Radical Change Set ForUKC

by Alan McArthur

In an article in last Monday's Times, Peter Scott, a professor of education at Leeds University, argued that 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 through-long periods the student chooses, accumulate into a degree.

The proposals for modularity met with fierce opposition. At Kent 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 for 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 modularisation. 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 the, 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 Craven 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 shopping and changing institutions.

Quality, he said would consist of the University living up to promises made in its prospectus. The University is currently "driving 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)", while 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 2,000 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-...
Our Colleges Strained to Bursting Point?

by Caroline Beddall

T...he 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 motivating the faculty 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 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 a smaller (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 this, all residents 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 that resident 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 23 double rooms. The college has used the number of non-resident college members has been secured in 200.

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 dining hall and study area remain their original size. Television rooms are small and only one of them is an academic study. The shopping area has been large, 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 fair to argue 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.

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

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 becoming a reality, Kent is set to become a part of a new “Europe-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 relationships 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 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 technically 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 bilingual 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 voiceimulation to the listeners on the other side. This system has been developed by British Telecom and Cambridge University, and extends much further 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 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)

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

Sally Thomson killed her violent husband as he lay in a drunken stupor. She told to death as she lay in a drunken stupor. The judge said that he had “every sympathy” for McGraff “this lady would have tried the patience of saints”.

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

Sunita Hafsa strangled her wife. The judge said that there was no doubt that the wife had been strangled, because of her terrorist and for all of her ten-year marriage and her attempt to protect herself through her husband's forced free her.

These women killed their husbands.

Thomas Corletts strangled his wife. He admitted. He cut the head into the table. The judge said that “Corlette was a hard working man of impeccable character who had never been found guilty of murder for years”. Erica had ruined his perfectly ordered life.

He was convicted of manslaughter and sentenced to 2 years.

Joseph McGraff kicked his common-law wife as he lay in a drunken stupor. The judge said that he had “every sympathy” for McGraff “this lady would have tried the patience of saints”.

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

Singh Hafsa strangled his wife to death. She is “shocked” 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. He walked free.

If you have even the slightest..." (continues)

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

On 5th December we are organizing a Christmas party for the 35+ children who live in the Canterbury Women's Refuge. We need help to provide entertainment and party food so please give generously outside the Library and on the stalls. Thank you.

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 milkiest (where employers come to UKC to interview final year students) have said that 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 job offers available at graduates at the moment. So why do the drop in applicants? It's not easy to say, but many employers say that many students have decided that there is too much competition for jobs at the moment and have decided to concentrate on getting a good degree, and to leave job-hunting until after finals when they have more time.

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

Although the job market is tough, many of this year's UKC graduates have found exciting jobs or places on postgraduate courses, but they have had to be the one who applied early, and concentrate on quality rather than quantity when making applications. It's much better at the moment to make the best applications of the higher 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 planning to be 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 well, as it’s less likely to be considerably easier to enter. Don’t just apply to the “Blue Chip”, household name companies. Organisations such as 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 available for many courses and may be eligible for the MSc or those graduates from any degree subject) and if you’ve done a non-vocational degree course, 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’s a tough job market at the moment, but there are still lots of 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.

Continued from page 1

Radical Change Set for UKC

by Alan McArthur

however, only students' ability to pay for their fees is important, concern for paying the 'living side of it', is not over.

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

"We'll have to think quite carefully," said Professor Caven, pointing out that as a "residential university with a rising 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 £800,000 to £500,000 and is using the money to make the campus look nicer. 'Is this the future for Kent?" Professor Caven didn't see things becoming so 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 in the part of a university?" "Pass."

Professor Caven 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 not doubt be providing in own, 'quality' version of it, whether or not it will have to do much with education is another debate entirely, a debate which is highly conspicuous by its absence.
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 Dr. win Tower Room
Part 1: 10.45 a.m. - 1.30 p.m. Part 2: 2 - 6 p.m.

LABOUR CLUB TUESDAY, 1ST DECEMBER KJCR3 @ 2 p.m.
Kim Howell, M.P. [Miners' M.P. for Pontypool]

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.

