WITHDRAW? NO!

THIS WAS THE DECISION AT THE LAST UGM IN RUTHERFORD DING DING HALL WHEN A MOTION TO DISQUALIFY FROM THE NUS WAS DEFEATED BY 48 VOTES AGAINST 113 VOTES IN FAVOUR.

The motion to the UGM is only the start of the campaign as "Incant" reporter Marc Living noted "the campaign will continue whether the disqualifiers win or lose."

"Incant" believes more badges, posters, and T-shirts are waiting to be used in the continuing campaign which is part of a national debate on disqualification.

Voted to leave

Reading, Dundee, Kings College, London, have all voted to leave the NUS while Heriot Watt, Nottingham, Durham, and Warwick have voted to stay in.

The campaign nationally is being organised often by individual members of the PCs but not the leadership.

Withdraw Now

On Tuesday 4th of March students living in receive a leaflet entitled "40 Reasons To Leave NUS" which was distributed by the "Incant" Independent Campaign and "paid for by UKC students". A students walked to breakfast there were massive posters saying "No to NUS! Withdraw Now!"

40 Reasons

Later on that day a leaflet entitled "40 Reasons To Leave NUS" was widely distributed along with a cheque from the "Incant" Independent Campaign and "paid for by UKC students". The students walked to breakfast there were massive posters saying "No to NUS! Withdraw Now!"

Quorate UGM

600 of us did, making it the first quorate UGM since the occupation last year.

Who's Who?

Disqualification was the only motion discussed and it dragged on for 75 minutes before the vote was taken. Anybody who was anybody spoke (and a few who weren't) and in retrospect the list reads like a "Who's Who" of campus politics.

There's nothing like a debate on the NUS to get people excited. Some students felt so fervently about NUS they were prepared to fight over it. Wonder if the NUS felt the same way about us?

"No I'm not Mike Yarwood"

Quick quotes

"Inform all interested parties that March 7th will take place." - Steve Page

"Procrastinate now!" - Keynes toilet wall

"If that's democracy I'm a Martian" - Trevor Phillips

"Evo-Stik is not a prescribed drug" - Judge on glue snuffing case

"I am only interested in pushing paper" - Chris Jay

"Clever" Trevor - great stuff!

President putting the case against disqualification.

He pointed out that for 19,000 pounds (9% of our income) we receive from the NUS a national grant negotiator, or advice union to "fight off" legislative threats to students, and advice and representation on all welfare work.

Urged to vote

He also pointed out that in countries where student unions were weak students were not given grants but loans. Both sides had something in common - they both urged us to go along to the UGM on Wednesday.

Referendum?

It is hard to see where the campaign goes from here except to motions at forthcoming UGM's for a referendum on the issue. We along with the Students Union will just have to wait and see.

Trevor Phillips

Trevor Phillips, NUS President led the attack on disqualification looking worried. He argued that the NUS is the only national body that the government recognises for grant negotiations. That it provides us with student loans, finance advice, welfare and social events. He concluded saying the financial return we get from the NUS is immeasurable, and said, "Don't play political games with our union."

Jon Gillen - would be "parasite"?

but no statement was made on this proposal. Chris Jay looked rather bemused amidst it all, after all no one had mentioned his proposal to make UGM's fancy dress!

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"They're not a parasite!" - Trevor Phillips

Pretenders - page 8

Heartbreak House review - page 6

Michael Jayston interview - page 7

Sabbaticals - elect - page 3

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25 St. Peter's Street, Canterbury

(High Street, just by the Westgate)
EDITORIAL

Welcome to another stunning array of worldly wisdom. It shocked me to find that somebody (Simon St Clair Ferryn) actually READS the Editorial. 

Diffusion is the topic of the moment. NUS is the main negotiating body for students. If UKC decides to opt out, will that mean we also opt out of the increased grants NUS press for? It strikes me that people who do not want to join Trade Unions should also forgo the privileges afforded the members by those organisations. And I, for one, am steeped in overdraft. This may also be the case with Steve Page, judtigit by his circular.

Sabbatical elections are, thank heavens, over for another year and unsuccessful candidates may retire into their shells. Mr Horrocks, although not in agreement with Incant, is certainly active. Sim, ‘smear’, but let’s give Mr T a chance.

The prospective Social Secretaries - save one C J Johnson, as any girl who dances at IGMS, in a manifesto written for the sole purpose of publicising his political views (and why not?) - have left politics out of their manifestos. But even the Soc Sec has a vote on the Executive... The games people play! LOUISE

Dear Editor,

I would like to pass comment on the headline to the most recent edition’s “Smash the Front!!” For a number of reasons this seems to me to be overrating the case and indeed contrary to the intention supposedly expressed by the headline!

I would also emphasise that in no way am I sympathetic to the ideology expressed by the National Front. Every bullyboy in every political camp - except the elite of the movement involved - any good, and it is this group that are responsible for the and racism policies are revolting to me and what the Front stands for as a political grouping holds for me.

Having said that, however, I would like to raise a few financial points. If this sounds fatalistic, but for the more sober-minded may bear reiteration. The Nazis, upon whom the National Front are set - and, contumaciously, came to power in Germany only as the result of severe economic crisis. Every respect, one who has no such cloud on the British horizon at the moment, and it is equally unlikely that, having learned the lessons of the twenties and early thirties, this political force will emerge, but it is not quite as if the Front is a piece of pro.

The form that a poet gives to a poem is as important to its meaning as the diction, so it is more than a little frustrating when some ignorant fool comes along and judges it by his own standards. And to publish and encourage poets, then they had better to learn how to typecast a manuscript properly and treat what they publish with some integrity, particularly as this is not the first time you have done this.

SIMON CLAIR TERRY

LOUISE CRACKNELL

What can I do but smile ruefully? But, however, was NOT due to your typecasting, as you imagine, but was caused by a mix-up between the Kent Messenger and ourselves, during which a genuine copy of our cartoon was mislaid. For the regrettable version of “Barbarians in Rome” please see page 7.

SMITH SMEARS

Roger Smith smeared “Incant.” His views on two of the elected candidates:

Tony Horrocks: Personally is a great guy but he was on the Executive when I was and I wasn’t impressed with his performance. I hope he does better this time.

Jane Merritt: “When Jane Merritt was vice-president without portfolio she was appointed to as Miss Portfolio without merit.”

