



Felix

The Newspaper Of Imperial College Union

Founded 1949

DOC Squeeze

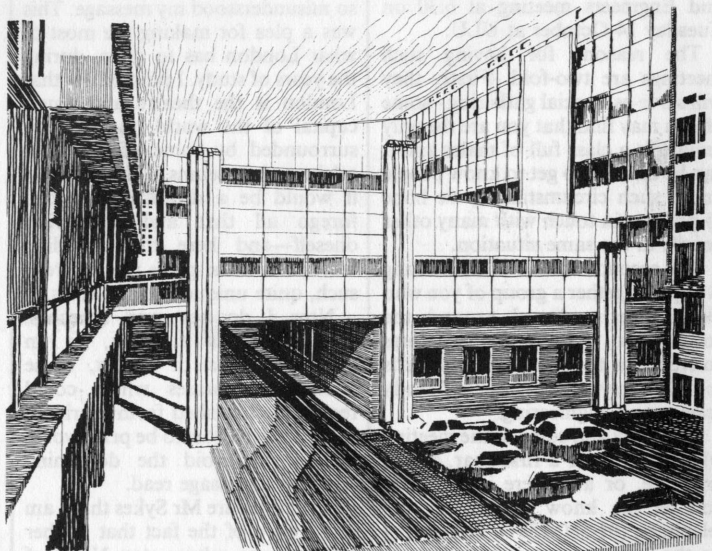
Research students in the Computing Department are being forced to work in cramped conditions because of the shortage of space in the Huxley Building. A lack of finance from the University Grants Commission has meant that there is also a shortage of cupboards, tables, chairs and computer terminals.

In the past two years the number of Research Students taken up by the department annually has risen from 5 to 23. This has meant that offices originally intended for five students are now being occupied by nine, and some of the students are having to share offices with members of staff. A 25% increase in the number of undergraduate admissions over the next four years is likely to cause further congestion in lecture theatres.

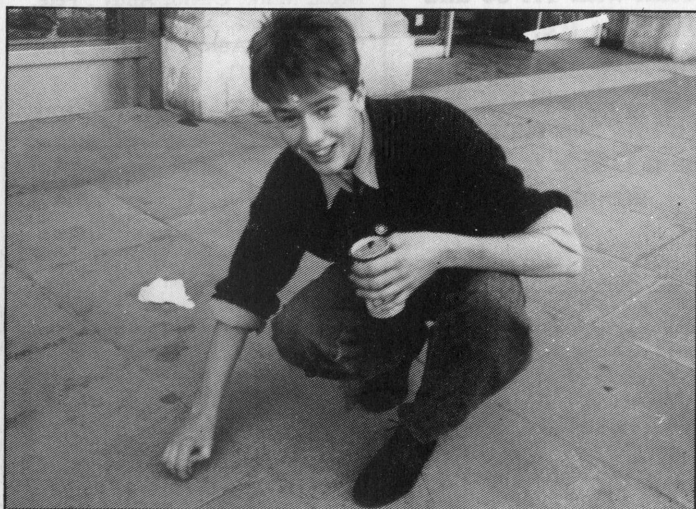
The department hopes that these problems will be eased by the completion of a new computing building which will re-house a number of offices from Huxley by 1988. As reported in FELIX earlier this year the building, which has

been financed jointly by the UGC and the College, will be positioned next to the Sheffield. It is anticipated that further space will be made available by the relocation of the Holland Club. The use of this space for lecture theatres is still under discussion.

A spokesman in computing said that "about forty to sixty" new terminals would be bought at the end of this year, at a cost of two-thirds of a million pounds, in order to reduce the current shortage. The lack of furniture is also being tackled by a number of Computings' technical staff who are busy constructing desks and chairs inbetween their other duties.



Woodcut of planned Computing Building



Last Saturday 250 Imperial College students tidilywinked down Oxford Street and Regent Street for Rag. The event raised about £3,500 in one and a half hours, which is over £600 more than last year. The traditional 'Ring-o-Roses' around Eros was performed for the first time since the statue was

replaced. The event was described as a great success and a magnum of champagne will be presented to the person who has collected the most money. Participants are reminded to return their cans to their CCU office as soon as possible.

Pay As You Enter

The Natural History and Geological Museums will introduce compulsory admission charges from the first of April. The move follows the Victoria and Albert Museums' decision to implement voluntary charges last November.

Two schemes are currently under examination. The first involves charging adults £1.50 and children 75p for entrance, even though this contradicts the museums' policy of admitting children and students free of charge. A second scheme allows for free admission for children, but a charge of £2.00 for adults. A proposal to introduce a passport-style ticket containing advertisements and games, in a self-confessed attempt to camouflage the charges, is also under consideration.

Mr. Roy Saunders, Secretary of the Natural History Museum, explained that the charges were necessary to make up for the effects of inflation, and for the development

of new exhibits because the Government Grant has not kept pace. "The exhibits in the Geology Museum are fifty years out of date", he explained.

A confidential report prepared for the Museum Trustees estimates that the number of visitors will drop by 40% as a result of the moves. The report concludes that, unless measures are taken, the deficit in museums' funds "will increase to £2.689m by 1990". Raising money by sponsorship, staff reductions and better marketing of museum publications and facilities are also suggested in the report.

Representatives from the Civil Servants' Trades Union and Imperial's ASTMS union will be organising a demonstration outside the museum between 8.30 and 10 a.m. on Thursday 16th, when the matter is to be discussed by the Museum Trustees.

Calling All Women Scientists

Dear Female Scientist/Engineer,

Let me introduce myself, my name is Jane Cannon, and I am the President of the University of London Union; I am also an engineering graduate. I would like to extend an invitation to you to come to the first ULU Women Scientists and Engineers meeting at 6.30 on Tuesday 14 October at ULU.

The reasons for having such meetings are two-fold. Firstly they will serve as a social gathering - some of you may find that you are the only female in a class full of males and it can be difficult to get to know people under such circumstances, we hope to put you in touch with many other people in the same situation.

The second reason for the meeting is to put together a group of you who would like to travel around the country to schools and careers conventions to encourage more girls to follow in your footsteps and study science and engineering.

Please try and come to the meeting whether you are a first year, a post graduate, or anywhere in between, and let me know in advance my telephone (01-580 9551). Depending on the numbers, we may be able to provide some free refreshment!.

Hope to meet you soon,
Jane Cannon,
President, ULU.



Rector Sets The Record Straight

Dear Sir,

I have only just caught up with Mr Neil Sykes' complaint ('Life in a Northern Town'), in your issue of 3 October. I do not believe that anyone who was present on the occasion when I addressed the first year students, could possibly have so misunderstood my message. This was a plea for making the most of what London has to offer, during the years of study. I pointed out that London is the theatre and music capital of the world, that we are surrounded by some of the most celebrated museums in Europe; that it would be a dreadful shame to forego all that and then find oneself—and here the offending words—in some place remote from such, quite unique opportunities.

Now I do not read speeches. There will, as a result, be an occasional loss of syntax, some infelicitous phrases which could readily be banished from a printed page. I believe this to be price worth paying, to avoid the deadening effect of a message read.

Let me assure Mr Sykes that I am well aware of the fact that neither industry nor culture stop North of Watford; that I have laboured in industry—in factories as well as laboratories. It is my earnest hope that the experience of studying at Imperial College will benefit the whole country—that, in particular, many of our graduates will do their bit to revitalise the regions that are in greatest need. It would be a crying shame if all Yorkshiremen were to get stuck in London.

Yours faithfully,
Eric A Ash
Rector

Felix

Hissing at the NUS

A few people have told me that they thought Tuesday's UGM went quite well. In that it wasn't bogged down by numbingly tedious procedural discussion, and that one moderately useful motion was passed, I concede they are right.

This was, however, the first UGM of the year and the turnout cannot have been more than 150; frankly a pathetic response. The change of date, and the bloody-mindedness of Indsoc, may be partly responsible for this, but few people will be encouraged to attend again after Tuesday's showing.

It is naive of me, I am sure, to expect the highest body in the Union to take an interest in serious debate of any issue. It is a symptom of the famous 'apolitical' stance of ICU at present. Party political wrangles are perhaps undesirable, but without the politically orientated groups at College I doubt if any serious discussion would ever occur. For the most part we are treated, to moronic

arguments over soft toilet paper, and burdened with a group of mindless individuals in the back row practically hissing whenever the NUS is mentioned. The overall philosophy seems to be one of something less than nihilism.

