

redbrick

No. 791 Wednesday, Nov. 11th, 1970
Birmingham University
Price 5d.



S.G.M. TODAY TO DECIDE NEXT STEPS

ABOUT two hundred and fifty people attended the Special General Meeting of the Guild last Wednesday in Deb. Hall. The following resolution was passed by an overwhelming majority:—

- "That this General Meeting—
- (1) Demands the reversal of the political veto on the appointment in the Sociology Department, of the veto on the Sociology of Education course, and of the veto on the lecture room;
 - (2) Recognises the need to inform and discuss with students not present at this General Meeting and calls on Guild Executive to organise meetings in all faculties;
 - (3) Calls for a one-hour picket of Senate to demonstrate our principled objection to the three vetoes;
 - (4) Invites the Vice-Chancellor to commence discussing with Guild Executive on the origins and nature of the decisions referred to in Section 1 of the motion, and the most expeditious way of reversing them; and adjourns until 1.15 next Wednesday to hear a report back from Guild Executive."

An amendment, calling on Executive to consider ways of coercing the University authorities into conceding the demands if talks failed, was narrowly defeated.

Immediately after the meeting about forty students went over to Senate to picket the meeting being held that afternoon. At first only twenty people were allowed into Senate ante-chamber and the rest were told that they must remain outside. However, for some reason, this was not enforced and all the students eventually sat inside the chamber. Some discussion took place during the picket as to why they were there and what the next move would be. After an hour the students left.

Not surprisingly, the meeting between Dr. R. B. Hunter, Vice-Chancellor, and Guild Executive proved completely fruitless. In discussion of the U.A.A.C.'s decision to veto the Atkinson appointment the V.C. restated his belief that it was not a political decision. When pressed to reveal, then, the criteria on which the decision was made he

replied that this was not possible even if the individual involved was in agreement.

In fact the whole meeting between Guild Executive and the V.C. produced yet another stalemate. He was asked what action he would take on the request of the students, to which he replied he would note their concern. But, he continued, "There is no possibility of reopening an issue that is finished and has been decided upon by those duly appointed to do so."

The third point in the motion passed at the general meeting ("... the need to inform and discuss with students not present") has resulted in a series of meetings this week. One took place on Monday afternoon in Mason Lounge and was attended by about one hundred people.

On Monday evening a further meeting was arranged in Lake Hall. At this Dick Atkinson received rough verbal treatment from some of the fifty-odd people present. This came especially from some members of staff who persis-

ideas but at times it was hard going. At 11.15 p.m. the meeting was called to an end although it could easily have gone on for several more hours.

Other meetings had been planned for the Haworth Lecture Theatre, the Watson Building, Metallurgy and the Medical School.

An interesting point, with respect to these meetings, arose when application was made to use a room in the Electrical Engineering Department. This was turned down by Professor Tucker because, he said, he did not think that rooms in his building should be used for political meetings.

The general meeting reconvened today at 1.15 p.m. to hear the report of Guild Executive and decide what action to take in the light of this. There is a general feeling that some sort of direct action may result from this meeting because the report is bound to reflect the depressing nature of the situation. The University has apparently decided to hold off and create an impasse in the hope that the situation will die out of its own accord. In this it seems to be rapidly succeeding and it may now need some form of militant action to reawaken the campus to the whole issue of academic freedom.



Discussions at the picket of Senate last Wednesday

EDUCATION PRIORITY AREAS

THE object of education is to enable us to get along without teachers and for most of us it can't start too soon. However, in the glut of government expenditure on further education, primary schools have been somewhat neglected and it is only now that the Education Priority Areas of the Plowden Report have had general publicity.

Just what is an E.P.A. area? Essentially it's a euphemism for a slum. A typical E.P.A. school is crumbling on weak foundations whether as a result of sandy soil or lack of money. A typical E.P.A. teacher is interested, underpaid (?), worn out. A typical E.P.A. child is both obscure and heard. That is, given normal opportunities he's just plain normal. Unfortunately, this is more apt to contribute heat rather than light to a discussion, begging the question: "and what is normal?"

Any number of statistics can be regurgitated to describe the situations in such areas. To the sceptics, however, it appears that educationists often use statistics as a drunken man uses a lamp-post—rather more for support than for illumination.

Mr. G. W. R. Lines, an E.P.A. pioneer in the Balsall Heath area, is not in this category. He is more concerned with practical applications than in discussing the ideals of equality or opportunity. "The adoption of positive discrimination" to him means taking finances from middle-class secondary schools and giving them to E.P.A. schools, essentially transferring money from the "haves" to the "have-nots".

"Constant communication between parents and schools" to him means teachers visiting parents in their own homes—perhaps even before their children begin attending school meeting them over playgrounds and at coffee mornings. Unfortunately coffee-morning sessions are notoriously middle-class institutions and it is to be hoped will be kept to a minimum.

However, anything that can further parents' interest in their children's education, perhaps even

E.P.A. parents are not unique, however, in being susceptible to apathy. Maybe E.P.A. teachers do not realise you cannot initiate caring; one can only stimulate an interest that is already present. You can't force people to care.

Many parents are willing to read to children outside school hours and many E.P.A. parents are, moreover very interested in playgroups and the organised trips to the Midland Arts Centre. The latter are especially useful in encouraging the children basically to become more aware. It also gives the Centre a chance to move away from the middle-class meeting-place it had inadvertently and quite mistakenly become.

Interest in E.P.A. projects is obviously present; finances aren't. E.P.A. schools are certainly not the airy, clean seats of learning most of us were used to. But the syllabus

buses and teaching methods must be changed as well as the buildings. It's useless—and highly undesirable—to force the hunting habits of pygmies on children who can't add up the prices of food from the shop round the corner. It's equally useless to force the domestic upheavals of Nip and Fluff on poor unsuspecting immigrant children. Changes in teaching methods are vital if we are not to subscribe to the opinion that "soap and education are not as sudden as a massacre, but more deadly in the long run."

Unfortunately many of the teachers just leaving training college or university are ill-informed on E.P.A. projects. Mr. Lines pointed out that this is due largely to authorities placing more and more information into courses without taking any out—a fault not unique to teaching courses.

Students can help in distribution of information on E.P.A. projects. Specifically you may like to help at the Arts Centre one day a week for a six-week period. The reasons for your interest are irrelevant. Mr. Lines is genuinely pleased with any show of interest—provided you do something about it. Contact John Walling of Community Action, Second Floor office, for further details.

Ideally as many people as possible should be involved in E.P.A. projects—especially students. It is highly unlikely your kids will go to an E.P.A. school. This is almost irrelevant. Perhaps we should talk less of student academic reform and get down to basic education. Education is what remains after we have forgotten what we have been taught. E.P.A. children should have the chance to have something to forget.



Personal

FELICITY—Meet me at BUGS BEAT BALL, November 20th. Wear a FLOPPY HAT and bring MORE DICK.

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WOMAN—Selma James speaks to you.

☆☆☆
SUGAR Rides Models. Swag DYLAN for MR. MACHENEE DOUGAL/ZEBEDEE. — 22 Girls Close.

☆☆☆
MAN—Selma James speaks to you too.

☆☆☆
MONDAY, 16th: Priestley Bk. 7.30. Progressive underground Rock Soc. Members free.

☆☆☆
"JAZZ at the Hut," Friday, November 13th, 8 p.m. onwards. Bar, 2/6. Postgraduate Centre.

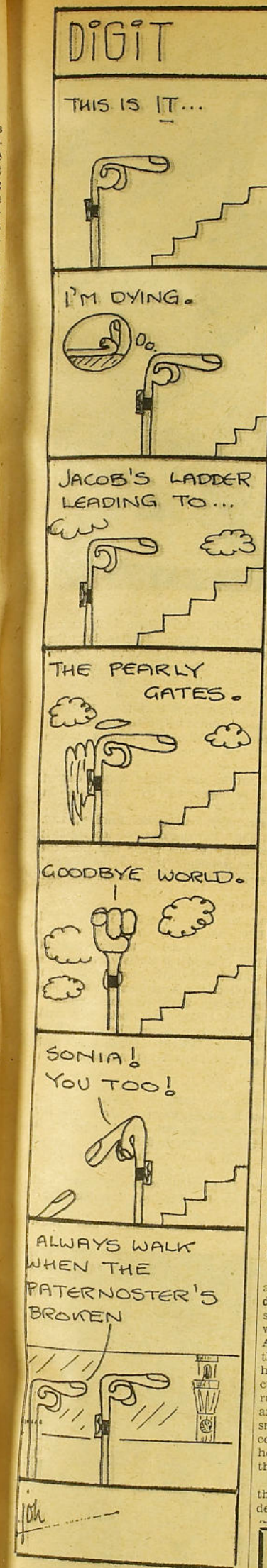
☆☆☆
SELMA JAMES speaks on "The Politics of Women's Liberation" Open Meeting tonight, at 7.30 Council Chamber, Aston Union.

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FOR INTRODUCTION NOTES CONTACT Rodney Watts, via The Union P.H. Dept. of Medical Biochemistry



GERMAN DEPT. THREATENED

FOLLOWING hard on the heels of the Atkinson furore, and assuming that students of the German Department were telling the truth in last week's "Redbrick" about the history of the appointment to the Headship of their department, one can only conclude that this is yet another instance of the authoritarian handling of appointment procedures in this University.

Evidence has recently come to light that, following the "Coupé affair" chronicled in last week's article, the assembled staff of the German Department were given a "dressing-down" by the Dean Chancellor. A former German member of the department, now back in his native land, has let it be known that at that time threats were made by Faculty authorities to the effect that the department might be closed down if the students did not behave themselves. From further remarks made, it seems that individual members of staff also were not immune from extra-departmental pressures.

Because a meeting of the German Department Staff-Student Committee made it clear to the students that staff were not prepared to throw their weight behind student efforts to break through the barrier of secrecy imposed by Faculty authorities on the appointment proceedings, events took a farcical turn on Monday when students were given, at a General Meeting, duplicated copies of the curriculum vitae of the successful candidate, Dr. A. V. Subiotto.

His appointment had been ratified by Senate on the same afternoon that the Staff-Student Committee had chosen to deliberate upon that very topic.

As the information contained in the circulated document was not generally available, German Department staff found themselves in a similar situation to that brought about during the Coupé affair—that being, that they knew far less about the new Head than most, if not all, members of the student body.

The student meeting was therefore for all to send a letter directly to Dr. Subiotto, requesting that he hold a meeting with them as soon as possible. Once again, staff vacillation prevented the invitation from being sent in the name and common interest of the whole department, staff and students.

Determination to maintain authority through secrecy and exclusion seems to be the rationale of Faculty and Senate actions. Two points seem relevant here. First of all, any authority which seeks to uphold itself by such means is clearly an authority on the wane; and secondly, secrecy works better as a principle than as a reality. "To declare certain information 'out of bounds'" is merely to invite more assiduous detective work on the part of those affected; and, in the creaking machinery with which one has to deal in a university, gaping holes are not hard to find.

Pursuing further the prevailing Kafkaesque (an apt image in this case) practice of filling vacant academic posts in the most inefficient and arbitrary manner possible, one can postulate a series of questions of universal relevance.

How is it that the staff of a department are not brought into the appointment on a consultative basis?

How are members of staff supposed to work together with a man who is forced on them from one day to the next without any prior contact between the candidate and the department?

How can the university be sure the right man for the department has been appointed when commu-

nication between professional candidates and that department are prohibited?

How can a candidate accept an offer of appointment when he cannot satisfy himself beforehand of what courses, what students, what staff he is going to have to work and contend with?

Back to specific points—the German Department has apparently been given a Head whose main preoccupation is modern literature. Perhaps this is thought a sensible move in a department which has gained its reputation mainly for research and teaching in more modern studies. But how are students and staff to know whether or not their new Head is going to be sympathetic to the range of modern cultural studies courses developed in the German Department? Modern literature does not modern cultural studies make.

This question is one of pressing importance for students of German at the moment, for it is once again they who are taking the initiative, with little overt staff support, in trying to safeguard a Sociology option crucial to the development of the department's cultural studies side, and which is faced with termination at the end of this year on what students, at least, regard as flimsy grounds.

