Carnival Fraudsters Con Students

by Nick Carr

Between one hundred and fifty forged tickets were sold for the Portuguese/Brazilian Society's Carnival on Saturday 20th Feb. The tickets were only spotted after about 30 people had already been admitted unknowingly using the forgeries. The fake tickets, costing the standard 64, were identical to the originals except for a couple of minor details. The Police were immediately notified of the deception and are continuing with their enquiries. As more of the fake tickets were presented on the door, the owners were refused entry. This caused some anger on the part of the ticket holders who had bought them in good faith. However, as Treasurer of the Students' Union Rob Chaney, pointed out, the maximum number of genuine tickets had been sold and any increase in the number of people would have contravened fire regulations which could have led to the whole event being shut down.

The Union has been unfairly blamed for the ticket scam though the Societies involved and the Union have been working together closely to try and discover the source of the tickets in a united front, to try and appease some of the dissatification that has been felt about the incident. This is the first time this kind of large scale forgery has taken place at the University and Rob Chaney stressed that steps will be taken to ensure that this kind of thing doesn't happen again.

Victims of the Rag Pie Squad last week!

The Rag pie squad were prowling Darwin College last Wednesday, searching for possible victims, of which there were many! Still, it was all for charity!

by Rob Chaney, Union Treasurer and Dominic Tanner, President Portuguese/Brazilian Society

At the Carnival there were a large number of fraudulent tickets in circulation. These tickets had been printed somewhere and sold, without the knowledge of the Students' Union or the Committee of the Portuguese and Brazilian Society, to students who bought them in good faith, believing them to be valid.

Because the event was so popular, had we allowed holders of these tickets to enter the event, the fire capacity would have been exceeded. We decided that we could not allow this, endangering the safety of the party-goers and risking the event being shut down.

We apologise to those who bought the forged tickets for this happening at one of our events. However, we are not able to make refunds, and forged ticket holders will have to approach their particular sellers for refunds.

We condemn the actions of the fraudsters. They have conned money out of fellow students, and have embarrassed the Society and the Students' Union. We have already had discussions with the Police on this matter, since we do not take such actions lightly.

On this matter, we would be very interested to hear from anyone who can give us additional information on this fraud. Please see Rob Chaney in the S.U.; all information will be treated confidentially.

Shelving the Basement

by Felicity Cowie

Due to continuing government cuts, the University finds itself forced to consider removing the social area in the library basement. The area could be used for some purpose which will consequently provide more study space, but it is not yet clear what function the basement will serve, and no final decision has been made.

The Students' Union appreciates the need for more study space and realises that due to under-funding, an extension of the library will be impossible. However, the SU also recognises the library's social area as extremely important and it's loss would be detrimental to students using the library regularly. Dan Adamsen, the SU President says: "Most university libraries have social areas and this proposal is just another case of the student being asked to pay the price for an education system which is chronically lacking government money."

A Library Campaign Week is taking place this week.

The Next U.G.M. will be held on Wednesday 10th March, 8.00pm, Rutherford Dining Hall
Hungarian Attaché Speaks of Democracy

by Heather Josephs

Mr Gabor Turli, the Hungarian Cultural Attaché provided the second guest lecture to the East European Society on Tuesday 23rd February. He began by talking about the painful transition that his country had made from communism to democracy, with the “Democratic Forum” coming to power by means of free elections rather than by the use of force and violent demonstrations seen in other East European countries. This is perhaps because the 1956 Hungarian uprising had made the Soviets wary of further relaxes. The country had two categories: shown some leniency, and living standards were higher than in other satellites.

Despite this, the new democratic government faced “complete economic destruction”, since $2 billion State debts were left by the previous government, foreign debts had been allowed to accumulate, food imports were low, and inflation soared. In the midst of these problems, the old system had to be swept away, and new policy implemented; and the constitution had to be changed.

Mr Turli stated Hungary’s aim to be the development of a Western-style economy, based most closely on the Common Market model. Capitalism, he was apparently functioning well; except for the critical economic situation caused by the “dual collapse” of the Hungarian economy, and the East European market, previously the country’s only trading area. The Attaché stressed the need for Western capital. At the moment it receives 55% of foreign capital paid to East European countries; amounting to $4.5 billion over the last 3 years compared to Romania which only received $30 million. This, he said, is because Hungary’s fairly liberal economic system and advanced banking system. However, there have still been significant decreases in GDP and industrial production. Major contributors include the USA, Germany and Israel; Britain is in about seventh place (he stressed!).

Feeling that this was a bit vague, further questions were asked; about the comparatively favourable treatment of immigrants in Slovakia, and the issue of antisemitism. Mr Turli asserted that Hungary was historically an “inclusive country” and that immigrants in the country, especially Romanians, had a better way of living than in their homeland. He also said that despite having more Jews within its borders than any other East European country, an American survey has shown that antisemitism is less problematic than abroad. He claimed that the country has good relations with Israel.

Mr Turli hopes that the “Rights of Minorities Bill” will improve treatment of minorities in a democratic way.

The road to democracy is a long and difficult one. Already new jobs are being created and investment is increasing, but the Hungarians (“passionate in words, practical in deeds”) who aim to create a “national-middle-class” feel that only with Western help will they be able to progress further.

Kredits

Editor - Karen Leadbetter
Assistant Editor - Balinda Harrison
News Editor - Nick Carr
Assistant News Editor - Felicity Cowie
Features Editor - Giovanna Dunmall
Assistant Features Editor - Steven Yates
Music Editor - Marie Voden
Assistant Music Editor - Martin Coward
Sport Editor - Basil Mandil
Assistant Sport Editor - Yasin Patel
Graphics Editor - Srij Bhunjan

NUS Proposals

by Felicity Cowie

A recent newspaper article accurately predicted the government’s intention to introduce changes for increases in SUs and the NUS. The government wishes to divide Union activities into two categories: core and non-core activities. Core would be funded through a university grant which would ensure that taxpayers money is used solely for non-political activities. Yet the criteria for core services would be decided by the government. The NUS believes these will exclude

1. Tightening financial control on Union funds.
2. An “opt out” clause for students who do not wish to be members of the Union (this already exists in some universities).
3. Charitable status for the NUS, making it subject to the same controls as individual Unions.
4. Reform of democratic structures to make Unions more accountable and representative, possibly moving away from UGMs.

UKC STUDENTS’ UNION PRESENT...

