



INCANT

EDITION 151, WEDNESDAY, 12 MARCH



WITHDRAW? NO!

THIS WAS THE DECISION AT THE LAST UGM IN RUTHERFORD DINING HALL WHEN A MOTION TO DISAFFILIATE FROM THE NUS WAS DEFEATED BY 461 VOTES AGAINST, TO 115 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 disaffiliators 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 disaffiliation.



"Clever" Trevor - great stuff!

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 FCS but not the leadership.

Withdraw Now

On Tuesday 4th of March students living in received a leaflet shoved under their door saying 'Withdraw Now' (the 'd' was missing from withdraw) printed by 'Kent Independence Campaign' and "paid for by UKC students". As 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' signed by 'A Student' paying the NUS £13,400 pounds. The 'cheque' had a picture of Stalin on it.

Page Replies

Steve Page who had been expecting such a motion for some time immediately distributed a reply (printed the day before) "From The

President" putting the case against disaffiliation.

He pointed out that for £9,000 pounds (5% 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 co-ordination 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.

Quorate UGM

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

Who's Who?

Disaffiliation 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. I wonder if the NUS felt the same way about us?

saying even if we left if people wanted to they could rejoin, but as their leaflets put it "Let's have a chance to choose."

Trevor Phillips

Trevor Phillips, NUS President led the attack on disaffiliation 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 gnomes with our union."

"Parasites"

Mr Page appealed to the students better instincts saying: "We are parasites if we receive the benefits that NUS obtains for us, and we are not members." He also claimed the campaign was "financed by right-wing organisations from abroad".

4 to 1

When the vote was taken the vote was 4 to 1 against leaving the NUS. Mr Loveday challenged Mr Page to hold a referendum on the issue



"No I'm not Mike Yarwood"

Quick quotes

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

- Steve Page

"Procastinate now!"

- Keynes toilet wall

"If that's democracy I'm a Martian"

- Trevor Phillips

"Evo-Stik is not a prescribed drug"

- Judge on glue sniffing case

"I am only interested in . . . pushing paper"

- Chris Jay

INSIDE THIS ISSUE

Sabbaticals - elect - page 3

Birks on cleaners - page 5

Heartbreak House review - page 6

Michael Jayston interview - page 7

Pretenders - page 8

Elvis Costello - page 9



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!

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.

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Mustill Makes It

Rick Mustill is next year's Social Secretary. He convincingly beat both his opponents John Paul Fowler and Chris Jay on the first ballot.

Mr Mustill had the support of the entire Soc & Cult Affairs Sub-

Committee, all four Sabbaticals, and Hane Merritt, the Sabbatical Secretary-Elect.

John Paul Fowler is a UKC DJ and Chris Jay is E-O Welfare, and horse racing fan.

INCANT

• **EDITOR:** Louise Cracknell
 • **NEWS EDITORS:** Gerard Heraty, Paul Simpson
 • **SECRETARY:** Helen Goodier
 • **TREASURER:** Stefan Clayton
 • **COMMERCIAL MANAGER:** Charles Wigoder
 • **ARTS EDITORS:** Linda Mather, Joanna Fortnam, Caroline Lawrence

• **FEATURES EDITOR:** Amanda Harlow
 • **MUSIC EDITORS:** Jeremy Browne, Peter Clifford
 • **SPORTS EDITOR:** Sue Thackeray
 • **SALES MANAGER:** Stephen Wakeford
 • **PHOTOGRAPHERS:** Simon Parker, Nick Harman

Finally we should like to thank the staff of the Kent Messenger offices, in particular the typesetters and the paste-up artists to whom we are gratefully indebted.

Editorial

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

Disaffiliation 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, judging by his circular.

Sabbatical elections are, thank heavens, over for another year and unsuccessful candidates may retire into their shells. Mr Horrocks, although not agreeing with Incant, is certainly active. Smith may "smear", but let's give Mr H a chance.

The prospective Social Secretaries - save one CH Jay, who promises dancing girls at UGMs, 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



We urgently need a sports editor and more sports writers. If there is anyone out there who can manage to drag themselves away from their passions for leather and willow (!) we would be very pleased to see them in Eliot Seminar Room 10 (extension) at 7.30 pm on Tuesdays. Or drop a note to Incant, Eliot College.

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LETTERS

Dear Editor,

I would just like to pass comment on the headline to the most recent edition's headline of "Smash the NF!". For a number of reasons this seems to me to be overstating the case and indeed contrary to the interests supposedly expressed by the headline!

I would also emphasise that in no way am I sympathetic to the ideology expressed by the National Front. Extremism has never done anybody - except the elite of the movement involved - any good, and the National Front is no exception to this. Their racist policies are revolting to me, and what the Front stands for as a political grouping holds for me no attraction whatsoever.

Having said that, however, I would like to raise a couple of points that may be familiar to some, but for the more soberminded may bear reiteration. The Nazis, upon whom the National Front are self-confessedly based, came to power in Germany only as the result of severe economic crisis. Every respectable historian of the period admits that. There is no such cloud on the British horizon at the moment, and it is equally unlikely that, having learnt the lessons of the Thirties, any government in power of presumably more moderate political convictions would take steps to prevent such a seizure.

The great Dover meeting that "Incant" covered got not a whisper on national news media, which is of course all to the good. Furthermore, this emphasises that the Front are a minority party, and a small one at that. It is useless to try and destroy such a party, because in any country there will be ranges of opinion that verge on the fanatical at both ends of the political spectrum. It is sheer political naivete to suppose that such a party as the National Front would not emerge, but its existence does not pose a threat.

It therefore follows that had the student deputation done any more than remind the Front meeting that the vast majority do not share their views by, for example, smashing up the meeting, then they would have given the Front some juicy publicity and done the student image no good at the same time!

It is easier to criticise than provide a realistic solution because, given the premises I have described, there is no solution. Fascists there will always be, so the best thing is probably to let them stew in their own fanatical juices. If this sounds fatalistic to those who have Left-wing sympathies, then that is not my problem. As far as I can see, the Front can only stew. If they do start going up it will be because they are more of a threat, but their actions are being publicised courtesy of ideologically-bound students, who only see the leader of a fraction of the country's political allegiances holding a copy of "Mein Kampf". I don't notice, however, and similar protests outside RCS meetings if these protests are "Merely to express opposition to extremism".
 Yours Sincerely,

Chris Smith,

Paul Simpson Replies:

It is true the Nazi's came to power through a "severe economic crisis" but with 18% inflation and forecasts of 2 million unemployed the British economy is hardly healthy.

The NF tries to hid its Nazism, rather than confessing it, and has conned a lot of people into believing that the NF is just a strongly nationalistic party. I do not believe that, nor do you, but some of the old ladies at the "great Dover meeting" did, and not just old ladies.

The issue is not just whether they take power but how much hatred they can stir up, how much hatred they can cause.

Finally outside the meeting Trevor Sparrow was talking to an old lady about the last war and when he linked the NF to the Nazis she said they "ought to be shot." I do not agree with her, but at least she knows what the NF are, and the sooner more people are told this, then the sooner we can ignore the NF, and the sooner that day arrives the better. As yet that day has not arrived.

Louise Cracknell Replies:

I agree with Paul and would like to remind readers of our previous article (last year) on Dennis Whiting, for which we were severely criticised. I think the headline clarified "Incant's" attitude to the National Front.

BULLETINS

Rumour has it that Sir Kenneth Berrell, head of the Civil Service Think Tank might become the next Vice-Chancellor. Dame Rumour also hath it that several Drug Squad detectives were seen roaming Keynes College a few weeks ago

that of Tony Horrocks which was the first indication of how well he would do...

Whether such actions are against the law I don't know but one man who could tell us was the Chief Constable of Kent, Barry Pain, who visited UKC recently. My colleague Gerard Heraty said he (the Chief Constable) "faced a constant bombardment of insults, harassment (sounds like Frank Spencer) and laughter," but "much to his credit he carried on regardless."

... Did you notice that the election manifestoes were just the right size to make planes with? Someone in Keynes did; one courtyard was littered with them (some smouldering). The planes were made from every manifesto except

... Mr Keith Ibbetson a third year Sociology student in Keynes is standing as the Revolutionary Communist Tendency candidate for NUS President. As you need five delegates to nominate you I am informed Mr Ibbetson's chances of even passing this hurdle are relatively slim...

Election facts: Turnout for the post of Sabbatical President was 35.3 per cent; for Secretary 33.8 per cent, and for Treasurer 33.5 per cent.

Dear Incant,

What the hell is "Incant" up to? The poem "The Barbarians in Rome" which you printed was absolutely nothing like the poem I gave you.

I am disgusted that a paper which actually encourages poems to submit material (if your editorial February 20th) can then go and destroy their hard work by printing it as a piece of prose.

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 bug-gers up hours of work.

If "Incant" intend to publish and encourage poets, then they had bet-

ter to learn how to typeset a manuscript properly and treat what they publish with some integrity, particularly as this is not the first time you have done this.

SIMON ST CLAIR
 T E R R Y

LOUISE CRACKNELL replies:

What can I do but apologise? The error, however, was NOT due to your typesetting, as you imagine, but was caused by a mix-up between the Kent Messenger and ourselves, during which several pieces of copy were mislaid. For the correct version of "Barbarians in Rome", please see page 7.

SMITH SMEARS

Roger Smith gave "Incant" his views on two of the elected candidates:

Tony Horrocks: "Tony 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 referred to as Miss Portfolio without merit."

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ELECTED! HIGH COST HOMES

A HUNDRED PINK MANIFESTOES FLEW INTO THE AIR LIKE CONFETTI AS THE FIRST RESULT WAS ANNOUNCED. TONY HORROCKS OF THE SOCIALIST STUDENT ALLIANCE WAS THE NEXT PRESIDENT OF THE UKC STUDENTS UNION.

The Liberals won Sabbatical Secretary with Jane Merritt, and Labour had to be content with Simon Hornby's success for Treasurer.

PRESIDENCY
The campaign began with Tony Horrocks receiving SSA backing and Robert Richards of the 'New Paper' becoming the Labour Club candidate.