Any student Union has a voice which it ought to make sure is heard. I applaud the efforts of ICU Exec to attract students to meetings, but the problem is more than timetable clash. I cannot offer any instant remedy; it is a question of winning back the interest of the student body by treating UGM's with a degree of reverence.

An Apology

2.00pm Thursday, and it looks as if this issue may never come out. If it appears at all, I imagine the circulation will be severely limited, as was last week's. I regret we have been hindered by a series of frustrating technical problems and I do not think that the Print Unit will be running smoothly for another two weeks. I will go to extreme lengths to try to ensure that a full issue of FELIX appears on time but there is currently little more I can do. I apologise for providing an inferior service.

Credits

Love and kisses Bill, Judith, Chris, Chris, Pippa, Kamala, Nigel, Mark, David, Andy, Pete, Richard, Liz, Simon, Sunny, D Ong, Jane, Aaron, Pete the Print and Rosemary.

David Jones

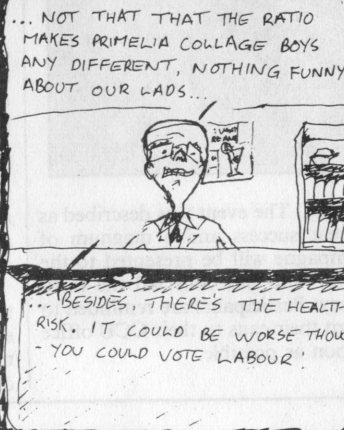
Monopoly Rag
CCU offices Saturday
October 18th at 9.30am.
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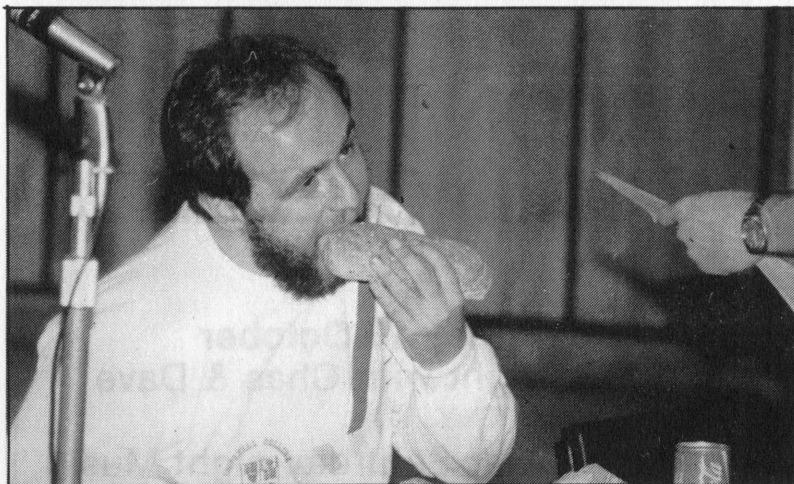
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TALES..

SO, AFTER A BRIEF BUT INTENSIVE SCHOOLING, OUR INTREPID RAT FACES THE RIGOURS OF HIS FIRST INTERVIEW... AT PRIMEIRA COLLAGE, THAT TRAINING GROUND FOR CAPTAINS OF INDUSTRY...

"WELL, MR RAT, THAT'S THE ACADEMIA OVER WITH, LET'S TALK ABOUT YOU, NOW, SHALL WE?"





UGM

Sketch

Dave Colley: 'Bring me the legs of John Ransom'

The UGM season kicked off to an acrimonious start on Tuesday. Billed as the time to "decide your union's future" it rapidly degenerated to "decide the colour of your toilet paper." Villains of the piece were the notorious Industrial Society, who had lured most of the population of IC over to the Union Dining Hall with offers of free food and drink and the proposition: "Do you want to see my fractionating column, little boy?" However, this did leave the opportunity for a lot of self-congratulation on the part of those who had made it to the UGM. Adopting a stance which indicated his terrible digestive problems, Chairman Hugh Southey proudly declared that IndSoc were "a bunch of bastards."

Meanwhile in the wings, Chris Martin and Mark Cottle stood holding microphones, doing their best to show that they were there for a purpose — unaware that they had a couple of duds on their hands. The circus moved firstly onto Christine's report: she kept on declaring with delicacy and aplomb: "This microphone's really bugged."

Gareth Fish, expert on the myriad variations in the art of calling 'quorum' and exponent of constitutional niceties that most people would prefer to forget about, decided that an interjection would be quite timely. With the scope of human experience and union structure to draw upon, he came up with: "Do you think it is right to re-introduce hard toilet instead of soft paper, in clear breach of Council policy?"

Christine, however, had done her homework beforehand and simply retorted: "Since that decision was made three years ago, and has not been brought before Council since it has now lapsed under the three year rule."

The three year rule is simply a piece of legislature that makes sure union policy is reviewed every once in a while, to avoid situations found in English law where it is still possible to be arrested for spitting out of a second storey window after

6 o'clock under an edict made in 1643.

It was then pointed out that the three year rule had also probably lapsed since that hadn't come up either last year. Christine replied that that she was pretty sure it "was a bye-law anyway" which did manage to avoid plunging the meeting into relativistic policy wrangling over whether a rule which had lapsed could overrule another one which had also lapsed at the same time. Before any questions about the design of the soap dispensers could be raised Christine's report was accepted and the meeting moved on.

Jackie's report was largely uneventful, apart from a very touching handover from Hugh. Dave Colley started to rant about clubs who had used dayglo posters without his permission which then started an argument between him and Hugh Stiles about who's publicity rules were more up-to-date.

He then proceeded to threaten to "have John Ransom's legs" for pretending that Anti-NUS Soc was a recognised IC society whilst using the photocopier in the Union Office.

Staying with the Hon Sec for the elections, Adrian Johnson seemed to be so keen about attending "boring GUC meetings" that he became GUC Delegate, whilst an unsuspecting Mark Cottle was proposed for Ordinary Member of House Committee since he happened to be standing around holding a microphone at the time.

With that over, the guest speaker, ULU President Jane Cannon explained that there really was student life on the other side of Hyde Park.

Finally the motions again caused the most procedural hassle. An emergency motion was taken first on whether to fine clubs who organised events which clashed with UGMs—three guesses why this one came up. Although it was passed in essence, it didn't get through unscathed. The first amendment, from Andy Vickers, was to withdraw the section on

fining clubs who transgressed the ruling, this was then the subject of the second amendment as Gren Manuel tried to put it back in again. People weren't too keen on voting back in something that had just been removed, and the motion remained without the fines clause.

As it became the victim of yet another procedural motion to move straight to a vote, Gareth again piped up to say that there ought to be a summing up speech first. Hugh's reply was short, polite and to the point:

"Bollocks."

Which was followed rapidly by

an apology as he remembered that there was supposed to be a summing up speech. With that out of the way, the final motion was left to be contested. That hoary old chestnut, the Barclays Motion once again resurfaced, and once again John Ransom called quorum.

Later, in the Union Office Hugh was heard to utter his favourite anatomical word as he discovered that his interpretation was right after all: which only goes to show that procedural motions can seriously damage your credibility.

CHRIS EDWARDS

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Christine Taig's Subterranean UGM Blues

Thanks to anyone who DID turn up to the UGM on Tuesday - it's just a pity there weren't more of you. Maybe next time.... Following a motion at that UGM, the Union will no longer be booking out rooms to clubs and societies at times clashing with UGMs, except in special circumstances (for instance if you've booked a speaker ages in advance and you can't get them to change the date). This is not meant to be an attack on clubs and societies, merely a way of avoiding the Union cutting its own throat, by leaving UGM dates free for those who want to attend. Clubs and societies are, after all, part of the Union as a whole; there's no reason why two facets of the one organisation should be competing against each other.

UGM dates for the year are: 4th November, 2nd December, 15th January, 10th February, 5th March, 12th March and 19th May.

Welfare Surgery

Anyone who has been to see Lesley Gillingham, the Welfare Advisor, in her office in Student Services will realise that in fact she works in a corridor - which is not exactly conducive to private conversations about welfare matters. On Wednesday afternoons between 1.30pm and 5.00pm you can now visit Lesley in the Union Office, where hopefully you'll get a bit more privacy. Lesley can deal with questions on housing benefits, grant problems, visa problems and loads

of other things so if you need help, come and see her - you don't need an appointment.