UKCRadioTimes 1992

999KHz AM
Week 8
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 QF FM on the Astor satellite for over 11 hours of UKC programmes for a beam into 26 European countries - and an audience of 18.8 Million People!

Wednesday
7.30pm UKC Today - Breakfast Edition
11am Hedges Happy Hour
1.30pm The Bomb with Guy
2.30 Muffins with Mary
4 The Iron Bun Show
5.30 THE GROWING PAINS OF ADRIAN MCGLE
6 UKC Today Inc. Sport
7 Nat's Mamma phone in movie show!
8.30 DJIP
10 Blue Jean

Thursday
7.30pm UKC Today - Breakfast Edition
9.30am Radio Chaos with Sarah Lockwood
1pm Anne & Soul Show

Friday
7.30am UKC Today - Breakfast Edition
9.30am Dougie Hower and His Ten Ton Truck
12pm Get A Haircut
2 The Headrush
4 The Weekend Express
5.30 The Weekend Express continues...inc @ 6pm Antife
Rob Walker followed by Cyber

Saturday
8.30am UKC Saturday with James Hirst
10am Sura's Radio Disaster Movie
12pm Top with Del
2 The Mon, Tues, Weds at 5:30
5.30 The Futures Market
6 Darrella 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 Mirem
3.30 Nick Grey
5 The Alternative Chart Show

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 patronizing and condescending attitude towards women's sport is still common in the media, surely Kred can do better than this? I enclose copies of the National Union of Journalism's '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 McArthur

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 percent 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 sabbatics fail to make people adequately aware of how they can be involved - the new brightly coloured postage stamp faced posters are hopeless, for example - but that can hardly be referred to as "tatty", 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 views present is quite another.

Alan McArthur (K)

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UKCRadioTimes 1992

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Monday
7.30am UKC Today - Breakfast Edition
11am Test Match Special
1pm Things that make you go "Mmm..."
2.30 McIdef: A Tragedy
4 Polly
5.30 Garrison Keillor's RADIO ROMANCE
6 UKC Today Inc. Radio News
7 Entertainment UKC with Jim Hart
10 Leo Cooper

Tuesday
7.30am UKC Today - Breakfast Edition
11am James and a rather bizarre FROG
1pm Stu, K.C. with Stu Coding
4 The Desmond Lynam Appreciation Show
5.30 HITCHHIKERS GUIDE TO THE GALAXY
6 UKC Today Inc. JCC Chat
8 Dave and Constantine
10 Wash 'n Go with Slick and Si
Glamour Girls?

by Geraldine Norris and Tanya Sealey

John Major - not judged by looks alone

However, she did not necessarily see 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 anywhere with determination, she 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 Bev Boothroyd, an ex-Tiler Girl, she has often been judged on her image as a potential role-model.

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 hardly 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 Heasline 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

Wed. 25th Nov

OLUTION

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 it?, cry the unemployed.” Get on this wave and Don’t, well, frank my dear, everything is . . .

In 1985’s Back to the Future, 1955 kids ask Michael J. Fox a re-run of "You’ll find out," warns Fox. And how . . .

There are currently more repeats and re-runs on every channel. It is now 11:00 O’Clock News on the average small screen nowadays. What is going on?

The imminent deregulation of TV is yet more media programmes similar to the quick fix of entertainment, (ie, more common denominator comedies, show games (ridiculously cheaply made) and the rest of the crap that currently pollutes our screens) with money being the driving force behind everything. With sponsored shows ranging from after-dinner jazz, the weather bulletins, we can expect a lot more of the product placing that threatened to swamp the BBC’s "kitchen window" billboard, which reminded me . . .

