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N/C (p. 14)

redbrick



redbrick

ONCE more "Redbrick" is nearing a crisis concerning staff. For the past few years the situation has become depressingly worse and it seems that it will come to a head at the end of this year. At the moment all the members of the editorial staff, except John Redfern (Photos Editor), are in their final year and so will be unlikely to be working on the paper next year. In previous years there has always been at least one person capable of taking over as editor; so far this year there is no-one. "Redbrick" is in danger of becoming extinct. Anyone who takes over as Editor has a completely free hand as to what they do with the paper. There are few restrictions. Unless someone from the first or second year, or a postgraduate, interested in journalism, turns up within the next few weeks, the situation will become very bleak.

"Redbrick's" problems are not limited to staffing—there is also financial difficulties. The paper received a £750 grant from the Union this session. This was spent last term. Last week Finance and General Purposes Committee had to give an additional grant of £350 (to bring the total grant to "Redbrick" up to the same amount that was given by the Union last year).

This additional grant will not cover us for the whole of this term and so, as with last term, "Redbrick" will be forced to stop publishing at least two weeks before the vacation. Considering these financial difficulties it is rather disappointing to note that "Redbrick" has a certain amount of money stolen each week. Our means of selling are restricted, so that often money is left lying beside newspapers. It wouldn't be thought that in such an "educated" community as this there would be any compulsion for petty thieving. Yet "Redbrick" regularly has at least £1 per issue stolen; one of the main culprits seeming to be people in Halls.

"Bloody spoilt kids" as one of the Hall porters put it.

Carnival is here again—"students' annual two-week attempt to liaise with the city." This year's Carnival Committee seem to have somewhat abandoned the concept of a Festival, which, although not a miraculous success last year, at least set out with good intentions. All we seem set for this year is the usual hackneyed line of stunts and a procession which in the last few years has done more in the way of alienating than liaising students with the town's people.

The one attempt to create a Festival atmosphere was in the Drama Festival held last week. This consisted, initially, of two drama groups, Treteaux Libres and Theatre Particulie. After one performance the latter pulled out. No matter how good Treteaux Libres may be, they hardly constitute "Festival." With an underwrite of £500 from the Guild, there was nothing to prevent the Drama Festival from featuring at least four good professional groups to attract the audiences.

The main factor in the failure last week was the almost complete lack of publicity. At no time was "Redbrick" informed who was appearing in the Festival or when and where it was to be held. The only publicity appeared on the Monday that the Festival started when a few posters appeared in the Union.

At the same time that our Drama Festival was flopping, Lanchester College of Technology in Coventry was holding its annual highest successful Arts Festival. If a College of Technology can book Leon Russell, André Previn and the R.P.O., Ralph McTell, Adrian Henri, Monty Python, etc., etc., how come Birmingham University can only provide one and a half drama groups.

The whole concept of "Carnival" needs rethinking. While respecting the large amount of work that this year's Carnival Committee must have already done, it still seems like a backward step has been taken with the abandoning of an attempt to produce a Festival.

PAUL TAYLOR

redbrick staff

staff	help and contributors
paul taylor	gINETTE
pete donovan	alan
andy holden	anne connor
john redfern	alex wright
john headon	dave parry
mike horseman	liz unsworth
betty herbert	beth bryson
	rob levi

cover
treteaux libres by
john redfern

The editorial board do not necessarily agree with the views expressed by contributors.

ASTON SIT-IN OVER

THE sit-in at the University of Aston, that was instigated by the sending-down of Jerry Fitzpatrick, ended last Friday with the largest General Meeting in the history of the Joint Guild. 1,600 students attended the meeting, held in the Great Hall of the University. The vote was 1,200 to 300 in favour of the motion, which read:

"This General Meeting reaffirms its opposition to Clause 6 of the University regulations and considers it necessary to institute a system of appeals from decisions of expulsion made by Faculty Boards.

"This General Meeting therefore mandates the Executive to negotiate the above with the authorities and to ensure that the matter is raised in Senate.

"This General Meeting further mandates the Executive to request that Fitzpatrick be allowed an appeal under the new procedure and that he be allowed to attend lectures and tutorials until his appeal has been heard."

The three-hour meeting was stormy with continual heckling and chants from the floor. The President, Roger Haworth, took the Chair to chants of "Out" which resumed when he asked permission for an N.U.S. Executive officer, Mike Terry (former President of Birmingham Guild of Undergraduates) to address the meeting. When allowed to speak, Terry spoke on behalf of N.U.S. in support of the motion.

Ian MacRae spoke next, to propose the motion which was circulated through the meeting and was signed by representatives

authoritarian or "in loco parentis." A speaker against the motion from the Engineering Faculty said that degrees would be devalued by the continued presence on the campus of people like Fitzpatrick.

The course of the meeting was interrupted by an unknown 4th-year Metallurgy student who launched into a personal attack against Fitzpatrick, saying, among other things, that he was "a lazy twat." The chair intervened as chants of "Seig Heil" broke out in the hall.

When order had been restored, a procedural motion, seeking to



The V.C.'s files at Aston being handed to "safety" under the supervision of the Registrar, Mr. J. Rackham (top right).

of every shade of political opinion on the campus. Despite this support, the early part of the meeting was far from smooth. Heckling from some factions reached a climax during a speech by Charles Pugh, last year's Guild President. Pugh accused Executive of committing "Hari Kart" by backing the motion and attacked his hecklers for not attending a previous General Meeting and preventing Executive from being mandated to take "suicidal action."

The same action was continued by Ray Williams (Exec. Eng.) who called on the hecklers to, in future "Come out of your hidey holes and attend General Meetings." Paul Preece commented that the University's role in the case had been

separate the paragraph about the continued attendance of Fitzpatrick from the rest of the motion was then put to the vote and passed by an overwhelming majority.

A second motion was proposed by Tom Woodford, Deputy Chairman of Entcomm. It (1) Called upon Executive to resign and, (2) noted that students did not wish the disruption of academic and social life for political reasons. After a short debate with MacRae opposing, the motion was overwhelmingly defeated.

On Monday, Dr. Pope, Vice-Chancellor of the University Vice-President and Guild President, to call an emergency meeting of Senate, "in the near future."

First review meeting

AT the meeting of the Review Body on Friday, the main question to be discussed was that of procedure. Whether evidence was to be received and discussed in open or closed session. It was decided in general to have public meetings, but the Body reserved the right to go into closed session.

It was also decided to ask people who wished to submit evidence, to

try to do so by March 31st.

Until the above date, informal meetings will take place, and then the Review Body will meet every fortnight.

The Review Body demanded, that by its next meeting, the sub-committee of the Vice-Chancellor, Professor Davies and the President of the Guild, had selected the remaining member—a female undergraduate.

EXEC. SHUN
GRANTS CAMPAIGN

WELFARE COMMITTEE have launched their campaign for higher grants, despite the refusal of backing from the Guild Executive. During the Executive meeting held on Monday, Oliver O'Toole, Welfare Chairman, brought up the question of receiving financial aid for the campaign, after discussion, Executive voted against this proposal.

The campaign is the result of proposals for higher grants for students put forward in a report by a Working Party of N.U.S. and Department of Education and Science members. On the basis of this report N.U.S. decided to seek publicity for the claim both on a national and local level.

Oliver O'Toole was selected as co-ordinator in the Birmingham area but so far has received little indication of help either from Executive or other Birmingham colleges.

Two meetings, to inform people of the claim for an increased grant and the campaign, have already been arranged. The first will be an open meeting in the Council Chamber today, Wednesday, at 1.15 p.m. Representatives from Birmingham colleges have also been invited to this and it is intended to distribute petition forms to those present, to collect all the signatures available on the campus and in Birmingham. The petition will then be sent to Margaret Thatcher, Minister of Education.

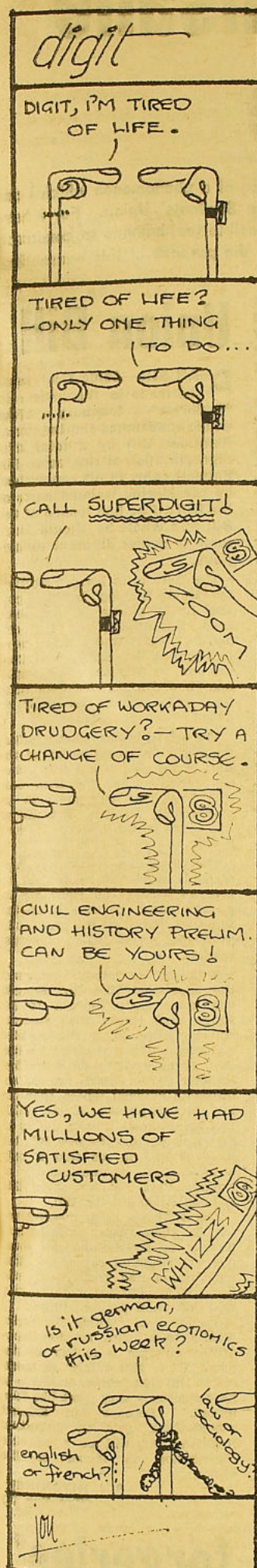
The second meeting is a symposium entitled "The Finance of Education" to be held at 1.30 p.m. on February 17th in Deb. Hall.

Mike Terry, of N.U.S., Councillor Neil Skinslow (Vice-Chairman of Birmingham Education Committee), the Vice-Chancellor and several national figures, have already been invited to speak at the symposium.

TEACHERS
DEGREES

THE National Union of Teachers has decided to recommend to a Government Commission on teacher training that Colleges of Education separate from Universities should be abolished. All student teachers in future should study for a degree at "comprehensive" universities. Their degree would differ from that of other students by being education-based.

The N.U.T. maintains that the same amount of money should be spent on each student at Colleges of Education and Polytechnics as is spent on a student at a University. At present, the per capita expenditure is much higher at Universities than at other institutions of higher education.



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Carnival nears

THE Carnival Queen Dance last Saturday at High Hall saw the first of many events being organised for this year's Rag Week, which gets underway at the end of the month. The Carnival Committee, who have been working outside the frameworks of last year's Arts Festival, which failed to draw the necessary response from the town, have tried to re-orientate the various events back towards the student, while still involving Birmingham townfolk in supporting their local charities.

In order to achieve this, greater emphasis is being placed on "Barb" selling and the standard of the procession, the two most financially rewarding aspects of Carnival, while the major entertainments have been drawn along the lines of the most successful events of preceding years, both on and outside the campus.

