



Tuesday 24 November

No. 190

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Radical Change Set For UKC

by Alan McArthur

In an article in last Monday's Times, Peter Scott, a professor of education at Leeds University, argued that the universities must face up to the new context of Higher Education and engage in serious debate over the notion of quality within that context. Implicit in Scott's argument, however, was an acceptance of modularisation, a concept many believe to be fundamentally at odds with any notion of quality in education.

This is of great relevance to the University of Kent, which will adopt modularisation in 1994.

Modularity - or Modularisation, Credit Accumulation and Transfer (MOCAT) - involves the breaking up of degree courses into units: at the completion of a unit the student receives a credit; credits gained at one institution or many, over however long a period the student chooses, accumulate into a degree.

The proposals for modularity met with fierce opposition. At Kent the Law School particularly were outspoken in their resistance to it, producing a 16 page paper. "Behind MOCAT lies the barely hidden agenda to get education on the cheap"; "these proposals are ultimately quite simply about money - about the students paying it, the university making it and the government saving it. These implications are not only of importance to students and academics, but to the very idea of the university and to fundamental issues of social justice."

With this in mind, I questioned the Pro-Vice Chancellor, Professor John Craven, about the idea of quality in contemporary Higher Education and, particularly, about the effects of modularity. Before seeing Professor Craven I spoke briefly to John

Fitzpatrick, a law lecturer who was at the centre of the modularity debate last year. He gave me, amongst other articles, a copy of Professor Craven's paper of 7th November 1992, 'Modularisation: a response to the Law School', which I used as a starting point to finding Professor Craven's views, and by implication those of the University.

"Modularisation", he wrote, "is a positive move towards greater equality of opportunity for people hoping to enter Higher Education at different ages and from different backgrounds"; "I fail to see why adopting modularisation is regarded as a response to the change in funding". This would suggest that Professor Craven sees modularity as purely and simply a good idea in itself.

Yet he had already "explored" the persistent underfunding of education, and goes on to say that modularisation should be adopted because "its flexibility and responsiveness are desirable given that we are already committed to teaching more students". In other words, modularity is "a response" to the "change" in funding. This seems a contradiction.

I asked Professor Craven categorically whether modularity was 'second best'. No, he said, but he quite clearly referred to it as "a response": "we have to operate with the resources we've got".

"Isn't what is really needed an increase in funding?"

Craven agreed, but said we'd need "twice" the resources there are now. He asked me where the money would come from, and I pointed out that the government had recently found 6 billion pounds to throw away in the foreign exchange markets. I asked again whether what is really needed is increased funding. Again Professor Cra-

ven agreed, but now said that we'd need "three or four times" the resources.

We returned to the situation as it stands. Modularity, Professor Craven said, would increase "choice, opportunity and flexibility inside the institution" - he didn't envisage students chopping and changing institutions.

Quality, he said would consist of the University living up to promises made in its prospectus. The University is currently "striving towards providing opportunities for study to 7 to 8,000 students by the end of the decade (the number of students this year is about 6,000)", whilst trying to keep numbers in classes at a minimum, by, for example, promoting self-learning with the aid of computers. The forthcoming 'Student Charter' would clarify the University's aims.

"Where will these extra 2,000 students live?", I asked. That question remains largely "unanswered", Professor Craven revealed.

I pointed out that after this year's increase of a thousand students the library is already overrun. I wanted to know if more space will be provided: there "might" be money for more books, but Professor Craven is "not optimistic" that there will be money for any extension to the library.

I expressed the fear that Higher Education will now only be open to those who can afford it. There is "quite a danger of that" agreed the Pro-Vice Chancellor, but as far as the University is concerned, however, only students' abil-

CONTINUED
ON PAGE 3,
COLUMN 5

Union Building Break - in



An example of the damage caused to the Mandela Building after the break-in.

by Nick Carr

After recent articles about campus safety and crime, the Student Union building has become the latest scene of a break-in.

Some time after 11 p.m. on Monday, 16th November, thieves broke into the Student Union, causing up to £1,000 worth of damage, but getting away with just £20.

Having broken in through STA Travel, the thieves made their way to the Cash office, forcing the lock, but finding only £10. The door of the Treasurer's office was then kicked in half, but failing to find any cash, the thieves took

nothing else and finally broke into the Women's officer's office, again finding just £10. The police have taken fingerprints, but with the large numbers of people moving in and out of the building, any positive identification of the thieves seems unlikely.

As Union Treasurer, Rob Chaney pointed out, there is a deliberate policy of keeping little cash in the building so as to deter burglaries. The Union is looking into having burglar alarms fitted, so this should go some way to prevent this kind of thing happening in the future.

Union General
Meeting
Tue 1st Dec
8:00pm
Keynes Dining Hall

Our Colleges Strained To Bursting Point ?

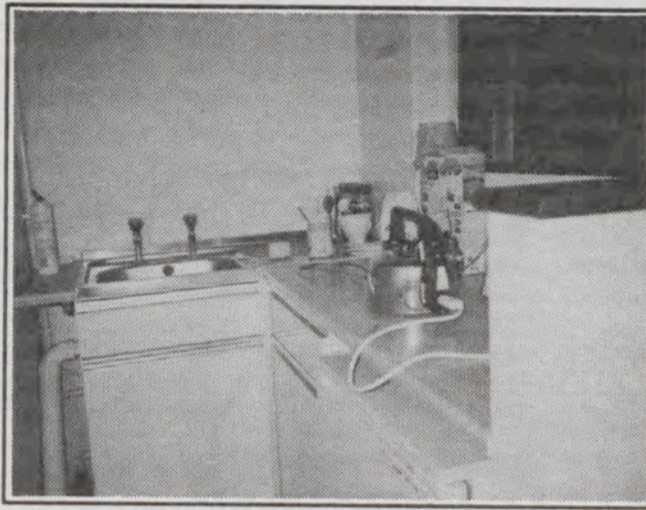
by Caroline Beddall

The 4 UKC colleges are utilising every available corner in an attempt to provide the rising student population with enough accommodation, and more and more social areas are being lost to the cause. Next on the agenda will be the kitchens in the Darwin houses if the Director of Residential Services has his way.

The increasing difficulty in providing enough college rooms for the first year student intake is the motivating factor in these moves: conversion costs cancel out the income from accommodation

fees. But all members of the colleges, whether they live in or out, are victims of the policy. As numbers rise, communal space shrinks and facilities are beginning to become overwhelmed by the pressure of overcrowding.

The Darwin houses are just one example. If each loses its kitchen to allow an extra (small) bedroom, all self-catering facilities in the houses will be lost. This will make life particularly awkward for students with specific dietary requirements which the dining halls cannot cater for. Apart from that, all residents



One Of the Darwin kitchens, which may be scrapped to provide more accommodation for students.

will forfeit their social meeting areas and the houses will become blocks of isolated bedrooms.

The squeeze on resources is being felt everywhere in college. Statistics for Darwin prove how much effect student growth has had. It was originally built for 300 residents in single rooms, with another 240 members living out but sharing social space and facilities. Now another 58 rooms have been adapted for single accommodation, to add to the first 300, and 23 double rooms have been converted from kitchen areas. In addition, 160 people live in the newer Darwin houses and the number of non-resident college members has ballooned to 900.

Meanwhile, in conjunction with this significant

shrinking of Darwin's social space, there has been virtually no increase in the provision of social facilities. The JCR, dining hall and study area remain their original size. Television rooms are small and only one new (disabled) toilet has been built. The shop has been enlarged but, conversely, its opening hours have been greatly narrowed. Finally, the self-catering facilities have been dramatically reduced by the conversion of so many kitchens.

It is clear that the rise in the student population has caused the colleges to outgrow their facilities. Whilst the problem is currently manageable, continued growth will lead to certain overcrowding and discontent. The building of a fifth college may be the only way to ease the pressure.

Allo Allo Allo !

Caroline Dawson reports on a lecture on Kent and Europe, given by Paul Condon, the Chief Constable of Kent Police last Friday ...

With the opening of the Channel Tunnel gradually be-

coming a reality, Kent is set to become part of a new "Euro-region" along with Nord Pas-de Calais and south west Belgium. The creation of increased links between Kent and the rest of Europe will have huge effects on relations between European countries, both cultural and economic as well as political, but what are the implications of the tunnel for the forces of law and order?

Faced with the prospect of 326 million people in continental Europe linked with 54 million in the UK in the first underground link of its kind, and up to 20,000 people under the channel in the tunnels at any one time, Kent police and their European counterparts have, to say the least, a difficult task ahead of them.

New initiatives to improve co-operation between European police forces to combat the possible effects of the single market are still in embryonic form. In June 1991, German Chancellor Helmut Kohl proposed a "European police force" intended to unite European countries in the fight against organised crime, drugs trafficking and terrorism, which could, with the single market, become a more widespread problem. This

"Europol" could foreseeably start up in 1993 under German command.

At the present time, however, Kent police's links with the continent consists of a "Euro-unit" at Dover, where five "very able" linguists, fluent in French, Spanish and Italian, co-ordinate all European activity and conduct enquiries throughout Europe. Considering that in 1991, 16 million passengers and 1 million tonnes of freight passed through Dover's ports, and that traffic is increasing, the opening of the Channel Tunnel will make new national and bi-national policing plans an absolute necessity.

Those already formulated include the creation of "juxtaposed controls", whereby passengers in vehicles are to be checked only once during their journey - at either end of the tunnel. All checks on passengers travelling to France will be carried out in the UK by a unit of French police, and vice-versa. For those travelling by shuttle service, on-train controls will take place.

It is as yet undecided whether or not French police working at Dover will be allowed to carry firearms, and this is a debate which could cause political problems. A French policeman is obliged, by law, to carry his gun at all times when on duty, so techni-

cally speaking, would be breaking French law if he were to be working unarmed in England. This means that an amendment to French law or a major change in British law is necessary to enable any "juxtaposed control" policing to take place.

Another major problem tackled has been the existence of language barriers between French and English speaking police officers. For some time now, language courses have been available to Kent police, but obviously in the policing of the tunnel, officers would have to be truly bi-lingual to avoid misunderstanding. When 20,000 lives are at stake, mistakes can't be made.

Three methods of communication have been formulated: "police-speak", which is a voice procedure for police radio; "intercom", which involves French and English emergency services; and perhaps the most exciting breakthrough is with a new bi-lingual computer message system. This means that police at either end of the tunnel can type a message in their own language which will then be translated by the computer and communicated via voice simulation to the listeners on the other side. This system has been developed by British Telecom and Cambridge University, and extends much fur-

ther than the Channel Tunnel - acting as an aid to international police co-operation world-wide.

