



INCANT



Wednesday, 14 March

Edition 141

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Exec in Turmoil

Over the past three weeks, the Students' Union Executive has been rocked by a series of arrests, resignations and general in-fighting, which culminated in an unsuccessful motion of no-confidence in Roger Smith at an Emergency General Meeting last Monday.

The events were sparked off by a prank played in Smith's office on February 22nd, while Smith and the Tory members of the executive were at a Private Dining Room in Darwin. A hang-gilder (worth £600) was pushed through the office window, and furniture was moved around. On his return, Smith discovered that his wallet (containing £20), cheque book and bank cards were missing.

The following morning, he saw Social Secretary, Martin Oldfield, told him what had happened, and said he would "appreciate the joke more if the missing articles were returned by 11 a.m." Oldfield said he knew nothing of the incident.

When the items were not returned, Smith contacted his bank manager, who told him to call the police. He did so at once.

In his statement to the police, Smith named those executive members who had not been at the P.D.R. After interviewing Dave Vasmer, the police officer spoke to Oldfield. To his amazement, Oldfield was cautioned and charged with suspected burglary. Later, Executive Officer Marcus Luck was similarly cautioned and charged.

Luck and Oldfield were kept in solitary confinement for five hours, and released on bail until March 15th.

The executive non-confidenced Roger Smith at its meeting on February 26th, then

discussed the arrests. Marcus Luck said he was disgusted that the President had brought the police in before an internal investigation had taken place. Under no circumstances, he said, should Smith have cast suspicion on his fellow Executive officers by giving their names to the police.

Smith was again non-confidenced by the executive on February 27th, when he refused to resign, Martin Oldfield, Marcus Luck, Tim Frey and Gordon Hartley tendered their resignations. A campaign was then started to have Smith removed by an Emergency General Meeting.

The EGM itself turned out to be an anti-climax. It was inquorate (it's probable that there were more students watching Fawley Towers) and consequently did not have the power to force Smith to resign. Furthermore, the motion did not gain the two-thirds majority necessary for it to be effective. The President himself seemed very subdued, and only a rousing anti-Smith speech by Steve Page, and a "comic interlude" (though it made some sensible points) by Jac Hansel stuck in the memory. Later, a motion of confidence was passed in Martin Oldfield, who withdrew his resignation.

Roger Smith has since announced that he has "absolutely no intention" of resigning. He said.

STEVE MATTHEWS



Photo: Rick Francis

Roger Smith speaking at the E.G.M.



Photo: Rick Francis

"It wasn't me, guv." Martin Oldfield (left) and Marcus Luck check out of Canterbury police station.

STEVE PAGE IS THE ONE



Photo: Trev Sparrow

"The major problem for us is accommodation, and we will certainly consider direct action over accommodation next year". This was Steve Page's prediction last week after being elected President for the next academic year.

The other two sabbatical posts went to Mark Guerne (Secretary) and Bruce Meredeem (Treasurer), making the elections a decisive victory for the left. Both Page and Guerne are members of the Broad Left, while Meredeem is a member of the Socialist Student Alliance.

John Preston, a moderate candidate, was Page's principle challenger for the presidency. He received a majority of first preference votes, and it was only after Derek Lennard (Socialist Worker Student Organisation) was eliminated and his votes distributed that Page emerged as the strongest contender for President.

In their manifestoes the three sabbatical-elected cited accommodation as the major problem facing UKC students. They also claimed that the lack of student participation in union affairs was due to 'Tory' attempts to depoliticise the union. They consequently promised strong leadership when fighting for student interests next year.

Steve Page is a 20-year-old Industrial Relations / Economics student. After leaving school he went to Technical College where he was an executive member of the student union. Since coming to UKC he has been secretary of the Labour Club and a delegate to his local Labour Party's Management Committee.

In an interview with INCANT Steve Page outlined his policies for next year, and pointed to the weaknesses, as he sees them, of the present union executive.

INCANT: Why do you think that students have shown little interest in the union this year? Why, for instance, has attendance at UGM, been so poor?

Steve Page: I think specifically this year, its been caused by the whole approach of the union leadership, coupled with the start the union got off to (a determined attempt was made at the beginning of

Continues page 3

Professor Palley

We apologise to Professor Palley for the cartoon which appeared in our issue dated 14th February. It was never our intention to suggest that Professor Palley was or ever had been a supporter of apartheid and we regret that our somewhat clumsy attempt at humour may have given this impression.

We accept that Professor Palley has always been and still is an opponent of apartheid and all forms of racialism and discrimination.

We also apologise for stating that Professor Palley forced a student out of college for displaying a poster offensive to her. We accept that the student concerned was, after repeated warnings, moved to an internal room, where posters could not be seen by members of the general public, who had complained that posters prominently displayed by the student at the top of the College were offensive. The student was moved to the internal room and remained there until the end of term. She was in no way forced out of the College.

As a token, by way of reparation, we have agreed to make a donation to the Minority Rights Group, which seeks to secure justice for those suffering discrimination and which seeks to promote the growth of a world conscience regarding human rights.

Rag - see inside



Photo: Kentish Gazette

SUE IS NEW SOCIAL SEC

Next year's Sabbatical Social Secretary is Sue Brighthouse. Sue, who was elected to the post on Thursday, is a third year drama/history student from Rutherford.

In her manifesto she promised to arrange five major concerts a term, to try to establish a permanent disco venue, and, for those students living out, to provide late night buses to coincide with major social events.

R.J.

INCANT

THE INDEPENDENT STUDENT NEWSPAPER

Eliot College
The University
Canterbury
Kent

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All contributors are requested to write legibly, leaving a margin, and on one side of the paper only. It should also be pointed out that all credited articles merely reflect the views of the writer and not necessarily those of the Editorial Board.

Finally, we would like to thank all the staff at the Kent Messenger, from the people at the Copy Desk to the typesetters, from the paste-up artists to the printers, and everyone else involved in the production of this paper. We very much appreciate their seemingly endless patience, and without their help Incant would be a second-rate newspaper.

Editorial

Following the recent sabbatical officer elections, Union politics for the next year should be interesting to say the least. For most of Roger Smith's presidency, we have had a situation where moderate / right-wing sabbaticals have been confronted with a left-wing executive and the frequently radical general meetings.

Next year, it looks as if the roles will be reversed, with the Tories dominating the executive and the sabbaticals trying to pursue leftist policies. The Tories claim to have "stitched-up" the finance committee, so that Bruce Meredeen will have difficulties in implementing anything which they don't consider to be "moderate". However, the Treasurer will always have recourse to the UGM, the sovereign body of the Union under our Constitution.

Perhaps this will be the year when the conflict between the UGM and the ballot box (which was spotlighted by Roger Smith's resignation / re-election in October) will reach fruition.

The Editor invites correspondence from readers on any subject whatsoever. Letters should be kept brief and to the point, and should be addressed to:

INCANT,
Eliot College (via I.P.S.)

ODEON CANTERBURY

Sunday 11th March for 7 days

Robert Altman's

A WEDDING (AA)

Sun 5.05, 8.05. Wk 2.50 5.35 8.25

Diamonds (U)

Sun 7.25. Wk 2.10, 4.55, 7.45

18th March for 6 days (excl 19th)

Mel Brookes'

HIGH ANXIETY (A)

Sun 5.05, 8.35. Wk 1.55 5.25 8.55

Gene Wilder

The Adventures of Sherlock Holmes'

Smarter Brother (A)

Sun 6.40. Wk 3.30 7.00

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UKC TEAM IN NASA SPACE PROGRAM



Bill Carey using the scanning electron microscope to check the quality of the materials used for the shuttle experiment. Cosmic Dust penetrations after flight will be examined on this machine at magnifications of up to 50,000.

Midnight oil is being burned in the University Space Sciences laboratory in an effort to complete the flight hardware for one of the early orbital missions of the NASA space shuttle.

Stage One of the project has already been accomplished. The first of three shipments was recently delivered to British Airways by Dr Roger Flavill, project manager, and is now winging its way to the NASA Langley Research Center in Virginia.

The second package for shipment is being given the finishing touches at the University by Research Fellow, Bill Carey, and Research Associate, Tony Scully.

Delivery of all three packages of the hardware will be the culmination of several years of design, development and testing in order to comply with NASA's stringent standards of safety, and not to endanger the astronauts (in any way) during their extra-vehicular activity.

Although delivery of the third shipment to the U.S.A. signals the end of an important phase at Kent, it marks the beginning of NASA's integration programme at Virginia and Cape Canaveral Research Centers.

Kent is the only university in the United Kingdom to play such a major role in the space shuttle programme. This experiment for the investigation of the near-Earth environment was the inspiration of Dr Tony McDonnell, Reader in Space Sciences at the University. His idea has since developed into this established programme, supported by the Science Research Council.

The experiment will be placed in orbit for 6 months, late in 1980, where it will accumulate data on the penetration properties of the Cosmic Dust Environment - tiny particles which pervade the whole solar system and travelling so fast that one the size of a pea could penetrate the armour of a tank.

After flight perforations made by cosmic dust particles in the delicate foils used in the experiment will be analysed in the electronics laboratory at Kent, with the use of both optical and electron microscopes. An X-ray analyser attached to the electron microscope will detect minute residues from the cosmic dust impact craters, so giving scientists an account of the history of the solar system, as it is only these tiny particles which have survived in the frozen nuclei of distant comets since its creation.

Dr McDonnell is an acknowledged expert in this field of research. He has also headed experiments conducted on the Apollo moon rocks placed in Kent's possession since 1970. More recently, he and the Space Sciences Research team have been analysing the Russian moon rocks. And at present Dr McDonnell is scanning the press for reviews of his recently published book, "Cosmic Dust."

Sofi Pasha

Roger Smith's sheep comes to a sticky end

Had there been a flag on the union office it would have been at half-mast last month to mourn the death of Agnes, beloved of Roger Smith, Union President.

Roger had "come across" Agnes last spring when she was only a lamb, and from this time he had lavished her with care and attention.

However this blissful relationship was put to a tragic end. For, Roger discovered one snowy morning that she had vanished from the back garden that over the past

year had become her home.

Her disappearance is cloaked in mystery, however. Roger is uncertain as to her exact fate, but firmly believes that she was either abducted, or else wandered off, only to die in the snow.

Agnes was active in union politics, making a guest appearance on one occasion at a UGM. The loss will be felt deeply by all members of the executive. Graham Coles, union treasurer, stated, however: "She was a smelly animal - used to go round the house breaking up all the

furniture. But Roger loved her."

So what did happen to Agnes? Roger would be grateful for any information leading to her whereabouts or the exact circumstances of her death. However, one cannot help but feel uneasy at the thought of the lengths some students are driven to, to avoid joining the catering scheme. Perhaps it would seem understandable that when faced with the prospect of queuing for a luke-warm meal, a bowl of mutton stew would be far more appetising.

LETTERS

"Halt the long march" - a reply

Dear Sir,

I was both annoyed and intrigued by the "Halt the Long March" letter of the last issue. Whoever wrote this epic appears to have an almost pathological hatred for Tim Fry, and consequently, opened with a series of cheap, petty remarks about him.

When Tim Fry stood to ask for Labour Club support he was not supported by the Militant faction of the Labour Club. His support came from the Tribune group. He was wearing a Militant badge at the count because Dave "Chico" Clark gave it to him in a fit of beery camaraderie. Any remarks about being a Manifesto Group supporter are denied by Tim Fry. His activities as a member of NOISS should be enough to reveal these remarks as the blatant lies they are.

Tim Fry, from Wiltshire, viewed the Labour Party as the only vehicle for Socialism. He therefore joined the Labour Club in all good

faith. It was only later that he realised his views were more akin to those of NOISS. Consequently late in 1977 he left the Labour Club to join NOISS. Since then Tim Fry has been very active opposing and supporting issues in the union. He has coupled this with a very successful academic career, and recently received a letter of congratulation from the faculty board on outstanding performance so far in his degree subjects. Has the author, so critical of left-wing activists received one yet, I wonder?

I agree with the writer that the ultra-left control the union because they are willing to work, but I conclude that they therefore are justly in control. It is better to have executive members who are willing to work, than those who "prefer the hurdles in the Riding Club to those of the Executive". Anyone who is willing to do some work is eligible to stand for the executive. That is a part of participatory democracy: You participate and make it

democratic.

The Student's Union has two jobs to do:

- 1) It must represent the views of students and assist students who have problems. This is its primary role.
- 2) Of less importance, but still essential, it must act as a link between the students of UKC and the outside world.

To deny this second role of the Student's Union is to transform us into a nest of parasites on the back of society, and to disclaim the role of students as a "progressive" force in society over the last hundred years.