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THE RAG TRADE

Rag Ball Accounts

Revenue

Ticket sales £1855.81

Cost

MEALS £900.00

Bands £255.00

Tennis Shoes £185.90

Sneakers £140.00

Disco £90.00

Lights-Additional £60.75

Bouncers £150.00

Telephone £13.82

Tax £12.19

Posters £59.47

Tickets £36.18

UKO Maintenance £26.26

Sundries £55.58

Lantern Hire £64.98

Name Tags £17.50

Complimentary Tickets £48.00

Complimentary Meals £15.90

Dairy £9.00

Total £1510.37

Profit £345.50


The Rag Ball Committee would like to receive your comments as they would be of great help in planning future Rag Balls.

Here is the 'Income and Expenditure Account' which shows the revenue from ticket sales, and where some of the revenue was spent.

The surplus will be given to Research at Canterbury Hospital.

Replies please to Stefan Clatyon (Rutherford College).

Thanks for your help and your support during Rag week.

STEFAN CLATYON

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Incident, Wednesday, 12 March

Boar's Corner

RUSSIA AND AFGHANISTAN

Apparently whenever blocked from westward expansion Russia has expanded eastward. Historically the major reason for Russia's eastern landscape with so many nationalities other than rivers. Russia therefore annexed and demeans the principalities on its Asian border...

HISTORY

Afghanistan has been the subject of Russian, later Soviet, expansion since the mid-19th century. The first major Russian attack came on the 20th of March 1885, just two months after the fall of Khartoum. However low British morale may have been, the government was not in a mood to tolerate any threat to the integrity of the empire.

As Afghanistan is a traditional route to Northern India, diplomatic pressure was put on Russia to withdraw from Afghanistan. In 1887 Britain and Russia signed an accord confirming Afghan territorial integrity and placing the country in British care.

WITHDRAWAL

After World War Two the political vacuum created by the British withdrawal from India was only partially filled by the USA. In 1973 the USSR won its first major victory in Afghanistan when the king was removed in a bloodless coup. A republic was declared and thousands of Soviet advisors were invited into Afghanistan. In 1978, September 1979 and again on the 27th December 1986 pro-Soviet coup took place. The most recent coup coincided with the sudden appearances of Soviet troops in Kabul.

MILITARY

After several small incursions into Afghanistan, the British realised the danger and fullness of war in Afghanistan, which, unlike the other Central Asian countries annexed by Russia, is extremely mountainous and inaccessible.

The Afghan population is at least 95 per cent nomadic, intensely conservative and Moscow and therefore unlikely to accept Soviet doctrine.

Perhaps the Soviet Union is a lack of the lesson which the USA learned in Vietnam and Vietnam may now be learning in Kampuchea, that a nation defended by guerrillas determined to prevent a complete take over is difficult, if not impossible to defeat.

DOMINATION

If Afghanistan finds recent move in a Soviet attempt to dominate the Middle East, secure oil supplies and access to the Indian Ocean, that attempt seems to have been thwarted.

A full frontal of Parkwood.

Tony Horrocks — "I am extreme left."
Didn’t We Have A Lovely Day . . .

Wednesday morning, 8am, Herne Bay.

Dialogue: Me — "I don’t think I could cope with going in today!"
Friend — "It’s beautiful weather!"
Me — "Let’s go to France..."

So is born an idea to alleviate another day of campus life by getting a taste of the continental existence across the channel. The problem arose; do we take the car? The fact that we had to use the starting handbrake to stop in a car park on action suggested we should forget the old banger (even if it is at that) but not being cowards we decided to see if she could make it there and back. Please, if you’re taking your car give it a good service beforehand.

You have to check in usually about an hour beforehand, so as we arrived with twenty-five minutes before sailing I got my sixty-hour visa (take a passport photo of yourself) as there are usually queues for the booths, and we boarded.

So here we are at Calais, out of the boat, thank you Mr Gendarmes. But before you hoist the "Welcome to Boulogne", screech of brakes as the car arrives, OH they drive on the right do they? As a useful hint get a label and stick it on the right hand side of the windscreen saying "Keep right" on it. And off we go to Le Touquet.

For entertainment whilst you are driving do listen to one of the very good French radio stations which tend to play almost exclusively British and American music.

Mid-afternoon and we arrive at Le Touquet. A travel specialist and the French love to use their horns!

A few other warnings; for girls, don’t walk alone in the streets, always go in pairs as some advances can become unpleasant (Avez-vous du feu! etc.) and they wave us through.

The other thing is hitchhiking is near impossible in French towns so preferably do take a car. So homeward bound and horror! I find I’ve lost my visa passport, the French customs officers doesn’t speak English and may C Grade O Level French is rather limitted in vocabulary. However, the ever vigilant customs allow us to smuggle in, in the wrong queue and the Cannabis and illegal immigrant are safe. My NUS card seems to do the trick at the British end (You mean the NUS are useful for something?) and they wave us through.

Now, shall we get a bit more adventurous?

Wednesday morning, 8am, Herne Bay.

Me — "Oh I don’t think I could cope with going in today!"
Friend — "It’s beautiful weather!"
Me — "Shall we go to... Moscow?"

— David Bridle

Money Money Money

Sometime during your imprisonment at UKC you’ll find yourself in the vicinity of the library, you may even venture inside. Here you will find nearly half a million books – and a few people. In an exclusive (shock, horror!) interview with Mr W.J. Simpson INCANT PROBE into the workings – and non-workings, of the library we all love to get lost in. Infusion has of course hit library spending as it has hit practically every other aspect of life. There needs to be a 4 per cent cut in staff salaries this academic year and a 6 per cent cut next year can only mean bad news for students. Queues for the reserve collection and the issue desk are hardly likely to shorten as a result.

Mr Simpson however is trying hard. As yet there have been no sackings of staff. The prospects are not good however for potential new applicants. There is now a three month period between posts for falling vacant and new recruitment.

One innovation which may reduce queues at the library exit is the introduction of a new electronic detection system. At a cost of approximately £25,000 this new system should be in operation at the very latest by this summer in time for the next academic year. This is to combat library theft because the reserve collection has had to more than double in size in the last twelve months. One the latest system of reserve loans according to Mr Simpson is an experimental one and follows the library’s current policy of providing the best possible service with the resources that the library has.

There has been a favourable recent trend in the use of the library exhibitions area. Already in the pipeline for the next academic year is an Arts Council Exhibition on the “New British Image” whilst students can expect further enlightenment on topics such as art history due to the library contacts with the Scott-Polar Institute.