As for the widespread public fear of the spread of rabies, Paul Condon, Chief Constable of Kent police, argues that Eurotunnel will have one of the most secure systems in the world, perhaps even more rigorous than those already existing at ferry ports, to tackle problems such as drugs and animal trafficking.

Mr Condon used this example of British anxiety to highlight what he sees as cultural differences in attitudes towards the tunnel. He said that whereas British citizens he had encountered expressed various concerns about the effects it will have, their French and Belgian counterparts saw it as "boring", and just "another form of transport."

That's as may be, but at a cost of £8 billion, and with 3-4,000 applicants chasing a couple of hundred police vacancies each year, hoping for a chance to "police the tunnel" (which Eurotunnel will pay for), the effects - both socially and economically - on Kent constabulary will be far from inconsequential.

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Justice For Women?

by Clair Wilcox
(Women's Officer)

Carol Peters killed her husband during an attack from him that left her in hospital, she had suffered a long history of violence during her marriage. She was convicted of murder and jailed for life.

Sara Thornton killed her violent husband as he lay in an alcoholic stupor. Sara had endured repeated beatings and threats, had sought help from numerous agencies, called the police on several occasions and finally charged him with assault. She was convicted of murder and sentenced to life.

Sally Hyams, 70, was in a wheelchair and totally dependent on a man, her husband, who abused and humiliated her daily. Kiranjit Ahluwalia was raped, beaten, burnt and terrorised for all of her ten year marriage and her attempts to protect herself through injunctions had failed to free her. These women killed their husbands.

Thomas Corlette strangled his wife Erica when she moved the mustard pot to the wrong side of the table. The judge

said that "Corlette was a hard working man of impeccable character who had snapped after skivvying after his wife for years". Erica had "ruined his perfectly ordered life".

He was convicted of manslaughter and sentenced to 3 years.

Joseph McGrail kicked his common-law wife, Marion, to death as she lay in a drunken stupor. The judge said that he had "every sympathy" for McGrail "this lady would have tried the patience of a saint".

He was convicted of manslaughter and sentenced to 18 months, suspended. He walked free.

Singh Bisla strangled his wife Abnasha to "shut her up" after 2 hours of verbal abuse. The judge said "you have suffered, through no fault of your own, a terrible existence for a very long time".

He was convicted of manslaughter and sentenced to 18 months suspended sentence. He walked free.

If you have even the slightest iota of intelligence and deduction then you will immediately notice that there's something vaguely unfair in the sentencing for these crimes.

Whilst women are given heavy sentences for murder, men are given light or suspended sentences.

Public awareness regarding these miscarriages of justice is growing. Domestic violence is an issue again, no matter what your politics are, it is evident that violence against women is, as Sarah claimed, a "fundamental breach of human rights".

The fact that some women - Kiranjit and Janet Gardner included - have been freed shows that public pressure can have an effect. Much of the Justice for Women Campaign centres on the law of provocation. This can be used as a defence similar to self-defence, i.e. a person is provoked into acting in a certain way, a temporary loss of judgement immediately following the provoking action. This works

against women who have been battered by the man they kill, because a woman in that situation is often too terrified to attack immediately and without a weapon, for fear that he will retaliate and kill her. What has been described by some as a 'cooling down' period is, in reality, for women a 'boiling

over' period. Many parts of the law are 'gender-neutral' but only apply to men.

Sarah Maguire said that she and others in J.F.W. had drawn up a 'self preservation' defence which would be truly gender-neutral. It would be defence for women who had suffered systematic abuse and expected more from someone who was close to them, who had done everything else possible and had no-one else to turn to. A law, in other words, somewhere between self defence and provocation!

The Justice for Women campaign will be between 23rd November to 28th November with stalls in every college, flyers, a petition and a march in London on Saturday, 28th November. See stalls and posters for details.

Also, on 9th December we are organising a Christmas party for the 35+ children who live at the Canterbury Women's Refuge. We desperately need money to provide entertainment and party food so please give generously outside the Library and on the stalls. Thank you.

Continued from page 1

Radical Change Set for UKC

by Alan McArthur

however, only students' ability to pay their fees is important; concern for funding "the living side of it", is "not ours".

Professor Craven agreed also that there is a danger that more prestigious institutions will charge greater fees, meaning that the less well off will have to shop around the 'cheap' establishments. 'And how will Kent stand in this?'

"We'll have to think quite carefully", said Professor Craven, pointing out that as "a residential university with a nice green campus", Kent offers certain attractions not available at city universities, and as such could legitimately be "more expensive".

'So Kent will become an expensive 'picture postcard' university?'

"If that's the market you're in then you can't let the campus go."

I pointed out that this year Birmingham University has cut its safety budget from £80,000 to £30,000 and is using the money to make the

campus look nicer. 'Is this the future for Kent?'

Professor Craven didn't see things becoming that extreme, but the university will certainly "market the niceness of the place".

'And the relevance of all this to academic concerns?'

"It enables us to attract high-quality students."

'But surely high-quality students are attracted by high-quality academic achievements on the part of a university?'

"Pass."

Professor Craven summed up modularity rather well: it will "enable more people to come (to university) - if they can afford it". The government will certainly be getting something on the cheap, and Kent University will no doubt be providing its own 'quality' version of it, but whether or not it will have much to do with education is another debate entirely, a debate which is highly conspicuous by its absence.

Of Ostriches And Accountants ...

by Bruce Woodcock (Careers Advisory Service)

Many final year students seem to be worried about the tough job market at the moment and with good reason. Surprisingly though, some of the first employers visiting the University on the milkround (where employers come to UKC to interview final year students for jobs) have had about 20% fewer applications than last year. These employers are the large accountancy firms, which even in the recession are recruiting many hundreds of graduates.

Granted that accountancy isn't everyone's cup of tea, but they do take graduates from any degree subject and constitute a significant proportion of the jobs available to graduates at the moment. So why the drop in applicants? It's not easy to say, but my suspicion is that many students have decided that there is too much competition for jobs at the moment and have decided to concentrate on get-

ting a good degree, and to leave job-hunting until after finals when they have more time.

Although there may be logic in this strategy, it's not one that I would recommend at the moment. Why? Because many employers are getting lots of early applications this year, and it seems likely that many may stop taking applications by about January, so by delaying applications until summer you may find that not many of the major employers are still recruiting, and that you have to wait until the following year to apply. This approach is a bit like an ostrich sticking its head in the sand.

Although the job market is tough, many of this summer's UKC graduates have found excellent jobs or places on postgraduate courses, but they have tended to be the ones who applied early, and concentrated on quality rather than quantity when making applications. It's much better at the

moment to make ten high quality, carefully directed, and well-researched applications, than to make twenty or more of the cheap and cheerful variety, as employers are being very selective when choosing who to interview.

A sound strategy if you're in your final year at the moment, would be to make a limited number of high quality applications by January, and to try to have a back-up to your main target. For example, if you are applying for marketing, then you could consider purchasing as well, as it tends to be considerably easier to enter. Don't just apply to the "Blue Chip", household name companies. Organisations such as the BBC, British Airways, and Cadbury Schweppes attract large numbers of applicants, whereas less well known companies may offer equally good training and prospects, but attract less than half the applicants.

It's worth considering

applying for a postgraduate course, if only as a back-up to your main choice. Grants are often reasonably plentiful for teacher training courses, and conversion courses to retrain you in computing (the MSc Computer Science conversion course at UKC in an excellent example of the latter and takes graduates from any degree subject) and if you've done a non-vocational degree course, a one-year postgraduate course in, for example, journalism, marketing, hotel management, or business studies may be the best way of obtaining the skills required in the job.

So, to sum up: yes, it is a tough job market at the moment, but there are still lots of very good job opportunities out there, and if you apply early, pay attention to your application technique, are persistent, and have a back-up to your first choice, it's very likely that you'll be one of the many UKC graduates who will strike lucky.

STUDENT UNION

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background reading
and general interest.

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courses covered.

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building

NOTICEBOARD

MONDAY 23RD NOVEMBER @ 7.30 P.M. ESR4

Women's Group - A speaker from 'Campaign Against Pornography' WHAT IS PORN? WHAT IS EROTICA? IS THERE A DIFFERENCE? IS IT A FORM OF VIOLENCE AGAINST WOMEN OR JUST A BIT OF FUN?

PHOTOGRAPHIC MARATHON

Saturday 28th November

8 hours and 12 themes to portray, it'll be the chase of a lifetime!

Subscription on Tuesday 24th November at 7pm in Keynes LT2.

LABOUR CLUB

WEDNESDAY, 25TH NOVEMBER KJCR3 @ 7.30 P.M.

Unshackle the Unions Debate.

LITERARY SOCIETY

WEDNESDAY 25TH NOVEMBER RUSCR @ 7.30 p.m.

Journalist - Eileen Fairweather. Everyone welcome so please come along.

NITELINE TRAINING

SATURDAY 28TH NOVEMBER Darwin Tower Room

Part 1: 10 a.m. - 1.30 p.m. Part 2: 2 - 6 p.m.

LABOUR CLUB

TUESDAY, 1st DECEMBER KJCR3 @ 2 p.m.

Kim Howells, M.P. [Miners' M.P. for Pontypridd]

Revolutionary Communist Students Meeting

"Irish Bombs in London" Thursday 26th Nov 7pm Eliot Chilver Room

Temporarily Disabled student urgently requires lift from

Island road, Sturry to the University. Telephone 710218

IMPORTANT NOTE

All notices for the noticeboard MUST be handed in by 12 o'clock noon on Wednesdays if they are to appear in the following Tuesday's Kred. They MUST be handed in to the Secretaries in the hatch in the Mandela Building and not to any Editorial staff or left in the Kred Office.

Letters

Sexism in Kred?

Dear Kred

re: Last week's coverage of the women's UAU football victory over UEA, written by Dave Fulton.

Why oh why does the author refer to team members as 'the girls' when it is quite clear from the article that they are all adults playing in the women's league? Unsurprisingly, Catherine Haslam's adjoining coverage of the first men's rowing crew does not refer to team members as 'boys'. While it is true that a patronising and condescending attitude towards women's sport is still common in the national media, surely Kred can do better than this? I enclose copies of the National Union of Journalists' 'Equality Style Guide' and 'Images of Women', and suggest that your boy reporter takes time out to read them before the next match.

Juliet Gosling (D)

(Former Chair of the NUJ Equality Council)

In reply to Alan Mc Arthur

Dear Kred

With reference to Alan McArthur's letter regarding the low turnout at UGMs as a sign of satisfaction with the SU.

After last week's US Presidential election when only 50% of the electorate voted, I doubt if we will see many essays, books etc. by political scientists stating this to be a result of the electorate's obvious satisfaction. More likely are arguments in favour of themes of alienation and disenfranchisement.