The halting of union financing of political groups seems to be the most effective and insidious of gag acts. Union money is essential to some political groups, such as the Tribune group and the Socialist Student's Alliance as neither have a national, non-NUS basis. Some groups, those with National Party basis, will receive financing,

although this varies greatly. Thus political groups would be reduced to the F.C.S. It would as J. S. Mill would say "impose an oppressive yoke of uniformity of opinion

and practice" upon us, while reducing the Students Union to an impotent, genteel debating society, incapable of defending students' interests.

Darius Jackson.

From "Colonel R"

Dear Sir,

Once again I see you are begging for copy. I find this incredible in view of the 53½ articles I have submitted in order to advance the cause of Socialism and which you have not printed. I am, however, exceedingly grateful for your selection of 1½ articles at various times. Nevertheless, unless you provide me with satisfaction regarding either my past or future output, you will face writs, occupations, pickets, or even the dire prospect of a visit from me or my good wife or my even better mistress both of whom can kick like a horse. They may even be livestock for all I know. I am confident that an amicable out-of-court settlement can be reached, i.e. a sleeping-bag outside the Old Bailey.

You will, I trust, have the honour to remain my obedient servants

COLONEL R.

Dear Colonel,

I was terribly upset to discover the vile treatment you have suffered at the hands of my predecessors. Be assured, I will not rest until these unscrupulous fiends have been brought to justice. Any punishment you may suggest (e.g., whipping, branding, a 3 year postgrad course at UKC) will be administered.

Yours,

Frazer Clarke

Rain Stops Play on Rag Day

Whatever happened to Rag day? It seems to me that it was a non-event (it was on Wednesday, 28th February, just in case you missed it as well).

I searched far and wide for signs of 'jocular rag activity' and found none. I realise the weather was poor; rain and snow do a great deal for dampening spirits but it didn't last long and after all it shouldn't stop eager UKC students from 'getting out there and having a good time.'

It would be easy to blame the Rag organisers for their lack of posters advertising the event, but in the end, such a criticism is of little importance.

What really matters is the students' response to what is, in effect, a well-tried and successful formula for fun-Rag! Unfortunately, UKC students' enthusiasm doesn't amount to much, so the rag committee would be seen to be flogging a dead horse.

Rag day, then, was yet another of those 'minor

non-happenings' which increasingly seem to reflect the inactivity and apathy of the majority of UKC students.

Thankfully, the Rag procession on Saturday, 24th February was a lot better attended lead by the 'Whitstable first Scouts' band, floats followed from the Christchurch College of Art and UKC Music Society.

The procession started at the Market car park and went through, via Northgate, Canterbury parade. The spectating crowd though large, were subdued and I think the 'tin shakers, rag mag and badge sellers did well to collect £190 (last year's Rag only collected £100) in a procession that lasted just over an hour. £75 of this was collected by Christchurch College.

Rag week continued with the 'Rag Brain' contest on Friday and finished with the much acclaimed annual event, the Rag Ball, which was held in Eliot Great Hall.

STEVE MATTHEWS



Matt Lee and friends having a folking good time on Saturday. Our intrepid reporter, STEVE MATTHEWS, attempts to conceal his ecstasy by hiding in the background.



Gratuitous sexism department: nubile schoolgirls give their all for rag. Photos: Kentish Gazette.

Council Reconsiders Hothe Court

New accommodation for up to four hundred students could be available by October, 1980.

A new site for student housing has been approved by the Canterbury City Council. And if they also accept the University's proposals for the layout of new accommodation on the site, construction will begin by August of this year.

The new site lies between Hothe Court and Park Wood forest, partly infringing both areas. It was suggested by the City Architect, Mr. Percy Jackson, as a compromise to resolve the deadlock between the University and the council over new student accommodation.

The council will probably reach a conclusion about the layout plans by April. If they approve of them the University will go ahead with its £3.3 million scheme to build terraced houses, arranged in informal groups, on the new site. The accommodation will be completed in stages, with 800 study bedrooms eventually being available.

The University had intended to challenge the council's rejection of their earlier scheme for housing at Hothe Court in a public hearing later this year, but this will not be necessary if the layout plans for the new site are approved.



An artist's impression of the type of student homes planned.

The University Surveyor, Mr. David Edwards, is confident that the council will accept the plans. "In the eight years that we have been seeking an agreement with the council over accommodation, I think we are as close to success now as we have ever been."

The advantages of the new site is that it is placed further back in the woods than the Hothe Court site was. The Hothe Court plan was rejected because it would damage the countryside, and because it was too close to the Canterbury / Whitstable road and neighbouring houses.

But Councillor Mrs. Hazel McCabe is still not satisfied with the new scheme: "It is still an intrusion into the countryside, because whatever you call it, it is still a housing estate. Nobody else would have been allowed to build a housing estate there."

Nevertheless, Mrs. McCabe's colleagues on the council Planning Committee appreciate that there is an accommodation shortage at UKC. They approved the new site by 13 votes to three on February 25. Moreover, if the University's planning application is now approved too, the shortage will be substantially reduced.

With the completion of the new accommodation the University would hope to house about half of UKC students - approximately 2,000 - on campus in common with other universities. This means that all UKC students would be certain of having a room-in for two of their three years here.

ROBIN JAROSKI

CSMC Give in

A significant step has been taken towards the abolition of the Contractual Catering Scheme.

At an emergency general meeting on Monday, 27th February the proposed 'Porter Plan' experiment was voted for by an overwhelming majority.

The plan, proposed by the College Services Management Committee, is to be put into operation next term. It is an experiment which will take 65 per cent off the present subscription rate. The 'BI' scheme will drop from £12 to £4.20 and the 'A1/2' schemes will drop from £22 to £7.70.

The Porter plan will create a greater till price, but a smaller subscription. This will mean that students will pay less for meals that they do not eat and more (through increased till prices) for the meals they do.

An average meal price of thirty-eight pence will rise to about fifty-three pence. At the same time, subscription rate per meal will drop from twenty-three pence to eight pence.

Dr Todd, chairman of CSMC, said that they had not been directly influenced by the putting up the rent by the Students Union.

However, it would seem otherwise. For as soon as the rent went up, CSMC accepted the figure of 65 per cent, when the Union had only expected an offer of 20 per cent to 30 per cent to be made.

The experiment will be considered a success if, taking split finals into account, trade does not fall below 30 per cent. Union policy is to ultimately abolish the scheme, and if the plan is successful, abolition will be directly pursued next year.

"This is only stage one," said Martin Blakey, "stage two will come next year."

STEVE MATTHEWS

SMALL ADS

ACCOMODATION REQUIRED: Student getting married in April needs somewhere to live from then on. - Contact Dave Williams, Darwin. Urgent. Notice Board.

STEVE PAGE INTERVIEW

Continued from page one.

the year to remove Roger Smith). It's an approach where the leadership of the union carry on the whole show by itself. There seems very little point for students to go to a UGM if what they say there and argue there is simply overruled, and decisions are made by a few people on the executive. The UGM, if it is to work, has to be based on the principle of participation.

In your manifesto you said: "When it comes to fighting for our demands next year, it must be remembered that we win nothing through committee alone . . . "Don't you think that the present executive has achieved something through negotiation? The working party and the 'Porter Plan', for example, were not the results of direct action. And, according to Todd, the test did not affect the CSMC decision to offer a 65 per cent shift of the subscription change onto the till price. Moreover, Colin Campbell didn't even achieve shift after a year of boycotts and direct action.

Well I think there are two things there. The first is that I wouldn't take the word of Todd at all. The fact of the matter is that if you use committees alone then you're playing to the managements. They're happy with negotiation because they know that the longer negotiations go on the easier it is to delay direct action, which hits them financially. That's why it's taken so long to get where we did this year.

The bit about Colin Campbell . . . I think I say in the manifesto that just as negotiation alone is wrong, so direct action alone is also wrong. No matter how reasonable your arguments in committee are, they're not going to get you anywhere because the bureaucracy in this university is inherently conservative - with a small 'c' and probably a big 'c' as well.

You hint in your manifesto that pressure will be brought to bear on the university over accommodation. What, exactly, will you do? Is accommodation your main concern?

Yes, accommodation is the big issue. I think we have to begin a campaign very early because that's when people are most aware of the accommodation problem: you know, every year the authorities hire out tents in the event of there not being enough places to cram people into.

I think bringing pressure to bear will involve a considerable degree of direct action because of the large sums of money involved.

And, obviously, as far as accommodation goes, that direct action must ultimately be a next strike, which is notoriously difficult to organise. But at a number of universities this year it has been done.

With the other two sabbaticals elected last week also being on the left this should be a very constructive year for you.

Yes, the unpleasantness and wrangles on illuminating in the Oldfield saga simply won't happen next year. I see no reason why the sabbaticals won't be able to co-operate to a sufficient degree. I think we can look forward to a year of considerable achievement. . . . (Robin Jaroni)

Stiffer Security for Library?

There is discussion of installing a new, electronic security system in the university library, to stop people from stealing books.

Recently, regular stop - checks have been made in the library. The head librarian, Mr Simpson, said that the results of these have shown that while "the number of books missing from the shelves are no more than most universities, the situation is still pretty bad."

He estimates that since the library has operated it has lost about sixteen thousand books (at an average price of ten pounds per book) in all and the majority of those missing are popular texts which most people want.

A new security system, similar to the one used in Sussex University would, he explained, cut this number down drastically. At present an attendant checks books at a turnstile. The electronic system would require no attendant and is impersonal in its job.

The books would be fitted with a very small "trigger" (a piece of tape which would be difficult to remove). When a book is issued the trigger is automatically

'de-activated' and will not be re-activated until it is returned.

Now, if someone were to walk past the gate with an 'activated' book, the gate would lock and sound a buzzer.

In such a situation in the past the library has brought the police in to deal with the offender. With the new system, however, this policy is to be changed. Instead, the librarians would deal with the person in an unaccusing manner.

Mr Simpson feels that the system is "one worth trying and will benefit both the librarians in that they will not have to confront people directly, and the borrower in that the library would be more likely to have the book they want."

The library committee, whose decision is final, are at present assessing the cost of replacing books against the cost of installing the system to see whether it would be financially viable to do so. The library, in the meantime, await the committee's report.

Steve Matthews

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FEATURES

"Fear and loathing on the road to Big Ben"

THE 39 STEPS
Disappointments seemed to loom large last week, so it came as no surprise when I sat down to watch this third version of John Buchan's taut thriller to find that it was not as good as I had been led to believe.

Sitting watching Chris Kelly talking about this and other new releases over the Christmas vacation enticed me to this "marvellous" new film from the British stables. One thing he did not tell me was that it was a definite non-runner. What made it

even more disappointing was the fact that it had what looked, on the surface, like an extremely good cast. So what went wrong? The camera work was uninspired with lots of close-ups of troubled faces trying to give the

impression of tension. Sorry lads, it just didn't work. Robert Powell played Richard Hannay with the suitable amount of stiff upper lip and when it came to mixing it with the lords and ladies of the Scottish upper crust he was never more at home. They, in turn, recognising the good sort that he so obviously was, disregarded the fact that he was being hunted for four murders and proceeded to help him evade his captors. They did not even bother to ask him which school he had been to. Characters on the whole were stereotyped right down to the local "bobby" refusing a "wee dram" because he had to go to bed. "It's been a long day", he said. A sentiment I could easily agree with.

bad and never really convinced me that Mr Powell was hanging desperately onto the big hand to stop it reaching 11.45 (at which time an explosion would have destroyed the houses of Parliament). One almost wished that he had fallen and saved the country from a worse fate than this piece of celluloid. Unfortunately he was successful and lived to marry the heroine whose fiance had been quite advantageously killed earlier in the proceedings.

Having said all that I think my real gripe is with the British critic at large. As soon as a reasonable (and the 39 Steps was certainly no more than that) British film comes along everyone gets very excited and they start to blow everything out of proportion. When there is something worth going to see no one will want to because they will have learnt their lesson from instances like this. Colin Forbes.



Robert Powell Putting Back The Clock In "The Thirty-Nine Steps."

GRAFFITI

When one takes a walk around some of the choicest conveniences on campus, there is one certain feature common to most: GRAFFITI. In the past, I personally spurned this irritating pastime of thousands of frustrated poets, artists, sign-writers and pornographers. I found certain lucid illustrations in the carriages of British Rail Southern Region somewhat distasteful, which admittedly had given rise to a staunch disapproval of this annoying habit. Entering the precincts of the vast educational emporium of U.K.C. (!) I had expected better things. To my horror, the clean white walls of the library and my innocent dreams were filled with masses of scrawls and etchings in fifty different shapes, sizes and colour. My gasps of disillusionment were heard far and wide (or at least as far as the issues desk.) "Could this be?" I asked myself: Still covering my eyes with my rigid hands. I peeped through my fingers. Yes, it was a horrid truth, an unavoidable reality; The university of Kent at Canterbury had also been attacked by the phantom graffitiists! Steadying myself a little I ventured to decipher some of the untidy handwriting, and much to my surprise I found it quite palatable - funny even. Now I have grown to be quite an addict of graffiti reading. One item which amused me I found written on the walls of the ladies situated in Keynes. Someone had asked why there were no items of graffiti to be found in a similar area in Darwin, to which someone had conveniently replied: "Because the people in Darwin aren't stupid morons and don't lower themselves to such a level." Presumably written by a Darwin graffitiist?