Do not all members of a department have a moral right to know in advance the attitude of a prospective Head on what is for them a vital issue? Will the department merely preserve the status quo, will it regress, or will it develop its present (academically) progressive tendencies? In the field of modern studies, Birmingham has been and still is a leader in this country. Given the traditional appoint-

ment and administration procedures in this University, students of the German Department can only remain in a state of worried uncertainty, and the staff in a state of worried inactivity.

This article appears anonymously, as its authors wish their names to be withheld from publication.

Student radio underway

ABOUT fifteen people met in "Redbrick" office last Wednesday to discuss the offer of a half-hour students' programme made by Radio Birmingham. From the discussion, it was obvious that there was already a hard core of people eager to get this idea underway and a large step forward was made by appointing Roger Pearce to act as editor for the scheme. It is hoped to have a loose organisation under him to allow people to develop any subjects that they are interested in, rather than restricting anyone to "news" or "features."

Another meeting will take place on Wednesday, November 18th at 7 p.m. in Committee Room 2, at which it is hoped that there will be more time to develop some definite ideas. Members of Aston University who are interested in becoming involved have been invited along and there is also some possibility of a link-up with the new Free Press creation that is crystallising in the city.

As a follow-up, a meeting will take place at the end of the month with Tony Glynn, Education Producer of Radio Birmingham, to make arrangements for recording. The programme should be on the air by January.

MUGS THROWN

THE Union Main Bar was closed early last Thursday evening following incidents of glass-throwing and fighting. The trouble apparently stemmed from the visit of a rugby team from Liverpool University. The normal procedure when sports are played (on Wednesdays and Thursdays) is to employ extra staff in the bar to deal with the increased numbers. However, on Thursday night, it was not known that the students from Liverpool would be present and consequently the bar was understaffed.

By 9 p.m. the bar was crowded and there was a lot of singing and shouting. The trouble started when people began throwing beer at each other. This quickly degenerated into the slinging of beer-mugs and fighting broke out. The incident that finally led to the closing-down was the throwing of three pint mugs at members of staff behind the bar. At 9.45 p.m. Rod Playford, Guild President, was called down and the bar was closed.

The floor was covered with beer and broken glass, and three windows inside the building, three stools and four dozen pint mugs were broken during the incident. A member of the bar staff, at whom the glasses were hurled, said that he thought this sort of trouble occurred on a reciprocal basis. "The rugby club go to some university and come back and say they smashed the bar up there. So of course when that university come here they obviously do the same thing."

The person who suffers most from these incidents is the ordinary student who goes down to the main bar just for a drink. Not only does he have his evening spoilt and is endangered by flying beer mugs, but it is quite possible that he will have to pay indirectly for the damage done, through Guild funds.

Following the incident on Thursday night, it looked as though there was going to be further trouble outside the Union buildings when large numbers of students ejected from the bar assembled outside the Old Entrance Hall. However, they dispersed after a while and made their way to the Gun-barrels on the Bristol Road, where there was no further trouble.



Staff clearing up some of the debris after the bar had been closed.

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FILM SOCIETY PRESENTS: MONDAY NEXT FOR TWO WEEKS

A MUSICALS' FESTIVAL

PURE ESCAPIST ENTERTAINMENT: HAPPY ENDINGS GUARANTEED

Let's all get up and dance to a song
That was a hit before your mother was born,
Though she was born a long time ago,
Your mother should know—your mother should know.

LET'S FACE THE MUSIC

ONE Sunday afternoon you must have seen a Fred Astaire-Ginger Rogers movie, or one of the Busby Berkeley extravaganzas. They don't seem like masterpieces, and they are certainly not obvious material for intellectual discussion, although there is the paradox that during the depression and the war not only did they keep on dancing and singing, but the musicals got bigger and better. They are the ultimate in escapist entertainment, contrived romantic plots, lavish scenery, and always happy endings. They are not meant to be enclosed within the small screen; movement is their life.

The spectacular aspect should have made them a director's medium but most musicals were carried by their stars. The plots were trite and yet both Gene Kelly and Fred Astaire created dance sequences that were as vivid in their expressions of dreams as anything the cinema has achieved.

But to take musicals too seriously would be to destroy them. They depended on an unselfconsciousness and a positive enjoyment rather than on critical approval.

AND DANCE

DESPITE the growth of critical interest in the American cinema in recent years, it may still seem strange that a University film society, bearing as it does the prestige (or stigma) of high seriousness in its attitude towards the cinema, should arrange a festival of musicals. At least two genres—the Western and the thriller—have been recognised as serious artistic disciplines, and many directors are heralded as "auteurs", serious creative artists.

But the only two directors of musicals taken at all seriously—Stanley Donen and Vincente Minnelli—are usually only recognised as metteurs-en-scene, clever craftsmen with an eye for colour and movement but not much else. Weekly critics, when they wish to speak in a friendly manner about musicals—and on the whole it is a not untrendy attitude to adopt—usually collapse into the "It's great fun" syndrome—"I know it's dreadful to me, but I do love all this nonsense." Or else the perverse side of their triumphs, and a strident campiness sets in.

The more academic critics are at a loss with a genre whose content is not identifiable with serious moral concern, and so write it off as trivia or worse. The crucial, critical leap that one needs to make to get at what is so good about the best musicals is away from content to style and to the realisation that style is not mere prettiness, pattern-making, the unself that decks the thing out, that style too is responsible.

The first three films in the festival demonstrate this proposition. *Forty-second Street* is a backstage story and contains just about every cliché about show biz and professionalism there ever was. It's fairly witty, but very much an "old movie." The musical numbers, however, are something else again. They were all staged by Busby Berkeley, a choreographer and later director, who had a decisive influence on the development of the musical. He doesn't so much get people dancing as arrange them in moving patterns. Even at their most abstract however, these are not empty designs. "I'm young and

ANTONY STEIN
RICHARD DYER
YOLAND YATES

theless. Its basis is in social and sexual taboos and misunderstandings, and it is in relation to this that the dancing is significant. Look carefully at the way Astaire and Rogers work together—how in dancing they sense each other rhythm and sensibility, how they work towards an interaction at the level of intuition and spontaneous bodily movement. The tensions and conflicts that are produced at the level of social talk and gestures, with their myriad value overtones, are not evaded but transcended by an understanding and harmony at a more truly human level.

This is all the more significant in that neither of them is aware of the way in which their social position is detrimental to the realisation of this sort of relationship—they achieve it whilst retaining a false consciousness vis-à-vis the wider social perspective. They do not rebel, are reconciled to society—but only by having found an alternative within society.

MAGICAL MYSTERY

"MAGICAL MYSTERY TOUR" was pronounced a failure. Even the Beatles quietly disowned it, and it was never nationally networked in the U.S.A., the only country where colour TV is common enough for the merits of the film to have been widely appreciated. And yet if a musical is basically a showcase for its songs, then "M.M.T." was a success.

The settings for the songs were superb. McCartney's "Polo on the Hill" (the only part of the film which seemed to be conceived in terms of both black-and-white and colour) underlined both the lyrics and McCartney's own isolation; the Walrus sequence was disappointing compared with the song, but "Blue Jay Way" was a brilliant use of fragmentation to achieve the distance on the screen that they had achieved in sound in the studio.

But the most interesting of the numbers in terms of "the musical" was "Your Mother Should Know," which was both a celebration and a parody of the genre. The long staircase, probably the central image of the thirties musical, the white-suited stars and the carefully regulated chorus are set against the simplicity of the song and the amateurishness of the routine.

The Beatles tried to create something that was more than a series of songs and yet not a formalised musical. They ended by editing down an idea, (the mystery tour) to a narrative which, as the differences between the film and the book show, could be arranged in any order.

They may have failed in "M.M.T." (and later in "Let it Be") to create a film with music outside the genre of the musical, but since "Help" (which was, after all, the original Monkey film), they have avoided the contrivance of a plot, whereas Presley, in his seemingly endless series of movies has stuck to the same formula. John Lennon's remark in "A Hard Day's Night": "Let's do the show right here" underlines the ridiculousness of Presley's situation. Lennon makes the remark in a TV studio set, in a mock rehearsal, playing himself. Presley says it in the middle of a field playing a GI. The thirties and forties musicals are ageless, the Presley movies are dated now, in ten years they will be too embarrassing.



MONDAY, NOVEMBER 16th:—

"An American in Paris." Vincent Minnelli, 1951. Gene Kelly as an unlikely artist falling madly in love with Leslie Caron, dancing down the banks of the Seine. Beautiful misunderstandings as in the duet of the two unsuspecting rivals. The dream sequence contains some of Kelly's most imaginative choreography. A superb, and sudden happy ending.

WEDNESDAY, NOVEMBER 18th:—

"42nd Street." Lloyd Bacon, 1932. Choreography by Busby Berkeley. Extravagant, escapism with Dick Powell surrounded by fur-enveloped chorus girls. Tap dancing whores and criminals in the title number, mobile tracking and craning camera.

THURSDAY, NOVEMBER 19th:—

"Top Hat." Mark Sandrich, 1935. Astaire and Ginger Rogers danced through the thirties never pretending to be anyone else but themselves. In terms of sheer style Astaire is faultless.

"Magical Mystery Tour," McCartney-Lennon-Harrison-Starkey, 1967. The Beatles much maligned television film. It was ridiculous looking at it in black and white because colour is central to the whole trip from the moment the title bursts on to the screen includes "I am the Walrus" (arguably the best song Lennon has ever written), "Polo on the Hill" and some classic Lennon expressions.

MONDAY, NOVEMBER 23rd

"Une Femme est une Femme," Jean-Luc Godard, 1961. A tribute and a parody of the American musical. Belmondo and Anna Karina want to be Gene Kelly and Gyd Charisse but the certainties of the American musical are replaced by the uncertainty of reality. The plot is a nasty twist on the usual wavering heroine theme set against the Paris underworld. The naturalism is constantly undermined by Godard's reminders not only that the film is a performance but that the images themselves are illusions.

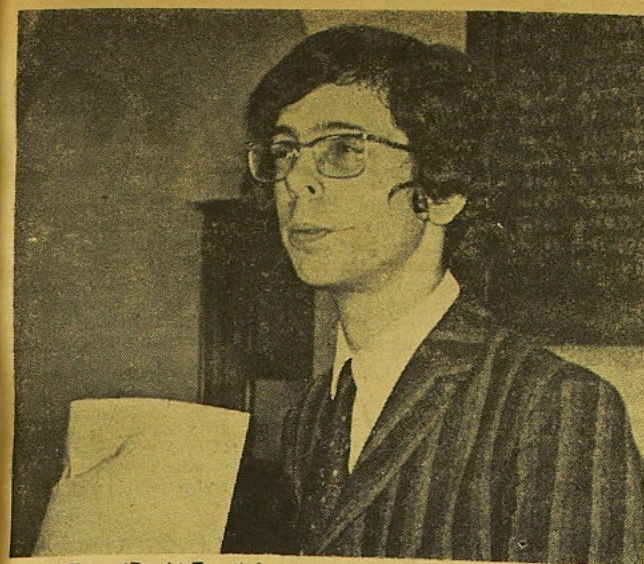
"Alice in Wonderland," Norman Macleod, 1933, a cross between a great director's concept of Lewis Carroll's fable and a Paramount all-star spectacle. The cast is enclosed in Mardi-Gras headgear. Delights include a sob song in Cockney by Gary Grant as the Mock Turtle and W. C. Fields attack on language as Humpty Dumpty.

WEDNESDAY, NOVEMBER 25th:—

"Go West Young Man," Henry Hathaway, 1936. Mae West wrote her own script (who else could) and chose Randolph Scott to accompany her to the wide open plains. With holsters and bolsters on her hips she is both the great sex goddess and a parody of her own myth.

When I'm good, I'm very very good, But when I'm bad I'm better." *"Jailhouse Rock."* Richard Thorpe, 1957. Hollywood safely contained the sexual menace of rock and roll epitomised by Presley. Nostalgia simply drips off the negative.

Extra shorts include "The Fugs," "The Pretty Things" and "Blind Gary Davis."



Tony (David Frost) Lee—successful in Balloon Debate.

Frost, Muggeridge, Ghandi and Nero rise above it all

ON Wednesday, November 4th, Miss Naomi Freedman chaired a balloon debate in which the eminent occupants were given five minutes to justify their continued existence as they hovered close to perdition over the Alps.

