

red brick

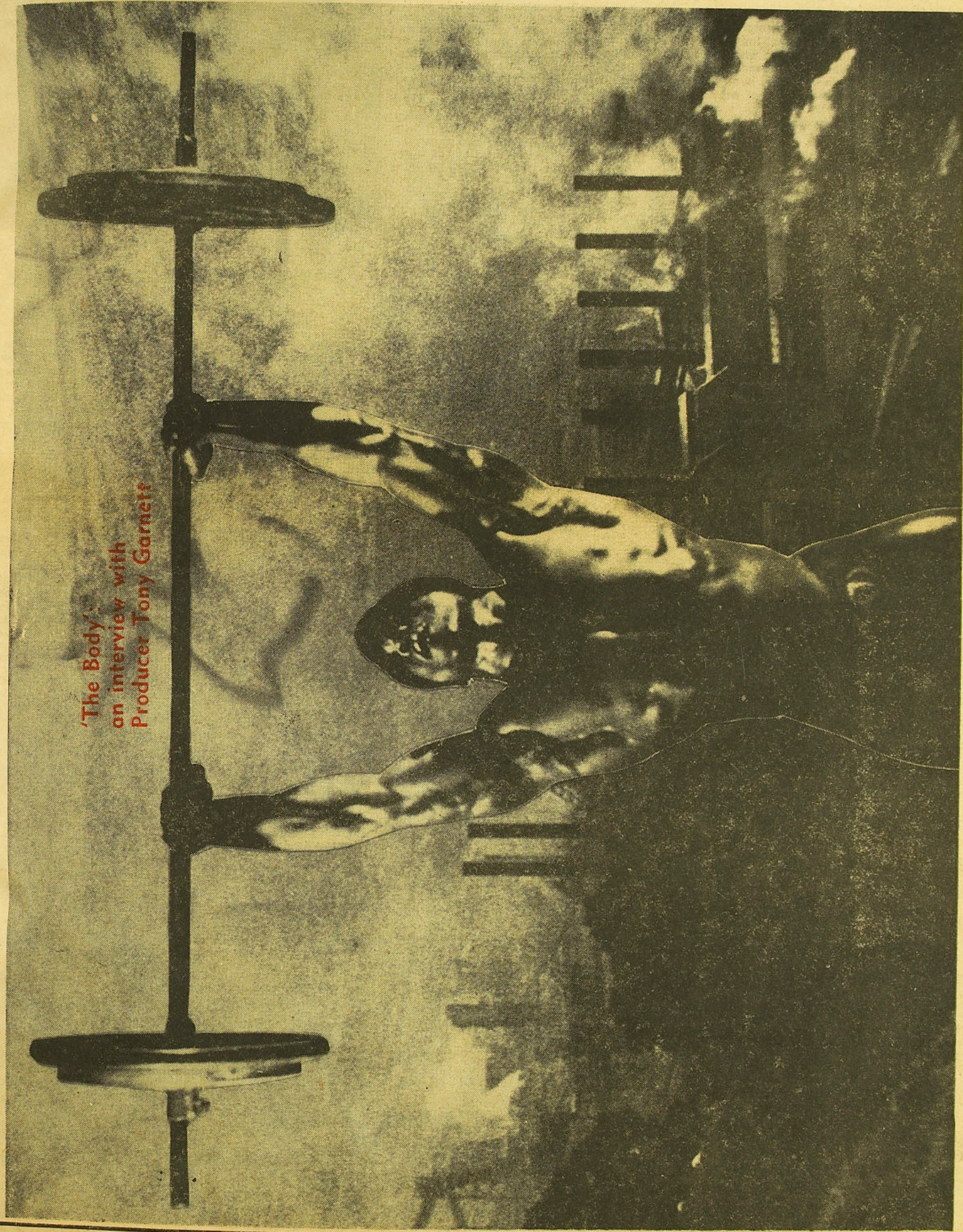
No. 790 Wednesday, Nov. 4th, 1971

Birmingham University

Price 5d.

pg LF

'The Body':
an interview with
Producer Tony Garnett



Reversal of veto called for at S.G.M.

A SPECIAL General Meeting of the Guild has been called for today at 1.15 in the Debating Hall of the Union. The meeting is a result of the disquiet felt in the campus over the University's handling of the original veto of Atkinson for a post in the Sociology Department and the subsequent events arising as a result of that veto. The motion to be put before the General Meeting calls for the reversal of the original U.A.C. decision. It also asks for the reversal of the decisions to cancel the official Sociology and Education course and to refuse a room for Mr. Atkinson to lecture in.

This follows the motion passed by Guild Council at its last meeting deploring the obvious pressure applied to Professor Baldamus in order to make him cancel the course and demanding that the University should allow those who so wish, to take the course in Sociology and Education. The motion before the General Meeting calls for meetings to take place in all faculties, for a one-hour picket of Senate, and the starting of negotiations to reverse the three vetos.

It is to be proposed by two members of the students for a Democratic University group which came out of the Social Science faculty's assembly/boycott. The group, which now has members from all faculties, is fighting to get the three vetoes reversed believing them to be a direct result of the undemocratic nature of the University.

Last week the group wrote to the Vice-Chancellor asking for an opportunity to explain to Senate Executive why they believed the University's action to be wrong. Two members were invited to a meeting with the Vice-Chancellor

and Registrar at 3.30 on Thursday. Senate Executive were meeting at 4.00.

It was put to the Vice-Chancellor that in the light of the concern being shown by the students over the issue that Senate should discuss it. The Vice-Chancellor stated that the issue of the U.A.C.'s decision had come before Senate already and would not be reopened despite students' requests, the cancellation of the Sociology of Education course was purely a matter for the head of the department and that the Registrar's refusal of a request for a room was perfectly legitimate.

The students pressed to be allowed to put their case to Senate Executive and were taken to an adjacent room past a group of 20 students picketing in support. They waited for 20 minutes and were then informed by the Registrar that they would not be allowed in.

At a further meeting the following day, two S.D.U. members and two students taking the Sociology of Education met with the V.C., the Registrar, the Dean of Commerce and Social Science, and Professor Baldamus, Head of the Sociology Department. Again no progress was made. This time, however, the Registrar justified the refusal of a room on the grounds that Atkinson was here to subvert the University.

At this meeting the Dean was given a reply to a letter sent out to the Sociology of Education students asking them to re-register as their course had been cancelled. The reply, signed by 10 students, informed the Dean that the students still wished to take the Sociology of Education and that their educational interests had been sacrificed to political expediency.

It went on to say that the students had decided not to re-register for another course but to continue to press for recognition of the Sociology of Education.

Yesterday at its regular time of 4.00 in Seminar Room 605 the third lecture in the Sociology of Education course was given, in defiance of the University's ban on the room.

WARDEN APPOINTED

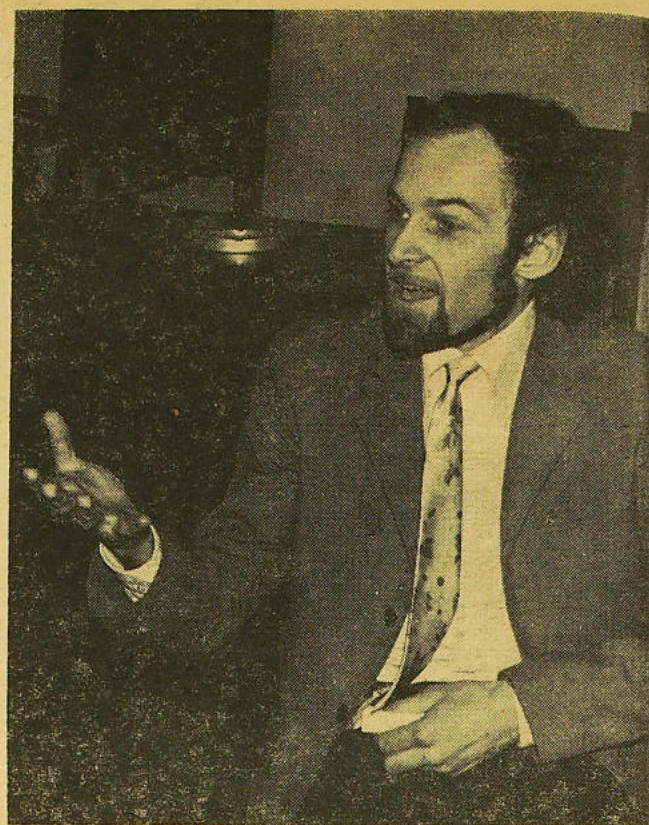
AT last week's Guild Council meeting Mr. R. O'Brien was elected as Warden of the Guild of Undergraduates. Mr. O'Brien is a member of University Council and his duties as Warden of the Guild will be mainly in an advisory capacity.

Miss Vanessa Redgrave was also nominated for the position but, as she had not replied to the invitation, Guild Council decided to elect Mr. O'Brien. The retiring Warden, Mr. J. Payne was made an honorary life member of the Guild.

ACK-ACK REFUSED

PRIOR to the meeting of staff last Thursday called by Ack-Ack for members of staff an application was made to use the University "Addressograph" to circulate publicity. This application was summarily refused by the University.

However, it has since come to light that outside interests, including British United Provident Association (a private health insurance firm) are using the "Addressograph." It seems that, for some reason, they are given precedence over an organisation originating and functioning within the University.



Anthony Arblaster

Democracy—a nice sounding name

IN the latest of the Guild lectures arranged by Dick Atkinson to tell it how it is, Anthony Arblaster last Wednesday showed clearly why present Western democracy is not all that its perpetrators make it out to be. The word means direct rule by the people and in some of the ancient Greek cities this was indeed the practice. Though slaves and women were in fact excluded, the idea of decision-making by a general assembly of the enfranchised was seen to be workable.

In Britain we have an indirect, representative democracy, evolved on the basis of property ownership and still effectively disenfranchising the majority of the people. It is now, for example, accepted that Members of Parliament can in all conscience speak only for themselves and not truly for their constituents. In fact, as Mr. Arblaster pointed out, this means merely licence for M.P.s to govern and not represent at all. What does it mean anyway for one man to "represent" say 40,000 people? And once having got himself into Parliament the M.P. himself has to admit that it is not Parliament but the Cabinet of the Government party which is actually sovereign. This is, of course, to be understood also in relation to the actual exploitative power held quite outside the Parliamentary system.

We have, Mr. Arblaster concluded, stability at the expense of justice. This being so, and he could see no intrinsic development to anything better, he hoped for an increase in decision-making by individual interest groups, leading to direct action. Industrial strikes, university occupations, mothers blocking dangerous roads with their prams, are the beginnings of a rebirth of real democracy, public and direct in place of the secret and imposed decisions at present operating. And though the initial action might have to be disruptive, the general practice, school councils where everyone participates, for example, workers' control in the same way, could be harmonious, more productive and certainly more just than the life we live at present.

MANOR HOUSE NOVEMBER 6th

FIREWORK DANCE

DISCO : FOOD

★ Knicker Flicker ★
Bar Extension 8.30 - 12.30 6 shillings

FRUSTRATION ON KEELE CAMPUS

WHAT started off as a "non-disruptive" occupation of the Walter Moberly building at Keele University, ended early last Wednesday morning in a way that split and confused an already frustrated campus. The occupation began peacefully on Monday, November 26th following a late-night general meeting. That, and the following, day discussions and seminars took place. Another general meeting was planned for Tuesday, 11.30 p.m., and it was from this that the trouble stemmed.

About three hundred students assembled with no motion before them: just with the idea of discussing the situation. The inadequacies of this soon became obvious as frustration with the Union, the University and the tactics of non disruption developed. Someone stood up and shouted "To the Clocktower" (the V.C.'s residence) and the idea of levitating it was brought up. This was accepted overwhelmingly and a crowd moved to the Clocktower, joined hands and hummed as they circled the building in an attempt to levitate it.

After a while it dawned on them that they must have looked rather stupid and were achieving nothing but scaring the V.C. A state of euphoria was induced so that when someone this time shouted out "To the registry," it was not surprising that the main body of the "levitators" made for the Registrar's office.

A window was broken and someone climbed in to open the doors for the rest to move in. However, once in a vote was taken as to whether they should stay in or leave. The decision was against staying in so the occupiers left—it

not take up the matter of the disturbance caused during the "levitation," but that the occupation of the registry broke a mandate and the dispute was in opposition to a university regulation. Consequently, the V.C. appealed to members of the campus to identify those connected with the incident so that they could be disciplined. Not surprisingly no names have yet been received by him.

The police had been warned of trouble during the occupation of the registry and on the Wednesday were called in to investigate the situation. They are still questioning people on the campus but give the impression that they don't feel they can take much action as the incident was a minor one with only minimum damage and no theft.

The Union Committee issued a statement in which they outlined several points. These included, that neither the levitation or the occupation of the Registry were part of Guild policy. However while the Committee did not wish to condemn the individuals involved (as they felt the action reflected the frustration imminent in the University) they regretted the incident in that it showed lack of thought, broke Union policy and created unnecessary divisions among the students.

About 500 people turned up for an E.G.M. on Monday, November 2nd at which a standing motion was proposed, involving the closing of the university for a day to enable discussions to take place between the staff and students and to outline plans for a "critical" university. This motion was passed.

A long motion was then proposed by the "moderate left" in which eight or nine demands on university structure were made. The motion included a call for a strike. The whole motion was passed and eight people were elected yesterday to help Union Committee with the organisation of the strike.

A further two points were added at the meeting. These show some of the reasons why Keele has developed into an explosive situation. Two points called for Senate meetings to open for student observers and also that Senate should publish their minutes and agenda.

At the moment Senate meetings are shrouded in secrecy—there is no means of students knowing what has been decided for them.

Although the registry incident was one that appeared to get out of hand it has succeeded in that it has drawn the moderates into the argument. It seems that direct action is often necessary to achieve this. As a result 650 people have signed a petition demanding that a student be allowed to sit on Senate.

The position at Keele is far from being resolved, it is one that could reflect still large feeling of discontent apparent in universities throughout the country.

CORRECTION

IN last week's "Redbrick" an error was made in the article concerning I.D. cards. The refusal by some people to agree to the I.D. system had occurred in Mason Hall and not in Lake Hall as was stated. A spokesman from Lake Hall said that "it was surprising that there was actually no bother here; once the students realised it was for their own benefit."

How to get a date without really trying

CIRCULATING throughout colleges in the Birmingham area, including the campus and the halls at the moment, are leaflets announcing "Dovedate"—a new form of dating agency.

Dovedate began earlier this term, the brainchild of three final-year Commerce students who thought that the commercial form of computer dating had many drawbacks for students—not least the cost—and that a smaller, local venture was needed. Besides being expensive, the organisers felt that computer dating was off-putting in its remoteness and that many of the questions in the application forms were irrelevant and difficult to answer.

By simplifying the questionnaire, limiting the offer to students (including nurses) and lowering the cost to 5/-, the organisers found a ready response to the idea.

