Staff cutbacks - strain beginning to show?

At a time when many students are expressing concern about the workload of University cleaning staff, and the resulting fall in standards, Helen Dixon investigates the cause of the problem.

Having our sinks cleaned and being emptied is something that some students appear to take for granted. However, perhaps it is time we stopped to consider the people who provide this service for us.

Many reports appear to have been circulating as to the amount of extra and unpaid work the cleaning staff are expected to do. I discovered that there is some truth in these reports. All claim more work to do than last year, with no extra pay. The reason given for this is that having less cleaning staff reduces cost and therefore our rent remains the same. As well as this extra work cleaning staff are also expected to cover for so-called short-term sickness, which is as long as three weeks, perhaps not particularly short-term. They are not paid for this extra work. Holiday cover is also unpaid. It seems unfair that they should be expected to work extra hours with no extra pay.

Despite this negative aspect of their work, I spoke to some cleaning staff who were quick to point out the positive side. The general opinion seemed to be that they enjoyed working with most students (apart from a few exceptions - no names mentioned!). Term time was favourable to Conference time as we're much more friendly than the people who occupy our rooms in the holidays - isn't that nice to know?

John Mair, the Branch Secretary of NUPE commented that this report was rather ambiguous, although "the effects of last summer's cost-cutting exercise meant in real terms that the cleaning staff, as well as the general University staff, were suffering. This exercise makes work more difficult for the people who are covering for those sick or on holiday. For instance, there are staff off with "long-term sickness" in two porters' lodges but they still have to maintain a 24-hour service a day, 7 days a week service. This will inevitably mean a reduction in standards. This situation has occurred five times before and the University have been faced with large price increases for students, or redundancies for staff - it is a matter of balancing budgets and maintaining the equilibrium."

Sam Michel in the tense few minutes before the Sabbatical elections results. See page 2 for the final outcome.

UGM - News International papers to be restocked by SU shop

With nearly 200 people packing out Darwin Dining Hall on Tuesday 10th March, the forum was set for an evening of tense and lively debate on this Union's policy. The introduction of a policy lapse document (where policies are now only valid for 3 years unless people put in motions to keep them), led to a debate on whether or not The Times, Sun and other News International papers should be stocked in the Union shop. After extra rounds of speeches a vote was taken and UKCSU no longer boycotts the News International Group.

The other main motions debated were regarding UGM reform and the Central Union Building. The UGM reform motion basically highlighted this Union's constant battle in trying to get more students to attend the meetings and all the UGMs will now be structured so that internal motions (ie, those affecting campus) are discussed first and others will follow, as was the motion regarding the Central Union Building. This motion features that all avenues are explored, including seeking finance from the Chancellor, Robert Horton despite his connections with South Africa through BP.

Both motions to NUS Spring Conference were carried; they were concerned with South Africa and Anti-Racism. The Annual Report was accepted by the UGM and a motion was passed supporting squatters rights in the face of criminalisation. Policy was also retained regarding leadership and democracy, no smoking at UGMs, recycling and support of the right to Union representation through retaining policy regarding GCHQ.

By far the most promising aspect of this UGM was increased attendance, therefore making the UGM as democratic as possible. Let's hope the numbers continue increasing next term.
Bye Bye Conference Blues at Wolverhampton

Last Wednesday a fearless group of UKC students attended the National Union of Students (NUS) Extraordinary Conference on NUS Reform. They were in search of an answer to the most complex and difficult problems that face the NUS and were ready to put their lives on the line.

The Final Results

by Matthew Mostyn

Last week saw the election of Sam Michel as Social Secretary and Daniel Adamson as President of the Students’ Union. The results of the voting were close, with Sam Michel and Matthew Lovelace coming close seconds. We can expect Sam Michel to continue to provide more of a variety of music as music exists ever more in parts as well as looking into the possibility of using the Sports Hall as a venue for some of the major events, although his prime objective is that he is a 26 year problem of a Central Union Building.

Daniel Adamson’s main duty as President is to represent the students and he replied: “I have the best interest of all the students and, if need be, I will come back to the union for more close cooperation.”

Daniel Adamson the winner of the election for President, also to fight for a Union building and although he did not say that this would be successful during his time in office, he maintained that he would look into all the possibilities.”

Kred student

A New Europe

John Simpson at UC

stressed the unfairness and difficulty against which the EC will eventually turn down the complexities for entry as the Club is still not quite the same. “What makes it all the more difficult for the EC is that it is currently occupying the EC for membership support. It is not really feasible for them to have the European influence, turning against Mr. Simpson’s famous exploits in the Gulf. Quite a very interesting factor commented upon was America’s current trend of returning to the old days, pre-War One, the deadly years of splendid isolation. The Arab-Israeli conflict was also mentioned and it was the view of Mr. Simpson that the Americans are really quite serious about solving it. Middle East conflict once and for all. Saddam Hussein was compared to a terrorist hijacking a plane, preventing the course that Iraq would have taken without him.

Many of the points raised during the lecture are indeed very relevant to today’s political climate, not simply being recounted stories or recollections. It was difficult to avoid dealing with some of the words regarding the EC and Europe; with John Simpson’s considerable and the French must accept that their ‘leading role’ in the community may well be threatened in the new emerging European order. What is clear is that over the linking between the revolutions in the East, John Simpson hardly hesitated: “Gorbachev”, he replied. “He has been going on to tell us about the 'deep walking figure' in a china shop, creating much change which was perhaps unintentional. This analogy is not misplaced with many regarding Gorbachev as a half-hearted reformer, who, understood, unhesitating revolutionary forces he was unable to control.

Final talk turned to the election campaign. The very obvious question as to who would win the election was asked, to which John Simpson replied candidly, “The election will be difficult.”

Kredits

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Letters

Send your letters to Kred and mark them "for publication"

SU Building "Foreign Territory"

Thank you, whoever you are, for placing a few copies of the SU Annual Report in the library. It is much more convenient to collect one there than from the "foreign territory" that we call the Union Building, which brings me to my next point.

Is our Union Building so alienating? The general feeling is that you only go there if you really have to, otherwise keep well away. It’s not that the building itself, it’s the whole atmosphere. I can’t believe, and I wonder if this is not a criticism of the Union. Most Union members are not as accessible as they claim to be (two weeks ago, a Sabbatical refused to help a perfectly respectable Kred journalist write a review of her own role as a Union Officer for 1991/92 - your loss mate!)

I will not dwell on the wordiness. It is not enough to print "U.K.C.S.U. - Working for You" on every Union publication; you must make it real. Somehow there should be more direct contact between students and officers, so that students feel easy approaching sabbaticals instead of feeling... well, "I have to talk to one of the clique now." It really is quite intimidating.

Much of the fault lies in the lack of a decent Union Building. Were we to have one, students and officers would have a common space to run into each other often enough to break this disassociation barrier. The fact is, we don’t have one. Does that justify the alienation of the sabbaticals?

The spathy towards UGMAs stems from the same problem. They appear to be closed venues, only for "those who know what’s going on". Tell me, how is a first year student meant to understand Union procedures without being told? Not everyone knows what UGMAs are or what actually happens in them. People need to be told, and more importantly, they need to be invited.

I appreciate that running an office is time consuming, but an important part of the job is mixing with those you are representing. Talking (informally) to students outside the office generates interest in UGMAs and enthusiasm about important issues. People would feel that their views actually matter, and that they have a part to play in running the Union.

I hope that the new sabbaticals will make the time to communicate with the student body through ways more efficient than pamphlets and printed leaflets, and hope they will make it more pleasant to visit what is after all OUR Union Building.

Sabbatical reply

Dear Yasmin,

Your letter addresses several very important points which we are only too pleased to discuss through the pages of Kred - though we would prefer it if you felt able to raise these matters with us personally.