This year's Carnival motif, Mickey Mouse, has caused quite a few headaches for the committee, with Walt Disney being far from friendly and threatening to sue us if Mickey found himself in a compromising situation with Minnie or in an unnatural relationship with Pluto. "Barb," also, has had problems with the publishers working to rule and disapproving of several of Ed Derick's innuendos. Meanwhile, various frustrations have influenced the general layout of Carnival events with the folk concert being moved to Sunday to accommodate Steel Eye span who then decided to pull out altogether to tour with Jethro Tull.

However, all these various problems have been ironed out and Carnival now looks set to exceed the £10,000 target figure set. Student participation has been exceptional with midnight strollers, marathon hitchhikers, pub crawlers, dwile-floppers and general layabouts thinking up stunts and conceiving more ideas for floats than ever before.

But despite all this, help is still needed to get down to building the finer points of your faculty and Hall floats and to put your own ideas into effect. Every faculty and Hall has a Rep who should have made his or her existence known by now but, should there be any doubt as to who to contact, there is a list of all Reps in Carnival Office on the second floor of the Union behind the lift.



Alexandra Cotten, being crowned Personality Queen 1971 at High Hall on Saturday.

Illusionist at
the Union

FRIDAY, FEBRUARY 12th: DEB. HALL. 8.0 p.m. Price 4/-

ANDRE KOLE is known as America's leading illusionist and is recognised as one of the world's foremost inventors of magical effects.

Andre Kole's appearance have taken him through the United States and forty-three countries of South America, Europe, Asia and Africa.

He has also appeared on national television in thirty countries, and has given special appearances before presidents, ambassadors, and other civic and government officials.

For the past seven years Mr. Kole has devoted the major portion of his time to performing and speaking on college and university campuses. At the present time he probably speaks to more students throughout the world than any other person. In one year he spoke to over fifty million people through his personal and television appearances.

Mr. Kole's tours throughout the world are made in conjunction with Campus Crusade for Christ International. Active in more than half of the countries of the world, this interdenominational Christian student movement is designed to share the relevance of Christ as the lasting solution to the needs of the world.

A number of years ago Andre Kole was challenged to investigate the miracles of Christ from the viewpoint of an illusionist. In making this investigation he discovered some facts that changed his life. He now uses his unusual talent to present his discoveries. Mr. Kole's approach has helped many thousands of people in their search for meaning and purpose for life.

MIKE REED.

Travel
bursaries

GRADUATES who wish to travel may be financed by the Guild of Graduates if their journey could prove beneficial to others. Travel Bursaries are contributed to by many past students of the University through their Guild, for expeditions either by a party or by individuals.

In addition, an award is offered for an outstanding member of an expedition.

Graduates wishing to take advantage of the offer of travel bursaries should first plan their trip and its possible contribution to any field of knowledge. They should list members of their expedition and indicate their experience. This information will be required by the Guild of Graduates in their consideration of allocating a bursary.

The Guild urges graduates to consider that expeditions not only collect information and make investigations, but may also prove extremely enjoyable.

Appointments
Board
report

A MEMORANDUM on the University of Birmingham Appointments Service was prepared by Sir Norman Buller shortly after he took up his post as Director of the Service last October. Its purpose is to explain to the University authorities the deficiencies of the present service and how they might best be remedied in both the short and long-term.

There seems to be general agreement that the service is at present inadequately staffed, accommodated and equipped for the work it has to do. Even for students in their final year, who are nearest the need to take up a career, the requirement has not been met. For students in their pre-final years, the need has hardly been tackled at all.

Whilst many factors have contributed to this, the main cause has been that there have been too few officers, not only to cope with the caseload of students who might well have descended on them, but also to spend sufficient time for personal consultation with those who did. The problem affects both undergraduate and postgraduate students because both are faced with the eventual necessity to earn a living in the most appropriate and satisfying way and need to plan their careers accordingly well before they leave university.

The memorandum argues that in order to (a) improve the service up to the standard required for the present level of University population; and (b) maintain that improved standard as student numbers increase, considerable improvements are necessary in both staff and accommodation. These improvements need to be implemented to meet both the short and long-term requirements of the service.

In the short term in terms of staffing two additional Appointments Officers are required to begin service in September, 1971. One is needed to prevent the student case-

ANNE CONNOR

'Phone SELLY OAK 1698

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letters

Stamp out intimidation

DEAR SIR,—I am writing to express my strongest disgust at the increasing manner in which intolerance is shown to opinions with which the common or garden "left wing" student may disagree. It has become increasingly common for dissent to be shown in a way which would better do justice to a pub brawl or street corner affray. Last Monday a member of the audience who "participated" in the performance of "Quo Vadis" by reciting most handsomely a few classical soliloquies, was afterwards the victim of a most infantile assault by a "tolerant" young lady member of the audience, who threw two glasses of cider over him.

His crime had been to behave in a manner which, though peaceable, was not congenial to her "trendy" cultural disposition. Furthermore the Guild Secretary, Mr. Brian Morris, after an argument with Mr. Hart, had an egg thrown at him by an irate young lady. True, she afterwards apologised but is this the standard of behaviour we ought to expect from university students who do plenty of preaching about behaviour to foreign governments and the like?

C.A.F.D.

DEAR EDITOR,—May we explain the position of the Council for Academic Freedom and Democracy (C.A.F.D.) in the University?

This is a broad national organisation for the staffs of universities, polytechnics, colleges of education, colleges of further education and other institutions in the tertiary sector of education.

Its object is to defend academic freedom for all members of these institutions, including students, and to promote democratic government within them. It was founded under the auspices of the National Council for Civil Liberties in the summer of 1970. In view of the close collaboration which already exists between the N.C.C.L. and N.U.S., it was decided that it would be preferable that it should be a staff rather than a staff-student organisation. There is, however, an N.U.S. representative on the C.A.F.D. national committee.

The Birmingham branch, which now has some 40 members, must not be confused with the Action for Academic Freedom Group, a staff-student organisation. The C.A.F.D. branch is, however, concerned with the manner in which the application of Mr. R. Atkinson for a post in the Sociology Department has been handled.

It has therefore, asked the C.A.F.D. national committee to consider making an impartial enquiry, taking into account the views of all sides in the dispute.

The C.A.F.D. branch welcomes the formation of the University Reform Group and will, it is hoped, work with it and others to press on the new Review Body the need for a re-definition of the aims of higher education and for a democratic transformation of the University's structure.

Yours sincerely,
RICHARD JOHNSON,
 Chairman, Birmingham C.A.F.D.
RODNEY HILTON,
 Member, C.A.F.D. National Cttee.

Grant fund

DEAR SIR,—In reply to C. P. Walter's letter of last week, I would like to point out that our choice of case histories was limited to those supplied by Bob Hughes, the Lodgings Warden, as we do not keep this sort of information in the Welfare Office for reasons of confidentiality. (The cases published were distorted to protect the identity of the individuals concerned).

I would add that both myself and Mr. Hitchener are very busy at the moment with the Grants Campaign and are not able to devote as much time as we would wish to the Emergency Grant Fund Campaign. However, we will work out procedural guidelines for the administration of the fund soon, to be approved by Guild Council.

When approved, these will be duplicated and put up in all the departments. Details of how to apply for a grant and how to donate will be given.

As I have said before, the success of the fund will depend upon the extent to which students are prepared to donate. Any donations, even of 5s. or so, would be acceptable.

I hope that anyone who has any criticisms will try and contact either myself or Mr. Hitchener, the fund, or any other member of Welfare Committee.

Yours faithfully,
D. O'TOOLE.

... Stupid, insane and repulsive

SIR,—I write as one genuinely concerned at the prevalence of a phenomenon which I can only term "death wish of Western civilisation" in the Students' Union. For I have witnessed a spectacle which I would not have thought possible for humans to construct, namely "Quo Vadis," by "Les Tretaux Libres." What was the purpose of this nauseating revolting and utterly meaningless display?

I can give no answer to this question for I have not heard the usual type of explanation which the pseudo-intellectual can give in plenty. It is untrue to say that the action was totally arbitrary for clearly there must be some "brain" behind the actions of these loathsome individuals who seem to have exploited the student taste for flutulent trash most effectively.

I found it possible to dismiss the attitude of the actors who had to go through actions such as would be deemed unseemly at a madhouse. What I did find infinitely depressing was the attitude of the audience. Some of them were, I grant, genuinely embarrassed by the horrible way in which the actors approached them. But it seemed to me that the audience were prepared to tolerate and accept what was going on. For, let us be frank, this thing was so stupid, insane and repulsive, as to be commensurate with bear-baiting or cock-fighting.

It is no accident that this event was staged at the Students' Union. For this must be the only institution with that amount of sheer cheek, that supply of hypocrisy in such plenitude. For this is where we have rantings about the immorality of the South African régime and about the violence of fascism. One week we are to deprecate the Nazi persecution of the Jews, the next we see degradation similar to that of the concentration camp.

The important difference is that the second display is "art" and exposes the evils of "Western bourgeois society." At its best this was a cheap substitute for religious ritual, roughly in the same manner that secondhand lino is for oak panelling. But at its worst, this type of activity betrays, in however unconscious a manner, a fantastic degree of intellectual arrogance.

Surely, even to tolerate this type of activity is to possess an incur-

Union Bill

DEAR SIR,—Some reply must be made to the article in "Redbrick" (January 27th) which condemned the Industrial Relations Bill by a total misrepresentation of the facts. Mr. Emmett came to his conclusions by considering isolated parts of the Bill; if he had looked at the Bill as a whole he should have come to rather different conclusions.

The Bill is not being introduced for "Union Bashing" but it is giving legal responsibility to the employers. When trades unions were first formed, they needed protection, but now, as they are as influential and "powerful" as employers these legal protections are no longer required.

The official trades union organisations will be strengthened by the Bill: in the past it has been minority influences on the shop floor who have held the power in an irresponsible fashion. Example of this exists in the present strike at Ford's.

The dictatorial powers of shop-stewards needs to be reduced to give all workers an equal say in matters which concern them—the Industrial Relations Bill proposes to introduce secret ballot amongst workers.

With this in mind I am given the impression that Mr. Emmett has given little thought to his article and thinks that students will be taken in by his selected statistics. He says, for instance, that fewer working days are lost through strikes, which are an unfortunate national illness, than are lost through physical illness. This fact Mr. Emmett tries to use as an argument against the new Bill, but it is obvious to me that if only a small part of the number of working days lost are saved this is justification for the Bill.