THE SUPER TROOPERS

(are back)

Sat 6th March
Darwin College Hall
Doors 8.30pm

Tickets: £4 / £3 (ents card)
Available from the SU shop

NATIONAL EXPRESS

Tickets and information from STA Travel on (0227) 767436 or internal phones x7706

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Copies of the NUS paper are available from the SU President, Dan Adamson, who says: “I welcome the NUS discussion paper, which answers all of the criticisms made against it and individual SUs. The government’s proposals, which are to be released in the very near future, would mean the end of student power, student entertainments and possibly services like Kred and UKC Radio, which would not be core services.”

E Same

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Dear Kred

This is an open letter of complaint, directed at several groups on campus, concerning personal security and violence. Specifically, I am referring to incidents that occurred at the RAG Beer Keller and the same night (Saturday 20th Feb) at Rutgers College. I have been at UKC for four years and in the last ten years of violence (mainly at the hands of students) has reached ludicrous levels.

My first criticism is directed at some (not all) members of the security team who worked at the Beer Keller. I have worked on campus security myself - by large the organisation is good and the majority of people who do security are mature and responsible. Unfortunately, at the Beer Keller there were several people who were not of this calibre and frankly had no right to wear a security shirt.

Early in the evening I noticed two drunk guys fighting each other and plainly very angry. It looked as though a fight was going to start and so I informed one of the security team. His response was as follows: "They're from the boxing club, and they're really hard. So we're leaving them alone." Minutes later a female friend of mine was grabbed by one of the two men who tried to take her out of the hall, presumably for a fight. She wrestled free of his grip and went to her boyfriend - another close friend of mine.

Security Problems at Beer Keller

and he was punched in the face by one of the two. He was a liable member of the security team about this and he told me: "If you don't dance on the other side of the hall - you'll be alright there." As it turned out he was "alright" - apart from being assaulted once. Other people weren't so lucky. A third year Rutgers female who was sexually harassed on the stairs (in plain view of everyone) at least two other male students I've met who were slapped or punched by this pairing, from the boxing club - altogether.

There were SIXTEEN people on security that night. Several of them were drinking, others were dancing and socialising. How many of them would really have taken the effort to eject two drunk blokes - five, six? If they were that worried about their own security (which is fair enough), they could have called a security guard or porter to assist them. Security is a responsibility job, not just freeloaders at a gig. Those who were drunk and those who failed to assist those with ticket-holders - especially after formal complaints - have absolutely NO RIGHT to be a member of campus security. At the Beer Keller they were a liability and I am bloody angry that nothing was done when some of them were aware that people were being physically attacked and sexually harassed.

As for the two students are scared of drinking in their own college bar. They're afraid of violence and harassment from their fellow-students. Forget all this town-and-gown bullshit.

I don't know who these blokes are who seem insensible to bullying everyone on the face of this campus - I don't know for definite if they are members of the boxing club. If they are, then should they be allowed to learn a potentially dangerous craft. The same would apply if members of the Karate Club, Tae Kwondo Club or Judo Club were going around assaulting innocent bystanders.

I'm mentioning no names here - neither the victims (for their safety) nor the attackers (I don't know who they are, and it would be legally dodgy if I was wrong on any facts). But I will sign my own name. I am really sick and tired of the thugs who torment everyone's night out with their high-school bully tactics. I am really bitterly angry that at least two females and three male friends of mine have been attacked, harassed and are now afraid of - two other fellow students. I am not interested in "talking" but there has to be some justice. This cannot be allowed to continue. I have thought about the possibility of physical recriminations arising from this letter and I am quite prepared to sign my name and college. I've been here for four good years and I refuse to be intimidated by college yobs.

Dan Wheatley
Rutherford College
PostGrad Rep

Reply to Dan Wheatley

Dear Kred,

I am writing in response to Dan Wheatley's personal and sensationalised description of the Beer Keller. I feel I must address the issues related to security in which he feels is so negatively. Firstly, there was a Students' Union event, it was an event that members of security attended at the request of RAG, which they did at a nominal fee being so charitably minded. Secondly, there were only 11 security personnel present - a small number upon consideration of size of the event. Furthermore, given that the premise of the Beer Keller was to consume as much alcohol as possible in the shortest available time span, it would be naïve to think no form of trouble may occur. Which brings us to the role of security staff. We are, as yourself students, whose role is primarily defined in terms of stewardship and the economic protection of the events we are overseeing. We are friendly, courteous and related in the execution of these duties. Our job does not require us to dole out missiles, have wings of steel (except for Greg) and expose our genitals to naked flames. If a situation becomes tense, the higher authorities of campus security and the police take charge of events. It would be违章, and this yourself wishes us to act in a violent manner, then the Students' Union would provide us with plastic bullet and riot shields.

When a female member of security was negotiating in an incident, one of the 'victims' were seen to make obscene gestures behind her back - the work of a mature and responsible man no doubt. Furthermore, the matter of the boxers has been referred to and setted by college authorities, that sensationalism like this is academic as well as being unnecesar. On that night complaints were few, and the porters were perfectly happy with our performance - we have been commended by porters and Masters alike for our handling of events this year, not bad for a bunch of alcoholar cowards.

The question of personal security is, of course, a very serious one, and the proposer remarks I am making serve only to highlight your absurd complaints. You work in the pressured environment of a bar, and alcohol does have a habit of doing funny things to people. Students can and should enjoy a peaceful at atmosphere, and recourse is available to those who have been wronged through college authorities. In conclusion I wish to apologise to anyone who was assaulted at the Beer Keller, but the people who put themselves on the line that night do not deserve this criticism. I hope, that I and all other members of security are worthy of wearing the blue shirt - and if not Mr Wheatley can have them all and walk around campus anti-calling trouble.

Yours faithfully
David Halms
Head of Security

With the support of other maligned security members.
Dear Kred,  
I would like to reply to and expand on some points raised in your last two letters. Firstly, to Mr. Coward, who wrote, "I do not simply tell Mr. Coward to 'play safe,' I suggested, perhaps inarticu- lately, that he should either explain why he employed the phrase "pro-fascism" or, if he really meant it as a insult, then his use of the word could not jus- tify, to refrain from using it again. As he has written a long letter [16th Feb], defining his article [2nd Feb] and his inclusion of that phrase, it follows that I do not wish him to "shut up." Of course, Measures Leary and Coward have the right to say anything they want if it does not break the law. Listening to Mr. Leary's record is not, how- ever, one of my priorities.
There is a crucial distinction between smoking and eating meat. Mr. Coward is a vegetarian, I might add, and all my business is based on this. How can someone argue over non-smoking as an area that infringes non-smokers' freedom or use non-smoking as an excuse to discriminate against people who smoke? This is a gross violation of human rights.

