

Kredstudent

The weekly newspaper of UKC Students' Union



Tuesday 2nd March 1993

No. 199

Carnival Fraudsters Con Students

by Nick Carr

Between one hundred and 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 £4, 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 numbers 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 dissatisfaction 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.

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.



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!



pics by Siri Bjoner

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 Adamson, 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

Inside

page 2

Hungarian
Attache visits
UKC

page 3

Notice Board

page 4

Kred Letters

Exclusive Interview with poet,
Fiona Pitt-Kethley

page 5

page 6

Elvis Sighted at the Marlow!

UKC Radio
Timetable

on
page 7

page 8

Find out What's going on!

page 9

Mint 400
Interview and
review

page 10

Toad the Wet Sprocket ???

page 11

Basketball
report

Back page
Women's Rugby
success!

Hungarian Attache Speaks of Democracy

by Heather Josephs

Mr Gabor Turi, the Hungarian Cultural Attaché provided the second guest lecture to the East European Society on Tuesday 23rd February. He began by talking about the peaceful 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 relapses. The country had therefore been 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 Turi stated Hungary's aim to be; the development of a Western-style economy, based most closely on the German market model. Capitalism is, 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 Eastern Europe; amounting to \$4.5 billion over the last 3 years compared to Romania which only received \$530 million. This, he said, is because of 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!).

Hungary, we were told, has felt all through its history, a part of Western Europe, and so thinks that the West should open its borders, and markets for last European products.

Another problem is the difficulty of suddenly changing the mentality of the people after four decades of central control, and trying to persuade them to take any sort of risk. "There are still a lot of communist ideas in society."

One of the major casualties of reform, as in all East European countries, is the "Arts", which had previously been heavily funded by the State. Now, even though there is freedom of expression, State

subsidisation has greatly declined as the government has other priorities. Therefore, artists are disillusioned and culture suffers.

As for its position in the world, Hungary feels very uneasy; looking around, it sees the uncertainty of Poland and Romania, and the ethnic conflicts in Yugoslavia.

After this "prompt", questions were asked about the treatment of minorities in Hungary. The answer was that Hungary accepts the rights of minorities, but the problem needs cooperation on an international scale: ie, a general improvement in relations between countries.

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 Turi 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 Turi hopes that the "Rights of Minorities Bill" will im-

prove 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.

UKC STUDENTS' UNION PRESENT... THE SUPER TROUPEERS

(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

NUS Proposals

by Felicity Cowie

A recent newspaper article accurately predicted the government's intentions to legislate for changes in SUs and the NUS. The government wishes to divide Union activities into two categories; core services and non-core services. 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

funding of sports, ents and other apolitical activities. Non-core services will not be funded by a grant. Also the government would prevent Unions from using any other money, except private donations.

In response to this, the NUS has produced a consultation document for all students. Briefly, these proposals can be summarized:

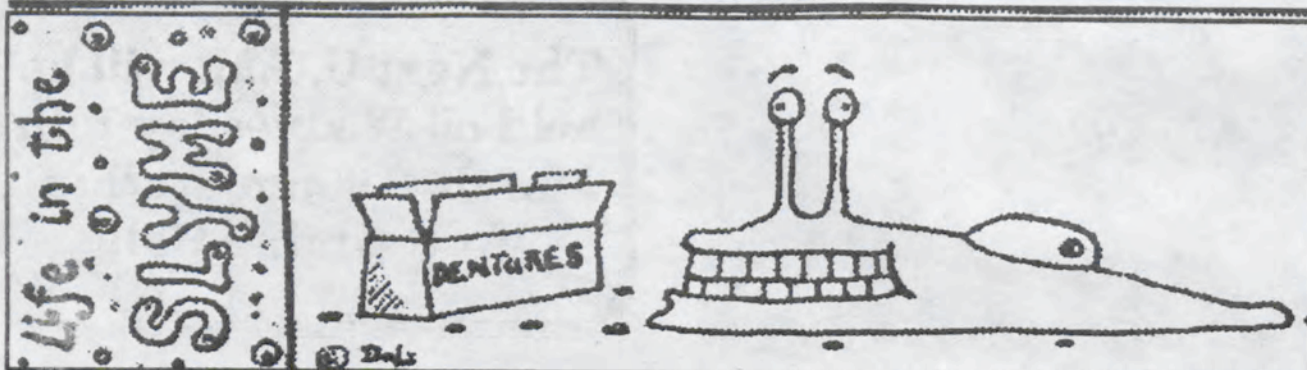
1. Tighter financial control on Union funds.

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.

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 sport, student entertainments and possibly of services like Kred and UKC Radio, which would not be core services."



Kredits

Editor - Karen Leadbetter
Assistant Editor Belinda Harrison
News Editor - Nick Carr
Assistant News Editor - Felicity Cowie
Features Editor - Giovanna Dunmall
Assistant Features Editor - Steven Yates
Music Editor - Marie Foden
Assistant Music Editor - Martin Coward
Sports Editor - Basil Mandil
Assistant Sports Editor - Yasin Patel
Graphics Editor - Siri Bjoner

Teams:-

News: Tony Pope, Ilana King, Ambreen Shah, Peter Markham, Tahsin Guner, Philip Moclair, Peter Stewart, Maddie Pearce, Matthew Calais.

Features: , Yasmin Al-Toqmatchi, Nat High,, Darren Bennett, Julia Mlambo, Matthew Grainger, Vicki Moon, Mary Murphy, Steven Logan, C. Cleary, Heather Josephs, Ryan Gilbey, Alan McArthur, Nicola Doyle, Sophie Jepson.

Campus News: Ilana King

What's On?: Stephanie Mair

Sport: Sophie Hein, , Yasin Patel, Simon Kelly, Richard Fisher, Russell Glass, Francisca de Brauw, Andy Kettle, Basil Mandil, Mark Grassam, Gareth Verrier

Music: Mathew Grainger, Fabian Ironside, Nat High, Clare Fellas, Richard Farrow, Andrew Burgess, Matthew Freake, Matt Calais.

Photos: Siri Bjoner

Production: Karen (The Editor)

Admin. Manager Tony Pope

Typesetting Di, Lee & Fiona

Lay-out Consultant Sam

Kred, Students' Union, Mandela Building,
University of Kent, Canterbury, Kent.
Tel. (0227) 765224; Fax. (0227) 464625

Kred is published by the Students' Union of the University of Kent at Canterbury, and printed by Pyramid Press, Bristol.

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) in Rutherford College. I have been at UKC for four years and in the last term 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 and 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 aggressive. 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 same two men who tried to take her out of the hall, presumably for sex. She wrestled free of him 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 told another member of the security team about this and he was told:

"Go and 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 Rutherford female who was sexually harassed on the stairs (in plain view of security) and at least two other male students I've met who were slapped or punched by this pair, from the boxing club - allegedly.

There were SIXTEEN people on security that night. Several of them were drinking, others were dancing and socialising. How many of them would it really have taken 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 responsible job, not just freeloading at a gig. Those who were drunk and those who failed to assist assaulted 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

from the boxing club, they moved on to Rutherford and harassed my closest female friend on campus and punched yet ANOTHER male friend of mine. The next day as we were setting up the "Valentine's Massacre" in RJCR the bloke who punched these guys came into the room. To be fair, he apologised to one of the guys he'd hit. After he'd left another member of RJCR revealed that he too had been threatened by the same student.

On the Saturday night when the two attackers entered Rutherford, a mature student tried to get a porter to keep an eye on them. The porter was out on his rounds. This is further evidence that a single night porter does not suffice in our colleges. The night of the 13th was a particularly glaring example of a larger problem. Violence by students, directed against students, is increasing exorbitantly. In my capacity as Rutherford barman I have had to break up a fight only two weeks ago. What is the position of the authorities on this issue? SU President Dan Adamson and Rutherford Master Frank Burnet have both expressed a determination to clamp down on this mindless, thugs-with-"A"-levels-and-a-jamboree phenomenon that is making our campus more like Grange Hill. The higher authorities, however, seem to be unworried - if not entirely unaware of what's going on. Students in colleges

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 two blokes are who seem intent on 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 fighting art. The same would apply if members of the Karate Club, Tae Kwondo Club or Judo Club went 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 ruin everyone else'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 "trouble" 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 collegiate yobs.