The statistics used, however, refer to those days actually lost directly by strikes and not those due to disruption caused to other industries—a far greater economic loss and account for more working days lost than physical illness.

Surely it is "unfair for strike pickets to attempt to stop lorry drivers entering a factory in dispute." "It is also unfair" for workers to threaten industrial action to have somebody they don't like "dismissed." Perhaps Mr. Emmett should think again—the Industrial Relations Bill will be a valuable contribution in favour of the worker.

P. J. HITCHINER
 (Elec. Eng. II)

'Satirical forgeries'

Neasden-Uber-Bournbrook,
 February 1st, 1971.

SIR,—May we throw some light upon the "forgeries" which Ack Ack are now using as ammunition in their gas warfare? The "forgeries" in question are a satirical expansion by a member of the staff of "Private Eye" of some junk by Atkinson which appeared in that celebrated intellectual journal "The Times."

On Baldamus's behalf we sent these "forgeries" to Baldamus and Rex in order to let them see what a big job is being done for sociology in Birmingham.

Yours sociologically,
STUDENTS FOR A SANE SOCIETY, per:
 Rudi Callaghan-Maudling
 Cho Nabarro
 Spiggys Topps
 Grocer Heath
 Lunchtime O'News

REDBRICK: How long have you been at the B.B.C.?

John Peel: About three-and-a-half years. I'm not actually with them in the sense that I'm employed by them, I'm just on contract; my contract comes up for renewal every three months, which is a good way of keeping me in order.

R: You went from Radio London, a situation where you could play anything that you liked on the air, to a situation where you were restricted in your choice.

JP: It's funny actually, because as far as music goes I'm less restricted now than I've ever been, because on Radio London I'd never have been able to get away with a 25-minute Soft Machine track; in the B.B.C., if you work away quietly without getting up their nose at all, you can do a lot provided you don't cause any trouble.

R: Do you regard your continuing existence, your continuing role in the B.B.C., as that of some kind of fifth columnist, or is it a person who's continually compromising to maintain the status quo?

JP: Of course I'm compromising, but on the other hand I think it's more effective to be on the inside trying to do something with the time I'm allotted than it is to be on the outside shouting, and that's why I keep going at it, and it means that I can put the Soft Machine on instead of Bob Miller and the Millermen. Basically, that's all it comes down to.

R: Is it the music you're primarily interested in, or is it the music as a kind of catalyst?

JP: The music obviously leads on to other things. When people start investigating the music they may start investigating the literature that accompanies it, and then take it from there. It can lead in all kinds of directions, but hopefully it will make them more curious about what's going on around them, at least.

R: Your concept of working from within society is very much like that expounded by Frank Zappa.

JP: The thing is... people seem to be too violent in every way at the moment, very trendy chat about revolution's going about at the moment, you see, and you get lots of very earnest bearded young men sitting in cafes discussing the best way to hurl bricks at policeman's horses, and things, which seems to be to be rather less than constructive, and I don't see them as revolutionaries at all. I see them really as poseurs in the main... the people who really are revolutionary are 14 or 15-year-old kids who are going around... 15-year-old girls who are on the pill, smoking a little dope if they feel like it, and just living a different kind of life from the one their parents lead. To me, they really are the revolutionaries.

R: There's a book just been published... it is "The Greening of America"... anyway this guy said the same thing you've just said, that the revolution—well, a revolution, is going to come from within the individual.

JP: Well, it's already coming, it's already here. There are no two ways about it. The thing is that all these people going around calling themselves revolutionaries, it's like people going round saying, "I'm a hippy." If you say it you're not. People who cast themselves in the role of revolutionaries usually aren't.

R: But on the other hand the sort of organised political groups that are working towards a revolution—do you think they'll bring one about?

JP: Not the kind of revolution they envisage, which would ultimately have to be a violent revolution, and in America I suppose it's where they're moving closest to it, but if they honestly believe... I mean they can blow up a lot of banks and kill a lot of people, but if it really came to the crunch, and they could take on the total military might of the United States, it just wouldn't work. And assuming, in some bizarre, Peter Sellersish way, they did manage to overthrow the U.S. government, then what would they do about Spiro Agnew, Richard Nixon? They'd have to be every bit as repressive to them, even more so, than they consider they are to them, so they'd just replace one repressive system with another, and I don't see that thing, things that people do, the way they live; that's why I don't believe in joining things; I'm not a member of anything.

R: What do you think about bands like MC5 and the Deviants, and the things that Mick Farren is into?

JP: Mick Farren is an old friend of mine, someone I really love dearly, but Mick's problem is that he's always wanted to be a pop-star. But now it's possible to become a pop-star by means other than making music, you know; you can be a revolutionary pop-star, which means going to the "Speakeasy," wearing all the right clothes, saying all the right things, learning all the slogans, without actually doing anything. The only thing that Mick has instigated at all was this raid on "Release," which is basically punching yourself in the face. Mick, if he was to follow his ethic through, would be blowing up police stations, but of course if he did that somebody might hit him, and he wouldn't like that at all, so it's much safer to go and attack something like "Release," because you know they're not going to do anything physical back to you, so I think it was an appalling act of moral cowardice.

R: What about MC5?

JP: I don't know them at all, I don't know... but as I say there's a terrifying amount of posing and posturing going on, and if anything does ultimately destroy what is happening now—and there is undoubtedly something very positive happening, not in such an enormous way that some people seem to think it is—but if anything destroys it it will be the poseurs and posturers, because they're like involuntary fifth columnists in that they're in there destroying, and you think they're on your side, and they think they're on your side, but they're not... R: Do you think people are genuinely deceiving themselves?

JP: I think everyone deceives themselves to some extent. I deceive myself—the whole way you live is basically a deception in that nobody lives as they are; everybody lives as they would like to be and as they would like other people to see them...

Gazing into the pit

John Peel, interviewed in a Land Rover in Wyddrington car park, shortly after shedding his role of Carnival Beauty Queen Contest judge...

"Redbrick" interviewers, in descending order of intrusion—Graham Barker, John Headon, John Redfern.

R: Only externally I think.

JP: Yeah, but you see... if you figure that you know yourself, and know all the answers about yourself, then that's madness. When you're still doubting things, while you're still asking yourself questions, then you can still function.

R: Did you ever think you knew all the answers, when you were 15, 16?

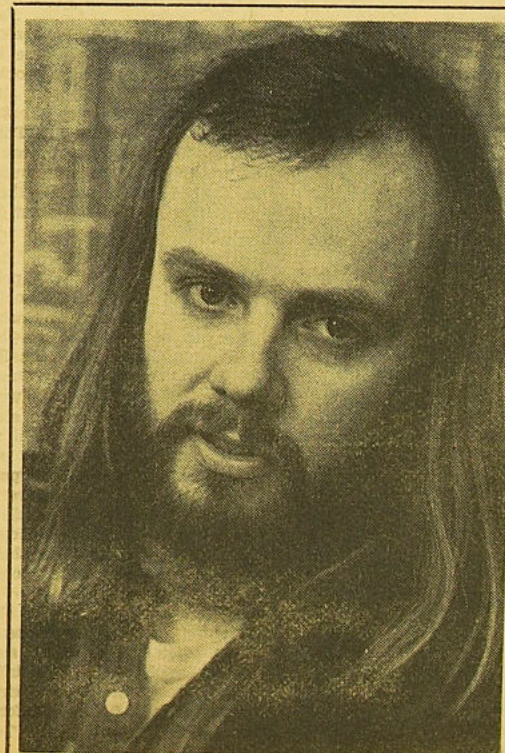
JP: What heartens me is that I've done the thing in reverse, which makes me believe that the way I am now I will stay for as long as I may live, because most people go through a basically liberal period when they're your age, which is what—21, 22 or something? Then you make a just that one compromise too many, and suddenly end up voting Conservative and thinking that Edward Heath's a really nice guy...

R: There was a letter in "The Guardian" a few weeks ago putting forward the theory that conservatism is a degenerative disease.

JP: I think that's very sound; I think that's probably right. Whereas with me, you see, it worked the other way round—going to public school and all that kind of thing. When I left there, I was incredibly Right-wing, and then I took what must be the ultimate cure for people who are Right-wing, unless they really are mad, of course, which is to go and live for four years in Dallas, Texas, which is the lunacy capital of the world; because the madder you are the further you get and the maddest guy of the lot is mayor—that kind of thing. When I first got there I thought: "These people REALLY know how to run things." But then the longer I stayed there, I thought, "No wait a minute, these people are barmy," and it was actually living in Dallas that made me re-examine my whole position.

R: What were your first musical influences?

JP: The first person that I used to collect all the records of, and fall about for, was Frankie Laine, and this was what basically made me want to get into radio, because I was very shy as a kid, and we lived out in the country and I just didn't know anybody, and I had all these records and I used to play the things over and over again until I knew them off by heart, and I really wanted other people to get involved in them, and I didn't have anyone to play



them for. This was very frustrating so I thought, well, the ideal thing for me is radio, if I'm on radio I can play what I like for a gang of people without 'em seeing me, which solves all my problems. So after that, when the rock and roll thing started, I went very much into that—Gene Vincent was always my hero, Lonnie Donegan was another hero, too—and just the whole thing, the whole pop culture, fascinates me. I really adore it. That's why I love doing things like this [i.e., Carnival beauty queen contest—R] because to me, it's like... it's like gazing into the pit, you know what I mean? I think that's the whole thing... do that—a lot of people criticise me for this but, on the other hand, you don't learn your enemy until... unless you go and see what he's up to, really. If you cut yourself free from experiences like that, which are unfavourable experiences, then you're just going to end up more screwed up than before.

R: It's funny you should say that, because I was talking to one of the girls who said exactly the same thing about it.

JP: Really? That's amazing, because I didn't see any of the girls that I felt particularly sympathetic towards. I knocked off three points for each one who had a bra on, because I thought...

R: None of them didn't, did they?