What about the situation in the library drinks area? Mr Simpson feels disappointed that there is not more use being made of the 300 new machines installed in the basement last year, although the congestion of bags around the entrance has been relieved a little. The noticeably higher prices of the library vending machines help contribute towards the extra cleaning costs required in the dinner area. A cleaner is now employed specifically from 8-10 am at night to do the worst of the mopping up.

As a result, the night cleaners have agreed to work there again after refusing to risk it at the end of Trinity Term last year due to demands beyond the call of duty.

Despite the problems of allocating funds on the library it would seem to be thriving, the petty readings clocked in at 215,956 last year – an increase of 18 per cent, showing that the library deserves to have rather more money spent on it.

Richard Hinson
It has occurred to me, that, considering the extent in which this topic enters bar conversations (or literary conversations, if you are that way inclined – it's a free country) the power invested in the hands of cleaners would, had Geoffrey Templerman the same amount, send him into paroxysms of ecstasy. By a concentrated campaign, they could increase the amount of work done by 12½% overnight (3 hours over 24 hours) by ensuring that everyone got up by nine o'clock. Of course one has to allow for the fact that some cleaners do this already. The techniques vary. There is the unsuitable 'Come on, get up, some of us have work to do' as the door bursts open and something out of Aschuvitz (on the wrong side) marches in wielding an electrified club cleverly disguised as a hoover.

But this technique is as outmoded as the ark. Far more effective is the 'guilt complex.' 'Don't you worry – carry on sleeping – I know you only work in the night' followed by the sounds of said hoover exploding the few brain cells you have left after the previous night's drinking, and non-stop conversation about the state of the weather ('It's such a nice day. I don't envy you, sleeping through it, but you need your sleep when you're young, that's what I always say.' Indeed she does, five days a week, thirty weeks a year.). But neither of these techniques rivals the final weapon.

It involves the dreaded morning tea-break, the scenario of which runs something like this. 'Oh, you want a lie-in, do you. That's OK. I'll come back near midday.' This might be after a gentle tap on a knock which almost pushes the door off its hinges. The tactics are irrelevant in this case. Believing in victory, you struggle back under the covers until ten-thirty, when the bubble begins. The cleaners are having their tea-break. I mean, could anyone sleep through one of those?

Of course the power of cleaners is not restricted to getting you out of bed at an unholy hour when the bar is closed. The old 'cohabitation' chestnut is a great favourite, and probably the main reason why cleaners are the last people you can afford to be on the wrong side of. Just suppose you happen to have a friend (of either sex – like I said, it's a free country) who happens to have missed his/her last bus home, and who happens to have a phobia about sleeping on floors (so if it happens, do you), then unless one of you is of that rare breed with the capability to be up, dressed, and not around by eight in the morning (although, with the width of college beds, this is frequently easier than is supposed) you desperately need a cleaner who is prepared to turn the occasional blind eye. (We always used to buy our cleaner five hundred boxes of dominoes or thereabouts as well as a £20 present or so between us – but then again, there were 20 people living in that 12-person corridor at one time or another).

Actually, I worked it out. With the servery and shop opening sometime after nine in the morning, and with the papers usually arriving just before the bar opens, 'life' does not start until 9.30 at the earliest. If the college effectively shuts down at eleven at night, that means you only have use of your college 12½ hours a day. As far as I know, people do not only average sleep for 21½ hours a night, so, in effect, you have 'looking up' time, when all good students should retire to their rooms with their cup of Ovaltine, dressing gown, pyjamas, slippers and copy of the Daily Telegraph (except that the last mentioned probably hasn't been delivered – still, you can count the bricks in the wall.) And don't you play your stereo too loud? (Is above 0.05 watts per channel). Someone is bound to complain. No wonder people are working harder – there's nothing left to do at a civilised hour.

Room cleaners, on the whole, I suspect, are a nice lot, although I sometimes wonder whether the same can be said for the night cleaners. Sure, they have a pretty rancid job (would you like to clean up the JCR after the mess you make during the day?) but there were days when if you happened to be in the right mood it was possible to play pinball until five in the morning, and cards right through until breakfast.

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**Monkey Business**

"KEEP off the LIONS"

---

**Prize Crossword**

10 MOHAMMEDAN women's room (5)
13 Manage to spare (a) (5)
14 Asian king who invaded Roman Empire (6)
16 E E Sand... Hour... Yield... (5)
19 Saintly appendage (4)
20 Item of Robin Hood's clothing? Preserved area (9)
21 It's sacred in French (6)
22 Seasonal brew sold to provide for church funds (6)

**CLUES DOWN**

1 (Consumer magazine for) female black magician (5)
2 '..... Circle' ane... group of magicians, eg (5)
3 Freshwater fish (5)
4 A puzzling clue (6)
5 Awe-inspiring (8)
6 Erstwhile British colony in Central America (8)
7 Rarely (8)
8 Concluding piece to entertainment (6)
10 Ancient Mexican race (6)
11 (Literary) type (5)
12 Scene of conflict (5)
13 Composer of Trois Gymnopédies (6)

**Last Edition's Winner:** Tony Ford of Keynes.

\[1\] 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

**Answers were:**

**Across:** 1 Fjords, 4 Passons, 8 Amy & Lilli, 10 Steal, 11 Wage, 13 Escalbun, 15 Limeight, 16 Adze, 20 Allegro, 21 Lofi, 22 Roar, 23 Hostel.

**Down:** 1 Follow Me Leader, 2 Ravine, 3 Spaghetti, 4 Unwell, 6 Early Bird, 7 Catherine Wheel, 8 Girman, 14 Astoria, 16 Legato 17 Gauder, 18 Adonis.