The first person to plead his case was His Imperial Majesty, Baba, first Mogul Emperor and grandfather of Tamburlaine. Before he began his impassioned exposition of the irrefutable reasons for keeping him in the balloon, he apologised to the House for the absence of Hamlet and Little Red Riding Hood—they had apparently eloped, though he failed to explain how they had got out of the balloon safely.

In his speech, His Imperial Majesty reminded the House of the great advantages he had brought the modern world, including petroleum, English nursery rhymes such as "Baa-baa, black sheep," Conservative Cabinet Ministers (Mr. Barber being a direct descendant of his) and Babar the elephant, with whom, the Emperor said, he had on occasion been confused. In order not to sustain an irreparable loss, he said, the House should vote to keep him in the balloon.

The next speaker, Mr. Malcolm Muggeridge, who seemed to have grown strangely young and attractive, in fact asked the House to end his weary life by ejecting him from the balloon. He spoke of his ennui, of the boredom of a world dominated by such trivialities as sex and though some of his words were inaudible, the sentiment was clear enough. All he wanted was to leave the balloon and he did in fact vote for his own ejection later on.

The third speaker, Gandhi, was not resurrected from whichever next world he had gone to but also appeared to have forgotten English and therefore spoke entirely in Hindi. Unfortunately the House, while understanding the gist of the Mahatma's speech, was unable to appreciate the subtler points, and the Mahatma seemed both surprised and disappointed at this.

Herr Adolf Hitler, who had risen like the phoenix from the flames, told the House that although he had originally intended to come and make sick jokes about concentration camps, he had now changed his mind and would speak seriously. Herr Hitler, who is much changed since his immolation twenty-five years ago, having grown and dyed his hair and shaved off his moustache, told the House that, unlike other dictators, he had been elected, and spoke of the good he had done for Germany between 1933 and 1939 in restoring the German economy and the Germans' national pride.

As for the war itself, Herr Hitler went on, any patriotic Englishman should understand that just as Britain wanted to keep her empire, so Germany wanted to create one. KDF9 (the University computer, Miss Freedman informed the House) then rose to give what he called logical reasons for keeping him in the balloon. He pointed out that as a computer, he had no emotions and could therefore be depended upon to make unbiased decisions for the common good. He always argued rationally, KDF9 claimed, until he reached the One Mathematical Truth.

Nero, the next speaker, began by discussing bread and circuses. He said he had given the Romans not Hovis but fresh, crusty loaves, and the consequently healthy, well-fed Romans wanted entertainment—not homosexual elephants trundling round in ever-decreasing circles, but gladiatorial contests and chariot races. He himself was a great poet, musician and lyre-player and had won no less than 1,808 prizes during games held in Greece, mostly in chariot races, so the charge of effeminacy could not be levelled at him. As for the Christians, only one contemporary historian, Tacitus, mentioned his persecution of them, although for once Tacitus was right. He had, Nero said, been informed by one of his advisers, Johannus Allegius, that the Christians were a seditious, hippy-type, mushroom-worshipping sect and therefore not a Good Thing. Since he could not turn them into bread, the Emperor used them in the circus in contests with wild beasts.

At this point, Nero's five minutes were up, and the last occupant, Mr. David Frost, rose to speak. After many superlatives and congratulations to Miss Freedman and the other occupants of the balloon, they were all apparently doing a grand job—Mr. Frost proceeded to make several jokes which were funny if unmemorable. His five minutes were then up, but Mr. Frost immediately craved the indulgence of the House to let him finish his speech and this was granted. Mr. Frost then went on to the burden of his argument which was that the House could not afford to lose "Frost over England." "Frost on Friday, Saturday and Sunday" or the "Frost Report." Let's face it, he concluded, Frostie's doing a grand job.

He sat down to thunderous applause and Miss Freedman then invited anyone from the floor to join the others in the balloon. Miss Elizabeth Taylor volunteered to do so as she felt that all those men in the balloon needed female company. She said she would be glad to be of use to them and with the help of KDF9 would be able to work it out.

Miss Freedman then asked for speeches from the floor, but there were few because the House was so overwhelmed by the brilliance of the speakers! Herr Hitler spoke against himself, calling himself the biggest Fascist pig who ever lived. Miss Freedman then called for a vote and, after a short discussion on how it should be taken, this was done. David Frost, Malcolm Muggeridge, Nero and Gandhi were allowed to remain in the balloon, but KDF9, Hitler, Baba and Miss Taylor were summarily ejected.

THE ONE SENTENCE 'DRUGS TALK'

THE Rev. David Hart, Chaplain to the University, found himself at the centre of an apparent "Storm over Drugs" during the weekend. The incident arose over a sentence used in a talk to Solihull School (a boys' grammar school) on September 25th. The talk was centred around "the authoritarian nature of the religious mythology and social philosophy and institutions that we have inherited."

In this, David Hart introduced the term "double-think" to describe a situation where the Government officially supports information that is in opposition to the known facts. As examples of this he made the point that British Government Ministers had financial interests in Rhodesia and South Africa, and that, while President Nixon talked of the "disease of violence" that was inherent inside America, he failed to regard his Vietnam policy as a contributor to this "disease." A further example quoted was that of the case of cannabis. In this he drew a comparison with the harmful effects of alcohol and the apparent evidence for the non-harmful effect of cannabis—again the double-think idea was evoked.

It was in this context that he said:—"You can drink yourself to death and nobody minds—but you can sit peacefully smoking hash, doing no harm to yourself or anyone else and you are hauled off by the police to court—that's double-think."

The following day Rev. Hart received a letter from Mr. B. H. McGowan, headmaster of the school. This stated that he had been "unavoidably prevented" from hearing the talk but, from talking with people who had been present, felt "deeply disturbed about the message being put over to the boys."

While admitting the dangers of taking one sentence out of context,

the headmaster continued that the result was "likely to give encouragement to people to smoke cannabis and to give the impression that there can be no harm in doing so." This the headmaster regarded as irresponsible.

In his reply, David Hart repeated the evidence for cannabis being a non-harmful drug (e.g., the Wootton report) but a letter from Mr. McGowan dated October 2nd merely stated that he would inform the Bishop of Birmingham of what had been said at the talk.

The whole incident has only just been looked into by the Press (both local and national) following publication of both letters in David Hart's "Gods and Sods" page in

"The Cantonsville Roadrunner." By and large the issue has blown up from one sentence, taken out of context, and the general purpose of the talk has been ignored. The "Evening Mail" gave the story front-page space on Saturday with the headline "Chaplain's drug talk starts row." This was followed in the "Sunday Mercury" with the headline, "Legalise Cannabis—Chaplain" and an article appeared in Monday's "Daily Telegraph."

David Hart has since been asked to write an article for the "Evening Mail" and so the incident of the "drugs talk" has had some good effect in that the facilities to get increased publicity for student aims has resulted from it.

TROUBLE WITH THE KDF9?

REPRINTED below are extracts from a long article, "The Birmingham Dilemma," printed in "New Data," October 27th, 1970. "New Data" is a weekly publication designed to keep data processing personnel abreast of the latest developments within the industry, and has a circulation of 30,000 copies a week.

Birmingham has at the moment an up-graded KDF9 as have at least six other universities.

"But now Birmingham is getting an ICL 1906A in early 1972. . . . 'This question at this stage is why is Birmingham to wait two years for a new machine? Oxford will shortly be getting its 1906A followed among others by Nottingham and Birmingham one of the last on the list. Yet Birmingham was the first university to get a KDF9. Is someone shouting in the wrong places or forgetting to shout at all?' — Dr. Hallingdale, Director of the Computer Centre."

The present system has only one card reader. "Money is wasted on things not really needed which would be spent on another card reader—at the moment if our card reader goes down (breakdown) we are stuck with no input and time is lost as cards are our main means of input."

"In the universities that I worked in before the people at the top appeared to have the power to alter the system. In Birmingham we don't seem to have the right sort of interest in the right places." Their emphasis.

"I think in the case of the coming 1906A machine, the representatives do not represent the user." "The place could do with a shaking-up—computing is a modern discipline and a very necessary one—maybe this should be emphasised among the University hierarchy."

On the operators, who work a seven-day shift system. "... I think that the main problem is that there is not enough interest taken in the generators. They don't know where they're going and no-one else seems to either."—Tony Day, Deputy Computer Manager. "... It is clear from Birmingham just what disorganisation in a computer installation can cause."—"New Data" reporter.

"Simmons believe that in some respects the KDF9 has held the University back. There is no point in buying British if we can buy a more powerful machine for the same money. What we really need is a machine adequate for the University—possibly an IBM 360/75 for a CDC machine having far more power than the ICL 1906A."—Dr. J. Simmons, responsible for the Physics Department IBM machines. There are seven to eight hundred users of the KDF9. Each new 1906A installation will cost about £1,000,000.

THE ECONOMICS OF TORY FREEDOM

THE Tory policy became very clear to us all the other week with Mr. Barber's trendy "maxi-budget." The Government's aim, he explained, was "that the individual citizen shall keep more of the money he earns, have a greater incentive to save, and greater freedom in how he saves or spends his income."

Is this aim achieved, though? His first point is that the individual shall keep more of the money he earns. This is undoubtedly true in view of the tax cuts. For instance, a married couple with two children under 11 years and who earn £1,000 per year will keep an extra £3 2s. per year, while a couple in similar circumstances who earn £3,000 per year will keep an extra £42 per year and the lucky couple who earn £50,000 per year are given nearly £1,200 per year extra to play about with—freedom indeed for the upper income brackets.

The second point is that the individual will have a greater incentive to save. Presumably Mr. Barber envisages the £1,000 a year couple rushing out to invest their extra £2 10s. at the end of each year. Or, more likely, he foresees the executive supplementing his income still further in increasing his profits by £1,200 per annum. By this time the man in the street is absolutely staggered at our Chancellor's goodwill and sense of justice with yet a third

point to be considered in conjunction with such beneficence.

This third point is that the individual will have greater freedom in how he saves or spends his money. Let us consider again our £1,000 a year couple with their extra £3 2s. a year (if they have not already invested it, that is). The lucky couple now have the freedom to spend their extra 62 shillings on increased fees for school meals—£12 a year, more milk each week to replace that being taken away from children over the age of seven—£4 a year, increased dental and optical charges—£5 a year, increased prescription charges—£2 a year, dearer food as a result of the change in agricultural subsidies—£12 a year, and if they live in the South-East an extra £7 a year on higher rail fares. I am sure that this not-at-all-uncommon couple earning £1,000 a year will be most grateful to Mr. Barber for this increased freedom to spend their increased income. I should imagine that an executive such as David Barran of Shell (gross pay £72,809) is no less delighted with his extra £1,700 per year for this is equivalent to a 28 per cent pay rise. It's nice to know that the Government is firmly resisting union pressure for wage increases— isn't it.

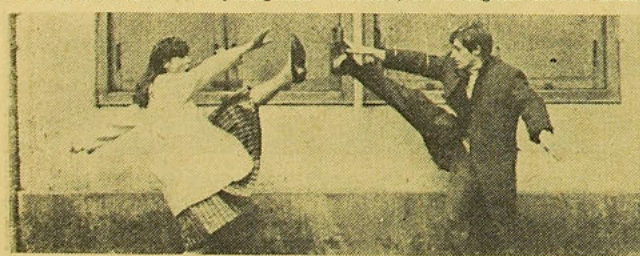
SELMA JAMES TO SPEAK

THE Birmingham Women's Liberation movement is tonight holding an open meeting at which the speaker will be the writer and journalist, Selma James.

Miss James, a member of the Black Panther movement, will be remembered by those who heard her speak at the Women's Libera-

tion meetings at Oxford and Sheffield earlier this year.

Tonight her subject is "The Politics of Women's Liberation," and it is to be hoped that liberationists of either sex who have not yet had the opportunity to hear her will be at the Council Chamber of Aston Union at 7.30 p.m.