JP: There were a couple that didn't... but I mean... that is the enemy, in a sense, not your Edward Heaths, stuff like that, because in a way they are unassailable. But those are the people who really do represent the enemy—people to whom the ultimate in womanhood is an airline hostess, and what they'd like most in the world would be to say they'd been to bed with someone who'd appeared in the middle of "Playboy." And it's the whole thing... I haven't bought "Playboy" for about three years, but at one time when I was very very lonely and hung-up, I used to be probably the world's foremost wanker, and "Playboy" was my main source of inspiration... but the women in that don't look like women at all, they look like bathroom fixtures or something, 'cause they're completely unmarked and unblemished, and look as if they've been moulded out of plastic... women have pimples and moles and stretch marks, and they sweat, and they smell and everything, and that's what women are all about, and this is another thing as well; this is where it ties in with the music, in case you were wondering when I was going to say anything about that. This is why I object so strongly to things like Ten Years After, and Emerson-Lake-Palmer, I'm afraid, and Black Sabbath, things like this—because they are the musical equivalent of the women in the middle of "Playboy"; they sound right, and they look right, but there's something missing, somehow, and it's a bit again... another comparison. I'm getting all my metaphors and things very confused here, so you'll have to sort 'em out later... but the thing it always reminds me of is artificial insemination. When it gets to the stage when they can artificially inseminate people, which I'm sure they could if they wanted to, and probably do—the thing is that a baby born that way would be the same as any other baby. It would look the same and have the same muscles, and bits of this and that all over it, but you'd know that no-one had grunted and groaned and sweated in bed to produce it. And that to me is the difference—because those sorts of bands are very much formula bands, it's all flash and image, and it's all very carefully worked out. I know some top bands—I won't say who because I don't want people coming round breaking me leg—but some top bands, the lead singers and people like this are sent to choreographers to show 'em how to move on stage and to teach 'em what to do, and then he starts his guitar solo you will do this... so everything that people assume is so spontaneous isn't. This is why instead of going to a concert and hearing a whole bunch of fashionable bands, I'd far sooner go to some sweaty club and hear a band that I didn't know really whacking it out because they wanted to and really meant it.

R: This ties in with something I wanted to ask you: it's a kind of "which comes first, the chicken or the egg" question. There's a lot of elements go to make "music" in the general sense—audience, or consumer, then artist, then the medium, the agency or club or whatever. Which do you think actually provides the spark of life? What is the degree of interaction?

JP: Well, it's one of those things that you can't make any rule for, because it differs from group to group, individual to individual—it's really unanswerable, honestly. I mean, there are a lot of groups... you see, one of the main problems is the economic problem. A lot of people seem to assume that once a group's made an L.P., then they're making money. I've got this "Dandelion" label thing that I do—every record that "Dandelion" has released has lost money, like we haven't even covered costs or anything—and this is the case with a lot of records. You find that groups, as soon as they start to become better known, they have to buy more equipment because the places they're playing are bigger and they go further and further into debt, and often, because they're so desperate to get recorded, and desperate to get equipment, and desperate to get work, they'll sign virtually anything, and there are very few bands of the type I get on Top Gear that are in anything other than desperate economic straits... they may be making a stack of money for other people, but they aren't making any for themselves, and that's what outrages me, that's one of the reasons why I set up "Dandelion," because we divide the money fifty-fifty with the artists that we get. Fifty per cent goes to them, and fifty per cent goes back to Dandelion to make more records, and none of it is allowed to be used for anything else. Now I thought this would get a lot of support, from established groups and things, this being an honourable and ethical thing to do, and would want to be involved. And another thing too, I thought it'd get extensive coverage from your underground press, because I thought, well now, the underground press, if they believe what they say, are going to be solidly behind something like this, you know, because it is an anti-business, anti-capitalist kind of thing to do, in a sense. But they weren't, and they weren't behind it for the simple reason that there was no advertising revenue to be got from Dandelion records. You know, it's that kind of thing that makes you think, well, f... them, and it makes you become very cynical.

(PART TWO NEXT WEEK)



DRAMA

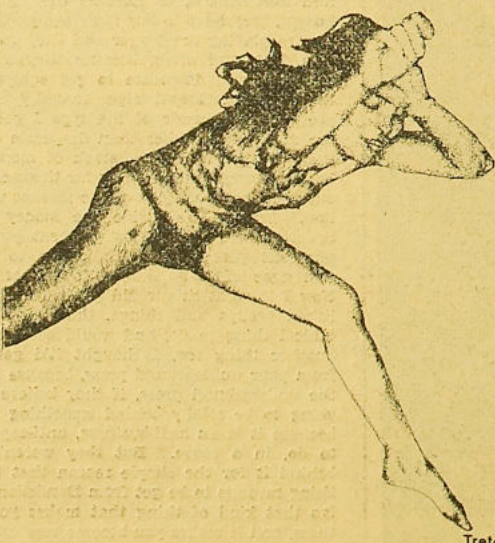
IF there has been any radical movement in the ill-fated Arts Festival held here last week, it would appear to have been strongly to the right.

Treteaux Libres, a theatre group dependent on audience participation, had only one glimmer of success during the week, and that was in their most reactionary show to date. Fusion, Friday's performance of which was billed as a world premiere, had little or nothing to do with an audience.

There were none of the usual sorties into the cramped rows of seats, none of the opportunities for us to do our thing. It was a theatre piece, based on dialogue (almost all in French), percussion music and dance, and on the whole was a brave step back for an avant-garde group to take.

I say there was no audience participation with a huge sigh of relief, because if we ever needed proof, this week has furnished us with two very good reasons for disbelieving in that element. The week opened with the usual assault by Treteaux on their audience in the familiar shape of Quo Vadis.

However, as Mr. McNamara partially suggested in last week's "Redbrick," a specific part of the audience launched a counter-assault on Treteaux. It is irrelevant as far as I can see whether this was pre-meditated, spontaneous, funny, or annoying to the rest of us in the audience.



Treteaux Libres

If only Treteaux could do their bits once and well: we are treated to repeats, and the second and third time round the simulated copulation and the mock anger are considerably less impressive.

Fusion contains some very fine elements, like its opening with the God of Fire calling: "Ecoutez, écoutez, les voix de nos ames," catching the spirits in his lighted torch and igniting incense with it.

The significant fact is that we could just as well have not been there; they were really performing for themselves, and this from a group devoted to making us sit up and act, merely cut us off absolutely from the action. A curious end to the week.

The Drama Department Theatre of Man group did its second production of the year last Monday and Tuesday, and I saw this production of Witkiewicz's *The Madman and the Nun* as a curtain to Quo Vadis. Again with the Witkiewicz it was obvious that the production failed to achieve the clarity and absolute precision it was aiming at.

The setting of the asylum, with its start cut-outs of highly-coloured but distorted cog-wheels and clocks, and the asymmetry of the sharply-defined lighting effects (selected spots flash on and off to a piece of jazz) created a sense which the rest of the production failed to maintain. Only Paul Barnard, as the mad poet who seduces the visiting nun, had exactly this clear-cut characterisation, in his snap changes from sanity to insanity.

The production also failed for me because it made itself look simple and merely comic. I am not saying that Clive Barker had simplified the play, but the only real elements that came across to me were the attacks on science and mechanisation, and the Pirandello-like view of the insanity of the sane and vice-versa.

This is a point repeated through the play and there must be more than this in its 50-minute duration. Little else came across.

This week Mason Hall are doing *Lysistrata*, on Thursday, Friday, Saturday, 10th and 11th. That goes on and on and on until February 27th, at Birmingham Rep.

BRIAN BUTLER.

FACE to face—or should that be "face to face"—with John Cleese leaves you with the conclusion that humour just can't be described—especially the visual type most usual in "Monty Python's Flying Circus." This came out in an interview when he was in Coventry for the Lancaster Arts Festival. John Cleese is apparently one of these people who do most of their work sitting down—at least that's where he shines... This super-efficient serious approach is probably vital, because much of the material is put together only hours before the show is staged.

Only Terry Gilliam's brilliant animations have lengthy preparations. He is the only member of the company who has not been a student—the rest being divided unequally between Oxford and Cambridge. They are all well aware of their appeal to students, although Terry Gilliam described their humour as "pseudo-intellectual" and perhaps just a little insincere. However, it was the student audience rather than the company that overacted—in their rather indiscriminate continuous laughter.

Whereas we went with the intention of interviewing them, they often asked about students' opinions—especially John Cleese who never having been to the Midlands before,

was interested in the student heckling of Enoch Powell more than the student appreciation of "Monty Python"! With his accent reminiscent of the "I'm Upper Class" images his academic history of public school and Cambridge and his career in chartered accountancy. It was somewhat surprising when he said blatantly, "Of course, I'm as Left as they come..."

The Company all maintained their humour and had no conscious aim other than personal satisfaction. But it's obvious that their approach is not only personal. However, it was also obvious that there were only a handful of people over 30 in the audience—and at least one was Eric Polles' mother...

BETTY HERBERT.

MASON DRAMA GROUP is a new company, centred on Mason Hall and established in February 1970 with a gore-splattered production of *Sweeney Todd The Demon Barber*. This week, in an improvised amphitheatre, Richard Bergenheim of the Shakespeare Institute, presents a production of Aristophanes' *Lysistrata*, the venerable comedy of Women's Lib and the sex war.

Bergenheim, an American graduate in English and Drama, says about the play: "It's not, or at least not primarily, a sex comedy; what I've discovered in the course of this production is that it is a very serious play, indeed a grim play—a satire which employs man's sexual imperatives to emphasise the necessity of peace."

reews

many people are beginning to ask where all the laughter is. In Chicago, it's Pigeon for President and Hoffman throwing kisses, pressed by a hall tutor who, although not wishing to impose moral judgements, "had to prohibit cohabitation as it is overstrained the plumbing." The article on student tennis depicts us as promiscuous, noisy flat dwellers surrounded by a squall of potato peelings and sun by frolicking naked students celebrating the end of the year by frolicking naked on campus. In Budapest, it's pies singing Nazi songs beside the U.S. Embassy moving to the Communist Party headquarters, etc. etc. etc. Give us bread not words. In Birmingham it's hours in S.S. offices waiting to be what's more, cohabiting.

"The decision to become mous, to enter the scene in a spectacular way... costly one. Celebrity clap of our time and you... whatever the meaning prophylaxis... There are people starting in London they are most certainly have to build into each department, a mutual respect for the opinions and actions of one another."

Can respect really be enforced? The roles of professors are only vaguely defined and I'm sure the writer would agree with the somewhat flippant definition of a professor as "someone who talks in someone else's sleep."

MARIA HAMM.