We cannot comment on the actions of other Union officers but will say that we are always very happy to speak with any Kred reader who wishes to discuss these matters.

While we appreciate that the Mandela Building does not have as welcoming an environment as we might all desire, we feel it is probably unfair to claim the atmosphere is intimidating. The Students’ Union Building has been constructed in a piecemeal approach; it is poorly designed, claustrophobic and unsuitable as a meeting place for students. The corridors are very narrow and winding. The reception area is small and not ideally placed. In addition, five sabbatical officers are dotted around the building in a totally confusing manner. To address this problem, we will operate an "open-door" policy - while we are in the building anyone can walk into any of the sabbatical offices and discuss matters with our colleagues or ourselves.

We suspect that if the sabbatical offices were not available in the Mandela Building during office hours then we would receive criticism for sitting in the bars and ICAs being friendly when we should be available to speak to students seeking advice in a more casual environment, and who need practical or financial help, or University officers who wish to find out our views on a particular matter, or other Students’ Union, the NUS, campus Trades Unions, prospective students, representatives of the local and national media, entertainments promoters, community action groups, company representatives and a whole host of others who operate from 9 a.m. to 5 p.m. and would expect a professionally-run Students’ Union to do so also.

However, unlike all other Students’ Union members, we eat and drink on campus, go to gigs, walk across campus, meet in the colleges, listen to the radio etc.

We are under no illusions about our positions and fail to regard ourselves as "figureheads". Like you, we’re only human. We are no more or less important than you or anyone else on campus. Perhaps the Union’s structure is too hierarchical and this is something which needs to be addressed?

As UGMAs, we think your criticisms are far too simplistic. Union procedures are outlined in the handbook which is given to all first years, a guide to UGMAs procedures was published for the first time this year (and is available at all meetings). UGMAs are well advertised in the handbook, the Campaign Calendar, Kred, College noticeboards, UKC Radio and additional leaflets.

We have come to the conclusion that UGMU reform needs to be radically approached - though we’re at a loss as to what to suggest. Please believe us when we say that we truly wish for more people to come to UGMAs - it is not in our interests that they do not.

Finally, we also wish that next year’s sabbaticals will improve communication problems. However, we are sure that like us, they will fail to please everyone.

Best Wishes

Sean Kielavan (SU President)
Anita Grover (SU General Secretary)

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WASTE NOT WANT NOT

Kred really ought to know better! I could scarcely believe my eyes when I read Darren Bennett’s article on the visit to the European Society by Mr Minzabu, a Japanese official at the London Embassy.

Is Kred really espousing that they see the Japanese Work Ethic as least use of Human Energy, or that a consumer society doesn’t waste our environment, our resources and ultimately our lives?

Obviously the "learned" Mr Bennett has had limited, if any work experience and is most probably unaware of the harsh reality of working in a society where everyone rushes to be the first to work, is scared to be late and works ludicrously long hours because the person to leave last is deemed to be the most likely to win promotion. Even when they have left work they still may have to put in an appearance at the after-hour’s drinking/dance-venue in order to further their career.

Racist?! - I have many Japanese friends. Only recently I received a letter from a Japanese friend which reads:

...my life in Japan is occupied by the company life, which means that I come home between 9pm and 10pm or 12am. It is a very long time for a man to have forgotten this kind of life but now I have begun to remember. What a wasted life and inefficient, expensive, crazy... I miss the British."

He also revealed that it is considered good etiquette to spend as much as possible when entertaining friends or relatives. The grass, Mr Bennett is always greener on the other side.

Finally, I may add that as a mature student I have been employed over the years in a variety of positions, from a barman to a sales assistant. Alas the barman never stayed, but on the other hand I have met some of the best tradesmen in the UK market - sometimes doing two jobs at once. I have thus often worked double the 40 hour week that is considered the British norm. May I suggest that you visit the local hospital to ask junior doctors how efficient a health service which demands that they work such inhuman hours?

Life’s too short. You have to have some time to enjoy it. Let’s not waste it. Lives, like our resources and environment need to be protected from the destructive potential of an out of control consumerist society. Darren, do you really want to be a prisoner of profit?

James Davies

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Replay to Neil Harrison

As far as it concerns the participation of the ordinary students at the General Meetings and generally in the political life, I think that Neil Harrison oversimplifies the matters. Can we really say that the over-politicization and the dominance of the extreme left is the cause for the absence of the average student?

If that were true, the solution would be very simple. The political apathy is a generalized tendency in recent years in all the industrial societies and the Students’ Union is no exception. One explanation for the lack of participation could be that the students face no serious problems but obviously that’s not the case. The majority of the people and, thereby, the students do seem to believe that individual and not collective efforts would improve their situation. Surely somebody can’t spend his/her time if he/she does not expect to gain something valuable for the time spent?

... Many democratic and social rights [e.g. freedom of expression, economic support by the state of the poorest sections of the population, grants for students] which have been conquered after bloody struggles and sacrifices are not appreciated at all. They are taken for granted, but people who do not fight to protect their rights will inevitably lose them one day. Probably, it is true that it is only if we lose something do we understand its value.

I really can’t understand why the students [who are supposed to be the most educated members of the society] should not care about these civil and social affairs. Should they be like goldfish in a bowl, isolated from the outside world? Obviously the economic and political situation affects them as well.

In many countries the Students’ Movements have played an avant-garde role in the political process. Just some examples: the Students’ Movements in East Europe and in China, in Zaire and during the military dictatorship in Greece. I think it is impossible for a member of society not to be involved in politics. The question arises if he/she chooses to be the subject or the object of the politics. But in the latter case, whoever accepts this attitude should not complain of the consequences.

And something else. The Students’ Union pretends to represent all students! Why does its demands [e.g. restoration of the grants] refer only to British students? How does it expect to develop some kind of solidarity between the students of different nationalities?

Isenopfis Fernyaki [K]

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Are you entertaining?

British Red Cross are looking for people to participate in a busk around in Canterbury to help raise money 3 - 9 May (see Anita Grover, The General Secretary in the Mandela Building for more details)

Prove it then!
Housing Advice Week

There are many different places to look for accommodation in the private rented sector, and it isn’t always easy. Patience and perseverance is essential, don’t accept the first house you see unless you are sure it is what you want.

by Mark Bolton
VP Internal

Where to look
- The College Accommodation Office - the accommodation lists go up at the beginning of next term.
- Local newspapers - it may be useful to get an early edition and phone immediately because there are lots of people who are not students who use this medium to find accommodation.
- Shop Windows - especially good source if you are looking for a single room or bed and breakfast in the moment they know the date the lists come out. Add carefully any tenancy agreement before you sign it, and if necessary seek advice.

Private Tenants Rights
If you are ever unsure or require further advice contact the Students’ Union; Local Housing Aid or Advice Centre.

