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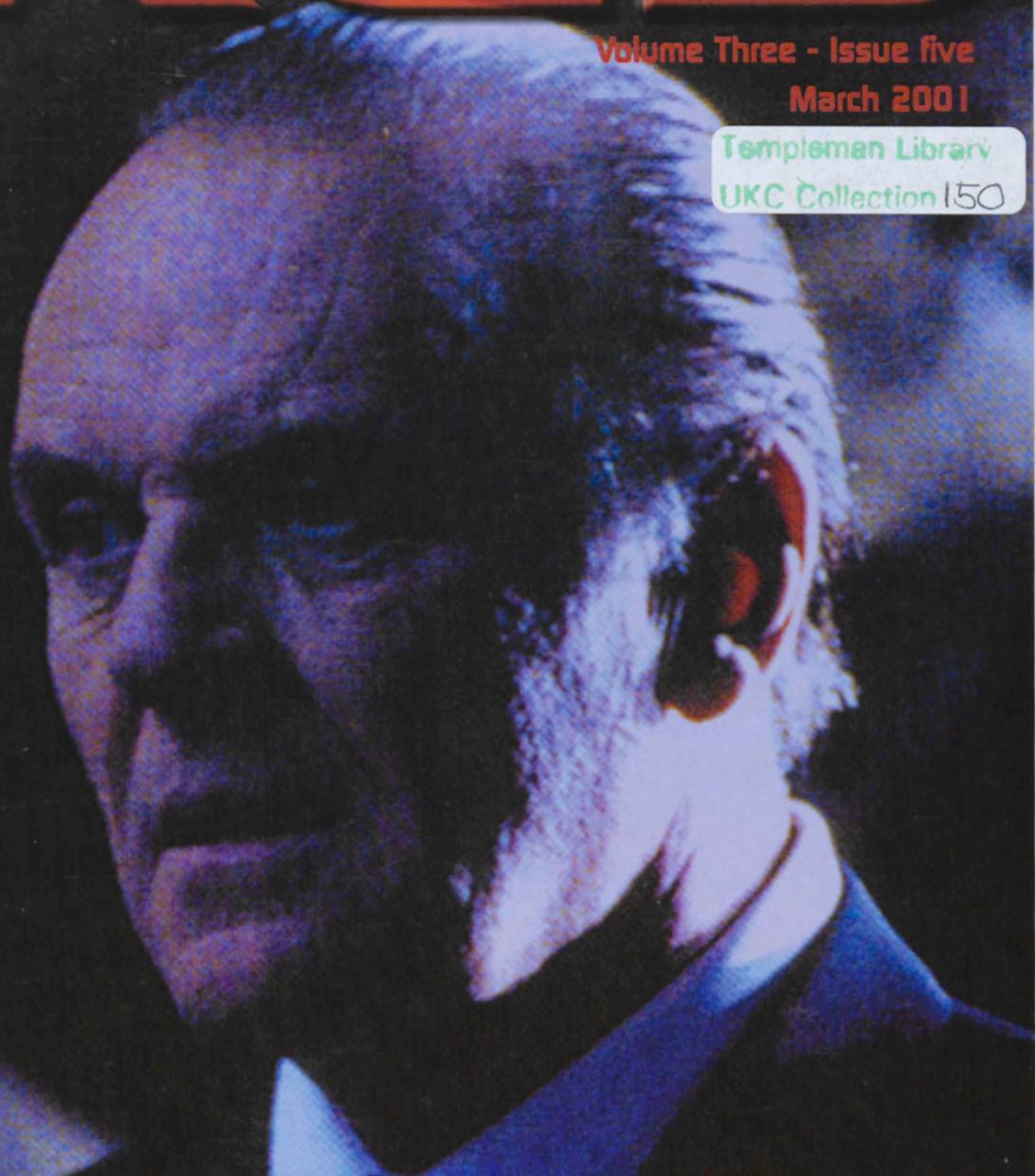
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Volume Three - Issue five

March 2001

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name...*



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editorial



Let me first say that, as a former employee of Maccie Rons I, like just about every former employee of that multi national, cannot stand the bloody place. So for me to say that my favourite advert at the moment is one to publicise their ground up bone burgers may seem a little strange but I can totally justify it. The 'remember 1989' advert has the briefest of brief shots of Gordon the Gopher! I was overcome with excitement as Gordon was one of my childhood heroes. A philosopher of incomprehensible depth, our Gordon the Gopher cuddly toy was deeply loved even when he lost his squeak. My sister and I drafted a letter to Jim of 'Jim'll Fix It' fame asking for Gordon to have a new squeaker. Mr Fixit never replied. As a result, I have always hated long manky grey hair, gold jewellery and tracksuits.

Life is getting political at UKC again this term with Sabbatical Elections, a week of demonstrations and action against fees, and it's International Women's Week too. Phew! If you want to get involved or just want to feel the power of the megaphone, contact all and sundry at the Student's Union to show your support.

Oh, and just so you know, we are all a bunch of slappers, apparently. Virgin.com have produced a survey into students and their sex lives. Kent is the most promiscuous university in the country - well, it's notoriety of a sort anyway. Oxford has the least sex, Bristol is the most romantic and Brighton is the kinkiest. As we only found out about this as we went to print, we are investigating further and will bring you the full debate next issue. Til then, have fun you bunch of randy buggers you...

Charlotte

MASS DEBATE Upwardly Mobile?

For

After hours of slogging away at my essay with ever-squarer eyes, and after another cigarette and a choccy bar, I head for the beauty salon for an hour on the sunbed, balancing precariously on the broken pavement, up to my knees in ground radiation. After another genetically modified apple, (coz you know what they say about an apple a day), and another day's worth of various pollutants captured so cleverly in my lungs, I head for the pub to drink my troubles away. Thoughts of my overdue essays roam around my head as I stop at the take-away for another double cheese and B.S.E burger. I enter the smoke-filled bar and shout at the landlady to knock me up a double. After all this I reach for my mobile phone, and think, mobile phones, are they really harmful? It's worrying, it really is. Pour me another.

But what of the health risks? Just to add more confusion to what we're told in the media, recent studies show that the majority of phones are used for text messaging, and that the number of health scares will fall as a result. This quick and easy method of communication has altered our use of language and is much cheaper than making a lengthy phone call.

Safety is an issue always on my mind wherever I go, and I would feel vulnerable without my phone. They are a necessity if you plan to make any journey on public transport or on foot, especially if you're alone. That goes without saying. Parents now recognise the benefits of mobiles, especially for their daughters, as half of children aged between seven and sixteen own a mobile phone. Finally, if you live on campus they are essential to keeping in contact with anyone, on or off campus. Mums and Dads can keep check on their little darlings (whether you want them to or not). The way in which we structure our lives, social or otherwise, has benefited from their use, and the cost of this method of communication is sure to improve as time goes on.

No one really knows what the long term effects will be from owning a mobile, but if I had to say goodbye to my phone I just wouldn't be able to function without it. And what about the other staggering forty million users in the UK? For most, their mobile is a lifeline.

Cheryl Venis.

Against

When was the last time you sat in the pub, staring sheepishly round the room while your companion bangs on to someone they saw half an hour ago about what they're cooking for dinner tonight? Or sat next to someone on a train who then phoned an indeterminate acquaintance to inform them that "I'm getting on the train now". Or heard an excruciatingly naff rendition of a piece of hackneyed classical music as performed by R2-D2's aborted lovechild? Not so long ago, I'd guess. And wasn't

it fucking annoying? Well, it would be for any right thinking person, anyway. "It's good to talk" opined Bob Hoskins a few years back, and he was right. But only in small doses. Now that the explosion in mobile culture has reached such a level that it's theoretically possible to chat to anyone you



know whenever you want wherever you are, the art of conversation is becoming devalued. When was the last time you heard someone talking about anything remotely worthwhile over a mobile? And yet each and every one of you is prepared to pay ludicrously extortionate sums of money for the privilege!

This would be fine as long as you'd keep it to yourselves. But no, you all insist on dragging the rest of us down with you. More and more student houses these days don't even have a landline - the justification for which is "but we all have our mobiles." So I can assume you won't mind reimbursing me for the arm and leg I've pissed away trying to keep in touch with you? Good.

But if I take any of you to task over this, chances are I'll be met with the fabled mantra of the eternally deluded - "but I couldn't live without it!" Does ownership of a mobile result in some kind of smack-like dependency - loss of phone may result in dizziness, nausea, delirium tremens and being able to think about nothing more than where the next text message is coming from? Anyway, they wouldn't be necessary here if UKCH had ever bothered to install more payphones in halls.

So don't come crying to me if, in twenty years time, you all find that your brains are melting. And I won't come to you if I end up at the bottom of a quarry with two broken legs and no way of getting help. Got that?

Matt D'Cruz

Bush Whacked? If Only...

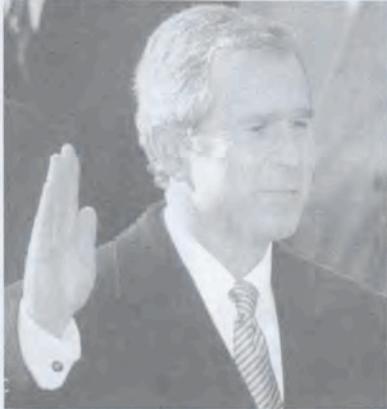
George W. Bush's pomp-filled inauguration ceremony on the 20th January was the culmination of a presidential campaign scarred by controversy and ridicule. He was sworn in as the United States' 43rd President after completing a thirty-five-word Oath, and is the second President to follow in his father's footsteps to the White House.

Violent protests and riots were the backdrop to the day's proceedings, yet as Bush made his thirteen-minute address there was no sign of the commotion outside.

In his address prepared —speech he avoided the use of heavy-handed verbiage, and kept his proclamations to the world crisp and simple; sensitive to

America's feeling of restlessness after months of uncertainty. He called for an end to apathy and mistrust; for a unified America led by a dream of freedom and prosperity.

Mistrust is the key word felt by the world after the chaotic presidential elections.



That, and disbelief. On 7th November millions eagerly awaited the results of the electoral vote, only to be confounded by the events that followed: the miscourt in Florida, the intervention of the Supreme Court, and Al Gore finally conceding to Bush on 13th December in the knowledge that he won the majority of electoral votes and the popular vote.

What were his core policies and would he be able to tighten the reins on certain Republicans lurking in the background of his rise to power? Men such as John Ashcroft, nominated for Attorney General and accused of racism. Such influential men stood alongside his father George Bush in his Presidency and establish George's ascendancy as being rooted in family ties rather than political talent.

Bush has yet to prove his understanding of foreign affairs, his dedication to the people, and his ability to stand tall in his steel-capped cowboy boots. Will the world step in time accordingly?

Cheryl Venis.

Landslide Victory for Sharon

In a landslide win Ariel Sharon has become the new Prime Minister of Israel. He defeated his rival Ehud Barak by 1.6 million votes to 970,000. Following the tradition of previous election winners Mr Sharon went to worship at the Wailing Wall in the ancient quarter of Jerusalem.

At the wall Mr Sharon said I am visiting Jerusalem, the capital of the Jewish people for the past three thousand years and the united indivisible capital of Israel. He also repeated his promise to ensure that Jerusalem would remain under Israeli control as the Jewish state's eternal capital.

In response the Palestinian Fatah movement vowed to ensure that he wouldn't be allowed to keep his promise. It claimed Israel would never enjoy security and called for the Intifada to be stepped up in the face of the Butcher Sharon.

A Syrian daily proclaimed Mr Sharon is a war criminal who is coming aboard holding a knife and gun, not an olive branch; his victory is a declaration of war. In Lebanon, Talal Salaman, from the newspaper As-Safi said Fatigue or fear of the new murderer should not lead

us to surrender without fighting. However, the official response from these countries and Israel's other neighbours has been muted, implying they are prepared to give Sharon time before passing judgement.

Colin Powell, the new US Secretary of State, has forbidden US diplomats from using the term peace process insisting they refer to peace negotiations instead, implying that the new Republican administration wants to distance itself from Clinton's failed peace attempts.

As a former General in the Israeli army Sharon was involved in past acts of violence and was described by the BBC as fearsome. However, the strength of his premiership will depend on the coalition he forms in the Knesset. If he succeeds in forming a successful coalition, which includes Labour he could have two thirds of MPs supporting him. The problem is that the Labour party is about to undergo a leadership struggle following Barak's resignation. This means the party will be divided over the coming months whilst a new leader is chosen. If he compiles a coalition of right wing and religious parties it could all fall apart very quickly.

Tom Filochowski

International Women's Week:

Mon 5th – Fri 9th of March

International Women's Day is celebrated on the 8th of March. It has been used by women around the world to protest war & violence, to lobby for voting and working rights, and to express collective solidarity. Today, the day focuses on the aspirations and achievements of women, while remembering the struggles that brought us forward, and which still continue in order to take us further.

Here at UKC Kent Students Union Women's Campaign will be running the following events to celebrate the week:

Mon 5/03: Open Session about the origins of International Women's Day. Keynes lecture theatre 3 @ 6.30pm.

Thurs 8/03: International Women's Day.

During the day there will be a picnic outside of the library where anyone can stop by, share food, discuss & pick up information about the day.

In the evening there is a debate planned on the subject of Has Feminism Gone To Far speakers include Mary Evans (UKC Head of Women's Studies) and Barry Worrall from the UK Men's Movement. Darwin lecture theatre 1 @ 7pm—9pm

For more information & to get involved contact the Women's Officer, Nicky Cleghorn union-womens@ukc.ac.uk & look at <http://womenstrike8m.server101.com>

CAREERS FAIR

THURSDAY 1 MARCH 2-5PM
RUTHERFORD DINING HALL

Every year the University invites Kent alumni now working in a wide variety of careers to come back to talk to current students about their area of work. The graduates who help in this way range from last year's leavers to those who studied at Kent in the late 60s and are now at the top of their professions. The Fair is a chance for students to ask questions concerning their futures. The graduates are keen to help current Kent students, and, as well as offering careers advice, give an opportunity for a kind of practice interview in a friendly atmosphere.

The Fair is directed specifically at second-years, but all students are most welcome - from first years through postgraduates.

For more information, contact Jenny Keaveney (J.A. Keaveney@ukc.ac.uk) in the Careers Advisory Service or Killara Burn (J.K.Burn@ukc.ac.uk) in the Communications & Development Office.

For online petition against 'cheese' at the venue visit:
<http://www.ukc.ac.uk/php/ptc1/cheese.html>



Rutherford; vandalism capital of the world?

Vandalism seems to be a growing trend at UKC. Wilful damage of university property is evident in abundance across campus. It would appear that much of the damage occurs in Rutherford college.

Proposals were put forward last year to shut off Rutherford dining hall in a similar fashion to Eliot's by use of secured double doors, but this was never introduced. Furniture had been moved around by pranksters; and tablecloths and plants damaged in a continuing display of frus-

trating and infantile behaviour. This academic year has been no exception. The end of last term saw the destruction of nineteen out of twenty-four mouses in a computing room, causing hundreds of pounds worth of damage. The target now seems to be the ladies toilets adjacent to the bar. One UKC staff member working in Rutherford was extremely frustrated by the constant and repeated 'mindless behaviour'.