---

**SMALLS**

**Space Invader For Vice - Chancellor - OKAY?**

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**Incant, Wednesday, 12 March 5**
F EW recent UKC dramatic ventures have borne the mark of exellent direction as clearly as Shirley Meade’s masterful Gulbenkian production of ‘Heartbreak House’. The integration of the ideally cast characters, perfectly sensed pacing and, over-ridingly, the stunning confidence and apparent relaxation of all the actors could only have been initially inspired from ‘above’. All this brought together with an interesting, evocative set, expertly handled make-up and costumes and the obvious competence of technical and production teams made for one of the tightest, most rewarding and enjoyable evening’s entertainment at this theatre for some time. Although one would never have guessed it from the final product, the problems inherent in performing this play are many; perhaps intensified because they are not glaringly obvious. Today, Shaw fits snugly into the category of witty, immaculately satirical, all-round clean, family entertainment. In ‘Heartbreak House’ we have the light, drawing room comedy so popular in the pre-War World I days in which it is (just) set. Such dramas can so easily appear static, dated and superficial, often through failure to understand it. Shaw was here attempting something in the Chekhovian vein to communicate his slight, fatalistic disgust at the hypercritical, ‘privileg’d, English ‘Society’ in which Power and culture were in separate compartments’. This full-class properd to be the free-thinkers that the affable Mazzini Dunn (played so superbly by Mark Sutherland) at one stage, pronounced the assembled company to be, yet in reality were so only ever as their bookshelves went while ‘murderabilia’ such as Hastings, the much-talked of husband of Lady Utterton, with thrilling humour and charm, by Claudia McNulty actually ruled the country. Chekhov demands a subtle balance of sincere pathos and a light touch of humour which should heighten the essential tragedy.

Shaw, while using this vehicle for his socialist, though fit with pessimistic dramatisation of ‘good society’, obviously doesn’t leave in the Chekhovian affection. The requisite compelling qualities were captured very professionally by Alex Tewkesbury as the engaging, unflaggingly vapid and cruel character of Hesione. The play was longer than most Gulbenkian productions (played almost intuitively pacing was maintained from the first words to the last, the company showing admirable indifference to the obvious and distracting disturbance in the audience. Richard’s performance powerfully conveyed the gathering presence of a key that was lost and continued on page 7.

In the absence of ‘Henry James’ ghost story ‘The Turn of the Screw’ remains unexplained in Benjamine Britten’s opera. If anything Britten has complicated the plot even more. In the story, the question as to whether the ghosts exist or are merely the figments of the Governess’ imagination is left open. In the opera the ghosts are both seen and heard. Kent Opera’s production was imaginative despite the use of children to take part in the cast and the singing was of a high standard and the strong cast was dominated by Meryl Drouer (the Governess) and Margaret Cable (Mrs. Grose). A short opera with sixteen scenes changes make any production of a job a nightmare. However Nicholas Hytner cleverly overcame this with minimal settings and economical set changes with natural props. Overall Kent Opera provided the audience with a fine dramatic experience; the closing objectivity from the work around him and has taken the abstract thesis to its extreme. ‘The form of my painting is the content’. Kelly’s debt is to the impressionist Monet as much as to the abstract influences.

of his early career. To say that his work is ‘impressive rather than attractive’, as the catalogue does, seems fair comment.

Taken together the exhibitions represent a rich field of intellectual as well as visual stimulus with Ellsworth perhaps providing the inevitable, if stereotyped conclusion that the abstract thesis must come to.

ANN KAY

STUDENT DRAMA

Student drama in East Kent may not be dead but judging by the East Kent Students’ Drama Festival it is in a pretty poor state of health. Only three colleges managed to contribute anything at all.

Unfortunately with such an over-lengthy catalogue and a list of the four seasons: (The pathos is enhanced when we establish that she is studying for a doctorate). But the professor’s admiration is apparently not to be found on sexual attraction rather than academic achievement. However the lessor she develops in lengthy lectures which pail despite their comic potential. The growing aggression manifested by the Professor grew nauseating and lost its intended sexual implications.

“Hitler”

Ultimately ‘arithmetics leads to philology and philology leads to crime’ is an inevitable formula of a long discourse on language, punctuated by the pupil’s complaints of tooth ache, closes with the practical example of ‘knife’ as the pupil is stabbed.

Before his mailed, a malevolent matriarch (well performed by Karina Wood) the Professor becomes a petulant child trying to excuse himself. The girl and had been the fourth that day. The only clear way is to prove it political, thus ‘the Hitler’ he appears, falls into place. As the play ends the forty-first victim is ushered in.

Ghosts

Lighter comedy was offered by Thanet Technical College. A technical college could never be described as a ground swell with actors. One who seemed like a typical amateur dramatist play with a typical amateur director and cast are Bushie Rame (main protagonist), all larger than life: an aconitic moth, a dowd-yen, immature daughter and her impressive devoted boyfriend. All these are adequate but unremarkable performances.

Benny (Paul Dorny) (must through the list of the four seasons) seeing away the ghost of the dead father and all the heuristics of a madwoman. The theme is the pages facing the actor are the problems facing society: They present no answer but give considerable food for thought. Such drama is difficult to handle, but was well controlled by the company of four. Although the ending of the evening’s offerings was low we should be grateful to those colleges who bothered to do something while hoping for more and better things next year.

Food for Thought

One was amused but there is little more to say about it. The climax of the evening was undoubtedly ‘ Games’ performed by the Canterbury College of Education. It was well worth enduring the other two just to see this. It was an experimental drama about experimental drama. Taking actors in a simple context, it explores the role of the audience as puppet, mouthpiece and responsible individual. The themes are worked out against the horror of a war in which there is no victory, no hero, no face.

The Tate’s ‘Abstraction: Towards a New Art’, now showing until 13th April, is a comprehensive, general survey, capturing some of the electric thrill of those early days of revolutionary artistic thought. Such ‘classics’ as Mondrian and Mondrian are there along with neglected, yet important artists such as Vorticism. A list so-called ‘vorticism’ Wyndham Lewis. The Tate’s exhibition conveniently provides a broad view of developments against which to place two new shows at the Hayward. ‘The Hungarian Avant Garde: The Eight and The Avant Garde Artists’ (until 7th April), shows the ‘new’ ideas at work in a specific environment; in this case the politically turbulent Hungary of 1910 to 1935 undergoing intense cultural ferment. The Art Garde flourished, activist poets and writers, designers and painters all seemed to have been round such major figures as Georg Lukacs and pro-Blauem, a show to be called ‘Vorticism’ (M. A.?’. (also the range and eclecticism of the work is stunning: from the comparatively naive to the more sophisticated. These essays into Fauvism, pen and ink nude studies, collages and so on, perfect for the windows and the Dada - like ‘pictures poems’ of Kassak, to the directly architectural constructivist spatial visions of Tutzing.)

The other interesting counterpart at the Hayward (also to be seen until 13th April) is ‘The Sorcerer’, contemporary American artist Ellsworth Kelly. He is showing mainly recent work: predominantly vast wall-hung, sharply blocks, canvas-covered and stained with paint in monotones. Kelly claims to have painted the paintings, too, and the result is an alternate opus, an ‘opposite’ to the Sadowa and ‘M. A.’ (also the range and eclecticism of the work is stunning: from the comparatively naive to the more sophisticated. These essays into Fauvism, pen and ink nude studies, collages and so on, perfect for the windows and the Dada - like ‘pictures poems’ of Kassak, to the directly architectural constructivist spatial visions of Tutzing.)