How to find a House

by Tara Conlan

The major topic of conversation at present among First Years, is where to live next year. The most popular source is the University accommodation lists and people are already making plans to camp outside the Accommodation Office in Park Wood the moment they know the date the lists come out. However, John MacDonald from the University Accommodation Office said that students needn’t panic about these lists since they are constantly updated right up until October. He explained how the system works; letters go out for students who rented out houses to students last year. Their replies are checked, collated and drawn up into a list. This list is made available late April/beginning of May (the exact date has yet to be confirmed). However, those who do not renew their contracts, others hear the University needs houses and so there are always new ones being added to the list. If there are none that suit your needs then Mr MacDonald suggests you try and find Third Years who are leaving, since you then know what the house is really like. There are also houses to let, furnished and unfurnished, in local newspapers and on shop noticeboards. It must be remembered though, says Mr MacDonald, that the Art College and Christ Church students are looking for accommodation and since they come back earlier after the summer break, they are more likely to offer to receptive landlords. Also, these two establishments along with UKCE are increasing student numbers, making it even more difficult for students to find houses. How to find a House

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The Cow That Wouldn't Go

by Vicki Moon

In their attempt to raise money for a local special needs school, the Rag organised what would end up being a还款和娱乐游戏，involveing local cow, Lily. They set out a grid of 250 squares, each of which were sold on a unsatisfying public. This grid was then laid out by Darwin football pitch and Lily arrived - all the crowds gathered to persuade her as to where to do her business. The owner of the square would win £100, so it got tense. She was obviously put off by her audience who had to wait 90 minutes for anything to happen. Forms of persuasion included singing James, the Anchors Cow jingle and a Mexican wave. At last Lily decided she was ready and the lucky square was player 208, currently Kirsty Brooks. She won £100, Lily having got the hang of things, then went on to square 229/30, meaning John James and Andy Franklin in each other.

Overall, as Lily was dragged away, it was worked out that the Rag had made £500 for the Special Needs School. They are now half way toward the £1,100 target, which will be used to build a classroom.

Photo: Persuasion... but Lily wouldn't listen

"Sleeping Rough on the Streets"

by Yasmin Al Toumahachi

Two pairs of suicidal students, a free weekend, and a common cause, what do they make? Two Jail Breaks for Amnesty International.

1. Natalie Perry (E) and Michael Doherty (E) set off on a Friday morning (28 Feb). Destination: Paris. Mission: Sponsored hitch-hiking to cover as much mileage as possible to raise money for Amnesty funds. Amount raised: £200 (approx.) Returned: Saturday night.
2. Carolina Gioloff (E) and David Morgan (E) set off on the same Friday morning but returned the following Sunday morning. Destination: Heathrow - Dover - Calais (France) - Brussels and Antwerp (Belgium) - and Rotterdam (Holland). Same mission. Amount raised: £200 (approx.)

So what's it all for them? "Adventure," says Mike, "meeting new people, being in the big wide open, and not knowing what's going to happen to you next. Carolina sees it as "an excuse to live dangerously." David, on the other hand, likes "the concept of travel and just being on the road with no idea where you're going; a kind of a Jack Kerouac/Allan Ginsberg experience." He also wanted to "get away from university" for a while.

And what exciting things happened to them? Natalie and Mike managed to hitch a total of three lifts to Paris and back, while Carolina and David hitched fifteen lifts. Both seemed to end up in some kind of a red-light district, though in different countries, with "prostitutes and pimp" and all kinds of strange looks from people. "A bit dodgy," says Mike, especially when it's around three o'clock at night. Carolina and David insisted that "THE WHOLE THING WAS EXCITING", despite the cold and the physical fatigue.

What's the bad point? "We were so tired, we were sleeping walking," said David, and "we were tripping over dead animals all the way on French motorways," added Carolina. "Sleeping rough on the street and not knowing whether you will be picked up by the next car or not" was the worst part for Mike and Natalie, and the fact that "nobody knew where we were!"

But the good points are...

Wandering around early in the morning and watching the city wake up and the markets being set up," as Caroline described, "and then watching another city go to bed on the same night." David liked the people: "their smallest fatures make all the difference," he explained, "one guy bought us two Snickers bars and it meant so much. We were starving. Another lady gave us a bus fare, and a third contributed £10 to our Amnesty collection box.

What did they come out of this experience with? "I gained a lot of respect" the night before. Also, they all had to pay from their own pockets to cross over to France, so it's not all free. Good luck if you are going to do it, and better luck if you have sponsored any of this mad foursome.

To Kill a Mocking Spouse?

by Shelley Fawcett and Anita James

The two men who attended the entertaining and extremely informative Open Lecture organised by the Women's Group and given by leading barrister Sarah Macquarie on Tuesday evening, obviously realised that such discussions are not limited to 'man-hating feminists', but are relevant specifically to law students and indeed those of any discipline.

The subject of discussion was concerned with reforming the law of provocation in relation to the murder of spouses in the widespread crime of domestic violence. Currently, for this defence to be applicable, a defendant has to prove a 'sudden and temporary' loss of self-control. There is a growing demand to remove the word 'sudden' to cater for cases where the domestic murder occurs when there is no direct threat to life, or alternatively to create a new defence of self-preservation. The speaker also works on behalf of the "Justice for Women" campaign, which seeks to free women imprisoned for murdering their husbands after suffering prolonged violent situations. It has been proposed to establish an on-campus arm of the campaign. Anybody who may be interested should contact the Women's Officer.
Spoons, Angels and a Slippery Spouse
Film-making Society Screening 10-3-92
by Neil Thurman & Ailing Lee

What we had to offer - originally I mean - was a free content and a look at real people, and even though our films weren't technically polished, right through '76 the underground was one of the only places people could hear about forbidden subjects and see realistic scenes of modern life... Andy Warhol.

Technically polished it wasn't. The UK Film-Making Society's third screening this year got off to a distinctly lack-lustre start. The first of the ten short films to be shown, the enigmatically titled 'Sex for Spoons' ran smoothly through the projector and received an appreciative round of applause although the film-maker, Nic de Lisle, had not fully unravelled the mystery of his film.

Then 30 seconds into Dave Ratchiff's 'Maria' there was silence. Was it Ratchiff experimenting with the medium - in the first thirty seconds of his 30 minute giant video screen, feedback and destruction - or that the projector had chewed up his film?

Unfortunately, it was the latter. As two red-faced projectionists struggled to disentangle the film and the President of the society coughed and blushed, a second projector was primed and the director gave the traditional resume of his film.

The resumed sounding interesting, the film 'The Smiling Angel' by Martin Kewich had been shot in France and Jean-Marc Barr, star of 'The Big Blue' had recorded a narration. So expectantly we waited, and waited. This time an audio connection had broken. Incidental music was piped in and one member of the 50 strong audience walked out, perhaps he had been drawn by the promise of free punch and popcorn after the screening and was going to make an early start - whatever the reason he shouldn't have left.

When the film did start it lived up to all the expectaions, exotic, original and beautifully filmed, when the narration is added it will be a fine piece of work.

During the rest of the evening there were no more mishaps and the audience was treated to everything from the visual overload of Bendfeldt's film to the easy-paced "Case of the Slippery Spouse", a spoof detective melodrama (if such a genre exists) by Mary Gregory.

There was even a trailer for the society's third term project, a 30-minute film 'An Object of Desire', which aims to involve as many people as possible in its production. If you would like to get involved in any capacity from acting to directing then you can go along to one of the meetings held at 7 p.m. every Monday in the postgraduate common room in Rutherford College.

All the films had something, some comedied them and considering many first attempts there seems to be a lot of promise in this vibrant society which provides a creative, helpful and enthusiastic environment.

Sons & Lovers
Livеспaces Theatre Company, Gulbenkian Theatre 5th March
by Vicki Moon

The Livеспaces Theatre Company's adaptation of D H Lawrence's classic novel, performed at the Gulbenkian, was a good, at times highly enjoyable production. It cannot be an easy task to transfer such a novel as 'Sons and Lovers' into a contemporary two hour play, but the adaptation written by A D Nayler manages this well.

In an attempt to keep close to the novel the six performing members of the company alternated between actual narration lifted from the novel, to then act out the story in a more conventional play format. This alternation brought an artistic element to the play, bringing in the powerful and poetic language of Lawrence for the narration. Using Lawrence's narrative served the purpose of emphasising the themes of the novel, such as male-female and mother-son relationships. We could have established those themes just from the dialogue, but the narrative gave a greater depth to the feelings, emotions and reactions of the characters.