Dave Hannay's campaign continued from society adroitly, and his success in the EO elections. His resignation caused controversy, made him a campus-wide figure, and boosted his campaign. A first year, his manifesto in the context of student politics was the most radical.

Robert Richards, the Labour Club candidate, never fulfilled the promise his political support made possible. Despite excellent campaign posters, and the support of the current sub-bentials his campaign never took off.

He finished third, 56 first preferences behind Honey, who did well for an independent candidate. Charles Menses (Darwin) was eliminated first followed by Derek Leonard (SWSO), and then Carl Forbes dropped out.

HORROCKS
Tony Horrocks thanked his supporters and the voters and said he hoped he could do the job well. In an interview later he confessed himself "surprised" by his majority



Tony Horrocks - "I am extreme left."



Simon Hornby - Labour's one win.

(roughly 200 votes). He will be President Officer Executive with one other Socialist, and four possible supporters - the Labour Club. He saw this as a "big problem" but said "most executive decisions are commonsense."

Dave Honey said Tony was the "best of the bunch" and stated he was not bitter about the result. During the campaign he asked "why can't people accept I'm just standing as an align-

ed candidate?" He also wondered whether 4,000 students could reasonably be expected to vote in two hours.

SECRETARY
Another person with a reputation for independence Jane Merritt won the post of Sabbatical Secretary easily. She received 494 first preferences, and beat Dave Ealey on the third count after Lawrie McDowell, and then Ian Kenker had been eliminated.

Jane thanked the voters and "Lawrie for the transfers". She saw her victory a triumph for "commitment over mindless party voting."

A dispirited Dave Ealey said he was "disappointed not to get closer", continued "I started my campaign 9 days ago". Jane started hers 3 months ago. Uniquely for a Labour candidate he was unofficially the FCS's first preference for Secretary! Dave Ealey ended saying "I hope to God Simon gets in."

TREASURER
Simon did of course, with a majority of 577 over Alistair Revell and 65% of the first preferences he won on the first ballot. Immediately they opened a bottle of champagne, and when asked if he expected to win so easily said "God no!"

Simon Hornby was the best speaker at the hustings for Treasurer and his experience as E-O Finance obviously helped his electoral appeal.

Having done well though he will not stand again, while Labour took only one subbatical post (instead of three last year), and they (with the FCS) lost out, in the swing still further left and away from the old parties.



Parkwood drives vehicle up the wall!

ALREADY some houses have windows in and plaster though none are yet habitable.

These houses are part of the new housing development financed by the university known as Parkwood.

Just past the sports hall and the science building down a winding muddy path there stands a long line of grey, and sand-coloured buildings some externally complete, others with only the foundations.

There will be seventy tents (houses) built in the first phase with two being used for amenities, a laundry, providing self-catering accommodation for three hundred and forty students.

The work, started last September, is due for completion this October when the first phase will be finished.

John Moore the Clerk of the Works is more cautious saying a lot depends on the weather - he still remembers the winter before last when bad weather stopped work on Rutherford extension for three weeks.

Each house will have besides five bedrooms, a

bathroom, kitchen, shower, toilet, storage room and central heating.

Each room has one big window, central heating and six power points!

Women students will be pleased to know that the development is well-lit with some lamplights equipped with photo-electric cells so they switch on as the light begins to fade.

If this all sounds too rosy there is a catch. The rooms can be rented for £15.50 a week for fifty weeks a year - ie £775 per annum. It is legal to sub-let, however, during vacations and Martin Gower (vice-president Welfare) advises you to either make sure you can afford the rent or you have someone to sub-let your room too especially in the summer.

Application forms are available from the Master's Secretary but before you rush off remember that the £775 rent leaves you with £470 to live on but despite that hefty price there will be a lot of demand for the one hundred and ten places that are available here next August 1st.

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 no major national defences other than rivers. Russia therefore annexed piecemeal the principalities on its Asian border.

HISTORY

Afghanistan has been the subject of Russian, later Soviet, expansion since the mid c19. The first major Russian attack came on the 30th 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 1907 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 1979 openly pro-Soviet coups took place. The most recent coup coincided with the sudden appearances of Soviet troops in Kabul.

MILITARY

After several military incursions into Afghanistan, the British realised the danger and futility 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 70 per cent nomadic, intensely and conservatively Moslem and therefore unlikely to accept Soviet doctrine.

Perhaps the Soviet Union is about to learn the lesson which the USA learnt 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 is the most 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.

THE RAG TRADE

Rag Ball Accounts

Revenue	
Ticket sales	£1855.81
Cost	
MEALS	£600.00
Bands	£325.00
Tennis Shoes	£185.00
Spitzbrook	£140.00
Disco	£30.00
Lights-Additional	£40.75
Bouncers	£99.00
Telephone	£2.82
Travel	£17.50
Posters	£30.47
Tickets	£26.18
UKC Maintenance	£102.64
Sundries	£45.58
Van Hire	£54.87
Name Tags	£7.50
Complimentary Tickets	£48.00
Complimentary Meals	£75.00
Dairy	£5.00
Total	£1510.37
Profit	£345.50

WHAT IMPRESSION HAVE YOU OF THE RAG BALL? DID YOU THINK IT WAS THE SOCIAL EVENT OF THE YEAR? DID YOU GO? IF YOU DID WAS IT WORTH £2.50 AND WAS THE MEAL ITSELF WORTH £1.50?

The Rag Ball Committee would like to receive your comments as they would be of great value in organising 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 Clayton (Rutherford College).

Thanks for your help and your support during Rag week.

STEFAN CLAYTON

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Didn't We Have A Lovely Day . . .

Wednesday morning, 8am. Herne Bay. Dialogue: Me - "Oh 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 and get 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 handle to fire it into action suggested we should forget the old banger (very old 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 Gendarme, that way is it? "Welcome to Boulogne", screech of brakes as the car swerves; 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 headed for Le Touquet. For entertainment

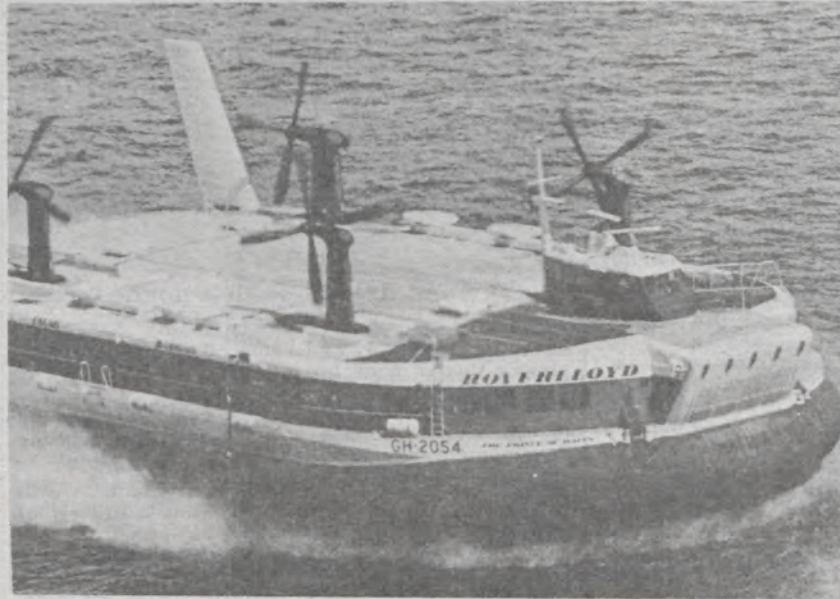
whilst you are driving do listen to one of the very good French radio stations which tend to play almost exclusively British and American music.

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).

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.



great place to study the Sociology of the French with working class slum areas, middle class executive areas and the avenues and mansions of the rich within a few square miles. By the way get used to bizarre driving especially in the big towns where it's permanently like "Hyde Park Corner in the rush-hour" remarked one

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 limited in vocabulary. However, the ever vigilant

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

FACTS

FARE

Sealink (March Only) Car + 4 adults - £40.

DRIVING

(1) Petrol is more expensive, currently £1.62 a gallon (2) Insurance - no need for a green card but check with your policy (3) Seat Belts and dipped headlights compulsory (4) Steer clear of auto routes unless you need to travel a great distance they have toll charges.

ACCOMMODATION

For one night youth hostels or 'Auberges de Jeunene' are cheapest indoor accommodation. Logis or Auberges de France are off main roads, comparable to country inns. Food generally very good. Accommodation reasonably priced.

EXCHANGE RATE

You can get about 9.2-9.3 francs to a pound.

SHOPPING

In the big towns shops are open very late but everywhere is closed between noon and 2 pm.

KEY TOWNS WORTH A VISIT

ST. OMER - Forests worth seeing, particularly Foret de Rihoult on the Eastern side.
ARRAS - A good centre but you can easily get lost. Watch out for gendarmes on Mopeds.
LILLE - Provincial France's greatest art museum. The town is enlivened by young people and students thronging the pedestrian streets at the city centre.

