

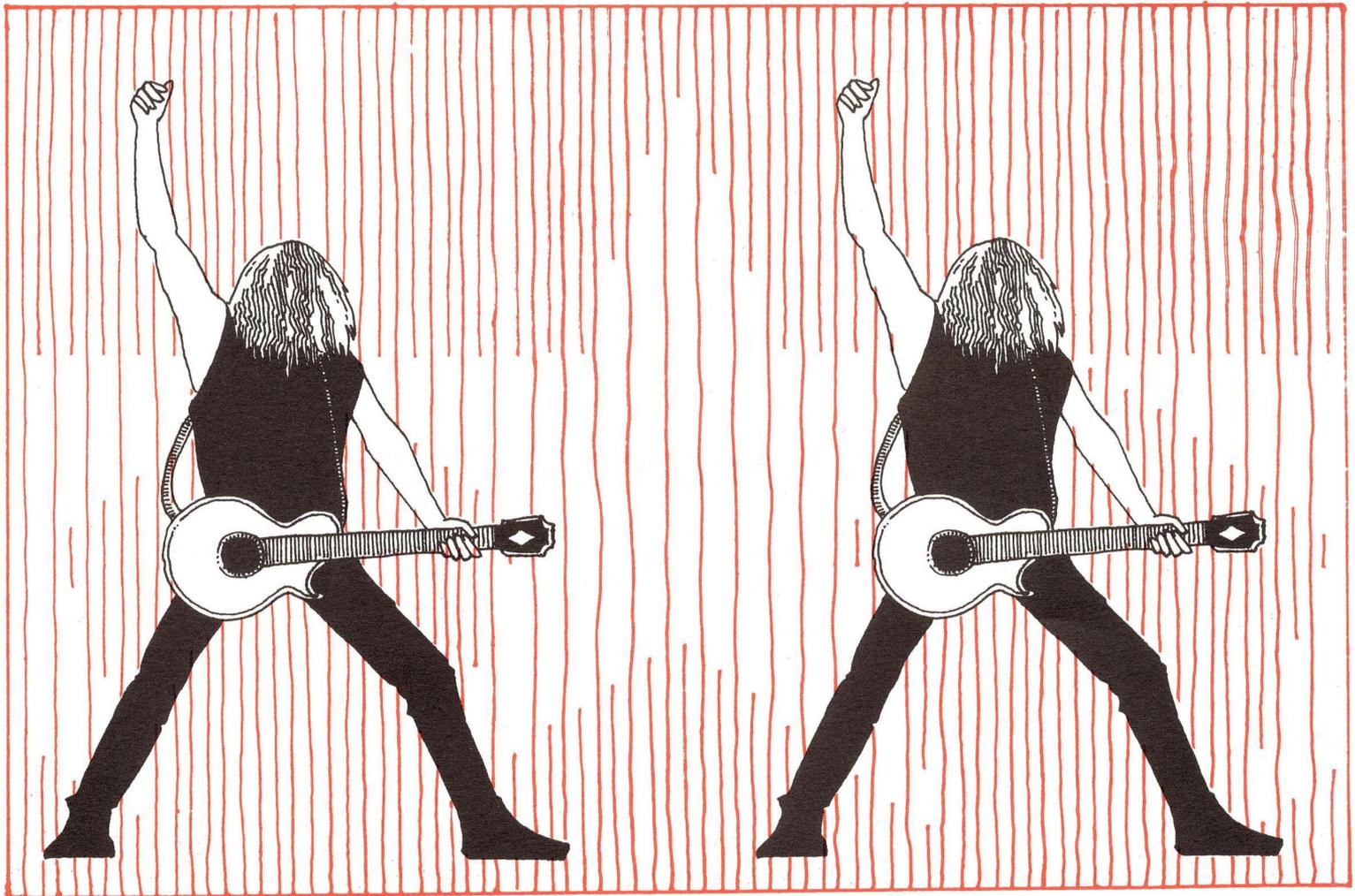


Felix

Issue 978

5th November 1993

Music Special



Who needs melody makers with nme's like us?



Beer Festival - "A Success"

Three tons of beer were quaffed from 1,200 glasses during the Royal College of Science Union's Beer Festival in the JCR on Wednesday, writes Lynn Bravey.

The event, which launched this year's Rag Week was hailed as 'the booziest night of the year'. It was proclaimed "a success" by Paul Thomas, the event organiser. Accompanied by the sound of morris dancers merrily japing in the corner, Paul informed *Felix* that there had been "no trouble at all" and that he was "very happy" with the way things had gone. The atmosphere of the place suggested that this year's Rag Week would be one to remember (or not, depending on whether you sampled any of the fine ales on offer!).

NUS To Become A Charity

BY SHAUN JOYNSON

In a move designed to protect itself from government reforms, the National Union of Students (NUS) has announced plans to become a charity. The plan to apply for charitable status was announced on Monday at the end of the Department For Education's 30-day period of consultation over the future of student unions.

The NUS President, Lorna Fitzsimmons, said of the move, "Our charity will be in the best interests of students". The proposal to turn the NUS into a charity will be put before the Charity Commissioners later this month.

The NUS hopes that the granting of charitable status will allow them

to benefit from a wide range of educational grants which, at present, they are ineligible for. A further benefit of the move, NUS leaders believe, is that it will allow the Union to conduct paid educational research on behalf of clients in both education and industry. "This will benefit the public, by providing them with useful research on the quality of education today," said Ms Fitzsimmons.

The NUS claims that students will be unaffected by its switch to charitable status, as it is intended to split the organisation in two. Student affairs would be handled by the charity, whilst the campaigning work would be handled by the main body of the Union.

Over the years, the NUS has been noted for its highly vocal campaigning style on behalf of students. Suggestions that the move to charitable status will lead to the demise of the NUS as a 'political' pressure group were refuted in an interview on IC Radio by NUS national executive member Ian Moore. "There will still be a campaigning side of the NUS, but that will take place in a separate arm to the charity," said Mr Moore.

Denying that the charity move was a reaction to the government's apparent hostility towards the NUS, Mr Moore told IC Radio News Editor, Paul Dias, that the matter had been under consideration for a number of years. "The government legislation is looking at dis-

couraging local students unions from affiliating to the NUS and, naturally, we considered that when we made the decision. By making this move, we come under charitable law, and can prove that the money that we have is spent properly."

The results of the NUS's change to a charity will not take effect for a few years, Mr Moore added. "As a charity, we can apply for charitable and educational trust monies and there are advantages in that. I hope we're not going to be in the situation where we've got begging bowls out and, hopefully, if the government drops its ludicrous legislative ideas, then we'll be able to continue with our current system of collecting affiliation fees".

Thief Thwarted

BY JOE MCFADDEN

College security, this week, foiled another attempt at smash and grab vandalism. The attempt occurred in Southside Bar on Tuesday morning.

A man was disturbed while breaking into a games machine, which he had dragged into one of the bar's toilets. He is described as white, in his early twenties and about 5'10" in height with a slim build. Witnesses reported that the man had been waiting in the bar

from about 8am and was later seen attempting to enter Falmouth Keogh Hall.

The man managed to escape when challenged in Southside, but several bags of coins were recovered by security.

This is the latest in a series of attempted thefts and vandalism in Southside and the halls of residences this term and crime in general has been on the increase at Imperial College this year.

Triple First For IC

BY PAUL DIAS

The first UK student branch of the Institute of Electronic and Electrical Engineers (IEEE - pronounced I-triple-E) is set to start at Imperial College in two weeks' time. The IEEE is devoted to the promotion of professional standards in engineering industries. Student membership at Imperial College will be open to those in the Electrical Engineering and Computing departments, as well as those on the ISE cross-department course.

An interim committee, led by third year Computing student Elen Marie Austenaa, is organising the launch of Imperial College's IEEE branch. Students from eligible departments should contact Ms Austenaa for membership

application forms. Students can join the international IEEE organisation for the reduced fee of about £15. The committee post elections are to be held on Wednesday 17th November.

The Imperial College student branch hopes to hold talks by industry representatives and visit companies along with a range of social events. Student members of the IEEE will also be able to receive publications covering the whole range of industries supported by the IEEE.

One member of the interim committee said, "We are extremely pleased that the country's first IEEE student branch is to be at Imperial College, and we hope that as many students as possible will take the opportunity to join."

Bogus Degree

BY LYNN BRAVEY

A top information technology officer for Australian Telecom has resigned following allegations of a bogus degree supposedly from Imperial College.

Dr Sorrentino resigned last Monday, five weeks after accepting the post. Imperial College Registry were unable to find any records regarding his PhD. Sorrentino stated that the allegations were "a red herring" and that he resigned for "personal reasons".

The story coincides with recent research by the Institute of Manpower Studies. According to their findings, graduates are becoming increasingly desperate for jobs and are faking qualifications on their application forms. Aware that many potential employers rarely check the information, many give fake results. With the job market now so competitive, untrained selection staff are often told to only select candidates from the 'old' universities.

Medical Negotiations

BY ANDREW TSENG,
NEWS EDITOR

Imperial College has taken a further step in becoming a medical 'super-school'. Sir Ronald Oxburgh, Rector of Imperial College, has announced the start of negotiations with three medical institutes with a view to the merging of Imperial College with each of them.

The announcement comes

almost one year after the Executive Committee of Imperial College's Governing Body expressed its approval of the merging of the Royal Postgraduate Medical School, the Institute of Cancer Research and the National Heart and Lung Institute with Imperial College.

Sir Ronald commented, "It is giving us the opportunity to rethink medical education."

Coach Terrorises Magazine

BY MICHAEL INGRAM

Members of Imperial College's superlative Boat Club were shocked this week to learn that their coach, Bill Mason, is said to look like a terrorist. The apparant resemblance was spotted by the executive committee of the Amateur Rowing Association (ARA) when reviewing the cover photo on what was to be the latest issue of the Association's magazine, 'Regatta'.

The cover featured Mr Mason, dressed in black clothes and a sinister-looking balaclava with slits in the eyes and nose, shouting instructions through a megaphone to rowers on the Thames. The photograph, which had been waiting to be used for six months, was described as sinister, with Mr Mason looking like 'an IRA terrorist reviewing his men'.

The ARA ordered the issue to be withdrawn. The 16,000 copies of

the magazine, which were to be mailed to members and other subscribers on Tuesday, had to be replaced with issues with a different cover. The replacing of the cover photograph with one of Mr Mason in graduation regalia caused a delay of one week. The chairman of the committee, Mrs Di Ellis, said that the original picture was "inappropriate in any circumstances".

The cover photograph was intended to lead into a story about Mr Mason, an olympic and Imperial College coach, who recently received two awards - an honorary degree from Imperial College and the ARA's medal of honour.

The editor of the magazine, Mr Chris Dodd, had redesigned the magazine for this issue. He commented, "We were looking for a cover which had impact and boy, we found it."

GRADUATES

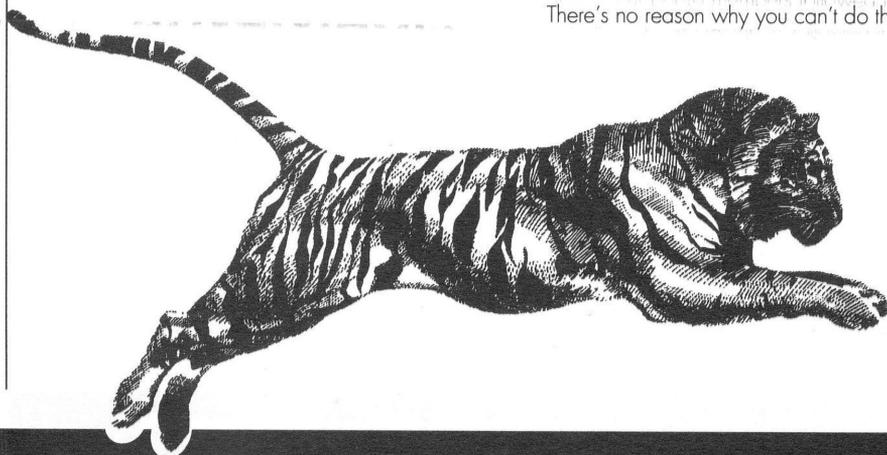
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Opera

The Barber Of Seville and Figaro's Wedding



Barbarina (Nerys Jones) and Cherubino (Ethna Robinson) in a scene from *Figaro's Wedding*

Two comic operas featuring the same characters from the same company, I decided to review the two together.

