

In KRED  
this week:

Page 2:  
Scotland  
Gun  
Terror

Page 3:  
Student  
Dies

Page 14:  
TV  
Listings

Page 16:  
Sport

## S.O.C. it to 'em R.O.N.

By Nick Haler

Ballot Boxing or S.O.C. vs.  
R.O.N.?

A turbulent week of elections ended with two particularly surprising events. The first was the long awaited endorsement of a new Union building by the University. The second was a landslide victory by R.O.N, the eponymous extra candidate, in the Presidential elections. This means that this election will be reopened for nominations and will probably occur in Week 3 next term.

The voting on Friday 1st March for the President of the Union was dominated by the R.O.N. campaign. This was due to what many people considered to be the unfair exclusion of Skeena Rathor by the Standing Orders Committee (the group responsible for ensuring the Union constitution rules are obeyed). The S.O.C. decided upon this action after issuing three written warnings to Skeena.

The first warning was due to one of Skeena's campaign posters covering part of another candidate's poster. The second warning concerned a party that Skeena had organised. The



Barricades at the Ballot Box

party was advertised on posters around campus and had also been promoted on UKCR and in the "What's On?" guide. This was considered to be unfair promotion of Skeena as a candidate. The third warning came as a result of a conversation in which one of Skeena's supporters allegedly criticised another candidate's policies. This was classified as negative campaigning, which is illegal in the electoral rules.

These warnings were seen by many as signs of an over-officious S.O.C. The only warning which would seem to have a significant effect on the election would be the second. It is

certainly difficult to see how bad placing of a poster or an overheard conversation could give Skeena any advantage. However, the actions of S.O.C. were defended in an anonymous letter to KRED. "The reasons [for Skeena's disqualification] may seem petty but they broke the rules. Obviously the union don't understand the concept of rules."

A last minute petition campaign was run by Skeena's supporters in order for her to continue as a candidate. Despite 1400 signatures on the petition this did not occur and the R.O.N. campaign began in earnest. This petition was later

criticised in a Darwin College newsletter for not admitting the facts surrounding Skeena's expulsion. An anonymous letter to KRED denied this however, saying that "the facts of Skeena's dismissal were clearly emphasised and the campaigners took a neutral stance in administering justice."

S.O.C. also came together before the count to decide if they should exclude R.O.N; under the regulations R.O.N. can be treated like any other candidate, this meant that R.O.N. could effectively be disqualified. This was considered as many of the methods used by R.O.N. campaigners were con-

## New Chancellor for UKC

Sir Crispin Tickell GCMG, KCVO is our new Chancellor as decided on 7 March by the Court of the University. Sir Crispin brings with him experience gained over a distinguished career in the Diplomatic Service and through his recent work in as Warden at Green College Oxford. He has had a life-long interest in environmental matters, which should give him a good chance of being popular with the student body.

The Vice Chancellor, Professor Robin Sibson, stated that Sir Crispin would bring to the Chancellorship "extensive experience and interest in environmental and international issues which are at the forefront of the University's teaching and research programmes". Sir Crispin himself seemed pleased with his new appointment, "I much look forward to my next visit and close involvement in its affairs. It will be a particular pleasure to meet more of the staff and students."

The Chancellorship of a University is a mainly symbolic position, the main duty that comes with it being attending the congregations and presenting students with their degrees. Our previous Chancellor, Robert Horton, was unpopular with students due to his position as head of Railtrack. Robert Horton resigned as Chancellor in March last year.

Referring to Sir Crispin's relative anonymity, Mike Bunney, President of UKCSU, commented that "He's not Liam Gallagher or anything but he's not confrontational and he's not going to finalise the privatisation of the Health Service or anything like that."

*contd. from Front Page....*

trary to the rules. Chalking a candidates name on the ground, for example, is simply not allowed. Some members of S.O.C. alleged that they had threats made against them at ballot boxes from R.O.N. supporters. So it is perhaps understandable that S.O.C didn't choose to enforce the regulations to the point of eliminating R.O.N. from the ballot papers.

Before the results for President were read out S.O.C. members called for a security guard, fearing for their safety as the R.O.N. supporters seemed to get out of hand. In the letter to KRED Skeena's supporters defended the actions of the R.O.N. supporters saying that "many of the R.O.N. campaigners were not associated with Skeena" they were just campaigning to be sure "justice" was done.

The R.O.N. campaign won by an overwhelming majority. The anonymous letter from Skeena's supporters said that "if anyone is a loser it is those people who have consistently fought to condemn the principle of free and fair elections". Certainly S.O.C. seem to be the losers in this strange situation. Caught between constitution rules which they are supposed to follow and massive support for a candidate with a slightly more flexible view of the rules than is allowed there was no way out for the S.O.C. The Student's Union is now starting a campaign to recruit new members for the S.O.C.

Perhaps the best lesson we can learn from this incident is that students are much more likely to vote in order to attack over-officious bureaucracy than they are to back one or another candidate on the basis of their policies.

## By Claire Dulson

A nation mourns. Mourns for the death of 16 five year olds and their teacher, murdered so brutally in their school in Dunblane, Scotland, last Wednesday.

The question that runs through the nation's minds is "Why?" A question that may never be answered.

Public figures may rush to the scene and try to assure us that "matters are being investigated". But in reality these promises do very little to ease the pain.

We may talk about the availability of guns, security in schools, the influence of screen violence or even the care in the community issue to try to make ourselves feel safe. But one would have thought the first class of a primary school to be a pretty safe place. This is not the movies, or even a war torn Bosnia where children are not safe. This is Britain. We can



relate to these children. They could be or brothers or sisters, nieces or nephews, or even our own children.

We must ask ourselves, do we want to place even more distrust in the nation's children by turning their schools into fortresses?

Thomas Hamilton, the brutish killer, took the lives of the most innocent in society. Why? Maybe even he didn't know. It seems no law or rules would have stopped this man, so bent

on creating such carnage. How can we explain this to Britain's children, when we do not understand it ourselves? How can we reassure them, when we need the reassurance first? How can we not scare them, when this has made us scared for them?

Regardless of how selfish and individualistic society has become, this horrific incident has made all of stop and think, and our grief for these children and their families is collective.

## Timeline to Terror

1974

- ◆ Removed as a Scout leader following allegations of impropriety.
- ◆ Founds Sterling Rovers - A boys club in Dumblane.

1977

- ◆ Hamilton acquires his first Gun License and joins a gun club.

1984

- ◆ The Central Scotland Regional Council withdraw Hamiltons use of Council facilities after being informed of his past.

1986

- ◆ Purchases a semi-automatic rifle but is forced to surrender it after the Hungerford Massacre leads to reforms.

1993

- ◆ Writes to local MP Michael Forsyth (also Scottish Secretary) claiming he was the victim of a "full scale pervert hunt".

1995

- ◆ October - forms five-a-side football club for boys in Bishopbriggs.

1996

- ◆ Last Month - Rejected from Callender Rifle and Pistol Club.

- ◆ Tuesday 12 - sends out 7 letters including one to the Queen.

Wednesday 13th March

- ◆ Leaves home around 8am and posts copies of his letters to the media.

Around 9:25am

- ◆ Enters Dumblane Primary School.



Lee J. Harker

## KREDits

Editor:  
Paul McNulty

Assistant Editor:  
Claire Dulson

Features Editor:  
Lee J. Harker

News Editor:  
Nick Haler

Reviews Editor:  
Alex Parkinson  
Asst. Nick Cobill

Sports Editor  
Richard Brown

Typing: Lee, Fiona and Pat  
Mandela building  
The University  
Canterbury Kent  
CT2 7NW  
Phone: (01227) 765224  
FAX: (01227) 464625  
Editorial Meetings: Keynes  
JCRIV  
6:30 Every Monday.

# Kent Student Dies in Crash



By Nick Haler

Two Greek students died in a car accident in France last Saturday. Christos Grillas, 19, and Panagiotis Koyris, 21, were travelling from Disneyland to Longueil-Sainte-Marie with three other friends, who were also Greek.

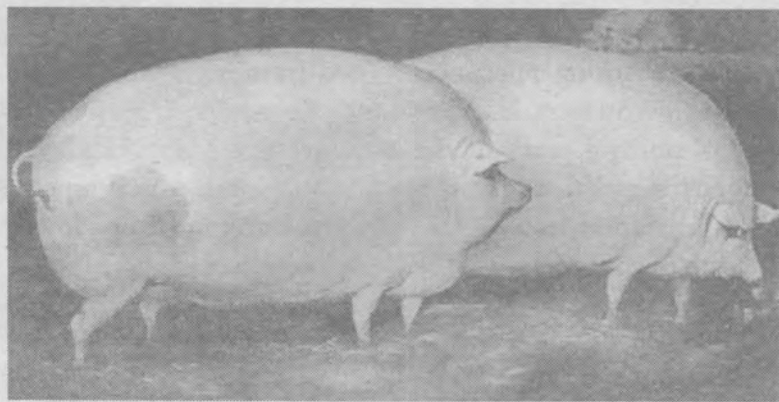
At approximately 11:10 p.m. their Ford Sierra came off the road and Grillas and Koyris fell out of the car. They may have died after being run over by other cars on the road. The driver, Vassilis Grillas, 21, survived the accident unscathed. Eleftherios Papageorge, 22, was badly injured, while Gioegos Tzanetakos, 21, was less seriously hurt.

The reasons for why they came

off the road are unclear but their Ford may have been hit by another car.

Panagiotis Koyris was a third year Computer Systems Engineering Student at this University. Christos Grillas was studying at Imperial College. Vassilis Grillas is also a third year C.S.E. student. Gioegos Tzanetakos is a third year Communications Engineering student at UKC.

# Porters or Wardens?



When I first stepped out of the fascist environment of school and entered university, I believed that this great agglomeration of buildings would give me, among many other things, freedom of movement and expression. Today I find these two very important rights have been challenged in several occasions by the supreme authority of men in uniforms. Men to whom the almighty hand of the university has granted the powers to control the movement of individuals such as you and me.

Among my encounters with these men, there is one which stands out for its pitiful implications. Two weeks ago, my girlfriend, a full time member of the university, was prevented from entering the college. The reason was that she had no written permission from the Master of the college. Do I need therefore permission from the Master every time I want to have sexual intercourse with my girlfriend?

I acknowledge the fact that porters are needed in the colleges to sort out mail and open/close doors, but if you think for a minute about the power they exert on students you will see reason for my concern. *Security*, yes that is needed, *paranoia on my behalf*, perhaps but I know that I am not the only one who has had experiences of this kind. So, my fellow students, porters or wardens? You decide.