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An Example of the Exhibition at The Hayward.

Marlowe Theatre • Canterbury
Sunday March 16 at 8 pm
GEORGE MELLY
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£3.00/£2.00
March 18-20 at 10.15 am (Infants) and 2 pm (Juniors).
DANCE IN ACTION
All Tickets 65p
March 23 at 8 pm
THE YETTIES
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March 10-14
ART EXHIBITION
EDNA YOUNG
March 24-29 at 7.30 pm Saturday at 2.30 pm
GILBERT AND SULLIVAN’S
TRIAL BY JURY
and THE SORCERER
by the Canterbury Amateur Operatic Society
St. Margaret’s Street, Canterbury, Kent CT1 2TP
Box Office: Telephone 64747
The Acting Game

A revival of Noel Coward’s "Private’s" opened last week at the Greenwich Theatre, taking a capacity audience with Michael Jayston in the lead role at Ellyt Chase. Paul Oswald talked to him during a lunchtime rehearsal break...

If you haven’t heard of Michael Jayston, it’s more likely to be your fault than his. Summing up his acting career, which to date has spanned nearly two decades in the British theatre, and taken in a great deal of work in films (most recently “Zulu Dawn”) and numerous TV appearances ("George Smiley’s sidekick Peter Guillam in "Tinker, Tailor, Soldier, Spy"), is under-exposure is hard to miss. But that wasn’t enough, he’s also one of the most familiar voices behind TV commercials. A cultured matter-of-fact tone, not one that has ever scared Hollywood into hiring a bunch of middle-aged thespians, has landed him on the stage, and it’s a different audience every night. In the role of the psychiatrist in ‘Equus’ for the National Theatre was a particularly testing one, but it’s got to be done. I did performances in ‘Equus’ for nine months to see how far I could go, but I can never give high-achieving performances a week. It’s about four probably. There’s nothing more marvellous stuff in the play, that’s why I stuck with it, if you don’t often get the opportunity to be doing something as good. There are so many bad screenwriters around, especially on TV.

Quiller

He regrets having got caught up in the BBC’s ill fated spy story series, ‘Quiller’ a few years ago. It was a popular, high profile program and he played a minor role in it. But that had its fun. He played a cast member in it, and thought the show was quite successful. It broke new frontiers for the BBC. The show emerged as the most successful of the network’s shows last decade, as well as being a management success. It was a major hit and one of the key reasons why Gillian Anderson was cast in the main role.

‘Cromwell’. He’s an in- credible fella - so generous with people...

Open Recital

Julian Bycantin presented a technically sound, but musically uninspired recital of guitar music in the latest at the Senate Open recital series.

The music ranged from sixteenth century Dowland, through Villa Lobos, and included the use of both the classical and Spanish baroque guitars – the latter sounding more like a lute. However, there was little sparkle except in a series of sonatas by Domenico Scarlatti. Several program amendments had been made and these only added to the confused structure due to the poor communication between performer and audience.

Although there was a lot of support for a guitar recital, Julian Bycantin did not present a memorable recital. He did not impress, and he did not impress me with his musicality. He’s not over eager to break into a major company, like the National, I would say.

The Barbarians in Rome

This new minuscule offers – & I dare say, this is a good thing in his scholarship – a good potential for the resurrection of what we sense but do not know the past lost in the handling & the often have I dreamt of journeys to the East where all this (being what is) continues is lost & there... & there but 1 digress. I have spoken of the script, but here is no hope & no hope. What can be gained in the aping of artefacts & fragments? We have no skill in the handling of the script, but rather by creating something other than that which you have destroyed.

Linda Mather

Open Recital

Thursday 13th to Saturday 15th March 8 pm
Extra Matinee Friday 2.30 pm
The ENGLISH BOARD OF STUDIES present

LOVE’S LABOUR'S LOST

by William Shakespeare

Love’s Labour’s Lost has suffered from being considered a coterie play for a court cabal and setting around the Earl of Southampton. In the theatre, however, the audience is aware of a bold dramatic structure in which anachronistic characters and modern melodrama are used to comment on the honesty of the play’s mechanics. Its ending moves towards a deeper search for knowledge in myth and mystery.

Paul Oswald

Arm Kay

Young man, Michael Woman

Incant, Wednesday, 12 March
PRETENDERS: UPSTAIRS.

What is all the fuss about? It is evident that Chrissie Hynde has more to the Pretenders than their actual musical talent. Why have the media chosen to build this into a celebrity of proportion when their contribution to the current rock scene has been so minimal.

The evening got off to a poor start. The acclama
tion was not as expected and the audience
wasn’t sitting down by the time the band
showed up. The audience was left with a hard
time to appreciate and more, conceivably,
drink the music from the golden moment of the
Pretenders’ arrival.

Preceded by another group who used
low musicality to make a strong impression, the
Pretenders used to be the highlight of the night.

After the audience had been thrown by the
vulgar convulsions by the strains of the “New
Young Pretenders”强劲, the Pretenders belted
impressive versions of songs like “Private Life”, a cut
from their debut album.

The audience reaction to the Pretenders
was more than expected, as they are well con-
Assuming the limitations of
the band’s material. Due to the magnificent ‘Black Market’ for con-
cert tickets those had already occurred or resisted the
impression to work out to enjoy themselves.

Why shouldn’t the au-
dience like themselves? This was
especially a fun concert.

Consider the music I might
be
to

In the same way that the
Pretenders play hard rock and roll. They
played a fashion which hardly distinguishes
from the present crowd of young hopefuls, who
will never achieve the suc-

There are a few batches of
groups that have
indications of being naive,
and the audience is more
enjoyable than the single
and “Mysteries” was
enhanced by a taped
solo.

The band closed with
their first single “Electricity” which was
great and ensured them of an
career. Rachel was back
for a second helping
and previous tours by the

Rumour, Graham
Parker’s band, “Fools
Gold” is a Parker track
and “Sweet’s
can’t match up to
Rumour’s ‘Gotta
Reason’ comes
closer.” You might have
a tape advertisement in
the back of the paper
de
to judge for yourself. It’s
dearly upright and short
by standards of elimina-
tion may make up the

From here things go
downhill quickly, yesterday’s
Love c/w

Stinger Lee

SINGLES

Rag Ball

THE Rag Ball was billed
as “The Social Event of
the Year.” It was very
probably. The usual
jeans and sweatshirts
were discarded for bus
dresses and suits.