The Barber Of Seville is the first of these two to see if you intend to see them both. One of Rossini's classic operas, it tells the tale of a young Count and his attempts to woo and wed the beautiful Rosina. Dr. Bartolo, Rosina's guardian, has other ideas and is set on marrying Rosina himself to get his hands on her not inconsiderable fortune.

Count Almaviva decides to enlist the help of Figaro, the Barber of Seville come matchmaker and many cunning and amusing plans are wrought to confuse and delude Dr Bartolo. A further complication is thrown in when the Count decides that he wants Rosina to fall in love with him before she knows who he really is. Two hours of frolics ensue with top marks going to Paul Nilon and Andrew Shore for their hilarious performances as Count Almaviva and Dr Bartolo.

This revival of *The Barber* is all you would expect from one of our top opera companies. The sets are perfect, and the mood was apt. The audience came about as close to rolling in the

aisles as could be expected of an opera audience and I thoroughly enjoyed the whole production.

Two weeks later and back I was at the London Coliseum to see the next installment, Mozart's *Figaro's Wedding*. Set three years after *The Barber Of Seville*, Figaro is now working as Count Almaviva's manservant and is all set to marry Countess Rosina's maid, Susanna.

Out to thwart their plans, though, is Marcellina, a lady from whom Figaro borrowed a sum of money on the agreement that he would marry her if he failed to repay the debt. This he is intending to do with the dowry the Count is giving to Susanna for her wedding. The Count is however regretting his generosity as he has decided that he quite fancies Susanna himself.

Further, he is trying to reinstate an old tradition which he abolished which would have given him the right to an assignation with Susanna as the provider of her dowry. Dr Bartolo is helping both the Count and Marcellina, hoping to revenge himself on Figaro for helping Count Almaviva steal his Rosina.

To aid in all the confusion and intrigue Cherubino, a young would-be Cassanova, is in love with the Countess, Susanna and just about

every other female in the cast. Many a merry dance is led by everyone and you wonder if Figaro isn't just a bit too clever by half. Anyway, all's well that ends well, as this inevitably does.

Again the performances are good, although the casting wasn't as good as for *The Barber* and the sets are extremely garish, each of the four acts in a different colour as the scenes change.

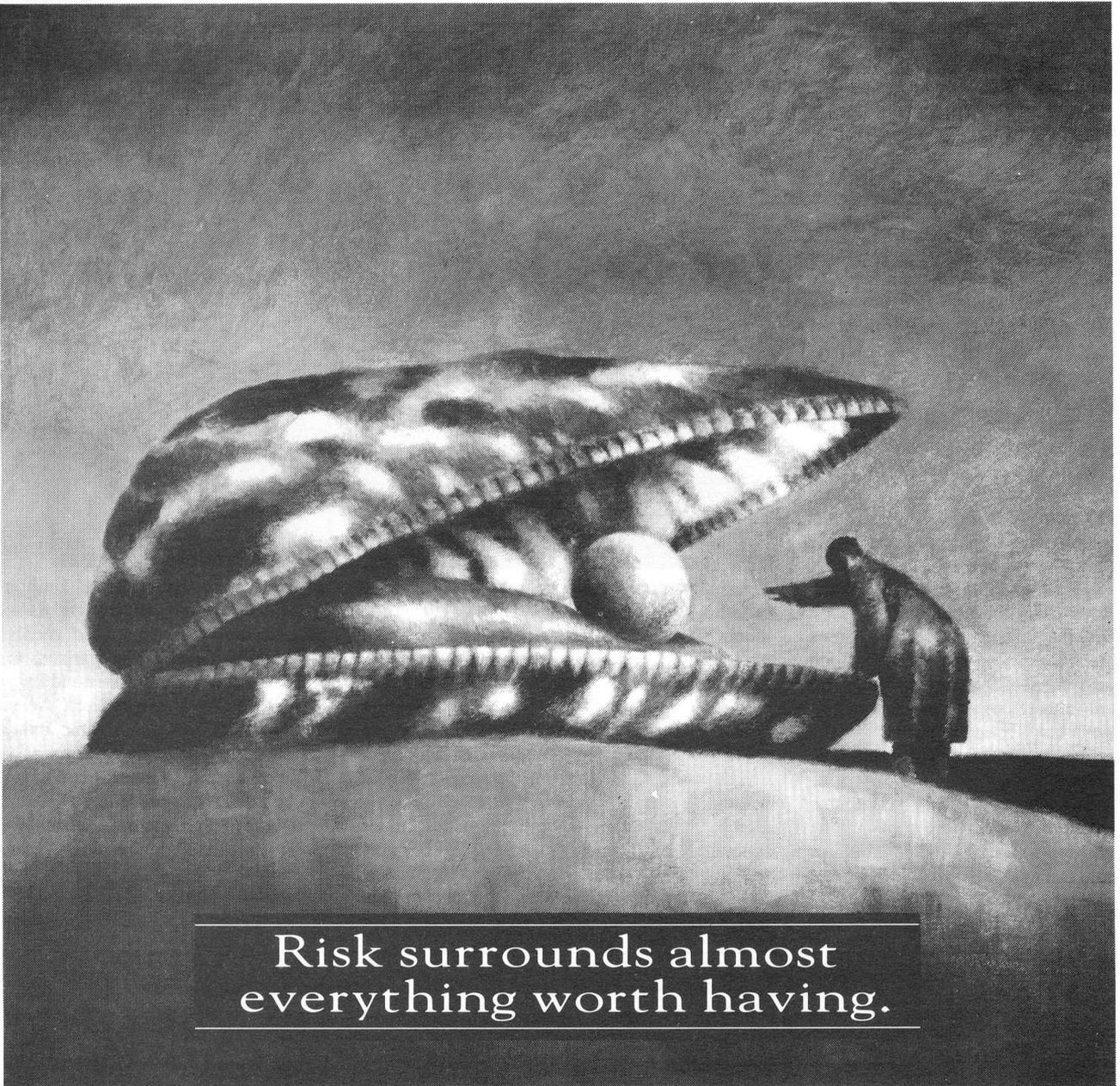
Susanna and Cherubino (Cathryn Pope and Ethna Robinson) came across the best in my books, putting plenty of life into their characters. Of the two I would say that *The Barber Of Seville* was the better, and not just because I prefer Rossini to Mozart; funnier, more lively, better produced.

That said, both operas are well worth seeing and if you're a bit hesitant, both operas are in English and quite understandable, so you will get all the jokes!

FOB

London Coliseum, St Martin's Lane, WC2N, 071 836 3161. Student stand-by £14.50 3hrs before performance (1 per person).

Figaro's Wedding: Wed, Thu 7pm, Sat 6pm
The Barber Of Seville: Tue, Fri 7.30pm



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Album

Spinanes
Manos

The *Spinanes* are a two piece band guitar, drums, female vocals from Portland, Oregon, and they are on Sub Pop. But they are not the usual Sub Pop fare. The opening track on *Manos*, 'Entire', makes this clear from the very start. For what other bands on Sub Pop play gentle, acoustic music which tensely builds up into the gentlest most soothing chorus imaginable? And indeed, what other Sub Pop band has no bass guitar?

On first hearing, though, it is easy to put 'Entire' down as an anomaly, because the next song rocks along in typical indie fashion, sounding more like Pond or Sprinkler (poppy grunge bands) than 10,000 Maniacs. But it would be wrong to do so while the rest of the album falls between these two in terms of sound. The actual songs lean more towards the beauty of 'Entire' than the drudgery of 'Noel, Jonah And Me', the second track. The rhythms wriggle and the melodies snake their way into your head and won't go away. There are wonderful moments on 'Dangle' when Rebecca's voice falls between notes like Natalie Merchant's used to, which makes it impossible to dislike this record.

This is a well written album of pop songs, which has a place in the collection of anyone who likes Suzanne Vega or 10,000 Maniacs, or indeed anyone else. (7)

Guy

Released on (take a wild guess) Sub Pop

Album

Mazzy Star
So Tonight That I Might See

Mazzy Star are the kind of band who everyone seem to pin their prose on. They could be the moon hanging over the grave of rock and roll. That they are manics on the depressive front is taken as par for the road they walk.

Compared to their debut 'She Hangs Brightly', the new album is certainly what we could label darker, but whether it is depressive I'm not sure. At the heart of the songs is a cold solemnity which reminds you of embracing marble. Still, that's just the background of their style. Only on the cavernous 'Mary Of Silence' and 'Into Dust' do the icy fingers of sparseness really get a grip. The surprise is that in their own way, *Mazzy Star* do pick up their skirt and have

a good time. 'Bells Ring' bathes in warm ecstatic guitar and 'Blue Light' is a dusk song with its lazy half whispered vocals. The title track is also the last. Comparisons are maybe a necessary evil for a reviewer and I was reminded of the Velvet's 'Venus In Furs.' Which is not to say that the two sound the same, rather there was the same latent malevolence at work. The weirding cry of a funeral march is haunting. It can be a sad thing but *Mazzy Star* do allow us to find comfort in a world which we know is glooming. Moonlight is still for the lunatics. (7)

Tintin

Released on Capitol

Album

Lemonheads
Come On Feel The Lemonheads

I adore this band. For weeks I'd cut into Virgin on my way home and hog the listening post, falling in love to 'It's A Shame About Ray'. It was such a beautiful story, pure pop-vignettes that inconspicuously became essential and continued to strum on throughout summer. I fell in love to these tunes.

It's a new season and the material previewed at Glastonbury and Reading has come home. Will they be wearing out the headphones at the Megastore? I don't think so. Anyone who's going to tune into this band has heard them by now - as the hype machine's been cranked up they've lost their quirky niche. Also, these songs, however cool, don't define the band. They've been defined by them.

The album opens with Evan grinning goofily from under a ten gallon. 'The Great Big

No' springs from the great wide open whilst 'Into Your Arms' is folk rock at it's finest. On first listening, it's all Country and Western up until 'Big Gay Heart'. That the initial impression is ultimately mistaken is all the more intriguing. Where's the grunge? It's there but you don't see the wood for the cactus. Evan's sappy tirade against gay bashing is twanged and 'yawled' to the max. The Boston Boy's gone native.

Then comes 'Style', the roughest scrawl they can add to the current penchant for suicide note rock (see Cobain K. and Corgan B.). "Don't wanna get high/but I don't wanna not get high...don't wanna knock things down/so I'm not gonna not get high." It thumps along the way 'Lovey' did, followed speedily by 'Rest Assured' - guaranteed to fill the mosh with a school-load of sweaty bodies. So Evan didn't abandon his roots, suddenly 'Down About It' is recognised as the choppy little gem it is.

Side B shouldn't arrive, this album was cut for CD and the break isn't a natural one. 'Dawn Can't Decide' is an odd little number with a whirring chorus that fills the whole three minutes. The Beach Boys aura is enhanced when

Dando leaves Juliana Hatfield and her girlie squeaky vocals to hold hands with Belinda Carlisle (and her squeaky vocals) on 'I'll Do It Anyway'. How does he get away with it?

Because these are marvellous pop songs! Okay, there are some flops - a gratuitous 'Style' reprise does Evan's voice no favours by bringing in soulful Rick James and a drugged down tempo. And 'Being Around' has been absolutely massacred. With just him and his guitar he was sickly sweet, now he induces sickness beyond the floodlights. The extra 'secret' tracks are endless and won't seem so irksome on a CD armed with a skip button. But these are slight quibbles.

To those who know the *Lemonheads*, we have at least ten new favourites for our collection of favourites. The rest may like this album, but I think there will be a feeling of randomness, of grabbing ten good titles from the bargain bucket. Such is the price of arriving late at the party. (8)

Owain

Released on East-West

Album

Jimmy Webb
Suspending Disbelief

It's been over ten years since the writer of 'MacArthur's Park' released his last album. 'Suspending Disbelief' is still a triumph of middle of the road rock, so nothing's changed.