THE university could be where in England, student writers could be member of the English populace. In Warwick's *University Opinion*, students' views on subjects from student politics to positioning of Midland bus stops. Not that the originality in itself is... the articles are clearly ten and duly signed. Editorial footnotes whose tents make me suspect Editor is One of Them.

I suppose student opinions are usually on three topics: the home, the heart and the home. The "home" is the heart, expected something between in two articles, and the other on the cover notes that I think maybe that Robin Maugham is not only following in his uncle's, Somerset Maugham, footsteps, but is using his name to help him along.

The author's note at the beginning of the book goes to great lengths to say that Maugham is not writing about himself. This seemed quite apparent in the novel itself, it was entirely fictional and quite bad fiction at that. But so as to give the reader inspiration he does say that he has taken some events out of his own life and fitted them into the story; so saying that not all you read is fiction.

The story is about a journalist who has an incredible life of woe, everything he touches becomes soiled. All women fall in love with him, but all their love can bring is disaster. It is written by the journalist, Martin Yorke, while in seclusion. He spends some time in solitary confinement thinking over and writing about his past experiences and trying to decide what to do next to put it all right, the real hero.

Although the basis of the novel was good there was little real feeling behind it. A light novel, easily read but not the sort of story that involves the reader.

GINETTE.

IF you're tired of books about sex, and of wife-swapping in particular, don't read "Chewsky" by Dan Greenburg. It may be a funny and irreverent treatment of the theme, but it is not all that different.

Somebody has written much the same kind of thing before, if only because irreverent novels happen to be in fashion.

This particular one is certainly amusing, and good value for something you just want to leaf through—in other words, don't waste your money. As a story it concerns two American couples, presumably not typical, who rent a cottage in the country and spend their time wondering whether or not to swap wives. The book supplies several versions of the ending, so take your pick.

If you want to read about sex it is one of the options, and the pages are ready labelled "Sexy part" if you are in a hurry to find the place. But it may not be all you expect; the anti-hero treatment has once again been applied to the subject of sex.

D.P.

"CARTER" by Ted Lewis. Bullitt (Pan, 6/-), comes to England, or so it seems from "Carter." Here is another story of someone out to get his man at all means, and not stopping at violence. There are women, sure enough, and the obligatory chasing in cars, but there the similarity ends.

The hero, so to speak, of the book is a strong-arm man for a London gang, who returns home to somewhere up North to find out why his normally quiet, sober, clean-living brother died in a car crash while full of whisky. Foul play is suspected and finally proved, then the culprits are punished by his necessarily unofficial methods. On the whole it looks much the same as the better known film. The difference is that Carter lives in his own sleazy version of the underworld, without the glamour that most thriller writers find obligatory.

There are plenty of sordid details; not spectacularly so, but it effectively builds up an impression that is convincing. The author avoids the melodrama that usually spoils an otherwise good story, and his style is excellent. As a thriller it is very good, as a novel it is relatively good—I can't say more because I am not certain whether it is to be considered an imaginative or a realistic piece of writing. Good reading anyway.

DAVE PARRY.

MUSIC

A FEW weeks ago we were approached by a young German guitarist, who asked to play at the Folk Club. A subsequent demonstration of his skill or rather virtuosity, convinced us that Folk Club members just had to listen to him. He played songs and instrumentals by Jansch and Renbourn and some of his own compositions. We discovered that he has appeared on both German and British radio and television, as well as a number of Folk Clubs. His repertoire ranges from contemporary to traditional, and his instrumentals from classical to flamenco.

So all of you who are even vaguely interested in any aspect of Folk Music, will find tomorrow's club an unforgettable experience.

It is well known that the strength of any club lies with its resident singers, as well as the guests who appear. We know there is a great deal of folk singing talent in this university, but only a small minority sing at the club, so we invite you to come along tomorrow to make yourselves known.

In keeping with all decent folk clubs, we have a moderately-priced bar. We look forward to seeing you in Priestley Hall at 7.30 p.m.

FOLK CLUB COMMITTEE

MUNGO JERRY, High Hall, February 6th. After a delay of 45 minutes due to the late arrival of the lead singer, Mungo Jerry finally started playing at 11.45 to a packed audience. It was a welcome change from the contrived electronics of the week before.

The way the audience appreciated Mungo Jerry's easy going, happy style proves that it is not necessary for music to be complex and mind-bending for a band to be successful.

Mungo Jerry made excellent use of their simple range of instruments; guitar, banjo, piano, harmonica, gazoo and bottle! They were also the only group I have seen without a drummer.

After an introduction in the best Mungo Jerry style we heard "In the Summertime" which was as effective live as it is on record. They followed with some slow blues numbers which although not in their usual style were made by the lead singer's very powerful voice.

Mungo Jerry played very much together, as a complete group rather than individuals. Indeed if they had tried to they would not have been as entertaining. The few short piano and harmonica solos would have been more enjoyable had the bass backing been stronger. They ended in the same style as they had begun—with a series of rock blues numbers.

Credit should be given to High in choosing two "commercial" groups, Mungo Jerry and Gene Washington, for their last two dances. These were both bigger successes than might have been expected.

Lucas, a competent though basic group opened the evening. They depended, to a large extent, on the organist whose style and forceful playing held the group together at times when their music had very little structure. They were, however, enjoyable and they adequately filled in the wait for Mungo Jerry.

ALAN O'DURNEY



Alexis Korner

At the Town Hall on Wednesday Duster Bennett did a one-man-band act on borrowed instruments, saying we were to forget "yer Roaring Duster" and imagine we were in his front room.

Most of his songs were quiet, the gospel numbers almost understated, but strangely effective like this when one is used to a more driving delivery.

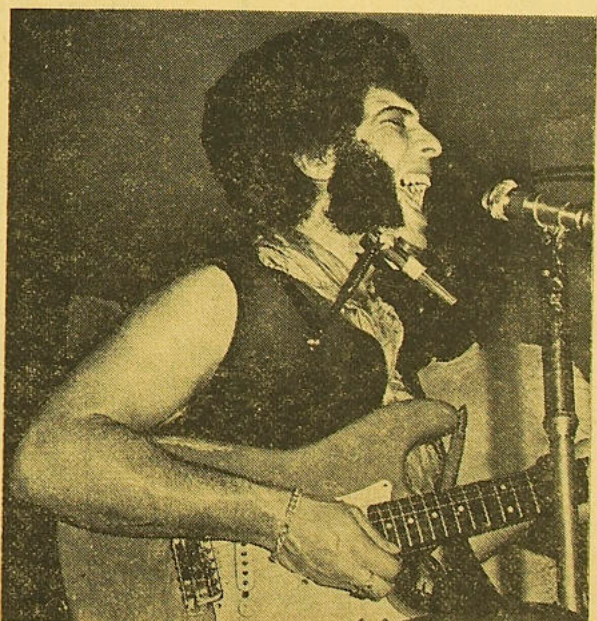
Almost in spite of himself, it seemed, "Feel So Good" stomped along in fine style, and "Sitting On Top Of The World" would have kept it up had it not been neatly sabotaged by amazingly unrhythmic clapping from the audience. His almost austere version of "Let's Work Together" was literally beautiful—far more emotional than Canned Heat's jolly singalong, and "Down The Line" hit just the right note for his last number.

Perhaps because of the all-pervading wall of the blues harmonica, the atmosphere was one of gentle melancholy—nothing harrowing, but a peaceful sadness, and, paradoxically, deep contentment.

In his encore, he sensibly broke this self-indulgent spell by pounding happily through "Bright Lights, Big City." The audience needed no encouragement to join in, and did so this time with accuracy as well as enthusiasm.

Alexis Korner played his set with C.O.S. guitarist Peter Thorup, a wise choice of partner in many ways. Their guitar

LIZ UNSWORTH.



Ray Dorset of Mungo Jerry at High.

TRIAL IN PORTUGAL

The Reverend Father Joaquim Pinto de Andrade, after ten years of persecution and imprisonment in the cause of justice in Angola, will face a special court in Lisbon on February 11th.

Father Pinto de Andrade is a well-known Negro Angolan priest, brother of the writer Mario de Andrade, who is one of the founders and leaders of M.P.L.A.—People's Movement for the Liberation of Angola—Father Pinto de Andrade was a member of the leadership of the Society of African culture, former Dean of the Episcopal See of Luanda, Angola, Chancellor of the Archdiocese, Professor of Philosophy of the Great Seminary of Luanda, and Doctor of Theology of the Gregorian University of Rome.

Father Pinto de Andrade was first arrested in June of 1960, by the Portuguese political police PIDE. Since then he has known nothing but tortures, prisons, notorious deportation camps, fixed residence; what is more one arrest after another year has seriously weakened his health. Actually, Father Pinto de Andrade, once an Amnesty International prisoner of the year, has again been arrested under the 180-day detention law (which is similar to that of South Africa) in Lisbon, on April 12th, 1970, where he was forced to live under "fixed residence."

This is the first time that the Portuguese kakistocracy, headed by the nominal Prime Minister Marcello Caetano, dare to bring Father Pinto de Andrade before a court whose judges are "persona grata" of the military cast, and few moneyed Portuguese families who control the government in Portugal.

This country, known as "the poor house of Europe," spends about 60 per cent of its national budget on three colonial wars in Guinea-Bissau, Angola, and Mozambique; not accounting for the expenditures with the para-military forces, e.g. the Republican Guard, settlers' militia, and the like.

Meanwhile, Portuguese intellec-

tuals and workers are forced to migrate either in search of liberty and better human conditions of living or to avoid being drafted into the colonialist army. And this status quo has been maintained thanks to the help which the Portuguese kakistocracy receives from U.S.A., South Africa, West German and British governments as well as her partners within N.A.T.O.

In order to maintain this support Portugal has sold out the riches of the colonies to the above-mentioned countries. In addition to this, Mr. Marcello Caetano does not stop waving the worn-out flag of Portuguese "racial policy" in the last attempt to retain the already lost support of international public opinion. But his speeches are a clear proof of the meaningless and emptiness of that policy. Mr. Marcello Caetano said last September 29th, that "We do not practice racial discrimination in our African territories, and we are all equal regardless of colour." One wonders whether he should be taken seriously, because in his capacity as



the Colonial Minister, September 7th, 1945, he advocated racial discrimination.

In his speech over Radio Mozambique he said: "We must be very strict on matters concerning racial separation, the origin of all grave disturbances in the social life of Europeans and Africans can be traced to sexual intercourse between Blacks and Whites. Racial miscegenation must be avoided and repressed."