Francesca Neagle

House to house enquiries

Student Accommodation lists encourages students to shop around

According to the UKC website, in 2001/02 there are expected to be approximately 10,385 students at UKC. Deducting those who are post graduate and part time we are left with a figure of 6,280. There are currently 3,186 places available for student accommodation on campus. In other words, a shortfall of over 3,000 students will be looking for off campus accommodation this year.

Two major student housing associations, Day Management Services and Collins, have recently released housing lists for next years students. According to one "we have been inundated with student visits and are likely to remain busy all week" (DMS). Whilst prices have in general risen above the basic rate of inflation there are some notable exceptions and discrepancies.

Collins offers one house on Broad Street for £115.38 per week whilst a house in

Blean is available for £41.54. The average college accommodation costs £55 with the DMS average at £59.54. In contrast Chaucer College offers free accommodation for some students willing to comply with a number of duties.

Application for campus accommodation is now closed but consideration may be given in extremely exceptional circumstances. The latest accommodation lists are available from Tanglewood offices behind Keynes college. There are also a number of adverts around campus offering student housing. As one landlord told me, "most importantly is the need not to panic, there is a great deal of accommodation available. Do not to jump at the first offer or sign anything before you are certain of your situation." Best of luck and happy house hunting!

Chris Took

Cause for Alarm

Concerns have recently been raised yet again over allegations that the college fire detection systems frequently jeopardise safety in colleges. University bosses in the Estates department greatly fear that the inadequacy of the fire alarm systems will lead to fatalities.

Nick Swinford, Assistant Director of Technical Services, has emphasised the efficiency and effectiveness of the current detection system in Eliot. Last year the upgrade of the system was closely monitored by the Safety Office and the KFB Fire Safety service; and the current installation process of the detection system in Rutherford therefore has excellent grounding for success. There had been fears that the installation of a new system would leave the college without an alarm for a time; but these fears have been displaced by assurances that both the new and the old systems will operate in parallel during installation.

So where does the problem lie? The answer is in the constant occurrence of false alarms. Mike Salmon, Health and Safety Director, reports a persistent wave of false alarms and of damage to detectors in colleges. These false alarms and vandalism are not only frustrating and a waste of valuable resources, but are potentially fatal. An air of complacency regarding fire alarms has swept the campus. Nobody panics anymore at the sound of a siren. People reluctantly and slowly trudge out of buildings; if they bother leaving at all. Recently a Keynes Receptionist was seen to empty the building single-handedly, clearing residential halls, the computing rooms, the bar etc. by himself, supposedly the job of the alarms. It might be nice to see the flashing blue lights of Kent Fire Brigade but they will assure you that they are not quite so happy to see us on such a regular basis. Whilst they are here we are risking lives elsewhere. Let the Fire Brigade and the alarm systems do their jobs. Save lives.

Francesca Neagle

The Rock Society inadvertently caused the last false alarm - a smoke machine at their party in Keynes was thought to be the real thing and the fire brigade were duly called.

Trouble at work???

Students should be encouraged to join trade union

How many students at UKC have a job? The continuing underfunding of higher education, most significantly the abolition of grants and the implementation of tuition fees, and rising student living costs have left students with less money than ever before. As a result an increasing number of students are having to find work to supplement their living costs and fund their education. In fact the numbers of student workers have risen by over 60% in the last ten years, with over a million students in some kind of paid work. How many of these students are members of Trade Unions? Unfortunately although levels of student employment are rising, student membership of Trade Unions is still extremely low

(only 7%!). Trade Unions can offer vital support for students who are mistreated, underpaid, discriminated against or exploited by their employer. Students are the most likely section of the population to be paid below the minimum wage and 'horror stories' are commonplace regarding the mistreatment of student employees. Workers are twice as likely to win cases against their employer if represented by a Trade Union. In week 22 this term Kent Union is running a campaign to encourage students at the university to join TUs. For more details about this week or for details of Trade Unions in this area please contact Alistair Jarvis, union-treasurer@ukc.ac.uk



Kebabed

A driver for a local kebab firm careered into a bus stop at the top of University Road, flattening the shelter, and also knocking out the fencing of the Nursery. The incident, which happened on 17th Jan at 12.28am, occurred when the driver of the car lost control whilst coming out of the roundabout outside the venue and turning into University Road. The car then crashed into the bus stop, and the car was impaled on the spikes that formed the base of the shelter. It was confirmed by a member of Campus Watch who was at the scene that the driver, a stand-in for local kebab firm Ocakabasi, appeared to be speeding. Further problems have come to light when it was found that the driver did not have MOT, car tax, or insurance, making him personally liable for the costs of a new shelter and nursery fence. Campus Watch stated the gentleman was 'fully co-operative with ourselves and the police, and did not appear to have been drinking.' Police took the man, who escaped from the accident unhurt, to the Canterbury police station for further questioning.

Dave Bland

Take a seat

Drama society have smashing rehearsal

GLT 2 was taken out of use following rumours that it had been 'trashed' over the weekend of the 27th January. Whilst using the room to rehearse their production of 'Glengarry Glen Ross' UKCD took out some of the rows of supposedly removable seats in order to create extra room and to practice 'in the round' as they hope to perform this way in front of an audience. The

problem occurred when a cable broke and the seats could not then be replaced, rendering the room useless for lectures scheduled for the coming week.

A member of UKCD said that it was an unfortunate accident and not, as some supposed, an act of deliberate vandalism.

Laura White

www.kentunion.co.uk

The new Kent Union Website is not only easy to navigate and a reservoir of useful information for students, it's also an advanced content management system which allows staff, sabbaticals and volunteers to easily update, add or remove content. From galleries to chat pages, the new site has it all.



Bright sparks

or 'wot no computers?'

Surely there is no student on this campus who has not been effected by the 'major electrical fault' that wiped out the use of the level 2 computer room in the library. It seems to have rather inconveniently occurred around about essay deadline time for an awful lot of people. Queues for computers extended beyond levels of reasonableness; and students seemed to forget themselves as the levels of noise increased so that those who were lucky enough to find themselves an available

computer could not work effectively.

Four days after the problem came to light I telephoned the Estates 'helpdesk' to enquire into the progress of the correction of the problem. I was reassured to note that they seemed to have students' best interests at heart; not only had the person at the end of the line never even heard of the problem, but she did not even know that UKC had a student newspaper either...

Francesca Neagle

Profit Before People

Do UKCH really care about their staff? According to employees, probably not.

Picture the scene: it's a summer's night, round about half past eleven. You've spent the last eight hours in Eliot Dining Hall serving, cleaning, and setting up for tomorrow morning's breakfast. Ahead of you lies a walk home. Alone. In the darkness. And there's nothing you can do, except maybe spend what you've earned in an hour of your long, laborious shift on getting a taxi.

Well, that's the scene you'd be met up with if you were a student working for UKC Hospitality over the holidays. After rejoicing at finding a job, you start realising that your employer really isn't as nice as they should be. For UKCH don't provide any sort of late-night service for their employees, preferring to place making profit before staff safety.

A few months ago, the plight of these student employees was described to the SU Sabbaticals, who approached the Head of UKCH, Simon Westermann to raise the possibility of the University Department providing such a service for its employees. The Union provides a late-night minibus service for students and a free taxi service for employees at the Venue, the former being a service which is discontinued during the holidays. It is, therefore, UKCH's responsibility as an employer to provide its employees, student or otherwise, with safe means to get home. After the first consultation, Mr Westermann remarked that UKCH employs only a handful of casual staff over the holidays and, therefore such a service would not be neces-

sary. Now you know that if you ever happen to be part of this handful of casual staff you are actually expendable and your safety will be compromised by your short-sighted employer who cannot fathom that it only takes one person for something horrible to happen.

The Union campaign, led by Women's Officer Nicky Cleghorn, suggested that a taxi service to be provided. Mr Westermann first replied by saying that UKCH employees tend to share cars (surely something employees shouldn't be depending on?) and then tried to impress us with words such as P11 and taxable returns, which don't apply to students. In short, he was trying to find a way around his own responsibilities as an employer, which state that the employer needs to pay the cost of transport which an employer provides to take an employee home if...by the time the employee can go home, either public transport between the employee's place of work and home has ceased or it would not be reasonable in the circumstances for the employer to expect the employee to use it.

Why doesn't UKCH face its responsibilities and do something about this? The answer is simple and not a new one, and it is that UKC Hostility believes it has no responsibilities. It believes it can let employees risk their safety, it believes it can place its own profit making interests above the service and safety it's providing. A bit like Railtrack, really. And we all remember what happened to Gerald Corbett, don't we Mr Westermann?

Julian Felice

Sensational Reading

Michael Stone. Newspapers and hidden agendas

Within the past couple of weeks, Michael Stone, the man convicted of murdering Lin and Megan Russell and attempting to murder Josie Russell, has been allowed by judges to appeal against his conviction. The result of this judgment could mean that an innocent man, wrongly convicted of committing one of the most horrific murders in recent history, could soon be a free man once again. There is of course the horrible possibility that a guilty man may also be acquitted.

For Stone, this appeal is undoubtedly something of a success, and whilst the he may soon find him a free man, I still have reservations about how society will accept the release. Will the public feel that Stone is getting off cheaply, or will they be happy that a wrongful conviction has been overturned? Of course it should be that we have unflinching confidence in the judicial system, but it seems that we are moving into a social climate where it is not the courtroom that has the largest influence on the public in matters of law, but the press. No longer are they merely reporting the news of murders such as that of Jamie Bulgar, Sarah Payne, or Stephen Lawrence — they are becoming self-appointed seekers of justice. The tabloid press took the stance that they themselves would orchestrate the search, and that they would bring Sarah Payne's killer to justice. It had soon become something of a national soap opera; if

you bought tomorrow's copy of the Sun or the Mirror, you could find out who killed Sarah Payne. The intention can't be faulted. But what jury in the trial following would be completely unbiased, and be able to make a decision based solely on the facts presented at court?

I believe that it is time that the editors of the tabloids re-read their job descriptions. Whilst the reasoning behind it were right, were the News of the World really justified in printing the faces of convicted paedophiles? They are convicted criminals, and some would say local parents have a right to know who they are. But they have served their time already — they have paid the price for their crime. By printing the faces in the paper, all that was really achieved was a mob hate in the style of Orwell's 1984 — take a face that the public hate to see, plaster it all over the papers, and then just sit back and watch the results.

Freedom of the press is always a tool that we at KRED are keen to promote, and very often wield at those who wish to restrain or modify what we put to print. Yet this freedom of press must always be put to use in a constructive manner. Whilst there is nothing wrong with investigative journalism done in a constructive fashion, we must always remember that it is ultimately the courtroom, and not the media, who try, convict and administer justice.

Dave Bland

CINEMA.3



Mon 26 Feb – 9pm, Tue 27 Feb – 6.30pm, Wed 28 Feb – 9.15pm

Suzhou River (12)

Lou Ye, China/Germany, 2000, 83 mins, subtitles

Wed 28 Feb – 6.30pm, Thur 1 Mar – 9pm

East West (12)

Regis Wargnier, France, 1999, 120 mins, subtitles

Thur 1 Mar – 6.30pm, Fri 2 Mar – 9pm

Love and Sex (15)

Valerie Breiman, US, 2000, 82 mins

Fri 2 Mar – 6.30pm, Sat 3 Mar – 9pm, Sun 4 Mar - 6.30pm

Hamlet (12)

Michael Almereyda, US, 2000, 111 mins

Sat 3 Mar – 6.30pm, Sun 4 Mar - 9pm, Mon 5 Mar - 9pm, Tue 6 mar - 6.30pm

The Man Who Cried (12)

Sally Potter, UK/US, 2000, 100 mins

Mon 5 Mar - 6.30pm

Golden Balls (18)

J.J. Bigas Luna, Spain/Italy/France, 1993, 95 mins, subtitles

Tue 6 Mar - 9pm, Wed 7 Mar - 6.30pm

The Long Goodbye (18)

Robert Altman, US, 1973, 111 mins

Wed 7 Mar - 9pm, Thur 8 Mar - 6.30pm

Family Man (PG)

Brett Ratner, US, 2000, 125 mins

Fri 9 Mar - 6.30pm, Sat 10 Mar - 9.15pm, Sun 11 Mar - 6.30pm

Some Like it Hot (PG)

Billy Wilder, US, 1959, 121 mins

Gulbenkian Theatre

BOX OFFICE 01227 769075

www.ukc.ac.uk/gulbenkian/

GULBENKIAN Theatre



DANCE

IMLATA DANCE COMPANY

City Maps

Friday 2 March 7.45pm

South Asian & Western contemporary dance come together with video projections

& an international cast of four captivating performers, including 5 times World Kalari Martial Arts Champion Dil Sagar

£9.00 Concs £7.00 Standby £5.00 after 7pm

JASMIN VARDIMON DANCE COMPANY

LureLureLure & Tête

Friday 9 March 7.45pm

"It's rare to stumble upon a young dance maker whose work has the reach, skill and intelligence of Israeli born Jasmin Vardimon."

Donald Hutera, Time Out

£9.00 Concs £7.00 Standby £5.00 after 7pm

DRAMA

HULL TRUCK

Frankenstein

by Mary Shelly

Saturday 10 March 7.45pm

A classic to chill you to the bones....Directed by John Godber

A terrifying tale of power, love, obsession and revenge.

£9.00 Concs £7.00

THE CHERUB COMPANY LONDON

Kafka's The Trial

Saturday 17 March 7.45pm

One morning, Joseph K is informed that he is under arrest. He is not accused of any particular crime, but is set on a comic course of shame and horror...

£9.00 Concs £7.00

BOX OFFICE 01227 769075

www.ukc.ac.uk/gulbenkian

Kred Bull...

Annoyed with the University? Frustrated with the Union? Troubled by the economy? Nothing better to do with your time? Then write to Kred for a sympathetic ear.

Kred Magazine, The Virginia Woolf Building, UKC, Canterbury, Kent, CT2, 7UG, email kredworld@hotmail.com

Dear KRED

With reference to Phil Cattani's article which suggested that there is too much cheesy music at the venue, particularly on Friday and Saturday nights. I would like to suggest that you are talking bollocks. You have pointed out that an opinion poll shows that 40% of students feel there is too much cheese. Does this not also suggest that 60%, (the majority to the mathematically challenged), do not. Saturday nights do consist of music that can certainly be construed as being 'cheesy'. They could also be construed as being popular owing to the fact that these are records that sold in their billions, and trying to get through the dance floor is like trying to get on board the 8.00am to Victoria. Do I and my friends want to be subjected to Techno and Trance on Saturday night. We do not. We want to jump around to 'Come on Eileen', and sing heartily to 'Living on a Prayer'. 'Stupid boy!'.

Sincerely
Jericho Harris

telling everyone what an unfriendly university she had visited. The management of the Venue say "oh if we bend the rules for you we have to bend them for everyone", but surely this is where so-called "management discretion" comes into play – or is lack of initiative or common sense a part of the job description? If nightclubs had existed in the Victorian era, then the Venue's draconian measures would have been the working model. An overhaul is long, long overdue.

