

## DOCUMENT REJECTED BY S.G.M.

**T**HE S.G.M. called by the Union Executive last Wednesday, overwhelmingly carried the motion rejecting the D.E.S.'s consultative document on the Financing of Student Unions. Some 650 students voted for the motion which stated that the Government's proposals "constituted a direct threat to this Union and therefore opposes them."

Paul Dodgson, Vice-President, proposed the motion and warned the meeting that the proposals would tend to take the student body back to the days when the Union limited its activities to the support of social and athletics clubs, and that the notion of the Union having to compete within the University for finance with other interest groups would result in the University Authorities having a "big stick" to wield at the student body.

An addition to the motion was proposed by Rod Playford, and this was accepted by the meeting. The addition called for action in three ways:

1. A public statement from the Vice-Chancellor indicating hostility to the proposals.
2. Students to write to their M.P.s.
3. Liaison with sympathetic local and national bodies to seek total rejection of the document.

Peter Hitchener proposed an amendment to the motion and he said he thought that the present laws were perfectly adequate to deal with the ultra vires payments which he deplored.

Rod Griffiths, speaking against this amendment, pointed out that there was no existing democratic control of the way in which the proposals could be implemented, and if we accept that the laws are satisfactory as they are, we would be inviting Mrs. Thatcher to go ahead with the proposals. The amendment was defeated.

The President, Anne Naylor, stood down from the chair, and pointed out that in order for voluntary membership of the Unions to be implemented the University Charter would have to be altered, and the Vice-Chancellor has indicated his willingness to do this. She called on all students to write to their M.P.s; duplicated letters were distributed after the meeting.

### What the document says . . . .

#### DEFECTS OF THE PRESENT SYSTEM

(1) Local Authorities have to pay for full-time Students' Union subscriptions, when in most cases neither they nor the U.G.C. have any control over the level of the subscription.

(2) Because increases in subscriptions are paid for by the L.E.A.s, the University authorities do not examine the Unions' needs with the degree of care which they would do if they had to pay the increases.

(3) Unions make ultra vires payments to activities which would be "more appropriately" paid for by voluntary contributions.

(4) Part-time students often have to find the cash for their Union fees from their own pockets.

#### PROPOSED NEW SYSTEM

(1) All full and part-time students would automatically be members of the Students' Union without payment of any fee and entitled to use its premises and facilities. "Conscientious" objectors could opt out whilst being allowed to use all the Union facilities.

(2) No Union Subscription would be included in the fees payable by the L.E.A.s.

(3) The University authorities would be responsible for providing and maintaining Union facilities from its general funds, and the Union would have to compete with other university activities for adequate financing.

(4) Membership of clubs and societies would be entirely voluntary and a small sum would be added to the Students' grant to cover the subscriptions. The Union would be forbidden to make a payment to any club or society.

These changes would only require an amendment to the Awards Regulations and no legislation as such.

The University and the Union will have to negotiate in order to fix the sum required for the general facilities, and then application to the U.G.C. will be made by the University in its quinquennial submission.

There is no objection in principle to Union affiliation to the N.U.S.

It is not intended that the new scheme should lead to an increase in public expenditure.

By

"Redbrick" Reporter

### N.U.S. ACTION BRIEFING SPLITS ON "CLARIFICATION"

**T**WO members of the University, including Anne Naylor, attended the N.U.S. Action Briefing held at University College, London, over the weekend. One official commented that the meeting was "fairly representative" and the meeting thoroughly debated and overwhelmingly rejected the Government's proposals.

However, the meeting did split on a point of whether or not to ask for clarification of the document as it was thought that it was vague on a great deal of matters, especially the "conscience grounds" clause.

The meeting called on the Union executives to implement plans of action including writing to M.P.s, circulating the N.U.S. statement and getting other groups interested such as trade unions.

Anne Naylor feels that the matter should be fought more on a national level than a parochial one and that all the colleges in the area should unite in their action in order to protect the small colleges which may have embryo Unions.

A march has been arranged in London a week today and Aston had a General Meeting yesterday to discuss action.

It is hoped that the support of staff, A.A.T.I. and other interest groups will be realised as the campaign proceeds.

Students are urged to write to their M.P.s, and already replies have been received, notably from Ray Carter, M.P. for Selly Oak, who said he thought the Government proposals were unsatisfactory.



LET US PRAY—Anne Naylor speaking at the S.G.M.

## N.U.S. STATEMENT ACCUSES GOV'T OF HOSTILITY

**T**HE N.U.S. have circulated a statement on the Government's proposals, in which they call on all Student Unions to reject totally the document. The statement says: "It is impossible to avoid the conclusion that the intention of the Government is to seriously weaken, if not destroy Student Unions."

The statement talks of the obvious hostility which the Government holds for the Student Unions and points out that the document is solely concerned with financial and administrative mechanisms to limit expenditure on and activities of Student Unions.

The lack of commitment given to the continued existence of Student Unions is also attacked.

The N.U.S. feel that the Government must have "a naive belief that college authorities and L.E.A.s will 'protect' Student Unions by providing them with the necessary finance and facilities."

The statement continues: "The document displays a total lack of understanding of the scope and range of Student Union activities and the diverse and delicate arrangements which exist to finance and support those activities."

The statement briefly outlines the Government's proposals and attacks the principal of voluntary membership of Union Societies by pointing out that student grant levels are simply not high enough to support such a scheme. A warning of college interference in student activities is also made.

The N.U.S. supported the introduction of a Government Survey of the non-university Union facilities last year as it felt that this would reduce the inequalities of such facilities throughout all colleges and universities.

In conclusion the statement says that the N.U.S. executive will be seeking clarification from the D.E.S. on certain points.

### 'MAIL' GIVES SUPPORT

**A**Gainst the grain of the majority of national newspapers, the Birmingham "Evening Mail" printed a very complimentary and sympathetic editorial last Thursday evening. The comment was headed "Well Alone" and in it the university is described as worthy of "honourable mention in the discussion which is now taking place on Student Unions."

It said that while there is an "unanswerable case for reforming the constitution of certain Student Unions" such a reform could not be made on such a general scale, and that it would be both impossible and undesirable to lay down a general set of principles to cover large universities and small colleges alike."

It concludes "Where Unions already work effectively, there is also a case for leaving well alone."

## 'redbrick'

THE Tories have turned their "general attack" on to Student Unions and have produced a document on the financing of Student Unions. Reaction to the proposals in the document has been that of shock and disbelief.

The S.G.M. on Wednesday illustrated that student opposition to the proposals is unanimous. How do we go about acquiring satisfactory answers to the questions posed by the document? These questions are numerous and furthermore are a result of the ambiguity and vagueness of the document. For example, how can we guarantee support for the Union facilities if membership is voluntary and our grant is to be competed for with other University interest groups? Who will perform the essential functions that Welfare, Events and External Affairs do at present if the Union grant cannot be used to finance such activities?

No-one would dispute that these are important questions but what form of action can produce satisfactory answers?

Direct action such as demonstrations, sit-ins and picketing is only an effective weapon when it is used infrequently and as an ultimate. Before this form of action is taken we can hope to influence our M.P.s by writing to them, gain the support of all staff and allied interest groups, hold meetings for educational purposes and work for the total support of the University Authorities.

Historically we have proved we have the ability to control our own finances and allocate them without bias or breach of the constitution. Let us act to protect our interest and preserve that responsibility that has been afforded to us for a considerable time.

## redbrick staff

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The Editor does not necessarily agree with the views expressed by the contributors.

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## NEWS

## 'Gay' mistake

REDBRICK published a letter on October 27th from the Gay Action Group and it may have struck people as rather strange that such a short, seemingly obscure letter should have ever been submitted for publication.

However, the answer to this puzzle was revealed this week, as the editor was sent the first part of the letter for which the previously-published letter was the ending! This is the text:

Dear Sir,—We should like to thank you for printing such a sympathetic and helpful article on lesbianism in the last issue of "Redbrick" (October 20th).

In particular we should like to congratulate the authors on having both the modesty and the clear sightedness to allow the situation to be expressed first by homosexual women themselves.

One of the first imperatives for all homosexual people is that they be allowed to speak for themselves, that they lose the feeling that they need someone to plead on their behalf so as to make their case "respectable."

We agreed wholeheartedly with the authors' conclusion that the difficulties homosexuals experience are more social than psychological in origin, but we feel that we should stress to any homosexuals reading the article that the difficulties will not be banished by a change of heart in the public—even a change of heart so fundamental as the authors see necessary.

The oppression of homosexuals will only stop when they themselves take steps to make it stop, and this in turn can only be done on the basis of a true solidarity of all homosexuals—men and women.

Gay Action Group meets every Thursday at 7.30 in the Peace Centre, 18 Moor Street, Ringway. We are in the Peace Centre from 3.30 on Thursdays for anyone who wants to drop by for a more informal chat.

Refer to "Redbrick" (October 20th) for final paragraph!

## School scavenging

A BIRMINGHAM headmistress, Mrs. Violet Legg, claimed last week that children at her school were scavenging food from waste-bins. The admission came after the City Council was told of the incident at its meeting on Tuesday, October 2nd.

The school where the scavenging took place was Benson Street Junior School, which is in one of the poorer districts of the city. One hundred and ten of the 434 pupils receive free meals.

The headmistress claimed that since school meals had increased in price, and milk had been stopped, bread and milk had been stolen from doorsteps surrounding the school.

Alderman Sidney Dawes, chairman of Birmingham Education Committee, stated that while he found it hard to believe that the children had been forced to take such measures due to hunger, the Chief Education Officer had been asked to investigate the complaint.