Sentimental are the stories offered. 'It Won't Bring Her Back' picks the country myth of crying into your beer and swings it about. "You can lay down on the railroad track, but it won't bring your baby back." The last note even ends as Johnny Cash would sing it, a sound so low you have to dig it up. Yet a string of die-hard anodynes always overpowers the senses. 'Adios' and 'What Does A Woman See In A Man' have particularly grating rhyming lyrics. Morose-close-adios and sure-insecure-pure become a mass of bad poetry.

Thankfully, some semblance is gained on the final 'I Will Arise' which is gospel worthy of the name. A swooping joy is evident in the Rocky Mountains Clear. "When I die, hallelujah by and by, oh Lord, I'll fly away." (5)

Tintin

Released on Elektra

Album

Right Said Fred
Sex And Travel

Well, this is the second album from the *Freds*. Their first, 'Up', was a lively spray of different styles, but they seem to have settled down to a pretty solidly dedicated dance motif: Bum titty bum titty bum bum bum. It's a very confident, bouncy sort of package, spotted here and there with borrowed licks (and the odd nibble) from external sources, but it is still thoroughly their own style. My favourite track is 'She's My Mrs' which has a delightfully Abba intro and general feel, but Boney M seeps through in the right places, and it works really well!

I'm not so sure they picked the right singles. Listen to 'Turn Me On'. It beats 'Bumped' as far as I'm concerned. They haven't given us anything particularly 'Deeply Dippy', and as a whole it would be easy to say it's a bit repetitive. But you only get that feeling when you think back on what you've heard. Whilst it's happening, it'll do quite nicely. Oh, and they're too sexy for this review. (7)

Dave T.

Released on Tug Records

Album

Frank Zappa
The Yellow Shark

"This is *Frank Zappa* gone all orchestral," was the first comment. If you're a contemporary orchestral music fan, there is plenty in here to inspire you. Those familiar with *Frank's* (copious) catalogue of orchestral works will find this collection very comfortable: Okay, so it's a bit cheesy, but it paints pictures in your head: 'Pentagon Afternoon' plays the notes you see in Dan Quayle's eyes when he thinks about a potatoe (sic), then digs deeper to follow the political machinery, where you hear red-tape twanging and twining, and the blasé comments of the hordes of clerks who believe in it all.

Other pieces are attempts to perform programmed synthesiser pieces live on real instruments. Wow! 'Ruth Is Sleeping' is gorgeous: two pianos and two excellent pianists. If you're familiar with it and don't like it, don't

buy it! Oh, and whoever you are, avoid 'Food gathering in post-industrial America': It's cack that squeezed through the net. Luckily it's short: 2 minutes 52 seconds of disappointment out of 90 minutes!

Most of what's going on, including the shark, is explained in the honest and nicely photographed booklet that comes with the CD. I saw the boxed masterpiece and immediately wanted it. It makes a friendly archive of some of *Frank's* mood swings, emotional outbursts, and moments of sheer weirdness.

If you're new to the Zappa orchestral scene, maybe you should listen to 'Be-Bop Tango' first; it's a cracking re-orchestration, with an inspired and unusual 'middle-8' (I guess you could call it) to break up what every Frank worshipper already knows as a good, solid hit. Nice! I'm not going to tell you what happens, because I think you should buy it! (9)

Dave T.

Released on Zappa Records

Single

Seaweed
Go Your Own Way

I must admit I hated this on first listen, but it's actually quite a grower. *Seaweed's* sound is most easily (if not best) described by stating that they're on the Sub Pop label and mentioning the 'N' word. This version of the Fleetwood Mac hit is played with much more energy and fashionably much less ability than the original but without really adding anything new. Well worth buying however for the two corking B sides which are excellent in a punky-thrashy-grungy albeit derivative way.

Freddy Cheeseworth

Released on Sub Pop

Single

Kingmaker
Saturday's Not What It Used To Be

I've always had this respect from afar for Loz Hardy, mainly due to his rhino-skinned stoicism to the often indifferent music press.

'Saturday's...' is no doubt a very English lament, but I haven't got a clue what he's on about. Even with ex-Attraction Steve Nieve on keyboards, the result is rather insipid, though not utterly directionless. This is strictly for the diehard.

Camille

Released on Scorch



Kingmaker and the incredibly respectful Loz

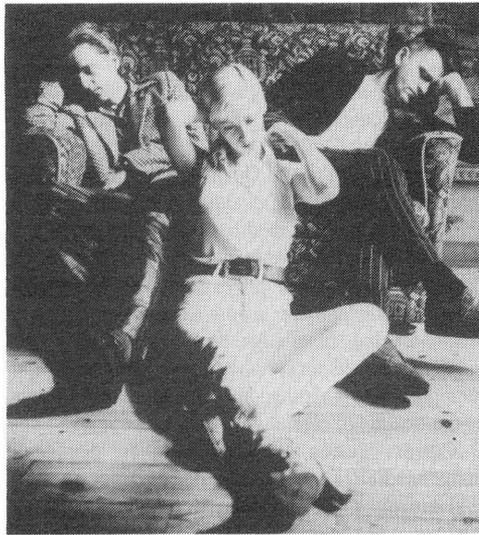
Oh For The Wings . . . Let's Just Fly

Glyph catches up with Colin and Ian, of Glasgow's One Dove.

Perched on the edge of a creaky table, Ian tells us about the first ever *One Dove* gig. "It was about two years ago in Aberdeen and it was a total disaster. We were supposed to be miming one song through the PA, and suddenly under the dressing room door, we heard the track start. We all piled out onto the stage with instruments and everything, then someone told the DJ to rip it off quick, and there we were in complete silence." Since then, however, things have looked up, with a support slot to the Shamen in Glasgow to their credit and the recent chart successes of their two singles: 'White Dove' and 'Breakdown'.

The press have had more than a small hand in their recent rise. "Yes, the press have been very good to us so far, we've had excellent reviews in just about everything. But the backlash is so close now you can smell it." And a quick scan in the NME review of tonight's gig would confirm their fears.

However, other types of publicity are also in short supply. "The NME actually asked us if they could use one of our tracks on their compilation tape, so no, we didn't have to pull any strings. In fact we were also asked onto The Beat and Naked City on Channel 4, which was a good laugh. What we'd really like to do though, is Top of the Pops, which sounds really cheesy



of course, but it lets your mum and your family know that you've made it and you're not just wasting your time." And there they were on the following Thursday. Teatime Dub Heaven across the nation. Dottie resplendent in her beatnick chic and the rest of the band with 'Viva Pedro' written on their equipment.

All the fame and attention, it would appear, hasn't turned them into Glaswegian Madonnas

just yet. "We didn't really set out to be famous at all, it just sort of happened. We didn't really think about it. I [Ian] was a recording engineer before I got into the band, so I've seen most of it all before." Colin, it turns out, was a gravedigger before and worked in a garage at the weekend. Rod Stewart was another famous Scots gravedigger-musician so a noble tradition is carried on into the future.

A quick bound into muso rubbish then ensues as Colin continues to practice his spangly guitar playing. Curtis Mayfield, Bjork, and lots of Reggae, are mentioned with pretentious frowns exchanged all round, and then the most important question - what was the best thing about the Smiths?

"Johnny Marr. Without a shadow of a doubt, definitely Johnny Marr. I don't know what that other fella was doing, but Johnny was amazing. Especially that single...oh I can't remember how it goes." Lots of tune humming and daffodil waving occurs. "Aye! 'How Soon Is Now' - that was brilliant."

And with that, we left them to their gig. A beautifully melodic performance it was as well, with a stunning version of Jolene. Who knows why the NME slagged it off. Trainspotters, the lot of them.

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Gig

Madder Rose & Nightblooms

The Garage

Holland is flat. Fact. Denied vertical diversity the creative Dutchman must go faster or slower. Master tempo and then, if she's an artist, build around it a beautiful thing. *Nightblooms* zip along then stop, smile and slide back into their own musical bouquet. A bouquet encompassing all the flowers in the alternative border.

The lead guitarist is Rocky Horror meets the Rock Circus. The drummer stamps on the tunes, drives them - he's not here to nod heads but to embolden hearts. On bass we have an example of Amsterdam's finest crust, a tiny dread-mop with a voice like nicotine toned glass. The lead singer, Esther, pure stereotype, milk-white blood blushed skin topped with a blonde frizz, her vocals high and sparkling like a crystal diadem. Together they produce a sound that's almost indefinable. Reference points would be the precise gay effervescence of the early Cocteau Twins but coupled with duelling vocal harmonies (even at times two simultaneous songs), complementing then offsetting each other in a beguiling lyrical dance. The music isn't quite grunge or standard indie-fare, it's led a step further down that moonlit garden path.



The Nightblooms - swiped straight from the streets of Amsterdam

Choppy guitars that divide a three minute pop-ish song into three one minute melodies.

Thinking tulips in spite of myself - the elusive black buds of course. *Nightblooms*. Dividing a night in two.

From New Amsterdam to New York happened about a hundred years ago and now *Madder Rose* are the New Yorkers of the here. Heck they even hung with Andy Warhol before he was no more. I hope they'll get more than their allotted fifteen minutes because tonight, at least they're good; verging better.

Billy's ill, let's pray for Billy to make it through the set. Billy plays the guitar. Billy doesn't look at the crowd. Billy plays his game. Mary Lorson's on stage. Long, straight down

hair framing her face. She has the bum job, getting to sing Billy's neurotica. She does it as a native. Malaise is sweet when you get to project what's not your own.

The tribute to Warhol, 'Beautiful John' gets early exposure but 'Baby Gets High' is the start of their glory. A previously ethereal song becomes a lithe, rippling beast. Caught between high strung vocals and plain noisy guitars, *Madder Rose* find their feet and don't break for the next forty minutes. It's continuous wonder. Their only misnomer is the encore. It leaks rhythm and flopped. Well with two drummers, did they think they were Pavement? Still, we left in peace, happy to be alive.

NB - Owain MR - Tintin

Gig

Intastella & Shampoo

ULU

Engine Alley open this triple bill at the 'grand' reopening of ULU. Except for a few colourful individuals, the audience seem a little unsure of how to react to this Irish band. Either it's the usual cynicism to the bottom-of-the-bill band, or more likely because they appear to be an incredible mismatch of characters. To elucidate this, the singer looks like Gary Numan, the guitarist like Gary Moore, the drummer like Alison Crane and the violinist like he's just walked out of the Royal Festival Hall. Phew. And to make it even more confusing, they sound like Miss World and Suede. (Yes, them.) Back to reality, they are good live.

Shampoo are two girls, Jacqui (19) and Carrie (17), who dress up in camp clothes and wouldn't look out of place in 'Bugsy Malone.' They are the antithesis to ageing male musos but the post-modern irony to it all is that the backing band contain the aforementioned, except they're

'mates' and perhaps not that old. They actually sound like the backing chorus on 'The Wall' (the "we don't need no education" bit) and with song titles like 'Bouffant Headbutt' you have to like them.

Similar parallels can be drawn to Shonen Knife with their sweet aesthetics, but the difference here is that this lot brandish a cod confrontational stance and proceed to charm us out of our socks with faux precocity. Recent interviews in the music press suggest a pair of vacuous individuals who were nothing but pout and peroxide, but underneath the schmoozy veneer lie image terrorists intent on hijacking our minds. A definite 90s band: the corollary to the 'we don't care how we look' ethos which as you know, became haute couture. Oh the irony.

Finally *Intastella*. With about eight people on stage and a lone female grabbing the centre and most of the male audience's attention, they play. Easily more accessible than the previous bands, and more popular, but frankly I couldn't take more than ten minutes and just had to leave. *Intastella* try to reach for the stars but not surprisingly end up with a handful of dusty cobwebs. Tonight was *Shampoo's* night, closely followed by *Engine Alley*.

Camille

Gig

Carter USM

Brixton Academy

The first act of the night was *Blade*, a politically correct rapper. There was some trouble last time *Blade* supported *Carter*, so it was a brave gesture for them to give him another go. A risk I think was well worth it.

Mega City Four were obviously not impressed by the huge Brixton Academy. The masses of fans shouting at them were disappointed: "You're so far away we can't hear you." This didn't seem to stop the band playing an excellent set, and I certainly had fun.