The whole set, including lighting and music, was so designed as to add a very artistic to the production. Such effects as red light lighting for scenes in which Muriel argued and fought with his wife Gertrude and soft white to represent love and a night of noise, also added a mood, were at first unexpected, but worked well.

Although the artistic construction of the play was highly commendable, it did have the effect of distancing the audience at times from the stage. It was hard to sympathise with someone who seemed more of a more narrator than a real character. The second act was far better as it had more sense of a plot, direction and more actual dialogue. In the first act there seemed little sense of direction, of purpose, but as the stage light shifted from the mother Gertrude into the feelings and passions of a woman who made her younger son the centre of her whole life. Not so much a play full of action, or a moving one, it was more able to give an air of thought. Personally I preferred the other production (of 'A Comedy of Errors') put on by the same company.

Movie News
by Nat High

C INEMA ATTEN DANCE topped 100 million dollars in 1991 in the UK - the first time since 1980. Figures are expected to carry on rising as people seek a good night out to escape the realities of the recession.

F ANTASIA obviously did Disney some good. The classic's video release shifted over 14 million units in the States alone and the vid has since become the biggest seller of all time. Profit straight into the Disney bank account? Over $250 million and rising... just to think of it.

T HAT 'TWINK PEAKS' movie continues to be surrounded by more humour and half-truth than ANY other film I've ever heard of. To give a rundown of the current rumours would be fruitless, suffice it to say that the date Aug 21 has been bandied about. Is this the US release date or the UK's? If the film dies in the States rest assured they'll get it over the pond pronto (like the second series of the show). If it does well, however, they'll doubtless hold it back and let the hype factory start up once again... I'll keep you posted.

W ILLIAM BALDWIN (the of 'act on a fire truck' fame in BACKDRAFT) now gets to romp around with ROADHOUSE's Kelly Lynch and TWIN PEAKS, Sherilyn Fenn in 'Three of Hearts' now shooting. Lucky, lucky man...

T EVEN SPERLING (whose star-studded HOOK opens April 10) has now postponed the eagerly awaited film of 'Jurassic Park', based on Michael Crichton's novel of a dinosaur theme park where-hy - they come alive. (Anyone remember PLESH in 200 AD? Christian obviously doesn't). The delay is due to "technical difficulties", so in June he'll begin filming Thomas Keneally's 'Schindler's Ark'.

F INALLY, retaining the 2000 AD theme - its biggest and best character, Judge Dredd, may finally be coming to the big screen. The latest twist in this tale comes from a Mr A Schwarzenegger. He reportedly told the producer, "You can do it great with me, but badly without me..." Yes, Arnie, but how much will you COST?

Watch this space for more gossip next term... The first KedSt Student will be out on Wed 22nd April.
Kafka's Dick
a play by Alan Bennett
The Marlowe, Canterbury

by Pauline J Mumford

Kafka is portrayed, perhaps not so surprisingly, as "abnormal", if not mentally unstable. Well-played by Andrew Normington, Brod's biographical view of Kafka wears nothing more appropriately bleak than a black suit, which appears to shirk in the dark. With his sinister physical movements, Kafka is undoubtedly a man repulsed by himself, disgusted by his own physical being. His sympathy with women is keenly highlighted by Bennett, as Lina, the only woman of the piece, latches onto his attractive oddity. Melodrama. This seems to fit the play comfortably. Blind use of stereotypical type-casting becomes Bennett's style here. The husband and wife duo, Lina and Sydney (played by Armeida Brown and Michael Guinn), are perfectly ordinary, everyday people as their names suggest. Bennett, however, makes Lina a narwhal, which, according to Bennett, makes her intellectually and really stupid. And Sydney is in insurance, which somehow allows him to have a more grey cells up there; whilst the over-the-top Max Brod, played amicably by Michael Roberts, flaunts exquisitely eccentricity in the extreme - just as everything Kafka does or stands for is characterised by extremity. Kafka's father was not poorly acted out by Paul Hampstead, who eerily lacked a firm enough grasp of the character. Sydney's elderly father wanders aimlessly and off-stage now and again. He reacts to nothing but the threat of being carried off to an institution for the 'aged'. Again, Bennett employs dramatic irony to emphasise the misunderstanding to fetch in the laughter.

All action is based inside house. Firstly, in the dreamy-looking house of Kafka himself and then in a present-day living room for the majority of the piece. The plot is interwoven then, in the scene where Bennett looks inwardly at the man behind Kafka. This does not indicate that it is a play void of notable action though. The pace is quick, the clean comedy constantly props the audience up in their seats. But the length of the play is only just tantalising as the curtain had not quickly dropped when it did, yewens would soon become moosy. Admittedly, the setting is often tenaciously unrealistic, but Bennett has clearly not founded the play on realism, nor naturalism for that matter. And the props are not just for show or to mock about. Bennett uses them constructively all the time - whether it means transforming book-shelves into huge monstrouss of books, or using Zimmer frames for trial boxes.

It is a crying shame that the concluding scene situated in 'the after-life' is so utterly ridiculous, bringing the entire play under scrutiny. The authoritative and informative note becomes one of high pitched hollowness and it does nothing except insult us this otherwise hilarious comedy. It is a big giant-take of God and religion. All very well, it is that what the audience waits, thinks Bennett, gets the laughs. But at what cost? Why sacrifice the rest of the performance to it? It is a bold attempt to produce a denouement with a "happy-ending", as befits the comedy. But a pantomimic angel and co. dressed from head to foot in gold regalia, is a low-down way of achieving it.

Kred Books
The Life and Death of Sandy Stone
by Jeffrey Hudson

Fans of Dame Edna Everage, newly recruited via her seminal "Experience" that showed, flicked to the theatres Streud and Royal between 1987 and 1989 in order to worship at her shrine. However, before she appeared on stage in the second half, the pratie obstacle of Sir Les Patterson had to be overcome. Sandweiss be these two audience belters, the bread between two slices of meat, was one Alexander Horace Stone: "Sandy" to his friends and audiences. In sharp contrast to 1987 and his focus around him, Sandy neither sang nor danced; he droned and he sat in a second-hand armchair and gasped. What glamour of Edna's frocks or Les' stain-encrusted suities; rather a dusty, fawn dressing gown and, on his lap, a cold water bottle. For the next 35 minutes he spoke gently and wearily - he is, dead after all - to the gradually captivated audience. A laughe came, but often from a sense of empa- then ships. But Sandy specializes in relaying truths applicable to many: he is the man in the street, the man to whom the book is dedicated, was a great admirer of Sandy, "this decent old man from the suburban". "The Life and Death of Sandy Stone" is a collection of monologues dating from Sandy's gramophone record debut in 1958 to his last stand speech, "Sandy Come Home" In this latter piece, Barry Humphries explains how "Sandy rails politely against the ethnic influx. My own parents' home in Camberwell had recently been purchased by a charming Ukrainian couple, so I was un- able to bring, as I usually do, a high degree of personal animus to this creation". In the modern Australia, best people become jumbo people and Sandy "that welcome to the doormat - but that didn't mean you invited them onto the premises". Such was the success of this sketch that it was filmed by the BBC, a "little too cheerfully for the author's taste" (Humphries, 1990). In the final analysis, the book remains "a street direc- tory of my youth" and from that perspective it is a work of charmed care. Accompanying the sketches are various heartfelt introductions to Sandy, Humphries' preferred creation. He describes in some fun the events which led to his birth. Prior to this, appreciations from Bekerman: ("The best introduction to Australia an Englishman could have"); John Osborne ("po- etry instead of journalism or sociology") and Clive James ("feeling more compassion than admiration") and from him at his most poetic with Sandy because he is at his least satiri- cal") give some indication of the popularity of this or most of his "Sandy" notes; reveals how recall he says at first test "how much that small coterie of Sandy Stone admirers could stand" when, in 1959 he produced "Sandy Agonistes" - "a litany of city streets, railway stations, brand names and obscene adver- tising slogans interspersed with snatches of popular songs. The book's excellent use of varying typographies encapsulates perfectly the moments of false crescendo and unprompted syllabify; com- mitant with this technique, the book also reproduces many advertisements from the period to emphasise fully the importance of irrelevant trivia in the irrelevant lives of people like Sandy. That is the main fascination for Humphries may be seen in the way Dame Edna always leap's to a brand name in preference of type - Kleenex, Mar- gin, Nivea, for example - to the extent that she condemns every so-called higher culture - Hookneys, Munches - to the shame of us all. Her level- ling powers of reduction seem comic but for Sandy it is all he has. Consequently, Sandy's very life is held within The Life and Death of Sandy Stone and for this reason alone it is a masterfully polemical and touching tribute to "a de- cent man".