Jean Lynch



Dear KRED

In reply to Sandra's letter last issue, I'd just like to say how wholeheartedly I agree with her re: the inflexible admittance policies at the Venue. I have had exactly the same experience of having a husband who cannot make the 5pm deadline, and therefore unable to get in. But this is just the tip of the iceberg. Last summer, a friend arrived in Canterbury, straight off the plane from America, for a one-night stopover, and was keen to sample the delights of the city's top night spot. She missed the signing-in time by just over an hour and was resolutely refused entry, even though she held ID as both a student and member of staff of an American university, and was vouched for by two mature UKC students. She returned to the States

The Venue is managed and run by our glorious students union and all decisions come from them. It is interesting that a union that promotes a non discriminatory policy should have such an exclusive establishment. While the measures are there to safe guard students, the lack of flexibility seems distinctly unreasonable.

Dear KRED

Yes, Sally, I did notice the gathering outside the library on 5th December. Several of my colleagues and myself from Unison, the union which represents Clerical/Secretarial and Manual/Ancillary grades were also

present. It is unfortunate that your article only highlights the action taken by the AUT and NUS, when Unison is taking national action in support of this issue. Once again, the assumption is made that universities exist only for students and lecturerers, forgetting the enormous service supplied by Unison members who incidentally are among the lowest paid public service workers in the country. The Bett Report was the result of two years of consultation, by a committee which consisted of five employers, five trade union and five

independent representatives charied by Micael Bett. Many compromises were made to reach a satisfactory conclusion finally agreed by all sides. Our major disappointment has been the role played by the employers ie. the Vice Chancellors who at the first hurdle backed away from the recommendations of the Bett Report.

Remember whilst most of us within higher education have had our income squeezed over the last few years, the Vice Chancellor's pay has risen by a considerable amount averaging £100,000 per annum.

John Whyte
Branch Secretary, Unison

Dear KRED

I am writing to complain about yet another well thought out university policy regarding our exams. This year, due presumably to the twelve twelve six term plan, we receive our exam timetable just three and a half weeks before our exams begin. For final year students, it makes the job of arranging job interviews very difficult, and gives all students precious little time in which to revise. Who's bright idea was that then sunshine?

Claire



Auntie Kate

Dear Auntie Kate

I recently split up with my girlfriend and I can't seem to get over her. She has started seeing someone else already and seeing her so happy makes me sick. My friends are telling me to get over it and move on but I can't. I am really depressed.

Simon

Dear Simon

Breaking up with someone is traumatic, especially if it was serious on one or both sides, so don't expect to 'get over it' overnight. Having said that, it can be easier or harder for different people to do that.

Have you accepted that the relationship is over or are you secretly hoping that she'll discover she's made a mistake? If you haven't accepted it's over, then that has to come first. Whether or not you broke up with her, there were things which attracted you to her in the first place, and I doubt that these will have changed, so you may still be attracted to her. If you are, then it's going to be hard seeing her with other people. But if you've accepted it's over, go out with your mates, join a club or society to meet new people. I wouldn't recommend trying to start a relationship with anyone straight away though. If you want to talk to someone you can ring Niteline, or trying the counselling service in Darwin counselling@ukc.ac.uk.

Kate

Dear Auntie Kate

My housemate has recently been told to lose weight by the doctor. She has been taken off the pill until her bloodpressure drops and she loses some weight but she doesn't accept that she has a problem. We're tried getting her to do fun group exercise but she just doesn't care. What should I do?

Cathy

Dear Cathy

You've certainly tried an excellent idea, but is there any form of exercise that appeals to her? You could try getting a list of different sports from the Sports Sab, Trudi (union-spots@ukc.ac.uk)

Have you tried cooking and eating together to maybe try and influence her habits. Healthy choices are available in the Lighthouse and college dining halls across campus. At the end of the day, this change needs to be her choice and she needs to find her own motivation, whether that's going back on the pill, being able to buy different clothes or feeling healthier. That's something you can't do for her, but certainly support her in her efforts. Finally, the Medical Centre nurses will always offer advice on losing weight.

Kate

Dear Auntie Kate

Even though it is the Lent term, I am so scared about my exams. They are all I think about and I am

Each edition, all your problems will be answered by **Kate Heywood**, the Kent Union Education and Welfare Officer. If you have any problems that you need addressing, or just want a friendly face to talk to, she's your girl.

so worried about my degree. Can you help?

Alice

Dear Alice

It's really easy to get stressed about exams - I know I do! - but it can be counterproductive. If you feel this is the case, you can talk to different people on campus such as your tutor, counselling, the Medical Centre, Sickbay, Niteline, or myself.

In a few weeks, teaching will be over, but if you don't have too much work at the moment, then you can think about revising. The Learning Resource Centre in the computing building can offer help if you need it. If you're going to work hard though, you should play her too, and so make sure you spend enough time relaxing whether that's with friends, playing sport etc. Try not to rely on caffeine, alcohol or cigarettes or sport too much though because they can be detrimental. Good luck!

Kate

GOT A PROBLEM??

CONTACT KATE IN THE
MANDELA BUILDING,
OR E-MAIL HER ON...

union-welfare@ukc.ac.uk

Sabb stalking

Ever wondered what a sabb gets up to during the day? KRED had questions too, here's what Sam Lennan discovered...

So what exactly do these chaps do? We see their glamorous pictures in the likes of the Venue and in this spangly magazine, do they just sit and look pretty, producing the occasional poster whilst waving their arms around angrily every now and then? This is what I decided to investigate. So, after a quick glimpse through my stalkers manual, I equipped myself with the appropriate gear and skipped off to the Mandela building for the day, to shadow their every move. (oo eer)

First port of call was none other than Seb Martineau, our glorious union president, who was looking a bit under the weather to say the least. An impressively large stack of letters is what awaits these guys every morning. Spurred on by his currant bun and NutriGrain bar, Seb waded through his post and dealt with it accordingly, only then to have to turn to his inbox for yet more mail. Whilst he did this, I thought I'd do a bit of grilling. Finding it difficult to draw my eyes away from all the posters and pictures which line the walls in his cosy office, I set to work. The sabbaticals are allocated holiday which they can take during term time. However, most of them will finish the year having been unable to take it all because of the sheer volume of work that there is to be done. The hours that they are required to put into a day are the equivalent of nine til five. Obviously I am not surprised that most of them choose to come in at ten, I've had the shock of my life actually having to be up before twelve. Having glimpsed some of their hour sheets throughout the day, it would seem that they all put in far more hours than they are supposed to.

11 o'clock rolls on and I get to go to a meeting with the computing department with Seb and Matt Woodget (Communications Officer). Immediately I'm introduced as The Press. It's truly amazing what an effect it can have on people; they appear to become all nervous and twitchy. This meeting went on for an hour in which I learnt an awful lot about what goes on in that mysterious computer building. The interaction between Matt and Seb was



really encouraging. They bounced off of one another and elicited a great sense of the team that they had behind them. The emphasis was truly upon what was best for all of us students and how they were totally prepared to fight anything which was not in our best interests. Back to the Mandela building and I start to realise that I should possibly be less discreet whilst following them, maybe I should have invested in some camouflage gear.

It was time for Seb to wade through his diary, schedule meetings, and book a few coaches for all the events that he is organising. You would have to be pretty oblivious not to notice that a campaign close to his heart is the Grants not Fees movement. There are pictures and posters everywhere and he is very keen to talk about it over a spot of lunch in Mungos. The emphasis has been placed upon local action and a series of events have been planned locally. There are petitions being organised to send to Mr Blair, posters, leaflets and the like. There is a planned day of action on 1st of March, whereby students are encouraged not to attend lectures or seminars but an organised local protest.

Our president is gradually wilting so he goes off home to bed and I decided to follow the others. Of course, getting to see them is proving fairly difficult with the constant stream of people dropping in and out of their offices. This especially affects Nicky Cleghorn (Women's Officer) and Kate Heywood (Education and Welfare) with a large part of their work being centred upon casework. For Nicky, this may mean a woman who is a victim of domestic violence and for Kate, someone perhaps with accommodation issues.

I then decided to head back to Matt Woodget's office where he is busy downloading information from his palm top to his PC. He is very proud of the table cards he has just made which outline the roles of all six Sabbatical positions in order to make students aware in time for the elections. The big project for him at the moment is the new and exciting Kent Union web site, which, I am assured, will have a massive launch very soon.

One of the points which has really stuck out for me today is that these people are all really close friends, they have a pact that if there is any hard feeling between them it will be aired directly. There is a big team work vibe here and all are determined to give next year's Sabs the best hand over and the offer of extensive training. A successful day of stalking was had by all and there was just time to round off the day with a nice pint. All that running around had me pretty tired, I don't know how they do it.

RAG WEEK 2001 - MON 26TH FEB - 3RD MARCH

Although it may seem like the general theme of the week appears to be alcohol consumption, it is also about raising money for a wide range of charities. People give their time and energy to organise these events, so please support them!

Childcare Provision for UKC Students?

The decision to return to higher education is never easy when you are post-21 and have a whole range of commitments and responsibilities to consider. For many would-be students, the question of adequate childcare is very often the key factor in that choice. Sadly, "choice" has little to do with it. The government figures may say that overall childcare has improved, and that targets are being met, but if you are planning to take your degree at Kent, and you have pre-school children, then prepare yourself for the ugly truth - childcare is virtually non-existent.

Admittedly, Kent does have a day nursery on campus. This is a big plus point because not all of them do. Places at the Oaks Day Nursery are also subsidised via Kent Union (as is any other form of registered childcare) - another round of applause. So far so good. They even take babies from six weeks old, and not six months as do most. The University prospectus says that the Oaks "provides a warm, caring, happy and stimulating environment for any child to develop in" which, indeed, it does. But note that final paragraph: "There is a high demand for places at 'The Oaks' so early application is vital". The on-set of puberty should just about do it - but only if you're somewhere now in the throes of your mid-life crisis. If you're any younger you really should have signed up about the same time you started school.

Alison Craig, Manager of 'The Oaks', is aware of the problem. She acknowledges the high demand for places, and is keen for people to realise that an application does not automatically

guarantee them a place. "They need to apply more or less as soon as they know they are coming here."

At present, there are 103 children registered with 'The Oaks', with a maximum of 65 per session. The hours are to suit, with a core time between 9am and 4.30pm. At any time, there are nine places for 0-2 year olds, 16 places for 2-3 year olds, 24 for 3-year-olds,



and 16 for the pre-school 4 year olds. There is a one year waiting list for the 0 - 2 year olds.

Whilst the staff at 'The Oaks' are aware of the situation, and are sympathetic to the student's needs, they are a commercial concern. Alison Craig admits that the places are allocated on a first-come first-served basis. Both students and staff may apply, with any places left being offered to other parents in the local area. However, there is no policy that allocates a set number of places for students against staff, and so it is the staff who dominate the places. Of 60 students who applied for places last year, 50 were rejected. Of 65 staff who

applied, only seven were rejected. Nicky Cleghorn says: "When looking at these statistics for the University nursery, it is clear that there is a serious problem. In reality the staff are being better served by the University than the students."

The reason for this imbalance may well be that the staff, with their long-term positions, may be more aware of the need for early application. Also, they are more likely to have longer, fixed hours, which will allow them to fit in with the places that are available. However, even making this generous allowance, it cannot be denied that there is a real need for greater childcare provision for students if the University is to be a true advocate of equal opportunities.

Unfortunately, childcare and the lack thereof, is not specific to UKC. There is a chronic shortage of suitable childcare provision in the Canterbury area. So, even if you can afford it, chances are that finding somewhere or someone to look after your little angels will be pretty slim.

Nicky Cleghorn, Kent Women's Officer, says: "There is a shortage of childcare in Canterbury, and nurseries are pretty choc-a-bloc. As soon as you're pregnant, and you know you are going to be studying, then you need to start to apply."

The best course of action is to first approach the nursery. Next, contact Social Services, who keep a list of registered nurseries and childminders. Look in Canterbury Library or on the Web for lists of Women's/parent groups who may be able to offer support, and speak to the student union.

Jean Lynch

Costs for The Oaks:

£2.40 per hour 0 - 2 years old

£2.32 per hour 2+ years

Kent Union can provide help with meeting the cost of childcare.

Useful Contacts

The Oaks Day Nursery: 01227 766686

Kent County Council Social Services,

under 8's: 01227 453720

Childcare Link: 0800 096 0296

Kent Childcare Information: 0870 464

488

Are you a student parent? Childcare not what it should be? Need more time to study or attend the occasional social gathering? How about starting a "baby-sitting" circle here at UKC? It's been done before, very successfully, so why not now? If you're interested then contact, in the first instance, Nicky Cleghorn, Women's Officer, at nc13@ukc.ac.uk.

"Bagpuss, Clangers, Mr Benn, Captain Pugwash. .

Does your stomach churn at the sight and sound of the evil "Teletubbies" or the diabolical "BeelzeBob The Builder"? Do you catch yourself saying scary things like; "they just don't make 'em like they used to!" or "in the good old days. . ." ? Well, if for you the good old days were the early-to-mid 70s, then you will not want to miss this chance to return to your childhood!

Sunday 25th March:

The Creators of Bagpuss and Friends - 2pm

Oliver Postgate and Peter Firmin show films and discuss their work.

Watch With Mother, 1970s Animated TV - 4pm

Noggin the Nog, The Clangers, Bagpuss, Captain Pugwash, Crystal Tipps and Alistair, Mr Benn.

For more details contact the Gulbenkian box office: 01227 769075.

Simon Heath

Strictly Over 21's - "Older But Bolder"

Can we create a European Identity? Do we want to?



Wolfgang - a europhile

“I was born in Bonn, Germany, lived in Luxembourg for a year, then I moved to Brussels where I spent nearly all my life. My father works for the European Parliament, my mother did for the European Commission. I studied in Germany for a year and now I study here in England.

I speak my mother tongue, German, French, English, to a certain degree, Spanish and Flemish. I feel very European I just don't know how to phrase it. I am German. Yes. But I'm very European. In my house here, there is one English and French girl: to make it easy she calls herself European. I am a German who lives in Belgium and studies in the United Kingdom so I guess that makes me European. So as soon as you have in your family background more than one nationality, you are multi-national. But not everyone has that. Many people fear losing their own identity. I think it's difficult to change someone who is 50. It's difficult to change their perspective, how they're thinking. But because we

had two world wars in the last century, nobody can afford to do that again, or wants to. So the best way to ensure peace would be to bring people together. So we should start with the young people. We, who are here at the university are the starting point. This is not our home but we live here and we have the rights of citizens. You have the difficult cultural divides with different countries traditionally not liking each other, but here at school we can get to know each other as people and become friends across national boundaries. Standard alliances and animosities are blurred. The European Union was created to make peace around Europe after WWII, especially between France and Germany. It is a uniting force. I'm sure Norwegians feel part of Europe but they chose not to be part of the EU, and I know from my mother's work in Eastern Europe that they feel very European. But will they be the same European as those not in the EU? I don't know the answer to that. I think, for me I feel European and that am being part of the EU. If you go around

the corridors of the European Commission and parliament there is not one language spoken, it's all a mixture; it's a very international climate so you have people coming from everywhere together for one cause so I think it brings together people, makes it very international, very multi-national is perhaps better. But then, I am biased of course.”