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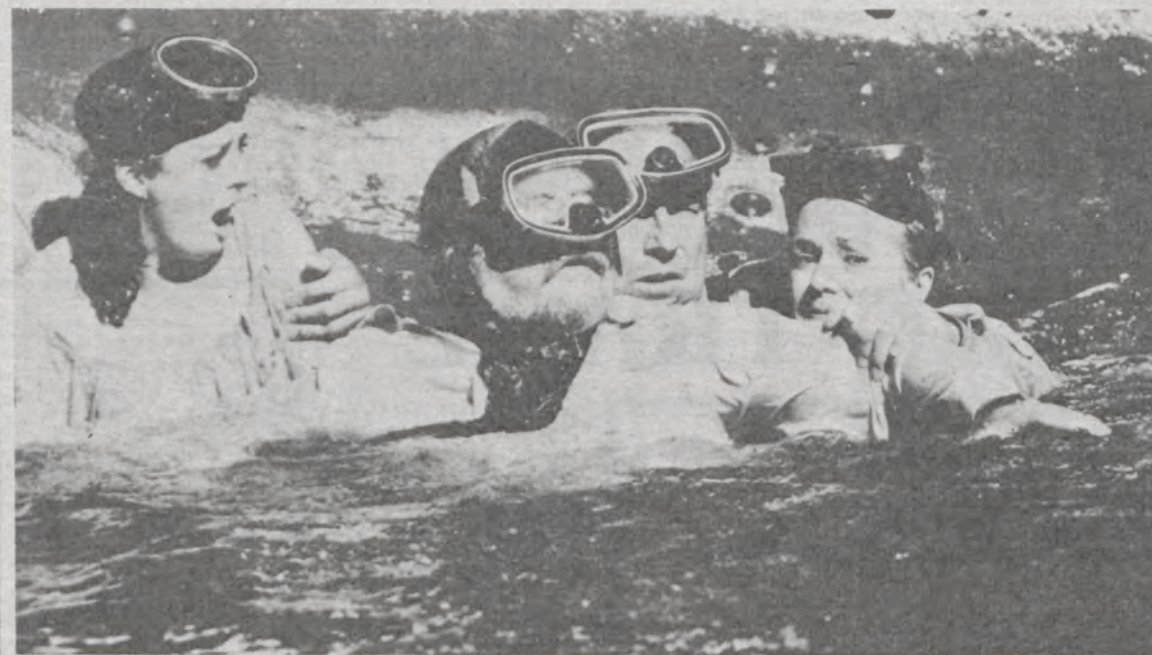
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I wish for God's sake they'd mend the 'STOP' button on the drinks machine

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 probes into the workings - and non-workings, of the library we all love to get lost in. Inflation 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 sack-

ings of staff. The prospects are not good however for potential new applicants. There is now a three month period between posts 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. 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 eskimo art 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 360 lockers installed in the basement last year, although the congestion of bags around the entrance has been relieved a little.

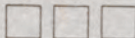
The noticeably higher prices of the library vending machines help contribute towards the extra cleaning costs required in the drinks area. A cleaner is now employed specifically from 9-10 pm, at night to do the worst of the mopping up. As a result, the night cleaners have agreed to work there again after 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 turnstile readings clocked in at 715,958 last year - an increase of 18 per cent, showing that the library deserves to have rather more money spent on it. **RICHARD HINSON**

Birks On Cleaners

It has occurred to me, that, considering the extent to which this topic enters bar conversations (or library conversations, if you are that way inclined - it's a free country) the power invested in the hands of cleaners would, had Geoffrey Templeman 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 unsubtle 'Come on, get up, some of us have work to do' as the door bursts open and something out of Auchwitz (on the wrong

side) marches in wielding an electrified club cleverly disguised as a Hoover.

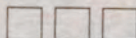


But this technique is as outmoded as the ark. Far more effective is the 'guilt complex.' 'Don't you worry - carry on sleeping - I know how hard you work into the night' followed by the sounds of said Hoover exploding the few brain cells you have left after the previous night's drinking, and non-stop 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, 'Oh, you want a lie-in, do you. That's OK, I'll come back near midday.' This might be after a gentle tap or a knock which almost pushes the door off its hinges - the tactics are irrelevant in this case. Believing in victory, you snuggle back under the covers until ten-thirty, when the babble begins. The cleaners are having their tea-break. I mean, could anyone sleep through one of those?

In one college nowadays if you stay in the bar much after drinking up time you're made to feel like a criminal.



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 (as so 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 chocolates or thereabouts as well as a £20 present or so between us - but then again, there were 20 people living on that 12 person corridor at one time or another).



Space Invader For Vice - Chancellor - OKAY?

Monkey Business



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 clear up the JCR after the mess you make during the day?) but there were days when if you happened to be a 'night owl' it was possible to play pinball until five in the morning and cards right through until breakfast.

SMALLS

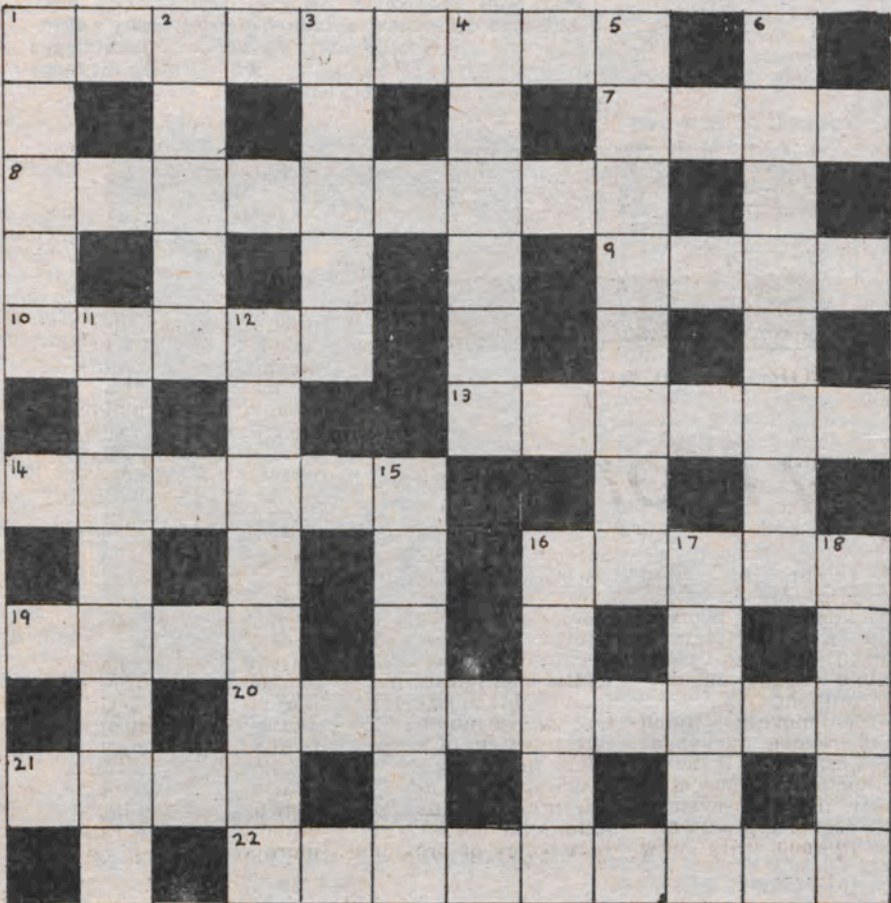
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Also happy birthday to Amanda, our delectable features editor - From everyone. Another birthday: Mahy happy returns to Charles. May your ads always be added.

- CLUES ACROSS**
- 1 Brewing company (9)
 - 7 Nature of Gin-seng and licorice (4)
 - 8 Fruit - musically it's a dream! (9)
 - 9 First name of Northern strip-cartoon character (4)

Prize Crossword



- 21 It's sacred in French invective (4)
- 22 Seasonal brew sold to provide for church funds (6,3)

- CLUES DOWN**
- 1 (Consumer magazine for) female black magician (5)
 - 2 '----- Circle' anelite 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)
 - 11 Really (8)
 - 12 Concluding piece to entertainment (8)
 - 15 Ancient Mexican race (6)
 - 16 (Literary) type (5)
 - 17 Scene of conflict (5)
 - 18 Composer of Trois Gymnopedies (5)

LAST EDITION'S WINNER: Tony Ford of Keynes. Answers were: ACROSS: 1 Fjords, 4 Poulenc, 8 Amy, 9 Lowing, 10 Stealth, 11 Wage, 13 Escalibur, 15 Limelight, 18 Adze, 19 Allegro, 20 Loofah, 21 Lil, 22 Rancour, 23 Hostel. DOWN: 1 Follow My Leader, 2 Ravine, 3 Spaghetti, 4 Physic, 5 Unwell, 6 Early Bird, 7 Catherine Wheel, 12 Grimalkin, 14 Ayatollah, 16 Legato, 17 Gaoler, 18 Adonis.

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FEW recent UKC dramatics ventures have borne the mark of excellent directorship as clearly as Shirley Meade's masterful Gulbenkian production of 'Heartbreak House' did. 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 even-

ing'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 wit, innocuously satirical, all-round clean, family entertainment. In 'Heartbreak House' we have the light, drawing room comedy so popular in the pre-World War I days in which it is (just) set. Such drama 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 slightly fatalistic disgust at the hypocritical, 'privileged', English 'Society' in which 'Power and culture were in separate compartments'. This futile class purported to be the free-thinkers that the affable Mazzini Dunn (perfectly captured by Mark Sutherland) at one stage pronounced the assembled company to be, yet in reality were so only as fat as their bookshelves went while 'numbskulls' such as Hastings, the much-talked of husband of Lady Utterword (played with thrilling hauteur and control by Claudia McNulty) actually ruled the country. Chekhov demands a subtle balance of sincere pathos, simplicity and humour which should heighten the essential tragedy. Shaw, while using this approach as a vehicle for his socialist, though finally pessimistic denunciation of 'good society', obviously retained a certain Chekhovian, affectionate fascination for his dramatic victims. The requisite compelling attractiveness was captured very professionally by Alexa Tewksbury as the engaging, unflaggingly vampish and cruel though irresistible character of Hesione. The play was also longer than most Gulbenkian productions yet the superb acting and almost intuitive pacing

'HEARTBREAK HOUSE'

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was maintained from the first words to the last, the company showing admirable indifference to an obvious and distracting disturbance in the audience. Morfudd Richard's performance powerfully conveyed the gathering presence of Ellie Dunn, while the

red-faced hopeless frustration of Boss Mangan (Chris Brown), a 'numbskull' of the Parvenu Order, was positively infectious. Steve McKay's assured portrayal of the basically petulant 'smoothie' who loses his cool was

continued on page 7

KENT OPERA



The enigma of Henry James' ghost story 'The Turn of the Screw' remains unexplained in Benjamin 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 especially in the use of children to take parts of Miles and Flora. The singing was of a high standard and the strong cast was dominated by Meryl Drower (the Governess) and Margaret Cable (Mrs Grose).

