red brick

Birmingham University

No. 787 Wednesday, October 21st, 1970 Price 6d.



UNIVERSITY OF BIRMINGHAM LIBRARY 22 OCT 1970

N/C (RELP)

University still refuse room

THE University Authorities are still sticking to their ban on Dick Atkinson to lecture the Sociology of Education course. In his letter to Dr. Halliday and Mr. Smith concerning the question of a room for the lectures, the Registrar, Mr. W. R. G. Lewis, gave the reasons for his refusal :—

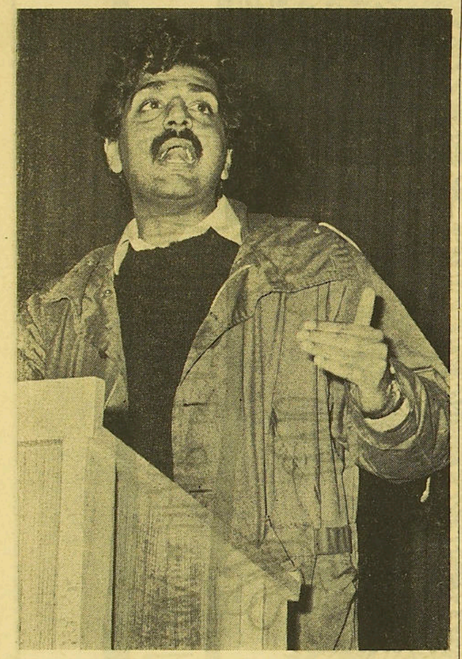
"Usually there would be no difficulty about this but Mr. Atkinson has indicated . . . that your invitation and his acceptance were intended as a direct challenge to the University's decision not to appoint him as a lecturer in Sociology."

A statement issued by some of those registered for the course emphasises the position of the students:—

"We are distressed and dismayed at the arbitrary action of the University. There are 25 students wishing to take the Sociology of Education and a highly qualified lecturer willing to give it and yet the University insists that it is impossible."

The position to date is that the course will be given by Dick Atkinson regardless of any opposition by the University.. Having registered for the course and been accepted, the University has a moral obligation to meet their needs—even if this means lifting their veto on Atkinson.

TARIQ ALI SPEAKING AT THE UNION LAST TUESDAY



Anti apartheid demo

A NATIONAL demonstration is being organised for Sunday, October 25th, by the Anti-Apartheid Movement, to protest against the sale of arms to South Africa. A rally is planned in Trafalgar Square at 3 p.m. following a march from Victoria Embankment at 2.30 p.m.

Speakers will include Mr. Paul Foot, Mike Terry (last year's President of the Guild), Reg Prentice, M.P., and M. B. Yengwa, of the African National Congress. The rally will also feature the film "Let my people go," and music by Scaffold, the African National Congress Band and folk singer Trevor Hyett.

Following this the demonstration will move off to the London offices of one of the arms firms likely to be selling their products to South Africa.

Aston University is sending two coaches and Birmingham at least one. The Birmingham coach will leave the North Car Park at 10 a.m. Sunday morning. Tickets are available from the desk in Concourse, 12-2 p.m., Monday to Friday, or from External Affairs Office, price 15/- return.

HOMOSEXUALS
BIRMINGHAM GROUP
now established.
For details of our aims write:
Committee for Homosexual Equality,
(Dept. 68), BCM/Box 859,
London, W.C.1.



MARTIN SOUTHWOLD

Challenge to higher education

LAST Wednesday the second of the Dick Atkinson lecture series was given by Martin Southwold, of Manchester University. From its very beginning the lecture was overshadowed by the Open Forum on "Academic Freedom," which followed at at 2 o'clock. Much of what Dr. Southwold said would not have been altogether incongruous in that discussion.

Dr. Southwold argued glibly and a little unconvincingly in favour of a drastic reappraisal of the role of a university. He pointed out that the whole of tertiary education should be examined, but that he would restrict his discussion to universities, since they were what he knew most about.

From a strictly utilitarian viewpoint, universities seemed to be remarkably wasteful institutions—more than once was futility of discipline equated with academic this accumulation of knowledge were those who benefited least from it.

This was seen to be a serious challenge to the future nature of further and higher education. Students are now adults, and as such have the right to determine their own destiny. But recognition of this from the bill-payer might lead him to reconsider where to spend his money. After all, the customer has the right to buy the commodity he excellence and acclaim. Paradoxically the people who paid for all wants. But should he have that right?

Thus the concept of utilitarian higher education was preposed. There was no room, or at least much less room, for the pursuit of knowledge for its own sake, and thus the role of the academic was in serious doubt. The distinction was made between research, which was a leisurely, gentlemanly pursuit, and teaching, almost like physical work, and a choice had to be made.

The hierarchy of education would not stand much longer, and any concept of education as rigid social engineering was out of date. Education had to become the development of usable skills, and the development of the critical faculties.

Perhaps because of the imminence of strong words from Max Beloff at Open Forum, Dr. Southwold's views met with muted agreement. One suspected that he was preaching to the converted, though, and for the reporter, the lecture was a little disappointing.

What will your grant be next year?

The Government plans to institute machinery for a review of student grants in 1971 and if the levels of grant increases since 1962 are any guide the mandatory grant will be increased by £20.

GRANT LEVELS SINCE 1962

	62-65	65-68	68-70	70-71
Students at home	260	275	290	305
Students in Hall or in lodgings	320	340	360	380
Students resident in College of Education	149	156	163	170
Students at Oxford, Cambridge or London	345	370	395	420

In the 1968 grant negotiations it was indisputable that the Government applied a policy that student's standard of living must fall. This policy has been successful. In 1962 the mandatory grant stood at £320 when the retail price index was 101.4 (October). In July, 1969, the grant should have been £416 instead of £360 as it was, if the value of the grant was to keep pace with the cost of living. Between 1965 and 1969, student grant has increased in cash value by 1½ per cent per annum, at a time when the Government's own agreed "wages norm" was around 3½ per cent.

In the spring term, the N.U.S. is to launch a national grants campaign to have students' grants tied to the cost of living. The campaign is to be organised on an area basis and the Birmingham area is meeting on October 28th to plan strategy.

Oliver O'Toole, former Welfare Committee Chairman, is a little sceptical of the outcome of this meeting. He believes that there will be a lack of decision, in which case he will contact the active Birmingham colleges so that an intensive publicity campaign can be set in motion. He says that the most effective means of gaining support is through pressure groups composed not only of students but also local councillors, aldermen, schoolteachers, parents, M.P.s and the general public.

However, it is not just the level of mandatory awards which is being campaigned for; the abolition of discretionary grants and a restructuring of the arrangements for married students are also important objectives.

Discretionary awards are those that are given to the students at the discretion of local education authorities, and are given when mandatory awards cannot be provided because the courses in question are not designated.

The discretion of the L.E.A. means that an award comparable in value to a mandatory award can be granted—either a full-value award, or one of considerably reduced amount—or a lesser value award or even, quite commonly, no award at all.

A recent case of dishonesty on the part of L.E.A.s when granting discretionary awards is that concerning the youth and community service students studying at six colleges in England, one of which is Westhill College, Selly Oak. It is alleged that some of these grants were so small that the students were existing on 12/- a week and others on as little as 3/- a week after paying for food, board and lodgings. One girl student had after paying for her accommodation and books, £1 0s. 4d. left out of her grant to last until Christmas.

Mr. Denis Howell, M.P. for Birmingham, Small Heath, has taken up the case and has sent a report to Mrs. Thatcher, Secretary of State for Education & Science.

The L.E.A.s also have discretionary powers to pay allowances to married students and the N.U.S. wish to see students who marry during their course classified as independents for grants purposes.

Oliver O'Toole sees the most effective means for individual students to apply pressure for a realistic review of grants are by exercising your vote, informing your parents and lobbying your M.P. The more people, whoever they are, who are informed of students' financial predicament, as a whole, the better.

BE PART OF THE FREE PRESS CREATION.
Write about what you want, where you want? In Birmingham?
A quietly revolutionary (shhh - - -) magazine/paper needs so many people.
•
Names and addresses to:
Redbrick Box 34.

JOHN SPRING & COMPANY
John Spring Snr., F.A.I.B., A. J. Parsons & W. J. Spring, M.A. (consultant)
ASSOCIATED INSURANCE BROKERS
191 Baldwins Lane, Hall Green, Birmingham, 28
Telephone 01-744-4645 and 021-744-6899
FOR ALL INSURANCES—including
House Purchase Policies — Sports Car and all Motor risks
TIME PAYMENT ARRANGED
(EVENING APPOINTMENTS ARRANGED)



The Psychology Dept. Psychopaths and Porton Down

ALEX COMFORT has written recently that "In the years since 1945 military psychopaths in a number of countries, acting in secrecy and without any public mandate, have accumulated thousands of tons of highly active poison—enough, in theory, to exterminate several times the population of the globe—and unknown quantities of agents to produce epidemic, disease." In both the U.S.A. and this country this psychopathic behaviour has received considerable support from various University departments.

This article traces the history of the relationship between the Psychology Department at Birmingham, and the Chemical Defence Establishment at Porton Down which is involved in chemical and biological warfare (C. & B.W.) research. Although the Psychology Department's aid to Porton is at a relatively low level (compared, for example, with that provided by various departments of Biochemistry), its relationship with Porton does illustrate two important issues.

First, it indicates the very diverse ways in which Universities can and do help C. & B.W. research; and secondly, it shows how the present organisational structure in departments may prevent widespread feeling against C. & B.W. research being translated into any practical action to halt aid to C. & B.W. research organisations.

by Stephen Judd

The Psychology Department's animal laboratory has supplied Porton with the breeding nuclei for various strains of rats on four occasions. That is, Porton has been given rats to start their own breeding programmes of these strains. On the first three occasions that the rats were supplied, no assurances were received or asked for, from Porton about the uses to which the animals would be put. Practically no-one in the Department was aware that these transactions had taken place. However, after the third group of rats had been sent, a student working in the animal laboratory discovered what had been happening, and the matter was raised at a departmental Staff-Student Committee meeting at the end of 1969. At this meeting a heated discussion took place, but no decision was taken about whether or not further rats should be supplied to Porton.

View with concern

At the end of the Spring term this year it was reported by Prof. Broadhurst that there had been "enquiries" about further rats from Porton. After this announcement a petition was organised. This stated that the undersigned "view with concern attempts to aid in any way the establishment at Porton Down—unless the purposes to which the rats will be put are clearly defined and in no way connected with biological or chemical warfare research." Nearly all members of the department, staff and students, had an opportunity to sign the petition. Seventy-seven people supported the above statement, seven disagreed with it, and about twenty people did not wish to sign.