So how more pathetic does the argument seem when given the fact that ninety-eight and a half per cent of students don't vote on the issues that the SU supposedly represents them on.

Alan McArthur's argument shows the naivety and arrogance of those without the intelligence to see that the existing system of compulsory Student Union membership is out of date, undemocratic and unjust.

Sean Moore (E)

Emergency UGM debate

Dear Kred

Mark Boyd (Letters, Kred 188) seems to have entirely missed the point: that only 12 students attended the emergency general meeting is not a legitimate reason to claim that the Union is not "satisfying students' interests." It is a legitimate reason for saying only that 12 students attended the emergency general meeting.

It may well be true that sabbaticals fail to make people adequately aware of how they can be involved - the new blandly coloured postage stamp sized posters are hopeless, for example - but that can hardly be referred to as "tyranny", and can hardly be used as evidence that they do not have students' interests at heart: and once again I assert that anyone with strong convictions of complaint against the Union would speak out, either at UGMs or through this paper.

To say that there is a "silent majority" is all very well, but to infer that they share your views is quite another.

Alan McArthur (K)

UKCRadioTimes 1992

Week 8

999KHz AM

Studio : x3301 Office : x3294

DAILY -

7.30 - 9.30 UKC TODAY - BREAKFAST EDITION

6.00 & 9.30pm UKC TODAY

The evening news review of campus issues and gossip with a full what's on guide for the evening and days ahead.

And Watch out....

On December 5th UKC Radio is linking up with QE-FM on the Astra satellite for over 11 hours of UKCR programmes to be beamed live into 26 European countries - and an audience of 10.8 Million People!

Wednesday

7.30am UKC Today - Breakfast Edition

11am Hedge's Happy Hour

1.30pm The Bomb with Guy

2.30 Muffins with Mary

4 The Iced Bun Show

5.30 THE GROWING PAINS OF ADRIAN MOLE

6 UKC Today inc. Sport

7 Nat n Matts phone in movie show!

8.30 DJJP

10 Blue Jean

Thursday

7.30am UKC Today - Breakfast Edition

9.30am Radio Chaos with Sarah Lockwood

1pm Annettes Soul Show

3.30 Face Of Radio Show with Nat High

5.30 H...H...HANCOCKS HALF HOUR

6 UKC Today inc. UKC Woman

8 Graemes Geordie slot

Friday

7.30am UKC Today - Breakfast Edition

9.30am Dougie Howser and His Ten Ton Truck

12pm Get A Haircut

2 Headrush

4 The Weekend Express

5.30 The Weekend Express continues... inc @ 6pm Artfile

8 Rob Walker folowed by Cyber

Saturday

8.30am UKC Saturday with James Hirst

10am Stu's Radio Disaster Movie

12pm Top! with Del

2 see Mon, Tues, Weds at 5.30

5.30 The Futures Market

6 Darrells Tropical Mix

8 Saturday Night Dance Mix

10 Saturday Night Rock

Sunday

9am Stuart on Sunday

11 Nicks Full House

1 RADIO ROMANCE

1.30 HITCHHIKERS GUIDE

2 Miriam

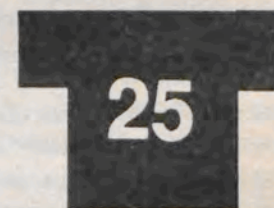
3.30 Nick Gray

5 The Alternative Chart Show

T-SHIRTS!

Priced at just £6!

Available now from our studios in Eliot, featuring the '25 years of UKC Radio' logo.



7 Pete Markham

10 Dizzie's Funky Quake with Jason B.

10 Leo Cooper

Monday

7.30am UKC Today - Breakfast Edition

11am Test Match Special

1pm Things that make you go Mmm...

2.30 McDuff: A Tragedy

4 Polly

5.30 Garrison Keillor's RADIO ROMANCE

6 UKC Today inc. Euro News

7 Entertainment UKC with Jim Hart

Tuesday

7.30am UKC Today - Breakfast Edition

11am James and a rather bizarre FROG

1pm Stu.K.C. with Stu Codling

4 The Desmond Lynam Appreciation Show

5.30 HITCHHIKERS GUIDE TO THE GALAXY

6 UKC Today inc. JCC Chat

7 Dave and Constantinos

10 Wash 'n' Go with Slick and Si

UKCRadioTimes 1992

Week 8

999KHz AM

Studio : x3301 Office : x3294

Kents Review

Your weekly pullout guide to the arts

Glamour Girls?

by Geraldine Norris and Tanya Sealey

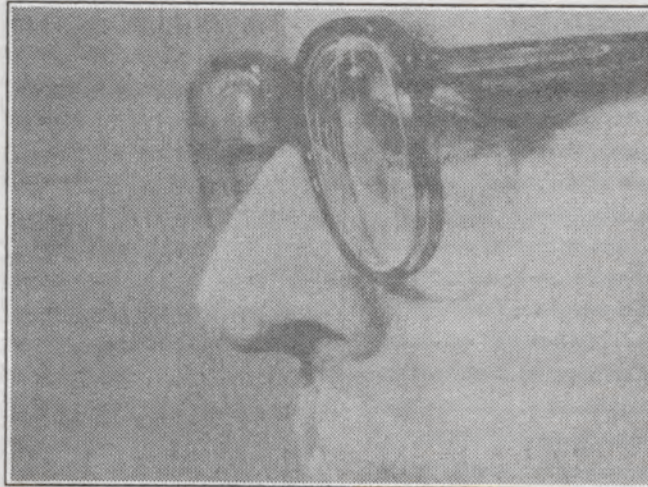
Being in the minority female politicians are the focus of much media attention. Unfortunately this is largely for the wrong reasons. The emphasis tends to fall on 'female' rather than 'politician' and to many journalists this is merely an excuse to parade them like contestants in a beauty contest. The spotlight falls on their sex appeal and their role as politicians is pushed into the background. This has the effect of trivialising the huge amount of skill, hard work and commitment needed to succeed as a member of parliament. We aim to describe some examples of this kind of discrimination and show that there is more to female politicians than physical appearance.

One example of where the media has concentrated on a female politician's sex appeal instead of her ability to do her job, is the case of Virginia Bottomley MP. When, earlier this year, she joined John Major's cabinet, she became the focus of much media attention, the majority of which centred on her attractiveness. Her previous political career

was completely neglected. She has been MP for Surrey since 1981, and she has worked as a social worker and has been vice-chairperson of the National Council for the Single Woman and Her Dependents. She has achieved a great deal as a politician, becoming Minister for Health earlier this year, her success overshadows that of her husband, Peter Bottomley, who is also an MP.

Clare Short, Labour, is best known for her campaign against topless modelling on page 3 of *The Sun* newspaper. She has been an MP for Ladywood, Birmingham since 1983 and is now a member of the shadow cabinet. She has actively campaigned for equal opportunities; women's issues and race relations being among her main political interests. Previously she has been the director of a pressure group concerned with youth unemployment and of a community group, AFFOR.

Margaret Thatcher, now Baroness Thatcher, being the first female Prime Minister, was particularly scrutinised during her time in office. Her



John Major - not judged by looks alone

image as the 'Iron Lady' was coupled with speculation that she enjoyed attention from her all male cabinet. No one could escape the seemingly constant running commentary about how shapely her legs allegedly were, and the colour of her hair, which apparently became darker when the country was in a crisis. She came from a working-class background and gained her degree at Oxford University. She later became MP for Finchley. As Prime Minister, Baroness Thatcher obviously held a position of great influence as a potential role-model.

However, she did not necessarily use her position to promote the issue of equality for women. Although she did not actively try to help women, she has not tried to hinder them. To her a person's sex is no longer a handicap - if she can succeed anyone with determination can do so as well.

Glenda Jackson is one of the 'celebrity' politicians, due to her previous career as an actress, it has been difficult for her to be taken seriously as a politician. Like Betty Boothroyd, an ex-Tiller Girl, she has often been judged on her looks, as is frequently the

case in the entertainments business, instead of being considered by the light of her political merits. When Glenda Jackson won her seat in 1992 some people commented that they would find it difficult to take her seriously as they had seen her performing sex scenes on the screen. However, she did manage to turn Hampstead and Highgate into a Labour constituency. Betty Boothroyd has become the first female speaker in the House of Commons.

Edwina Currie has often been ridiculed for certain comments she made as Junior Health Minister. Her advice to the elderly to knit themselves warm clothes and her tips on healthy eating were poked fun at by the media. However, coming from a deprived background she was scarcely expected to go on to further education, let alone be awarded a degree from Oxford University. Her father disowned her because she married a non-Jew. She must have had a great deal of strength of character to defy the traditional role imposed on her in childhood, and to get

where she is today.

Margaret Beckett, has repeatedly suffered at the hands of certain journalists - in fact they have been quite offensive about her looks. Once again, where is the relevance of this? When John Smith became leader of the Labour Party, his physical appearance was barely considered: Why should Margaret Beckett as deputy leader not receive the same degree of seriousness and respect?

Journalists and political editors who use female politicians as an excuse to release sexual tension are not only pathetic but offensive. If they want to drool, why do we have to read about it? Who cares which female politician has the best legs or the sexiest smile? You wouldn't read an article about the sex appeal of Michael Heseltine or John Smith's seductive looks! Female politicians have crossed barriers and these achievements in themselves are worth recognition. Although they may not necessarily use their position to further the interests of women, they act as role models and this is invaluable.

Keep it in the Family

by Deborah Chatterjee

None would disagree that university life is an experience especially living with other students. Most of us will have, at some point, shared a house with students and I know it's not wise to generalise but doesn't at least one of your house-mates end up being one of the following:

First of all there's the maniac cleaner, the hygienist, the person who reminds you "we really should clean the bathroom" (skillfully put as to not create any tension) or hints "doesn't the kitchen look a mess". When they can't get through to you they'll start Hoovering around the house so as to say, "Look I'm cleaning so get off your bloody arse and do something!". When you finally get down to washing those piles of dirty plates and giving the kitchen a clean you feel like Nanette Newman on the Fairy Liquid advert, but the following day the promise of doing your washing-up as soon as you've finished eating

just doesn't sink in, never fear, Mr/Mrs 'Whose hair is this on my plate' will be scrubbing before you know it!

Then there's the spud, the person who is married to their books, the person without whom you'd forget you had essays to hand in! However annoying they may be they remind us that we're here to work.

On a similar line there's the 'I have every intention of studying' (this indicates most of us!) but who'll find that there are a hundred and one other things they have to do before such as watering their plants, re-arranging their room, writing a letter - even changing the blu-tac for their posters. In the end these important tasks have taken up the whole day - "Oh well... I'll have to start that essay tomorrow."

