

# INDICANT

The independent newspaper  
of the University of Kent  
at Canterbury  
Late March, 1983  
Issue 175



Keeping to the middle o' the  
road, again

# INCANT NEWS

## EDITORIAL

The NUS day of occupation received precious little coverage in the Tory Press and even here at Kent University it seems that many were unaware that approximately 150 students successfully occupied the Registry overnight on February 23. Despite the fact that many were alienated from the student body,

it mattered very much to these people that they took part in direct action to express their utter contempt for the present Tory Government. The antipathy of the University was disappointing, if not unsurprising, but their response to the proposed occupation is sickening given that the education cuts affect us all. The Vice-Chancellor has ex-

pressed no explicit disapproval of the Government and, quite frankly, there was a nebulous divide between who was and who was not the target of protest, the university or the Government.

There are many objections to what on the face of it seemed an unjustified occupation. Firstly, it is argued that the occupation fail-

ed to attract very much publicity. However, the occupation was called as part of a national day of occupation by the NUS and seen in this wider context was a reasonably successful event. I am more willing to hear criticisms that maybe those in occupation should have done something more imaginative, but not that they should have done nothing. Secondly, it is argued that the staff were alienated from those in occupation, but

the occupation was a principled action by people who care very deeply about the future of education in a much wider sense than just this university. The university's belligerent action of preventing access to the Registry made it necessary to cause a small amount of damage to actually effect entry into the building, but other than this the occupiers left the building as they found it. Before the occupation, several students spent a lot of

time going to see each member of the Registry staff to explain to them why the Students' Union thought it necessary to go into occupation. If, after all this, there are people who felt strongly against the occupation, then they are guilty of the worst kind of reaction - total misunderstanding.

Then there are those who would complain that the computing rooms were made unavailable or that the

Registry was unopen on the 23rd. I would counter compared to the damage the Government is inflicting on the educational system, the inconvenience experienced by the students here was minimal. Those who do complain should reflect that they are lucky to have a university education, something that is being denied to tens of thousands of people all over this country who are easily competent

enough because of the brutality of this Government.

Instead of condemning the 150 people who spent a lot of time and effort to make the occupation such a success, those people should be feeling exceptionally guilty that they did nothing on the 23rd to show their sympathy with 61,000 people who have, as a result of the Government education plans, lost the chance to enter higher education.



# OCCUPATION

OK so they did not - but this was one of the suggestions put forward at the open air meeting on Wednesday, as part of NUS' day of action.

The meeting was called by the Special Committee set up by a UGM earlier this term to co-ordinate an occupation as part of the national student campaign. The committee which began hope-

fully with over 100 members, soon dwindled to a predictable 30 faces, who faced criticisms from Executive members who claimed it was an unconstitutional body, unrepresentative of student views.

SU president Nick Wells called it a "farce." The Special Committee criticised the president and

treasurer for "sabotaging" the campaign which was designed to get students involved.

The committee proposed occupation of the Registry and Cornwallis, causing maximum disruption and publicity. Opposing this, Nick Wells quoted a letter from campus trade unions saying that such an occupation would not aid student/union relations. However, members of the Special Committee claimed that the union letter was unrepresentative and out of touch with the Registry staff,

who really supported us.

Seven amendments were submitted, offering no real alternative, except combinations of Senate, Registry, Gulbenkian and Cathedral. The meeting, which started promisingly with over 200 people, soon began to tire and a vote was quickly taken, deciding to occupy the Registry and Cornwallis. Those 100 or so students that were left headed enthusiastically for the Registry, only to find the university security guards unwilling to let anyone in. So two students climbed on to the roof and tried to get in that way!

The Registry staff were let home and thoughts turned to the Cornwallis, as jeering at security guards was achieving nothing.

The porters at the Cornwallis were most amiable and everyone was let in with no problems. The porters said that although they had been warned of our arrival they had been given no special instructions.

Preparations began to spend the night in the lecture theatres: Small groups arranged to talk, a disco consul was brought in and films set up.

But at about 9 pm someone managed to get into the Registry foyer.

Quickly the 150 students taking part transported their sleeping bags over and prepared for a confrontation. A victory of a kind was declared when Nick Wells returned from negotiations with the Vice Chancellor to say that students could stay until 8 o'clock the next morning.

Someone said that the occupation was a 'symbolic gesture,' but surely it is time we did a little more than gesture?

SUZANNE TYLER.

*"We are alienating the very people to whom we desperately need to appeal."*



## UNION PRESIDENT

THERE are times when I wonder why people like me become involved with the Students' Union, times like the Registry occupation where the issue of cuts and grants was submerged beneath a tide of extremist disruption. It comes to the point though when you have to stand up, to fight and to win instead of being dragged deep into the mud.

What did the occupation achieve? Perhaps Margaret Thatcher was rushed to hospital with a heart attack, perhaps she called for a general election, perhaps Sir Geoffrey Howe decided to give an extra billion to the University sector. Were the unions persuaded that we were right? Did the University cringe and stop implementing the cuts? Did the majority of students on this campus agree with breaking a door down, smashing three windows and charging into the Registry? Of course not.

If we are really serious in our opposition to the cutbacks in

education the last thing we should be doing is showing how irresponsible and destructive we can be. What better argument for cutting universities than seeing grant-aided students storming the Registry and attempting to close the place down for 24 hours? We are alienating the very people to whom we desperately need to appeal. From the local people of Canterbury to those who work on campus we have to argue our case, show how the local schools are to be so drastically affected and, importantly, how much we need to widen the net of education. It is essential that we are united in our approach.

This isn't "wet" or middle of the road politics. It's just plain good sense. It means we don't want to play the pathetic games of the extremes of the left or right. There is a job that has to be done which is being affected by the time-wasting antagonism caused by these games.

People do care about South Africa, about Iran, Northern Ireland, sexism and racism, but to spend all our time on these when we can achieve so little is a pointless exercise. It trivialises the issue itself. On campus there is so much that needs to be done. Perhaps we can get on with it now instead of spending our time playing little extremist games.

NICK WELLS  
Union president.

## LETTERS TO EDITOR

### 'Incant' or 'Millicant'?

Dear Andrew,

Whilst your efforts to re-vitalise Incant are to be applauded, some aspects of the first issue under your leadership are distinctly questionable. Though the polemic of your editorial "Why Sir Keith Joseph is our enemy," is preferable to the twaddle of last year's editor, I do not ex-

pect to find such a bald, aggressively political diatribe in Incant. Such sentiments are surely more applicable to a Labour Party election manifesto.

However, neither as I question the naive political logic of your editorial, neither do I question an editor's right to determine his own editorial.

What is at issue is Incant's role as "the independent paper for the students and staff of the University of

Kent at Canterbury," as the front page proclaims.

I question very seriously whether Incant is in fact the independent - ie non-union biased - campus paper. Previously Incant has been the platform for the Vice-Chancellor's views. However, the VC's column has now been usurped by one by the union president.

Therefore is Incant truly independent?

Yours sincerely,  
PAUL ARROWSMITH.

## LIBRARY FINES

Think of a number... then add it to the look on face, their posture, their gait... and fine them.

This is of course an exaggeration. People stopped for taking books through the barrier in the library, without first checking them out, have sometimes been let off. Others have been fined only a percentage of the maximum £50 that can be imposed. Criteria such as the "it was only a mistake" test and the "was he trying to steal it" inventory have been employed to determine if, and to what extent, the person should be fined. These tried and trusted formulae have provided the library staff and subsequent

masters imposing the fine, with a guide to the "suspect's" due punishment.

Tried and trusted they may be but they are, I would contend, far from problematic. How do you determine whether someone was "trying to steal" or had simply forgotten to check out the books? Can you honestly believe that anyone could think they could get away with "stealing" a book through the barrier when there are great signs, and warnings of the danger to your pace-maker? There must be a better way to steal. And yet the library pursues their persecution, and not a constant fashion but in an unpredictable irregular manner.

Periodicals can be accidentally confused with your own papers, books can be absent-mindedly carried out, perhaps in the hurried anticipation of the library closing. The margin for error is enormous. And yet so too are the fines.

Welfare is at present compiling a report on the fine system. IF YOU HAVE BEEN STOPPED CARRYING BOOKS THAT HAVE YET TO BE CHECKED OUT FROM THE LIBRARY, WHETHER FINED OR NOT, PLEASE LET YOUR J.C.C. KNOW.

Thank you.  
R. Goodwin  
(Eliot Welfare).

## ALBION BOOKSHOP

"No man but a blockhead ever wrote except for money."  
*Samuel Johnson*

**13 Mercery Lane. Tel 68631**

# INCANT

<p>Editor: Andrew Hartley</p> <p>News editors: Robin Britton, Sarah Kendall</p> <p>Features editors: Sue Ward, Heather Macrae</p> <p>Amanda Jones</p> <p>Music editor: Graham Elliott</p>	<p>Arts editor: Tim Pedley</p> <p>Sports editor: Andy Mann</p> <p>Secretary: Lesley Gilham</p> <p>Sales manager: Tim Pedley</p> <p>Commercial</p>	<p>managers: Mary Cunn- neen, Nick Wells</p> <p>Treasurer: Richard Longman</p> <p>Graphic artists: James Codrington, Richard Hollis</p> <p>Photographers: Paul Watts, Mark Rowley</p>
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PLUS 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.

# INCANT FEATURES

# INDEPENDENTS' DAY

## Moderate left victory as Battler Britton and Hornsby-Squirt romp home.



President-elect Robin Britton with campaign manager Fiona Sutherland.

IN comparison with the previous year's sabbatical elections, those held on February 28 for the posts of union president and general secretary were quiet and uncontroversial. There were no disqualifications, no recounts or official warnings and not even any transfers of votes. Robin Britton was elected president and Andrew Hornsby-Smith

was elected secretary, each with a lead of more than 300 votes over their nearest rivals. About a third of the student population actually voted — an event in itself — but the atmosphere as the votes were counted was scarcely tense. The Standing Orders Committee who were responsible for running the election remarked that it went very quickly and was without the usual friction; their only complaint was the lack of interesting "spoilt" ballot papers. The only real hint of

excitement came afterwards when Andrew narrowly avoided being thrown into Keynes' duck pond and Robin fell victim to the underpants-removing "Wedgie" squad. The election for president attracted a broad range of candidates, with varying levels of seriousness. Jo Crowson, standing as a socialist, was the only real rival for "reasonable Robin," and gained a highly respectable number of votes. The other two candidates who polled over 100 votes were the serious, mature and largely unknown John Allcock, and the somewhat less serious, less

mature and rather inwards Barry Lane. The election revolved primarily around personalities and politics (or rather the lack of them), rather than specific issues. One of the differences between the two main presidential candidates was the question of political commitment. Robin stood on an independent platform, which allows "the flexibility to represent all students," although admitting that politics does affect us all directly. Jo faced the election as a socialist because of the "direction" she felt this would give to effective leadership — something the present executive was considered to be lacking. Both candidates did, however, stress the important role that the Students Union should be fulfilling. The somewhat standardised arguments of opposition to the cuts and internal union reform cropped up — particularly in relation to the somewhat farcical institution of the Union General Meeting.

Reactions to the results? Inevitably those who won were very pleased and duly thanked their various supporters. Andrew bounced around and grinned a lot. Robin reappeared from the BBC 2 television room where he had taken refuge and went off to phone his mum. The defeated candidates? Well, Jonathan Davies departed for Keynes clutching the remains of a bottle of vodka that had been part of a campaign treaty between himself and Andrew. Jo was cheerful that there were as many as 418 socialists on campus and admitted that job interviews would be easy after a sabbatical campaign. The reactions of this year's sabbaticals to their successors were varied to say the least. Nick Wells gleefully danced around the place announcing "the

left are dead." Mandy Coxon described the results as "disastrous."