At the first Staff-Student meeting of the Summer term the results of the petition were announced, and the matter discussed again. Prof. Broadhurst, who was chairing the meeting, announced that the rats were to be supplied to a research worker at Porton who was registered for an external degree at Bath University. This student had written to Prof. Broadhurst telling him that "I intend to look at some aspects of behaviour of several rat strains . . . and the way in which this behaviour is modified by various drugs. I also hope to be able to look for brain biochemistry correlates with this behaviour by asaying ACh (acetylcholine) and AChE (acetylcholinesterase) levels." Adding that the work was "as yet essentially embryonic."

Impossible

This worker's supervisor at Porton wrote that "This whole project is, of course, completely unclassified and any rats we receive from you would be used on this, and no other, project for the next three years. I think that it is very highly unlikely that any subsequent use will be made of these strains of rats but it is impossible for me to make any categorical statement on this point. There is always a possibility that personalities and programmes of work will change."

Some discussion took place about this information, with views being expressed for and against sending the rats. About half of those who spoke at the meeting expressed some reservations about Porton's assurances; as is usual at these meetings no vote was taken. Prof. Broadhurst concluded that, on the whole, the committee was satisfied by these assurances.

It would seem, however, that these assurances failed to meet the disquiet of those who supported the petition. Firstly, the petition was not concerned with whether some or all of the results of the research would be published, a factor stressed by Prof. Broadhurst (see, e.g., his letter to "Redbrick" last term). The petition aimed at making sure that the department was not aiding C. & B.W. research. And in this connection it should be noted that ACh is involved in the transmission of nerve impulses, and nerve gases involve pharmacological interference with nerve transmission. The research on the rats might, therefore, have very direct warfare application. In any case, the fact that the results will be published, and that the worker is registered for an external degree, seems largely irrelevant to the issues at stake. Research of this nature does not become less questionable by virtue of the results being made public (even if one was entirely convinced there was no possibility that some of the results might not be published).

Secondly, aside from any misgivings one might feel about the reliability of the assurances given by an establishment doing classified work, there was, in any case, no categorical statement from Porton about subsequent uses of the rats, as had been asked for in the petition.

Arranged

Early in the last summer vacation it was arranged that the research worker from Porton should come and collect the rats from the Department. Two of the organisers of the petition wrote to him explaining the opposition from some members of the Department to the rats being supplied, and requesting a chance to discuss the various issues involved with him. He replied that "I can't help thinking that your views are based on misinformed hearsay, or even conjecture, about the nature of the work conducted at C.D.E. (Porton). I cannot recognise the authority with which you query the assurances already given by myself and my project supervisor, nor can I recognise any obligation to discuss the matter with you further."

Discussion prevented

The possibility of such a discussion was prevented when Prof. Broadhurst himself handed the rats over on a Sunday morning—the day before it had been originally planned for the rats to be transported. In fact, there had been considerable opposition to the supply of the rats from many of those working in the Animal Lab., and a lot of discussion had taken place about the best way to avoid any one individual being responsible for arranging their transportation. Prof. Broadhurst's action helped overcome this awkward situation.

It is quite possible that further requests for rats may occur in the next academic year, and there seems to be no reason to think that the Department will not continue to supply them.

This history clearly illustrates how important political/moral decisions (about C. & B.W. research—as in other areas) are taken by Departments with little or no consultation with the members of the Department, and how, when such consultation does take place, the existing power structure can overcome the clearly stated wishes of the majority of the Department. It also suggests that psychologists interested in the study of psycopathic behaviour may find that they have some interesting material very close at hand!

REDBRICK NEEDS:
FEATURES, NEWS AND REVIEW WRITERS,
TYPISTS AND SELLERS . . .
COME ALONG AND SEE US ANY DINNER-TIME OR SUNDAY EVENING.
SECOND FLOOR OF UNION.

'Phone SELLY OAK 1698
CHAMON RESTAURANT
507 BRISTOL ROAD, SELLY OAK, BIRMINGHAM, 29
Only two minutes' walk from the University, this Oriental Restaurant serves delicious English, Indo-Pak and Chinese dishes.
SPECIAL THREE-COURSE LUNCHEON FOR ONLY 5/-
★ QUICK SERVICE ★ OPENS 12 noon to 12 midnight Monday to Thursday
★ We are open until 1 a.m. on Friday, Saturday and Sunday.

Substantial Discount in Men's Wear
Austin Jeffs
586 BRISTOL ROAD, BOURNBROOK
(2 doors from Woolworths)

EDUCATION SYMPOSIUM

Wednesday, October 28th, Avon Room, University Centre

NEXT Wednesday, October 28th, the first symposium of this session will occur. Optimistically entitled "Education and Society," the organisers hope that it will spotlight those areas of education where privilege and prejudice exist, and also that lively and continuing discussion over means for their removal will ensue.

The Symposium has been organised jointly by the Guild and the University, the latter in the form of the Open Forum Working Party. Starting at 11 o'clock in the Avon Room in the University Centre, the meeting should follow traditional patterns, with addresses from guest speakers and discussion groups following. Each guest has agreed to lead such a group, so ample opportunity will be available to follow up points and question the speakers.

The meeting will examine the full range of education, from primary to tertiary, and the guests are experts in one or more of each of those fields.

Although the meeting is scheduled to close formally at six o'clock, arrangements will be made for discussions to continue beyond that time. The value of the symposium has been recognised, or at least acknowledged, by Senate, for teaching in the University will end at 11 o'clock next Wednesday so that staff and student alike may attend. Hopefully the meeting will be well attended; the obvious comfort of a venue like the Avon Room should make the event a little more popular than Great Hall excursions.

THE SPEAKERS

MR. STUART FROOME

Mr. Froome has been a headmaster for 30 years now, and has been at his present school, St. Jude's C. of E. Junior School, Englefield Green, for the past 16 years. His main claim to fame is his adherence to a belief in the maintenance of what many would claim as old-fashioned educational standards.

He has contributed to Black Paper 2, in an article entitled "The Mystique of Modern Maths," and amplified his views still further in a paperback, "Why Tommy Isn't Learning." He argues against child-centred learning, where the onus is on the child himself to select his work and to get it done, and favours a return to a more rigid set-up, where children are given simple, affectionate discipline, set rules and definite objectives.

Arithmetic has declined during the last 40 years—Mr. Froome indicates that an 11-plus paper of 1929 is harder than a grading test of 1969 in a college of education. Whilst no-one would argue with obvious differences in the standards of the questions, it does not necessarily follow that an easier exam means less clever people. It is difficult at the best of times to be sure what an exam does measure.

Basic skills have to be acquired, and Mr. Froome is right to point out that these skills are lacking today in many. It is possible, if not probable, that such decline is directly attributable to a change in teaching method. It is a shame that Mr. Froome's arguments in favour of the acquisition of such skills are seen as a confirmation of such acquisition as the only goal to be aimed at. No-one who did O-level Physics about five years ago would look upon the new Nuffield papers as being less searching.

Their testing of a grasp of the philosophy of the subject are infinitely better than the old type of paper, which could be passed by learning by rote! In short, there is a danger that a return to traditional methods and standards will mean a return to learning without understanding. Mr. Froome will be on hand on Wednesday to defend his point of view.

☆ ☆ ☆

MR. DAVID RUBINSTEIN

Mr. Rubinstein is a lecturer in social history at the University of Hull. Before that he taught history in London comprehensive schools, so he is ably qualified to talk about life there. He is the author of "School Attendance in London, 1870-1904)" and with Brian Sina, "The Evolution of the Comprehensive School, 1926-1966." He also co-edited "Education for Democracy."

His knowledge of life in comprehensive schools must be broad, but his aim in attending the meeting next week is to highlight what is wrong with secondary education in Britain, where and why the inequalities exist. A particular area of inequality is the public school, a small but all-important sector of the education system.

Ninety-point-nine per cent of the Conservative cabinet are ex-public school men, and 79.2 per cent of judges and Q.C.s went through the private sector. That the old school tie network still exists he has no doubt, and J. B. Priestley wrote as recently as 1962: "It is unnatural, rather sinister, for middle-aged men to be wondering and asking about one another's schools. A large section of English life, public as well as private, is strongly influenced by schoolboy values."

What Mr. Rubinstein hopes to do now is that what is true for the public schoolboy is inversely true for the secondary schoolboy. The ratio of staff to children in a public school is better than 1 : 7.5—but in secondary modern schools the ratio is only 1 : 19.1.

The binary system perpetuates the academic elite, so, also, does it perpetuate the non-academic scrap heap. Discussion of these views should be interesting, for Mr. Rubinstein is strongly in favour of a fully comprehensive secondary education system.

Education for democracy could mean, he says, that those who are in greatest need should receive the greatest advantages. Our values at present are the reverse of what they should be. Are they?

☆ ☆ ☆

MR. ERIC ROBINSON

Eric Robinson is no stranger to Birmingham University—this is his third visit this year. On each of the previous occasions he has argued eloquently, if not a little ideologically, in favour of a unitary system of higher education, whose purpose is a little nearer to fulfilling the needs of society at grass-roots level. Thus he argues for community-orientated studies and the "taking-down a peg or two" of universities.

Mr. Robinson attended London University where he took a B.Sc. in mathematics at King's College and an M.Sc. at Birkbeck College. After that he took a teacher's diploma at the Institute of Education. Since 1949 he has been a technical college teacher, and recently left Enfield College of Technology, where he was Academic Head of the Faculty of Arts, and moved to a new post, that of Deputy Director of Planning at the North East London Polytechnic.

Mr. Robinson is worried by the transformations occurring in the technical colleges (which were set up to give vocational instruction to less academic young people)—their sudden rise to academic recognition as degree-giving institutions. He feels that our education system is based on the assumption that a few people will have interesting, worthwhile careers, and the remainder will merely have jobs or be unemployed. Obviously there are prejudices and privileges when such a philosophy is accepted.

Further, he is worried about expansionist thinking in education, which consists, as he sees it, of accepting the fact that universities turn out scores of "good chaps," and expanding them so that they can churn out even more "good chaps."

The concept of a degree-factory is not far away. This philosophy is very dangerous, and betrays an appalling ignorance of life outside the institutions, many of which are geared to turning out unmarketable academic commodities anyway.

Next Wednesday Mr. Robinson will discuss the inequalities arising in tertiary education, and touch upon the sensitive topic of academic freedom. This term covers a multitude of various concepts, a less obvious one being the establishment and maintenance of standards. Is it true that only those who are themselves academically excellent can judge what is excellent? If it is true, then academic freedom in this context is surely unobtainable. It's a good point to ponder.

☆ ☆ ☆

PROFESSOR BRIAN SIMON

BRIAN SIMON is Professor of Education at Leicester University, but before that he taught in secondary modern and grammar schools. He has studied comprehensive schools closely over the past twenty years, and is one of the leading authorities on the subject in this country.

His most recent published work is "Half Way There: A report on the British comprehensive school reform," which he wrote with Caroline Benn.

Even the briefest of glances at this work, which is a penetrating and intelligent survey, should convince anyone that Professor Simon's awareness and understanding of the problems in secondary education is great.

