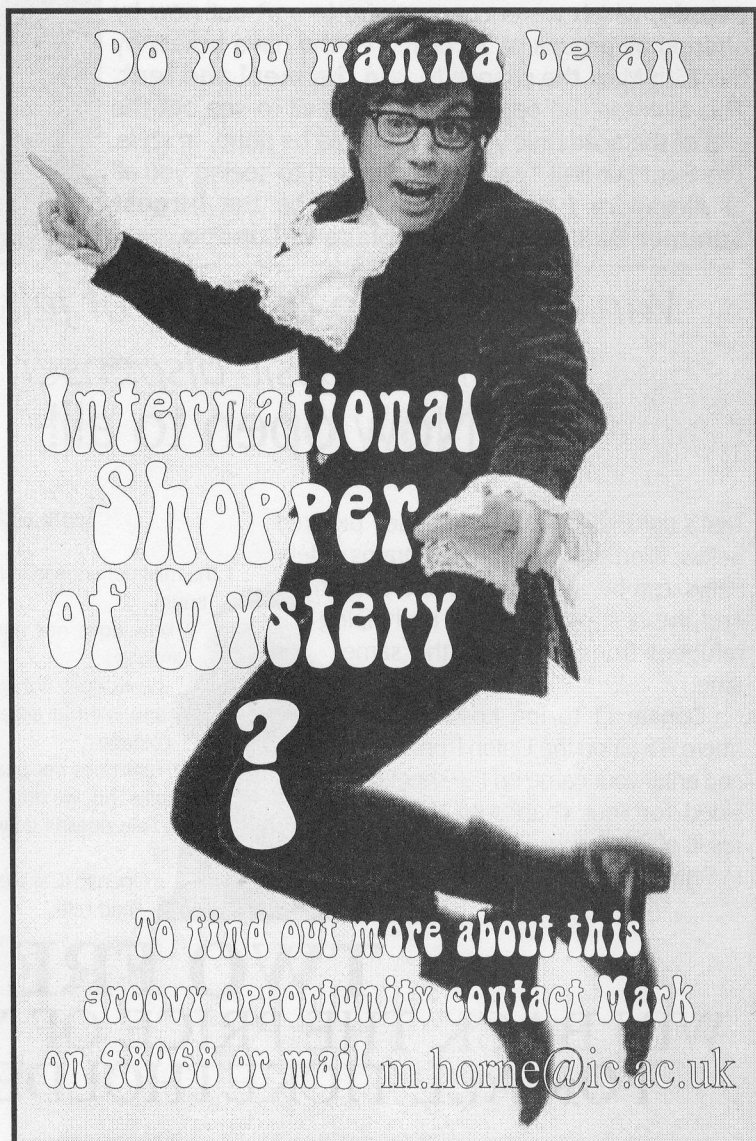


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YES, IT'S YOUR FAVOURITE AND MINE, INTERDEPARTMENTAL FOOTBALL!

## Chemistry produce inconclusive result

Chemistry.....3  
Biochemistry.....3

This fixture has been a long time in the planning and eventually two scratch sides squared up in Hyde Park at 1:30. The match kicked off with chemistry initially dominating the play. Most of their attacking opportunities came from Toni who frequently fed Carlos and Andy the ball.

The first goal for chemistry came as Toni released Carlos, his cross/shot was fumbled into the net by the biochem keeper. In the wake of the goal the defence held tight against a number of lofted passes and Biochemistry corners as the play became more even. Having turned up with only eight players it was one of the loan signings that set up the second chemistry goal with a break down the left and cross for Andy to volley the ball in for 2-0. The play continued with Biochem attacks becoming increasingly more difficult to defend as more players were pushed forward.

Biochems had two chances to halve the lead; a header from a corner and a long drive which the keeper fumbled. The first half finished 3-0 after a corner was headed in at the near post by Carlos. There were two more chances in the

half. Carlos shot wide after being released by Toni and a drive by Simon for Biochem was blocked by Dave. The chemistry defence looked increasingly shaky as Jamil lofted balls to Alex and Simon on Biochems left. Chemistry finished the half 3-0 up but with a flattering lead on balance of play, however, given that they played with ten men against eleven from the first goal the lead was probably deserved. Defending was helped by the fact that Biochem played all corners short and only attacked on one flank.

The second half proved a different story as the rest of Biochems team turned up. The situation of ten versus eleven persisted with Peter and Kelechi orchestrating most of Biochems attacks, the shooting was wayward as most chances went over or wide. Most of the goal kicks taken by Xavier reached the opposition defence but came straight back. Biochem began to capitalise on the numeric advantage by using the full width of the pitch dragging Chemistry defenders out of position. Their first goal finally came as Peter powered through several tackles to release their designated goallinger who easily finished sidefooting past Xavier.