Furthermore, Mr. Carcello's speeches are sheer propaganda intended to sweeten the hard realities of the so-called "Portuguese civilisation mission in Africa" which has been made up of slavery, forced labour, expropriation of land, tortures, napalm bombing, and deportations. Accordingly, Gilberto Saraiva de Carvalho, an African student of agronomy, who was arrested again in Luanda on November 14th, 1969, together with two European students, was deported on April 28th, 1970, without trial and without the benefit of a lawyer, to the notorious prison camp "Chao Bom" (which is

known as the camp of slow death), in the Cape Verde Islands.

The number of Angolans deported in the same conditions are about 70. On the other hand, the two other European students were brought to Lisbon in a military aircraft to stand trial on accusation of supporting the M.P.L.A.

Father Pinto de Andrade will be tried on February 11th, together with ten others, all accused of supporting the M.P.L.A. and, of course, "subversive activities." They have been imprisoned and interrogated by P.I.D.E./D.G.S., without being allowed to have lawyers. This is not only against the basic human rights but also a violation of Article 279 of Portuguese Código do Processo Penal.

The only crime committed by Father Pinto de Andrade was to declare in reply to the viciousness of P.I.D.E. that "I consider that the aspiration of a people for independence is a just and reasonable sentiment. Independence is for a people as freedom is for an individual."

This is a humble appeal to all men of justice, and particularly students, to send a strong protest to the Portuguese Government and ask for the immediate release of Father Pinto de Andrade and others.

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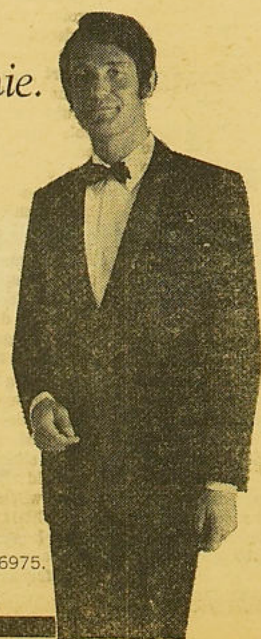
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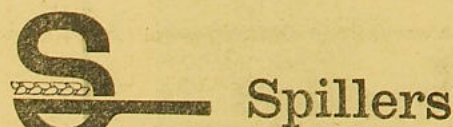
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Spillers

Middle East peace debate

ON Wednesday, February 3rd, Miss Naomi Freedman took the chair to preside over a debate on the motion that the Zionist state of Israel is a threat to the peace of the Middle East.

Mr. Imad Khaduri rose to propose the motion, and insisted that the Zionist movement was inherently racist since it would admit only Jews as full members of the state of Zion. He drew attention to the ruthless treatment of the indigenous population of Palestinians has received at the hands of the Jews, whom Mr. Khaduri described as invaders. He adduced numerous quotations from General Moshe Dayan to support his assertion that the military ambitions of Zion were such that any pretence of peaceful intentions, put on expressly for the benefit of the world at large, was farcical. After making a reference to a new mode of thought which he said was appearing among the young of Israel, Mr. Khaduri sat down.

The first speaker for the opposition was Mr. Peter Kirshen. He started by implying that, as he saw it, the debate could not be confined to whether the state of Zion should have been established in the first place. We must consider the present state of affairs, he said, and then proceeded to quote examples of the concessions which Israel has offered to make, such as withdrawing from much of the territory captured in the Seven Day War.

is not to afford protections to the Jewish people, he said:

"Zionism is an American presence in the Middle East and it could not exist without American support. Mr. McGovern denied that there was sufficient religious fervour among Jews to unite a state like Zionist Israel. The integrity of Israel, he submitted, relies upon the cohesive effect of external hostility, and therefore it is inherent in the very nature of Zionism that it should be provocative and thereby preclude peaceful co-existence."

Mr. Kirshen drew the House's attention to the fact that, unlike Egypt, Israel has not allowed any foreign power to use her as a military base; how could the Arabs therefore consider Israel a threat to the peace? Any disruption of the peace is the responsibility of Israel's adversaries, he maintained, and in addition, if Zion ceased to exist, inter-Arab conflicts would resume and be exploited by the super-powers, thereby producing a far more dangerous situation than the present one.

Mr. Kirshen concluded by suggesting that Israel was a positive force for peace in the Middle East, referring to the aid Israel has given to under-developed countries.

Mr. Dermot McGovern agitatedly took the stand to condemn the second speaker as arrogant and ignorant. What possible concessions could Israel make, he demanded. Any land they may give back is simply the returning of property to its rightful owners.

Mr. McGovern had little regard for the United Nations' decision to set up the state of Israel in the first place. The purpose of Zionism

The final speaker of the evening was Mr. Charles Pollock. He sought to defend Israel against allegations of brutality by submitting that the destruction of houses, and other such measures, were designed to counter guerrilla activities with minimum loss of life. Mr. Pollock refused to accept the argument that if Israel did not exist there would be no war, and therefore Israel must be held responsible for the disruption of peace in the Middle East.

He held that the crux of the debate was the question of Israel's right to exist in Palestine, and this he considered to be established by virtue of the fact that Jews could be described as a "nation" and should therefore be allowed to govern themselves in the absence of external interference.

Miss Freedman accepted some speeches from the floor, and then took the House to a division. The motion was carried by 88 votes to 32, there being eight abstentions.

... and not so peaceful

EACH week someone closely associated with Debating Society, writes a report of the proceedings for "Redbrick." Last Wednesday's debate involved the Middle East question, a subject bound to be taken very seriously by both interested parties.

The debating report was written last week as usual, by Bob Vella, a member of the Observer-Mace team, and given to "Redbrick." While the report was in the Office, an Arab student, who was at last Wednesday's debate, Fahdri Mahdri, asked the Editor whether he could see it.

He happened to notice that the report of the debate was given in the correct way, and on reading the complete article, took objection to it. He went away and informed the two "Arab" speakers from the debate (one is British), who immediately wrote a counter-report. If this was to be published, then the Israeli side of the story must also be given expression. However the latter group refused to submit an article.

What was it that the Arab stu-

dents objected to about the original report? One of the speakers, Imad Khaduri, said that he objected to the report's suggestion, in that it perpetuated the widespread misconception, that the case was one of Jew versus Arab. The other speaker, Mr. Dermot McGovern said:

"Historically, relations between Jews and Arabs have been far better than between Christian and Jew. The Palestine people will support the rights of all people, Jews and Arabs in the Middle-East, but must oppose the existence of a Zionist state, which by its nature, denies the civil and political rights of the indigenous population."

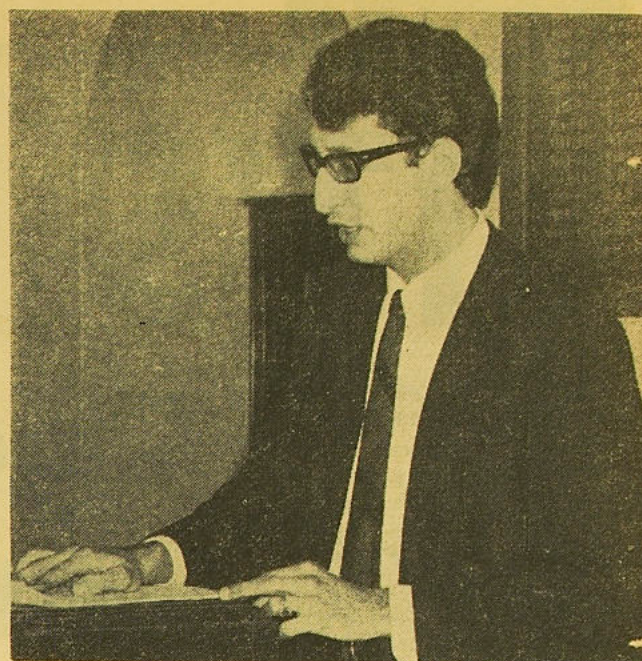
He pointed out that while he suspected no deliberate bias, he was disappointed that the facts could be misinterpreted, due to the abrupt nature of the report.

It should be made clear that Deb. Soc. reports are always, of necessity, abrupt.

Mr. Mahdri had stronger feelings on the subject, after having been told by Miss Freedman, Chairman of Debating Society, in Mr. Khaduri's presence, that the report was written by a "Redbrick" reporter. In fact the editor of "Redbrick" did not know who had written the report.

He went on to say, "The original result, that the motion was, defeated, could at least be interpreted as a Freudian slip."

Miss Freedman, said that the mistake was the result of a genuine slip, and that Mr. Vella only reports on the debating merit of the proceedings.



Imad Khaduri speaking at last week's debate.

Nigerian students appeal

A TEAM from the Inter-University Council for Higher Education Overseas recently visited the University of Nigeria at Nsukka and Enugu, East Central State; this was the only university in the war zone during the recent Nigerian civil war. While few buildings on either campus were actually destroyed by military action, both campuses were entirely stripped of all items of movable equipment and furniture, and most of their electric wiring and plumbing and much of their woodwork, and the corrugated metal roofs of many of the smaller buildings were also removed.

A great deal has been done or is being done or improvised to make the basic structures habitable, and something like 3,000 students and 300 senior staff are again in residence and at work. The physical means needed to implement modern university work are almost entirely lacking: for example there is no equipment in the laboratories, and no furniture in the lecture rooms or central refectory, and the book stocks of the University's libraries are either diminished or totally missing.

An appeal to Senate and Council has resulted in the University making £250 available to the University of Nigeria for the purchase of books or equipment. Last Tuesday's meeting of Guild Council passed a proposal to give £25 to the appeal and an ad-hoc committee was set up under the chairman of External Affairs to raise an appeal amongst students.

Personal

BAZAAR and Jumble Sale at 103a Bristol Road (opposite Speedwell Road), 3.30 onwards, Saturday, February 13th.

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sport 1

IT'S THERE!

FIRST in U.A.U. 2nd Team Championship. 1st B.U.S.F. 2nd Team Championship. 2nd, 3rd and 4th Individual B.U.S.F. Second-team Race. 1st, 2nd and 3rd U.A.U. Second-team Race. U.A.U. Champions. B.U.S.F. Champions. 3rd, 6th and 9th B.U.S.F. Individual Championships. 6th in the first 12 of the U.A.U. Individual Race.

Statistics don't always present an accurate picture, but the above list of results of the Birmingham teams at the British Universities championships give a true account of the way they dominated the proceedings.