Dan Wheatley
Rutherford College
PostGrad Rep

Reply to Dan Wheatley

Dear Kred,

I am writing in response to Dan Wheatley's sensationalist description of the Beer Keller. I feel I must address the issues related to security in which he feels is so negligent. Firstly, this was not a Students' Union event, it was an event that members of security attended at the request of RAG, which they did so at a nominal fee being so charitably minded. Secondly, there were only 11 security personnel present - a small number upon consideration of the 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 itself. We are just, as yourself students, whose role is primarily defined in terms of stewardship and the economic protection of the events we are over-seeing. We are friendly, courteous and relaxed in the execution of these duties. Our job does not require us to dodge 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. If would be vigilantes like yourself wishes us to act in a violent manner, then the Students' Union would provide us with plastic bullets 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 settled by college authorities, thus sensationalism like this is academic as well as being unnecessary. 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 alcoholic cowards.

The question of personal security is, of course, a very serious one, and the preposterous remarks I am making serve only to highlight your absurd comments. You work in the pressurised environment of a bar, and alcohol does have a habit of doing funny things to people. Students can and should enjoy a peaceful 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 in 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 anticipating trouble.

Yours faithfully

David Haines
Head of Security

With the support of other maligned security members.

NOTICEBOARD

CHOICE

We are sorry for any inconvenience that the day trip's cancellation may have caused. We are hoping to have another trip on 10th March. Please support us - we need your help! Thanks.
Any queries - Contact Alph - Elt W4.W3 or PE1 - Computer Login PII @ Rook.

The Literary Society

presents: A Shakespeare Video - Wednesday, 3rd March - Rutherford Upper Senior Common Room @ 7.30 p.m.

ART SOCIETY MEMBERS - Life Drawing Sessions will take place in Foaks Room [Eliot - around the corner from the Radio Station] from 3rd March. Same Time!

Caribbean & African Soc
Could members wishing to be involved in our Cultural Evening please turn up at Keynes Post-grad Room on Tuesday 2nd March

African & Caribbean Cultural Evening
coming soon ...
Did you see our act at the International Evening?

Bass player available
Contact Tim Low
Keynes Email TJL

ART SOCIETY & RUSSIAN SOCIETY

present
"Marc Chagall and the Early Years of Self-Discovery"
A talk by Dr. Alan Bird
Tuesday, 2nd March @ 7 p.m. Keynes LT2
!!! ALL WELCOME !!!

The Vampire Society

is glad to welcome the first guest-speaker:

Mr. Pete Darby
Will be giving a talk on the "Folkloristic Origins of the Vampire Myth"
on Friday 5th March in DLT2 @ 7 p.m.
Entrance free
Everyone welcome!

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.

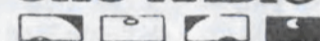
FREQUENCY

NATIONAL EXPRESS

For 25 years at UKC

UKC RADIO

Radio has only reached



101.8 MHz F.M. ext 2301

Eliot, Darwin, Rutherford and Keynes

Quite

Unacceptable! But for two weeks in March the

Entire campus will be covered

On FM as

Never before. Tune your

Dial to 101.8 FM for your

Campus station, from the 1st

Until 14th March

Your support is vital.

Local news, interviews

Attitudes, gossip and more

101.8 FM

Tune

in

On 101.8 FM

Now!

MODULATION

Reply to some points

Dear Kred,

I would like to reply to and expand on some points raised in your last two issues. Firstly, to Martin Coward, who wrote "... properly correct people such as Andrea Dworkin ..." If she is deemed to be correct, then shall we just abandon feminist debate and adopt her views such as "intercourse is the pure, sterile, formal expression of men's contempt for women"? Otherwise, I would agree with Martin that Political Correctness is evil stuff. It's not just the way it destroys freedom of opinion; however. One set of generalising and patronising words is directly mapped to another. So, instead of saying "disabled" you say "physically challenged" but does it tell you anything about their individual condition? No, it just puts them in an imaginary group so that we can forget about them.

Elspeth Chasser pointed out that I made two apparently contradicting remarks in my article [Kred, 2nd Feb. "Is Feminism Dead?"] I said that feminism has not succeeded in its aims. I also said that feminism does not have clearly defined aims. These are not mutually exclusive

points. There are many types of feminist. The superset of their individual goals is large, and not all of the elements have been achieved. Therefore, it has not succeeded in its aims.

It has been said that my article was rather negative. I prefer to use the term 'realistic' - women may now have the vote, but they don't have equality. Feminism has a long way to go and to say otherwise would be ridiculous. Otherwise, I fully agree with Elspeth's points.

Jennifer Ali wrote about black awareness and ended "And if I have made you feel irritated or uncomfortable - Good." Irritated I certainly was, sort of wondering if she was taking the piss or trying to make serious points, in which case I wonder about her position as "Black Women's Officer". "I don't think of you as Black" - this could well offend, but in what context? Could it perhaps mean that someone does not share the view "I use the term 'Black' to describe any darkskinned people from races which are oppressed by dominant White Ideology"? Perhaps the problem is not with their eyes, but with what you choose to call

the colour of your skin.

Is "Black" a colour or a political statement? Is it really a simple predicate, and if so where is the threshold? Are you proud of being black because you like the colour or the culture, or is it a reaction to racism? Perhaps this information would be more appropriate than provocative statements?

Finally, I would like to whole-heartedly agree with Chris Egerton on the matter of the ultra-vires affiliations attempted by some very selfish and irresponsible members of our Union. I applaud the sabbaticals for their refusal to carry out the mandate. It seems, however, that some people still fail to get the hint. Two of the candidates for the sabbatical elections appear to be more interested in the welfare of coal miners than students. The miners have their own Union. We have limited resources and many troubles, for example, the urgent need for a Central Union Building. How someone can envisage taking over the Students' Union for such obvious political motives is beyond me. It's not hard to spot this year's joke candidates.

Andrew M.S. Howe

Bosnia - the Reality! Part IV

Dear Kred,

With regard to the article by Kieron Smith on behalf of our Revolutionary Communists, and the original articles on this matter - we seem to be having a communication problem. I don't want to get into a tit-for-tat exchange, but I just want to clarify my position, AND more importantly, the position of the people in Bosnia.

As I said in my first article, "Any assessment based on the Press alone is worthless". Mr Smith and the Communists didn't even get past this. WHY do they make the mistake of judging the Bosnian crisis on the Press alone?

In the original article, Army Volunteers were quoted as were first hand accounts of the rape camps - Is this political fiction?

I have spoken to refugees and have been in direct contact with people from refugee camps, e.g. in Buckinghamshire, we have about 50 refugees who have come over from Croatia and Bosnia. These people, some of whom don't even have the use of their legs anymore, are not images conjured up by the media, they are not "political fiction", rather they are a reality.

Mr Smith talks of "correlating the Serbs with the Nazis", well, let's look at WW2. In the initial stages of WW2, the world made a vital mis-

take; they lapsed into a pseudo-secure state whilst Hitler managed to gain valuable territory. Isn't that happening today, with people like the Communists calling for inaction? Is that what they want, another holocaust? Haven't they got it? The Jews paid for that mistake, today its the Muslims.

The arms embargo, as mentioned before, is an absurd policy. Just looking at the relative weapons - the Bosnians have 2 tanks, the Serbs have over 350, this says it all!!

Mr Smith said in his article "... the West played a major part in the inception of the problems of Yugoslavia." EXACTLY! So what now, we sit back and watch the show?? Britain wasn't responsible for WW2, with the Balkan conflict Britain alongside the European Community HAS a responsibility.