Then, *Carter*. The lights, the cameras, and the action (the beered-up skinhead brigade had arrived from the bar). All the same, no-one was going to spoil this night. Despite Jim-Bob's admitted hang-over, he was on form today, and not even long trousers had dulled Fruitbat's perma-grin. Accompanied by mountains of flash equipment, they played songs spanning from 101-Damnations, right up to the latest single, 'Lean On Me, I Won't Fall Over'. (And believe me, I only plug the good ones.) A good one.

Timsi

Flippin' Out With The Band To Be

You probably haven't heard of Gigolo Aunts yet, but when you hear them, you'll want them and we have them, so let Owain introduce them.

The *Gigolo Aunts*! Okay, so they're not household names but we both suspect they have a real chance of becoming big, and anyway they've held guitars on the main stage at Reading so they're stars enough for us.

Blinded, we're taken to the flat they've rented in Notting Hill Gate. Phil Hurley, guitar maestro, is being interviewed by Sweden's version of John Peel in another room. We're left with Dave Gibbs, singer and guitar support. Phil's brother Steve isn't about and drummer Paul is munching a huge plate of pasta and leafing through a *Felix*. We try to act with 'Mean Fiddler' nonchalance but unfortunately that involves sitting in a corner and drinking out of a bottle, only whispering occasionally to your stoned partner. In other words, we have to buzz.

It's all too much for Tintin who duly asks the first question. It's a devilishly clever one.

"So, how did you first get together?"

Dave of course is happy to be asked an easy one first. This isn't Mastermind, remember - he researched his stuff beforehand. For twenty odd years.

"We grew up in a tiny little town in upstate New York where we were basically the only people who thought like we did. It took us ten years to learn how to play because we absolutely sucked! Then we moved to Boston in 1987 where all we did was practice, all day and all night. Finally we put out a 45 on my own label. It's a tiny label, it's not even a mini label it's a micro label! We sent one to the fine folks at Fire and they liked it and so we did a deal."

"Got a hole in my head

Got a hole in my heart

Got a hole where my soul's supposed to be

Can't you see? This is hard for me."

- Cope

Of course Fire are only a British label. Any chance of selling out stateside?

"Yeah, we're about to do a deal with a big fatcat major in the US. We're gonna be corporate whores!"

The relish Dave feels when he says that is self evident. It's not hard to see why it comes as a relief to finally be committing to vinyl. Over a decade of relentless practicing, gigging, honing their sound to its purest elements, whether it be the breezy hookability of 'When I Find My Heaven' or the frantic angry fretwork on a song like 'Cope'. Later, Phil talks of seeing a succession of labels sink away at inopportune moments. Besides, if you spend your whole life at pop-school then in sheer practical terms your career options are going to be limited.

"This is all I can do," admits Dave. "In between, Paul and Steve went to school; Phil and I didn't, so this is all I'm qualified for. I can work in a record store and wash dishes and play



in a band."

As the *Aunts* move towards 'the big time' Dave finds himself wishing they could "learn to be more of a band".

Like in performance?

"Nah, not so much even that - stuff like photo sessions, interviews and just dealing with fans. I know this sounds really boring to people in the record press, but we treat all our fans as friends. We're just friendly people."

Dave already has hangups when it comes to dealing with the press. He's tired of reading quotes he didn't even say and, off-the-record, he tells us of a gig review where the journalist apparently fabricated the entire performance and swapped his band's set with another's. Tintin and I quake.

"Basically, they dig those people up from under stones. Like, they said we'd slagged off Suede a year before we'd even heard of them! They have to have a cover story every week and so they're going to go out and look for stuff. In America they're just as dumb but they write for Rolling Stone or Spin magazine which only come out once a month, so they tend to write more about the music."

Tintin remembers his groundnotes and asks about the recent NME interview.

"Yeah that went really well 'cos that guy has a clue. NME and MM are basically like the

National Enquirer. Usually they don't write about music, they want to write about what went on backstage. They're just hacks - they can't write about music so they write about what jumper the guy was wearing."

"In this country it seems they can't deal with new bands unless they can find scenes to put them in," I interject.

"Yeah, that don't even exist!" Dave exclaims.

"What you don't know means everything to me."

- Lullaby

It would be all too easy to sit the *Aunts* next to the new folky Lemonheads and, say, Buffalo Tom and call it a new anti-grunge trad-pop backlash scene.

"That already happens! The first question anyone wants to ask us is 'So, are you big pals with the Lemonheads?' I mean Evan Dando's a rich rock star and he lives in LA! Yeah, we are friends with him but I wouldn't ring him up and say 'So Evan, d'ya wanna go for a movie?' I might see him after a show but that's about it."

These days it sometimes seems that if you rewire your keyboards to a washing machine, bring in a didgeridoo and cynically highlight the fact that one of your members is from an ethnic minority you're hailed as the new multi-cultural

Sonic Youth, unplugged then replugged and overamped. If you play effortlessly wonderful guitar pop, however, you're a pathetic anal-retentive with his head stuck up his Big Star collection. Less eloquently, I ask Dave how he feels about being labelled 'unoriginal'.

"Well, first we want to make something that sounds undeniably good. Then we'll work really hard to make that sound our own. I think we're original in a subtle way. It's not a pure pop thing and it's not a straight rock thing - it's kind of a combination of the both. That's where we're trying to be original."

**"Well it's not the stuff of dreams
When you're bursting at the seams
And your mothers face looks worn
And your father talks with scorn."
- Pin Cushion**

And it works. Strong songs and melodies with little guitar hitches and spirals, occasionally quirkiness in the drum department, all kinds of subjects, all kinds of tunes. Get it straight, this isn't another of our weird pieces pushing art-wank rock, this is music you'll want playing on your car radio for that whole two week honeymoon in wherever.

Dave sometimes has problems selling himself. "It took us a long time to be able to admit that we were good, to say to someone like you guys 'Yeah, we're really good. We practice hard, we sing in tune, we write good songs and we kick ass live!'"

Yeah, live. On stage *Gigolo Aunts* are a revelation. There's an energy in their set that has not quite made the transition to the recording studio yet. They operate like a single body with guitars for arms, drums for legs and, to put the metaphor on the rack, three tongued beachboyesque harmonies for a mouth. There's no friction, only lubrication. You sense they are pushing each other forward rather than battling for earplay. Phil kneels down at the table and takes up the point.

"When you tour a lot, a weird thing starts to happen. When you first start out you're trying really hard to play as tight as possible - to prove you're a tight band...but we've passed that point. We're so tight we can start to get loose again."

He rumbles on in his low radio-friendly voice that belies his airy vocal sound.

"There's a weird telepathy that starts to happen. You know you're not going to mess up 'cos you've played the song so many times - so you can really start to mess with it."

Tintin talks about the Smashing Pumpkins resigning themselves to playing large venues due to their Weimer Republic-like inflation. Where do the *Aunties* like to play?

"I much prefer small venues," says Dave, adding, "I'm a gluten for instant gratification - it's a wonder I'm not a drug fiend! If the audience like you and they're halfway polite then they'll let you know - and if you suck they'll let you know! I hate it when they don't do anything. If we're going down I'd rather they threw shit at us! Wait, don't say that! If they're gonna throw something they'd better make it light and fluffy 'cos we're all pansies."

How was touring with Suede and the

Cranberries? Half an hour must be limiting?

"It went really well. For the first song they'd check us out, for the second they'd nod their heads and by the seventh song they'd be moshing away and stage diving and I'm a sucker for that. I need that because I don't get that gratification anywhere else...err..well..."

Cue massed laughter and rib poking from various band members, record company people and your two favourite musos. Tintin warms to the theme, drooling. What about rock and roll, what about groupies?

"The evidence is making a hasty escape in the corridor behind you," I joke. Dave stutters and the record company man tries to blow us off the scent with talk of fan letters. No way - what about the rock and roll trappings!

"I wouldn't even call them groupies," he says. "For some reason we seem to appeal to a weird crowd who aren't even cool enough for Teenage Fanclub...Maybe we're just too dorky to take advantage of the scene or maybe we're just too polite...I'm the only one without a girlfriend, let's put it that way."

So you're never tempted?

"No-one's going to fuck up the dynamics of the band. Steve, Phil and Paul all have girlfriends and the last thing they're going to do is be disloyal to them because we've known each other so long we'd go back and tell them!"

Okay, enough said. If we were sad music hack types writing for NME in three years...

**"And the sacred moments
of silliness are where I
find my Heaven,"
- Where I Find My Heaven**

"I'd kick your teeth in!" laughs Dave. "Nah, you guys are too smart to be hacks, oh, I don't even want to slag them off anymore. Sorry, what was the question?"

Hmmm...where do you see yourself being?

"I know that somewhere deep inside our collective soul is a classic album waiting to come out. I wan't to make an album so good that people who don't even like us will love that one album...Pop is disposable in one way but in another is timeless. Like that Nirvana record is going to sound just as good in twenty years time as it does now - but all those bands who came up in the wake will be lost."

We chat about the fame trap ("We all grew up together so none of us could ever develop any Rock Star traits," predicts Dave), the privileged feeling you get seeing a band lose themselves live and the gory disaster that is 'Being Around' on the new Lemonheads album. Sweet old Tintin falls for a joke about the next album being a triple 'Lord of the Rings' spectacular. The tape runs on and we become anxious.

"Man, you guys are going to have so much typing to do!" says Dave. Phil suggests they interview us and Paul the drummer, "the weirdest guy we know", claims to have added messages to the tape subliminally. Dave suggests:

"Just go back and say 'Man they were so mean! We went to the flat and it was trashed, there were booze bottles everywhere, they kicked our ass, stole our tape recorder and threw

us down the stairs.'"

The *Gigolo Aunts* are cool guys, I shook hands with their cleaning lady and you may as well start listening to them before your little brother (and your mother) discovers them first.

The new album '*Flippin' Out*' is available on Fire Records. See last weeks Felix for a review.

Gig

Gigolo Aunts Powerhaus

We enter a place filled with old people. Why are these people old? Because they're in the music business. Tonight is a night for *Gigolo Aunts* to sell themselves. But do they care for that game? The second song is new, so much for promoting their two day old album. Maybe the fact that it is an awful pseudo metal screech is even more endearing. The beginning of the set is shaky.

The portence of things to come strangely is another new track. The usual intersong politeness of the American band is warmly broken. Another new penning is dedicated to a music journalist. Weird, positivity. The *Gigolo Aunts* are facing both ways in the media debate and starting to tap into our hearts. The song is more fragile than you expect and then the whole live experience starts to move. Recorded music is alright but only live has the ability for become our reality.

Slowly the evening goes, a mist clears. The singles 'Cope' and 'Gun' are rolled out for the assembled. By this time a well oiled machine is playing for fun and enjoying it. How many times have songs been dedicated to our "favorite Scandavian band" Aha? It happened.

The first ending is carried out with 'Bloom' as solid as a day is long. An encore is easily provoked and the special guest is on stage. 'Carlos Santana' stands without bushy moustache. Strange, he looks like Suede's Bernard. The NME photoman certainly thinks so as more rolls of film are used during the next one song 'Tomorrow never comes' (the Beatles played with a Doorish three guitar lead) than he's used in the previous ten days. The rolling encores continue Suedeless and the show is on.

The BMX Bandit's 'Serious Drugs' is soft and the ending is an effortlessly silly Smiths 'Ask'. That we now possess ear splitting grins is endemic. Pose a question about fame and we can face both ways. Their music reached a dull cavity and sparked, and that's enough greatness. Let them take the stage and run.