A short opera with sixteen scene changes makes any producer's job a nightmare. However, Nicholas Hynter cleverly overcame this with minimal settings and economical set changes with naturalistic props. Overall, Kent Opera provided the audience with a fine dramatic experience; the closing ambiguous sentence, "Peter Quint, you devil," leaving the audience with much food for thought.

Vivian Lines

LONDON ART

Visual art showing currently at London's major galleries is exciting. This is principally because the exhibitions interconnect, revolving round a complex, controversial, yet rewarding aspect of art familiar to modern life: Abstraction. Having just seen one logical end for highly abstracted creative impulses in the Hayward's recent '30s exhibition stressing designed and manufactured commodities as much as painting and sculpture, we can now place this within the broad context that preceded the '30s; a decade in which are rooted the basic design precepts of contemporary life.

The Tate's 'Abstraction: Towards a New Art', painting 1910-20 (until 13th April) presents a comprehensive, general survey, capturing some of the electric thrill of those early days of revolutionary artistic thought. Such 'classics' as Kandinsky and Mondrian are there along with neglected, yet important artists such as the so-called 'vorticist' 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 Activists' (until 7th April), shows the 'new' ideas at work in a specific environment; in this case the politically turbulent Hungary of 1910 to 1925 undergoing intense cultural ferment. The Avant Garde flourished, activist poets and groups of artists similar to 'The Eight' revolving round such major figures as Georg Lukacs and progressive publications such as Kassak's periodical 'M.A.' (also on show). The range and eclecticism of the work is stunning: from the comparatively naturalistic Cezanne - influenced works through essays into Fauvism, pen and ink nude studies, collage, designs for embroidery and stained-glass windows and the Dada-like 'picture poems' of Kassak, to the directly architectural constructivist spatial studies, particularly Peri's relief.

The other interesting counterpart at the Hayward (until 7th April) lies in a powerful show of the eminent, contemporary American artist Ellsworth Kelly. He is showing mainly recent work; predominantly vast wall-hung, shaped blocks, canvas-covered and stained with paint in monotonous. Kelly claims to objectify from the world 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 sterile 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 managing to contribute anything at all.

UKC Dramatics kicked off with Eugene Ionesco's absurd drama 'The Lesson'. Although the play opened well, the actors' abilities fell short of its enormous demands. The professor, (Gareth Eastwood) portrayed an almost child-like enthusiasm while his student (Pippa Doran) muddled through 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 based more on sexual attraction than academic achievement.

However the lesson develops into lengthy lectures which pall despite their comic potential. The growing aggression manifested by the Professor grew nauseating and lost its intended sexual implications.

"Hitler"

Ultimately: 'arithmetic leads to philology and philology leads to crime...' an inevitable formula 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 maid, a malevolent matriarch (well performed by Katrina Wood) the Professor becomes a petulant child trying to excuse himself: The girl had been the fortieth that day. The only way out is to make 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 with 'Where Have All the Ghosts Gone?' It seemed like a typical amateur dramatics play with a typically amateur dramatic cost. It had three main protagonists, all larger than life: an alcoholic mother, a down-trodden, immature daughter and her impressive devoted boyfriend. All three gave adequate but unremarkable performances.

Briefly, the main action shows how Clive, the boyfriend (Butts Butterworth) imposes himself on the squalid household kept by Megan Norton Grey and her daughter. His force revolutionizes it, sweeping away the ghost of the dead father and all the neuroses of the past. The only thought-provoking line closes the final scene when the reformed Megan wistfully tells a visitor 'It's hard to believe I was a real person once.'

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 Technology. It was well worth enduring the other two plays to see this. It is an experimental drama about experimental drama. Taking actors in a rehearsal context, it explores the role of the actor as puppet, mouthpiece and responsible individual. The themes are worked out against the horror of a massacre during the Vietnam War, the problems facing the actor are the problems facing society; They present no answers but give considerable food for thought. Such drama is difficult to handle, but was well controlled by the company of four. Although the general standard 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.

Clare Jones



An Example of the Exhibition at The Hayward.

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THE ACTING GAME

A revival of Noel Coward's 'Private Lives' opened last week at the Greenwich Theatre to capacity audiences with Michael Jayston in the lead role at Elyot 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') under-exposure is hardly the first phrase that springs to mind. And as if that wasn't enough, he's also one of the most familiar voices behind TV commercials. His cultured matter-of-fact tones, one imagines, have sent hordes of shoppers hurrying to scoop up the latest bargains at 'Tesco's', launched many a smart car from the salesroom floors, and even helped to smooth out the public's love lives — he's lately been involved in pushing the new journal, 'Man and Woman'.

Early Days
He started out as a trainee accountant in his home town Nottingham, graduating from the university there, 'I was acting as an amateur and gradually it took over, but the Nottingham Repertory Company at that time were so fantastic that I didn't think I stood a chance. I took a Guildhall acting examination and got very high marks for it, and the chap there said, 'Why don't you take a scholarship?' In case I didn't get the scholarship, I worked in the Not-

tingham fish market. I was getting seventeen quid a week in 1959 which wasn't bad, but it meant getting up at four in the morning and acting in the evenings.'

Equus

Today, the live theatre is where his loyalties still lie. 'If you've started off in the theatre it's your first love because they can't cut you out on the stage, and it's a different audience every night.' In the mid-Seventies, the role of the psychiatrist in 'Equus' for the National Theatre was a particularly testing yet rewarding one, 'I did 450 performances. I deliberately did nine months to see how far I could go, but you can never give eight good performances a week even though you want to. It's about four probably. There was some marvellous stuff in the play, that's why I stuck with it. You don't often get the opportunity to be in something as good. There are so many bad scriptwriters around, especially in TV.'

Quiller

He regrets having got caught up in the BBC's ill-fated spy series 'Quiller' a few years ago, 'It was appallingly conceived and very badly done.' But it had its funny side too, 'We shot most of it in Morocco. Guatemala was Littlehampton in Sussex — with the palm trees.' 'Tinker, Tailor', which occupied the same kind of shady underworld, was quite a different story. It broke new frontiers in TV drama, and emerged as the most memorable series of the last decade, as well as managing to coax Alec Guinness onto the small screen, 'I'd worked with him on a film called 'Cromwell'. He's an incredible fella — so generous with people.'

'The letters that came in about it were six to one in favour. It was beautifully directed — the casting was impeccable. When you think of the popular things like 'Blankety Blank', they're just icing on the cake. Not that I don't watch 'Blankety Blank' — I do. But what are the things on TV you have to think about even for a moment?' Paradoxically perhaps, he's enthusiastic about advertising, 'I like doing commercials a lot. Well, for a start, it's money, and you tend to be able to pick and choose. It's just as technically difficult as doing a play, and it's not an easy thing to get into. It took me about five or six years.'

Private Lives

At present, Greenwich is top priority, and Noel Coward is not without pitfalls for the modern actor, 'It's difficult diction-wise because it sounds as if its written in naturalistic dialogue, and in fact it isn't. Some of the dialogue is Monty Python; Amanda says, 'Elyot, where are you going?' 'Canada.' Alan Strachan (the theatre's General Administrator) is directing, 'I knew him to be a good director. He doesn't intellectualise, he doesn't talk for half an hour like certain directors because if they do you can't stand up and act.' 'I started out playing quite a few comedy parts — 'Beyond the Fringe' we did at Bristol. Then I got typecast as the besuited executive like 'Power Game' and even 'Quiller', but before that there was 'Nicholas and Alexandra', 'Beethoven', 'Wilfred Owen', and 'Siegfried Sassoon' which were super things to do. I then got into the tortured character syndrome.' He's not over eager to break back into a major company, like the National, 'I would if the

part was good enough. I've been offered two things there quite recently but I just didn't like the plays. You can get very parochial in a company and think that that's the most important thing — you find out there's a lot of life going on outside.'

V.A.T.

His major grudge is against successive governments' policies of taxing theatre so punishingly, 'I went to the 'Evening Standard' awards the other day and St. John Stevas stood up and had the gall to say, 'What we expect is excellence from our actors'. In fact, TV coverage was edited. Ian McKellen made a very impassioned speech, so did Peter Hall, so did Trevor Nunn. They cut all those bits out. And I'm not political — if it was the Labour party it would be exactly the same. It's diabolical. British actors, stage actors, are the best in the world. We've got the best situation here and yet there's no film industry — V.A.T. is crippling the theatre. The West End had a disastrous summer. The Aldwych are in dire straits — they could pack up in London, and they bring so much revenue into the country. Once you kill entertainment you really go down the slippery slope.' And that was that. With a few parting shots

Next time you find yourself watching a film sequence featuring a harassed executive type emerging from his park-

ed Citroen GS on Waterloo bridge with a 'Tesco' bag in one hand, and the latest copy of 'Man and Woman' folded in the other, don't bother to read the credits. You'll know it's Michael Jayston.

Paul Oswald

'Apocalypse Now': Apology

Paul Oswald offers his sincerest apologies to John Gammon for the embarrassment caused him by the unacknowledged partial rewriting of his 'Apocalypse Now' review, and the false attribution of certain opinions to him which he did not hold in the last issue of 'Incant'.

OPEN RECITAL

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

The music ranged from sixteenth century Dowland to twentieth century 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 three sonatas by Domenico Scarlatti. Several programme 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 Byzantine did not present a memorable evening (although I did hear one girl say that she liked his nose!) and two encores were certainly uncalled for.

Vivian Lines

THE BARBARIANS IN ROME

This new minuscule offers — & I dare say Alcuin would consent this in his scholarship — a good potential for the resurrection of what we sense but do not know (the past lost in the handling on & the fall of boundaries). Often have I dreamt of journeys to the East where still it (this being what is lost) continues unchanged & there — & there. But I digress. I have spoken of the script, but here is hope & no hope. What can be gained in the aping of decadence & fragments? We have no skill of censorship, no interpretation. Your script, Charlemagne, can be put to better use by creating something other than that which you have destroyed.