With results as clear as these, there is little room for debate. Rather predictably those students who made the effort to vote voted for the "safe" candidates. The two who were elected are both moderately left wing — although clearly more moderate than left wing. The union looks set for another year of fairly middle of the road leadership, but the nature of the elections was at least friendly, so there is perhaps hope for a more unified approach to union politics in the coming year. All candidates expressed their commitment to the Student Union. It remains to be seen whether students themselves are sufficiently committed to get involved and allow election promises to be fulfilled.

Mark Bending's 497 and Stephen Wells' 72. With interest in that election satisfied the Standing Orders Committee (SOC), who have counted over 5,000 votes in these elections, focused their attention on the social secretary result.

It soon became clear that it was a three-way contest with Paul Holland, Caroline Lee and Matt Preston attracting a similar number of votes.

Caroline Lee had started the campaign as favourite but by election day many felt that this advantage had been lost; this was confirmed when Paul Holland emerged as the early leader.

Gordon Rycroft and Nick 'Wedgie' Clark were the first to be eliminated and their second preferences were transferred to the remaining candidates.

Matt Preston missed the final by a mere 30 votes and RLTI took on a Bermondsey air as his votes were transferred.

Caroline Lee's supporters let out a premature cheer as her final total was chalked-up, this optimism was short lived as Paul Holland's surprising wafer-thin 5 vote victory was revealed, 567 votes to 562.

It is to SOC's credit that the re-count only

resulted in a one vote difference in Paul Holland's favour.

Caroline Lee was understandably upset, she accused the 'socialists' of letting her down and not helping her. Paul Holland was jubilant. One of the defeated candidates, Nick Clark, congratulated him saying: "It was well deserved, he fought a clean campaign and I wish him luck."

Although some had argued he hasn't the experience to do the job it would seem that his activities with UKC Radio, Rag's Ents and his general enthusiasm satisfied the voters. Dave Kiddie, the present social secretary, had Paul in his office the day after the elections to begin preparing him for next year.

With three independents, and Andrew Hornsby-Smith being the only party member (Labour Club — but nearer Healey than Benn), the real losers of the elections are the extreme left. They fielded candidates for all the posts and they all lost.

The Sabbatical-elects begin their reign on August 1, and will be paid a full grant made up for a year.

It looks like it will be an interesting one for them and us.

R. N. B.



Andrew Hornsby-Smith, general secretary-elect, 1983-84.

## Sense or suicide . . .



... WAS the title of a heated debate that took place in Rutherford recently — CND and the Multi-lateralists Society were both present at the debate and the atmosphere was somewhat tense as Bruce Kent, now general secretary of CND, and Lord Chalfont (once defence correspondent to the Times) took their places to speak.

Bruce Kent's speech mainly suggested CND was about educating the public about the horrors of nuclear war, and he himself claimed

to be a "multi-lateralist, a bi-lateralist and a uni-lateralist." Lord Chalfont, on the other hand, boxed clever by suggesting he agreed with Bruce Kent on virtually everything that his "opponent" had said — but for one major difference, Lord Chalfont said.

"I differ in the way I want to achieve peace — I want to do it multi-laterally."

After two 20-minute speeches from the speakers, the crowded audience were invited to participate with questions — Lord Chalfont was accused of trying to make Russia into some sort of "bogeyman" and was even accused of being an out-and-out "hypocrite" — something he took offence to.

One of the more "interesting" contributions from the floor came from a Mr Lewis — a devout member of a group called Coalition for Peace Through Security, who follow Bruce Kent and other CND speakers around the country distributing anti-CND leaflets containing such intellectual comments as "Support the Soviets — Support CND."

Helen Tucker, ex-chairperson of the Federation of Conservative Students, chaired the debate admirably and the evening proved to be a successful one in so far as it brought awareness about the nuclear threat to the forefront of people's minds for an evening.

ROSS WOODWARD.



**THE remaining Sabbatical posts were filled by Tim Hazell (treasurer) and Paul Holland (social secretary). Mr Hazell's result was predictable, Mr Holland's was a sensation.**

Tim Hazell had the slickest campaign of the whole elections. Assisted by last year's treasurer, Adrian 'King-Maker' Bryant, and with excellent posters and a well written manifesto he never looked threatened by his main opposition, Mark Bending.

Both of them had valuable experience as JCC treasurers, but Tim Hazell had also been Executive Officer Finance, and this will make his handling of the Students' Union annual budget of £200,000 much easier.

In keeping with Robin Britton and Andrew Hornsby-Smith, Mr Hazell went straight over quota achieving 717 votes to

RESULTS	
<b>President</b>	
John Allcock	145
Robin Britton	731 Elected
Jo Crowson	418
Tim Hallet	9
Barry Lane	115
Howard Shaw	27
<b>Secretary</b>	
Jonathan Davies	488
Oonagh Rees-Davies	Withdrawn
Andrew Hornsby-Smith	890 Elected
<b>Treasurer</b>	
<b>Social Secretary</b>	

# INCANT FEATURES

## 'Land of the Queen — home of New Wave'

EACH of us has had our ups and downs. The first month was a clear downer. For many this trip was the first one abroad, so in August we were conjuring up images . . . of what? Jolly fat Englishmen ready to buy the rounds in the pub until 5 am? Rugby matches in a superdome where the entire school joins together in one big hoorah singing the school anthem?

Each had a different vision. All expected a dramatic cultural immersion. October cut short the dreams and threw us into a reality of loneliness, hesitation and the practical problems of cultural barriers, such as trying to understand the accent and acting bravely in the face of the well-known English "reserve."

When asked why she came to England, one student described her motive as "an inner urge rather than a rational decision — it seemed the thing to do." One history major expressed her desire to understand other cultures and also tried to place her finger on that "bored with school and home" syndrome which Mike Gritton aptly terms the "syndrome slump." During the second year of university at home (Sophomore Year) many students question what two more years of the same school/classes/faces will do for them. The alternative? Junior Year Abroad. And if you haven't mastered a foreign language? England. For Lisa Olivetti, the major attraction was travel. England is beautiful in itself and is also the gateway to the Continent. What a vague term study abroad is (no fellows, not study-abroad); it connotes constant thrills, "jet-setter," "go for the gusto," "live-it-up" ideals. Now we know better.

Opinion varies as to how helpful the British staff and students have been. Ron Flaherty's dinner parties did help the Americans to meet

generalisations and have formed friendships based on personalities rather than nationalities.

What have we learned?

A deeper sense of what the word "history" means. America's history extends a few hundred years; Britain's reaches beyond a thousand. It has been exciting to stumble on stones of the past . . . "Look at this wall, just LOOK at it! It was built by Romans. ROMANS!!" The orientation tour in October included a trip to the Cathedral where 110 Americans gaped and tried to express their amazement at this architectural masterpiece. With history comes tradition. You have a tradition of social distinction which does not exist in America: Queens, princes, lords, dukes, earls . . . a confusing array of social titles. We don't always understand the significance of these titles, but we do understand one social tradition — tea time! Just love those scones and cream!

### Red Square

We have also had interesting travel experiences. Everyone bought a copy of Let's Go: Europe. Rick Vert went to Russia. He met two Russian couples in a hotel bar and before he knew it one was outside hailing a taxi. They ended up getting a ride in an ambulance. After driving through Red Square singing "Surfing USA" and "Back in the USSR" (pretty gutsy guys!) they disembarked at a penthouse. They spent the night "trying desperately to thin out the vodka with one can of Pepsi." The Russian men passed out in the kitchen and the ladies sent the Americans stumbling back to their hotel in a cab. Sounds

like a good way to handle East-West relations! Scott, Brent, Lisa and Margaret unexpectedly spent a few days at the home of a very hospitable Moroccan family. The father even offered to lend his car for the rest of their trip! Poor Mike Gritton got lost in Venice on Christmas Day. We found him wandering around looking for his buddies. Bill Atwood just waved goodbye as Mike got stuck on a boat taxi on the Grande Canal. Gerald Mitchell managed to find his way through France and Italy, but managed to get lost looking for Lancaster! Jennifer Crumlish and I spent 10 gruelling hours on an Italian train from Rome to Bundisi, only to be met by a taxi-driver yelling "No banca! No banca!" — it took us a while to figure out that the ship to Greece had been cancelled.

We have become more aware of the economic facts of life which includes appreciating the effects of fluctuations in the exchange rate. At last glance (February 25) the Economist reported the dollar value of the pound to be 1.54. That's good news for us. Contrary to popular opinion among the British students, Americans do have limited budgets and every cent helps. At the same time we can sympathise with our British counterparts who are living in America this year. Watching Third Year students try to get jobs has increased our understanding of what effect a 12.8 per cent unemployment rate has. All in all, living here has augmented our sensitivity to the troubles of the British economy and of the world economy.

On the academic side, the seminars are not as intellectually stimulating as we had been led to believe.

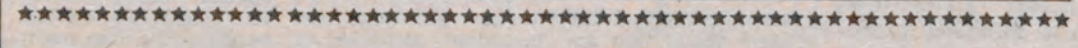
However, the independent readings provide a more interesting selection than the texts we must read at home in order to "cram" for exams. Speaking of which, some of us are thrilled by the absence of any type of examination. No mid-terms, no finals, no "all-nighters!" What more could a student ask for? (Sorry Duke U and UMASS!)

Hair styles and fashion? Well, umm, they're . . . well, yes . . . interesting. Yes, yes, quite interesting. And original. Yes, A plus for originality.

Whatever our experiences have been,

whatever crises or celebrations have occurred, we should all leave with a sense of satisfaction. Hopefully, each of us will view this year in a positive light as being one to contribute to inter cultural understanding. Many have expressed scepticism about "cultural interaction," for as one student remarked "I guess we are outsiders and will always feel so." Once we are back in the States, the effects of the Junior Year Abroad will be more apparent, and hopefully most of us will feel that it has been a worthwhile experience.

D. E. KREISSER.



## Looking at astrology

**WHY are there unbalanced Librans, messy Virgos and unfriendly Aquarians? How often, I wonder, do we meet people who seem the total opposite of their own sun sign?**

For an astrologer it is all too easy to attribute opposing characteristics to other factors in the chart and indeed, sometimes other factors may account for the anomalies.

However, it might also be true to say that we have to learn to become our sign.

Librans are not born balanced, Aquarians friendly or Virgos tidy. There is an inherent quality within each sign which gives us the impulse to grow, but it can also bring out those traits which can be the opposite of all our sign is meant to stand for.