In order to stop further scavenging, a lock has been fitted to the wastebin door at Benson Street School and the children concerned have been given free meals.

## Expansion Record Stores

8 PICCADILLY ARCADE,  
NEW STREET

Progress Music  
Progressive Records

Students and Nurses Discount  
Joss, Posters  
Underground Magazines

## Guild commission poll

BALLOTING took place last Thursday for the Guild Commission. Two seats were contested, that in Halls of Residence and that of the Faculty of Law. In the first constituency, despite heavy publicity and the provision of ballot boxes in Halls of Residence only some 200 students voted.

Although the Law Faculty seat was contested by three students, some 49 students cast their votes. No nominations were received from Commerce and Social Science.

The final composition of the Guild Commission is as follows:

Chairman—external, yet to be announced.  
Law—T. McBride (elected).  
Commerce and Social Science—no nominations.  
Arts—M. O. S. Jenkins (unopposed).  
Science and Engineering—J. J. Yale (unopposed).  
Medicine and Dentistry—J. Aukett (unopposed).  
Non-Halls of Residence—D. Oakley (unopposed).  
Halls of Residence—R. Carter (elected).  
General Guild Member—J. MacFie (unopposed).

## Union services sub-committee

FOLLOWING its successful introduction last year, it is proposed to continue with the Union Services Sub-committee. The purpose of this committee is to advise the Union Services Committee on all matters pertaining to the Union, building, its maintenance and the services that are provided.

It will be particularly concerned with producing an outline plan for the future of the Union during the forthcoming quinquennium. The Sub-committee will be under the chairmanship of the Secretary of the Union Services Committee.

## People, Planning Pollution

THE University Open Forum Working Party is holding a meeting at 1.15 p.m. on Wednesday, November 17th, on "People, Planning and Pollution." The format for the meeting will be short talks by invited guest speakers, followed by general discussion. Mr. Neville Borg, the city planning officer, will be talking on urban development, its problems and difficulties, its relationships with pollution and with people.

Other speakers include Mr. C. A. Hobday, deputy pollution officer of Trent River Authority, and Mr. T. Rees Jones, from Courtauld's, who will be putting industry's viewpoint. The Open Forum meeting will be in its usual place—Floor Seven, Muirhead Tower (Arts/Commerce).

## Voices and Instruments III

ON Saturday, November 13th, at St. Paul's Church, Ludgate Hill, members of the Birmingham University Musical Society will be presenting the third in a series of concerts which attempted to promote music rarely performed.

The latest concert includes works by G. Gabrieli, Willaert, Victoria, Praetorius, Bruckner and Holst. Organ works include compositions by Charles Tournet. Admission is by programme, 25p, obtainable from the door or the University Music Department.

## SMALL ADS.

BARN DANCE DISCO! Catholic Chaplaincy (Newman House), 29 Harrison's Road, next Sunday 8.0 p.m. Only 5p (non-members 10p).  
VEGETARIAN SOCIETY. Thursday, November 11th, Committee Room 2, 7.30 p.m. Contact Alan Martin, Chemistry IIIH, or Mason Hall.

digit—

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AND MORE MATURE...

AND A BETTER PERSON?

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in DEB. HALL

## Redbreast

IMITATION is said to be the sincerest form of flattery, nevertheless, it is a poor substitute for creativity, imagination and common courtesy. This week, "Palatine", the Durham University newspaper, published an article in their "Interview" section, on Student Homosexuality.

Lack of originality was apparently not enough for these revered gentlemen, they proceeded to re-print word for word, the article on Lesbianism that appeared within these hallowed pages some two weeks ago. "Redbreast" was at no time approached before this article came out, nor was an acknowledgement printed.

Perhaps the honourable gentlemen of Durham have not heard of the term, breach of copyright, but one would have thought that some form of good manners, not to mention moral integrity, would have been instilled into them during their formative years. Perhaps they thought no one would notice. Perhaps, really we should feel sorry for them...

WOMEN'S LIBERATION did not so much hit the headlines as smack them across the mouth. Refusing to be manipulated, fashionwise, according to the dictates of a projected optimal sales chart on a businessman's wall, its image is now kept under wary press surveillance like a cantankerous and bile-infested old mother-in-law, dragged out occasionally and contemptuously beaten up for the sake of cheap laughs in concentration-camp music-hall performances.

The laugh is getting more strained. Only a few days ago, the people's broadsheets carried fulsome accounts of an abortive coup de femme attempted before a strip show at a miners' rest home in Skegness. The stripper—Erotica—when interviewed, said she wouldn't be seen dead without a bra, except when she was working, of course.

Good old Women's Lib! You just can't kick the shit out of it! The writer will from this point on avoid further reference to that patronising and devalued term.

From "Female Eunuch":  
"The frequently celebrated female institution... is after all only a faculty for observing tiny insignificant aspects of behaviour and forming an empirical conclusion which cannot be syllogistically examined."

"The take-over by computers of much verbal thinking has placed more and more emphasis on the creative propensities of human thought. The sudden increase in political passion in the last decade, especially among the generation which has absorbed most of its education in this undifferentiated form, bears witness to a reintegration of thought and feeling happening on a wide scale. In the circumstances any such peculiarity of the female mind could well become a strength." (p. 108).

Churlishly perhaps, but undeniably, the idea had lately crossed the writer's mind (much in the manner of a naked break for cover from the bathroom glimpsed through the living-room door), that in these uncertain times woman was becoming a good horse to back. Not just politically, not just for her sake, but for all our flagging sakes.

From the WITCH (Women's International Terrorist Conspiracy from Hell) Manifesto:  
"WITCH is an all-woman Everything. It's theatre, revolution, magic, terror, joy, garlic, flowers, spells. It's an awareness that witches and gypsies were the original guerrillas and resistance fighters against oppression..."

"Witches were the first Friendly Heads and Dealers, the first birth-control practitioners and abortionists, the first alchemists... WITCH lives and laughs in every woman."

"Whatever is repressive, solely male-oriented, greedy, puritanical, authoritarian—those are your targets... you are pledged to free our brothers from oppression and stereotyped sexual roles as well as ourselves."

"You are a witch by saying aloud 'I am a Witch' three times, and thinking about that. You are a witch by being female, untamed, angry, joyous and immortal."

The chief villain of the piece, the power behind the enthronement of the dominant male, is Freud. His theory of penis envy gave credence to the historical fact of the male working his will without let or hindrance, and the female found herself without an ideological leg to stand on.

She could either be a wanly aspirant, second-class apology for a man, or she could be nothing at all. She couldn't even try to emulate Aristophanes' Lysistrata by withdrawing her sexual labour, for her favours were merely up for grabs, never on offer, and never as a reserve price.

Her introduction to sex was (largely, still is) a doom-laden drag: "Little girls only learn about the pleasure of sex as an implication of their discoveries about their reproductive function, as something merely incidental."

"Much more care is taken to inform them about the approaching trauma of menstruation and the awful possibility of childbirth if they should 'lose control' or 'give in' to sexual urges, than to see that they recognise and welcome these sexual urges in the first place. So the growing girl knows more about her womb than she does about her external genitalia, and not much of what she knows is good news." ("Female Eunuch," p. 47).

Sex and childbirth were conceptual twins. A woman could throw in her lot with the rest of the production line, or she could be a nasty type if she had the guts.

The first lowly vantage point of sexual smugness is usually daddy's knee; Freud blew up daddy's ego like a giant condom and hung the mess off it in neon lights. Henceforth nothing had right of way before the good ship Cock.

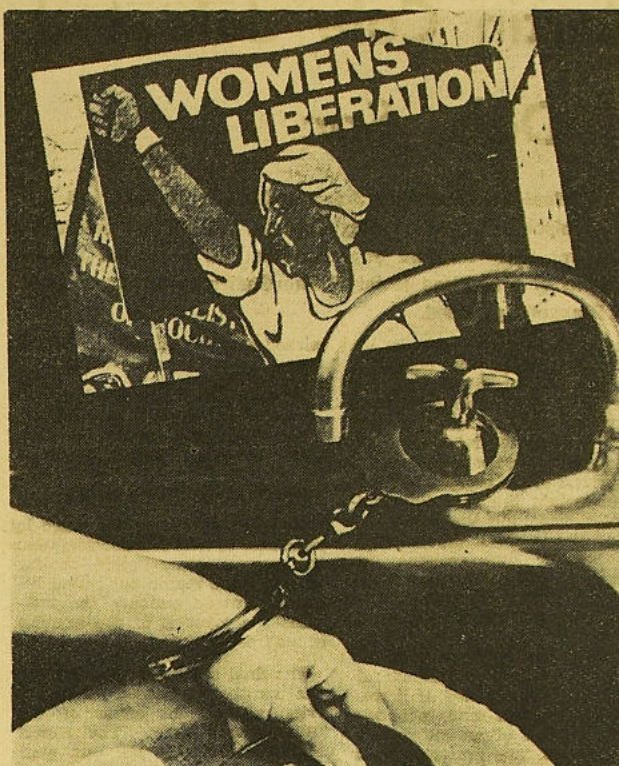
As women were ergo crew members, honorary ship's biscuit, all that could be hoped for was mutiny, but the threatening yard-arm overcame, in the end, all but the desperately bold or freakish.

The vessel has now been invaded, however, by an alien body of knowledge that not only suggests, but goes on to prove, that Freud was an arschel; men are in fact failed women.

Genetically, the maleness determinant in the embryo is not additive, it is the degree by which the embryo falls short of being female. (The writer, at this point, struggled with his scientific ignorance. He walked away from the fight, but there was no telling whether or not he will fall down later.)