Dear Black Women's Officer,

In my letter [2nd Feb] I did not simply tell Mr. Coward to "play safe," I suggested, perhaps inarticu- lately, that he should either explain why he employed the phrase "pro-fascism" or, if he really meant it as an insult, then his use of the word could not jus- tify, to refrain from using it again. As he has written a long letter [16th Feb], defining his article [2nd Feb] and his inclusion of that phrase, it follows that I do not wish him to "shut up." Of course, Measures Leary and Coward have the right to say anything they want if it does not break the law. Listening to Mr. Leary's record is not, how- ever, one of my priorities.

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Dear Jenny,

In response to the com- ments made by Jenny Ali in her letter [16th Feb], we would like to take issue with the fundamental ideolog- ical approach that appears to lie behind her statement.
She says she is "proud to be a Black person" yet defines "Black" as "any dark-skinned person from which the term is oppressed by dominant White ideology." The UN
irrational emotionalism

Martin Coward

All letters should be handed in to the secretariat in the Mandela Building by Thursday 12 noon.
Marked "FOR PUBLICATION"
Pornography : its victims

by Heather Josephs

Anyone who ascribes to the advertisements for this meeting will have read mixed (and probably wrong) expectations about its nature. Not all of you will have had the chance to find out as you read this (you should know it) was for women only.

The campaign against Pornography (CAPP) gave a slide-show and talk about how pornography degrades, humiliates and demoralises women. Illustrated were cartoons, magazine covers, fashion articles, adverts and blatant sexual and violent pictures. It was explained how each picture shows how little value a woman is given in today's society; and each picture: aimed at "giving men pleasure" is an attempt at keeping her powerless and dominated.

We all grow up with porn, even if it is not the kind found on top shelves in newsagents. Commercially, and the concept of "selling with sex", portray women as sexual objects. In

Kents Review

Your weekly pullout guide to the arts

Sex, Apples, Sex, Goats, and the National Health Service

Last Monday saw posts Michael Horovitz and Fiona Pitt-Kethley giving a reading at Waterstone's in Canterbury. Beforehand, Pitt-Kethley gave a short interview to Alan McArthur

I

Last Monday saw posts Michael Horovitz and Fiona Pitt-Kethley giving a reading at Waterstone's in Canterbury. Beforehand, Pitt-Kethley gave a short interview to Alan McArthur

I

was Fiona Pitt-Kethley warmly underprepared for the interview. As a result, my questions were somewhat shallow and there were too few of them. However, from talking to her and then watching her read and field questions, I should confess: "But, isn't Pornography -" which meticulous allowance is repressed on the covers of each of her collections [thankfully the poetry inside is somewhat more subtle] - and on her apparently promiscuous lifestyle as a "female Casanova" the focus is fairly clear.

As each Pitt-Kethley has turned up on various television shows on sex and was a prevalent choice to edit the recently published Literary Companion to Sex. Reading through her poems, however, you will find a variety of subjects, from apples to goats to the National Health Service. So, why the tunnel focus on sex? I suppose it's the crux. I suppose those are the ones they enjoy most or are upset by one or the other. They quite possibly serve as the "teaser" of some other poems as well.

As for the promiscuity, a poem from the latest collection Dogs puts it plainly enough. "You kiss a lot of frogs to find your Prince, or at least a better class of frog." 

Pitt-Kethley it seems is simply honest about how she chooses to live and I can't help but wonder if there's be such a fuss were she a man.

The question of gender doesn't arise in the poems. Pitt-Kethley never "dresses" for example, laments that men's/dayglo sticks are a sort of membership card for success.

There's this obvious femininist air to many of the poems, but Pitt-Kethley was keen to qualify she is "her own kind of feminist. Obviously, there is a strand of that in my poetry but as a whole lot of feminists wouldn't like me or like some of my events. On," to be, it is once said I couldn't be a feminist because I wrote about fucking, which seems to be a non-essential thing to say. Again here, of course, the focus is on sex. I did broaden our discussion but as my question were tiring they didn't elicit any particularly sensational replies. So, rather than merely transcribe the rest of the interview I'd like to simplify. What is the sentiment of "impression?" that presented at the beginning of the article.

The Fiona Pitt-Kethley reading her work was somehow different from the Fiona Pitt-Kethley I talked to earlier. She seemed more obviously calm and relaxed with no hesitation in her speech or the odd mildly nervous giggle. She came across more forcefully, simply. But having spoken to her off-duty as well, I feel I would like to know why her cord has what I assume to be her name and address reprinted on the back in Chinese.

Cocaine & Abel

by Matthew Grainger

It certainly seems so far to be the year of Harvey Keitel, after the absolutely breathtaking original Reservoir Dogs, and with Philip Kaufman's Rising Sun still to come. And sandwiched in between two thrillers, we have Bad Lieutenant which emerged from Abel Ferrara, the man behind such cult classics as Driller Killer and Ms. 45. Here, Ferrara pulls out all the stops for a rollercoaster ride of violent excess and unpleasantness, which almost works, except for the fact that it seems almost completely devoid of any semblance of narrative; or, due, perhaps, to the fact that this particular rollercoaster only seems to go down. Keitel is the nameless bad lieutenant of the title, just your average everyday coke-smoker, crack-smoking, gun-toting, foul-mouthed, store-robber, whose only goal in life is to seduce a woman ('getting the idea' that they can be equal) and then make them kill him on a spectacularly bloody, gory, messy death. The film's entire plot seems to be about how Keitel can get away with murder, and the film's only true pleasures are the many scenes of gore and the film's ability to push the envelope of what is acceptable on the big screen. The film's entire plot seems to be about how Keitel can get away with murder, and the film's only true pleasures are the many scenes of gore and the film's ability to push the envelope of what is acceptable on the big screen. The film's entire plot seems to be about how Keitel can get away with murder, and the film's only true pleasures are the many scenes of gore and the film's ability to push the envelope of what is acceptable on the big screen.
Interesting Drugs

by Ryan Gibely

The violent drug wars which have been tearing Manchester apart for some time have finally found hyperbolic expression on the national news, though I'm sure they will soon slip past us in the same way as every other news item does. Statistics demobilised in America. Two million dead, or, doesn't mean very much. (It means less if the dead are foreigners, hence that grassy media appellation "No Body was Involved.") The public are more outraged when one child is murdered than when thousands of lives are lost like skittles on foreign shores. One death is within our capacity for comprehension [and revenge]. Any more than that and the injustice becomes like Auschwitz, disturbing, unsettling, difficult to us.