Silwood Park

Many IC students don't realise that there are over 100 full-time postgraduates studying at the College field station at Silwood Park, near Ascot. Silwood's a really nice place: a big, old house in beautiful grounds (ignoring the nuclear reactor for the time being) but it's a bit out of the way and Silwood students often get completely neglected by the South Kensington site. In an effort to remedy this, the Union is hoping to run minibuses or coaches to Silwood for Friday evenings in the Bar or major social events. To start with there's a big party on Friday 17th October, to which we'll arrange transport; anyone interested contact Gareth Fish on 6289 or come and ask in the Union Office.

ULU

Hopefully lots of women from IC will manage to get to the first ULU Women Scientists and Engineers meeting on Tuesday 14th October organised by Jane Cannon, ULU President. Details hopefully are on the letters page. Jane is an engineer herself (and an ex-student of Professor Ash) so she knows what she's talking about. It should be a good meeting - see you there.

UNION BUILDING COMING EVENTS

Friday 10 October
Jazz Night with Chas & Dave

Plus regular Saturday night Music Events

Saturday 18 October
Hard Rock Evening, band/disco till 12 and cheap beer

Saturday 1 November
Norman and the Nutburgers by Popular demand

Saturday 8 November
Jazz Night

Saturday 22 November
Band/disco till 12 style to be arranged

Saturday 6 December
Band/disco till 12 style to be arranged

The following list of people are those who have been successful in obtaining a parking permit this year. If your name does not appear then you **can** appeal. Collect forms from the IC Union Office. Completed forms must be in by Friday 10th October.

D. Agrafiotis MCW 396X
K. Aldous MLF 467V
A. Alshaikh Q325 FLD
S. Anoff 884 Z 300
L. Appell RMU 497L
E. Ariyanayakam C571 DYE
S. Asamoah SMH 912M
H. Avramopoulos WAH 686H
P. Bak MPH 875W
T. Banse 65 YW 79
S. Bashir NRA 120Y
Basi FJX 42Y
P. Berry C401 BTR
D. Briscoe BTE 902V
C. Brough ULJ 716X
J. Chang B68 MLF
H. Chang D478 OGH
H. Chhatwal OPL 302R
Cheema A658 PWS
J. Chitizadeh ACN 83V
M. Chrysanthopoulos
..... CBY 745Y
C&G Motor Club Various
B. Clarke APL 511T
M. Clarke B180 GRP
S. Cook GSG 944X

B. Cox PPA 759W
C. Crump B456 WCW
A. Davy PGP 753Y
C. Deeny ADG 126T
Dentskeuich YMG 917M
G. Dinopoulou JGP 310N
C. Dyke YGC 990S
A. Dyson SWW 91R
M. Eddis XBK 284V
Edmonds SGD 300H
C. Field ALP 44Y
A. Da Silva Filho MKX 721V
R. Forty ULB 804F
A. Fox NKH 142V
P. Frantzis YYW 137T
..... LCT 75X
G. Frei JLR 330N
G. Galeros C442 ULB
R. Genussov
C. Godfrey B164 CGN
M. Golkar DCH 326T
C. Gordon LDE 838P
N. Graham HHV 150W
Greenfield BLR 576Y
F. Gudyanga EWW 317T
D. Hawkins CPN 922K

Hosseni-Yazdi ENJ 47V
J. Hutchinson RHN 981L
H. Idriss A478 GLT
P. Idundun WLY 502S
S. Isa B949 YYH
S. Jarvis GPF 387V
V. Johnson JJO 360S
N. Kadur B382 DGH
I. Karauokyris C940 DYP
F. Khaleque A707 HRN
N. Khan A48 UYW
K. Mark WGH 229W
C. Kon C348 TFF
J. Lambros 436 V86
S. Lane DYB 186T
M. Laines B275 LPJ
G. Leoutsakos OLG 88V
P. McElwaine HBE 197N
..... CLD 175Y
S. McHale VLU 68X
M. Maccarini RBT 922M
H. Mahgerefteh C226 DVL
L. Malzard OFG 449W
C. Marsden CVN 230T
J. Martins JUD 777S
D. Moore OYF 259L
D. Munasinghe TAG 22W
Nassar C161 CYV
M. Niktari LJO 246S
Oakley 27808
L. Oliva NTW 857V
M. Ozlat HGU 458V

A. Page VEX 743L
A. Papaspyriouis LHV 260X
J. Pierce HMX 676N
J. Rigden GPV 318V
M. Saberi-Movahed HAV 22Y
N. Salman NAP 748F
R. Sarshar SPZ 454X
M. Sheahan C930 GON
K. Smith OMD 386X
M. Sodha JEX 417V
J. Southward VGU 502G
M. Steber EGC 222H
J. Stedman SRO 203D
F. Sternfeld DUC 951V
..... OMP 820X
Z. Sunderti HLF 375T
T. Theodoropoulos A200 HBY
J. Thorpe DWN 474S
Tweedale BBC 191T
I. Urua MYO 421P
L. Varsani KMG 44W
D. Vaswani LYW 195X
P. Vergottis WGX 10Y
W. Freij D697 ELO
A. Westra AAN 185T
N. Wiesenthal B552 NMY
D. Williams UUX 133W
H. Wilson SGN 448R
M. Wise A816 XBO
S. Wong A188 KLA
F. Yazdy JAL 680N

On The Edge

Liz Holford takes a look at the Edinburgh Fringe

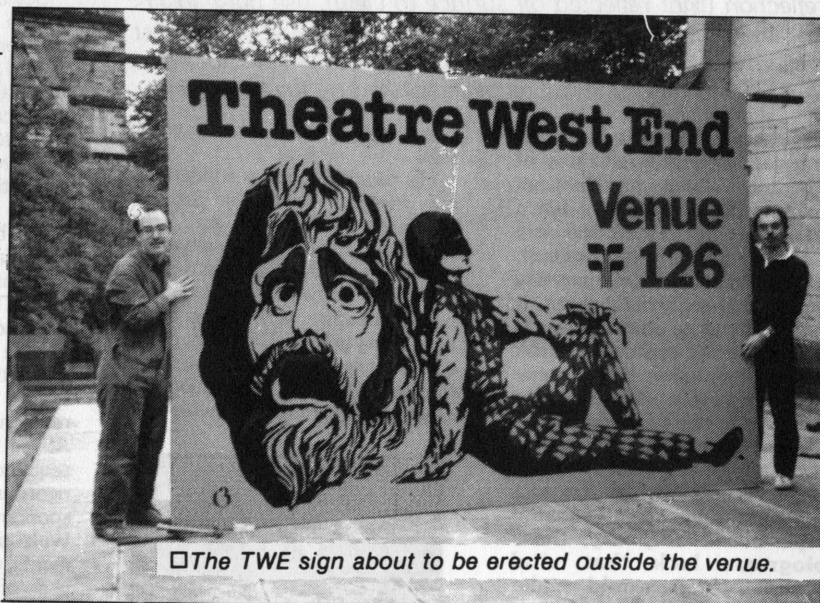
Edinburgh in August is the ultimate form of self-indulgence. For a whole month it is possible to immerse oneself in every form of theatre, cinema, dance, mime, opera, music and art and to forget totally about the hassles of College. It is easy to take on a whole new identity; science students are suddenly elevated to actors, directors and light operators and nobody outside the company is to know that they are any different. It provides a unique opportunity for Amateurs and Professionals to compete on equal terms, and frequently it is the amateurs that come out on top.

Imperial College Dramatic Society members have been basking in this summer madness for a number of years now. Each August ICDS transforms St John's Church in Princes Street (Edinburgh's main Street) into Theatre West End. Here they perform for a few hours a day under the name Beit Theatre, the rest of the time they sub-let the theatre to other groups from all over the country and also provide these companies with technical back-up. Theatre West End is now the largest student-run venue in Edinburgh and Festival visitors return to it year after year, this year it was recommended in 'The Observer' as one of the venues with the best quality and variety of shows.

August 1986 was the most successful time so far for TWE and Beit Theatre. Beit's three shows were; *The Woman in White* (adapted from the Wilkie Collins novel by Nikki Scott), Tony Marchant's *The Lucky Ones* (Directed by Gordon Adgey) and *The Rime of the Ancient Mariner* (adapted and directed by Wanda Jeziorska). *The Woman in White* was the greatest commercial success, whereas *The Lucky Ones* met with best critical and audience responses. They alternated in the

evening slot during weeks 1 and 2 of the festival. *The Mariner* played at lunchtimes during week 3 and had good reviews and audiences. The average audience for all 3 shows was around 80 (TWE has a seating

*"I lived on
adrenalin,
nervous energy
and 'pro-plus'
tablets for a
month."*



□ The TWE sign about to be erected outside the venue.

capacity of 120), remarkable for a festival in which there are over 900 shows being performed and audience numbers are often in single figures; one Beit member went to see a show where he was the entire audience!