SIMON ST. CLAIRE-TERRY



'Heartbreak House'

continued from page 6

just as praiseworthy as Neville Jacob's great stage presence as Hesione's handsome, complacent 'lap-dog' husband whose vague misgivings one felt would never actually motivate him towards anything more than theatrical gestures. Each performance was of equal, high stature, including Simon Gilman's sharp perception of raucous, eccentric old

age and the first class 'cameos' of Nurse Guinness (Anne Warner) and the burglar (Ian Lygo).

Altogether a production which kept up its own demanding standards until the final, difficult, Chekhovian note of mixed hope and despair which, characteristically, it caught triumphantly.

Ann Kay

Home - Life

The Gulbenkian Theatre: David Storey: 'Home'

'Home' is not where the heart is, according to David Storey's depiction of the deathly routine of life in a mental institution. The University Players, at the Gulbenkian Theatre between 21st-23rd February, made the most of this rather straightforward play; Trudie Allen, both in effective direction and acting, exploited the humour of one-liners: "You could go mad in here!", the boisterous Kathleen remarks in disgust. The audience was quick to respond to the familiar strain of 'Looney-Bin' comedy and story presented us with many similar jokes. Nevertheless he did not let it rest there but went on to offer a sharp and sometimes disturbing insight into the distance and loneliness — as well as the very "ordinariness" of these people.

To stand up to this attempt at harsh reality, the acting has to be of a good standard and above all, the characters totally credible. After an anxious fifteen minutes or so, the first-night performance recovered ground quite quickly and Brian Jones was particularly convincing as a deluded and over-emotional patient.

The best thing about the play was the occasional startling glimpses of the reality of these characters. Two crude, forthright women revel in taunting the three men who are, in contrast, self-conscious, inar-

ticulate and timid. The audience is never sure where to look for the truth, as all the inmates practice childish deceptions on each other and shy away from emotion. The final tableau of two men crying into their handkerchiefs sums up the pathos of the play as a whole.

Nevertheless, it has to be said that reality does not necessarily make good entertainment. The play lacks instance and story makes no attempt at frank statement or to direct the thoughts of his audience. Consequently one is left, having been aroused to poignant

reality merely faintly depressed that there seems no solution. To dispose of this feeling, story balances the sensitivity of the characters, well-illustrated by the University Players, with the infallible ruse of poking fun at the inmates. Still, it all went down very well and the humour hit its target.

Referring to one of the less articulate of the patients, Kathleen remarks: "Cut a bit of his brain off, did they? Ooh, I could have done with that."

Linda Mather

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LOVE'S LABOUR'S LOST

by William Shakespeare

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Love's Labour's Lost has suffered from being considered a coterie play for a court cabal centred around the Earl of Southampton. In the theatre, however, the audience is aware of a bold dramatic structure in which aristocratic hauteur is questioned by the honesty of the play's mechanicals. Its ending moves towards a deeper search for knowledge in myth and mystery.



Still in Dark

Orchestral Manouvres in the Dark
Au-Pairs
Keynes Dining Hall

Arriving at the gig, it was surprising to find the Au-Pairs as support, having expected yet another futuristic synthesiser group, but the Au-Pairs were a bonus. They hail from Birmingham and supported the Gang of Four on their recent tour. They are a four-piece - two guitars, bass and drums; two male, two female. Their on stage movements were a bit restricted tonight because of the monitors, but they are a lively group.

They opened with "You", their first and only single and climaxed with "Come Again" - a song about faking orgasms which the BBC banned from being broadcast on the Midlands programme "Look Hear."

On record the Au-Pairs strongest asset is their lyrics, which deal with such topics as sex, from a feminine point of view. However, live, the lyrics are virtually indecipherable. The emphasis seems to be very much on the music, which is full of jerky rhythms and very

danceable. The audience tonight though, were generally unwilling and unprepared to embarrass themselves, myself included. The Au-Pairs are an interesting band who deserve a lot of attention. They generated enough response from the audience for an encore but apparently, time was not permitting.

Within a quarter of an hour we were greeted by Orchestral Manouvres in the Dark. They have now managed to play more instruments live than the tape recorder they use. Originally there was just two of them plus the tape recorder, now they've acquired a drummer, and a synthesiser player who doubles on bass when Andy McCluskey does his Richard Jobson impressions.

The founder members of the band are Paul Humphreys on synthesiser and Andy McCluskey on bass and lead vocals. It's difficult to avoid comparing Orchestral Manouvres with other synthesiser bands. They supported Gary Numan on his last tour and still bear comparison with the Human League. While possessing none of Wimp Numan's annoying pretentiousness, they are no way near as ex-

citing live as the Human League. They avoid singing about the bleakness of the city and other such subjects, but still occasionally slip into the all too prevalent monotonous drone that the synthesiser can inspire. A prime example of this was "Pretending to See the Future", while "Dancing" had the added quality of being nauseating, though there were brighter moments. "Red Frame / White Light" was more enjoyable than the single and "Mystery" was enhanced by a taped sax solo.

The band closed with their first single "Electricity" which was great and ensured them of an encore. Their repertoire must be pretty small since they had to do repeats of two songs, including "Julia's Song" which first appeared on the Liverpool compilation "Street to Street". Orchestral Manouvres are at times boring and annoying, but at others very enjoyable. They are at their best revitalising pop melodies by using synthesisers. They were entertaining and worthwhile but the Au-Pairs showed more promise and are a band to watch out for. A.B.

PRETENTIOUS UPSTARTS

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

The evening got off to a poor start. The acclaimed support UB40 failed to show, and the audience was left with one and a half thumb twiddling or, more conceivably, drinking in local pubs, before the 'golden moment' of the Pretenders' arrival.

The Pretenders are another group who use loud classical music to hail their appearance. It used to be the highlight of Sham 69's set, but after the audience had been thrown into drooling convulsions by the strains of the "New World Symphony", the Pretenders belted impressively through "Private Life", a cut

from their debut album. The audience reaction to the Pretenders was, at times, almost obscenely over-enthusiastic considering the limitations of the band's material.

Due to the recognised 'Black Market' for concert tickets those who had paid over the odds or resisted the temptation to sell, were out to enjoy themselves.

Why shouldn't the audience enjoy themselves? This was essentially a fun concert. If I had been able to ignore the music I might have had a good time.

"Space Invader" was the only instrumental in the band's set. It was a supreme example of how to give a fairly glossy presentation to a non-starter of a rock track. The Pretenders play hard rock and roll. They perform this function in a fashion which hardly distinguishes them from the present crowd of young hopefuls, who will never achieve the suc-

cess that the Pretenders have done.

What does distinguish the Pretenders from the crowd are a couple of exceptional singles. The Pretenders' version of the old Kinks song "Stop Your Sobbing", more than does it justice, whilst "Brass in Pocket" is a quite superlative example of "new wave" pop, significantly, both these songs almost brought the house down. "Stop Your Sobbing" was played once during the set which did not last more than an hour, and was then repeated, presumably for the hard of hearing, during the encore. This song was something of a revelation, in the sort of set one would expect from a group who had so far submitted one album for the pleasure of the record buying public.

The Pretenders grasp of stage presentation is currently begging review. Chrissie Hynde, however hard she tries not to be, is really the

one and only focal point. James Honeyman-Scott on lead guitar, could hardly have been less significant if he had been totally invisible, whilst Pete Farndon on bass, looked more suitable as a recruit for the lumber industry. Martin Chambers, the drummer, was more interesting, playing his set with the enthusiasm and vigour of a four-year-old playing a toy drum. The difference in respective skill levels was less evident than might have been expected.

Despite my biting sarcasm I can readily accept that the Pretenders gave as good as they got. The public will hardly be discouraged from buying the band's records on this performance and indeed with the right publicity one would expect this band to sell in ever increasing quantities. If all else fails, remember Black Sabbath were once a supergroup.

Richard Hinson.

SINGLES

There are a new batch of singles just released by Stiff Records which indicate that the originality and creativity with which Stiff was associated maybe on the wane. First the acceptable music.

Rachel Sweet's "I've Got a Reason" backed with "Fools Gold" are two interesting but uninspired tracks which should do little to advance or upset her career. Rachel was backed up on her previous tours by the

Rumour, Graham Parker's band, "Fools Gold" is a Parker track and Sweet's version just can't match up to Parker's version. "I've got a Reason" comes off better. You might have heard it on the B.A.S.F. tape advertisement in which case you can judge for yourself. It's fairly upbeat and by sheer process of elimination may make it up the charts.

From here things go downhill quickly. Any Trouble have released

Yesterdays Love w/nice girls. The vocals and lyrics to these songs are an obvious Elvis Costello ripoff. The band seems capable of playing music but the lack of originality and creativity make their single ignorable.

Dirty Looks are a band that should never have been allowed into a studio, they cop a mod stance mixed with heavy metal and come up with an atrocity called "Lie to Me". The tune is similar to Toto's "Draw the Line"

and should be able to insult even the most juvenile of musical tastes.

But there is one more! The true pits, absolute zilch on the scale goes to the GT's. They are truly terrible and the copy we received of "Boys Have Feelings Too" and "Be Careful" had to be walked on a leash every two hours. Prizes should be awarded to those who can find ten differences between side A and side B.

STIGGER LEE

Rag Ball

THE Rag Ball was billed as "The Social Event of the Year." It very probably was. The usual jeans and sweatshirts were discarded for long dresses and suits. Some of the students had even washed their hair.

Spitzbrook had been booked again after their last year's dubious success. As an individual group, they fail playing everyone else's songs and not much else. But for the inebriated Rag Ballites, this was a welcome policy.

Numbers included "Camel", "Dancing in the Moonlight", "Love is the Drug" (terrible rendition) and "Rock Around the Clock", all of which were very danceable.

Visually, there was not much excitement; Spitzbrook's main idea seemed to be to obtain maximum audience response with as little spectacle as they could get away with.

Tennis Shoes were more original, but had a more static effect, although even their lesser-known numbers were getting the appreciation they deserved by the end of their spot. Presentation was far superior to the previous group's and for a band presenting some virtual-

ly unknown material, they were a great success.