Wolfgang Lange interviewed by Rachel Bright

A YEAR IN... Bologna, Italy

Pain is so close to pleasure!

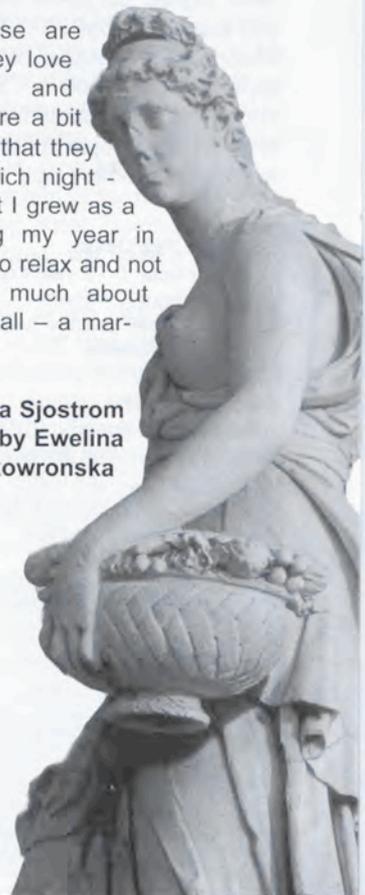
“It was a very colourful year that left me with mixed feelings, ranging from detesting the place to absolutely loving it.

In the beginning it was very hard for me, as I had to arrange my own accommodation. For the first two weeks I slept in various places, one of them was at my friend's house, sleeping on the floor. During the day I was attending my lectures, and at the same time explore the city, getting to know people and of course trying to find the right house for myself. I do not know how many times I took the bus and tried to navigate myself around the city only to find that most of what was on offer was of a very low quality or the landlords wanted extortionate rents. In the end, I was desperate. I wanted a place of my own: not to live out of suitcases was paramount. In the end I succeeded.

Another daunting experience, and totally alien to British students, was the method of examination, most of which are oral. They take place in a huge lecture hall with the examiner sitting at the front and other students at the back (patiently waiting for their turn). It is an enormous pressure, especially if you are of foreign origin and have not experienced it before. The examining process goes on from 9am until 6pm. On one particular exam I had to queue for 7 hours! It felt like waiting for a beating and not knowing when it is going to take place. They told me that the reason behind this procedure was that the examiner was able to ensure that the student had good knowledge of his or her subject, but also that he or she had the confidence “to sell it”. All the disadvantages seem nothing when I think about all positive things there. Bologna and Northern Italy are beautiful. It was also perfect for my particular degree, European Arts. I even had some of my lectures in churches. The cultural reputation of the country is high. Everything is so old there and the architecture is visually very stimulating. The University of Bologna was founded in 1082, so you are studying in a place with a wonderful historical baggage.

The Bolognese are fun loving, they love food, drink and women, but are a bit vain. I found that they have a very rich night - life. I feel that I grew as a person during my year in Italy. I learnt to relax and not to worry too much about things. All in all - a marvellous year!”

Jutta Sjostrom interviewed by Ewelina Skowronska



America's problem:

**Too many guns, not enough
naked
people on TV**

Halloween in the year 2000. Somewhere in Louisiana, a 12 year old shoots someone during an egg fight. With a gun. Dead. Five minutes ago on CNN, there is a report of 4 people shot dead in a shopping mall in Texas. Two years ago in Columbine, a massacre at a high-school.

The problem with all these shootings in the U.S. is that Americans generally react in the same way: "Well, with all these gun-nuts around, I'd better get a gun to defend myself." Guns beget guns. The university police at Santa Cruz apparently carry semi-automatic assault rifles.

The statistics are there to be seen. There is an average

of 16,000 'homicides' with firearms every year in the US. That's 43 a day, or one every 33 minutes. The rate for suicide by firearm is even higher - 18,503 in 1995. And in the same year 1,225 people accidentally killed themselves with guns.

Yet many Americans are impervious to these statistics. Guns are part of the national culture. For Fish N' Chips in England, read guns in America. A friend argued that people will still kill each other without guns; they'll just use knives and lengthy fist-fights. It is this kind of false logic that must infuriate anti-firearms lobbies in America, and it would be easily disproved by the murder rates in Britain, if I could be bothered to look them up.

The irony is that Americas love of guns is contrasted by their fear of swearing and

nudity. US television is censored beyond imagination. Swearing is overdubbed or removed, nudity doesn't happen. Unlike in the UK, where anything can happen after 9:00 pm, and does on Channel 5, US TV employs a 24 hour watershed. And this across all 72 channels in my cable package.

**The irony is that
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ination. Swearing is
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This makes a lot of TV unwatchable. Some films have whole sections removed due to 'bad' language (in a country where 'dude' is every other word.) Others, such as Boogie Nights, are just not shown. People don't say 'shit', and people don't have tits.

This is supposed to be for the good of American morality. My personal theory is that without swearing and nudity, there is more room for America's real love: guns. Shows such as 'Real Life Fatal Shootings' are scheduled almost hourly. Hideously violent films, like Platoon, are broadcast at lunchtime. In short American children are not allowed to hear foul language, but they are allowed, even forced to watch people shooting each other. Maybe they are being prepared for later life. Maybe this is what breeds the gun-culture.

In a moral nation, America's gun laws (or lack of them) are a giant aberration, and really something has to change. The only problem is, that if you eradicate the nation's fascination with firearms, they'll be nothing left to watch on TV.

Mark Craven



BUNAC stands for the 'British Universities North America Club' and is a non-profit making, student-owned club which has 38 years experience of organizing international exchange programmes.

BUNAC's overseas work and travel programmes offer unbeatable value, giving you the chance to:

Live and work legally in other countries, earn money to travel and explore independently, make new friends, have fun and to internationalize your CV.

BUNAC also offer many other programmes in many different countries all year round. For several of these programmes you do not have to be a student and you do not have to be British. Apart from working on a summer camp, many people find work in the tourist industry, or teach children in developing countries. BUNAC's OPT USA internship programme is also becoming increasingly popular.

There are various programmes in several countries such as the USA, Canada, Argentina, New Zealand, Australia, Ghana, South Africa, Jamaica, China, Russia and Britain.

After you return from your travels, the fun does not stop there. You can get involved with your campus club and receive many benefits such as an all expenses paid (including free alcohol!) training weekend at the Holiday Inn in London. There are also opportunities to earn Whitbread vouchers throughout the year.

I, myself, have participated in the KAMP programme, working in the kitchen of a children's summer camp in Pennsylvania, surrounded by beautiful lakes and mountains. Moreover, this summer I worked at Cedar Point Amusement Park on the coast of Lake Erie. I earned enough money to do things such as see Niagara Falls, go Whale watching in Boston, visit the Pentagon, and lie on the sun soaked beach of Cape Canaveral, Florida. This summer I hope to find work in California and travel the west coast. I would recommend BUNAC to anybody who wants to have a great time!

It may seem a little early to be thinking of next summer, but the sooner you apply, the better chance you have of getting a placement that suits you.

Feel free to come along to one of presentations on campus:

Work America Thursday 15th February DLT1 6pm

Work Canada Wednesday 28th February DLT1 6pm

Alternatively, email me: mmyk1@ukc.ac.uk

The Careers Office keeps copies of the BUNAC brochure, or you can check out BUNAC's website: www.bunac.org

Matilda Kok

European Awareness Week: 26th Feb - 2nd March

Events include; a debate between societies about Europe and the Euro, and an European evening in the Lighthouse.

'THAT'LL BE £20 PLEASE'

The morning after pill is now available over the counter...

As some of you may know from the 1st January this year women have been able to go into any pharmacy and buy the morning after pill for a mere £19.99. The new brand Schering Levonelle 2, more effective than its predecessor Schering PC4, has been given the go ahead by the government in a £1 million bid to cut the rate of teenage pregnancies in half by the year 2010. Britain's teenage pregnancy rate is double that of any other country in Europe with 41,000 teenage girls getting pregnant every year.

This new improved pill is the first progesterone only emergency contraceptive. As it doesn't contain the dangerously high levels of oestrogen, unlike the Schering PC4, it causes considerably less nausea. Nausea and vomiting are one of the main apprehensions of women requiring the morning after pill, and one of the causes of its previous ineffectiveness this new pill is a considerable advancement. Firstly, it's only two pills (instead of four) taken twelve hours apart, Levonelle 2 works firstly by, delaying or stopping ovulation, secondly it prevents the sperm from fertilising an egg that may have been released, and thirdly it makes the lining of the womb hostile to an already fertilised embryo and therefore prevents implantation.

There has been much concern over the increased availability of the emergency contraceptive; that it may be difficult to regulate and would be prone to considerable abuse from women who may rely on it as a more permanent method of birth-control. These untrusting cynics have obviously never taken the emergency pill themselves or conversed at any length with a woman who has, or they would know that the majority of women who have used the morning after pill have not used it more than once. In fact in a recent survey in the British Medical Journal out of 53,000 women surveyed over 60% had only used the morning after pill once. Concerns from Conservative ministers that the over-the-counter pill will be bought in advance of a night and lead to a loosening of public morals only expose these leaders as completely removed from the sexual lives of young women.

The fact that underage girls may be able to buy this morning after pill over the counter is also a concern. However, those who are concerned can rest a little easier knowing that pharmacists will have strict guidelines to follow before they distribute the pill and

that girls under the age of sixteen will not be able to obtain it. The pharmacist is required by the Royal Pharmaceutical Society to establish certain information: that you are sixteen or over (whether or not they ask you for proof of age is their decision), that the contraceptive is for you, that you have had sex within 72 hours, and finally, if you could already be pregnant.



Nevertheless, girls under the age of sixteen can still as usual, like other women, obtain it from their local GP on prescription (free for students under the age of nineteen, and a standard charge of £6 for non-students). Although this has not yet been implemented throughout the whole country, girls will also be able to get the morning after pill from their school nurse. This has caused great controversy and instigated mass debate regarding the possible encouragement of promiscuity through the wider availability of contraception amongst underage teenagers.

Areas with the highest pregnancy rates amongst young women have the lowest abortion rates in the country. This is a direct result of the lack of awareness concerning the morning after pill, partly due to the misrepresentation of its name as 'the morning after pill'. In fact the emergency pill can be

taken up to 72 after sex, but its effectiveness drops considerably from 95% to 58% after 24 hours. With the pill now available from pharmacies, women who cannot make surgery hours possibly due to work or childcare or those who may require it at the weekend will be less at risk from an unwanted pregnancy. There are also psychological benefits for women needing to obtain the pill. Many women are often put off by visiting the doctor to get the pill in fear being judged and made to justify their actions. A trip to the pharmacist promises to be a less harrowing and embarrassing experience.

Indeed a woman should not be made to feel ashamed because she is sexually active, and whether or not she wants children is her decision. The prevention of a possible unwanted pregnancy through contraception is then surely her right if she so chooses to exercise it. However, Pro-life groups have raised objections to Levonelle being sold freely over the counter as they claim it has abortifacient properties, in short, that it causes an abortion. This is a false accusation however, as the new emergency pill only prevents implantation of an egg and is perfectly in accordance with The Offences Against the Person Act 1861 as it does not 'procure a miscarriage'. Levonelle 2 is not an abortion pill and cannot and will not terminate a pregnancy. Pharmacists objecting on moral grounds to the new morning after pill can refuse to stock and sell it in their stores, they are however required to carry a list of places you will be able to obtain it from.

Just a final note of advice for those of you at UKC who may have to take the morning after pill in the near future:

Take advantage of the sick bay in Eliot College; the morning after pill is available there for free from 7am – 12 midnight. INT-3503 EXT-761460

The pill is also free from the medical centre but on prescription.

As from this month most pharmacies in Canterbury are now stocking the morning after pill, but as you know there will be a charge of £19.99.

Finally if you need any help or advice regarding these sorts of issues contact the women's officer Nicky Cleghorn INT-3296 EXT-765224 or NiteLine. INT-7633 EXT-454868

Natasha Nichols and Natalie Williams

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Following an unknown Patten

On Friday 9th February, Chris Patten descended upon Keynes College to give the first Chancellor's Lecture on globalisation. Graciously, he spared a few moments, and words, for KRED...

“It's a clever copy, isn't it?” said Chris Patten, European Commissioner for external relations, pondering on the similarities between our copy of *The Guardian's* weekly news round-up supplement and its better known independent equivalent *The Week*. “Do you ever read *The Week*?” Our first conversation with a man whose political background is as diverse as the clientele of a Parisian brothel was going to be a success.

He is probably better known for his numerous international roles, which include his work within the EU or as Governor of Hong Kong. But it soon became obvious that it was his ability to engage people and motivate discussion that makes him such a successful politician and wonderful interviewee.

Chris Patten is a busy man. Yet his hectic schedule, filled with trips to the Balkans and constant movement between Brussels and London, still allowed enough time to visit our University. The occasion was the signing of an agreement between UKC and Mid Kent College, which was followed by the first Chancellor's Open Lecture, where he discussed *The Challenge of Globalisation*. This occasion was particularly exciting for many final year students, like myself, who had never seen the Chancellor of the University in three years in Canterbury. (I personally had to rely on faith to explain his existence before that moment.)

When asked about Hong Kong he seems to light up. He is probably best known as Great Britain's last colonial governor. The pictures of his tear stained-face graced

every front page the day after hand-over. He has been back to Hong Kong three times since then. 'It is still an amazing, vibrant, noisy, engaging free city. Still one of the freest societies in Asia. The best job I will ever have is Governor of Hong Kong. It was an extremely interesting job. It was like being mayor of a great Asian city and being responsible for the political relationship with China in Hong Kong's last five years and there was a certain historical resonance about it as well.'

Since leaving Hong Kong, Chris Patten has held a number of important political positions. Only two Britons have the honour, although a dubious honour for some, of being European Commissioners. Being in charge of the external relations portfolio is a key role, with issues such as enlargement and trade high up in the agenda, and

also a position where diplomacy is a crucial skill. When asked about the many parallels which are being drawn between the recently elected Israeli Prime Minister Ariel Sharon and the election of the Austrian extremist Jorg Haider, "I think it is very difficult for anyone to second guess decisions made by electorates". While obviously concerned about the election of such a hard-liner in Israel, he was optimistic about the peace prospects: "I hope Mr Sharon's victory doesn't mean that the significant progress that has been made in the discussion between the Israelis and the Palestinians is suddenly lost". Intervention by the European Union, as seen in the case of Haider, who was effectively forced out, was ruled out. At least it became obvious through his quite explicit opinions on the Austrian: "Haider is a cheap populist and I regard him as a tremendous threat to stability in the EU. What is important is that, when extremist politicians from the left and right say things that are unacceptable in pluralist societies, people can stand up and argue the other case. I don't think we should simply assume a sort of comprehensive dogmatic political correctness. You have to win the arguments".