Professionals now see Edinburgh as a working holiday and a test ground for new ideas, many of the best shows are new and experimental but, financial disasters. Any play written by the likes of Dario Fo, Arthur Miller or Samuel Beckett will sell out however dire the production. It is interesting to observe the trends in audiences that occur by the end of week 1. Some shows attract the Fringe-guide waving tourist whereas others will have audiences consisting of other performers. Word gets around quickly about what to see, one of this years 'in' groups was the excellent Shadow Syndicate. One of their shows, *Blood of Angels* remained an obscure production for the weary performers to seek out at midnight, whereas *Between the Devil and the Deep Blue Sea* hit the commercial big time.

There are shows on for about 16 hours a day in Edinburgh and this requires a readjustment in the Fringe-goers internal clock; up at midday and to bed at 4am (if at all)

after a lively evening at the Fringe club. This is the watering hole for the performers, the place with the highest density of egos on earth and a pretentiousness level hitting sky-high, but who cares? Everyone is there to enjoy themselves and, though few will admit it, to get 'noticed'.

The Festival is a great opportunity to get familiar with the works of new writers and directors. The hit writer this year was undoubtedly the American Sam Shepard. There were five of his plays on, and all had an unequalled power and intensity. It is only a matter of time before London catches on.

Edinburgh is a surreal experience, and very hard work! Looking back

it is hard to imagine that I was there, perhaps this is due to the fact that I lived on adrenalin, nervous energy and 'pro-plus' tablets for a month! It is also unmissable, even if you do not see yourself as a great theatre buff! Details of Edinburgh 1987 can be obtained from current Dramsoc people, but if you can't wait to get involved, you can come up to the Concert Hall on Sat 11th and Sun 12th October to help set up for performances of *The Lucky Ones*. If you do not want to help, do come along to watch the production on Wednesday 15th, Friday 17th or Saturday 18th October at 7.45pm. For only £1.00 you will be able to catch a glimpse of August in Edinburgh at IC in October!

review

THE LUCKY ONES

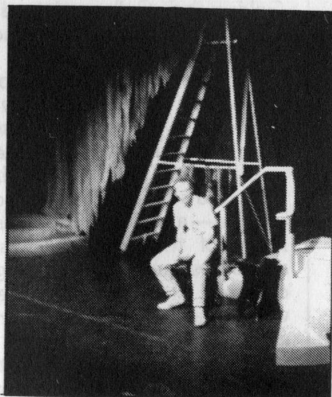
Beit Theatre, the touring company of Imperial College Dramatic Society, have been performing at the Edinburgh Fringe for several years. Not since *What do you say before you say goodbye?* (1983) has the society presented a show as successful with the critics as this summer's *The Lucky Ones* by Tony Marchant.

This production fully deserved its favourable reaction from the festival press. Each member of the cast handled his or her character admirably, and it was the characterisation which made this play particularly watchable. I was less convinced that the author had anything original to say about the effects of high unemployment on attitudes on the workplace. *The Lucky Ones* was billed as a modern piece, but I felt that its strength was in an intriguing study of reactions to authority, which did not seem to particularly dependent upon the political climate. Where

the production excelled was in the treatment of the relationship between the company manager, Lawrence, and the four clerical minions. Richard Lester as Lawrence was a formidable presence on stage and gave a very consistent performance. As Dave, the anti-hero of the play, Simon Lewis made good use of the most challenging role and Liz Holford made the resolute Debbie the most believable character on stage. Andy Meeson as Joe and Mike Foulds as Timothy both convinced in the more stylised parts.

The Lucky Ones will be performed for three night next week in the Union Concert Hall. I thoroughly recommend that you go and see it. The action and dialogue is frequently funny, and Gordon Adgey's well paced direction makes the production lively and absorbing.

David Jones



HOLOGRAPHY

Artistic and Scientific

Holography is the recording of three dimensional information on two dimensional media. By its nature, it is intriguing to both artists and scientists. Here, Sunny Bains looks at how artists and scientists work separately and together to further holography in their different ways, each contributing something different to what is still only a minority interest. Whether they work in transmission (light is shone through to view) or reflection (light reflected off surface to view), use pulse lasers (for short intense exposures of unstable objects) or the lowliest Helium-Neon (common red light laser) these people have one thing in common: they've all been hooked by the hologram.

Considering that holography is the most comprehensive way of recording visual information, you may be surprised to learn that the art world still considers it to be a fringe pursuit. Holograms sell for their novelty value, not their artistic merit. It is not difficult to see why this is the case. If one ventures to look around the main holographic galleries (in London, *Light Fantastic* at the Trocadero) one will find lots of bright, clear, boring holograms with absolutely nothing to say. Less exciting than seaside shops on a rainy day, these holograms lack that vital element which would make them art: that is, a soul.

All is not lost however. There are, thankfully, a few holographers who are genuinely looking to develop holography's immense artistic potential. Michael Sowdon is such a one.

Sowdon has been involved with holography for more than ten years now. An artist by training, he is at present director of *Fringe Research Holographics*, Toronto, which he co-founded in 1974. His work, which has been exhibited in several countries, is both witty and controversial, so much so in fact that an anti-establishment work of his, a reflection hologram entitled *Eat the Rich*, was banned when shown in Britain as part of the Canadian

Holography Now exhibition in 1984.

His new collection is entitled *For our friends, everything: for our enemies, nothing: and the indifferent, the law*. The holograms are based on the idea of a nuclear disaster of some kind and combine his silhouette with some quite interesting graffiti. The effect of the combination is quite eerie and expresses both the desolation of a Chernobyl aftermath with the



'No Jesus' - Michael Sowdon

bitterness he obviously feels towards those who one day might be responsible for some disaster. That he can use the medium of holography to convey such things is indicative of the fact that holography needn't remain the sort of clinical, pure recording method

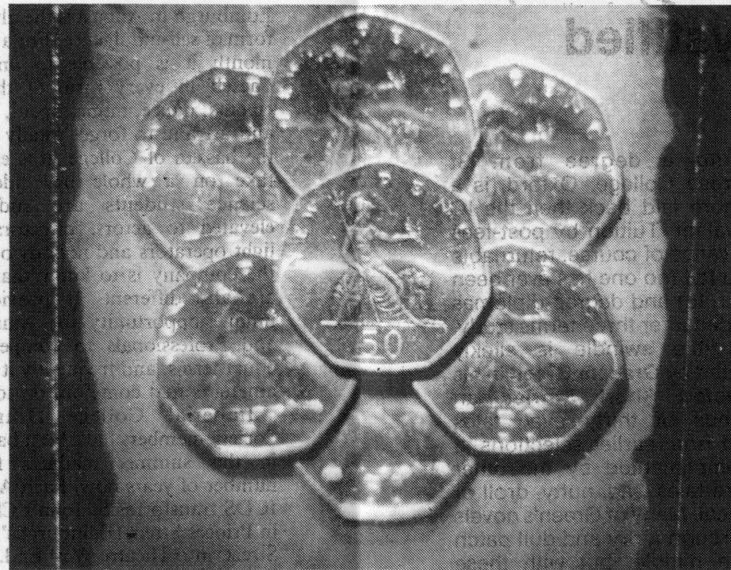
which it seems to be at present but can, in the hands of a good artist, be just as beautiful and disturbing as many of the traditional art forms. Holography can simply give to the artist more degrees of freedom than he might formerly have been used to.

Sowdon has very definite views on the artistic use of holography, and on the practical problems related to it. By definition, making a hologram is an expensive and very technical process. For most artists these two factors make the use of this medium impossible. By running an 'artists in residence' scheme, *Fringe Research Holographics* have been able to both train potential holographers and to equip them, if only for a relatively short time. Thus artists are able to learn the trade before deciding whether to take the holographic plunge.

Another problem which is slowly being solved is that of the restrictions of the technology itself. At the moment, the lab conditions required to make hologram are so rigorous that the work cannot be as spontaneous as one would like. With new technological developments, especially the more frequent use of pulse lasers in display holography, the medium may eventually become as easy to use as a camera indoors. The development of the pulse colour technique would enhance this further. The technology exists and ways of using it artistically are being developed, the prohibiting factor is the cost.