- Aries**  
You thrive on challenge, but are also a creature of impulse. At the opposite extreme you can become a slave of your own impulses; spending all your time provoking and being provoked.
- Taurus**  
You desire pleasure, but also usefulness. What is pleasant is not always useful and vice-versa.
- Gemini**  
You long to investigate, but also to communicate. A Gemini obsessed with finding out doesn't seem to have the time or the words to communicate.
- Cancer**  
A sensitive soul, but one that seeks security too. If she fosters sensitivity then she makes emotional scenes and overreacts; if overprotective she lets nobody near her.
- Virgo**  
The Virgean has a need to be clean and tidy, but also a need for analysis. Have you ever seen one demolish a slice of cake looking for the currants? Result: crumbs.
- Leo**  
The Leon aims for success but wants to establish self-esteem as well. Too successful, and he is in danger of becoming a glittering facade. On the other hand, the Leo who tries to preserve face at all costs, becomes a timid lion afraid of doing anything in case he fails.
- Libra**  
The Libran concerned with always keeping his/her balance, presents a cool and detached front. The over-responsive Libran is frightened of saying no or causing offence and becomes easily unbalanced.
- Scorpio**  
You may want to maintain self-control but there is also a strong urge to seek the depths of experience. These two clash, for aloof, totally controlled Scorpio dares abandon itself to nothing. But the Scorpio who seeks the extremes in life can be lead into all sorts of bad habits.
- Sagittarius**  
The archers want to be both Imoral and yet tolerant. Stress of one or the other can result in religious bigotry or a policy of 'anything goes' with, possibly, licentiousness as a result.
- Capricorn**  
A longing to achieve and a need for respect can be incompatible. How long do you wait for someone else's job for fear of losing respect if you push too hard?
- Aquarius**  
Sometimes described as the sign who loves humanity but hates people. Sometimes the demands of individuality prove too heavy for him.
- Pisces**  
Longs for freedom, yet needs to serve. Those who seek freedom above all else, try to escape the realities of the world often through drugs or music. At the opposite end of the scale, Pisceans let their service become a bondage.

RUTH BRINKMAN

# DIARY

- |  |  |  |  |
|--|--|--|--|
| <b>Wednesday, March 9</b><br>1 Film Society — The Outlaw, dir Howard Hughes, USA (1940-6), COLT 7.30 pm.<br>2 Charlie D Food Bar, Darwin Missing Link, 8 pm.   | <b>Sunday, March 13</b><br>SU Film — The Kids Are Alright, 7.30 pm COLT.<br><b>Monday, March 14</b><br>1 Undertones, Sports Hall, £3.50.<br>2 SU Film — The Kids Are Alright, 7.30 pm COLT.  | <b>Thursday, March 17</b><br>1 Black Comedy by Peter Shaffer, performed by UKC Dramatics, Gulbenkian Theatre, 8 pm.<br>2 Cinema 3 — Fitzcarraldo, dir Werner Herzog, W. Germany (1982).  | <b>Sunday, March 20</b><br>1 The English Concert, directed from the harpsichord by Trevor Pinnock. Includes music by Purcell, Albinoni, Telemann and Bach. Gulbenkian Theatre, 8 pm, £2.<br>2 SU Film — The Big Sleep, COLT 7.30 pm.   |
| <b>Thursday, March 10</b><br>1 Cinema 3 — Mildred Pierce, USA (1945). Joan Crawford's Oscar-winning performance, a melodrama of thwarted passion, obsessive mother-love and murder.<br>2 Die Physiker, by Friedrich Dürrenmatt (1962), Gulbenkian Theatre, 8 pm. | <b>Tuesday, March 15</b><br>Cinema 3 — Al No Corrida, dir Nagisha Oshima (1978), Japan/France, 7.30 pm COLT.<br>Death by Hanging, dir Nagisha Oshima (1968), Japan, 10 pm COLT.  | <b>Friday, March 18</b><br>1 SU Film — Annie Hall, dir Woody Allen, USA (1977), starring Diane Keaton, Tony Roberts, Carol Kane, Paul Simon.<br>2 Black Comedy, Gulbenkian Theatre, 8 pm.  | <b>Monday, March 21</b><br>SU Film — The Big Sleep, COLT 7.30 pm.  |
| <b>Friday, March 11</b><br>1 SU Film — Quadrophonia, GB (1979).<br>2 Die Physiker, Gulbenkian Theatre, 8 pm.   | <b>Wednesday, March 16</b><br>1 Film Society — Double Bill, Hellzapoppin, dir H. C. Potter (USA 1942), starring Olsen and Johnson, Hugh Herbert, Martha Raye. Forties humour, about two comedians making a film.<br>It Happened One Night, dir Frank Capra, USA (1934), starring Clark Gable, Claudette Colbert, | <b>Tuesday, March 22</b><br>1 London Contemporary Dance School, The Fourth Year Performance Unit will be performing works by established choreographers as well as by fellow students. Gulbenkian Theatre, 1 pm. All proceeds to Oxfam.<br>2 Cinema 3 — Burden of Dreams, dir Les Blank, USA (1982). 7.30 pm COLT.<br>Burning an Illusion, dir Menelik Shabazz, GB (1981). 10 pm COLT. | <b>Tuesday, March 22</b><br>1 London Contemporary Dance School, The Fourth Year Performance Unit will be performing works by established choreographers as well as by fellow students. Gulbenkian Theatre, 1 pm. All proceeds to Oxfam.<br>2 Cinema 3 — Burden of Dreams, dir Les Blank, USA (1982). 7.30 pm COLT.<br>Burning an Illusion, dir Menelik Shabazz, GB (1981). 10 pm COLT. |
| <b>Saturday, March 12</b><br>1 Fleapit Film — Angels with Dirty Faces, starring James Cagney, Humphrey Bogart, RLT 1, 7.30 pm.<br>2 Die Physiker, Gulbenkian Theatre, 8 pm.  | <b>Friday, March 18</b><br>1 SU Film — Annie Hall, dir Woody Allen, USA (1977), starring Diane Keaton, Tony Roberts, Carol Kane, Paul Simon.<br>2 Black Comedy, Gulbenkian Theatre, 8 pm.  | <b>Saturday, March 19</b><br>1 Fleapit Film — French Lieutenant's Woman, RLT 1, 7.30 pm.<br>2 Black Comedy, Gulbenkian Theatre, 8 pm.  | <b>Monday, March 21</b><br>SU Film — The Big Sleep, COLT 7.30 pm.  |

LESLEY GILHAM.

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Friday . . . . .	12 - 2 pm, 5 pm - 11.30 pm
Saturday . . . . .	12 noon - 11.30 pm
Sunday . . . . .	5.30 pm - 10.30 pm

# INCANT FEATURES

## Postgate drops no clangers



Oliver Postgate — Media Peace Prize.

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probably in his late 20s, what it was all about.

"Dunno," he answered. "Fings like that often go on on the Met Line. Could be the ingin', sumfink like that. But sumtimes you 'ave to change cos there's an obstruction on the line." We stared at each other knowingly, and I said, "Oh, yes?"

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There then followed a pantomime called 'The Revenge of the Pink Panther', starring Eddie Chiang and Simon

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A fashion show was also put on in which traditional clothes from all over the world, particularly from the Orient, were paraded around the dining hall.

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Then the disco started. Nick Wells, John Davies and 'their charming female companions' started the dancing, and everyone else soon joined in.

The evening really was a tremendous success, which was reflected by the amount of photos everyone seemed to be taking.

To be congratulated is the Secretary of the Chinese Society, Ai-Ai, who organised everything with great efficiency.

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# INCANT MUSIC

## RAGBAG!

THE milieu in which the fashionable, modern conception of jazz exists is one that may be evoked by an impressionist canvass of a terrace cafe frequented by cassis-sipping bon viveurs contentedly burning the midnight oil in the pursuit of pleasure, and so on . . .

The Pigbaguettes, however, are not to be found in this locale, but rather in the bohemian quarter. Try a line drawing of a narrow, yet, ill-defined cul-de-sac that is hastily sketched with bright, blotchy colouring and hopelessly out of perspective.

I begin in this way because, despite trumpeter Chris's protestations that the band are not the Gary Glitter of jazz, play no jazz and play what he circumspectly calls Pigbag music, the band's departure point is jazz-orientated. And jazz and its connectives would appear to be one of the current forms of ballast favoured by the ailing vessel of pop. So, just what are Pigbag playing at? Do they have their finger in some pie that is threatening to become the flavour of the moment, or, are they merely the sprinkled seasoning that has already been tasted, digested, never to return? Their performance, as well as the audience's response, would seem to suggest a part of each.

### PIGBAG

Well then, what of the gig? Laurel and Hardy, the Pop Up Toasters, prepared the audience for the arrival of Pigbag. Ambling around the stage to taped music and suitably dressed for their stage personae (one had even gone to the trouble of getting fatter than the other), they came across as a kind of Musical Youth, bouncy and earnest: Musical Dotage, perhaps? Reflecting upon the duo's reliance on the pre-recorded music (it was said once, that a great artists' life is spent in recreating just one work — this is the working principle used by L + H in their set), it occurred to me just how near we are to that point in time when live music has to compete with tapes at gigs that are supposed to be live. Mustn't grumble, at least Laurel and Hardy didn't appear to be miming.

Enter Pigbag. The band have mellowed a considerable amount and become technically more proficient, since I saw them in the summer. The awkward tempo changes that shake up the coolest of toe tappers and the long horn solos are still present. Gone, though, is the double bass and bow. Gone, too, is the grand piano. Much missed, as well, is the spectacle of the band members, at the drop of a beat, furiously exchanging instruments: guitar swapped for drums; saxophone yielded for an impromptu chromatic scale at the ivories.

Out too, are the cocophonous and climatic finishes that characterised most of their songs. In, is a synthesiser which featured little in the set but was used to worthwhile effect as the focus of an apocalyptic middle section in one song. In too, are mild, fade-out endings. In, is a singer.

The singer, one Angela Jaeger, possesses a fine voice, completely warble-free, which she used to great effect. By this, I mean she wasn't afraid to use the range of her vocal chords and hence escaped the categorisation of pleasant, dulcet monotony. The addition of a singer to the band through, seems not so much an attempt to augment the brashness of the brass sounds and torrential rhythms with the plaintive and emphatic human voice is an earnest search for greater depth. It is more a blind embracing of someone to give the band an extra dimension, but that is something that the band's music cannot accommodate, as much as one would like.

Perhaps it is a leaf taken from the book of fellow free-formation musical troupers, Rip, Rig and Panic. Unfortunately, the band appear to have reached the point where diminishing returns have set in. Seven instruments all competing for space on a musical score, in a kind of war of all against all don't leave much room for a singer! Not that this is a serious criticism of Pigbag. The attraction of the band has always lay in their relaxed, yet manically fluid orchestration.

Lyrical, the content is weak and the delivery was more often than not, strong at the expense of clarity. Whereas I was expecting to hear something provocative, a touch surrealistic (a stream of subconsciousness) or even just something vaguely wacky — akin to seeing the cover of Dr Heckle and Mr Jive for the first time — what came forth, was to my ears, a list of lyrical platitudes. In terms of lyrics, two songs stood out. The first one moved at a slow pace, but held with an air of menace and concerned smiling faces. This was followed by a song which also appeared to have as its central concern something psychological and featured the refrain, Listen to your Next Door Neighbour.



Listening to the band now, it seems strange that they had such a huge success with Papa's Got a Brand New Pigbag. That tune was almost the one concession in their repertoire to melody. It was an island of symphonic relief in an ocean of cacophony.

Sunny Day never really threatened to worm its way into the psyche of the record

buying public, like its predecessor had. Since then, Getting Up and The Big Bean have both flopped, without, dare I say it, the knowledge of most of Papa's purchasers. Such has been their lack of recent success.

After a hectic and demanding show, Pigbag returned for two encores, by which time the audience had been stimulated from

their apparent slumber into a state of, well . . . mild enjoyment. Methinks they were in a state of continual anticipation, bemusedly pondering, "But when are they going to start and play Papa, Sunny Day?" Too bad. When avant-garde is the name of the game, you try to avoid the predictable.

G R A H A M ELLIOTT.

