

Kredstudent

The weekly newspaper of UKC Students' Union

Housing Advise
Week

Tuesday 17th March 1992

No. 173

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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.

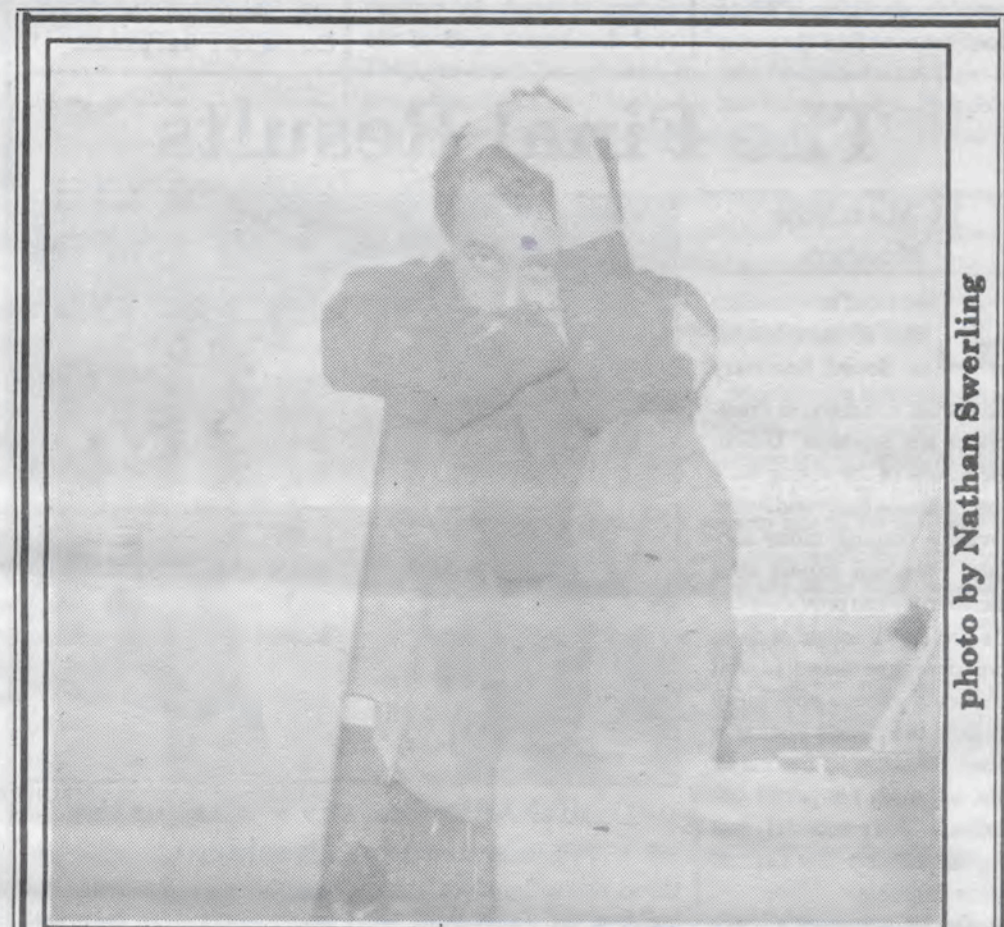
Having our sinks cleaned and bins emptied is something that some students appear to take for granted. However, perhaps it is time we stopped to consider the people who provide this service for us.

Many rumours 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 rumours. All cleaners have 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 can be 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 Muir, 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,



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

photo by Nathan Swerling

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 a day, 7 day 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."

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 was carried. 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 ensures 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-Rac-

ism/Anti-Fascism. 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 in-

creased attendance, therefore making the UGM as democratic as possible. Let's hope the numbers continue increasing next term!

Quoracy, ie, the number of people present, was challenged during the meeting which means that all decisions have to be ratified by the Senior Representative Council this Thursday at 6pm in Darwin Lecture Theatre II. Everyone welcome!

Bye Bye Conference Blues at Wolverhampton

by Darren Board

Last Wednesday a fearless troupe of UKC students attended the National Union of Students (NUS) Extraordinary Conference on NUS Reform. They went in search of fun, civilised debate, a reformed Union and a cheap day out. Did they return fulfilled, ready to sing of the joys of our National Union. Er, well... not quite - but at least they had a good laugh.

Pro-reformers - deriving from a multiple plethora of political factions were particularly interested in pushing one particular reform through - that of the abolition of Winter Conference. Did they suc-

ceed? Well yes. And no. Even with Sam Peters (National Secretary) chairing the meeting and Stephen Twigg "helping her", Conference was hardly the smoothest running ever seen. "Conference sit down!", was probably heard a bit more often than calls for "No confidence in Chair!".

UKC delegation were in for a pleasant surprise when, at short notice, Meredith Hertha was included as honorary delegate for Kent. This meant that the all-male domain of the delegation was broken.

Meredith, a cabbage patch doll, told Kred Student yesterday, "I was glad that I was chosen to break the patriarchal dominance spell of the

delegation". Stephen Twigg, NUS President told us, "I'd delighted that Merdieth was chosen to attend Conference. Her cheerful face and witty interjecting throughout Conference really made my day.

When Conference eventually got around to voting for the abolition of Winter Conference (after someone switched off the electricity of the Civic Hall, a mini riot made Conference to be called off for fifteen minutes and very little was achieved), it still wasn't passed. But then suddenly two colleges lost their votes. Adding them on to the pre-existing vote there was suddenly a very different result. Abolition of Winter Conference was passed.

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 Joe Batty and Julian Loveday coming close seconds. We can expect Sam Michel to try and provide more of a variety of music such as raves or reggae discos, 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 - you guessed it - that 26 year problem of a Central Union Building.

Daniel Adamson's main duty as "Independent" President is, he replied without hesi-



Daniel Adamson the winner of the election for President

tation, also to fight for a Union building and although he did not say that this would be successful during his time in of-

office, he maintained that he would look into all the possibilities."

A New Europe

John Simpson at UKC

by Darren Bennett

Eliot Lecture Theatre 2 was packed to capacity when John Simpson spoke to the European Society at UKC of the new world order created by the momentous changes in Eastern Europe which took place during 1989. The BBC's Head of Foreign Affairs enthralled his audience with his tales of the falling of the Berlin Wall and his time in Iraq during the Gulf Wmpus ar.