Tintin

Imperial College Sports Centre

Prices and Opening Times

Activity	IC Students		IC Staff/Concessions		Other Users		Opening Times	
	Peak	Off Peak	Peak	Off Peak	Peak	Off Peak	Day	Times
Swimming								
Swim per session	£0.50	£0.40	£1.00	£0.75	£2.00	£1.50	Mon/Tue/Thu	7am-7.30pm
3 month ticket	£9.00	£7.20	£20.00	£15.00	£40.00	£30.00	Wed	7am-9pm
9 month ticket	£24.00	£20.00	-	-	-	-	Fri	7am-6pm
Annual ticket	£27.00	£21.60	£60.00	£45.00	£120.00	£90.00	Sat/Sun	8am-6pm
Shower & Sauna								
Shower	£0.20	£0.15	£0.40	£0.30	£0.50	£0.40	Mon/Wed/Fri	Men
Sauna & Steam	£0.50	£0.40	£1.00	£0.75	£1.50	£1.00	Tue/Thu/Sat	Women
Weights & Gym								
Gym (per session)	£0.50	£0.40	£1.50	£1.00	£3.00	£2.00	Mon-Fri	7am - 10pm
3 month ticket	£9.00	£7.20	£30.00	£20.00	£60.00	£40.00	Sat/Sun	8am-6pm
9 month ticket	£24.00	£20.00	-	-	-	-	-	-
Annual ticket	£27.00	£21.60	£90.00	£60.00	£180.00	£120.00	-	-
Swim & Gym								
Swim & Gym per session	£0.75	£0.60	£2.00	£1.35	£4.50	£3.00	Mon-Fri	7am-10pm
3 month ticket	£13.50	£10.80	£40.00	£27.00	£80.00	£54.00	Sat/Sun	8am-6pm
9 month ticket	£33.75	£27.00	-	-	-	-	-	-
Squash								
Squash (30 min court)	£1.50	£1.00	£2.80	£2.50	£5.00	£4.00	Mon-Fri	7am-10pm
Squash (40 min court)	£2.00	£1.50	£3.30	£3.00	£5.50	£4.50	Sat/Sun	8am-6pm

Peak/Off Peak Times		General Information	
Peak	Monday to Friday 7am-9am 12pm-2pm 5pm-9pm	-Last swim ticket will be sold half an hour before closing -Please shower before you swim -Children under ten years must be accompanied by an adult -Squash courts booked by non-members must be paid for one day in advance	
Off Peak	Monday to Friday 9am-12pm 2pm-5pm 9pm onwards	-All squash courts must be cancelled with 48 hours notice or they will be charged for unless relet	
Off peak	Weekends 8am-6pm		

Jib, Gybe, Spinnaker, Gunwhale, Tack, Leeward, Starboard, Halyard, Sheet, Boom....????!

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diary

5th - 12th Nov

Friday 5th

Fencing Club Meeting....12.00pm
Union Gym. All standards welcome.

Labour Club Meeting1.00pm
Brown Committee Room, Top Floor, Union Building. All welcome.

Rag Meeting.....1.10pm
Ents Lounge, Union Building.

Friday Prayers.....1.00pm
Southside Gym. Organised by Fundamentalists Society.

Guilds Carnival8.00pm
Union Building, £3. Bands and Disco starting at 8pm.

Saturday 6th

Rag Week:
Halls Dirty Dozenall day
Teams from each hall try to collect the most money in twelve hours.

FilmSoc Presents
'National Lampoons
Animal House'11.00pm
John Belushi stars. All seats £1.50.

Sunday 7th

Rag Week:
Bungee Jumpall day
Details at Friday's Rag meeting.

Bo Goes to Brightonall day
See hundreds of veteran cars and get completely legless. Last tickets in the Guilds Office NOW!!

Volleyball Club.....5.00-9.00pm
Ladies' (5pm-7pm) and Mens' (7pm-9pm) trials at Wilson House Recreation Centre, 36-76 Sussex Gardens W2 1PY.

FilmSoc Presents
'Last Action Hero'8.00pm
All seats £1.50. Cinemascope.

Monday 8th

Rag Week:
Mines Dirty Disco.....8.00pm
Union Building. The less you wear, the less you pay.

STOIC Elections.....1.00pm
Sign up outside STOIC studio, top floor Union Building. Posts available: Publicity, Promotions, News Ed, Features Ed, Archivist, Honorary Secretary.

Fencing Club Meeting....12.00pm
Union Gym. All standards welcome.

ArtSoc Meeting.....12.30pm
Union Dining Hall, Union Building.

Dance Club.....5.30pm
Union Dining Hall, Union Building.

Chess Club6.00pm
Brown Committee Room, Union Building.

Tuesday 9th

Rag Week:
Hypnosis.....8.00pm
Great Hall. Hypnotist Geno Washington performs.

CathSoc Mass12.00pm
Sir Leon Bagrit Centre, Level 1 of Mech Eng. Followed by lunch.

Sailing Club Meeting12.30pm
Meeting in Southside Upper Lounge.

Yacht Club12.30pm
Meeting in room 101, Civ Eng.

Ents Meeting1.00pm
Ents/Rag Office above Traditional Union Bar. Regular Meeting.

Imperial Parachute Club Meeting1.00pm
Regular meeting in Union Lounge.

Boardsailing Meeting.....1.00pm
IC Sharks meet in Southside Upper Lounge. More info from James Mayhew, Mech Eng pigeonholes.

Dance Club.....6.00pm
Beginners class in the Junior Common Room.

Girls Basketball8.00pm
Regular meeting at University of London Union. Contact Julie on ext 3681, room 25.

Chamber Music Society...8.00pm
Read Lecture Theatre. Masterclass. Richard Dickins puts some Chamber Groups through their paces before an audience. Members free, non-members £1.50.

STOIC News1.00pm
See Thursday.

Mountaineering Meeting...9.00pm
Regular meeting in Southside.

Wednesday 10th

Labour Club Meeting12.00pm
Brown Committee Room, Top Floor Union Building. All welcome.

Rag Week:
Rag Bar Evening.....8.00pm
Traditional Union Bar. Lots of fun and games.

Tenpin Bowling Club2.15pm
Meet in Aero Eng foyer for a trip to Charrington Bowl, Tolworth. Transport is provided. Current activity: Handicapped Trios League.

Circus Skills Society.....3.00pm
Union Lounge, Union Building.

Chess Club presents
'The Mestel Challenge'6.30pm
Union Dining Hall. Grandmaster Jonathan Mestel, former British Chess Champion, takes on thirty of IC's best simultaneously. Last year's result: Mestel won 27, drew 2, lost 1.

Club Libido9.00pm
Sensual sounds from the Ents posse, It's free. Bar extension until midnight. Winds down at 1.00am.

Thursday 11th

Third World First Talk.....12.45pm
Biology Room W2 or W3, under Beit Arch, Beit Quad. A talk by Anti-Slavery International on the sale of children as slaves in Brazil.

Dance Club.....7.00pm
Beginners Class in the Junior Common Room. Regular Meeting.

Christian Union6.00pm
Meet for food at 6pm. Meeting runs 6.30pm-8.30pm, room 308, Huxley Building.

STOIC Lunchtime News.....1.00pm
We need interviewers, camera people, vision mixers... See us on the top floor, Union Building, for details.

Girls Basketball6.00pm
Regular meeting in Southside.

Tenpin Bowling Club6.15pm
Meet in Hollywood Bowl, Tottenham Hale (Victoria line) for Handicapped Singles Jackpot League.

Help collate Felix.....6.30pm
Come and put Felix together.

'Into the Night'7.00pm
Red Hot Stoic. The only cookery show for skint students who can't cook. Also: Rag Highlights. All the great Rag events that have happened this year and for the last 25 years.

Rag Week:
FilmSoc present: 'Much Ado About Nothing'8.00pm
Starring Kenneth Brannagh, Emma Thompson, Michael Keaton. Proceeds to Rag and the Cinema & Television Benevolence Fund.

Jazz & Rock Society presents
Live Music8.30pm
Free Admission.

Friday 12th

Rag Meeting.....1.10pm
Ents Lounge, Union Building.

Rag Week:
Rag Bash8.00pm
Live bands and disco. Bar extension 'til 1am.

Fencing Club Meeting....12.00pm
Union Gym. All standards welcome.

Labour Club Meeting1.00pm
Brown Committee Room, Top Floor, Union Building. All welcome.



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Day, time and title of event, room in which the event is to be held

diary entries

Deadlines:
Everything but letters:
6.00pm, **Friday** prior to publication
Letters: 6.00pm, **Monday** prior to publication

Cinema

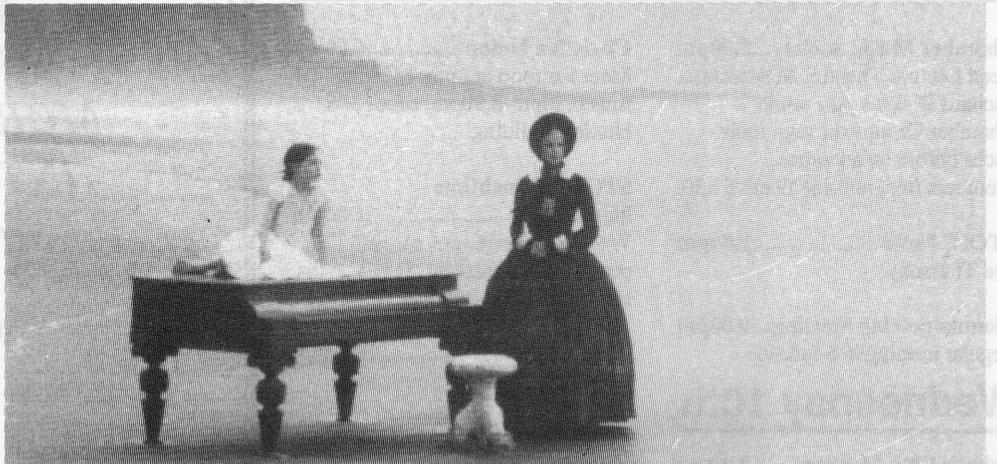
The Piano

Starring: Holly Hunter, Harvey Keitel, Sam Neill
Director: Jane Campion

The Piano is Jane Campion's first film since the multi-award winning 'An Angel At My Table'. It is a unique portrait of life and love in the 19th century. Borrowing aspects from the kind of romance that Emily Bronte portrayed in 'Wuthering Heights', it is set at a time when people were less bombarded with media images of sex and courtship and relied more on their own instinct.

Hunter plays a mute Scottish woman, Ada, who is dispatched to an arranged marriage on the other side of the world. Along with her go her two most precious possessions, her daughter (Anna Paquin) and her piano. When her husband Stewart (Sam Neill) refuses to transport the piano inland, Ada turns, in desperation, to the brutish Baines (Harvey Keitel) who rescues the piano but will only return the instrument if Ada pays him in sexual favours.

Campion's direction gives the movie a wonderful dream-like quality. This contrasts sharply with the harshness of the New Zealand forests. The physical relationship between



objects and people is heightened by Ada's muteness. There is no time for bullshit or small talk. The relationship that develops between Ada and Baines is purely instinctive and physical. It's not the traditional view of romance that Hollywood gives us. This romance is more harsh and extreme, more a gothic exploration of the romantic impulse.

Ada can only express herself through her piano, and her haunting melodies resonate through the primordial forests giving a ghostly feel to the film.

The sexual tension between the characters is

extreme and this is interposed with scenes that are extremely funny. Hunter plays her part beautifully, never uttering a word, but expressing herself through her piano and her face. Harvey Keitel plays a role a million miles away from *Reservoir Dogs* but he is refreshingly raw and magnificent as the illiterate Baines. As for Sam Neill, he's still in a forest but there are different kinds of dinosaurs troubling him now.

This film is Campion at her best, it is unpretentious and uncontrived. It must be seen.

Kamran Malik

London Film Festival

This week sees the start of the 37th London Film Festival which. It opened last night with the preview of the new Merchant-Ivory picture 'The Remains Of The Day' based on the Booker prize winning novel by Kazuo Ishiguro and starring Anthony Hopkins and Emma Thompson.

The Festival has a huge range of films from all over the world. Many new blockbusters are previewed but this is also the chance to see some of the more obscure films not generally released.

Highlights of films include Robert de Niro's directorial debut in 'A Bronx Tale' and Robert Altman's critically acclaimed 'Short Cuts' (reviewed in *Felix* two weeks ago).

Details of screenings and bookings are available from the London Film Festival box office (071 928 3232) or come into *Felix* if you want to review any of the Film Festival screenings.

Kamran

Cinema

Dave

Starring: Kevin Kline, Sigourney Weaver
Director: Ivan Reitman

Kevin Kline plays Dave Kovic, lookalike of the 'current' American president, who finds himself requisitioned by the White House when the real top dog suffers an incapacitating stroke while 'working' late from Capitol Hill (i.e. shagging his secretary).