Next Wednesday Professor Simon will take over from David Rubinstein's analysis of what is wrong with secondary education, and will attempt to show how comprehensives can put it right. Are comprehensives more successful in alleviating the effects of social and economic deprivation? Are they fair on the brightest pupils? Can standards be maintained?

Professor Simon will pay particular attention to injustices in education, however, for these rise above consideration of standards. Questions about the desirability of streaming will arise: Professor Simon believes, in common with many others, that streaming ramifies the process of social selection.

Non-streaming appears to be desirable from a social point of view, for it raises the morale of what might otherwise be a moribund 'C' stream, and also raises standards—although many would question that, especially when thinking of the 'A' stream.

☆ ★ ★

The symposium has a valuable function, and a couple of days after there will be a survey of attitudes to secondary education in Birmingham. With luck there will be some spin-off from both the symposium and the survey, and discussion of points arising from them will continue in depth throughout the session.

Education Committee, on behalf of the Open Forum Working Party, invites everyone to attend the meeting next week, and to contribute to the discussions.

Personal

Fub-Off! Grand Free University gathering. Monday, October 26th 7.30. 19 Carlyle Road (near Hagley Road), Edgbaston. All courses/groups already meeting and those planned, will be present (plus music and food).

☆ ☆ ☆

Wanted: Motor-cycle (under 250 c.c.), valid M.o.T., up to £50. Contact: J. P. Curran thro' P.H.s.

☆ ☆ ☆

Rock Soc. Monday, October 26th. Lesser Hall, 7.30.

☆ ☆ ☆

Having a party? Hire Rock Soc. disco and SAVE!

☆ ☆ ☆

High Ridge, Friday, Geno Washington.

U.S.A.
Are you interested in North America? . . . JOIN
UNIVERSITY STUDENTS ABROAD
International House,
40 Shaftesbury Av., London, W.1
Telephone: 01-43705374.

• **DYNAMIC READING**
ARE YOU INTERESTED IN
TREBLING YOUR READING SPEED AND COMPREHENSION?
IF SO, ATTEND
DEMONSTRATION
BY COLLEGE OF ADVANCED READING
In the COUNCIL CHAMBER
On **MONDAY, OCTOBER 26th** at 1.15 p.m.
Enquiries to Welfare Office.

FOLK CLUB
THURSDAY, OCT. 22nd
with
Robin and Barry DRANSFIELD
7.30 p.m. Priestly Hall
•
MEMBERS 3/6
NON-MEMBERS 4/6

"HEADS" and "THE EDUCATION OF SKINNY SPEW"
By HOWARD BRENTON
Late Night Show at the Repertory Theatre
FRIDAY, OCT. 23rd
10.30.

Q IN THE NICK OF TIME

In the '70s Man made a break for it. Just in time. The trap was closing.

Everywhere the stockpiles of weapons were building up. One error of judgment by a general or a politician — and that was it. Pollution and over-population were rampant. No money to combat them: it all went on weapons.

And then came Q.

Quietly the man in the street spoke his mind. The politicians were stopped in their tracks. They listened: they HAD to. And then the danger receded and men breathed again. Q was the international movement of ordinary people that brought the politicians to their senses.

Information from
Q, 65 Artesian Road, London, W.2.

Graduate coup at General Meeting

FOR the first time in the history of Birmingham University, students have full representation on the Court of Governors and University Council. And all because of a simple idea conceived by the visionary Dick Holt.

Last year the Guild of Graduates annual general meeting was attended by about 30 local dignitaries who elected themselves unopposed into positions of power in the University government. Since every graduate of Birmingham is automatically a member of the Guild of Graduates why not, went Holt's reasoning, find 30 recent graduates to go along and vote those same dignitaries out of office.

And so it was that 11.30 a.m. last Saturday about 90 graduates, including Mr. Playford, the President, entered the Senate Chamber. The reaction of those present was amusing; the 1920's graduates clustered in groups and chatted in subdued voices while a vice-president rushed to a phone to rouse support.

The meeting started late to a packed house as the tension slowly built. A valiant attempt was made to have the meeting declared unconstitutional but after some bickering the member concerned was overruled by a pleasingly fair chairman.

Next a member tried to have the meeting adjourned due to its likely length and this, even before it had started! Eventually the meeting got under way but discussion was stunted as everyone's thoughts were turned to the elections.

The first vote was for the Presidency of the Guild of Graduates. It was a straight fight between Vice-President Parsons and one Dick Holt! (one is enough). Before voting, services to the Guild were read out for information, but in Mr. Holt's case, this did not hold up the proceedings for long.

A ballot was taken and the tellers left the room; at this point the hubbub reached a new peak of intensity for counting heads suggested that the next president might well be the infamous Mr. Holt. In the event some graduates could not bring themselves to vote for Mr. Holt so Mr. Parsons was duly elected. But there were still some surprises to come.

The most crucial election was for two places on University Council because these places involve full membership, no split agendas and full voting rights. For the two places there were five candidates—four from the establishment and Rod Playford, President of the Guild of Undergraduates.

Mr. Playford had impressed the meeting not only with his considerable services to the University but also by his witty contributions to the meeting but few would have guessed the election result. For not only was Mr. Playford elected to Council but he received more votes than any other candidate. Hence, by devious but constitutional means, the President of the Guild of Undergraduates now has full voting rights on University Council.

This success was followed up by the election of five students to the Court of Governors, one as Vice-President and four on to the General Committee of the Guild of Graduates. The general meeting can be counted a great success for not only did it boost student representation on major committees but also it woke up a self-satisfied and lethargic Guild of Graduates. Let us remember we owe this largely to . . . who? Dick Holt!

BOURNBROOK SUFFERS



The Bournbrook running between the University and Selly Oak, looking the worse for the dustmen's strike.

Jewellery of Your Design
30% CASH DISCOUNT
on
Wedding & Engagement Rings
DISCOUNT on all other kinds of jewellery, clocks and watches
FOR INTRODUCTION NOTES CONTACT: Rodney Watts, via The Union P. H. or Dept. of Medical Biochemistry

FOR BEER, CIDER, WINES & SPIRITS
CALL AT
Morris's Wine Stores
TEMPLEFIELD SQUARE, WHEELEYS ROAD, EDGBASTON 440 2291
512 BRISTOL ROAD, BOURNBROOK SEL 0195
775 BRISTOL ROAD, SELLY OAK SEL 0173
(Next to Oak Cinema)

★ **HIGH-RIDGE RAVE** with
GENO WASHINGTON
AND THE
RAM JAM BAND
plus THREE OTHER GROUPS
Only 9/6d. Bar till 1 a.m.
★ Disco and Groups from 8 p.m. to 2 a.m.
FRIDAY, 23rd OCTOBER

letters

WOMEN BEWARE

DEAR SIR,—I attended the debate on "This house believes that a woman's place is in the home" and consider Miss Bron's performance as brilliant: however her support of the motion was dismal. Her supporter tried to salvage the disaster and therefore put up a good fight but was on a hiding to nothing.

Mr. Winn spoke very well against the motion and nearly convinced me that all women should go out to work. His supporter somehow or other brought in religion, and, of course, in my view this is where her argument fell apart; Woman was created from man and is therefore a part of him.

The point I would like to make is in support of a young lady who spoke only a few words and scurried back to her place rather modestly. Her point, I believe, was that the whole "show" (because that is what it appeared to be) was good, however the debate, so well attended, was not considering the important matter under discussion. The effect of woman replacing man could have a terrible effect on society.

It has been said that "one" can tell a man's character by the company he keeps. I will add "what gives a man class is the measure of the woman he keeps".

In my view there is no hard and fast rule on whether a married woman should work professionally or be a housewife, it surely depends on individual circumstances. I would not wish any woman to be a cabbage but please let them consider their role very carefully because as they become more aggressive, female hormones may degenerate to be replaced by male hormones. This in time could affect their divine gift of reproduction and make them useless to the human race.

The male must be dominant: "Great Society" of the past degenerated when this law was broken. The "ladies" should therefore take warning just once more. When woman becomes equal in ability to man, man will resort to physical power to re-dominate, and there lies the danger.

Women have a destiny and that is to maintain the balance (it is beyond the capability of men): that is why God created her.

Yours sincerely,
L. W. MORGAN.

Letter from VC

DEAR SIR,—I notice a letter published in your edition of October 14th, addressed to the President of the Guild of Undergraduates by the Chairman and the Treasurer of the Guild Theatre Group. In this letter reference is made to a remark I made about damage to the lighting equipment of the Debating Hall.

This was meant to be a joke which paid a kind of tribute to the ingenuity of the Guild Theatre Group, but the use of the word "damage", if taken out of context, might give the wrong impression.

I ask to be forgiven if I have caused any distress to the Guild Theatre Group; no criticism was intended.

Yours sincerely,
DR. R. B. HUNTER.

From Letitia

DEAR "Redbrick,"— I saw your Freshers' edition and I think it's absolutely marvellous. I bet you go round exposing things all the time. My friend Lillith likes it and she writes poetry. She said I ought to show you my letter to Daddy 'cos I like people to know how I feel. She thought you might print it so that everyone would know how super things are in the English department and no-one would be worried any more and I should become a very influential person. Ooh please print it.

All yours in full bloom,
LETITIA GOODBODY (Miss)
Towpath Hall, Birmingham.

and so . . .

DEAR DADDY,—I simply had to tell you now I'm here, it isn't a bit like you said. The first day we all crowded into this room and this man said hello very nicely, then more of us crowded into another room and another nice man said hello, and everyone said hello in lots of different rooms, then these nice ladies who were in the club told us how to do things, and all the things we needn't do, and which people you can go to 'cos they like to know you're in trouble.

This nice lady showed us her knickers to show she liked us, you know, like **those** monkeys and then the union leaders explained things, I didn't like this 'cos I couldn't understand.

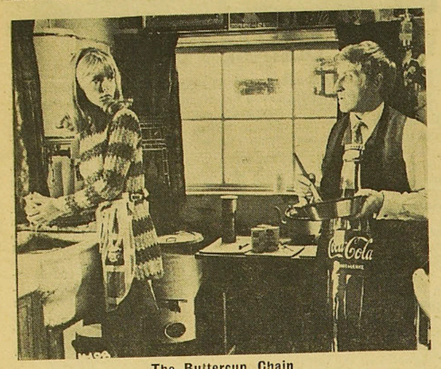
There was this boy, he's ever so nice, honestly daddy, not what you said, he's ever so intelligent, you can tell from his clothes, he doesn't say very much but you can tell he's thinking, he knows absolutely everyone. I mean he's so fantastic.

The buses here are marvellous, they throw everyone together, you make lots of friends, my best friend Lillith writes poetry, she showed me some I can't understand, but you know it's so sensitive and cleverly done. She doesn't force it or plan it, she just lets it come. I think it's marvellous letting it come.

We start on Monday, we don't go to lectures and things 'cos they're more understanding than other departments, you only go to lectures if you haven't read any books and they tell you what they're about so you don't have to read any. I'm going to be ever so happy here.