The lecture centred in theory around the effect that European issues will have on the general election campaign. This was not really viable as many of the questions hijacked the 'European influence', turning instead to Mr Simpson's famous exploits in the Gulf. One very interesting factor commented upon was America's current trend of returning to the old days, pre-World War One, the heady days 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 the Middle East conflict once and for all. Saddam Hussein was compared to a terrorist hijacking a plane, perverting 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 the scepticism behind some of the words regarding the EC and relations with Eastern Europe; John Simpson

stressed the unfairness and difficulty with which the EC will eventually turn down the pleas for entry into the Club, as he put it, "the Club quite frankly doesn't want

them." What makes it all the more difficult for the EC is that Austria is currently also vying for EC membership. As to the future of the EC, he believes that the 'Mrs Thatcher concept' may well prevail, the EC moving from legislator to a system of 'loose alliances' including many of the Eastern European countries.

Maastricht saw the re-think of the Franco-German compromise which kept alive the EC during the early days, Germany accepted French dominance in the Community for rehabilitation into the post-war world. Now Germany has become reunified and dwarfs the other EC members, Germany is again legitimate and the French must accept that their 'leading role' in the community may well be

threatened in the new emerging European order. When quizzed over the link between the revolutions in the East, John Simpson hardly hesitated: "Gorbachev", he replied. He then went on to liken him to a "sleep-walking figure" in a china shop, creating much change which was perhaps unintentional. This analogy is not misplaced with many regarding Gorbachev as only a half-hearted reformer, who undoubtedly unleashed revolutionary forces he was unable to control.

Finally 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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Kred is published by the Students' Union of the

University of Kent at Canterbury, and printed by

Pyramid Press, Bristol.

NOTICEBOARD

Al Anon

A support group for people with friends and relatives with drinking problems.

7.30 RLT2

Tues 17th March
Everybody Welcome

END YOUR NOTICES
TO KRED, THE
MANDELA BUILD-
ING
MARK THEM "FOR
THE NOTICEBOARD"
DEADLINE IS WEDS
12 O'CLOCK

Literary Society

presents

'Hangman' poet

VIC TEMPLAR

on Wednesday 18th

March

Rutherford Upper Senior

Common Room

at 7.30 p.m.

Members free.

UKC Labour Club

MAKING YOUR VOTE COUNT

Now John Major has finally called the election, students have a real chance to show what they think of the Tories.

Joe Batty, Chair of UKC Labour Club, said: "Realistically, the only way to get rid of the party which introduced loans, froze grants and removed students from the benefit system, is to vote Labour."

Students are in the unique position of being able to choose where to vote. Provided they are on the register, students can vote either at home or at college. But as Joe pointed out: "There is little point in voting here as this is a safe seat, therefore I would urge as many students as possible to vote at home."

If you're not going to be at home on April 9th, contact your local Council about getting a postal vote. But make sure you send it in before 19th March. Don't lose your right to vote!

For more information, contact Joe Batty (K).

The Careers Service offers mock interviews and advise about your future. For more details go to the Careers Service which is situated just outside of Keynes.

Russian Society

For the first time at UKC a

Russian Society has been founded

Our first event will be a

Vodka Night

on 19 March in Keynes

JCR at 8 p.m.

Entertainment by a

Russian pianist-singer!

Pres: Boris Bruck (K)

Sec: Jorge Fernandez

(K)

Alcoholic Alchemists

present their "first ever" social event. You

are invited to a bar

race on Thursday 19th

March, 8.30 in Eliot

bar.

A social not to miss!!

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.

Why 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 just the building itself, it's the whole atmosphere inside; 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!)

You can't achieve much by words alone. It is not enough to print "U.K.C.S.U. - Working for You" on every Union publication; you must make it felt. 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 does lie in the lack of a decent Union Building. Were we to have one, students and officers would have a common place to run into each other often enough to break this dissociation barrier. The fact is, we don't have one. Does that justify the aloofness of the sabbaticals?

The apathy towards UGMs 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 UGMs 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 UGMs 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 I hope they will make it more pleasant to visit what is after all OUR Union Building.

Yasmin Al-Touqmatchi (E)

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 journalist and only wish we could do so more often.

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 unco-ordinated manner. To counter this problem, we all 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 sabbaticals were not available in the Mandela Building during office hours then we would receive criticism for sitting in the bars and JCRs being friendly when we should be available to speak to students seeking advice in a more confidential setting, or to societies who need practical or financial help, or University officers who wish to find out our views on a particular matter, or other Students' Unions, 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, like all other Students' Union members, we eat and drink on campus, go to gigs, walk across campus, meet in the colleges, stand at the bus stops and attend society events.

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 for UGMs, 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 UGM procedures was published for the first time this year (and is available at all meetings), UGMs are well advertised in the handbook, the Campaign Calendar, Kred, College noticeboards, UKC Radio and additional leaflets. We have come to the conclusion that UGM 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 far more people came to UGMs - it is not in our interests that they do not.

Finally, we also hope 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 Kirwan (SU President)

Anita Grover (SU General Secretary)

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 Mizutani, a Japanese official at the London Embassy.

Is Kred really espousing that they see the Japanese Work Ethic as efficient use of Human Energy, or that a consumerist 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 the last to arrive 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 may still have to put in an appearance at the after-hours drinking/karaoke venue in a further attempt to impress the boss.

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 12pm ... While I was in Britain I completely forgot this kind of life but now I have begun to remember. What a wasteful life and inefficient, expensive, crazy ... I miss Britain."

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, may I add that as a mature student I have been employed over the years in a variety of positions, from a barman to a sales and marketing executive responsible for the whole of 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 Darren visit the local hospital to ask junior doctors how efficient is 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

Reply 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 overpoliticalization and the dominance of the extreme left is the cause for the abstinence of the average student?

If that were true, the solution would be very simple. The political apathy is a generalised 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 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 the current political 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 a 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 adopts this attitude shouldn't 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?

Isonopoulos Penayiotis [K]

Are you
entertain-
ing?

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 Advise 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 Belton
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 bedsit in a landlord's house.

* Accommodation Agencies - can become an expensive way of finding a place to live. They often charge prospective tenants for their service (usually two weeks rent), as well as charging a deposit and expecting rent in advance. However, it is illegal for an agency to demand or accept money unless they have found you a suitable place (this does not include registering you or supplying a list of addresses). Also read 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 Cen-

tre, Citizens' Advice Bureau or a Solicitor.