For the immediate future, Michael Sowdon is interested in using pulse techniques to create erotic images along the lines of some of Helmut Newton's photographic work: the bizarre and the sexy. He worked with a pulse laser in Vermont and appreciates the ability of pulse work to observe instantaneous happenings in a more fundamental way than ever before. Imagine, for example, a hologram he worked on which was taken at an instant when a girl was falling from a balcony. All the effects of gravity and wind resistance can be seen in three dimensions. No doubt a little imagination could use pulses to even more surprising effect.

That holography will become a widely recognised art form is no doubt. In Canada, Michael Sowdon is already receiving various Arts Council and other grants. One day holography will take its place beside photography, painting and sculpture. The only question is when.



'Looking good enough to spend...' - Michael Sowdon

Sherfield Exhibition

Holographers, Michael Wenyon and Susan Gamble are showing their work at the *Art, Science and Industry* exhibition, on level 2 in the Sherfield Building. They have come from opposite ends of the holographic world together on some quite beautiful and artistic holograms.

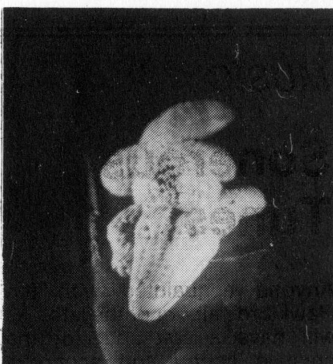
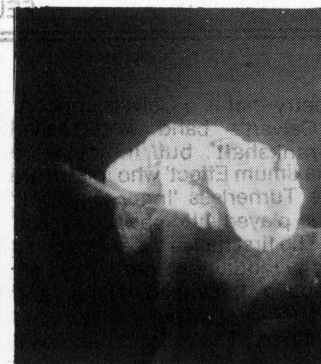
Wenyon studied physics at Bristol and then took the Applied Optics MSc course at IC in 1978, thus being a classmate of Kaveh Bazargan. Instead of continuing in academic life, however, Wenyon went on to co-found *Goldsmiths' Holography Workshop*, through which artists could be trained in holographic techniques. Gamble, who studied fine arts at Goldsmiths' College, joined the group in 1980 and subsequently teamed up with Wenyon.

Their work, which they do jointly rather than individually, is extremely vibrant and unusual. They have managed to take an unfortunate and unavoidable holographic side effect—speckle—and turn it into an asset. Many of their holograms seem almost lost under a fog of brightly coloured blobs of varying sizes which have a quite mysterious effect.

Because they work as artists, rather than manufacturers of



'Coal Seam' - Wenyon and Gamble



Four views of a single hologram

Major Breakthrough by Optics Group at IC

A major breakthrough in the field of display holography has been made by members of the optics group in the Physics Department. Dr Kaveh Bazargan, Dr Michael Damzen, and William McGuigan collaborated to bring about the first natural colour hologram of a living object using a single laser.

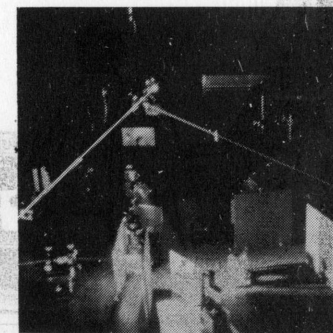
Kaveh Bazargan has probably done more work on colour holography than anybody else in the holographic community. Not only has he produced reflection and transmission colour images by superimposing monochromatic holograms, but he has also developed his own dispersion compensation technique. The *Bazargan Technique* produces holograms with full parallax and very low distortion, its only real disadvantage being that the holograms must be seen through a special viewer which Bazargan himself designed. The new system, however, has no such drawbacks. Unlike any of the old techniques it can produce colour images of moving objects and can be viewed using a white light source.

The new technique makes use of *Stimulated Raman Scattering*. Basically what happens is that a pulse of green laser light is allowed



'Lego Men' - Kaveh Bazargan, Bazargan Technique

to pass into a pressurised gas cell. The light which emerges from the cell consists of three pulses; the original green, and blue and red pulses which come from the green pulse having had its frequency shifted up and down respectively. When a suitable holographic plate or film is exposed simultaneously using all three colours, three holograms are reproduced each exactly matching the other. When viewed, these holographic images



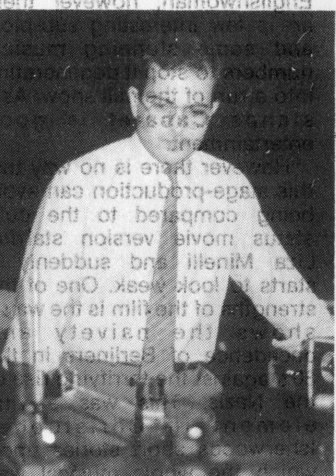
combine to give a natural colour 3-D image.

The connection between Raman scattering and holography was discovered by accident after a chance discussion between Kaveh Bazargan and Mike Damzen, it was then suggested to Bill McGuigan, a postgraduate in Applied Optics, as

an ideal MSc project. The results of his research are to be published soon.

At the same time as the research into colour work was going on at IC, Ilford were producing holographic film which was sensitive to red, green and blue light. Previously all colour work had to be done on two separate pieces of film; one sensitive to green and blue light, and the other sensitive to red. Ilford were contacted and collaborated with Bazargan to create a natural colour hologram of a living hand holding a credit card.

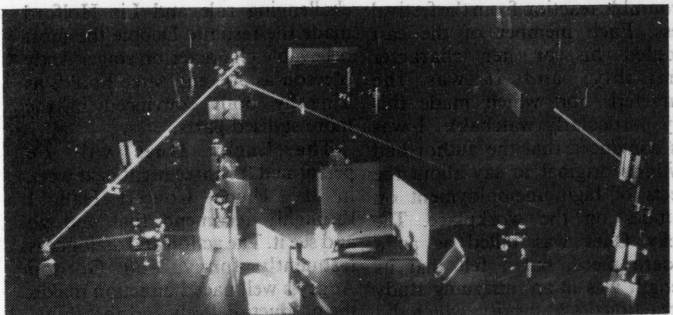
Unfortunately there is at present, no one responsible for continuing



Dr Kaveh Bazargan

research on this project. Bill McGuigan was only able to work on it for the three months allotted to MSc project work. Damzen has a demanding job as a lecturer, and Bazargan is employed at IC to look into 'holographic elements in optical computing' in Professor Dainty's group, rather than to experiment with display holography. With only spare time and odds and ends of equipment being available, work has virtually ground to a halt.

It is hoped that with a reasonably large injection of funds (about £50,000) either in the form of a SERC or industrial grant, someone can be taken on to continue where Bazargan, Damzen and McGuigan left off, but with new and more suitable equipment. After that, progress in developing what Bazargan calls the Holographic 'dream system' should just be a matter of time.



Making a hologram

THEATRE

Breaking The Musical Mould

Cabaret

Serious theatre-goers in London are being forced to the far flying recesses of the Royal Court, Sloane Square and the Lyric and Riverside studios in Hammersmith whilst the West End is stuffed full of vacant, commercial farce and musicals.

Cabaret at the Strand theatre Aldwych has been running for a few months now, and is a brave attempt at breaking the London musical mould. It employs all the usual techniques; expensive sets, dazzling costume and intensive choreography etc, but it does have an advantage over the likes of **Chess** in having a prominent storyline. The **Heroine** is nightclub singer and hostess Sally Bowles (Kelly Hunter) who falls for a visiting Englishwoman, however there are a few interesting sub-plots and some stunning musical numbers to stop it degenerating into a run of the mill show. As it stands **Cabaret** is good entertainment.

However there is no way that this stage-production can avoid being compared to the cult-status movie version starring Liza Minelli and suddenly it starts to look weak. One of the strengths of the film is the way it shows the naivety and decadence of Berliners in the 30's against the terrifying rise of the Nazis. This was a vital element in Christopher Isherwoods short stories upon which the whole musical was based. The stage version has ignored this and tried to cover-up the gaps left with glitter.

The characters have, on the whole, become weak and romanticized, with the exception of Wayne Sleep at the Master of ceremonies, although it is a virtual impersonation of Joel Grays film portrayal, Kelly Hunter still manages to make the audience tingle with her rendition of the song **Cabaret**.

London Musicals are not cheap to see, but if you want to splash out on one then I would recommend **Cabaret**. However a far more tempting alternative would be to track down a late-night showing of the Liza Minnelli version in a seedy cinema somewhere, Sally Bowles, after all, would have felt far more at home there.