## Bluebells

I wasn't expecting much from the Bluebells. Just another trifling pop band plugging more pithy ditties about boy meets girl. After all, they had provided support on a recent Haircut 100 tour and I was ready to be confronted by a troupe of Nick Hayward surrogates clad in "Ted Heath" yachting caps playing mindless "Teach yourself funk" riffs.

But fortunately, the

Bluebells' cultivation of nautical "chic" only extends to spraying the audience with Fisherman's Friend throat lozenges; and their kitchen haircuts, austere wardrobe, and ragged sound will perhaps make them too unashamedly homespun for mass consumption.

If homespun implies something unpolished, rough and ready, but all the more endearing for it, then the Blue-

bells fit the bill. They've dipped more haphazardly than most into the pop scrapbook; salvaging the less predictable bits and pieces of pop history. In my short stay, I hear snatches of jangling Byrds-type guitar as well as the cut and thrust of a super-charged Ramones-ish brash-bop, that if somewhat defused of its original energy remains potent enough.

It all adds up to a fair

evening's entertainment and if vocalist Bobby Bluebell could sing with a shade more clarity 'n' precision, if he didn't look so gawky 'n' ungainly, then the band might be prime candidates for admission into the TOTP teen-hero world. As it is the Bluebells seem destined to be this year's (undeserved) chart outsiders.

SCOOP BAILEY.



## Musing

Sir,

I much enjoyed the Incant music pages in your latest edition. In particular, the two Scoop Bailey reviews were outstanding. His Animal Nightlife piece weighed up all the arguments that could be conceived and then developed into a fine piece of music journalism.

I know that many disagree with his comments over Atilla, but it was good to see a music journalist putting forward a coherent argument that went against the general opinion.

However, there is one complaint; this concerns the music editor, Graham Elliott who insists on filling reviews with . . . comments of his own that are pathetic . . . and embarrassing. I would suggest that he is rather jealous of Scoop Bailey, given the manner in which he interrupts Scoop's pieces and then prints a

silly drawing of "Scoop Bailey in Thought". Please just leave the reviews to speak for themselves Mr Elliott, we can do without your witless, talentless quips.

Yours, Matthew Smith.

Graham Elliott replies: I read your letter (which was handed to me torn, thus explaining the omissions) with amusement and incredulity! The "pathetic" and "embarrassing" remarks were not intended to reduce you to a state of neurotic debasement, but then, life's like that. The editorial insertion of the Atilla article was in fact removed from its context, because the printers omitted the preceding clause by Scoop and it no longer made sense. As for the man himself, Scoop declared a liking for the graphic.

I suggest that you are jealous of both mine and Scoop's journalistic efforts and extend to you an offer to contribute.

## ANARCHY in the UKC

BLAM-A-LAM . . . Volcanic Rabbits crammed onstage then erupted into a big band sound blast threatening to crack the foundations. The Friday night gig in Elliot JCR was a heart warming prank bringing bucketfuls of joy and laughter to the assembled multitude.

Top rabbit Matt, boasting the tattiest shirt in the west, lead the raucous revellers with buccaneering swagger. After the first onslaught of chaotic instrumental rumbling and sweet thrilled harmonies Matt announced proudly, 'We've liv-

ed up to our reputation as the worst band on campus!' But each number won deservedly tumultuous applause from the partisan throng.

Matt gave an exuberant display with all the subtlety of a blunderbuss, trampling lost love lyrics like a wounded rhinoceros. I want you back proved the merit of this vigorous approach — a chanting mumble of discordant power.

There's a dynamic, invigorating Ramones like minimalism to the Rabbits, especially enjoyable on their short and bitter Jilted John

plainsongs. Man from Uncle was a raw delight — 'We've never rehearsed this one — it's bound to be absolutely abysmal' — the sub garage band primitivism collapsing mid song. Disco — 'A song from our fourth album. Another sad love song — only sad 'cos of the way we play it!' Featured a galumphing bass line like a dinosaur hopping. Bear gave a mighty performance on Record Collection — a frenzied anthem that would have satisfied any '77 Roxy punk.

Rabbits devotees demanded an encore

and were treated to 'A horrible song — even worse than the last one. The full band gathered to blare out. 'Don't mess with the Rabbits,' bursting into hollering, yelping life like a monster baby. Smoke bombs exploded on the packed stage, horns blasted, drums pounded, guitars thrashed, cacophonous vocals wailed — a landslide tumble of sound and vision. Just a shame that it had to end.

A massively welcome event — Anarchy at UKC — Rabbits '83 style!

BRIAN DALDORPH



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# Pomp and circumstance



**Marillion:** My first impressions on entering the hall were good. The sound produced was much cleaner than that which we heard in Keynes, though it could have been louder than it was. The lighting system too looked promising - 94 lights plus a follow spot and a 32 channel control desk (I counted!) More of that later.

The garishly painted face of Fish looming impressively through the blue lit smoke made what was perhaps the best visual impact of the evening.

A slightly tongue-in-cheek condemnation of Cambridge University society circles - The Garden Party of the Great Cucumber Massacre: Powerful and melodic, Fish's

Gabrielesque vocals complemented beautifully the full rich sound of Mark Kelly's keyboards. This song looks destined to rank as high in the annuals of vegetable-orientated rock as the Giant Hogweed.

We now come to songs much more based in the band's (mostly Fish's) past experience, He Knows You Know, and the band's own favourite, The Web. The former is a song about drug abuse in our society - a very relevant song at the moment, said Fish - the latter dealing with the complexities of life and love. Both songs were well performed and popular with the audience, who by this time were well into creating even more of an atmosphere

than the band were exuding.

Also played were the ominously depressive Chelsea Mondays about suicide and other cheerful topics (Fish's mother is claimed to be "waiting for him to write a happy song"), and the moralistic (?) Three Boats Down From the Candy - sleeping under a boat on Brighton beach inspired that one.

The final song of the set proper was the political song on the subject of luring young men from their families to die as soldiers in Northern Ireland, the poignantly-penned Forgotten Sons. The band played this with much feeling. Mick Pointer's sharp staccato drumming in particular lending much to the effect as Fish mutilated the au-

dience with machine gun and bayonet - his mike-stand.

There were of course encores, the crowd chanting and cheering to drag the band back on stage for a rendering of the anthemic first single Market Square Heroes, heady and biting. Then the Bonny Banks of Loch Lomond, during which Fish leapt off stage into a waiting space among the madly bouncing fans. For the next minute there was a scene of frantically gyrating bodies following the towering vocalist around the hall to the sound of Peter Trewaves' lively bass and Steve Rothery's blinding lead until he finally remounted the stage. A fittingly enthusiastic end to an impressive performance.

The main disappointments for most people were the lack of the epic Grendel and the lack of a support act, which, even though Marillion were on stage for approaching 90 minutes, made the gig seem short. I was also, apart from a few notable moments, disappointed by the lighting. Marillion's music is ideally suited to dramatic lighting - Fish's performance on Forgotten Sons, so reminiscent of Jim Morrison on the Doors classic Unknown Soldier is a good example.

On the whole, a thoroughly enjoyable event, well worth the cost - I'm still going to see them at Folkestone.

CARL MELLORS.

## Folk front

THINGS are looking up! The Irish folk night on February 7, featuring Cul Hulard had a good turnout and was a highly successful evening. It was a pleasure to hear such a lovely blend of traditional and contemporary folk on campus - hopefully there'll be plenty more of it and we'll see more of Cul Hulard in the future.

At the AGM the following week Nigel Harvey-Evans after soldiering on last term, for the most part alone, trying to organise the

club resigned from the post of secretary through pressure of work - thanks for all the time and effort Nigel. Our new and enthusiastic committee is composed of Tony Benson as chairman, Mark Earll as treasurer and yours truly as secretary, and we're full of lots of new ideas for the future improvement of the club along the lines of real folk clubs!

The last club night was successful too, and even the atmosphere in Darwin Missing Link

was improved with the adoption of candles! If you sing or play any kind of instrument from a spoon to a mandolin, come along and perform with us, or if you don't, just come along and listen any Monday night, 8.30 pm onwards - you're sure to enjoy it. Tune in too to the UKC Radio folk programme, also on Monday evenings at 6 pm presented at the moment by Neil Gibb. Look forward to seeing you on Monday.

JANE ELLISON

*Immanuel Kant was a real piss bank who was very rarely stable, Heidegger, Heidegger was a thirsty beggar who could drink you under the table, David Hume could out-consume more than Freidrich Hegel, And Wittgenstein was a beery swine and just as sloshed as Schlegel, There's nothing Nietzsche couldn't teach you about the raising of the wrist, Socrates himself was permanently pissed...*  
(Monty Python's Philosopher Song).

## Socrates and jazz

The fundamental proposition under consideration at Martin Hunt's Philosophy Society party in The Missing Link, was the belated re-appearance of campus group Room Now. After the wine, rich food and disco song... Room Now!

Sleep, Sleep was dedicated to all philosophers - a pertinent comment. Attention focused on Belinda's elegant, plaintive singing, floating smoothly on the crisp funk percussion. The vocal line interwove with Mr Grum-

bridge's haunting piano motif. The lilting melody ended neatly on a smart cymbal crack.

Room Now had decisively proved their being.

Their new style combines jazz textures with subtle pulses of Afro-rhythm, underpinning quicksilver melodies. It's a sophisticatedly avant-garde merger of forms, leaving sufficient space for spontaneous innovation. Duncan's sax playing gave attractive power to the overall sound and Janine added pleasant flute echoes. Their

songs were like precise jazz-funk sketches using a sharp scat singing and busy instrumental riffs.

For the occasion, a song about a Freudian drama of big yellow bananas seemed especially significant. As the lyric stated (quite categorically) 'every girl must have her Freudian banana fun.' Most pleasing for the dancing fraternity was a rousing reggae lode, foundationed on a rock steady bass line (thanks John!) and dextrous Premier

drumming. Room Now's music is not a dilletanté re-hash but a spirited re-interpretation of vital elements. A beaming Martin Hunt, the presider over this lively symposium, was left to ponder on the ethical practices of the assembled throng: 'Morality is about giving and taking - the people here just took! Everyone had a jolly good time.'

A host of smiling faces proved this to be an irrefutable statement.

Brian Daldorph.

## Kiddies' talk

Incant talks to Dave Kiddie, the Students' Union Social Secretary, now just over halfway through his term of office.

To begin with, I ask Dave why so many gigs have been cancelled this term. Is this because the agents who arrange venues for their bands prefer not to use our university, because bands are demanding fees higher than what students are prepared to pay, or because he is booking bands provisionally who later on decide to pull out, for one reason or another? Dave answers by first outlining the arrangement that the Students' Union has with the University, regarding the use of the Sports Hall for concerts. The University allows "a maximum of two" per term, excepting Trinity, when none are allowed because of the disruption to examinations and studying. For this term, Dave had hoped to book three bands, with the third one being for charity. Subsequently, all three bands, the Stranglers, U2 and UB40 all "blew out". The Stranglers were considering playing here after returning from Europe following their British tour. Dave put it to their management that a short trip up the road from Dover, where they were due to land, would enable them to play

Canterbury. This interested them, but interest waned when the European tour was later cancelled. U2, one of his favourite bands, could not be enticed to Canterbury because their agency "messed him about," and unfortunately for Dave and the rest of us, the Religious Rockers chose the Ipswich Gaumont. It being pertinent to add here that city hall venues carry more prestige than college ones. UB40 pulled out because they put their tour back to a later date. More recently, the Belle Stars (who played in Darwin Dining Hall a year ago) and A Flock of Seagulls both pulled out: The former, because their recent success has... you guessed it!... made them likelier to fill larger venues (which would appear to be a sign of the times), whilst the latter opted out in order to pursue Fame and Fortune in America.