Titles were pithy, with "Bicycle Clips" and "All News is Bad News" heading the list. They also neatly combined Beatles and Beachboys with "Surfing in the USSR" and an original slant on the conventional "12-bar blues."

Tennis Shoes would have received an encore, had not the disco immediately drowned all signs of enthusiasm. The disco, incidentally, appeared to be organising a publicity stunt for Michael Jackson and his collection of brothers.

Considering this was basically a "couples" event, there were hardly any slow dances, which fact left most people standing rather awkwardly when the lights came on at midnight.

What I would really like to know is who made all the money out of the Rag Ball? Rumour has it that Rag didn't. Perhaps this was due to the money poured into the coffers of Eliot College for such luxuries as extra porters and the hire of the hall.

Rag is a charity event and it would have been nice for the authorities to make their contribution. LOUISE CRACKNELL

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ELVIS COSTELLO: LIVE AT THE WINTER GARDENS



Elvis Costello
Clive Langer and the
Boxes
Margate Winter
Gardens.

For his own and for the benefit of all those UKC students who couldn't make the trip, your reporter roved his way out to Margate to check out the progress of what was once a new phenomena.

The gig took place in a vast stucco cocktail palace - otherwise held to be Margate Winter Gardens - so powerful in self-belief it defies its precarious existence on the rocky seafront of Margate. With its potted 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 the new Elvis?

You might be tempted to accuse Elvis Costello of jumping on band-wagons. He is enigmatic with an obscure history, obviously not wishing to enlighten. He once said that the press should not

be interested in his pre-Stiff days as they weren't interested at 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 always showed in his face and in the musicians in his band. Now it shows in his songs. The Winter 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 new revivalist image.

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 Forces", on which to my mind it had all gone flabby. The 2-Tone connection has done Elvis no end of spiritual good it would appear.

The difference bet-

ween Costello's revivalism and the new mod and bluebeat revivalism is that it exuberantly captures the 60's atmosphere. Bands like Secret Affair, their members young, whose experience of the 60's is secondhand, are reactionists, Elvis is the real thing. Writers like Ian Page are suffering, with wishful thoughts. They are not getting happy in the Costello sense.

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

Such fruity ingredients could hardly fail to produce a delicious cake. Clive Langer has vague physical similarities to Elvis Costello, including an ageing pair of glasses, but no one could look like Elvis Costello and no one could look like Clive Langer. It is this individual character

which they share.

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

Gathered in front of the stage watching Elvis it was noticeable how short the audience was. Either Margate folk are very orderly, standing neatly in ranks with the tall at the back, or the audience was a short one. This probably had more to do with Oliver's Army than Elvis Costello.

The set opened with 'I Stand Accused' less harmonica, and continued with "The Beat" from "This Year's Model." This was the pattern to follow, with "My Aim is True" completely ignored and only "Accidents Will Happen"

and "Olivers Army" from "Armed Forces." Elvis was either trying to point out the similarities between the two albums, or we just struck lucky, and Folkestone got "Armed Forces."

The extent to which Costello has leapt back to the 60's was presented not only by the covers in the set, but also by the introduction to "Clowntime is Over" with the first lines of "Tears of a Clown" (incidentally played Beat-style rather than Miracles-style) revealing the songs true meaning. The Attractions like their Stiff counterparts the Blockheads have developed a long way since their first days in the public eye. They have very much gone their separate ways despite their many similarities Elvis disguising his commercialism and Ian Dury blatantly exposing his.

Jeremy Browne

ANOTHER MUSIC?

SQUEEZE/FASHION
CANTERBURY ODEON

Before I went to this gig I had a preconceived image of Squeeze. I found that this image was only a prejudicial exaggeration of the truth. It was founded on the evidence of several awful or near-awful singles to which I hadn't paid exactly obeisance attention anyway. I'd felt they weren't in my category let alone up my street, or in my cup of tea. Thus, a corny pappy housewives' band came to my attention.

□ □

They were preceded by Fashion, a Birmingham band who only seem to be able to get work supporting top chart bands. Led by the world's most gangly combination of David and Goliath since Frankenstein, a huge skeletal vocalist who still managed to look wimpish, the band were surprisingly well-received: the perfumes, crimpolene audience obviously fresh from the Black Griffn.

The fact that a Squeeze audience liked Fashion well-illustrates that they are nothing new. They are just another band on one of today's wagons. Their wagon comes near the end of my parade anyway, but Fashion are only interesting because of their physical appearance. Every note of their set just fails to reach, falling limply to the stage. This is especially true of the keyboards which are particularly awful on "City Nights", a former

single. Fashion may have been better given a better sound. It seemed they'd either spent two minutes on the sound-check or two hours trying to make it sound intricately irritating. (Anyway I like my stars to look normal-like Howard Devoto).

Following this onslaught on my inner ear came Squeeze, in this context a refreshing MOR, easily acceptable sound, played nicely by nice looking people. With the honourable exception of Jools Holland, Squeeze looked and sounded like a bunch of session men. They could have been for all I know.

Squeeze represent all that the multitude want today, disembowelling the audience of any self-respect they might once have had. It was appropriate that they appeared on Valentine's Day. Their music is like a corny Valentine's card. Harmless and uninteresting it trickles onto the floor like Kid Jensen's hair lacquer, and lies there in a gooey puddle of stupidity, waiting for the contempt it undoubtedly deserves.

□ □

In this puddle you could - with opera glasses - make out a glimmer of intelligence lurking somewhere deep in the concept of Squeeze, which makes their flaccid instantly buyable records all the more contemptible. This kind of self-indulgent, money-making attitude should have been left in America from whence it hails. So should Squeeze. They can leave Jools Holland though, whose piano-playing and depth

WRECKLESS LP

Wreckless Eric - Big Smash

Big Smash is a double album containing twelve new tunes and some older more familiar but until now not easily obtainable material. The album on the whole is ok, but it lacks the variety to make it anything special.

The LP opens with "A Pop Song" which is, believe it or not a pop song. The side slides along almost unnoticed from "Tonight (is my night)" to "Too Busy", "Broken Doll", "Can I Be Your Hero" and ends with "Back in My Home Town." The last number is an R&B track a bit more energetic than the

others but still nothing spectacular.

Side Two contains a couple of nice tracks "Strang Town" and "Excuse Me". The beat and the mood of these songs is different from the rest of the album. The lyrics on "Excuse Me" are funny and the style is similar to that of The Kinks' earlier tunes. The rest of the side, however, is just more of the same from side one and by the time the reprise of "A Pop Song" comes around, things have become rather tedious.

The second album, as mentioned earlier, contains some familiar material. "(I'd go the) Whole Wide World" is already fairly popular. You've probably heard it

already and so can judge for yourselves. "Reconnez Cherie" is also better 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 similar. Eric's vocals don't help the matter much. I wonder why they felt compelled to put "Final Taxi" after "There Isn't Anything Else" as the two songs are almost versions of each other. Someplace there must be people who consider Wreckless Eric great stuff and they'll eat this album up. For the rest of us, it's pretty redundant and uninteresting listening.

Jack Straw.

of character could prove an undoubtable asset to the British public.

Squeeze are a band who should keep their "naughty", rudely-suggestive, muscle-man songs like "Cool for Cats", "Up the Junction", and "Take me I'm Yours" for the American market. Having said this, and not wishing to seem snobbish, I enjoyed Squeeze to a point, and recognise that there are plenty of people who will continue to actually buy this rubbish. Maybe on the next tour the housewives will come along with their children. As the gig only produced a small profit/crowd perhaps if they come again they should be a double "A".

JEREMY BROWNE



VAPOURS

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

Support at the 'Keynes Marquee Club' were UKC's very own Famous Men (the infamous men?!). On stage an 'idiot dancer' provided the visual entertainment. Their music, similar in style to Joy Division, was highly intriguing, and at its best with numbers like 'Square Heart' and 'Compromise'. The Vapors came next, and were at their best with the more 'poppier' numbers in their set. Early on came their best number, 'Make It Up To You'. It showed the band at their best, a neat incisive pop song with an irresistibly catchy hook. With 'Letter' the band showed off their fine sense of dynamic build - up. 'Turning Japanese', one of this year's finest singles, was also a high point in the set.

However, the Vapors handled more 'traditional' new wave topics like social problems / political injustice very poorly. Is it the place for a rock band to air their political views? Groups like Gang of Four, TRB and the Clash seem to me to be genuinely honest and concerned, whereas the Vapors seemed as if they were handling such material out of sense of obligation or duty, ie the notion that 'a new wave band MUST be socially / politically concerned', and they did it unconvincingly with songs like 'Prisoners', their first single, and 'Military State'.

But bad points aside, the band played an enjoyable energetic set and could be assured with a bright future if they kept with the lighter pop numbers which they excel at.

Trevor Warner

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INCANT DIARY - LENT TERM

Wednesday, 12th March

Part 1 course film (free) 'Winstanley' - directed by Kevin Brownlaw and Andrew Mollo 1975. 96 mins. 2 pm Colt.

UKC Film Society - 'Some Like It Hot' - directed by Billy Wilder, 122 mins, 1959. Two unemployed musicians accidentally witness the St Valentine's Day Massacre and flee to Miami disguised as girl musicians. It is recognised as a milestone of film comedy (starring: Marilyn Monroe, Jack Lemmon, Tony Curtis and Joe E Brown.)

Thursday, 13th March

Part II course film (free) 'Sergeant Rutledge' - directed by John Ford, 1960. 111 mins 4 pm. Colt.

Catholic Society: a discussion 'What About Lourdes?' at John Stone House, 8 pm.

Cinema 3: 'Radio On' 7.30 pm, 1979, directed by Chris Petit. "A man lies dead in the bath while David Bowie sings

'Heroes' on the radio. The dead man's brother, Robert, drives from another city. 'Uranium' from Kraftwerk plays in an empty car. A soldier talks about his reasons for deserting. A mechanic in a garage is observed with Eddie Cochran. On the radio The Rumour sing 'Frozen Year's...' 101 mins. Colt.

Gulbenkian: The English Board of Studies present: 'Love's Labour's Lost' by William Shakespeare. Directed by Mick Hat-taway. (Thurs 13th-Sat 15th March) 8 pm.