"At first we thought that we would have more men than women applying," said the organisers, "so we concentrated on the women's colleges and nurses' homes. Now we find the reverse has happened, and out of the 90 or so applications we have had in the past couple of weeks, a large proportion has come from girls. At present we're not really concentrating on the campus

particularly—we're only just scratching the surface."

The service Dovedate offers is largely an informal one. They undertake to match each applicant with a suitable partner, sending the name and address of the "date" back to him or her. It's then up to the man to contact the girl and arrange to meet her. If it is not possible to find a suitable partner for any applicant, then the 5/- is refunded, but the applicant's form is retained and Dovedate goes on trying to match up a partner.

"People tend to be suspicious of the system at first—they think they have to be really hard up to use this means of finding a girl or boyfriend. But there are a lot of people—particularly in single-sex colleges—who don't get a great deal of opportunity to meet people of the opposite sex informally, and this is an ideal way. There seems to be no thought in people's minds that this is going to result in a great love-match—it's all taken in good part. Girls especially like to apply for a double date, which can act as a kind of safeguard, but there hasn't been anything disastrous happen up until now."

LECTURER DELAYED

ON October 29th, Professor T. Morris delivered a lecture on Violence in Society, which was the second Open Lecture of this term. Professor Morris was delayed, unfortunately, due to a traffic hold-up on the A.1., and the lecture was late in starting.

In the lecture the general types of violence in our society were described in a way that made the subject interesting without delving too deeply into the various aspects for the benefit of the laymen in the audience. The lecture was well attended, although, due to the delayed start, many people had to leave before it had ended.

The next lecture in the series will be given by Professor Felix Pirani, on November 17th, and is entitled "Science versus Social Responsibility".

Personal

FREE Disco—High Hall, LG4 every Sunday, 7.30-11.30. 5/- OFF all L.P.s. See Union notice-board.

ATOM Heart Disco—for hire. —Contact Dave Wortley.

★ ★ ★

WHO is this Jesus?

★ ★ ★

MASON HALL, NOVEMBER 13th: THE STRAWBS, STEFAN GROSSMAN, CLIFF AUGIER, GERRY LOCHRAN.

★ ★ ★

BRIAN Patten, Roger McGough, Steve Bywaters and Tom Sorahan Electric Band. Wednesday, November 11th. Deb. Hall, 7.30 p.m. 5/-.

YOUNG BUMBLEY LIVES AGAIN

THE thief faced the court, which was awash with tears as the crafty old leg concluded his heart-wrenching story of deprivation and misfortune. Only later was it ascertained that, confident of acquittal, the thief had ordered his Bentley, engine running, to be parked on double yellow lines before the court building so as not to be late for a quick safe-blowing job later that day.

"It appears," sobbed the judge, "that your misdemeanour sprang from a misguided adherence to an outmoded technology. Attractive as such traditional methods are, your case has proved how damaging they can be to prospects of economic survival. You have shown, by the account rendered of your home background and childhood training, that had things gone as they had been projected, you should not and would never have been brought to the sorry pass you are now in; for I fear that the country cannot forever harbour in comfort those who, under an ideal system of untrammelled free enterprise, would go to the wall."

It appears that the thief, having at the dead of night broken perfectly efficiently into someone's home, did then make off down the road on a push-bike, carrying a bag marked "swag" over one shoulder, and a long ladder over the other. The use of a push-bike admittedly enabled a silent getaway, but slowed down the thief to such an extent that, not only were the police able to apprehend him, but also his load and consequent erratic pedalling laid him open to indictment for several traffic offences. There was no alternative but to arrest him. The sentence, a present-day commonplace—Young Bumley, let it be noted here and now, attaches no novelty value whatever to it—was that the thief be retained at public expense, then given financial aid to go ply his newly-streamlined robbing techniques in some area of the country where he might be more fortunate in avoiding the embarrassment of detection.

There, more or less, you have the new ethic of criminality. No longer is it either modish or profitable to be a thief by virtue of poverty, robbing only those who possess more than they need or deserve, accepting intermittent arrest as an occupational hazard—the dole exists for such as these, with the calumny of the "Daily Express" as further punishment, were any needed, for their lack of drive. The new, 70's Superthief is he those who are poor and find it neither in their spirit nor their power to resist. The method yielding highest returns is a form of blackmail—start a business, offer, say, a few days' work in the ratio of three jobs offered for every real vacancy, and the poor will happily saw off their right arms, and pay you into the bargain.

To his accomplice, the go-between who arranges the deal and executes the transfer of money from poor to rich, the superthief pays substantial hush-money, usually disguised as funds to some well-known charity. The "Conservative Party" springs to mind in such a connection. Having got the loot, Superthief slams the door of his den on a growing queue of gullible and unemployed men, in order to count it in conditions of quiet privacy.

To facts. Until Tuesday, October 27th, dozens of businesses were welching the mass of tax-paying and most definitely not-rich people of millions of pounds' worth of national assistance, given in this case the name Development Grants (des, stigma attached). This remarkable feat was achieved by their being sufficiently coy about moving factories, offices, etc. to "underdeveloped areas" that the Government, in desperation, offered them money to do so. Having had plant built virtually free for them, businesses then raised the price of their commodities to compensate for "higher overheads caused by operating from a non-optimal site."

More facts. Messrs. Whitbread and Company, the brewers, submitted plans to build a brewery at Samlesbury, on land which was, up till then, that rare commodity in industrial Lancashire, green belt. The site would, so the argument ran, be cheaper to run and easier to get at from the neighbouring towns, whence most of the new labour would be drawn. The fact that local people would be bidding farewell to the only bit of green for miles was, to say the least, irrelevant. Nonetheless, planning permission was refused by the local planning officer, who still subscribed to the ideal of maintaining some kind of balance between bread and circuses. The situation was grave, as bulldozers were already straining at the leash.

Mr. Peter Walker then overruled his own planning office, giving the brewery not only permission to build (the land had by now been bulldozed in anticipation), but a hefty Government grant to help them on their way. Walker's reasons for so acting are not entirely clear. However, it may be noted that in 1968 Whitbreads donated £20,765 to the Conservative Party, while in 1969-70, when Mr. Walker was undergoing some election difficulties, this donation fell to £119.

Mr. Walker will no doubt find he has to do some fast rapping to his bosses now that Whitbreads and Taylor Woodrow (contractors who also stood to reap large public monies from the transaction) have stated to an official of the Council for the Preservation of Rural England that "without the financial encouragement from the Government we would not have entertained the Samlesbury site."

It would thus seem that the adage "set a thief to catch a thief" is also in need of extensive modification to suit the times.

Bumley

SPECIAL GENERAL MEETING OF THE GUILD TODAY 1.15 DEB. HALL

WHO IS THIS JESUS?
THIS JESUS—YOU CRUCIFIED
THIS JESUS—GOD RAISED UP
THIS JESUS—GOD MADE HIM LORD & CHRIST.

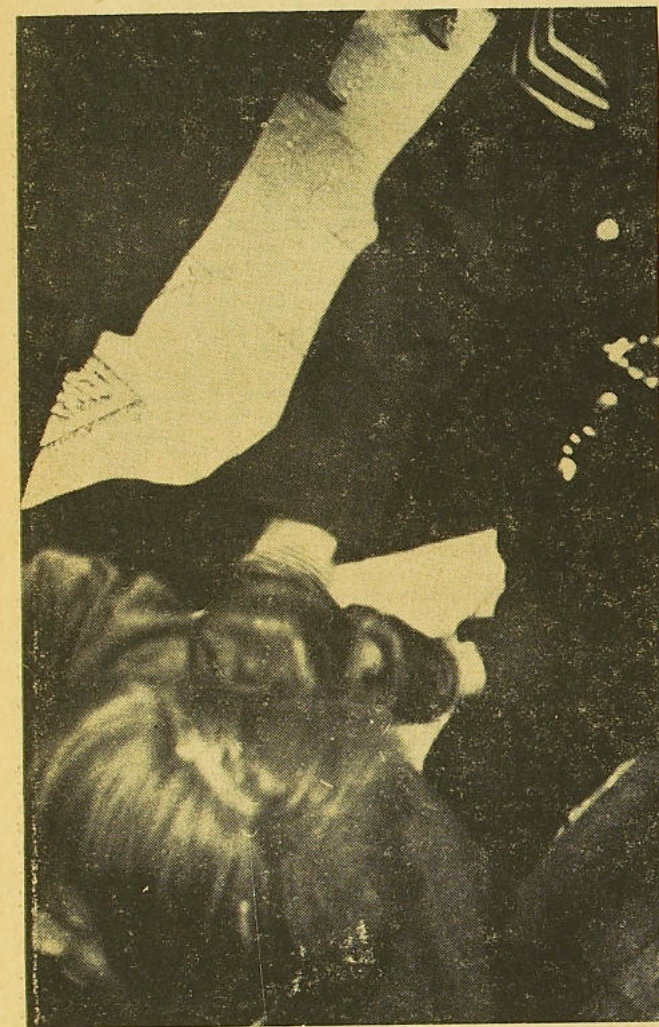
Talks on Wed., Thurs., Fri.
(NOVEMBER 11th-13th)
Council Chamber 1.10
Coffee and informal discussion afterwards.

ARMS FOR SOUTH AFRICA?

ON Sunday, Oct. 25th, a few thousand people gathered in Trafalgar Square to demonstrate their opposition to the sale of arms to South Africa. This article will present their case; anyone wishing to present the opposite opinion is welcome to do so in this journal.

Before discussing this issue, however, it may be necessary to inform a few people exactly what kind of country South Africa is. Under the leadership of a party whose present leader, Vorster, spent the last war locked up for his active pro-Naziism, the white population has for the last thirty years enforced apartheid (apartness), by which means the blacks are deprived of all political rights, and the instruments of power, such as the police, armed forces and legislature, are used exclusively by the whites.

Of course, the "Parliament" is exclusively white and only whites can vote for it. Thus, hardly surprising the black is denied the benefits of the wealth he produces; education must be paid for by black income tax, but to attempt to raise income by industrial action is illegal for the African worker. Neither can he afford to use any but the cheapest health facilities, which leads to widespread malnutrition and mortality in infants and high disease rates in general.



Arrest at the A.A. demonstration

In case any political ideas should arise the police can detain people for any length of time without giving a reason, independent of the courts; public discussion of security forces is illegal; and newspapers can be (and are) confiscated or banned.

Why, then, is the British government determined to sell arms to this state? They claim it is for the external defence of South Africa and protection of the Cape sea routes. This claim must be seriously examined.

Firstly, what are the weapons required? Official propaganda has been somewhat vague recently, but they are generally agreed to include frigates, submarines, anti-submarine reconnaissance aircraft and possibly Buccaneers. Of these, it is evident that Buccaneers are excellent for counter-insurgency work, but their availability for purchase is uncertain at the moment, so they will not be considered.

Frigates, on the other hand, are readily available. These are meant to keep the Russian fleet out of the shipping lanes. It must be said, however, that a frigate is only a small craft, and Russian fleets tend to be large and numerous. So however heroic the South African Jack Tars, they would probably be totally ineffective.

On the other hand, frigates are just the job for gunboat diplomacy in black African countries, or for dropping a few shells on a troublesome seaside black-spot, or for landing a marine corps, or for stopping a small boat ferrying arms along the coast.

In short they can be used for external aggression in Africa and internal action in a civil war.

Submarines are, on the face of it, a much safer proposition. After all, a submarine can only be used at sea. Nevertheless, it is possible to use a submarine as part of a land-based communications network.

Furthermore, if in the event of a civil war the U.N. decided to blockade South Africa, a few submarines would be very useful, as would anything over land or sea and not merely submarines.

However, this is to take seriously the Red Threat hypothesis, i.e., that these sea routes are in danger. Even the British naval authorities have denied this; nobody believes it except for a few right-wing Tories. What cannot be denied is that these weapons will give South Africa control of the Cape, and hence its merchant shipping. One can hardly imagine this country



The Birmingham delegation at the demo.

being too critical of a state with such a card up its sleeve.

But then the present government, in the shape of Lord Jellicoe, has already shown its hand by praising Anglo-South African solidarity as a step towards a "freer world," which is impossible to interpret except as "a freer world for people like Lord Jellicoe to make money in."

Thus whatever the value of the weapons supplied they are of tremendous worth to the South African Government, for in the midst of increasing international isolation they represent the seal of approval on South Africa of a major country in the eyes of the world.

That such approval of white supremacy and racism is intended may be doubted. Unfortunately, however, Sir Alec Douglas-Home's record in the foreign office suggests otherwise.

He has never set foot in a black African country; he has, on the other hand, made at least one major visit to South Africa in February 1968 (while in opposition), when he made a series of speeches promising

to resume arms sales, and interviewed Vorster. (From this interview he managed to gain the impression that Basil D'Oliveira would be O.K. as a member of the touring English cricket team, which typifies his ability in foreign relations).

Much earlier, however, he had shown his white settler sympathies. In the late fifties and early sixties, during the break-up of the Central African Federation, he acted consistently as the mouthpiece of Welensky and his white settler followers, in opposition to the black cause of Kenneth Kaunda.

In the first analysis, therefore, the people of this country must decide whose side they are on. To supply these weapons will strengthen the white oppressors, both internally and externally, and alienate almost all the black world.

Furthermore, the black population of South Africa, when it gains power, will not forget the stand of the British government. The people of this country must unequivocally back the black population in their fight for freedom; the time to stop these arms sales is now.

EDUCATION SURVEY STILL IN PROGRESS

LAST Friday, 400 students participated in the Educational Survey organised by Community Action. This survey, encompassing most of the wards in Birmingham, aimed at finding out some information concerning parental attitudes to education. The students who took part interviewed a random sample of households in the city; each interview took between three and 10 minutes and each interviewer covered between one and three streets.

In this way a tremendous amount of ground was covered by the enthusiastic students despite problems with irregular transport arrangements. Unfortunately many people were out on Friday and many areas are being revisited so as to obtain a realistic sample (If anybody wants to lend a hand call in at the Education Office, Union top floor, any lunchtime.)

Despite the problems, the vital

first stage of the survey was an undoubted success; in the coming months the information from this survey will be processed and reproduced and sent to educational groups for analysis. The information forthcoming could prove of great interest in the debate on education in this city.

Meanwhile, other community action projects are under way, and the response and enthusiasm of the survey volunteers bodes well for the future of these other projects.

These projects include immigrant teaching, old people visiting, hospital visiting, deprived children play groups, travelling shows and many others.

Anybody interested in getting involved should come up to Community Action office (Union top floor).

U.S.A.

Are you interested in North America? JOIN UNIVERSITY STUDENTS ABROAD International House, 40 Shaftesbury Ave., London, W.1 Tel. 01 437 5374

FOLK CLUB

Thursday, November 5th DIZ DISLEY

4/6 (Members 3/6)

7.30 p.m. Priestley Hall

The Body Politic

Tony Garnett interviewed by Robert Sabin

"I hope that people will have in a couple of hours some of the experiences we had in making the film. I hope they know a bit more about their bodies in a physical sense—I certainly do. I also hope that they might be more ready to go out and fight to preserve this world which is in some danger... and to create a better social order."