Due to the cultural, humorous and interesting nature of graffiti we are running a top - ten graffiti spot, so if you come across any that is outstanding please send it along to the Features Editor (preferably not written on loo paper), Eliot Basement.

James Kimber

HAIRDRESSING GROUP

INSIDE THIS MONTH

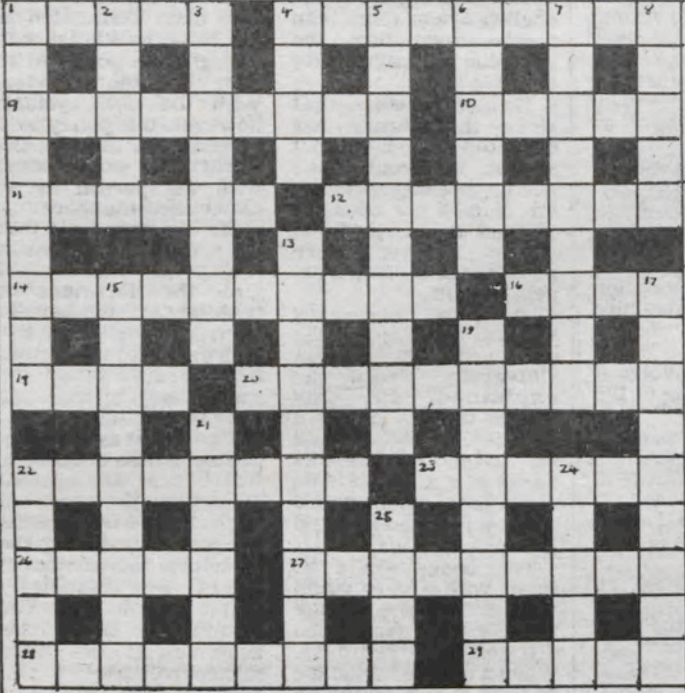
- HALF PRICE HIGHLIGHTS - MAKE IT A COLOURFUL MARCH!
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- A NEW LOOK FOR SPRING? TALK TO US ABOUT PERMING, TINTS & CREATIVE STYLING

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CROSSWORD

by Michael Syrotinski

- | | | | |
|---|--|---|---|
| <p>ACROSS</p> <p>1 Taste of kiss (5)</p> <p>4 Two hundred and one, love, on island to hear lively music (9)</p> <p>9 Is a dropped catch his? (5,4)</p> <p>10 Explain Times leader to everyone (5)</p> <p>11 Develop incisors and put article on peg (6)</p> <p>12 Send rotten sardine to Eastern port (8)</p> <p>14 Somehow mailed porn to Otto (10)</p> <p>16 Strike cord (4)</p> | <p>19 Name the devout, religious 14 without love (4)</p> <p>20 Significance without the German wandering off (10)</p> <p>22 Perturbed, with African going back to place to recover (4,4)</p> <p>23 Bad Master Dee? (6)</p> <p>26 Check, we hear, to prevail (5)</p> <p>27 Pretentious and too open (9)</p> <p>28 Between the pauper and the robber (9)</p> <p>29 Morals in Rome and here (5)</p> | <p>DOWN</p> <p>1 Locked clasp for reliable printin' (6,3)</p> <p>2 Rage about note of assent (5)</p> <p>3 Where to prepare food for unruly Chinks and French (8)</p> <p>4 Horse Gun (4)</p> <p>5 Sprinkle with perfect plant (10)</p> <p>6 Confine one by one, it's said (6)</p> <p>7 Harsh music is rich variant. Worker goes and confusion follows (9)</p> | <p>8 Part of lock reservoir is yellow (5)</p> <p>13 The faithful to build, as predicted (4,2,4)</p> <p>15 Having a meal about the start of a new venture (9)</p> <p>17 Leading hinge to come apart (9)</p> <p>18 Can occupy headless bird table (8)</p> <p>21 She has bra without consequence (6)</p> <p>22 Brush bush (5)</p> <p>24 Age when a hundred swallowed in dashed hope (5)</p> <p>25 Right in the marshy country is a plant (4)</p> |
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Solution 141

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OMEN 2: A Diabolical Film

Linda Blair in THE EXORCIST spun her head through 360 degrees and vomited green slime over the nearest convenient priest, after masturbating with a crucifix. In ROSEMARY'S BABY the horned one (that's ambiguity for you) made sweaty love to Mia Farrow after doping her with ice cream.



OOPS! - Joan Hart Gets The Bird.

THE OMEN was a finely crafted film which attempted to convey a sense of evil without using sex or repugnant grotesqueries to unsettle the audience. (This latter formula reached its apotheosis in an unpleasant porno-shocker called SHIVERS that I'd advise anyone to steer clear of). DAMIEN: OMEN II, like its predecessor, is a film you could take Granny to. (Maybe she'll carry you out). Here you're served with a meatloaf-sized slice of the American dream where Mom stands laughing fondly at Pa and the kiddies playing snowballs outside their sumptuous mansion. Director Don Taylor (no relation to Dan) seems unaware of the irony that the devil finds capitalist America more conducive to breeding evil than Russia - but then they don't even believe in God, let alone Hollywood.

Anyway, the film starts well with Leo Mckern driving his jeep at high speed to the sort of music that had the venerable Bede shuffling in his cassock. He reaches his archaeologist pal, tells him he's seen the anti-Christ and asks him to fly to America and arrange to kill him. For some reason he doesn't believe him. Undaunted Leo takes him to the underground diggings at Beloir Castle to show him a wall painting by a 13th century exorcist. Once underground, of course, they're trapped by a cave-in and sand begins to pour in from the roof. Leo's pal falls and hits his head on the wall which wobbles in a way stranglely reminiscent of polystyrene. "The anti-Christ is with us", bawls Leo and disappears into the sand like the kids in the Smarties advert.

Seven years later. Damien has been adopted by Richard Thorn (William Holden), Ambassador and head of Thorn Industries, and his wife Ann (Lee Grant). He's now thirteen and is sent to a military academy with Thorn's son Mark. He still doesn't know who he is but manages to arrange the death of his Aunt Marion through the agency of a bloody huge raven which appears at the foot of her bed one night - as if that wasn't enough a chorus of bass voices and a whole symphony orchestra suddenly go "BRAAAK" - no wonder she has a heart attack. Meanwhile back at

Thorn Industries Paul Buher (Robert Foxworth) announces a plan to hold starving countries to ransom using their advanced technology. Bill Atherton (Lew Ayres) opposes him - successfully at first. Then he gets sucked under a frozen lake while playing ice hockey. (The Raven's around again somewhere, so's the orchestra). A fine scene this - actually filmed in water 30 degrees below freezing using a real stuntman. So the film continues, as soon as anyone suspects Damien they get the Raven treatment. The psychology and suspense of the original

OMEN are replaced by a rich and smug sensationalism that will undoubtedly find box office returns. Take the doctor who, examining a sample of Damien's blood, springs back from his microscope and exclaims "My God, its the blood of a jackal!" He goes to tell his boss and like an idiot uses the lift. What follows isn't nice. If you've got a squeamish stomach - be prepared to look at its contents.

The acting is pretty excellent allround. It has to be admitted though that Jonathan Scott-Taylor is a bit wet as Damien. Using a combination of mirrors he discovers the tell-tale "666" on the back of his head - "profoundly shocked" he runs to the end of a handy pier and cries out "Why me?" (would that a voice had echoed back "Why not?"). And there's the scene where his brother discovers who he is. "I love you Mark" yells Damien, and blows his brains up with thought waves.

Eventually, after enough people have died, Holden decides his son is the devil and tries to do away with him. Does he succeed? Of course he doesn't - you've only got to read the bible or learn that OMEN III is already underway to know that. There's still a twist at the end but it's no great surprise. OMEN II delivers the goods. It skilfully avoids the ludicrous and retains a distinct, if unpleasant flavour. S.C.

UNIVERSITY OF KENT AT CANTERBURY

Lent Term, 1979

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Lord Vaizey
Professor of Economics, Brunel
University

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EQUALITY?

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the Cornwallis Lecture
Theatre at 6 pm

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NO TICKETS REQUIRED

Berlin Images—David Bowie in 'Just a Gigolo'

I suppose one views the prospect of beholding two sacred cows grazing in the same field, with a mixture of awe and eager anticipation tempered by disbelief. Without doubt David Hemmings has accomplished no mean feat in conjuring this very spectacle, by accommodating both David Bowie and the seventy eight year old Marlene Dietrich on the same reel in his latest film. The reality, I'm afraid, falls somewhat short of the expectation, and 'Just a Gigolo' is just a bit of a disappointment.

The film has a great deal going for it, particularly on the musical side as you might expect, but ironically Bowie doesn't sing a note and Marlene Dietrich only totters through a few bars of the title song. No, the score is provided by the Pasadena Roof Orchestra and the Manhattan Transfer which makes 'Just a Gigolo' a must to hear if not to see. Visually the film is quite good in places, and it is the images of decadent, hedonistic post-war Berlin which linger in the memory more than anything else. David Hemmings' film makes no great claims for itself, and if it is the packaging which shines brighter than the goods, that is probably not entirely accidental.

Its narrative thread is the light-heartedly unfolded tale of a young lieutenant (played by David Bowie) believed by his friends to have been fatally wounded in the war who returns in 1921, after convalescing in France, to his native Berlin. We witness his first uncertain attempts to find his niche in society by gaining some sort of work, and his eventual enlistment as one of an influential countess's (played by Marlene Dietrich) band of gigolos. And that's about it, really; tangoing gently in and out of dance halls, he sees an old flame rise from seedy cabaret artiste to achieving fame and fortune as a Hollywood film star, and struggles to evade the clutches of an army acquaintance (David Hemmings' part) who wants his support for a Nazi campaign. One night, out walking through the flickering shadows of a Berlin back street, he stops a revolutionary's stray bullet in the chest, and meets his death on the cobbles beneath. Subsequently claimed as a Nazi activist hero, he is buried with full military honours.

All rather muddled and uninspiring, but there are at least a fair number of good jokes around. For instance, at one point, an old lady, bemoaning the decline of religion in Germany in recent years, remarks gravely, 'God died in this country after the war' to which another character quips mischievously, 'It must've been quite a funeral!' The film is hardly the effective satire of the exciting but precarious world that was Berlin in the Twenties that it in part sets out to be, but it does serve as a fitting showcase for the dubious acting talents of Mr. Bowie who admittedly very much looks the part, trim and elegant as the bewildered gigolo, but delivers his lines with small conviction.

Rather a mediocre mishmash on the whole, then, but alright if you don't mind being taken for a musical ride, and sitting back to admire the scenery.

Paul Oswald.

UKC Radio Analysed

Most people seem to think that UKC Radio is a haven for egocentric hacks who like the pure tones of their own voice ringing forth on the airwaves, this is true.

However, your campus radio station also has a lot more to offer. Where we differ from amateur, megalomaniacal hams is in our efforts to SERVE, (a hackneyed word if ever I sank a battleship) the university. Apart from the inevitable heavy rock freaks, we play every other type of music you could possibly hope to hear, with special treatment for those monsters who have "minority tastes." The job of providing a comprehensive service in a relatively short broadcasting time is extremely difficult, but that's the Programme Controller's headache. What he eventually comes up with is the UKC Radio schedule, which

computer equipment for blind students.

We normally broadcast from two studios, but someone has dismantled studio 1. At this point I should like to send out a plea for help. HELP! WE NEED ENGINEERS. All our LPs and singles come courtesy of the record companies, at present we have 2,000 albums and roughly 800 singles. Indeed we are rapidly becoming too overcrowded for our own good, so please, Mr Taylor...?

As has become clear I hope UKC Radio is a very complex organisation and needs a lot of hard work. We need YOUR support to keep us running. The nasty Home Office is due soon to check that we are broadcasting legally. So the need for technical help is urgent. Please help. Ta.

SALIM SALAM





Write on, UKC!

ONE WAY of tuning in to your seminar-leader or lecturer is to read his books, contributions to books, articles or reviews. It's very easy to forget that he or she is a writer as well as a teacher.

Because some seminar leaders are less forthcoming than others about what they are writing or have already published, it is worth consulting the Vice-Chancellor's annual reports, which list the publications of UKC authors. You'll find these in the Catalogue Hall of the Library.