## SAVE UP TO 30% ON COACH TRAVEL WITH A NATIONAL EXPRESS STUDENT DISCOUNT COACHCARD

LOOK AT THESE TYPICAL SAVINGS! HERE IS JUST A SMALL SAMPLE FROM OUR NETWORK OF OVER 1,200 DAILY SCHEDULED DESTINATIONS

ROUTE	Normal Adult Economy Return	DISCOUNT FARE	SAVING
CANTERBURY to LONDON	£10.00	£7.00	£3.00
CANTERBURY to PORTSMOUTH	£23.00	£16.00	£7.00
CANTERBURY to BIRMINGHAM	£23.75	£16.50	£7.25
CANTERBURY to LEEDS	£25.00	£19.00	£6.00



IF YOU DON'T HAVE A COACHCARD GET ONE NOW!

At just £7 for 12 months' discount travel, you could easily save the cost of your card on your very first journey! 3 year cards are also available for only £18. All you need is a passport size photograph.

IT'S SO EASY TO BOOK

You can purchase your Coachcard and book your travel tickets on campus from Residential Service Shops, or any one of over 2,000 National Express ticket agents nationwide.



Get together for less with **NATIONAL EXPRESS**



CREATE YOUR OWN CRAZY CAPTION FOR THIS PICTURE

AND YOU COULD WIN A

SONY DISCMAN & £150 WORTH OF MUSIC VOUCHERS!

PLUS 5 RUNNERS UP PRIZES OF A SONY DISCMAN & £30 WORTH OF MUSIC VOUCHERS

NATIONAL EXPRESS CRAZY CAPTION COMPETITION BLOCK CAPITALS PLEASE

My caption is: .....

.....

Name: .....

Address: .....

.....

Postcode: .....

.....

National Express Ticket No: .....

ALL YOU HAVE TO DO is use your Student Discount Coachcard to purchase a return ticket for any National Express journey up to and including Saturday 13th April 1996. Then complete the entry form below IN FULL (caption to have no more than 12 words please), cut out and post to: National Express Caption Competition, National Express Limited, Marketing Department, 4 Vicarage Road, Edgbaston, Birmingham B15 3ES. Entries must arrive no later than Saturday 20th April 1996. Only fully completed entry forms will be accepted. The winning entries will be selected by 30th April 1996 on the basis of wit, originality and humour. All winners will be notified direct by National Express Limited. The judges' decision is final and no correspondence will be entered into. No cash alternatives will be given. DON'T FORGET! you must include your National Express travel ticket number on your entry to qualify.

# L Plates in the Exam Hall

So you think you're a good driver eh?

The driving test, one of the most nerve racking experiences a young person faces. If it's not the off-putting creak of the examiner's anorak or the suicidal pensioners leaping into the path of your Metro, it'll be the highway code setting your teeth on edge.

The test will consist of 35 questions from a pool of around 600. The topics range from the old favourite, the Highway Code to more ethical aspects such as drink and drugs. It will cost between £13 and £15 and will be available in several languages.

## 40 Minutes of Hell??

Well the powers that be have decided a few questions on stopping distances is not enough for the prospective driver. Yep, it's exam time for the L-plated among us.

Not according to BSM's Richard Glover who says we needn't panic: "A separate Theory Test is long overdue and preparing for the exam will educate learner drivers in aspects of motoring they have had to experience through trial and error after passing their tests."

Starting on 1 July the new Theory Test comes into effect. According to a survey by the British School Motoring amongst 16-21 year-olds the feeling is it is going to be a nightmare.

To help those of us approaching our test date soon BSM has a freephone advice line: 0800 700 800 to allow direct access to the experts on all areas of driving, including the new test.

## Huge Blow

"I prefer course work to written exams, and the test will be a huge blow to my already fragile confidence." said one nervous learner.



So how did you do?.....  
1. B; 2. A; 3. A,D,E; 4. A; 5. A  
Adapted gratefully from an original paper constructed by BSM.

The humble fridge. Hardly a major social icon around which are world revolves. That's the microwave. But the old fridge is making a break for it and lets face it, it deserves it. Being the thing that makes loud juddering noises at 2am, but only after you've watched a program on alien abductions, is fairly

cool but a tad dated. 4% of students have used the fridge as love making prop. 84% of student fridges are alcoholic. 18% of fridges have been used as a tool of revenge.

Only 7% of students do not care about fridges. So hey spare a thought for your fridge. If it is not being press-ganged into an orgy or forced to consume vast quantities of booze it's embroiled in a complex web of lies and intrigue. Probably.

1. The meaning of the red triangle sign below is:

CHOOSE ONE ANSWER.

- ◇ A: Road narrows on both sides.
- ◇ B: Dual Carriageway ends
- ◇ C: Road merge ahead.
- ◇ D: Motorway ends.



2. You are travelling on a dry road, in a well maintained vehicle, at 60mph. You are alert and need to brake in an emergency. You are unable to stop in less than:

CHOOSE ONE ANSWER.

- ◇ A: 73 metres (240ft).
- ◇ B: 76 metres (250ft).
- ◇ C: 85 metres (280ft).
- ◇ D: 96 metres (350ft).

3. Drinking and Driving can cause three of the following:

MARK THREE ANSWERS.

- ◇ A: Less control.
- ◇ B: Increased awareness of hazards.
- ◇ C: Quicker reactions.
- ◇ D: A false sense of confidence.
- ◇ E: Poor judgement of speed.

4. When driving at night in fog and following another vehicle, you should:

MARK ONE ANSWER.

- ◇ A: Keep a gap so you can pull up safely if necessary.
- ◇ B: Keep a gap that just allows you to see the taillights of the vehicle ahead.
- ◇ C: Drive with your headlights on full-beam so that the driver in front is aware of your presence.
- ◇ D: Sound your horn to alert the other driver of your presence.

5. The age group most likely to be involved in a road accident is:

CHOOSE ONE ANSWER.

- ◇ A: 17-25 year-olds.
- ◇ B: 36-45 year-olds.
- ◇ C: 46-55 year-olds.
- ◇ D: 55+

Answers below....



free glass of wine on presentation of student i.d. card

For PM sitting "pre-theatre" meal £6.90 for 2 courses, or a la carte lunch £4.90 (3 courses) - no discount

12 Best Lane • 788300

# NEWS REVIEWS

**This Week:**

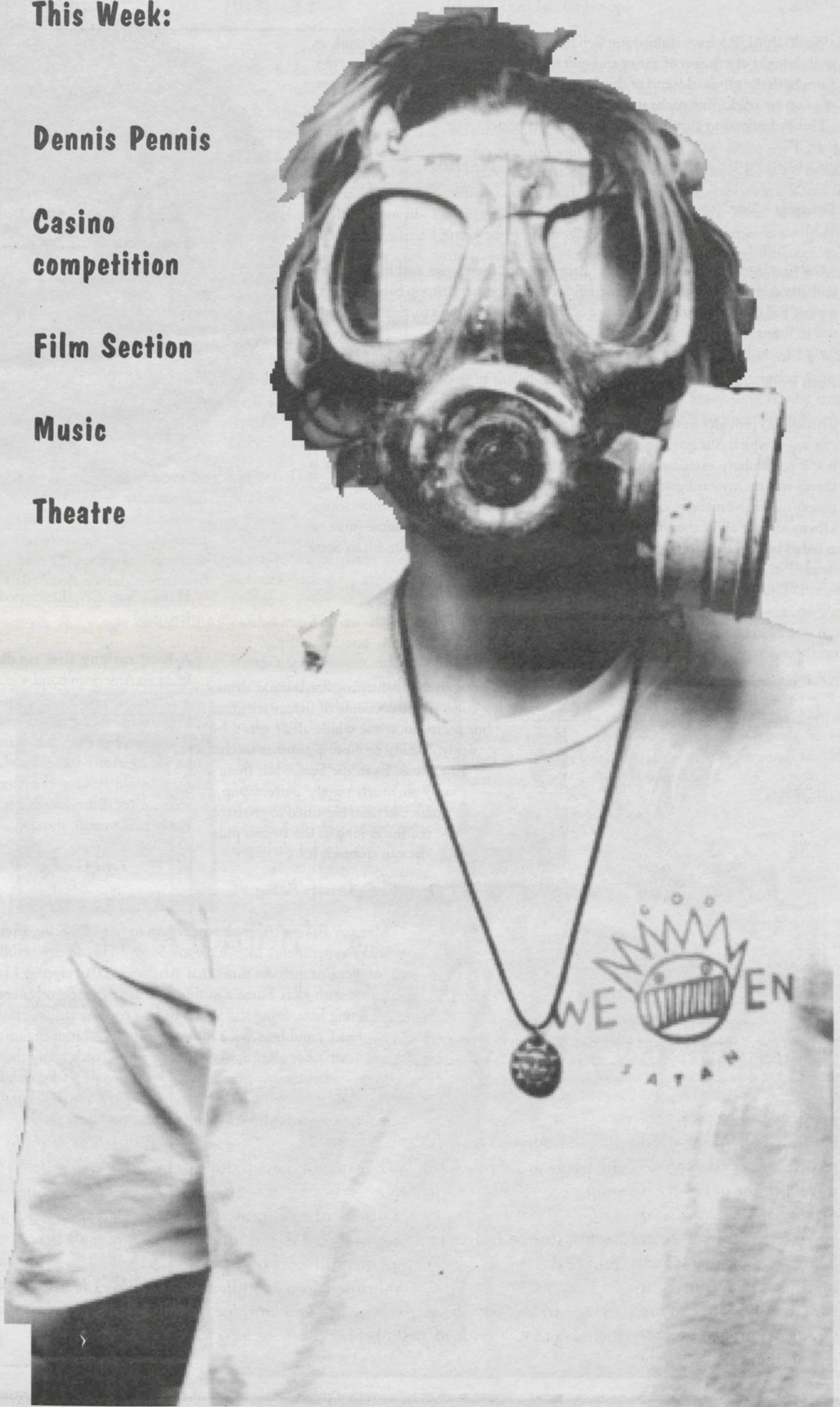
**Dennis Pennis**

**Casino  
competition**

**Film Section**

**Music**

**Theatre**



**Inaura - "Soap Opera"**  
(EMI)

Wow! INAURA have really done well here. This is a CD to be played loud. A well thought out fusion of dance and guitar it is both refreshing and a step away from both the gimmicky end of the dance market and the increasingly mundane triphop-by tracks that make up the main bulk of dance music at the moment. This is destined to climb high in the charts (I hope).

Lee Harker

**Longpigs - "Far"**  
(EMI)

On first listen your mind screams "Britpop" and then stops and looks rather embarrassed. The Longpigs are most definitely not another Britpop band. Rather, a band full of confidence and because of their singer Crispin Hunt, also a pleasure to listen to.