I felt the film evaded the physical problem of death, the pain of dying, and tended to glory in the body itself.

I'm a 51.49 per cent optimist and one of the purposes of the film was to try to celebrate the body...

I was brought up to believe that my body is some embarrassing appendage to something called "Me". I believe that it's not that I have a body, but that I am my body in the world. And also that it's great to be alive and the world is worth saving.

And each time a new bab comes out—that's a reason for saving it, because that bab's got its life ahead of it... So that we didn't want to (and we tried not to) glory the body in the fashionable sense; we didn't try to say that the only bodies really worth taking into account are the dolly chicks in the King's Road, for instance. We did want to emphasise the celebration—but we did also try to confront the reality of bodies in the world of all kinds. For instance, we have a scene about handicapped children and a scene about the way old people are treated in our society. To try to put Humpty Dumpty back together again in a way—to try to say we're all human.

Now in the problem of death, there was a big moral problem for us. For instance, it is technically possible to photograph someone actually dying, actually at the point of death; but for instance, the moment when the cells all come to a stop gradually in the eye—it could be very dramatic if you could photograph it: technically it's possible.

We felt that people's attitudes towards death and our society's attitudes towards death were more interesting than photographing the actual point of death, and so we asked a lady who was very brave and willing to talk about her imminent death. She was in a hospital in a terminal illness and she talked about it, and this seemed to us at the time—to be the way to deal with it.

I will accept the criticism that we concentrated more on old age, the way people prepare for old age, and the way our society treats our old people, more than the medical fact of death—is that fair?... You do have an existential problem if you're talking about death, because the actual sensation of dying is something which is difficult to report...

In the scene that took us through people of all ages from a baby to an old woman—that was a continuous shot of 100 people at each age from 0-100—you got a very sad, melancholy sense of waste at the end of that scene—yes, I don't want to die—you want to die? I don't want to grow old, but it is inevitable and the only one sure thing about life is death.

How did you approach people to take part in "The Body"? How do you ask Richard Neville and his girl to make love on the screen?

How do we get hold of the people? Either through people we know or through people other people we know know. For instance, Richard Neville lives in the next road to me, but Billy Turner (who's the retired miner from Middleton, near Manchester), he uses the same boomer as Jim Allen's brother. We wanted to have in the group of people who helped us make the film both sexes represented, the three major racial groups and different social classes:

TONY GARNETT is the producer of "Cathy Come Home," "Kes" and, most recently, of "The Body" (currently showing at the Futurist). He gives the impression of a man easily manipulated—the kind of producer distributors like. But it's only a face he puts on for business. At first sight he looks shy, and he's not the trendy export from N.W.1 his clothes suggest.

He was born and bred in Birmingham, and doesn't look back on the experience with much relish. His education here was one of his motives for making "Kes." His work in film and TV not only reflects his discontent with society, but also uses the media to bring about real change (witness the effect of "Cathy Come Home").

Chain-smoking Park Drives, he steered us amiably through the interview. He is articulate about the film industry and about our society. The failure of the first for him is only another way in which our society fails in general. But then, he isn't dogmatic—just urgent and enthusiastic.



Billy Turner, one of the bodies.

people who would never normally meet each other, and of all ages.

I liked the scene in which some of the people were arguing whether or not to fully undress for the next shot. How did you persuade people that what you were doing was valid?

What happened was that we got the group together and said, "would you like to be in a film?" and then said "there's only one thing we ask you to do and that's not to leave the film once you've said you'd be in it." For obvious reasons for us.

But, we said, "you can't do anything wrong: for the next three weeks anything you do is right."

"So if, for instance, in exploring your own or someone else's body a suggestion is made and you don't like that suggestion for one reason or another, then don't accept it. But maybe tell us why. And if you've got another suggestion which you think is better, then do that."

Did the people actually dictate to the director?

It was very much an interplay really, because again with all our films we try to have a dialectical relationship between our intention (and remember a script, for instance, is an intention...).

A script for a film is an hypothesis. Strictly speaking you cannot write a film.

We try to have a dialectical relationship between the environment and the people who help to compose that environment who are physically becoming the film. So that we try not to allow them to dictate to us in such a way that it's kind of anarchic: because to take a camera out and kind of squirt it around isn't making a film. But also we don't want to impose in a rigid way our own views which were maybe made theoretically before we started. We try to get the relationship and get something to grow out of that relationship.

Can I ask you about the ideology at the root of this film and of the company, Kestrel Productions? For instance, in this film the man working on the factory production line is seen as a man misused by society—what does this have to do with the basic philosophy of Kestrel Productions?

It's Marxist.

For instance, to take your earlier point about old age, we say that when you grow old in our society, and you're no longer able to produce, no longer able to work and create profits for the ruling class, you're put on pocket money. They're not interested in you. Just as, most babies are born on a production line in order to create the labour of the next generation to create more profits.

And this is very much to do with the body, because when they speed the line up in a car factory your heart has to beat faster, your blood has to travel round quicker—your flesh and your bones and the energy that comes out of your body is used to create more profits.

What sense of an audience do you have when making your films, when they have this political ideology firmly rooted in them from the beginning?

Well, there's always a paradox. If you start to make a film by saying to yourself, "this is what'll get 'em in", "this is what they'll like", "what formula do we want in order to get people into a cinema?" first of all you're not going to express your own view of the world, and secondly you're going to patronise anybody who did want to come and see your film or can be persuaded to come and see your film. On the other hand, I've never been interested, and my colleagues have never been interested in making esthetic films... We, for instance, when we started that Wednesday Play, we revelled in the opportunity of going out on B.B.C.-1 after the main news. This was terrific. And so one tries to make serious films to the limits of one's skill and imagination and try to make those films available to as large a number of people as possible.

It is very easy in our profession to fall into one of two traps: either to be elitist in the sense of transmitting unthinkingly the received bourgeois culture that you as an English student are being indoctrinated with; and on the other hand, the temptation is to be involved in a phony populism which says that "Coronation Street" must be good because everybody watches it. It's a very difficult thing, particularly in commercial cinema and in television in a capitalist society which is not interested in films but only interested in profits, to cut through those things—but this is the attempt.

In both your TV and film productions you like mixing actors with "real" people. What does Equity say about this?

There is a distinction to be made, because "The Body" is, to use words I don't find very helpful (but I have to use them), a documentary. Most of the other things we have done have been, in a formal sense, fiction. Equity's rule is that all people in all films or television programmes which are fiction must be members of Equity. Now, this causes some problems for people like us, but we will stand by Equity in this, however stupid their position sometimes seems to be: because if you have a trade union in a capitalist system and the majority of those people are out of work, then the trade union must preserve (as far as it can) the rights of its members; and because I think that life is more important than art I have to be sympathetic towards the view of Equity.

How do you finance a film when you're asking for money from people who control a system that you'd like to see destroyed?

It's very difficult, and we've often found it difficult to get our films made. In fact, we've got a film that we wanted to make this year, which no one will back. It's written by Jim Allen, who wrote "The Big Flame" and "The Lump" for us and it's about a pit strike in the early '20s and the breakdown of the Triple Alliance and so on. Nobody wants to give us the money, so we can't make that film. The only strength we've got is the contradiction in their system, and that is that if they think they can make money, they might give you money to make a film even if the film is saying something they disapprove of. Mind you, I expect the opportunities for this to be severely reduced over the next few years as the crisis in the system sharpens and the class force is polarised and economic troubles increase.

I think that there will be some political repression over the next few years—no doubt about it. Then I shall go underground.

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AN ALBERTO GRIMALDI Production "FELLINI SATYRICON" COLOUR by Deluxe PANAVISION

Sunday, Nov. 8th: BIRMINGHAM ODEON RINGWAY. Box Office Tel. 021-643-2418. Separate performances daily. Sundays 3.00, 7.00. Monday to Saturday 2.30, 7.30. Prices of admission: Rear 12/-, Centre 10/-, Front 9/- Reduced prices do not apply. O.A.P.s Mats. only Mon. to Fri. All seats bookable evenings only Box Office now open.

letters

Letter from V.C. to Miss Claire Voss-Bark

October 30th, 1970

DEAR Miss Voss Bark, — You wrote to me the other day telling me the views of your Social Science student assembly and about the formation of a group "Students for a Democratic University." In this letter you asked if students could come to the Senate meeting on Wednesday, November 4th, with the object of asking Senate to use its influence to reverse the decision regarding the non-appointment of Mr. Atkinson.

You will remember that when I saw you on October 29th I told you that matters to do with the Sociology of Education course were the concern of the Head of the Department, Professor Baldamus, and that the decision of the Registrar to refuse to give official permission for Mr. Atkinson to use a room for his lectures was because of Mr. Atkinson's declared attitude and intention.

With regard to the appointment of staff, I would refer you to the National Union of Students' joint statement with the Committee of Vice-Chancellors in 1968, in which the N.U.S. agreed that students should not be concerned with the appointment of staff, and also the agreement reached last year with the Guild of Undergraduates in this University about a reserved area of Senate business. This reserved area of business relates to private and confidential matters concerning named individuals and it can only be transacted by the full members of Senate. All observers, both staff and students, are required to withdraw when such matters are being discussed. This category of "reserved business" was later extended to Council Committees at the specific request of the Guild of Undergraduates.

In the present circumstances the position is clear. Staff appointments are not a matter for student members of the University attending Senate. They are reserved area business.

The other thing I would like to make clear is this. As I have told you, because of the unusual circumstances surrounding the non-appointment of Mr. Atkinson and the unprecedented situation where large amounts of private information belonging to one of our Selection Committees appeared in the national Press, and also because of the unusual circumstances surrounding the recommendation by the Faculty Selection Committee, I myself requested the members of the Senate to examine this matter to satisfy themselves that the whole business had been properly conducted. The members did so, they satisfied themselves and voted by an overwhelmingly large majority not to express any concern to the Council. Moreover, the Birmingham University branch of the A.U.T., whose prime responsibility to its members is to concern itself about the terms and conditions of staff appointments, also examined the situation and voted by a large majority (80:28 with 18 abstentions) in support of the following resolution:

"That having received notice of the resolution the Officers of this Branch have made enquiries into the circumstances of the decision referred to. They conclude that there is no cause for suspicion that other criteria than those of academic and professional competence were applied in this case." (Date: 18/6/70.)

Yours sincerely,
DR. B. HUNTER.

Dean 'anxious to avoid discussion'

Dept. of Political Science,
Faculty of Commerce,
October 30th, 1970

To the Editor, "Redbrick"

SIR,—Professor Collis is, I believe, correct in stating where responsibility lies within the Faculty for providing courses and that it was Professor Baldamus who decided that the Sociology of Education course should be cancelled. The Dean, however, should not be surprised that students believed he played a large part in the decision. At the Faculty Board on October 9th when Baldamus acknowledged "a moral obligation" to the students registered for the course and intimated that he might take it himself, the Dean insisted strongly that the Faculty had no obligation to put on the course.

At the same meeting, a statement from the students was received by the Board, but the contents of it, although highly relevant to the business, were not discussed. To me, as an onlooker, the Dean gave the impression that he was anxious to avoid discussion of the statement. Further, the Dean does not explain why, since the decision was not his, he thought it necessary to join Baldamus in making the announcement to the students.

The Dean's attempt to pin "responsibility" for the cancellation on Action for Academic Freedom is extraordinarily feeble. He is very selective in his presentation of events preceding the decision. Before Ack Ack issued its invitation to Mr. Atkinson, Baldamus had, indeed, tried to obtain a visiting part-time lecturer, although the Dean had advised him that finance might not be available to pay for such assistance. At that time, the Faculty Development Committee had made no recommendation to provide finance. It was only after

Letter in reply — Miss Voss-Bark

The University,
October 31st, 1970

DEAR DR. HUNTER, In response to your formal reply, as well as to the two discussions we have had with you following our letter of the 28th October, I would like to reply to you personally.

Matters to do with the Sociology of Education course, you have stated in your letter and at our meeting on Thursday 29th and Friday 30th, are the concern of Professor Baldamus, Head of the Dept. of Sociology. I would like to suggest that all the facts we have at our disposal, together with the discussions we've had (at the latter of which Professor Baldamus was present) put an entirely different perspective on this matter, namely that Professor Baldamus's authority over this matter is purely formal; that in fact pressures were brought to bear on him long before this course was in question, over the appointment of Mr. Atkinson; that his personal beliefs, unclear as they are, differ in some respects from those his formal position require him to uphold, and that his dissociating himself from the staff group for Academic Freedom, after three months of affiliation and the promise of £100 for their fund, to re-establish his position as neutral administrator is the obvious result of these pressures.

It was a sad moment for me, on Friday afternoon, to hear a much liked and respected Professor state, in the presence of yourself and the Dean as well as my three student colleagues, that he recognised he had made an "enormous blunder" and would never do it again—slightly reminiscent of the victims of Stalin's terror trials of the 30s confessing their deviations from the Party line, and reiterating everything that they had said.

Secondly the refusal of the Registrar to give permission for Mr. Atkinson to use a room to give his lectures at the invitation of the Academic Freedom Group was, I would suggest, not due to Mr. Atkinson's "declared attitude and intentions." It is his intention to behave as a member of staff. I find it difficult to understand why an academic, wishing to take part in the educational process, should be refused the facilities for this.

On what grounds, then, was Ken Newton's invited speaker on Urban Politics next week, Mr. O. C. Williams, given permission to use Room 605, when the Academic Freedom Group's invited speaker on the Sociology of Education course was refused this room?

I would like to suggest that Mr. Lewis's verbal explanation to us on Friday afternoon is far more relevant as criteria for his decision than any quibbling about whether an invited speaker is a member of staff or not.

Mr. Lewis was unfortunate enough to let slip a word he was later to withdraw when we pointed out to him that he had just introduced new criteria: "Subvert." He used this word in the presence of yourself and the Dean and Professor Baldamus, none of whom questioned this.

In answer to my question about Ken Newton's speaker, Mr. Lewis replied that Mr. Williams coming to lecture was an entirely different matter from Mr. Atkinson coming to "subvert." He withdrew the word

after our reaction, but it had been said.

At which point I would like to ask a question. Why is the Academic Freedom group's invitation to Mr. Atkinson, which appears to you and the Dean to be the cause of the present trouble, labelled by you and the Dean as a "political act," when neither the U.A.A.C.'s decision nor the Registrar's refusal of the room are in your eyes political acts?

From the other side, I need hardly add, both the definition and the causal relationship appear to be the other way around: we consider the U.A.A.C.'s and Mr. Lewis's decisions to be political ones, and that it is these decisions that are causing the present trouble.

What do you mean by "political act"? In a situation where both sides consider the other's actions to be political and the root cause of the trouble, I would suggest that there is something radically wrong with the decision-making process.

Thirdly Mr. Lewis's use of the word subvert, together with Professor Baldamus's description of the "trial period" Mr. Atkinson is apparently undergoing until March, when the post will be re-advertised, suggest to me that criteria other than purely academic are being used in this case.