This lull in the gig calendar can be attributed to the seasonal slump in touring which runs from the New Year to the spring.

To the question, what is the likelihood of the union using the Canterbury Odeon when it reopens? Dave was optimistic, although there was never a formal arrangement between the two parties. The cinema is to

reopen and function as a replacement for the Marlowe Theatre, which was shut down and razed to the ground by the council in a short space of time last year. The opening date for the new theatre was originally set for January of this year, but has now been reset for March of next year, with further delays expected.

Talking generally of approaching agents for bands, the subject of hyping crops up. Dave tells of how he tried to book Wah! last year, but was told that the band were not available because they were soon to have a huge success with a single release - no ifs or maybes - and of course The Story of the Blues reached number three. Wily old Wah!

Asked as to how Dave rates his performance as social secretary, compared with Chip last year, he says that he has been more financially successful but concedes there hasn't been the range of bands that we had last year: Greg Lake, Bunnymen, Duran Duran, The Sound, Depeche Mode. However, he cites the "extremely limited" access to the Sports Hall and dining halls as contributory to this. Darwin and Eliot dining halls he likes to use, but says Keynes, because of "no three phase power," isn't so good.

So how then does Kent rate in terms of entertainments? Since the loss of the Odeon, the University has slipped from the top four or five universities, but of course lags way behind the East Anglias of this world, who have their own union building. Consequently, they have top bands most nights. Students these days, though, tend to be more academically minded and seem less keen on seeing bands.

Last year, in his election manifesto, Dave Kiddie promised to send out a manifesto to all students, asking for their opinions. In fact, only freshers received this, and so one more election promise hits the dust. He concedes this and says it was an expedient measure.

Anything else? Something planned from Eastbourne, theatre-wise, and more in the way of novelty acts, such as hypnotist Pete Zenner. Asked as to whether he intends to stay in the business of promoting bands, Dave says he will if the chance arises. I think it unlikely that he will be joining the three and a third million on the dole, when he finishes his stint here.

Dave Kiddie does not take sugar in his tea.

GRAHAM ELLIOTT.

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# INCANT ARTS



## THEATRE

### UKC Dramatics take to the streets

HOW often have you walked through the streets of Canterbury on a Saturday afternoon and gazed at the glum faces of the passers by? It is an interesting exercise to consider the number of people who actually enjoy their everyday toil!

The time has once again come for UKC students to brighten up the lives of local citizens.

This year's UKC Dramatics' Street Theatre production is an adaptation of Browning's *Pied Piper of Hamelin*. What better than a little light laughter and lunacy to brighten up the streets of Canterbury as Paul Fagan and his band of flagrant exhibitionists once again decide to take the town by storm.

Last year's offering stimulated a vigorous response from the shoppers who actually wanted to offer students money! Unfortunately, we were prohibited from collecting

by the council. This year, it is intended that we should make a collection for charity.

Within minimal resources, the group will re-enact the infamous tale of the Piper, who, having rid Hamelin of rats, and being denied his reward, takes vengeance by abducting the beloved children of the town. A moral tale indeed!

This 'epic' lasts but fifteen minutes, although we intend to perform it in approximately six venues throughout the town.

Unlike theatre productions, Street Theatre obviously depends on the weather, which makes it exciting and unpredictable! It all promises to be jolly, crazy, colourful, good clean fun, and should be well worth seeing, even if your only intention is to walk by and mutter "damn students".

So, watch out for the posters!

DIANA LEE

### AN EARLY BATH?

UKC DRAMATICS brought high comedy to the Gulbenkian Theatre in Jonathan Rigby's production of *The Tempest*. Unfortunately, most of it was not intended.

From a doddering and unconvincing Wayne Garvie as Gonzalo (who played the honest old counsellor as if he were arguing for the widespread introduction of euthenasia) to a group of airy spirits who, though very attractive, looked like a lost bunch of Toyah look-alikes and wandering lunatics, this production was a very muddled affair.

The most threatening feature of Stephen Mazurek's portrayal of Calibar was a precarious looking loin-cloth which seemed none too secure and likely to leave the nimble natural man totally exposed. Mazurek, it seems, has something

of a penchant for performing naked. In his last appearance he spent most of his time in a bathtub. But the man does have a fine pair of legs - even when covered in dead leaves and treacle.

Susan Anderton's Ariel had some charm (her costume was possibly the most imaginative part of the entire production) and her singing voice sounded almost ethereal and enchanting - if only the audience could have heard it.

Jonathan Rigby, who played Prospero, has a fine voice. Yet for all his stage presence and dramatic imagination he might as well have performed on the radio. And this was why the

whole enterprise failed. Rigby's Prospero lacked control over the curious events that were going on around him. The stage seemed too full of characters, major and minor, who were keen either to out-shout or out-mumble the rest of the cast around them. Why was David Wooton's comic Stephano a drunken northerner while his partner, Caroline Fletcher's Timando, was a Cockney and a girl? There didn't seem any point. It was a production poorly conceived and poorly performed.

Oh, and maybe the treacle covered Mazurek should take another bath.

MICHAEL SWEENEY.



### ART AND PEACE



The Peter Kennard exhibition was the most recent display to be shown in the library Graphics Gallery. It was strikingly composed of very stark black and white photomontages. Many of the pictures were created to give visual support to the rhetoric of the campaign for nuclear disarmament and are instantly recognisable from the covers of magazines such as *Time Out*.

The photomontages initially evoke the graphics that accompanied Monty Python's TV programmes and tend to appear in the same sardonic vein.

inspection, the extremely serious nature of his work soon becomes apparent. Although Peter Kennard's work is in some ways dictated by the political views he wishes to express, there is something genuinely delightful in the clear and ordered composition of the graphics. He makes dynamic use of images that are not normally connected. For example, Britain reduced to a skeleton, or his *The Haystack*, John Constable (1821), *Cruise Missiles*, USA (1983), one of the most distinctive pieces of work in the exhibition.

However, on closer

It is apparent that

photomontages will play a significant part in the current vogue of the use of visual arts to project political ideologies, and Peter Kennard is clearly a forerunner for this.

There is something disturbing in the images he offers us, and the gruesome nature of these pictures will leave even those who do not support his political views with something to reflect upon.

Peter Kennard is an artist of today, of that there is no doubt in my mind - nor, indeed, should there be in that of anyone who sees the exhibition.

SARAH-JANE HUGHES

### SHUBUNKIN

SHUBUNKIN is being staged in the Gulbenkian Theatre in week four of next term. The play was written by Nick Wright, a second year English student here at UKC. I talked to Nick to find out a little more about himself and the play.

Nick first started writing seriously when he left school in 1978, beginning with short stories and song lyrics. He submitted one of his first efforts in writing drama to the Royal Court Young Playwrights Competition and managed to come 40th out of 400 entrants. Last year he wrote and produced a radio drama called *Three Years on UKC Radio*. His latest venture, *Shubunkin*, is much more ambitious than anything else he has done. The play succeeded in being chosen for a slot at the Gulbenkian in the face of quite stiff opposition. It was an achievement just to secure Gulbenkian performances, as a student play has not been performed there for over five years.

Several factors seem to have stimulated the writing of *Shubunkin*. Nick found that the theatrical double act is almost totally dominated by male characters and he wished to experiment

with female roles. From the experience he had working in factories, he was able to draw on personalities he encountered there. The play was conceived in Easter, 1982, but due to work pressure from doing a full-time degree, Nick was unable to write it until the summer vacation. It now stands in its fourth draft and will perhaps be slightly modified again as Nick and the director, Andy Littlejohn, turn words into drama.

The play is set at a bus stop in what could be any town in the UK. Two ordinary women wait for a bus that never comes, and are interrupted by, among others, morality figures representing good and bad, a bus inspector and a theatre prompter. Nick described it as a "tragic-comedy producing both laughter and tears." Some recognisable influences are from Beckett, Stoppard and the medieval morality play, but the play does not draw exclusively

one one dramatic technique or style.

Nick wanted to put the play on in the Gulbenkian because he felt it would reach a wider audience than ELT 1, which caters almost exclusively for a student audience. In using the Gulbenkian he admitted it was a risk, because it will be a performance not supported by a known name, or a seal of approval from the South East Arts Council. To counter this, UKC Dramatics aim to give widespread publicity and to encourage schools to take an interest. One of the aims of the venture is to make use of and highlight the excellent facilities the Gulbenkian provides, and to show the potential of student drama.

Tickets will be available next term from the Gulbenkian box office at the price of a mere 65p, for what promises to be an entertaining and thought-provoking play.

TIM PEDLEY.

### Gilbert and Sullivan

THE most striking feature of Canterbury Operatic Society's production of *The Yeomen of the Guard* at the Gulbenkian was the set by Reg Brown, who also directed. Even though the set did not fully portray the gored fortress that Gilbert's libretto suggests, it was nevertheless one of the most impressive seen on the Gulbenkian stage.

The stage space, however, was not intelligently handled. Too often the company of over 50 was crowded on a small acting area downstage with no real sense of grouping. The principals often had to fight through a crowd of chorus to make their entries and similarly it was difficult for the chorus to make their effective and clear.

The production surely opened with a miscalculation. Instead of discovering Phoebe alone at her spinning wheel we were confronted with a group of yeomen and gossiping girls eavesdropping on Phoebe. Hence the pathos of her song was lost and the contrast between the quiet opening Gilbert intended

and the stirring entry of the yeoman was destroyed.

The best performance came from Janette Barnes as Dame Carruthers, whose experience enabled her to overcome the shortcomings of the production. She acted her role with a true burnished contralto voice. Of the other principles Doug Goddard was a droll Jack Point but was too wooden to be a truly convincing jester. Tim Offord as Colonel Fairfax displayed both a lyrical tenor voice and an agreeable stage manner. The casting, however, went awry with the women soloists. Both Gillian Hodgson and Gwen Vent acted satisfac-

torily as Elsie and Phoebe but their singing was rather a trial, and neither seemed comfortable in the music.

In fact the principals were outshone by the chorus, with their excellent diction, lively stage business and full throated singing, particularly in the first act finale.

The production must be accounted a success, whatever its shortcomings. Whilst in no way anything other than an amateur production it was nevertheless enjoyable - far more so in fact than the professional production of Haydn's *L'infidelta delusa* last June.

PAUL ARROWSMITH.

### ART ATTACK

ART ATTACK is a new society which hopes to resuscitate interest in art from Renaissance to the contemporary art scene. Proposed events for the summer include a lecture on the concept of art from a guest art bod, and a pseudo (or come as you are) disco. Interested? Contact Nicola Field (E), Carol Davies-Pointer (D).

### A map of the world

*A Map of the World*, written and directed by David Hare, opened recently at the National's Lyttelton Theatre. Set in Bombay - a city of stark contrast between affluence and poverty - at a Unesco Conference on world poverty, the play scrutinizes western attitudes to the Third World. A sub-plot introduces complex levels of action as the scene abruptly transforms into a film set.

The principle character is the successful, novelist Victor Mehta, excellently played by Roshan Seth. He immediately clashes with Stephen Andrews (Bill Nighy) an idealistic young journalist from a left wing magazine.