Friday, 14th March

Open lecture by Prof D. Metcalf (UKC) 'Westminster, Whitehall and Unemployment Policy', free, 6 pm Colt.

'End of Term Bing' EJCR.

Union film 'Otley', 1968, directed by Dick Clement (Tom Courtenay, Alan Badel, Leonard Rossiter, James Bolan and Fiona Lewis). An inoffensive Londoner falls in with

spies and murderers. Semi spoof comedy thriller taking in James Bond and the London swinging set.

Saturday, 15th March

Soccer 1st XI v Soccer 2nd XI v Soccer 3rd XI v Men's Hockey 1st XI v Men's Hockey 2nd XI v

Sunday, 16th March

Union film 'The Return of the Pink Panther' 1974 directed by Blake Edwards 113 mins. When the Pink Panther diamond - national treasure of the Eastern state of Lugash - is once again stolen, bungling Inspector Clouseau is called in. Refresh of jokes from 'The Pink Panther' (Peter Sellers) 7.30 pm Colt.

Jewish Passover Meal at John Stone House (tickets only, available from Sue Handy (Eliot IPS) or Canterbury 65853).

Canterbury Odeon. 'National Lampoon's Animal House' +

'American Graffiti' (both AA) (In 1962 California, four young men about to leave for college gather for a night's girl-chasing and police-baiting. A nostalgic comedy recalling many sights and sounds of the previous generation and carefully crystallising in a particular time and place).

Canterbury ABC: 'Kentucky Fried Movie' X.

Monday, 17th March

Union film 'The Return of the Pink Panther' (see above).

Tuesday, 18th March

Part II Course films (free).

'Seven Women' 2 pm, 93 mins. Directed by John Ford, 1965. 4 pm 'Kristina Talking Pictures' directed by Yvonne Rainer 1976, 90 mins + 'Wide Angle Saxon' 22 mins directed by George Landow, 1975.

Cinema 3: 'The Harder

They Come' 1972. Directed by P. H. Jam. 104 mins. "Jimmy Cliff stars as Ivan, a young Jamaican attempting to earn a living as a reggae singer, constantly fighting his own exploitation. Efforts to change a corrupt system lead to murder in a movie buzzing with post-colonial pride and a classic reggae score from Cliff." (7.30 pm + 10 pm).

Marlow Theatre present 'Dance in Action' March 18th-20th at 10.15 am and 2 pm.

Wednesday, 19th March

(Last day of term).

Part 1 Film course (free) 'Classics of American Independent film VIII' Stan Brakhage (6) 'Sincerity' Parts I, II and III 1974-8. 'Duplicitly' Parts I and II 1974-8 (Programme 150 mins) 2 pm Colt.

Chaplaincy General Information:

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

Between Monday, February 11th and Friday 15th, UKC was confronted by 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 GOOD NEWS

The scene was set by a distinctive interest in C.U. publicity 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.

Gus Eyre, a popular Christian folk singer who has worked with a number of top Christian speakers, toured the JCRs on campus, presenting his beliefs through song. Short cartoon-type films designed to promote discussion were shown in all four colleges on afternoons, and coffee parties were held in students' rooms 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 these talks and the witness of both the C.U. and Christian workers invited to campus for the week, a number of people have become Christians. We believe this was the work of God, and that he is still at work, wanting to reveal himself personally to those who seek Him.

ANDREW LANCASTER

Following his last box office disaster 'Cuba' (the film being withdrawn after just 3 days from some London spots so few people were attending) rumours continue that Sean Connery will be persuaded back into the James Bond role. The vast TV audiences for his portrayal of 007 coupled with the poor reaction to 'Moonraker' suggests that, at least here in Britain, a return to the more human Connery from the plastic Moore is required. Sad to see the top box of-

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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.

It drags its viewers through a fantastical sequence of events in a Red Indian community which - you guessed it - is threatened with take-over by The White Man.

The protagonist of the Red Indian cause is an ancient priest who draws psychadelic pictures and lives in a straw hut. His subsequent death is accepted as genuine.

Little does the young doctor (American, female, blonde, sexy etc) know that the priest is immortal and wants to "save" the community from the evil White Man by exterminating it with the help of several thousand vampire bats. It is not until a vampire bat specialist (English Oxbridge of course) decides to exterminate the bloodthirsty parasites instead that the action actually begins.

This is about halfway through the film, so don't walk out, as I nearly did. It's worth staying for the final sequence - an extravaganza of fire and squealing, burning bats.

"Every creature gives something in return for its existence," says the specialist, "except for one - the vampire bat."

With this in mind, he sets out across the desert and

Catholic Society (Regular meetings)

Monday, 6 pm - Mass, Darwin Tower Room.

Tuesday, 1 pm - Liturgy Group, Eliot W3 W2; 6 pm - Mass, Keynes SR7; 6.45 pm - Music Group, Eliot W3 W2.

Wednesday, 5.30 pm - Prayer Group, Eliot Lyons Room.

Thursday, 6 pm - Mass, Rutherford Music Room.

Friday, 5 pm - Mass, Eliot Lyons Room.

Sunday, 10.30 am - Eucharist, Upper Senate; 12.30 pm Lunch, John Stone House; 5.30 pm - Mass, Eliot SR4.

Anglican Society (Regular Meetings)

Monday 6 pm - Holy Communion, Keynes Lg

11; 9.30 pm - Compline, Rutherford W3 E5.

Tuesday, 1.15 pm - Eucharist Ang Soc / Meth Soc E5 R2.

Thursday, 1 pm - Holy Communion, Darwin C4-1.

Sunday, 10.30 am - Eucharist, Lower Senate; 12.30 - Lunch at D C4-1 or London, Giles Lane.

Committee Meetings

Chaplaincy, Monday 1.15 pm. Library Seminar Room.

Wednesday 2.15 pm Ecumenical Planning R S3 N1.

Ang Soc, Wednesday, 4 pm E SR2.

Cath Soc, Thursday 1.15 pm E SR4.

HELEN GOODIER

If there is anything you wish to be included in the diary, please send details to the Incant office.

Letters, comments and inquiries are invited and should be addressed to:

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ANYONE is welcome to contribute to INCANT - articles should be written on one side of the paper only and ideally be double-spaced. Meetings are held every Tuesday at 7.30pm in Eliot Extension, Seminar room ten. Anyone wishing to become involved with the paper are asked to come along.

SCREEN SCENE

Following his last box office disaster 'Cuba' (the film being withdrawn after just 3 days from some London spots so few people were attending) rumours continue that Sean Connery will be persuaded back into the James Bond role. The vast TV audiences for his portrayal of 007 coupled with the poor reaction to 'Moonraker' suggests that, at least here in Britain, a return to the more human Connery from the plastic Moore is required. Sad to see the top box of-

To prove how some films can date within a decade witness 'Easy Rider' now supporting 'Pink Floyd At Pompei' at the first Odeon Late Night Show the first Saturday of next term.

Tempted by the fact that every 4th Altman picture is a commercial success Disney are now using his talents on their next 10m dollar production - would you believe 'Popeye The Musical'. What next? 'The Woodentops The Movie'? J.C.

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 immortal priest didn't want something so wicked as Christianity in the area.

I am not sure whether this film is supposed to be providing social comment ("we desperately need a clinic") or a good scare. It certainly does the latter, with blood, eyes pecked out, electric shocks and close-ups of vampire's fangs.

Fantastical it may seem, but a colony of vampire bats were actually discovered and destroyed in Texas, only last year. So shut your college room windows - I did! LOUISE CRACKNELL

FILM COMP RESULTS

The answers to last week's film competition were: 1 Best Film, Best Director (Milos Forman), 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 winner was Nigel Imi of Rutherford College, who will receive two free tickets to see 'One Flew Over The Cuckoo's Nest' this week.

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 1300.

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 hail a ferry - typically a light sculling boat or skiff operated by a waterman. Wagering developed between the gentry as to the relative

merits, ie speed and skill, of the watermen manning the ferries 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 boxing 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 1790's 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 throughout the world still hold private annual matches with traditional rivals - the Oxford versus Cambridge boat race remains the most

renown.

The University itself boasts 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).

RUGBY

UKC I 74 12 RSME 8; UKC I 15 12 RSME 15; UKC II 10 Kings School 0; UKC II 26 United Services 16; UKC III 4 Kent / Cant Hosp 0; UKC III 12 United Services 8.

SOCCER

UKC I 4 Connaught Rangers 0; UKC I 5 Chartham Sp 0; UKC II 7 North Preston 3; UKC III 4 UKC Staff Res 4.

HOCKEY

UKC I 0 Templars 1; UKC I 0 Wellcome 3; UKC I 3 Borden School 2; UKC II 0 Dover College 6; UKC II 4 Borden School 0; UKC II 2 Sutton Valence 1; UKC III 1 Dover College 2; UKC III

1 Herne Bay IV 2; Ladies 1 Christchurch 1; UKC Mixed 0 Canterbury Mixed 4; UKC Indoor 1 Old Bordenians 1; UKC Indoor 4 Borden School 2; Intramural Final: Jon Roberts IV 2 Basil Brush IV 0.

BASKETBALL

Ladies 81 Christchurch 21; Ladies 51 Thanet Vikings 49; Ladies 56 Lady Lions 46; UKC B 81 Lions B 40.

VOLLEYBALL

UKC A 3 Folkestone A 0; UKC A 0 Orpington 3.

SQUASH

Ladies 3 Woodstock 2; Ladies 3 Hythe II 2; Ladies 1 Maidstone 4.

Intercollege Ladies: Winners Keynes. UKC I 4 Thanet III 1; UKC II 1 Herne Bay 14.

BADMINTON

UKC I 5 Fairview 4; UKC I 7 Invicta 2. Thanet American Tournament: S. Clark / S. West won men's section. S. Clark / S. Doody won mixed section. S. Doody / S. Sladen won ladies section.