The magnitude of their achievements can be gauged from the fact that no U.A.U. team has won the B.U.S.F. title since 1931. It is thus doubly pleasing to break the recent domination of the Oxbridge clan.

THREE-YEAR STRUGGLE

The trek to this title has been slow but unrelenting. In 1968 Birmingham were unknown in the cross country world, but in 1969 leapt to prominence, taking the U.A.U. title and coming third in the B.U.S.F. Last year they edged nearer by taking second place in the major competition and thus paving this year's victory.

Perhaps one of the main factors in the recent revival is the team spirit developed by the enthusiasm of 1969 captain Mal Thomas. It was thus pleasing that Mal should be present to witness the logical culmination of his earlier work. An-



RAY SMEDLEY—Strength is the key.

Clean sweep at Surrey

by Sandy Routham (the man from Carbuncle)

other delighted onlooker was Mike Hayes, who has long had the interests of the Cross Country Club at heart.

Saturday's "Daily Telegraph" paid a tribute to the team spirit developed at Birmingham, and this certainly played a part in the victory. The end result was that practically all the team produced their best performances when it was most needed by the team.

INTERNATIONAL CERTAINTY?

Steve Gibbons has been a stalwart of the club for the last three years and has developed into a good class runner from a relatively unknown Welsh Junior. Sixth place in this extremely high class field was a tremendous performance and must make him a near-cert for the Welsh team in next month's International Championships in Spain.

Ray Smedley came to the university with the reputation of an excellent Junior miler who was beginning to struggle a bit. Last summer he had failed to live up to the promise of previous seasons, and many people were preparing to write him off as just another good youngster gone bust.

The new environment at University proved to be an inspiration, and the excellent group training has helped him to develop the strength he has lacked in the past. Ninth place in this race over an arduous 6½ miles of mud confirms that he can now be considered one of England's leading young cross country runners.

TREMENDOUS TRIO!

Ian Gilmour, John O'Hara and Reg Brown are three runners whose form has oscillated throughout the season. However, it says much for their superb temperament that they should provide their best performances on the day they were most wanted. They finished in 16th, 17th and 23rd places, and with Andy Holden they brought in the whole Birmingham pack before any other team could finish four men.

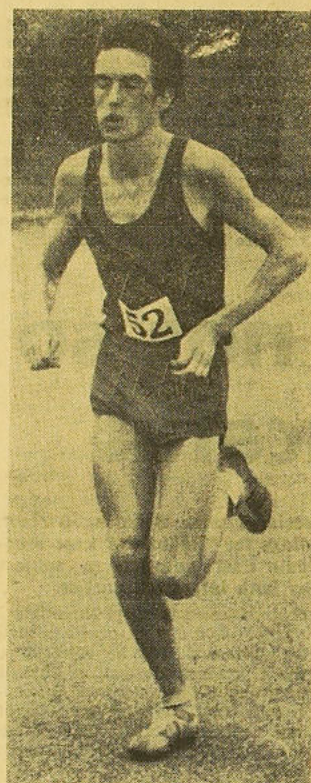
The winning total and margin were the best for some considerable time, emphasizing that this was no freak result. The fact that all but one of the team will be still here next year gives great hope for the future.

SECONDS DOMINANT

Although the first team race was the main focus of the afternoon's attention, the pattern was set by the preceding second team race:

At the halfway stage Graham Thewks led from John Eley, with Ian Aldridge fifth, and the rest of the Birmingham team safely in the first 25.

Although Reedes of London came through to win the race, John won the U.A.U. title from Graham, with



JOHN ELEY
U.A.U. 2nd team champion.

Ian improving his position to fourth. Tony Edwards, Rob Kerrick and Pete Winters ensured that the team race was firmly in the grasp of Birmingham by retaining their positions in the top 25.

DOWN IN THE WOODS

The weekend proved to be epic in many respects. The choice of a Youth Hostel in the middle of a North Downs forest as an accommodation centre proved extremely interesting. Arriving at 11.30 Friday night, at a car park miles from anywhere, the team were confronted with a one and a half-mile trek to the hostel.

After going twice round someone's back garden, the "track" was eventually found. One unforgettable sight was one member clutching a carrier-bag of food under one arm, a hoddl in the other hand, standing on one leg, ankle-deep in mud, ruefully examining the remains of his "best boots" by the rather dim light of a torch.

The assurance at 12.30 of the Warden that "you can lie in in the morning," and his voluminous conversation with the campers across the way at 7 a.m., didn't really tie up. It was a wonder everyone made it to the starting line with their eyes open.

LOCALS EVICTED

The evening's entertainment was quite predictable. Starting with Buzz at the Surrey Union bar, and leading on to the Cricketers Arms, near Dorking. The poor regulars didn't know what was hitting them as one of their bars, the dartboard and pianist were commandeered.

What would you like me to play, the latter asked Graham. "If You Were The Only Girl In The World." The poor bloke scratched his head and thought about it—played half a verse and then stopped. "I can't get over it," he said with a puzzled look.

The return to the hostel was rather less predictable as it was found to be packed with bodies, guitars and mugs of coffee. Cross-questioning of some of the bodies revealed them to belong to the East Chiem (or something) Youth Club, which had a passable percentage of females.

ORANGE BLOSSOM SPECIAL

These young ladies provided entertainment and noise well into the small hours after every had been officially tucked-in bed. The noise certainly reduced the amount of sleep possible, but left several questions unanswered.

What was really going on under those blankets in the lounge downstairs? And did it really take Graham Thewks an hour and a half to go downstairs and eat an orange?

JOHN O'MEARA
—regained form in time.

Another early rise was followed by the departure with muttering about the mud still coming thick and fast, but the general tone somewhat happier than Friday evening.

Has anyone seen Rob Kerrick recently?

TABLE TENNIS

Maloney makes amends!

FOLLOWING their success in the B.U.S.F. championships, the Ping-Pong Power squad returned to Salford University on the following Wednesday to put out of its misery the limping dog of a hope that Salford held for a place in the semi-final.

Four members of the team had their first test when they embarked on a frantic search for John Maloney who did not arrive at the appointed hour. He was eventually unearthed from beneath some ruins in the Ancient and Medieval History Department and with a humble: "I fort it sed 12.15" and a tug of his forelock, he joined the team in their rush for the train.

The match itself started off very evenly and P.P.P. received a setback when Brian Mitchell lost, for the first time ever in a U.A.U. match, to Salford's Lim. However, this win turned against Salford, for John Groark, who is training to be a Trappist monk, then cleverly bored his two subsequent opponents off the table.

This was followed by John Maloney at his Ancient and Medieval best, Brian Mitchell at his worst and Mostyn Lewis at his most talkative, until at 7-3, Steve O'Neale gritted his teeth, which he keeps in his pocket, and thundered home to give P.P.P. a winning margin.

For good measure, Lewis beat Lim, whereupon the match was conceded and we said goodbye to Salford-by-the-Sea.

RONNIE HERNIA.

sport 2

RUGBY

IN MEMORIAM

SADLY and tragically, Dave McCoach was killed last weekend in a car crash. Having burst on to the rugby scene this season to gain a regular 1st XV place on the wing and having generated respect whatever he did, it seems, to all who knew him, an unnecessary and cruel waste of life.

As a mark of our respect, the Rugby Club is giving a cup in his memory, to be competed for annually in an I.D.S. Sevens tournament and at Bristol on Wednesday, the minute's silence was observed before the encounter between the respective rugby teams.

Fine Rugby has Bristol reeling

BRISTOL 6, BIRMINGHAM 12

The memory of Dave McCoach will live long in the rugby team and in tribute to a past member the 1st XV gave their utmost when faced with the U.A.U. quarter-finalists. In somewhat premature spring-like conditions the 1st XV first of all contained and then after the interval destroyed their opponents with forward play of a type rarely produced this season. The pace was fast, the sun was hot, yet it was Bristol who withered first.

Bristol pressed hard down the slope initially and the pressure was rewarded when after a foot rush they scored a try, which was converted. However with Bond dominating the scrums and Bastable and Starling gaining line-out possession, Butler kicked the team on to the attack whereupon Pipe broke from a splendid ruck; the break was carried on by Butler, who managed to squeeze the ball out to Guthrie, for the winger to score wide out. Then just on half-time the 1st team

gained further inspiration when Pete Butler, kicking as well as ever, produced a now characteristic drop-goal.

After the restart for 30 minutes, the finest rugby the club has played this season was seen. Butler kicked a penalty and this period of good rugby was climaxed by a text-book try. Bruce Ward started the move well inside the Birmingham half. Bond then handed on to Burtwistle. Bastable, coming up on the burst, outstripped Bristol's first time of defence and it was left to Starling and Howard to leave in their wake the covering defence. The combination of handling, determination and speed of the running Birmingham forwards was sheer poetry in motion. A fine try and a fitting tribute.

Towards the end Bristol, sensing defeat staring at them, mustered some sort of oppression, but although they kicked a penalty goal, the Birmingham defence never looked like breaking and indeed it held out until the final whistle.

This was a truly fine performance, especially by the forwards and the result, particularly the manner it was achieved was fitting and apt in the circumstances.

On Saturday after a sluggish start this brand of rugby was recaptured in the last quarter of the game when two tries (Piper and Starling) and two penalties and a drop goal (Butler) were sufficient to seal the fate of Worcester's 6th successive defeat since Christmas. With the Birmingham 1st XV in this mood, the return match with the Medics on Wednesday should be exhilarating and worthy of a large crowd.

FOOTBALL

HARRY TO SORT OUT CITY?

WITH the side engaged in a U.A.U. semi-final against The City this afternoon, it seems an appropriate point to give a run-down of the team. However, before commencing on this thankless task, the results of last week's games will be given. Liverpool, the only draw 1-1 in a lack-lustre game. Harry Pearce scored all three goals.

Jock "The Noo" Lyle:

An agile and athletic goalkeeper with the consistency of Gordon Banks. After being in the shadows for two years, his record of 12 shut-outs in 26 games speaks for itself. He is also the side's penalty-taker with a record of 6-out-of-6.

John "Wine Gum" Payne (Capt.):

His awakening came two years ago when the side visited Germany and John allowed ale to pass his lips for the first time. Since then he has continued drinking and is definitely better for it. His antics on and off the field have given the other members of the club many laughs. Keep it up John.