It is vital that you, as tenants, know what kind of tenancy agreement you are undertaking and don't sign anything until you do know. You must also understand any conditions or restrictions in the agreement, for instance, if there are any defects (dampness, holes in roof, broken furniture, etc.) does the landlord intend to repair or replace them.

There are two main types of tenancy agreement:

1. Assured Shorthold Tenancies

For a tenancy to be an Assured Shorthold, the landlord must issue written notice of this, in a proper legal form, before the tenancy begins.

If this notice is issued then you have an Assured Shorthold Tenancy even if there isn't a tenancy agreement. The main problem with the Assured Shorthold Tenancy is that providing the landlord gives the tenants two months' notice in proper legal form that s/he requires possession of the property, then the court will grant them a possession order, regardless of the reasons for requesting possession.

Also the tenant must stay for at least six months and is required to give two months' notice of leave-taking.

2. Assured Tenancies

If you do not have an Assured Shorthold Tenancy or a resident landlord then your tenancy will be an assured tenancy, even if there is no written agreement. In order to evict you the landlord must serve a notice seeking possession and then obtain a court order. There are eight mandatory grounds for possession and eight discretionary grounds, e.g. a mortgage lender requires vacant possession of the property to sell it.

Resident Landlords

If you share accommodation with the landlord or his/her family in their only or principal home then you can be evicted without the landlord even obtaining a court order.

So having a resident landlord is an extremely insecure form of tenancy.

Rent Payments

You should be sure about how much the rent is, to whom and how often it is payable.

If the rent is payable weekly then the tenant has a legal right to a rent book, which must contain information on the name and address of the landlord or agent, the rent payable, and an explanation of the tenant's rights.

If the rent is payable monthly or quarterly there is no legal requirement for the landlord to provide a rent book.

If s/he does not do so then a record should be kept of all payments made.

Deposits

Deposits can be between one week's and two month's rent. If at the end of the tenancy there is no rent outstanding and no items in the property have been damaged or broken then the deposit must be returned in full. Ideally, the tenant will have agreed an inventory with the landlord before they moved in. Reasonable wear and tear cannot be used as a reason for deducting money from the deposit. If a tenant has problems getting back a deposit it is possible to pursue the matter through the small claims court.

Obtain a signed receipt, stating the amount paid and what it is for, when paying a deposit.

Retainers

Some landlords will accept reduced rents during vacations, especially Christmas and Easter. However, the landlord is not obliged to accept any amount less than the full rent.

Health and Safety

The landlord has a legal responsibility for the structure, sanitation and plumbing of property. Accommodation is required to be 'fit for human habitation' which refers to re-

pairs, stability, freedom from damp, internal arrangements, natural lighting, ventilation, water supply, drainage and sanitation, facilities for preparing and cooking food and for disposal of waste water. For houses in multiple occupation there must be adequate means of escape from fire.

Tenants who experience problems in any of these areas should contact the Environmental Health Department of the Local Authority if the landlord refuses or is very slow to act.

Women's Safety

Women students have a particular consideration when choosing somewhere to live - their personal safety. This will include the local availability of public transport, the nature of the walk home (whether the streets are well lit etc.), the security of the property and escape routes from the property. You should ask callers to identify themselves before opening the door. Have a chain fitted on the door, ask all maintenance men to produce i.d. and generally do not let it be

known if you live alone or with a group of women.

Squatting

There are a few key points you should know if you plan to squat:

* Find a place that does not look too smart and is owned by the Local Authority or a Housing Association.

* Get in quickly without doing any damage.

* Secure all the entrances and change the lock on the main entrance.

* Make sure there is somebody in all the time, at least until the owner or Council officials come round.

* If they or the police do come round, do not open the door. Inform them through the letterbox that it is now your home and that you are not going to leave until the owners get a possession order to evict you.

Contact the Advisory Service for Squatters who produce the 'Squatters Handbook' for 60p. - Advisory Service for Squatters, 2 St Paul's Road, London, N1 2QN.

All information from NUS House Hunting Pack, copies available now from S.U. Building.

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 to landlords/ladies 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, some owners apply late or new ones 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 have the extra couple of weeks rent to offer prospective landlords. Also, these two establishments along with UKC are increasing student numbers, making it even more difficult for students to find houses.

General Election

Where will you be on April 9th?

Make sure you don't lose your right to vote

Get your Postal/Proxy vote form NOW

- The General Election has been called for April 9th.

- For the first time since 1970, the general election will be held out of term time.

If you are going home for the holidays and are only registered in Canterbury: GET YOUR POSTAL/PROXY VOTE FORM NOW FROM THE SU GENERAL SECRETARY

If your home address is a marginal - TARGET YOUR VOTE - vote at home if you are registered. If you are staying in Canterbury over the vacation - GET YOUR POSTAL/PROXY VOTE FORM FROM THE SU GEN-

ERAL SECRETARY NOW.

ALL FORMS MUST BE COLLECTED BY 20th MARCH - ONLY 3 DAYS AWAY.

Find out if your home address is a marginal - contact your local Town Hall.

NUS targetted 70 marginal seats of all 3 political parties - where the student vote is greater than the sitting MP's parliamentary majority. Find out if you are registered in any of these seats: Scotland - Stirling, Edinburgh West, Ayr. Wales - Cardiff Central, Ceredigion & Pembroke North, Conwy, Meirionydd Nant Conwy, Wrexham,

Carmarthen. Northern Ireland - Belfast West, Down North, Down South. North West - Bolton North East, Bolton West, Liverpool Mossley Hill, Manchester Withington, Rochdale, Stockport. North East - Bradford South, Halifax, Leeds NW, Newcastle u Tyne Central, Stockton South, York. East Midlands - Derby North, Derby South, Leicester East, Leicester South, Mansfield, Nottingham East, Nottingham North, Nottingham South. West Midlands - Birmingham Northfield, Birmingham Selly Oak, Birmingham Yardley, Coventry South West, Crewe & Nantwich, Hereford, Walsall South, West Bromwich East, Wolver-

hampton N.E. East Anglia - Barking, Cambridge, Ipswich, Norwich South, Thurrock. London - Brent East, Hammersmith, Hampstead & Highgate, Hornsey & Wood Green, Islington South & Finsbury, Lewisham East, Southwark & Bermondsey, Stretham, Woolwich, Kennington. South West - Bath, Bristol East, Bristol South, Kingswood, Oxford East, Oxford West & Abingdon, Plymouth Drake, Plymouth Devonport. South East - Brighton Kempdown, Brighton Pavillion, Croydon N.W., Portsmouth South, Southampton Itchen, Southampton Test.