Splitsbrook has been
booked and after their
last year’s dubious
success. As an individual
they play, they play
everyone else’s songs and
not much else. But
for the inebriated Rag
Ballets, this was a

Numbers included
“Don’t Look at the
Moonlight”, “Love is
the Drug” (terrible rendi-
tion) “Look Around the
Clock”, all of which
were very
danceable.

Visually, there was not
much sophistication to
Splitsbrook’s main idea
seemed to please the
musical audience response
with as much spectacle as
they did with the music.

Shoes were more
original but had a
more static effect, allowing
lesser - known numbers
were the appreciation
they deserved by the
end of their set. Presentation
was far superior to the previous group’s
and presenting some virtual-
unknown material, they
were a great suc-

This year, Rags were
by nearly all
slow dances, which
were difficult of standing
rather than getting to the
lights on came at
night

I would really like
to know who is made
in the presence of Rag
Ballet? Rumour has it
that Rag didn’t. Perhaps
not even a copy of the
money poured into
the Rag Book but for
such luxuries as ex-
tra
porters and the hire
of the hall.

Rag is a charity
event all proceeds
will be for the

Any Record Obtainable by Order
ELVIS COSTELLO: LIVE AT THE WINTER GARDENS

For his own and for the benefit of all those UKC students who couldn't make it, our intrepid reporter roved his way out to Margate to check out the progress of what was once a new phenomenon. The gig took place in a vast stone palace — otherwise held to be Margate Winter Gardens — so powerful in itself, it defies its precarious position on the rock shelf of Margate. With its poted plants, mock Georgian ceiling and imposing pillars, the Winter Gardens are an awe-inspiring reminder of previous generations. What better light in which to view new Elvis?

You might be tempted to class Elvis as jumping on bandwagons. He is associated with an obscure history, obviously not wishing to be outshone by his peers. But the press should not be interested in his pre-1965 days as they weren't interested in the time. He is obviously an old timer, who on the surge of the new wave, did not wish to be regarded as such. Unfortunately it alwaysshowed in his face and in the musicians in his band. Now it shows in his songs. The Winters Gardens were almost certainly chosen to match the set — rather than to see Elvis getting out of places where he had not previously played. Elvis has a passion for black and white imagery.

Costello's is a revivalism however, that while capturing the essence of Elvis's memories, strongly maintains the Attractions identity. It is Elvis fulfilling his aspirations, doing what he is naturally suited to. The album "Get Happy" sees it all pulled together in direct contrast to "Armed and Ready". The mind it had all gone fla-bberged by the 2 Tone phenomenon. The album has no Elvis, no end of spiritual good it.would have been.

The difference between Costello's revivalism and the new wave is evident. Either Margate folk are very orderly, standing nicely in rows as they fell at the back, or the audience was a short one. This probably had more to do with Oliver's Army than Elvis Costello.

First to confront us were Clive Langer and the Boxes. Clive Langer is responsible for Madness and his band, the Boxes, having definite stylistic affinities with the Attractions, the combination of which facts produces a band which look very much like the Attractions and sound influenced by Madness.

Such fruitful ingredients could hardly fail to produce a delicious cake. Clive Langer has vaguely physical similarities to Elvis, and the Boxes' ageing process of less than ten minutes.

You'll never look at Elvis Costello and no one could look like this individual character which they share.

The Boxes played their part too in this historical evening — including in their set among other covers — the Stax song "If Paradise Was Half As Nice," as well as what appeared to be an obscure version of "Land of Hope and Glory."

Gathered in front of the stage watching Elvis it was noticeable how few people were present. Either Margate folk are very orderly, standing neatly in rows or the audience was very short. This probably had more to do with Oliver's Army than Elvis Costello.

The set opened with "I Saw Her Standing There," a far more complex song than the rest and has potential for climbing the chart.

The rest of the songs contain pretty much the same message delivered in the same way and sounding exciting. At least the vocals don't help the matter. I wonder why they felt compelled to pull "Final Taxi". "There Isn't Anything Else" as the two songs most people versions of each other. Someplace there must be people who consider Wreckless Eric great stuff and the producer of Madness. For the rest of us, it's a well-produced single, but no high point in the set.

The Vapors / Famous Men — Monday 18/2/80

Support at the 'Keynes Marquee Club', were UKC's very own Famous Men (the infamous "riot"), "idiot dancer" provided visual entertainment. Their music, similar in style to Joy Division, has its high and low points.

The Vapors were at their best with the backing of the Blackheath Arm. Combined they were fine. The Vapors performed at the end of the band at their best. "Dance a perfect song with an irrepressible catchiness. With 'Let' the band showed off their fine sense of dynamic driving up. "Turning Japanese", one of this years finest singles, had a high point in the set.

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INCANT DIARY – LENT TERM

Wednesday, 12th March
Part I course film (free) ‘Windscale’ – directed by Kevin Brownlie and Andrew Mollo 1975. 90 mins 2 pm Col.

UKC Film Society – Some Like It Hot – directed by Billy Wilder. 122 mins, 1959. Two unemployed musicians accidentally witness St Valentine’s Day Massacre and flee to Miami disguised as gir- dles – for musicians. It is recognized as a milestone of a film comedy starring Marilyn Monroe, Jack Lemmon, Tony Curtis and Joe E Brown.

Thursday, 13th March


Cinema 2: Radio On – 7.30 pm, 1979, directed by Chris Petit. ‘A man lies slumped asleep in the bath’.

Cinema 3: ‘End of Term Bing’ EJCR.

Friday, 14th March
Open lecture by Prof. D. Metcalf (UKC) ‘Westminster, Whitehall and Foreign Policy’. 6 pm, free Col.

End of Term Bing EJCR.

Saturday, 15th March
Union film ‘The Return of the Pink Panther’ 1974 directed by Blake Edwards 115 mins. When the Pink Panther diamond – national treasure of the Eastern state of Lugash – is once again stolen, bungling Inspector Clouseau and his side-kicks are called in. Rehabs of jokes and puns by the Pink Panther’ (Peter Sellers). 7.30 pm Col.