Walls Have Eyes
Four days of plays, in the Drama Studio, UKC
Wednesday 18th - Saturday 21st March 7.30pm

Presented as two bills, each one showing on two nights, the five plays will highlight not only the talents of the directing au- diences at the University, but also those of students studying set design, administration and stage technology.

Bill One (Wednesday 18th and Friday 20th March) be- gin with The King and Me by Hanif Kureishi, a writer perhaps better known for his screenplays of My Beautiful Laundrette and more recently London Kills Me. The King and Me focuses upon Marie and Bill, a couple who compensate for their empti- ness with fervent Elvis Presley's death. Second on the bill is The Open Couple by Frances Rame and Dario Yo, examining the perceived norm of married life through a fast-moving and farcical treat- ment of a married couple who live in separate houses due to the husbands 'trendy' liberal ideal of an "open relation" relationship: the fun really starts when the wife decides to play him at his own game! Bill One closes with the premiere of Performance in Tenges, written in 1991 by University of Kent graduate Jeremy Scott. Devoid of the theme of torture, the play illustrates a man and a woman who, finding their relationship caught in the trap of the cycle of love and hate, battle on their desire and loathing in the library. The first play of Bill Two (Thursday and Saturday 21st March) is Ironmasters by April de Angelis, a play focusing upon the tyranny un- terly of women having power in a "man's world of com- merce. On the eve of her money-based marriage, Little Cog and her mother, Marchia

For further information, please contact: Matt Tombs 21 Hospital Lane Canterbury Kent CT1 2PE Telephone: (0227) 765507

Dead Elvis? Not likely...see him perform live in the New Drama Studio.

KentsReview
What's On?
by Jane Fleetwood & Jenni Dixon

Wed 18th March
Cinema 3: Homicide
7.30pm

The murder of a Jewish woman in a predominantly black neighbourhood, leads a big city cop into encounters with militant Jews, neo-Nazis and black activists.

Tickets £3.00, concessions £2.00.

Smart Pants: Soul Night

Thurs 19th March
Cinema 3: Homicide

Penny Theatre: Takin’ Off

Friday 20th March
Gulbenkian: Hound
by Maria Oshodi

Stars 8pm. Three blind people are known together to begin training with new guide dogs and they discover they share a desire for an independent life. The arrival of a television producer wanting to film their training, forces them to confront how they are treated by the media. This play is the first to be written and performed by blind people.

Tickets £5.50. Concessions £3.80

Crotchets Wine Bar: Live Music

Sat 21st March
SU Event: Chumbawumba
Gulbenkian: Hound
Crotchets Wine Bar: Live Music
Penny Theatre: Keystones

Sun 22nd March
Choral & Orchestral Concert
7.30pm in Eliot Great Hall. Tickets £5. Concessions £2.50

Marlowe One Nighter: Elijah - Mendelsshon
7.30pm. Tickets £5.00, £7.50, £10.50.

Plum logo Hotel Bar
£1 pint.
SHATTERED

By Pauline Mumford

A part of Music Week here at UKC, events began with the ‘Shattered Glass’ concert....

The venue had been moved to the Old Telephone Exchange, not the ideal place to attract a crowd. But this by no means affected the standard of musicianship. Various members of UKC Music, Chamber Music and Jazz and Blues Societies joined together to display an extensive range of twentieth century music. The wide program included anything from neo-classical and minimalist pieces to jazz improvisations.

The opening item, Barber’s ‘Angels Die’, had been described as ‘an oddity’. In fact, it was an immensely enjoyable piece. Performed by the Chamber Choir together with an organ accompaniment, the careful scrutinization of choral voices was particularly welcoming.

A well-deserved round of applause should be given to all soloists, though it would be tedious to name and review each individually. To name but a few then, the performance of Poole’s ‘posthumous’ Sonata for Clarinet’ highlighted the diversity of twentieth century musical styles; changing and then repeated moods constituted the overall shape and pace of this piece. But perhaps the most startling and amusing solo item was undertaken by John Moore. Theatrical improvisation was interwoven with short bursts of chopsticks on the piano, followed by an unexpected and distinctly vulgar burp [!].

A novel way of casting off just about any ‘noise’ as musical.

Parcell’s belief that ‘melodly and speech belong together’, was seen no more obviously then in his ‘Funeral Sentences Plus’. Music and language metaphorically joined hands to create different atmospheres. And they succeeded. Images of calm and storm for example were conjured up when the subject matter of the poetical speech corresponded with the musical dynamics. The sounds ‘h’, ‘oo’, ‘a’ formed the basis of the proceedings ‘House Music’, in which shapes and sounds of words extended to eventual word formations. Streamers, whiskets, PIs and Bye, and so on and so forth, were also integrated into this unusual piece to imitate vivid images onto the minds of the somewhat baffled audience.

The Jazz Improvisation, described as ‘possibly atonal’ but wasn’t exactly followed by the grand finale – ‘Improv Glassworks’ by Philip Glass, as befitting the ‘Shattered Glass’ concert title. This minimalist work employed the maintenance of repeated sounds to produce effects such as echoing echoes. If Glass’s music was once referred to as ‘being boring’ then could someone please redefine ‘interesting’?

It’s Grim up Front

Power of Dreams at ULU 272.92

By Nat High

Standing at Craig ‘Frankenstein’ Walker’s feet for over an hour is an interesting experience. His社会责任 is crushed, your hips grating against the stage, his head is periodically kicked off by stagediving DM-wearers, you sweat violently and you get completely knackered. In short, you have a great time - not that this has anything to do with a Frenken Walker’s feet, they hardly move, unlike you, who acts as little more than a trash mat and an applause machine.

All your favs were present: ‘Hurt’, ‘Stay’ and ‘Never Told You’ - and a rare live outing for ‘It’s a Shame’. The new album ‘Hell’ (with a ‘Common Sense’) has ‘a metal element to it’ as proved by the new tracks ‘Suburbia’, ‘Metal’, ‘Slowdown’ and the newrelease ‘There I go again’. With an encore including a cover of Prince’s ‘The Cross’, the audience were in for a treat.

The next item was POI’s ‘repetition’. Walker may mamble on stage, and look like an animated corpse at the best of times, but he is perfect for Power of Dreams - no flashy excesses here - just the songs in their live glory. Furry, loud, violent and excellent: see these types while their ticket prices are still in single figures...

As for being right at the front. All I can say is thank God! I’ve not got a whiskers at rib-exposing stomach - after all, what protection does musical perfection offer you from a crazed music fans? See ‘em for yourself and find out...