But we have sat back and watched it all. The reaction from the West has been disgusting, and it just serves to illuminate the hypocrisy. The atrocities that Saddam committed are nothing compared to what the Serbs are doing today. The people of Iraq paid heavily, both before the Gulf war (when the West armed Saddam), during the Gulf war (200,000 were reported killed), and after the Gulf war (the bombings last month for Iraqi "incursions"). The UN

is animated with "puppet-like" efficiency when the US deems necessary, but when a real crisis looms they are virtually impotent! Check this one out, it's ridiculous!!

"This should be fought out among the peoples of YUGOSLAVIA (sic) themselves." US Secretary of State EAGLEBURGER, Nov. 18 1991.

We have first hand accounts, we have seen the concentration camps with OUR OWN EYES, we have people in Canterbury who are from Yugoslavia, who speak of the horror. We have people from the University who are going over to help with refugees this week. We have videos of the aftermath of the carnage. THIS isn't "political fiction", this is FACT.

At the end of the day, who are you going to believe, Mr Smith? You have to look further than your copy of the Mirror, or the Times. There is a brutal campaign of genocide happening in Europe; those who deny it are either grossly misinformed, or use it as an excuse for their state of disgusting stagnation. If anyone STILL requires further evidence, please turn up to the Bosnia Exhibition arranged for early next term (details of which will be put up in the colleges soon), or alternatively contact: sa3@rook, via e-mail.

Sharafat Ali

Reply to Martin Coward

Dear Kred,

In my letter [9 Feb.] I did not simply tell Martin Coward to "shut up". I suggested, perhaps inarticulately, that he should either explain why he employed the phrase "eco-fascism" or, if he meant it purely as an insult whose use he could not justify, to refrain from using it again. As he has written a long letter [16th Feb.] defending his article [2nd Feb.] and his inclusion of that phrase, it follows that I do not want him to "shut up". Of course, Messrs 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, however, one of my priorities.

There is a crucial distinction between smoking and eating meat. Mr. Coward is a sane adult, I assume. It is none of my business if adults choose to smoke [except in non-smoking areas as that infringes non-smokers' freedom] or inject themselves with heroin. However, eating meat involves imposing one's views on animals who, as far as one can ascertain, do not want to be killed. Eating meat is intrinsi-

cally more authoritarian than avoiding eating meat. Whether intentionally or not, Mr. Coward implies that by encouraging people to become vegetarian or vegan, I am "bullying", a fascist or "blinkered". I deny all charges. Besides, humans eating meat is an inefficient use of the world's resources and that does affect humans.

I don't know much about "political correctness". It often seems that PC is a paper tiger, set up by people trying to disguise right-wing anti-feminist views by claiming to be only reacting against PC thought police. Mr. Coward mentions the politically incorrect Camille Paglia. Some of her opinions are appalling [and I am not suggesting that Mr. Coward supports them]. Ms. Paglia wrote an article in a UK newspaper stating that women are to blame for being raped if they provoke the attack by their behaviour or their choice of clothing. If I were involved in the following scenario - wearing a low-cut mini dress, 6 inch heels, suspenders and fishnet stocking and in a man's bedroom at 1 a.m. with only him and me present - I would still expect my

wishes to be respected. This combination of factors does not in itself mean that one has consented to sex - or any other form of physical contact. "No" means "No".

Ms. Paglia is entitled to express her opinion but she is not merely an iconoclast standing up for her individual viewpoint against the tyranny of feminist orthodoxy. She wants women to restrict their freedom and does not expect men to control their sexual urges - a view many men probably find insulting. "Politically incorrect" is far too weak a term for Camille Paglia, try "anti-woman" or "pro-rapist".

On the subject of how to address "the issues that create global human suffering", as Mr. Coward puts it, perhaps everyone should sit around feeling apathetic, then oppressors everywhere will certainly win. Have Kred readers any suggestions as to how we can change the world? Small efforts are surely better than none. I thank Mr. Coward for taking the time to reply to my letter.

Katharine A. Gilchrist [D]

Reply from Martin Coward

Having read Ms Gilchrist's letter, I would like to point out that I agree with the ex-

pressed sentiments on Camille Paglia and her warped view of male-female relations. Rejection of liberalism does not jus-

tify irrational sensationalism.

Martin Coward

Black Women's Officer

Dear Jenny,

Having read your letter (Kred 198) I would like to take issue with the fundamental principle that appears to underlie your views. You say that you are "proud to be a Black person", and that despite the fact that you have been brought up in Britain, you still do not see yourself as British. It appears that you are denouncing your 'Britishness' through a desire to maintain

the emphasis on your "original" culture. These are all personal choices that you have made, and indeed ones that everyone of us - regardless of colour - are free to make.

The issue that I take exception to is your aim to "educate everyone about Black people". Why? Are they so fundamentally different to everyone else that they require this special level of understanding? Racism is, unfortunately widespread in our society - and on

this campus - and the only way to eradicate it is promote the acceptance of people as people, regardless of race or colour. This will never be achieved if we are actively promoting these arbitrary distinctions, which will just perpetuate the problems that are already so rife. To wipe out the evil of racism, we must come together, not aim to keep ourselves apart.

C Nosworthy (D)

Dear Jenny,

In response to the comments made by Jenny Ali in her letter (Kred 198), we would like to take issue with the fundamental ideology that appears to lie behind her statement.

She says she is "proud to be a Black person" yet defines 'Black' as "any dark-skinned people from races which are oppressed by dominant White ideology".

Two points arise from this. Firstly, by so defining 'Black', the word becomes an insult, carrying overtones, if not the automatic implications, of a lesser or inferior status deserving of such oppression. This is hardly the way forward in the process towards equality.

Secondly, if Jenny is "proud to be a Black person" and, therefore, "oppressed" what motivation or incentive can

she have to alter this situation? It seems a little misguided of the Black Women's Officer to be proud of the oppression of those she represents.

We believe the way to fight racism is to leave the historians of segregation behind and to educate towards integration.

T Gould (R)
N Kirton (R)

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

Kents Review

Your weekly pullout guide to the arts

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

Last Monday saw poets 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 met Fiona Pitt-Kethley woefully underprepared for the interview. As a result, my questions were somewhat dull and there were too few of them. However, from talking to her and then watching her read and field questions I developed an impression that goes beyond her image.

Pitt-Kethley is seen principally as a writer on sex. Marketed on her "full-frontal frankness" - which marvellous alliteration is reprinted 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 such Pitt-Kethley has turned up on various television shows on sex and was a pertinent choice to edit the recently published *Literary Companion to Sex*.

Reading through her poems, however, you will find a vari-

ety of subjects, from apples to goats to the National Health Service. So, why the tunnel focus on sex?

"I think it's the critics. I suppose those are the ones they enjoy most or are upset by - one or the other. They quite possibly skip some of the other poems."

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'd be such a fuss were she a man.

The question of gender indeed arises in the poems. 'Penis-Envy', for example, laments that men's dangley bits are a sort of membership card for success.

There is this obvious feminist air to many of the poems, but Pitt-Kethley was keen to qualify that she is her "own

kind of feminist. Obviously, there is a strand of that in my poetry but an awful lot of feminists wouldn't like me or like my work even. One review once said I couldn't be a feminist because I wrote about fucking, which seems a most extraordinary thing to say."

Again here, of course, the focus was on sex. I did broaden our discussion but as my questions were trite they didn't elicit any particularly sensational replies. So, rather than merely transcribe the rest of the interview I'd like to consider that notion of 'impression' I mentioned 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

it were, her confidence seemed to me a sort of 'glassy-eyed' confidence, assumed rather than entirely natural.