Catholic Society: Mass at John Stone House 6.30 pm

Sunday, 16th March
Union film ‘The Return of the Pink Panther’ 1974 directed by Blake Edwards 115 mins. When the Pink Panther diamond – national treasure of the Eastern state of Lugash – is once again stolen, bungling Inspector Clouseau and his side-kicks are called in. Rehabs of jokes and puns by the Pink Panther’ (Peter Sellers). 7.30 pm Col.

Monday, 17th March
Part I course films (free).

‘Seven Women’ 2 pm, 93 mins. Directed by John Ford. 1965. 4 pm
‘Kristina Talking Pictures’ Yvonne Rainer 1978, 90 mins. Directed by the same. 8.30 pm
‘Seven Women’ 2 pm, 93 mins. Directed by John Ford. 1965. 4 pm
‘Kristina Talking Pictures’ Yvonne Rainer 1978, 90 mins. Directed by the same. 8.30 pm
‘Dulcimer Parts 1 and II’ and ‘1974 female’ 115 mins 2 pm Col.

Tuesday, 18th March
Part II course films (free).

Fellowship meal and ecumenical service on campus at 6 pm in RUSCR.

Wednesday, 19th March

Anglican Society (Regular Meetings)

Monday, 5 pm – Holy Communion, Keynes Lg

April and inquiries are invited and should be addressed to:

INCANT
ELIOT COLLEGE
CANTERBURY
KENT
Phone: CANTERBURY 66822 EXT 294

ANYONE is welcome to contribute to INCANT – articles should be written on one side of the paper only, with double spacing. Deadline is Monday. Submit to John Stone House, Tuesday at 7.30pm in Eliot Extension, Seminar room ten. Anyone wishing to become involved with the paper are asked to contact John Stone House, 8 pm.

THE GOOD NEWS

Between Monday, February 11th and Friday 15th, UKC was under continual fire from the fruits of two years of careful planning and co-ordinated efforts on the part of the Christian Union. Here, as in every other university in the country, it is part of the Union’s constitution to present the claims of Christ to each generation of students passing through a degree course.

The scene was set by a distinctive interest in C.U. publicly posters in the two weeks preceding what was known as the Week of Special Events, which included the removal of posters to students’ rooms so that they would not forget the dates! Indeed, the variety of events that emerged was such that anybody with even a passing interest in what the C.U. were presenting was able to find something acceptable.

A popular Christian folk singer who has worked with a number of top Christian groups toured the JCRs on campus, presenting his beliefs through song. Short car-

type films designed to promote discussion and connection with other colleges on afternoons and coffee parties were the most popular of the events after main meetings.

The main meetings themselves were taken by David Jackman, the minister of a church in Southampton. His talks were lively, witty, intelligent and above all challenging. As a result of this, the talks and the witness of both the C.U. and Christian workers invited to campus for the week, a number of people walked out, as nearly did. It’s worth staying for the final scene – as extravaganzas of fire and squeal- ing, burning bats.

‘Every creature gives something in return for its existence,’ says the specialist, ‘except for – the vampire bat.’

With this in mind, he sets out across the desert and rescues the American doctor who has managed to survive an attack of ‘The Devil’s Creatures’ whilst the Quaker group with her didn’t. It seems the in- mortal priest didn’t want something so wicked as Christianity in the area.

I am not sure whether this film is supposed to be played ‘seriously’ (i.e. ‘we desperately need a clinic’) or a good scare. It certainly does the latter, with its scenes of mummified, electric shocks and close-ups of vampire’s fangs.

Fictional it may seem, but a colony of vampire bats has actually been discovered and destroyed, Texas, only last year. So shut your college room win- dow – I did! LOUICE CRACKNELL

FILM COMP RESULTS

The answers to last week’s film competition are 1 Best Film: Best Director (Milor: For- man), Best Actor (Jack Nicholson), Best Actress (Louise Fletcher) and Best Screenplay adapted from other material. 2 Drive he said. 3. Ken Kesey. 4 The Shining.

The winners were: 1st Year: [Names not provided]. 2nd Year: [Names not provided]. 3rd Year: Iimi of Rutherford College, who will receive two free tickets to see ‘One Flew Over The Cuckoo’s Nest’ this week.

WEB PAGE 10 INTEGRITY 13 MAR

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NIGHTWING

If you love vampire bats, this one's for you. On at the Odeon, Canterbury last week, this film is currently showing in London and is worth a visit. الأفكار المثيرة (‘we desperately need a clinic’) or a good scare. It certainly does the latter, with its scenes of mummified, electric shocks and close-ups of vampire’s fangs.

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OAR:
OR:
ORE:

Rowing in ancient times was the principal method of propelling vessels of war and ships of state, but as the size of vessels increased, sails gradually displaced oars. Boat racing is first recorded at a Venetian regatta—a gondola race—in 1500.

In England racing dates from the time when the only bridges across the lower reaches of The Thames were at London and Chelsea. Anyone wishing to cross the river elsewhere had to求助 a ferrier, a light sculling boat or skiff operated by a waterman. Wagering developed between the gentry as to the relative merits, i.e. speed and skill, of the watermen and their boats and stakes frequently ran high.

The first form of rowing by amateurs in England was a simple imitation of the races between the ferrymen. Sculling was originally coupled with boating in the early days of rowing as a sport; the best oarsmen included some of the best boxing champions of their day. It began in Oxford in the 1790s when "The caps and tassels of the students formed a curious contrast with their employment at the oars."

In addition to the open regattas and competitions, rowing clubs sprang up and still hold private annual bonhams with traditional rivals – the Oxford versus Cambridge boat race remains the most renown. The University itself hosts a healthy, lively club, holding regular meetings at Fordwich and training in the Sports Centre. If you would like to try your hand contact either, D Holmes (K), A Mould (K) or C Rowland (K).

SQUASH

Ladies 3 Woodstock 2
Ladies 3 Hythe II 2
Ladies 3 Maidstone II

Intercollegiate Ladies:
Winners Raynesa. UKC 1 Thaneet III 1 UKC 11
Herne Bay 1

BADMINTON

UKC 15 Fairview 4
UKC 17 Invictas 2

SQUASH

Ladies 3 Woodstock 2
Ladies 3 Hythe II 2
Ladies 3 Maidstone II

Intercollegiate Ladies:
Winners Raynesa. UKC 11 Thaneet III 1 UKC 11
Herne Bay 1

BADMINTON

UKC 15 Fairview 4
UKC 17 Invictas 2

The beauty of the games is the opportunity it provides for politeness and sport. Yet there are some who believe that the games are too easy and that the players are too polite. But for those who love the games, the sense of achievement is what matters most.