Is this what we can expect in the future? More shows of the 'tribute to the Beeb's songwriters' or licence fees for this? Yet another pointer to the success of repeats? They are like film sequels: they have little audience ready to lap them up . . . the BBC doesn’t show "Pride of the Hello of it - 13 million viewers a week hang off every word. And some tee-vee dar’k oldies. TV’s big Autumn gun is nothing new either: "Gladiators" is like "It’s A Knockout" on drugs. Everyone is so deep that they are bored. You have to laugh. The American version from which the UK show derives is taken as seriously as any baseball match with a trackful of commentators, statistics galore and blood, sweat and tears. Can’t be bad, eh? Well, as you’ll find out, you watch it, it’s actually worse.

So, is this why so many shows of my youth are now back with us again? Is this a sign of trouble and impending disaster? Perhaps we shouldn’t call them reruns, just a testing novel telephone-line in the run up to Christmas? Currently on view at one stage or another this week include the headliners brought to you in the words of Who, 'The Clangers', 'Four in the Engine' AND the laddish Magic Roundabout'.

"Caddie Shaggy" would’ve said. Oh, and "Mr Benn". As if magic, no new programmes appeared. "Grange Hill" and "Top of the Pop" 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 was a case of your idea being unheard of for network TV, the quality of the scripts and the acting was maintained and even improved over its run and all the toilet paper adoptions. Minder, misunderstood and taken far too seriously. "Twin Peaks" was 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 children will not help; indeed, it will probably make things worse. At least with only 4 television 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 programmes may well be down the toilet, but it is not yet in the sea with the tannospas and cowbells. It can be saved, but only with originality and bravura. Oh, and by the time you read this, "Home and Away" and "Meg Bowman" will be dead. It is a case of your idea being unheard of for network TV.

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 of Kent, Canterbury on Saturday 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 walked swiftly into the theatre bar (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 to act?

Colin: Because it was always something I wanted to do. When I was 18, I told my father I wanted to become an actor. 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 waste of time. So I went into solicitors where I was an assistant. I was told I was unsuited to it and I went for acting.

Hazel: When did you first get into acting? Was it an accident or..."?

Colin: I was asked to do it which was quite nice. When Peter Davison was the producer who saw my bi- zare personality and said 'I wish the BBC had a Dr Who’ and the rest is history". It’s a pity you didn’t have the guest ‘thought maybe this bizarre person should be immediately interviewed'.

Hazel: Why did you turn to television 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 never been involved in television, the theatre is more likely to employ you ‘you put the odd one on the odd one out’. After Doctor Who, I did a play called "Corpus", a thriller where 2 brothel owners are exchanged and 2 doctors are exchanged. It was then 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 the 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 idea that anybody suggested to me. I started talking again. He was debating whether he should have a chance in England at the moment, or would be back on MacDonalds along with everything else. What? Or should he go travelling for a year, go backpacking around the world? Or maybe go to America? He couldn’t seem to make a mind up.
The so-called ‘land of freedom’, America? Or, and this one was certainly very tempting, not go out into the big wide world and go to Africa? Who would have thought he would think, or carry on studying?

Well, weighing the pros and cons, he thought: the parts. Not so bad - the hours are good, good college fees, minimum wages - but then, the thought of never again having to write an essay was too much for him.

We pondered on all ideas and finished our pint. Full of high hopes and expectations he left me in the theatre 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!
Jim Tavare (rhymes with cabaret) and Al Murray make an interesting couple. Murray is broad, bland and bursting with enthusiasm after his set. Tavare's thin, balding and more laid back. The difference between their stage personas is also striking; Murray, in a blood-stained dinner jacket, impersonates rockstar launches and jokes about microswimming a dolphin and sawing goats, pigs and cats in half while Tavare plays the double bass in tails while performing various stilt gags and one-liners about Beethoven and Mozart. On stage Murray is Hannibal Lector while Tavare 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 showbiz airs. Murray was genuinely excited about the audience reaction to his set and being interviewed. Tavare, 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 mother on stage?
A. 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 just came 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 sounds effects authentic?
A. 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.
A. 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 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 suit us and I had this pillow ...').