We have long comforted ourselves with the idea that America is more anarchic and decayed than us. The gap is disappearing, I think. As it does, these transatlantic comparisons become less reassuring [and less relevant]. When something horrifying happens Stateside, we used to roll our eyes and scoff, "Only in America." That's gibe-uated knowledge. First in America is nearer the truth.

The drug trade has crossed the waters especially well. It's not too much of an attraction of dealing. Not the top dogs - they've already got it made [they are royalty, politicians, CIA executives]. But for those at street-level, it's rather sweet. You can see them in any city centre but I'd never thought much about their life, until, late last year, I caught a film's "Deep Cover" last week and parts of it rattled around behind my eyes like a bad dream.

It opens with a young block kid witnessing his drug addict father being shot dead whilst robbing a store to pay for Christmas presents. Grown up, the boy is a cop, Kelvin Stall [played by Larry Fisher], assigned to undercover as a drug dealer. Despite holding his father's demons a warning, Stall finds himself slipping into a lucrative partnership with reptilian lawyer David Jason [Jeff Goldblum] and exploiting the delights of his position, until his own moral line between right and wrong disappears.

The picture never alarms us: I expect we would feel cheated if Hull didn't succumb to his life's pleasures. And apart from a magnificent credit sequence where two junkies smoked crack in the glassy slow-motion, it has no assertive filmic sense either. Goldblum and Fishburne and the spindly Charles Martin Smith are wholly affecting, but the triumph lies in a discursive screenplay by Michael Tolkin and Henry Bean. It elucidates the intrinsic flaw in society's battle against the drug business: illegally offers for far greater rewards, particularly in a period of unmitigated recession. Mario Van Peebles' "New Jack City" also scuttled around these issues but was subdued by its own epic choice. "Deep Cover" rests this temptation, so I suppose it will make less money.

It's not particularly accomplished movie. It inherits the more didactic passages of early seventy's blaxploitation films. There's a surplus of sobriety also drawn from that decade. You might notice the rust of "Serpico" and "French Connection II" and the Copican angering between girls and drug in "Dirty Harry". As an example of a cop's decade into abhorrence, it's better last year's "Rush" and blaxts against Abel Ferrara's "Bad Lieutenant".

Above all these films, it has a perceptive approach to what Hull is running from [the genealogical inevitability of the future] and what he's running to [the redemption represented by the professional drug industry]. His boss tells him, "Undercover, all your faults will become virtues", and it's a quip which is applicable to anyone.

The entrepreneurial reachibility cloaks what Jason and Hull do. Surely there can be no such thing these days until the benefits of crime are diminished and people are given a better alternative. Hull is drawn into a resplendent world, not the societal crack of "Jungle Fever". Tolkin and Benn and Dunn don't do for any solutions beyond the law. I don't think they need to either: "Deep Cover" is unique in identifying the problem as being rooted in our pursuit of happiness.

Due Van Sant's "Drugstore Cowboy" rode a similar wave, sympathetic with the security of the junkie lifestyle; "A junkie always knew he's going to feel", said Matt Dillon's Chuck in the film. "Deep Cover" focuses on the material magnetism of drugs but the thrill is the same. Neither Hull nor Jason are really junkies - they are heben- lated addicts to the highs of capitalism. This exposition is where the film is toughest. A youth training scheme can't compete with what Hull finds on the streets; all the sex, drugs and money he can handle.

So social order must de- pend on the individual's idea of order. This moral sense has spiralled so far out of whack, it's in another stratosphere.

Long Live the King! Elvis, musical tour de force

Tony Chan, puts on his blue suede shoes and reviews the West End production of ELVIS, recently performed at the Marlowe Theatre.

"Mama" - the fans in the theatre screamed - Elvis was alive again!

The show were then entertainned by musical tableaux of Elvis' songs depicting important moments in his life, against a backdrop of photographic slides projected on to huge screens, including his very first television appearance on the Ed Sullivan show, his being drafted into the U.S. Army and being sent to Germany, his arrival home and return to Hollywood films, and finally that I thought were the best sequences, a re-creation of his night-club act in Las Vegas.

Three performers played Elvis, Ian Salibury as a sulky youngster, Bob Willis as the swagman Elvis, and Clayton Mark who strayed the show as the mature, ageing Elvis. Clayton's deep bass voice and drollry singing was a very authentic imitation of Elvis' timbre and style.

In between songs he would wipe the sweat off his chest and haul it to a screaming female member of the audience. It was eerie and uncanny in that Elvis that used to do the same, but what was more surprising was that the audience reacted in exactly the same way.

Near the end of the show, Clayton sang "American Trillogy" against a backdrop of the funeral of the real Elvis. It was a haunting sequence and almost brought tears to one's eyes. The finals, consisting of the Elvis medley of hit songs, was electrifying. The performances had sheer brio and incandescence. The audience cheered, clapped and danced in the aisles. The magic was infectious and I too was nearly enticed to get up and dance. We gave the performers a standing ovation at the end of this rousing musical sequence.

To conclude, the show was a musical tour de force and top marks to the Marlowe for staging such a memorable and entertaining evening. Long Live the King!

"Unforgiven", "Unforgiven" tied with "Howard's End" for the most nominations, pick- ing up nine including best director nomination for Clint Eastwood and, among others, a highly deserved nomination for film "Unforgiven", nominated for best picture was "Howard's End" (for which Emma Thompson should pick up best actress), Neil Jordan's "The Crying Game", the strict style of 'A Few Good Men', the yet to be seen in the UK Pyco film "Some of a Woman", and my personal fa- vourite, Clint Eastwood's "Unforgiven".