The first and most determined exponent of the cult of the new knowledge was Valerie Solanas. From her SCUM (Society for Cutting Up Men) Manifesto:

"... the male is an incomplete female, a walking abortion, aborted at the gene stage. To be male is to be deficient, emotionally limited; maleness is a deficiency disease and males are emotional cripples... completely egocentric, unable to relate, empathize or identify, and filled with a vast, pervasive, diffuse sexuality, the male is psychically passive. He hates his passivity, so he projects it on to women, defines the male as active, then sets out to prove that he is ('prove he's a Man')."



## A man's eye view of this controversial topic by GRAHAM BARKER

woman, one's honour is that she is virginal."

What Mailer finally unmasks in Millett, though, is a reeking state of neurosis manifested as the scientist and the narcissist come together. Technology is seen as a brooding force of transcendence to which men fearfully offer sacrifices in the hope that it will be sufficiently placated not to crush them, or at best not to elevate their enemy, woman.

Cheered by the development of the pill and hygienic abortion, crazed Hitlerian visions of genetic engineering have been spawned as grandiose attributes of Utopia by some of the female apostles.

All of the above is a wide diversion from "Female Eunuch," and some treacherous ground has been covered in so doing. But the writer is inclined to look upon "Female Eunuch" as he would upon a hard seat in paradise. As far as literary treatments of the state of woman-kind are concerned, Dr. Greer's book undoubtedly represents the highest stage of the art. Its arguments are cogent, well researched, comprehensive, uncompromising and witty; the dedication is moving out of all proportion to its length, and ought to be read even if the rest of the book is not.

The aims are modest, in that they fall within the confines of what is (or should be) humanly feasible. And yet "Female Eunuch" will probably suffer the fate of all great works, that of being merely looked upon with worshipful awe. If it isn't a monument already, it very soon will be.

Valeries Solanas was drained almost of life itself in providing the tremendous energy needed to get the boiling: Kate Millet, Germaine Greer, Shulemth Firststone and others, according to their strengths, have given the brew an occasional hefty stir, but much more energy, collective and individual, is and will be needed to maintain it at the necessary heat level.

And it is at this point that the writer experiences great difficulty in finding anything to say that succinctly expresses his feelings; partly, language fails him; partly, the state of consciousness doesn't match up to the situation.

A later generation, hopefully, will be bisexual enough to eradicate that painful acreage of mutual incomprehension separating man from woman, a nobody's land mined and blasted of late by courtesy of God and the Protestant Ethic.

The male sex drive will cease to have more in common with the hunger pangs of the belly than with emotional sensitivity, and the female sexual response, directly—too directly—answerable to the same sensitivity, will not be so fragile. Drive and response, in fact, will become interchangeable, and the ego will not murmur rebellion or disgust.

From Robin Morgan, again in "Rat":

"Goodbye to those simple-minded optimistic dreams of socialist equality all our good socialist brothers want us to believe. How liberal a politics that is! How much further we will have to go to create those profound changes that would give birth to a genderless society. Profound, sister. Beyond what is male or female."

"Beyond standards we all adhere to now without daring to examine them as male-created, male dominated, male self-interest. Beyond all known standards, especially those easily articulated revolutionary ones we all rhetorically invoke. Beyond, to a species with a new name, that would not dare define itself as Man."





*In the old days, Carnival Day to me was a day when if you couldn't get a boy, you were no good at all, because we all went raving mad.—Councillor Nora Hinks.*

PREPARATIONS for Carnival are under way, with the usual few people committed to actually doing something. Like every other Carnival Committee they have had little time for reflection. Often the need for detailed organisation provides little time to consider the role of Carnival.

The fundamental aim of Carnival this year is to make money. Other less tangible aims are secondary. Community Action, student involvement and student relations with the City are more or less forgotten: sure they exist, but how on earth can you plan for them.

"Students' Union and the N.U.S. should go about changing the student image, it's not Carnival's job, Carnival's here to make money... The fact that you might have better relations with the town of Birmingham doesn't really matter... The only reason we want more people involved in Carnival is

to get more money."—Dave Kelly, Chairman of Carnival.

In 1969 and 1970 there were Festivals which were an attempt to get away from the old-established pattern. They tried to link social work with fund-raising, and to introduce a drama programme. Birmingham University was the first to try something of this nature. Admittedly it was not a complete success; there could have been greater participation in the Community Action; the drama section was narrow in its appeal, and there were organisational problems, but there was a fresh approach, wider in its outlook. Times have changed, the spontaneity and exuberance of Rag Week is a thing of the past.

"It's Carnival, we all used to take part in it. They used to go into the cafes, they were on the buses, everyone took part; you couldn't dodge, even if it was only a small coin. It was

a Gala Day."—Councillor Nora Hinks.

Maybe students have changed, or "things ain't what they used to be". Nowadays it seems a bit ridiculous for students to romp around the Bull Ring. It would be nice to have stunts and simply enjoy ourselves, but it just doesn't happen now. Students, or at least some students, want to have reasons for the things they do. They don't see themselves in isolation to the community as a whole.

"I don't think you ought to become involved. Your job to become involved is when you've finished your education. There's enough of us involved."—Councillor Nora Hinks.

If there is enough of us involved then why are social problems still with us?

Should Carnival tackle social problems, and if so—how? The

Report of the 1967 Carnival Commission still seems valid in its proposals:

- (a) To raise money—this was an old aim but Carnival had failed in raising really large sums of money.
- (b) Designed to entertain both students and the city—new aim.
- (c) Designed to educate both the students and the city in respect to social problems—new aim.
- (d) To improve relations between the students and the city.

The present Carnival Committee have completely ignored the last two of these points. The idea of getting as much money as possible is a simple one, but to raise money without thinking about what the money is going to do is pointless.

#### WHERE THE MONEY WENT—1971

|                                                      |        |
|------------------------------------------------------|--------|
| Balsall Heath Association                            | £500   |
| Birmingham Society for Mentally Handicapped Children | £250   |
| Birmingham and Midland Club for Deaf-Blind           | £75    |
| Birmingham Committee for Night Shelter               | £400   |
| Birmingham Family Service Unit                       | £250   |
| Coach and Horses Charities Committee                 | £50    |
| Handsworth Day Care Centre                           | £500   |
| Holidays at Home                                     | £300   |
| Little Sisters of the Poor                           | £100   |
| Friends of Monyhull Hospital                         | £100   |
| Mosely Tenants' Association                          | £50    |
| Muscular Dystrophy Group                             | £100   |
| National Society for Mentally Handicapped Children   | £1,000 |
| North Devon Holiday Farm Trust for Deprived Children | £75    |
| Oakley School                                        | £100   |
| Priority Area Playgroups                             | £150   |
| St. Paul's Day Care Centre                           | £150   |
| Senior Citizens' Movement                            | £25    |
| Solihull Deaf Children's Club                        | £50    |
| Sparkbrook Association                               | £100   |
| Stanhope Hall Playgroup                              | £50    |
| Tyssel Day Nursery                                   | £100   |
| Guild of Students' Vice-President's Fund             | £200   |
| St. Francis' Residential School, King's Norton       | £50    |
| Guild of Students' Community Action                  | £250   |
| Benson Street School Fund                            | £50    |

# CARNIVAL

"A Carnival chairman really involved in the work of his committee, gets a pat on the back and looks at a pile of gold which he has just got to the end of. What actually happened is that money was of no interest to him. There's a sort of... thing there, quite a positive one of concrete and glass... with a little plaque saying 'we were built by the funds raised on ourselves (i.e. by the students of Birmingham University)'. — John Butcher, Carnival Chairman, 1969.

*You've got to say :  
All right, go out and raise money, but what the hell are you raising money for?  
It's so bloody meaningless. You've got to think about why is it necessary to go out and raise money? Why isn't someone else paying for this sort of thing?*

*The money-raising has always been seen as an end in itself and that is the mistake. It's what the money does which is the end. It's what the money is needed for : where the needs are in society which are not being satisfied, and if these needs should have been satisfied by other people, like the city council, government, then people should bloody well think about, well it's no use us raising money, propping up the system, because of the government's or city council's inadequacies. Really what we should be saying to the city council is we're not giving money to do this ; you should be bloody doing this, now get out there and make these houses fit for people to live in, don't just send us out there to decorate these places.*  
—John Butcher (Festival Chairman '69)

Any hard and fast boundary between Carnival and Community Action is a fake one as every Carnival report testifies. Though the '71 report pointed out the organisational difficulties, they recommend : "... closer links in general policy with Community Action... that should be rectified by both Chairmen in the future. "The creation of an awareness of problems like bad housing,

the need for children's play areas, the loneliness of the old, the difficulties of the handicapped or the extent of problems such as alcoholism can have considerable value in a festival."—1969 Festival Report.

There are two definitions of Community Action. One is individual action for the community, the other is action with the community. The former is apolitical and fills in the gaps left by the inadequacies of the welfare state. The second, far harder to implement, is directly political and tries to change the existing fabric.

"Students acting in Community Action should act as a catalyst to bring about change in their community."

Both types of Community Action, particularly the latter, need continuous student interest. However a fortnight of events, retaining some of Carnival's present format, could be instrumental in creating a focal point for student pressure. Carnival must be seen in relation to student activity all the year round.

"When it becomes an isolated event which it is now, when people actually think up something to do for Carnival, then it's pointless.

"For me Carnival started on the Friday night just before the procession. The procession was on the Saturday. Then it was all over—bang."

Carnival in the past has been a mere function of student interest, it has not really succeeded in creating and channeling potential student interest.

Carnival is vital to relation between the student and the City. It is during Carnival that students have their greatest impact upon the community. It used to be a time of goodwill, when students were recognised as part of the community. Today Carnival impresses the gap between student and Brum.