At the opposite extreme from our three contentious friends there's the party animal, the socialite, who belongs to about 50 societies and re-

minds you that you're boring if you don't go out. What makes things worse is that you're sure that during the three hours in which they're out you'll get loads of work done; doesn't it just piss you off that when they come back you're lucky if you've written a paragraph!

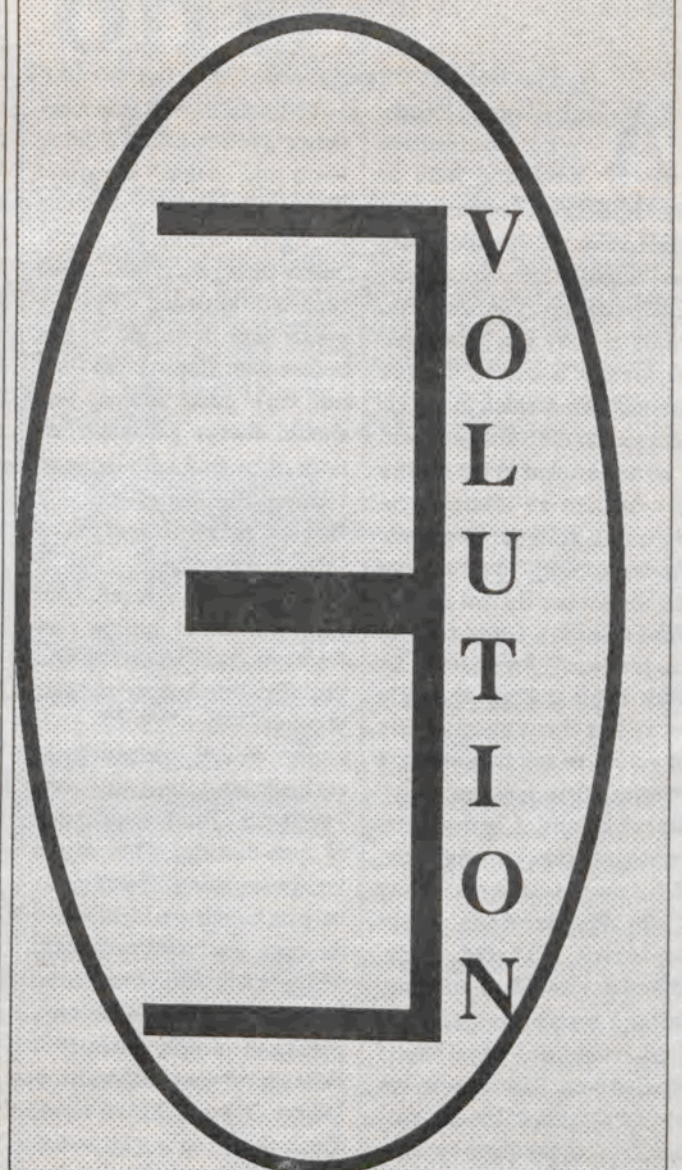
When it comes to cooking variety is definitely the spice of life. There's always 'pop it in the oven', 'boil it in the bag' person who considers preparing food as a waste of time - and doesn't their food always look nicer than yours even if it is loaded with E numbers?!

Nevertheless there's always a cupboard full of 'wholemeal' this, 'no added sugar' and 'low-fat' that belonging to the 'don't over-boil the carrots or else they'll lose their vitamins' person. However, at the end of the day you're always nicking food from each other but do you really believe the usual, "I took a tin of baked beans but I'll get you another one"?!!

However different we all may be we learn to put up with each others habits and our different characters blend into the household atmosphere. At the end of the day you're like a little family (without the nagging!); your fellow house-mates are normally the first to hear about your problems (and I tell everyone else about them!) and the first to help you solve them.

I can tell you from my experience about the 'Golden Girls' session of eating cheesecake (well any cake) and ice-cream at 2am in the morning; the mounds of toast you stuff yourself with after drinking all evening. Then the bras and knickers (Y-fronts, boxers, shorts) you are greeted with when entering the house (why are they always left around to dry for a week?!). Oh, and I mustn't forget the gossip sessions (admit it - we all do it!). You wouldn't swap any of the above for run-of-the-mill family life any day!

Wed. 25th Nov



Darwin JCR

Re-Run of the Mill

Got that deja-vu feeling every time you watch TV? Nat High is here to explain why...

IT'S BACK!
"What is?", cry the apathetic masses. Well, frankly my dear, everything is...

In 1985's 'Back to the Future', a 1955 kid asks Michael J Fox what a re-run is. "You'll find out", warns Fox. And how...

There are currently more repeats on the box, under whatever banner it is this week: 'comedy's golden era' or some such excuse, than I can recall for years. All new ideas are rip-offs or disasters. Television is rapidly losing the battle to computer games and videos. It's more Nintendo than Nine O'Clock News on the average small screen nowadays. What is going on?

The imminent deregulation of ITV means yet more programmes aimed at a quick fix of entertainment, (ie, more lowest common denominator comedies, game shows (ridiculously cheap to make) and the rest of the crap that currently pollutes our screens) with money being the driving

force behind everything. With sponsored shows ranging from ITV's 'Travel Show' to the weather bulletins, we can expect a lot more of the product placing that threatened to swamp the BBC's 'Hellorado', which reminds me...

Is this what we can expect in the future? More shows of the 'calibre' of the Beeb's sunny soap? Do we pay our licence fees for this? Yet another pointer to the success of repeats. They are like film sequels: they have a built-in audience ready to lap them up... the BBC doesn't show 'Porridge' for the hell of it - 13 million viewers a week hang off every one of Ronnie Barker's dire jokes. ITV's big Autumn gun is nothing new either: 'Gladiators' is like 'It's A Knockout' on drugs. Everyone is so deeply serious that you have to laugh. The American version from which the UK show derives is taken as seriously as any baseball match with a truckful of commentators, statistics galore and

blood, sweat and tears. Can't be bad, eh? Well, as you'll know if you've watched it, it's actually worse.

So, is this why so many shows of my youth are now back with us again? Is this why Thunderbirds are the hottest selling non-electrical item in the run up to Christmas? Currently on view at one stage or another this week include 'Willo the Wisp', 'Doctor Who', 'The Clangers', 'Ivor the Engine' AND the lsd-fuelled 'Magic Roundabout'. 'Yoinks!', as Shaggy would've said. Oh, and 'Mr Benn'. As if by magic, no new programmes appeared. 'Grange Hill' and 'Top of the Pops' are still here (just) and even ITV's new kids show 'The Tomorrow People' is a remake of a 70's show, only with added Christian Schmid, 'fresh' from 'Neighbours'.

It is no coincidence that the best television programme ever was one unlike anything seen before. It's use of sound was unheard of for network

TV, the quality of the scripts and the acting was maintained and even improved over its all-too-brief run of 30 episodes. Derided, misunderstood and taken far too seriously. 'Twin Peaks' will stand as the benchmark against which all shows will be judged. None will come close, for no one has the nerve to strike out and produce something bold, original and exciting.

An increased number of channels will not help; indeed, it will probably make things worse. At least with only 4 terrestrial stations, UK TV is still something that's talked about, argued over and discussed; in the US, with anything up to 60 on offer, TV is largely ignored. British programming may well be down the toilet, but it is not yet in the sea with the tampons and condoms. It can still be saved, but only with originality and bravery. Oh, and by the time you read this, 'Home and Away's Meg Bowman will be dead. TV's a bitch and then Meg dies. Oh well.

Leaving Blues

by Karine Mayer

Sitting in the bar, with a nice pint in my hand, trying desperately to impress the cute guy sitting opposite, and suddenly he says IT - I roll my eyes, my throat goes dry, my mouth drops, and my brain (who for once is awake) stupidly echoes again and again The Question: "So, what are you doing next year, after you've finished?" FINISHED?!?!?!?

And then it strikes me, my life here will be over; I shall no longer be able to get up at lunch-time, wander aimlessly around, be hoarse from so much talking, and have to solve the question of whether to have a baked potato or pasta for dinner. There is something out there, and it's coming to get me!

I take another swig of my drink, and look round the bar at the usual lunch crowd; the comforting sound of chatter and background bleeping of machines, the small cloud of smoke is slowly forming - they will go on being here, I shall not!

I remember at the beginning of term, some seven weeks ago, when I stumbled across my internal mail and there were several coloured leaflets from the Careers Services. I remember thinking at the time that I should find out where it is, and maybe even read some of the stuff they had sent me. But somehow the leaflet got lost under a pile of

magazines in the corner of my room, never to be seen again! Life after University? The idea was daunting. What should I do? Where should I go?

"Well, I'm keeping an open mind on the subject", I mentioned very nonchalantly. Yep! It was open to any ideas that anybody wanted to suggest I do.

He started talking again. He was debating whether he stood a chance in England at the moment, or would he end up at MacDonalds along with obnoxious sixteen year olds? Or should he go travelling for a year, go backpacking around the world? Or maybe go to Asia? Or try his luck in the so-called 'land of freedom', America? Or, and this one was certainly very tempting, not go out into the big wide world just yet - Yep! Who would have thought so, but carry on studying?

Well, weighing the pros and cons: student life is not so bad - the hours are good, good colleagues, minimum wages - but then, the thought of never again having to write an essay was very tempting...

We pondered on all ideas and finished our pints. Full of high hopes and expectations we both got up to leave the bar, ready to step into the world. The challenge was on, all I had to do now was find out where on earth the Careers Services were!

Who is Doctor Who?

Hazel Everest went along to last weekend's Dr. Who conference and grabbed Colin Baker for a quick chat.

As part of the Doctor Who conference week-end held in the Gulbenkian Theatre at the University on Saturday 14th and Sunday 15th November, Colin Baker (Doctor Who Number Six) was scheduled to give a one-hour lecture around four o'clock in the afternoon on the Sunday. Well, I waited around in the theatre bar for him all afternoon in hope of getting an interview. As he speedily walked into the theatre bar (in real Doctor Who fashion), I was told by the producer "7 minutes". So with time ticking speedily away and about twenty years of acting to ask him about, I fired my first question:

Hazel: Colin, I believe you trained as a solicitor originally. What made you turn to acting?
Colin: Because it was always something I wanted to do. When I was 18, I told my father I wanted to go to Oxford. It was immaterial what I studied there. His income was such that without his say-so, I couldn't go anywhere because I couldn't get a grant and he thought University was a

at 18 I was shoved into a solicitor's office. At 18 I did as I was told - I don't anymore! Then at 23, I thought stuff this for a game of soldiers, so just before taking my finals... (best time to do anything - if you're gonna jack it in, do it just before your finals!) No - it's not very good advice, you should always get qualifications. I'm glad I did leave so I went off to Drama School.