Video Pick: Sleepwalkers

Stephen King has tried working with cats be- fore and the result was the diabolical 'Cat's Eye'. This time, he's crossed his own Salem's Lot with the formula movie for a pretty decent horror film, which manages to hold the attention for just over an hour - no mean feat for one of King's original screenplays. The plot concerns two "sleep- walkers" (basically vampire formers) who come to an Indian town from California to satisfy their appetite for vir- gin women (honestly), but find the plan (played by Twin Peaks' Melinda Ame) is a little less effective- able than she appears. It all sounds a little boring, fear not: this paper-thin plot is helped along by the story.
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**UKC TODAY**

**UKC TODAY MIDNIGHT REPORTS**
- SIMON SHIMMELS
- WASH N GO WITH SLICK N SI
- BLUE JEAN
- DICK
- THE GRAVEYARD SHIPT
- THE BOMBS WITH GUY
- PASS THE MIC
- SATURDAY NIGHT ROCK
- THE COUNT
- THE NORTHERN TAP

**UKC TODAY WITH STUART THOMAS**
- MC DONNELL: A STRANGE TRAGEDY
- TEST MATCH SPECIAL
- MIDWEEK SOUL SHOW WITH ANNETTE
- THE BIG BROADCAST WITH HART
- WOMEN'S HOUR PLUS ONE WITH SUE
- SATURDAY SPORT SPECIAL
- THERE IS NO SHOW
- THERE IS NO ALTERNATIVE

**UKC TODAY LUNCHTIME EXTRA**
- NAT HUGH THE FACE OF RADIO
- STU SMITH: RADIO DISASTER MOViE
- MUFFINS WITH MARTIN
- JAMES AND A BIZARRE FROG
- NAT HUGH THE FACE OF RADIO
- GET A HAIRCUT WITHIAN WICKERS
- UKC'S SATURDAY
- PICK OF THE PLOPS
- NICKS FULL HOUSE

**BREAKFAST EDITION**

**OUR FRIENDS**
- THE PAUL BURGER BAR
- A LITTLE HELP FROM UKC TODAY
Tuesday 2nd March

Cinema 3 - "The Manchurian Candidate" £3.30/£2.20
Classic starring Frank Sinatra, who plays a Korean war veteran ordered to stop an ex-CIA from killing the president. Sounds very tatty, but it is actually very good. Angela ("Murder, she wrote") Lansbury also stars.

SU Ents - Senseless Things, KDH

Wednesday 3rd March

Cinema 3 - "Twins Peaks, Fire Walk with Me"
If you enjoyed the cult-series, then this should definitely be seen. Lynch takes the story back a year before Laura dies. Promise to be just as confusing as the series.

Thursday 4th March

Cinema 3 - "Twins Peaks - Fire Walk with Me"

SU Ents - Battle of the Bands, Rutherford JCR

Friday, 5th March

Gallenkian - "Deadly Serious" £7/£5/£3
A mixture of dance and theatre, inspired in part I by such classics as "Rebecca", and in part II by Hitchcock. There is a strong visual contrast between the black/white of I and glorious technicolour of II, taking you through a nightmare, surreal journey of obsessive love, murder, and peroxide blondes. Should be very entertaining.

Music - Music Bursary Concert £5 Elliot USCR
A selection of vocal and instrumental music by Music Bursary students. Includes light buffet/henry.

SU Film - "Husbands and Wives"

OPEN LECTURE - The Intoxications of Research - "a wicked drug", Edna Hesley (biographer). Cornwallis lecture theatre, 6pm. Admission free.

Saturday 6th March

Gallenkian - "Deadly Serious" £7/£5/£3

Music - Brahms Symphony No. 2 in D Major EDH 50p.
Conductor Susan Wanless, Leader Claire Seymour

SU Ents - The Super Troopers DDH

Sunday 7th March

SU Film - "Saturday Night Fever"

Monday 8th March

Music - Palladium Ensemble 1.10 p.m. Free admission
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Just Don't Mention Suede

Andrew Burgess wanders over to Keynes and has a cosy chat with MINT 400

S o, nearly half the Brit ish population would en sile if given the op port u nity. I can’t really blame them, as there no doubt this country is fast going down the tubes. This is not helped by the fact that the British music scene seems to be dominated by each. No-one has any ideas. Re-issues litter the charts. Is there anything left to make you want to get out of bed? The answer rests with bands like Mint 400: Mark, Paul, Karl (with a 'bore') and Sam are music’s future.

These guys are sound, twentysomething, studently-clothes-type—th ey even know the right way to tie the laces on their Doc Martens. So, what are these great prospects actu ally like? As I sit down in a grimey seminar room ready to interview them, I feel a warm glow inside me, eager to chat to people that might actually have made the music industry out of the flogging tutch that it finds itself in.

Paul Stroud, the lead gui tarist and vocalist, starts the ball rolling:

"If we don’t do an album soon, I think we’ll go mad. I don’t think we can just keep doing singles. The album’s ready to record. It’s just a case of sorting it out with the record company, timing-wise."

I ask if they believe they will compete favourably with other bands on the live circuit:
P.S.: "No, I don’t think we’re a good band."

This statement is frank, modest and WRONG.

Karl Huessy, the drummer, helps out at this point:

"Our band is a good way to experiment and get a new sound. But I’d like to see more variety. What’s the point of a band?"

Rick Taylor—the one that looks in a permanent state of frustration—replies: "What happens when you get rid of all the shit?"

Sam helpfully suggests: "Then you become like George Michael."

Paul is genuinely interested in what I think about their stuff: "It’s interesting to hear what other people have got to say about us, y’know."

Q. What’s your new single (released 23 February) ‘National’ about?
P.S.: It originates from where I’m from, up North; it’s about a tood. I said what it was about, the way you see it, you’d be mad. [Okay, not so successful there].

Q. Do you think it’s going to be successful?

P.S.: I think the last song we did should have been more successful. In the ‘Best Singles of the Year’ ratings, we should definitely have been in the top ten at least. I think we’re being ignored at the moment. But it’s to our advantage rather than against us.

However, Karl is quick to point out that they’ve had their fair share of music press:

"Last summer, we were in the paper every other week. We’ve been hyped up to be certain things. Apparently, we were manufactured, put together by a record company and interviewed individually—" you know —"You can play that, you look like that, etc."

Q. Who were you compared to?

K.H.: They are so desperate to compare us to, The Cars and Jesus & Mary Chain. We don’t sound like them at all. [Oh, how true!]

They were a bit rattled at this point so I decided that those 5 letters needed an airing:

S-U-E-E-B.

Q. Strange that you haven’t had the same sort of media coverage as Suede.

P.S. I feel sorry for them. They’re manufactured... they’ve been around for a few years, but weren’t big when they started. They do the pressure off a lot of bands like Verve. We’re not jealous of them. If people want to be over-exposed then let it be them. HU: The music press need stars because their circulations are down. We hear rumours all the time about ‘Melody Maker’ going under. Their sales are plummeting. They’re desperate for cover stars like Brett Anderson.

Q. So, you can’t ever imagine yourself as cover stars adored by crowds of teenagers?

P.S.: If I felt right I’d do it. But, when I was younger, the bands I liked were bands that weren’t over-exposed. It’s more natural to follow something like that, than having something forced on you.

Quite right. But will their debut album lead to critical acclaim and pre-pubescent adoration?