You may find a useful text connected with your course; for instance, all students of seventeenth century French have access to Peter Nurse's "Classical Voices." The English Board has collectively written a book about nineteenth century fiction. This began as a series of fortnightly seminar papers, which were revised after discussion. The book will, hopefully, be published at the end of this year, so look out for it, you English scholars — "Incant" will keep you informed.

Some lecturers, like Bernard Sharratt, are exploring new ways of writing books. Or, and it boils down to the same thing, the problems involved in book-writing. Dr Sharratt's peculiar, intellectually stretching and wide-ranging book, "Reading Relations," has taken two years to write, and it may be another two years before it is published; revisions, as well as visions, are necessary. Indeed, Dr Sharratt says that much of the book may have to be rewritten.

What do lecturers do over the long vacation? Often, they write. Mickey Sherringham, for instance, plans to spend most of the coming summer writing a study of Beckett's "Molloy."

Reviews of books by UKC authors will be gratefully received by the Arts Editor. So too will news of works that lecturers are currently writing — or trying to write.

Well, there it is, lecturers take an interest in what we write. It's up to us to return the compliment.

Drama Festival

A rich and varied evening's theatre began with Canterbury Technology College's 'A Doctor in Spite of Himself' by Moliere, which though funny in places was rather a mess, the prompter being unforgivably very much in evidence. The production moved along in jovial mood, however, and props were efficiently economical.

INFECTIOUS EXUBERANCE

Thanet Technical College took the stage next, and struck up an immediate rapport with the audience with their infectious exuberance and lively humour. The bill of fare was two short melodramas splendidly heralded by Simon Samsworth, our master of ceremonies, conducting us to a land where Fate struck all too readily, villains lurked in every corner, but love always remained triumphant. It was all great fun, and gained comic velocity from the assured performances.

MEMORABLE PRODUCTION

Last but definitely not least was the University's Peter Shaffer play 'Private Ear'. Under John Urry's able direction, the cast all delivered fine performances in the eventful dinner party a trois. Doug Warwick was a suitably priggish, but likeable Ted — American, smooth, and selfish with it, and David Neudegg was his unhappy foil and workmate as they shy, gauche Bob consumed by a passion for classic music, and blundering disastrously into the forbidding world of tentative sexual encounter, while Sara Bedels played Doreen, a kind of chauvinists' shuttlecock, vulnerably clinging to her dignity and composure, adrift in strange seas. A most accomplished, enjoyable and memorable production.

PAUL OSWALD

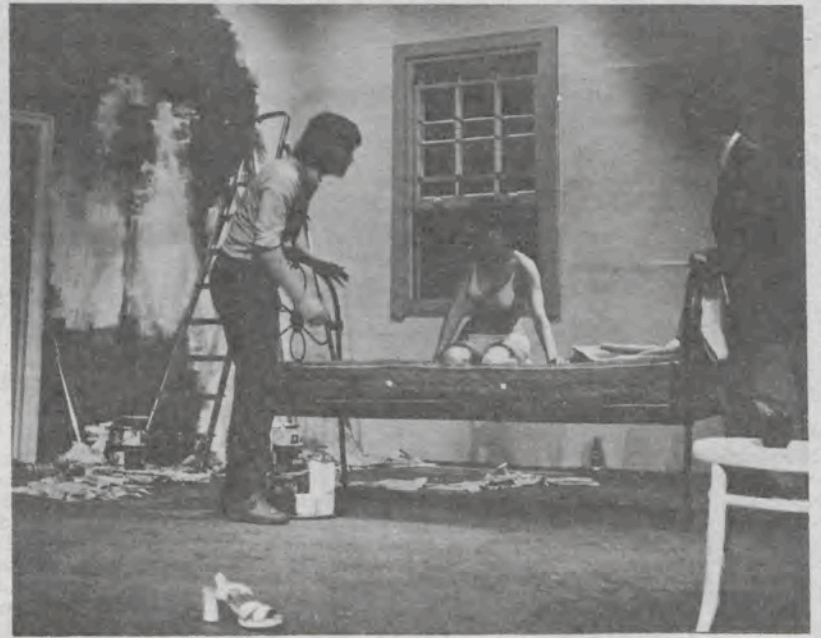
Creditable Stoppard

"Enter a Free Man" is a very typical Tom Stoppard play, although, in my opinion, not one of his best. As usual the plot was complex, bizarre, subtle and twisting, the dialogue penetrating, funny and tragic. Moreover, Stoppard's command of vocabulary makes Roger seem about as literate as a baboon; also, the often unusual structuring of his plays always gives good dramatic effect.

Theatrecraft performed this play very creditably. The set was well designed and production impressively slick — the changes in light being particularly effective. The acting was generally of a good standard although several promptings were necessary. Peter Ayton, doing what seemed to me a shameless impression of Leonard Rossiter, and Marjorie Cordon admirably filled the two central and most demanding roles. These were those of George Riley, the pathetic inventor (of indoor rain and a clock that chimes 'Rule Britannia') who continuously leaves home, and Linda, his daughter, who eventually understands her father after the failure of her attempt to leave with a bigamist.

My only real criticism is that at times the actors failed to keep the momentum of the play going and so the overall performance seemed

Duncan's got the knack!



DIRECTED BY DUNCAN COOPER

"Almost all women are servants", Tolen leers happily. "They want to be dominated."

The audience gasped at such outright male chauvinism. As you might have guessed, therefore, the play examines some of the more caveman-like instincts of men towards women. And the play does to a degree, achieve its target as, after all, the audience does gasp and gurgle at the more provocative lines such as "once you've got her it's the woman that grovels." All good blatant sexist stuff and thus a firm mental kick in the essentials to all such guilty males. All this and a moral too — the cool, Fonz-type five minute fornicator (Tolen) has his considerable ego punctured, and quite right too!

Quality

However the play has its failings as the only woman is scripted as not really deserving any better treatment than that which Tolen expounds. Generally though the dialogue was average — it burbled along nicely and at times was very funny indeed, but these moments were regrettably balanced by periods of sustained tedium.

Where I felt UKC Dramatics really scored (sorry, bad pun) was in the quality of acting and production. All four players gave very sound performances despite being a little bit nervy and at times slightly unconvincing. Also there

patchy. However this was an enjoyable play, well performed, which raised important questions about peoples attitudes to each other.

TIM SCOTT

Tom Godfrey, Marie Murphy and Jonathan Martin in "The Knack." Offstage is Giles Newington, who played Tolen.

'The Knack' instead of 'The Ruling Class' was, so my spies tell me, because there were not enough willing actors and actresses. This seems a shame, as the play that was chosen was not frantically inspiring. However, having said that, it was also a pity that less than half the seats appeared to be taken for a performance that got better as it went on, and, I suspect, better as the week went on also.

TIM SCOTT

Winds & waves of strife

THE WAR LORDS: AJP TAYLOR (PENGUIN, £1.50). A BOOK ABOUT THE SECOND WORLD WAR.

I opened Mr Taylor's book and flicked through it. Hmm... good quality paper, this — plenty of kaolin in it. Makes it nice and white. Nice lot of photos too, well set out. What's this one? A camel train? No, it's a crocodile of Japs cycling through Burma!

The outstanding attraction of this brief and straightforward book is the high number of excellent photographs, large, well-spaced and neatly captioned. They are rousing, dramatic and sad by turns, and my own favourite, apart from the Japanese cyclists, is of Churchill on his first day as Prime Minister. He looks pleased as punch, wearing a bow-tie and with gloves and stick in hand. Had he not become involved in more important matters, he would have made a marvellous Mr Toad!

Aesthetic appreciation, however, must here give way to an awareness of the Second World War's hellish realities. It is all too easy to forget that the photographs were taken during a real war in which millions of our race were killed. Not the British race — the human race.

The book is based on six TV lectures given by Mr Taylor in 1976. Accordingly, there are six

chapters, one on each of his five "War Lords" (Mussolini, Hitler, Churchill, STALIN AND Roosevelt) and a final one about the Japanese, who had no outstanding leader.

The author's basic point is that, unlike more recent wars, and indeed the 1914-18 war, the Second World War was dominated by five remarkable leaders. As you will have gathered, he calls them "War Lords" and it is an annoying label unworthy of the book. Between them they created, Mr Taylor points out, "an astonishing assertion of the individual in what is often known as the age of the masses."

Japan

In Japan, the last individual to assert himself would have been the emperor. Like our Queen, he could, in practice, only agree to the collective decisions of the ministers and armed forces, the "War Lords anonymous", as our author describes them.

Emperor Hirohito's only attempt to contribute to policy came when urged to approve the declaration of war. He took a poem from his pocket and read it.

All the seas in every quarter
Are as brothers to one another.

Why, then, do the winds and waves of strife

Rage so turbulently throughout the world?

The Japanese went to war.

AJP Taylor's conclusion is in sympathy with the views of the powerless emperor:

"The Japanese learnt the lesson of the Second World War more than anyone else has done. Japan is the only great power which has steadfastly refused to make or possess nuclear weapons. In this the Japanese set an example to us all."

VR-B

ARTS COFFEE TIME

Can you recognise these Shakespearean plays?

MATLEH
BETCHAM
LUJSACSIURAE
REALKING
SEMPTETHET

Last issue's answers:
JAMES JOYCE
ALBERT CAMUS
AGATHA CHRISTIE
EVELYN WAUGH
IRIS MURDOCH

CULBENKIAN THEATRE

Thursday 15 to Saturday 17 March

8 p.m.

The Orchard Theatre of North Devon present

A TASTE OF HONEY

by Shelagh Delaney

A young girl's journey along the difficult road to motherhood and maturity is portrayed with wit, compassion, and honesty. It was first performed by Joan Littlewood's famous E.15 Company in 1958, and hailed as a masterpiece.

Out of Oblivion

"A FAIR QUARREL" NATIONAL THEATRE

Interest in the plays of Thomas Middleton and William Rowley seems to be undergoing something of a revival at present. No sooner have two productions of 'The Changeling', the first for many years, arrived to general critical and box-office approval on the London theatrical scene than another of their works pops up in the form of 'A Fair Quarrel' at the Olivier Theatre on the South Bank.

The play is set in early seventeenth century London, and the action is played out against a background of seamy low life glimpsed in brothel and drinking tavern, and foppish vanity among noblemen where swords are drawn at the drop of a hat, honour is prized higher than life, and dwelling has become as much a part of institutionalised justice as the law courts. In common with 'The Changeling', a number of plots interlock, and scenes alternate from the 'Serious' to the comic. The development of the narrative threads, though, is slow, and only in the latter part of the play do the comic interludes gather momentum.

Plot

The 'Quarrel' of the title concerns a dispute between two soldiers sparked off by an insult which calls for a duel. The sub-plot deals with the proposed marriage of an aristocratic young

woman to a rich but unsophisticated Cornish landowner; more accusations of infidelity follow, swords are again crossed, but eventually all is resolved, and temporary peace restored.

Hayden Griffin's set on an Olivier stage, thrust maximum distance into the auditorium with seating at the rear — a kind of theatre-in-the-round — makes very little use of props, and consists simply of a bare platform of coarse wooden boards with a centre stage pit. The seating aisles are used as entrance and exit routes, and for most of the time the lighting is bright and general.

Under William Gaskill's direction, the cast catch Middleton and Rowley's ironic blend of comedy and mock-heroism in the play — half mocking, half celebratory of this curious social milieu. Nicky Henson is particularly impressive as the impetuous, bom-

bastic but fair minded Captain Ager, and Harriet Walter is also good as the ill-used Jane. Mark Wing - Davey and Peter - Hugo Daly are a memorably comic pair of innocents abroad as the landowner Chough and his manservant, Trimtram, who are very soon beating the locals at their own game.

The NT, then, must be applauded for its enterprise in picking this little known Jacobean play for revival, and it is surely part of its function to rescue neglected works from relative oblivion, since their chance of being seized upon by a commercial management is slim indeed. Although this play is no masterpiece of dramatic construction — it is not just the floorboards which creak a little — it has many strengths and is, despite everything else (it also includes an entertaining musical element), very funny in places. In short, worth a visit.

PAUL OSWALD



Nicky Henson (foreground, facing camera) in "A FAIR QUARREL" at London's National Theatre.

Horizon/Infinite

quickly now
what we give and what we take
are reckoned at every moment
keel & spar
maximum pulse, are bearing
three six zero — — —

forgiveness is too late you know
the bow cuts water to never stop
moving forward as white sails
unfurled, un-
premeditated action
are giving us
guidance & control
perhaps the guide of others: —

There on the ceiling
of the little sea-birds brain
is born a star-map,
this it is — — towards a great
gathering of sight location trust — — — —
we reach immeasurable soundings
a single unending read-off, simply human,
at ninety eight
point four the sun
sets on the blood-stream. GUY HIBBERT

Updated Shakers

Vaguely updated interpretations of Shakespeare's plays vying for the reins on a fashionable bandwagon are becoming wearisome. The New Shakespeare Company, in their production of "Julius Caesar" at the Gulbenkian (February 8-10) have steered their own particular theatrical Tardis to a landscape of geometrical shapes inhabited by men in smart military attire. But they have somehow dehumanised the characters, and drained the play of much of its life and energy.