Hazel: After the success of 'The Brothers' (1970s Howard's Way) where you played Paul Meroney, you were typecast for a while. Did you find this happened after you left Doctor Who?

Colin: Well, if you mean typecast as in not getting any work - yes I did. There's two types of type-casting. One where you keep getting offered similar jobs which are identical to the ones you've already had, which is what happened to me after doing 'The Brothers', getting the deeply unpleasant parts and swines. After doing Doctor Who, I haven't had much chance to be typecast as I've only done 2 days television in 7 years - that was in an

episode of Casualty. It's quite difficult to typecast a Doctor Who as there aren't many timelord parts going!

Hazel: In the period from 'The Brothers' to 'Doctor Who' you always played the villains. Why do you think this is?

Colin: I regret to say the imaginations of those who employ us are very limited (or should I say the bravery of those who employ us), so they do tend to judge you by what you've always been capable of doing rather than treating you as an actor and let you try something else. Paul Meroney was etched into peoples' brains and came out as strongly as JR did in Dallas. So I did get lots of these parts and they're the most interesting to play. The goody-goodies are usually the boring parts.

Hazel: Was the Doctor a role you were interested in? Had you ever imagined yourself in that role or were you approached?

Colin: I was asked to do it which was quite nice. When Peter Davidson was leaving, the producer who saw my bi-

zarre performance as 'Maxill the guard' thought maybe this bizarre person should at least be interviewed.

Hazel: Why did you turn to theatre after Doctor Who? Was it a step in a new direction or had you done theatre before?

Colin: I had very little choice really. As an actor, you go where the jobs are. If you've been involved in television, the theatre are more likely to employ you 'cos you put the odd bum on the odd seat! After Doctor Who, I did a play called 'Corpse', a thriller where 2 brothers tried to kill each other (both played by me), and it was one of those parts which only come around once in 20 years. A play tends to last 3-6 months, a television job a week or so. I find myself going from one play to another, and now I've got four children I've got to support, if I'm offered a theatre job I take it instead of waiting around for a 1 week television job. Time is always bad for actors but boy, is it bad now. People who wouldn't be seen dead touring 5 years ago are now

begging for jobs.

Hazel: What is it, do you think, that attracts people to Doctor Who? Why has it such a cult following and has done better than say Blake's 7, Battlestar Galactica, StarCops and other science fiction programmes of the time?

Colin: The sheer longevity of Doctor Who. If Battlestar Galactica had been on for 29 years, it would have the following instead. Science fiction tends to be a format which attracts a lot of interest. I suppose there's a lot of hardcore Doctor Who 'fans' who are obsessively - no, that's too far - whose interest is so strong they maintain that interest come what may. When it first started in 1963, it was the first of its time, innovative, even though the effects were rotten by today's standards, nonetheless, it grabbed the interest. And the parents at home say 'Good, Doctor Who's on' and the children also watch it. So it's a kind of British tradition!

Hazel: What are you doing now career-wise and is there anything you hope to be doing

in the future?

Colin: What I'm doing at the moment is 'Death and the Maiden' which was at the Marlowe a couple of weeks ago. I've been on the road since June with Tony Anholt from Space 1999 and the wonderful actor Dervilla Malay. And then I move into panto - from the sublime into the ridiculous - to play the captain in Dick Whittington and after that, who knows? There's a big open space out there.

Then there was an open space where he'd been sitting as the Doctor stood up and flew out of the bar backstage with only 10 minutes to prepare for his four o'clock lecture. It's hard to imagine how this man was always cast as a villain throughout his career. A very down-to-earth, easy to talk to, agreeable actor. So agreeable in fact that I find after my interview with him, I'm approached by members of a 'Colin Baker Appreciation Society' (!?!?) asking for newspaper cuttings from Kred of my interview! These fans are serious collectors you know!

Jim et Al

by Terry Humm

Jim Tavaré (rhymes with cabaret) and Al Murray make an interesting couple. Murray is broad, bland and bursting with enthusiasm after his set. Tavaré's thin, balding and more laid back. The difference between their on-stage personas is also striking; Murray, in a blood-stained dinner jacket, impersonates rocket launches and jokes about microwaving a dolphin and sawing goats, pigs and cats in half while Tavaré plays the double bass in tails while performing various sight gags and one-liners about Beethoven and Mozart. On stage Murray is Hannibal Lector while Tavaré is a cross between Tommy Cooper and Stan Laurel. Together they make a great double act. Off stage both are affable and down to earth with no show-biz airs. Murray was genuinely excited about the audience reaction to his set and being interviewed. Tavaré, a little more reserved, took a decidedly tongue-in-cheek attitude to the interview.

Q. So, Al, where did you get the idea of being a murderer on stage?

Al. Well, it started as a pub trick ... being able to do impressions of noises. I mean I never consciously sat down and worked them out. I never consciously sat down and thought "I know, I'll do an act in which I am a psychopath." I never thought to do that but it's just come out that way and it was coming out as such a good idea, like the sound effects, cos they're very strong, well they were tonight, they worked very well. It's a sort of direct route in and then I've got the character stuff as well, being a bit potty ...

Q. Are the weapon



Jim Tavaré

sound effects authentic?

Al. I can't tell you that! They are to start with, they're right to start with but then by the end I don't know what I'm talking about at all, I made it all up. I researched the first two.

Q. A lot of the sound effects reminded me of the Terminator movies.

Al. It's interesting you should bring that up. That's where I think the humour lies ... the Schwarzenegger thing is quite ironic, not entirely ironic cos he knows that that's what the audience wants and he also knows it's a bit amoral, in a way. I do get complaints ... there's usually one or two people who walk out. The other night somebody walked out when I did the joke about babysitting (which goes something like 'it just wouldn't shut up and I had this pillow ...').

Q. I think most people would have been offended by the one about the dolphin in the microwave.

Al. Yeah, but then I do make that point that you can ...

Jim. Yeah, you do make the point that it shouldn't be underdone cos otherwise you can get serious food poisoning and that wouldn't be right, would it?

Q. Have you two known each other long?

Jim. A hundred and forty six years, man and boy ... we were in a circus act together at first called The Flying Murray Brothers and then we changed the name to The Flying Tavarozov Brothers cos I was doing better than him and then ... the act was passed down from generation ...

Al. What really happened was that Jim did a show in Edinburgh last year and he

needed a warm-up man and a friend of mine who knows him ...

Jim. Yeah, he couldn't do it!

Al. Yeah the thing is I used to do my act in a long lab coat that was covered in blood, the direction was far more towards an abattoir but to work with Jim you have to wear a dinner suit of some sort - you have to wear a bow tie.

Q. Al, are you actually interested in those sorts of movies - like Terminators and Silence of the Lambs?

Al. Well, I didn't like Silence of the Lambs because all the way through it the villain is not Hannibal Lector, by any means, he's a good guy, for some reason. And at the

end of the film you're all supposed to cheer when he says he's going to go off and kill a psychiatrist, eat a psychiatrist, and all this psychiatrist has done is been nasty to somebody who's a mass serial killer cannibalist.

Q. The serial killer movie seems to be very popular.

Jim. There's another one out now isn't there ... yeah another film ... it's out now

Al. What, "Beauty and the Beast"?

Jim. Yeah that's the one, lots of guns in that.

Q. I was reading your publicity blurb - so did you really jam with Nirvana.

Jim. They're all lies (Al laughs hysterically). Myman-

ager is responsible for these lies ... he has to answer for them but he's never in ... The fact is that I met Nirvana in America when I was working there. I stayed in the same hotel where all the rock 'n' roll bands meet before they go on tour. So I did actually get the chance to meet them but I went up to the wrong one - I thought it was Kurt but in fact it was the roadie ... I have jammed with Sam Kinneson and that's where things got muddled up. But Sam Kinneson's a comedian and we jammed in Montreal. He's since died. And that's interesting for people who've heard of Sam Kinneson. But no one has in this country.

Q. So how long have



Al Murray

you been playing the bass?

Jim. For about ten years. I used to go on with a guitar but I've gone on to greater walked out on stage that night with a double bass and from then I never looked back. And I owe everything to Al ... (Al

finds this amusing). I'm certainly interested in classical music and that gives a huge feel for comedy ... and - props - I've always been a bit proppy so this suits the image.

Q. So will you two work together again?

Al. No, no never again ...

Jim. We feel it's best not to work with each other (sniggering) but we've got this management who feels differently. They keep putting us Suit Acts together.

Movie Review

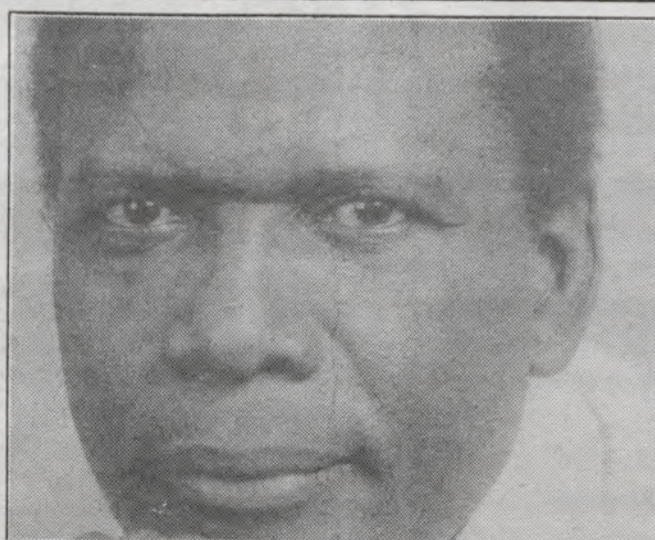
Call me cynical, but it does seem just a tad odd that just before he unleashes his third film as director upon us ('A River Runs Through It'), Robert Redford has reappeared in a comedy action caper bound to get bums on seats. "Oh look!", they'll say. It's thingy out of 'Butch Cassidy' - and so it is, for 'Bob' makes his semi-triumphant return to entertainment with 'Sneakers', a tale of guns, chases and high tech spying.

Directed by Phil Alden Robinson, 'Sneakers' is only his second film as writer/di-

rector, the first being the modern classic that is 'Field of Dreams'. While 'Sneakers' will never come close to the sense of wonder brought on by 'Field', it is nevertheless top-quality entertainment, if a trifle over complicated for its own good at times. The story finds Redford as the head of a firm of paid break-in merchants (the 'Sneakers' of the title) who break into banks and then tell them how bad their security systems are.