Midway Still nice and mellow

By Hamish Ironside

Midway Still is a nice, mellow name. Perhaps it’s this that has attracted the music papers to their letters to: shii...; in any case, I figured there has to be something more than the music. Midway Still’s press coverage and acclaim following last year’s release of their first two EPs on Roughneck (’I Won’t Try’ and ‘Wish’) seemed out of proportion to the quality of the music, which consists of very pleasant but distinctly second-rate emulations of such US luminaries as Hiliter D0 and Dinosaur Jr. I met them in Darwin Bar before their support gig to Mega City 4, armed with only a tape recorder and Lawrence Kemla. I’m still baffled by their success, and can only put it down to a nice, mellow name.

And their beard? The band are, of course a trio. John has no beard, but Dec and Paul both have somewhat striking designs which, combined with the group’s long hair, lend a certain Three Musketeers mystique to Midway Still.

Laurence: Beards are pretty rare in the world of alternative music.

Paul: We’ve got two of ‘em! Don’t know why.

Hamish: You don’t know why you’ve got them or you don’t know why they’re rare?

Paul: No, I don’t know why I’ve got them! Actually, I do know why I’ve got mine - it’s because I was starting to grow a beard I wanted one, so... I could never grow it properly round here, so this is the only place it’ll grow (indicating Beatle’s style of facial hair).

Hamish: That’s always the problem area, isn’t it?

Paul: Well, yeah, I can’t get any at all.

Dec: It’s good to play with, as well, you know; you just there of an evening -

Laurence: It’s nothing to tug on.

Hamish: I guess so, yeah... I just bive fingernails.

Paul: Yeah, that’s quite good as well, I do that one as well.

Hamish: Dec: But - beards, yeah, very stupid things, really.

Clearly, Midway Still don’t have a Jane’s Addictive or Nirvana charisma, but it would be a shame if this alone were to stop them having the sort of success that countless less worthy bands have had recently. Surprised though I was to hear the press acclaim afforded to those two EPs, I could see enough genuine merit in the music that Midway Still may develop into, if not a top of the league side, at least an Ipswich or Portsmouth.

Their ‘Better Than Before’ single is out exactly as you read this, and their début LP ‘Dial Square’ will be out at the end of April. After this they will be eager to sign to a major label and be promoted like hell, all the way to the goddess Top of the Pop stud. So consider Midway Still ‘one to watch’; apart from anything else, they have a nice, mellow name.

Hamish: It’s a very good name.

Paul: Do you like it? You’re the first person to ever say that!

Fabulous

By Adam Palmer

Fabulous bounded on to stage like they were on springs, proceeded to chack great buckets of noise at the audience and then ran away, very quickly. I say quickly, because this is the only way they can have survived the way back to their dressing room. They were a very poor excuse for a band, pretending to be second rate copies of the Manic Street Preachers (a band, incidentally, with more musical ability than they are often credited with), they played about ten versions of the same song at us, apparently their single. In between being bad at playing instrument, they ‘amused us’ with ‘witty’ between song ‘banter’. About as funny as a haracter in a blender (i.e. not very), Simon Duffield seems to think himself one of the world’s ‘great characters’. Sadly, he most certainly isn’t. The only explanation, or indeed excuse, for this terrible display was that (a) they were all drunk (b) they were taking the mickey out of us for paying to see them (c) they were taking the mickey out of the Manic Street Preachers or (d) they were taking the mickey out of themselves. Whatever this is the impression they were trying to give or not, I don’t know. What I do know is that if you didn’t turn up to the gig you were a better person for it. Do you know that one bloke actually furthered their career by buying a T-shirt? He should be shot at dawn. Why did he buy it? One of Life’s great mysteries. Another one of these mysteries is how such a good band managed to get such a good support act. The Surfing

Brides showed themselves to be musically innovative, to have a variety of tunes, a very pretty drummer, as able to hit their instruments and get either chords or noise (unlike Fabulous, who had trouble with both), as well as quite a bit of stage-presence. Sadly, they seemed to be American, but don’t let this detract from their music and ability - the contrast with Duffield’s lot was obvious. If the Surfing Brides ever headline here, they’re worth going to see.

Send articles for the first issue of trilogy term to the Mandala Building by 15th April
33's

By Sean Flint

Sepsilatras
Arise

With the recent release of 'Arise' as a single, a re-review of the album seems necessary so as to contextualise what is basically auditory heaven for any thrash fan. After listening to Levia-
tion, I was meaning nothing to sounds 'fast' music, I became aware of the quality that 'Arise' as a whole possesses: that of pur-
pose. There is purpose to the lyrics (despite distortion in translation from Brazilian to English), but more impor-
tantly, this is skillfully and de-
liberately combined with huge bursts of devastating speed metal. The music mel-
scribes the anger and aggre-
siveness of the lyrics, it does not sink. Instead, it rises off because the band feel a quick thirst is needed to keep the fans happy.

While mainly the predict-
able gleanings over hor-
izon pre-Sepsilatras are their
best album yet. Cavalier's drumming out-
classes even Slayer's Dave Lombardo for speed, and closer to him for ability. The
guitars are incomparable in sound to any other I know of, being crushingly heavy and providing a perfect backdrop for the
tremendous speed and accuracy. As cri-
tics of the music might cite, the lyrics are found wanting as regards any poetry, but they do achieve that engrossing quality to
world around them. "Frus-
tration Fury" is an apt sum-
mmary. (A refreshing lack of
Satans and his creations also can be found on this album!)

Without over stating my-
self, I believe that 'Arise' is now part of thrash history. The record company may insist that the band was ground-
breaking, but it is not until your ears have been ripped off by this album's force that you truly appreciate their worth.

A rollecoaster of music, this simply steamsrolls through your head. Sepsilatras have established with this album their ability to plough through past thrash drudgery with un-
believably numbing guitar work. If you thought Slayer were a supergroup, then Sepsilatras will tear down your wall, shit on your murderers and still take the next three albums.

The supplementary songs to 'Arise' on 12-inch are 'Inner Self' and 'Troops of Doom.' Recorded live, both are previously unreleased tracks. As to reasons why, I

am at a loss for, in the former especially, Sepsilatras excel thoroughly here. The speed of the drumming on both tracks will destroy your ear drums, and Max achieves with his voice a kind of primal grunting that almost stretches it in a form.

This review is completely cli-
ched and over the top, but quite simply 'Arise' (the al-
bum) is brilliantly fast. From the all-out titans of speed such as 'Arise' and 'Murder' to the complex aching of 'Altered State' and 'Demolish Cry.' Sepsilatras here provide a seri-
ous contender for metal clas-
sicism. Unstoppable.

By Matthew Grainger

Falling Joys: Wish List

P lugged as the latest pop sensation to emerge from Australia, Falling Joys are a tight four-piece, putting out the middle-of-the-road rock, which some-
how manages to sound unique while being as unoriginal as hell.

Unfortunately, with re-
gard to 'Wish List,' their de-
but album, variety certainly isn't the key word. I've never heard such a short album that goes on for so bloody long. To be fair, there are one or two reasonable songs, in particu-
lar the catchy 'Shoot In Eu-
europe,' but the rest are so similar that they all seem to merge into one long, repeti-
tive pop song - what a night-
mare. This is not a situation I enjoy listening to, and I should know - I've forced myself to sit through this one many times just out of a desire for it to grow on me. Vocalist Suzie Higgie's voice simply isn't strong enough to pull this one off.

Better luck next time.

By Martin Coward

Intermix - Intermix LP and Dream On 12"

This simultaneous re-
lease of the Third Mind Reco-
d really is a technico op-
strumental opus of which I can be 
pride in saying that (1) you don't need vocals to drive a tune and (2) that the Third Mind Records

currently have the best base of instrumentals. The album is a muscle bound, pul-
pumping monster. From the opening 'Anguish' to the close of 'Voices' the beats are re-
less, the samples riotous. This is a fun dunk of a record. At this point I should mention that Intermix are ba-
sically an offshoot of Frontline Assembly. Their heritage shows in the space of their music: Gothic chants and bi-

zarre ambient tripping riffs make the record echo like a sonic temple. Particularly brilliant is 'Soviet Low,' a brooding atom blast of reverberating strings, it sends shivers up the spine. The 12" is more blatan-
tly aimed at club airtime. It is danceable and possesses the best techno beat I've heard all year. For anyone who thinks that modern industrial is loud and inmature to rock: just 'dream on' be-
cause you ain't in the world of Intermix.