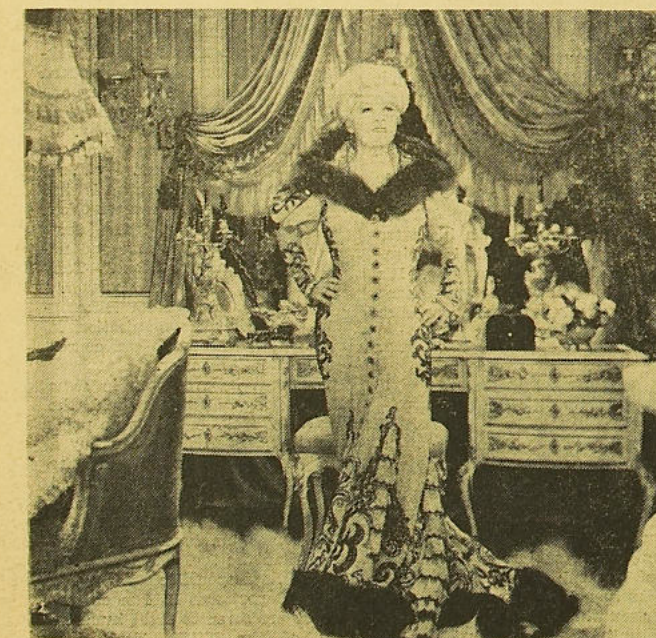


Fellini Satyricon — The Ethiopian Girl.

FILMS

THE Fellini SATYRICON, despite everything it seems to say to the contrary, is an optimistic film. This is not immediately obvious, for all one initially sees is a wearisome series of erotic scenes, designed specifically to satiate any sexual feelings that may have been aroused in the audience after about five minutes of the film. The lengthy and varied action is mainly a pictorial tour of the latter days of Rome—its sordidness and decadence. But the action can be seen on two levels. Throughout the film we are shown feasts, plays, weddings, funerals and orgies, with their vain attempts to awake response and excitement in an over-stimulated populace of grotesques and freaks. The question presumably posed by Fellini is: "Who are the greatest freaks: those who perform or those who watch?" For the purposes of this question, look at scene two of the film. At a tawdry "play" being given by Vernacchio, the actor lacks excitement for the audience, so the company descends to absolute naturalism by amputating some poor wretch's hand during the actual performance.

Voyeurism is a constant theme in the film, but on another level this is our position as we see the film



Go West Young Man.

told at Trimalchies feast, of a soldier guarding a hanged man. He comforts a widow, and while he is seducing her, he is robbed of his dead prisoner. To save the soldier's life, the widow allows her husband's corpse to be put in the prisoner's place. This has obvious Christian overtones, and the scene is played in a calm and austere clear setting, rare in the action of this film. Later this couple re-appear as a master and wife who free all their slaves, again in a calm, clean, pseudo-Christian ritualised setting. Thirdly, at the very end of the film, Eumolpus, the poet, dies, and his will commands that all his slaves be freed, and that his beneficiaries must eat his corpse. Here is another scene of peace and pseudo-religious imagery (the Communion).

For me, the film is really based on these scenes. It is a film concerning slavery and freedom. Fellini shows a world full of grotesque-freaks and wretches enslaved by the physicality of sex or the perversions of it in homo-sexuality, lesbianism, pederasty—hides his answer in the mesh of Petronius' story.

Fellini looks as if he is saying love and his film should not have the superficially erotic effect it does have. This, then, becomes anti-commercial but to make its point it must be a commercial success. Fellini may be in an insoluble position, but the visual effects and editing alone make this a film well worth seeing.

BRIAN BUTLER

"HETEROSEXUAL" (Cinephone) is loosely based upon the Marquis de Sade's novel Juliette, so in deference to him the film heroine borrows the name and his philosophy of total self-indulgence. So for an hour she indulges herself, apparently wanting no more than money and normal sex—after a brief lesbian episode she ignores perversions. Perhaps she did not know about them.

At any rate she is given a remarkably naive script, which shows up worst in her frequent and lengthy monologues. The whole film has a childish simplicity about it, down to the very stereotyped bedroom scenes which appear laughable rather than erotic. Finally Juliette is given a chance to make good with a little moralising, but not effectively enough to give the film any value.

D.P.

ADALEN 31 and MR. FREEDOM, both at the Arts Lab, are films arising from a similar political background, but of very different styles and intentions. Adalen 31 is set in a strike situation in a North Swedish town in 1931. It is a realistic, humane film.

It sees its subject through the personal relationships of townspeople, particularly of two families: that of the factory manager and that of a striking worker. The two families are coupled by Kjell, son of the worker, and Anna, daughter of the manager: a Romeo and Juliet situation which points up the difference between working-class and middle-class attitudes to life.

Kjell and Anna's love is betrayed by Anna's mother arranging an abortion for their illegitimate baby. The aesthetic perfection demanded by Anna's mother clashes with the exuberant and energetic lifestyle of Kjell's family.

Based on historical events, the film is a moving indictment of the actions of the then conservative government, its troops that open fire on the strikers without provocation, and on the unwitting cruelty invested in the factory owners'

conception of their own divine right to rule. There is no unqualified adulation of the working class, especially since the strikers' stoning of the strike-breakers is seen as brutal and degrading. Sensitive photography, coupled with Bo Widerberg's direction make this a very fine film indeed.

Written and directed by William Klein, Mr. Freedom is a Superman-type cartoon character in a real-life anti-American cartoon set in France.

Mr. Freedom, dressed in Stars-and-Stripes American football outfit, zaps around Paris attacking Red Chinamen and other anti-American Dreams. The dialogue is advertising comic-strip style, with undertones of C.I.A. and Edgar Hoover.

Freedom equals the military-industrial complex whose philosophy is embodied in some very funny lines, such as: "There are two dangers, my friend, and your own Stendhal understood them very well—the Reds and the Blacks." Mr. Freedom loses out in the end, never realising he dies an agent for a spurious organisation.

Donald Pleasance does a marvelous parody of L.B.J. and there are some very inventive costumes and sets. The overall effect is, however, heavy-handed and didactic after the joke wears off.

Although both films are being shown on the same dates, they are in separate performances.

ROBERT SABIN.

I DON'T mind unashamedly commercial films; films, like the TV adverts, which present a glossy colour-mag world inhabited by James Bond et al: at least I can object to them on other grounds than that they're badly made.

"THE MAN WHO HAD POWER OVER WOMEN" is, alas, not such a one. It is an atrocious film. Badly directed by John Krish, it contains some surprisingly wooden acting from (among the many) Rod Taylor, Carol White and Keith Baron. Embarrassed by its own shiny world, it justifies itself with banal morality.

Rod Taylor plays a talent executive disenchanted with his pop star client and his world. Meanwhile, his marriage breaks up and Taylor just has to fall in love with his best friend—script-writer's wife (Carol White). The best friend is got rid of by what the makers suggest is a "tragi-comic climax". In fact, a lorry load of logs falls on top of him.

Having solved that slight inconvenience the film then waltzes off to tackle its other problem: our hero has to come to terms with the corrupt world which provides him with sports cars and penthouses. This is subtly done by Taylor putting his fist in the pop singer's face. Exit Taylor and best friend's widow hand in hand.

ROBERT SABIN.

IN a 1962 poll conducted by Sight and Sound magazine, UOETSU MONOGATARI was voted the fourth best film ever made. It's not that, but it is very beautiful and one of the outstanding achievements of the Japanese cinema.

The central theme is the saving of man's soul through woman's life, as examined here through the consequences of the respective greed and plundering of the two brothers.

The Samurai element of the plot is uninteresting but the spiritual journey of the other brother is composed and developed with great subtlety and skill.

Two extraordinary moments: the shot of the boat slowly emerging

reviews

out of the mist, an image of a menacing and mysterious sustained shot of the boat, quietly sewing her garment, her husband and son sleep side-by-side in its calm domestic tranquility, one of the most beautiful moments of the cinema.

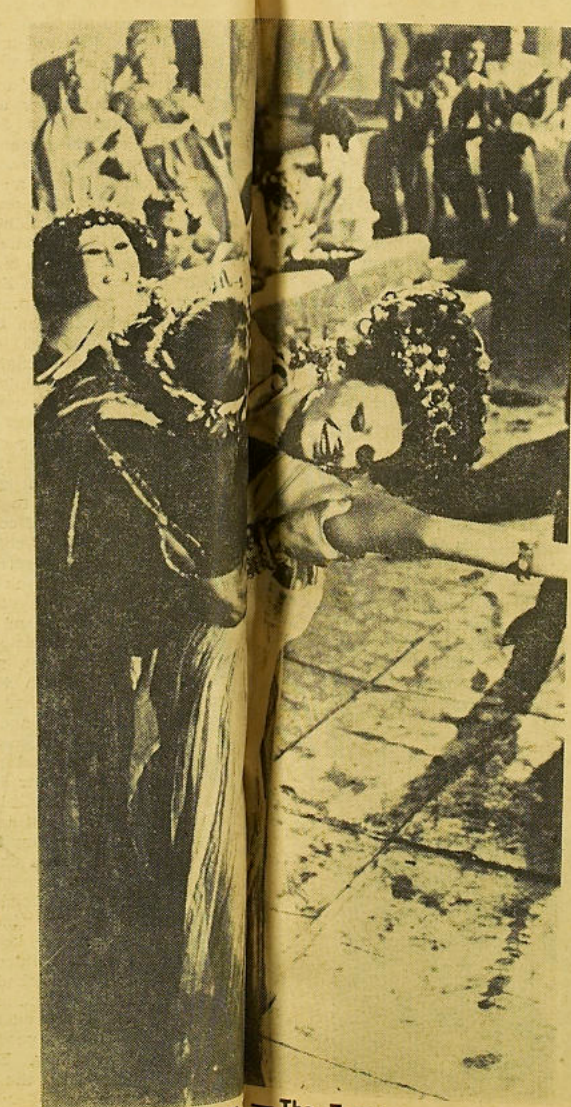
In refreshing contrast to grunting exhibitionism of a sawa, Mizoguchi's leisurely gives you time to relish the every shot and each viewing yields an increasingly rewarding film.

THEATRE

ON one level the actors display a physical virtuosity—thus says Peter Brook in interview about his current production of "A MIDSUMMER NIGHT'S DREAM."



sexual.



Fellini — The Feast.

at Stratford. Michael Simpson similarly develops this in his interpretation of the play, which opened at Birmingham Rep. last Wednesday to a very enthusiastic audience. The trouble with this Birmingham version is that exiting and colourful as it is, there is too much in the production for the actors or the audience to grasp. The highlights of the play are the beautifully vivid fairies' costumes—red, green, blue and yellow celluloid-like monkey suits. Oberon is in pointed silver-grey celluloid, and Puck in a multi-coloured Commedia suit. These are only matched by their antics up and down the set, made of ropes interwoven on scaffolding.

The physical virtuosity Brook stresses is here in those performers who rarely walk on the actual stage. It is a shame the same cannot be said for the acting of the six lovers, or the verse speaking of anyone in the play. Theseus is bad throughout, breaking all his lines and conveying a worse form of

prose than that "set down" for the mechanicals. The production is visually striking and worth seeing merely for the costumes and the clever lighting—which seems to have been too clever on the first night since the leaf motif which flashes across the stage in certain scenes was left on all night because of a mechanical fading fault.

It is significant that Granville Barker is quoted in the programme as saying: "Shakespeare wrote in (the Dream) for a theatre in which no visual illusion, as we interpret the term, was possible. His resource—all others beside it being negligible—was the spoken word."

This is the reverse of Simpson's production where physical stage action takes precedence. The text is complicated on many occasions by complicated stage business, which descends to the level of clap-trap in the play-within-a-play scene of Pyramus and Thisbe.

The scene, as played by chief culprit, John Baddeley (Bottom), might have fallen out of a Whitehall farce, with its trouser fellings, prat-falls, open mouths, etc. The cast exploited everything they could find here in the play, except the text. This is true all through the play. The possibilities of the verse are thrown away. Oberon, who has some of the finest lines of the play, makes little use of them. He enchants by stylised movement rather than simple looks and mastery use of the voice (c.f. Richardson in Peter Hall's film).

If you are not too much of a Shakespeare purist you will probably like this production, for though it is a fairly over-the-top version of this well-used play, it is not as far out as Brook's plate-spinning circus act nor as hackneyed as the usual Christmas fairy panto treatment, this play gets in traditional productions.

Peter Whitbread's Oberon, as I said, misses the verse but he improves in the middle of the play. However, his final speech is bastardised into a song with odd lines given to Titania. Theseus is an old Greek father and rather a curly-headed Athenian bore, his affection rather dubiously being poured on the capacious Jane Freeman, as a weary and wearisome Hippolyta. John Baddeley's coarse comedy and John Gill's cameo of a producer at the actual performance of the Pyramus play, make up for the rest in this gimmicky but colourful show.