Another European issue recently debated has been the role of the Rapid Reaction Forces and the possibility of further missile defence programmes within Europe, appropriately dubbed "The Son of Star Wars". In a view which seems to slightly contradict others expressed by British Conservatives, he believes that "with the Rapid Reaction Forces we are trying to increase Europe's ability to conduct peace-keeping operations. If we had [them], things wouldn't have turned out as they did in the Balkans". This issue is obviously a very sensitive one, and he was quick to give us the official European line on it: "[we are] ensuring that the Rapid Reaction Force doesn't, in any way, undermine NATO, which it mustn't do... and that there is a debate about the implications for decisions on national missile defence". Chris Patten will be meeting Colin Powell (US Secretary of State) later this month to discuss the issue.

Anyone who is mildly interested in UK politics would relish the opportunity of asking a prominent pro-European Tory about their intrinsic antithesis. Presuming a Labour

victory in the election, a referendum to decide Britain's position has been promised within two years. The reaction against Europe has been strong, with opposition coming, not just from the other side of the House of Commons, but also from a distinctly anti-European section of the media. How could a referendum possibly be won? "By putting the argument. So far, the only arguments that have been put are the arguments against joining the Euro. But I think the decision is politics much more than economics. I don't think that if we stay out there will be millions of jobs lost. I don't think that there will be biblical plagues. I think by and large we will be poorer than we otherwise would be, that there would be less foreign investment in the UK. But I don't think the economic argument is the clincher, it seems to me the political argument is much more important. What would happen, we would gain theoretical sovereignty and lose practical sovereignty which is more or less what has happened with the Norwegians. Fifty four percent of our exports are sold into Europe when Europe enlarges with twelve or more other states in the next four or five years, the figure will probably be sixty percent plus, and increasingly as far as making the decisions about the economic management concerns, we'll be on the outside. So we'll find decisions are taken that profoundly effect us we can't change. I think that the main argument is a political argument." Which is surely more difficult to win? "If you just talk about the economics you get one pointy headed economist on one side and you get another one on the other. You get one pro-Euro businessman on one side and then you find one on the other, normally one who doesn't have to do much exporting. People have to make a decisions about what sort of country we think we are and want to be."

But, in taking this stance, Chris Patten is completely out of line with the Tory party, of which he is a member. "I may be out of step with the leadership of the Conservative party but one thing which is absolutely clear is that the leadership of the Conservative party is out of step with what has been the Conservative party's position for the last forty years. The Conservative party will fight the next election as the anti-Europe party, that's the first time that has

happened since the 1950s. They've taken that position, we'll see what happens on the third of May." The threat of a loss of identity Chris Patten describes as "complete bilge. Here we are, we've been in the EU for thirty years nearly. Is there any sign that we've lost our identity? We are still having this crazed debate. Have the French lost their identity? Have the Germans lost their identity? Part of the argument of the Euro sceptics is that we are having all these other people's identities foisted on us. A lot of the media now is exceptional nationalist in its views on everything except the ownership of the media. When we had the referendum in 1975 the Sun, the Telegraph, and the Mail to take just three examples, were all much more fervently europhile than I've ever been. Ever in my life. The Sun ran an editorial saying "the anti-European side may rant and rave but the quiet voice of reason (or words to that effect) tells us that our future is in the heart of Europe." Where are they now?!"

As the interview drew to an end, there was something that we needed to know, something that couldn't go unasked. If there was a vacancy at the head of the Tory party after the next election, would he consider taking the position? "No. I'm fifty six and I've had a busy political life and this is the last political job I intend doing and then I want to write books, do some charitable work, look after my garden, play at Wimbledon!" An authentic Renaissance Man until the end, with interests so varied he cannot possibly compromise some of them. But then again, also a true Conservative, promptly drawing the party line with a "I'd like to see William Hague as Prime Minister."

The first thing that struck us about him was how fascinated he was by everything. Well read and brilliantly informed, he enthused about his visit to the Cathedral and asked us about our degrees, recommending books that he had read that might be relevant. He looked a little tired but was relaxed and chatty, creating an atmosphere that was much appreciated by nervous student journalists.

**Mario Pisani
and Charlotte McKinley**



Will The Real Slim Shady Please Shut Up?!

Sick of the sight of Eminem? Don't feel that you can go anywhere without the sound of Marshall Mathers blaring from the radio or seeing his face scowling out at you? Wish you could get away from him once and for all?

Well, try going to Sheffield, then. "Based on the complaints we received from students, and considering the lyrics of Eminem, we decided that the only proper way forward was to ban Eminem's music from the Union." Sheffield University's 'Steel Press' paper states this as their Student Union's official viewpoint. One of the main points of justification seems to rest in its aim to achieve "a gay-friendly and positive environment at the Union". But surely the ramifications of such an action could hardly be perceived as creating something positive? An on-campus survey revealed that only 8% of 100 students asked agreed with the ban – an overwhelming 76% did not. Okay, so the decadent, dizzy heights of hip-hop is not the kind of thing that appeals to everyone, after all, it's not exactly dinner party music. So why should Eminem cause such a furore? In an attempt to protect the student body – there is no denying this was the original intention – Sheffield Union has sparked a debate on freedom of choice and accentuates the dangers of pandering to political correctness. The complaints received were due to the homophobic and misogynistic nature of Eminem's lyrics. Yet this alleged homophobe has also offered to duet with

Elton John at this years Grammys. Sir Elton himself was quoted as saying, "If I thought for one minute he was hateful, I wouldn't do it".

The argument is not all one-sided. Nor is it all about Eminem. But this debate does raise important questions about Union power and the duty of student bodies in general. Sheffield Students Union is under great pressure to prove their actions were fair and democratic. Kent Union President Seb Martineau argued "I'm against censorship in all forms - it's like Big Brother". Seb also added that Sheffield Union was well within its rights as the ban was a motion that was officially put forward and subsequently passed. Womens' Officer Nicky Cleghorn also expressed the democratic nature of the ban; "It will be interesting to see what will happen at Sheffield now that the ban is actually in place. The fact it was voted on means that students can determine policy".

Duty and power to the students then. In theory, all well and good. In Sheffield there is little evidence of this. In the aforementioned survey 68% admitted to being unaware of the ban. In that case it would have been nearly impossible for any of those students to go to meetings or protests to state their views.

So how does Sheffield suppose they are going to enforce this ban? One extreme step they have already taken the drastic step of threatening to withdraw all funding from SURE Radio (Sheffield University's student radio station) if they play Eminem.

However if they don't play the latest 'hip and funky' singles- including those by Eminem - SURE radio are also in danger of being fined by the Radio Authority on grounds of discrimination. Catch 22.

Eminem also has the added (post-modern) defence of being regarded as a satirist and using his persona and alter-ego (Slim Shady and Eminem) to convey views that may not necessarily be his own. Maybe it is all a cleverly constructed ploy to get away with bigotry. Students – the alleged intelligentsia of this society – should be permitted to choose which view they believe.

Janan Jedrzejewski



Eminem - Blown out of all proportion?

Cinema's favourite man-muncher returns...

Hannibal

Hannibal tells the gruesome story of the infamous Doctor Lecter, ten years after escaping from his loony-bin in 'Silence of the Lambs' and now taking some time off haute-cuisine to concentrate on being a museum curator in the oh-so cultural city of Florence. But the wacko man-eater has not lost touch with his adored FBI agent Scarling (Julianne Moore, neatly imitating Gillian Anderson...er, I mean Jodie Foster), as he keeps a coveting eye on her publicly sinking career.

Things start heating up when he is unmasked by an Italian police officer, who suicidally attempts to capture the psycho himself for the reward money. Starling is now back on the case (for some reason) and she is closely followed by the mutilated Mason Verger (try recognising Gary Oldman), Lecter's only surviving victim, who is personally seeking revenge in true Marvel Comic villain style (his plan is to feed Lecter to a herd of wild boars!). The plot construction is therefore a classic three party-man chase, which easily succeeds in remaining entertaining as it switches from one track to another and is nicely topped with generous helpings of gunfire and sadistically explicit violence. However, the film ultimately remains unconvincing as it misses the qualities that made its predecessor great.

'Hannibal' is not a thriller like 'Silence of the Lambs' in the sense that it is not so much based on narrative and visual

devices which play with the spectator's emotions by suggesting more than they reveal. 'Hannibal' is a blockbuster gore movie, literally disgusting, not thrilling. Its leaky plot, which contains way too many absurdities to remain credible, and its thinly-devised secondary characters, reveal very little of the psychological depths present in the original award-winning drama. In fact, take away Anthony Hopkins' charisma and all you are left with is an over-budgeted B-film.

Director Ridley Scott, who touched upon horror in 'Alien' and 'Blade Runner', delivers here a visual exploration of the limits of the human body and the 'monster' theme. The nightmarish dinner scene, for those of you who have seen the film, is probably what sticks the most in your mind (no cheap puns intended). It is indeed a shocker, unusually disturbing because of the quasi-surgical nature of the experiment and, above all, the tranquil tone set by Hopkins. Is it really possible to do that kind of stuff? Probably... In any case, the audience certainly found it both hilarious and stomach-turning, and however much you try to close your eyes to avoid any post-viewing traumas, the extreme voyeuristic appeal is simply too strong. The guy's brain is in the open and being served as main course to its owner! This, my dear readers, whatever one may say, is ultimate bad taste. Just imagine the extra hours put in by the censorship board. And the movie is mainstream; granted it's rated 18, but it's still a major

production with a cast of big names. Slightly over the top? Maybe.

As films such as 'Romance' and 'Baise-Moi' (literally 'fuck-me') hit the main cinema chains, this ultra-liberal trend is spreading to the horror genre. We've seen it all, we're blasé from all the sex and violence that's fed to us through television on a 24-hour basis, as we lie on our couches sponging it all up between two cans of coca-cola and a ready-made meal. We can't be suggested violence anymore, what would be the point now that we know every possible way of killing someone and have witnessed god-knows how many 'virtual' murders as consumers seeking entertainment? So go on, filmmakers, show us more close ups of Ben Stiller's tortured penis in 'There's Something About Mary', of Mike Wahlberg's enormous 'actor's tool' in 'Boogie Nights', and of Ray Liotta's lobotomised brain in 'Hannibal': it'll make us squirm with delight and feed our ever-increasing hannibalistic appetite for voyeurism as the images grow more and more explicit. You have to go further and further along that line, because what was shocking yesterday is banal today. Like the curious kid on the plane at the end of 'Hannibal', who happily accepts the doctor's proposal of a taste of his delicatessen brain, we want to experience new things, to see what we haven't yet seen, to taste what we haven't yet tasted. What a pity it ruins cinematic suspense.

François Arnaud.



Traffic - cinema

Dir: Steven Soderbergh
Starring: Benecio Del Toro,
 Michael Douglas, Catherine
 Zeta-Jones

Following the smash success of 'Erin Brockovich', Steven Soderbergh has produced a breathtaking multi-narrative dissection of the American drugs trade. Primarily set in three different cities: Cincinnati, Los Angeles and Tijuana, 'Traffic' sees all levels of this massive industry exposed, without losing focus or narrative drive.

The performances of the pregnant Zeta-Jones and Dennis Quaid are solid, while Michael Douglas impresses as a newly appointed 'drug-tsar' leading the government's 'war on drugs'. However, though the cast is generally strong, it is Del Toro that stands out as a Mexican cop trying to do the right thing under immense pressure

from powerful, not to mention violent, drug-barons.

Yet despite the sound performances delivered, this is very much Soderbergh's movie. Working as his own camera-man and cinematographer, he employs a smooth yet conversational style to move the audience right into the action. Each setting is also given a different colour-wash to imply not only what they look like, but also how they feel. So, while LA is bright and airy, Cincinnati is a cold grey-blue; Tijuana is all hot yellow sun and heat haze.

'Traffic' is a tour de force in modern film making, everything has been carefully conceived and executed. It is edgy and technically daring, but also highly accessible. Del Toro delivers an Oscar worthy performance, while Soderbergh shows himself to be a truly brilliant film maker. A triumph.

Frances Leighton

Shadow of the Vampire - cinema

Dir: E. Elias Merhige
Starring: John Malkovich, Willem Defoe,
 Eddie Izzard

The 1921 German classic 'Nosferatu' serves as the setting for this tale of cinematographic obsession. Malkovich plays fanatical director Frederich Marnau, who will go to any extreme in order to produce the scariest vampire film ever. So much so that he transports the whole of his crew to a Czech location, where he has hired the services of a real vampire (Defoe), in exchange for the blood of beautiful female lead Greta Schroeder.

The very uniqueness of this situation, where everyone believes the vampire is one Max Schreck (a weird Russian method actor), ensures the success of the comical situations. Particularly funny are the first few scenes between the vampire and the director, as the control-freakish Marnau tries to keep it together while working with a blood-thirsty monster. Eddie Izzard is amusing as the silent male star of Nosferatu, but as ever, he cannot help sounding like Captain Ahab even when he

is trying to put on a German accent: he starts well enough but forgets about it by the end of each sentence.

But it's in the creepy side that this film excels. Defoe's vampire is a tormented creature, with desires whose intensity we all know only too well. This situation is promptly exploited by the fanatical director Marnau, and the realisation that he is the real monster soon emerges. Malkovich's facial expressions of madness, aided by the heavy use of close-ups, make this film a learning process on human derangement. Suffice to say that the final scene will keep you mesmerised until the lights go up.

Mario Pisani



Nosferatu - DVD

Dir: Friedrich Wilhelm Murnau
Starring: Max Schreck, Greta Schroeder

'Nosferatu' is, of course, a classic of horror cinema and as such is well deserving of this new release. The film was made in 1922 and was the first to tell Bram Stoker's 'Dracula' story, with names and places changed in an attempt to avoid the legal disputes which led to the destruction of most of the original prints. The best of those that survived have been cleaned up and had a chilling but brilliant new musical soundtrack added. This double disc set includes two versions of the film; the original black and white (to my mind the better of the two) and a sepia-tinted version, which has a commentary and a trailer for the upcoming 'Shadow of the Vampire'. For those of us brought up on modern Hollywood movies, 'Nosferatu' can appear a little odd - extreme overacting, poor lighting, etc - but for all cinema buffs, this DVD is a must.

Matthew Elliott

Competition To celebrate the release of 'Shadow of the Vampire', Metrodome have kindly offered KRED the following prizes: 1 x crate of Original, Still or Black Metz, 1x DVD of the original 'Nosferatu', digitally remastered, 1x Video of the original 'Nosferatu', digitally remastered, 3 x Penguin classic copies of Bram Stoker's 'Dracula', 10x Limited edition 'Shadow of the Vampire' posters. All you have to do is answer this simple question: **Name three ways that a vampire can die.** Please e-mail your answers to Kredworld@hotmail.com

The Claim - cinema3

Dir: Michael Winterbottom

Starring: Wes Bentley, Peter Mullan, Sarah Polley

While most Westerns tend to focus on sun-drenched deserts plains, 'The Claim' centres on the rarely seen barren mountain lifestyle of mid-nineteenth century gold-prospectors. Set against stark and beautiful backdrops, Winterbottom's film explores a world in turmoil as the twin technologies of rail and electricity infiltrate the harsh living of a not so sunny California.