For more information contact Anita Grover, Gen Sec.

Kents Review

Your weekly pullout guide to the arts

The Cow That Wouldn't Go

by Vicki Moon

In their attempt to raise money for a local special needs school, the Rag organised a what would end up being a smelly and entertaining game, involving local cow, Lily. They set out a grid of 250 squares, each of which were sold to unsuspecting public. This grid was then lain out by Darwin football pitch and Lily arrived - 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 hap-

pen. Forms of persuasion included singing James, the Anchor Cow jingle and a Mexican wave. At last Lily decided she was ready and the lucky square was number 206, owned by Peter Brockhaise. He won £100, Lily having got the hang of things, then went on to squares 229/230, meaning John James and Andy Franklin each got £50.

Overall, as Lily was dragged away, it was worked out that the Rag had made £530 for the Orchard 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 Touqmatchi

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

1. Natalie Penny (E) and Michael Dunsby (R) 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: £120 (approx.) Returned: Saturday night.

2. Carolina Guiloff (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 in it for them? "Adventure," says Mike, "meeting new people, being in the big wide open, and not knowing what's gonna 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 pimps" and all kinds of strange looks from people. "A bit dodgy", says Mike, especially when it's around three o'clock at



To Kill A Mocking Spouse?

by Shelley Fawcett and Anita Janes

Re: Sarah Macquire's Open Lecture on 3rd March, 1992

The two men who attended the entertaining and extremely informative Open Lecture organised by the Women's Group and given by leading barrister Sarah Macquire on Tuesday evening, obviously realised that such discussions are not limited to 'man-hating feminists' but are relevant spe-

cifically 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.

night. Carolina and David insisted that "THE WHOLE THING WAS EXCITING", despite the cold and the physical fatigue.

What are the bad points? "We were so tired, we were sleep 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 gestures 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? "It made me decide," said Mike, "that if I was a driver, I'd stop for hitch-hikers whatever they looked like, 'cause I know how it feels. I'd also stop for people sleeping on the street, because it's very easy to just

pass by, and they could be like us." In fact, one of the people who gave Mike and Natalie a lift was a UKC graduate who had done the same thing as they did when he was at University. Carolina and David had the exhilarating feeling that "the possibilities are endless, and the world is your oyster."

Their only advice to anyone who wants to go on a Jail Break is to get "a lot of sleep" 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 one of this mad foursome.

Spoons, Angels and a Slippery Spouse

Film-making Society Screening 10-3-92

by Neil Thurman & Aisling Lee

What we'd had to offer - originally I mean - was a new, freer content and a look at real people, and even though our films weren't technically polished, right up 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 UKC 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 filmmaker, Nic de Lisle, had not fully unravelled the mystery of the title.

Then 30 seconds into Dave Ratcliff's "Maria" there was silence. Was it Ratcliff experimenting with the medium - in the first thirty seconds he had confronted us with a 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 resumé of his film.

The resumé sounded interesting, the film "The Smiling Angel" by Martin Kewitch

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 expectations, 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 technical hitches and we were treated to everything from the visual overload of Ben

Telford'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 to commend them and considering many were first attempts there seems to be a lot of promise in this vibrant society which provides a creative, helpful and enthusiastic environment.

Afraid of the Movies



by Ryan Gilby

Long-time screenwriter Mark Peploe's directing debut 'Afraid of the Dark', is a silly thriller which has 11-year-old Lucas (Ben Keyworth) fretting about a series of vicious razor attacks against the blind community. That his own mother (Fanny Ardant) is blind, and his father (James Fox) is an ineffectual policeman only deepens his anxiety. Understandably distraught, Lucas begins to suspect everybody, not least a leering, voyeuristic photographer (Paul McGann).

This is a pallid kid brother to Nicolas Roeg's 'Don't Look Now' (using Hilary Mason, the blind psychic of Roeg's film, as one of the few sighted characters here is neat) but despite a similar jigsaw structure, it lacks the conviction and focus of that film. What Peploe supplies is a

faintly Freudian dot-to-dot but the end can't justify the laboured means. Barring the bewitching Keyworth, the performances are insipid at best, playing second fiddle to a plethora of red herrings and empty symbols. It only gels when the roots of childhood distress (sibling rivalry, fear of separation) are examined from Lucas's paranoid perspective, but it's all too self-consciously weird, too visually pleonastic.

Peploe should have a second crack at losing his directorial cherry. He directs 'Afraid of the Dark' like his balls are in a vice. He's hamstrung by manners, overly scholastic in approach, and some interesting moments are spoiled by slack misjudgements - stilted camera-work, a melodramatic score or just one knitting needle too many.

her younger son Paul in the second act, centring upon his relationships with his mother and other women, the play became far more interesting. The actors seemed happier with their characters and there was a touch more (bitter) humour, especially in the exchanges between Paul and Gertrude.

'Sons and Lovers', as a play, seemed slow to begin with, but gave a good insight

into the feelings and passions of a mother 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.

Sons & Lovers

Livespace Theatre Company, Gulbenkian Theatre 5th March

by Vicki Moon

The Livespace 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 concise two hour play, but the adaptation written by A D Naylor 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 acting out the story in a more conventional play form. 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 passions of the characters.

The whole set, including lighting and music, was so designed as to add a very artistic impression to the play. Such effects as full red lighting for scenes in which Morel argued and fought with his wife Gertrude and soft white to make us aware of softer, often sadder moods, were at



first unexpected, but worked well.

Although the artistic construction of the play was highly commendable, it did have the bad effect of distancing its audience at times. It was hard to sympathise with someone who seemed more

of a mere 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 centre stage light shifted from the mother Gertrude to

MovieNews

by Nat High

CINEMA ATTENDANCE topped 100 million during 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.

FANTASIA 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 \$260 million and rising...

THAT 'TWIN PEAKS' movie continues to be surrounded by more rumour 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.

WILLIAM BALDWIN (he of 'sex 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...

STEVEN SPIELBERG (whose star-studded HOOK opens April 10) has now postponed the eagerly awaited film of 'Jurassic Park', based on Michael Chriton's novel of a dinosaur theme park where-hey! - they come alive. (Anyone remember FLESH in

2000 AD? Chriton obviously does). The delay is due to "technical difficulties", so in June he'll begin filming Thomas Keneally's 'Schindler's Ark'.