Lee Harker

**Ruth Ruth - Laughing Gallery LP**

This album provides us with 12 tracks in which we are made aware of the American angst which fills not the teenager, but the young American man. And it is not a particularly exciting angst. The raw Nirvana-style "I don't give a fuck if there's shit on my cardigan" is bypassed by an attempt at Green Day's anarchic thrashings with an angry Yank voice thrown over the top, for twelve whole songs. Obviously not all of the songs are up to an interesting standard, some must be avoided but on the whole Ruth Ruth give us an average slice of American State Apple Pie.

Nick Cobill

**Lightening Seeds - Ready or not**

Listening to the Lightening Seeds is like drinking coke, the first couple of listens are great, but pretty soon the whole affair gets a bit sickly. "Ready or Not" is another saccharine classic from the Seeds, but there's only so much sugary perfect pop a man can take. Destined to go to top ten for as long as the British public can stomach it.

**Sting - Mercury Falling**

"Mercury Falling" is a welcome return to form for Sting after shaky experiments like "Cowboy Song". This album is full of pleasant melodic tunes that'll have your dad tapping his foot with glee. There's nothing particularly new or interesting here, Sting still wants to be a cowboy (I hung my head) and he's still a little pretentious ("Lithium Sunset") For all that, though, the album isn't really that bad, although it's largely intelligent background music it has its moments. Its a bit dull but I suppose its not that bad for Sting.

Simon Parker

**Hum - Stars EP** (Dedicated Records)

A hard rocking first single from an American band with a distinctive Smashing Pumpkins influence. Big guitars dominate, but the vocal is an annoying Amer-indie drawl, they would be served better with a more distinctive singer. Fairly cool overall, though.

Peter Goodfellow

**Bis - The Secret Vampire Soundtrack EP** (Chemikal Underground Records)

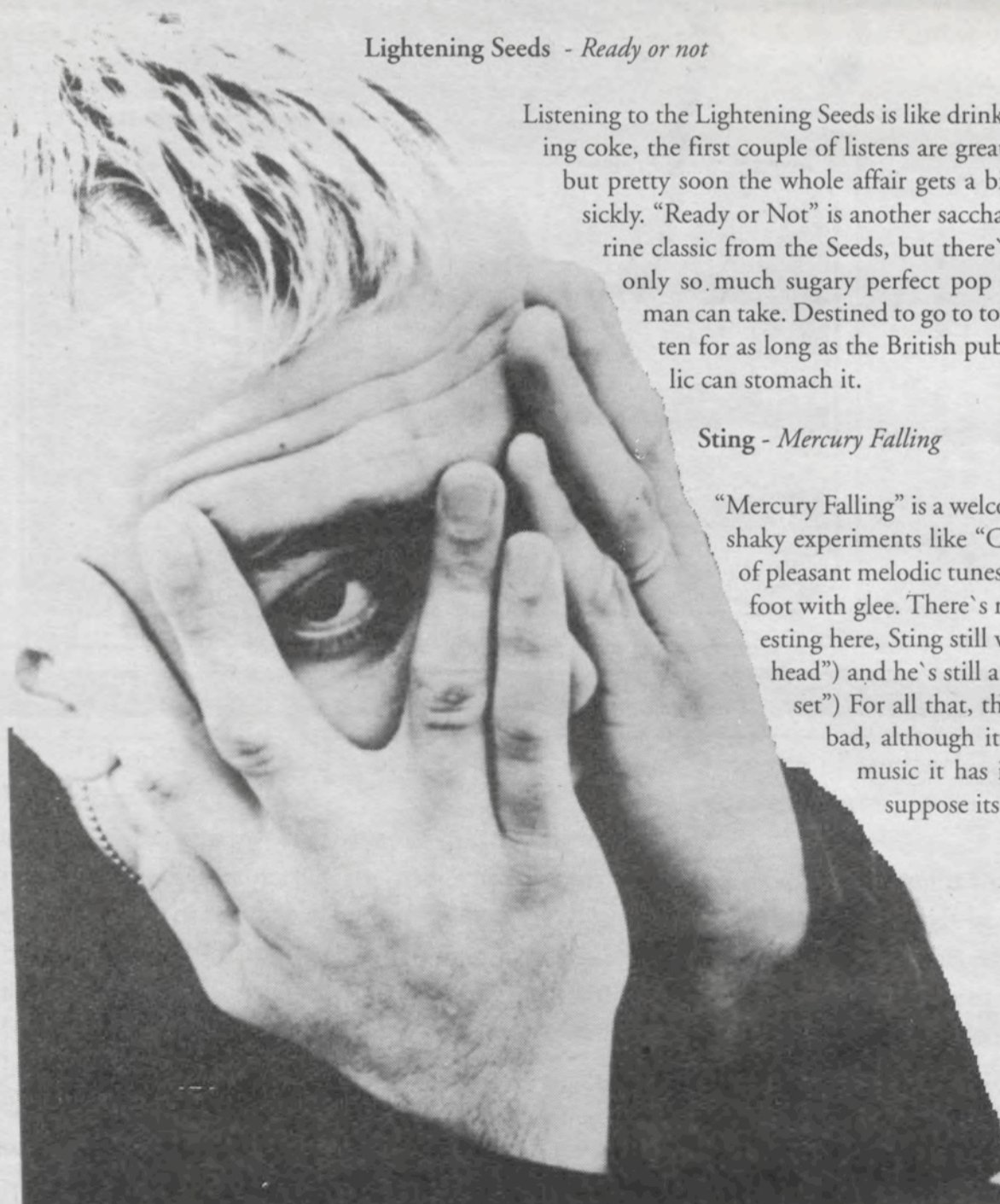
Shouty disco influenced punk-pop from this hotly tipped Glasgow band. The EP outlines their own teen-fun philosophy/agenda and their strange vampire fixation. Strong indie sound with a touch of comedy, even the dreaded "wackiness" thrown in. A little too Riot grrrl for their own good, but a good EP nonetheless.

Peter Goodfellow

**Foo Fighters - Big Me SP** 25/3/96 (Roswell / Capitol)

When listening to Mr. Grohl's new band, one can't help thinking of Nirvana, and it seems that all of the Foo's singles in some way refer to Kurt Cobain's death. None more so than "Big Me" - which is actually a revelation. This is pop-rock, highly melodic, very smooth and totally unlike Nirvana. Excellent musically, the A-side is backed up with 3 BBC Evening Session versions of "Floaty", "Gas Chamber" and "Alone + Easy Target".

Nick Cobill



**Ruth  
Ruth**



## Music News New Releases

One day in March, no one knows when, Blur will release "B-Roads", a short collection of footage from last year's seaside tour. The movie, in the style of "Star-Shaped", is likely to be the only new release this year, although rumours suggest that a follow-up to "The Great Escape" will be recorded in Prague and released later this year. A more 'American-friendly' Blur sound is expected this time round. Whether or not Blur and Oasis release a joint single for 'Euro 96' remains to be seen. A big cheer goes to 'Kula Shaker' who come from my hometown, Highgate, in North London. They played here just a little while back, and on the last "White Room". Look out for any new releases from them, and then buy them. Look out also for Thurman's new LP, 'Lux', which contains the excellent 'English Tea', that so many last year sought. Terrorvision release their new album soon, and it should be reviewed in the next edition.

And lastly, a word about Take That. Since their break-up, the lads from Abingdon House, Darwin College, have formed a women-get-in-a-queue-please' dance act. Calling themselves "Suck That", they aim to release their first album "Suck That and Choke", later this summer. They are currently on tour of the College bars, starting with Darwin Bar, and moving down to Keynes....bypassing Eliot. Song-writer, Craig Allen, says to watch out 'cos they're "top". Singer Chris Rees says to watch him only 'cos "I'm top", and amateur ballet dancer, Alex Moir, is now buying leggings from a boutique in Canterbury.

### Spooky - *Shunt EP*

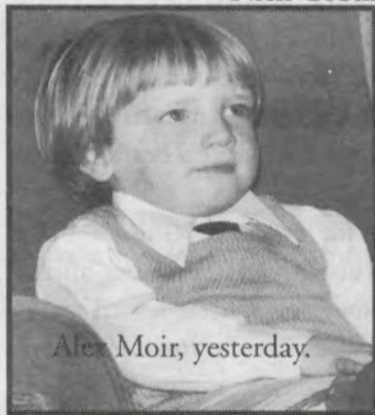
The third of Spooky's "eagerly" awaited Ep's provides the professional listener with a melee of digital sound to lay back and relax to. The culmination of computer generated beeps and grinding noises sound like those of machines in factories. Of course, the lack of singing makes it simpler to copy the tunes on your Casio watch.

Nick Cobill

### Bennet - *If You Met Me Then You'd Like Me SP*

The bandwagon has moved on, Bennet cannot catch the old Britpoppers because they've temporarily disappeared. So to release this single whilst there is no demand for it seems futile. But Bennet, who are definitely following the heels of Camden-indie, do show promise in all four tracks of their single. Fresh sounds mixed with discordant melodies and lyrics make the single an exciting addition to any indie collection. Buy it while they're small.

Nick Cobill



Alex Moir, yesterday.

### The Cardigans - *Rise and Shine* (Trampoline)

This is wonderful; an even fluffier St Etienne, and totally sixties, The Cardigans' new single, which is taken from the excellent album "Life" imparts a feeling of sunshine, sex and sweeties. What a shame, however, that they decided to include such a self-indulgent fifteen minutes of instrumental light jazz piano at the end, which only disappoints after Nina's gorgeous vocals, and which is almost double in length than the first two songs. I would definitely avoid this, by buying the album instead for Rise and Shine, which in itself is excellent. Lucy Parrock

### Cypress Hill - *Illusions* (Columbia)

Cypress Hill are the masters in this EP on an insane tension between fucked-up lyrics and gorgeous tunes which verge on classical. The dominance of the harpsichord and also the trumpet in different mixes is enormously successful, and works well with the totally funky dub beat. Cypress Hill fuck off criticism right from the start; its take it or leave it. Not for the faint hearted, but if you're attracted to insanity or mind-altering drugs this is definitely for you.