Oh, isn't power corrupting? One minute a contended puppet on a string, Dave decides to save his country, partly because he fancies Sigourney and partly because he's a swell guy. He seizes control in a way that no politician ever has.

This film suffers from three main flaws. Firstly, 'Audience Superiority Syndrome'. The main entertainment is allegedly provided by watching people gasp at how much Kevin Kline looks like Kevin Kline. Comprehend?

Second up we have 'Collapsed Chronology Syndrome'. This occurs when the writer is unable to convince us of the characters motivation, so several speedy symbols are employed, such as telling his bodyguard to wear a jumper so the bodyguard would die for him. He smiles on TV, so the country's in love with him.

The third flaw? This comedy just isn't funny. (But the Oliver Stone conspiracy cameo is okay.)

Owain

The White Angel *by Chris Jones and Genevieve Jolliffe*

You might think that this is just another film about a serial killer. However, this time it is a British serial killer, an apparently very harmless and well mannered dentist who is intrigued by the fact that there never has been a female serial killer.

Leslie Steckler (Peter Firth) rents a room from Ellen Carter (Harriet Robinson) for, as he says, only a limited period of time, until he has found something more suitable. His landlady is an award winning writer in the field of serial killing. However, her writing has suffered since, shortly after her success, her husband disappeared.

A body was never found, but Carter is hunted by Inspector Taylor (Don Henderson) who is

convinced that she murdered her husband.

Things get more complicated after Steckler searched Carter's room and Carter has searched Steckler's room and both have acquired evidence that the other has some darker secrets.

I refuse to reveal more of the plot. Instead, go and see it for yourself. This is a grippingly well made independent film and might well be a runner after being released in February or March next year. There is some blood spilt but generally Jones and Jolliffe rely less on ketchup effects and more on skill. Hence, even though this is a real thriller it is also for people who demand more of a film than just guns and blood. You will sit on the edge of your seat, anyway.

Kristine

The 37th London Film Festival runs from 4th to 21st November

Theatre

Medea

*"I know what it is I intend to do.
The rage of my heart is stronger than my reason.
That is the cause of all man's foulest crimes"*

A tragedy by the 5th Century BC dramatist and poet Euripides, *Medea* is the story of a woman's revenge on her fate. Medea, daughter of the King of Colchis, unflinchingly inflicts a terrible revenge on her husband, Jason, who has deserted her. Murdering and disowning her family to help Jason during the ten years of their marriage, she is finally deserted by him for the King of Corinth's daughter.

Friendless and stateless and forced into exile once again, she determines to ruin Jason and, through sorcery, murder his new bride in defiance of her fate. She knows that the price of her revenge means that she must kill her own children.

This is another accomplished work from Jonathan Kent, artistic director of the Almeida Theatre, where *Medea* first opened last year. Diana Rigg plays the complex, possessed Medea, and is as unforgiving and immovable as only the gods can be, but she cannot undo her chosen fate.

There is not a wasted line in the dialogue of this new translation by Alistair Elliot. Rigg's majestic portrayal of Medea as a woman with a fine intelligence and deadly reasoning is chilling. Tim Woodward plays a rather ambitious and shallow Jason, unbelieving of the price his wife is willing to pay for her survival. The cruelty of her revenge is that she intends him to survive.

The chorus of the women of Corinth, dressed in black as modern, middle-aged Greek women, provides not only the narrative but also gives a voice to our own reactions. The mix of contemporary costume style with the historically correct was rather distracting; Medea wore a

costume close to the ancient Greek style, but King Creon, played by John Turner, wore a suit somewhere from Chicago in the 1920s and a very substantial black mohair overcoat.

The set, a corner of an inner courtyard with high walls made of metal panels roughly painted in terracotta, are as stark and unforgiving as Medea herself. In one of two magnificent scenes, the structure falls like the walls of Jericho as Medea reveals herself to Jason in a blood-soaked gown, hands covered in the still viscous blood of their murdered sons. As Medea regards him from above, her indomitability and the cancer of her corrupted power have strangely triumphed over her fate, destroying all she has loved and valued. If Medea does not win our understanding, she certainly holds a fascination.

Ariana Sen

Wyndham's Theatre, Charing Cross Rd. 071 867 1116. Tube: Leicester Sq. Tickets £9 - £21.

Theatre

Travesties

This is not a play to go to without some preparation. Unless you have an in depth knowledge of Zurich during the first world war, the dada movement, and the life and times of Lenin, James Joyce and Tristan Tzara (or if you bought and digested the £1.80 programme before the performance) you will be left wondering why you spent money on the tickets rather than enjoying an evening pondering 'Even Further Quantum Mechanics' and the 20 Pot Noodles which the ticket price would have bought you (22 if you include the price of the programme).

A retired, sartorially obsessed, consular official is your guide for the evening and regales the audience with witty repartee regarding the Lenin and Joyce he knew while taking part in a production of the Importance Of Being Earnest and attempting to seduce the local librarian. Or

at least I assume that's what the plot was. This two and a half hour marathon from the Royal Shakespeare Company had half of the audience rolling in the aisles while the other half looked politely puzzled. It did become less tedious after the much needed fifteen minute interval, even enjoyable (perhaps because it gave this 'classical educationally challenged' reviewer a chance to swot the programme) but I left the theatre feeling somewhat exhausted and non-plussed.

There are some memorable events which make this performance enjoyable for the less scholarly and at £6 a ticket during the upcoming Armchair Proms week (see below) it is less painful than forking out the full £20.

Highlights? The departure of Lenin from the station is quite good as is the librarians striptease...

MJ

In rep at RSC Barbican Theatre, Barbican, EC2 071 638 8891. Tickets: standby £8/£6.50 immediately before performance

Armchair Proms

From 8th-13th November, The Royal Shakespeare Company at the Barbican Theatre are offering the best seats for three productions for only £6 per ticket (normally £21.50).

A special Box Office by the Silk Street theatre entrance will open at 8.30am on the day of the performance to sell the tickets.

**Travesties The Winter's Tale
Tamburlaine the Great**

Theatre

An Absence Of War

David Hare was allowed to go 'behind the scenes' of the Labour Party during the last general election. The result is a comical and also deadly serious play that takes a look at our political system without going into too much detail so as to confuse the politically illiterate.

John Thaw never quite succeeds in shaking off the robes of Inspector Morse, but nevertheless portrays the typical Labour leader (if there is such a thing) with pin point accuracy. He gives an honest and friendly feel to his role which, in politics, is a hard thing to do and on the stage it is even harder.

The play proceeds to its sad and inevitable conclusion with a lively pace that keeps the humour very much alive without any sacrifice on content or script. But David Hare might have bitten off more than he can chew. The political system is certainly the biggest and most complex of all the systems that David Hare has tackled or attempted to tackle, and he deserves an award for such an attempt, despite the fact that not enough was squeezed in.

It has more content than Murruring Judges, but not as much as Racing Demon. I would see this play to hear a lot of political jokes and also to see John Thaw live.

Harry

National Theatre, Olivier, South Bank, SE1. 071 928 2252. Tickets: £8.50-£21.00. Concs and student stand-bys available (check daily press).

Book

The Oldest Snowman In The World

by Eric Jones

Claims to be a 'By Myself' book, so suitable for beginner readers. I took the words to heart and began to read the book by myself. This is a must for all those people who want to keep their snowmen forever. There are many useful suggestions in the book as the brother-sister team struggle to maintain their snowman through the spring, summer and autumn terms. Eric Jones' literary limits are exposed with the abundant use of annoying phrases like "I'll-get-my-own-back-expression", "sulky-expression", "cunning and thinking-hard expressions". Exactly how a beginner reader is supposed to recognise these is beyond my mental scope. After all, I am a beginner reader myself, so I should know (or not as the case may be).

There are three morals to the story:

1. Never be nice to a snowman because he doesn't know how to appreciate anything (a bit like most men really).
2. Never feed a snowman orange ice-lollies
3. Send them back to where they came from.

If you think this has a ring of racism in it, it's only you responding to the recent surge in racial-hatred world-wide.

Conclusion: At £2.50 it's good value for money, if only to use the handy hints for making this year's snowman last 'til next year.

Ziegler

Published by: Young Corgi

Price: £2.50

Book

Johnny And The Dead

by Terry Pratchett

Johnny And The Dead is a tale of a young boy, Johnny, who meets a few 'post-life' citizens, inhabitants of his local cemetery. With the help of a few strangely-named friends (Big Mac, Wobber and Yo-less), he decides to fight to stop the cemetery being built upon. In doing so, he gives the dead a new lease of life.

It is not a bad example of Terry Pratchett's unique writing style, but it is first and foremost a book aimed at children in their early teens, (it was awarded the Best Children's Book Of The Year by the Writer's Guild).

Thus, if you are looking for a book that excites the senses, grips you in unusual places and leaves you exhausted, this is not the one for you. The plot is as easy to follow as a caterpillar munching its way, slowly, through a stick of broccoli. The racey style exhibited in Pratchett's Discworld series is sadly lacking. This is thus best left to children, unless caterpillar watching is a hobby that you find intriguing.

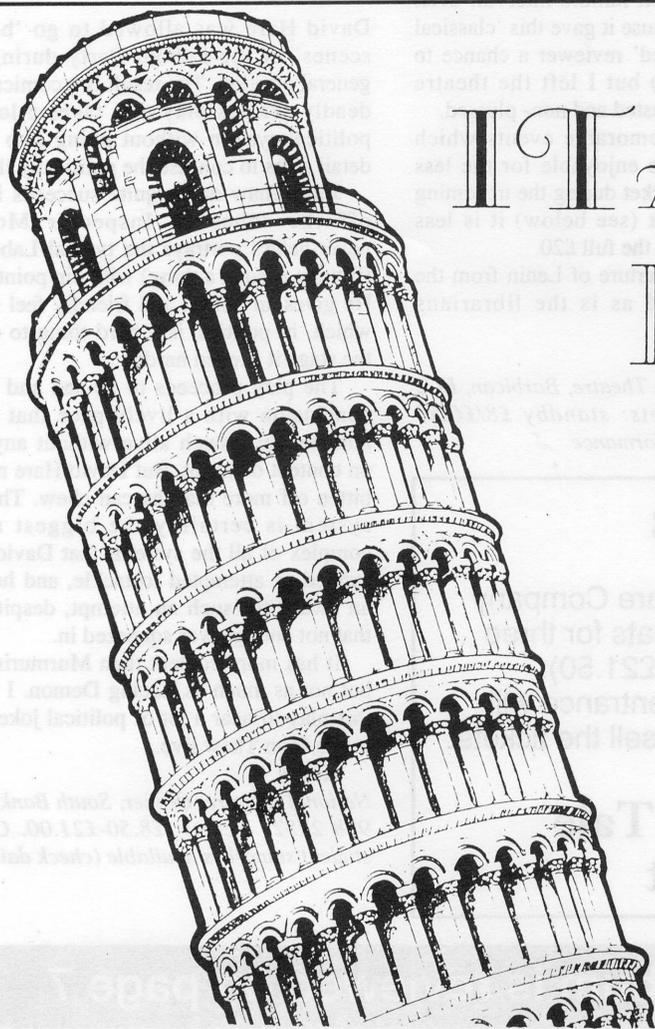
Ginster

Published by: Doubleday/Corgi

Price: £9.99 (Hardback)

To Be Reviewed Soon:

As well as *Johnny And The Dead*, two other Terry Pratchett books have just been published: *The Light Fantastic* (a graphic novel) and *Lords And Ladies*, another novel of the Discworld series.



ITALIAN MENU

TUESDAY 9th
NOVEMBER

MAIN DINING
HALL

11.45 – 2.00

SHERFIELD

A Storming All-Nighter Event!

Last Friday, City & Guilds Motor Club held the 'Freshers' Rally', a storming all-nighter event through the country lanes of Oxfordshire, Berkshire and Hampshire. The first surprise came when police informed us that the area was swarming with psychotic car thieves and to watch out for anyone "driving a Fiesta with a big scar on his face".

After all the competitors and marshals had been duly warned, Car 1 set off at one minute past midnight, followed by the rest in one minute intervals. The field was almost entirely composed of novices, with only one semi-expert crew. The first half was fairly frantic, with the fresher crews learning the knack of navigating and co-driver/driver teamwork. There was only one minor 'off' when a Mini's wheel touched a rock, but a quick spot of work put it right.