Your loving daughter,
LETITIA.
Towpath Hall,
Birmingham.

REVIEWS PAGE



The Buttercup Chain



Easy Rider



La Femme Infidele

CLAUDE CHABROL made "La Femme Infidèle" (Arts Lab) after "Les Biches". Where the latter's triangle of two females and a male tried to resolve the problem of who belongs to whom, "La Femme Infidèle's" triangle of husband, wife and her lover is complicated by the intrusion of the marriage and the child.

Both films are set in well-to-do bourgeois society. The concept of ownership is very important and a telling influence on relationships.

Michel Bouguet and Stephane Audran play the husband and the wife. The film opens on the shot of a garden table at which wife and husband's mother discuss the husband's aging. The camera moves round in an arc, garden trees moving across the foreground. We cut to a photograph they are holding of Helen's husband, and then cut back to the table, this time much closer in but still moving round.

The picture is de-focused and the opening credits start. I describe the scene because it is typical of Chabrol's attitude towards the story. He is intent on a discovery of the conflict within the characters, he seeks the psychological truth about the motives of the husband who murdered his wife's lover.

He investigates the situation which leads to the wife's "availability", the tensions within her pulling her alternately to the family and to her lover.

Through a series of contrasted locations of office and home, of night club and lovers' apartments, the tension builds up fo a situation that threatens to destroy the marriage. Eventually, after the release of the murderer, the marriage is saved spiritually as both husband and wife realise that they have lied to each other and to the police to save the integrity of their family and their love.

A superb musical score by Pierre Janson contributes much. Chabrol is wise not to let banal soliloquies explain each character's psychology; the dialogue is natural, and we can feel relaxation and tension just watching the expressions on the actors' faces.

ROBERT SABIN.

CINEMA

"THE BUTTERCUP CHAIN" (Odeon New Street) has Jane Asher, Leigh Taylor-Young, Hywel Bennett and Sven-Bertil Taube as the participants in a trendy up-to-the-minute jet-set arrangement of a permissive menage - a - quatre theme. Which is to say that the film is about as original and stimulating as last week's colour supplement.

France and Margaret are cousins who have grown up together and apparently have some kind of thing going between them, as cousins are wont to have in this permissive age. Happily for them and for the course of the film they also have enough money for them not to have to worry about the sordid details of working for a living.

At the beginning of an idyllic technicolour English summer both conveniently contrive to fall into promising liaisons in the course of about three hours one morning: Margaret with Fred, a liberated health-loving Swede who just happens to give the cousins a lift up river in his rowing boat, and France with Manny, the archetypal all - American - girl - run - out - of-bread-in-London.

Well, it's holiday time, so out to Spain and the isolated villa where Margaret (not before time) manages to entice health-loving Fred into her bed after some business about a mosquito net. Now the foursome are all set to copulate their way through Europe, France and Manny having taken the initiative before they all left England. Denouement: Fred and Manny also seem to get on pretty well together when the cousins aren't about, and as we know, France and Margaret aren't exactly indifferent towards each other. Wordly-wise Manny tries to warn Fred about the latter, but his Swedish mind doesn't seem to latch on.

Back in England, enter a new character: millionaire George. All self-respecting fantasy-films have their millionaires, and George just happens to have had a crush on Manny for some time—a pathetic figure who keeps descending on the household with instant party kits of champagne and luncheon hampers.

He's rather put out, though, when Manny announces her pregnancy and decides that Fred would make quite a good husband even if he's not actually the father. She manages in an overlong film to be thoughtful enough to get married and produce the baby the same day.

The foursome split up throughout Europe for a year but meet up again in Manny and Fred's house near Stockholm, where the screws begin to turn and the film reaches its first climax. First, because as the film draws into its last 45 minutes it goes through nearly as many climaxes as Margaret and Manny put together.

It's here that the film could really have taken off in showing the disintegration not only of the cosy four-sided ego-trip of the earlier part but of the characters themselves as they realise they've destroyed each other. But it never quite makes it—the production has too much gloss to allow any cracks to show through. Consequently the film remains as innocuous as its title—a fairy-tale about beautiful people. (Hywel Bennet being the fairest of them all) with a rather unfortunate ending.

PETER DONOVAN

WHEN a film calls for involvement to the extent to which "Easy Rider" does, it is difficult to criticise, but beneath the highly emotive, the film has an objective coherence and form. The direction of Dennis Hoffer, although occasionally indulgent, creates a lovable unity out of the odyssey of Capt. America and Billy through the violently hostile countryside.

Many more subtle ironies become apparent. Fonda covers his dying friend with the Stars and Stripes and leather jacket. The ending has a sickening inevitability as the film cuts to a shot of Fonda speeding towards the camera.

It is prefigured both by George's death and the flash-cut of the tyre which hit Capt. America as he looked at the plaque in the brothel.

It is not the eulogy the "other America" which it was considered when it was first released. The repudiation of one way of life does not entail the complete acceptance of the other. The smoking of shit-grass-marijuana is natural (remember the party in "Midnight Cowboy"), but their journey is necessarily a temporary mistake.

The commune is seen as a possible future, an alternative to an organised society which is both brutal and degrading, but it is not easy. The commune scatters seeds in the dust which they are stirring with their feet. Last winter "they were out on the road, searching for dead horses".

The difference between Captain America and Billy (which is underlined by their clothes) and their relationships with George make the film more than a simple rejection of conventional America. Fonda is sympathetic and so optimistic, "they'll make it", while Hoffer is belligerent and sees money as the only way out of the system.

It is Hoffer who insists that they leave the commune and continue to the Mardi Gras. The Great New American Dream isn't screwing two top class whores in a cemetery, tripped out of your brain. Wrong place, wrong time. Like Captain America said, "We blew it". There is no more time left..

Much of the script was improvised and George's monologue on freedom is the most effective statement: he at least knows why they are hated.

Steppenwolf is the sound of heavy bikes, but although the music does comment on the action, it too often fades into the background. The tracks at the end do not have the emotional impact of the film. The bitterness of Dylan is too second-hand.

The film is a rediscovery of America which it often stares at far too long but finds a beauty against which the violence is set. It is a film everyone should see, about a hatred which is not here yet but will be. The final statement isn't, and cannot be, rational. It is something like the stream of uncomprehending pain when Captain America wakes up after the beating.

JOHN WENTWORTH.

"THE CHEYENNE SOCIAL CLUB" (A.B.C. New Street) is yet another western exploiting the "footloose cowboy" versus "settled citizen" theme.

This time the brief transition from the former to latter by John (James Stewart) is aided by his inheritance of a salubrious brothel, complete with contents.

The moral problem posed by this possession leads him into various predictable situations, but finally, having sampled the wares and disposed of his customary quota of baddies, he decides that perhaps he is more at home with a branding iron after all.

In spite of the fact that director Kelly credits his audience with little or no imagination, the film does have its comic moments, usually brought about by the antics of Harley (Henry Fonda), John's placid partner, or by innuendoes concerning the revered "historical monument," as the brothel is paradoxically known in the town.

For any western addicts wishing to supplement their knowledge of action-packed violence, I don't recommend this film, but for anyone anxious to establish a reputable brothel, it's a must.

JANE BRITTEN

OVER the years, the avuncular form of poet Jon Silkin flogging his magazine "Stand" round the Union and Halls has become a familiar sight.

His seasonal trek is yet another weary testimony to the cultural wilderness that is Birmingham, for a list of the shops selling "Stand," on p. 58, shows that nowhere in this city can the magazine—and presumably others of its ilk—be bought. Leeds and Newcastle each have seven sales outlets.

"Stand" is essentially a magazine for the cognisenti of word and form, yet its presentation is lively enough to attract the casual reader. A potted biography of every contributor (including in this issue, John Ash, graduate of this University and one of its best poets) avoid the impression which so many other eclectic compendia of this kind give, but the offerings are being hurled in your face by some anonymous benefactor as a physic for a jaded mind. The magazine makes strenuous efforts to approach the reader much in the manner of Mr. Silkin himself.

As usual one of the features of this issue (Vol. 2 No. 4) is its attention to poetry in translation along with technique and problematic of translation. Arguably the most interesting part of "Stand" is its seven-page forum on this subject, together with an equally lengthy treatment of Michael Hamburger as poet and critic.

GRAHAM BARKER

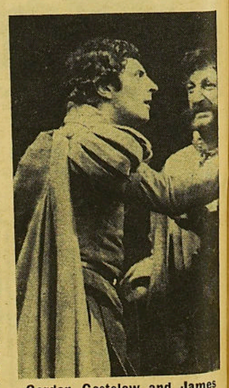
YOU can be too tolerant. Anyone who can sit through "relativity" without shifting in their seats has an artistic tolerance which should only evoke sympathy. Most underground film makers have sacrificed coherence to freedom. In Godard boredom is a deliberate method of alienation. In Warhol, it is the result of self-indulgence.

Kenneth Anger has a discipline of method which makes every film a classic in a genre where the general tone is shit. His films happen fast—no superstar Vivas having slow-motion orgasm.

"Scorpio Rising" (Film Society this Monday) concerns a gang of homosexual bike boys, their obsession with the physical, and violence. The devil is invoked against a background of vintage records. They form the only narrative line, commenting on the extraordinary action on the screen.

While Film Soc. is presenting much diverting entertainment it seems a pity only about 360 people have joined. It is unlikely you'll see a good film elsewhere in Birmingham apart from Arts Lab. which is rather more expensive than 30s. a year.

PAUL SOMMERS



Gordon Gostelow and James Hazeldine in "Rosencrantz and Guildenstern."

REVIEWS PAGE



LITERATURE

"BRUNEL, in fact, was more than a great engineer; he was an artist and a visionary, a great man with a strangely magnetic personality . . . "

Thus wrote L. T. C. Rolt in 1957 in his preface to "Isambard Kingdom Brunel," recently reissued as a Pelican Biography. It is perhaps an overstatement and as such is characteristic of the book.

It is, however, certainly not before time that the comprehensive story of Brunel's life should appear, particularly as the only previous attempt was by his son, also Isambard, who did not attempt to assess the character of his father.

Mr. Rolt has set out to remedy this and has succeeded admirably but to some extent at the expense of historical continuity. He rarely relates the varying activities of Brunel which occurred at the same time and thus the book moves along in awkward chronological leaps in both directions.

The book opens with a very long assessment of Isambard's father, Marc, also an engineer of great repute. Whilst he is an important engineer in his own right and, of course, a vital influence on young Isambard, a lot of the detail included by Rolt seems superfluous.

The author goes to great lengths to justify his praise of Brunel and also frequently reiterates sentences such as that in the opening paragraph of this article. This superfluousness is prevalent, mostly in the first part of the book and is added to by sometimes very annoying asides which are completely irreleyant. An example which springs to minds is: "Yet today, when an education fetish prolongs childish irresponsibility far into adolescence . . . ".