His team is, naturally, a conglomerate of freaks and oddballs, each hiding something from their past. The

SNEAKERS



increasingly fat Dan Ayckroyd is a paranoid called Mother (I

did warn you ...), Sidney Poitier is an ex-CIA goon,

River Phoenix plays his computer nerd role to perfect while David Strathairn steals all his scenes as a blind sound engineer called Whistler ... Oh, did I mention the gun-toting Mary McDonnell as a piano teacher? Oh well ...

The set pieces are fast and furious, the wisecracks come thick and fast and the film is only let down by 2 things: a 20 minute sequence in the middle where squat happens and the presence of Ben Kingsley as the evil twisted mastermind out to steal the mother of all codebreakers. He is, literally, unbelievable as a gun toting

iceman, but as he doesn't appear til the last half hour (despite being third billed ...) we'll forgive him.

There are in-jokes for computer people that I didn't begin to understand, but this is, essentially high quality entertainment. The performances are excellent, the technology doesn't get in the way of a ripping yarn, the direction brings to life even the most animated micro chip and there's even a cameo from James Earl Jones, making it two out of two for Robinson's films.

by Nat High

What's On?

by Stephanie Mair

TUESDAY 24TH NOVEMBER

Gulbenkian: The Rose Bruford College @ 8 p.m. £4/£3
The College, founded in late 40's, is widely known and respected throughout the world, and the, as yet unknown, production will undoubtedly be exciting theatre.

Cinema 3: Shadows @ 7.30 p.m. £3/£2

When it was released in 1959, it caused a sensation, scooping five awards at the Venice Film Festival. It portrays an often violent picture of inter-racial love, set against 1950's New York, gripped by the "Beat" culture.

WEDNESDAY, 25th NOVEMBER

Gulbenkian: The Rose Bruford College @ 8 p.m. £4/£3

Cinema 3: Van Gogh @ 7.30 p.m. £3/£2

This concentrates on the last 3 months of the painter's life. A realistic study of a man who needed to paint more than anything else but became tangled up in the complications of day-to-day living.

S.U.: Evolution @ 9 p.m. DJCR

All the best in techno, hardcore, garage, white label and house.

THURSDAY, 26th NOVEMBER

Gulbenkian: The Rose Bruford College @ 8 p.m. £4/£3

Cinema 3: The Playboys @ 7.30 p.m. £3/£2

A story of small town bigotry and intolerance as a young unmarried mother is blamed for putting a curse on the community. Very strong performances by all involved.

FRIDAY, 27th NOVEMBER

Gulbenkian: The Rose Bruford College @ 8 p.m. £4/£3

Lecture: Kriss Akabusi @ 6 p.m. CLT Ad. Free
To be announced

S.U. Films: Casablanca

S.U. Ents: Acid Jazz - Eliot - 9 p.m.

With 2001, Huggy and the Bears and Fat Albert's Gang.

SATURDAY, 28th NOVEMBER

Gulbenkian: The Rose Bruford College @ 8 p.m. £4/£3

SUNDAY, 29th NOVEMBER

S.U. Film: Oscar

MONDAY, 30th NOVEMBER

Gulbenkian: As You Like It. [W. Shakespeare] @ 7.30 p.m. £5.50/£4

Classic Shakespearean comedy of good triumphing over evil. A usurped Duke, his daughter Rosalind and her brother Orlando face difficulties having entered the Forest of Arden.

S.U. Film: Oscar

S.U. Ents: Eat & Support. @ 9 p.m. - Keynes
Mainstream.

Fire Walk with Me

by Matthew Grainger

At last, the moment all peakies have been waiting for: director David Lynch has moved "Twin Peaks" from its small screen home to the big screen for a final bash at making audiences understand just what the hell is going on in this tiny little corner of Washington State where the owls are not what they seem. But if you think this film will make all become clear, think again; Lynch is offering no solutions and is even daring to pose more questions with this two-hour prequel to the cancelled TV series.

The film is neatly divided into two parts: the first, the investigation into the murder of the Twin Peaks killer's first victim, Teresa Banks, in a neighbouring town, which is carried out by oddball FBI agents Chet Desmond [Chris Isaak] and Sam Stanley [Kiefer Sutherland]. It is here that many of the new questions are raised, as telephone poles and electricity cables seem to be the source of peculiar noises which may or may not have something to do with the Black Lodge and Desmond disappears after attempting to take Teresa's owl cave ring. And why did Teresa's arm go

numb? We are then treated to ten minutes or so of FBI Special Agent Dale Cooper [Kyle MacLachlan, in little more than a cameo role here], a character who really is irrelevant within the setting of this movie.

The scene then switches to Twin Peaks one year later and devotees are treated to a faithful chronicle of the last seven days in the life of Laura Palmer, events which will make little if any sense to newcomers. If you think all of this sounds a little pointless, then you're probably right; it does seem a little frustrating to be given this instead of the long-awaited conclusion to the series. And yet this has been put together as only David Lynch could; with a masterful score by Angelo Badalamenti, a superb cast [including Harry Dean Stanton, David Bowie [in a thankfully short cameo], and many of the regulars from the series [Ray Wise, last seen in "Bob Roberts", once again proves himself to be able to portray one of the most entertaining psychos in a long time, and Lynch himself as Gordon Cole is excellent as one would expect], and that usual Lynch weirdness which we all know and either love or hate. This is a masterful movie, unsettling

in its portrayal of incest and explicit in its violence - unlike the TV series, this leaves nothing to the imagination.

Its shortcomings lie mainly in the exclusion of the main characters of the TV series: Sheriff Truman, Pete Martell, Benjamin and Jerry Home are just a few of those left out. And "Twin Peaks - Fire Walk with Me" doesn't really tell us much about the fate of Cooper - but despite the prequel format, it doesn't leave the subject untouched, either. And yet, despite these grumbles, this is undoubtedly the best film of the year, a startling, disturbing elaboration on events which fans will only know of from characters' recollections. If you're not a peakie, then forget this; it won't mean a thing. But if you are, then this is just what the Peaks-starved viewer is looking for - another trip to that town where nothing makes any sense, and is all the better for it.

Oh, and by the way - apparently the whole series is about corn and Mrs. Tremont and Pierre can see into the Palmer hallway through the ceiling fan. Bonsai.

2001
Huggy and the Bears
& Fat Albert's Gang on the mix

Friday 27th November
Eliot JCR
£3/£1 (ents card)
Doors 8.30pm(ish)

A night not to be missed

Chumba-who?

by Siri Bjoner

Interview

Starting out as a punk, 'post-American' hardcore band, yet wanting to release an album full of 'stolen' pop-music. What, exactly, do they want? I spoke to Harry and Boff (drums, percussion, vocals; guitar, vocals) briefly before the gig. Chumbawamba have been around since the early eighties, and they released their first single in '84. Desperate not to have names that sounded like their contemporary bands, all with political messages, and names, Chumbawamba was "the first name they thought of. Pure fantasy." Looking back though, they could possibly have "chosen a better name. As it is, we have to put up with people who think we're some kind of African-Latin American Reggae band ..."

Their reaction to being called an indie-band? "Better than being called a reggae band ..." Laughter. "Flattered, basically, because it means we can reach out to a wider audience. They recently played a gig in London, and it was advertised as 'indie-night'. "Loads of indie-kids. Great fun!"

But pop music? Covers of bands the likes of ABBA and Kylie? According to Harry, Jesus H. Christ was thought of as a "tribute to pop music. Pop culture is important. And we want to reclaim pop - to reinforce the meaning of what is sung. Pop music is what "most kids" listen to, and though we may have forgotten what impact pop music had on us, look at bands like "New Kids ..." Thousands upon thousands of fans. Of course they listen to the lyrics!" Quite.

Unfortunately, the pop stars' record companies did not want this kind of exposure. Even though many themes, riffs and verses are "stolen" from record labels every year, and Chumbawamba did absolutely nothing to hide the fact that they were "stealing", the record labels objected strongly. "It didn't matter to us whether we were sued or not, we wouldn't have been able to pay anyway. What stopped the production was the fact that our label (Agit-Prop) would have had a lot of hassle, and we didn't want that to happen".

But they were proud of the "attempted theft". To have been able to say "We ripped it off so-and-so's song ..." Their interpretation of pop culture is the ability to take two, three or more different things and mix them together. "The art of

that, that's what pop culture is all about. Even the Rolling Stones - when they first started out, they took old rhythm 'n' blues and mixed it with their own ideas. Their wish was to set people to listen to the original stuff. Sure, that's not why they're playing nowadays, but it was then ..."

They compared it with jackets, or jeans, or whatever. "You see someone walking down the street with something you like, you want to buy it. So you do, if you have money and find the right shop. There is no uniqueness when it comes to clothes, even when it comes to haute couture. So why can't it be the same way about riffs?"

So what did they want to do next? "End it all. Do like the KLF (who broke up and subsequently deleted their entire back catalogue ...) It's no fun anymore when you're looked on as an album-band. I mean, we hardly know how many albums we've released ... But we don't want to play gigs all our lives either. What I mean is, my dad's a cabaret singer, singing the same songs night after night, year after year. He's so frustrated ..." This from Harry. Then Boff interrupts him for the last time: "It's so sad about reunions. Like the Sex Pistols, talking of re-forming again. What's the use of ripping up the past?" Would they ever do that? "NEVER!" I left them with a grin on my face. Punk bands playing pop music? Whatever was the world coming to?

Review

First of all, Chumbawamba are a big band, with eight musicians/vocalists. And they love showing off. As the first notes emerge from the speakers, the 200++ audience ran to the stage, crowding round to get "the best view". A long intro, difficult to recognise exactly which song it is until Alice Nutter, female vocalist and dancer, comes running on stage in a nun's outfit. Complete with a bottle of beer and a bottle of whisky, cigarette (joint!?) between her lips. It is time for 'Big Mouth Strikes Again', the song from 'Shhh' that is dedicated to Lenny Bruce. And from then on, it can only get better ...

Chumbawamba live are a completely different band to Chumbawamba on vinyl. A lot louder, noisier, tighter, raunchier and great fun to watch. I know I keep repeating myself, but this was THE best gig on campus this term. Nothing can beat them... Not musically, not in the way they perform, not at all.

Who else would come on stage in a flesh-coloured bodysuit, so tight you could see every muscle? You'd have to have a name like Danbert Nobacon to do it. Or think of the nun's outfit? Or dress like Elvis, to perform the slowest, grungiest version of 'Hound Dog' I have ever heard? None but Chumbawamba. They excel in creativity, musical, theatrical and otherwise.

After the excellent 'Big Mouth...' came a varied selection of songs from all five albums, and a couple of covers (amongst them a song that started off a bit like Nirvana's 'Smells Like Teen Spirit' and ending up as ABBA's 'Money Money Money'...), also their newest single, 'Someone's always telling you how to behave'. Even if you'd never heard of Chumbawamba before, this was the best place to start. A selection of songs from all their albums, as well as the aforementioned covers.