While the crew was waiting for a marshal to arrive, they were suddenly confronted by two armed police cars, who had been scrambled to intercept what they thought were the psychotic car thieves. Apparently there had been reports of cars being driven at speed in the area (funny that!), so they put two and two together and got five. After a quick explanation, the police agreed not to shoot the crew and let them on their way.

At halfway, Simon Tennant and Ian Davey held the lead, closely followed by Lee Stanley and John Hams, with Pauli Markkanen and Stephen Waite in third place. After a 90-minute break the second half started. After a relatively incident free 57 miles, the crews roared into the finish at around 6am. After totting up the totals on the time sheets, Simon Tennant and Ian Davey were declared the winners, the first time



in years that a fresher navigator had managed to win the event. Second place went to Pauli Markkanen and Stephen Waite, who actually won the second half of the rally. Lee Stanley and John Hams dropped down to third place, and John Allin and Tom Howell were the highest placed all-fresher crew in fifth place.

The next rally is next weekend, Friday 12th November. If this sounds like fun, come to the Rally Meeting and Clubnight on Wednesday 10th November in the Table Tennis Room (top floor, Union Building). Don't worry if you don't

Don't worry if you don't have a car as drivers are always looking for budding navigators!

The other event this weekend was the Skid Control Course on Sunday, which sold out well in advance. For all those who wanted to go but couldn't, the next one will be on Wednesday 8th December, so get your name down now!

To find out more about Motor Club events, come into the City & Guilds Union Office (Level 3, Mech Eng) any lunchtime and ask to speak to a member of the Motor Club, or look on our Notice Board (level 3, Mech Eng).

Desparately Seeking Men...

... and women. Rehearsals are getting under way for the Operatic Society's performance of Chicago to be staged next term, from 25th to 29th January. The show is set in 1920s Chicago. It is an age of sleaze, jazz, black markets and lots of sex. Lots of low life and lots of glitz.

Most main characters are cast but we still need enthusiastic people for the chorus which is an integral part of the show. There are no auditions for it, all we ask is that you attend rehearsals on Mondays (7.30pm-10pm) and Sundays (2pm-5pm), in the Union Concert Hall.

Don't worry if you've never done this before, if you've got two left feet or if you haven't got the world's best voice - it's enthusiasm that matters, the rest you can learn.

If you think you might be interested in taking part, just come along to a rehearsal (the sooner the better), everyone is welcome. And a last note to all those guys out there: OpSoc is one of the few societies at Imperial College that has more female members than male.

If you would like any further information, please contact us via the OpSoc pigeonhole in the Union Office.

Exploration Society

Interested in planning an expedition of an adventurous or scientific nature? Or do you just want to hear about those that already have? In the past, Imperial College students have biked across Iceland, run along the Great Wall of China, climbed in the Pamir and furthered science in Ecuador.

The newly formed Exploration Society aims to provide a focus for all students interested in undertaking such trips. We will not organise expeditions but instead will help those who want to organise their own.

If you are interested, come along to our introductory meeting on Tuesday 9th November at 1pm in Biology W1 (opposite the Security Lodge under Beit Arch), to hear:

- about the aims of the Society.
- our proposed lecture programme.
- Dr. Schroter introduce the Exploration Board.
- Dave Edwards introduce the Royal Geographical Society.

Goretex jackets and rucksacks are not essential!

ICSF Present: Rob Holdstock

Science Fiction Society are pleased to announce that Rob Holdstock, author of the fantasy novels 'Mythago Wood' and 'Lavondyss' and the science fiction novel 'Eye Among The Blind' will be giving a reading from his latest book and answering questions in the Clubs Committee Room (top floor of the Union Building) at 7pm this Monday.

The following Monday, Kim Newman, SF/horror novelist ('Anno Dracula', 'The Night Mayor', 'Jago'...) and film critic (Empire, Melody Maker...) will be coming along for a chat, also at 7pm, er, somewhere.

Entry to both events is free to ICSF and Japan Society members, while ICSF membership costs just £3.

FilmSoc's Next Film Showings

Tomorrow night, FilmSoc gives you the chance to see the cult classic *National Lampoon's Animal House*. This film contains what is possibly the most mindless violence ever seen in the cinema, carried out mainly by the late-great John Belushi. This is the film where the messiah of comedy ejaculates the contents of his mouth (a cream bun) over fellow students, proclaiming that he is a zit. The lunacy begins at 11pm.

On Sunday, FilmSoc presents a film slated by the critics which was supposed to be one of the summer 'biggies'. Nevertheless, *Last Action Hero* is an excellent piss-take, with Arnie parodying himself in his previous films. If you thought it was odd that Mel Gibson played Hamlet, see Schwarzenegger doing the very same thing, but with the usual heavy artillery. The programme begins at 8pm and is presented in wall to wall, ceiling to floor cinemascope.

Finally, Thursday night is the FilmSoc presentation for Rag. *Much Ado About Nothing* is Brannagh's latest offering and one certainly not to be missed. The print of the film has been donated by Mr Trevor Green, Managing Director of Entertainment Film Distributors. Some proceeds will also be donated to the cinema and television Benevolence Fund - an organisation dedicated to providing care for veterans of the film industry.

One final note, ICU Cinema may not be the Empire Leicester Square, but it's certainly cheaper. You can also drink in the auditorium, and the back five rows are for those of you who can't last two and a half hours without a fag.

The International Tamil Society

The newly formed International Tamil Society is increasingly showing signs of becoming one of the most successful clubs this term. The society was set up to unify all Tamils who come from a variety of different countries. However, we are also strongly encouraging students of any ethnic background to participate in our activities.

Originally from Southern India, Tamils are now mostly concentrated in the southern-most third of India, where Tamil is the official language of the state of Tamil Nadu, and in the northern tip of Sri Lanka. Other Tamil speakers reside in Malaysia, Burma, Indonesia, Vietnam, East Africa, South Africa, Guyana and islands in the Indian Ocean, the South Pacific and the Caribbean.

The Tamil area in India is the centre of traditional Hinduism. Apart from the literature written in classical Sanskrit, Tamil is the oldest literature in India, where inscriptions date back to the 3rd century BC, and is one of the oldest spoken languages in the world today.

The Tamils in Sri Lanka today are of various groups and castes. The so called Ceylon Tamil,

comprising about half of them, are concentrated in the northern part of the island. In the 1980s, growing tensions between the Ceylon Tamils and the Sinhalese majority in Sri Lanka, due to discrimination against Tamils prompted hostility against the central government in hopes of creating an autonomous Tamil homeland for themselves in the northern and eastern part of Sri Lanka.

This tension caused unnecessary controversy and dispute last term from certain Overseas Societies in setting up this club. After numerous debates and a rejection from the Overseas Students Committee, the society was finally formed under the Social Clubs Committee. We hope we can put all this behind us and start afresh. We enjoyed our first outing to Queens Ice Skating Rink and have a heavy schedule of events coming up. Our major event this term is a cultural evening of dance and music from India and Sri Lanka to held in early December.

To join please drop in on Wednesday, 1pm in room 403a, Elec Eng dept or leave a note in our pigeonhole in the Union Office.

Ladies Win Boat Race

Match Score: Goldsmith's 2, IC 0

For once, the Ladies Football team were early for the train but we still didn't make it there in time for a pre-match pint.

Paula's first half injury left us with no substitutes and no natural forwards. Some spectacular defending by Julianna (the player of the match) meant that we were only down 1-0 at half time.

The second half saw an ill timed injury to Chris (variation on a theme - ribs this time). We didn't manage to equalise despite all our efforts. Another injury led to yet another restructuring of the defence, confusion and another goal.

But at the end of the day, the team which scores the most goals wins (and that wasn't us). However, true to form, we easily won the seven-a-side boat race afterwards!

IC Finance Society

Financial Journalism Competition held in association with

The Financial Times

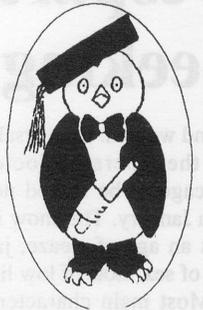
£75 cash

could be yours. How? Write down your thoughts in response to the question:

"What are the implications for Europe of the currency crisis in the financial markets?"

There are runners-up prizes of **£50** and **£25** and you could have your article published in the January issue of *CAPITAL*, the magazine of the Finance Society.

The winning articles will be chosen by a selection of committee members and journalists from the FT. Word limit: 2,000 words; **entry deadline: 20th November.**
Entries to: Dineshi Kodituwakku, Finance Society, IC Union or Elec Eng 4.



Rag Week - The Fun Continues

Rag Week has already started with a vengeance but there are loads of terrific events still to come.

Friday 5th November - Guilds' Carnival

Tonight the weekend gets off to a good start with the Guilds' Carnival in the Union building. There will be a few bands playing, including *The Blues Bunch*. There is a disco later on and also, as if that wasn't enough, we have a bar extension and lots of inflatables like Sumo wrestling all over the Union Building. Tickets are available from the City & Guilds Office (level 3, Mech Eng building). If you haven't got your ticket yet, hurry along and buy one now as they are going fast.

Saturday 6th November - Halls Dirty Dozen

For those of you without a hangover on Saturday morning there is the Halls Dirty Dozen competition. This involves teams of about twelve people from each hall or residence going out and raising money for charity, preferably in an original way. Some teams are staying in London whilst others are venturing further afield, so good luck to all taking part. The hall that collects the most money will win a barrel of beer with which to celebrate; last year the winners were Falmouth-Keogh - can they be beaten this year?

Sunday 7th November - Bungee Jump

'Have you got the balls to save the world?' is what WWF asked our students and some of them reckon they have. On Sunday these brave people are going to jump off a crane in the name of charity. Yes, it will be the day of the Bungee Jump in Cambridge.

Monday 8th November - Dirty Disco

The Royal School of Mines are organising a Dirty Disco which will take place in the Union Building and the less you wear to this event the less you will have to pay to get in. No clothes means no cost. How far are you prepared to go to save money?!!

Tuesday 9th November - Hypnosis

This is the night of the Hypnotist Show with Geno Washington in the Great Hall. This always proves to be a fun event and is highly recommended, especially if you have never seen a hypnotist before. Afterwards, there will be a band playing in the Union Building with a bar extension as well. Buy your tickets now (from the Union Office) as it is a popular show not to be missed. The doors will open at about 7.30pm. We must stress that this event is for over eighteen year olds only.

Wednesday 10th November - Bar Night

Rag are holding a Bar Night in the Union Bar. Anyone is welcome to come along and join in the festivities. No doubt there will be drinking games such as 1001 Down Darts going on. If you like the odd drink (or ten) this is the event for you.

Thursday 11th November



Don't forget the 'services' on offer during Rag Week: Pint-O-Grams, Handcuff-O-Grams, Grim Reaping and the Hit Squad Flanning.

For all you cultured students out there (and the rest of you) we have a film night. FilmSoc are showing their premiere of the highly acclaimed *Much Ado About Nothing* in the new IC Cinema. This is the cheapest viewing you will get of any film so come along or miss out.

Friday 12th November - Rag Bash

The end of the week is now upon us, so we thought we ought to have yet another party. This will see the Union Building rocking to the sounds of live bands and a disco and all for a very small price. The Rag Bash is the place to be, so be there or regret it!

Saturday 13th November - S.N.K.P.J.

The last weekend sees two really crazy events to round off Rag Week with a bang. On Saturday there is the infamous Sponsored Nude Kamikaze

Parachute Jump which takes place at Harrods. This sees some insane people jumping out of a minibus dressed in no more than a parachute harness and then legging it to college without getting arrested on the way. This is the event to watch if you want a good laugh so do come and be a spectator or, if you are very brave, take part.