I MUST be honest and say that Alan Badel, as Othello, was absolutely abominable, and my initial reaction on hearing his "KEAN" was cancelled, was, I confess, one of relief. Why have this good actor and this good play gone so far awry? The fact is that there is little of anything either right or wrong in this production. The whole evening had an aura of insignificance. Last week I accused the late-night Rep. of under-playing (and was attacked by their director for so doing); here at the Alexandra, was underplaying par excellence.

Badel conveyed none of the "arrogant certainty which masks self-doubt" that Frank Hauser, the director, notes in the programme. His jealousy was unbelievable since he seemed a man of no passion. His early scenes which should show power and authority, showed merely a man of calm quietness, who seemed lost and in no control of situations at all. His breaking-up of the fight between Cassio and Roderigo was totally ineffective because Badel paused a long time after the moment at which his authority was indicated by the silent tension. He waited so long, one wondered if he would ever speak! This long, but not pregnant, pause occurs several times in Badel's performance and works not at all.

Lee Montague's Iago was so reasonable and affable as to seem incapable of treachery not only to Othello but to us as well, which is surely a total disaster since he is forever informing us, in Richard III style, of his villainy. Othello is not a man of passions in his early scenes with Desdemona either in this production. His new-found emotional love is little more than a conversational novelty, so it is no wonder his later passionate outbursts seem merely exaggerated pieces of histrionics. The fault of Othello, or its usual mode of being played, is that the passion, if overdone, results in very close resemblance to farce. Alan Badel almost becomes Brian Rix at times, particularly when he does a bit of scimitar swinging or arm waving.

The rest of the company is nearly as mediocre as the set, which looks as if it has been made in a bad secondary school the same afternoon. It is all flats, awkward-shaped cardboard pillars, doors, walls with windows from a previous production painted over, bad lighting and even worse costumes.

That Alan Badel could command no authority was also due to his weak voice, which put him in an embarrassing position in scenes where Joanna Dunham's able Desdemona out-dubbed him considerably. He was obviously working on this as his voice became more and more strained as he attempted the physically impossible. I was unfortunately proved right on this point when I discovered the performance of "Kean" I was to review was called off because "Mr. Badel had lost his voice completely." The whole production bodes ill for his reputation...

BRIAN BUTLER

ART

I WAS caught in a slight shower on my way to the Compendium Galleries' private showing and I must admit that, aesthetics aside, I was dying to get out of a wet coat into a dry white wine. Inside, however, Geoff Yeomans' vivid oils reigned—hazy figures superimposed on solid box shapes like reflections in windows. The artist liked the ambiguity of simple shapes for idea expression.

His colours also were simple, the artist being unconsciously "hung up" on clear blues and greens—especially in his paintings on Nature. Our appreciation of nature is apparently mainly through two senses, being both positive and negative in that sometimes the eyes have it and sometimes the nose. Mr. Yeomans certainly appreciates natural beauty, but also sees the ugliness of contorted trunks and gnarled bushes. He pointed out that the man-made ugliness of towns is more acceptable than the natural ugliness of the country.

Paul Donovan also shows harshness in nature in his wood carvings, "Natural Growth," consisting of four twigs fused in parts by very sharp thorns. An impression of strangeness is also given by "Rent a Mob," a series of wooden featureless faces. Mainly, however, his work showed great humour. "Let's face it," he told me, "an awful lot of rubbish is talked about art." Mr. Yeomans would agree with this.

One should not condemn art on the grounds of commercial appeal or apparent lack of social significance or applaud art solely on technical merit. Both artists agreed there are two ways of disliking art: one is to dislike it and the other is to like it rationally...

BETTY HERBERT



A Midsummer Night's Dream.

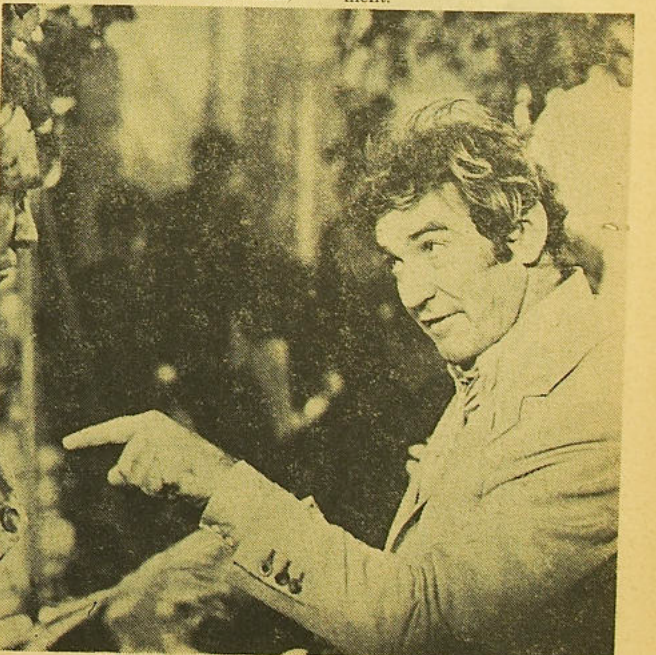
MUSIC

AT THE C.B.S.O. CONCERT TOMORROW EVENING PREMAUX conducts another all-orchestral concert; the Rossini overture "The Jackdaw of Rheims" (dealing with the tale of the mischievous bird that plucks the diamond from the ring of the cardinal in Rheims cathedral), Haydn's symphony No. 104 in D (the London—the last and finest of twelve symphonies commissioned by the impresario Salomon in London) and the concert's showpiece "Symphony Fantastique" by Hector Berlioz.

This extraordinary work was first performed in 1830, conducted by Berlioz's contemporary and rival for fame, Habanek.

The work deals with the idea of the subtitle, "Episode from the life of an Artist," from his falling in love to an auto-biographical reference to the Irish actress Harriet Smithson, whom Berlioz saw as Ophelia and later married, through various torturing experiences to his final taking of opium, which plunges him into a witches' sabbat in which his loved one is mocked amidst the ghastly proceedings.

More important than the programme, though, is the imagination and invention in the music, from the first rapturous movement,



The Man Who Had Power Over Women.

through the waltz with two harps, the pastoral theme with growing storm (depicted on four timpani rolls) the famous march to the scaffold, to the finale where there are distant bells, the plain chant "Dies Irae" on tubas, and a hideous fugue to finish.

This is the largest-scale work this season and yet another chance to hear the full resources of the C.B.S.O.

HOWARD C. FRIEND

A TRAGICALLY small audience attended the concert last Saturday night given by the Lindsay String Quartet, organised by the B.M.I. This quartet of young musicians is resident at Keele University.

The first piece was Mozart's K575 quartet, a late work written from an intended set of six, of which only three were written. The performance of this lightly textured music was good, but not notable; the sound was at times dull.

On the other hand, Bartok's third quartet was played brilliantly. The wide range of tone and the composer's inventiveness make heavy demands on technique—met admirably by the Lindsay Quartet who seemed very much at home with the music. The concert ended with Beethoven's quartet opus 74 "The Harp". Here again we heard a fine interpretation, with sustained lyrical playing in the slow movement.

music



Diz Disley

LETTER TO JOHN HEADON

With reference to your article on internal events, ("Redbrick," November 4th), I would like to point out the dynamic Geog. Soc. Dance Committee have anticipated your rather obvious suggestion and arranged for two very good local up-and-coming groups, "Moby Dick" and "Floppy Hat," to play at the annual B.U.G.S. BEAT BALL. All this and the Paul Williams Disco put B.U.G.S. at the forefront of University social life once again as they anticipate trends (remember B.U.G.S. BLUES BALL with Keef Hartley last year when they charged only £1.25—now they charge upwards of £4.00).

Yours sincerely,
P. A. WILLIAMS,
B.U.G.S.

REPLY

I'm glad somebody thinks my comments last week were obvious. I was beginning to wonder. My main point was that of ticket prices and if BUGS Beat Ball costs anymore than 6/- then it's not worth it.

WHERE ARE ALL THE
ROCK, JAZZ, FOLK
WRITERS?
COME TO "REDBRICK"
OFFICE ANY LUNCH-TIME



Ivor Keys, Kathleen Jones and a member of the Orchestra Nova at the Barber Institute last week.

JOHN HEADON

THERE is no logical reason for hating, or even disliking, Julie Felix, the colour-television folk singing personality. She always smiled at David Frost, sang protest songs without offending anyone and so she was given her own T.V. spectacular. She is so nice, and yet so artificial that "An Evening with Julie Felix," at the Town Hall, seems like an invitation to join in endless choruses of "Going to the Zoo," sung with a fixed smile in close-up.

On stage she is small, completely real and nervous. She has a clear, powerful, and very beautiful voice and plays the guitar rather erratically. Unlike most good folk singers she doesn't write her own material. She tries to project personality through other people's words. "Don't Think Twice—It's Alright," "Colours," "This Land is my Land" and "Last Thing on my Mind" are bearable as ways of getting people to sing in clubs, but in a concert there should be more originality. Lately Julie Felix has started to write songs, but it's a long process to write an entirely new repertoire. One of her songs, "Summer on Fire," showed she might do it.

For the first half of the concert the audience might have been made of cardboard. They had heard it all before. For a television performer she seemed very reliant on a sympathetic audience and she was obviously unhappy. The only positive reaction came when she played "Happiness is Here." After the interval she came back determined to bring the show to life. With a different atmosphere and warmer light she began to enjoy herself, most obviously on her version of Donovan's "Sunshine," and she finally came back for two encores: "Masters of War," which she sang with incredible venom, and a setting of a Yeats poem which showed the amount of control and range she has.

She was good in spite of the songs, and what she had achieved meant as much to the audience as it did to her.

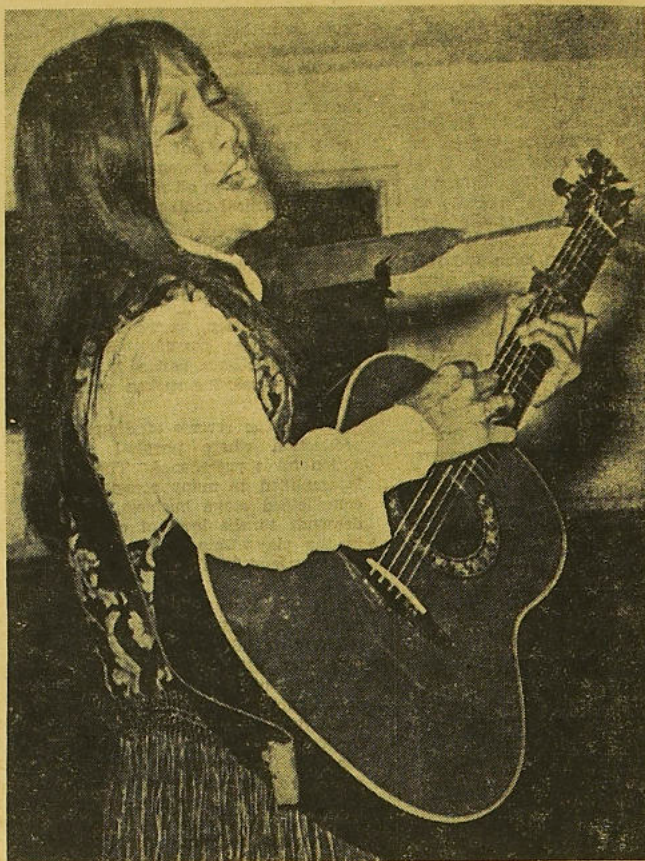
STEVEN MALLEN

AS a contrast to the poetry of Brian Patten and Roger McGough in Deb. Hall tonight there is the debut of the Steve Bywaters and Tom Sorahan Electric Band. The history of this group will interest those who enjoyed the performances of Barnabas last year and those who went to the G.T.G. musical, "Clap."

After the break-up of Barnabas earlier this year due to personal circumstances, lead guitarist and singer, Steve Bywaters, formed a musical partnership with Tom Sorahan who wrote and played the music for "Clap." After one appearance in the summer term at the Summer Solstice concert they spent the vacation making duo arrangements of several of their songs and played successfully at a GAS poetry and music evening three weeks ago.