I'm not trying to piece together some pretentious and fantastical psychological jigsaw bit, simply to point out that Fiona Pitt-Kethley is not the cartoon character of her media image. She is not, as the poet Ted Burford suggested, "pull[ing] down [her] verbal knickers". Rather she is asserting that she'll do precisely what she pleases with her knickers.

With the Burford quote in mind, I did actually ask Pitt-Kethley whether she exploits her image; the question was met with a fairly emphatic "definitely not. No".

Instead, Pitt-Kethley feels she has "a message for the world. I think I've always felt that." I'd guess that message has something to do with honesty in human relations but I didn't have the wit to ask. Hopefully, Pitt-Kethley will



be giving a reading to the University's Literary Society in a few weeks time, so I'll have another chance to find out. I'd also like to know why her

card has what I assume to be her name and address reprinted on the back in Chinese.

Pornography: its victims

by Heather Josephs

Anyone who saw the advertisements for this meeting will have had mixed (and probably wrong) expectations as to its nature. Not all of you will have had the chance to find out as (if you read the small print you'd know) it was for women only.

Two representatives from the Campaign Against Pornography (CAP) gave a slideshow and talk about how pornography degrades, humiliates and suppresses women. Slides included cartoons, magazine covers, fashion articles, adverts and blatant sexual and violent porn.

It was explained, how each picture showed 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. Commercials, and the concept of "selling with sex", portray women as sexual objects. In

lipstick commercials a woman (or often just a mouth) strikes the pose of "seductively open lips". Adverts in magazines aimed at the male readership, take adverts for knives which feature women being threatened with knives, car adverts show semi-clothed women sprawled over cars, a 'Pretty Polly' tights advert shows just the woman's legs... the list is endless.

These adverts often just show parts of women; lips, legs, body; suggesting that all a woman is a body. In nearly all of the slides, the face is not emphasised; in paintings it has little details, in other pictures it is not shown at all, or only in part. The woman is not seen as a person with feelings or brains, just as an object.

It is not just porn magazines which are guilty of this; "fashion items" in the more up-market newspaper supplements, and teenage magazines often fail to show the model's face.

The more sick pictures

show violence towards women. They are very disturbing in their suggestions that women like to be hurt, abused and controlled. "Pictures of women in danger have sexual connotations"; this is what our society is being brought up to believe due to representations from all sections of the media. It is not the result of one pornographic picture that causes a man to rape, but the repeated image portrayed everywhere he looks.

The aim of this meeting seemed to be to inform women, using shock tactics; and a commentary which really made you think; of how pornography is affecting society; by portraying these submissive women it is oppressing the female population. It is being used as a tool to "keep men in control"; to stop women 'getting the idea' that they can be equal (or superior) to men. This was an informative and thought-provoking evening which succeeded in spreading recognition of this threat to women.

Cocaine & Abel

by Matthew Grainger

It certainly seems so far to be the year of Harvey Keitel, after the absolutely breathtaking 'Reservoir Dogs', and with Philip Kaufman's 'Rising Sun' still to come. And sandwiched in between two thrillers, we have 'Bad Lieutenant', new movie 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 unpleasant vice, which almost works, except for the fact that it seems almost completely devoid of any sense of structure or plot; 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-snorting, crack-smoking, gun-toting, foul-mouthed, store-robbing homicide cop, who finds himself on an inexorable slide into oblivion when mounting gambling debts threaten to be his undoing. In the midst of it all, Keitel finds salvation in the case of a nun who is raped by two youths, but who will not name her assailants because she has already forgiven

them for their crime. Although from pre-release hype you'd think that this subplot would be the focal point for the whole movie, it really doesn't do anything for it except serve to confuse us when the Lt finally performs his confusing act of redemption when he catches the rapists; instead of doing what we would expect and killing them, he first smokes crack with them and then makes them a present of \$30 thousand cash and a bus ticket to who-knows-where. The rest of the film consists entirely of scenes of the Lt's corruption; we see him have sex with prostitutes, shoot up on heroin, smoke crack, snort coke and, in one especially unpleasant (and, for all the wrong reasons, utterly unforgettable) scene, masturbate over two teenagers he pulls over in an alleyway.

If you think this all sounds like an excuse to see just what can be gotten away with in this day and age, you'd be right; that's just about what 'Bad Lieutenant' amounts to. It's just a shame that Ferrara couldn't justify his depiction of these horrors by giving us a coherent storyline to go with

them. There is an immensely pointless thread running through the picture concerning the World Series and the Lieutenant's inability to refrain from betting his house on the outcome, but rather than linking the film's vignettes together, it seems to be little more than a contrived standby for those frequent occasions when Ferrara can't think of anything else with which to repel us. Keitel's performance is utterly convincing and charged with raw emotion, and almost makes it all worthwhile, but if you're after a Keitel movie which will really stick in your mind, then Quentin Tarantino's 'Reservoir Dogs' is your best bet. This is pointless, pseudo-arty dribble designed to 'relaunch' Ferrara's 'career' as a bona fide independent film-maker, whereas it only serves to reinforce the belief that Ferrara is little more than a jumped-up pervert with a camera and a budget. Were this presented as a mockumentary, its plotlessness would be far easier to excuse; as it stands, 'Bad Lieutenant' is nothing more than a working definition of mindless violence.

Interesting Drugs

by Ryan Gilbey

The violent drug wars which have been tearing Manchester apart for some time have finally found hyperbolic exposure on the national news, though I'm sure they will soon slip past us in the same way as everything else does. Statistics dehumanise disaster. Two million dead, for example, doesn't mean very much. [It means less if the dead are foreigners, hence that crass media appendage "No Britons were involved".] The public are more outraged when one child is murdered than when thousands of lives are felled 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, but beyond 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, those transatlantic comparisons become less reassuring [and less relevant]. When something horrifying hap-

pened Stateside, we used to roll our eyes and scoff, "Only in America". That's gibberish now. "First in America" is nearer the truth.

The drug trade has crossed the waters especially well. It's not tough to understand the 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 must seem sweet. You can see them in any city centre but I'd never thought too much about their lives until I saw Bill Duke's film "Deep Cover" last week and parts of it rattled around behind my eyes like a bad dream.

It opens with a young black kid witnessing his drug addict father being shot dead whilst robbing a store to pay for Christmas presents. Grown up, the kid is a cop, John Hull [played by Larry Fishburne], assigned to work undercover as a drug dealer. Despite holding his father's demise as a warning, Hull 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 these illicit pleasures. And apart from a magnificent credit sequence where two junkies smoke crack in grainy 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: illegality offers far greater rewards, particularly in a period of unshifting recession. Mario Van Peebles' "New Jack City" also scuttled around these issues but was seduced by its own chic violence. "Deep Cover" resists this temptation, so I suppose it will make less money.

It isn't a particularly accomplished movie. It inherits the more didactic passages of early seventies blaxploitation pictures. There's a surfeit of sobriety also drawn from that decade. You might notice the rust of "Serpico" and "French Connection II" and the Oedipal smudging between good and evil from "Dirty Harry". As an exploration of a cop's descent into abhorrence, it betters last year's "Rush" and blasts against Abel Ferrara's "Bad Lieutenant".

Above all these films, it has a perceptive approach to what Hull is running from [the genetic 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 easy to see how this is applicable to anyone. An entrepreneurial respectability cloaks what Jason and Hull do. Surely there can be no solution to the drug problem until the benefits of crime are diminished and people are given a better alternative. Hull

is drawn into a resplendent underworld, not the sordid crack dens of "Jungle Fever". Tolkin and Bean and Duke don't offer any solutions beyond the pat. I don't think they need to either: "Deep Cover" is unique in identifying the problem as being rooted in our pursuit of happiness.

Gus Van Sant's "Drugstore Cowboy" rode a similar wave, sympathising with the security of the junkie lifestyle; "A junkie always knows how he's going to feel", said Matt Dillon's Bob 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 hedonists addicted 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 a silver platter: all the sex, drugs and money he can handle. So social order must depend on the individual's idea of right and wrong. This moral sense has spiralled so far out of whack, it's in another stratosphere.