Their self-irony is world famous. As on 'Shhh', where they do a "cover" of one of the songs from 'Slap!' ('Sometimes wonder'). Both songs were in the gig, as well as 'How to Get your Band on TV' (from 'Starving Children Sell Records', their first album, where they got a kick out of slagging off Live Aid, Bob Geldof and "that whole circus"...)

After an hour of madness, it is time for the Grand Finale. On comes ... who? ... no, it can't be. But it is: Elvis has risen from the dead (or tax exile, or wherever he is ...) Complete with wig, sideburns, sunglasses and the most wonderfully sexy pants, in the well-known pose ... performing Hound Dog, as slow and goey as possible. I could hardly believe my eyes.

But the audience want more, and Chumbawamba are recalled to the stage. Not wanting to let go, the audience crave more, more, more ... And get it. Though no stage-diving was allowed during most of the concert, indeed, those who tried to get on stage were promptly pushed back into the audience by Security and Alice Nutter, in the last song they invited people to join in on stage. Three brave people (surprisingly, all were girls ...) jumped up and danced away.

The experience of a lifetime ... and absolutely brilliant. The audience were left exhausted and sweaty, but still wanting more, more, more. Unfortunately, it was past midnight and, like Cinderella, the enchantment ended there and then. Well, we lost no shoes, and no-one turned into frogs or mice or whatever, but it was

a slight let-down that although both band and audience wanted to keep on, they weren't allowed to. But that's life at University for you ...

To those who missed them: If (and when) Chumbawamba do return (and there is, of course, always a hope for this ...) I would strongly recommend going. Not just because I have enjoyed and appreciated their music for years, but because they are a great live band, they know what they're doing and want the audience to have as much fun as possible. Not to mention the fact that they are completely unreliable when onstage - with the capacity, fantasy and will to do a lot of weird things. In other words, showmen of the first degree ...



pic: Siri Bjoner

Competition

Voice Of The Beehive

Sam, the social secretary, has given me four copies of the Voice Of The Beehive's "Honey Lingers" to give to you the ever eager Kred read-

ers.....

So there's a question as usual which is:

1. Where and when are Voice Of The Beehive Playing @UKC

2. Complete the

following Beehive song title... "I Walk The....."

All answers to the secretariat in The Mandela Building By 2nd December

(The editor's decision is final and worthless)

Fat

Flavours

by Richard Farrow

This week's Top Ten Dance Bestsellers chart compiled by 'Fat Alberts' record store:

- 'Live and Let Die' - Kool G Rap & D J Polo (U.S. Cold Chillin' LP)
Hardcore rap favourites back on vinyl
- 'Many Ways' - Raw Stylus (UK Mo' Wax 12")
London's finest advance the reputation of The Holygoof's label
- 'Scattered Dreams' - 280 West (US KaleidaScope 12")
Club favourite with that acid bassline.
- 'Skills to Pay the Bills' - Positive K (US Island LP)
Another new rap star for the nineties comes through. Excellent debut.
- 'Revolution' - Arrested Development (US Chrysalis 12")
From the forthcoming 'Malcolm X' movie, still at large
- 'The Sound of Funk' - Various (UK Goldmine LP)
Essential selection which includes 'Sad Chicken'.
- 'Now or Never' - Lalomie Washborn (UK Boogie Back 12")
The funky diva's follow-up to 'Try My Love'.
- 'Internal Ocean' - Bandulu (UK Infonet 12")
Cult UK techno label reveals their latest project.
- 'Totally Wired (Vol 9)' - Various (UK Acid Jazz LP)
Last week's number one - another very popular funky compilation.
- 'Feel' - Chameleon Project (UK Guerilla 12")
Latest from D.O.P., the producers of 'Groovy Beat'.

Thanks to Lee and Malcolm for supplying the vinyl.
Find them at 86 Northgate, Canterbury.

Cannibal Cafe

SNFU - The Penny Theatre
by Siri Bjoner



SNFU Pic: Siri Bjoner

A blackclad, sinewy man is standing in front of the stage at the Penny Theatre, doing weird things, like bending, stretching and jumping. He's not the kind of guy you'd really notice; until he removes his cap and you see a tangle of long dreadlocks, surrounded by 2-inch long jetblack hair. He jumps on stage, his eyes glowering with hate as he scans the audience who await his verbal thrashing and abuse. They want the Womanizer, they want the Cannibal Cafe, they want SNFU.

They want it all.
And they get it all.
For those of you who've never heard of SNFU: they

are the best (?) hardcore band to emerge from Canada (that I've heard of, anyway). After a break of about two years, they are now back with a vengeance. They were well-known as being one of the most energetic hardcore bands, expecting the same in return, and haven't changed much in that sense... And they certainly got it when they played the Penny Theatre on 9th November in front of a headbanging, stage-diving crowd of (roughly estimated) 150 people.

The best gig I've been to since... when? OK, The 25th of May were brilliant, but I do prefer hardcore, especially when SNFU is on the menu.

Hardcore straight from the heart, seething with hatred of the ignorant, full of the vitality that so many bands lack. We got what we wanted: a hardcore band in the major league, playing a set that consisted of a bunch of new songs, as well as the "golden oldies" (!!!) Cannibal Cafe, I forget,

right, SNFU. They love the kick they get out of playing live in front of a boiling mass of people. I think they would have preferred to stand amidst that mass, doing their stuff the way they wanted to.

And the crowd was boiling, all right... must be the first time in ages I've been worried about getting another cracked rib or broken camera. I was born again. As the last drop of pretence shed from my skin, I realised I hadn't really changed since the concert started... My eyes had just opened to the fact that, yes, there was Life in Canterbury

involved here, I retain a solemn expression. If there is meant to be a commentary on it, I would rather they kept it to themselves. Perhaps there is some kind of post-modern double think intended here, the great meaning is meaningless, the great worth is worthlessness. On these terms it is probably a great record. But I doubt even this. This record has no value or use.

"We don't have no lyrics, our message is nil". Yes, and they attempt to drag all of the rest of music [they say they hate it all] down into their sorry mire. "Whatever we tell you is meant to be crap." An aim in which they brilliantly succeed. What is this record for? It does not claim to have any worth and it does not. It claims to have no meaning and it is all negativity. If there is a joke

Stage Crew would like to say:
"Please Do Not Chain Your Bicycles To the Mobile Stages Under Rutherford and Eliot Causeway - Bicycles that are attached to the staging will have to be removed by bolt cutters when the stage is needed"

33's

by Martin Coward

The Cranes: Self-Non-Self

Ominous rumblings in a damp basement always make for good listening. With Bauhaus defunct for years and Neubauten sadly quiet, the flame of avant-garde creep and yell is carried in style by The Cranes. Some of you already have them pigeon-holed as 'goth' as a punishment for supporting The Cure. If that's how narrow you want to be then so be it. But as the lightbulb flickers and you feel like your soul is literally scarred and torn across the middle, then the dark void that you see is filled by The Cranes. It's lonely music, lone, mournful guitars over harshly rhythmic drum beats and a pounding bass. Alison's vocals drift from the sublime baby/dream talk that mystified the 'Wings of Joy' to an almost distinguishable wail that sounds so stripped it's almost exposed. In the end you either know The Cranes as a feeling or you don't. 'Wings of Joy' was a stunning album - this their back catalogue of work, is darker and more paranoid. There are no love songs just bleeding jackhammer rhythms and some awesomely creative guitar. If The Cranes sound like anyone it's Bauhaus around 'Bella Lugosi's Dead' a split second where your skin crawls with midnight fear of just how frail humans actually are. Call me pretentious but this is a feeling.

Throwing Muses: The Curse

First off, this should retail at about £7.99 OK. For 18 live tracks that's not bad, but if your local store decides to rip you off for more (as they invariably do) then

buy 'H unkpapa' instead because it was the last great Muses LP (and that may have something to do with Tanya Donnelly). Anyhow, it's not that this is weak it's just shallow. Reduced to three members, the subtleties are thrown. The guitar becomes a fuzzed up power blast; when it isn't lost, along with Kristen's stranglely average vocals, in the mix. 'Manic Depression' is boring and 'Counting Backwards' is a bloody travesty. If you've heard it on vinyl then cherish the moment because this version is insipid, like listening to it from the other side of Wembley Stadium with cotton-wool in your ears. So, we're not off to a good start. However, 'Hate My Way', 'Furious' and 'Snailhead' are awesome, giving the, as ever, superior rhythm section of the Muses real chance to shine. But then Kristen murders 'Say Goodbye' and 'Mania' - no electifying heads with this. And to cap it all off they then get soft and fragile. In 'Two Step' frail guitar suddenly hits moshpot, stadium rock intensity for no reason. It's just not fair, normally the Muses are so unpredictable and scary. This is just plain rock n' roll. If you've never heard the Muses before you'll love this as a demo of Kriston's pure vocal genius but if you know anything about them check out 'Red Heaven' instead. Live testaments are tricky... and this one just fell on its face. Adios.

by Matthew Ridley

2 Live Crew: Greatest Hits

This compilation contains 15 of 2 Live Crew's greatest hits. After listening to the album a couple of times, I still couldn't

figure out how any of these could have been hits. All of the songs are rapped to a casio drum sound, with the beats being mainly the same in each. A sprinkling of guitar and piano makes a refreshing change, but then these are only a couple of repetitive chords. This album is definitely not one for the car, on one of those family trips out with grandma, as the lyrics are quite enormously explicit. Let's just say, nearly every song mentions little cats!!

As nearly every song sounds the same, it has got hardly any lasting appeal. It's good for a laugh the first time you hear it, but after about 2 days you'll wish you had spent the money wisely on a pub crawl.

To be fair, there is one song which is ever so slightly tuneful. This masterpiece is called 'We Like To Chill'.

If you ask me, they should stick to chilling and set up a freezer centre.

45's

by Chris Walley

KMFDM: Sucks
It is tempting to say that this record does not exist. There are no effective critical standards by which to judge this record, except those that are raised by the record itself. By this, I mean that this record proclaims itself to be worthless and I agree completely. Is it, therefore, a great record because it successfully achieved its stated intention?

The lyrics state "our music is sampled, totally fake/its done by machines because they don't make mistakes". The music has peculiarly lifeless, dried-up and dismal sounds without any hope or insight and seemingly without imagination.

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On a Roll

by Basil Mandil

For their first cup game of the season, on Sunday 15th Nov.

UKC travelled to Whitstable to play against their arch-rivals, the Whitstable A team. Confrontations between the two teams have always been very tough, and this game was to conform to that tradition.