Professor Baldamus made it quite clear to all of us on Friday that during this trial period Mr. Atkinson is expected to behave as a "responsible academic," implying

the "if Mr. Atkinson does not behave as a responsible academic then..." type of formulation, although he did not finish his sentence. Again neither yourself nor the Dean questioned this attitude, and I would like to ask a second question.

What is considered to be "responsible academic behaviour?" which leads to a whole series of questions. Who is the judge of this? On what grounds does one qualify to judge another's behaviour? Was Mr. Williams possible behaviour taken into consideration when allocating him a room? Does taking part in the educational process, which is what Mr. Atkinson is doing, constitute "responsible academic behaviour" according to the criteria of whoever is taking the decisions at the time, of course?

It seems to me a pity that the enormous amount of flexibility and unaccountability in the choice of criteria allowed to those who take the decisions does not extend to the decisions they take.

Finally the description of the Atkinson case as being in "unusual circumstances" only make the U.A.A.C.'s decision and Senate's support of that decision to not refer the whole matter back to the Faculty Selection Committee all the more worrying; and the attitudes expressed at our Friday meeting only serve to confirm our belief that these unusual circumstances included personal subjective interpretations of Mr. Atkinson's sociopolitical views; Mr. Lewis's attitude in his use of the word subvert came over very clearly as representative of the "uninformed intolerance" affecting the university decision-making which Rodney Hilton mentioned in his letter to the "Times" (Oct. 17th), in which he expressed his regret, as one of the 13 who abstained in the Senate vote to support the U.A.A.C.'s decision, that he had not voted against it, to "stem the tide of uninformed intolerance affecting the university teaching body."

Far be it from me to suggest that everyone on Senate or the U.A.A.C. is uninformed and/or intolerant; this would be unjust and incorrect.

But perhaps a broader representation of the non-professional staff, research assistants, technical staff, and students on these bodies would lessen the possibility of the decisions made by these bodies being open to the criticism of being uninformed and intolerant.

We have been waiting since 1968 to see these ideas put into practice, and, while appreciating the sincerity of your desire to "communicate with" your students, may I say how difficult I find it to reconcile your fervent desire with the end results of this kind of "communication"?

I am sure that you would have talked with us into the night, as you said on Friday; unfortunately I fear that your goodwill extends even further than that, and that you would have talked with us into the next day, and the next, for the rest of the year if necessary, so long as nothing has to HAPPEN.

In 1968 I slept on the floor of your office; in 1969 I sat on the Faculty Working Party to consider the terms of reference of a Review Body of the University structure and procedures; its work was finished nine months ago.

When, and if, the Review Body comes into being, I wonder how long it will take to reach its conclusions, how effective its conclusions will be, and, meanwhile, how many student, staff, or worker "Atkinson affairs" there will be that will not come to the notice of the academic community.

With these disquieting thoughts, may I end my letter with this plea: please let us have some action from your side, before it has to come from ours.

Yours faithfully,
OLIVER O'TOOLE,
Chairman, Welfare Committee.

End of concession

DEAR SIR,—I would like to draw the attention of your readers to two sources of confusion which have arisen recently concerning the concessions offered at the two Odeon cinemas in the city centre.

Firstly, The Odeon in New Street has withdrawn its concession due to lack of support. Secondly, The Odeon, Ringway, will only give a concession at the discretion of the management, i.e. when there are many seats available which might otherwise not be filled. Thus at evening performances, the concession is less likely to be available.

Yours faithfully,
CLAIRE VOSS-BARK,
(member)

ELECTIONS TO GUILD COUNCIL 1970/1 & COURT OF GOVERNORS

NOMINATIONS opened last Monday for elections to Guild Council, the governing body of the Students' Union. Nominations close on Monday, November 9th, at 10 p.m. and balloting for contested seats will be on Thursday, November 12th from 9.30 a.m. until 5.30 p.m. in both the Refectory and Union Entrance Hall.

This year as well as the normal "Fresher" Council vacancies and Postgraduate seats, there are a substantial number of ordinary vacancies caused by the poor response to elections last term and by the removal of some Councillors from the University as a result of the terminal examinations.

FRESHER CONSTITUENCY VACANCIES

Only students entering the University for the first time are eligible to stand, although 1st, 2nd and 3rd year students can vote.

CONSTITUENCY	Number of Vacancies
MATHEMATICAL SCIENCES	1
PHYSICS	2
CHEMISTRY	2
GEOLOGY (and Archaeology)	1
BIOLOGICAL SCIENCES (Botany, Zoology, Comparative Physiology, Genetics and Microbiology)	1
BIOCHEMISTRY	1
PSYCHOLOGY	1
MEDICAL SCIENCES (Anatomy, Physiology & Bacteriology)	1
MECHANICAL ENGINEERING (Industrial Engineering, Engineering Science & Engineering Economics)	1
ENGINEERING PRODUCTION	1
CIVIL ENGINEERING	1
ELECTRONIC & ELECTRICAL ENGINEERING	1
CHEMICAL ENGINEERING	2
METALLURGY	1
MINERALS ENGINEERING	1
MEDICINE	2
DENTISTRY	1
CLASSICS (Greek and Latin)	1
HISTORY	1
ANCIENT HISTORY, ARCHAEOLOGY & NEAR EASTERN STUDIES	1
ENGLISH	1
FRENCH	1
GERMAN	1
RUSSIAN	1
OTHER MODERN LANGUAGES (Italian, Spanish)	1
GEOGRAPHY (B.Sc. and B.A.)	1
COMBINED SUBJECTS (Arts)	2
PHILOSOPHY	1
THEOLOGY	1
DRAMA	1
MUSIC	1
LAW	2
COMMERCE & SOCIAL SCIENCE (including B.Soc., Sci. Geography)	2

POSTGRADUATE CONSTITUENCY VACANCIES

Only Post-graduate students are eligible to stand and to vote.

CONSTITUENCY	Number of Vacancies
MATHEMATICAL SCIENCES	1
PHYSICS	1
CHEMISTRY	2
BIOLOGICAL SCIENCES (Botany, Zoology, Comparative Physiology, Genetics and Microbiology)	1
BIOCHEMISTRY	1
PSYCHOLOGY	1
MEDICAL SCIENCES (Anatomy, Physiology & Bacteriology)	1
MECHANICAL ENGINEERING (Industrial Engineering, Engineering Science & Engineering Economics)	1
CIVIL ENGINEERING	1
ELECTRONIC & ELECTRICAL ENGINEERING	1
CHEMICAL ENGINEERING	2
METALLURGY	1
MEDICINE	1
HISTORY	1
ENGLISH	1
THEOLOGY	1
MUSIC	1
COMMERCE & SOCIAL SCIENCE (including B.Soc., Sci., Geography)	3
TRANSPORTATION & ENVIRONMENTAL STUDIES	1
CENTRE FOR WEST AFRICAN STUDIES	1
EDUCATION	4

ORDINARY VACANCIES

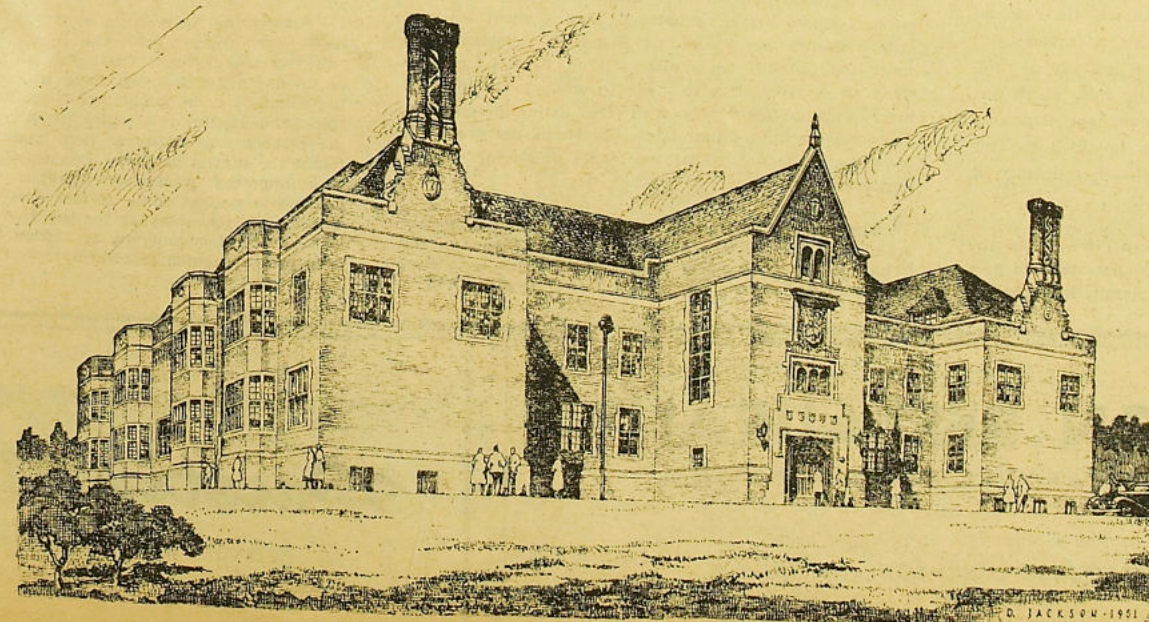
1st, 2nd and 3rd year students are eligible to stand and to vote.

CONSTITUENCY	Number of Vacancies
MATHEMATICAL SCIENCES	1
CHEMISTRY	1
MEDICAL SCIENCES (Anatomy, Physiology & Bacteriology)	1
MECHANICAL ENGINEERING (Industrial Engineering, Engineering Science & Engineering Economics)	3
MINERALS ENGINEERING	1
MEDICINE	1
DENTISTRY	2
CLASSICS (Greek and Latin)	2
ANCIENT HISTORY, ARCHAEOLOGY & NEAR EASTERN STUDIES	1
ENGLISH	1
FRENCH	2
GERMAN	2
RUSSIAN	1
COMBINED SUBJECTS (Arts)	3
PHILOSOPHY	1
DRAMA	1
MUSIC	1
COMMERCE & SOCIAL SCIENCE (including B.Soc., Sci., Geography)	1

Nomination forms are available from Reception Desk (Union) for all seats and should be returned by 10.00 a.m. on November 9th to:—

- (1) Returning Officer — Senate Division of the Registry (via Internal Post).
- (2) Permanent Secretary to the Students' Union, 2nd Floor, Students' Union (via Union Reception Desk, New Entrance Hall).

At the same time, elections to the Court of Governors will be taking place. This is the supreme governing body of the University, on which the Guild has three seats, two of which are vacant.



IN a year's time the Birmingham Repertory Company will be presenting their first production in a new theatre. What that production will be is as yet unknown, but the building that will house it is already rising into prominence on Broad Street.

The familiar Rep. theatre in Station Street was built by Barry Jackson, the true father of Birmingham Rep. in its present form. Jackson was a keen member of a group of amateur dramatists who met in each other's houses in Moseley for playreadings. From this the group progressed to playing in church halls, St. Jude's Mission Hall to be precise, and eventually merged into the Birmingham Repertory Theatre. All this was taking place in the early years of this century.

A playhouse for the company was designed by S. N. Cooke, a Birmingham architect, and himself a keen member of a local amateur dramatic society. The theatre, an intimate building seating 450, was completed in six months at a cost of £17,000, and was the first repertory theatre to be built in England.

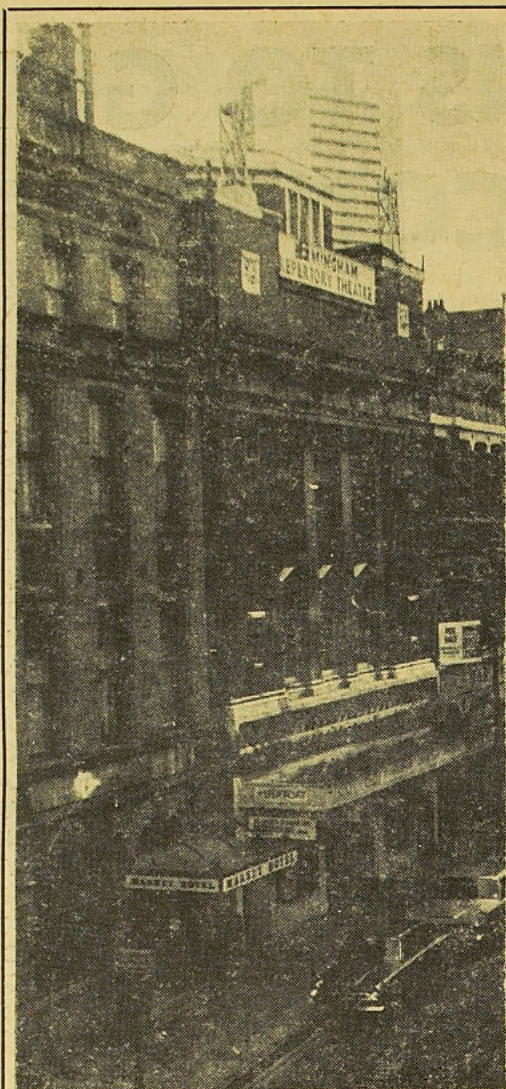
Jackson's enthusiasm had helped mould a professional company from the group of amateurs, to provide them with a theatre of revolutionary design, and in the next 21 years was to sustain them through a series of financial crises. Up to 1934, when Jackson resigned any financial interest in the company, he had lost £100,000 of his own money on the venture.

The theatre opened on February 15th, 1913, with a performance of "Twelfth Night". Among the early company were such names as Felix Aylmer, John Drinkwater, and Scott Sunderland. Despite the professionalism of the company, the financial situation was poor. Despite local indifference, Jackson persevered with a policy of rigid artistic integrity. Throughout the 1920's he fought to maintain the theatre, which was threatened with closure. In January 1924, Jackson announced that the theatre was to close. Only then did the Birmingham Civic Society act. Promises of support in the form of guaranteed audiences were forthcoming and eventually were firm enough to persuade Barry Jackson to reverse his decision in September.

During this period while Jackson was struggling to keep his theatre open, its national reputation was growing. Perhaps these two facets of the theatre's growth, financial instability and artistic prowess were not unconnected, but Barry Jackson had laid down that the function of the theatre in the city was "to serve art instead of making that art serve a commercial purpose". The problem of maintaining artistic integrity on a commercial footing is, of course, not new, and perhaps Jackson made a better job of it than others. A list of names of those prominent in the dramatic world who served their apprenticeship with the Rep shows just how much that theatre has contributed to the art. Dame Edith Evans, Noel Coward, Sir Laurence Olivier, Sir Ralph Richardson, Paul Scofield, and Albert Finney have all appeared at the Rep in their early days.