During this time, with the intention of forming a permanent group, several bass guitarists and drummers were auditioned without success and after one or two sessions with Bill Clague and Chris Roberts (formerly bass guitarist and drummer, respectively, with Barnabas) it became obvious that this combination was going to work really well and they agreed to form the band which we will see tonight.

Although two weeks' practice does not make perfect, the unquestionable potential of the group, and not of least importance, the quality of the songs of both Tom and Steve (new and new arrangements of old) will no doubt assert themselves and create a harmonious evening.



Julie Felix

FORMERLY a member of the mere wraith of music and a blast of noise.

Soft Machine, a group who have shown outstanding originality in the past, Kevin Ayers seems to have followed the fate of many musicians who break away from a successful group. They make a determined and often pretentious attempt to prove their own individuality as the leaders of their own group, playing their own compositions, yet unable to break away from or to better their former successful idiom, slip into mediocrity or worse.

Kevin Ayers and the Whole World was a pitiful example of this when they played at Deb. Hall on Saturday Night. The group consisted of lead guitar, bass, organ and electric piano, soprano sax, and drums, a line-up that is small enough for individual musicianship yet flexible enough to avoid certain channelling into the cesspit of "progressive" innuendo. But neither of these advantages came to light during the concert. It is hopeless to emphasise to any extent the possibilities of single members when as a group playing together they failed utterly to hold up a coherent and compact line of music.

Heavy reliance upon sophisticated amplification as part of the musical effect seems to present slabs of sound rather than lines of music. One slab per instrument shot horizontally at the listener's brain; it is a very delicate synchronisation through musical empathy and sheer technique that holds these slabs in a coherent musical context, Pink Floyd being a notable success under this criterion. With Kevin Ayers everything fell apart, leaving a

Yet there were moments when the scattered pieces began to coagulate, particularly during an extended version of an old Soft Machine Number, "Why are we sleeping?" in which the bass player, swapping to lead, showed a definite sensitivity to the problem of solo playing within a whole. The expressive irony of the lyrics here were also powerfully put across by Kevin Ayers' very deep sing-song voice, so painfully flat in more melodious numbers.

Unfortunately the group's attitude towards what they were doing has to be taken into account. By the end of the performance the audience were consciously entertained by the circus-act manner with which the Whole World failed to be a group. There was a point earlier on when everyone except Kevin Ayers swapped instruments and slammed into whatever they laid hands on while their long-suffering leader gallantly held up a skeleton of riff and rhythm on guitar.

Affinities with the Soft Machine became most noticeable when the sound was at its best. Otherwise, Kevin Ayers and his Other World presented us with a barrage of feedback from an ingenious box operated by the organist, a splendid sheet of random notes and contact microphone effects from the saxophonist's only solo, who was otherwise inaudible, untimely crashes from the hidden drummer, and yet more frankly a sense of pity.

PAUL MEDLEY.



Kevin Ayers and the Whole World

Students on selection & appointment committees

The Editor, "Redbrick."

SIR,—As a member of staff who is opposed to the decisions of the various University authorities to veto Mr. Atkinson's appointment, to cancel the official Sociology of Education course, and to refuse permission for use of a room for Mr. Atkinson's voluntary course.

Nov. 6th, 1970

I would like to comment on the meeting of the Guild Assembly held on November 4th. As our vice-Chancellor has indicated, the propriety of the Guild pronouncing on a matter of staff appointment may be questioned in view of the agreement reached last year with the Guild about "reserved business" and the 1968 agreement between the N.U.S. and the Committee of Vice-Chancellors.

In my opinion, "the Atkinson case" reveals very clearly the shortcoming of the agreements. Staff appointments are a matter of interest to students. Students, therefore, should be properly represented on selection and appointment committees. More generally, the procedure of excluding students for certain "reserved business" is proving a chronic source of friction. This friction can be avoided only if student representatives are treated as equal members of all deliberative and decision-making bodies. The only valid procedural principle applicable to staff and students alike is that members should withdraw when their own personal interests are involved. I hope, therefore, that the Guild will give notice to terminate the agreement about "reserved business" and that the University authorities will respond by showing that they trust student representatives to behave in a responsible manner.

I am, however, disturbed by that part of the resolution moved at the Assembly which called on the Guild "to study effective means of coercing the University in the event

of the proposed discussions proving fruitless," and which was narrowly defeated by 77 votes to 74. As a non-violent anarchist, I believe it wrong in principle to see deliberately to coerce anybody, save in the most exceptional circumstances. But, leaving aside my own peculiar principles, I believe that, in the present circumstances, attempts to coerce the University authorities will be counter-productive. I think that the real reason for Mr. Atkinson's rejection, or at least the reason why the rejection has been supported by a large majority of staff here, is the fear that, if appointed, he would promote action designed to disrupt the administration and/or teaching. If disruption, in the form of coercive sit-ins, occupations, etc., occurs, the conclusion will be widely drawn that the decision to reject him was correct. Those responsible for his rejection will not point out or recognise that it was their action which was the initial cause of the events leading to the disruption.

The campaign to reverse the veto, I conclude, calls for more subtle and more gentle tactics than those

who advocate coercion apparently have in mind. As a student of non-violence, I wish to point out that there are many (at least 150) methods of non-violent action. Gene Sharp in *The Politics of Non-Violent Action* has classified them into three types: non-violent protest; non-violent non-co-operation; and non-violent intervention—the latter being the more extreme and often involving coercion. As a matter of common sense, if for no other reason, the less extreme methods should be tried before others are contemplated. The object should be to convince the authorities, not to coerce them. Coercive action may serve to express the frustration of students; it is unlikely to be instrumental in effecting the kind of changes in the University that some of us think desirable.

I should add that I am stating my own views and not those of any group with which I am associated.

Yours faithfully,
GEOFFREY OSTERGAARD.

Who is this Jesus...?

SIR,—For the past three weeks the campus has been the scene of a powerful and well-organised campaign led by a body calling itself the Campus Crusade for Christ, and backed by a lavish poster campaign. The tolerance typical of Union milieu should not be allowed to obscure the meaning of this: a dedicated and plausible group of students is working to persuade us to their version of fundamentalist Protestant Christianity. No one denies their right to propagate their beliefs, offensive and ridiculous though they may be; but it behoves educated people to be on their guard.

When asked "Who is (sic) this Jesus?" a historian must reply he was an obscure Palestinian agitator of dubious paternity. All of us should be ready, now more than ever, to defend this truth against the forces of obscurantism.

Yours faithfully,
B. G. MORRIS.

DEAR MR. PLAYFORD,

The Vice-Chancellor sent me a copy of the motion passed at the Guild Council concerning a course in the Sociology of Education. I don't know whether the Guild Council intends to pursue the matter further; if it does, I think some effect ought to be made to get the facts right. In particular, it is completely untrue that pressure was applied to me to cancel the course. I would have thought I had made this abundantly clear at the students' meeting on October 27th.

Yours sincerely,

PROF. W. BALDAMUS.

Sympathy from the Guild

DEAR Professor Baldamus,

It was with surprise that I noted your letter of October 30th in which you state that it is completely untrue that pressure was applied to you to cancel the Sociology of Education Course.

At a meeting I attended, with you on Thursday, October 8th, with Kathy Riley (chairman of Social Science Faculty Council) and Stuart King (representative of the Sociology of Education students), you stressed continually that certain courses of action on Sociology of Education course would "not wash with" the University. You also replied in a question I put to you about your own position that you were not afraid of the loss of the Chair of Sociology but were concerned about the destruction of the Sociology Department by your colleagues, two of whom had written and suggested you resign. I further noticed at the Faculty boycott meeting on Tuesday, October 20th, you again clearly stated that you cancelled the course because the University authorities would not agree to it. I can only draw the conclusion that the letter you sent me had been drafted after consultation with others and had been signed by you under duress.

May I take this opportunity of extending to you my sympathy on the situation in which you find yourself.

Yours sincerely,
ROD PLAYFORD,
President.

*Phone SELLY OAK 1698

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letters

A.U.T. inquiry inadequate

To the Editor,

Nov. 9th, 1970

DEAR SIR,

Last week you published letters exchanged by the Vice-Chancellor and Miss Voss-Bark. Dr. Hunter seemed anxious to establish the point that few members of the University are concerned about attacks on academic freedom, as exemplified by the three vetoes which Miss Voss-Bark, as a member of S.D.U., had called upon him to assist in reversing. Neither the staff group Action for Academic Freedom, nor S.D.U., have claimed to be anything but minority groups. But the Vice-Chancellor is not entitled to draw the conclusion that because they are minority groups they are wrong.

One reason why Action for Academic Freedom has not so far gained more active support among staff is that it is difficult to inform people fully about a case which has always been complicated and has developed rapidly.

One-sided and fragmentary presentation of evidence has often undermined our efforts to obtain full discussion of the original veto on Mr. Atkinson's appointment.

Dr. Hunter's letter provides direct and indirect illustrations. He refers to the meeting of the local branch of the A.U.T. at which a majority concluded: "There is no cause for suspicion that criteria other than those of academic and professional competence were applied."

The first point to be made about this A.U.T. meeting is that over a third of the people present did not feel that they could agree with this conclusion. A rather substantial minority.

The second point concerns the manner in which the meeting was conducted by the officers of the local branch. The meeting had been called to debate a resolution which expressed concern over the veto and urged the A.U.T. to make a full investigation.

On arrival at the meeting the proposers of the resolution found that a wholly negative amendment had been tabled by the local officers. These officers had, they reported, already carried out an "enquiry" and found that the veto was not political.

The scope of the officers' enquiry was not wide. It consisted of a one-hour interview with Professor Raynir, Chairman of the U.A.A.C. Professor Baldamus was not consulted. Nor, for that matter, was any sociologist.

It is difficult to see how the officers of the A.U.T. and subse-

quently the members at the meeting, could have had a full account of Mr. Atkinson's professional competence, never mind of the events which led to the veto.

Yours etc.,
ANITA HALLIDAY,
Chairman, Action for Academic Freedom.

Not even present at meeting

SIR,—You greatly flattered me in your report on the "German Department Chaos" by referring to "Professor Tobias's conclave". I am, of course, fully aware of my powers for evil in this University, but I did not know that my sinister influence manifests itself also from a distance, apparently by psycho-dynamic means.

Though a member of the Electoral Board for the Chair of German, I never once attended any of its meetings, nor did I discuss this or any even remotely related matter with anybody in this University or from outside. If the remainder of your article is as well informed and accurate as your references to my part in the matter, then please accept my sincere congratulations for having done it again.

I shall be away from the University for the next four weeks and I should be most obliged if you could do without a "bete noir" for that period.

Yours faithfully,
S. A. TOBIAS.

V.C. speechless . . . or dead?

DEAR MISS VOSS-BARK,—Thank you for your letter of October 31st, addressed to me personally.

The interpretations which you put on events leave me speechless. You cannot assume that because people do not say anything during a conversation that they are necessarily in agreement with what is being said.

Yours sincerely,
DR. R. B. HUNTER

DEAR "REDBRICK",—With reference to the latter dated November 3rd from the V.-C. to Miss A. C. Voss-Bark. We regard the assumption made by Miss Voss-Bark as quite perceptive. After all, what else could she assume apart from perhaps that the V.-C. was deaf or dead, neither of which we would presume to dismiss).

Yours sincerely,
S.C.U.
(Students of a Confused University)

sport 1

SOCCER

Storm weathered

OVER the past week the 1st XI extended its unbeaten run to ten games, despite playing below form throughout. However, the signs were present in their latest games that the side weathered its early season nervousness in preparation for a good run in U.A.U.

In U.A.U. in recent years Nottingham has proved to be a happy hunting ground for Birmingham and again on Wednesday a favourable result was obtained. Dave Wortley came into the side on the left flank, for only his second game of the season, in a match which had to be won to keep U.A.U. hopes alive.

SHORT SPORT

MEN'S LACROSSE

Stockport 'B' 9,
Birmingham Univ. 2.

THIS close result could not have been achieved without that bright new discovery Jim Jarvis and his Magic Helmet, and Birmingham's answer to Rod Laver, Tom Wigfull.

To be fair, however, the whole team had an off day, with only Neil Bolland (captain) and Steve Tither (secretary) turning in their usual sparkling performances. Ian Campbell scored the two goals and Barry Aspinall managed three fags and a pint of bitter.