Long Live the King! Elvis - a 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.

What can one say about Elvis Aaron Presley? That he epitomised sexual perfection and energy, that to a lot of adolescent teenagers he was a cultural icon. It is now nearly twenty years since he died, but it was evident from the capacity crowd at the Marlowe Theatre who had gone to see "Elvis - the Musical" that his popularity had not waned.

This musical was a revival of a West End show which played to full houses in the seventies. It charts the life and times of Elvis from 1954-1977 through 85 non-stop musical numbers.

The show kicked off with two usherettes in brown uniforms introducing the young Elvis about to perform in Loews Theatre, the place where Elvis first made his musical debut.

The lights dimmed and two behatted hillbillies crooned "Good Night Irene." Then the spotlight focused on a young man strumming a guitar singing "That's all right

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

We were then entertained by musical tableaux of Elvis' songs depicting important moments in his life, against a backdrop of photographic slides projected on to 3 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 what I thought were the best sequences, a re-creation of his night-club act in Las Vegas.

Three performers played Elvis, Ian Salisbury as a sulky youngster, Bo Wills as the older Elvis, and Clayton Mark who stole the show as the mature, ageing Elvis. Clayton's deep bass voice and throaty singing was a very authentic imitation of Elvis' timbre and style.

In between songs he would wipe the sweat off his chest and hand it to a screaming female member of the au-

dience. It was eerie and uncanny in that Elvis 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 Trilogy" against a backdrop of the funeral of the real Elvis. It was a haunting sequence and almost brought tears to one's eyes. The finale, consisting of the three Elvises singing a 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!

Movie News

by Matthew Grainger

The major talking point at the moment is, of course, the upcoming Oscars, with the nominations having been announced on 17th February. There were few surprises, with the only notable omissions being 'The Last of the Mohicans' (no major category nominations, and, just to be controversial, I don't honestly think it deserved any anyway) and 'The Player', which gleaned only a best director nomination for Robert Altman. Nominated for best picture were 'Howard's End' (for which Emma Thompson should pick up best actress), Neil Jordan's 'The Crying Game', the strictly routine 'A Few Good Men', the yet to be seen in the UK Pacino film 'Scent of a Woman', and my personal favourite, Clint Eastwood's stunning western

'Unforgiven'. 'Unforgiven' tied with 'Howard's End' for the most nominations, picking up nine including a best director nomination for Clint Eastwood, among others, a highly deserved nomination for cinematography. Michelle Pfeiffer managed to pick up a nomination for the rush-released 'Love Field', which mouldered on a shelf for a couple of years before it was rushed into cinemas just before Christmas to try and get Pfeiffer nominated, but the major surprise came with the nomination of Jaye Davidson, who plays the female lead in 'The Crying Game', in the Best Supporting Actor category! Needless to say, the film's major twist, up till now a well-kept secret, has now been pretty well ruined. All eyes are now on Eastwood and James Ivory as favourites to

go home with an armful each at the end of the month...

Crime author Patricia Cornwell must have been a little bit miffed when she discovered that the title of her recent bestseller 'Body of Evidence' had been pinched by the writer of the new Madonna movie of the same name, which has recently died an unceremonious death in the States. Cornwell, who was repeatedly worried that her book would be confused with the sex-saturated Material Girl vehicle, insisted that a disclaimer be placed at the bottom of the posters for German director Uli Edel's movie, stating that there is no relation between book and film. It's a shame, however, that they couldn't spell Patricia's name properly; the disclaimer reads, "Not based on the novel by Patricia Cornwall"...

Video Pick: Sleepwalkers

Stephen King has tried working with cats before and the result was the diabolical 'Cat's Eye'. This time, he's crossed his own Salem's Lot with the former 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 cats), who move to a small Indiana town from California to satisfy their appetite for virgin women (honestly!), but who find that their prey (played by Twin Peaks' Madchen Amick) is a little less accessible than she appears. If it all sounds a little boring, fear not: this paper-thin premise is helped along by the sheer

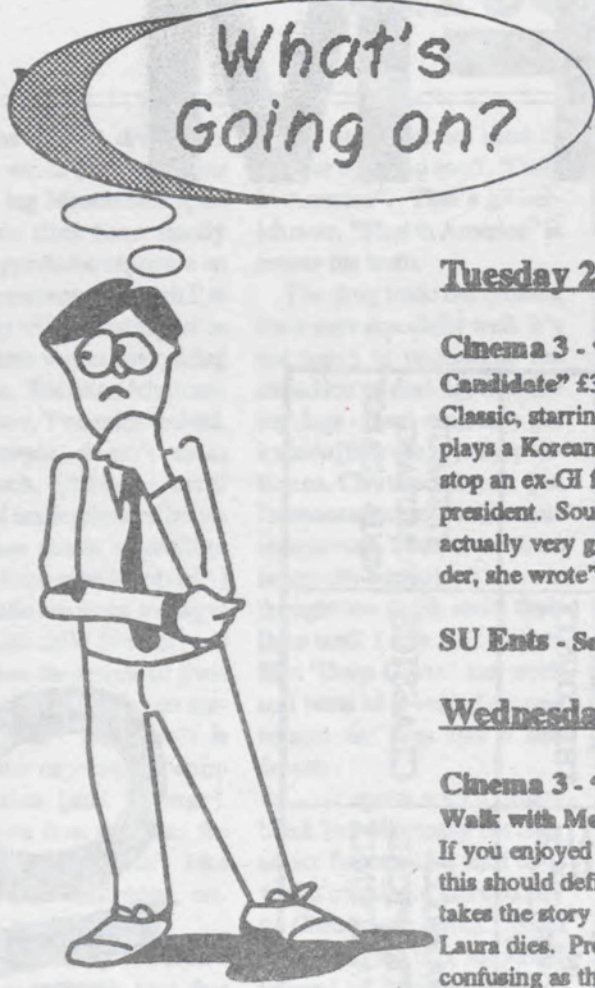
wierdness of relationship of the mother and son vampires (played by Brian Krause and Alice Krige), and by some quite stunning morphing effects. It does, of course, all come apart at the end - let's face it, these films always end with a heroine/slimy monster tousele - but until it does unravel, 'Sleepwalkers' is well worth a rental.

101.8 FM

| DAY | 7 | 8 | 9 | 10 | 11 | 12 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 1 |
|------------------|--------------------------------|---|---|----|----|----|---|---|---|---|---|---|---|---|---|----|----|----|---|
| MON 1ST | UKC TODAY BREAKFAST EDITION | | | | | | | | | | | | | | | | | | |
| TUES 2ND | UKC TODAY LUNCHTIME EXTRA | | | | | | | | | | | | | | | | | | |
| WED 3RD | SATURDAY SPORT SPECIAL | | | | | | | | | | | | | | | | | | |
| THURS 4TH | SATURDAY NIGHT ROCK | | | | | | | | | | | | | | | | | | |
| FRI 5TH | TEENAGE MUTANT NINJA TEAPOT | | | | | | | | | | | | | | | | | | |
| SAT 6TH | CLASSICS | | | | | | | | | | | | | | | | | | |
| SUN 7TH | DARRELL'S TROPICAL PARTY MIX | | | | | | | | | | | | | | | | | | |

UKC RADIO

by Stephanie Mair



What's Going on?

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-GI from killing the president. Sounds very talky, but it is actually very good. Angela ("Murder, she wrote") Lansbury also stars.

SU Ents - Senseless Things, KDH

Wednesday 3rd March

Cinema 3 - "Twin 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. Promises to be just as confusing as the series.

Thursday 4th March

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

SU Ents - Battle of the Bands, Rutherford JCR

Friday, 5th March

Gulbenkian - "Deadly Serious" £7/£5.50/£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 £6 Eliot USCR

A selection of vocal and instrumental music by Music Bursary students. Includes light buffet/sherry.