Jim Tavare

Q. I think most people would be offended by the one about the dolphin in the microwave.
A. Yeah, but then I do make that point that you can, Jim. Jim, 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 any known each other long?
A. 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 Tavarozzo Brothers cos I was doing better than him and then ... the act was passed down from generation ...
Q. What really happened was that Jim did a show in Edinburgh last year and he you've been playing the bass? Jim. For about ten years. I used to go on with a guitar but I've gone on to greater things, I've been a double bass and from then I never looked back. 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. Now you two work together again?

Al Murray

Q. No, no never again.
A. 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 Suits Act together.

Movie Review

C all me cynical, but it does seem just a tad odd that just before he unleashes his third film as director upon us ("A Return Through It", Robert Redford has reappeared in a comedy action copper border to get him on seat. "Ohlook!", "they'll say. It's thingy out of 'Butch Cassidy' - and so it is, for 'Bob' makes his semi-triumphal return to entertainment with 'Sneakers', a tale of guns, chases and tech-spryng.

Directed by Phil Alden Robinson, "Sneakers" is only his second film as writer/direct

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.

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

Increasingly ditzy Dan Aykroyd is a paranoid called Mother (I did warn you . . .), Sidney Poitier is an ex-CIA goon.

River Phoenix plays his computer nerd role to perfection while David Strathairn steals all his scenes as a blind sound engineer called Whistler. . . Oh well ...

The set pieces are fast and furious, the misconceptions 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 codecrockers. He is, literally, unbelievable as a gun toting iceman, but as he doesn't appear till the last half hour (despite being third billed . . .) we'll forgive him.

There are no jokes for computer people that I didn't begin to understand, but this is, essentially high quality entertainment. The performances are excellent, the story 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 “Beet” 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 - Elliot 9 p.m.

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.

KentsReview

Fire Walk with Me
by Matthew Grainger

A t last, the moment all
peakers 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 au-
diences 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 the 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 ques-
tions are raised, as telephone
poles and electricity cables
seem to be the source of pecu-
nlar 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
mamb? We are then treated to
leven minutes or so of FBI Spe-
cial 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 new-
comers. 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 se-
rise. And yet this has been put
together as only David Lynch
could; with a masterful score
by Angelo Badalamenti, a su-
perb 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 enter-
taining psychos in a long time,
and Lynch himself as Gordon
Cole in 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 noth-
ing 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 Horne 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 for-
mat, it doesn’t leave the sub-
ject untouched, either. And
yet, despite these quibbles,
this is undoubtedly the best
film of the year, a startling,
disturbing elaboration on
events which fans will only
know of from character’s rec-
occlusions. If you’re not a
peake, then forget this; it
isn’t a mean 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 - ap-
parently the whole series is
about corn and Mrs. Tremont
and Pierre can see into the
Palmer hallway through the
ceiling fan. Bon.
Chumba-who?

by Siri Bjoner

Chumba-who, the post-American hardcore band, was to release an album full of stolen pop-music. What, exactly, did they want? Speaking to Harry and Bob (drums, percussion, vocals; guitar, vocals) briefly before the gig, Chumba-who is around since the early eighties, and they released their first single in '84. Desperate not to have names that sounded like their pop inspiration, they changed all their political messages, and names. Chumba-who 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 an 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. It's really important for us to get in the Giro, and it was advertised as 'indie-night'. Lots of indie kids. Great fun!"

But pop music? Covers of the bands like ABBA and Kylie? According to Harry, Janet H. Chris was thought of as a tribute to pop music. Pop music 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 we may have forgotten on what impact pop music had on us, at least looks at bands like "New Order", because a thousand of us have listened to. Of course they listen to the lyrics!"

Unfortunately, the pop stars and record companies did not want this kind of exposure. Even though many themes, riffs and verses are "stolen" from records released every year, and Chumba-who did absolutely nothing to hide the fact that they were "stealing", the record industry was more than strongly. "It didn't matter to us whether we were sued or not, we wouldn't have been able to pay anyway. Anyway, a stolen production was the fact that our label (Agit-Pro) would have had a lot of hassle, and we didn't want that to happen..." But they were proud of his attempt."