Liz Holford

MUSIC

Sonerous Tunes

Anyone acquainted with the Hawklords album of the late 70's will have a soft spot for the creative poetry and sonorous tunes of Robert Calvert. Those who make it to this unusual site for a rock concert could not have been disappointed. The choice of venue was probably made because of the fine acoustics of the hall, but it did result in surprised reactions from the collar and tie staff as they accepted tickets from a mixture of hippies, leather clad individuals and the rare normal looking person. Incidentally, Calvert fits into none of these categories with his white suit and hat and golden megaphone. Having said all that, I did notice that they (the South Bank staff) did seem to enjoy the mixture of music and

poetry that is a Calvert concert.

Calvert's band were called 'Crankshaft' but infact were 'Maximum Effect' who in turn are the Turnerless 'Inner City Unit' who played at Imperial last year.

The first half of the set involved many renditions from, lucky Leif, Captain Lockhead, Hype, and old Calvert-written Hawkwind numbers. The second half saw a large section from his latest album which seems to have a large preoccupation with embryonic experimentation. This section was very melodic.

The high point for me was when they played 'Spirit of the Age' where they managed better than at Hawkwind concerts. Indeed all the Hawkwind numbers (Psi Power, Damnation Alley, Flying Doctor, Days of the Underground, Quark Strangeness and Charm) showed how sorely Hawkwind miss Calvert's class.

His next concert is at the Clarendon, Hammersmith on November 21. To the uninitiated I say-Go and see it!

BOOKS

Graham Greene: Sad, Nutty, Droll, Mystified

Getting a degree from St Ambrose College, Oxford, is a lot more laid back than the IC equivalent. Tuition by post-fees in advance of course, returnable if you fail (no one has ever been known to) and degree-diplomas awarded after three terms study. This little swindle is slickly narrated by **Graham Green** in his **Collected Short Stories**—an omnibus of thirty-seven tales culled from earlier selections. It is complimented by the other bizarre tales: sad, nutty, droll or mystical. Many of Green's novels go through a dry and dull patch in the middle, but with these stories you get all the advantages—the spectacular imagination, sensitivity and character sketching—with none of the disadvantages of his verbosity. Riches of great delight meet you and greet you within these covers—the tale of the beautiful pekinese that goes for a night romp in the dustbins with a length of intestine, or the slightly strange aeroplane traveller who said he had a dead baby in his overnight bag. There are also more subtle, and slightly sad, stories, like *Two Gentle People*, where the right people, married to the wrong people, meet fifteen years too late, or *Cheap in August*—another two lonely people meeting in a Jamaican Hotel, both needing friendship. Green's Catholic faith is explored in a number of stories some comic, some serious, like *Special Duties*, where Miss Saunders, formerly head girl of the Convent of Saint Litudinaria, Woking, and winner three years running of the special prize for piety, tours churches earning indulgences for her employer.

At £3.95 this book works out at about 10p per story; it's published by Penguin and available at Waterstones, or you could boogy on down to the Penguin Bookshop in Convent Garden. It's an excellent read for yourself or for anyone's Christmas present.

Sarah Kirk

REVIEWS



FILMS

by Jim Clayden

In any film involving a variety of languages there is always the problem of how to portray them. It is possible to use the original language with subtitles, or to use "accents" or seemingly not to bother at all. "Elini" seems to favour the latter and this becomes rather annoying after a while.

The action takes place in different times which are intercut as the story progresses, one of these is the present day and the other is the time of the Greek civil war. Nicholas Cage (John Malkovich) is a New York Times Journalist obsessed with finding out how his mother came to be executed by the communists during the Greek civil war.

The film is based on a true story written by Mr Cage, and has, not unexpectedly, a very strong bias against the communists, who are played as ruthless and heartless. Although atrocities were perpetrated by both sides, this film only deals with the one viewpoint. The idea of the struggling poor peasant life becomes a little hard to swallow after a while. The accents were bad, everyone, whether Greek, Hungarian, Czechoslovakian or American spoke in American. There

is a spoof, well at least a humorous homage to the great swashbuckling movies.

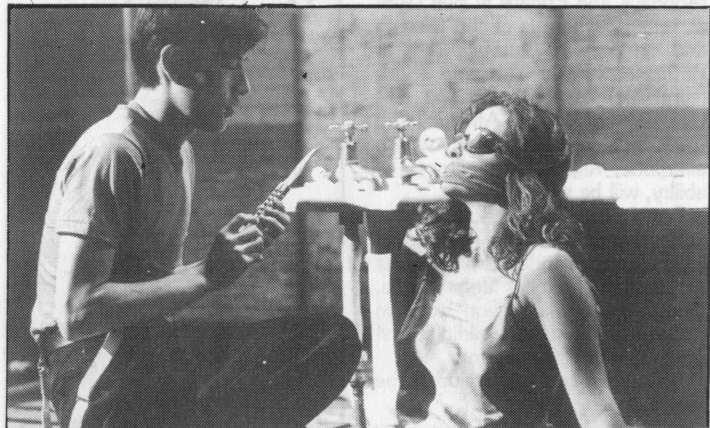
Walter Matthau makes a marvellous Captain Red, who looks the part exactly, his movement and gestures are the films' strong point and he does much to redeem an otherwise disappointing film. His accent is of Walt-Disney Cockney but he is not helped by a weak script. He gets his teeth into some good scenes, for example after an unsuccessful mutiny aboard a Spanish ship, he is compelled to eat a boiled rat!

Set adrift in the ocean, Captain Red and his companion, Frog, are picked up by a Spanish Galleon returning from lucrative raids on the Americas. The ship contains something to interest both Captain Red and Frog; a golden throne and a beautiful girl. The story then tells of the attempts of Captain Red to obtain the throne, and Frog the girl.

There are some wonderful set pieces and delightful cameo roles, particularly Roy Kinnear complaining about the bottom dropping out of the hostage market.

Polanski's direction is straight and the film lacks the imagination of the best of his work, but it's a fun film and one that should not be completely ignored.

Paul Mayersburg is a screenwriter of some note, having written both "The Man Who Fell To Earth" and "Eureka" for Nic Roeg. His debt to Roeg is evident from his first attempt at directing, "Captive". The film has a lot of the intrigue and subtlety that



is a scene in which the young Nicholas is asking his mother whether their father, who has been in the States for some time, will be able to fly over to see him. The child asks this question in a strong American accent, the irony of it detracting from the film.

However Peter Yates directs the film in an unfussy and uncluttered way, controlling both the development of the characters and the narrative with skill. The acting is excellent, particularly Kate Nelligan and Linda Hunt. John Malkovich's avenging angel is a little cool at times, but nevertheless the film has some very moving moments.

Accents are also a problem in Polanski's film "Pirates", but it doesn't really matter because the film

Roeg delights in, and the multi-layer story. It concerns the kidnapping of a privileged and sheltered child, Irina Brook, so that she may be brainwashed to see the error and sham of her life.

As a straightforward narrative film, it is hard to believe, but as an imaginative, almost operatic fantasy, it is the sort of film that is all too infrequently seen these days. It is a brave but not altogether successful attempt that is not helped by some poor acting by all, except the excellent Oliver Reed.

Finally, well worth a mention is the collection of short animated films at the ICA under the banner of "Alchemists of the Surreal", worth seeing it only for the astonishing "Dimension of Dialogue".

Opinion

the Reality of Reaffiliation

One of the issues foremost in the minds of the tiny minority of Imperial students who give a damn about the Union, or at least its policies, is that of whether the Union should rejoin the NUS. Ostensibly, the argument is about membership fees and a say in the voice of a national body, but the issue is really about politics. Of course, membership fees do have an effect on the debate, but those who argue that we should stay out because of these want to stay out for a deeper underlying reason. This is rather like the Alliance policy on proportional representation; they say that they want it because it is more democratic, but in reality they want it less for the democracy and more for the extra power that it would give them, and like the Tories claiming that they don't want sanctions against South Africa because they would harm the black workers, rather than saying that they would not like to see the white government fall. This article will try to explain, in terms of the underlying motives mentioned above, why IC Union will never be a willing member of the NUS.

The NUS is, almost by definition, a left-wing body. There are two main reasons for this. Firstly most students are, by virtue of their degrees, destined to join the upper ranks of the establishment as politicians, businessmen, army officers and suchlike. Due to genetics, money and nepotism, their children will make up the majority of future students, and thus the future backbone of the establishment. Therefore, most of today's students are likely to have respectable middle class parents-people who are members of, and have a vested interest in, the establishment. For a students' union to hold the same views as those prevailing in the establishment would be for it to lay itself open to the criticism that it was merely bleating out the views of its members' parents like a faithful sheep, and that it was supporting the establishment because of its vested interest. It is human nature for young adults to demonstrate their independence from their parents in a variety of ways, and so the NUS holds extreme left-wing views in order to give itself credibility as an independent, free-thinking body. This it can afford to do because neither it, nor its members have many real responsibilities and have not had the complexity and

difficulty of real life to disillusion them.