Doubling Thomas: The Infidel

Also from Third Mind this is much more of a sombre record. Doubling Thomas are the instrumental recording concern of a couple of members of famous Slap Happy (??) Puppy. The agony and terror shows through from Puppy's work. Most tracks brood in low key with very bassy beats if any at all. 'Found' dialogue drifts in and out of tunes. One gets a very pessimistic world view off the tracks. 'Doubl-
ing Thomas' appears an apt title for a band that really seem to be acting out a trial of modern, plastic falsity: 'Do You Have Any Questions?' asked one track. There are no an-
swers here though, only explora-
tions. There is the sense also that the answers may be too scary. Pick this up if you can, it's the kind of thing to play over and over to get a simple to provide real atmos-
phere.

Rolling Band: The End of Silence

Hardly Rolling has this band fa-
ped for previous record-
ings. This may mean nothing to some but it seems very rele-
vant for this double L.P. The first three tracks borrow a lot ex-
tensively from Fugazi's stop start rhythm method. I don't really think it's anywhere near as good as Fugazi but it isn't too bad. Rolling's voice is very powerful and I can see how much of a shame it must have been to subject him to sup-
porting the Red Hot Chili Peppers. The album, however, are not so fresh and boisterous and frequently get engagged in what seems like inspirationless improvisation. It's a mixed offering with some excellent 'black flag' style rock guitar which knocks Nirvana right out of this universe. Yet I don't think it is exactly stunning when taken in entirety.

By Clare Fellas

Opaz: Action Speaks Louder than Words

Opaz, a partnership formed in 1986 be-
tween Hayden and Shamin Naroda, have just had their A & M/PM debut with a ver-
ion of 'Chocolate Milla' - 1974 classic 'Action Speaks Louder than Words.' The track is verging on stylish, a very confident back beat making it somewhat hip. Guest vocalist William Levensberry achieves a nice touch, although to me the title is not apt, indeed it seems somewhat over-used, stretching the class of the tune. Overall the A-side of the 7" is a soulful sound that is not partic-
ularly outstanding but nev-
ertheless is impossible to dis-
lk.

The flip side is undoub-
tedly reminiscent of Talking Loa-
ord's 'Young Disciples.' In my opinion 'I Admit It' is as good if not better than 'Action Speaks Louder than Words,' it has a warm rhythm, the lyrics no less than smooth.

By Martin Coward

Nirvana: Come As You Are

I shall be brief about this release as I fear I am about to make myself the enemy of every pop kid in the Western hemisphere. 'Come As You Are' has a promisingly funky bass line but Kurt's voice whines it to noth-
ewhere. The lyrics are disjointed and don't add up to much, and on top of that there is a very rock 'n' roll (but not at all sub pop) guitar solo that is about as dangerous as doing your washing. It's a shame really, but the problem lies in the speed because the live version of 'Drain You' (CD and 12" only) is a power mon-
ster. In fact the two live tracks here are rollercosters of beautiful riffs and discordant vocals. The CD is worth it for those two tracks. Worst of all though is 'Endless Nameless' that track that was ten minutes after the last track on Nevermind; the so called hidden track. Well it should have been hidden, when will Nirvana learn there is and will only ever be one Sonic Youth.

By Clare Fellas

Opaz: Laser Guided Melodies 7"

Released basically as a taster to wet your ap-
petite for the new album which will be available on 30th March, this little bundle of tunes is difficult to find. The press release mentions that it will be available via the music press although it is presum-
ably worth waiting for the al-
bum. The three tracks on the sample have a wide range from the ultra greedy 'I Want You!' to the highly Spaceen 3 "100 bars (flashback). There

is, however, a basic flaw in each track although this makes them no less brilliant. 'I Want You!' is somewhat slower than their live performances and lacks the hellish-atmosphere it has live. 'You Know It's True' is a neat instrumental which sees Jason pursuing his 'melody thing.' '100 bars' is a drone of orchestral size with slight vocal and guitar inter-
ference. As it goes on for several minutes it is, I'm afraid, only for die-hard fans. But on the strength of this cross-section the album looks highly recommended.

By Sean Flint

Spiritualised: Sonic Youth Wannabees

Spiritualised: Laser Guided Melodies 7"

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By Sean Flint

Spiritualised: Laser Guided Melodies 7"

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As the English FA and the French coach call for a more acceptable alternative, Jamie McConville examines the concept of the penalty shoot-out.

Last month saw the dramatic end of Manchester United from the fourth round of the FA Cup at the hands of Southampton. United became the first ever First Division team to go out as the result of a penalty shoot-out, in the competition's 120-year history. Following the match, one of football's most contentious debates was reopened as once again people questioned the value of the penalty shoot-out as a way of deciding a football match.

In the past, football had by-passed the problem of ending matches by replaying them, and continuing to replay them, at a later date, until a result was reached. It was perhaps fortunate that in the younger days of competitive football, no final of any note had to be perpetually replayed in order to find a winner. This was because extra-time or a replay usually brought about a result as the players' stamina began to waver in whatever was still essentially an amateur game.

But as the game moved into the post-war era, it began to take on much more professional aspects. More tournaments were introduced during the fifties and sixties, including the three European club competitions, and the tournament that is now the European Championship. With clubs unable to afford to travel abroad too often, it became necessary to ensure that a result over the two legs of a European tie was reached without need for a further replay.

At first this was achieved by the tossing of a coin. A team's success or failure depended not on skill and flair, but on the ability of its captain to guess correctly. Could there be a greater lottery than that? In response to demands for a fairer and more dramatic end to a match, FIFA, the world governing body, agreed to the introduction of a revolutionary new system. If a result was not reached by the end of extra time, a series of five penalties for each team would be taken, followed by a sudden death shoot-out if the teams were still level. The penalty shoot-out was born.

Yet today, two decades later, it continues to be one of the most hotly debated of all issues within football. It can provide an exciting climax to any Cup match whether it be the UEFA Challenge round or a World Cup Semi-Final. However, in an era when football has taken a much more defensive look, many feel it provides teams with an even chance of winning matches that they have already no chance of winning or have not attempted to win.

It is fair to say that over the years the European Cup Final has witnessed some very dull matches. This is not because of a lack of talent in the final, but because one or other team sees penalties as their best chance of carrying off the trophy. Sadly, in recent years, this tactic has proved highly successful as Steven Bergkamp and Red Star Belgrade have won the trophy on penalties (against Barcelona and Marseilles respectively) throwing up a blanket defence during normal time and extra time. It was a tactic that won them and the shoot-out few friends.

Contrast this with the classic World Cup semi-finals. In 1990 England lost to West Germany on penalties after a classic encounter. Neither side could be accused of "playing for penalties" as both had contributed much to the game. In 1992 West Germany beat France on penalties after a 3-3 draw, in what I regard as the greatest match I have ever seen. It was a game that had everything in it, a classic for the neutral fan, in which no quarter was given, as Patrick Battiston found out to his cost. Such games, with such dramatic finishes, are what football is all about. It provides us with heroes (like Tony Parkes for Tottenham against Anderlecht in the 1984 UEFA Cup Final) but with many more villains. Should Subbuteo have been allowed to stay on the pitch for that shoot-out in 1982, following his challenge on Battiston in normal time? What if someone else had taken those penalties instead of Chris Waddle and Stuart Pearce? We will never know.