The production did, however, have its redeeming features. The acting was mostly of a high standard, and the props were imaginatively used. The general atmosphere, though, was one of sharp edges, physically and emotionally, made all the more clinical by bright lighting and, in some scenes, symmetrically balanced tableaux.

Frank Vincent's portrayal of Caesar as a retired Colonel type with moustache and eccentric gait seemed misdirected; the text scotches the notion of Caesar as a kind of superman, but hardly casts him in the mould of doddering old fool.



From the series of "TURBULENTS" created by Alain Bourbonnais. He or she is called TRICICLO.

Sian Woodling shines Mid-term Concert

With at least ten items on the programme, the concert lasted a good two and a quarter hours. But can't we have more quality rather than quantity? With two or three exceptions, the standard was quite mediocre, but well worth thirty pence for those who actually paid it.

Since their last appearance, the Madrigals seem to have gone down hill a little. Perhaps it is a bit unfair on them seeing they opened the concert, but I found their accounts — especially in their failure to adept to the 'spiritual' mood — limp, and shallow dynamically, although they were together and watched their conductor.

There were two things about the concert that could hardly escape notice: the preponderance of the tonic key of Eb was one, and the number of pieces from the sixteenth century was the other.

French Horn

The second item on the programme, a french horn solo played by Jeremy Eades, accompanied by the piano, was composed by J. S. Bach. It was, in my opinion, a huge mistake for the soloist to have stood behind the piano. From what could be heard of it, the piece seemed most efficiently played. The first movement flowed easily, but parts became indistinct through the similarity of tone in the middle range of that particular Steinway and the horn.

Next was a baritone solo by Graham Parker, who sang three songs by Poulenc. Though the

pianist had a marvellous time showing his virtuosity, the singer didn't. It was a choice too ambitious and not suited to the soloist's capability.

Guitar

Louise Hood played two pieces on the guitar: a sixteenth century pavane which was played neatly and clearly, and a beautiful prelude by Lauro of adroitly executed romantic gymnastics. The first half of the concert was drawn out by a Haydn piano sonata in Eb played and introduced by Michael Danes. Though professionally and almost spotlessly played, how much of the Haydn was being suffocated by an over-romantic delivery? The work seemed to be on the whole bright, sunny and playful, but a brief recourse to the relative minor shouldn't be taken too seriously. The use of the musical — and I stress the 'musical' — pause in Haydn should not come as too much of a 'surprise' to us: and of its efficacy there is no doubt. But it should be treated as part of the music and not be treated as a gap — during which the pianist may sit with his hands on his knees, as if he has nothing to do with the piano in front of him — between the notes. It is inspired silence.

Ecstatic

After the interval, the Barber Shop Sextet would have caught the mood better and sung better had they not been in a straight line, but in a semi-circle. Especially

having taken the trouble of changing their clothes to suit the occasion. They were definitely a cut above the last attempt I remember, but didn't try nearly hard enough to 'get it together'. Though musically it was sound enough. Moving on, it seems the virtues of port-tipping are unquestionable. Sian Woodling sang an ecstatic and memorable rendition of Mozart's 'Bella mia fiamma.' Taylor's vintage is on sale at all good music stockists and suppliers of singers' requisites.

Another piano solo followed, played this time by Tim Tozer. As far as I know, he needed no 'spiritual guidance; to dash off an exhilarating performance of three intermezzi by Brahms.

Medici Quartet

OPEN RECITAL — SUNDAY 18th FEBRUARY
— GULBENKIAN

A full and comprehensive set of programme notes leaves little scope, except on the actual playing side of the concert, for comment.

The string quartet hadn't really 'warmed up' until the second movement of the first work. They played three quartets and, sadly, there was no encore. The works were by Haydn (in Eb needless to say), Britten and Dvorak.

As an ensemble, they were crisp and alert and produced a wonderfully integrated tone. Arguably the best - played movement was the Adagio from the Haydn, which seemed to generate its own forward motivation — a certain stultification can only too readily be found in the slow 'boring' movements, as it were.

The Britten seemed to take the form of an exploratory essay of experiments in texture and sound; making the low - pitched 'cello play at the ultra high end of its compass, whilst higher pitched strings played below, for example, and in the manner in which the work was scored. There was much playing round and about the bridge at one point in particular; plenty of attack and hints of the Orient were quite apparent.

Dvorak, dubbed the 'poor relative' of Brahms, finished off the recital. One or two surprise modulations, the odd fine theme, what else can one add? The last movement was particularly exciting and a series of runs and powerful, wrenched chords brought the recital to a rousing close.

MARCUS JEFFREY

Climaxes tended to become 'lumpy' owing to thumping the recalcitrant keys, but this is perhaps preferable to a waxy and anaemic approach.

Peter Hickmet sang convincingly about Amarilli, 'sua bella; and his delivery was simple, sincere — evocative to say the least — and individualistic. He showed the juiciness of his lower compass by singing a rather fey song called 'Asleep in the deep'.

To wind up, our new Director of Music, Harry Newstone conducted the University Chorus and Orchestra in a decisive performance of Handel's coronation anthem, 'The King Shall Rejoice'. And let us look forward to plenty more where that came from.

Marcus Jeffrey

Widespread and Nameless Outsiders Invade Hayward

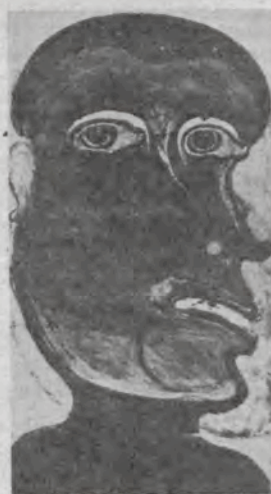
ENTERING the "Outsiders" exhibition one falls, like Alice, into a land where everything happens but nothing is planned. Trains leave when they want to, and go where no rails could take them. There is no timetable, and no map.

The walls are of black felt, creating a murky environment in which the exhibits are illuminated. A darkness evoking both the shadowy depth of the mind, and the lonely, dark outer space from which the Outsiders have come. Then, on London's glittering sphere, a suitable home has been made for them.

The variety among the four hundred-odd exhibits defies generalised description. The large, symmetrically detailed compositions of the French miner Augustin Lesage are contrasted sharply by the stark boldness of Max's saddening pencil scribbles, and by the gaudy colour of Aloise's irregularly balanced women.

Yet general points can be made; many of the paintings share qualities of compartmentalised meticulousness, or an intoxicating absence of logical perspective. I haven't seen 'Damien', but eyes of all kinds pervade this exhibition — in 'Tete d'homme', printed here, for example.

Clarence Schmidt's towering and fragile House of Mirrors would never have fitted inside the Hayward — there is a



Tete d'homme by Heinrich Anton Miller.

photograph of it instead — but smaller sculptures there are aplenty. Toy-like, some of these have wheels, or can be set in motion by turning a handle. Among these, the rough wood-and-nail carts, boats and towers of Emile Ratier, a farmer, show clearly the rawness to which Dubuffet drew our attention thirty years ago. Fine finish need not necessarily be part of creation, as the fellow I heard dismissing Ratier's works as "rubbishy" seemed to think. There's always the Mona Lisa, if he's that desperate.

Another thing. I shall personally clobber the next person who calls Outsider Art the art of the insane. It's like saying Freud was obsessed with sex. There's more to it than that.

Alain Bourbonnais, for instance, is a trained architect. Yet his ugly-beautiful "Turbulents", creatures averaging five feet high made of such everyday things as boots, bicycle wheels and baskets are colourful and haunting achievements deliberately estranged from contemporary culture. M. Bourbonnais would make an inspiring Primary School teacher.

One can easily quibble with isolated aspects of the exhibition. Can slapdash art be valuable? Has selector Victor Musgrave avoided, as he says he has, all monotonous and therapeutic art? How valid is the inclusion of such "deliberate" Outsiders as Louis Soutter (Miro-like) and Alain Bourbonnais?.

Such questions are justified, but petty. Forgetting them, the receptive visitor is drawn in by the magnetic attraction of Outsider Art becoming as Roger Cardinal would have it, "an accomplice in the act of creation". This exhibition focuses on art's basic requirement. To create or not create, that is the question. And here is a collection of works which are undeniably creative.

Such exhibitions in the future? I have my doubts that they will be the same. This unique exhibition has broken barriers which cannot be broken. We have Victor Musgrave and Roger Cardinal to thank for that.

VR-B

MUSIC KENTS...

Rock Goes to Mediocrity

STEVE HILLAGE —
Sports Hall

During the current BBC 2 television series, "Rock Goes To College" a majority of the acts on view have been of mediocre quality. Steve Hillage in the Sports Hall on February 28th, was no exception, and produced a set that was conspicuously ordinary in terms of content.

Hillage did not lack talent. His lead guitar work, however, was self-indulgent and as a result he constantly overshadowed the four other members of his group. These lesser knowns did little to establish themselves in a set which lasted just fifty-five minutes.

The set itself was erratic. After the programme-introducer (Pete Drummond) had gone to great lengths to contrive an audience reaction, the band played what Drummond described as a "warm-up" number.

This number, "Electric Gypsies", was played with a total lack of interest on the group's part and was received with a rapturous audience response. They had started behaving in the most freaky fashion imaginable.

The main cause of this behaviour, exhibitionism in the presence of the television cameras. It was probably fortunate for the BBC that the audience chose to act in this way, for the uneven

quality of the group's material hardly merited it!

"1988 Activator", was a rocker of blistering pace, with Steve Hillage's lead guitar work at its polished best. The lead guitar was excellently augmented by the synthesiser playing of Miquette Giraudy.

If "1988 Activator" was a peak in the set, the number that followed, "Unidentified (Flying Being)", was a trough. This number consisted of an inappropriately loud drumming contribution, by Andy Anderson, and a quite appalling "drag" of a chorus line.

Hillage left the stage to receive his customary encore, and surprisingly

it was only during the encore, that a "mind-blowing" instrumental passage, showed what the five-piece group are really capable of producing.

To be sure, the gig was good considering it was free! When Steve Hillage returns to the university however, under more normal "fee-charging" circumstances, his set will need to be much improved.

It would be complimentary to say that during the set, the sound balance was disappointing. In addition, Hillage must be less selfish and exploit the obvious musical ability, in what is currently one of the most restrained of all rock backing groups.

RICHARD HINSON



DARTS FIND TARGET!

On Thursday, 15th February, the band, The Darts, in a concert hall that normally resembles a cemetery, brought their distinct brand of pop music to the University of Kent, and won the audience's hearts totally.

It was evident from the first number, "Come Back My Love," that the vocal harmonies of the group's four lead vocalists, and the superb saxophone soloing of Horatio Hornblower, above a tight three piece rhythm section, would be enough to give the audience a night to remember.

The second number, "Honey B", reminded one of those classic, vocal pop songs, made famous by the group the Platters, some years back. The youthful exuberance and enthusiasm of the band's sexy, female vocalist, Rita Ray, on this number was to set the sort of exciting atmosphere,

which was to characterise the rest of the evening.

The singles such as the massive 1978 hit, "It's Raining," and the latest single release "Get It," were not only played with precision, but put over with the group's enormous on-stage presence, which for me, gave the live versions the edge over the original studio cuts.

The Darts ability on this night anyway, to overcome all obstacles to the audience's enjoyment, was given fitting emphasis, by several entirely vocal songs, performed on the spur of the moment after the sports hall suffered a power failure!

"Naff Off," highlighted some exceedingly nifty rock and roll guitar playing by George Currie, whilst the set was brought to a fitting climax by absolutely gripping versions of the singles hits, "Boy From New York

City," and "Daddy Cool."

The Darts left the stage in triumph! It was in some ways a pity therefore, that the support band, the Late Show, had not been able to induce a similarly favourable reaction.

Their current single, the "Bristol Stomp," promised much, but instead the Late Show set, produced half an hour of uninterrupted boredom!

Ridiculously second-rate versions of the Beatles numbers, "Paperback Writer," and "I Saw Her Standing There," were truly representative of an otherwise sloppily presented and badly rehearsed set. At best, the Late Show, came over as a poor "take-off" of the Darts themselves.

The Ascendant Enid

THE Enid's appearance at the Canterbury Odeon on Monday, February 26, was one in which the group never lost the power to mesmerize their audience, in a set that lasted more than one and a half hours.

It was a night when classical music was mixed with rock, and delivered by a seven-piece band with a spine-chilling emotional appeal.