Lucy

Parrock

### Eric Matthews - *"It's Heavy In Here"* Release: April 1st (Sub-pop)

Sub-pop in my eyes screams people akin to Mudhoney, a comparison which is not a healthy one for Eric to have considering he is nothing like this. That's not to say Mudhoney aren't good "Superfuzzbigmuff" used to have pride of place in my collection until somebody stole it from me in Littlewoods. Put it down for two minutes and it was spirited away while my back was turned. Eric Matthews' style obviously comes from a classically trained background, and it wasn't just the sprinkling horns and strings about the album that told me this. These songs are all arranged in an intelligent manner which explores song structures and techniques to the degree that many different styles were accommodated for in the album. The only downfall would be that his voice (quite a major element) is firmly in the love or loathe department. I would say that it sounds just a tad like Nick Drake.

This follows up the single release of "Fanfare" which is the best of the album except for the second track which I can't for the life of me remember the name. Every song is very strong and catchy which makes every one a winner (including you baby).

Alex Parkinson.

### Paul Weller - *"Out of the Sinking"* (Go!Discs)

Everybody who is aware of Stanley Road will know this track so there isn't really much point in getting it for that. The reason should be for the live tracks of "Broken Stones" and "Porcelain Gods" recorded on the 1st October 1995 in Germany. Pretty disappointing really, sounds very lathargic and lacks any punch which you would expect from the "Weller". If you saw him on Later with Jools Holland and disappointment was your response were lack of energy was concerned, don't get this. From the ripple of applause at the end of every song there could only have been three people in the audience, or he was playing between innings at a village cricket match. Still; good songs but lacks delivery, sorry!

Alex Parkinson

## Gordon!

(Bennet)



# ENTERTAINMENT

## Transit of Venus

By Jeremy Buttockhead

Please forgive this review if it becomes incoherent, but *Transit of Venus* left me speechless with admiration and emotion. A four year old play with just one previous stage production may not seem the most obvious choice for a Gulbenkian show, but against the odds, this turned out to be the most powerful play I've seen there. It is, in fact, one of the most powerful plays I'll probably ever see anywhere.

Rebecca A'Court was very brave to take on such a daunting task, and she carries it off

with astonishing aplomb. She is considerably aided by an absolutely stellar cast. Edmund Littlewood, who is always reliable, was quite stunning as Le Gentil, a man whose strident arrogance slowly breaks everyone around him and eventually himself. Dirk Metzger was beautifully understated as the tragic Demarais, given just three scenes throughout the play, but haunting the remaining scenes. Emma Kettlewell was perfect as Celeste, Le Gentil's fiancée, a brilliantly petulant and sulky performance, until the final act, where she appears a shattered woman,

destroyed by the man she once loved. Victoria Adams as Le Gentil's mother was just marvellous, with a deadpan comic delivery that was beautifully timed, but we are mercifully spared her descent into insanity, as the audience probably would not have coped. Caroline McDermott drew the short straw as Margot, Celeste's mother, in a role that calls for her to barely flicker throughout. As a consequence, her performance seemed to get lost amongst the others, which is a shame as she was extremely good.

The attention to detail was

absolutely remarkable. The play itself is as slow to unfold as molasses, suffused with intense but suppressed emotion. Because of this, there are many scenes where there are quite long monologues which rivet the attention. These monologues never threatened, though, to overshadow the brilliantly observed actions and expressions of the other people in the scene. The costumes were simply gorgeous, particularly Celeste's, and the props were authentic. As they should be, considering they were on loan from the Royal Shakespeare Company, something of

a coup in itself. The set design was very simple, with both the sets on the stage at the same time. While this removed the need for any scene changes, it was also a rather limiting idea, as the scenes sometimes seemed a little bit cramped.

All in all, *Transit of Venus* was an incredibly beautiful production. It was never stilted, it had some of the most amazingly visual dialogue ("You say the word as though you had bitten it from a bulb of garlic") and moments of intense emotion too numerous to mention. Everybody involved should be very proud of this wonderful production.

## "Why are KRED and Forthwrite not overflowing with amazing articles?"

### Put On Your Red Shoes

By Imerej Renroc

Do the words *Kokuma*, *Slacmac*, *Rambert* or *Kosh* mean anything to you? If they do not then it's high time you found out a little more about them, especially if you think or claim you are into anything to do with the arts. They are all performance companies, specifically dance companies, and they have all either played or will play in Canterbury this term. Unbeknownst to me, and I would imagine one or two others, dance seems to have a small following down here. The auditoriums are not often empty, however, by the same token neither do they seem to burst at the seams. Until recently I had never bothered going to see such shows, in fact I have hardly even noticed them in the Gulbenkian brochure. Instead I have chosen to go to the flicks or to support the UKC Dramatics performances, the latter of which, despite all the associated enthusiasm, dedication, and effort from those involved, have never failed to leave me unimpressed.

As I exited the Marlowe last night having just seen four of

the *Rambert* Dance Company performances I wondered why a larger audience for such an incredible focus point of creativity is missing. Knowing I myself had been a missing member of this audience I began to regret all those times I'd wasted money buying tickets to films I knew I would hate and did. All those wasted mind numbing evenings in front of the television. All those stupid meaningless conversations I've had about things such as creativity. You know, the ones where we tell each other how we want to be in performance whether it be films or television, as an actor, or a writer, or a director, and yet do very little to find out more about it all. Contemplating all of this, one question came to mind, and it's something that I have thought a lot about in relation to Canterbury. A place where apparently there is a population of 20 - 30 thousand students, people that are supposed to be at a point of exploring the horizons of their minds. The question therefore being: "How far do we really strain to see here?" Why is there so little attention to visiting creativity, and why is there so little creativity down here? Why are

*KRED* and *Forthwrite* not overflowing with amazing articles filled with mind-blowing thoughts and insights? We all talk about these things over the joints we smoke and pints we drink each night. But talk is all it stays at. There is so much hot air around here that if you were to pull a nylon sheet over Canterbury and tie its corners to the ground we would all be orbiting the planet within the hour. OK, so strictly speaking that's more than one question and a rather harsh indictment on all members of the so-called creative community down here, some of whom work their creative muscles to the bare bone. Really though, your thoughts and comments, as incredible as they may seem at the time, mean very little until you record them for other people's consideration. So, rather than waiting for something to happen or for someone else to do it, I have decided to write this little sermon.

I am, however, more concerned with spreading the gospel than condescending towards or patronising those who know little about these things. For I myself would perhaps be included in such a mix. There are a lot of interesting things

and people that pass close to our lives each week about which or whom we know or hear very little. These visiting dance companies are those which I have recently noticed and consequently wish to share with you. In January the *Kokuma Dance Theatre* visited the Gulbenkian performing a piece entitled '*Guddi*'. The word means darkness and if you've ever been scared walking through lonely, misty places late at night, or have sat awake struggling with the terrifying insecurities of your mind, then this was a performance for you. February followed with the *Slacmac Company* performing '*Stanstead Airport*', a highly amusing, flip flapping, contemporary look at a day in the life of an airport. The week before last the *Rambert Company* performed their *Red Rooster Shows* at the Marlowe, a series of dances to music ranging from the *Rolling Stones* to *Mozart* to trance techno. The variety and depth of creativity in each show is astounding. Whether it be the set or costume design, the choice and use of contemporary sounds and music, the choreography or the flexible manipulation of bodies far fit-

ter and far more beautiful than many of ours will ever be, there is something of interest in each performance. Tired of boring Hollywood narratives? Go to a dance performance and watch them tear narrative apart. Dance performances present the body like a work of living art as you've never seen it before.

More recently, *Union Dance* brought us *Motivate the Era* last Saturday at the Gulbenkian Theatre. The show included tracks by bands like *Urban Species* and *Luscious Jackson*, and mixed junglist beats with live instrumentation. On Saturday last *The Kosh* returned to the Gulbenkian with a double bill performing to the sounds of trip-hop, house, dub and flamenco. Two days later the *Adonais Ballet* brought the *Arabian Nights* to the Marlowe. Do not miss out on the chance to share the experience of a dance performance, it is more interesting than a movie and more challenging than a play.

**KRED IS YOUR MOUTHPIECE!**  
KRED aims to remain an unbiased publication. We would like to hear from anyone, we accept all articles. Every opinion on every subject will be considered.



blur

Yes, they're

## Stereotypes...

In the last Reviews Section, we held a competition for you to win up to £80 worth of Blur merchandise.

Lots of replies came in, and the winner has already been chosen. However, the name of the winner, and what the prize actually is will not be announced until the beginning of next term when the winner will receive the merchandise immediately - along with some other giveaway music stuff!

LUSH - "LOVELIFE" (LP) 18/3/96 (4 AD Records)

On Thursday 28th March, Lush play 'The Forum' in Tumbidge Wells - the closest they'll come to Canterbury. Their new album "Lovelife" is your typical Camdem pop music effort - with blatant references to the place, and to the whole experience of getting drunk there. Blokes should not buy this for their birds - the strains of "quasi-feminist" lyrics often become too much to bear. But "Ladykillers" the single makes an exciting start to this album, "Ciao!" - a duet with Britain's No.1 child-beater, Jarvis Cocker, is obviously good, but the rest of the album lacks originality, speed, and sometimes, instruments.

Nick Cobill

AMMONIA - "SLEEPWALKING" (CD single) (Murmur Records)

Hailing from Perth, Western Australia, Ammonia are very much a pseudo-grunge band, using a very hard raucous guitar against a firm against a firm on-the-beat drumbeat. On this CD all the tracks were very alike, but "Lucky No.3" was musically interesting with it's acoustic introduction and brooding vocals. However, despite obvious blues influences, the musicianship was stylistically unadventurous and the CD is somewhat tedious as a result.

Neil Watson

RAW STYLUS - "PUSHING AGAINST THE FLOW" (CD Single) (Wired Records)

This was a most persuasive piece of jazz-funk, using a big-band intro, stylistically reverting back to the disco music of the late seventies. The lead vocalist has a very strong, soulful voice, and there was a catchy and effective beat. However, it was undeniable that the whole Cd seemed very repetitive, the musical and lyrical phrases being endlessly re-

iterated and making the Cd appear to be of insufferable length.

Neil Watson

JOYRIDER - "BE SPECIAL" (CD Album) (Paradox Records)

Dublin-based quartet Joyrider's output is certainly stylistically unified in a unique way, permanently remaining on the periphery of Bripop. This album contains many Tracks found on their previous singles, in addition to hitherto unreleased material. As ever, the rasping vocalist seems to be locked in mortal combat with the guitarist for dominance of the sound heirarchy, shouting his lyrics in a harsh and unnerving manner. Thankfully Paradox Records have now decided to repeat the lyrics on the CD insert, and to this listener's surprise some of the songs do contain stanzas of genuine psychological insight, such as "That Tired" which contains the words "How did I get so damn tired / Wasn't long ago / I despised peoples whose lives / had ground to a halt". However, others seem to be lyrically disconnected, the reason being given in "Another Skunk Song" with the words "We'll all take a hit - go to Holland on a trip."