A Creative Experience

In folk dancing, ballet dancing, ballroom dancing, or any other kind of dancing, one is being used to being shown a step and acquiring it by copying. One's dancing vocabulary is gradually built up by increasing the number of steps and by varying the order in which they are performed.

A group of people learning these forms of dancing will all be working in unison so that everyone is doing the same thing at the same time. In the theatre dance, the creative part is done by the choreographer; he chooses the steps and the floor patterns and rhythms and the dancers perform what he has created. This is collaboration between interpretive artists.

For people interested in learning more about the University, I recommend joining the Societies and the University Drama Society, which offers a wide range of activities and performances. The Societies are a great way to meet new people and enjoy the cultural and social activities that the University has to offer.
SUPERFED

In their quest for foreign opposition and exotic alcoholic refreshments, the University of Kent Sports Federation will this year launch a three pronged attack on unsuspecting neighbouring countries.

After the S.H.A.P.E. hockey tournament in Belgium received a UKC team (which incidentally came second to the Dutch), in February, the campaign gets into full swing in the last week of term.

My promise to represent the smaller clubs who never go on tour has been fulfilled in the Channel Island tour. A party of near 40 will travel from Portsmout to Guernsey on the 15th of March, and after matches against the natives there and the exchanging of trinkets and hatchets for tax free beer, the group will set off for Jersey. Included are a mixed soccer squad of seven; a mixed basketball and volleyball team (both with 10 members) and 12 waterpolo players. The expected time of return to the mainland is Saturday 22nd of March.

The 22nd is also when a coachload of crazed rugby and hockey players return from a five-day journey to Holland. These leave by 31st winter coach on Monday evening the 17th March, and travel through the Netherlands before taking the coach back to the U.K. One rugby and one hockey team will take on their Dutch counterparts, and a gash of a thirsty time it’s off to Nijmegen where Cornelius Ryan’s best-seller “One beer too far” is attempted by the men from Kent. A final match against the locals I have given these sporting lads a well deserved day of rest in Amsterdam, before they head home to hard studying and dedicated training.

The sports club, not content with going to America last year, have once again twisted Sports Fed’s arm. So it’s off to Paris University, either on the 9th or 31st, depending on whether or not a second fixture can be arranged. The definite fixture is at a stadium in Paris and the hosts are treating the poor boys to a dinner and hotel on the Saturday night. I wonder if the Champs d’Elysée is included.

Information on the tours and on Sports Federation’s introduction to the attack on the EEC, beer lake and chips mountain are available from the Sports Federation office.

The second week of April 25th/26th of Trinity term promises to be most entertaining and exciting. Saturday and Sunday will see the very first University of Kent Superstars 90 competition. There will be three categories: male, female and closed and team one event.

The individual categories are open to all students and are expected to compete on five out of six events. The competitors own first sport is excluded and a jury team will decide what event must be left out. The 90 events for Saturday are as follows: 11 am cross country run, venue - sports centre area. After 1 pm soccer penalty valve dry-plate area; 3 pm canoeing venue - Stour river (nr Kingsmead). And on Sunday: 12 noon cycling, venue - sports centre area; 2 pm basketball goal keepers venue - sports hall; 7.30 pm swimming, venue - Kingsmead.

While the individuals compete in five out of the six events to see who is the UKC best all round male and female athletes there will be a team competition. A team consists of six who each enter for one event. The entries will be restricted and hopefully a few staff teams will enter and invitations will be sent to Christchurch and Nonnington. There will be prizes for all categories - to be presented at the Queen House on Sunday evening after the swimming event. The entry forms will be announced at Keynes dining hall on the Saturday evening, since this is the venue of the joint-Sports Fed/Sports Centre/Students Union - Superstars Disco. The idea behind this Brighouse-James Koster production is to get the sports club members, students and the staff together - the attraction includes: the presentation of University colours (full blue, half red); the presentation of The Linda Rogers Memorial for the Sportswomen of the year; the presentation of the inaugural trophies.

Tickets will be cheap and are not available until next term, together with the entry forms for the Superstars competition.

Reg Koster

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SKILL DEFINED

IN EVERYDAY speeches the term skill is used in many different ways. Parents talk of their children acquiring the skill of walking or swimming. Industry classifies men into skilled, semi-skilled and unskilled categories. The journalist writes about the skill of Stanley Matthews or Jimmy Greaves. Sometimes skill is of major importance; at other times speed or accuracy or timing or the appreciation of the needs of the situation.

In physical education skill may refer to an art such as walking, running, stretching - these are basic movements. It may also refer to the production of some patterns of movement which are considered to be technically sound. A shot putter may have a mechanically efficient style and yet be able to hit the shot only a short distance sound, a skilled footballer or any other good player must take action which is appropriate and therefore the skill involves interpreting the needs of the situation and making the right decision as well as carrying out the necessary movements.

Skill then is the learned ability to bring about predetermined results with maximum certainty, often with the minimum of time outlay and energy.

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KENT Messenger (E. R. P.Boomers, M.A., Managing Director) with whom the ultimate responsibility lies, at the

In Cant, Wednesday, 12 March

MAN AND MACHINE COMBINATION

MOTOR sports constitute one of the most popular spectator sports in the world claiming crowds of 300,000 and more at Indianapolis and Le Mans. Ranking international events compete for the fixed dates of their choice and sanctioning bodies have a hard task trying to accommodate all interests.

Motor Sports began on July 22, 1894, when 21 cars set off from Paris to Rouen, France, in a reliability test run. The following year the first true race was held over a 735-mile route from Paris to Berdeaux.

Town to town events dominated the sport until 1903 when the high accident rate demanded that it be confined to closed circuits.

In all automobile racing grand prix events are the most elite; the ultimate in design, speed and horsepower. After the First World War engines became smaller and lighter and cars became lower and faster. And up until 1929 a riding mechanic occupied the passenger’s seat, helping to pump oil and change tyres. During the five-year period, 1961-1965, grand prix design was revolutionised, but after 1966 the engine displacement limits doubled and cars became large and heavier again.

The World Championship for drivers was instituted in 1950 basing itself on points earned in major For One events each year.

Racing drivers are presumably motivated by a competitive spirit and the promise of wealth, fame and glory. For the manufacturer it offers publicity for all products bearing the same name, and the acquisition of technological knowledge, trained specialists and facilities that can be utilised for product improvement and associated commercial purposes.

Sue Thackray

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