A majority of the group's numbers, were constructed with meticulous detail. The group were able to mix in perfect balance, a small range of widely contrasting instruments.

The keyboards of band leader, Robert John Godfrey, and the synthesiser of the slightly less imposing, William Gilmour, predominated throughout much of the Enid's work. They were at times thrown into delightful insignificance

however, by the deranging, and disturbing lead guitar work of group members Francis Lickerish and Stephen Stewart.

The introduction of new band members Anthony Freer, midway through the extensive set, comprehensively supported the case for the inclusion of the oboe, chiefly a classical instrument, in an environment of rock music.

It is perhaps predicatable to say, that within this exquisite seven-piece, the band also possessed, a "breath-taking" rhythm section, in the form of those significant bass lines played by Terry "Thunderbags" Pack, and the highly original drumming technique of David Storey.

Storey gave the audience a moment to remember, in his drums and percussion version

of Cliff Richard's oldie, "Summer Holiday".

Robert John Godfrey, never let the audience forget that between the numbers there was room for "voice-induced" entertainment, despite the lack of vocals on most of the group's songs.

The musical highlight of the whole set, was probably "Fand", a quite enormous musical work, building with keyboards flowing, a moving bass line, and tasteful guitars, to a final crescendo of sound.

The group left the stage with an audience brought to their feet in stunned respect.

The group replied with two almost outrageous encores. The first was a marvellous "re-work" of "Wild Thing", complete with "Hendrix-like" guitar playing, and a ridiculous lyrical rewrite; making the song comparable to a

"sex-drive" for old age pensioners.

"Land of Hope and Glory", with lyrics clearly displayed on a screen behind the group, for maximum audience participation, rounded off the evening. The Enid had played faultlessly, whilst the audience had experienced the ultimate consumer ecstasy.

This ecstasy however had been anticipated, for earlier on in the evening, the support act, Wounded John Scott Cree, had given a performance, which the audience felt meritorious enough to deserve an encore.

The man was little more than a total idiot! His low grade humour excessively strong nerve, and pathetic acoustic guitar playing, was however enough, to warm up a them sparsely filled concert hall.

R.H.

Immigrant Give Reggae Education

On Tuesday, February 20, the band Immigrant, gave Kent University a rare taste of reggae. It has never been the students' union policy, to bring reggae music to campus, but in Rutherford Junior Common Room, Immigrant in the same set, educated the audience, in how reggae should, and should not be played!

There was no doubt the audience expected a great deal of Immigrant, and this London reggae band were quick to disappoint.

At the start of the set, the sound balance was poor, with the jazz-orientated sax soloing of Robert Zipper, unable to

find a clear means of expression, through an over loud, rhythm section.

Much of the set, saw the colourfully dressed, lead vocalist, Earl Brass, in dejected inactivity around his microphone, with little in the way of musical co-ordination from the band; or favourable reaction from the audience.

Their latest single, "One World", saved the evening however, with its simple but effective chorus line, "One world, one creation, one people, one nation," catching the imagination of the audience.

From that moment on, the group and the

audience did not look back. The keyboards playing of band member, Linder, was finally able to emerge, from the background of the rhythm section. The set meanwhile, was brought to a suitable climax, with the compulsive beat of the last number, "Why Must I Cry".

The band in the end deserved their encore. One can only speculate, that if all their material, is brought up to the standard of the final few numbers they played in their set, then this London based reggae band, will have a successful future in front of them.

R.H.



Darts harmonise in the Sports Hall.

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| 4 SOUND OF THE SUBURBS | The Members |
| 5 GET DOWN | Gene Chandler |
| 6 TRAGEDY | Bee Gees |
| 7 CONTACT | Edwin Starr |
| 8 I WILL SURVIVE | Gloria Gaynor |
| 9 BAT OUT OF HELL | Meat Loaf |
| 10 CAN YOU FEEL THE FORCE | Real Thing |
- List supplied by Bakers', The Longmarket, Canterbury.

Native Music

By the time the trio UK took the stage on Sunday night, the audience had suffered an hour-and-a-half delay and a college support band that nobody (not even the band members, one hopes) took seriously. With a stage that covered practically a third of Rutherford Dining Hall and a mountain of sound equipment on hand, one could tell that this was to be no ordinary college concert from the first ominous note's of Eddie Jobson's synthesiser.

Joining Jobson, who doubled on violin, were rock stalwart John Wetton on bass and lead vocals and Terry Bozzio, who took over the drumming spot when Bill Bruford left the band earlier this year.

The music was drawn from their first album, released last year, and their forthcoming LP 'Danger Money', due for release on March 16th. The sound was reminiscent of ELP in one of their more energetic moods. Wetton's bass playing and lead vocals, so vital a part of his former band, King Crimson, were in fine form, especially during the song 'Carrying No Cross' from the new album.

Bozzio's drum solo on 'Nothing to Lose' earns him the award of 'Hardest Drum Smasher', just edging out Mick Fleetwood. Jobson's violin solos, however, left something to be desired.

The sparse crowd of 300 or so was more enthusiastic than I expected and brought the band back for an encore after one-and-a-half hours of playing, although the encore itself left me slightly disappointed. The late start and poor support band, however, were forgotten under that incredible light show during the remarkable 'In the Dead of Night.' A great gig.

Lee Williams

George Harrison fails to inspire

"Anyone want some refreshment?" asks a voice on side one of this new album; and that's exactly what he doesn't produce. Rather he succeeds in generating an overwhelming sense of mediocrity. After the opening two tracks, the album descends into the abyss.

Side one opens with "Love Comes To Everyone", a pleasant melody which makes the best of Harrison's rather weak voice, and features a nice moog solo by Stevie Winwood and a lively intro from Eric Clapton. It might have made a better single than "Blow Away" which is released shortly. The second track, "Not Guilty", has a lovely cool rhythm and a classical progression, but the lyrics fail to match the musical content. Somehow, whenever George Harrison sings about his own life he sounds insincere.

Few songs on this new album have anything important to say. "Here Comes The Moon" is a case in point; George

sings happily for five minutes about nothing at all. Why George Harrison should write a song with a title so close to that of one of his best known songs I can't imagine. Like his old Beatles efforts this song has the characteristic descending arpeggio break on the acoustic guitar and trashy "oh yeah" backing vocals. If someone did a send-up of George Harrison it might sound like this song.

"Soft-Hearted Hana" has some good honky tonk piano and Dobro guitar but again the song is spoiled by inane lyrics and by jabbering voices in the background. The speed wobbles as the track fades out too, which is all rather immature.

Side two opens with "Formula One Racing Cars" as the album slides from bland to pathetic. "Faster" is, according to the sleeve notes, "inspired by Jackie Stewart and Nikki Lauda". The lyrics are embarrassingly bad, as are the sound effects.

"Dark Sweet Lady" is a nice song with a gentle calypso rhythm, but inconsequential.

This is followed by three similarly aimless songs called "Your Love Is Forever", "Soft Touch" and "If You Believe".

Mr. Harrison has gathered some fine musicians together as he always does, but in this album he has little to say either musically or lyrically.

S.C.

Singles Column

The summing-up is here and the judgment is right for the Pistols. Virgin have left no stone unturned in assembling the evidence (including the one from under which Malcolm McLaren crawled). "The Great Rock 'n' Roll Swindle" is here, via the Old Bailey, Rio and Manhattan, but no mention of Tower Hamlets. The single is "Something Else" - a footnote in the Vicious saga. It's not bad, he surprise being how well Sid could sing. I'm sure that if M.M. had got his way we would have had Nancy Spungen singing "Killing Me Softly" instead.

Thin Lizzy's new single "Waiting For An Alibi" (Vertigo) sounds like a stripling sired out of "The Boys Are Back In town". Funny - the gossip columnists seem to think Phil Lynott is something of a good stud. The Rumour (without Graham Parker) offer a medium temp number "Frozen Years" (Stiff) which just sounds frigid.

From a band without its singer is a singer without his band. Bill Nelson has cut loose from Be Bop De Luxe to record an album and the consequent single is a compelling, if strangely titled, track called "Furniture Music" (Harvest).

Fifteen years ago Mike Lubowitz became Manfred Mann. His latest single "You Angel You" (Bronze) is a synthesised reworking of the old Bob Dylan standard and like Lubowitz himself survives pretty well in its new incarnation. Someone who hasn't weathered quite as well recently is Berry Gordy sr, father of the Motown boss. In honour of this venerable old soul's 90th birthday four immortals (Diana Ross, Smokey Robinson, Marvin Gaye and Stevie Wonder) gathered to record a tribute "Pops We Love You", on occasion of such moment that the greybeard consequently upped and died.

The Bay Area is well represented this week with the excellent "What A Fool Believes" (Warner Bros) from the San Francisco - based Doobie Brothers and "Fire" from the Pointer Sisters, whose experience of gospel singing around Oakland underpins this tense, tight song that has had great success in the States and has been sent in to maintain interest in the girls following the dismal "Everyone Can Be A Star".

Britain's rock 'n' roll survivor Dave Edmunds sets the foot tapping with a bouncy little number of good vintage called "A1 On The Jukebox" (Swan Song). In contrast Foreigner's "Blue Morning Blue Day" never rocks and only rarely rolls. It will of course sell better with its picturesque blue sleeve and all. My copy is at the moment delighting visitors in the bog where it compliments the cistern perfectly. Unfortunately I couldn't get a first edition waxing of Alan Price's bland little piece "Baby Of Mine" (Jet) which was pressed in the shape of a heart - presumably the ultimate St. Valentine's gift. It's a pity 'cos the lav brush is looking lonely.

Unoriginal Fan Club

THE night the Canterbury locals, over - ran Rutherford Junior common room, was the night the local rock band, Fan Club, came looking for a new university following.

The group were an embarrassment from the moment they took the stage. They were obviously modelled on Sham 69, with a union jack hanging on the wall behind them, and an

imitation Jimmy Pursey vocalist, complete with cloth cap. Fan Club in fact possessed about the same amount of musical ability, as the unfortunate group they had tried to copy.

pessimistic members of the audience were led to believe, that Fan Club would then proceed to attempt to play, the entire current Top Twenty hit singles!

This, of course, indicated that Fan Club did not possess any type of musical ability at all, and the band therefore struggled in their versions of old rock standards; such as "Paranoid," and "Honky Tonk Women."

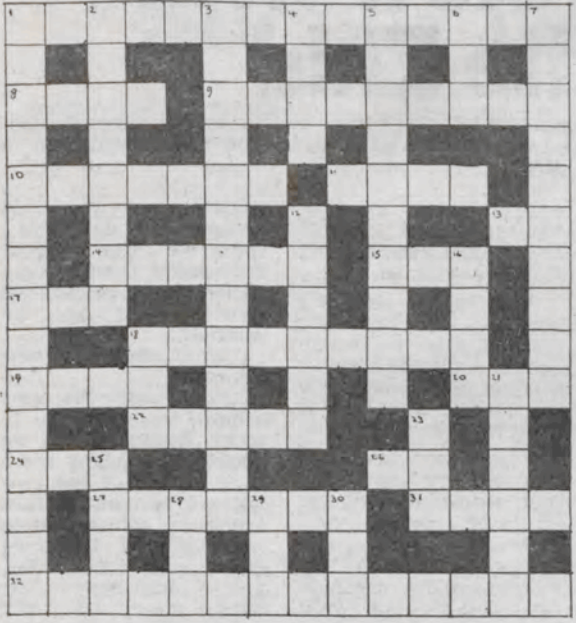
When the band played Dr Feelgood's latest hit single, "Milk and Alcohol", more

however, and they did not play many of their own numbers either.

The highlight of the whole night, was the rough and unpolished version of the old Rolling Stones number, "Star Star," but this highly provocative rocker was the very peak of the evening's musical respectability.

R.H.