By becoming scientists, the students at Imperial have chosen to study the interactions between the forces of nature, rather than those between people. Since politics is about people, the vast majority of those at Imperial are apathetic about politics. They don't care, so long as they're left to do their own thing. Right-wingers believe in freedom to do your own thing, capitalism and minimal government interference, left-wingers in helping those less clever/rich/fortunate than oneself and holding things in common for the common good. This makes most people at Imperial right wing, not by high moral principle but by coincidence, but right wing just the same.

Left wingers have a profound dislike of scientists, and any other kind of expert, for that matter. (If you don't believe me read the Guardian). This is because they are indispensable and yet more interested in their field of expertise than in politics and therefore not easily susceptible to the control that has to be exercised in a common ownership socialist environment. This distrust is well illustrated by the fact that each unit in the Red Army has a political commissar who, before the war, was senior to the unit commander; and also the fact that the Labour Party does not trust our nuclear scientists to keep our reactors safe. This distrust and dislike is reciprocated by the scientists and the experts. I wonder how many Red Army commanders like their political commissars or how many CEBG scientists will be voting Labour.

It is thus short-sighted and naïve to believe that an inherently right-wing scientific group of people such as Imperial College Union could have a meaningful and sincere affiliation with a body so inherently left wing, unsympathetic and uninterested in its views as the NUS. Of course it might become financially attractive to join, or the leadership of the Union might persuade the members to join on the grounds that everybody else has, but unless the NUS changes radically, it will never represent, sympathise or take an interest in the views of the members of ICU.

Francis Miers
Physics 1

Pimlico Connection

The Pimlico Connection is a society set up to help tutor in several inner London schools. Tutors go to the schools on Wednesday afternoons (during the Autumn Term and the first four weeks of the Spring Term) to assist the teachers and make science, engineering and maths more interesting for the pupils.

We still have a small number of spare places on the scheme and are holding a training session for new tutors this Saturday (11 October) in EE 606; anybody interested in joining the scheme is more than welcome to attend. Alternatively more information can be obtained by contacting Keith Bell (Chem Eng 4) or Richard Bleasdale (EE4)



The Royal College of Science Union has had an excellent Freshers' Fortnight this year. A large turnout at the Freshers' UGM saw Clare McErlane elected as Duplicating Officer, Duncan

McGregor as Features Editor of Broadsheet, Nadia ElMasry as Queen of Jez and Paul, Daren, Rufus, Helen & Nikos as Ordinary Members of the Entertainments Committee.

Ragwise the year has been going really well so far. What with rag mag selling at the Freshers' Fair and the tiddlywinking down Oxford Street on Saturday, RCSU Rag has now raised a grand total of £1992.88 and our Theta Totaliser in the Office window is already half full. (That's what happens when you have an exponential scale!) Our top three collectors were Steve Mercer, Mark Salisbury and Teresa Sykes. Congratulations to everybody who took part.

Alcoholwise our events have also been well-attended. The Pub Crawl had to be altered a bit due to the closure for refurbishment of one of the pubs and several people wanting to use their 50p voucher from the Norfolk in their Freshers' FELIX. The Barnight saw four yards being successfully drunk by Pascal Carr, Richard Johnson, Nick Steele and David Burns. Boat racing took place all night with the eventual winners being 'The Knackered Old Gits' team.

Entwise there were no legs broken on the trip out to Queens Ice Rink last Thursday. 48 people turned up to prove how similar (or dissimilar) to Robin Cousins they were and those who made it back to

the Union Bar in one piece had the dubious pleasure of witnessing the President buying a round!

This Monday we had our first Freshers' Dinner with the next three to be held later on in October and in the beginning of November. If you still haven't got your tickets then you can get them from your Dep Rep or the RCSU Office in Southside.

Thanks to everyone who turned up to any of the above events. See you in the Bar on Sunday.

SPORTS

Athletics

Yes, even during the Autumn Term we have Athletics fixtures. There are two major fixtures this term: on the 26th October at Motspur Park (a Sunday) at 2.30pm the Winter Inter-Collegiate Champs take place. This year there is a full winter programme of 200m, 100m, 300m, 600m, 1000m 4x100m and all the field events for men and women-it is a term competition which is being used to select people for a London team to compete against Oxford and Cambridge in November at Battersea Park (the other major fixture). Also, the Athletics section of IC Cross Country and Athletics Club will be entering various open (graded to ability) meetings to build up our fitness. On the subject of fitness, get TRAINING! On Mondays and Fridays in Beit Gym at 12.30pm there is circuit training and on Sunday October 12th at Battersea Park running track (synthetic) at 10.30am. The first University of London Athletic Club track session takes place - where everyone, regardless of fitness or ability, will be welcome.

For further details, look at the notice board below the main stairs in the Union and/or contact the Athletics Secretary, John Pope, Computing 3 via pigeon holes in Room 219G, Huxley Building (Yes! They've moved yet again!).

So get in touch and sign up on the notice board.

FELIX Notice

Sports Deadlines

The deadline for all sports reports is 12.30pm the Monday before publication. Results slips are available in the FELIX Office for Wednesday's scores and must be completed before 6.00pm on Wednesday evenings.

SOUTHSIDE BAR

There is now a regular disco on Fridays between 9pm and midnight.

On Saturday and Sunday lunchtimes until Christmas there will be Carlsberg & Fosters on sale at just 50p a pint.

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Down&Out

Political Scientists and Independent Readers amongst you will know that the Jarrow '86 March will be arriving in London soon, and to coincide with this Pinnacle records are releasing **Heads Held High**. Side One features "Powerful Songs" (they say) written by Alan Hull, from Lindisfarne ("The fog on the Tyne is all mine, all mine..."), and is backed with trendy new stuff from the likes of Tom Robinson, Billy Bragg and Heaven 17 (?). At £4.99 with all profits to the unemployed, how can you say no?

The latest whisper from the ICA is that **Raymond Briggs**, author of "When The Wind Blows", is speaking there at the end of the month. With it, we hear, is a special showing of the film of the book, starring such faces as David Bowie and others. When The Wind Blows, if you didn't know, is about the life of a family after the Bomb has sent the ICA and the rest of us into oblivion.

While we're on the subject of Mr. Bowie, he has been busy recently producing the latest album for Iggy Pop, called, believe it or not, "Blah, Blah Blah". Quite. For those of you who keep up with this particular cult, see him on December 17 at the Brixton Academy.

Album of the month must be **Everything But The Girl Play Baby The Stars Shine Bright**, but the bad news is that their concert at the Albert Hall is full up. D & O's research indicates that both the PO Box and the agencies have run out. Greenwich Village ex-pats, however, will be able to see Suzanne Vega

instead, at the same place, later on in the month. I wait and see what words the music press will use instead of "folk" this time. Reports of a concert last year at the LSE make this a must.

Calling all ageing (albanian) Hippies, **The Enid** are playing the shed-like Hammersmith Odeon on Tuesday. During the bash they'll be asking the assembled masses to sing the backing vocals for "Jerusalem". Yes, the Hymn. All will be recorded and free copies will be available for fans later.

Peering into the future, **Elvis Costello** will be at the Royal Albert Hall (a popular place, it seems) from 22-28 January. Tickets might be left at the Box Office if you move sharpish.

Closer to home, the University of London Union, over by Tottenham Court Road, are holding their all-night bash next Friday, 17th. From eight to eight you get **Sandie Shaw** ("Puppet On A String..") but rumoured to have improved with age), all-girl **Mint Julips**, the highly recommended **Joan Collins Fan Club** and lots more. Perhaps for the less Down & Outs at a tenner, but you could get a lot worse for a great deal more; there is a late-late bar and food is in with the price. Well, I'm going. Tickets from ULU and perhaps even the IC Union Office, if ULU get their act together.

That's it for this week, I'm dashing off for an evening snack in the Union Snack Bar; just in case the 'Band' that were there last Monday reappear. **Down and Far Out!**

FILMS AT THE FRENCH INSTITUTE FREE ADMISSION FOR IC STUDENTS

As part of the collaboration between the College's **Department of Humanities** and the **Institut Français du Royaume-Uni**, IC students will be admitted free to the film shows held at the Institut on Monday evenings, on presentation of their IC Union card. It will also be possible to see other films either free, or at a reduced rate.