Neil Watson

D.O.S.E featuring Mark E. Smith - Plug Myself In (Single) PWL

Mark E Smith singing on a techno track may sound unlikely, but his guest vocal blends surprisingly well with new group D.O.S.E's debut single. "Plug Myself In" is a moody, interesting piece of techno that really deserves a listen. Overall it's a good debut, but I think that D.O.S.E are destined to produce better.

Simon Parker

"THE SCIENCE BEHIND THE CIRCLE" - Compilation (Full Circle Compilations) As an 'experimental' release, this 2 CD mini-album takes us through a journey of skeletal techno. Every track begins with a simple riff, and as the song progresses, the addition of new samples makes the structure increasingly complex to the point where a reasonable tune is achieved. The result of such experimentation is "music for minimalists", as the CD's are not intended for mass consumption - merely for sampling as background material. Obviously, the atmospheric quality that each track possesses makes the album ideal for your car when driving at night, for 'laserzone' games, for StarTrek society meetings, for UKCR, but definitely not for listening

to if you enjoy loud pumping musak. To appreciate the music, you must allow its hollowness to consume your attention.

Nick Cobill.

A good circle

SYNDICATE\* - "TAXI" (CD Single) Sticky Label (18th March)

Pretty bog-standard indie-pop with a retro feel. Influenced by 60's pop and the madchester sound but lacking what made those musics so vibrant, this really one to forget about.

Peter Goodfellow

THE AFGAN WHIGS - "Black Love" (CD Album) Mute Records (March 25th)

A scorching new album from one of the most interesting American bands of the past few years, who stood out from the grunge of the time by wearing suits and performing soul covers. This album, their fifth, features a broader sound, using cellos, organs and pedal steel guitars to great effect on a handful of tracks, but leaving enough straight-ahead rockers for the die-hards. Like a musical equivalent of a Scorsese film, the music examines the dark side of the American psyche, lead singer Greg Dulli casting a De Niro like presence over affairs. His cracked and world-weary singing won't appeal to all, and one wonders what the hell he's been through to sound so fucked up despite being so young, but the lyrics are undoubtedly impressive. The album opens and closes with the sound of a train pulling away, the journey inbetween tales of crime, love and despair with an atmospheric unified feel, helped somewhat by the excellent black and white photography in the inlay. One for Radiohead fans, a winner.

Peter Goodfellow



## IL POSTINO

(Michael Radford;It/Fr;1994)

After pressure from his father, Mario (Massimo Troisi) finally gets a job delivering mail to exiled Chilean poet, Pablo Neruda (Philippe Noiret). Mario is impressed by the impact that Neruda's poetry has on women, who send him no end of adoring letters, and soon builds up the courage to ask the poet about his work. A friendship develops between the two as Neruda gains interest in Mario's curiosity and character. With a little help from his new friend and a selection of 'metaphors', Mario secures the affection of local beauty Beatrice and they marry with Neruda as witness. 'Il Postino' is a wonderful story of friendship and love which demonstrates the power of poetry. The scenes with Mario and Neruda are a delight to watch with Mario's enthusiasm and innocence working well with Neruda's coolness and worldly experience. Much of the humour centres around the naivety of the locals and their attempt to deal with the concept of a metaphor is amusing. Massimo Troisi's performance is the film's highlight, portraying Mario with child-like innocence and honesty. Sadly, he died shortly after the completion of filming.

Martin Boucher

## FARINELLI, IL CASTRATO (Gerard Corbiau;It/Belg;1994)

Set amongst that most Italian of institutions, Grand Opera, *Farinelli, Il Castrato* represented a fictionalised biopic of one of the most lauded *castrati* of the eighteenth century, Carlo Broschi, known as Farinelli (Stephane Dionisi) and the relationship with his brother, the composer Riccardo (Enrico La Verson). Commencing with a pre-titles sequence depicting the suicide of a *castrato* above a choir of pre-pubescent boys, the film generally served to show the practical difficulties of being castrated. Throughout, the major emphasis was placed upon the repercussions of the situation, particularly as, according to the film, *castrati* were the antecedents of sexually ambivalent rock stars in their impact on female opera-goers. However, despite this exploitative attitude towards the Broschi's imaginary sexual lives, the film was remarkable in its standpoint, the film represented the antithesis of the gentry and peasantry with equal revelry. However, it was impossible to ignore the 'camp' aspects of the presentation, par-

ticularly during the operatic performances wherein Farinelli was constantly plastered in pancake make-up and covered in peacock quills against some magnificently gaudy backdrops. These visuals, juxtaposed with a pointlessly confused fabula lent the film a sense of pretentiousness with aspirations to high art. Despite this, the film was a delightfully escapist piece of work, forever beyond the boundaries of good taste to produce both a visual and aural treat.

Neil Watson

## LA BELLE ET LA BETE (BEAUTY AND THE BEAST)

(Jean Cocteau;Fr;1946)

Shown on the centenary of the first cinematographic exhibition in the United Kingdom, a curious



La Belle Et La Bete

romance develops between the

pair, Beauty allowing him to lap water from her cupped hands, this tortured animal being ashamed of his own bestial behaviour. This represented one of the truly surreal dreams of cinema, merging economic depression with myth, fantasy and magic into a cohesive entity, Georges Auric's ethereal, female-voiced score contrapunctually emphasising this dreamscape. Love redeems all, greed is banished and emotion is permitted to displace reason. This was the ideal film for France in 1946 after the beast of Fascism had been destroyed, its idealistic philosophy being evidence evermore applicable to our troubled times.

## LE SALAIRE DE LA PEUR (THE WAGES OF FEAR)

(Henri-Georges Clouzot;Fr/It;1953)

Directed by the *misanthrope* of the French cinema, Henri-Georges Clouzot, the first shot of *Le Salaire de la peur* depicts in extreme detail the torture of some beetles by a child, closely followed by an unnamed man stoning a tethered dog. Such unexplained

cruelty prepares the viewer for the events which are to follow, and how our nerves are to be manipulated to breaking point by this most sadistically precise of film-makers. Nominally set in a mythicized Guatemala, left unnamed in the film, the story deals with a group of four mismatched drifters who have gravitated to this earthly vision of hell, unable to escape their situation, their lives ravaged by insects, the constantly beating sun and imprisoned by a lack of finances to facilitate escape. Suddenly a method is offered to them by an American oil company whose oil-well has blown up, causing a massive fire which can only be extinguished by a massive load of nitroglycerine which

must be transported by truck across some

of the most treacherous roads in the South American jungle. This extraordinary journey takes on existential proportions as the men deal differently with the potential disasters which cruel fate has strewn in their path, their true characters becoming explicit in the process. One group are inexplicably blown away, the explosion being signified by the tobacco being blown out of a cigarette paper being rolled in the cab of the other truck. The other driver, Mario (Yves Montand) is later forced to crush his best friend, Jo (Charles Varnel) whilst traversing a bath of oil caused by the explosion, eventually killing himself by recklessly driving on the way home. The film showed men driven to the brink of endurance and sanity; their sole motivation being sheer, unmitigated greed. Here, the raw sweat of the protagonists is shared by the audience, the cause being Clouzot's pessimistic vision of diabolical humanity.

Neil Watson (x2)

## CASINO

(Scorsese,USA,1995)

Although during its release Martin Scorsese's latest movie received mixed reviews from the press, the film does not fail to deliver at all. Robert De Niro's sterling performance as 'Tangiers Casino' manager, Sam 'Ace' Rothstein, matches those of Sharon Stone as his hustler wife, Ginger McKenna, and Joe Pesci as his loud mouthed back stabbing friend, Nicky Santoro.

This sprawling three hour epic recounts the story as seen through the eyes of the mafia of how their control of the Las Vegas casinos slipped through their fingers into the hands of the large corporations. From the player to the dealer, the pit manager to the section manager to Ace's assistant manager, to Ace himself, everyone is watching everyone, yet in the one room within the casino where no one can tread, the 'money storage' room, old men hired by the mafia bosses steal the odd stash, bag it, tip the security guard, and take it 1500 miles away to a small, grimy house where a dozen string-vest-wearing fat old Italian mobsters sit around drinking red wine, eating mamma's pasta, watching TV, controlling the entire mafia empire. Whatever these men say, happens, and when at the end of the film, they pull the plug on their mobsters, nothing but utter conflicts of devotion and violence ensues. The gloss of the luminous casino thinly veils the dark, sinister motives of the mafia. Greed for money causes the downfall of all the major characters, and it is only Ace's true love for the experience of gambling, which keeps him alive, the mafia bosses sparing him his life. From the violent, explosive beginning, through the disturbing and complex plot occasionally sprinkled with black comedy, to the melancholy conclusion, *Casino* not only engages the interest of the viewer, but educates and enthralls throughout, giving us another glimpse at Scorsese's genius.

Nick Cobill



**Cold Fever**

(Fidrik Thor Fridriksson; Ice/Ger/Switz/Us; 1994) (Cinema 3: 21 February 1994)

No wonder Bjork left Iceland! Anything is better than the daily life depicted in Fridrick Thor Fridriksson's "Cold Fever". A young Japanese businessman named Hirata, only has two weeks of holiday per year. Instead of going to Hawaii, he is persuaded by his grandfather to go to Iceland. There, he is to administer memorial rites for his geologist parents who had died in an accident seven years before. Our hero manages to encounter every possible misfortune throughout his journey. To name but a few: the car he buys is always breaking down, he gets stuck giving a lift to an American photographer whose passion is funerals, and later to an American couple who argue constantly and as an added bonus turn out to be armed thieves. They steal his car, leaving Hirata and his suitcase in the cold. By foot, our hero manages to walk to a neighbouring inn, only to find out that its Country and Western night. If that wasn't bad enough, he discovers that he will be unable to reach his destination until the roads clear up... in spring. Dejected, he joins the cowboy party and enjoys a plateful of ram's head and what he later finds out to be ram's testicles. Nonetheless, all is not lost. He meets a friendly stranger who, over shots of Black Death (the local drink), assures him that they can reach the sight of his parents' death by horseback. Hirata thus manages to fulfil his mission in the end. His face, which throughout the film remains as warm and inviting as the Icelandic scenery, suddenly shows signs of emotion, of his loss. "Cold Fever" is a subtle comedy, set against a background of breathtaking scenery. The narrative train, however, is in no hurry and even through the performances for the most part are quite strong, the characters are given little psychology. Yet the film works. Forget exploding buildings, car chases and Mel Gibson's chest, sit back, take it easy and take in an enchanting and witty Icelandic adventure.