Brian "Beast or Bernard" Eastman:

This quiet, inoffensive and likeable fellow turns into a maniac on the field, seemingly taking delight in maiming the opposition's centre-forward at the first opportunity. His ability is such that a leaking defence is watertight immediately he comes into the side.

Bob "Toff" Bigmore:

Has had more than his fair share of ups and downs with the club but has never let the side down in the games he has played in. With more confidence in his own ability he could yet make a first-team spot his own.

Lester "Tarbuck" Kent:

Reputedly the "ball artist" of the team but whether this refers to football or not isn't known. Has just returned after injury, looking overweight but the rest has enabled him to make a note of the new jokes he has heard on his cuffs for easy reference.

Ernie "You've got my underpants on Harry" Pearce:

The proud possessor of a hip-wiggle that would put any female to shame, and always willing to demonstrate it on unsuspecting opponent. He is at his best moving forward but can also defend with tenacity when need be.

Harry "No I haven't" Pearce:

The one year and four months elder bro. of the Pearce partnership impresses in every game but accepts stardom with modesty, capable of naming NO better players than himself after any game.

Alan "Dynamo" Cross:

A midfield player of limitless energy, combined with skill, who has had much to do with this year's success. He has not yet received the praise his industry deserves, but this can't be far away.

Ray "Get off my back" Barlow:

A scowser, who is difficult to understand at the best of times, with the ability to be in the right place at the right time. At present, some of the sharpness has gone from his game but it could return at any moment. His success with women (despite the language barrier) is second to none, possibly.

Andy "Hit-me" Maile:

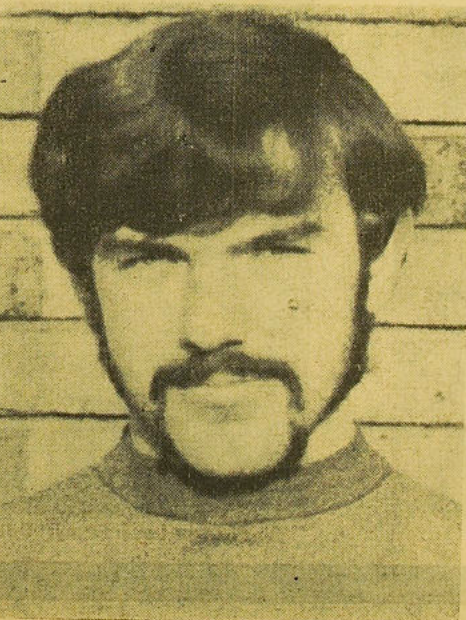
Trying to emulate his portrait (given last year), which to say the least was flattering, he has accepted the responsibility of top goal scorer and continues to amaze everyone with the regularity with which he does it (score goals that is).

John "Shirley Temple" Thorpe:

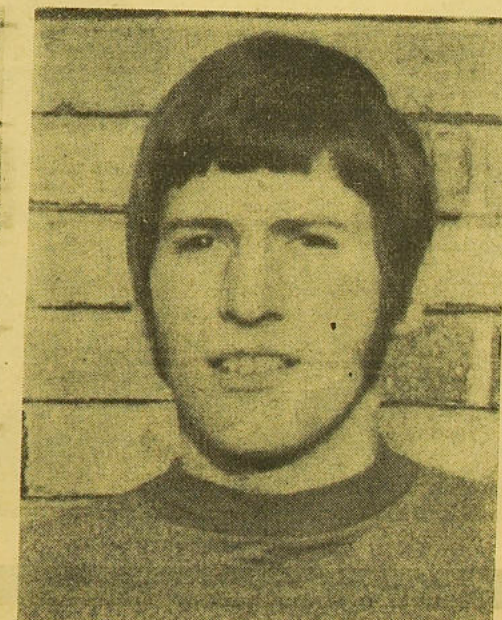
Seen at his best with his golden locks flowing in the wind, the opposition's centre-half in his wake trying to get close enough to run-fingers through this famous mop. He has been known to score but I can't recall the last time.

Dave "Disco" Wortley:

The with-it member of the team, always in vogue, who gives the impression of needing 25 hours a day to do all he wants to. Fortunately, for the soccer club, he devotes some of his valuable time to football.



DAVE "DISCO" WORTLEY



LESTER KENT
(Did P.C. enjoy Friday evening?)



RUTH MARTIN-JONES (left) gains her first G.B. vest this month.

THREE NEW INTERNATIONALS

FOLLOWING their success in the National Indoor Championships, Moira Nicoll (sprint hurdles), Ruth Martin-Jones (long jump), and Jim Aukett (400 metres) have gained their first full international vests. The match is against East Germany, in Berlin, on February 20th. All three owe their selection to the consistently high performances they have maintained during the winter season.

The two girls' achievements are all the more creditable as they are better known as pentathletes. By eclipsing better known "event specialists" they are demonstrating a remarkable depth in ability.

Jim is now packing his tartan jock for protection against the East German weather. When asked if she would be taking precautions, Moira first of all turned pink and then refused to comment on the grounds that it might jeopardise her chances of obtaining a visa.

around

GALLERIES

Museum & Art Gallery: The Mount Trust Collection of Chinese Art until February 28th. Pre-Raphaelite Draughtsmen.

Midland Arts Centre: Paintings, Masks and Costume Designs, by Iris Debley.

Compendium: Paintings by John Inglis plus Paintings, Prints and Multiples by Barry Eccleston.

Ikon Gallery: "Work in Progress." Roger Westwood.

THEATRES

Repertory Theatre: "1066 and All That," 7.15 p.m. Matinees 2.30 p.m.

Belgrade Theatre, Coventry: "The Country Wife," by William Wycherley.

Midlands Arts Centre: "Zigger Zagger," by Peter Terson. February 11th, 12th and 13th. 7.30 p.m. 8/-.

CINEMAS

Jacey: "School for Scandal," "Where No Vultures Fly," 6.40 p.m.
Next week: "The Three Sisters."

Odeon, Ringway: "Spartacus," 7.15 p.m.

ABC, Bristol Rd.: "Ryan's Daughter," 6.45 p.m.

Odeon, New St.: "Games That Lovers Play," "On Top of the Other," 6.30 p.m.
Next week: "Take a Girl Like You."

ABC, Selly Oak: "Carry on Loving," 6.30 p.m.

ABC, New Street: "Lust for a Vampire."

Futurist: "Guess Who's Sleeping With Us," "Street of Sin."
Next week: "Battle Squadron," "Five For Hell."

Cinephone: "Curious Sex" and "Corridors of Blood," retained, 6.15 p.m.

Arts Lab.:—
From Thursday 11th: "The Immortal Story," by Orson Welles, plus "I Even Met Happy Gypsies," 7 p.m. (also Sunday, 7 p.m.).
"The Silence," plus "Seventh Seal," by Ingmar Bergman, 11 p.m. (also Sunday, 3 p.m.).
Monday and Tuesday: "Double Suicide," plus "Diary of a Shinjuku Thief," 7 p.m.

DAY-BY-DAY

WEDNESDAY, FEB. 10th

Town Hall: G. Thalben-Ball Organ Recital, 1.10 p.m. Free.

Tom Paxton: Town Hall, tickets from 10/- 8 p.m.

Deb. Soc.: "This House considers that Marks and Spencers has contributed more to Society than Marx and Spenser." 7.30 p.m. Council Chamber, Union.

THURSDAY, FEB. 11th

C.B.S.O.: Town Hall. Symphony, Romeo et Juliette —Berlioz. Louis Fremaux and Birmingham University Musical Society Choir. Tickets between 5/- and 18/- 7.30 p.m.

Film Soc.: "Chronicle of Anna Magdalena Bach" plus "Unreconciled," Haworth Lecture Theatre, 7 p.m., 2/6.

Baroque Music: Musica Antiqua Soloists and Terence McDonnell. Museum and Art Gallery, 1.10 p.m., 2/6.

Jazz and Folk recital: Saint Francis Hall, 1.10 p.m.

FRIDAY, FEB. 12th

Deep Purple: Town Hall, 7.45 p.m. Tickets between 10/- and £1.

Valentine Dance: Manor House.

Edward Gadbury Lecture: "Cultural Relativism" by Rev. Dennis Mineham. Arts Faculty, 5.30 p.m.

SATURDAY, FEB. 13th

Disco: Union. 2/6.

"Northern Safari": Film of Australian Outback. Town Hall from 6/- 2.15 and 7.30 p.m.

Birmingham Chamber Music Soc.: The Alan Civil Horn Trio. Museum and Art Gallery. 7.30 p.m. 14/-.

SUNDAY, FEB. 14th

"The Four Guitars": Talk and recital by Charles Gregory. Midlands Arts Centre. 2.30 p.m. 5/-.

"Suicide, murder, self sacrifice and resurrection" by David Hart. Saint Francis Hall. 6.30 p.m.

Sunday Flic: "Once Upon a Time in the West." Deb. Hall. 2/6.

TUESDAY, FEB. 16th

Open Lecture: "Democracy and the Arts; Uneasy Bedfellows" by Michael Kustow. Council Chamber, 1.15 p.m.

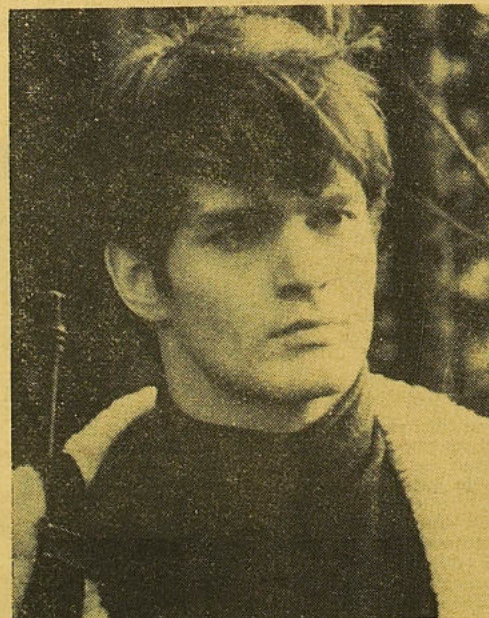
WEDNESDAY, FEB. 17th

Atkinson Lecture: "The Hippy Culture" with Stuart Hall. 1 p.m. The Union.

Deb. Soc.: "This House fears trends in the Biological Sciences." 7.30 p.m. Council Chamber.



"Ryan's Daughter," ABC, Bristol Rd.



"Games Lovers Play," Odeon, New St.