FINALLY, retaining the 2000 AD theme: it's 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, or badly without me...". Yes, Arnie, but how much will you COST?

Watch this space for more gossip next term... The first KredStudent will be out on Wed 22nd April

Kafka's Dick

a play by Alan Bennett

The Marlowe, Canterbury

by Pauline J Mumford

Intellect or Insanity?

The weird (and wonderful?) life of Franz Kafka...

Presented as a comedy, Alan Bennett's new play, *Kafka's Dick* made for an interesting night out. Franz Kafka has been dead for sixty-odd years, but Bennett's point is that Kafka's work still lives on - and he fully uses his licence as a dramatist to resurrect the past, mixing it with the present. The play hinges on the fact that if Kafka's life-long friend and confidant, Max Brod had stuck faithfully to last requests, then the now famous Franz Kafka would have been unknown as a writer.

The irony of it all is that Kafka is initially ignorant that he even has a reputation, let alone an internationally recognisable one! Bennett concerns himself with the character and life of Franz Kafka more than his work though. He draws extensively on propaganda surrounding his life so as to dig beyond that surface image of Kafka The Author; his aim is to discover Kafka The Man - and not just The Legend. The title of the play, *Kafka's Dick*, becomes a ploy to attract the punters and little else.

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 have shrunk in the wash. Coupled with his sinister physical movements, Kafka is undoubtedly a man repulsed by himself; disgusted by his own physical being. Yet his sympathy with women is keenly highlighted by Bennett, as Linda, the only woman of the piece, latches onto his attractive oddities.

Melodrama. This seems to fit the play comfortably. Bland use of stereotypical type-casting becomes Bennett's style throughout. The husband and wife duo, Linda and Sydney (played by Amelda Brown and Michael Gunn), are perfectly ordinary, everyday people as their names suggest. But Linda is a nurse, which, according to Bennett, makes her intellectually stupid. And Sydney is in insurance, which somehow allows him to have a few more grey cells up there; whilst the over-the-top Max Brod, played amicably by Michael Roberts, flourishes with ec-

centricity in the extreme - just as everything Kafka does or stands for is characterised by extremity. Kafka's father was poorly acted out by Paul Humpolett, who evidently lacked a firm enough grasp of the character. Sydney's elderly father wanders aimlessly on and off stage now and again. He reacts to nothing but the threat of being carted off to an institution for the 'aged'. Again, Bennett employs dramatic irony through continual misunderstanding to fetch in the laughs.

All action is based inside houses. Firstly, in the dreary-looking home of Kafka himself and then in a present-day living room for the majority of the piece. The plot is internalised then, in the same way that 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 lively and the clean comedy constantly props the audience up in their seats. But the length of the play is only just tolerable. If the curtain had not quickly dropped when it did, yawns would soon become snoozes. Admittedly, the setting is often technically unrealistic, but

Bennett has clearly not founded the play on realism, or naturalism for that matter. And the props are not just for show or to muck about with. Bennett uses them constructively at all times - whether it means transforming bookshelves into huge monstrosities 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 ludicrousness and it does nothing except insult this otherwise hilarious comedy. It is one big mickey-take of God and religion. All very well, it is that what the audience wants, thinks Bennett; it gets the laughs. But at what cost? Why sacrifice the rest of the performance to play it off? It is no doubt an 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.

KredBooks

The Life and Death of Sandy Stone

by Jeffrey Hudson

Fans of Dame Edna Everage, newly recruited via her seminal 'Experience' chat show, flocked to the theatres Strand and Royal between 1987 and 1989 in order to worship at her shrine. However, before she appeared on stage in the second half, the priapic obstacle of Sir Les Patterson had to be overcome. Sandwiched between these two audience baiters, the bread between two slices of meat, was one Alexander Horace Stone: 'Sandy' to his friends and audiences.

In sharp contrast to those around him, Sandy neither sang nor danced; he droned and he sat in a second-hand armchair. Not for him the glamour of Edna's frocks or Les' stain-encrusted suits; 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. Big laughs came, but often from sense of empathetic guilt: Sandy specialises in relaying truths applicable to many: he is the man in the street. John Betjeman, to whom the book is dedicated, was a great admirer of Sandy, "this decent old man from the suburbs". *The Life and Death of Sandy Stone* is a collection of monologues dating from Sandy's gramophone record debut in 1958 to his last stage speech, 'Sandy Comes 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 unable to bring, as I usually do, a high degree of personal animus to this creation". In the modern Australia, boat people become jumbo people and Sandy "had welcome on 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 directory of my youth" and from that perspective it is a work of cherished care. Accompanying the sketeches are various heartfelt introductions to Sandy, Humphries' preferred creation. He describes in some fun the events which led to Sandy's birth. Prior to this, appreciations from Betjeman: ("The best introduction to Australia an Englishman could have"); John Osborne ("poetry instead of journalism or sociology") and Clive James ("feeling more complicity than contempt, [Humphries] is at his most poetic with Sandy because he is at his least satirical") give some indication of the popularity of this most ordinary man. Humphries' notes recall how he at first tried to 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 obsolescent advertising slogans interspersed with snatches of popular song". The book's excellent use of varying typographies encapsulates perfectly the moments of false crescendo and unprovoked subtlety; concomitant 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 this is a genuine fascination for Humphries may be seen in the way Dame Edna always leaps to a brand name in preference of a type - Kleenex, Marigolds, Nivea, for example - to the extent that she condemns even so-called higher culture - Hockneys, Munchs - to the same trivial status. Her levelling 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 poignant and touching tribute to "a decent 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 students at the University, but also those of students studying set design, administration and stage technology.

Bill One (Wednesday 18th and Friday 20th March) begins 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 empty existence with fervent Elvis Presley's death. Second on the bill is *The Open Couple* by Franca Rame and Dario Fo, examining the perceived norm of married life through a fast-moving and farcical treatment of a married couple who

live in separate houses due to the husbands 'trendy' liberal ideal of an "open couple" relationship: the fun really starts when the wife decides to play him at his own game! Bill One closes with the premiere performance of *Speaking in Tongues*, written in 1991 by University of Kent graduate Jeremy Scott. Dealing with 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 out their desire and loathing in literary debates.