The author is also somewhat obsessed with what he considers the vital importance of chance happenings. Frequently throughout the book we find the author saying, quite fatuously: "Had Brunel not done this then . . . ".

However, it is well worth ignoring these quirks of style which anyway become less frequent as the book goes on, in order to find the details of Brunel's life, much of which comes from previously unpublished diaries covering all his early life (up to 25). These diaries are quoted liberally and provide much of the fascination of the book, particularly sections referring to relations with other engineers and famous contacts of the time.

Later in his life most of the previously unpublished detail comes from letters of his and other people which are no less revealing.

The last part of the book (80+ pages) is devoted to retelling the story of the Great Eastern. The almost legend of this "Leviathan" which led to Brunel's death has previously been only incompletely understood. Mr. Rolt's detailed research lays out the full story which becomes almost epic. The character of John Scott Russell, who had a major part in the creation of this massive ship, is shown to be not as unblemished as has been thought previously. The book is almost worthwhile for this section alone.

It becomes very obvious from this book that Brunel was indeed "a great engineer . . . ", etc. but I wished that the author had not said so so often.

Despite the effusiveness this is a very valuable contribution to the Pelican series which is possibly too devoted to literary men and politicians and a further considerable attraction of the book is the magnificent selection of illustrations (see above and right) of which there are unfortunately too few.

JOHN HEADON

TV

EVEN if you're opulent enough to run a TV set on a grant, there's nothing can be done about your missing out on one of the best things to emerge from Wood Lane for years. Monty Python's Flying Circus Lives—but not for the Midlands.

The rest of the country, however, is well into the present series of some of the blackest, sickest and most violent comedies that ever got past the Director General, and the final show in the series was in fact recorded last week for transmission later next month.

Watching the show being recorded is like analysing an exploded diagram of some smoothly-running machine; on the air much of the show's unique comic effects are achieved by the rapidity with which the sketches, graphics and captions succeed one another, bombarding you with images. In the studio complexities of the costume and set changes mean that each item is separated by at least 10 minutes from the next (the show takes some two hours or more to complete), leaving each sketch to stand or fall by itself. Mostly they still stand.

The programme is not easy viewing—it is impossible to watch passively absorbing the comedy because the whole of the accepted relationship between viewer and presenter is constantly being undermined.

The team is obsessed with the questionability of their own media. Who could look more like a B.B.C. announcer than John Cleese wearing a black bow-tie and looking into the camera saying "And now for something completely different. . . ?" When he continues " . . . we have a man with a stoat through his head" and the camera cuts to the man in question, the ground is cut from one's feet by the sheer absurdity of the situation (which produces the comedy), but there is an uneasy feeling at the trick that has been played.

We expected something to happen, but not this—although why would we always expect the camera to show us what we are accustomed to seeing? Perhaps the show tells us too much about ourselves. We as viewers are prepared all too often to accept the illusion, but the actors never forget the artificiality of the set-up and the camera which is in front of them.

They label the sketches: "First Spoof" or "The Insurance Sketch"; hold up caption cards to underline their words and conduct non-interviews à la Late Night Extra with "A man who says things in a very roundabout way."

Things aren't easy for the studio audience either. By tradition, studio audiences are expected to supply the guffaws in the appropriate places and even applaud where necessary, but Monty Python's humour doesn't prompt the belly laugh.

Amid all the jokes about cripples, death, disease-inducing coffee and a schoolgirls' invasion of Dunkirk, there's a feeling that perhaps we shouldn't be laughing at this after all, but that if we didn't the whole subject would overwhelm us with its seriousness.

As in the highest forms of comedy, the humour is based upon the most terrifying problems we ever have to face. The result is not an escape but a release from the magnitude of their oppression.

After the show, the man from Late Night Line Up appeared to interview the cast. Did they think they'd gone beyond the limits of good taste and offended people? No, all agreed that if the thing was amusing then they hadn't. But of course, they have.

Good taste means keeping people happy and disturbing no-one—being offended is a way of avoiding facing up to things. If Monty Python had kept within the bounds of good taste it would have failed in every way it now succeeds.

PETER DONOVAN

PLAYS

JOHN OSBORNE has gone back to school. In the "Right Prospectus," Faber paperbacks (8s.), a TV play, (B.B.C., 9.20 tomorrow), a successful uncouth middle-aged author and his wife enroll at a minor public school. Of course—neither the staff nor boys seem aware of the age, sex or relationship of the Newbolds. They are new boys!

Once you've swallowed that, and as a television play passes reality I suppose you have to, Osborne attacks public schools with the ease of someone who belongs there. The long speeches of Heffer, head of Grant House, are as articulate and viciously accurate as any of Osborne's harangues.

"A bishop, the controversial—if that's what you call being bossy—son of a docker talks to God. The bishop himself, of course, being more keen on young dockers than old Gods."

Tefter, the headmaster, is as unloving an example of the establishment as Osborne can manage, but the "hero," who is rather silent for an author, suffers from Osborne's ignorance of the working class (I suppose someone who says, "let's take a "butcher" at those blooming nets and then scoot off home," is supposed to be working class, even if after his class is established he proceeds to talk perfectly normally).

Osborne adapts himself to the media specifying the breaks necessary in the long traumatic monologues, and dividing the terms into short sequences showing a gradual change in the attitude of Newbold, N. J., and his wife Mellor, P. L., and their different reactions to the environment, but the speed of television is too fast for much to be achieved.

Instead of condensing the material, much seems to have been omitted, and although the play was written for television, the best passages are the long dramatic monologues where Osborne has adapted his style the least.

Compared with "Talking to a Stranger" or to "The Exile" (I.T.V. Sunday night all regions), "The Right Prospectus" is not an outstanding TV play although a good production may remove some of the crudity of the style in a media in which Osborne has not yet learned to work.

Attacking public schools would be better done by physical means.

PAUL SOMMERS

ART

I HAVE to admit it—the things the average student likes doing are either immoral, illegal or fattening. . . . And spending an hour or so in an art gallery unfortunately enters none of these categories.

However, this particular average student did stray into the Compendium Art Galleries, Moseley. I entered the exhibition in sublime ignorance, my total knowledge of painting and sculptures not exceeding the fact that art, like morality, consists of drawing the line somewhere.

The artist Peter Clare obviously believed in the clarity of his lines; his paintings are very like prehistoric cave markings—probably because of the simplicity of his style with limbs and faces heavily defined by thick brown lines. His figures ranged from pregnant Earth mothers with sagging breasts and well-contoured abdomens to emaciated nymphs and dubious priests of some unspecified religious sect.

In all but one painting heavy slits replaced the eyes; Mr. Clare informed me this stripped his pictures of personality, leaving the critic free to identify himself completely with the artist's ideas. The titles were as simple as the techniques—'Earth Mother, Sky Father', 'Earth Goddess, enthroned' and 'Torso'. The latter, simplest in both title and expression, simultaneously combined the concepts of youth and birth and man's natural desires.

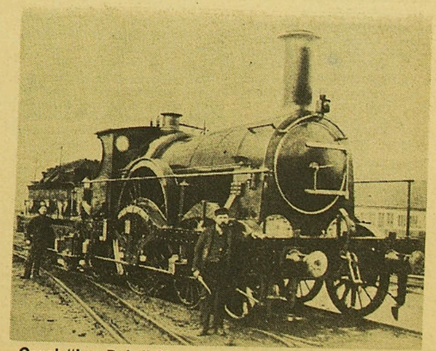
Simplicity and nature were prevalent amongst Stuart Bodsworth's sculptures—rising mysteriously from smouldering joss-sticks. The latter may presumably have been intended to entice the student populace of Moseley.

The first noticeable "sculpture" was 'Pregnant leaf bud', a mahogany-carved enormous bud emerging from an equally enormous petiole. Significance? The next most striking exhibit was in stone—'Mother and Child', with the fusion of the arms of the two figures in both material and feeling.

The artist stated specifically he intended no significance in any sculpture; he carved simply what people wanted to buy. I believe this was intended to submerge me in a pool of youthful idealistic protests . . .

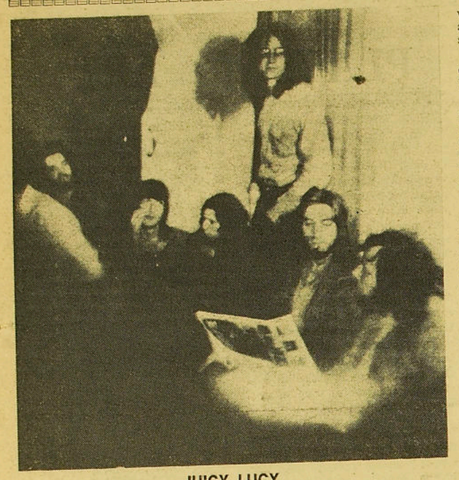
Both artists were obsessed with nature, but with a view to different ends. Mr. Bodsworth's aim was to make money; Mr. Clare's aim was to force his audience to identify themselves with man's natural desires, through his paintings. Basically together they show admirably man's primal passions—to get and beget.

BETTY HERBERT.



Gooch "Iron Duke" Class broad gauge 8ft. single "Rover".

MUSIC



JUICY LUCY

THERE was a treat in store for those who went to the Lake-Wydd. dance on Friday night and ignored the rather poor Press Juicy Lucy have received ever since their inauguration.

Progressive would be the last word chosen to describe Juicy Lucy and the explanation of this unenthusiastic Press undoubtedly lies herein. The idea behind the music is for the trio of drums, bass and guitar to lay down a very solid, but bouncy, rhythmic and pounding backbeat in front of which the vocals of Paul Williams, the pedal steel guitar of Glenn "Fernando" Campbell and the tenor sax. and electric piano of Chris Mercer intensify the excitement.

The actual musical policy is very fluid, the repertoire changing considerably from month to month. On Friday they played last year's hit "Who Do You Love" which apparently they would not have done a month before. I cannot see why —it's more than just a commercial single, especially with an extended pedal guitar solo.

Most of the material consists of standard blues tunes, such as "Going to Chicago" and "Crossroads." The former featured a solo of interesting contrast between the steel and electric guitars, and Mick Moody's playing of the latter was flowing, eloquent and all too brief.

An acoustic section of three numbers split the act and provided exactly the right amount of contrast between two raving sections. These latter were perfectly geared to dancing and leaping about and so naturally everybody sat and watched! In fact, they remained seated until their asses ached and Juicy Lucy thundered into "Lucille" for an encore, despite the exhortations of one well-known, energetic and persistent freaker.

Individually, with the exception of Glenn Campbell, the members of the group were slightly subdued. Chris Mercer spent most of the time on electric piano, emerging only twice to blow really wild tenor solos. A shame in some ways but if his piano playing reaches the standard of his sax. playing it will be worth it.

It could hardly be said that Juicy Lucy are original but their exciting sound is given freshness by the pedal steel guitar and polish by the professional qualities of the members of the group without exception.