Alexia Pilavachi

The Brothers McMullen - 1995 (USA)

Following the death of her husband, Mrs McMullen returns to Ireland for a long awaited reunion with an old lover. Her departure leaves two of her sons, Patrick and Barry, without a home and so they move in with their older brother Jack and his wife Molly.

All three brothers have their

share of problems. Patrick is unsure if he should end his relationship with his Jewish girlfriend Susan. Jack's marriage has gone stale and he is increasingly tempted to start an affair with Ann (and eventually he does). Barry meets Audrey and although they start a relationship, he finds it very difficult to commit himself.

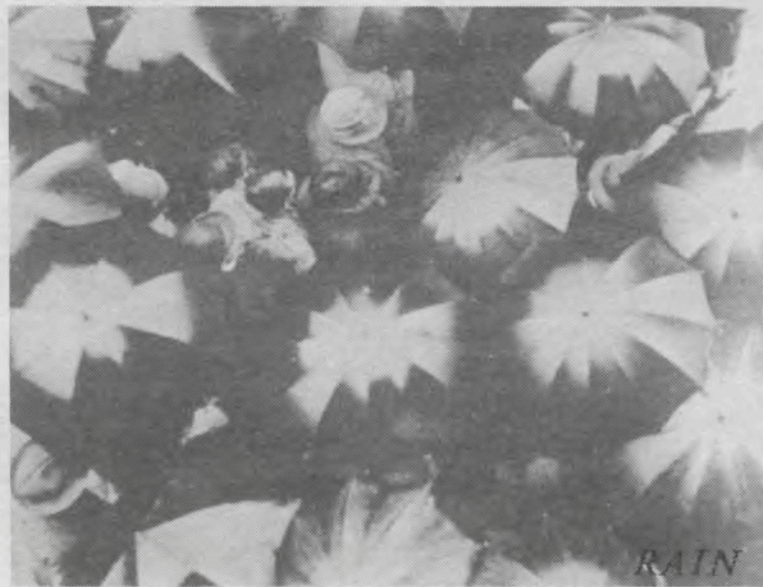
*The Brothers McMullen* is a refreshingly open and honest film which examines various dilemmas concerning, amongst other things, commitment, fidelity and religion. Patrick's character is the main outlet for humour with his high stand on morality and religion based guilt. What makes this film work is the feeling of watching real people in real situations as opposed to a selection of false emotions dreamt up in Hollywood. With a wonderful script and excellent performances, *The Brothers McMullen* should not be missed.

Martin Boucher

**"Living in Oblivion"**

Steve Buscemi (aka Mr. Pink), plays director Nick Reve making a low budget movie. Of course, everything goes wrong, the sound guy keeps dropping the boom into the frame, overheated lights explode, one of the actresses forgets her lines, the other actress's performance becomes increasingly superficial after every take and the cinematographer throws up just when the actresses manage to get the scene perfectly. But it's OK, because it turns out to be Nick's bad dream. The "oh, it was all a dream"

technique actually seems quite original in the film, and adds to the humour. So then starts the real plot, leading actress Catherine Keener wakes up in a hotel room after a one night stand with leading man, Chad Palomino. On set, cast and crew prepare for a love scene. Chad takes it upon himself to rewrite the script as he goes along by making ridiculous suggestions, like deciding that his character should wear an eye patch. Later, Catherine overhears Chad telling Nick about their sexual encounter, professing that his rejection of her is the main reason for her unprofessional acting. Catherine responds by articulating



a string of well thought out abuses while filming. It all ends up in a big fight, and Chad storms off. Nick tells Catherine that he wrote the script for her and they kiss. "Oh it was all a dream" strikes again, as we see Catherine and her underarm hair lying in her bed contemplating the dream. Ironically, the last sequence is the filming of a dream. A dwarf hired in order to create a realistic dream effect storms off set, frustrated with his stereotypical per-

sona and just when Nick is about to have a breakdown, his mother turns up out of nowhere and saves the day by acting in the scene. "Living in Oblivion" is a hilariously entertaining insight into the production of an independent movie, proving that sometimes the making of a film is far more entertaining than the film itself. Take it from someone currently acting in a student film production! Alexia Pilavachi

100 Years of 'Avant-Garde'  
Cinema (US/Fr;1924-49)  
(Cinema 3: 16th February 1996)

This evening represented a rare chance to view seven of the most famous, yet rarely exhibited, experimental short films of the silent and early sound period. Overall, the overriding artistic influence was

dadism and surrealism, commencing with René Clair's *Entr'acte* (Fr;1924), originally shown in the interval of a dadist ballet. This juxtaposed a diverse mélange of shots, apparently arbitrarily selected, such as a slow-motion ballet dance shot from below, a chess game disturbed by a jet of water and eventually concluding with a conjuror who made all the characters (including himself) disappear. The print was,

thankfully, complete with the Erik Satie score around which Clair edited his film, the mischievously reactionary images epitomising Clair's humorous rejection of existing culture. Jean Epstein's *La Chute de Maison Usher* (Fr; 1928), based on the Poe story continued in a similar manner, using the constituents of mise-en-scene in conjunction with carefully designed lighting and extremely mobile camera to create the mysteriously evil atmosphere. His stylised use of actors as merely existent objects pre-empted the acting style developed by Robert Bresson by some twenty years. However, Joris Ivens' *Rain* (Netherlands; 1929) was most impressive. Shot in Amsterdam with a hand-held camera and entirely dispensing with inter-titles, this example of pure cinema created an emotional impact from the raindrops themselves, the drops exuding the melancholy atmosphere of the rainy day. Connecting the *verité* shots of the effect on people of the rain, Ivens also arranged patterns of raindrops on windows, barrels and elsewhere into sequences to give meaningful continuity to this representation of a rainy day. This was a fascinating evening, showing the power of cinema when removed from the dominance of narrative causality.

Neil Watson



"Are you looking at me?"

# CASINO

## COMPETITION

Martin Scorsese's latest movie, set once more in the mid-seventies and concerning the Mafia goes on release in Canterbury in the near future, stars Scorsese's regular cast of Italian-American method actors augmented by the addition of sultry Sharon Stone. This promises to be one of the major releases of this year. "Kred" has been privileged to receive five glorious photographs of the delectable Ms. Stone signed by her own fair hand. To be the recipient of one of these rare and valuable artefacts, prospective heirlooms of the future, answer the following simple question: Name two films, other than "Casino" in which Sharon Stone has starred.

The closing date for entries is March 20th, so get writing. Give applications in to the "Kred" office, and results will be published in the next issue.

# New Release



"In society, the ambassador's reception is noted for its excellence..."

## GET SHORTY

(Barry Sonnenfeld;US;1996)

Based in contemporary Hollywood, this latest offering from Barry Sonnenfeld (who previously directed that cinematic masterpiece *The Addams Family*), purports to dish the dirt in how Hollywood films are made and how capitalism and greed operate as a single entity to produce the 'entertainment' with which the United States constantly inflicts upon the Western world. Starring the revitalised star John Travolta, who has now thankfully dumped his white suit in favour of a bottle of Grecian 2000 and the dimunitive Danny DeVito, the story concerns a loan shark (played by Travolta) who has to collect a gambling debt from Harry Zimm (Gene Hackman). With three such important stars, it is inevitable that this will become one of the most popular films of the coming year, its self-reflexive attitude to the star system causing it to tread somewhat similar ground to Robert Altman's *The Player* (US;1992). It also has a wonderful soundtrack of blues and jazz, featuring vintage recordings by Count Basie, Tony Bennett and Booker T. Jones and the M.G.'s. Release date is 15th March and it should make interesting viewing.

Neil Watson

## Theatre - "Cabaret" hits Scarborough

"Cabaret", last year's UKC Dramatics Gulbenkian production, has been selected from 102 productions to appear at the 41st Student Drama festival in Scarborough, running from the 27th March to the 3rd April. Not only that, but the show is being put on in the events weekend slot, making it the festival's showcase piece. It's the first UKCD play to make it to the Scarborough festival, which is the biggest forum for student drama in the country, and, as some of the plays from the festival are selected to go to the Edinburgh festival, the Scarborough festival may lead to even greater things for the cast and crew.

For those who missed it, "Cabaret" is a fairly impressive musical. It centres around the Berlin nightspot "The Kit Kat Klub" in the early 1930s. The club setting is an attempt to capture the atmosphere in dance and song and depicting its deviancies and perversions along with its sense of fun and gaiety. It certainly does not present a perfect world, but, as we discover later, the alternatives to that imperfect world are too horrible to contemplate, and much less fun. The whole thing is carried out with the kind of song and dance that one would expect, the songs are not just irrelevant set pieces either, "Cabaret" is a musical which is adept at telling its story through its

songs. But the play has a point to make, and, as it progresses the stain of Nazism begins to impinge on the lives of Cliff and Sally, the main characters, and those of their friends, who include the Jewishowner of the local fruit shop. The deca-

dence, but essentially light-hearted, atmosphere of the club slowly becomes more menacing as the play continues, turning from a capitalist dream to a Nazi nightmare, with the clientel changing from rich businessmen to members of the Hitler youth, and the dancers slowly becoming more grotesque. The whole thing is held together ably by the character of the Emcee, a character by turns welcoming and menacing who is given a hint of uncomfortably camp nastiness by actor Steven Carroll. The play ends on a dramatic high note, bereft of all the gaiety of the earlier scenes, in a horrific rendition of the musical's Nazi anthem "Tomorrow Belongs To Me."

The production was good, although it could at times have been a little slicker, and the play itself occasionally did feel a little like a vehicle for the musical set pieces, but, to its credit the narrative was never entirely dominated by the music. Overall, it's a piece that should do this university proud at the festival. "Cabaret", has been criticised in KRED for its "...vulgar excesses.." and I have to admit that the large budget it received didnot really make itself apparent in the set. In response to this criticism, Jamie Clark, the show's director told us that he was extremely pleased with the show's success, and that he felt that the Scarborough selection justified the Union's confidence in sponsoring "Cabaret".

Calvin Hobbes

**With the expansion of the Reviews Section, and with the arrival of loads more music, we are looking for more reviewers to write for us. Are you interested? Whether you're interested in film, theatre, book or music reviewing, you are welcome to take part... Simply pop along to JCR 4, Keynes on Mondays at 6:30pm, or drop into the KRED Office at the Mandela Building on Wednesday at 12:00pm, or E-Mail (nc3) to find out more.**

# Dennis Pennis

## Interview

by Paula Jones  
(commissioned by the BBC)

### Where and with whom do you live?

I used to live on Bono. However, I'm currently living on The Edge amongst a colony of pretentious fleas and a couple of hairs in dire need of a bit of Pantene...