P.S.: It’s going to show a lot of people that we’re not just grumpy. We’ve been described as Post-Nirvana - that’s rubbish.

Fine. Mint 400 are self-confident, snazzy and they don’t mess around when it comes to expressing themselves. They are a great prospect. It’s hard not to get a bit mad making it, or they’ll be one group of unhappy bunnies.

Oh, and to finish on that survey about half the population want to emigrate, teetly Karl—still chancing his bevve—is this to say: ‘I’d be a lot happier if the population did leave the country. Especially the arseholes."

You said it, Karl!

Extra Strong Mints!

Andrew Burgess reviews Mint 400

Int 400, the first proper band at UKC for ages. This is the band of the sixty or so punsters that turned up expecting a good show or else! This is what they got. A short, sharp, corralled Karl, Karl, drum mer, told me before the show (I’m Mr Showbiz) that he had used Ung kies because they were intimate, and genuine people that like music rather than the ‘scene’ went along. Well, this gig was certainly intimate, and those who like music should’ve loved Mint 400.

As soon as they hoisted themselves onto the stage, they launched into a spine tingling thrash assault. These three certainly got the moshers go ing. Mint 400 showed that they knew how to be grungy, loud and they, indies. They also showed a rare aptitude for playing instruments, but didn’t show it down your throats. It was a good idea to try their latest single ‘National’ early, as this is a classic. Bizarre lyrics, gar gling bass and not just identikit thrash. This was received well and rightly so. This is a perfect live, on vinyl and served in breadcrumbs - shows why Mint 400 are so good. The wobbling, wailing guitar riffs transcend the thrash and produce something distorted but beautiful; beautiful in an achingly perverse way. This gives the songs a clever, atmospheric cerebral edge (not intentionally pretentious, sorry).

Next came, ‘White Cadillac Man’, a mini-epic with bits of everything. I heard a choir coming out of their guitars, plus this bizarre noise that sounds like those plastic things that dentists put in your mouth to soak out at viva. I was reliably informed by my mate that this noise was a sample from a film, and occurred when the baddie held out his hands and electricity came out of them. That’s bloody strange!

Anyhow this song was just received with a ripple of applause, but laconic applause. Paul, the singer, seemed to have muffed: "This next song’s called ‘Faster’ for anyone that’s still a wake." Oh dear, he had heard that few people clapped. Oh well, and it. With deliberate (or otherwise) irony ‘Faster’ was pure grunge fodder. It shot on most things recorded by all those lumberjack shirted Seattle bands. Ha, ha, that showed us. The crowd - feeling a bit guilty by now - whooped and clapped. Unnec essarily, Paul reported: "Don’t they teach you manners at this place?" Why? He was just beginning to win the audience over. Predictably, Mint 400 were not urged on to play an encore, and they didn’t. This was a bloody shame, as most people there would agree that the forty minutes gig was a winner! At last, a band that can thrash, and grunge, and make it beautiful and evoca tive in the process.

Today’s gig was their first on a twenty-two date tour. I trust they will play encore at subsequent dates (please!). This gig was part of their learn ing process.

Oh, and one more thing. The gig could have done with a few more people going. I know ‘The Good Sex Guide’ and ‘Northern Exposure’ would have been on, but Mint 400 would prob ably have preferred to stay at home and watch them as well. They were brave, and it got them out the house!

Fat Flavours

This week’s top ten dance cuts as compiled by Fat Albert’s record store.

1. NAUGHTY BY NATURE - ‘99 Naughty III’ (UK Big Life LP)
2. BOOMSHANKA - ‘Do You Have The Power?’ (UK Cowboy 12"
3. DEF TEX - ‘Jump Out Ya Shoes’ (UK Sound Clash EP)
4. DIY - ‘Hotheat’ (UK Warp 12"
5. JAMES BROWN - ‘Can’t Get Any Harder’ (US Polydor 12"
6. RUNDMC - ‘Down With The King’ (UK Profile 12"
7. MARXMAN - ‘All About Eve’ (UK Talkin’ Loud 12"
8. DATMAN - ‘Poor Man’s Story’ (UK Tomahawk 12"
9. PORTRAIT - ‘Honey Dip’ (US Capitol 12"
10. McKOY - ‘Fight (Remix)’ (UK Right Trax 12"

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

Mahtew Gragera Reviews Toad, Wet, Sprayball At London Underground

A
tter five minutes of this gig, I found myself wishing that I could be a gargoyl and fly out on the wall and be safe...and...in the place. Americans appear to have this thing about touching the band; when they do it's usually not very pleasant. We prefer to keep up on our stage and, with a curious glance at whoever's providing the music, hurl ourselves back into the recess, the front rows of the Toad gig simply became a mass of outstretched hands. And the band continued, leaning down to shake each one with a kind of bemused wonderment. What the hell is going on? Toad! The Wet Sprayball are a re-

lentlessly inventive mainstream rock band. They sing about the absence of rape, the perils of drug addiction and the destructive nature of child abuse. Their songs are almost completely devoid of polished commercialism.

They must be the same kids on the block! Vocalist Glen Phillips and bass player Dean Dinning seemed to be wondering the same thing, and when, in a vain attempt to take the plug out of this audience of screaming, revving groups, they tentatively threw out an acoustical version of 'Step by Step', someone in the back actually booed, while the front few rows screamed even louder. What the hell is going on? Can't any of them see that they're being mocked?

The gig itself couldn't have been better. The bulk of the material came from the de-

out a little towards the end and making an idiot of himself to live things up a bit. There were a few moments when I found myself twisting just what Toad thought they were up to - in particular during a lengthy encore con-

cluding 'She's in Love', which was used to keep the audience going while the band slowly started to break up. Toad's lead vocalist, Mike Jacobs, is an incredibly engaging frontman. He這一 entertainment in the form of a mass of outstretched hands.

By Martin Courard

The Cranberries: Linger

This is the second single from the group's most promising act of last year. Close behind this single should be an album full of this stuff - however, there's still a reason to buy this: it's excellent. "Linger" is slow, literal and curiously obtuse. Swinging strings ebb and flow through the breaks, overlaid by softly picked guitar. Dolores' voice has a beautiful multi-tracked nature that is tuneful and has a simple idiocentric. If you missed them at the Petey Daddy last term (during Pezy's Work) then you won't know how fragile, pure and down-right wonderful the Cranberries can be. How? Pounds with a fuzzed-up bass and drums, the vocals ebb and soar above the strings. Yet all the time the plea is "You said you'd never let me go..." Did you ever have it? It's a love's game played by adults who can't bear the real pain it causes. The Cran-

berries are about that pain, that love, that need and that all you can do is kiss you in the teeth. It is beauty insurmountable.