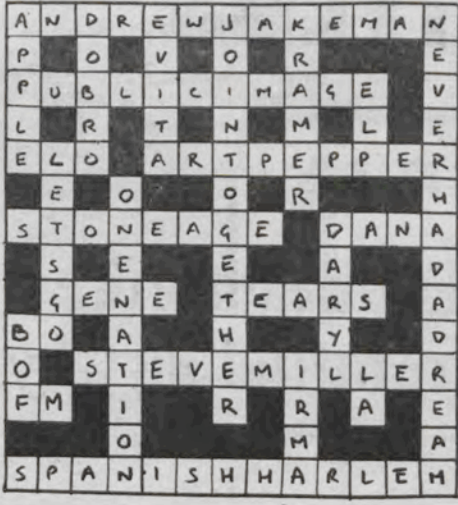
MUSIKWORD



- ACROSS
- Had 60s hit with "My Ship Is Coming In"
 - Woman who sold the world?
 - 9 and 31 Masters of the Philly sound (6, 3, 4)
 - Wonder woman?
 - "It's ----" Roy Orbison hit
 - Half of awful Aussie band
 - Ripping woman?
 - Collection of songs / Alan Price group
 - Sacked DJ
 - Parker LP (5, 2, 2)
 - See 32 Across
 - Booker T's old cars?
 - When The Fire leaves embers
 - Elton John's ex-label
 - Stevie Wonder single
 - See 32 Across
 - See 9 Across
 - Student life? (3, 3, 5, 3, 4, 3, 4)

- DOWN
- Lennon album (5, 3, 7)
 - 2 1/2 CC? (3, 5)
 - TRB show solidarity with Women's Lib (5, 2, 6)
 - Christian name of Rocky Sharpe's girl
 - Their licence ran out last year?
 - Carole King's little babysitter
 - Vocalist on new Pistols single (3, 7)
 - "Israelites" vocalist
 - Van Morrison's first group
 - Close relation to "blue beat"
 - Asylum boss
 - Ted Turner meets anti-smokers
 - Communist meets Stag group
 - Steely - - - - Fogelberg
 - Outmoded wave
 - Velvets' leader

Last Issues Answers



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INCANT DIARY, LENT TERM

MARCH

Monday 12th

Union film. "Night Porter". 7.30 pm.
 Marlowe Theatre. "Schools Drama Festival". Until March 17th.
 Odeon Cinema, Canterbury. "The Wedding".
 Oxford Cinema, Whitstable. "Every Which Way But Loose".
 Classic Cinema, Herne Bay. As above.
 Marlowe Theatre. "Footsteps in Time". 3.00 pm and 7.00 pm.
 Classic Cinema, Herne Bay. "National Lampoons Animal House".



Tuesday 13th

Film "L'Innocente". Cornwallis at 7.30 pm.
 Film "Dark Star". Cornwallis at 10.00 pm.
 Chas 'n Dave in Keynes Dining Hall.
 Men's Squash II v Sutton Valence. Away 7.15 pm.

Wednesday 14th

U.G.M. in Keynes.
 Men's Badminton I v Westgate I. Away.
 Men's Hockey 1st XI v RN Chatham. Away.
 Rugby 3rd XV v Junior Leaders. Away.
 Sci-Fi Soc film: Planet of the Apes, Rutherford LTI, 8.30 pm. Members 20p, others 35p.

Thursday 15th

Gulbenkian Theatre. The Orchard Theatre of North Devon present "A Taste of Honey" by Shelagh Delaney. 8.00 pm, until Saturday 17th.
 Film Soc. "The Conformist". Cornwallis, 7.30 pm. 30p.
 Folk Club. The Wheatsheaf Inn, Margate presents Chris Jones. 8.00 pm. (See March 8th).
 Men's Squash I v Woodstock I. Away 7.15 pm.

Friday 16th

Union film. "One Flew Over The Cuckoo Nest". 7.30 pm.
 Open Lecture. "Whatever Happened to Equality" by Lord Vaizey (Brunel Univ). Cornwallis 6.00 pm.
 U.K.C. School of Continuing Education - Family and Society. A residential weekend course at Allington Castle.

Saturday 17th

The Edge Band and Disco in Rutherford.
 Men's Hockey 2nd XI v Canterbury 3rd. Away.
 Ladies Hockey v Herne Bay Ladies. Home.
 Soccer 1st, 2nd and 3rd XI League.

Sunday 18th

Union Film. "Ned Kelly". 7.30 pm.
 Odeon Cinema, Canterbury. "High Anxiety".
 Oxford Cinema, Whitstable. "The Hound of the Baskevilles".
 Classic Cinema, Herne Bay. "The Hills Have Eyes".
 Men's Hockey 1st and 2nd XI v The University Past. Home.
 Ladies Squash v Maidstone. Away, 3.00 pm.

Monday 19th



Tuesday 20th

Film. "Jubilee". Cornwallis, 7.30 and 10.00 pm.

Wednesday 21st

"Fred Wedlock" in Darwin. Folk Club.
 Men's Hockey 2nd XI v Kent Country Constabulary. Home.

Thursday 22nd

Folk Club, Wheatsheaf Inn, Margate, presents "Foot and Mouth". 8.00 pm (See Mar 8th).
 Term ends . . . Incant wishes you a Happy Easter and Good Vacation!

This is what the 'Daily Mirror' said about Endsleigh's car insurance policy:

PAGE 16 DAILY MIRROR, Monday, January 15, 1979

BEST POLICY FOR YOUNG DRIVERS

CAR insurance is so costly and complex these days that many young drivers are looking for a policy that is not only different groups of drivers but also offers a special discount for young drivers. Some companies specialise in no-claims discounts for young drivers. Endsleigh's car insurance policy is the best for young drivers.

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Interview with the Enid

Immediately after the Enid had left stage after their excellent performance I was taken backstage where I was introduced to the tall, balding, "front man" of the Enid - Robert John Godfrey.

"One of the problems of playing on home ground," he began, "is that they won't settle for anything but your best." Robert was born in Maidstone and the band have a large following around this area, particularly from Folkestone. This tour, only their second major one, has taken them from Aberdeen on February 8th to Hamersmith Odeon on March 2nd.

The obvious first question to Robert was "how did the Enid originate?" "From a school in Kent," he replied, "called Finchden Manor."

"After Finchden closed we found ourselves looking for somewhere to live, for various reasons. Prior to Finchden closing, a cousin of mine financed the equipment and the making of the first album - 'in the Region of the Summer Stars'."

A year passed, from the time of the first album being released, without a single gig being played. During these troubled times they were helped both financially and

emotionally by the "Enid Society," which are not just a fan club, as Robert explained:

"The Enid Society's aim is to promote friendship between people using the band as a focus. For that is how we started and that is what we believe in."

A feature of the Enid live performances are their renditions of "Land of Hope and Glory," "Jerusalem," and "The National Anthem." I mentioned one occasion where the Enid were heckled by a group of people who assumed that such behaviour implied sympathy with the National Front. Robert answered:

"I personally am extremely anti-National Front."

"Take 'Rock Against Racism' - I would rather this be called 'Rock for Racial Harmony'."

I asked Robert what the attitude of the music press was towards their music?

"They feel we have nothing to offer people apart from some fantasy world, and for them to

retreat to. I categorically deny that I think we offer a great deal more than the so-called street politics we are seeing at the moment.

"What about the new album?"

"We made the new album in our own 16 track studio. I wish we could have spent more time on it but the tour was arranged before anything, so we had to meet that. I think we could have done better, but I'm still very happy with it."

"Are there any plans for 'Wild Thing' and 'Pretty Vacant' being released?"

"We may do it for the society, 'Land of Hope and Glory' has been pressed but is being blocked by a copyright problem. It should be out soon."

"Have you anything planned for the future?"

"We will probably have a new album out for October, and another tour - when we will, of course, return to Canterbury."

The entire interview can be heard in the near future on UKC Radio.

JOHN PAUL



UKC SPORT

McKERROW TAKES TITLE IN STYLE

THE University sent two boxers to the first - ever British Universities' and Hospitals' Novice Championships held at Bath University on Saturday, and came away with a champion and a finalist.

Sponsored by Lonsdale Sports Ltd, this is an additional tournament to the already existing Open UHAA championships, which provided debutante boxers with a chance of competitive action. As most students have not participated in the Noble Art prior to joining a University club, this tournament attracted a fair number of boxers from English, Irish and Scottish Universities.

Trained by the former National coach, David James, and assisted by Steve Small, the University boxers were Ian McKerrrow (Darwin) and Mike Fuller (Eliot).

McKerrrow, entered in the light - middle weight division, boxed twice and emphasised his technical boxing ability, punching power and determination to win - qualities creditable to boxers having had many more than McKerrrow's five bout experience. In the semi - final he faced N. Baykov, a post - graduate at the University of Aberdeen, and wasted no time in disposing of his opponent with a series of jabs and hooks sinking Baykov to the canvas in no less than 20 seconds. Arising to a mandatory count of eight, Baykov attempted to back - pedal his way out of danger with McKerrrow in hot pursuit. Trapping him in a neutral corner, McKerrrow sank punches from both hands into head and body, dropping his opponent for the second time in less than a minute. Without giving Baykov a count, the referee declared McKerrrow the winner after little more than a warm up.

His opponent in the final, G. Corbett (Glasgow University) proved to be no such walkover, putting up a talented display and almost matching McKerrrow in punching power and determination. McKerrrow moved out in the first round intent on establishing his authority pushing his opponent back behind a series of stinging jabs. Corbett was content to bob and weave attempting to make McKerrrow miss and reply with counting jabs and hooks. However, McKerrrow did everything right, totting up points with jabs and snappy hooks, shaking the Scot with several right - hand punches to emerge a clear leader at the end of the first round.

In the second, Corbett attempted to get back into the fight matching McKerrrow with jabs and right crosses, forcing the UKC representative to stop in his stride more than once. McKerrrow was not as sharp as in the first round and was content to play his tiring opponent at his own game, two - handed punching in the middle of the ring with little leeway given on either side. A high work - rate on either side made for an evenly scored second round.

At the start of the third, McKerrrow increased the pressure and kept a tiring opponent at the end of his jab. Corbett would not allow himself to be dominated and scored several times with solid right - hand punches and left hooks. McKerrrow, himself rapidly tiring, was doggedly forcing the pace but his determined foe matched him in strength and stamina to survive to the end of the contest. McKerrrow's obvious first round had combined with sharper punching in the latter two rounds impressed the judges enough to award him a unanimous points decision and the 1979 Novices' Light Middleweight title. Congratulations are in order for his opponent who had refused to wilt under McKerrrow's punching power and had lasted to the end of the fight by forcing McKerrrow to beat him at his own game.

UKC's second representative, Mike Fuller, had taken up boxing only last October and was matched with a. McIntyne (Edinburgh) for his first - ever bout in an understandably nervous mood. His opponent too, was having his first bout and the two boxers apprehensively faced each other with tentative left - hand jabs. Mike settled into the bout towards the end of the first round which consisted of jabs and straight rights, neither boxer under pressure. The second round was in the same vein and it was left to either opponent to increase his work - rate in the third and catch the eye of the judges. Fuller had taken some

time to realise that his opponent's high defence left his body a susceptible target but now began to poke in his left jab and build up a lead. This proved enough to clinch him a close, but unanimous, decision.

In the final, Fuller met S. Hartwell (Oxford), a stronger and more technical boxer who had Fuller's nose freely bleeding at the end of a first round narrowly scored in Hartwell's favour. Fuller attempted to force his opponent back behind his left jab in the second, putting the Oxford pugilist off balance on several occasions. However, his opponent continually advanced and a tiring Fuller was not always successful in keeping him out. In the final round Fuller made an effort to get back into the fight and pushed his opponent on to the ropes to score with left and rights. But his stronger opponent forced the pace, catching him several solid punches, eventually half - punching, half - pushing him on to the canvas. With his nose bleeding Mike took the mandatory eight count but was soon under pressure from jabs and straight rights. With only 20 seconds left the referee decided Fuller had had enough. Fuller had given of his best in both bouts. He was not unduly hurt at the end of final and it is a pity it did not go to a points' decision.

With the experience of two bouts behind him Fuller will be looking to consolidate his natural boxing talents and increasing his physical strength, with a view to representing the University on later occasions. A relaxed McKerrrow, none the worse for either bout, will be immediately back on the title trail having been entered as UKC's only representative in the Open UAU championships to take place at Dublin on March 4, 1979.

Congratulations to both boxers on fine performances and good luck to McKerrrow in his future title tilts.

The 1st XV Are Well Drilled For The Police

UKC 1st XV 14, KENT CONSTABULARY 4

With only one game since the beginning of term, and most players having no team practice over the vacation due to the adverse weather, the young first team, fielding seven first years, approached this fixture with some trepidation.

Once again the small, inexperienced but enthusiastic pack were confronted by much older and heavier opponents. However, on this occasion the pack, led by Alun Thomas provided excellent controlled ball from the outset of the match. The police gained a little ball from their backs to run, but the now near perfect defence of the UKC backs, quickly stifled any attempts to cross the gain line.

Dominance of the set piece and then the ruck situation provided Babyode with a try on the blind side in the

opening minutes of the first half. Despite the dominance of the team possession was not converted into points, and UKC went into the interval with a four nil lead.

Continued dominance early in the second half resulted in a try for centre John Ferguson, followed a set piece move, which was successfully converted by Gary Bowe.

UKC backs continued to show disciplined control of excellent ball, enabling Gary Bowe to run a try into the corner.

Lack of match practice showed in the last

fifteen minutes which manifested itself in ill-disciplined rugby. This resulted in a slight lapse in concentration which allowed the police to score.

The team wishes to thank the many supporters who braved the cold to watch the game. A special mention is extended to Jane Biesley, who at last has witnessed a victory to smile about.