"Barb" magazine, most of the stunts, concerts, which are aimed primarily at students, all go to reinforce the self-evident fact that there is no real contact between "us" and "them".

"I think people have been

less generous recently than in the past because I don't think they like your Rag magazine. They think it's obscene, it's in bad taste and it's vulgar."

—Councillor Nora Hinks.

Many people don't see students as part of the community. Admittedly the student hasn't spent his life in Birmingham, generally mixes with other students and doesn't pay rates, but whether he likes it or not he lives in Birmingham for at least half the year and shares many of its problems.

It seems obvious that the role of the student is in this wider sphere where he has a personal interest. If he did try to influence the people of the City or bring pressure upon the authorities, he would undoubtedly come under attack. Although the student image would be better served by doing straightforward social work, the student has a more natural and useful role in precipitating action within the community.

The concept for Carnival, at least this year, can't radically be changed. But that is not to say that nothing at all can be done. There's still time to co-operate with Community Action to some extent (though both chairmen have said that organisationally it is impossible). They must recognise that their aims overlap. Carnival, unlike its predecessors, should publicise where the money is going. Not only would students become involved in choosing the organisations which would benefit, but they and the town would also know who the money was helping beforehand. This would produce more co-operation from the town and add incentive to the students.

To attack "Barb" can be misunderstood as a reaction to its obscenity. But the fact remains that at least some of the space of "Barb" could be more constructively used. It would be no great pity to break from the

*The whole essence of carnival is not really what you do—not what's happened to the student image, not how many people you got. If you still manage to raise seven thousand quid—then I would say that was a good carnival.*

Paul Dodgson (Vice-President).

"That really is what Community Action is about—bringing social change."

How does all this affect this year's Carnival. We know that it's hard on a committee when they're criticised for something that is too late to alter.

"When we were Carnival Committee, the President came down and criticised us. What the hell was he doing criticising us. We knew what we were doing. It's no good going to Carnival and telling them that they are doing it wrong."—Anne Naylor, President of the Guild.

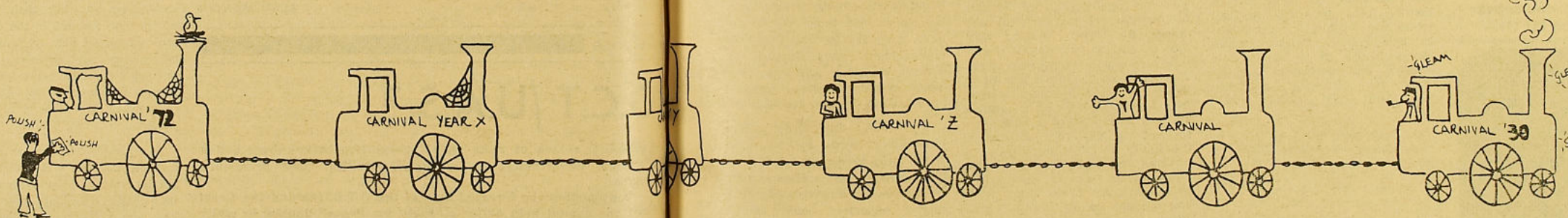
soiled tradition of a wholly vulgar Rag mag.

For the long term, Carnival and Community Action could be brought together with a new specific aim. Such an organisation would be more concerned with the results of its activities and not simply with the means. For example it could stage a "Humanise Birmingham" campaign. It would precipitate public opinion and put pressure on local authorities with regard to things like the environment of Birmingham. This is not to say that action such as this should be carried out sombrely.

There is, and always will be, a place for pure fun in Carnival. Stunts and especially the procession would be far more effective (and more amusing) if they had some real significance to the subject of Carnival that year.

Though it's not much use pretending that a fortnight of events could solve problems in Birmingham overnight, at least a Carnival with a purpose could be a step in the right direction.

ROBIN and GARY



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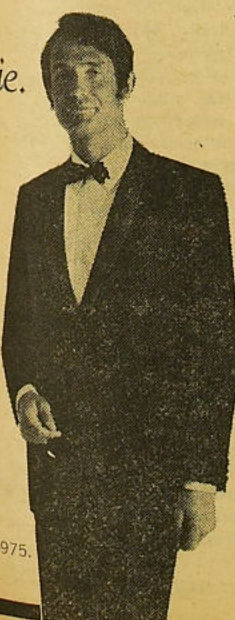
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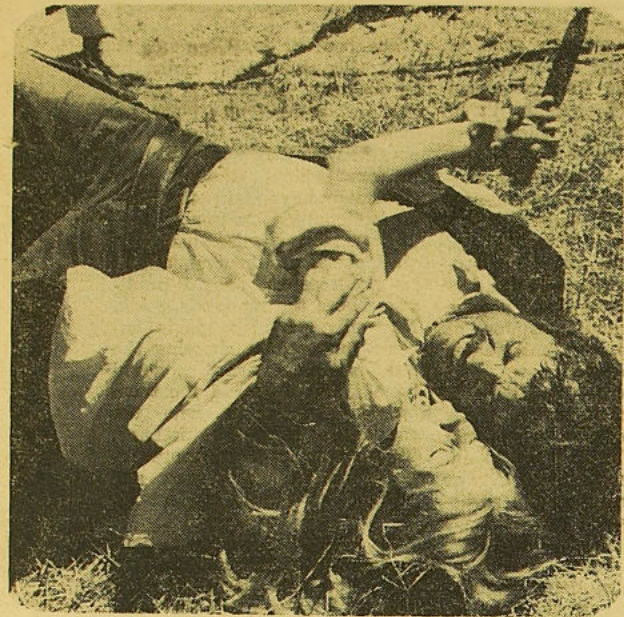
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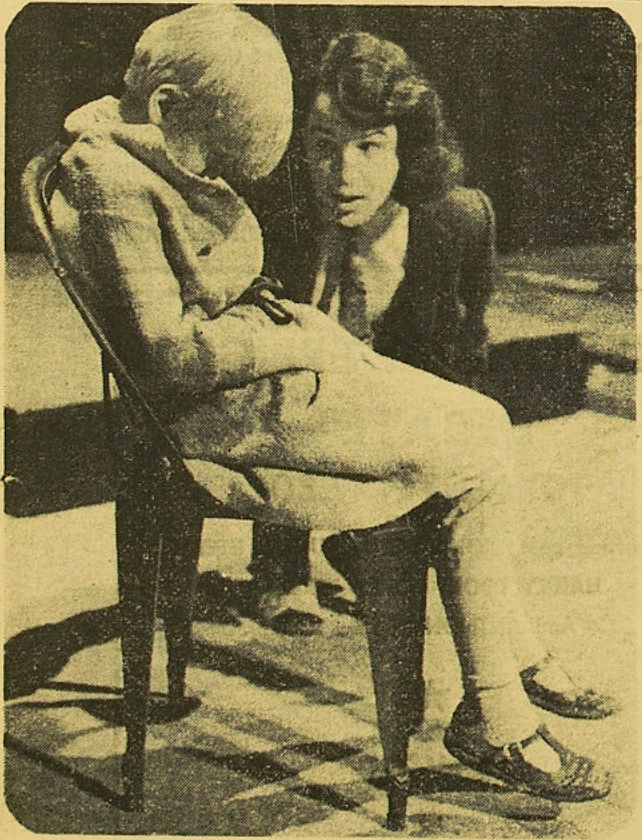
TONIGHT  
IN  
DEB HALL



Frank Calder (Oliver Reed) and Melissa Ruger (Candice Bergen) take time off from learning to read in "The Hunting Party." (Odeon, New Street).



Paul Henry, Jane Freeman and John Baddely, who appear in the Birmingham Rep's new production, "Roll Me Over."



Scene from "No Why" by G.T.G.

## cinema

TAKE "The Wild Bunch," add a bit of "Valdez is Coming," together with a little of "Butch Cassidy and the Sundance Kid," stir in some "Soldier Blue" and sprinkle in a small amount of "Paint Your Wagon." What have you got?—"The Hunting Party" (Odeon, New Street). But, unfortunately, "The Hunting Party" could have really done with a touch of something else, because it was sadly lacking in storyline.

In fact, it was only on recollection after the film that I realised how utterly confusing it actually was. The initial plot was so naive that I was convinced that there was more to it. But no, the film synopsis confirms my suspicions.

"Frank Calder and his men, killers and outlaws, ride into Ruger County, Texas. Calder, surly, silent and illiterate, but a born leader, feels that there must be more to living than this endless riding, especially if he knew how to read."

Really!

Calder happens upon a schoolhouse and takes off with the woman who is teaching there.

"Now Calder will be able to learn to read." Little does he know, however, that this woman is not a schoolteacher but Melissa Ruger, wife of cattle baron Brandt Ruger. Brandt is "a sadistic, sexually maladjusted bully, but his wife is just one more piece of property he owns."

Brandt abandons a resplendent orgy, and, together with some friends equipped with special rifles capable of accuracy up to a range of 800 yards, he rides off to retrieve his wife.

What more can I say? Just add plenty of close-ups of Calder's gang being picked off—spurring blood, gaping wounds, etc., etc. All good clean fun.

Oliver Reed, as Frank Calder, gives "The Hunting Party" its only sane moments, but with such a limiting role not even he can attain any worthwhile heights. As in "Soldier Blue," Candice Bergen proves herself to be one of the screen's best portrayers of the "how - far - can - she - go - and - still - keep - her - clothes - on?" role.

By and large there is little in "The Hunting Party" to redeem it from its clichéd depths.