Seventeen 1/2: Flashat

Groove Thang

A

other's 'Feet', with the odd new song thrown in for good measure, and although the arrangements were unad-
venturous, all the songs, in particular 'In My Ear' and 'Come Back Down' seemed to take on new life, mainly due to the fact that Phillips really has to be heard to be believed, and while Dinning was a trifle reserved (prob-
ably due to the fact that he appeared to be amased leg-

less), Randy Oas, the world's smallest drummer, made up for all by sticking his neck in par-


ticular during a speech where Phillips voiced his philoso-

phies of love: two people must be carrying around compas-

sionately for each other and a relationship with each other, with the stirring 'I Will Not Take These Things For

Granted'. 'Feet' was the most irritating catchall collection of songs released last year, and live, these songs are noth-

ing but fortuitous magic.

Kred Music

15th

By Marie Fedem

Deep: Pleasure And The Pain

Memorial. Virgil images spring to mind with the provocative title: "Pleasure And The Pain". Unfortunately, Deep don't fulfil this potential. This is one hell of an amusing song, it's repetitious, it's slick, the vocal record. However, you're dazed and worst of all...it's crap. There, it has to be said. Bloody hell, the B side's just the same. Sorry Deep.

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Men's Basketball

The Heat Is On

by Basil Mandil

It has been a very busy term for the UKC Heat. Having made it to the last 16 in the UAU competition, being qualified for the semi-finals of the cup, and being top of the league, meant that every match was (and still is) of utmost importance. For their first game of the season, on 24th January, the Heat travelled to Loughborough to play the UAU last 16 game against the favourites of the competition. Although the odds were against them, UKC fought as hard as they could, showing no complicity, and defending very well. In fact, they defended well up to the standard of Loughborough, causing their adversaries to make (for them) an unusually big amount of turnovers.

Unfortunately, UKC didn’t manage to convert those turnovers into baskets; although they defended very well, often only allowing their opponents to attempt a forced outside shot, they attacked very poorly, missing many easy shots and lay-ups. It was their defence that allowed UKC to keep up with their opponents, but eventually it was their careless of offense that reduced and finally destroyed their chances to win.

In the last 5 minutes, Loughborough showed that they were better trained for tight-game situations, and they started using tactics that they had evidently practised before, isolating a good shooter and allowing to take the outside shot was the most apparent of these tactics, and it worked.

UKC’s inexperience in this field was apparent to them as well as to the co-lookers - as Lawrence Miller said after the game, “the problems, they were better drilled than we were, and they had obviously practised for these types of situations.”

The final margin of 15 points was a bad reflection of the game, because UKC had really challenged their opponents, and could have even won it if their offence was a little more ‘polished’. Coach/player Phil Baxter later said, “There’s no shame in losing to such a good team, the reason I’m disappointed is that we could have won this game in the first half, and we let it slip through our fingers.”

UKC’s bitterness at being knocked out of the UAU last 16 game was apparent in their following game, on Thursday 4th February, when they travelled to Ipswich to play against the Lions, who best by 57 points (119-62) last term. The game was a mixture of frustration and bad offence. Indeed, the Heat didn’t look so hot in the first half, and they allowed their opponents to keep the score very tight, and it should have been the only player who kept the advantage for UKC going, once again, James Johnson. Where the other players showed the same carelessness that had caused them to lose to Loughborough, he stepped up and showed density accuracy and consistency.

The final score, 78-73, was a lot closer than it should have been. Indeed, UKC can’t allow themselves to lose anymore games if they are to win the league.

The following Saturday, the Heat travelled (once again) to play against the Wizards in what was to be the game of the season. Indeed, with the Wizards being at the time joint leaders with UKC, the game took the appearance of a final.

Intensity, as well as revenge (the Wizards had beaten them in their first confrontation in a more than controversial game, where the refereeing was very much discussed) UKC had a record 9 technical fouls in that game was aired in the air. Both teams were, at the time, joint leaders of the league, and this was the game that would separate them. But after their UAU disappointment, UKC is more than determined to win the league (and cup).

The game was very tight, with the lead changing from end to end. Both teams played very good defense, thus keeping the scoring relatively low, and UKC, mainly through Clive “the jive” Lilley, solved their problem of rebounding. As the game advanced, the intensity got higher and higher, the points became more and more crucial, and the game became tighter and tighter, the lead hardly exceeding 2 points, for either team.

It remained tight until the last few seconds, when the Wizards scored a basket with exactly 7 seconds left, thus giving them a one-point lead. UKC took one last time-out. Everyone was, understandably enough, very nervous, and Phil Baxter made it clear that there would only be one shot, one chance to win the game, and this would go, logically enough, to James “Magic” Johnson, who had played up to his regular amazing standard throughout the game.

The ball was inbounded and immediately given to James, who, with two defenders stuck to him, dribbled down the court, beating all the defenders, and took an off-balance shot from the top of the key with less than a second left (the final buzzer went when the ball was in the air; two points, game over.

The Heat were in ecstasy. With that shot, James had liberated all the frustration that had mounted over the past few games, where a bad spell seemed to have cast itself over UKC men’s basketball.

And more than just alleviating the team from its frustration, that victory gave the Heat its entire confidence again.

With their new-found confidence, UKC travelled to Herne Bay to play against their one-time frustrators (see Kred 191) in the semi-finals of the cup. And this time, for the first time this season, they had an excellent group of supporters, who made the trip with them, and guaranteed the noise-level to stay as high as possible.

It was in fact a renewed UKC that stepped out on to the court that day. All the players whose potential had previously been shown down by pressure and complications ‘liberated’ themselves. This was most apparent in Stratras Kapaisimali, Kent’s most-used outside shooter. His renewed confidence allowed him to regain his deadly accurate shot, and this proved to be one of the most valuable assets of the team, with Herne Bay playing a tight zone defense.

Towards the middle of the second half, one thing was very clear to both teams; it would be the team with more heart that would win it. Talent and good execution were taken for granted, and the silly mistakes that had caused them to lose against Loughborough were no more committed by the Heat who were, at this point, on fire...

Once again, the noise and intensity level stayed very high, and the Heat put their opponents under as much pressure as they could by playing full court defence. The intensity and sheer energy that UKC was putting into it proved to be too much for Herne Bay, and UKC caught up their half-time 15-point deficit, and finally broke off to win the game by 8 points (86-79).