### Are you a natural redhead (ie, ginger all over)?

I am, although I've currently got blue pubic hair due to a defective fountain pen in my left trouser pocket and clumps of bleached blond back hair.

### Does it (your hair) cause colour clashes in your designer wardrobe?

What's a colour clash? I don't really understand the question. Although you are right, I do have a designer wardrobe - doors by Gautier, a classic Westwood mirror, a Versace sock drawer and a pair of stunning Ann Summer's moth balls.

### Do you think women have a thing about red hair? Are you as successful as Chris Evans and Mick Hucknall with the opposite sex?

I think women see red hair as a kind of fidelity insurance policy. Ginger blokes just don't dump on their girlfriends (in the unlikely event they ever get one). I would have thought the only way Mick Hucknall and Chris Evans would be successful with chicks would be to adopt the Bernard Matthews approach and breed turkeys. I also think that unlike Chris and Mick, women do find me genuinely attractive. No offence to them, because they're good friends of mine, but they're both a couple of ugly, talentless carrot cocks.

### Is there any truth in the rumour that you are the love-child of Johnny Rotten's hairdresser and Rising Damp's Rigsby?

Very close, you obviously have a good research team. I am actually the hairdresser of Johnny Rotten and Rigsby's love-child, which is far more interesting.

### Now that you're a media mover and shaker, is there a queue of supermodels lining up for your body? Who'd be top of your list and why?

I tend to attract male models: many of them seem to be intrigued by a full grown Pennis with balls. Helena Christiansen would be top of my list, 'cos models get a raw deal about being dense and lacking wit and here's a woman who's not frightened to prove it on film. (CF the video)

### What do you wear in bed?

Suede chaps and a wry smile. And a deer stalker on a cold night.

### What pin-ups are on your bedroom wall?

The three lads - Curtis, Dury and Wright. Plus several women's underwear pages from 1970's Grattan catalogue. I've also got some classic H Block dirty protest Hessian wallpaper which I'd rather not cover up.



### Eat my Pennis

#### Where did you find your Chopper? Is it a customised model? (Chopper being a deformed '70s bike)

I bought it brand new last year from a guy in Bethnal Green - and boy, that was my lucky day! Apparently they are the latest thing in America and they are really gonna take off this summer. Remember, I was the first to get one in England!

#### Why were you so mean to Hugh Grant? and has anyone else as famous or posh ever told you to f\*\*\* off? (Keith Allen doesn't count)

It's a personal thing. Me and Liz used to go out with each other. I know she still loves me, Hugh knows it too and just can't deal with it. Still, he doesn't frighten me - as a lump of wood his bark's worse than his bite. All I've got

to do is blow my dog whistle and she'll come to heel.

#### In your expert opinion, what's the difference between famous people and nobodies?

Five hundred grand, two chromosomes and a paper doily on the back of your plane seat. Anyone can be famous, the challenge for me is to be nobody. I don't know whether I've got it in me, but I'm working on it.

#### Celebs are always turning their backs on you. In your view, who's got the nicest bum?

Will Carling's got the nicest arse, but unfortunately for him it happens to be below his mouth.

#### Why is it we've never seen you interviewing tough guys like Schwarzenegger and Stallone. Are you a wimp when it comes to physical violence?

I don't know if I'm a wimp when it comes to physical violence. Previously I've legged away before things get that nasty. So I'm not really sure.

#### You're so-oo mean to celebrities. Isn't there just one that would make you go weak at the knees and reduce you to a fawning lump?

I don't think so, but I'd think twice about interviewing Gerry Adams.

#### Are you as mean to Mrs Pennis?

No, not really. I give her a couple of quid every now and again.

#### What's the cure for Pennis envy?

Same as for bacon: plenty of salt, a dark dry room, smoke is optional.

#### Do you have a pet?

No, but I do have several pet hates - interviews, interviewing, Tottenham, Spurs, THFC, lager, White Hart Lane, Cockerels and bad manners (but I loved The Specials).

#### How would Dennis go about interviewing Paul Kaye?

With a full length mirror and an interpreter.

#### What's the next move in your glittering media career plan?

I think it's going to be music. My agent recently said something about UB40.

# GIG REVIEW

## THE WURZELS

Live at the University of Portsmouth Students' Union 29th February 1996

There's something very strange about a Wurzels gig. Even in this environment, composed mainly of undergraduates at a University comparatively far from the traditional Wurzels stronghold of Somerset, the entire audience seems to know the lyrics to each song. The last time the Wurzels were anywhere near the Top Ten, this crowd would have barely been born. I presume there is an inherent English race memory which instils in us instant recognition of even the most obscure Wurzels lyric.

This weirdness aside, The Wurzels provided Portsmouth with an explosive sense of atmosphere and fun, lighting up the venue with honest entertainment and West Country humour. Even the most hardened cynic, for whom 'The Combine Harvester' is an embarrassing novelty record for those who've had too much cider, would concede that, as a live unit, The Wurzels are truly stunning. There aren't many live acts that can provide you with such an all-round fun time, and if they ever venture out here to the Far East, I recommend everybody to pop along and bask in the care-free atmosphere that The Wurzels effortlessly weave. I for one am proud to lead the nation into a long-overdue Wurzels revival.

Christopher Chantler (E)

## Competition

**BBC Video and KRED have teamed up to bring you the chance to win 3 copies of "Anyone For Pennis?", the new and outrageous video from Mr. D. Pennis.**

**To win a video, you must complete the following sentence:**

**"The cure for Pennis envy is....."**

**Please complete the sentence using no more than 20 words.**

**Humour will be rewarded.**

**Then, either send or drop your answer into the KRED Office at the Mandela Building... asap. Good Luck Pennises!!!!**

# T.V LISTINGS

TUESDAY, 19 MARCH

BBC1

5.10 Grange Hill  
5.35 Neighbours  
6.00 News, Weather  
6.30 Regional News Magazines  
7.00 Holiday  
7.30 EastEnders  
8.00 Sportsnight  
9.55 News, Regional News, Weather  
10.25 They Think It's All Over  
10.55 **Film: All the President's Men (1976)**

BBC2

5.30 The Village  
5.55 Turning Points  
6.00 Fresh Prince of Bel Air  
6.25 Heartbreak High  
7.10 The Ren and Stimpy Show  
7.30 From the Edge  
8.00 Public Eye  
8.30 Food and Drink  
9.00 Murder One  
9.45 Straight from the Heart  
10.30 Newsnight  
11.15 The All-New Alexei Sayle Show  
11.45 Holiday Outings  
12.00 The Midnight Hour with Lesley Riddoch  
12.30 The Learning Zone: Open University

MERIDIAN

5.10 Home and Away  
5.37 Three Minutes - Making it Happen  
5.40 ITN News, Weather  
6.00 Meridian Tonight  
6.30 Michael Barry's Undiscovered Cooks  
7.00 Emmerdale  
7.30 Serve you Right Live  
8.00 The Bill  
8.30 Married for life  
9.00 Peak Practice  
10.00 News at Ten, Weather  
10.30 Meridian News and Weather  
10.40 Savage Skies  
11.40 Prisoner Cell Block H  
12.40 **Film: Spring and Port Wine**  
2.30 Late and Loud  
3.25 The Chart Show  
4.25 Football Extra  
5.00 Freescreen

Yet again there is a lack of Channel 4 listings due to technical problems, all good and well they shall be included next term. If you have any further comments please E-mail me on [apmp1](mailto:apmp1).

WEDNESDAY, 20 MARCH

BBC1

5.35 Neighbours  
6.00 News, Weather  
6.30 Regional News Magazines  
7.00 Les Dawson  
7.30 Here and Now  
8.00 How do they do that?  
8.50 Points of View  
9.00 News, Regional News, Weather  
9.30 Silent Witness  
10.25 Sportsnight  
12.05 **Film: Fire with Fire (1986)**

BBC2

5.40 A Week to Remember  
5.50 A Different Country practice  
6.00 Star Trek: The Next Generation  
6.45 Buck Rogers in the 25th Century  
7.30 The Car's the Star  
7.50 A Bad Time to be a Man  
8.00 Ken Hom's Hot Wok  
8.30 University Challenge  
9.00 Modern Times  
9.50 A Man's World  
10.30 Newsnight  
11.15 Murder One  
12.00 The Midnight Hour with Andrew Neil  
12.30 The Learning Zone: Open University

MERIDIAN

5.10 Home and Away  
5.37 Three Minutes - Freescreen  
5.40 ITN News, Weather  
6.00 Meridian Tonight  
6.20 Jungle on your Doorstep  
6.50 Coronation Street  
7.20 Champions League Live  
9.30 Oddballs  
10.00 News at Ten, Weather  
10.30 Meridian News and Weather  
10.40 Meridian Focus  
11.10 Tales from the Crypt  
11.40 Champions League Highlights  
12.45 God's Gift  
1.45 Dear Nick  
2.40 Bushell on the Box  
3.10 Murder, she wrote  
4.05 Coach  
4.30 The Time... the place  
5.00 Freescreen

THURSDAY, 21 MARCH

BBC1

5.35 Neighbours  
6.00 News, Weather  
6.30 Regional News Magazines  
7.00 Top of the Pops  
7.30 EastEnders  
8.00 Alien Empire  
8.30 Auntie's Sporting Bloomers  
9.00 Party Political Broadcast (Conservative Party)  
9.05 News, Regional News, Weather  
9.35 Absolutely Fabulous  
10.05 Mistresses  
10.55 Question Time  
12.00 **Film: Happy Together (1990)**

BBC2

5.35 World Figure Skating Championships  
6.00 Star Trek: Deep Space Nine  
6.45 The O Zone  
7.00 Waiting for God  
7.30 Regional programmes  
8.00 Parsons on Class  
8.30 Top Gear  
9.00 Reputations  
10.00 Whatever Happened to the Likely Lads?  
10.30 Party Political Broadcast (Conservative Party)  
10.35 Newsnight  
11.15 Late Review  
12.00 The Midnight Hour with Trevor Phillips  
12.30 The Learning Zone: Open University

MERIDIAN

5.10 Home and Away  
5.37 Three Minutes - Crimestoppers  
5.40 ITN News, Weather  
6.00 Meridian Tonight  
6.30 Grass Roots  
7.00 Emmerdale  
7.30 3-D.  
8.00 The Bill  
8.30 Blues and Twos  
9.00 Taggart  
10.00 Party Political Broadcast (Conservative Party)  
10.05 News at Ten, Weather  
10.35 Meridian News and Weather  
10.45 **Film: National Lampoon's Vacation**  
12.40 Phoenix  
1.40 Not Fade Away  
2.40 Shift  
3.35 **TV Film: Tidy Endings (1991)**  
4.30 The Time ... the Place  
5.00 Freescreen