It was a very enjoyable evening even though the other groups were hardly worth mentioning (but were danceable to) and yet another profit was made in the usual Hall manner.

JOHN HEADON

THE **C.B.S.O.** this week presents us with works by a Russian, a Hungarian and a German. Tchaikovsky is the Russian and his Overture Fantasy "Romeo and Juliet" begins the concert. It is an early work, 1869-70, but is as great as any of his later orchestral works.

Whereas this opener is rich and passionate in the nineteenth-century sense of the word, Bartok's Music for Strings, Percussion and Celesta, which follows, shows that the Magyar soul differs from the Russian by being stark, devoid of sentiment and "furioso."

First performed in Basle in 1938 it is one of Bartok's most integrated compositions and does not show the steady mellowing of his later work so markedly as its contemporaries in his output—the same violence and "shock tactics" (as they were called) are still present.

For the final piece we return with M. Fremaux to the world of Romanticism—Brahms' 2nd Symphony in D major. This symphony is an example of a great work following very closely on another by the composer (in this instance the 1st Symphony in C minor) but having been executed in a fraction of the time.

Also, just as the Pastoral Symphony of Beethoven after the indomitable 5th, it is a more relaxed mood—a few storms but generally warmer and less histrionic. Brahms repeats certain quirks—the almost Mahlerian simplicity of the "scherzo" movement and the main weight of the whole lifted from the first to the last movement.

This is so as to avoid anti-climax following an unsurpassed opening Allegro, but the Brahms symphony, like many Beethoven piano sonatas, has its place for relaxation between the giants on the outsides.

HOWARD C. FRIEND

LAST Wednesday in St. Francis Hall the media of poetry and music were mixed for the enjoyment of 30 or 40 enthusiasts.

Louise Jones started the evening rather nervously with selected poems including some of her own. Following her was Tom Sorahan at the piano, singing his own songs in his very characteristic manner. It has been said of Tom's songs that they are, in the louder sections, very similar. This is certainly partly true but is not necessarily an important criticism particularly when the strength of the melodies as a whole is considered.

Steve Bywaters then sang accompanying himself on acoustic guitar. An unnamed song dedicated to a relationship about to end went particularly well. Tom then returned to sing two short songs with guitar. Many of his songs have words by his friend, Mick Worsley, and they are an integral part of the songs.

An excellent example of the quality of these lyrics was "I Made You of Glass (To Mirror Me)."

The culmination of these two sets was when Tom and Steve combined to sing one of Tom's songs (unfortunately none of Steve's) featuring Bill Clague on bass. These were very well received especially the combination of "Spring" and "Autumn."

Louise then returned to recite her "Travelling Song" (probably the best poem from "Mermaid" for several editions) which was then complimented by Tom and Steve with Tom's fine musical adaptation of it, entitled "I Shall Wave." Very enjoyable.

The poetry was in the name of Black Colombus poets, seven in all. Under these conditions poetry can be a strain on both reader and listeners but this was offset by the relaxed atmosphere of the Chapel.

Styles were varied and individual, ranging from very funny doggerel to highly emotional personal poetry but the combination gave way to a tremendously characteristic and worthwhile performance.

Music Box, a Coventry group, played simple "Puff the Magic Dragon" style songs setting a light, happy atmosphere to end the evening. Their line-up was guitar/vocal, percussion / guitar and glockenspiel/recorder — the latter played by a fragile-looking young lady with a doll-like face, who added a lot to the presence of the group. Her gentle swaying to the music fitted perfectly with the innocent quality of the songs.

The guitarist/vocalist and spokesman for the group introduced his self-written songs, explaining that he had decided to "get back to his roots" (cradle?) and showing us what were deeper motivations for the songs than was apparent from listening to the words. A nice group.

MIXED MEDIA REVIEWS LTD.

WITH the large attendance of the Lake/Wydd Dance on Friday, the function in Deb. Hall on Saturday was not expected to produce an amazingly large turnout. However about 480 people decided to attend the potentially "danceable" programme.

With the advent of the disco Dave Broadbent went into an amazing discourse on the advantages of actually getting on one's feet and not squatting on the periphery of the Hall. The appearance of Ghost (Der . . .) brought an immediate halt to the audiences' gyrations and they listened intently to the new group whose talent has been little heralded.

Unfortunately the P.A. system was borrowed from another group, since their own had been sold in a mix-up with the Kink's P.A. This affected the sound reproduction adversely, in fact to such an extent that the audience appeared to be disturbed at the indeterminable mumbling of the three vocalists.

The girl singer's voice was entirely incoherent while the organist and lead guitarist managed to afford some semblance of masculine reverberation.

The last two numbers of their programme came across far better, they having corrected some of the salient faults, i.e. bass feed-back and poor mikes. The audience applauded a performance both professional and technically excellent which on the good equipment will undoubtedly develop into an act of deserved popular appeal.

"Idle Race," who have suffered many hang-ups in the past, have now re-formed with a new lead guitarist and an additional singer. They have also recently signed with a new agency and a single is in the pipe-line.

Their opening number immediately showed certain limitations on the part of the drummer and bass guitarist. It seemed as though the latter was a couple of bars behind the rest of the group and the drummer was extremely stereotyped in his approach.

The next number revealed the talent, or lack of it, of the singer who also attempted to perform intricate phrases on a mouth organ, eventually being drowned by the random noises of the people around him.

The group then went into an extemporary session with various members tapping pieces of wood and banging the odd cymbal while again the singer showed us his unimaginative use of the mouth-harp.

They ended with a kind of jam which went on for too long and got most people p-d off up to the eyeballs. However complimentary remarks were heard from some students leaving the Hall.

JOHN BURRELL



STEVE BYWATERS

THIS week's good cause is the Birmingham and Midland Institute. It exists at 9 Margaret Street and is worth a visit to discover its wide range of activities.

The Carrs Lane Church Centre is the first church I have come across with a carpeted floor, comfortable seats and an Indo-Pakistani music group complete with joss-sticks. We heard instrumental music and classical and folk songs in various dialects. They were excellently sung and accompanied on a small harmonium.

In the first half of the concert the songs followed by a captivating raga performance lasting 45 minutes, in which Iqbal Awan, the sitar player, displayed considerable virtuosity. The music ended with an amusing rhythmic interchange between sitar and tabla.

The audience was so obviously pleased that the group's compère/manager decided to shorten the singing after the interval in order to give more time to the sitar. Despite this the two raga performances we heard were drastically curtailed. Indian music loses much in Western concert format, owing to lack of suitable audience participation and especially inflexible time limits.

Most of the B.M.I.'s classical music concerts will be held at the Carrs Lane centre. The church is a pleasant, modern building with a splendid organ and acoustics suitable for intimate music. Despite this the Pakistani players insisted on using microphones which rather spoilt their sound, although it did help drown the traffic noise.

Next week (24th) there will be a Baroque concert in St. Paul's Church (St. Paul's Square) and on Monday, November 2nd the Mike Westbrook Concert Band plays progressive jazz at the Opposite Lock Club.

ALAN BARKER

THEATRE

THE first production of the Rep's new Late Night Theatre Season, beginning this Friday (23rd), is of "Heads" and "The Education of Skinny Spew," by Howard Brenton, winner of last year's John Whiting Award. The whole season is planned and directed by Dustin Hughes who is at the Rep. on a scholarship from I.T.V.

"Heads" is a modern version of the Frankenstein myth in which the anti-heroine transplants the heads of the two boyfriends to obtain the perfect specimen. It is a violent and macabre tale written in a powerful and fast-moving comic-strip style.

"Skinny Spew" is the story of a monstrous, precocious child who murders his parents and wages a one-infant war against society but is forced into regression and an early second childhood. It hits out at the shallowness and lack of scope of modern methods of education.

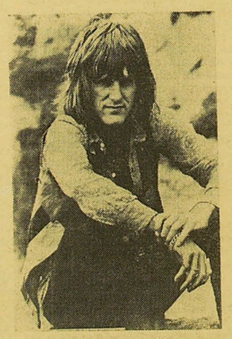
Both plays might be described as "Theatre of Excess"—heavily influenced by modern horror comics and the images of consumer society.

The season will include a new one-act play by Tom Stoppard and Rosalyn Drexter's teenage murder play "Investigation," described by the critics in America as being "in appalling taste, obscene, hilarious and revolting."

The season will continue in the New Year when it is hoped to produce a new translation of Buchner's macabre classic "Wojzeck," two plays about English murderers, and a new version of "Titus Andronicus."

The plays are presented for one night only and the parts are taken by the leading actors from the repertory company.

If audience reaction is favourable it is hoped to inaugurate a series of discussions on modern ideas of theatre on the Saturday morning following the show.



KEITH EMERSON ELP—TOWN HALL TONIGHT

Debate

What did Godfrey Winn?

A TREMENDOUS response (which for some reason, was not anticipated by Deb. Soc.) to the prospect of a debate between Miss Eleanor Bron (lately of "Women in Love") and Mr. Godfrey Winn (still of "Woman"), meant that at 7.30 last Wednesday evening two thousand students vainly tried to find comfortable seating accommodation in the Council Chamber.

After we had removed to the Deb. Hall (which was even more crowded than on Festival's Wrestling Night when Klondike Kate clearly demonstrated her own attitude towards the subject of women's emancipation) . . . After the convener, Miss Edwina Kenny, had read, in lively fashion, the amusing minutes of the last meeting, as written by Miss Patience Wheatcroft, and after the Chairman of the Deb. Soc., Miss Naomi Freedman, had clarified the title of the motion: "The Woman's Place Is In The Home," Eleanor Brown, the proposer, began her speech.

Despite her many witticisms and expected dramatics, Miss Bron was something of a disappointment for those who were expecting a logical argument. Her piecemeal delivery consisted mainly of assorted quotations and she showed us just where her real fealings lie with one of these: "If God had wanted woman to stay in the kitchen he would have given her aluminium hands"—clearly demonstrating the ambiguity of her position. She had not debated before and said she was not enjoying her debut. Indeed, her honesty and natural elegance were the most satisfying aspects of the evening.

Then, nonchalantly, as she played with her gloves or plied the wool she was knitting, she questioned the whole concept of debating: people are given to generalising; good points are put by both sides, that instead of being a search after truth, it always results in a rat race with only one view in sight: to win.

Well, Winn won easily, but was Eleanor all that bothered, and was it such a commendable victory?

It is interesting to note that there were a large number of abstentions, and one wonders if it is a profitable pursuit for someone to talk on something which he or she has little or no interest in and which may be in stark contrast to that person's feelings. Eleanor Bron, in her position of the glamorous, intelligent sativist of "Where Was Spring?" opting to stay at home and do the washing-up, was a true personification of this. It was, however, a skilful delivery, the gist of it being, "Look, I'm making a mess of the whole thing, surely I ought to be at home where I belong?"

But the audience, which was largely made up of women who are clamouring for, or in the throes of enjoying, emancipation, chose to be serious, and even the knitting failed to convince them.