The first play of Bill Two (Thursday 19th and Saturday 21st March) is *Ironmistress* by April de Angelis, a play focusing upon the uneasy territory of women having power in a 'man's world' of commerce. On the eve of her money-based marriage, Little Cog and her mother, Martha

Darby, play psychological games with each other, rasing dreaded ghosts from the past who pose questions at the core of the play about power within our society. The second play of the bill is *Beached* by Kevin Hood: set on a desolate Essex beach, two South London youngsters who are on the run recount their tortured pasts, the beach gradually becoming a wider reflection of their emotional and physical wasteland.

Tickets for *Walls Have Eyes* are priced £2.50 per bill and will be available on the door from 7pm each performance.



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

For further information, please contact:

Matt Tombs
21 Hospital Lane
Canterbury
Kent CT1 2PE

Telephone: (0227) 765507

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.

Smarty Pants: Soul Night

Thurs 19th March
Cinema 3: Homicide

Penny Theatre: Takin' Off

Friday 20th March
Gulbenkian: Hound
 by Maria Oshodi

Starts 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 - Mendelssohn
 7.30pm. Tickets £5.00, £7.50, £10.50.

Pilgrims Hotel Bar
 £1 pint.

CampusNews

by Rachel Potter

Oxford

Oxford University has finally decided to close 'Parson's Pleasure', the riverside area reserved for nude male bathing. The University said the area was being closed because they could not afford a lifeguard and did not want responsibility if an accident occurred.

Durham

The problems of all-women colleges are in the news at Durham University where students at St Mary's College have faced incidents of harassment all year. The latest occurred when a man indecently exposed himself to two women who were walking in the grounds. The Senior Woman said: "It's not normally a problem," but the women in the college complained of people ringing on the doorbell, banging on windows, heavy breathing down the phone, and wandering suspiciously around the grounds. One resident said: "People know it's an all women's college, and it's not helped by the fact that it's dark too". Mean-

while at Oxford University students of Somerville College, which has just decided to open its doors to male students, are campaigning against the decision.

London

At King's College, London, there is controversy over the proposed banning of smoking in the Waterfront Bar for one week as part of a 'Smoking Awareness' campaign. The VP Welfare said the ban was because "Bars are for socialising and meeting friends and at the moment non-smokers cannot enjoy this." Those against the ban say it is an infringement on human rights and would only encourage the habit by creating animosity.

Oxford

Students at Corpus Christi College are complaining about early morning raids on their rooms by porters in search of visitors who have not been signed in. Visitors are supposed to be signed in by 10.30 p.m. or there is a fine of £5. Apparently, the early morning cleaners in the college tip off the porters if someone is

found illicitly in another room, and the raids are not condoned by the Dean of the college, who believes Corpus Christi is "extraordinarily permissive." Students believe the raids are an infringement of their privacy.

Reading

A Reading student is at the centre of a national controversy involving the BBC and London Evening Standard. Second year Vikki Byrne was featured on the nine o'clock news with the words "Vikki Byrne now cleans houses for a living; she left Reading University last year after running up a debt of fifteen hundred pounds." The Standard published an exposé in which they revealed that the student, who had left after falling behind in her work because of glandular fever, is actually living at her parents' £175,000 house in Cheam and is completely financed by them. The story even reached Parliament on February 20th when it was confirmed as a prime example of BBC bias. Vikki is to return to Reading in September.

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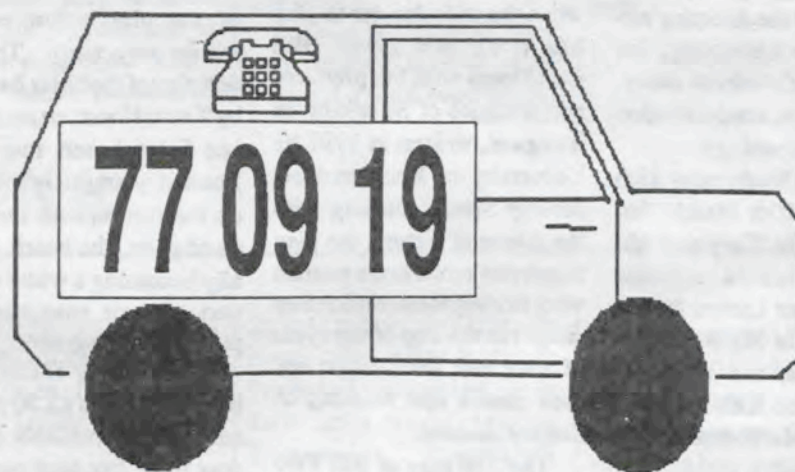
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SHATTERED

By Pauline Mumford

As 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 for a concert. 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 genre presented included

anything from neo-classical and minimalist pieces to jazz improvisations.

The opening item, Barber's 'Angus Dei', has been described as 'an oddity'. In fact, it was an immensely enjoyable 'oddity'. Performed by the Chamber Choir together with an organ accompaniment, the careful synchronisation 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 Poulenc'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.

Purcell's belief that 'melody and speech belong together', was seen no more obviously than 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', 'ou', 's', formed the basis of the pro-

ceeding 'House Music', in which shapes and sounds of words extended to eventual word formations. Screams, whistles, Ffs and Pps, and so on and so forth, were also integrated into this unusual piece to imprint vivid images onto the minds of the somewhat baffled audience.

The Jazz Improvisation, described as possibly 'atonal' but wasn't, was closely followed by the grand finale - 'Improv Glassworks' by Philip Glass, as befitted the 'Shattered Glass' concert title. This

minimalist work employed the sustenance of repeated sounds to produce effects such as ongoing echoes. If Glass's music was once referred to as 'boring' then could someone please redefine 'interesting'?

It would be impossible to re-enact the entire concert in writing, so I have not even attempted to. Of course, there were mistakes, admitted the participants. But what musician was ever perfect? All I want to know is ... whatever happened to the encore?

It's Grim up Front

Power of Dreams at ULU 27.2.92

By Nat High

Standing at Craig 'Frankenstein' Walker's feet for over an hour is an interesting experience - your ribs are crushed, your hips grate against the stage, your head is periodically kicked in 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 Frank Walker's feet ... they hardly move, unlike you, who acts as little more than a crash mat and an applause machine ...