SU Film - "Husbands and Wives"

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

Saturday 6th March

Gulbenkian - "Deadly Serious" £7/£5.50/£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
Rapidly rising musicians, current holders of the South-East Arts Young Musicians' Platform. Have a strong reputation for stylish performances of 17th and 18th century repertoire on period instruments.

Why trek downtown when you can get dry-cleaning and photo-developing done by the Union Shop?

We can give you up to 25% off normal dry-cleaning prices

| Sample Prices | Normal | S.U. |
|-----------------|--------|-----------|
| Dinner Suit | 6.50 | 5.25 |
| 2-piece Suit | 5.95 | 4.65 |
| Elaborate Dress | 9.70 | 6.25 |
| Rugs | | from 4.75 |
| Blouses | | from 2.05 |
| Skirts | | from 2.40 |
| Trousers | | 2.40 |
| Dungies | | 2.90 |
| Ski-Jacket | 4.25 | 3.35 |
| Anorak!! | 4.30 | 3.85 |
| Overcoat | 5.55 | 4.15 |

Come in to find out about other prices and the repair service.

24 Hour Film Processing Service

**0-27 Photos
£5.39**

**28-40 Photos
£6.09**

**Located at the Bank Chambers.
Open Every Weekday 9am until 4.15pm**



UKC Students' Union

proudly presents...



BATTLE of THE BANDS

featuring

on

The Banana Boys
Quinn & Jane
The Play People
Fortune Cookies
The Fifth Quarter
Universoleum

**Thu 4th March
Rutherford JCR
Doors 8pm**

*
**Tickets: £2
£1 (ents card)**

**8 hours pro recording time to be won
But who will be the best???**

Be There And See

Prize generously donated by

NATIONAL EXPRESS

"You're a person not a passenger"

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

Just Don't Mention Suede

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

So, nearly half the British population would emigrate if given the opportunity. I can't really blame them, as there's 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 cack. 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 beer) and Sam are music's future.

These guys are sound, twentysomething, studenty-clothes types - they even know the right way to tie the laces on their Doc Martens. So, what are these great prospects actually like? As I sit down in a grimy seminar room ready to interview them, I feel a warm glow inside me, eager to chat to people that might actually haul the music industry out of the festering trough that it finds itself in.

Paul Stroud, the lead guitarist and wordsmith, 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 live band."

This statement is frank, modest and WRONG.

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

"Our band is a good way to channel negative energy into doing something creative. That's what a band is all about. Getting rid of all the shit."

Sam Taylor - the one that looks in a permanent piss - enquires: "What happens when you get rid of all the shit?"

Karl 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 apart from the NME and Melody Maker."

I rather stupidly suggest that they sound a bit like the Pixies. This is received extremely well - thank God for that! So, on a journo-roll (ha, ha) I decided to put him on the "hotspot":

Q. What's your new single (released 23 February) "Natterjack Joe" about?

P.S.: It originates from where I'm from, up North; it's about a toad. If I said what it was about, the way I see it, you'd think I was mad. [Okay, not too 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 just 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 Cure 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 these 5 letters needed an airing: S-U-E-D-E:

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 hip when they started. They do take the pressure off a lot of bands like Verve. We're not jealous of them. If people want to get over-exposed then it's up to them.

KH: 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 see yourself as cover stars adored by hordes of teens?

P.S.: If it felt right I'd do it. But, when I was younger, the bands I kinda got into were the bands that weren't over-exposed. It felt 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 grungy. We've been described as Post-Nirvana - that's rubbish.

Fine. Mint 400 are self-confident, astute and they don't mess around when it comes to expressing themselves. They are a great prospect, and they're gonna bloody make it, or they'll be one group of unhappy bunnies.

Oh, and to finish on that survey about half the population wanting to emigrate, toothy Karl - still clutching his bevvie - has this to say:

"I'd be a lot happier if half the population did leave the country. Especially the arseholes."

You said it, Karl!

Extra Strong Mints!

Andrew Burgess reviews Mint 400

Mint 400, the first proper band at UKC for ages. This is one heavy burden, and the sixty or so punters that turned up were expecting a good show or else! This is what they got. A short, sharp, corker of a gig. Karl, the drummer, told me before the show (hey, I'm Mr Showbiz) that he liked Uni gigs 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 three-song thrash assault. These three certainly got the moshers going. Mint 400 showed that they knew how to be grungy, loud and hey, indie-ish. They also showed a rare aptitude for playing instruments, but

didn't shove it down your throats. It was a good idea to play their latest single 'Natterjack Joe' early, as this is a classic. Bizarre lyrics, gurgling bass and not just identicket thrash. This was received well and rightly so. This song - 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 swear 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 suck out saliva. 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!

Anyway this song was just received with a ripple of polite, but lethargic applause. Paul, the singer, seemed a tad miffed: "This next song's called 'Faster' for anyone that's still awake."

Oh dear, he had heard that few people clapped. Oh well, sod it. With deliberate (or otherwise) irony 'Faster' was pure grunge fodder. It shat 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. Inexplicably, Paul retorted: "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, but make it beautiful and evocative in the process.

Today's gig was their first on a twenty-two date tour. I trust they will play encores at subsequent dates (please!). This gig was part of their learning 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' were on; but Mint 400 would probably have preferred to stay at home and watch them as well. They were braver, 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 - '19 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 - 'Hothead' (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

Matthew Grainger Reviews Toad Wet Sprocket At London Underworld

After five minutes of this gig, I found myself wishing that I wasn't the only non-American in the place. American audiences appear to have this thing about touching the band; where, in this country, we prefer to leap up onto the stage and, with a cursory glance at whoever's providing the music, hurl ourselves back into the masses, the front couple of rows of the Toad gig simply became a mass of outstretched hands. And the band complied, leaning down to

shake each one with a kind of bemused wonderment. What the hell is going on? Toad The Wet Sprocket are a relentlessly inventive mainstream rock band. They sing about the shame of rape, the perils of drug addiction and the destructive nature of child abuse. Their songs are almost completely devoid of polished commercialism. And so why are they treated like New 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 piss out of this audience of screaming, swooning groupies, they tentatively threw out an acoustic verse 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-

but album 'Fear', with the odd new song thrown in for good measure, and although the arrangements were unadventurous, 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 (probably due to the fact that he appeared to be smashed legless), Randy Guss, the world's smallest drummer, made up for all by sticking his neck

out a little towards the end and making an idiot of himself to liven things up a bit. There were dull moments when I found myself wondering just what Toad thought they were up to - in particular during a lengthy encore consisting of a song about how Guss was smoking Camel Filters and not Marlboro Lights which was utterly pointless and entirely devoid of humour, and yet at times the deep emotion present on many of the album tracks really shone through, in par-

ticular during a speech where Phillips voiced his philosophy of love: two people must be carrying around compatible psychological baggage for a relationship to work, which the band followed up with the sturning 'I Will Not Take These Things For Granted'. 'Fear' was the most irritatingly catchy collection of songs released last year, and live, these songs are nothing short of unforgettable. Magic.

45's

By Marie Foden

Deep: Pleasure And The Pain

Mem. Vivid 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 annoying song, it's repetitive, it's slick, the vocals are naff, it's over-produced and worst of all it's crap. There, it had to be said. Bloody hell, the B side's just the same. Sorry Deep.

By Martin Coward

The Cranberries: Linger

This is the second single from the 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, lilting and curiously offbeat. Swooning strings ebb and flow throughout the breaks, overlaid by softly picked guitar. Dolores' voice has a beautiful Irish accent that causes it to always have a simple idiosyncrasy. If you missed them at the Penny Theatre last term (during Freshers' Week) then you won't know how fragile, pure and downright wounded the Cranberries can be. "How" pounds with a fuzzed-up bass as the vocals flip and soar above chiming guitars. Yet all the time the plea is "You said you'd never let me go ... Did you have to let it Linger?" Love is a kid's game played by adults who can't bear the real pain it causes. The Cranberries are about that pain, that sweetness which kicks you in the teeth. This is beauty incarnate.