Where the future lies for the shoot-out is uncertain. Last week, Michel Platini, the French manager, and FA Chief Executive Graham Kelly, taking a break from busy football in England into a commercial disaster, signed a proposal suggesting that a match should be decided by the first goal within extra time. This seems to be a credible alternative to the shoot-out, but demands the question: what if neither side scores a goal? Will extra time go on and on until one side does? Furthermore, wouldn't teams be so frightened of conceding a goal that they might resort to ultra-defensive tactics, thus making the game dullest rather than more exciting.

In the post-Hillsborough era, with police, rightly or wrongly, having a greater say in the safety at, and the number of, football matches, replays are being seen as less and less desirable, hence the FA's decision this season to have a penalty shoot-out after only one replay in the FA Cup itself. With a solution other than the shoot-out still to be found, it will remain as football's method of dividing locked teams. Whether the recent upsurge in debate over it is genuine concern or is sour grapes on the part of Manchester United's considerable following is unclear, but whatever the reason, the penalty shoot-out remains one of the most dramatic-climax in football, to others its greatest lottery.
Entertaining Cup-Tie is Unresolved

by Rob Hamilton-Jones

Regardless of how far they progress in this season's Cup, UKC can be proud of their part in this classy footballing spectacle.

The fortunes of this hard-fought cup tie were mixed as the tickle spring weather which it was played in. Kent began well, looking superior to the side they had drawn with in a league tie a week earlier. Playing an attractive passing game they threatened to open the scoring and halfway through the first half Dave Poulton's careful chip put Andy Kentie clear. He calmly nodded the ball past the oncoming keeper. Bromley Green clearly felt that the goal was offside - indeed the standard of officials was inadequate for a tie of this standard and significance. Regardless of the validity of their claims the deficit spurred them into action and they looked more like the league-leaders that they are in the division. The second-half was an even one. Although Kent looked more inclusive in possession the visitors' defence was hesitant, depending too heavily on Simon Tutt who had a majestic afternoon. This situation was not helped by the presence of Karl Noble in midfield, who appeared hopelessly out of position on the right handside. Bromley Green always seemed to equalise and had missed quite a few chances, thanks partly to some effective goalkeeping from Tim Wakeford, when a flank had just that result. Karl Brookhurst and John Potter were combining excellently in midfield, but a Porter back bust took a crucial deflection leaving the keeper stranded - overall. Bromley Green looked like they may win until the referees whistle finally signalled the end of 90 minutes and the advent of extra time. Again the initiative switched from side inside and the tempo never dropped. Kent's defence was weakened as centre-back Gart Verrier went off with a badly bruised toe. Robin Jones, his replacement is not a centre-back by any means and it is a mystery that he and Brookhurst did not swap roles, allowing him to assume his usual midfield position.

After 8 minutes of the first period Paul Ward's cross was missed by the Bromley defenders, falling to Karl Noble, who had been moved back up front where he coveted a hat-trick. His shot was deflected and reached Rob Currie who made space and scored emphatically. Carre came close moments later with a fine shot from the edge of the box. It was not to be though; Bromley Green equalised near the end from a badly defended corner. The replay is on 28th March. The match was indicative but highly worthwhile and encouraging for all that.

First Division Place Assured

by Simon Kelly

O n Saturday 7th March in a remote corner of the University playing fields the UKC Men's Hockey 1st XI made sporting history by clinching promotion to Kent Division One after an emphatic 6-1 win over opponents Cobdown.

Requires just a point from their remaining games to be certain of a place in Division One next season the strong University side never looked troubled in a match that witnessed seven goals from the recently announced player of the year Duncan Berry. It was Simon Kelly though who opened the scoring after just two minutes as he squeezed the ball under an advancing Cobdown keeper from the top of the 'D' to claim the first University goal.

Within five minutes Kent were 2-0 in front as Simon Knightbridge forced the first of several penalty corners which the infamous Duncan 'Bezza' Berry converted with deadly accuracy although taking a generous deflection in the process. The second needed no such help as a product one more of yet another cleanly struck short corner.

The fourth goal arrived after a period of intense pressure on the Cobdown goal as Knightbridge did well to cross to Kelly who drove the keeper enabling Dom Luck to win his powerful shot and strike for goal. This he did to great effect only to be denied by a despairing yet illegal goaline save by an opposition defender. The umpire had no choice but to award the penalty which Berry put away with relative ease to claim his hat-trick.

The second-half began with equal vigour and zeal as the Kent side advanced forward with deadly precision demonstrating some fine progressive attacking play and it was only a matter of time before the Cobdown defence would succumb further to the superior University side. The fifth came deep in the second-half, after a succession of near misses, through Trev Parsons. Picking the ball up in his own half Parsons set in motion a series of first time balls only to make the final crucial pass himself to the waiting Simon Kelly who swept the ball into the roof of the goal. Only minutes remaining Berry made it six but by now the scoreline was purely academic. The final whistle signalled the end of an easy victory but more importantly the euphoric UKC 1st XI's had earned a much deserved place in Division One next season.

Credit to Captain Matt Shanks and Vice-Captain Giles Dunning for engineering this year's success but a mention on the whole team who have trained so religiously throughout the last two seasons laying the foundations for potentially successful and rewarding season next year. All that remains now is to gather Karl Noble can keep up their unbeaten record and end the season as league champions. This will be decided during the remaining games of the season but with three left against much weaker sides and on current form, who would doubt them?

Scorer: Duncan Berry (4)
Simon Kelly (2).

UKC 1st XI 6 - 1 Cobdown

Kent 2 - 2 Bromley Green (aet)

1st XI Soccer

Basketball Triumph in Adversity

With a highly disciplined offensive performance, UKC women's basketball team had a convincing 39-32 victory over Ashford "B", despite nearly having to forfeit the game due to a lack of players, writes Melissa Barrett.

Just 45 minutes before tip-off time only 4 players had turned up, but after frantic phone calls, running round colleges, and suspension tests on the minibuses, 5 players were dressed in a borrowed kit and seemed to play up on court bearing similarities to the Arctic.

Both teams started tentatively and made a number of unforced errors, but UKC ended the first half with a slender lead. However, early in the second the two teams faced with one player on four fouls, one carrying an injury and no substitutes, so coach Lilley called for 20-second offensive plays to give Ashford fewer scoring opportunities. For once, the whole team took his good advice! An excellent opening 10 minutes had given UKC a 9-point second half lead, and their control in effect frustrated an opposition who failed to score for 9 minutes.


Colours Ball

There are still a few tickets left for the Colours Ball which takes place early next term. Tickets can be obtained from the Sports Federation Office.

In Brief

UAA Skiing

Brentwood hosted the last race of the Southern UAA League Championship on Saturday, 8th March. Despite producing their worst performance of the season, Kent's 1st V managed their best result 3rd out of nine teams. They now have a good chance of qualifying for the finals next term.

Soccer Finals

Durrham won the UAU Men's Hockey tournament for the first time in 18 years, beating Exeter 3-1 at Reading. 18-year-old Jamie Greenwood scored all their goals. In the Women's final, Longbourn beat Nottingham 4-3, with Kate Elliott and Sarah Naylor scoring two each. It was their 13th win in 15 years.

2nd XI Win

UKC's 2nd XI Soccer side eased their relegation worries when they defeated Whitley Eagles 1-0 on March 7th - thanks to a Dave Devon strike.

College Badminton

Darwin College have a comfortable lead at the halfway mark of the Inter-College Badminton Tournament. If anyone is still interested in playing they should either attend a Badminton Club night on Wednesday or Friday at 7 p.m. or contact the captains via Urgent notice board A Kwasilskyj (R), J Parvin (D), D Weaver (K), I Swanton (E).