All yer faves were present: 'Hurt', 'Stay' and 'Never Told You' - and a rare live outing for 'It's a Shame'. The new album ('To Hell with Common Sense') has 'a metal element to it' - as proved by

the new tracks: 'Suburbia', 'Metal', 'Slowdown' and the new release 'There I go again.' With an encore including a cover of Prince's 'The Cross', at least no-one can accuse POD of repetition. Walker may mumble 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. Funny, loud, violent and excellent: see these types while 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 washboard, rib-exposing stomach - after all, what protection does muscular perfection offer you from a crazed mass of moshers? 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 them like flies to shit; 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 emulation of such US luminaries as Hüsker Dü and Dinosaur Jr. I met them in Darwin Bar before their support gig to Mega City 4, armed with only a tape recorder and Laurence Remila. I'm still baffled by their success, and can only put it down to a nice, mellow name.

And their beards! 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, lends a certain Three Musketeers mystique to Midway Still.



By Adam Palmer

Fabulous bounded on to stage like they were on springs, proceeded to chuck 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 instruments, they 'amused' us with 'witty' between song 'banter'. About as funny as a hamster in a blender (i.e. not very), Simon Dudfield 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. Whether 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 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, an ability to hit their instruments and get either chords or notes (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 Dudfield's lot was obvious. If the Surfing Brides ever headline here, they're worth going to see.

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 'cause ... as soon as I could start growing a beard I wanted one, so ... I could never grow it properly round here, so this is the only place it'll grow (indicates Beadlesque expanse 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 sit

there of an evening -

Paul: Yeah ...

Dec: It's something to ... tug on.

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

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

Pause.

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

Clearly, Midway Still don't have a Jane's Addictive or Nirvanal 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 beat 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 debut 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 goddam Top of the Pops studio. So consider Midway Still 'one to watch'; apart from anything else, they have a nice, mellow name.

Laurence: Where'd you get the name? It sounds kind of filmic, doesn't it?

Paul: The name is ... uhh... meaningless... nonsense. I actually got it out of a newspaper. But it sounds quite, sort

of -

Dec: Mellow -

Paul: It's a nice mellow name.

Dec: It's got a nice mellow connotation to it.

John: Yeah. Midway Still: two nice words ... together.

Paul: You know, we could have called ourselves ... Hell Death, or something stupid like that - but, uhh ... it's 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!

Send articles for the first issue of trinity term to the Mandela Building by 15th April

33's

By Sean Flint

Sepultura:

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 Levitation's leanings towards some 'fast' music, I became aware of the quality that 'Arise' as a whole possesses: that of purpose. There is purpose to the lyrics (despite distortion in translation from Brazilian to English), but more importantly, this is skilfully and deliberately combined with huge bursts of devastating speed metal. The music complements the anger and aggression of the lyrics, it does not aimlessly shoot off because the band feel a quick thrash is needed to keep the fans happy.

Whilst mainly the predictable gloatings over how supreme Sepultura are, the press release does contain some incontrovertible observations: they really are a "Brazilian juggernaut" and this certainly is their best album yet. Cavalera's drumming out-classes even Slayer's Dave Lombardo for speed, and closely rivals him for ability. The guitars are incomparable in sound to any other I know of, being crushingly 'heavy' and played with disturbing speed and accuracy. As critics of the music might cite, the lyrics are found wanting as regards any poetry, but they do contain an anguished cry to the world around them. "Frustration Fury" is an apt summary. (A refreshing lack of Satan and his cronies can also be found on this album!)

Without over-stating myself, I believe that 'Arise' is now part of thrash history. The record company may insist that the album was groundbreaking, but it is not until your ears have been ripped off by this album's force that you fully appreciate their words. A rollercoaster of music, this simply steamrolls through your head. Sepultura have established with this album their ability to plough through past thrash drudgery with unbelievably numbing guitar work. If you thought Slayer were heavy, take this pill. It will tear down your walls, shit on/murder your neighbours and still take on the next three floors.

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, Sepultura excel themselves utterly. The speed of the drumming on both tracks will destroy your eardrums, and Max achieves with his vocals a kind of primeval grunting that almost stretches it to an art form.

This review is completely clichéd and over the top, but quite simply 'Arise' (the album) is bloody brilliant. From the all-out titans of speed such as 'Arise' and 'Murder' to the complicated riffing of 'Altered State' and 'Desperate Cry', Sepultura here provide a serious contender for metal classicism. Unstoppable.

By Matthew Grainger

Falling Joys:
Wish List

Plugged as the latest pop sensation to emerge from Australia, Falling Joys are a tight four-piece, putting out a neat line in middle-of-the-road rock, which somehow manages to sound unique while being as unoriginal as hell.

Unfortunately, with regard to 'Wish List', their debut 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 particular the catchy 'Shot In Europe', but all the rest are so similar that they all seem to merge into one long, repetitive pop song - what a nightmare. This is not a situation remedied by repeated listening either, 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 Higgle'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 release by Third Mind Records really is a techno coup d'état proving that (i) you don't need vocals to drive a tune and (ii) that Third Mind Records currently have the best stable of instrumentalists. The album is a muscle bound, pulsating monster. From the opening 'Anguish' to the close of 'Voices' the beats are relentless, the samples riotous. This is a funk dream of a record. At this point I should mention that Intermix are basically an offshoot of Frontline Assembly. Their heritage shows in the space of their music: Gothic chants and bi-

zarre arabic twisting 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 blatantly aimed at club airtime. It is danceable and possesses the best techno bass I've heard all year. For anyone who thinks techno is stale and irrelevant to rock: just 'dream on' because you ain't in the world of Intermix.

Doubting Thomas:
The Infidel

Also from Third Mind this is much more of a sombre record. Doubting Thomas are the instrumental recording concern of a couple of members of Slammy (??) 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. 'Doubting 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 answers here though, only explorations. 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 plot your world take over to or to simply provide real atmosphere.

Rollins Band:
The End of Silence

Henry Rollins has used Ian McKay of Fugazi for previous recordings. This may mean nothing to some but it seems very relevant for this double LP. The first three tracks borrow extensively 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. Rollins' voice is very powerful and I can see how much of a shame it must have been to subject him to supporting the Red Hot Chilli Peppers. The longer tracks, however, are not so fresh and boisterous and frequently get bogged down in what sounds 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.

45's

By Clare Fellas

Opaz:

Action Speaks Louder than
Words

Opaz, a partnership formed in 1986 between Hayden and Shamin Naronha, have just made their A & M/PM debut with a version of 'Chocolate Milks' 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 Lessenberry 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 particularly outstanding but nevertheless is impossible to dislike.