Heaven 17: Fascist Groove Thang

As I am a firm believer in social conscience I find this to be a worthwhile record. However, as we all know (M Jackson's "Heat The World") worthwhile is not enough. How-

ever, this has got bass, groove, sass and sex as well so we can rage and rave (well dance at least). "Bush is proof you can't elect, fascist god in motion" is perhaps the most pertinent comment I've heard a white groove boy say this decade. Although they could have mentioned Clinton and Major in the same breath. So it's house circa 1988, plonky piano and deep groove bass with sharp, shock treatment drum beats. Not quite 120 bpm but then the vocals count for more. Roll on the revival: I'll see you in ... Heaven.

By Andrew Burgess

Mint 400: Natterjack Joe

By the time this review is published, Mint 400 will already have played here at the University. No doubt they will have played this little ditty, 'Natterjack Joe', and then been showered with accolades. If all their songs are like this, bloomin' fair play to them! The first two songs have all the right ingredients in all the right combinations. They've got the growling bass, the thrashing guitars and the all-important genitals-in-a-vice vocals. The third track "Space Asylum" shows that Mint 400 can do the quiet, moody stuff too. This is a perfectly crafted song that brings a tear to your eye ... well almost! Excellent stuff. Why is it that Mick Hucknall and Annie Lennox can win cartloads of BRIT awards and bands like Mint 400 don't get a look-in? Bloody travesty if you ask me!

By Nat High

Material Issue: What Girls Want

Hello? 'WHAT GIRLS WANT?' You may as well change your name to 'sexist tools' now, frankly, and leave us in peace.

This no-hope bunch of post-baggy, drippy, I-live-in-my-bedroom, pseudo 90's men-

from-hell are pathetic. Vaguely boppy if you're on the wrong end of 9 pints, but with the saddest lyrics EVER. Even a Steve Albini re-mix on the CD can't save this lamentable pile of shite. AVOID.

Nudeswirl: When I'm Dead

I've heard worse. While Nudeswirl will not be revered in years to come, big points must be given for knowing that the key to success is catchy hooks and a pumped-up bass. They've distorted the speed on this track to make you think your stereo is bust or your walkman batteries are dead. Points also to the flip: 'F Sharp' for having all of the above and a wah-wah pedal. Great, but not as good as my Valentine's card from the Frank & Walters.

L.p.'s/ c.d.'s

By Marie Foden

Looking For Adam: Bombshell Marie

Hey, with an album title "Bombshell Marie" you can't go wrong really, can you? But I admit that's just this reviewer being completely biased. So for those of you out there without said album name (and that's most of you!) you ask the basic question: is it any cop?

The simple answer is yes. But why? Well, I'll elaborate. Opening tracks "Weekends" and "Happy Now" are your standard frantic fuzzed guitar efforts. Fortunately for Looking For Adam these tracks do their job in sustaining your interest for more than five seconds, so you actually listen to the rest of the album instead of thinking "Well, these songs are crap so the rest must be crap" (not that I

ever do this - honest, your honour).

"Goodnight Colleen" is the Gold Blend ad tale of being left out in the cold (quite literally mate). But the honest lyrics make you feel actual sympathy for this guy - whereas the bloke in the Gold Blend ad's just a twat. "Best lyric of the month" award has to go to Looking For Adam with "You made me feel good, made me more liquid than I thought I could" - you can find this little gem on "Sal Paradise."

This band is diverse with a capital D. "Grass won't Grow Till Spring" is a musical frenzy and coupled with an angered vocal this is a vicious attack against a government apathetic towards tackling (or not as the case is) with unemployment. This is contrasted with the sublime "East Coast Situation", ooh, those violins send shivers down the spine. I know you're already out the door with your cash down to the record store (cheap rhyme if ever there was one) but let me inform you eager punters that this is a mid-price album (saving those pennies) and is released on 10th March 1993 on Abstract



Radiohead - A taste of honey?

33's

A-Head Of The Rest

Nat "as always" High and Matthew Freake - review Radiohead's "Pablo Honey" -

Nat High

What is going on here? 'Pablo Honey'? Most odd. Still, here it is, yet another in the slew of recent albums to which the tag 'eagerly awaited' has been spot welded, all you want to know is: does it disappoint? Sadly, for all you cynics out there, no, it does not. O.K. Half of this album are nothing new - the band's three singles to date. I mean: three off the first four track EP? Hmm That aside, whether you've got the singles or not, this really is a staggeringly powerful record.

Radiohead are angry: that much is simple from the sneering, hating lyrics, but there is much more to this Oxford band than venomous spite. So much more ... Single No. 2 'Creep' is twice as good as everyone says, but rather than standing alone, it is joined on the podium by such crescendos as the awesome 'Stop Whispering' and 'How do You?' from the E.P.s, both 'Prove Yourself' [the first single] and 'Thinking about You' have been re-recorded, while half-a-minute of chaos has been added to the opener of 'Anyone can play guitar'. Thom Yorke has an incredible voice, but it does tend to overshadow the lyrics at times. Jan Greenwood is a phenomenal guitarist, and he's at his very best on the chaos that is 'Blow Out', the closing track. It neatly wraps up an album reeking of strength, beauty and power and yet it ['Blow Out'] manages to be superb even with the worst opening 90 seconds of any song I've heard in ages. Such, pop Kids, is the wonder of Radiohead. Tune in.

- Matthew Freake -

I wanted to hate Radiohead. They obviously weren't going to be the Orb or Take That. But then they go and write an album of proper tunes, not just the same one several times but lots of them, all different too. Listening to "indie" music has hardened my ears to the sound of the guitar, too many bands hiding a complete absence of tune beneath layers of noise. But then, just when I'm certain in my conviction, along comes the Manics, Sugar or whoever and I have to concede I'm wrong: Pablo Honey did that for me.

The highlight of the album is "Creep". All vulnerable verses and bitter stabbing chorus about how although your girl-friend is special you're little more than a pile of dog poo. The rest of the album avoids the temptation to repeat that formula and leaps from "How Do You?" (not unlike the Manic Street Preachers with a honky-tonk piano!) to the wave your lighters in the air "Stop Whispering" which Thom Yorke sings as if he'd rather the focus of attention were on someone else. Then just when a couple of average songs lull you into a false sense of security "Blow Out" finishes you off, starting a mellow summery groove before guitars spiral upwards.

Although this album has its flaws (a little too often they follow the formula quiet sensitive verse followed by loud angry chorus) the songs save it. Something a lot of other bands would do well to notice.

The Heat Is On

Men's Basketball

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 the 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 complexes, 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 these 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 offence 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 on-lookers - as Laurence Miller said after the game, "the problem is, 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 was apparent in their following game, on Thursday 4th February, when they travelled to Margate to play against the Lions, who they beat 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 - tighter than it should have been. The only player who kept the advantage for UKC going was, 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 deadly 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 contested - UKC had a record 9 technical fouls in that game) was 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 double (league and cup).

The game was very tight, with the lead changing from end to end. Both teams played very good defence, thus keeping the score 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 rarely 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 in-bounded 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 Heat that stepped out on to the court that day. All the players whose potential had previously been shunned down by pressure and complexes 'liberated' themselves. This was most apparent in Stratos Kapsimalis, 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 defence.

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 a lot of problems in their first confrontation, and they were determined to beat 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 biased 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 "Unlucky!" Lilley kept the defence in the key very tight, with 5 blocks and 10 rebounds (all defensive). The final score (99-85) 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), suspense 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.