The Institut Français is in Queensberry Place, behind the French Lycée, a few minutes walk from the IC campus. The programme of films until the end of this term is now displayed in the Department of Humanities, 53 Prince's Gate, or may be obtained from the Institut. As well as films, students are entitled to free admission to exhibitions and lectures, and may attend theatrical or musical events free or at reduced prices. Generally speaking they will enjoy the same privileges as members of the Institut.

what's on

FRIDAY

Third World First 12.45pm
Elec Eng 403a. Meeting with Mary Wright.

SATURDAY

Blue Blue Ice at Commonwealth Hall 8.30pm
Solarwinds disco by Hans Beier, Band on about 10.30pm. Tickets on door.

TUESDAY

Ap-Tech Soc 12.45pm
A Speaker from 'Friends of the Earth' Elec Eng 408.

Exploration 1.15pm
Read Theatre, Sherfield Building. Living and working in the Antarctic, by Richard Crabtree.

German Wine Tasting .. 6.00pm
Union SCR. Our active and vivid programme continues with a brilliant selection of cheap and fruity German Wines. All welcome. £2.00.

Judo 6.30pm
Union Gym. All welcome particularly beginners.

Guilds' Bar Night 7.30pm
Union Bar.

WEDNESDAY

Basic Christianity Course .. 8pm
Union Upper Lounge. Informal talks on the basis of Christian beliefs.

Graffiti Printing Demo .. 2.00pm
How to print posters, T-shirts, etc in one easy lesson.

Ap Tech Soc 2.00pm
Mech Eng Foyer. Help make toys for handicapped kids.

THURSDAY

ICCND speaker meeting . 1.00pm
Huxley 139. Dr Jeremy Leggett of the Geology Department speaking on 'The Dreadful Spectre of First Strike—a progress report.

Judo 6.30pm
Union Gym. All welcome particularly beginners.

Fruits of Passion Evening
The Lounge

small ads

ANNOUNCEMENTS

●**Tuesday**, 6.00pm, Union SCR. After last week's resounding success the Wine Tasting Society presents the opportunity to taste and savour a most splendid selection of Germanic Oenological masterpieces. Everyone welcome for a bargain price of £2.00.

●**Singer wanted** for new college rock band. Styles, Asia, Toto, REO Speedwagon, White Snake, etc. Experience not essential, but a good voice range and ear is. Contact J Grey via Aero 3 letter racks or Bernard Sunley House.

FOR SALE

●**Ladies** small shopping bike, in very good condition £40 contact K Evans Physics 3.

●**Car—Fiat 131 TC Mirrafiore** Super, 1979, blue MOT and Tax till Sep 87, sunroof, wide tyres, very good condition. Bargain £750 ono. Phone Masoud Ext 5211 or 354 5434 M Pourali-Bazarogh Mining 2.

●**Austin Maestro 1.3L 1984**. Excellent condition. £2,950. Tel int 7777.

●**Hi Fi turntable**: Focus-one £85. Amplifier: Sony (4 channels) £45. Speakers AR18 (40w) £65. Altogether £175. Contact Cheh Goh, PG Elec Eng Rm 1105 Ext 5242. Anytime, day or night.

●**Brand New Inmac** and 3M Floppy disks, ideal for BBC Micros. Absolutely the cheapest disks in College. Contact D Briscoe via Mech Eng Pigeonholes.

ACCOMMODATION

●**Sharing a double bedsit** just off Warwick Road (SW5), £26 per week. Contact Simon Dillworth Physics 2.

●**Female wanted to share** double room in flat in Hamlet Gardens. £27.25 per week plus bills. Ring 748 3655 and ask for flat 209.

WANTED

●**Competent Jazz/Funk bassist** to join popular College piano/drums duo for gigs. Contact Chas, via Union Office or 451 1377 eves.

●**Bicycle** in working order for female UG. Phone 740-5424 and ask for Sue.

PERSONAL

●**The return of A Saint**.

Exhibit One

An exhibition entitled **Art, Science and Industry** is to be held in the Sheffield building from the 9th to the 31st October. Including over a hundred works in a wide variety of styles and media, the exhibition has been arranged to celebrate the National Industry Year and to complement the 'Science for Industry' Exhibition (13-17 October 1986) which is one of the events marking the 50th Anniversary of the University of London.

Dr Gordon Hargreaves, responsible for the idea and layout of the exhibition, intends it to show that art can come from the unexpected sources.

Among the attractions will be some of the latest developments in computer graphics and holography, chocolate sculptures, a set of tables made from lorry cab parts, and more conventional sculptures and paintings. Some of the artists represented are Stehanie Fryer, Princella Clough, Leh Tabuer and Brian Chalkey.

The exhibition is situated in the Consort Gallery on the ground floor of the Sheffield Building.



Diminutive Rag Chairman Man Tai Tseung became the latest victim of the Guilds Hit Squad yesterday when he was attacked outside the Union Office

Dutch Courage

The Holland Club, a club for college technical staff and postgraduates, is to celebrate its move to the basement of Sheffield with a unique beer. 'Imperial Ale' is being brewed especially for the occasion by the Charles Wells Brewery. It will be available free on the first night, and will be later available for sale.

A spokesperson for the Holland Club, who asked not to be identified, said 'I'll have another, old boy, jolly good stuff this'.

Uncommon Room

A new common room complete with lockers, easy chairs, and coffee tables has been provided by the Department of Computing for the use of its 80 MSc students. The room, which is on level 2 of the Huxley building, is not available for undergraduates use, however.

The head of the Computing Department, Professor Sayers, said on Wednesday that the new room was to be used by postgraduates to "talk and think", although it was primarily a place to study rather than to socialise. Another member of the Department was anxious to point out that it was not a common room but rather a "spiritual centre" for MSc students.

The conversion of the undergraduate common room for seminar use last year, following the Departments' introduction of a new MSc course, was greeted unfavourably by students. Professor Sayers told FELIX however, that a new undergraduate common room would be given a high priority despite the departments' shortage of space.

Fringe Inventing

Last Monday's Wellsoc lecture, 'Fringe Inventions', was given by New Scientist contributor and ex-IC student David Jones.

Mr Jones, aka 'Daedalus', told the audience of his creations in such diverse fields as sexual attraction and the interior hardness of a boiled egg. He also revealed his frustration at some of the plans which were later adopted seriously, including a crude chemical laser, now the backbone of SDI's anti-missile technology.

Mr Jones gained this post through the college publications, The PHOENIX, and has since worked on 'The Great Egg Race' and numerous scientific programmes for ITV and German Television. He felt that the aim of his work was to make scientists and engineers think, which he said was a very difficult task to achieve.

Exhibit Two

Princess Anne will visit Imperial College to open the Science for Industry Exhibition on Monday. The Exhibition will run from the 13th to the 18th of this month and will be attended by 8,000 schoolchildren. Gill Davies, the Conference Officer who organised the event, is still receiving applications but due to lack of time and space these will have to be rejected. The Exhibition is being staged in the J.C.R., which will mean that the butterfly will be closed next week. The Q.T. fast food outlet will however, remain open and butterfly seating will be available for customers use.

New Glider

The Union Finance Committee decided to purchase a new glider for the gliding club, at a meeting on Thursday lunchtime. The glider will cost £13,000 and will be paid for with the help of an interest free loan from the College.

Universities Overdrawn

British universities are £60m in the Red, according to a report in Tuesday's Independent. The universities have warned the Secretary of State for Education and Science, Mr Kenneth Baker, that they need an extra £250m by 1990 in order to maintain standards and prevent bankruptcy. Mr Baker has proposed an extra £114m for next year, a move now being considered by the Treasury. A pay claim of £160m for university staff is also under consideration in an attempt to halt the educational "brain-drain".

Free Speech

The NUS is opposing a proposed new law which will allow complete freedom of speech on University campuses. Several right-wing M.P.s have been prevented by angry protesters from speaking on controversial issues recently, but the NUS feels that the new law may expose certain groups of students to harassment and violence. They are anxious to prevent the recurrence of the intimidation of black, Asian, Jewish and gay students in particular.

Open All Hours

The Union Snack Bar will now be opening regularly in the evenings, in addition to the normal lunchtime service. The move was heralded by a well attended evening of live rock music on Monday.

Snack Bar Manager, Norman Jardine, told FELIX that regular evening entertainment is planned for the future. Anyone interested in providing entertainment should contact Norman.



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