Biochem struck again almost at once. Dave won the ball from Peter and spinted forward but overplayed the ball. The outstanding player of the second half, Simon, cleared from defence and the ensuing mix up allowed the ball to break and be volleyed past Xavier. Biochem pressed increasingly for the equaliser and were rewarded when Simon burst forward unmarked to drive from twenty yards.

Two goals were then disallowed as the height and width of the goal came into question. A near post header by the irrepressible Peter and a drive over the goalkeepers hands were claimed but no agreement could be reached.

Eventually an eleven all setup was established but it was too late for Chemistry to grab a winner. In reality Chemistry were let off the hook by the Biochem strikers not taking their early chances, but felt they deserved the draw as they had never played before as a team and were a man down throughout the match.

Thanks to all those who played on both sides.

*Dave Robinson (unbiased chemistry captain)*

### From the Sidelines

About two weeks ago, this part of SW London was basking in the warmth of what looked to be an early start to the summer. But then something terrible happened that would alter the weather for the rest of the year. The cricket season began.

It seems unbelievable that you can guarantee that if the weather is nice, as soon as someone suggests cricket, the clouds begin to gather in anticipation of the crack of leather on willow. And so it was to prove when England began their warm up campaign taking on the mighty Kent side at Canterbury. Since the start of the World Cup warm up matches, I have yet to see in the results at least one match not affected by the weather, and, of course, the dreaded Duckworth-Lewis system. For those who don't know, this is a complex system of calculating revised targets and over rates designed to make it fairer to both teams. There does seem to be, however, an alarming number of games in which the side batting second scores more runs in fewer overs, but still loses. That's just not cricket.

Which brings me to my main point. Whatever you think of cricket, take some time to stop and watch some of the in progress World Cup. It won't be back in England for about 30 years, and it is shaping up to become what the organisers hope it to be - a carnival of cricket.

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## INTERDEPARTMENTAL FOOTBALL Biochem Stalemate

Biochemistry Undergrads..... 2  
Biochemistry Postgrads..... 2

The biochemistry "derby" ended in a draw after a very evenly fought game. Undergrads started the match very brightly, and had a golden opportunity with virtually the first kick of the game, but the goalie somehow managed to scramble back to save a certain goal by Daniel Myatt. Postgrads settled down quickly, and the first half was very evenly contested. The postgrads took the lead when Dan Lawton, finding himself with a bit of room in the centre, unleashed a thunderous long range shot which powered past the keeper. The pattern of the match never changed though, and both teams continued to press for goal. Undergrads equalised when Antony Whittle caught the keeper off guard with a snap shot. Almost immediately however, midfielder Richard Page had to come off with a pulled hamstring, and on the stroke of half time, captain Jamil Bacha was also injured.

The second half picked up pretty much where the first left off, with both sides going for it. As time passed though, the undergrads started to mounting consistent pressure on the postgrad defence. They finally took the lead, with Antony Whittle again catching the keeper out with a shot from the edge of the area (somewhere around there anyway). Undergrads then had their best spell of the game, putting together good moves and coming close to increasing their lead on a couple of occasions.

However, on one of the postgrad attacks, a shot took a deflection of an undergrad defender, completely wrong-footing the keeper and giving them an equaliser. Heads dropped briefly on the undergrad side, and the last 10 minutes were of intense pressure by postgrads, who went all out for a winner. Undergrads also had a chance of their own to snatch it, but neither side managed to score in the time remaining, and the result stayed as it was.  
**Jamil Bacha**

## ROWING

### Boat Club fall foul of wind

BUSA Championships (1st May 1999)  
(MENS 2nd VIII)

An unusually calm and sunny day greeted us early on Saturday morning, at Holme Pierrepont, the National Water Sports Centre in Nottingham. We were entered in the Championship Event, up against the first eights of some eighteen or so other institutions, despite only being Imperial's second boat. (Our first boat had gone to an International Regatta in Cologne for the weekend)