This is not to discredit Mr. Winn's speech. Once he had disposed of the tea-and-cake anecdotes he proceeded with a highly eloquent, orthodox, logical argument. He stressed the changing relations between the sexes, the facilities for female education, the recognition of woman as a human being, no longer an object, and reasoned that male members of the audience would be selfish if they opted to keep women (traffic wardens excepted) at home. Very ably seconded by the Reverend Daphne Hull, he deserved to win on the merits of his speech.

The argument of Mr. Bob Vella, who seconded the motion, was shallow and derogatory. He took full advantage of the occasion to display his feeble music-hall act (and I quote: "Women are like rivers: wide at the mouth and narrow at the head")—the type of humour we have grown tired of since the age of the woman-driver began—in an attempt to re-establish his position as debater supreme, now that the aureole surrounding his earlier mud-slinging matches has begun to fade. He was fluent but trivial.

Altogether it was a strange, unorthodox session, complete with the "Woman's Liberation Movement" who did little to enhance their cause with some powerful stuff—arms-folded stance and abusive, droning tone. Some highly entertaining gentlemen also spoke from the floor: the performance of a drunk from his precarious position on some scaffolding at the rear of the hall had everything except three bars of "Mammy."

Mr. Nigel Shepherd also gave us his criteria for speaking in debates: the first is "to have nothing whatsoever to say," and the second is "to be exceedingly pissed"—quite in keeping with the fiasco which we were witnessing. It is perhaps significant that all the clowns supported the motion, clearly demonstrating the absurd nature of the whole thing, previously alluded to by Miss Bron.

Finally, a bearded gentleman spoke in favour of the motion, because of his aversion to the smell associated with the bra-burning practices of the W.L.M.

Note from the Chairman: Eleanor Bron waived her expenses and these will be given to charity through the Carnival, on her request. Also, the next debate is with the University of Strathclyde on Wednesday, October 21st: "This House wishes that Hadrian had built the wall a little stronger".



Godfrey Winn and Eleanor Bron before last week's debate.

Women's Liberation

LAST Wednesday's debate on "A woman's place is in the home," drew nearly 2,000 people, which apart from the obvious attraction of the guest speakers, does suggest that the subject matter was also of genuine interest to many people present. Still, if the Birmingham Women's Liberation Group thought this was going to be a serious debate, they were mistaken.

It is hard to believe now in the institutionalised debate as a true forum of democratic discourse, but it was disappointing that none of the real issues were raised, even within this framework. In fact it seems that the debate situation works against the expression of any true feelings or convictions, and just provides a platform for a limited number of people to indulge themselves with no perspibility for what they are saying. It's not what you say, it's the way that you say it. There is a real need for forms of debate where people can be both open and intelligent.

Like everyone else we expected Eleanor Bron, as the star turn, to be entertaining and amusing. It would be nice to believe that her strategy, which one might guess at from her television performances, was to take an ugly position in order to undermine it by ironic performance. But if this was the case it certainly didn't come off.

The title of the debate and the invitation of those particular guest speakers reveals the degree to which the problems of women in society are still treated as trivial by an influential section of student opinion. Perhaps this is understandable since women studying at university are not stuck in the home; they have probably recently just left one home environment and are not yet tied down to another.

Women's Liberation went along to articulate the problems of these women, but we found it impossible to speak in this debate, because the atmosphere was so much against our way of talking.

In the past few months we have been discussing what it means to be a woman in this kind of society, and this has naturally included a lot of discussion about women in the home, as the role of wife and mother is one which we are all brought up to expect. But Women's Liberation believes that a woman's place is no more in the home than a man's—it merely suits the rest of the world to make us accept that that is our place.

Society, and specifically men, use women as unpaid labour in the home, persuading them that they can ask nothing better than to be a wife, mother and homemaker. Their education and upbringing lead them to accept this role.

Women who go to university have particular conflicts in that their education leads them to expect more, but job opportunities are very limited for women with children. Those that do combine the two, feel guilty about not being a proper mother or worker. For women who do not have children and carry on in their profession, there are problems of unequal opportunities and pay. Single women, career women, divorced women and childless women are economically, socially, psychologically and sometimes legally, disadvantaged.

They are made to feel they've failed. Once the woman is safely in the home, her position is constantly reinforced by newspapers, magazines, television and advertising, not to mention other women!

Women must demand more for themselves. They must insist upon real equality in terms of education, training, pay and job opportunities. More nurseries must be provided for women with children, who want to work. Women need to be liberated from the home, and children need to be liberated from their mothers. Contraception and abortion must become freely available to all.

This means enormous changes in attitude for men and women. Men will not change unless women make them. To do this women need to group together and work together—they need to find solidarity among themselves and a belief in their own strength. They must together take the responsibility for the necessity of changing their position in society.

Women, who are more than 50 per cent of the population, must no longer be treated as a minority. Men will find it difficult to change, given their conditioning and stereotyped social expectations. But the kind of social, political, cultural and economic revolution which is the only way in which women can achieve their freedom, will make men really free to be themselves. Women cannot change the structures and attitudes of society until they change themselves. Women will make their own history.

If you would like to discuss these ideas more and in some of the groups and activities already going on in Birmingham, come to our next meeting on Thursday, October 22nd, at 8.0 p.m. at 65 Prospect Road, Moseley, Birmingham, 13 (Catherine Hall, 449-0684) or ring that number for more information.

UNION SPEED READING COURSE

A COURSE, to improve reading speeds and comprehension, is to be run in the Union shortly. Three organisations applied, simultaneously, to be allowed to begin the courses at Birmingham and several other universities. The organisations were: the College of Advanced Reading, Warwickshire Dynamic Reading Ltd. and Diversified Educational Association for reading (DEAR).

A committee was set up to investigate these three and find out which was the most suitable for the Union. The committee consisted of Mr. R. T. Jones, Secretary of the Guild, Keith Palmer of Education and Paul Dodgson of Welfare. Several other universities, on noting the formation of this committee, decided to wait and see the outcome before taking the plunge themselves.

Each of the three contenders were interviewed and offered the following terms :—

DEAR — an eight-week course, three hours a week with a guarantee to treble reading speeds. This method involves the Evelyn Wood course which has been highly successful in America. Total cost £31.

College of Advanced Reading—a six-week course, three hours a week. Mr. Buzan, the principal, had spent twelve years at university doing research into linguistics and "the psychology of learning." He claims that his course not only trebles reading speed but also teaches concentration. Total cost £20.

Dynamic Reading Ltd.— a six-week course, three hours a week. Dynamic Reading previously employed Buzan who left them claiming that they increased reading speed but not in an educational way. Total cost £18.

Although these prices may seem high, they were offered to the Union as half the price normally charged by the companies.

After discussing the merits of each company, the committee decided to allow the College of Advanced Reading to run their course in the Union. Buzan will personally lecture and is prepared to run three or four courses a week with 20-30 people in each.

A demonstration of speed reading and comprehension will be given in the Council Chamber on Monday, October 26th at 1.15 p.m.

ASSISTANT MASTERS ASSOCIATION

THE professional association for

ASSISTANT MASTERS in SECONDARY SCHOOLS

Over 30,000 members represented on the Burnham Committee and on all important Educational bodies.

TEACHERS IN TRAINING

should join as

STUDENT MEMBERS

For full particulars write to:

The Secretary, A.M.A., 29 Gordon Square, London, WC1H 0PX.

A.A.M.

22,000 members
The Association of Assistant Mistresses
one of the Joint Four Secondary Teachers' Associations

INVITES WOMEN TEACHERS

in Secondary or Middle Schools

STUDENTS

training for Secondary or Middle School work.

TO JOIN THE A.A.M.

A is represented on all major national and international bodies.

A negotiates salary scales on the Burnham Committee.

M offers professional advice and legal protection to members.

WHY DELAY? JOIN NOW!

Write for further details of the A.A.M. to:

The Secretary, A.A.M., 29 Gordon Square, London, WC1H 0PT

sport 1

NETBALL

Diane dominates

IN their first W.I.V.A.S. fixture of the season, Birmingham 1st Netball team showed their usual high standard of play in beating Nottingham University 40—29.

After a rather wild first quarter, in which the Nottingham centre court and attack threatened to get the better of a team which was missing its usual centre, the Birmingham players settled down and built up their lead to 18—14 at half-time. From then on Birmingham dominated the game, with the defences of Diane Birnbaum and Cath Hindley working especially well together, and Anneka Barber and Lynette Buxton having little difficulty in getting the ball into their own shooting circle.

Team: P. Bonorino, E. Webb, L. Buxton, A. Barber, C. Osmond, D. Birnbaum, C. Hindley.

The second team also played at Nottingham, but only a friendly match,which they won quite easily, 22—17. On the whole the team played well together, with some excellent shooting by Judith Ridley and competent performances by Gill Woodhead, Catherine Healy and Rosemond Murphy. Jill Barber also played well, although out of position at goal attack and the defences, Elizabeth Williams and Cynthia Hill, although unfamiliar with the new "blocking" tactics, proved quite formidable opposition for Nottingham.

Team: G. Woodhead, J. Ridley, J. Barber, R. Murphy, C. Healy, C. Hill, E. Williams.

The great influx of good players into the club this year meant that we were also able to have third and fourth team fixtures. Both these teams had good matches against West Midlands Training College, the third team only losing to their first team 10—17, and the fourth team drawing 7—7 with their second team.



SOCCER

LUCKY WIN

Birmingham 2, Warwick 0.

IT is unlikely that the 1st XI will play as badly again as they did in this match. Warwick can consider themselves unlucky in not taking at least one point from this Midland League game.

An early goal should have been the stepping-stone to a goal rush against an inferior side. Unfortunately it had the opposite effect, and the complacency almost caused a shock result. The only remarkable thing about the goal was the scorer.

A Pearce corner was dropped by the goalkeeper under pressure from Maile and there was that quiet man of quiet men, Eastman, who netted with consummate ease from two yards. This being his first goal for the University in three years, he proceeded to show his delight in Brazilian fashion, running back to position, arms raised as tributes to his coolness. All "posers" wishing to improve their style should contact him immediately.

From then until Maile scored, five minutes from time, the game was one big bore.

STAND BY YOUR RODS

UNIVERSITIES all over the country stand on the threshold of a completely new breakthrough in University sport. A sport that requires skill, patience and the reactions of Peter Cox. A sport in which the individual pits his wits in hunting down a wild creature. No, not Interdepartmental Basketball, but yes, of course, fishing.

The mind boggles at the implications. Thrill to the sight of line upon line of avid anglers seated along the shores of the beautifully landscaped Athletico Pool—sorry about the track lads—attentions focused on that bobbing needle float, University matches, interdepartmental matches, Staff v. Student, the possibilities are endless.

Rumour has it that the ultimate in angling prizes is being considered the newly formed "Committee de la Piscatorial."—The Refectory Fish Supply contract. Just imagine, no more meat hash or veal gotte, but in its **plaice**, exotic sounding dishes such as haddock hash, cod crappe, and in the winter, would you believe, frozen fish fingers.