FRIDAY, 22 MARCH

BBC1

5.35 Neighbours  
6.00 News, Weather  
6.30 Regional News Magazines  
7.00 Wipeout  
7.30 Tomorrow's World  
8.00 Hi-De-Hi  
8.30 A Question of Sport  
9.00 News, Regional News, Weather  
9.30 **Film: Memoirs of an Invisible Man (1992)**  
11.05 **Film: The Sting (1973)**

BBC2

5.30 World Figure Skating Championships  
6.00 The Munsters  
6.25 The Champions  
7.15 Electric Circus  
7.30 Secret nature  
8.00 Being There  
8.30 Gardeners' World  
9.00 The Fast Show  
9.30 Red Dwarf VI  
10.00 Fist of Fun  
10.30 Newsnight  
11.15 The Smell of Reeves and Mortimer  
11.45 This Life  
12.35 **Film: Bliss (1985)**

MERIDIAN

5.10 Home and Away  
5.37 Three Minutes - Your Story  
5.40 News and Weather  
6.00 Meridian Tonight  
7.00 Bruce Forsyth's Play your Cards Rights  
7.30 Coronation Street  
8.00 The Bill  
8.30 The Upper Hand  
9.00 The Ruth Rendell Mysteries  
10.00 News at Ten, Weather  
10.30 Meridian News and Weather  
10.45 Only a Game  
11.15 Good Advice  
11.35 War of the Worlds  
12.35 Hotel Babylon  
1.15 The Good Sex Guide ... late  
2.15 The Jacksons: an American Dream  
4.40 Music Box Profile  
5.00 Freescreen

# "Mum..what's on T.V?"

## N.Y.P.D. BLUE

The contemporary American cop drama has been gathering momentum ever since Steven Bochco's Hill Street Blues era and is now well on its way to becoming immortalised by the number of variations on a theme that there are. Television has a relentless appetite for police material and by its very nature has filled a space somewhere between drama and documentary.

N.Y.P.D. Blue increasingly expresses a sub-text of social

comment, the intention to swap big budget stunts and explosions for an emotive plot and script is set against a backdrop of the social environments and tensions of the police officers. This often enables police officer and criminal to meet in a kind of no man's land. The disjointed shooting style of the drama is emphasised as much as the narrative as a medium for showing the experiences of two N.Y.P.D. detectives in a world of social issues as opposed to the world of a run of the mill terrorist who blows up modes of public transport and leaves

bombs in litter bins.

Increasingly, and as portrayed in N.Y.P.D. Blue, the cop drama stereotype has shifted from lawman to someone who is a victim of the society they endeavour to protect.

Basically this is a drama not to be missed; it's thought-provoking and political, although slightly predictable, it gives the viewer the idea that it's not all psychotic bombers, drugs rings and serial killers, but that there is another side to the coin. It's

the kind of cop drama where every detective reminds you of your dad.

Lloyd Eaton

**N.Y.P.D. Blue is on Channel 4 every Thursday at 10.00 p.m.**

In reflection of contemporary issues from a police perspective, Channel 4 is running "The Blue Light Zone", a kind of voyeur's guide to the international police scene. More notable programmes include a documentary on the policing

of a native American reserve, a documentary about a special unit who police the homeless in New York, Danube Blues, a programme about the fight against organised crime in Budapest and a short film about undercover female officers disguised as pensioners on the streets of Newcastle.

Lloyd Eaton

**The Blue Light Zone begins on Saturday 9th March at 10.35 p.m**

## FRIDAY NIGHT COMEDY

By Christopher Chantler

Comedy TV on Friday night is a veritable tab of televisual ecstasy. From 8.30 p.m. to 1.30 a.m., there is an incredible comic feast spread across three channels, generally of a consistently high quality. ITV kicks the comedy ball into play at 8.30 with "Paul Merton in Galton and Simpson's ..." in which deadpan surrealist genius Paul Merton revives ageing scripts for a new generation. I've found that when he's re-doing the Hancock material I can't help but hear the voice of the Lad Himself in my head ... why didn't they dig out scripts of Hancock shows that aren't available on video, or have long since been lost from the archives? I'm a massive fan of Merton as a comedian, but re-attempting hardcore classics like 'The Radio Ham' and 'Twelve Angry Men' really isn't necessary. Nevertheless, the series has brought an essential subtlety and gentleness back to today's TV comedy scene, and has reminded the world of the genius of Galton and Simpson, and that's got to be a good thing.

In contrast to the old-fashioned (but not outdated) Galton and Simpson comedy is "The Fast Show" (9.00, BBC2). For some reason the



first series of this cram-packed sketch show passed me by, so I'm only now discovering the delights of this comic-bookish catalogue of absurd characters and absurdly short sketches. Two businessmen on a building site talking about development plans suddenly turn round and cry "Look, it's a digger!" An elderly aristocrat incomprehensibly mumbles to himself, occasionally saying something legible like 'poisonous monkey'. A man comes out of a shed and announces that this week he's been eating Bourbon Biscuits. Then goes back into the shed. What can I say, it's brilliant.

Until recently at 9.30 on Channel 4 we've had repeats of the excellent Seventies sitcom "Rising Damp", but sadly that has now finished. What's not so sad is that it has relinquished its slot to the new sec-

ond series of the marvellous, gently bizarre sitcom "Father Ted". This, too, is essential viewing; despite the apparently unexciting premise of 'three priests living on a desolate island' this show is FUNNY. Simple as that. That said, it does clash with "Red Dwarf" on BBC2 at the same time, but I'll be favouring the desolate island over the desolate spacecraft.

"Fist of Fun" follows on BBC2 at 10.00, which has been getting noticeably better recently. It's still not brilliant, and there is a tendency for over-stretching a sketch idea, but there are some flashes of greatness. Ironically, these flashes often don't involve Lee and Herring themselves. The squalid Peter Baynham is one flash, as is the grotesque, rather frightening man who insists that he IS Rod Hull and he

wants jelly. Simon Quinlank's hobbies provide another flash: 'train ignoring' as opposed to train spotting and 'collecting old men' are among this series' ideas. There are some great Lee and Herring exchanges though, and this is definitely far more worthy than "Roseanne" on Channel 4 at the same time.

Another new series continues on Channel 4 at 10.30 p.m: "The Mark Thomas Comedy Product". A mixture of angry, satirical stand-up and Thomas staging incredible pranks at the expense of those in power (as opposed to Beadle, picking pointlessly on people who don't deserve it). Asking the DTI if he can send a tank (which he calls an 'ice cream van') to Iraq is inspired. Getting an MP to draw a map of his constituency on a young

lady's stomach is virtually Chris Morris standard.

BBC2 now provides us with a double-bill of quality repeats: "The Smell of Reeves and Mortimer" (11.15) and "The All-New Alexei Sayle Show" (11.45). Nothing to say that hasn't been said about these shows. Except they're rubbish. But that wouldn't be true.

After this you've got a bit of a wait. You could do worse than to watch Chris Evans' "TFI Friday" on Channel 4, occasionally pretty funny, some decent music ... basically a fairly entertaining alternative variety/chat/music show, which at least plugs the gap between Alexei Sayle and "Beavis and Butt-Head" (1.00 a.m.). This is obviously mindless juvenilia, but it does every so often unleash some brilliant comic lines like this defence of meat-eating: "If meat isn't good for you, then why's it food?" And he's right too, that's the irony.

So there you have it. My recommendation for Friday night viewing. Of course, you could just go to the pub, spend money, stumble back and turn on "The Girlie Show" before passing out. But this way is much more fun. Honestly.

## The Miracle Continues...



## Star Fact File

By Sarah Garrett

**Name:** Elly van Nijkerk. our future Sports Sab '96-'97

**Club:** Ladies Hockey, Ladies Cricket, Women's Football

**Position:** Chairperson (Hockey), Fixtures Sec (Cricket)

**Marital status?** Very attached, I'd say

**Children?** No way

**Nicknames?** Peahead, due to a small head. Pootle, who is the smallest flump!?

**Is the small head due to parental genes?** No, for some reason my parents are dark haired and tall, I'm short and blonde.

**What attracts you to sport at UKC?**

I have always been involved in sport, I love to try out new things and keep fit. I love the atmosphere.

**Why did you go for Sports Sab?**

I've always been involved and love all sides of sport. I think I can do the job well and will enjoy it.

**Describe yourself in five words?**

Bubbly, outgoing, happy, organised, I'm always making lists.

Short and peahead (these are the shouts from the crowds).

(Elly is far too modest to answer this question to its full capacity).

**How will these qualities assist you as Sports Sab?**

Hopefully people will find it easier to come and see me.

**Where are you most likely to be found?**

The Sports Fed Office.

## Women's Rugby - Still in there!

By Sarah Garrett

... Six months ago there was nothing but raw talent on the pitch, only four girls knew what a rugby ball was and the task that was to encounter our coach, CJ, looked bleak to say the least.

With each match we built up confidence and ability. As the teams we played got better, we also improved our standard and realised UKC Women's Rugby did not only have a social side but a serious one too. We could compete and win!

After beating Brighton in the Plate Regional Finals, in which the best way to describe the match was by being between a rock and a hard place and not only surviving that, but emerging on the winning side, mainly due to a flash of lightning in a Scrum Cap, formally known as Helen Davies, making a dash from inside our own half and beating numerous members of the opposition to the try line. Now anything seems within our grasp.

No-one can put these efforts down to one person. Women's Rugby has been an example of how Sports Clubs should be, a willingness to enjoy your sport and therefore along with that comes the enthusiasm and improvement in the sport and a hugely committed group of women who provide teamspirit and inspiration for one another ...

... plus a f\*cking blinding social life!

**What is your favourite drinking establishment?**

I like doing the usual circuit, Woody's, Darwin, then down town.

**What type of men do you go for?**

Big men, Ben Clarke and the guy out of Mermaids, because I like chunky thighs, it's lucky 'cause my boyfriend's called fatbloke.

**What is your favourite possession?**

I've had one possession since I was born, a very small grey teddybear with one eye and one ear and a floppy neck and it comes everywhere with me.

**What is the scariest hairstyle you've ever had?**

When I was thirteen or fourteen and I shaved the back and spiked the front, no pictures allowed.

**Do you think blondes have more fun?**

I think life's what you make it. No, I don't think so.

KRED wishes everyone a  
Happy Easter  
and a  
great  
vacation!



**CITY CARS**

**45 44 45**

**Taxi 24-Hour Service**

**20% Discount to UKC Students**