Review

First of all, Chumba-who are a big band, with eight musicians/vocals. And they love showing off. As the first noise came from the speakers, the 2000+ 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 Nutzer, female vocalist and dancer, comes running on stage in a man's outfit. Complete with a bottle of beer and a bottle of whisky, cigarette (join?) between her lips. It is time for Big Mouth Strikes Again, the song from 'Shib'. This is followed by Larry Bruce. And from then on, it can only get better... Chumba-who live are a completely different band to the Chumba-who on vinyl. A lot louder, noisier, tighter, raunchier and great fun to watch. I know I keep repeating myself, but this is 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 flash-coloured bodysuit, so tight you could see every muscle? You'll 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've ever heard. None but Chumba-who. 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 be..." Even if you'd never heard of Chumba-who 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 'Shib', where they do a "cover" of one of the songs from 'Shib'! ('Sometimes wonder...'). Bob 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 slaggng 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. No, it is Elvis has risen from the dead (or tax exile, or wherever he is...) Complete with wig, sideburns, sunglasses and the most wonderfully relaxed, in the well-known pose... performing Hound Dog, as slow and goofy as possible. I could hardly believe my eyes. But the audience want more, and Chumba-who are recalled to the stage. Not wanting to let go, the audience rave 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 Nutzer, in the last song they invited people to join in on stage. Thirteen (decidedly, all were girls...) jumped up and danced away. The experience of a life-time... 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) Chumba-who doreturn (and there is, of course, always a hope for this...) I would strongly recommend it. 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.

Fat Flavours

by Richard Parrow

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

1. 'Live and Let Die' - Kool G Rap & DJ Polo (U.S. Cold Chillin' LP)
2. 'Many Ways' - Raw Stylus (UK Mo' Wax 12"
3. London's finest advance the reputation of The Holygoof's label
4. 'Scattered Dreams' - 280 West (US Kaleida'Scope 12"
5. Club favourite with that acid baseline.
6. 'Skills to Pay the Bills' - Positive K (US Island LP)
Another new rap star for the nineties comes through.
Excellent debut.
7. 'Revolution' - Arrested Development (US Chrysalis 12"
8. From the forthcoming 'Malcolm X' movie, still at large.
9. 'The Sound of Funk' - Various (UK Goldmine LP)
10. Excellent selection which includes 'Sad Chicken'.
11. 'Now or Never' - Lalome Washburn (UK Boogie Back Track"
12. The funky diva's follow-up to 'Try My Love'.
13. 'Internal Ocean' - Bandul (UK Infonet 12"
14. Cult UK techno label reveals their latest project.
15. 'Totally Wired (Vol 9) - Various (UK Acid Jazz LP)
Last week's number one - another very popular funky compilation.
16. 'Feel' - Chameleon Project (UK Guerilla 12"
Latest from D.O.P., the producers of 'Groovy Beat'.
17. Thanks to Lee and Malcolm for supplying the vinyl.
Find them at 86 Northgate, Canterbury.
Cannibal Cafe
S NFU - The Penny Theatre

by Siri Bjoner

Cannibal Cafe

S NFU

She's not on the menu,
Where's my foot, I know more than you...

And Mr Chi Pig, vocalist,
all the time, all over the stage,
jumping up and down, running
around like a lion trapped in a cage,
jumping from the drums kit as if his life depended
on it. They're energetic all
right, S NFU. 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 boil-
ing, 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 pretense shed from my skin,
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.

We don't have no lyrics,
our message is all...
Yes, and they
attempts to drag all of the rest
of music [sic they say it 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 it and does not.
It claims to have no meaning and it is all
negatively. If there is a joke
involved here, I retain a sol-
eman expression. If there
is meant to be a commentary on
it, I would rather keep it to
themself. Perhaps there
is some kind of post-modern
double think intenred, this
great meaning is meaning-
less, the great worth is word-
lessness. On these terms it
is probably a great record. But
I doubt even this. This record has no value or use.