S.T.

WOMEN'S LACROSSE

Aberystwyth 4,
Birmingham 10.

A COMBINATION of superior stick-work, ball skill and fitness gave Birmingham ladies' lacrosse team a well-earned W.I.V.A.B. victory over Aberystwyth on Saturday, November 7th.

Despite the loss of two players, the match played on Welsh territory showed tremendous promise among the Birmingham players. This victory was the culmination of a successful week of University lacrosse which began with a seven-a-side tournament at Nottingham on Saturday, October 31st. Here Birmingham demonstrated great potential for the new game by defeating Sheffield in an exciting final by five goals to two.

These two fixtures, plus the victory of the mixed team v. Nottingham, bode well for University lacrosse, which seems fired with a new enthusiasm this season.

JUDY DAVIES.

MIXED LACROSSE

Birmingham Univ. 11,
Nottingham Univ. 10.

BIRMINGHAM'S annual orgy of lacrosse with Nottingham University was once again a huge success. After letting the visitors run up a four-goal lead, Birmingham's ladies pulled their fingers out and proceeded to take charge.

In the second half Judy Davies's midfield control allowed Ian Campbell to score three times and Evan Neil (no wisecracks), Bolland and Barry Graspallin (in sight) to score.

Publicity-seeking Nigel Epsom failed to demolish the visitors' goal for the second year in succession, tried to catch the referee's eye but only succeeded in catching the ball in his mouth.

TEN-PIN BOWLING

THE Birmingham Aces handed out another crushing defeat to Leicester last week. The "A" team halved the first game, your friendly neighbourhood captain, needing a strike with his last ball, only took nine. That was the only lost point. Birmingham went on to win 151-1. A good 434 from Chris Taylor (Theology) puts her into third place in the national averages. Surely a hot tip for WIVAB honours. Paul Stephens (Maths II) keeps up his good work for the "B" team with a 517.

With this latest win, Birmingham are now way ahead in the Inter-University League, their only rivals would now seem to be Leeds.

Playing into a strong wind and up a slight slope, the "boys" adapted well and kept the Nottingham defence stretched for long periods. Andy Maile raised Birmingham hopes by rounding a full-back and the goalkeeper before netting from close in, but this was the only reward for some useful approach play.

FIGHT BACK

Surprisingly, Nottingham came into the game in the second half, but a resolute defence held firm, although committing a number of errors. A catastrophic decision by the referee presented Nottingham with an easy chance to square the match from the penalty spot. The "boys" proceeded to work verbally on the penalty-taker and this psychology obviously worked, as he managed to get the ball over the crossbar without much effort.

This reminder that Nottingham weren't beaten forced Birmingham to try harder for a second goal, but it was not forthcoming. With seconds remaining a glorious chance of equalising fell to a home forward but his shot from seven yards hit the outstretched foot of Jock Lyle and rebounded to safety.

So the match ended with Birmingham victorious by one goal and still in U.A.U. At the time of writing, it is anticipated that the side must win today against Loughborough University in order to proceed to the U.A.U. area play-offs.

WORKS THRASHED

On Saturday the annual match with the Birmingham Works F.A. XI proved to be a one-sided affair, with the University victors by 5-1. One reason put forward for this

easy win was that the Works fielded a depleted side, but it is fair to say that the 1st XI hit something approaching peak form.

Only one change in the 12 that played at Nottingham was made, this being brought about by injury. "Taft" Bigmore returned to the side as one of the centre-halves and playing with more confidence than in his previous outings, rarely put a foot wrong.

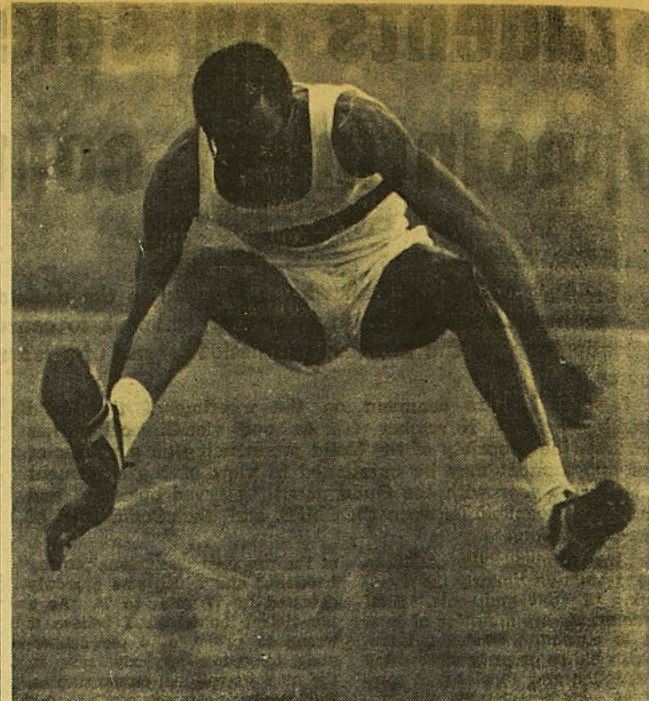
The opening exchanges produced no real chances for either outfit, but John Thorpe's strong running was always prominent against a square-lying Works defence.

After 20 minutes the University went into a deserved lead when Ray Barlow side-footed home a Maile cross in a strong attack. Seconds later, the same player was on hand when the Works goalkeeper dropped the greasy ball and Barlow duly thanked him by putting the ball into the net.

The "boys" were well in command at this stage and were unlucky not to increase their lead in several concerted attacks.

A third goal did come when a timely clearance from Bigmore was picked up by Barlow. A superb through ball to Maile followed, and after outstripping the visitors' defence, he shot past the goalkeeper. The Works team managed to pull one back when Lyle was given no chance with a close-range effort.

So often in the past a goal conceded has been the signal for a desperate Birmingham rearguard action against an elated opposition, but in this match this was not the case. A magnificent interpassing move involving Wortley and Harry Pearce put Pearce clear on the left



HERBIE SEWELL

I WISH to apologise for any embarrassment caused by a phrase referring to Herbie in Randy Southam's report last week. I am sure that this was in no way intended to be malicious, a fact which becomes more obvious when it is viewed with the rest of the article.

I feel that attempts to take the one phrase out of context to try and make allegations of racism are entirely unjustified.

ANDY HOLDEN,
Sports Editor.

and his centre was headed home by goal-scoring machine Maile.

In scoring he twisted an ankle and took no further part in the game. A strong rumour suggests that he was saving himself, as his girlfriend had come down for the weekend.

There was no change in the second half with the University dominating all phases without converting the chances created. Alan Cross netted the fifth late in the game, following good work by Wortley, who had an impressive game. Team: Lyle, Bigmore, Kent, Pearce (E.); Gamble, Pearce (H.), Barlow, Maile, Thorpe, Wortley. Sub. Cross.

JUDO

Reg resists Germany

THE Oxford University Dojo was the scene of some of the finest judo seen at university level this year. Visiting teams from London and Berlin, making their debut in this country, met with the home side and Birmingham, in probably the hardest-fought match since the British University Championships in March.

Fighting Oxford in the second bout, Tom Halford and Wies Isalski managed to gain points for the University side. The former gaining a full Ippon with Ouchi Gari attack and hold down, which is still maintained, was less than the stipulated 25 seconds. Even this did not stop the team going down 17-50 at the final count.

The second match was against London and could easily be said to have been the best match for Birmingham last Saturday. T. Halford again kept his side well up, gaining the final decision in this contest. Kaz Fuks, leading his side for the first time as captain, won his match against a first dan black belt with Ko Soto Gari, but failed finally to hold him down for maximum points.

After fighting two matches, one after the other, the team was in no state to face the well-prepared, technically an exceedingly fitter team from Germany. Consequently, the results were poor, with only Reg Giles managing to draw his match with an opponent two grades his senior, and W. Isalski gaining actual points for the side.

These results show that basically we have a team well up to British University standards, but somewhat deficient as regards technique and fitness compared with European universities. A special "well done" goes to other team members besides those already mentioned, i.e. R. Cozens and J. Hay, together with G. K. Wilson, who after doing judo for only five weeks, fought a second dan and two first, and still managed to put on a show worth watching.

sport 2

HOCKEY

PERSEVERANCE PAYS

NOTTINGHAM UNIV. 1sts 0, BIRMINGHAM UNIV. 1sts 1

TOP of the Midland Club League West Section, and now almost certain to win our tough U.A.U. group. Things can't be bad. They were tough against Nottingham, in what was virtually a nondescript game.

The first half belonged easily to Brum but the ball refused to find the net. The best move came when Henry Globe, having managed to keep the ball on the pitch, passed inside to Phil Guise who flitted through the defence and crossed the ball, only to see the subsequent shot go just wide.

The second half was fairly even, with the umpires conjuring up free-hits and short corners from nowhere. However, with 15 minutes to go, "Indian Warrior" Robin Clarke (minus feather) decided the match by scoring from an almost impossible angle. From then on the game deteriorated, and both sides were glad to hear the final whistle.

Mike Gilbert, Rob Wheeler and John Blake played competently, the latter showing his first dummy (so he keeps saying!) of the season.

The best comedian at the match was an ageing U.A.U. selector, who, thinking the winger was finding a lot of space, approached him with an invitation in mind, only to discover that "he" was the corner flag!!

The most memorable event of the day was during the five hours in the bar afterwards, when there occurred a fashion (or lack of it!) parade. Other memories are somewhat clouded!

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

Nottingham 2nds 0, Birmingham 2nds 1

THE weakness of this season's 2nd XI at the moment is that it lacks a couple of experienced players who are competent to hold the ball in mid-field and to dictate tactics to university sides who are almost invariably inferior as regards individual ability. All too often the ball is hastily shovelled a matter of inches, when what is required are some firmly-struck long passes which change the direction of attack, so as to unleash the speed of our blond, toothless wonder on the right, or to give Bob Moyle the ball before he is faced with the entire opposition defence.

The answer may partially be provided by the return of Rich Freedman, but it would take a miracle for him to stay free of illness, injury or women for two matches running (women like a man with a T.R.6—so forget about St. Bruno).

As to this game in particular, a Bob Moyle goal mid-way through the second half provided us with our second U.A.U. victory in a very even game which either side might have won. Nottingham attacked strongly at times, especially for the last 10 minutes, but Graham Hyden (who, contrary to rumours, is not yet eligible for the Midlands Veterans' XI) stopped everything from right-back, with tactics, fair, foul and unclassifiable.

Diek Burt kept goal with supreme competence; Steve Furtado, who adds colour to the side, ran himself almost into the ground before celebrating with three pints and a joy-ride to Bangham Pit; Dave Brisey, realising his winger was too fast for him, all of a sudden developed a limp. There will be more skilful performances this season, but most of the side enjoyed the game, and that (plus the delights of victory) is surely what hockey is all about.

RUGBY

AL'S CONNING UNSUCCESSFUL

Notts. University 11 XV 8, Birmingham 11 XV 0

DESPITE the inspired captaining of full-back Pete Woodward, and the fact that Al Beaver knew the referee from his Borsal days, the glorious seconds narrowly lost at Nottingham.

Although outweighed in the pack, the front row of John Fraser, Rob Warner and Chris Dickinson managed to gain a fair amount of ball from the set scrums. In the loose rucks and mauls Rick (The Leap) Howarth and Frank (The Caution) Meakin were as usual in the thick of things. (What is it that makes referees dislike the Etentham Road powerhouse anyway?) Most of the possession that Nottingham gained was ruined by the speedy back row of Tony Smith, Al Beaver and Dave (Billy Whiz) Dodd.

Rob Harrison's possessing continued to amaze the pundits, and Bob Wilson is still trying to get the set of teeth from his right leg. The centres, John Smith and Tony Edwards, failed to emulate Duckham and Ian Young and didn't really give Al Wright and Tim Gardener chance to show their undoubted power. In the event, Nottingham scored a converted try that could have been prevented by someone tackling and a penalty that won't be repeated if Tim Gardener wears his boots a size smaller.

Pete Woodward gave his usually safe display at full-back. This Wednesday the Seconds play Loughborough University in the U.A.U., and with better fortune, should have a better result.