ALEXIS

HAVING only recently completed its West End run, *Bed and Board* makes a welcome appearance at the Arts Lab Cinema Club (from Thursday, November 11th till Tuesday, November 16th).

This is the third in a trilogy of films by Francois Truffaut that has included "Stolen Kisses" and "Les quatre cents coups". However, it is not necessary to have seen these in order to appreciate "Bed and Board," although it may help in giving a clearer picture of Antoine, the central character throughout.

Truffaut's direction throughout the film has a warm character about it. He never states more than is necessary, preferring to imply rather than explicitly prove. Thus the bedroom scenes become a meaningful part of the film, without the titillating nudity that might have been included by a lesser director—"Bed but not Bored" might be an apt description.

Antoine has now married the girl friend from "Stolen Kisses," and starts off as a dyer of carnations while his wife teaches the violin. Truffaut picks out the humour of

the situation, and the unusual characters that surround it. An affair between Antoine and a stunningly beautiful Japanese girl leads to a temporary breakdown in the marriage before husband and wife are reconciled again. It is only momentarily, with the disintegration of the affair, that the interest flags a little: a quicker cut of humour here would have made the film as a whole, almost faultless.

The high technical quality of "Bed and Board," especially the colour, does much to supplement Truffaut's tender approach.

The late night show at the Arts Lab on Friday and Saturday, 11 p.m., is Fredrico Fellini's *8½*, an inventive and intensely cinematic look at the problems of the creative artist and his fantasies.

The new Arts Lab programme is now in its final stages of production and should be available shortly. The organisers are experiencing some difficulty with the film distributors who feel reluctant to release new films to the Lab on the basis that perhaps one of the city's cinemas might just possibly feel "daring" enough to risk taking one such film some time. However, since this never seems to happen everyone loses out—the Arts Lab can't get all the films it wants, the public have to wait a couple of years to see certain films, and the film doesn't take as much money as it would have done with an immediate showing.

Nevertheless, the new programme contains a number of films of interest.

The *Strawberry Statement*, one of the big films of last year that surprisingly failed to do the circuits, is showing next week. The following weeks hold in store Joseph Strick's much-banned *Tropic of Cancer*, Antonioni's *Blow Up* and *Zabriske Point*, the Polish film *Colonel Wolodyjowski*, Fellini-Satyricon and *Investigation of a Citizen Above Suspicion* to mention but a few.

PAUL TAYLOR.

MANY of the new Westerns are primarily intended to debunk the legends created by the old classics, and also to show that the white Americans, not the Indians, were the aggressors. If you like this sort of film, you will certainly like "Little Big Man" (A.B.C., New Street—retained for a second week).

It isn't just a moralising story; it is very funny. The story is all in flashback, as it is being related from a New York geriatric hospital by Jack Crabb (Dustin Hoffman), the last and only white survivor of the Battle of Little Big Horn: "a hundred and ten years ago, when I was 10, my parents were killed by Indians, and I was taken away and brought up by them as their own..."

As well as the excellent direction, there is some very beautiful photography by Arthur Penn (who also directed "Bonnie and Clyde"). One moment that I particularly remember was the view of Custer's cavalry advancing across the snow in the dawn to attack the village. It is a film well worth seeing.

DAVE PARRY

## theatre

STARTING at the Birmingham Repertory Theatre on November 10th (today) for a week is a comedy called "Roll Me Over" by Bill Canaway. Set in the backyard of a tyre and retread factory, the play features three main characters—Cotty, the old tramp, Gordon, the gormless lad, and Ellaline, the tart, as well as two "supporting actors" who don't say a word—a

pile of earth-moving tyres and a forklift truck! The set, in fact, includes 200 tyres of various shapes and sizes and all the action takes place in (yes, IN) and around the tyres.

The humour in the play comes from the fact that the characters carry on the normal domestic activities one finds in a house, rather than in a backyard.

The director is Michael Simpson, well-known in the field of television drama, who has directed many plays at Birmingham Rep since joining as associate director in 1968. He is most enthusiastic about this play and it should be a most entertaining and unusual show.

Meanwhile, the Midlands Arts Centre production of "The Miser," by Moliere, opens on Thursday, November 11th. The production is being directed by Maria Sentivany and Philip Hedley. Miss Sentivany is an expert in the Commedia dell'Arte, and the intention is to reflect Moliere's involvement with the Commedia.

JOHN GROAKE.

LAST week, Guild Theatre Group presented John Whiting's "No Why" and a selection of Mixed Media.

"No Why" was an interesting play thematically but was marred by the fact that some of the characters did not ring true. It is difficult to pinpoint the cause of the trouble, because to some extent the author intended to present them as caricatures, symbols of pride, false humility, and sexuality. Many of their speeches were unnatural, consisting of short, clipped sentences repeating key words. In Absurd drama this treatment would have been fully acceptable, but the setting and circumstances of the play seemed to call for a naturalistic treatment of the characters, a more subtle hint at their flaws.

But it was a one-act play and it is difficult to convey an idea subtly in such a short time. G.T.G. laid it on more heavily than they need have done, but they laboured with difficult material, and the playwright might well have approved of their stark symbolic approach.

"Free Fall," the Mixed Media show, was of varied quality. Some of the ideas were very original, but there was in some places an air of last-minute improvisation. The shorter sequences, convo and a dance sequence, were simple, striking and beautifully done. The longer sketches were less satisfactory: "Cornflakes" was too prolonged and "Telerosion" failed to put its point over very clearly. The last feature, two guitar players, changed the atmosphere to the more casual one of the folk club.

The players gave the impression that they were playing whatever came into their heads, and would continue until the last member of the audience stumbled away.

This approach met with some approval, and a few of the audience squatted on the floor at the front and, mesmerised, shook their beer-cans in time to the rhythm. "Free Fall" abounded in good ideas, but tighter organisation would have improved it immensely. There was a feeling of "What shall we do for them now?" about it, which goes well in a theatre workshop, but seemed less appropriate for this production.

JILL L. NORMAN

## reviews

ON Monday and Tuesday evening the Scaffold will be performing P.C. Plod in Deb Hall.

"P.C. Plod", a play originally based on Roger McGough's poems, which was first performed, in embryonic version, at the Open Space Theatre, London, in January 1971, has taken on a new lease of life to become a living poem (handcrafted to music) with new songs specially written by the Scaffold.

The main character (the typical boy in blue, saint in our time) is played by John Gorman, with Mike McGear as the golden-voiced baddy and Roger McGough as the narrator.

John Meggison leads the musicians, Percy Jones and Brian Dodson.

Opening at the Edinburgh Theatre and continuing on to Liverpool Everyman Theatre and Newcastle Festival prior to an extensive university tour, "P.C. Plod" relives for you some of his amazing adventures and helmet-raising escapades in two hours of laughter and entertainment.

So join in and be a vanguard of a plodding evolution towards an alternative culture.

MARY JACKSON

## books

SOFTLY, CHILDREN, I'M COMING, by William Bloom (Pan, 25p) is just another cheap novel which finds its home on the shelves labelled "Dirty Paperbacks".

Maybe that is just a bit unfair because it does create some sort of feeling. I even felt sorry for the poor boy, at times.

Richard, a young man who doesn't intend working for a living, finds a rich girlfriend who has the absurd name of Araminta. The whole story is about Richard aiming at cornering this Araminta and living off her daddy's wealth but he ends up being cornered himself. All through the book Bloom changes the feeling toward Richard: one minute he's a nice, hard-done-by, young man, the next he's the world's worst. But I think Bloom got carried away on his own tide of sensationalism for the last chapter builds up and eventually ends in confusion.

The whole of Richard's conversation and that of his friend's is so pseudo-hip, quite sickening. At a guess I'd say the content is about 35 per cent swearing, 50 per cent sex and the remaining 15 per cent straight story line.

Not really my idea of a good novel.

GINETTE TAYLOR.

FOR all those who have nostalgic memories of their weekly comic arriving through the door, and to those who still regularly subscribe to "Beano," "The Penguin Book of Comics" (£1.25) is for you. George Perry wrote the text, which was originally published in 1967. For this revised edition Perry has been joined by Alan Aldridge who is renowned for many posters, record sleeves and the two "Beatles Illustrated Lyrics."

"The Penguin Book of Comics" follows the history of comics/drawings from 30,000 years ago, with the first known cave drawing, through to the head strips of today. I've never really thought of the Bayeux Tapestry as a "comic" but as Perry says:

"The main narrative is more or less conventional comic strip form, with simple legends in Latin describing the events."

Overall, Perry's commentary on the history of comics and their significance, both economically and sociologically, proves to be interesting, though obviously limited by the amount of space available.

The main attraction in the book is the actual comic strips. The mid-nineteenth century strips prove to be rather laborious, with their political connotations, but the book soon turns to the comics of the early twentieth century. It's surprising how well advanced these were technically.

One of the most amazing strips to be found in this collection, is that of Krazy Kat, "regarded by most strip cartoonists as the highest achievement of the profession."

Krazy Kat was created by George Harriman in 1910, and died with him in 1944. The three examples in "The Penguin Book of Comics" show why Harriman was so highly praised. Whilst the actual drawing is not of exceptional quality, it matches perfectly the witty adventures of Ignatz the Mouse, Krazy Kat and Offisa Pup.

Although billed as "a slight history," and accepted that Alan Aldridge acknowledges that "the survey is inevitably subjective and we can only offer apologies to the followers of strips that have been crowded out by the pressure of choice," there are some places that are rather too skimpily dealt with. "Mad" gets only one scant reference in Perry's chapter on Comics and the Cultural Overflow.

Similarly head comic strips, which are becoming highly organised in the Underground Press, get a very superficial treatment with only one example: Fritz the Cat.