Sunday 14th November - Rag Rugby Match

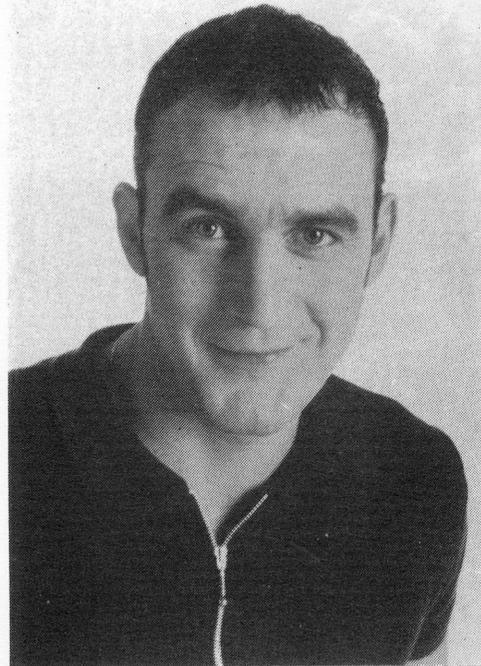
Sunday has the IC Virgins tackling the Miners in the rugby match of the year. Last time it was a draw which goes to prove that women can play rugby. Do come and cheer the teams on, it should be fun to watch.

That just about sums up Rag Week I'm sure there is at least something to cater for everybodys taste, so take part and have fun. See you there!

Jimeoin

Tony Grew interviews the Irishman who took Australia by storm.

Comedy can be a dodgy business. I mean, there are certain sad individuals out there who pay money to see Ben Elton, the king of crap. So you have to be really careful when recommending comedians; you may be sitting there rapidly



losing your bladder control, but this does not necessarily mean anyone else is. Still, Jimeoin is truly hilarious, and if you don't think so, I have nothing further to say to you, except that you too can have the magic of Bob Monkhouse in your very own sad home, on video from any bad retailer.

Born and brought up in Northern Ireland, young Jim moved to London and worked on the building sites, eventually emigrating to Australia. "Moving to Australia is always a conscious decision. You don't just wake up there one morning with a hangover." He says his reasons for going were simple: "I was bored with London; I'd worked there for four years and was sick of it." Yet he didn't think of comedy as a profession "until I started getting paid for my gigs". Evidently he was a success; he even stars as a lovable lackey in a period sitcom, and will soon start his own series.

What is more remarkable about all of this is the content of his act. It never makes reference to the violence in Ireland, nor does it descend into the more gynaecological excesses of some people we could mention. His explanation is disarmingly simple. "You've always got to do something other than the obvious. My accent was useful as a sort of calling card, though people tended to treat me as a clichéd Irishman. Of course English and Irish people would do the

exact same thing to an Australian." But their assumptions about Ireland amused him: "They think it's like potatoes all over the floor, everything's green and top of the morning to you and all that!"

He has also been very well received in the States, with several TV appearances, though he was not impressed with the standard of comedy he found there. "I don't find them funny in the slightest - pathetic. I honestly prefer stand-up; by the time you get on TV and go through the procedure and haggle with various producers you can't be yourself."

Hopefully the audience in London will be more sophisticated. Among his favourite comedians, he lists Billy Connolly and Eddie Izzard "I think he's really talented". He is also very fond of Sean Hughes, who he supported in Dublin earlier in the year. "He's a very deep and meaningful person," he deadpans.

Jimeoin's shows at the Edinburgh Festival were all sold out, and Hat Trick productions are sponsoring his current 35 date tour. He will be at the Queen's Theatre (Shaftesbury Avenue) on 7th November and there are still some tickets left. He is definitely one to watch and next time he plays London you'll probably need a second overdraft to buy a ticket. The box office number is 071 494 5040, so don't say you haven't been warned.

Pa Vincent's

— Café-bar —

**A Huge Range of Freshly Prepared Food
at the best possible prices**

Great Atmosphere
Great Surroundings

Look out for Speciality Evenings

Music at St Mary's

Editorial

Next Friday sees the second Mary's version of 'The Last Night Of The Proms', performed at Wilson House. This concert, given by the St Mary's Chamber Orchestra, marks another milestone in the development of music at St Mary's Hospital in recent years.

The 'Proms' is, in fact, the fourth concert given by this new orchestra consisting entirely of players from St Mary's. This in itself is a remarkable achievement; in a college of merely 600 there is an orchestra of around sixty members and there are a further forty in the choir.

Mary's, and in particular the umbrella Music Society, is very proud of its musicians. There is no doubt that the quality and number of players and singers at the Medical School is greater than ever before.

Perhaps one reason for this is the extremely successful music scholarship scheme. Two of the Imperial College music scholarships have been awarded to Mary's freshers this year. It makes Mary's the only medical school in Britain with such a system, recognising musicians and giving them an incentive to apply to study there. Furthermore, the Music Society offers its own music exhibition to players already at St Mary's who have dedicated themselves to music and show particular skill or potential.

Another factor involved in the extraordinary development of music at St Mary's has been the close link with Imperial College at South Kensington. The Music Society is one of the few societies which has embraced the merger and used the opportunities provided to improve the possibilities of music making. The dialogue between experts, and wealth of ideas that have crossed the park over the last couple of years, have encouraged and assisted both institutions equally. Much of this has been due to the foresight of Imperial's Musician-in-Residence,



Richard Dickins, and the Mary's music committee, chaired by Tuck-Kay Loke.

These contacts between music and musicians in Kensington and Paddington will further develop over the next few months. Miles Scholar (Biology 3) will be the soloist in the Mary's 'Last Night At The Proms' next Friday. There are more Mary's players in Imperial College Symphony Orchestra than ever before.

The Music Society, though, does not just provide a service to the members of the Medical School, but the whole of St Mary's Hospital. There are upwards of fifty staff members in the society and many more attend functions (some eighty at last term's summer concert). The choir performs at hospital carol services and small

groups play for many distinguished events. The society will be performing at Ealing Hospital (part of the Mary's group) later this year, and there are plans for concerts in other hospitals when practicable.

The age-old link between music and medicine has been well documented. The Music Society at Mary's has existed in its present form since 1941, when it had as members such eminent names as Sir George Pinker and John Ballantyne (the founder member). Its sixth decade has produced a wealth of talent giving the society a new lease of life, including a restructured committee (now headed by Dr Rodney Rivers). Furthermore, the society now seems to become efficient and well managed. We have appointed an auditor and have just set up a new fund held in trust for musical purchases.

Indeed, the efficiency and competence of the Society saw its reward in a more than 30% increase in Union Grant for 1993-94. The Society is also ably supported by the Dean and staff of the Medical School and hospital.

The orchestra is staging a 'Last Night Of The Proms' for the second consecutive year on Friday 12th November. The concert will include the 'Carmen' suite, Saint Saens cello concerto, 'Pomp and Circumstance', 'Jerusalem', 'Rule Britannia' and much more. We aim to create as much of the Albert Hall atmosphere as possible, even without a dome or 3000 seats!

It would be a great pleasure to welcome students and staff from the South Kensington site to Wilson House (38-76 Sussex Gardens, Paddington, W2) for the concert. Tickets will be available at the door before 7.30pm and the price (£3.25 student, £5.50 staff) will include free interval drinks.

Come and see for yourselves what Mary's musicians can do!



A review of *Figaro's Wedding* is on page 4

The Eyes Have It

Dear Beccy,

Rag would like to make a public apology to Martin S Taylor, the hypnotist who performed in the Great Hall for Rag in previous years. He has pointed out that Rag have used his copyrighted logo to advertise another hypnotist at this year's Rag Week Hypnosis Show.

Martin is not connected with this year's hypnotist show and we would like to make a sincere apology to him for using his logo to advertise it.

Jon Bradshaw
Rag Publicity Officer

Stop Smoking Support Group

Starts 5.15pm, Tuesday 16th November
Held in the Health Centre
Phone 3097/3099 for more details.

SMALL ADS

Thank you to Paul and Stan for taking 'him' away on Wednesday night - Steven, Simon and Josh.

Ladies Lunch. If you want to go to the Ladies Lunch, your form must be returned to Sarah Lee in the RCSU Office by 6pm on Friday 5th November (today).

Lost item: Precision 3½ inch diskette, MF2HD 135TPI, grey exterior. Contains several dozen text files. Names include: chap1.txt, chap2.txt to chap26.txt, xeleran.txt, prolo.txt, solstice.txt, lunalo.txt, deepsky.txt, sakeshor.txt. Contact: Nick Wordsworth, UG, Management School.

Wanted for cash: Soul, Funk, Rap, Reggae records. Contact Box No: 8676, Felix Office.

Wanted: non-smoking male to share room in self-contained flat, Earls Court. £60pw inclusive. Contact R Leaman, Physics IV or E Holmes, Chemistry II on 071-244 7620 (evenings).

For Sale: Two Chinese Coats, double layers, very warm. Phone Ken on 071-351 3930.

CAREERS INFORMATION

There are three Careers Talks this coming week in different venues:

Tuesday 9th November: *The Aerospace Industry* by Dr Graham Rood of DRA in Aero LT 254, 1pm - 1.50pm.

Tuesday 9th November: *The Actuarial Profession* by Sally Bridgeland of Bacon & Woodrow and Howard Walpole of Tillinghast in Maths LT 140, 1pm - 1.50pm.

Thursday 11th November: *The Oil Industry* by Mr Tony Shaw, Recruitment Manager of Shell, in The Clore Lecture Theatre, Huxley LT 213, 1pm - 1.50pm.

All undergraduates and postgraduates are welcome. No need to book - just turn up.

Positive Applications - How To Deal With The Selection Process is a short course for students from ethnic minorities run on Wednesday 10th November from 2pm to 4pm in Huxley Room 344. Sign up in the Careers Office.

For further information come to the Careers Office, Room 310 Sherfield - open from 10am to 5.15pm Monday to Friday. A Duty Careers adviser is available for quick queries from 1pm - 2pm daily.

Elimination by Sphinx

Eliminate two words from the right hand columns for each clue on the left. Which is the word left over?

e.g. *A couple of Houses* would be *Commons, Lords* (eliminate 22 and 39)

- | | | |
|-----------------------------------|-----------|-------------|
| a. Two words with first | 1. Ego | 22. Lords |
| b. Reverent dog | 2. Off | 23. Metal |
| c. Two homonyms | 3. One | 24. Night |
| d. A couple of Houses | 4. Sun | 25. Saint |
| e. Latin: Another I | 5. Ball | 26. Times |
| f. A dark trade? | 6. Book | 27. Charge |
| g. Two forms of music | 7. Mark | 28. Cousin |
| h. Best rugby team | 8. Note | 29. Market |
| i. Field ejection | 9. Pass | 30. Master |
| j. Two papers | 10. Rock | 31. Sought |
| k. First quadrilateral | 11. Send | 32. Spirit |
| l. Two synonyms | 12. Sort | 33. Square |
| m. Amount of soul? | 13. Well | 34. Squash |
| n. Two going with oil | 14. Alter | 35. Stream |
| o. Money on top | 15. Black | 36. Tanker |
| p. Two anagrams | 16. Class | 37. Bernard |
| q. Go beyond an E | 17. Cover | 38. Charmer |
| r. Two joined with life | 18. First | 39. Commons |
| s. Flatten the sport's projectile | 19. Grass | 40. Fifteen |
| t. Two with snake | 20. Guard | 41. Reserve |
| | 21. Level | |

The deadline for letters is 6pm on Monday

Open for business

Basics

Tuesday 16th November

SOUTHSIDE BAR

Wednesday 10th November



**TETLEY
BITTER**

20p Off a pint

Saturday 6th November

8:00 **Christopher Columbus:
The Discovery**

10:00 **CAPE FEAR**

Robert De Niro, Nick Nolte

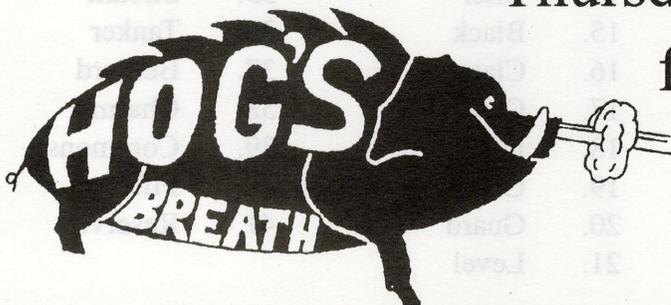
Sunday 7th November

8:00 Dustin Hoffman & Robin

Williams in **HOOK**

Thursday 11th November

for Ten Days



Mini Festival

20 Guest Beers

FELIX

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