KRED caught up with Winterbottom and producer Andrew Eaton recently as they spoke about the film and its rather turbulent production.

The casting process was extremely protracted: Madonna was apparently 'on board for around nine months', while Robert De Niro thought seriously about taking a lead role. In the end, it is Peter Mullan of 'My Name Is Joe' that heads the cast as Daniel Dillon, a rich gold prospector with a hidden past.

Shooting began in the Canadian Rockies, where life proved to be very tough. According to Winterbottom, though the

cast learned to live with (if not love) the -25C temperatures, it did take its toll: 'We had one bad day with Peter, where Peter was being dead... there was a misunderstanding about how dead we wanted him to be, I think. He ended up with hypothermia and was rushed to hospital. But I got frost bite so that was my compensation.' The film also features Wes 'American Beauty' Bentley, who judging by his comments also seems to have felt the effects of the biting Canadian cold: 'We were so isolated in this harsh environment that the rest of the world sometimes just fell away. I'd look around at the horses, the saloon, the streets, the period costumes, and suddenly I'd just sink into the life of that time. You almost forgot it was a movie.'

'The Claim' has been well received by critics around the globe, with 'Go's Sarah Polley winning particular acclaim. But now, after this hectic production, Winterbottom and Eaton are looking for a slightly more cosmopolitan follow-up: 'We're doing a film at the moment called '24 Hour Party People', it's the story of Factory Records.'

Tim Scudder

The Legend of Bagger Vance - cinema

Dir: Robert Redford

Starring: Matt Damon, Will Smith

'Bagger Vance' is the story of a young golfer (Matt Damon) returning from the Great War and attempting to rebuild his life. Through playing in a three-way tournament on his return to Savannah, Damon manages to overcome his demons and continue with his life through the magic of golf. Yes, that's right, golf. Director Robert Redford attempts to persuade us that golf is a mystical game with Zen-like qualities, whereas we realise that it is a middle-class game played by boring, fat, middle-class men. Additionally, who actually gave a toss about golf in the depression-era Deep South? And since when in the 30s South did they let black people on a golf course? Even if he is God? (Smith) Redford's sepia-tinged ideals coat this film like molasses, and despite the fact that he wishes to make a flick on a comparative level to 'Field of Dreams', all he comes up with is another dull re-writing of American history.

Gareth Dobson

Love and Sex - vhs

Dir: Valerie Breiman

Starring: Famke Janssen, Jon Favreau



Those expecting a 'Sex and the City' type experience from this film, due perhaps to the title, should think again. This film is not particularly crude

and focuses more on the 'love' side of things than the 'sex'.

Kate Wells (Janssen) writes for a magazine targeted at single women and is set the task of writing an article that will give hope and advice to readers looking for the ideal partner. Kate, however, finds this particularly difficult given her own disastrous relationship history and delves, in vain, into her past experiences for inspiration. Some situations and characters she remembers are particularly amusing although, be warned, there is the odd sad moment to be found. On the whole, 'Love and Sex' is an extremely watchable film which, like all good romantic comedies, you could watch over and over again.

Sarah Leslie

Chuck and Buck - vhs

Dir: Miguel Marteta

Starring: Mike White, Chris Weitz



When Buck's mother dies, he invites his childhood friend, Chuck, to the funeral. Now a successful music producer on the verge of

marriage, Chuck is dismayed by his old friend's embarrassing emotional immaturity, and is horrified when Buck moves to Los Angeles and tries to revive their friendship, resorting to stalking when he is rejected. But what really scares Chuck are the memories he is forced to confront - memories of the kind of games they used to play as kids...

This is a very black comedy that makes you laugh in the uncomfortable way you do when you see your granny stub her toe. The low-key acting is painfully realistic, leaving you wondering whether you hate Chuck for being so horrible to Buck, or secretly sympathising because you know you'd do exactly the same. Bittersweet and thoroughly recommended.

Jean Lynch

Chopper - vhs

Dir: Geoffrey Hall

Starring: Eric Baha



Based upon the best-selling (semi-)autobiographical novel of Australia's real-life Travis Bickle, Mark "Chopper" Read, who claims to be responsible

for the death of 19 members of the Melbourne underground (although he was acquitted of the only murder charge brought against him), 'Chopper' is as interesting a study into the mind of a killer as it is a drama. It would have been too easy to portray Read as a monster; indeed, there is something abnormal about any man whose actions include cutting off his own ears to get a transfer out of his prison division, but Read comes across as a real person, albeit with serious emotional problems.

Another key issue is the role of the media. Read is not a shy man: indeed, he is accused in jail of attacking people to get a name for himself: his need for celebrity feeds his mania. Intelligence in graphic violence: A must.

Ben Leates



"It's a musical journey..."

... or so claim Reef and Straw, at any rate. Two of KRED's intrepid reporters go on the road to talk about the issues that really matter - sex, toilet spray and pushing cows over!

Dover for the continent, Folkestone for the incontinent. It conjures images of a concert in support of the town's substantial aged population. We don't see any of them here, but it is pissing with rain so we suppose the sentiment still holds true. We're here to see Reef, of TFI Friday, 'Place your hands', and alcoholic beverage fame, and Straw, currently on tour supporting their new album 'Keepsakes',
Do you get royalties for the drink Reef?
No.
Pleased to get these important issues cleared up first, KRED are still licking their wounds after discovering that guitarist Kenwyn House is the only member of the Reef posse available for interview. After all, as 27 feet tall bassist Jack Bessant graciously points out, There's no point in us both doing it and who are we to argue...? Still there are musical questions of great import to be discussed, and we must not let such small grievances hold us back in our pursuit of professional journalism.

You're from the country. Have you ever been cow tipping?
No, I think it's quite cruel.
So are you quite into animals then?
Silence. Ladies and Gentlemen I do not think we are treating Reef with the respect that they deserve.
As Kenwyn points out Reef are a rock n roll band, and more importantly they are a rock n roll band with attitude. Does a band change their opinion as to who they are as they experience success, adulation from fans, and applause from critics?
We've always been lads out on the town and we've always been a proper rock band at the same time.
A proper rock band is what Reef have tried to be since the release of their first album and before, and to see them live answers any questions about whether or not they deserve only to be remembered for TFI Friday and It's Your Letters. (Incidentally we do feel honour bound to point out that TFI lied to them and told them it would just be for the one show that they happened to be appearing on.) They do play Place

Your Hands and it rocks. They also play tracks from their new album, and songs such as Set the Record Straight and Superhero are destined to be as much crowd pleasers as anything else they've done up to now.
For those of us in the real world arrogance is far from being a virtue, but in our rock bands it is what we need, we need attitude. If Liam Gallagher had the personality of Ronan Keating, would Oasis be interesting? No sir, they would not.
Do you have quite strong musical opinions, what's good, what's bad?
I don't diss people because they write shit music.
Nice one. And how about the pop scene?
There is as much rebellion in kiddie dance music as in that table... it's genital-less, there's no sexuality.
I have a feeling that Billie, and possibly Chris Evans, might be quite put out by such statements. If you could be a woman for a day, who would you be?
It wouldn't matter, I really want to experience the female orgasm... I'd just stay in

all day. Clearly this a Real Man, as only the true rock guitarist can be. It has to be said that there is a real lack of guitar heroes amongst our bands today. While people such as Keith Richards, Pete Townshend, and Jimmy Page may today just be a part of the establishment, they were once rock music at its finest and we need lads like our Kenwyn to carry the banner.

I've always been a guitar hero.

You certainly are sir but Reef isn't a band, and Kenwyn isn't a guitarist, associated with tranquillising ten-minute guitar solos.

I don't like to do that for no reason, it's got to have a musical context.

It certainly

does, and the context is generally white-knuckle riffs hurled down your throat at breakneck speed.

Given then that Kenwyn and the boys walk the walk and talk the talk, does that then leave any room for the likes of Coldplay, Travis, Belle and Sebastian, and all those others a little more chilled, laid back, and unconcerned that there amps only go up to 10? It certainly does, and their name is Straw.

Why Straw?

Straw: It's a word and we chose it.

You're on Tour, what have you got out of it?

We're getting good at playing our instruments.

If any band deserves success on the basis of personality, and generally being pleasant to the interviewer, then Straw certainly does. They also deserve success on account of the fact that they write really good songs.

Who writes the songs?

Matt: I write the songs, because I can play the songs I write.

Quite. It seems that at the moment good song writing is the concern of a great many bands, and Straw are no exception. Straw's ability to write fine songs rises out of their obvious admiration and respect for each other. Their choice of tour bus entertainment, Tom Waits, Randy Newman, and Tim Buckley emphasis how important it is to recognise great song writing before you can begin to practice it. Andy is also listening to Country Joe and the Fish, but this requires a little Jamaican assistance.

As Matt points out, these are artists who concentrate on writing songs as best they can and surely that is what the art of song-writing is all about. Music journalists may criticise what a band tries to accomplish, or

even worse ignore it, but at the end of the day these are bands that are trying to do the best that they can. Should we criticise them for that? I've read some dire excuses for journalism as well.

What is perhaps more important is the fact that Straw are happy with what they are doing. The response to their first album was mixed. Melody Maker loved them, the

NME didn't, and Radio 1 ignored them. What about the band themselves?

Matt: With the first album I didn't feel we had succeeded. With the second album we wanted to make something

completely acceptable to us.

The fact that they want to make records for themselves does not stop them wanting to play in front of as many people as will listen to them.

Which band would you most like to support?

Duck: Peter Scudamore's band, he's really small.

The reaction to the band live has certainly been positive, and judging by their performance tonight, deservedly so. Despite the self-accusation that their musical skills are somewhat short of perfect, there is no evidence of that here. They are performed with confidence and with no suggestion that they might have forgotten the words. Straw however have more pressing issues than the popularity of their concerts. Duck is having difficulty in deciding whether or not bananas are good for your skin, and as for the dressing rooms...

Matt: They've actually got toilet seat cleaning spray!

Simple things for simply very good song-writers.

Regardless of how good a band may or may not be in the studio, and both these bands certainly can be, it is the live experience that really separates the good from the indifferent. Live musical entertainment existed before the gramophone, and it will continue long after the demise of the compact disc. Both Reef and Straw are more than capable of ensuring that the live experience is a memorable one... even if for these rock hacks the most memorable part was being crushed to death on the barrier by an army of rabid 16 year old surfer dudes. It's a bit cold for it this at time of year though don't you think ..

Grant Doyle and Sam Lennan

"If I could be a woman for a day, I think I'd just stay in. I really want to experience the female orgasm."



Straw: It's a picture and we chose it

Albums

L-R: Lowgold, Stephen Malkmus, The Orb



TALVIN SINGH - Ha

Talvin Singh's first album, *OK*, won the Mercury Music Award in 1999 for its blending of drum & bass with traditional Indian melodies. For most artists, the award has tended to be somewhat of a poisoned chalice - see Pulp and Gomez for further information. But Talvin Singh does not seem to be the tokenistic force for which he was derided at the time by some. The pace of the music may have slowed down a little in places and become more ambient, but this album sees him come back with equal musical power and force, proving that he is more than a mere novelty.

Nuala Calvi

THE ORB - 'Cydonia'

Unlike previous Orb albums (their last, *Orblivion* being more than 3 years ago) I was not whisked away into a daydream like world of mellow chill out tunes - to my horror I was whisked away into a dental waiting room. A room where old women stare at me because I've turned my Walkman volume up in order to drown out the God awful elevator type music that dentist waiting rooms sometimes play. Sadly, *Cydonia* is not the music I am turning up, rather the music I am trying to drown out. Alex Paterson, one suspects, is trying too hard. Maybe he's having financial trouble. One would expect better sampling techniques put to use here, instead the material sounds old and worse than ever before. Granted there are some exceptions, *A Mile High Lump of Lard* and *EDM* stand out in particular, but I would expect many to have given up by then. If you must buy an Orb album, get the best of, *UF Off*. Don't part money with this unless you have a fetish for dental waiting rooms.

Chris Took

STEPHEN MALKMUS- 'Stephen Malkmus'

After producing what many considered a disappointing last album (1999's *Terror*

Twilight), Stephen Malkmus decided that the time was right for Pavement, his 'middle to big college-rock band', to split. Eighteen-months on and Malkmus returns with this, his eponymous debut album. Shorn of the increasingly tired shamblings of his former backing band, Malkmus has produced a record full of wit (high-sea murder in *'The Hook'*), rock (check opener *'Black Book'* for heavy grooves) and pathos (young love lost between *'Jenny and the Ess-Dog'*). The undoubted highlight is *'Trojan Curfew'*, with which Malkmus builds upon the albums dreamily romantic 70's summer feel to forge an unlikely union between reverb heavy slide-guitar, chopped-tobacco, romance, wit and ritual sacrifice.

While its similarity in sound to *'Terror Twilight'* initially suggests that the golden-boy of lo-fi rock may have lost his way, upon closer inspection *'Stephen Malkmus'* reveals itself to be a rather rare and beautiful beast.

Tim Scudder

LOW - 'Things We Lost In The Fire'

After living in this country for the past few years, you'd be forgiven for thinking that our collective attention span has dwindled to that of an amnesiac goldfish. We want ever bigger thrills, faster highs, immense breakbeat rushes hopefully broken up into as many convenient bite-size chunks as possible. Which is why we need Low. *'Things We Lost In The Fire'* is comprised of twelve songs which reverberate with pin-drop intensity, all stripped down so much that at times you can barely feel them, a haunting refrain here, a simple guitar line there, maybe a bit of violin if you're lucky. Yet while you'd expect such a skeletal aesthetic to make ditchwater an attractive prospect, Low realise that for all the superficial padding we like to expect from our music, for sheer emotional power you can't beat an effortlessly beautiful melody, and this album has them in droves, especially

once you're hit by the gorgeous boy/girl harmonies of singers Alan Sparhawk and Mimi Parker. An essential addition to that '3 am' section of your record collection.

Matt D'Cruz

SPOOKS - 'S.I.O.S.O.S Volume One'

The first single from this album was an impressively soulful and mysterious tune with a cool hip hop undercurrent. It was full of promise which the album most definitely delivered. Though a little less soulful in places as the single *'Things I've Seen'*, this five piece (4 Mc's and 1 vocalist) produce some smooth layering which proves for a completely chilled experience. The band are huge fans of spy novels and films (hence the name Spooks) and wishing to maintain a fluid sound have refused to be pinned down to any particular style, citing Bjork, U2, Cold Crush, Portishead and James Brown as influence. With such a diverse selection of influences its no wonder that their album will have such appeal to hip-hop and non-hip hop fans alike.

Natasha Nichols

LOWGOLD - 'Just Backwards of Square'

Lowgold have been getting a whopping amount of press lately after a handful of single releases and some well-received live shows. This, their first album, is thus, like my postman on St. Valentine's Day, eagerly anticipated. Also like the postie, it ultimately fails to deliver. It opens with a single guitar, playing something slow and melancholy and then goes nowhere. Guitars are strummed, drums hit and harmonies sung but there is little here that lives up to the hype. Lowgold's label manager said recently that he sees the band as a long term prospect and doesn't expect them to get going until album number three. I wonder whether they'll last that long.