Stephen allies with the Seregalax representative M'Bergue (John Matshikiza) who objects to Mehta's criticism of Marxism. With Stephen's help he drafts a preface to Mehta's speech stating that fiction has nothing to do with truth and this introduces the major theme of the relevance of art to crucial political issues.

There is a strong performance from Sheila Scott Wilkinson as a sassy, witty CBS news reporter. The Bombay scene is suddenly transformed into a film set making a film of Mehta's novel about the conference.

The tone of the play is uncomfortably disjointed, as it shifts awkwardly between serious political debate, soap opera romance and predictable situation comedy. The separate elements are well played but combine into an untidy whole. There are too many stock characters and clichéd situations for the play to develop any real energy.

Hare employs a wide range of eye catching theatrical techniques aided by the elaborately revolving sets designed by Haydn Griffin.

Overall it's a challenging work that keeps the audience's attention with stage trickery, narrative interest and political debate. The jokes are good too.

BRIAN DALDORPH

# INCANT ARTS



FILMS

## Film strip

THOUGH the term's films are ending less with a bang than a whimper, there remain a few notables. *The Big Sleep* features Bogart and Bacall in their celebrated first dual appearance. *The Who duo of Quadrophonia* and *The Kids Are Alright* are also classics of their kind.

Cinema 3's *Mildred Pierce* is a worthy classic, a telling critique of sexual politics and an assured film noir. Club membership is required for *Ai No Corrida*, given that it amounts to a set of cinematic variations on the theme of coupling. Rather better is the second half of the Shima double-bill, *Death by Hanging*, which succeeds in splitting the identity of both hero and audience. *Fitzcorraldo* is another memorable film, a highly surreal thousand mile trans-Andean trip to the opera. The film society's *The Outlaw* is distinguished by the double effort of Jane Russell's figure and Howard Hughes' publicity of it. It is a western with a difference. The end-of-term double-bill of *Helzapoppin!*, Hollywood's most off-beat product to date, and the perennial *It Happened One Night*. The latter is the quintessence of thirties Hollywood, miraculously more than the sum of its considerable parts: Gable, Colbert, Capra and screen writer Ruskin.

The film department's daytime screenings feature two of the unsung masterpieces. Orson Welles' most enjoyable film, *Touch of Evil*, is something to be indulged in. The camera feasts with an almost audible relish on grim acting and seedy settings, and all to a vibrant Mancini soundtrack. *Beyond a Reasonable Doubt*, meanwhile, is an act of sedition against Hollywood narrative.

Details of all screenings are available from the film studies' noticeboard in Rutherford extension, or from me, Dale Overton, in Darwin, or on UKC Radio, 5.30-6 pm, Mondays and Wednesdays.

DALE OVERTON.

## Boy meets girl

An *Officer and a Gentleman* is primarily a love story. Boy meets girl, loses her and finds her again. Richard Gere plays Zach Mayo, an Irish-Italian son of a whore-addicted sailor raised in a Philippine brothel after the suicide of his mother. You can tell he's lower class because he's got this tattoo on his arm, unfashionably long hair and rides a motor bike as opposed to driving a car. Anyway Richard decides that he no longer wants to be a lout - he wants respectability. So he joins up to become a pilot and embarks on a basic training course.

From here on director Taylor Hackford treats us to a predictable but is saved by the unsentimental approach of the director. The girls live in a squalor not normally shown in American films, and the clichéd distinction between the two girls could be worse. They are not separated as "bad" and "good" by the speed at which they jump into bed. They both do it rather quickly. The print I saw was grainy and there was a distinct lack of make-up. The most striking aspect of the film however is Gere's performance, which is convincing and compassionate, played with considerable depth far

removed from the pin-up image he projected in *American Gigolo*. If Debra Winger can get nominated for an Oscar for her performance as the brunette Paula, it is a crying shame that Gere gets no recognition as well, for it is he who holds the film together. If he had failed, so would the film.

TIM BOWER.

## Just imaginings

Bumpings in the basement rouse the minor poet from dreamless sleep. Does inspiration lurk? Excitedly he collapses out of crumpled bed-clothes, then presses an ear to the chill linoleum like a pajama'd Indian tracker.

Clutching his tomahawk pen he stealths downstairs, white knuckled fingers quivering - a pale faced brave on the trail. His iron tack will be resolved to capture the intruder.

"Show yourself image," whoops the minor, "I know you're down there."

But the basement bulb glares on no surprises - the room's emptiness is a fresh disappointment for our hero. There will be no desperate encounter with a crazed prowler - it was just imaginings after all.

Dispirited he reascends his solitary tower, proudly clasping no new poetic scalp. Buried in blankets he chews awhile at his life-blood notebook, like a sleepy vampire with no appetite. Life must be sustained. With sufficient savings in his blood bank account he decides to sleep, after a quick prayer that interest might accrue.

Banishing (electric) light he resumes the nightly count of black sheep catching feet on barbed wire. No new vision - just the same old imaginings.

BRIAN DALDRPH.

**WANTED**  
POEMS AND  
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## DAVID TINKER LIEUT, RN

In the aftermath of the Falklands crisis there has been no shortage of literature covering almost every aspect of the war. One book, however, stands above the rest in its sensitive observation of the inhumanity and brutality of war. *A Message from the Falklands* is a recently published collection of poems and letters written by Lieut David Tinker. Tinker was killed in an Exocet missile attack on HMS *Glarborg*.

The fact that *A Message from the Falklands* has been compiled by David Tinker's father dispels any idea that it was primarily an exploitative venture. The later letters have fluency and clearness and provide a first-hand view of the Falklands war through sensitive and compassionate eyes. The majority of the letters are to his wife and parents and the strength of the book lies in their intimacy. This intimacy allows the reader to become emotionally involved with Tinker's

experiences. The poignant difference between the reader of the book and the reader of the original letter is that the former knows that Tinker will die. Thus Tinker's enthusiasm for life after the war, and his letters ending: "I'll see you when I get back," are loaded with sadness and pain, for the reader knows that his words are in retrospect tragically ironic. Although the first part of the book, concerning his childhood and early Navy days, is mundane and uninteresting, the latter parts fully compensate for this deficiency. *A Message from the Falklands* is a simple but immensely potent book in disarming the myth of glorious war, and is above all a lasting record of the tragic death of David Tinker. Through Tinker's sensitive and uncompromising view we move towards an understanding of the tragedy of one of "the most pointless of wars."

TIM PEDLEY.



## GOD'S GRACE

Any resemblances there may be between Bernard Malamud's latest novel and no less a book than the Bible are purely intentional. *God's Grace* is a tale which takes this manifestly Jewish writer's preoccupation with the idea of being chosen about as far as it will go. The "chosen" in this particular case is one Calvin Cohn, a Jew who survives not 40 years in the wilderness, but a full-blown nuclear holocaust, no less.

Perhaps this is a bid to bring the Bible up to date and if so then the manner in which Cohn escapes the holocaust - as an attempt at some degree of realism - is in stark contrast to the Biblical influences of the novel. Situated throughout the disaster at the bottom of an un-sited ocean (the Red

Sea perhaps?) Cohn emerges to find the world devoid of humanity and he sets himself up on an island populated by what is probably the next best thing, a community of friendly apes.

Not being too choosy himself, Cohn achieves a degree of social intercourse with his new companions (not to put too fine a point on it) and he befriends one ape in particular, called Buz.

Much of the remainder of the novel is taken up with his attempts to rebuild his life and to initiate a new race of beings. These attempts are, however, ultimately thwarted by the arrival on the scene of a gang of hostile baboons and catastrophe ensues.

Before this, of course, there are many

very humorous scenes, such as Cohn's evasive encounters with God and his contrasting attempts at communication with his anthropoidal acquaintances.

Anyone who can recall Malamud's masterful novel *The Fixer*, about a quite different Jewish predicament, should not ignore *God's Grace*. There is a similar mixture of defeat and triumph in the story of Calvin Cohn and for all its too obviously allegorical nature, this is an equally competent piece of work. Yet, highly imaginative and entertaining as the novel proves to be, in any comparison with that most popular of tales, the Bible, it is bound to come off second best.

TERRY WILLCOX.

## Filming for fun?

A good complement to the film studies degree course here is the Film Making Society. However, you don't need to be doing the course to join: All you need is the £2 membership fee, enthusiasm and an idea, the society providing all the equipment and help needed. According to Jon Taylor, the president of the society, the problem is that many students join because there seems to be a glamour attached to the idea of making films. It's intellectual and artistic. When they realise that it involves time and patience, and that the ideas they have could only be done on a large budget they are put off. Ideally, all that is needed is a simple idea, the policy of the committee being that they would rather spend their budget on several short films as opposed to one or two

long ones. The films can be about anything. At the moment there is a documentary on the Women of Greenham Common being edited, another has been made by members of the Christian Union about the pressures of work. There's a documentary almost finished on the UKC Dramatics' trip to Rheims last year and one in the pipeline about a student's play being put on in the Gulbenkian next term. In the past members had made films to accompany songs. The Lou Reed song *The Gift*, about a man who posts himself to his girlfriend, was adapted a couple of years ago, as was *Bohemian Rhapsody*. All the member has to do is to submit an idea to the committee and if it is approved (which according to John Taylor is pretty much a certainty) then, as has been said, all

equipment and help is provided. Unfortunately the creative onus is on the member. One thing that all the films made have in common is that they are pretty personal statements. Ideally a new member ought to help someone else at first to get the hang of things but this is difficult. Paradoxically it is easier for the novice to get thrown in at the deep end; to get a camera thrust in his/her hands and be told to learn as they go along. Once you've got over the threshold of apathy and uncertainty, says John Taylor, it's not that hard and great fun. If anyone is at all interested and would like to find out more, then the meetings are held every Tuesday at 1 pm in Rutherford Seminar Room 5.

TIM BOWER.

## NEW LIBRARY

FACED with the increasing price of books and the failure of grants to match this, students today are becoming more and more dependent on finding a good selection of material available in libraries.

Whilst on campus everyone has survived the effects of the cuts in the main library, or with lengthening queues in the reserve section typifying the increased demand on the books available, many students are not aware of the existing state and future potential of college libraries.

Rutherford College library has been transformed over the last year from a disorganised collection of unlocked cupboards - most of their contents having been stolen - to a comprehensive and increasing collection of both fiction and

academic books. The fiction section not only contains the "classic" novels, but also a wide selection of modern authors such as John Fowles, Chinua Achebe and Saul Bellow. The library is now run by a staff of student librarians in conjunction with Derek Whitaker from the Audio-Visual Department of the main library. The remaining stocks, and all newly purchased books have been catalogued in the new-look library and are loaned out for two week periods. Normal library opening hours are from 12 noon to five o'clock, Monday to Friday. A surprisingly low number of college members have made use of their library's facilities and this has unfortunately led to a degree of despondency among the librarians who have spent a great deal of time over the last year re-organising

the library and feel their efforts have not been fully appreciated.

However, recently more interest does seem to be appearing and with increased use, new stock and the innovations of self-appointed Head Librarian A. Thawer, Rutherford College Library looks set for a bright and bustling summer.

At present the library is open only to members of Rutherford College but perhaps with enough interest this could be extended, it is at least an incentive to all colleges to realise the full potential of their libraries, and a reminder to students that each college has its own library which can no doubt be improved if necessary with concerted student interest and effort.

Sally Ilsley.

## GULBENKIAN THEATRE

University of Kent at Canterbury  
Music and Drama

## UKC Dramatics BLACK COMEDY by Peter Shaffer

Thursday, 17, to Saturday, March 19 8 pm

## 'Snow business like Rag!'

By Heather MacRae and Richard Longman.