By 1934, however, Barry Jackson was no longer able to bear the financial burden alone. The repertory theatre had several times been near to closure, and in that year an appeal for funds raised £3,000. Such was the national reputation of the Rep by this time that its closure was unthinkable. The entire theatre with its fittings and scenery was given to a non-profit-making trust which was to hold all the shares in the Birmingham Repertory Theatre Limited. Barry Jackson was knighted for his services to the theatre, and in 1955 was made a freeman of the city of Birmingham. He died in 1961.

At present the theatre receives grants from both the Arts Council and the city council, and these tend to help it weather the more serious financial storms. Nevertheless,



THE OLD REP THEATRE IN
STATION STREET

it is still dependent on box-office receipts to cover full running costs and despite the buffering effects of grants the dilemma of Barry Jackson, the reconciliation of art and its commercial aspects is still present. The new theatre, with a capacity twice that of the Station Street site, will place an added stress on the company to produce good box-office returns.

At present the theatre attracts about 115,000 people annually, with greatly increased running costs. As a partner to improved facilities, the new theatre will have to operate at around 75 per cent capacity audiences on major productions, which means a potential audience of well over 200,000 annually. The Rep is confident that such audiences will be forthcoming.

Although considerations of this may to some extent inhibit the choice of major productions and the willingness to gamble on new, untried productions, the Rep's excellent tradition of experimental drama will be continued and expanded in new surroundings. The present policy of late night productions of experimental or new plays will be continued on Broad Street. But here they will enjoy added amenities. Adjoining the main auditorium will be a small intimate studio theatre, capable of seating about 100 in a mobile seating plan. Here the Rep plan to stage those plays that benefit from a more relaxed, flexible audience-stage relationship. It also makes possible the staging of these shows concurrently with the major productions, though it may prove that late night shows are preferable anyway. While not in use the studio theatre doubles as rehearsal facilities.

The present programme of the Rep includes "Rosenkrantz and Guildenstern Are Dead" by Tom Stoppard, and "The Barretts of Wimpole Street", though this is to close shortly to be replaced by "A Midsummer Night's Dream".

THEATRE ON THE MOVE

*A look at site of the new
repertory the headquarters
by Geoffickerstaffe*

which opens on November 4th. The Christmas season is an old favourite at the Rep, '1066 and All That' opens on December 16th. The season of late night productions which began in October is due to continue, and worth a visit. Details of future shows are not yet announced in the local Press. Neither details forthcoming about the closing down production at Station Street, but there can be little doubt that the new theatre (and probably the seats as well) will be charged.

The company is transferring to the new building spring of next year, and will probably be walking front door as the builders are walking out the back late spring and summer will be spent in acclimating the new building, and in preparing the first show open in the autumn. The new theatre is so vastly different in terms of size, complexity, and performance atmosphere, that the Rep may need a long period of adjustment if the changeover is not to be too traumatic.

Unfortunately, the necessity of spending so much time learning to live in the new building means the company may miss a chance to build on its success last year, its impressive tour of the States. It gained a good deal of admiration and applause, been invited to repeat the tour in the summer year. Such a commitment so close to the ground might prove too much of a strain, and it has not yet decided whether to accept the offer.

Peter Dews is the man most responsible for the Birmingham Rep's present successful policy. His production "As You Like It" and "Hadrian", which both took to London from the Rep show the continuing confidence of the company to be a national force. Dews intends to continue and expand this policy in Broad Street, the present day reality of local and national life, to follow the maxim of Barry Jackson. The new theatre such improved production facilities that it is possible to present three or four productions in one. Because of lack of space for the storing of sets, lack of amenities generally at Station Street, the theatre is at present limited to carrying only two productions at one time.

The ability to stage as many plays in rep as this at one time is a great incentive to improved box-office returns, and this, be it good or bad, will have to be a major consideration. Percentage-wise, the grants from the Arts Council, and the city council may well decrease after the move to the new theatre, within its range of three or four plays in repertory as major productions and its presentations in the studio theatre, the Rep will have to find a happy medium of commercial success and artistic enterprise.

The total cost of the theatre on Broad Street will be around £1,250,000. A great deal more than the old Rep in Station Street cost, but theatres come expensive these days and Birmingham is not to be left behind in the provincial theatre stakes. Of the cost, the site, that of the old Prince of Wales Theatre, has been donated by Birmingham City Council along with £650,000. A further £150,000 has been received from the Arts Council, and the balance, some £150,000, is being raised by public donation. Some sectors of local industry have been especially generous in this respect. Unfortunately, work on some of the more detailed facilities, closed circuit television for latecomers, for example, is being jeopardised by lack of funds.

The new theatre represents more than just a new building for the old Rep, its scale is that of a major national, if not international, theatre. The policy, the tradition of the Rep is not to be changed with the building. That is the intention of the company and they are right. But some change is unavoidable. The new theatre is palatial in respect to the old. Even now, half-finished, the Broad Street site has a sense of space utterly at odds with the present theatre. The abundance of space, the airy stage door complex, and the guest players' flatlets, all suggest a much different kind of Rep. The new building is designed, not as a replacement for the old, but as something quite new, a natural expansion. In this building the artistic life of Birmingham can find international expression. It is perhaps one of the most important aspects of the immense redevelopment taking place in Birmingham, because it can, if understood and nurtured, remove Birmingham from that position of a cultural backwater to which it is so often relegated by those living south of Watford.

The Rep theatre was designed by Graham Winteringham, who was also responsible for its amateur counterpart

and near neighbour, the Crescent Theatre. The design took two years to complete and was the result of a large study involving architects, builders, electronics engineers, acoustics specialists, theatre consultants, and the Birmingham Rep itself. The basic concept that the Rep laid before the architects was of a theatre seating about 1,000 people in one single auditorium, all of whom would have an unrestricted view of the stage.

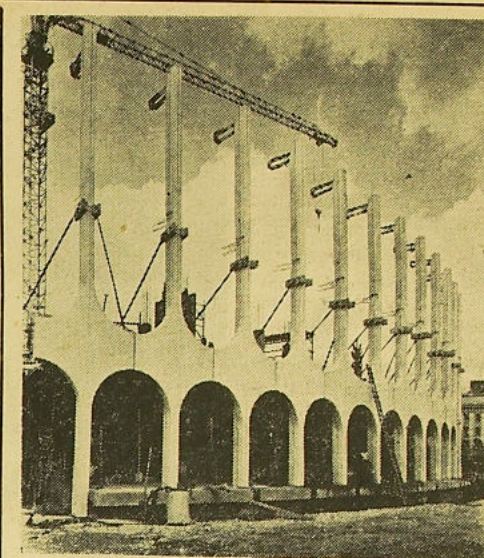
Many studies were carried out to test the feasibility of this idea, and eventually an auditorium which met these conditions was designed. The auditorium of the new theatre sweeps round in one steeply-sloping arc. No member of the audience will be more than 65ft. away from the stage, and all will have an uninterrupted view. Although seats will vary in price, the theatre will be classless in that there is no balcony or box to interfere with or divert the rapport between actor and audience. In this way a sense of being a part of the theatrical process, both for actors and audience is more easily obtained.

The theatre has been designed to function as an integral part of the proposed Civic Centre, rather than just as a playhouse, and in this respect is in line with the move towards community involvement generally. It will contain a first class restaurant to seat 100, several coffee bars, and two proper bars. These, it is hoped to have open throughout the day, serving a useful function and attracting a wider audience. These catering facilities form the main front of house unit, and their design is based on the curve of the auditorium, so that the front of the building has a pleasing rounded effect. The complex is symmetrical, consisting essentially of a central unit, flanked by two secondary areas. The whole is served by a core tower which includes box office, manager's office and, on the floors above, bar and restaurant service facilities. These are all connected with the kitchen and delivery areas.

Should the sampling of these delights prevent one from seeing the beginning of a play, it can be viewed from special waiting rooms, which have a partial view of the stage, but which, funds being available, will have a closed circuit television system eventually. Latecomers can then join the audience in the auditorium at the first interval.

The auditorium curves around the stage in one unbroken sweep, steeply angled, a feature which, though not deliberately so, is reminiscent of the old Rep. The large stage is designed as a modular unit and within the given framework a large amount of flexibility as to stage shape can be achieved. It will be flanked by two mobile towers carrying equipment and scenery. The relationship between stage and audience can be changed according to the demands of the production by the positioning of these towers. The orchestra pit can be covered over, so that the stage can be either traditional proscenium arch, proscenium arch plus apron, or open space stage. The wings open on to easily accessible set storerooms, carpenters' shops, props, and other production facilities.

Also back of stage, but easily reached from the foyer by a special ramp, is the studio theatre, where the more

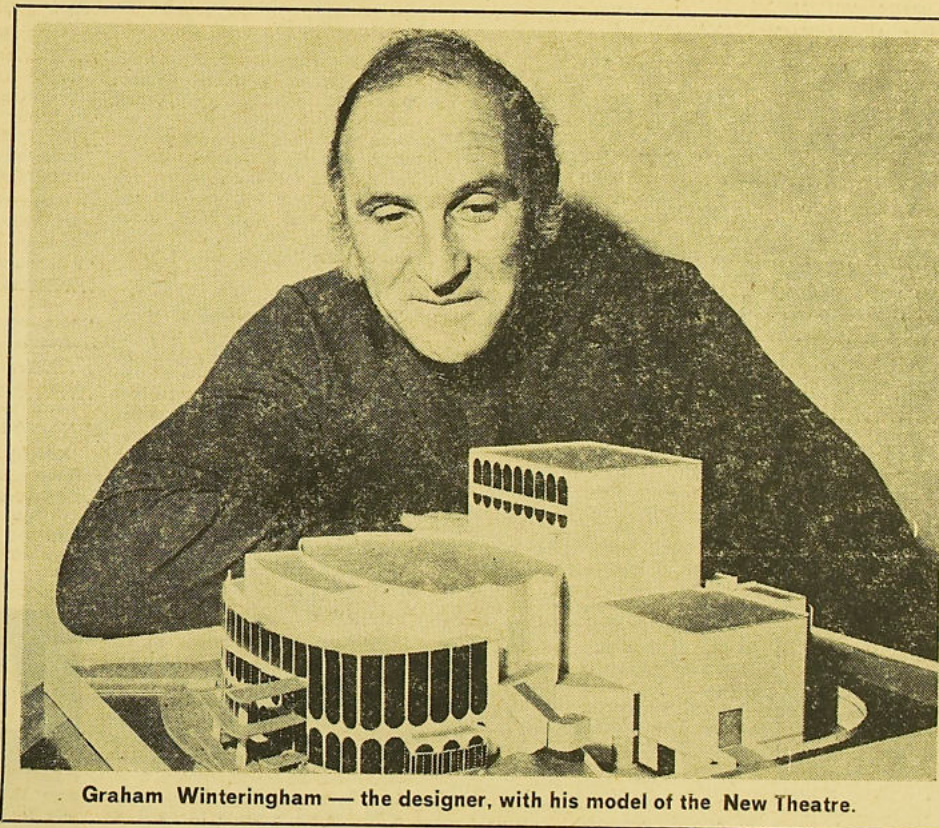


THE NEW THEATRE UNDER
CONSTRUCTION

intimate type of productions will be staged. The whole backstage complex is a vast improvement over the Station Street amenities. The new building will contain dressing rooms, showers, chorus rooms, stage-door, administrative offices, directors' rooms, and guest dressing rooms and flatlets. As well as these there will be the usual technical facilities, and a large area for kitchens and the like.

The new lighting system is extremely complex and is, in fact, semi-computerised, the advantage of this being that the lighting technicians are spared some of the more humdrum work and are left free to concentrate on the subtleties of timing and mood.

The new Rep theatre will be a magnificent building. It should combine the sense of occasion proper to a visit to the theatre with an informal, intimate air of enjoyment. With such amenities for the public and such fine production facilities for the company, an expansion of the Repertory's role in local and national life is obviously to be hoped for. The new Rep may present a challenge to Birmingham, to live up to the new theatre. Drama is a two-sided business. Actors require an audience. It can present a range of plays to suit all tastes. If it is not to suffer the same financial crises that beset the early life of its predecessor it must have the support from Birmingham audiences that it deserves.



Graham Winteringham — the designer, with his model of the New Theatre.

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**WHO IS THIS
JESUS?**

REVIEWS PAGE

I MUST admit there are times when I agree with the attitude that "Nature when she invented the talented authors, contrived to make critics out of the chips left over."

Fortunately however, reviews are not usually so biased as to become pointless. To ask what is the point of a reviews page is like asking what is the value of art to the community.

Art exists in Brum's sprawling expanse without question and the reviews page exists to prove this point—but this time not without question.

Critics fall into four categories, the non-committal, the verbose, the bigoted and the—rarely achieved?—ideal critic.

The non-committal reviewer tries to see all viewpoints equally clearly and his review degenerates into a collection of facts and a totally impersonal void.

The verbose believes the true use of writing is not so much to express his feelings as to conceal them and uses reviews merely as an exercise in word play.

The bigoted believes there are two sides to every argument—his and the wrong side.

The ideal critic attempts to provide a basis for comparison however mediocre with your own viewpoint. He exists to express a personal viewpoint not to indoctrinate. He expresses himself honestly and clearly, not as a highbrow who looks at a sausage and thinks of Picasso. He exists to show that although great artists are licentious, licence does not necessarily result in great art.

Students are notorious for their contrived analysis whether at the level of the Establishment or refectory hash. Both need criticism in their own right. "Redbrick" equally needs critics "in their own write."

Don't be deterred by modesty to offer your services on your University paper. It has been pointed out that universities bring out all capabilities including incapability but might I also point out the understood motto of most would-be writers that "if one is not a genius it is better just to aim at being intelligible."

TV

MR. BARRY TOOK, head of light entertainment at London Weekend Television, and former writer for "Rowan and Martin's Laugh-In," is on record as saying that in America they can't tell drama from a hole in the wall, but they do know about comedy. Mr. Took should go find that hole in the wall and jump through it. Having written a series of brilliant comedy shows in Britain (including the dearly-missed "Round the Horne"), Mr. Took would seem the last person to say something like this. Perhaps he was pleased about being asked to write for the show, or maybe he was being subtly humorous; we don't know. What we do know is that Rowan and Martin recently developed a stranglehold on Britain and America which both countries seemed equally willing to submit to.

For the record let it be said "Rowan and Martin's Laugh-In" was and still is a badly-written, poorly-acted, unfunny, unadventurous, humiliating unenjoyable of stale gags and childish gimmickry presided over by two of the worst performers that American television has produced.

When the B.B.C. first acquired this opus they proudly proclaimed that it contained "a heady whiff of T.W.3." Imagine Auntie's surprise when Ned Sherrin described R&M as "a museum of tired old jokes." Mr. Sherrin seemed to be polite to the point of impotence. What the B.B.C. meant, perhaps, was that "T.W.3" attacked politicians and so does R&M. If you wanted to be kind you could let the



Painting by Peter Clare, Compendium Galleries, Moseley.

comparison end there. The fact that the jokes aimed at public figures in the Rowan and Martin show are so weak, so inoffensive and, above all, so lacking in any punch or humour of any kind that only a sensation-seeking publicity man would dare hold it up for comparison with anything that Sherrin has done.