Matt Elliott

Singles

SNOW PATROL - 'When It's All Over We Still Have To Clear Up'

The guitars jingle and jangle, faster, slower, quieter then louder and then quieter again. Here and there, a bit of Bontempi home keyboard. Yet another dreary album of dreary songs philosophising about mangled hearts and twisted minds. But really, it wouldn't make any difference if they just sang about belly-button fluff; Snow Patrol are just a Woolworth's pick 'n' mix of all the other so-called "indie guitar bands". They try so hard to be the archetypal indie band that you wonder where it first went wrong for these poor boys. They probably had a hard time in the infants. Like Belle and Sebastian, Snow Patrol are signed to Jeepster and just like Belle and Sebastian they whinge and whine their sorry way through 45 minutes of the same song. Snow Patrol may lack the same degree of nauseating baby-food-gently-sucked-through-a-silk-scarf whimsy as the lavender-fragranced Belle and Sebastian, but they still sound like a bunch of tragic fops. There are much more enjoyable ways of feeling miserable than listening to Snow Patrol. Life isn't quite that hard.

Simon Heath

PRIMITIVE INSTINCT - 'Belief'

Welcome evidence that the musical world doesn't end at the bank of the Medway, Primitive Instinct hail from pastures local and show that we have more than one of the less charismatic members of Coldplay to call our own. 'Belief' holds a debt to the old-school guitar epicness of the likes of The Smiths and the Bunynymen, but especially 'Boy'-era U2 - traditional, yes, but always compelling. Primitive Instinct would be something to write home about, if only they weren't so close to home already.

Matt D'Cruz

WHEATUS - 'Wheatus'

So, Wheatus. Well...they're another "funny" American band. This album was recorded in their own garage/studio, although there was the opportunity to work with some big name producers. Okay, so the production hasn't suffered but perhaps if there was an outsider onboard the songs wouldn't simply be a series of in-jokes and people other than band members would laugh - just a thought. Their recent single 'Teenage Dirtbag' is a general run of the mill punk/pop crossover hit whilst 'Punk Ass Bitch' (erm...nice title) is simply sub-Blink 182 cocksnot. The one saving grace on this album is the bands cover of the uber-camp Erasure song 'A Little Respect'. Wheatus' lyrics could be straight from the Dr. Seuss guide to rhyming - only they just aren't as "funny".

Mike Shaw

MANIC STREET PREACHERS - 'So Why So Sad?'

At first sight I thought the brown uniform cover, lovingly snuggling a shiny CD inscribed with 'So Why So Sad' in gold lettering, was that song that I'd been waiting for all my life. "Its like a box of chocolates" I thought. And then to my horror I found no sweet surprise! So beware, this single has been carefully packaged to deceive. James Dean Bradfield and Nicky Wire were right when they prophesised that the general public will hate this track. The chorus dominates the song and lacks variation, vocally and lyrically. So if you're looking for sentimentality, don't put this in your shopping basket!

Jo Spiteri

XZIBIT - 'X'

Have you bought any of the three albums by these artists recently? Dr. Dre, Eminem, Limp Bizkit. If you have then you already know who Xzibit (Mr.X to the Z) is. 'X' is the first offering from his forthcoming album 'Restless.' Produced by Dr. Dre (who is on quite a roll) the single promises much but doesn't quite deliver. 'X' feels more like a good album track rather than a single release. The sample sounds like the music that introduces the 'Big bad I Said No!' in Stoppit and Tidyup. Ah well, I still expect a class album nevertheless. Try it, you'll probably like it.

Chris Took

STEREOPHONICS - 'Mr Writer'

After the huge success of their last album, Stereophonics played a couple of big venues and then went back to the studio cos that's what musicians are meant to do. The first hint of what they've been doing with their time is Mr Writer, a tune that maintains the style they developed on Performance and Cocktails. If you liked their last album, you should like this. 'Why don't you tell it like it is?' A message to the Daily Mail perhaps...?

Charlotte McKinley

GORILLAZ - 'Clint Eastwood'

In which Dan The Automator and Del Tha Funkee Homosapien, fresh from dropping last years outstanding 'Deltron 3030' album, return as Gorillaz to deliver another slice of irresistible hip-hop perfection. Well, it would be perfection of not for the presence of Damon Albarn, keen still to bolster his reputation as the baddest mutherfucking member of Blur. "Yo! This is Damon, straight outta Colchester, coming from the ghetto all

the way to a big mutherfucking house in the country! So suck on that, bitches!" How embarrassing.

Matt D'Cruz

AEROSMITH - 'Jaded'

Would you be surprised to learn that Aerosmith have returned with an edgy piece of lo-fi experimentation? Yes? Well then, I can only say 'sorry', because once again this is an fetid pile of AOR pap. Soft-harmonies, soft (yet epic) strings, soft minds, crappy lyrics, crappy tune- BOLLOCKS!

Tim Scudder

ARAB STRAP - 'Love Detective'

Bonnie Scotland. Were great at fitba, an' even better at bein' miserable. 'Cos o' this we make bloody guid, bloody miserable records. I've just fin' oot ma' birds been an' had it awa' wi' some other shite, up against a bloody tree! I'll hiv tae write a song aboot that ane. Misery, pure dead brilliant so it is.

Rab G. Dyble

THE WEBB BROTHERS - 'I Can't Believe You're Gone'

While some may soon choose to compare their vocal range with the monotonous sounds emerging from a standard domestic vacuum cleaner, repeated listening aids the discovery of their true potential. It's not difficult to eventually enjoy the minute details hidden in the cadence of this track

Mario Pisani

57th DYNASTY - 'Ghetto Gold'

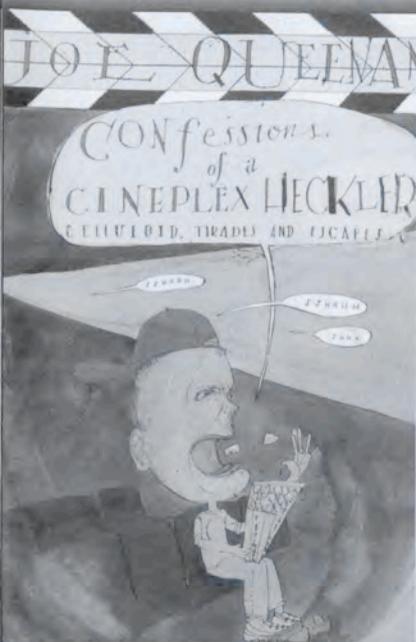
As large as the market for hip-hop is in the UK, we don't do too well at manufacturing it usually producing mediocre and less than credible artists like Mark Morrison and Richard Blackwood. Following their acclaimed album "The Spoken Word", This is a taster from the upcoming album "D.I.Y. Ethic", (referring to their unorthodox sales strategies) and a reasonably good offering, and with time and a little more polish they will go a long way.

Ben Leates

AT THE DRIVE IN- 'Invalid Litter Dept.'

With this, one of the strongest tracks on their brilliant 'Relationship of Command' long-player, At The Drive-in here combine melody, passion and ethereal guitars with beat-style poetry. Though primarily released in radio-edited form, the full version appears as a b-side to brutal, yet beautiful effect.

Tim Scudder



Confessions of a Cineplex Heckler / My Goodness

Joe Queenan

American writer Joe Queenan would probably like to be referred to as the Howard Stern of cinema journalism. These two books, published simultaneously, engage with very different subject matter, but in both cases appear to be excuses for the author to perform controversial stunts, much to his own apparent delight.

Confessions of a Cineplex Heckler is a collection of Queenan's essays and articles, which aim to question conventions of the cinema experience, and of the medium of film itself. He attempts this by throwing himself into dangerous situations, and risking scorn and hatred from other cinema-goers. In an essay that refutes the idea that a resemblance to reality exists in the movies, Queenan pours molten wax onto his bare chest in an attempt to re-create the supposedly pain-free sex scene from the film *Body of Evidence*. In another article, he tests the patience of cinema audiences, their evening's entertainment ruined by his heckling. This is entertaining for a while but gets repetitive after a few dozen pages, a fault which may lie in the fact that this is a poorly structured collection of segments, which overlap in places.

Although this problem is less prevalent in *My Goodness*, in which Queenan attempts to better himself through unconventional means, it is replaced by something far more irksome: self indulgent name-dropping and egotistical cockiness. It would appear that the problem with Joe Queenan's writing is not its theme or content, but Joe Queenan himself.

Rob Murray

The Skull Mantra

Eliot Pattison

The first fictional work from a travel writer, *The Skull Mantra* is an addictive thriller about corruption in the Chinese government. Beginning with the discovery of a headless corpse at the edge of a Tibetan prison camp, the reader is taken on a journey of intrigue and sorcery as they follow Shan Tao Yan, a former investigator wrongfully imprisoned because he once got too close to the truth. The author's extensive knowledge of China and its culture is very clear from the sometimes awkward use of the language, and sometimes seems quite laboured. However, if you enjoy delayed action this is a great read. It is full of suspense and events are at times quite unexpected.

Natasha Nichols

Smiling in Slow Motion

Derek Jarman

In the roles of artist, film-maker and gay rights activist, Derek Jarman's public life was well documented and regularly controversial. *Smiling in Slow Motion* offers an intimate and heart-rending insight into its author's final years, presenting previously unpublished diary entries, which span from 1991 until a fortnight before his death from AIDs in early 1994.

Although the book's contents were not specifically intended for publication, Jarman writes in a witty and engaging manner, which helps to encourage the reader to accompany him through the more painful periods of his illness. Entries remain honest throughout and, remarkably, retain a generosity of spirit. Jarman is a man in love with the world, whose passions for painting, gardening and equality shine through. Aside from his decreasing health, the journal charts, with a sense of continuing wonder, the changes of the seasons and the development of his relationships with friends. It is also an unconventional romance, a tribute to the happiness found with his devoted partner.

Writing from his London home, his famous garden here in Kent, and eventually from a hospital bed, Jarman avoids regret and anguish for the most part. Instead, *Smiling in Slow Motion* becomes a work fuelled by love, hope and companionship.

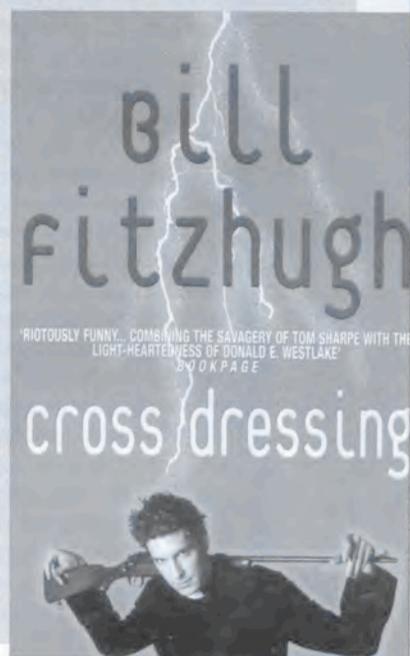
Rob Murray

Cross Dressing

Bill Fitzhugh

If ever there was a book written with the intention to be made into a film, indeed a romantic comedy . . . and possibly not a very good one, then this is it. The plot is not particularly complicated. Dan, or in his next incarnation, John Cusack, designs television advertising. His brother is a Catholic priest who becomes ill, gets sent to hospital, unexpectedly dies, and all on Dan/Cusack's insurance. In order to avoid going to jail for long enough to end his acting career forever Cusack/Dan decides to become his brother. They were identical twins, so that makes it all right, for those who have not seen enough of these films. So now Father Dan/Cusack goes off to work in the day centre to which his brother was assigned . . . enter the romantic bit. The bit being a nun, Sister Peg, who works at the day centre. Ideally this will be Julia Roberts, but personally I would like to see Drew Barrymore, purely for the irony of course. From here on in its plain sailing for the director. The day centre is under threat of closure. No singing nuns in this one so together Dan/Cusack and Peg/Barrymore (it's my film), try to fight off the land developers and Save the Centre. If you don't want to know the ending then don't ever watch a romantic comedy ever. I hate romantic comedies. I may be cynical, but I am a realistic cynic. These stories happen to other people, and are shown in films to make me feel bad that they never happen to me. I get halfway through this book and I know that I won't like it. I get to the end and the boy gets the girl. I smile contentedly. Bugger . . . Bugger. . . Bugger!

Grant Doyle





The Reduced Shakespeare Company talks to Kred...

Andrew Mulholland talks exclusively to Matthew Hendrickson, director of this year's national tour

Which particular plays do you enjoy parodying?

It's wonderful fun doing Macbeth just because of the idea of it being Scottish. Titus Andronicus is strangely fun just because it's so outrageous. What we do is incredible bad taste and every once in a while I feel slightly guilty.

Changing your costumes must be berserk.

Yes, it's completely berserk. It was a panic in the very early days but one of the wonderful things is that the speed of the costume changes is partly one of the jokes really. In particular during the second act the one character is playing Claudius and Gertrude, and having to change back and forward between them extremely quickly with breasts, beard and the whole shebang. It really is confusing. There's a person back stage dressing us of course (I suppose that's meant to be big secret) and I have to ask them "What am I now?"

Have the stars come to see the play?

Charlton Heston came to see The History of America. It was terrifying because we do a Q&A session with the audience, and there was this silence. And then Charlton Heston stood up in the middle of the stalls and said "How can you perform the complete history of America and leave out Stonewall Jackson?" And our response was "Far be it from us to question the opinion of Moses". He liked it, which was very surprising, because we were very cruel about Ronald Regan as you could imagine one would be, and he was great friends with him.

What alternative entertainment is in your repertoire?

We like to show the audience that we are not just a bunch of bozos and that we have skill. This is partly what the end of the first act is about, where you get fire-swallowing. Reed was not the original person to do that role, but he was the second one. Certainly when I read the script it said he swallows

fire and plays the accordion, and I thought "Hmm". I have a bit of a background in opera, so I sing NessumDorma.

Do you have any rituals?

We have to play cards all the time.

Does your comedy only work because you're blokes?

The Millenium Musical has a woman in it which marks a departure. However, when comparing women dressing as men, to men dressing as women, I think drag creates a better impact. There is something about men dressing up in wigs and skirts that's extremely funny, it always has been and it still is.

Do you make Shakespeare spin faster in his grave?

No, Shakespeare adores us. If Shakespeare were alive with us today he would go bowling with us after the show.

At The Marlowe...

Middleground Theatre Company present *The Holly & The Ivy*, 30th January,

Christmas is a family festival, a time to be spent with your nearest and dearest - but isn't it funny how family feasts turn into family feuds? This is the paradox explored in 'The Holly The Ivy'. This charming and witty play presents us with a family bound together by a web of deceit who gradually unveil their true colours and the truth about their lives over the festive period. This turbulent situation is set against the background of the 1940s and a nation recovering from war and all the changes it has brought to society. *The Holly & The Ivy* cleverly depicts the changing social expectations of women and the tensions this causes between different generations.