Despite this, "The Penguin Book of Comics" is a must for all lovers of Superman, Flook, Captain America, Whizzer, Dan Dare, etc., etc.

GRAHAM MOORE

## music

THE C.B.S.O. concert at the Town Hall last Thursday night presented Mozart's last piano concerto and symphony No. 7 by Mahler. The peaceful effect of the Mozart was a striking contrast to the long, unhappy theme of Mahler which led to many crescendos especially in the finale.

Paul-Badvia Skoba was the pianist in the concerto: he is artist in residence at the University of Wisconsin, in the U.S.A. He has a very light touch and quick, subtle, instrumentation, and the combination of these helped to capture a lightness to what otherwise depicted a stern twilight.

I enjoyed this concerto as I found it relaxing but with enough depth to keep one alert to its changes in mood.

The Mahler symphony had five movements which in all last 1 hour 7 minutes. At times this length was felt because of some monotony, perhaps created by the very large orchestra which did not always appear to be co-ordinated.

The Mahler symphony begins with a funeral opening and overall progression from darkness to light culminating in a big, major-like Ronda-finale.

I was most impressed by the two Narkmusien movements and the interpretation of Mahler's "birds" in one movement was very impressive. However the many crescendos in the final movement proved only to be a disappointing end with its repetitiveness and lack of build-up.

Next Thursday C.B.S.O. presents: Overture Egnit (Beethoven).

Symphony No. 8 in F (Beethoven). Harp Concerto (Ginastua), with Rafael Fruhbeck de Burgss and Osian Ellis.

JANE FOSTER

THE latest album by The Incredible String Band, going under the strange and meaningless title of "Liquid Acrobat As Regards The Air," is very characteristic of the band.

Nobody can deny their originality in style. It's very hard to classify the Incredibles' music. Each member has his, and her, own personality, and all these blended together to make up the wide variety in their music. The first track on the second side, "Adam and Eve," is composed by Robin Williamson, an extremely nice song with a Reggae beat and a subtle touch of humour; probably the most characteristic track on the whole album.

Likky's voice is shown to perfection in "Darling Ball." This track is unusual in the fact that it is divided into 10 distinct sections which fit together perfectly. Mike Heron's "Red Hair" is very reminiscent of his own L.P. "Smiling Men With Bad Reputations." Also included in the album are four traditional jigs.

If you've heard any former albums, then you can be sure of recognising the style which is completely their own. That is not saying that their songs are boring and repetitive, in fact, each song is refreshing and very distinctly Incredible String Band.

GINETTE TAYLOR

LAST Saturday evening was a quite unique experience for those who have long-awaited the movement of the contemporary jazz scene out of the rather exclusive confines of London. Nucleus, winners of the 1970 Montreux Jazz Festival, appeared in concert supported by the Ray Russell Sextet. Nucleus, with others such as Terry Riley, Soft Machine and Keith Tippett's Centipede are one of the major forces now working within that ever-emerging ill-defined overlap between rock and jazz.

Unfortunately, neither bass player Ray Babbington, nor drummer John Marshall were present; Daryl Runswick and Martin Ditcham substituted. Their set lasted something in excess of one very short hour consisting of an interwoven selection of material from their three L.P.s.

The number of highlights was that great as to render any listing of them futile. Individual virtuosity within an integrated framework provided scope for excellent solos from Carr on trumpet, Smith on tenor and soprano sax, Jenkins on electric piano (forsaken just once for an oboe solo on his own composition "Torrid Zone of Solar Plexus") and McCray on synthesiser. The conclusion with the title track from their second L.P., "We'll Talk About It Later," was greeted by deservedly enthusiastic applause.

With the support for bands like Nucleus, still, at least in the provinces, in its embryonic stage the battle for widespread acclaim with this fusion of rock and jazz is now undoubtedly under way.

Sandwiched between Nucleus and the unlabelled Bliss String Band, came the Ray Russell Sextet. Though numerically, they failed to fulfill the promise of advance publicity (free-lance trombonist Nick Evans being absent), they certainly proved their disregard for all musical clichés.

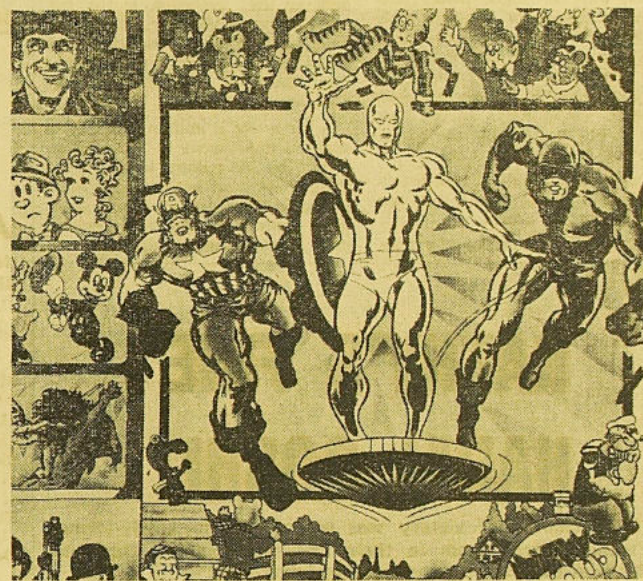
Apart from the rather predictable process of rotational solos the hour-long set was almost entirely abstract, would-be foot-tappers were notably confused.

The evening ended with a couple of post-scripts. Someone announced the detonation of the five-megaton nuclear bombs off the Aleutian Islands and we also learned of a similar occurrence in Moseley Village in the shape of the opening of a new jazz club. There can be no doubt, conflicts are erupting all over: Fanny, get your gun!

ROD LING.



Ian Carr, of Nucleus, who provided a unique experience for jazz fans at the Union on Friday.



For all comic lovers—"The Penguin Book of Comics," edited by Alan Aldridge and George Perry.



Latest album from The Incredible String Band—"Liquid Acrobat as Regards the Air."

## sport 1

TABLE TENNIS

## ALL IN THE MIND

BIRMINGHAM v. LOUGHBOROUGH

**D**OUBTLESS our newer readers have become familiar with the mind suffocating inanities, clichés, nicknames and appalling esoteric jokes strung together and called sports reports. Whilst the members of the Table Tennis Club remain disdainful of this practice, I would like to write this, the first T.T. report of 1971/72 in the infantile style of the chronicles of the so-called "letter sports."

I begin thus: Mostyn "Grabber" Lewis, just recovering from a body transplant ("It fell off in my soup") greeted me with a word not unadjacent to "Hello" and told me that he had been in bed (!) and had just got up (!). We then joined Steve ("Mine is bigger than yours") O'Neal (What were you doing with the plastic toad in the Bull Ring, Steve?). "Attaboy" Seluck and Gandalf Maloney to do battle with Loughborough (P.S.: It's your turn to bring the tomato sauce, John!)

The match progressed with the gallant lads of Ping Pong Power doing their bit (Randy, you can use this amusing jargon on words in your next amusing story) until at seven games-1 Brian ("Mine's gone dead") Mitchell (P.S.: It's your turn to bring the bacon, Brian), who the night before had had an unfortunate incident with a crate of Newcastle Brown, a jock-strap and an object not a million miles from a young lady (It's your turn to bring this diatribe near to its close, young lady) played the game of his life to bring the bacon home for his adoring team.

Actually what really happened is that Loughborough didn't turn up, but it's nice to dream.

Well, now you know how to write

a sports report; it's quite easy, as you can see. Simply write as un-informatively as possible and mention as many people as you can so they can get together and giggle over the anecdotes and feel proud at their pseudo-infamy. Goodbye Steve for now and P.S. Angie don't forget it's your turn to bring the soap next week!

[This report was received too late for inclusion last week. However, I've included it this week because of its clarity and style. Now read on—Ed.]

**BIRMINGHAM** ..... 13  
**WARWICK** ..... 2

I'm afraid I'm a bit inexperienced at writing sports reports but I've learned such a lot about this subject from reading the wonderful sports pages of "Redbrick" that I now feel confident; so, being a firm believer that imitation is the sincerest form of flattery, I'd like to pay tribute by condensing the styles of the other reporters into this the first table-tennis report about our match with Warwick.

A score not a million miles from and not unadjacent to 13-2 was recorded by the gallant lads of Ping Pong Power, led by Mostyn ("Mine is bigger than yours") Lewis (does Jude know he uses the penhold grip, wink, snigger), followed by

Brian ("I was on the job till 10.30 last night") Mitchell, Steve (Grasper) O'Neal (What about the jockstrap/crate of Newcastle Brown /wild party/scruffy hockey stick, Steve?), John (Gandalf) Maloney and tight-lipped, flat-chested Titus Groarke (103).

Warwick's only sets were gained by their No. 5 who defeated Maloney and Groarke. The other games were in general quite one-sided and Birmingham came home easy winners, as the score indicates (I'm sorry if you understood that part, my concentration lapsed for a moment).

Team: Lucy, Motty, Wendy, Fred etc., "The Stranger", One-eyed Smith, The Juice Brothers (capt.), Groarke, Snail, Messrs. Su, Su and Phuc Yu. Jeremy (The Elder).

## SOCCER

## Seconds dominate

U.A.U./Midland League 1: BUAFG 2, WARWICK 1

**A**FTER 90 minutes' abysmal football, BUAFG left the pitch once again victorious. Only sub. Dave Chivers, a long-haired fresher, distinguished himself. Possibly because he was only on the field for 10 minutes, OR probably because he scored the winner. The following eleven also played (the little cherub also scored again).

Form rating in parenthesis (out of three).