But then, of course, Rowan and Martin is not satire in any sense of the word. It is a curious blend of vaudeville and stock characterisation which, due to a slightly unusual formula, caught the eye and mind of a number of people both sides of the Atlantic. The number is now dwindling, for R&M is no longer the success it was.

If you wish to see why, then I suggest you take a deep breath and watch any one of the repeats currently on show on B.B.C.2 on a Saturday night. (Still wondering why it's minority channel?) When Rowan and Martin started it had a large supporting cast whose ability varied from acceptable to puerile. Among the former were Goldie Hawn, Judy Carne and Arty Johnson. Now alas, or not so alas, Goldie and Judy have departed for far, far better things and only Arty remains to give the show anything approaching viewability. Goldie has been replaced as dumb tart by Pamela Rogers. Having a great respect for ladies I will content myself with saying that she doesn't even come up to Goldie's ankles.

As for Mr. Dan and Mr. Dick themselves, has there ever been a duo so lauded and applauded and so unfathomably vile? Mr. Martin is the one who wears his trousers at halfmast and tends to admit his lack of knowledge on any subject that comes along. To even consider this performer further would lead me into dalliance in the paths of obscenity. Suffice it to say that catchphrases and name-dropping just aren't enough to get him by. His partner, the elegantly suited Dan Rowan, being a little less nauseating, may be dealt with a little more objectively. He is certainly clean and well-mannered, has nice teeth, broad shoulders and a pleasant noticable moustache. He is however, as by a personality as his friend. His "ad-libs" have an aura of frantic desperation; his delivery is jolly and exuberant to the point of distastefulness and together with Martin he shows such coyness over what little bite the cracks may have, that even that grain of acidity is destroyed.

Personally, I hope a tidal wave engulfs Beautiful Downtown Borebank tomorrow, and that the cast are hung up by their bippies until they drop off.

ANTHONY LEE.

REVIEWS PAGE

THEATRE

LAST Saturday the Rep. opened its doors to the public, not on a new production, but on a rehearsal for one. The occasion was one of the final rehearsals of Michael Simpson's production of "A Midsummer Night's Dream," which opens this evening.

The idea, I suppose, was to show something of the way in which a production takes shape during rehearsals and the way that ideas about the play are formed or rejected as the thing goes on. As Simpson said at the beginning, there was no guarantee that what we were to see on Saturday would ever appear in the play on Wednesday.

But it's something of a contradiction in terms to rehearse something when the auditorium is full of people, and so it was difficult to tell whether Saturday's rehearsal was in any way typical of the style in which rehearsals at the Rep. go ahead when the place isn't quite so crowded. What we were given were some three scenes from the beginning and the end of the play, which were run through without interruption, the director appearing at the end to work the first scene differently but otherwise not imposing any new direction into the acting. At this stage in the preparation of the production, all the groundwork of interpretation and the different possibilities of playing any one scene had been very much set on course. This tended to remove a lot of the interest which the situation could have held if an earlier point in the rehearsal schedule had been selected for the Rep. to unmask itself, but nevertheless it was still an opportunity which is not very often given for the public to watch a professional company in rehearsal.

Certainly Michael Simpson bridged the two tasks of directing the rehearsal and explaining to the (mainly young school-aged) audience what was going on, and why, in the one scene that was reworked, he was changing it in the way he did.

As an insight into the way the production was heading and a preview of tonight's first performance, the scenes were given were well chosen. The court scenes at the beginning and end of the play frame the whole action, and the way in which the character of Theseus is approached can give a bias to the whole play. It was significant then that Simpson kept referring to Theseus as "Dad" or "Headmaster" in his commentary, because he was indeed being played in this way: a sentimental, law-making product of the rights and wrongs of a situation rather than the human beings who are involved in it.

The way the rest of the play evolves within this framework will only be seen tonight.

BOOKS

CHARITY can all too easily become the sterilised milk of human kindness. George Orwell upholds this idea in his book, "Down and Out in Paris and London," essentially a narrative rather than a critical analysis of poverty in the 1920s. It is not a social survey of "deviations from the norm." His abhorrence of the natural consequences of poverty are as applicable to the 1970s as to the 1920s, any possible sentimentality being excluded by the humour of Orwell's style.

There is no open bitter attack on the rich man's view that hard physical labour is inevitable—yes, but soul-purifying for the poor! He accepts blame himself—"We have a feeling that it must be 'honest' work because it is hard and disagreeable."

"The art of appeal is that if you make people think they're thinking they'll love you—but if you really make them think, they'll hate you."

Orwell aims at disturbing his readers in an apparently painless manner—and succeeds by leaving us with the knowledge that the poor we have with us always—but they are not invited.

BETTY HERBERT

Repressed violence seeps to the surface and explodes as Anna crudely blurs out the details of her affair and derides Andrew's sexual ability. Even the violence which follows, although vicious, seems to be held back and the calm soon returns after the storm.

The "lie" was the vow made by Andrew and Anna to be completely honest with one another. Once this is purged there is nothing left and self-possessed once more they quietly arrange the separation.

Any comedy in the play is essentially pathetic (when Ellis and Anna meet he falls asleep due to insomnia when he is at home)—the emphasis is on the tragedy of banality.

Not only is the acting brilliantly intense involving top-class actors and actresses in the many smaller roles but there is also the precise direction of Alan Bridges, the straightforward and unobtrusive

JOHN HEADON

REHEARSAL AT THE REP. FOR "MIDSUMMER NIGHT'S DREAM"

NEIL SINYARD

ANTHONY LEE.

REVIEWS PAGE

FILMS

THE title stands for Mobile Army Surgical Hospital, or similar and the asterisks give it the visual flavour of a repeatable oath. But the title ends there. M.A.S.H. is more like Cadbury's substitute, the sort you don't have to peel.

The film tries to fool you into thinking you're witnessing a savage under-the-sun-surface indictment of American war commitments in South-East Asia: in this case, irrelevantly, in Korea.

Three "hip" draftee surgeons joke and drink their way through innumerable gore-sodden operations in a crowded tent, but the only casualty is a surgeon who takes his job seriously. A curvaceous blonde chief nurse who arrives well-flattered aloof in impeccable uniform, writes a letter of complaint to the commander-in-chief, gets nicknamed Hot-lips and ends up being screwed as often as the other nurses.

Easy enough to say that the point of this kind of rape is to show that anything uncomfortably basic about human nature can only be joked about, not taken seriously, and that play is the most subversive activity, but the film never does this on any more profound level than that of a "Carry On" film.

It's a string of slapstick situations: the best-equipped dentist in the army who fears he's become a fairy and is restored by a mock suicide and a night in bed with a pretty nurse arranged by his buddies (yes, buddies!); a ball game between the surgical unit and a fighting unit in which the most dangerous opposing player is rendered helpless by a strategic shot in the arm, etc.

To be fair, M.A.S.H. is 10 times funnier than any "Carry On" I've seen, and the half-caught snatches of desultory and irrelevant operating-room conversation over the steaming casualties is a beautifully subtle touch, but it's more reminiscent of stiff upper-lip British jokes in the trenches than the few genuine anti-American capitalist/war statements we've seen during the last couple of years.

Even the anti-heroes, with such names as Hawkeye, smack of the All-American Boy: they're just permitted to have a little intelligence and wear moustaches or tinted spectacles. They love the ball-game, dope themselves with good straight Martini rather than the Hash grog they'll all around them, and never discuss their situation.

As one critic said: "It's all just a beautiful joke," but harmless nose-thumbing has never achieved anything, so don't be fooled into thinking the Americans are really thinking themselves yet. They just don't in this film, but it's great entertainment. More than can be said for the abysmal travel advert, short shown with it, "Flight of Fancy."

Beware the easy-to-mix, substitute. The real thing comes in hard, unpalatable lumps, not in soft polychrome, Technicolor packets.

ROLAND P. CLARK.

"I could eat a horse." "I think that's what you ordered." A comedy thriller. Trouble is that unlike "Trouble with Harry," and "North by North-West" (from which it borrows heavily) it's not funny when it's thrilling and it's not thrilling when it's funny.

Donen's direction, apart from a baleful dead-man's-eye-view shot from inside a coffin (a very black scene, the tone of which is not matched anywhere else in the film), is fairly routine and the film is carried by Peter Stone's very witty screenplay and the leading performances of Cary Grant and Audrey Hepburn. The first scene, between them, is an object lesson in comedy timing.

NEIL SINYARD

ANTHONY LEE.

REHEARSAL AT THE REP. FOR "MIDSUMMER NIGHT'S DREAM"

NEIL SINYARD

ANTHONY LEE.

Massive defeat of Deb. Soc. motion

ON Wednesday, October 28th, Miss Naomi Freedman chaired a debate organised jointly between Debating Society and the Birmingham University Christian Union. The motion before the House was "That God is irrelevant in a modern society."

Mr. Ron O'Toole, Marxist and farm manager, rose to propose the motion. He started by stating that although he was a member of the British Communist Party he was not speaking as an official representative of this organisation but simply as an individual Marxist. Having thus established his position, Mr. O'Toole submitted the rhetorical question: "If there is a God, why is it that He is not more understandable than theologians would indicate?" He failed to see, Mr. O'Toole continued, God's hand in anything in today's way of life. Where was love, hope and mercy?

The greatest problem with Christianity, the House was told, is that its tenets are all articles of faith, none can be proven in a materialistic sense. The world being obviously a materialistic reality it was apparent to Mr. O'Toole that God must be irrelevant in it. The Marxist approach to society's problems is based upon man's experience of facts and reality: a mystical concept of a supreme being has no place in a concrete world. What is the point of wasting intellectual energy in giving consideration to ideas and beliefs that will remain forever doubtful?

The second speaker of the evening was Mr. George Lord, Lecturer in Divinity at Shenstone College of Education. Christians believe in a God who is outside the dimensions of this universe and who is divorced from the materialistic concept of the world.

The criticisms of the Christian concept of a supreme being which the House had just heard, said Mr. Lord, pertained only to the deficits incurred in man's talking about God in humanly comprehensible terms. They were not valid criticisms. Nature is not governed by chance, but man has the lee-way of free-will. This is a dichotomy.

Equally so is the nature of the evening's debate, Mr. Lord submitted: relevance is not a concept which can be considered on terms of an almighty God. Mr. Lord finished his speech by referring to the moral decline in modern society: God is not merely irrelevant, he asserted, he is absolutely essential.

Mr. Peter Vos, a humanist from Caius College, Cambridge, seconded the proposition. If 60 per cent of people in this country believe in God, why don't they show it? he demanded to know. Using a humorous anecdote, Mr. Vos attempted to illustrate the inevitability of "God" being a personal concept, and therefore being irrelevant to society as a whole.

Meticulously Mr. Vos drew the House's attention to what he called the "God Gap." This he defined as the gulf between God and the Church: the Church may be relevant he admitted, but what's that

got to do with God? All the adjectives Christians use to describe God (supreme, omnipotent etc.) are all abstractions.

Mr. Vos postulated finally: God is an abstraction and therefore whether or not he exists, he is irrelevant in a modern society.

The final speaker from the platform was Mr. Jim Davies, who works with computers, and who showed the house a computer card on which he maintained was punched his speech. Mr. Davies said that in his own personal experience God was a real and intimate friend, and as such he is utterly relevant to members of a modern society in which genuine loneliness is so widespread.

Another problem of modern society is guilt, Mr. Davies said, and again God is relevant in this context because through Christ, as recorded in Scripture (an acceptable historical document) man's guilt may be dispensed with.

A third facet of the problems faced by any community, Mr. Davies continued, is death. God has removed the sting of death by what he has offered to man in Christianity. Mr. Davies' speech was quietly delivered, but the obvious sincerity of the speaker made this the most effective of the evening. The house broke into enthusiastic applause as the speaker returned to his seat.

After some speeches from the floor, Miss Freedman called for a vote. The motion was defeated by 142 votes to 18, there being 49 abstentions.

STUDENT COUNCIL PROPOSED AT LEEDS

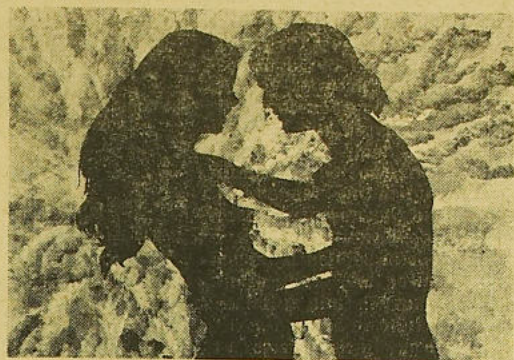
THERE is no justification for giving a special role to professors in the government of universities, and no good reason to exclude students from university governing bodies. These are conclusions of a working party in Leeds University whose report has just been issued. It proposes that departments should be controlled by their academic staff and not by permanently appointed professorial heads; that the Senate should have about 20 per cent student membership, and that students should have control of a new Student Council which would take over student housing and welfare.

The Report, by a Working Party of the Association of University Teachers at Leeds, is intended as a contribution to continuing discussions in the A.U.T. at Leeds and in the University at large on university government, and appears at a time when draft proposals by a Senate Committee for amendments to the University's constitution are being considered. It is the result of more than 50 meetings at lunchtimes and on Sunday afternoons over a period of 18 months.

Although the Report has not been adopted by the local A.U.T. it justifies and extends existing policies of the Association. It seeks the principles that underlie any acceptable form of university government and describes a system of government compatible with them which satisfies both academic ideals and the demands of efficiency.

The members of the Working Party are confident that the system of government proposed would foster trust in a university, whereas present structures are inadequate to prevent alienation among lecturers and students.

The Report begins with a description of the University of Leeds as it operates today: a university in which it is difficult to discover where decisions are made but where the most powerful influences are



THE BODY

TO be cruel (and myopic) about it, you could regard this film as nothing more than an uneasy hotch-potch of watered-down documentary material, its only good point being its beautiful photography.

To be nice about it, you might come out of the cinema feeling that it wasn't that you saw, birth, copulation and death: it wasn't that you experienced a tremendously moving scene as the camera takes you from extreme youth to old age

in one go: it was that you had become involved in the characters of the people on the screen. Stripped to the skin, we're all equal, at least in one respect: the beauty of the human form is everybody's.

You might also come out of the cinema with a smile on your face, because one of the things this film does is to illustrate that some of our more urgent natural functions can look absurd when viewed from an "objective" distance.

ROBERT SABIN.



THE RED DESERT—ARTS LAB.—THURSDAY FOR SIX DAYS

CLIFF ROBERTSON is the American wide-boy officer who might just have some principles and Michael Caine is Michael Caine in another episode of Us v Them in the Pacific. There are some good performances, mainly caricatures of soldiers seen in many other films but Ian Bannen, Ronald Fraser and Denholm Elliott deserve praise.

However, we are still in "The Long and the Short and the Tall" country, watching bickering soldiers get popped off one by one. Diverting performances, but the Robert Aldrich-Lukas Heller screenplay is hardly revolutionary.