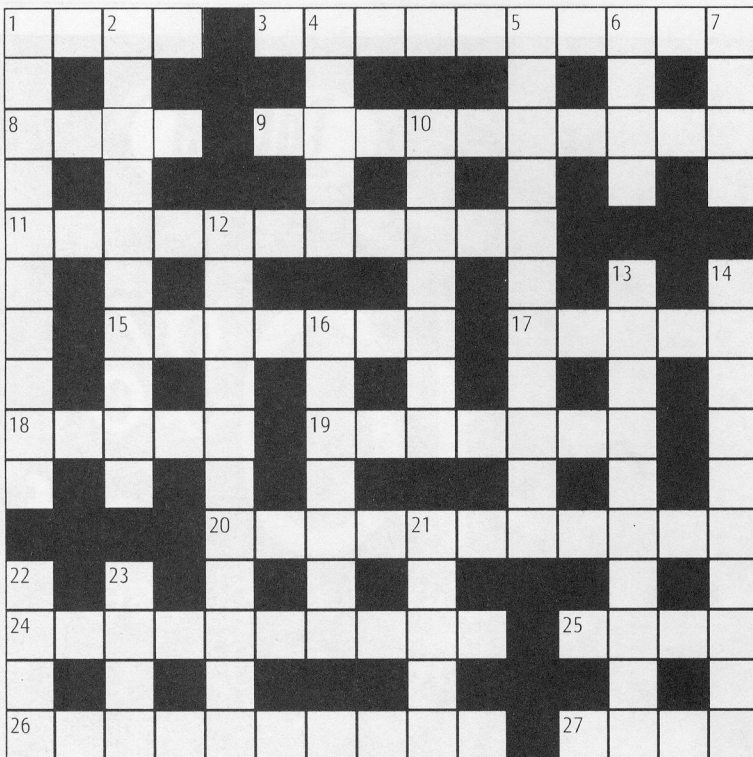
The format of the day was to have two qualifying heats in the afternoon, and then a final in the evening for the six fastest crews. All races were six abreast, 2000m long, taking about six minutes to race. Coming third in the first heat, and then a much swifter second in the next round, proved to be more than enough to earn us a place in the final. Our coxed four (which had never rowed together as a crew before) also qualified

for their final, and came sixth overall. The last event of the day was the eight's final, and unfortunately the traditional crosswinds associated with the course appeared, and we were drawn in choppy lane 6. This meant that even Cambridge, racing in the stillness of lane 1 beat us by a canvas, despite the fact that we had given them a good seeing to in both the previous heats.

Nevertheless, after an epic row and braving the storm we came fifth, with only four seconds separating us and second place. Still, fifth fastest university eight in the country isn't bad, considering we were Imperial's second boat, and had our first row as a crew for a week before the final. It was Oxford Brookes who stormed to victory, winning by over ten seconds, but then they're not exactly second in the League Tables, are they?  
By Kev

## CRYPTIC CROSSWORD

by Sheep



Answers to 1143

**Across:** 1 Mushroom, 6 Carafe, 9 Lala, 10 Suggestion, 11 Adolescent, 12 Rand, 13 Adage, 14 Hotheaded, 16 Tactfully, 19 Start, 21 Span, 23 Incomplete, 25 Aristocrat, 26 Peat, 27 Asylum, 28 Cheesier  
**Down:** 2 Unaided, 3 Headlight, 4 Oasis, 5 Magnetolectric, 6 Cheetah, 7 Rotor, 8 Flounce, 15 Antelopes, 17 Amperes, 18 Uniform, 20 Retrace, 22 Nasal, 24 Matte

### Across

- 1 It's our secret tart! (4)
- 3 Suspend war going to a higher place. (10)
- 8 Against the possibility that the east should be French. (4)
- 9 Device to drift on the surface of fat, lotion. (10)
- 11 When you fear Felix you are after French garlic and put nothing before cooker in physical education. (11)
- 15 Parrot has an agreeable relationship with a pea. (7)
- 17 The extent of activity moved quickly for example, by mistake (5)
- 18 Build in a Greek island. (5)
- 19 Draws a conclusion from semi-digested grass in pip all back-to-front. (7)
- 20 Leaving monogram, one headlouse egg begins inflammation and laminating heather. (11)
- 24 Giant Pepsi makes me hungry. (10)
- 25 Soon, we won't know who you are. (4)
- 26 A broad beard for slicing dough. (10)
- 27 Finds the total of a decidedly dear sum. (6)

### Down

- 1 Curriculum, contents of ridiculous vehicles we hear. (10)
- 2 A volunteer under alias. (10)
- 4 An abnormal growth on a lollypop. (5)
- 5 Completely different to an arid climate. (11)
- 6 Way out man! It just isn't it anymore. (4)
- 7 Drop slowly from human covering. (4)
- 10 A debtor ended prematurely. (7)
- 12 Depart irate and returned home. (11)
- 13 Anus design is not designated. (10)
- 14 You own them, so don't be short in weights. (10)
- 16 The road to sin does not make a preist. (7)
- 21 Hidden dinner is not apparent. (5)
- 22 Cindy's competition that is without a sharp point. (4)
- 23 Disguised, cheap, secular building with dome. (4)