RESULTS

U.K.C. v Chartham

Chartham joined the long list of sides who have come to the University ground eager to prove a burgeoning virility. The University, however, were quick in putting on the pressure, with early efforts from all the home forwards going close, after sturdy work by the defence. With all the practice and pre-match tactics discussed the University side were well rehearsed. After a mere 15 minutes a well flighted cross was cleverly glanced home by the ever-improving Mark Rawlings. Some clever work down the left allowed Garvey to break clear shortly afterwards, putting the University two up. The third goal resulted from a strong clearance by Stuart Gill to midfield where Heywood headed on. The ball was picked up by Muckeridge, who crashed the ball onto the crossbar from 25 yards; the ball flew high and was met majestically with a diving header from Stuart Foster. A fitting end to a fine move, that saw several passes

from U.K.C. goalkeeper to the opponents' net without any of the opposition touching the ball.

Many enterprising moves were set up during the second half down the right by Dymott, Chapple, O'Shea, Foster and Tim Hester. After several near misses the University eventually increased their lead through Heywood and Rawlings, to take the final score to 5-0.

It was a victory accomplished by a team riding high, from the correct attitude pumped in to them initially in the dressing room of coach Mike Wilkins.

By club standards the University side have a remarkably solid and case-hardened defence, and a forward line of courage and vigour, amply supplied by the consistent creative genius of a midfield and a central defence in which Rawlings overshadows the oncoming marauders, like a tank commander standing in a turret.

T.H.



We Won't Play

If we recall, one of our first childhood rebukes centred around our saying: "I won't play with you any more." We find the same response to the proposed Lions tour of South Africa, owing to disapproval of a social and political structure centred upon 'racial discrimination'. It is also the response to the Soviet occupation of Afghanistan.

Play

Yet the two rebukes are essentially different, both in character and make-up. The former is concerned with internal politics, the latter with the external behaviour of an inferior 'internal system'.

The belief that politics is something apart - something for politicians only and is irrelevant to the activities of the ordinary citizen is widespread, but I feel illusory. Strangely enough, the political community is the most comprehensive group we belong to - it is an activity which human beings engage in together, and it involves relationships of power and control, decision and action, which affect the common aspects of our living together in society.

Generally politics also impinge upon international relations. Baron de Coubertin, the founder of the modern Olympic Games hoped that the Games "would advance the spirit of international unity."

Individuals must make their own evaluations about the moral offences

found in South Africa and Russia. Some may feel that the racial policies of South Africa in sport, worse than the anti-liberty policies of Russia.

But perhaps it is possible to determine British interests. It is argued that if the Lions tour goes ahead we face the ending of the Commonwealth Games, and at least British participation; that we would lose politically and economically in the export of British sporting equipment to South Africa. Yet concerning Russia only the Olympic Committee has the power to authorise a veto of the Moscow Olympics.

Finally, however, it is left to our own individual conscience. Some do not want to associate with South Africa, others do not want to associate with Russia. Yet others will not buy Jaffa oranges because of Begin's West Bank policy. These are moral evaluations which governments cannot and should not impose through extra-legal pressures.

But unfortunately sport depends upon government money and sponsorship has thus become a political weapon.

Sue Thackray

Sports Roundup

The page that scores on sports news

A Creative Experience

Rudolf Laban's vision of the importance of movement in contemporary life is becoming more and more recognised as having a positive contribution to make towards the education of young people. The number of educational, recreational and art centres which incorporate his principles in their work is increasing annually and the demand exceeds the available

supply. 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 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 prescribes. They are interpretive artists.

Well for those interpretive artists amongst you the University boasts a thriving folk club, under the direction of Sue Linge. It consists of a small group of people meeting on Thursday 12-1 and Friday 12-1 in

the Sports Hall, to perform and learn a variety of folk dances. Accompaniment is provided by records and tapes.

Newcomers will find they are taught the basic steps and then gradually progress to the more difficult Israeli and Yugoslav movements. Square dancing - i.e. where the caller calls out the instructions is also taught, although the ma-

majority of English dances are in sets. Scottish dancing is also attempted.

Foreign students, in recent years, have been invited to the club to illustrate their home dances in traditional costume.

The club also operates "Saturday Folk" for children in Canterbury - in St Alphege Hall,

King Street on Saturday mornings from 9.30am - 10.30am - entrance fee 20p, inclusive of refreshments. The club assures me that it is always pleased to see new members; either students or staff. The last session this term will be held on March 14 and will commence again after the Easter vacation.

S.T.

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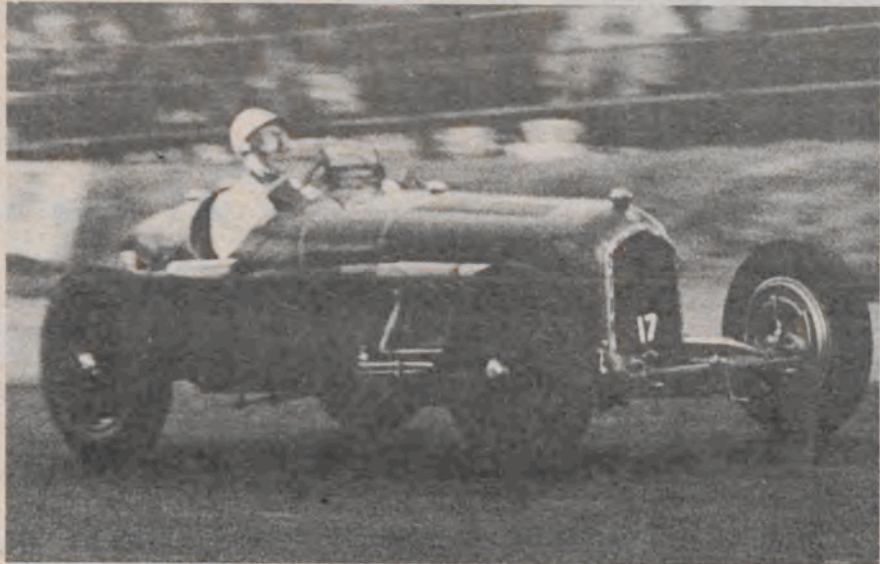
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SUPERFED

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 on goal difference), 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 Portsmouth to Guernsey on the 18th 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 squash team 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 51 seater coach on Monday evening the 17th March, and travel through the night to Utrecht University, where our two rugby and one hockey team will take on their Dutch counterparts. After biscuits and a glass of tizer, it's off to Nijmegen where Cornelius Ryan's best-seller "One beer too far" is attempted by the men from Kent. After matches 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 soccer 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 20th or 21st, 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'Elysee is included?

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

★ ★ ★

The second week of April 25/26 of Trinity term promises to be most entertaining and exciting. Saturday and Sunday will see the very first University of Kent Superstars 1980 competition. There will be three categories: male closed, female closed and team open.

The individual categories are open to all students and these 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 in dubious cases. The events for Saturday are as follows: 11 am cross country run, venue - sports centre and woods; 1 pm soccer penalties venue - dri-pla area; 3 pm canoeing venue - Stour river (nr Kingsmead). And on Sunday: 12 noon cycling, venue - sports centre, town; 2 pm basketball goals, venue - sports hall; 7.30 pm swimming, venue - Kingsmead pool.

While the individuals compete in five out of the six events to see who is the UKC best all round male and female athlete, 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 Nonington. There will be prizes for all categories - to be presented at the Oast House on Sunday evening after the swimming event.

The halfway results 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 Brighthouse-James-Koster production is to get all 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 Sports Women of the year; the presentation of the intramural trophy winners.

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

Reg Koster

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.

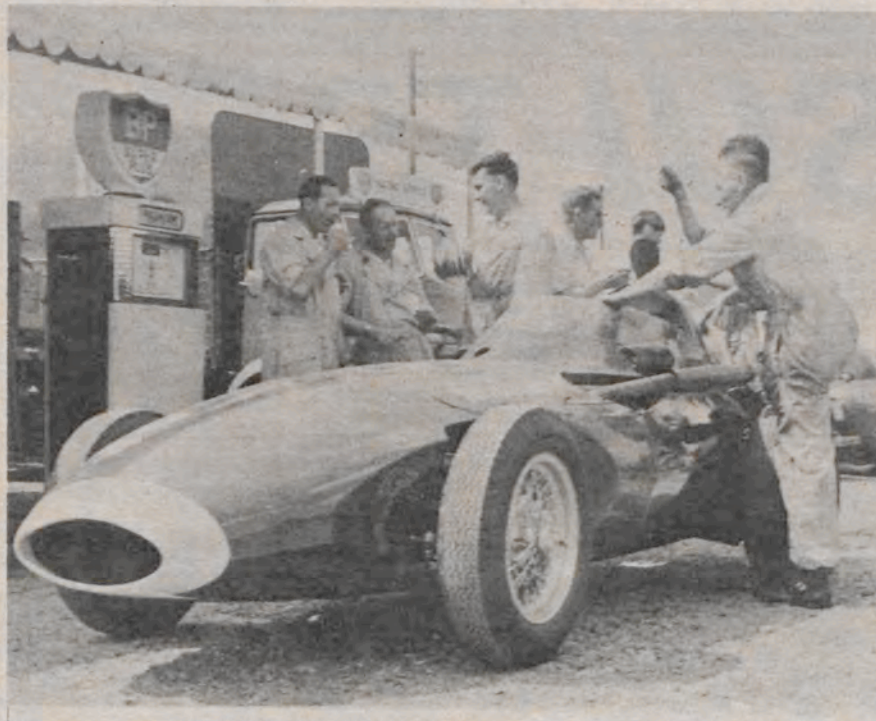
Motor Sports began on July 22, 1894, when 21 cars set off from Paris to Rouen, France, in a reliability test run. The following year the first true race was held over a 723-mile route from Paris to Bordeaux. Town to town events dominated the sport until 1903 when the high accident rate demanded that it be confined to closed circuits.

In all of 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 1925 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 Formula One events each year.

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

Sue Thackray



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Skill Defined

IN EVERYDAY speech 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 strength 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 movements considered to be technically sound. A shot putter may have a mechanically efficient style and yet be able to putt the shot only a short distance. a skilled footballer or any other games 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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