ANTHONY LEE.

REHEARSAL AT THE REP. FOR "MIDSUMMER NIGHT'S DREAM"

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Michael Flanders and Donald Swann. Ifor James is the soloist.

The main work is Rachmaninov's 2nd Symphony. Groves' Dictionary does not even give it the honour of a mention, and describes Rachmaninov's compositions as "well constructed and effective, but monotonous in texture," etc., etc. This flabby criticism which goes with much thought on composers once famous now forgotten (largely) is what tends to keep works buried.

But there is much to recommend the E minor symphony, which was written in 1907, especially for the sensualists of the music world who like to wallow, and there is no better opportunity for this than the famous clarinet solo which begins the slow movement. Maurice Handford makes his return this season as conductor.

HOWARD C. FRIEND

A WEEK today sees one of the most interesting events of this term when G.A.S. present a mixed media concert of poetry and music featuring Brian Patten, Roger McGough and the Steve Bywaters and Tom Sorahan Electric Band. Brian Patten and Roger McGough need no introduction to most students and should provide characteristic, though very contrasting, Liverpool poetry of great entertainment value.

There will also be the first appearance of a new campus band as bass guitarist Bill Clague and drummer Chris Roberts rejoin their colleague from Barnabas, Steve Bywaters and his new musical partner, Tom Sorahan. If rehearsals are anything to go by it should be most interesting. And all this for 5/-.

JOHN HEADON

REHEARSAL AT THE REP. FOR "MIDSUMMER NIGHT'S DREAM"

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sport 1

RUGBY

AT LAST!

BIRMINGHAM UNIVERSITY 9, CARDIFF UNIVERSITY 3

LET the bells in St. Francis Hall ring out; let BIG JOE stand erect once more; let Gra' Morgan come out of retirement, for the Boys in Blue have done it at last. In the sixth match they gained their first victory of the season against a virtually unbeaten Cardiff side on Bournbrook last Saturday.

After playing well at Leicester on the preceding Wednesday and going down so unluckily, there never seemed to be any doubt that the long-awaited win would come at the expense of Cardiff. Straight from the kick-off the home side began to dominate up front, with all eight forwards working together tremendously to produce clean possession for the backs. The new-style front row of Cooper, Bond and Elsworth soon got to know each other and things all their own way in the scrums, so much so that they even had energy to run about the field as well!

Sterling and Bastable in the second row were seen to jump now and again in the lineouts and even pushed a little in the set pieces, while the back row of Reardon, Sugeate and Hargrave attacked incessantly and covered superbly.

It was therefore somewhat amazing that the score only stood at three-points-all at half-time, one penalty being kicked by each side. Time and time again the home team pressed the Cardiff line, yet at the last moment possession was lost.

With such good ball throughout it was rather surprising that the backs did not stamp their authority a little more. Part of the trouble came at outside half where Tony Edwards found himself constantly hampered by the opposing back row that appeared to have just a hint of off-side about their play. Nevertheless Edwards and his fellow half-back, Trevor Pipe (having perhaps his best game of the season) gave the crowd opportunity to see Roy White and Barry Saunders make some clever breaks in the centre, ably backed up by the

strong running of wingers Dave McCooch and Stu Guthrie.

However, Starling's men were unable to score the tries they so richly deserved, and had to be content with three well-taken penalty goals by Dave (the Boot) Watkins, bringing his season's total to 33. (Beat that, Peter Butler!)

Now that the Birmingham team have found out what it is like to win, they can concentrate on their ambition of taking the U.A.U. title, starting by overcoming Nottingham next Wednesday.

MEN'S HOCKEY

CHAMPS HUMBLLED

LEICESTER 1sts 1, BIRMINGHAM 1sts 2

LEICESTER, last year's U.A.U. Champions, crumbled before a great Brum team performance.

The first half, though goalless, saw several chances, mostly in Leicester's favour. The second half opened with a superb 70-yard run by Robin Wheeler (who later celebrated with a full half-pint), and was followed by a constant succession of Brum attacks.

The scoring began when a Peter Longman aerial pass was picked up in midfield by Robin Clarke, who then nonchalantly beat four men and the goalkeeper, and put it in. Two minutes later, a cunning Williams free-hit found "man-of-the-match" Clarke, who netted again.

Some slack marking gave Leicester a consolation goal, but the result was never in doubt.

Everyone played well, with Clarke, Gilbert, Longman and Globe being outstanding.

Team: Pietrowski; Gilbert, Blake; Williams, Wheeler, Taylor; Globe, Longman, Guise, Lawrence, Clarke.

LEICESTER 2nds 0, BIRMINGHAM 2nds 3

ON a churned-up redgum pitch Birmingham convincingly disposed of Leicester with three goals in the first half, converted by Bayston (2) and Burns. The defence was never really extended, which was perhaps fortunate, as it looked rather shaky whenever pressurised, while the forwards showed skill and effort, but tended to play as five individuals rather than as a cohesive unit.

The most creative hockey, in a side whose hopes of a good U.A.U. run are now high, was provided by Tapp and Moyle.

Team: Burt; Hyden, Herbert, Furtado, Tapp, Brixey; Liddle, Kiddy, Bayston, Moyle, Burns.

DINNER-DANCE

BIRMINGHAM UNIVERSITY had 13 past and present students competing in this Summer's Commonwealth Games. In order to show appreciation for the efforts of these individuals the Pro-Chancellor decided to hold a dinner in their honour. This is to be combined with the Athletic Club Dinner/Dance and will be held on

THURSDAY NOV. 12th
IN STAFF HOUSE

7.15 for 7.30

It is hoped that the Student Body will join the Administration in commemorating the Games Representatives. Tickets are available from Athletic Union Office, price 25/- (students), 30/- (staff).

The dinner will be followed by a dance in the Avon Room with a bar until 1 a.m. As the University is partially subsidising the meal, excellent value should be obtained for the 25/-, so why not support this venture and go along to A.U. to obtain your ticket.

SOCCER

DISSAPPOINTING START

1st XI LEICESTER UNIV. 1, BIRMINGHAM UNIV. 1

THE 1st XI's first outing in U.A.U. since they were beaten in the final last season was a less than happy one. To judge from recent displays, that final next March won't be featuring our heroes again if they don't show a vast improvement. Leicester are only a moderate side, but Birmingham looked unconvincing in the face of a small pitch surrounded by a moat and questionable tackling.

The game was a mixture of feverish activity and periods of standing around waiting for the ball to be retrieved from the moat. Neither side got a grip in midfield, displaying total inability to slow the game down. Leicester's adept use of professional-type niggling tactics, especially at dead-ball situations, drew the Birmingham lads physically. Their reply wasn't at all appreciated by an officious referee, and several players were lucky not to be taking an early shower.

In the first half the ball swung furiously from end to end, though goal efforts were at a premium. A flashing header (would you believe!) from Maile and a long shot from Payne (even more unbelievable!) were the only Birmingham efforts worthy of mention.

After the interval, however, Leicester made better use of midfield and Birmingham were under pressure. Lyle declined to pluck a free shot from under the bar with nonchalant ease, but his goal survived a number of scrapes only through the less elegant effort of the hard-pressed defence. However, Birmingham did break away and score, but the referee seemed loath to believe anything so ridiculous and played on as the inscrutable Leicester goalkeeper hacked the goal away.

Finally Birmingham broke, when a badly-hit lob back to the goalkeeper was well intercepted and Leicester took their chance well.

It was Birmingham's turn to attack, though with no great conviction. Several times only excellent tackling by Kent saved our stretched defence as the big effort was made to pull back that goal. Thorpe's brave running was a highlight of the fight back, which at last found success in the seventh minute of extra time (remember the moat). Maile made up for missing an easy chance earlier when his shot was blocked and the ball ran into the path of Cross, who coolly side-footed it home.

It was fitting that one moment of calm by Cross in an otherwise hectic and rushed display by Birmingham should save a perhaps vital point.

Team: Lyle; Bigmore, Payne, Kent, E. Pearce; Gamble, Cross, Barlow, Maile, Thorpe, Dobson.

Results:—
Leicester 2nd 2, Birmingham 2nd 3
Birmingham 1st 2, M. & B. 1



Goalkeeper punches clear from Andy Maile as Lester Kent turns away and John Thorpe (9) looks on.

NETBALL

Pook fails again

Leicester University 1st VII 14
Birmingham 27

AFTER a circuitous tour around "labyrinthine" Leicester (is Crystal Palace really in Leicester?) we were cordially welcomed by the prospects of playing both teams on the same court at an elevation of 7,000 feet in a force 10 gale—but did that worry us!

Once on court, Leicester's last year's performance coupled with their immaculate appearance rather put the wind up our tatty skirts (yes, Brian, we would like a new uniform!). To make matters worse, "Pook" lost the toss once again (always claiming it to be a double-headed coin!) but she soon rallied to inspire her team to even greater heights—and everyone found top form and gave of their utmost.

The final score of 27 goals to 14 did credit to the shooters who, with their built-in computers, soon mastered the adverse wind conditions, adequately backed up by the rest of the team.

Team: Phil Bonarino, Paula White, Lynette Buxton, Sheila Pook, Gill Woodhead, Jill Barber, Diane Birnbaum.

Leicester 2nd 4
Birmingham 2nd 33

Birmingham 2nd VII completely outclassed their opponents and, after half-time, getting the ball into the net became a mere formality for the ever-capable shooters. The team of Judith Ridley, Liz Webb, Ros Murphy, Annika Barber, Chris Osmond, Sandra Hallett, and Liz Williams deserved their victory, future W.I.V.A.B. fixtures, especially as neither team has yet been pushed to the limits of its capabilities in university matches.

Last Wednesday the 1st and 2nd VIs played Coventry College. In spite of their being a P.E. wing college, both the University teams again had little difficulty in showing their superiority. The 1st team won by 24 goals to 9 and the 2nd team by 23 goals to 4—both sides

combining well in attack and defence.

(Dedicated to Ali and Ange, for their Sunday afternoon inspiration)

LACROSSE

JIM STARS

Birmingham University 5
Ashton "B" 1

DUE to unforeseen circumstances the Men's Lacrosse Club had to play their game against Ashton one man short but, using fendiish cunning tactics, they at first held their visitors and then completely demoralised them.

The basis for this well-deserved win was the defence with Shaw and Cooper outstanding. (Shaw needs a full team when playing such as Cooper can adapt themselves to playing anywhere at a moment's notice?) Jarvis and Haynes provided most of the goals and Jim also got two of the goals.

At half-time the score was equal. Jarvis's goal having been quickly neutralised, but in the third quarter the University took command when Tither's ferocious shot was kicked home by a defender and Jarvis added a third. Ian Campbell's contribution was highlighted by a pass which gave Steve Tither a simple goal, and by his own one effort for the fifth goal.

However, this was essentially a team effort and so mention must be made of Neil Bolland—for getting the oranges; Tom Wigfall for going to buy some; and Barry Aspinall—yes, even old "Give-us-a-fag," but what for, I don't know. There will be a practice as usual today (November 4th) with the ladies. Anyone who is capable of running and who is interested in playing a hard, physical game will be very welcome. Meet in the Sports Centre at 2.15 p.m.

sport 2

ATHLETICS

BANTHING REBORN

by Randy Southam (The Spirit of the A.C.)

LAST Saturday a capacity crowd of just under 4,000 people packed the Stadium for the match against Oxford University. As 2.30 approached, a hushed expectancy filled the air. The Oxford stars gazed uneasily around as the tension mounted.

Then over the embankment they came. Three deep, in scarlet and blue, led by their captain, G.W.B. The crowd erupted in ecstasy as the match started.

In the 60m dash, Bantthing sparked to a beautiful win and jogged the 300m. to relive his old glories. Pete Crane, incensed by recent criticism, jostled with Pricey over 150m. and breasted the tape (and anything else he could lay his hands on) first.

Meanwhile, on the field, Paddy Toomey, the Irish brewer, was starring in the pole vault, long jump and javelin, a tribute to his fine acclimatisation to English beer. Not to be eclipsed, Herbit Shovel (call a spade buried 6ft. 0in. brilliantly in adverse conditions. Woods Crichton and Chris X threw incredibly well, encouraged by a crowd of small boys. Belying his age, John Bullen's awe-inspiring standing shot putt was a lesson to all

Back on the track, Dave Berry systematically destroyed the best walkers in British universities, cunningly utilising his sexy wiggle. Aukette covered the 600m. with his customary power. Afterwards he confirmed that the tartan jock, reported last week, exists and is not an unfortunate invention.

WOMEN'S HOCKEY

Absentees not missed

Leicester 1st XI 1, B'ham 1st XI 2

Sadly, I must report the passing away of the great Birmingham middle distance superstars. Aggro Smoothley attacked all through the 1200, but the psychological scars, left after he was pounded in training by your correspondent last Wednesday, kept him down in second place.

A subtle adjustment to his spikes left John Easy below par, and Niggle Bailey had no fewer than 26 reasons for not running well. Even worse was the failure of Golden Wonder Boy. He is thought to have given up training recently to concentrate on winning the Nobel Prize for literature.

Margaret Pike, returning to the side to play left-inner, opened the scoring for Birmingham in the first half, but by half-time Leicester had penetrated the Birmingham defence to equalise.

After a pep-talk from captain Kathy, instructing the team to forget the first half of the match,

However, if one attributes his failure to an unfortunate incident on Friday night involving a Scottish nurse and two dozen daffodils, one would not be a million miles from the truth.

Match result: B.U.A.C. 105pts., Oxford 58pts.

A tricky situation occurred when Jude Hancock had to save a shot from Leicester off the goal-line, which, had a goal been scored, would undoubtedly have demoralised the team completely. But about five minutes from the final whistle, Winifred, on the right wing, followed a rebound from the Leicester defence, and scooped the ball over the melee of players to give Birmingham a hard-fought victory.

Players: Pat Barrett, Chris Bell, Jude Hancock, Jayne Tinkler, Cate Jackson, Lorraine Thomas, Rose Miller, Margaret Pike, Kathy Basaham, Cath Lewis, Winifred Cotton.

RIDING

FRAN OVERCOMES

AFTER a rather crushing defeat at Cambridge the week before, Birmingham showed something more like its usual form in a very close match against Keele, in which Birmingham won by 191 points to 189.

Team: Sue Watkins, Francis Bailey and Anthony Oppenheim. The conditions were too wet and

Bantthing storming home.

muddy for cross-country or show jumping, and the judging was done entirely on the dressage phase.

The "horses" were either too small to drag themselves through the knee-high mud, or too fast asleep to see where they were going, and in these circumstances Francis Bailey did very well on a particularly difficult horse. Anthony Oppenheim also rode well in his first-ever match for the University. Sue Watkins won the individual with 86 points from Fiona Eddis and Amanda Gawshaw, both of Keele, second and third with 76 and 69 points.