UKC Students' Union & Darwin JCC

proudly presents...

| | | | | | |
|--|--|---|-----------------|---|---|
| | | | our survey said | | |
| | | F | A | M | I |
| | | F | O | R | T |
| | | F | O | R | T |
| | | | | | |
| | | 9 | m | a | r |
| | | d | a | r | w |
| | | | | | |
| | | 8 | . | 0 | 0 |
| | | | | | |

With kind support from



Get Together With National Express
Europe's Leading Coach Operator

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

If you would like to write for Kredsport or are interested in sport photography, come along to the Kred editorial meetings, Monday 6.15pm
KJCR3

Smith Bangs Ten Indoors!

UAU Indoor Hockey - Southern Regional Qualifier
Sponsored by Commercial Union

by Simon Carter

Sunday, 21st February saw Kent Men's Indoor Squad, 'The Pink Panthers', ride their luck somewhat as they qualified for the UAU. Finals in Bangor, in March. An early breakfast in Rutherford failed to have the desired effect, surprisingly, of firing the team up. Even early morning aerobics was not the tonic that was needed as Kent lost their first game against Imperial, 4-3. The game saw Canterbury's Mark Smith net the first two of his ten goals and also Philip Middleton net his first. The defeat though left Kent at the mercy of their other group member UEA. The other league though saw West London Institute rampant, as they saw off Middlesex and Essex, to come through top of their league. Kent meanwhile were forced to wait on the outcome of the UEA - Imperial game. A win for Imperial would have forced Kent to play West London in the semi-final but Kent's luck held out and Imperial were beaten convincingly. It was now that the maths took over,

and Kent needed to beat UEA by 2 goals or more to win their league and avoid the PE teachers until the final.

As hangovers cleared Kent began to play some excellent hockey and trounced UEA 7-1 to bring them through top of their group. Smith, Middleton and resident superstriker Duncan Loftly scoring the goals. Mark Smith was denied an extra goal though, due to an acrobatic save from a penalty flick, by UEA's 'Fall Guy' keeper Lee Majors! A fine win saw Kent slip safely home as league leaders. They were then drawn to play Essex in the semi-final who were promptly dispatched back to Essex where our pink shirts are apparently "all the rage". An excellent performance by the team saw Essex thrashed 9-2 as nearly everyone on the park scored except keeper Mike Aldred who played excellently all day. Perhaps the "best" goal of the day though went to Ross 'Fat Boy' Walker who slipped it in from a narrow angle. This win put Kent safely through to the finals

weekend in Bangor, and if Sunday evening was anything to go by this could be quite "spectacular"!!

The final game of the day saw Kent play West London. West London though extracted revenge for their earlier UAU defeat outdoors by beating an exhausted Kent side 8-1. This game saw keeper Carter's only brief appearance of the day which proved to be fairly spectacular as he sent one of the West London players on a free flying lesson. Kent's spirits were not dampened though as an evening of large drinking and throwing-up showed!!!

So here ends the tale of the 'Pink Panthers' who are now training for their weekend away in Bangor!! If it is anything like this one then pity the poor soul who has to drive home on Monday!!!

SQUAD: Mike Aldred, Simon Carter, Philip Middleton, Pete Mainwaring, Kean Walmsley, Mark Smith, Duncan Lofting, Matthew Shanks, Ross Walker, Marcus Taylor (Capt), Andy Mair (Coach).

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 scholars do participate in sporting events, and the Wednesday afternoon has traditionally been free of teaching, with many students able to take part in UAU events. But now that timetabling has crept into the "sacred" sports day, it is both sports and students that suffer. This is because if a pupil

has a subject seminar or lecture, their priority (in theory) 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 managed to improve in their specialised sport while in higher education. If the students are not allowed to participate when they have their sporting matches, then their talent 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 doing different subjects of various 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 student that 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 in either of these establishments, where the higher authorities are concerned, there can be people of great sporting prowess. If there were, I am lost as to what they are doing there. But it is not just the very talented students such as Dave Fulton, Kerry Major, Wayne Otto, and the many more athletes who will suffer. 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 certain activity.

My message is simple. Keep the Wednesday afternoons free for the students. You have been warned. Otherwise, in future, you will be hearing feeble excuses for team failures due to unavailability of players. Now we wouldn't want that. Would we?

UKC Waste the Wanderers

Women's Rugby

UKC 41-0 Thanet Wanderers

Doors were nearly kicked down, players pulled out of bed forced to leave their Sunday newspapers till later and Pizza Hut was negotiated with so that finally we left Canterbury with 14 players.

Technically the game was not brilliant but many aspects of the game were greatly improved. The rucking and mauling from the forwards was really coming together although the newly formed scrum wasn't up to the usual "dream team" standard; and the backs produced some spectacular runs showing their ever increasing speed and ball handling skills.

Kerry although only on for half the game, (due to a high tackle) showed her great aptitude for the game by knotching up the first 15 points with 3 great tries. Two of these were converted by Sarah, our full-back who had an exceptional game also scoring a try in the second-half.

In the second-half we were short of 2 players but this didn't stop the tries 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 stylish dive over the line.

The forwards were deter-

mined to get some of the points, so after putting pressure on the Wanderer's line for some time an "on-side" Gabby threw herself on the loose ball for the fifth try of the game. Rachel sprained her ankle and had to leave the pitch so we were down to 12 players but Thanet's thrashing wasn't over yet. The last try came from Karen who charged her way through carrying with her about five of the opposition desperately trying to stop her.

Basically a good game and evening was had by all (pity about the 'Night Fever' dance routine led by Julie!).

Post UAU Blues

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

Men's Hockey

UKC 1st XI 1-4 Cantonville 1st XI

by Yasin Patel

Many people may have heard this over-used cliché over the course of the last six months in various sports, football, rugby, basketball, hockey and numerous others, with the speakers varying from chairmen, managers and coaches. I doubt, however, if it has been said by a fellow player. I for one would have sympathised with UKC Hockey's 1st XI captain Simon Knightsbridge if he had spoken these words. Out with injury, this defeat could not have done him or any of the team any good.

Match details? The first half saw Cantonville dominate for long periods, with many of the UKC team either thinking of the disappointment of the Exeter defeat, or dreading the forthcoming exams of next term. In the 12th minute, Matthew Shanks went on a run, passing four players in the process, yet Richard, unlike the former, could not stamp his authority, and his shot was saved. It was some respite for the defence, and just a minor worry for Cantonville, as they had dictated play for the first ten minutes. Half time saw the score at 0-0, very surprisingly. This surprise was not due to the fact that UKC hadn't scored.

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 UKC. The half, however, was never as close as these figures falsely 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 Cantonville looking as hungry for goals as a lion which has gone hungry for a week. The UKC goal was under (sorry, another cliché) "constant bombardment." In the 9th minute Cantonville made it 3-0, and with 3 minutes to go it was 4 goals to nil. Then Matthew Shanks decided to put one of his umpteenth shots from penalty corners into the goal. It was well deserved, and a long time coming. He can however be proud (!) that he is in UKC's top 2 of highest league scorers this season. The final score ended 4-1 in Cantonville's favour.

So, I have been hugely

cynical in this report. Surely there must have been some bright spots in the performance? There certainly were. Simon Carter in goal was brilliant. Skimming through the match notes, I see 14 occasions where the goalkeeper's saves have been "brilliant", "super", or "great." He somehow made the score look like a hockey result rather than a rugby one. Phil Middleton played centre-half and I believe has booked his place into that position for next year's UAU competition. He was very influential in what little promise UKC showed. The rest, I am afraid, moaned of injuries, hangovers, illnesses and the cold. The last excuse I can agree with. The fact was, they lacked passion and the competitiveness of the opposition. They also played without a great deal of pride. It is a shame that one has to be so critical of a great bunch of lads. But unfortunately, when a team that has talent does not carry out anything near its full potential, then it is disappointing and frustrating. To conclude, other than the performances of Simon Carter and Phil Middleton, the performance of the rest of the team was, as my colleague Mr High might say: "pants!"