Isabel Shea



I wanna be a dancer

The National Youth Dance Company comes to the Gulbenkian Theatre. Laura Smith is impressed...

The NYDC brought its fusion of classical, modern and street dance to the Gulb, boasting famed choreographers from the Royal Ballet and Indian classical dance. Unfortunately, '9.7 Recurring 2% Black', by leading choreographer Wayne McGregor, was not performed due to injury. It was nonetheless replaced by an interesting warm-up session exploring the psychology behind dancing. An emphasis was placed on mind/body harmony, encouraging the dancers to get to know the stage by feeling it with their feet, hands and bodies; repeating positive affirmations such as 'I am the strongest'. The type of dancing was incredibly varied and made me feel like joining in - particularly 'Ghett Off', a beaty and funky street dance piece. The final performance, 'Simoom', summoned up the diversity of NYDC dance. It was performed by the whole company of dancers, set in the desert and portrayed the struggle for survival. Individual dancers held the lime light at different stages as the group performed together.



Green Ginger do 'Bambi: The Wilderness Years'

The Gulbenkian Theatre, 17th - 29th January

Hello there, little Bambi. Get into my car and I'll give you some sweeties. It's our privilege as young, 21st Century, Generation H-ers to be able to take tame, pre-digested fluff from yesterday and smother it in a sense of unhealthy cynicism. After all, how come Bambi was so relentlessly cute in the cartoon film version? It's because he was overcompensating for his dangerous violent streak and sexual deviancy, of course! The vision of a cardboard and piss society is what drives Green Ginger's puppetry reworking of Bambi. Relentlessly bleak, it presents a look into the Future Britain far beyond Tony Blair's grin. Forced to live in squalor out of the back of a discarded camper van, Bambi and his half-witted brother are trained to spend their life hiding from a deadly alien force. If spotted outside they're liable to be killed just for existing. Green Ginger are every bit as good at enhancing the atmosphere through strange visuals and music as they are at creating the puppets in the foreground. Expertly crafted and slickly controlled, their warped puppets feature both humans and aliens; gruesome and amazing. So what's the point of this new Bambi? Subversion! The show's aimed at twelve to seventeen-year-olds. With smart uniforms and innocent gleams, the kids turned up to the Gulbenkian to be subjected to churning blackness, aliens' heads being blown off and the sort of atmosphere whose closest relative is the worst trip you ever had. And they loved it! Another generation falls into the abyss...

Rover

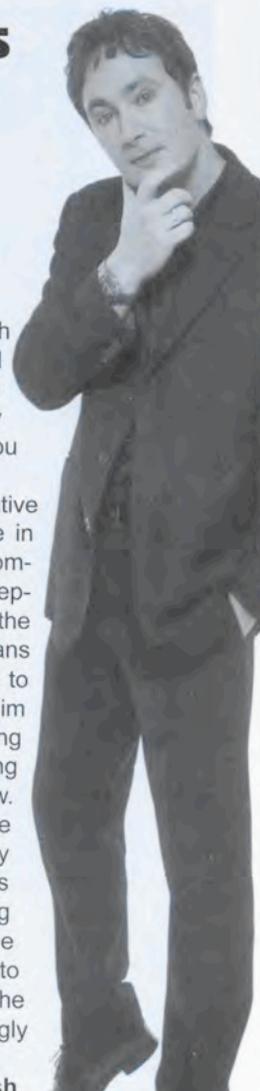


Jeff Green tickles pensioners and students alike

The Gulbenkian Theatre, 27th January

After a 2000 Edinburgh festival populated with the likes of surreal double act Noble and Silver, or the character-based Otis Lee Crenshaw and Garth Merenghi, it was pretty refreshing to see a stand-up who just, you know, stood up and told a few jokes. Now, admittedly Green is a pretty conservative act, nice enough to make the elderly couple in the front row rock back and forth with that completely silent laughter of the over-70s, but peppered with enough knob gags to appeal to the Fresher side of the crowd. Jibes about lesbians wearing Doc Martens, women not being able to open pickle jars and men not managing to claim the duvet are about as hysterical and cutting edge as a thousand Jim Davidson's taking notes at a black and white minstrel show. However, Green's sharp assessment of the current student situation ('I went to University in the 80s. I'm still spending my grant') and his genuinely endearing monologues- ranging from parka-induced childhood trauma to the horrors of a very male loneliness, allowed him to come over as slick and winning. All in all, the third series of Cold Feet stretched into a gangly man-shape and then plonked onto the stage.

Ruth Marsh



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Bruce Lee's Jeet Kune Do

How to kick the shit out of people and become a legend.

In 1970 Bruce Lee was incapacitated by a back injury. It was at this point that the man wrote on the art of combat, drawing upon the wisdom of the East and West. The writings were intended to contain the soul of his legacy, his version of Kung-fu; namely Jeet Kune Do and its Tao (Mr Lee: "Boy! This is it!). With the creation of JKD

Bruce Lee entered the USA's "Black Belt Hall of Fame" marking "the first time a recently developed form of martial art is nationally accepted".

Normally a martial art is "passed onto a monk from a deity through a dream. Or, when its founder saw two animals fighting, he imitated their actions." Jeet Kune Do is "The Way that is no Way". It circumvents the calcifying influence of mythology and transcends classical forms.

Warning: seeking maximal form via self-expression, JKD packs all the hellfire of street-fighting (hair-pulling, finger jab, stomping, groin grabbing, pinching, biting, etc - hey, the book starts with a small-print disclaimer). More coherently for Lee legend chasers JKD also achieves the "art of expressing the human body" and such was the attraction that Hollywood stars went to Lee as well as karate champs (Chuck Norris, Joe Lewis and Mike Stone).

Lee had schools in California but soon closed them down, preferring private tuition and elitist performance, "Of my

aid of his wife, Linda Cadwell) from invalid to star of 4 and a half films (1971-3)

Martial artists and boxers have been toppled by street-fighters; to remedy this take JKD (if you can get hold of it and then "handle it") as it fills the chinks. Be prepared to put in the "Bruce Lee hours".

"The great mistake is to anticipate the outcome of the engagement. Just let nature take its course." In such prescriptions for self-knowledge and "totality", we begin to perceive that what counts in Bruce Lee's art is the martial spirit and its capacity to crack, heal and strengthen in one flowing stroke.

Mythology has it that Bruce Lee was pursued by a demon plaguing the men in his family. In face of such a deadly enemy Bruce turned himself into a whirlwind of martial art. He was not going to be defeated by a demon let alone by some human being. As a result the only place for the magical vehemence of his art was on

celluloid, where action becomes art and the might of a legend "Walks On".

See the Bruce Lee book series (The Bruce Lee Library, Tuttle Publishing) available at Methvens, Canterbury.

Andrew Mulholland

art only one of 10 000 can handle it". It took an exceptional man to go (with the



Spring into action

It's that time again! The brochures have been put away, arguments over destination silenced, the money has been paid and it won't be long before you were packing your bags and jetting off for that well earned holiday with sun, sea, sand and the inevitable over indulgence.

You will be making lots of last minute decisions as the departure day draws nearer: 'What outfits should I buy? How many pairs of shoes will I need? Shall I take a waterproof just in case...?' We now want to turn your attentions to some vital decisions that shouldn't be left too late, it's time to evaluate land lying much closer to home.....

What does this mean?

In short, you may have to ask yourself if you are in good shape for your holiday. The journey should start long before you board the plane. It's time to lace up those trainers, head for the Sports Centre and get active. Leave the winter blues behind you by coming and experiencing the variety of facilities we have to offer. We have activities that cater for every sporting interest.

What's new?

September 2000 saw the introduction of a

new team of fitness instructors to compliment the staff here at the UKC Sports Centre; Health and Fitness Co-ordinator Stephanie Codd and Fitness Instructors, Lucy Allingham, Deri Reid, Graeme Hurry and Amy Lupton.

How can I benefit?

The highly qualified team offer fantastic support to all gym users and are always happy to help and advise on fitness training matters. The instructors also offer fitness appraisals and personal programmes which are a great motivator for getting fit and healthy. Whether you are embarking on a training programme for the first time, trying to get back into training or just seeking fresh training ideas, why not visit the Sports Centre for a chat or call Stephanie on ext. 7430? We will do our best to find an enjoyable form of exercise to meet your needs.

Aerobics for charity

We are also holding a fundraising aerobics session to raise money for the Starlight Children's Foundation. One hour of your time and £2 is all that's required of you to help thousands of seriously ill children throughout the UK fulfil their dreams. The session will be a fun hour of aerobics, every participant will receive a free T-shirt.

This event will take place on Monday 26th February from 7-8pm in the main hall at the Sports Centre. Go on, give it a go, you'll feel great for it, including all of you rhythmic men out there!

Stephanie Codd



Women's rugby - undefeatable

UKC 20 - GREENWICH 0

UKC 44 - SUSSEX 17

The first of these games, played away, started with us convincing Greenwich that we were supposed to be playing them as they were expecting Goldsmiths. Having finally achieved this we then discovered that they were two players short, sadly this was bad news for the flankers who were subsequently dropped - Aaaah.

Tricksters Greenwich though, we soon realised had one extra player on the field - not that this made any difference as they would have needed an extra five to score a single try!! To cut a long story short the only things worth reporting apart from the score are the comments made by their number 5 including the ever-scary 'yeah, well my daughter is older than all of you' and 'don't touch me, I don't want any contact' - well then maybe you're in the wrong sport, dearie??! Moving swiftly on to this week's game which started with a bus driver who didn't know where he was going, then on to the shed (literally) which was our changing room. The disaster continued with lack of referee and finally, inevitably, of course... lack of opposition. This time, they

were three short which meant goodbye to the flankers again and also the full back. With seven subs, some may say that we had an unfair advantage. I think not. We simply had the better team! Slinky played the first ten minutes like her life depended on it, scoring two tries which Lem and Zara soon equalled, followed by Siobhan and Marie. Resident Boscher realised she could kick (bit late in the season but never mind) and got two conversions. Best tackler was Genevieve who took her own advice and went 'straight for the legs!'. Finally Bruisey was the blonde of the match for wanting to take a shower before we had started (so she wouldn't have to queue). Looking to the future, we are now top of our league - Yay!, and we have a tour and sevens competitions to be drunk and disorderly at. Anyone reading this who realises who much they are missing out on (not to mention the fancy dress nights out andibble dibble) and wants to be part of it, contact dcw3 or hg2 for more info. One final word - credit to the rugby seconds who are far more coach trained than the kevbball lads.

Tin



Athletics update

Athletics here, we sent a few runners up to Manchester last weekend for a cross country run. Our main result was that Bernd Bergmann came 18th in the 4km mens run with a time of 40 mins 54. Other performances to be mentioned are hose of Emma Warburton, Davina Lowe and Sora Chung, all of whom ran well and got good times in the womens event. With a BUSA indoor competition this weekend in Glasgow competing against many other Universities we hope to have many more successes.

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Studentships and Bursaries

The University has available studentships and bursaries for postgraduate study in 2001 in the following areas:

Classical and Archaeological Studies
English
European and Comparative Literary Studies and Languages (French, German, Italian and Spanish)
Drama
Film
History
History and Cultural Studies of Science
History and Theory of Art
Theology and Religious Studies
Philosophy

Biosciences
Chemistry
Computing
Electronic Engineering
Mathematics
Physics
Statistics

Anthropology
Biodiversity Management
Economics
Law
Learning Disability
Mental Health
Politics and International Relations
Psychology
Social Policy
Sociology
Women's Studies

Accommodation from September 2001

University Accommodation

The deadline for applications for places in University Accommodation for the next academic year starting in September 2001 was Wednesday 31st January 2001.

In fairness to all of the people who applied before the deadline the Accommodation Office is unwilling to accept any late applications. It is anticipated that applicants will outnumber the number of available places by around 5 to 1, therefore you should instead focus on finding a suitable places to live off-campus sharing with a group.

When will I know if I have got a place?

Successful applicants will be notified via a list of names that will be posted up in the Accommodation Office at Tanglewood, from **Wednesday 7th March 2001**.

Who gets the rooms?

As most of the Accommodation is kept each year for Freshers, Overseas-fee paying students and those returning from a study year abroad programme, a very limited number of rooms remain available for other Returning students.

If I don't get one of these rooms what should I do?

Many Students will need to consider renting accommodation off-campus either individually or with groups of friends.

To help with this, the Accommodation Office issues an off-campus list of private Landlords in Canterbury and the surrounding areas who offer accommodation to students. This year the list will be available from **Friday 16th March 2001**.

WHY IS IT A GOOD IDEA TO RENT ACCOMMODATION OFF-CAMPUS THROUGH THE OFFICIAL UNIVERSITY ACCOMMODATION LIST?

Firstly, in September 2001 you know you will definitely have somewhere to live and you will not have to sleep on friends floors or stay in Guest Houses or commute long distances.

Secondly, all of the Accommodation advertised on the University list will have a current gas safety certificate and several of the houses advertised will be in the Secure Accommodation Scheme.

Also for shared houses where the landlord is not resident, every property will have:

- A current electrical wiring safety certificate
- It will have been risk assessed and registered with Canterbury City Council under their 'Houses in Multiple Occupation' scheme.

Additionally a member of staff from the Accommodation Office will have visited most of the addresses listed and many of the landlords will have let their property to UKC students in previous years.

Don't forget that usually it is an advantage to deal directly with the Landlord/owner rather than a letting agent or middleman who charges additional fees or commission. Dealing directly with the Landlord may also be of benefit if repairs or other problems arise later on in the tenancy.

Careers Fair 2001

Thursday 1 March 2001 • 2pm – 5pm • Rutherford Dining Hall

Your chance to ask: **What's the job really like? How do I get there?
What should I be doing now to improve my chances?**



Follow in their footsteps

Come talk to people who were in your shoes – some of them only a year ago!

Over 60 Kent graduates will be in Rutherford to talk to students about their work. Find out about careers in **banking, accountancy, the media, teaching, finance, computing, charities, the public sector, tourism, law and more** from people who were once in your shoes.

For more information, contact Jenny Keaveney (ext. 7600; email: J.A.Keaveney@ukc.ac.uk) in the Careers Advisory Service or Killara Burn (ext. 3263; email J.K.Burn@ukc.ac.uk) in the Communications and Development Office

Organised by the Careers Advisory Service and the Communications and Development Office

UNIVERSITY OF KENT
AT CANTERBURY ■■■■

SEX?

P.T.O.

'Yes please!'

And if you complete all the other details on your Census form too,
you'll make a lot of people happy.

Why? The Census is a 10-yearly count of everyone resident in the UK – including foreign nationals who are studying in Britain. £45 billion of public expenditure is allocated every year using Census data, which is why it's vital to our public services that everyone is counted.

When? Census Day is Sunday 29 April – you'll receive your Census form soon.

Where? Fill out the form at your term-time address and return as soon as possible. Your details will be kept confidential.

www.statistics.gov.uk

The law says you have to fill in the Census form. If you refuse to complete your form properly you may be liable to prosecution.

Remember



is Census Day