TEN-PIN

FIRST VICTORY

AT last, for the first time in the history of bowling, Birmingham Aces recorded a decisive victory over their arch-rivals. After a switch of lanes, and a decision to restart after half of the first game, Birmingham systematically hammered Sheffield, whose team selection in the past has been somewhat doubtful to say the least. The 'A' team, ably led by U.A.U. champion Ian Hughes, sadly blew up in the third game, thus conceding a valuable point.

The 'B' team also dropped a point needlessly, but fresher Paul Stephens made his mark with a good 484. Good solid bowling from the 'C' team, superbly led by Keith Price and Rich Stratton, gave a convincing 4-0 win.

G.M.G.

TABLE TENNIS

ANNIHILATION

CAPTAIN Mostyn Lewis led the P.P.P. squad which won by 13 sets to two at Leicester last Wednesday, a greater margin than other of the sports teams. The match was nevertheless incredibly boring, the most memorable moment of the match was when Steve O'Neale split a cup of coffee.

Zanker (not a misprint), Leicester's No. 1, provided the main opposition, beating John (Fuzz) Maloney. Leicester's other set was won by their No. 5, Marsh, who beat Malcolm Macfarlane. Brian Mitchell played, too.

BRIAN MITCHELL (P.R.O.)

Sportscene

ROLL up to the main bar to see the fight of the century. This surely must be the message after last Wednesday's performance by the Starling Superstars.

Clearly resigned to the fact that they aren't destined to set many hearts alight by their performances on the rugby pitch, our band of heroes went in search of new fields to conquer. The result made the Battle of Hastings and anything else which has followed it, seem like a huge love-in.

Some of the artistry displayed would have made Muhammed Ali look like a flat-footed beginner. Some of the skulduggery employed would have made the F.L.O. proud.

The combination of the Starling fist and the Houghton boot proved more lethal than anything Jerry Quarry encountered. Our on-the-spot reporter tells me he has never seen anyone wield a pint glass in quite the same way as Big Jooles. In fact, the whole group showed more technique and promise in five minutes down the bar, than they had done in eight hours of rugby.

☆☆☆
If you ever see an elegantly-clad figure in pin-stripe suit and bowler hat with a rolled umbrella lurking in the vicinity of the athletics track then it certainly won't be phantom reporter Randy Southam (nor East, North or Westam).

I promised last week that we would give more details about this elusive person but this proved more difficult than anticipated. However, I eventually cornered him cowering in the announcer's hut at the athletics track.

by Andy Holden

He begged of me not to reveal anything of his background or current whereabouts as "they" were after him. However, he did say a few words about his unique style and outlined some of his philosophy. "In reporting," he confided, "I feel one must err on the side of truth."

☆☆☆
One of the more delightful sights at the recent Manchester University cross-country relay was seeing a bespectacled, white vested, long-haired figure bringing his team home in 15th position to cries of "Up Mike Hunt. Come on the British Irwin Club. Right up Mike Hunt."

The vest he wore had a beer glass and the motto "Demonstra Pudorem on the front. On the back was a hand with two symbolically upraised fingers. A glance at the programme revealed that runner No. 150 was, in fact, M. Hunt, of the British Irwin Club.

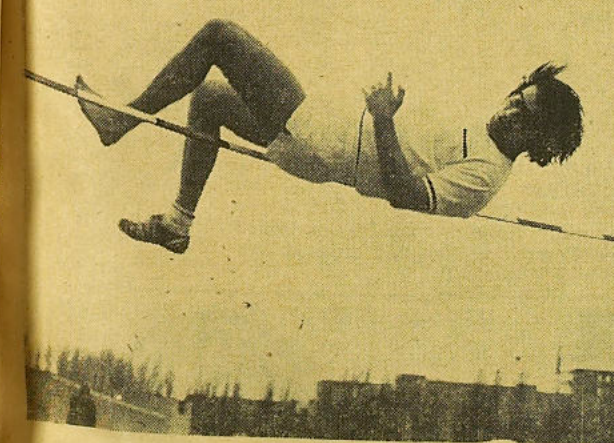
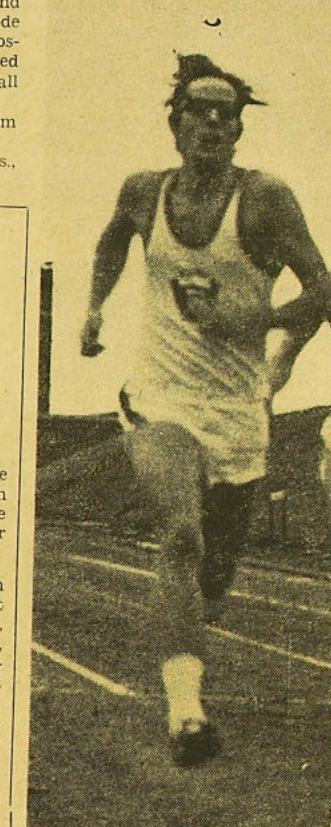
A closer examination revealed that Mr. Hunt's team-mates rejoiced in the names of R. Soales, Cyril Boots, Jack Stroppe, Hugh Ring and Alf Hooker. Attempts to try and elicit any further details of this amazing outfit were unsuccessful apart from some vague reference to a cellar bar in Leeds. Nothing much of value ever did come out of Yorkshire.

☆☆☆
The last tale today is rather a sad one. It concerns one of the stars of the Cross-Country Club and his adventures during the Midland U.A.U. race. It appears that John, in an effort to try and raise the level of his performance, took the advice of a friend(?) "Change your diet, lad. Try eating prunes, All-Bran and licorice. They'll make you run."

Accepting this, John found that all went well until half-way round the fields of Keele he was smitten by sudden abdominal disturbances and was forced to take refuge behind the nearest hedge.

After a suitable interval he rejoined the race, but much to the amusement of nearby cows he was forced to do an encore in the next field but one.

He eventually crossed the line in 29th position and disappeared into the pavilion at the speed of light. He hasn't been seen since and hopes of rescue are rapidly being flushed away.



Pep G. Werner reversing over 6ft.

KAYAK

FINE RESULTS!

IN spite of having to split their forces due to a clash of dates, the Kayak Club achieved their best result for several seasons last weekend.

At the South-West Universities slalom at Llangynder Rapids, in Breconshire, Mike Jones, our Division I paddler, took first place in the men's open event, with arch-rival Bob Evans, of Bristol University in third. Anne Moore was narrowly beaten into second place in the Ladies' event, and in the team event, our gallant three were unlucky to be beaten for first by Bristol University.

The remainder of the club's senior members competed in the national Division III slalom at Shepperton Weir. In a very close finish, Neil Spinks and Dave Hunter achieved 14th and 15th places out of the 120 or so entrants, in fact, only seven seconds separating them from the leader. With Anne Tipton in fifth place in the ladies' event, these three assured themselves of promotion to Division II for next season.

around

DAY-BY-DAY

WEDNESDAY, NOV. 4th

Illustrated Lecture: "The South Face of The Annapurna," by Chris Bonnington. Town Hall, 8 p.m.

Atkinson Lecture: "Workers' Control," with Ken Coates. Council Chamber, 1 p.m.

Concert: Kathleen Jones, Orchestra Nova of London. Pieces from Mozart and Haydn. Barber Institute 8 p.m.

Film: "The Dirty Dozen," Aston, 2.30 p.m.

Gypsy: Mothers.

THURSDAY, NOV. 5th

Concert: Barber Institute (as on Wednesday, November 4th).

C.B.S.O.: Town Hall, 7.30 p.m. Pieces from Weber, Mozart and Rachmaninov. Conducted by Maurice Handford, led by Felix Kok.

Diz Disley: Folk Club, Priestley Hall, 4/6 (members 3/6).

Film Soc.: "Passion of Joan of Arc," by Carl Dreyer. Haworth Lecture Theatre, 7 p.m.

FRIDAY, NOV. 6th

Julie Felix: Town Hall, 7.45 p.m. Tickets from 6/-.

Knicker Flicker: Manor House Firework dance, disco, food, 8.30 p.m., 6/-.

SATURDAY, NOV. 7th

Midlands Youth Orchestra: Town Hall. Pieces from Hindemith, Mendelssohn and Brahms. 7.30 p.m. Tickets from 2/-.

Kevin Ayers and The Whole World: Deb. Hall, 8 p.m., 6/6.

Peppermint Circus: plus Disco, Aston University, 8 p.m.

Birmingham Chamber Music Society: "The Rubbra," Pleeth Piano Trio, City Art Gallery, 7.15 p.m.

Lindsay String Quartet: Recital of Chamber Music, Carrs Lane Church Centre.

SUNDAY, NOV. 8th

Sunday Film: "The Twisted Nerve," Deb. Hall, 7 p.m., 2/6.

Students Service: Cathedral, Speaker Rev. D. R. MacInnes on "Freedom for the Protest Generation."

Holy Communion—at which Bishop of Birmingham will preside and preach. St. Francis Hall, 9.30 a.m.

MONDAY, NOV. 9th

Buddy Rich: Town Hall, 7.15 p.m. Tickets from 8/-.

Film Soc.: "Charade," by Stanley Donen. Haworth Lecture Theatre, 7 p.m.

Lecture: "Air Pollution in the United Kingdom," by Dr. S. R. Crawford (of Warren Spring Laboratory). B.M.I.

TUESDAY, NOV. 10th

Lifetime (Jack Bruce): plus Greatest Show on Earth, Town Hall, 7.45 p.m. Tickets from 6/-.

THEATRE

Repertory Theatre:

"A Midsummer Night's Dream," 7.15 p.m. Matinee performances, Saturday, November 7th and Wednesday, November 11th, 2.30 p.m.

Crescent Theatre:

"Hedda Gabler," by Henrik Ibsen. Until November 7th, 7.15 p.m., 4/-.

Midlands Arts Centre:

"The Tin Soldier."
"The Emperor's New Clothes."
"Pinnocchio."
"Peter and the Wolf."
"The Frog Princess."

Wednesday, November 11th: "Beggars Opera."

Alexandra Theatre:

Wednesday, November 4th: Oxford Playhouse Company, "Othello," by Shakespeare.
November 5th, 6th, 7th: "Kean," adapted by Jean-Paul Sartre from the play by Alexandre Dumas, 7.15 p.m.

Belgrade Theatre, Coventry:

"What the Butler Saw," by Joe Orton.

The Theatre Centre (Islington Row):

"The Tinder Box," Saturday, November 7th, 7.30 p.m., 4/-.

Birmingham Theatre:

"Catch My Soul," the "rock Othello," by Jack Good, with P. J. Proby and P. P. Arnold. November 6th for two weeks, 7.30 p.m.

GALLERIES

Ikon:

Until November 14th
Yvonne Henthorne.

Compendium:

Until November 7th
Peter J. Clare (paintings).
Susan Shaw (paintings).
Stuart Bodsworth (wood sculpture).

Midlands Art Centre:

Until November 29th
Open 25.

City Museum and Art Gallery:

"Blake and his Circle" (illustrations by Blake for Dante's Divine Comedy).

CINEMA

Jacey:

"Love Variations"/"The Plank," retained, 8 p.m.

Odeon, New Street:

Today: "Too Late the Hero"/"Well of Time," 7.15 p.m.

Next week: "They Shoot Horses Don't They"/"The Pale-Faced Girl."

Odeon, Ringway:

"The Valley of the Dolls"/"The Boston Strangler," 5.40 p.m.

Next week: Fellini Satyricon.

ABC, New Street:

Today: "The Vampire Lovers"/"Angels from Hell," retained, 7.15 p.m.

Next week: "The Walking Street"/"Tick Tick Tick."

ABC, Bristol Road:

"Paint Your Wagon," 7.15 p.m.

ABC, Selly Oak:

M*A*S*H.

Futurist:

"The Body."

Gaumont:

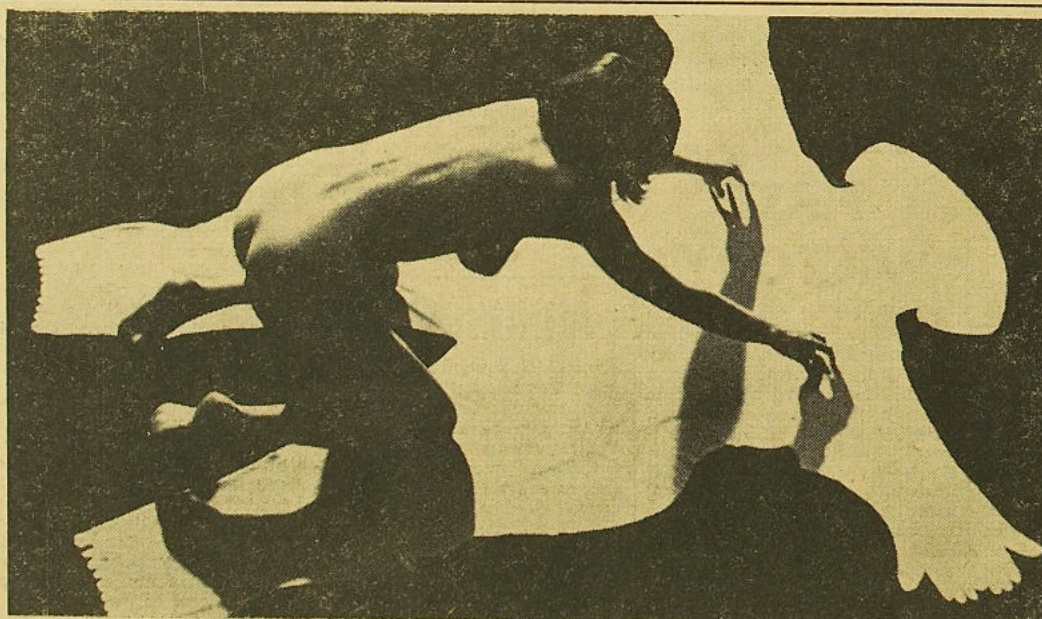
"Cromwell," 7.30 p.m.

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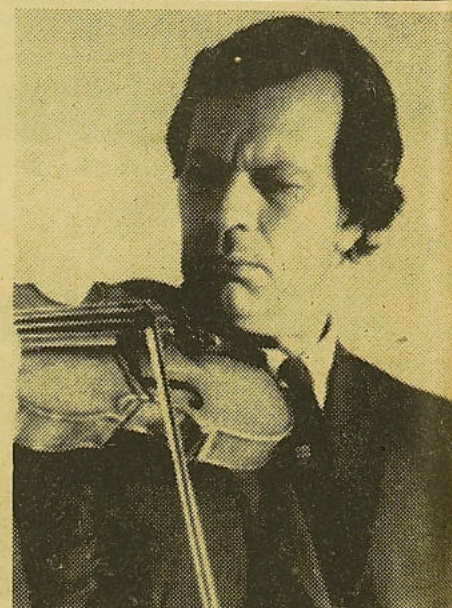
"Run Virgin Run"/"The Sex Seekers," retained, 7.40 p.m.

Arts Lab:

From Thursday, November 5th for six days: "The Red Desert," written and directed by Michaelangelo Antonioni.



"The Body" (Futurist)



Felix Kok, C.B.S.O., Thursday