The Heat’s most recent game, on Wednesday 24th February, was again an away game, this time against the Saints, who they had already beaten last term. The Saints had caused UKC’s lot of problems in their first confrontation, and they were determined to best them at home. For this reason, they kept their best players on the court as much as they could. But this didn’t matter; UKC was definitely on a good run after their two previous victories, and their confidence was such that even the pathetically biassed refereeing wouldn’t stop them from winning.

Indeed, the refereeing in recent games has been worse than ever before, to the point that it has inhibited potentially excellent matches. But that didn’t matter, it didn’t change the inevitable. Everyone played very well, and almost for the first time, the team didn’t count on James to make the difference. Clive “the jive” Lilley kept the defence in the key very tight, with 5 blocks and 10 rebounds (all defensive). The final score (90-82) was a good reflection of a good game, where only the refereeing had been poor.

The Heat is therefore definitely on, and with just 4 more games left (including the finals of the cup), success is guaranteed in every game. Indeed, UKC cannot allow itself to slack as a defeat could prove to be the reason for a disappointing second place.

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Women's Rugby

UKC 41-0 Thanet Wanderers

Doors were nearly kicked down, plays were put out of bed to follow their Sunday newspaper. New Zealand and France had 3-3, but these were converted by Sarah, our full-back who had an exceptional game also scorin a try in the second-half.

In the second-half we were short of 2 players but this didn't stop the trains from flowing. Alex was on for the next one as she used her initiative and imagination to run the ball round the blind side of the scrum which ended in a stylidive over the line.

The forwards were deterred from getting into some of the positions, so after putting pressure on the Wanderers' line for some time on an "outside" play, Myky threw herself on the loose ball for the fifth try of the game. The Rachel scrummed her ankle and had to leave the pitch so we were down to 12 players but Thanet's thres-bashing wasn't over yet. The last try came from Karm who charged her way through carrying with her about five of the opposition desperately trying to stop her. Basically a good game and ending was had by all (play on the "Night Fever" routine led by Juliete).

Post UAU Blues

It’s up to the players once they cross that touchline.

by Yasmin Patel

Many people may have heard this overused cliché over the course of the last six months in various sports, football, rugby, basketball, hockey and numerous others, with their attackers all coming from chairmen, managers and coaches. I doubt, however, if it has been said by a fellow player. I for one have sympathized with UKC Hockey's 1st XI captain Simon Knightbridge when he spoke about this. Whatever the case may be, I do not think that either of these establishments, where the higher authorities are concerned, there can be people of great sporting prowess. If there were, I am lost to say what they are doing there. But it is not just the very talented students such as Dave Pulton, Kenny Major, Wayne Otto, and the many more athletes who they are. It will be in the majority of cases students who are not so brilliant (although none of us will admit it) who will experience less enjoyment in that activity.

My message is simple. Keep the Wednesday afternoons free for the students. This is a valid one. It is a fact that not one has to be as critical of a great bunch of lads. But unfortunately, when a team has that talent does not carry over anything near its full potential, then it is disappointing and frustrating. To conclude, other than the performances of Simon Carter and Phil Middleton, the performances of the rest of the team was, as my colleague Mr High might say: "pant!"

Men's Hockey

UKC 1st XI 4-4 Carltonville 1st XI

by Yasmin Patel

The only person that had scored for them in the League, throughout the whole season, was sitting on the sideline, a temporary cripple. Yet the penalty-corner count was 5 to the opposition and 4 to the UKC. The half, however, was never scored as these figures falsify show.

The second half began, and UKC fell behind to two goals within four minutes. I believe Bertie Wooster would agree with me on this point, that not even one of Jeeves’ “pick-me-ups” could have done any good to the UKC team. What they were in need of was a minor miracle! The next five minutes saw Carltonville looking as hungry as a lion which has gone hungry for a week. The UKC goal was under (sorry, another cliché) “constant bombardment.” In the last minute Carltonville went 3-0 and, with 4 minutes to go it was 4 goals to nil. Then Matthew Shanks decided to put one of his upshore shots from penalty corners into the goal. It was well deserved, and a long time coming. He could not be proud (!) that he is in UKC’s first XI. The league season comes to a close. The final score ended 4-1 in Carltonville’s favour.

So, I have been hugely

Should Wednesdays Stay Sacred?

by Yasin Patel

You will begin to read this article wondering what stupid match is he about to report! “Surprise, Surprise”, this article will try to make a point on a more serious matter. UKC have not had the greatest of years (so far) in the sports scene. Many of the sports are out of their representative UAU competitions, and only a very few are remaining. Unlike the England national football team, I am not about to argue that individuals get overworked. On the contrary. My point is that they are not allowed to display fully their talents.

It is obvious that almost all students come to University in order to further their academic careers. However, the majority of students do participate in sports, and the Wednesday afternoon has traditionally been free of teaching so that students can be able to take part in UAU events.

But now that timetabling has crept into the “sacred” sports day, it is in the sports and students that suffer. This is because a pupil has a subject seminar or lecture, the priorities will go to their academic subject rather than their social activity. The team’s will suffer due to this absence. Also suffering will be the students themselves. There are numerous professional sportsmen and women who have degrees and still managed to improve their specialised sport while in higher education. If the students are not allowed to participate when they have the opportunity, it means that their talents will not be allowed to reach its full potential.

The scholars themselves are not allowed to have much of a say in this matter. An important part of higher education is being able to socialise. It gives one and all the opportunity to meet people from different backgrounds and of numerous races. A great deal of this happens in the many sports clubs.

Who is to blame? The reality of the matter is that the government has to take the majority of the blame. The number of students is increasing and due to the fact that there is not the appropriate finance available, it is the students who has to suffer. They are, however, not the only guilty party. I am sure the University authorities should be taking some of the criticism as well. Whatever the case may be, I do not think that either of these establishments, where the higher authorities are concerned, there can be people of great sporting prowess. If there were, I am lost to say what they are doing there. But it is not just the very talented students such as Dave Pulton, Kenny Major, Wayne Otto, and the many more athletes who they are. It will be in the majority of cases students who are not so brilliant (although none of us will admit it) who will experience less enjoyment in that activity.

My message is simple. Keep the Wednesday afternoons free for the students. This is a valid one. It is a fact that not one has to be as critical of a great bunch of lads. But unfortunately, when a team has that talent does not carry over anything near its full potential, then it is disappointing and frustrating. To conclude, other than the performances of Simon Carter and Phil Middleton, the performances of the rest of the team was, as my colleague Mr High might say: “pant!”