TEAM: Upton, Thomas, A. Stevens, Maughan, Parker, Morrison, Buggy, Clarke, Thomas, Davies, Parry (Capt), Ferguson, Babyode, O'Reilly, Bowe.

Soccer News

UKC 1st XI 3 St. ANDREWS 1

UKC completed the double over lowly placed St. Andrews with, probably, their worst performance of the season.

The first 20 minutes was all UKC with Heywood scoring inside a minute. After that period UKC looked as if they had lost interest. In some ways it was the "morning after" match coming only 3 days after the bruising battle versus Leicester University. St. Andrews in no way tested UKC to the full. However, when they equalized shortly after half time one wondered if UKC would ever get back into the game.

The passing got worse and tackles came in half heartedly. Steve Wright filling in for the injured Chapple was the only

player who looked as if he had something to fight for.

UKC's other goals were somewhat fortunate, O'Shea's ill - directed 20 yard free kick went through the goal keeper's legs and the other goal was an own goal.

UKC's frustration at not being able to get more goals came to a head when centre forward Heywood was dismissed for kicking an opponent. Bowen had earlier been booked in a farcical incident where the referee, openly expressed his dislike of University Students! Something was

drastically wrong with this performance, often the case after a hard UAU game in midweek. It perhaps shows UKC's superiority in the league this year, that playing so badly they still manage to win by a 2 goal margin.

Perhaps they were missing the 3 injured players (Cattermole, Chapple and "Skippy" Barnshaw) who were all giving their vocal support from the touchline.

Team: Gill; Dymott, Warden, Bowen, Wright; O'Shea, Foster, Springett; Holland, Heywood, Clarkson. **Sub:-** Swan.

Norm

Canterbury & District League, Division 3.
UKC 'A' XI 8 St. Stephens 1

This was once again a fine performance by the home side, who never looked in serious trouble even though the opposition did manage to score one goal. The game was very well balanced for the first twenty seconds until O'Donovan scored for the university.

It was not long before the very talented Epps scored an absolutely brilliant goal from a Pete Stone corner. Martin Smith, the other centre-back decided that if one could score then so should the other and promptly went and scored. It was soon after this that disaster struck - Stone once again,

looking for his place in the England XV, realising the pressure the home side were under, caught an opposition corner in the penalty area and proceeded to kick for touch. The eagle - eyed referee, whose efficiency was only matched by the cleanliness of his jack - boots was quick to react

and pointed straight to the spot. The St. Stephens' player scoring, having sent Mound in goal the right way.

This type of behaviour from the opposition clearly annoyed the university team who went on to score five more goals; from Bunster, Courtney,

Critchfield (2) and a fine individual effort from their centre - back who drew his own goalkeeper to the edge of the area then placed it past him. The match had its humorous moments but I am under strict orders not to write anything about the midfield or the referee.

Team: A Mound; S Courtney, M Smith, M Epps (capt), S Wright, P Stone, A Muggeridge, K Smith; J Bunster, P Crutchfield, M O'Donovan.

'All modern American Literature comes from



one book by Mark Twain called Huckleberry Finn' - Green Hills of Africa Ernest Hemingway.

DILLON'S

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Sports Roundup

The page that scores on sports news



AMAZING 1st XI

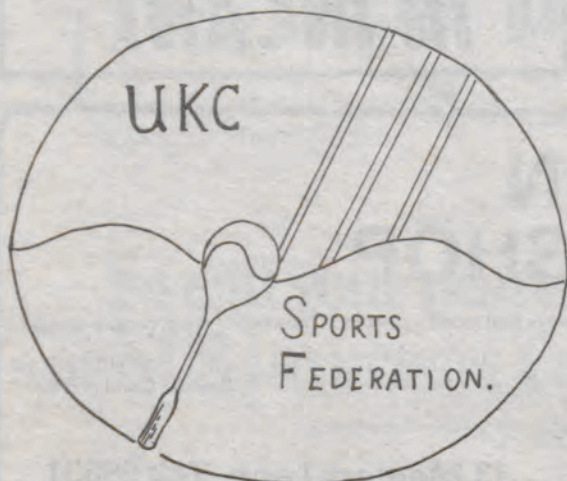
Commiserations to the 1st XI soccer team on their unlucky defeat in the U.A.U. Final. Anyone who was at the match will realise how close they were to bringing the championship to U.K.C.

The football club have really put the university on the map, and as underdogs on their long trail to the final they caused many upsets, such as the defeats of Exeter, Leicester and Nottingham. It is rumoured that so certain was the Nottingham victory before the match that Allan Evans (U.A.U. secretary) had booked Filbert Street (Leicester City's ground) for the final.

Other sporting achievements over the past week include Maurice Hope's brilliant fight to gain "The World Light Middleweight Boxing Championship," defeating Rocky Mattioli after the eighth round. England's rugby 1st XV played a marvellous spoiling game to beat the French 7-6 on Saturday. Now hopefully Wales should be able to retain the Triple Crown and Championship. Lowly placed Chelsea inspired by U.K.C. football bought a goalkeeper in the Stuart Gill class and managed to hold a goal-less draw with mighty Liverpool.

S.G.B.

The Sports Federation Executive decided that it is about time we had some new badges for track suits, T-shirts etc. One of the suggested designs is below.



SO NEAR, BUT YET SO FAR!

UNIVERSITY OF KENT 0
SHEFFIELD UNIVERSITY 1
(Played at Grange Road, Cambridge)

A brave performance, full of effort and determination, was not quite enough to end the northern domination of the UAU championship as Sheffield won this hard-fought final by the only goal, last Wednesday.

Playing into the strong wind Kent would have been delighted with a goal-less first half, and the goal came just when this scoreline seemed likely. White crossed from the right and amidst the scramble the ball rolled to the right foot of Sheffield's leading marksman, Noakes, whose shot, from 20 yards, rifled into the top right corner of the net.

Stuart Gill, still hampered by the shoulder injury sustained against Nottingham did well to hold Shorthouse's low free kick and then to tip White's dangerous curling cross for a corner. Kent appeared to lose some of their early aggression allowing the Sheffield forwards more time and space to create chances.

At the other end,

though, Sheffield were never certain in the air, especially under pressure. Kent beginning the second half promisingly with the dynamic Warden heading just over.

Sheffield replied with Hudson shooting on an angle for Gill to take a difficult bouncing ball diving to his left, and the unmarked Noakes heading Shorthouse's precise cross powerfully inches past the post. Stuart Gill turned Sandall's difficult cross over the bar and from the corner Chapple at the far post headed off his own line.

At the other end Stuart Foster with the sort of flair that might have produced an equaliser was just wide with a spectacular overhead kick and the centre forward flicked

Springett's long throw tantalisingly across the face of the goal.

With a final effort a long free kick from Foster was met by Warden who trying to place his header put the ball inches the wrong side of the post with 'keeper Gassney beaten.

Thus Sheffield took the trophy but Kent dispelled all fears of their being outplayed by a side of outstanding quality - the Sheffield substitute was an England schoolboy international, and the team included three full UAU representatives.

The players and Mike Wilkins, their "likeable" coach would like to express their heart-felt thanks to the massive and splendidly vocal support that accompanied them to Cambridge.

UAU Quarter Final

UKC 'A' XI 2 LOUGHBOROUGH UNIVERSITY 3rd TEAM 6

Well it finally happened, after a run of 13 games somebody at last managed to beat the very successful UKC 'A' XI. The game was a true cup - tie in every sense, full of drama and above all exciting football - a match well worth watching.

The away side went into the lead in less than five minutes with a good move down the left being finished by a tremendous header at the near post. Soon afterwards they were two goals ahead after a freak shot hit the post and went in. It was then that the home team decided it was time to play. Having settled down into a much better rhythm they started to attack with great determination and they were soon back in the game with goals from Pete Crutchfield and Martin Smith. This delighted the crowd and they were soon to see a great effort by Pete Stone graze the far post. That could have been the crucial point of the game as it meant that the teams went in level at half-time, instead of the home side having the advantage.

The second - half proved to be just as exciting. The game continued to be well - balanced until a quarter of an hour into the second - half when a mis-hit shot struck one of the UKC defenders and gave Andy Mound in goal no chance. Shortly afterwards a Loughborough player went over in the penalty area after a tackle from Martin Smith. The referee decided that the tackle had been unfair and the opposition number ten scored with a perfect penalty. Once again UKC were two behind but time was running out. They continued to attack with nearly everybody having a shot for goal. Once again Pete Stone hit the post and Andy Muggerridge was denied a goal by a great save from Loughborough's keeper.

However, with the will to attack, the defence was left a little stretched at times and Loughborough made sure of the win with two more goals.

On a personal note, I would like to congratulate all the players who took part on the effort they put into the game. It turned out to be one of the most exciting games that I have ever seen. The team would also like to thank everyone who turned out to watch the game for their great support, especially Mike Wilkins and the first XI whose great encouragement helped the team to this stage of the competition.

Team: A. Mound; S. Courtney, M. Smith, M. Epps (capt), S. Wright; P. Stone, A. Muggerridge, K. Smith; J. Bunster, P. Crutchfield, M. Stanfield. Subs: M. O'Donovan, N. Totham.



The 3rd XI with their coach Mike Wilkins. They have had a successful season but lost in the UAU Quarter - Final to Loughborough "several weeks ago".

Photo: Kentish Gazette.

Indoor Cricket

The fourth game in the series of 6 - a - side matches for the Doug Wright Trophy saw the confrontation between H Jenner's team and T Chapple's team (which he likes to call Gloucestershire), who had both won their previous games.

Unfortunately Gloucestershire were without their star player Paul Reader who, contrary to rumours that he has joined World Series Cricket, was in fact snowed up in Essex. However, the rest of the players had eventually returned from the annual cricket club dinner in Sandwich, and were just about recovered from an excess of alcohol and the vice - captain's speech.

Gloucestershire won the toss and elected to bat. Steady contributions were made by Martin Wilson, Simon Russell and Tim Chapple, but each in turn were run out whilst attempting to increase the scoring-rate. The pick of the bowlers was Halder Jaffer who bowled his 3 overs for just 14 runs, and the fielding was excellent, particularly by Simon Wood.

Dick Fellows - Smith was bowled first ball by a very good off-cutter from Wazir and thus completed a king pair in his first two innings in the competition.

H Jenner's team needing 99 to win lost their first wicket when the score was to the inevitable run out, but from then on did not lose another wicket.

Vaughan Fullagar and Mickey Epps produced the best piece of batting seen so far and made the task look very easy. Once they had been set on their way with some help by Fellows-Smith, who needlessly gave them two lots of 4 overthrows, they were never in any trouble, and when Fullagar hit the winning run he registered the first half-century of the competition.

With half their matches completed, H Jenner's team are now top of the league and must be favourites to win the competition at this stage. However the other teams will be even keener to beat them and the strongest challenge is likely to come from the winners of next week's match between A Dodgson's team and R Smyth's team.

C AND D CHALLENGE TROPHY UKC 1ST XI 7, NORTH PRESTON 1

Eddie Clarkson and Tony Heywood both scored hat - tricks as UKC recorded their second highest win of the season against a team who had, in the same time, only conceded nine goals.

It was surprising that none of the goals came in the first twenty minutes when UKC played some of their best football. Ian Springett was back to his brilliant best on the left of midfield, linking superbly with Chapple and Clarkson in early attacks, which left the North Preston defence in tatters. UKC should have scored after ten minutes when Clarkson found himself with only the goalkeeper to beat and shot wide. Heywood opened the scoring after thirty minutes, forcing the ball over the line, which all seemed too much for the young keeper. North Preston (no relation) rallied just before half - time and Rich Warden (the wildebeast) as lucky not to have his name taken after a very late tackle.

In the second half UKC continued to push the ball around quickly, giving North Preston no real hope of victory. The two front runners finished superbly, even though the best goal of the game was scored by Warden who met a corner kick beautifully at the far post. We have been practising this one all week!

Meanwhile, O'Shea, straight from his sick - bed, and the young Foster, straight from someone else's bed after celebrating his 15th birthday, tried, but left all the midfield graft to Spencer. "We had better games of 5 - a - side in my first year" is probably attributable to Barnshaw, and the ankle - strapped Tony Dymott.

The opposition goal came from another defensive error, which seems to have been happening regularly this season, when Gill failed to collect a weak cross and paid the penalty of seeing the ball scrambled over the line. Tempers erupted midway through the second period when Warden was attacked by the Preston winger. But only one of the Preston "Old Cloggers" was booked - for dissent! When will referees learn! So UKC, not needing their £1m substitute, Holland, triumph yet again and look forward to the UAU semi - final.

Team: Gill, Dymott, Warden, Bowen, Chapple, Barnshaw, Springett, O'Shea, Foster, Clarkson, Heywood.

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