Taff "the smoke" Chilcott (1), Mick "Immaculate" Wright (2), Fester Feet (3), W.B.A. Talent Star (1), Ernie "Jack Solomons" Pearce (1), Ray "Kopengwe" Barlow (1—did he play?), Alan "P.C." Cross (1), Dave "Rasputin" Harrison (1), John "Tom/Shirley" Temple (1), Ian "Baby-face" Muir (1), Johnny "Haircut" Barton (1), Dave "the Hair" Chivers (2). (\*Delete as applicable).

**B.U.A.F.G. II 3, WARWICK II 1**  
After two promising 7-1 reversals, B.U.A.F.G. II finally hit the form of which they are capable, when they stroled to their third Midland League victory. Another victory next Wednesday will ensure a place in the Midland play-off and second place in their group.

Following an early setback, Geoff Weedon dirtied his pretty boots and scored the equaliser. This was shortly added to by an own-goal. Rumour has it that this goal was compensation for the fact that the referee was a qualified Theology student but not a referee. We must be thankful for his divine inspiration over the decisions.

Dominic, who is having trouble repulsing Villa, scored a fine solo third goal. However, his virtuoso skills eventually resulted in him rickling his back when he trod on the ball. He then left the field in disgust.

Continuing last week's success of the introverted humorous pen sketches (another G.W.H. quote) Tom and Ras will attempt to do the same for our noble IIs.

**Tony Bukowski**, goal-keeper, 3rd-year Phys. Ed. student, who decided to play for the IIs on the promise of a club-house (provided by the F.F. golden goals invention). The goals against do not reflect his ability, although it has improved his stooping technique.

**Steve Curry**, defender and captain: his skilful displays in cold weather are characterised by chattering teeth and comments like: "It weren't like this in Jamaica." Ex-Keele and U.A.U. player who is at present fighting for a first-team place and the fitness he lost in Jamaica!

**Tom Stenhouse**: An unintelligible ex-Corby Town player of Scottish origin (shades of Jock Lyle!). He has the ability and mentality to tackle a tank. 1st year Medic who is following the redoubtable (or should that read doubtable?) footsteps of Bob Stockley. Has made his 1st XI debut already. Sweeper-up!

**Alan Shaw**. With a ratio of one man to five women in 1st year P.E. it is a wonder he has the energy for his football. A fast, fluid attacking defender!

**Geoff Weedon** has bought the rights to Alan Ball's redundant footwear. Never stops running, never stops talking, never stops moaning. A great character, Birmingham's very own bubbling Ball of fun! Mid-field.

**Rog Blincorn**: Ex-Norhants grammar schools. Smooths his way round the football field and has been known to skip off training! He adds the "nails" to Weedon's white boots. A reliable performer on and off the field. Mid-fielder.

**Dave Baldwin**: Another hairy to grace the wastes of West Hills. He has the ability to stop the ball and think about tomorrow's game. He has already made several appearances as sub. for the I's. His ball artistry is an asset for (his) future. Midfield/attack.

Next week we will continue our pen sketches with the other half of the squad.

RAS &amp; TOM

[Apologising for their unintelligible waffling to Mr. R. Carr, that well-known exponent of the rudder.]



Is that left knee dropping off?

## sport 2

LADIES' LACROSSE

## Lynne fires enthusiasm

**B**IRMINGHAM Ladies' Lacrosse team forged its way into the sporting annals on Saturday by winning the first seven-a-side indoor lacrosse tournament to be held on this campus. The seven stalwart ladies achieved this by beating the amassed forces of Nottingham, Liverpool, Leeds and Aberystwyth Universities.

Despite the multiple frustrations heaped upon the club by the gods both heavenly and terrestrial, the tournament began at 11.30 a.m. with a coaching session and game given by Lynne Bailey, the Wales and Great Britain lacrosse player. Miss Bailey's expertise in this new sport fired the morning with an enthusiasm and energy; it is hoped that this enthusiasm combined with a minimal support from A.U. will help to establish indoor seven-a-side lacrosse as a viable University sport.

The sports Hall was buzzing with activity and anticipation by 2.30 p.m. when Miss Bailey signalled for the first lovely lacrosse players to trip the light fantastic in the competition.

Birmingham began their winning streak by beating Leeds by four goals to two. Next they distinguished themselves by drawing two-all with Liverpool in a very tight battle. They followed this with two exciting wins over the other universities with scores of 4-2 in each case, to win the championship with Liverpool a close second.

The Sports Hall reverberated to the feet-footed dashes of the players from one end of the court to the other. In spite of minimal experience of this new game, repeated flashes of brilliance emanated from the Birmingham Ladies and soon in the tournament they had established their superiority.

This victorious debut in the seven-a-side sport would, we hope, indicate a healthy future for the

## RIDING CLUB

**I**N the opening match of the season, Birmingham had a clear win over Nottingham and Bath. The standard of riding was good, considering the lack of practice on the particular dressage test. The individual first was won by Wendy (Lennon of Nottingham, with 107, closely followed by Juliet Horsley, of Birmingham, with 105 points. Frances Bailey and Sue Watkins, of Birmingham, were third and fourth. The overall team scores were as follows:

Nottingham 292.  
Birmingham 267.  
Bath 180.

Birmingham "B" team did very well to earn 175 points, finishing only five points behind Bath "A" team. It is the first time Birmingham has had sufficient riders of a high enough standard to produce a "B" team; we are hoping they will continue to show such promise.

**SUE WATKINS**  
(Captain).

## MEN'S HOCKEY

Warwick U. 2nd XI 0.  
Birmingham U. 2nd XI 0.

**A**NOTHER goal-less draw highlighted our inability to score. The game alternated between listening to the umpire's perpetual whistle and watching the Birmingham full-backs stopping the opposition's short corners on the line. Nick Economott and Rog Hawkes moved us on at least four occasions in this way.

On a small pitch, the game was never allowed to flow and neither side looked likely to score in open play. Butler went close on one of the few occasions that the Warwick defence was penetrated.

The team must rapidly pull out their proverbial digits and beat Leicester next Wednesday or they may be eliminated in the qualifying round.

Several members would benefit from attending training—next session will be at 9.30 on Thursday in the main bar.

## Which report on circuit training

by W. HICH

**R**OUNABOUT tea-time every Tuesday and Thursday the best comedy show on the campus takes place. Yes, it's circuit training season again. Hordes of "let's pretend" athletes swarm to the Sports Centre for their bi-weekly ritual. Five minutes' exercise, ten minutes' vomiting and three days' boasting.

For those not in the know, circuit training is a devilish form of punishment, consisting of numerous exercises which normal people would not contemplate doing in the privacy of their own homes. The objective is to try and promote general physical fitness and circuits are usually done by people to whom this state will always be a distant dream.

Most people manage to complete a couple of circuits in about half an hour by missing out the difficult exercises and diligently cheating. They then disappear in the direction of a warm shower and a pint over which they will swap tales of their brave deeds.

A count-up of leading sportsmen carrying out the circuits last Thursday revealed the sum total of zero. This total included almost the entire 1st XV rugby team (a sample quote was from Dave Watkins: "I'm glad you stopped to talk to me, I was buggered.") and

Sharon Smooth (who was once again attempting to bust her bra). The other Thursday a devilish new dimension was added to the usual punishment. As the shattered bodies staggered from the gym they were confronted by the nymph-like figure of Bashy Kat-ham. Hockey's answer to Tommy Smith prevented them from leaving by thrusting a piece of paper, euphemistically called a questionnaire.

This terrible innovation is believed to be not unconnected with, among others, Messrs. J. Thorpe and D. Griffiths. The latter, in these cold autumn evenings without Pook, has had to find a new source of amusement. The result was this little extra "test."

As has been previously pointed out, the I.Q. of the average circuit trainer is not particularly high and to confront him with such a cunning questionnaire whilst in a state of exhaustion is hitting a bit low.

Sample questions include "What sensations do you experience most frequently during the session?" and "Do these worry you?" A cunning one is "What does your closest friend think of your participation?"

## LACROSSE

## Comfortable

West Midlands Universities 19,  
Timperley 5.

**W**EST MIDLANDS again won comfortably due to some good individual performances, but as in previous weeks teamwork was sometimes lacking both in attack and defence, where there was little co-ordination.

It was 10 minutes before the first breakthrough was achieved by Robin Bennett, which helped to relieve the early tension. It was not until the final quarter that the attack began to produce integrated moves and this was rewarded with seven goals in the last quarter of an hour.

"Buster" Haynes continued his battle with the lacrosse pitches of Manchester by neatly tripping himself up. This noble effort was rewarded with yet another broken bone—this being his collar-bone, which was formerly one of the few remaining sound bones in his body.

It is worthy of note that in four matches this season West Midlands have scored 75 goals, which is already more than last season's total of 66.

R.E.

## Sportscene

**I**'VE recently been hearing criticisms of the performances of some of the University sports teams. Coming in for a particularly large share of "stick" are the "Rugby Club. The fact that they have had such a lack of success in the past few seasons is very disturbing and raises several questions about their coaching methods and approaches.

Despite their win in the U.A.U. match last week, their early season results have again been inconsistent to say the least. It would seem that they are failing to heed lessons of previous seasons. Is it going to be a repeat of the same old story with reports coming in next February of how the rugby team are "at last fulfilling their potential"—long after their dismissal from the U.A.U. competition?

What are the reasons for their dismal lack of success? Is it their coaching or training? Is it lack of enthusiasm or poor administration? Why do so many good players prefer to play for faculty teams or local club sides rather than the University teams? Are they determined to maintain their reputation as the "King Drinkers" of the University, even if this is at the expense of their performances on the field?