The flip side is undoubtedly reminiscent of Talking Loud'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

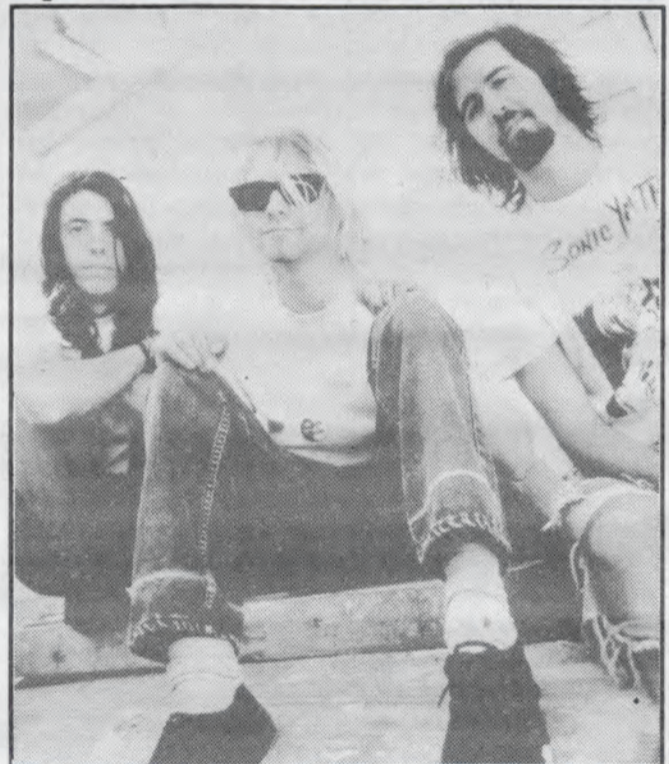
Nirvana:

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 pounding funky bass line but Kurt's voice whines it to nowhere. 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 monster. In fact the two live tracks here are rollercoasters 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 remained hidden, when will Nirvana learn there is and will only ever be one Sonic Youth.



Spiritualised - Double L.P. 30th March



NIRVANA - SONIC YOUTH WANNABEES

Spiritualised:

Laser Guided Melodies 7"
Sampler

Released basically as a taster to wet your appetite 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 presumably worth waiting for the album. The three tracks on the sample have a wide range, from the ultra groovy 'I Want You' to the highly Spacemen 3 '100 bars (flashback)'. There

is, however, a basic flaw in each track although that makes them no less brilliant. 'I Want You' is somewhat slower than their live performances and lacks the helter-skelter feel 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 interference. 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.

Did you know that the SU has a collection of past exam papers and an essay bank available for students use? Ask at the reception desk in the Mandela Building

Fantastic Finish or Loathsome Lottery?

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 exit 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 what was still essentially an amateur game.

But as the game moved into the post-war era, it began to take on a much more professional look. 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 UAU 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 either 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 Steaua Bucharest and Red Star Belgrade have won the trophy on penalties (against Barcelona and Marseilles respectively) after putting up a blanket defence during normal and extra time. It was a tactic that won them and the shoot-out few friends.

Contrast this with two 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 1982 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 Parks

for Tottenham against Anderlecht in the 1984 UEFA Cup Final) but with many more villains. Should Schumacher 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 turning football in England into a commercial disaster, signed a proposal suggesting that a match should be settled 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 duller 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 de-



Chris Waddle: the present system can turn a skillful player into a villain

cision 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 through 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 to some the most dramatic climax in football, to others its greatest lottery.

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Entertaining Cup-Tie is Unresolved

by Rob Hamilton-Jones

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

The fortunes of this hard-fought cup tie were as mixed as the fickle spring weather which it was played in. Kent began well, looking far 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 half-way through the first half Dave Fulton's careful chip put Andy

Kettle 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 as half-time approached.

The second-half was an even one. Although Kent looked more incisive in possession than the visitors their 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 likely to equalise and had missed quite a few chances, thanks partly to some effective goalkeeping from Tim Wakeford, when a fluke had just that result. Karl Brocklehurst and John Porter were combining excellently in midfield, but a Porter back pass took a cruel deflection leaving the keeper stranded: oneall. 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 to side and the tempo never dropped. Kent's defence was weakened as centre-back Garth Verrier went off with a badly bruised toe. Robin Jones, his replacement is not a centreback by any means and it is a mystery that he and Brocklehurst did not swap roles, allowing him to assume his usual midfield position.

After 8 minutes of the first period a Paul Ward cross was missed by the Bromley de-

fenders, falling to Karl Noble, who had been moved back up front where he cavorted happily. His shot was deflected and it reached Rob Currie who made space and scored emphatically. Currie came close moments later with a fine shot from the edge of the area. 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 indecisive but highly worthwhile and encouraging for all that.

Kent 2 - 2 Bromley Green (aet)

1st XI Soccer

In Brief

UAU Skiing

Brentwood hosted the last race of the Southern UAU League Championship on Sunday, 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.

Hockey Finals

Durham won the UAU Men's Hockey tournament for the first time in 18 years, beating Exeter 3-1 at Reading. 19-year-old Jamie Greenwood scored all their goals. In the Women's final, Loughborough beat Nottingham 4-0, 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 Whitstable 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 boards: A Kowalczyk (R), J Parvin (D), D Weaver (K), I Swatton (E).

Colours Ball

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

First Division Place Assured

by Simon Kelly

Men's Hockey

UKC 1st XI 6 - 1 Cobdown

On 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.

Requiring 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 four 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. His second needed no such help 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 drew the keeper enabling Dom Luck to wind up 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 stroke 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 rood of the goal. With 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'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 of the whole team who have trained so religiously throughout the last two terms laying the foundations for potentially successful and rewarding season next year. All



that remains now is hwether Kent 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 all against much weaker sides and on current form, who would doubt them?

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

Team: S Carter G Dunning M Shanks R Lawrence T Parsons R Eary R Walker D Berry D Lofting D Luck S Kelly S Knightbridge.

Basketball Triumph in Adversity

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

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 minibus, 5 players were dressed in a borrowed kit and trying to warm up on a 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 half they were faced with one player on four fouls, one carrying an injury and no substitutes, so coach Lilley

called for 30-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 offence frustrated an opposition who failed to score for 9 minutes.

Team: M Sauter, C Feaver, N Michaelidou, S Uppal, M Bartlett.