33's

by Martin Coward

The Cranes: Self-Non-Self

ominous rumblings in
d a damp basement
awake for making good
listening. With Baushaus defunct for
many years, this is like
the famous avant-garde
creep and yell is carried
in style by The Cranes.
Some of you could have been pigeon-
holed as "guitar" or a punish-
ment for supporting The Cure.
If this how far you want to
be then so be it. But as the
lightbulbs flicker and you feel
like your soul is literally
scared and torn across the
middle, then the dark void
you are filled by The Cranes.
It's lonely music, lone-
minded guitar over harshly
rhythmic drum beats and a
pounding bass. Alain's vo-

caling is almost sublime
babydream talk that mysti-
mfied the "Wings of Joy" to an
almost indistinguishable wall
that sounds so stripped it's al-
most bare. 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 para-

In no one are free songs
just bleeding jackhammer
rhythms and some awesomely
dark guitar. The Cranes
sound like anybody's Baushaus
around 'Bella Lugosi's Dead'
split second where your
skin crawls with a

ight fear of just how far
humans actually are. Call
me pretentious but this is a feel-

Throwing Muse: The Curse

F

first off, this should re-
tall at about £7.97 OK
for 18 live tracks that's not
bad, but if your local store
decides to rip you off for more
(such they invariably do) then

Stop Press

CNN featuring ex-
Sisters of Mercy and
All About Eve guitarist
Tim Bricheno appears
at The Penny Theatre
as support at Sunshot at
Expoise on Tuesday 24th
November.
CNN are Touring to
support the release of their
favourably reviewed
CNNEP. Sunshot, who's
"mental Health e.p," went
down well critically and
who receive comparisons
with Cranes, Curve and
Sousage And The Ban-
ches come straight from
their dates on the current
Strollercoaster tour.

Stage Crew would
like to say:
"Please Do Not Chain
Your Bicycles To The
Mobile Stages Under
Rutherford and Elliot
Causeway - Bicycles
that are attached to the
staging will have to be
removed by bolt cutters
when the stage is
needed"
For their first cup game of the season, on Sunday 1st Nov, UKC travelled to Whistable to play against their arch-rivals, the Whistable 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 remained 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 Whistable, 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 Whistable, and who continues to be the most important player on the team), absent that day.

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

Final score: 68-62.

Phil Baxter, who seems to have taken the role of coach, was relieved and congratulated his players for their 'outstanding game'.
Men's Tennis Team Qualify in Style

by Russell Glass

Congratulations to Kent's Men's Tennis Team who have swept away opposition this term to qualify for the next round. After a 6-0 white-wash of SUR 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 SUR was far from easy, however. With strong winds and astrouse courts, every match was hard fought.

Russell Glass, the captain, won 6-3, 6-0, followed by another win by Mike Wailers, 6-3, 6-3. It was far tougher than it sounded, as Ian Calderon lost 6-2, 6-1, at No. 1. 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 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 excellently won in their doubles 6-2, 6-2, defeating 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 strangled 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 SUR, 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 lost 2 of matches to zero 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 tested, despite the fact that Russell had 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 East 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 bet, 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:
- Best City 4-2
- Best Sussex 6-0
- Best West London Institute 5-1
- Best LSE 5-1
- Best Surrey 6-0

The wind amplified the aridity of the UKC Ski Team as they stood perched atop Hemptoned dry-slope race course. Their enthusiastic chorus was by far the loudest in attendance, urging their team-mates onwards towards victory over Brighton, Sussex, Pompey and Zuck ski teams. Geavre Pollock railed members of his three teams into a fevered pitch of excitement. His battle-cry reverberated in the ears of each:

Eat those poles!! I been spoken in all its Scottish under tones 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 fulfill Geavre's prophecy 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 petrol v'is 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 realized in Weber Roberts, Tania Freedman and Mark Boyd who kept the race even and opened the door for the Geavre Tempest. Unfortunately, the team drew a bad lot and were forced to race Zuck, the eventual champions. Over cocky and a little tigey 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