Perhaps they should take a few lessons from the more successful clubs in A.U. The Soccer Club have benefited by the tremendous enthusiasm generated by Mike Spence. This year's side is reckoned to be less naturally talented than the sides of the previous few seasons, but they are making up for this by extra enthusiasm and fight.

Three years ago the cross country team were completely unknown, but

## by Andy Holden

now they have the most talented college team in the country. This has been achieved not by importing ready-made talent, but by the enthusiasm and hard work which has turned ordinary club runners into top-class athletes.

Whatever the reasons for the Rugby Club's lack of success, the fact remains that there are many people on the campus impatiently awaiting the day when they progress beyond the Midland Group of the U.A.U. competition. Perhaps it isn't too late for them to recover sufficiently for it to be this year.

☆☆☆

I would like to thank that well-known, supercharged second-row forward (his own words), Keith "Blower" Sumner, for his letter. (It is always pleasant to receive correspondence from well-known people). Mr. Sumner (or dare I refer to him as Keith?) wished to point out that the Medics IVs have not really undergone a revival, but have, in fact, won matches previously.

He feels that they are, in fact, going from strength to strength—helped by one or two Welsh accents which apparently add a nice roll to the swearing. Unfortunately, since the Lucas victory they have suffered a setback when they were dismembered by a team called Barclays Butts, who had a pack resembling a Panzer Division. However, they look forward to the return of Adrian Duck-Pea, who will, no doubt, strengthen their three-quarter line. (If not relieve their transport problems).

Lake Hall playboy Mike Jenkins has recently broken into new ground. After making several approaches to Princess Anne (none of his letters were answered), he is now rumoured to be associating with our B.U.S.F. long jump champion. Sample of a recent conversation went like this:

M.J.: Are you really B.U.S.F. long jump champion?  
Jane Reynolds (superiorly): Yes, of course.

M.J.: How far do you jump?  
J.R. (triumphantly): That depends on how far my conscience will permit me.

Over to you, Mike.



Avid circuit trainer Pete "The Dave" What the Bootkins (or something like that)

## LADIES' HOCKEY

## INJURY AVOIDED!

Birmingham Univ. 2nd XI 5,  
Aston 1st XI 1.

**T**HE only good thing about this match was that Birmingham made sure of their place in the W.I.V.A.B. quarter-finals. In extremely cold conditions in the arctic wastes of Erdington, Birmingham scored five goals against a very scrappy Aston team who decided the only way to beat a more skilful Birmingham team was to hack them down.

This was an ill-starred match from the start due to a divergence of opinion regarding the eligibility of one of the Aston players. Ironically, this was the only Aston player with any finesse.

In the first half Birmingham swept into a two-goal lead with two scrambled goals caused by the hesitation of the Aston goalie from Jan and Fran. Aston pulled one back with a lucky but hard shot which ricocheted in off the post. Birmingham increased their lead with a good goal by Gill after a fine movement by the three inside-forwards.

In the second half Birmingham concentrated on avoiding injury, but added twice more to their score, with Fran getting her hat-trick from a somewhat mis-hit shot and a reverse stick push.

Overall the Birmingham team, which now seems settled, began to combine well between defence and attack, with Anne having a good game at centre-half, and Chris, as ever, covering well at right-back. Once again, our goalkeeper had little to do and had to be kept warm by our supporters.

# around

## DAY BY DAY

### Wednesday, Nov. 10th

**Hairy Hound Folk Club**—King's Heath, 8 p.m.  
**Al Stewart**—Plus Tir Na Nog, Mason Hall.  
**Jazz**—Eddie Matthews' Fusion, Junction Inn, Harbourne.

### Thursday, Nov. 11th

**C.B.S.O.**—Town Hall. Pieces from Beethoven, Falla and Ginastera, 7.30 p.m., 30p.  
**Artesian Hall Stompers**—The Drovers Arms, Digbeth.  
**Film Soc**—"Hunger", Haworth Lecture Theatre, 7 p.m., 15p.

### Friday, Nov. 12th

**"Twelve Angry Men"**—With Henry Fonda, Midlands Film Theatre, 10.30 p.m., 30p.  
**Family**—Town Hall, 7.30 p.m. Tickets from 50p.  
**Medicine Head**—Aston University.  
**B.U.G.S. Beat Ball**—Union.

### Saturday, Nov. 13th

**Voices and Instruments III**—St. Paul's Church, Ludgate Hill, 7.30 p.m., 25p.  
**Disco**—Union, 8 p.m., 15p.

### Sunday, Nov. 14th

**Mark-Almond**—Henry's Blues House, Hill Street.  
**Moody Blues**—Odeon New Street. Tickets sold out.  
**Sunday Flic**—"Psycho". Deb Hall, 7 p.m.

### Monday, Nov. 15th

**Orchestra Da Camera**—Aston University, 7.30 p.m.  
**Scaffold**—Presenting P.C. Plod. Union.  
**Humphrey Littleton**—Royal Navy Club, Coventry.  
**Film Soc**—"Quatre Cents Coup", Haworth Lecture Theatre, 7 p.m., 15p.

### Tuesday, Nov. 16th

**Scaffold**—With P.C. Plod once again.  
**C.B.S.O.**—Town Hall. Pieces from Haydn, 7.30 p.m. Tickets from 35p.



Al Stewart appears with Tir Na Nog on Wednesday at Mason Hall.

## CINEMA

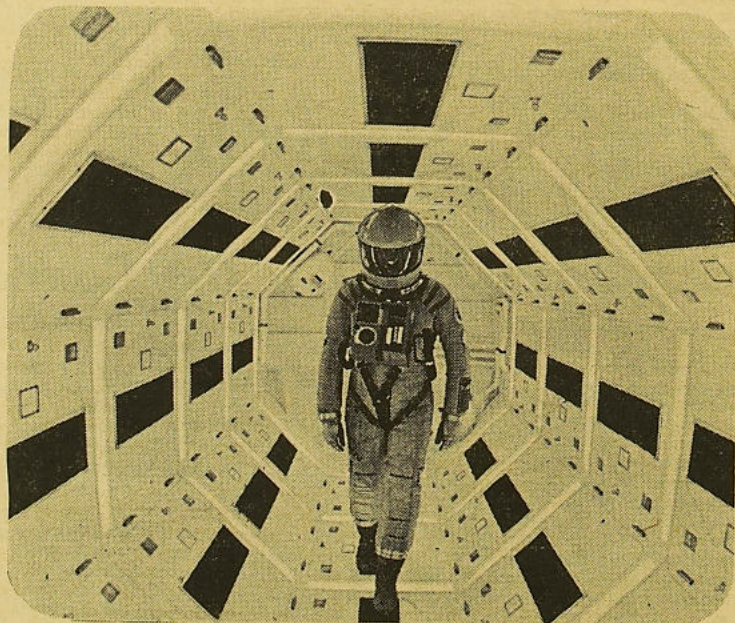
**Futurist**—"H.O. Criminal Face" and "The Beast in the Cellar". L.C.P. 6.55 p.m.  
 Next week: "Naughty".  
**Jacey**—"As The Naked Wind From The Sea" and "Angel Baby". L.C.P. 7.10 p.m.  
 Next week: "Secret Africa" and "Take A Girl Like You".  
**Odeon Ringway**—"Separate Performances."  
 Next week: "Julius Caesar."  
**Odeon New Street**—"The Hunting Party" and "I Start Counting". L.C.P. 6.40 p.m.  
 Next week: "From Russia With Love" and "Hang 'Em High".  
**Cinephone**—Retained for second week: "Diary Of A Half-Virgin" and "Sex And The Vampire". L.C.P. 6.55 p.m.  
**ABC Cinerama**—"The Devils". L.C.P. 7.15 p.m.  
**ABC New Street**—Retained for second week: "Little Big Man". L.C.P. 7.35 p.m.  
**Gaumont**—"The Sound Of Music". L.C.P. 7.15 p.m.  
**ABC Selly Oak**—"2001, A Space Odyssey" and "Mouse Into Space". L.C.P. 7.35 p.m.  
**Arts Lab**—"Bed And Board." Thursday, November 11th to Tuesday, November 16th, 7 p.m. and 9 p.m.  
 Fellini's "8½," 11 p.m. Friday and Saturday, 3.30 Sunday.

## THEATRE

**Midlands Arts Centre**—From Thursday, 11th: "The Miser", by Molière.  
**Belgrade Theatre, Coventry**—"St. Joan." November 9th-20th.  
**Birmingham Repertory Theatre**—"Roll Me Over", from November 10th. Weekdays 7.30 p.m., Saturday 5 p.m. and 8.30 p.m.  
**Royal Shakespeare Theatre**—"Othello", November 10th, 1.30 p.m.  
 "Richard II", November 10th, 7.30 p.m.  
 "Twelfth Night", November 11th, 1.30 p.m.; November 13th, 1.30 p.m.; November 16th, 7.30 p.m.  
 "Much Ado About Nothing". November 11th, 7.30 p.m.; November 12th, 7.30 p.m.  
 "The Duchess of Malfi". November 13th, 7.30 p.m.  
 "The Merchant Of Venice". November 15th, 7.30 p.m.

## GALLERY

**Compendium**—November 9th-27th—3D Gallery: Peter Inchbald, Sculpture.  
 Central Gallery: Tim Ward, Paintings.  
 Upper Gallery: Grace McDonald, Paintings.  
**Ikon**—Until November 13th: Pre-diploma students of local colleges exhibit paintings, prints, etc.  
**Cannon Hill**—Photographic Exhibition until November 28th.



"2001: a Space Oddity" returns to Birmingham, at ABC, Selly Oak.