Once again, the opponents had a height advantage, and used it to get rebounds. UKC was clearly dominated in this part of the game, but they tried to compensate by using their speed to create fast breaks. This would have worked if their attacking wasn't so careless in the early minutes. Indeed, UKC appeared to be intimidated by their opponents, who were physically stronger, and they lacked the finishing touch.

But once again, team spirit and encouragement from the veterans (and few spectators) allowed UKC to regain confidence. The carelessly chosen and panicked attacks turned into more chosen and composed shots.

Excellent defence from both sides meant that the score to remain low, with no big

advantage to either of the teams.

The last few minutes were very intense, and the UKC players kept their heads, contrary to Whitstable, who constantly complained about the refereeing (and sometimes rightfully so) and shouted at each other. The UKC players were much more calm and tolerant about each other's mistakes, trying to forgive and recover from them as quickly and efficiently as possible. Important baskets, steals and rebounds were made this way, and UKC finally managed to win it, 60-52.

Two days later, back at home, UKC took on the Saints. Again, they were faced with the problem of height. But they were also lacking James Johnson (who had been essential in their victory against Whitstable, and who continues to be the most important player on the team), absent that day.

The Saints are a team very similar to Whitstable (tall and relatively fast), so UKC was apparently faced with the same problem: rebounding.

Against Whitstable, UKC

had allowed the opponents' height advantage to become a problem. But against the Saints, they showed no sign of being intimidated; quite the contrary, it seemed to motivate them, and they immediately showed their adversaries this by taking an early 24-10 lead. But the Saints were by no means defeated; they fought back and defended very well, soon coming back on the score, at 35-35.

The result of this 'confrontation' was a beautiful game; the Saints using their height and tenacity, and UKC compensating with their speed and accuracy. As was the case against Whitstable, the score remained very tight until the last two minutes, when UKC broke off thanks, in particular, to their outside shooting by Stratos Kapsimalis (who scored 3 three-pointers in a row) and Scottie Deininger (who compensated for his relatively poor game against Whitstable). Final score: 68-62.

Phil Baxter, who seems to have taken the role of coach, was relieved and congratulated his players for their "excellent game".

1st XI Contradicted

by Darron Prince

UKC 1st XI-1 v. Surrey Uni-2

UKC 1st XI were looking to extend their recent run of victories and to ensure a qualifying place within their UAU group. Both these hopes were placed on hold as Surrey took a first minute lead with a well-taken goal that gave keeper Razey no chance. After this the first half belonged to Kent and their constant pressure was almost rewarded when Tutt and Kemp forced Surrey's keeper to produce two fine saves. UKC's approach play was neat and at times brilliant but the final ball to their for-

wards was often poor although not helped by a swirling wind. UKC got their just reward though. Indecision in the Surrey defence enabled Simon Tutt to block a defender's clearance and he then watched in delight as the clearance cannoned off his foot into the net for the equalizer.

The second half again saw UKC in control but with Surrey looking dangerous on the break. UKC came close to taking the lead with Fulton twice being denied by good goal-keeping and then Verrier having a superb header hacked

off the line. Again, clear chances were rare because of the lack of the good final ball but UKC were looking more and more dangerous until disaster struck. With their minds on taking all 3 points and pushing for the winner they were caught at the back by a lightning breakaway goal from Surrey and with only minutes remaining were unable to create any chance of an equalizer. The result was a poor reflection of UKC's commanding performance and means they finish the group in third place.

Encouraging Draw for Ladies 1st XI

UKC -2 W. London Inst. 1st XI-2

Despite a frustrating wait for the opposition, who arrived some 45 minutes after the proposed kick-off time, Kent started strongly and were soon in front after Nadia Stradling created a simple chance for Captain Emma Kilbey to follow last week's hat-trick with another goal. The score remained at 1-0 until half-time as a result of good defending by Kent's centre back duo of

Suzi Willis and Michelle Smyth, and a string of fine stops by goalkeeper Helen Jordan. Kent would have increased their lead through a Mary Kate Doherty free-kick had it not been for a remarkable save by the WLI keeper which left the partisan crowd stunned. Both teams continued to play well and Kent had a number of chances before Meryl Ritsma increased the lead. Late in the game as the

light faded and on what was now a very heavy pitch, WLI's greater fitness began to tell and they pulled one back from a disputed free-kick and then equalized in the dying seconds following a goal mouth scramble. Despite the disappointment of surrendering a two goal lead, Kent must take heart from this performance in which for over an hour they outplayed the competition favourites.



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Good Finale for UKC Squash Team

UAU Match

Wednesday 18th November

Having won all the preliminary matches in the South East South qualifying group, both men's teams and the ladies team required victories against Surrey University to top their respective groups.

The ladies had only lost 2 individual matches in 4 ties and continued in their winning ways by proving too strong for the Guilfordians, running out convincing 4-1 winners.

The men's 2nd team registered their fifth consecutive 5-0 win to secure a home tie in the Knockout competition.

The team captained by Henry Staines combined a mixture of enthusiasm, beauty and grace with the ever-present squad consisting of Jamie Lecoutre, Kenny Tan, Calston M. and Jezz Speechley.

The firsts had an extremely tough match against a team who were also unbeaten and had the 2nd and 3rd ranked International players of Singapore to contend with. Kok Wye and Aman Zafar both had difficult matches at No. 1 and No. 2 respectively and each succumbed 3-0. Paul Slater and Li Yong Ng, playing at No. 4 and No. 5 respec-

tively, kept the tie alive with comfortable 3-0 victories, so this left Eduardo Rojas-Vegas, at No. 3, to take the deciding rubber. After conceding the first 2 games, he fought back with great resilience to level at 2-2 against a tiring opponent and held 2 match points before narrowly losing 10-8 in the fifth in an hour-long struggle. The overall 3-2 defeat meant that the firsts finished in second place, although all 3 teams now have home advantage in the next round on 27th January.

Ski Team Placed 4th in UAU Match

by A. Weber Roberts

Sunday 15th November

The wind amplified the cries of the UKC Ski Team as they stood perched atop Hemel Hempstead dry-slope race course. Their enthusiastic chorus was by far the loudest in attendance, urging their team-mates onward towards victory over Brighton, Sussex, Pompey and Zack ski teams. Graeme Pollock rallied members of his three teams into a fevered pitch of excitement. His battle-cry resounded in the ears of each: Eat those poles!! It being spoken in all its Scottish undertones quickly became the motto for the team. After the first round of races, the A-team was undefeated. The B-team, led by Jessica Morris, doffing her sequin dress for the event, seemed headed for the indubitable wooden spoon and the C-team was most likely to fulfil Graeme's prophesy of literally eating poles. But in the end all was settled in the second round and in the local

curry house.

The A-team had raced brilliantly in the first round stomping all opposition. Their bloodthirsty quest for glory could be witnessed at the close of each race, where at the bottom they pumped their pelvis's and shouted, "another one bites the dust". All hopes pinned on the first round performance, however, were dashed in the second. Dan Barker led the pack with his effortless style, blasting gates from before him. He ushered in Weber Roberts, Tania Freedman and Mark Boyd who kept the race even and opened the door for the Graeme Tempest. Unfortunately, the team drew a bad lot and were forced to race Zack, the eventual champions. Overcocky and a little tipsy the A-team gave it their best and were soon relegated to obscurity in one fell-swoop. They did manage to hold on to a fourth place finish in the final race by going right to the wire

with age-old adversaries Sussex.

The B-team, hassled by disappointment in the first round, made a stunning comeback in the second and clawed their way out of last place. The victory was made even sweeter by the performance of "superman" Roger who raced nursing a frontal injury from a previous belly-flop on the course.

Frustration and loss were soon wiped away at the curry challenge immediately following the races. UKC humbled the opposing teams by displaying their apres-ski mastery. While representatives of the other teams were outside offering their Chicken Pharr to the pavement, UKC was inside singing, arguing about the team colours and toasting their success. All in all the races were a solid success even without Esther "the molester" who was at home nursing apres-ski related injuries.

Men's Tennis Team Qualify in Style

by Russell Glass

Congratulations to Kent's Men's Tennis who have swept away all opposition this term to qualify for the next round. After a 6-0 white-wash of Surrey and a 5-1 thrashing of LSE last week, they have won the group and are looking extremely dangerous for the next round.

The match against Surrey was far from easy, however. With strong winds and astroturf courts, every match was hard fought.

Russell Glass, the Captain, won 6-3, 6-0, followed by another win by Mike Walters, 6-3, 6-3. It was far tougher than it sounded, as Ian Calderon lost 6-2, 6-1, at No. 4. LSE's tactics were highly dubious, as Ian's opponent was probably their best player and should have been playing at No. 1.

The match hung in the balance for a long while whilst Kent's No. 1 Mark Ortiz struggled with the conditions for over 2 hours. In a nail-biting match, it was touch and go whether he'd pull through, especially when his opponent started to cheat over the score. After being only 4 points away from victory in the second set,

Mark failed to capitalise on the situation and lost the set but his determination pulled him through in the end to win the final set 6-4.

Ian and Mike then paired up for an impressive and excellent win in their doubles 6-2, 6-2, despite the opposition trying to cheat yet again. In the final match, Russell and Mark had a far tougher time. After starting off well, they slipped behind and had to fight as hard as they could to retrieve the situation, even though Mark had strained a muscle in his arm, and was in pain every time he held his racket.

They eventually won the first set 6-4, and then went on in impressive style to win the next 6-3. The final match score was 5-1 to Kent.

In the match against Surrey, the team had a far easier time. Despite the fact that Ian overslept and almost never made the coach, Kent were from then on never in trouble. With Surrey only able to find three players, which meant that Ian couldn't play a match, the team started off 2 matches to 0 up already.

Mark Ortiz won first, by a comfortable margin of 6-1,

6-1, followed by wins from Mike 6-4, 6-1, and Russell 6-0, 6-1.

In the only doubles match, Russell and Mark were never tested, despite the fact that Russell lost his opening service game. However, the pair lost only 1 further game to win by 6-2, 6-0, making the final match score 6-0.

With the Men's Tennis Team qualifying at the top of the table, they look a sure bet to continue their winning run. Indeed, Mark and Russell have both notched up a 100% win rate, both of them winning 10 matches each, and will be trying to qualify for the South East's Regional Team, in the future. There have even been rumours already that money is being put on the team winning the competition. Kent expects, and you can be sure, the Men's Tennis team will do everything possible to keep up their winning streak in the next stages of the competition.

Overall results of the Men's team:

- Beat City 4-2
- Beat Sussex 6-0
- Beat West London Institute 5-1
- Beat LSE 5-1
- Beat Surrey 6-0

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