"WE must be bloody mad," was a comment frequently heard during Rag Week which took place from February 12 to 19. Mad is a fitting description of many of Rag's antics. However, as well as being a week of mild lunacy and fun, Rag also raised £3,000 for MENCAP, bringing the total this year over £4,000. For those who were too drunk to remember - particularly those who took part in the sponsored pub crawl - and for the apathetic majority who couldn't be bothered to take part, here is a brief resume.

Rag Week got off to a cold, chaotic start on Saturday, with the street collection and procession. In freezing conditions, more appropriate for Arctic survival training, Rag devotees convincingly disguised as a blizzard, launched their attack on Canterbury. The procession was a cross between "Monty Python" and "It'll be Alright on the Night." Well worth seeing, if only for Paul, "God bless you, son" Fagan

in his rather splendid Pope-mobile Mk II.

Serenaded by the not so tuneful strains of calypso music and "I'm Dreaming of White Rag Week," the convoy of lorries, cars, Scout band, majorettes and double-decker - "decked" out as a Mississippi show boat - slid its way through Canterbury. A memorable day for those who survived the frostbite, particularly since it raised £560. The



evening saw the start of Rag Week on campus with a disco which gave "survivors" the chance to swap their thermal vests for pyjamas.

Rag Week offered something to appeal to the taste - and lack of taste - of pretty well everyone. For the hopelessly romantic, there was the Cupid Squad with its Valentine offerings of roses and chocolates, for would-be gangsters there was the St Valen-

time's Day Massacre Disco. For the more vindictive there was the para-military piquesquad with its campaign of "pieings" (custard had nothing on them... usually!)

More athletic students joined in the welly-whanging (won by Incant's own Richard Longman) and an extremely anarchic football match versus UKC Radio. Rag won with twice as many players, and Kevin Howland, as Radio's goalie, tied the post. For those aspiring to a more refined lifestyle, there was the croquet match on the Senate lawn. All three events took place in deep snow!

Discerning gourmets enjoyed Mega Charlie-D in Darwin Missing

Link. Also in Darwin on Wednesday was a folk evening featuring the Canterbury Buskers. Thursday saw the return of the now infamous Rag Review with its usual blend of "quality" acting, sick jokes, cucumbers, etc. Also on Thursday was the Auction in Rutherford with many students splashing out on a "free" meal in their favourite Canterbury restaurant.

Rag Week was brought to a fitting finale with the Grand Rag Ball on Saturday in Eliot Great Hall. Justifiably one of the most popular acts on campus - it featured the glittering Rag roof, sophisticated lights and raised over £1,500 - making it the most

Where are you? Rag Ball and Rag Ceiling.

glamorous and successful event of Rag Week.

Rag Week this year has been one of the busiest and most active UKC has seen for many years - lovingly due to the hard work of 3rd years, Paul Tempest-Mitchell, Simon Frost and Clive Charlwood, who have inspired a new generation of Rag addicts. It has managed to fulfil its main objectives of providing enjoyable acts and raising money for charity at the same time. However, while Rag Week itself is over for another year its activities such as discos, folk evenings and Charlie-D - a major



"El Presidente." John Emanuelli, Rag President.

feature of campus life - helping Rag to reach the £5,000 goal marked out by Rag President John Emanuelle. Plans too are already under way for 1984. So if you fancy getting involved why not come along with ideas to the meetings held at 8 pm in Eliot Seminar Room 4, and discover whether Rag is really "not just a society but more a way of life."

"A week of mild lunacy."



Chris, Paul and Simon hit the bottle!



Calm before the storm (or blizzard!) Some of the Rag Procession prepares to move off.



The Last Post - on the front of a tandem.



Carl Mellors: fancy meeting him on a dark night?

## Dungeons and Dragons

THE university wargame society has been growing to such an extent recently that it will soon be bursting out of the Rutherford seminar rooms it occupies every Sunday afternoon. This has been largely due to the great tidal wave of role-playing games which have swept the country in the last few years.

At the forefront of this movement is 'Dungeons and Dragons' which sees the world of Tolkein's 'Lord of the Rings' rising from the confines of its pages. Players assume the roles of individual characters, such as Gandolf, Strider, Frodo, in a world of unlimited possibilities with all the mysticism of the Dark Ages.

Not far behind are games like 'Bushido,' recreating the writings

of Cavell's 'Shogun,' 'Traveller' and 'Space Opera,' space adventure of the future, and numerous other games in the same spirit, all of which are played widely at the society. All these new brands of games do not have the traditional constraints of set rules but are only limited by the imagination of the players themselves.

This new brand of adventure may not be everybody's cup of tea and perhaps feel that

realism is being taken a bit too far. All is not lost though for the society is inundated with the more traditional board game which stimulates the great historical conflicts of the past. Many represent individual battlefields from the

Romans up to World War Two. While for those with even grander intentions there are political power games like 'Diplomacy' which recreates the intrigues

before the First World War. They also try to re-enact battles like

Wars of the Roses (Would Richard III really have fallen at

Bosworth, with Kingmaker?). The possibilities are endless.

Where the society does fall down, but has great potential for expansion, is in the traditional field of three dimensional wargaming, using model figures to reflect the past. The society has Napoleonic, English Civil War, Ancients and American Civil War armies. These need a few dynamic people to drill them into order and perhaps to create enough interest that will develop the popularity of 'Dungeons and Dragons.'

If anyone is interested, please come and join us on Sunday afternoons in Rutherford Seminar Rooms, Four, Five, or Six, to get an idea of the flavour of things.

M. C. O. Richards.

# INCANT SPORT

## UKC — A CLASS APART

**VOLLEYBALL** is one of the fastest growing sports in the country. It is one that requires many skills. The volleyball player has to be extremely fit, agile and above all, alert.

All these qualities are reflected by the UKC mens' first team who are currently at the top of the 1st Division in the East Kent League.

So far this season, the team have won every league match played

and it looks as though last year's achievement of winning the league will be repeated again this year.

### Really

Team captain Manny Amadi said: "We should really be in the premier division. We have no competition in this division at the moment and we are wasting our time. This season is going great for us. I hope we can keep it up next year."

The club as a whole have covered many miles this year. They played at Essex University in the UAU finishing second in the SE region heat, and went to the semi-finals at Brunel University to play against Exeter and Swansea Universities.

In February the mens' and ladies' team went on a tour of Holland, which took them to Amsterdam and Rotterdam, and ended up

as a highly successful trip with the team winning one of the two games arranged for us by Jerry Thise.

The club also arranged a disco at the Blitz nightclub which was also a great success and has since become a favourite spot for off-campus discos.

The 1st team have now to play four more matches to finish the season. Two of these will be against Thanet, our strongest rivals and this could prove to be a very intense match.

### Promising

The UKC ladies' team made a promising start this term beating Herne Bay 3-2 at home in the East Kent League.

The first set showed UKC making a hesitant beginning which the opposition were quick to exploit taking the lead 15-8.

In the second set the team settled down to some co-ordinated play with Kathy Fennell putting up some good sets for the Spikers, resulting in a 15-9 win.

UKC started off well in the third set but then threw away a number of points on their sexes. Herne Bay were quick to catch up on lost points playing

more on the attacking side and narrowly winning the set 16-14.

In the fourth set they showed signs of tiring and UKC won a sequence of points to take the set 15-5.

### Punishing

In the final set UKC took the lead 11-5, it was a close game with Herne Bay recovering speedily through some punishing blows from the Spikers, bringing the score up to 12-7. The deciding factor occurred at 14-11 when the final point was won by captain Mindy Von Horne delivering a fast serve to close the final set at 15-11.

Despite a slow start, the ladies' team developed a good attacking approach and this standard of play should augur well for the remaining matches this season.

**LESLEY GILHAM & NIGEL JUPP**

## FIXTURES

### Soccer

March 12: Chartham Sp v UKC 1st XI (trophy), Chartham SP Reserves v UKC 2nd XI (league).

### Hockey

March 12: Gum Nanak v UKC 1st XI, Herne Bay v UKC 3rd XI.

### Rugby

March 12: UKC 1st XV v City, UKC 2nd XV v City, Whitstable v UKC 3rd XV.

## HENRY HITS HARDEST

The 1982-83 UKC Badminton Tournament was held recently at the Sports Centre, and it proved to be a very successful day for Nick 'Henry' Pettman. Not only did he retain his men's singles title, but made a clean sweep by winning the men's doubles and mixed doubles with Simon Clark and Ruth Brear respectively.

It was also a happy day for Verna Clark. She won the ladies' singles and also became ladies' doubles champion with her partner Annette Munroe. However, there was sweet revenge for Ruth, runner-up in both these events, as she and Henry came brilliantly

from behind to beat Simon and Verna for the mixed title.

The University Squad's versatile pair, Mark Daw and Mahmood made their presence felt too. Mahmood pushed aside the strong challenge from Dr John Gibbs and then stretched Henry all the way in the semi-final. Mark went one better by winning an epic semi-final only to be defeated by Henry in the final. As a pair, they were runners-up in the men's doubles.

The tournament was very well supported, with enough entries to ensure a plate in the men's singles and doubles. These events proved very exciting and both were won by

Sabbash Ganatra, partnering Minesh Shah in the doubles.

The committee wishes to thank all those who entered and hopes that next year's tournament is as popular.

### 1983 Champions

- Mens' Singles: N. Pettman.
- Mens' Doubles: N. Pettman and S. Clark.
- Ladies' Singles: V. Clark.
- Ladies' Doubles: V. Clark and A. Munroe.
- Mixed Doubles: N. Pettman and R. Brear.
- Mens' Singles Plate: S. Ganatra.
- Mens' Doubles Plate: S. Ganatra and M. Shah.

## CROSS-COUNTRY CHAMP

THE UKC Striders ladies' team put on a creditable performance in the National Student cross-country championships run at Stirling University on Saturday, February 5.

This event was jointly organised by the BUSF and UAU for polytechnics and universities all over the country.

There were separate events for the different types of institutions. Heather Beasley recorded the fastest individual overall time, finishing in 13 minutes 31 seconds, which was

13 seconds clear of the next runner. In the team event the ladies were only 8pts behind the 3rd placed team with 119pts.

On Saturday, February 19, the striders entered two male teams for the Hyde Park relay run over a course of 3 miles per leg. There was much stiffer competition here, although the B team showed well. Three girls from UKC entered, though not as a complete team, which was unfortunate as Heather Beasley once again excelled,

completing the course in the third fastest time.

A well-known local runner, Mike Gratton, travelled up to London with the Striders and recorded the fastest time in the men's event.

It was perhaps a little disappointing not to finish in the team placings though, in face of very strong international competition in this prestigious event, the achievement of any major success was a formidable task.

**PAUL McAULIFFE**

## WELLS SENT TO COVENTRY

THIS month sees the NUS conference being held at Warwick University. The UKC delegation is to be led by union president Nick Wells. The Kent contingent also includes Dave Morpurgo, Geoff Wicher and Chris Chapman as delegates, and Joanne

Hagger, Dave Turner and John Firmin as observers.

From a wide variety of motions the prioritised ones are to be further education colleges, Government economic policy, lesbianism and Gay Lib, democracy and participation and

### women's issues.

However, the current union secretary, Mandy Coxon, and president Nick Wells are disappointed that the UKC motion on rents and housing has not been prioritised, as they feel that it is an issue which deserves attention in preference to more remote topics such as Government economic policy and democracy and participation. They believe that other delegations can learn some-

thing from the experience derived from last year's partially successful rent strike at UKC. Nick Wells has said that he finds NUS conferences "frankly a bit of a waste of time" but he feels many varied subjects will be debated. He hopes that students will take an active interest in the way our delegates voted and the motions passed by the conference.