ROWING

Burrows bows out

AT the A.G.M. of the Rowing Club, held last Thursday, Big D.M.B. handed over the reins of power to the new committee, whose members are: Dave Wilson (capt.), Richard Gales (vice-capt.), Derek Payne (treasurer), M. Lewis (secretary), D. Costello (Male Rep.), J. McCahoon (Female Rep.), and A.B.C. (Press Sec.).

Interviewed afterwards D.B.M. said that he would be "quite happy to carry on playing with his spanner if it keeps Wilson happy"—we hope it will!

Birmingham Rowing Club have recently severed relations with the University crews—it seems they

wish to have their boats wrecked by a certain local school and so the new committee propose to organise a sponsored row to purchase new boats—after all, we can't expect the Athletic Union to do everything—they do their best as it is!!

Two crews have entered the London Heads of the River IVs this weekend—racing the garbage down the Thames: their success will be reported next week. Our last glimpse of Wilson trotting down the lane looking for a suitable tow-bar: "Well, it's a sort of big spanner."



TABLE TENNIS

Alison distracts!

THE P.P.P. squad brought off another win in the U.A.U. when they beat Nottingham 8-7 last Wednesday. Brian Mitchell and Mostyn Lewis won three each and Steve O'Neale would have won three, too, one would have thought, if ladies' captain Alison Baker had not kept flashing her eyes and a lot more besides at him during an abortive battle against Nottingham No. 5.

Free from all distractions, however, "The Swan" beat their No. 1 in the most crucial set of the match. Malcolm Macfarlane and Bob Bottomley justified their equal ranking by losing three each, but at 7-all Captain Mostyn overcame a determined John Shreeve to win the match.

On the same day, the Ping Pong Powerettes, our ravishing ladies' team, beat Nottingham ladies 7-2 to overshadow the ravishing men on this occasion, Judy Sanger, Alison Baker and Margaret Bailey were the people concerned, although they weren't nearly as concerned as the men.

BRIAN MITCHELL.

GOLF

STAFF FAIL

University Staff 11, Birmingham University 4

THE first match played by the University Golf team this season was against the University Staff. This resulted in a victory for the University team, who thereby gained the Staff-Student Cup for the first time for several years. This suggests that the incoming members have more than adequately replaced those who have left.

Mike Paterson started this season as captain with a win at the top. The second and third pairs, consisting of veterans Bill Harrison and Ken Clarke, partnered by newcomers Chris May and John Wood respectively, both achieved good wins. Richard Lister and Anthony Bond were somewhat let off by their opponents and escaped with a half. The team's strength in depth was demonstrated by Brian Ford-Lloyd and Bill Hawksworth, who produced our other victory at bottom pair.

Birmingham University 4, Bristol University 4

On Wednesday, 28th, things were rather difficult when Birmingham came up against a strong Bristol team. As Mike Paterson was engaged in medical affairs, and Bill Harrison was incapacitated, Tim O'Byrne played top and was narrowly defeated despite going round in 74. Victories were attained by Ken Clarke and John Wood. Two matches were claimed by default, as the Bristol team arrived two men short, producing a four-all draw.

Sportscene

ATHLETIC UNION are to purchase a second mini-bus. This has come as a result of a resolution passed at last Thursday's E.G.M. of the A.U. General Committee. The system governing the use of the mini-bus has also been revised.

The new scheme gives equal priority to the rowing, orienteering and kayak clubs in using the old mini-bus is a logical step in view will be no priorities in the use of the new vehicle.

The only opponents to the proposal were the Sailing Club (who have lost their place on the priorities list) and the Rowing Club, who are disgruntled at having to share first priority.

The decision to purchase a second mini-bus is a logical step in view of the increased demand for use of a mini-bus rather than a coach. This has occurred because of the new M.O.T. regulations restricting the length of time a coach driver can be out to 14 hours. This means that any club wishing to travel long distances or have late returns, have been faced with a large increase in price. The grant to A.U. has not been increased, so that club grants have tended to be cut rather than increased. Thus, clubs just cannot afford the extra charges.

Smaller teams who are unable to co-ordinate fixtures with other clubs would also prefer to use a mini-bus rather than hire a 40-seater coach for 10 or so members. Thus, the financial advantage of the extra mini-bus to the individual clubs is obvious.

However, for Athletic Union in general the financial success of the venture will depend on full utilisation of both vehicles. This means not only full use by sports clubs but also use by bodies outside the A.U. If people are aware of the existence of the mini-buses and the

by ANDY HOLDEN

economical rates charged for its use, there will be absolutely no danger of them rotting away through lack of use and Athletic Union will be in no danger of incurring financial hardship because of them.

This leaves just enough room to recount the latest episode in the Starling Saga. The Superstars, this week, descended on the Nottingham University main bar after the inevitable defeat in their U.A.U. match. (I am assured that their victory against Cardiff last week was quite accidental, and was solely due to the fact that the Welshmen just happened to be even more drunk on Friday night than the Birmingham mob.)

DEREK HOUGHTON, in his new as master of Buzz, proved to be an effective replacement to the famous WAISU. The result was that the whole crew were well and truly oiled soon after 7 p.m.

The ensuing scenes were more or less predictable. A member of the Wanderers showed even more speed than Starling in discarding his clothing, and proceeded to dance with wild enthusiasm on the tables. Dave, however, was not in the least bit impressed by this performance and proceeded to display the artistry which only comes with experience.

The next turn in the proceedings, however, was completely unexpected. A not-so-very-young lady climbed onto the podium and proceeded to delight the onlookers by doing her own thing. The bar staff became more and more worried as garments proceeded to fall to the floor. Finally, as the last stitches of clothing were removed from her body and flung away, the lights in the bar were desperately doused. However, the ever-resourceful S.S. quickly reached for their matches and cigarette lighters so that the moment could be savoured.

Unfortunately the night ended on a sad note for our hero, Mr. Starling. The last that was seen of him was when he was being carried away after his arrest. He had been heading the conga, wearing only a chandeller on his head and a telephone round his neck, when the law (come would say mercifully) intervened. I personally hope that he is soon released, after all, I might be short of something to write about next week.

around

DAY-BY-DAY

WEDNESDAY, NOV. 11th

Birmingham and Midland Institute: 8 o'clock, Poetry Reading: Jeff Nuttall and Frances Herewitz.

Demon Fuzz, Titus Groan and Comus: Town Hall—Sold Out.

Film: "Macbeth," Arts Lecture Theatre, 7.30 p.m. BUGS. Members 2/-. Others 2/6.

Poetry: Brian Patten, Roger McGough, Steve Bywater and Tom Sarahan Electric Band. 5/-. Deb. Hall. 7.30 p.m.

Atkinson Lecture: Women's Liberation. Council Chamber. Approximately 2.15 p.m.

Disco: Aston.

Christian Union Open Lecture: "This Jesus... you Crucified." Council Chamber. 1.10 p.m.

Blonde-on-Blonde: Mothers.

THURSDAY, NOV. 12th

Christian Union Open Lecture: "This Jesus... God made him Lord and Christ." Council Chamber. 1.10 p.m.

C.B.S.O.: Louis Fremaux. Pieces by Rossini, Haydn, Berlioz—Town Hall, 7.30 p.m.

Beethoven Concert—Midland Chamber Players, at the City Art Gallery, 1.30 p.m., 2/6.

Film Soc.: "Ugetsu Monogatari," by Kenji Mizoguchi, Haworth Lecture, 7 p.m.

FRIDAY, NOV. 13th

Fotheringay: Town Hall, 7.30 p.m. Tickets from 8/-.

Blodwyn: plus Disco. Aston. 8 p.m.

Christian Union Open Lecture: "This Jesus... God raised up." Council Chamber. 1.10 p.m.

Strawbs: plus Stefan Grossman, Cliff Angler, Jeff Lochran. Mason Hall. 8 p.m. 6/6.

SATURDAY, NOV. 14th

B.M.I.: Excursion to see "Two Gentlemen of Verona," at Shakespeare Theatre, Stratford.

Concert: C.B.S.O. and Birmingham Choral Union, "The Creation," by Haydn, 7 p.m. Tickets from 7/-.

Orchestra de Camera: City Art Gallery, 7.30 p.m. Pieces by Mozart, Britten and Wickens.

Fat Mattress: plus Disco. Deb. Hall. 8 p.m. 6/6.

SUNDAY, NOV. 15th

Sunday Flic—"Billy Budd", Founders, 7 p.m. 2/6.

TUESDAY, NOV. 17th

Lunchtime Record Recital: By Victor Adams, B.M.I.

Archæology: Lecture by Dr. Margaret Gelling, "The Placenames of Warwickshire." City Art Gallery, 7.15 p.m.

Concert: C.B.S.O. and the City of Birmingham Choir, "The Kingdom," by Elgar, 7.30 p.m. Tickets from 7/-.

WEDNESDAY, NOV. 18th

Film Soc.: "42nd Street," by Lloyd Bacon, Haworth Lecture Theatre, 7 p.m.

Concert: Barber Institute, 8 p.m. Allegri String Quartet. Pieces by Haydn, Bartok and Beethoven (repeated on Thursday).

THEATRE

Crescent Theatre: December 5th-19th, "The School for Scandal." Box office opens November 10th.

Repertory Theatre: "A Midsummer Night's Dream," November 11th-18th. Except 13th and 14th, "Rosencrantz and Guildenstern are Dead."

Midlands Arts Centre: "The Tin Soldier." "The Emperor's New Clothes." November 12th onwards—"The Beggars Opera," 7.15 p.m.

Alexandra Theatre: "The Importance of Being Earnest." 13th and 14th—"Arms and the Man," 7.15 p.m. Students half price. Monday, November 16th (for one week): Welsh National Opera Company, 7.15 p.m. Monday—"Aida." Tuesday—"Dir Fledermaus." Wednesday—"La Boheme."

CINEMA

Jacey: "Love Variations"/"The Plank." Retained.

Cinephone: "Heterosexual."

Futurist: "The Body." Soon: "The Naked Wind Over the Sea."

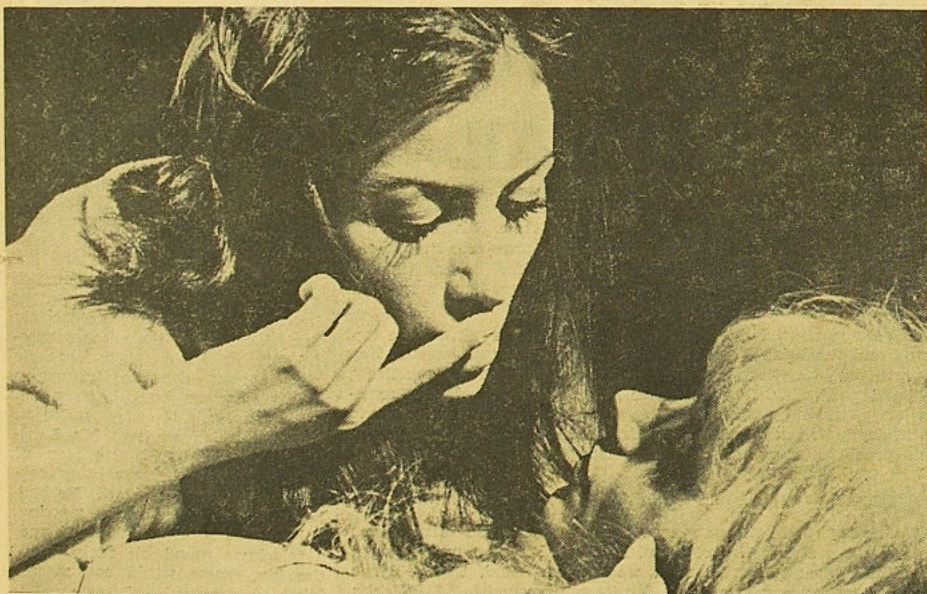
A.B.C., New Street: "The Walking Stick"/"Tick Tick Tick."

Odeon, New Street: "The Man Who Had Power Over Women"/"A Nice Girl Like Me." Next Week: "Fragment of Fear"/"Loving."

ABC, Selly Oak: "A Man Called Horse."

Next Week: "When Dinosaurs Ruled the Earth."

Arts Lab: From Thursday, November 12th for six days—"Adalen 31," directed by Bob Widerberg, 9 p.m. 6/-.



Heterosexual (Cinephone)



Fellini Satyricon (Odeon Ringway)