**MARY CUNNEEN.**

## BOOK END

RUMOURS that Dillons Bookshops are to be sold off have been strongly denied by the parent company, Pentos. "There is no truth in the rumour whatsoever, we have no further comment," said a director of the company.

Speculation about Dillons began last year when Pentos, faced with cash flow

problems, insisted on 90 days credit with publishers instead of 30, which was the rule in the industry.

Publishers responded by stopping the supply of books to Pentos. With a new academic year about to start universities became alarmed at the prospect of half-empty bookshops. Kent, for one, wrote to Pentos saying it was not prepared to tolerate any disruption to supply.

The problem of academic book supply is all too familiar to

students and the manager of Dillons at Kent, Richard Hills, says: "We still have problems with certain suppliers. It's still going to be a few months before things improve."

Academic shops, he explained, get left with a lot of surplus stock. The difficulty is then meeting payments.

"In May and June there was a lot of speculation in the Press of the viability of this section of Pentos, and this led to lack of confidence.

It came at the worse time because of the summer months, when

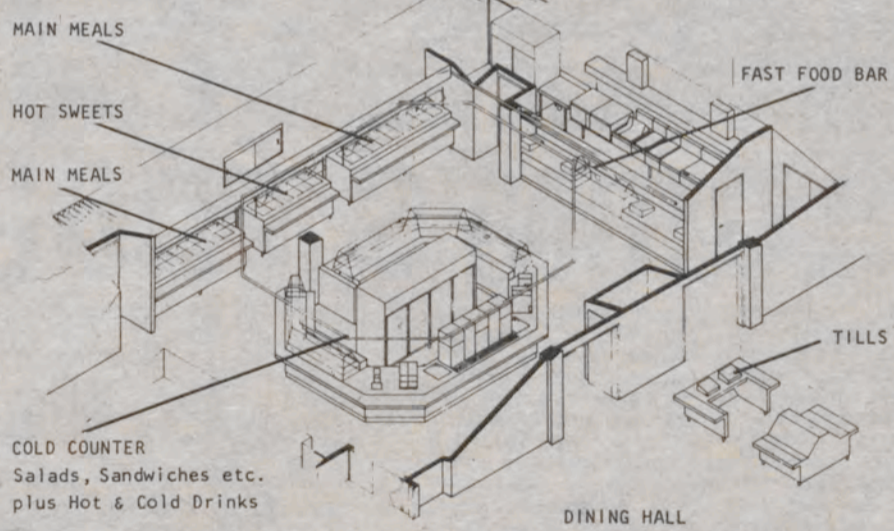
we order stocks. Normally speaking publishers would supply on credit but because of this lack of confidence publishers were less willing to supply if the company were less viable."

Aware as he is of the criticisms of the bookshop, some of them unfair, he said: "Although we have been through a difficult time I am keen to regain credibility."

**PETER CANN.**

## ARE WE ALL HEADING FOR THE TROTS?

KEYNES SERVERY  
An Artist's Impression



FOR the University to spend an estimated £122,000 on a radical transformation of Keynes Dining Hall over Easter is an event in itself; for the authorities to formulate

plans and put theory into practice within the space of 9 months must rate as an entry in the Guinness Book of Records!

write in with your views on the subject of the 'fast-food' service.

Are you concerned about the staff redundancies that may ensue? Are you satisfied

with the standard of the food at the present take-away? Is it a service we need?

Write with your views to Incant, Elliot College.

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# INCANT SPORT

## INDOOR VICTORY

ON Saturday, February 19, a soccer team from UKC travelled to Sussex University to compete in the National Universities 2nd-team Five-a-side tournament. Although some of the strong teams from the more distant parts of the country failed to appear, the competition was still a tough one.

Enroute to the final, our team scored notable victories over a powerful Sussex B team (3-2) and a much fancied Bradford side (4-1). In the final itself they not only faced an inform Sussex A team but also a very partisan crowd.

Although the score was 1-1 at half-time, UKC played the best

football of the tournament and in the remaining ten minutes their superiority was made to tell as they eventually ran out comfortable 4-1 winners.

Unfortunately it was not all success, for after a night celebrating in Brighton, the team's car ran out of petrol 40 miles from Canterbury at 4 o'clock in the morning. They had to spend what could be loosely termed as an 'uncomfortable night' sleeping in the car.

The 1st V tournament took place the following day, but UKC was not represented.

The football club is also enjoying a successful season on the 11-a-side pitch. The 1st



The winning UKC Five-a-side team. Back (left to right), Tony Munday, Chris Harman, Tony Gilling; front (left to right), Clive Staple, Nigel Ravey.

XI are running away with the league (having only dropped one point and conceded a mere seven goals to 42 scored all season), and after a

recent 3-1 win at Chart-ham, are in the quarter-finals of the cup.

Whilst not having quite the same success

in the leagues, the 2nd and 3rd teams are also progressing well in their respective cup competitions, the finals of which are in May.



UKC 2nd XI soccer team: Back row (left to right), C. Harman, G. Hill, J. Zelkowitz, H. Childs, J. Steen, T. Gilling, D. Barratt; front row (left to right), T. Mangham, T. Munday, G. Andrews, A. Watt, R. Jobson, M. Patterson.

## PILGRIM'S PROGRESS

AFTER a relatively successful season last year, the basketball first team have undergone something of a slump during the last two terms. Despite high expectations early on, all that remains for them is the possibility of a place in the final of the East-Kent Plate Tournament which is for all those teams eliminated in the first round of the cup.

Yet at the start of this academic year there were hopes of maintaining the standards of the previous year, when the first team finished second in the First Division (East-Kent region), as well as taking the cup competition. Their good fortune seemed as if it was going to carry over into the new season when because of insufficient funds, the basketball club looked for and successfully found, a sponsor in order that they could buy new kit. That sponsorship came in the form of Taunton Cider, and in return for this, the latter's name can be seen across the shirts of the team for the remainder of the season.

The association with a company producing alcohol seems to have had an adverse effect on the performance of the team and perhaps it would be worth investigating whether the sponsorship deal took in the provision of cider before each game. The first team departed from the UAU Tournament in the first round, their sole consolation being the fact that their conquerors, LSE, went on to win the competition.

If that were not bad enough, they also departed from the East-Kent competition at the same stage, so qualifying, if that is a suitable term to use here, for the Plate Tournament, in which they have now progressed to the semi-finals, along with the second team, both teams having been drawn apart. The opponents of the seconds, Greek Taverna, have already disposed, quite convincingly, of the firsts in the league this season, so they were quite happy to leave them to their fellow university team.

However, Kent's first have been further disadvantaged by the fact that their American players will be forced to depart during the Easter vacation, forcing them perhaps to field a team, wholly British in origin.

It is to be hoped that the club's fortunes change in the above competition, to compensate for their disappointing form in the East-Kent First Division, with relegation

not appearing an impossibility. A couple of games against a team in a more perilous position than themselves will probably decide their fate.

To finish on perhaps a more positive note, one good thing to come out of the UAU Tournament, quite distinct from the performance on the court, was the suggestion of a name and subsequently the design of a badge for

the team by their organiser Nigel Lee.

The teams are now known as UKC Pilgrims, in keeping with the history of Canterbury, but unfortunately at the moment the teams are in no position to receive homage for their exploits, but perhaps that will change in their semi-final, and hopefully, their appearance in the final of the Plate Competition.

ALAN HANNAWAY



## FRAN LOOKS BACK

THE end of the Lent term seems to be a pretty good time for reflection here in the Sports Federation Office (isn't it always?) So perhaps it's time that a few of our recent successes are called to mind before the end of season club dinners obliterate the memories totally.

Firstly, from the point of view of team championships, it's been a rewarding but frustrating year so far; 10 teams got through to the challenge round of the UAU championships, but only one out of that lot (men's badminton) got through to the next stage, the quarter-finals, and even then was drawn against Loughborough!

In fact the only light on the horizon has been the indoor five-a-side victory by our football team at Sussex University in February, which was quite unexpected.

Individual performances in UAU championships, however, have been much more encouraging, with medals and SUAU and UAU representation in several sports. Neil Hadden (rugby), Gerry Abbis (soccer), Pat Dunning (netball), Jill Gambling (hockey) and Alistair Harmer-Philip (men's hockey) have all played for Southern UAU teams.

Strangely enough, full UAU representation has been left totally to the girls this year (must be the first time ever!), with Heather Beasley being asked to run for UAU after her magnificent victory in the BUSF and UAU cross-country championships at Stirling. Gary Mulholland was 118th in the corresponding men's event. Mandy Magan and Fran Horne (yes, I do get out of my chair occasionally!) have been picked to swim for UAU against British Colleges and Polytechnics.

Outside of UAU, teams have been doing exceptionally well this year in local leagues and cup competitions. Perhaps the most encouraging performance in the early part of the season came from the 1st XV rugby team, captained by Mark Gaunt. They narrowly missed the quarter-finals of the Kent Cup, which is by far their best effort in recent years.

Men's hockey are also poised for success near the top of Division II of the Truman Southern League (Kent) and certain to gain promotion. Not to be outdone, the ladies' hockey team won their division of the East Kent League, and now have a good chance of promotion if the play-off goes well.

All three soccer teams are still in contention for their respective cups, and the 1st XI face the exciting prospect of a very close finish at the top of the Premier Division of the Canterbury and District League, which they lead at the moment.

The indoor sports have also performed exceptionally well, with the volleyball as leading lights. After only just failing to reach the UAU finals, they have concentrated their energies on the East Kent League, winning every match so far this season and hardly dropping a set in the process.

The men's and ladies' squash and badminton teams are also holding their own in their respective leagues, in spite of losing two or three star players from last year.

So through the eyes of a much overworked and underpaid (or is it the other way round?!) Sports Fed sabbatical, the sporting picture looks pretty cosy to me. Congratulations to all those who have done well. Lack of space forbids me to mention all of you. Best of luck for the rest of the season and to the summer sports which begin after Easter.

FRAN HORNE (Sports Fed sabbatical).

## Sports Trophy

Saturday, March 12, sees the major social event in the sports calendar, it is the date of the Sports Fed Colours Ball in Keynes College. There will be a buffet and a disco, but the centrepiece of the evening will be the presentation of the trophies for Sportswoman and for the first time Sportsman of the Year.

The Linda Rogers Memorial Trophy is presented each year to the female within the University whose sports performance and/or contribution to the development of women's sport is thought noteworthy. This means that the winner need not

necessarily be an outstanding competitor, organisation and help in other capacities are also taken into account. The person chosen will hold the trophy for a year and retain permanently a miniature replica.

This year sees the first presentation of the Fred Wood Memorial Trophy to the UKC Sportsman of the Year. Fred was a part-time cleaner-cum-handyman at the sports centre until 1980 and had been a prominent sports all-rounder in Canterbury, his speciality being boxing and gymnastics. Before his death last autumn he wished that a trophy for the best all

round sports performance among male students be provided from his estate. His family have chosen a trophy in the form of a rosebowl which will be presented to someone who has performed well in several sports and has also encouraged others and made worthwhile contributions to University sport.

Nominations which closed on February 18 came from sports clubs and individuals.

A committee comprising senior staff of the sports centre and the Sports Fed, will make the decision on the winner of each trophy.