With so much competition the demand for bait would be tremendous. The microbiology worm hunting society would come into their own. After gaining membership of A.U. they could then proceed to apply for permission to convert the Wast Hills pitches into a vast worm reserve.

New sites for pools could become a problem as existing sites became overcrowded. After flooding the athletics track and taking over control of Bournbrook Pool and the Otto Grotto where the refectory once stood, one would have to start looking further afield. Perhaps the vaults in Lloyds Bank, the billiard room in the Union, or even Winterbourne!

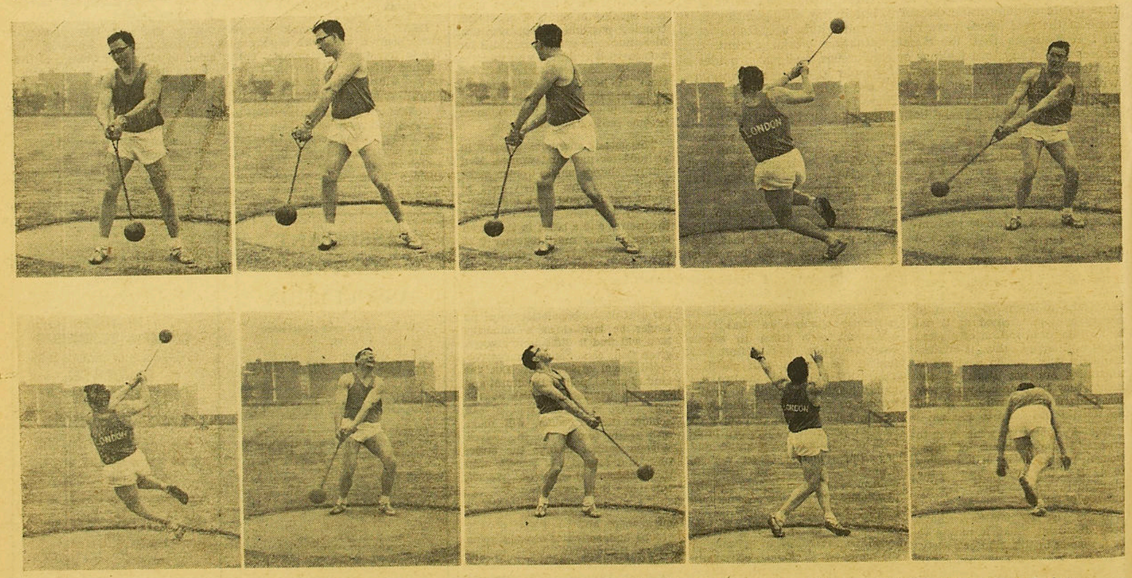
Picture the idyllic scene on a sunny Sunday afternoon as the rows of happy anglers line the North, West and South car parks.

Fishing, however, has its drawbacks. Tales of the one that got away even exceed Post-graduate claims of fresherette laying. Fishermen are renowned the world over for their gross exaggeration. It would be just like hairy hundreds of Andy Dathams all over the place (we've had that one once.—Ed.).

Secondly, you might think that the Sports Centre smells on Tuesdays and Thursdays after circuit training—well, when have you ever met an odourless angler? There is just something about a fisherman that reminds you of the inside of a Chinaman's jock. With no offence to Frank Hwang.

Assemble all avid anglers and avail yourselves of all amenities. Show us all that you can do. But fear not if you lack all the qualities required to make a first class fisherman. If you are unfit, uncoordinated, have a slow reaction time but are still prone to exaggeration, don't worry. There's a big future for you! As an athlete.

B.R.W. (Mainly)



This superb sequence of phys. ed. lecturer Howard Payne in action were taken by S. K. Joschi at five frames/sec. Howard used these this summer to help improve still further his superb technique.

sport 2

RUGBY

REVIVAL NEXT WEEK?

Old Edwardians 1st 28, University 9.

LAST Saturday at Streetbrook Road the University suffered its third substantial defeat in games. This raises serious doubts as to the wisdom of the policy to play such strong club sides so early in our season. By the time the University term begins most club sides have already played half a dozen games and been training together during the summer.

It would, therefore, seem a lot more sensible for to begin the fixture list against local college sides or other universities before taking on the stronger club fifteens later in the year, when one hopes our teamwork and fitness will have improved sufficiently.

The same pattern emerged from the kick-off as in the previous two outings, with the boys in blue attacking strongly, yet unable to breach the opposition defence. In fact, it was a doubtful decision by Mr. Calogushon, the referee from Oxfordshire, which gave the home side the lead from a penalty after five minutes. Full-back Dave Watkins, coming into the side for veteran Barry Saunders (unfortunately down with a touch of rheumatism) soon levelled the scoring with a well-taken penalty. Half-time came up with the scores level at six-all, a penalty being added by each side, but all the glory belonging to the University team.

Fortunes changed in the second half when stand-in skipper Colin Birtwistle had to limp out to the wing with a twisted knee. The old boys went ahead with a lucky try, but Dave Watkins landed a third penalty to put the University back in the game, bringing the score to 11—9. Despite being down to 14 men virtually, the Blues kept pressing and it was from one of their own attacking moves that the Old Boys scored the try that sealed the fate of the University.

Freshers Tony Edwards and Pete Gardener were linking well on the right-hand side of the field but what would have been the serving pass was luckily intercepted by the Edwardians' winger who dashed 70 yards to touch down in the corner.

Almost imediately the Old Boys increased their lead to 19—9 with a disgusting decision by the referee, who seemed to feel bouncing the ball over the goal-line from a height of three feet constituted a try. This was the hammer blow for Stoling's men, for spirit and stamina began to wilt noticeably.

The stronger and fitter Old Boys pack began to dominate, mainly due to the dubious actions of their 18-stone well stubled, tight head prop. In the final stages the home side scored another nine points to inflict yet another heavy defeat on a completely knacked University team.

Today sees the visit to Bournbrook at 3 p.m. of the Sheffield University side and I am sure everyone hopes to see Starling, Houghton and Birtwistle, etc., down the Main Bar tonight getting thoroughly pissed; this time not drowning their sorrows but celebrating their first victory.

ROWING

Return of the Vikings?

THE Viking Invasion was re-lived as a plethora of boats splashed around at the start of the rowing season with forces rejuvenated by Fresher talent. Admiral Burrows led an assault on sailors, fishermen and divers of the deep with language not too becoming of a Vice-President! Dave (look at my floppy hat) Wilson and Graham (will I ever be fit for anything) Trabfield were goaded back into action, and which such a large membership (almost 30, with people rowing at Stourport as well as on the reservoir) Messrs. Clarke, Gales and Payne were able to relapse in former somnolent pastimes—dreaming of nymphomaniacs (sorry, nymphs) who might one day join the present shapely women's crew.

The standard of oarsmanship this year is undoubtedly high, and we hope to enter the Head of the Float as well as various Heads of the River and University matches. New members (including complete beginners) are welcome—meet outside the Union at 1.50 p.m., Wednesdays. The Annual Dinner will be held on Thursday, November 19th.

CROSS-COUNTRY

RAY STROLLS HOME

BIRMINGHAM UNIVERSITY Cross-Country Club successfully defended their University College London Relay title for the second year in a row. This year Borough Road College reinforced by miler Phil Banning, back from Villenova University, were expected to give them a tough fight. However, some solid running early on ensured that when Banning took over to run the last leg, he would have needed a near miracle to catch Ray Smedley, Birmingham's anchor man.

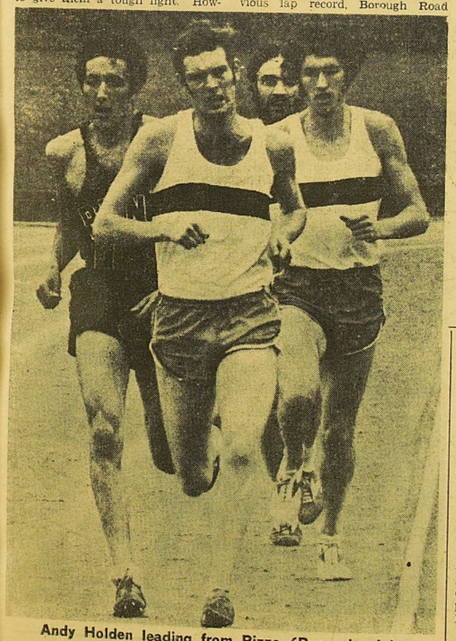
Despite Banning beating the previous lap record, Borough Road still finished 18 seconds behind Birmingham. In fact Banning's effort didn't even give them the prize for the day's fastest lap as Andy Holden had earlier carved six seconds from Mike Tagg's 1967 figures.

Perhaps the most pleasing feature of the race as far as Birmingham team was the superb efforts of their B, C and D teams.

The "B" team only lost third place in the last 200 yards. In fact if captain Dave Hill had not unselfishly put himself in the third team Birmingham would have brought home two sets of medals.

The level of performance in the lower teams shows that Birmingham possess a remarkable depth of talent which must surely help them in their bid to add the B.U.S.F. title to their U.A.U. cup.

Next Saturday they go to Manchester to take on the Northern University sides. With consistency like last weekend they must surely encounter no problem.



Andy Holden leading from Pizza (Pennsylvania), John O'Meara and Nigel Bailey.



Jules Bond, new 'Redbrick' rugby reporter.

ORIENTEERING

Val supreme

THE Orienteering Club this weekend journied to Matlock for the Midlands Championships. The outstanding achievement of the day was by Val Pacey, who won the Intermediate Ladies' event, gaining five minutes over her arch rival, Dianne Sheldon. This is the second year running she has won these championships and it confirms her position as No. 1 Intermediate Lady in Britain.

The other performances by members of the Club were sound, but not startling, suffering from lack of training and event experience after the long summer lay-off they were unable to come with the superbly fit Mike Kelly, winner of the Senior Men "A" Course, and Steven Roberts, who carried off the Intermediate Men's title.

Nevertheless 10th place was gained by Pete Entwistle, and Fresher Pete Devlin, was 13th—a very encouraging result. All the Freshers completed the course—an achievement in itself, when faced with rough, boulder-strewn country, numerous controls and abnormally long courses.

Sportscene

THE personalities in and around Athletic Union have again endeavoured to show their prowess in other fields this week. The last seven days have seen several sportsmen and women featuring in a series of bizarre and other types of incidents.

Once again Dave Starling tops the bill. The skipper of the Rugby Club seems hell bent on becoming one of the greatest all-time clowns in the history of Birmingham University Athletic Union.

★ ★ ★ ★

The time was about 10 p.m. on Monday, October 12th. The place was somewhere between Lake Hall J.C.R. and the shores of the Lake. Our hero cut an elegant figure in his pyama bottoms sawn off at the knees, bedcap, bungy boots, rugby shirt and beads.

He was bearing one of his colleagues down to the lake to give him a second baptism, when he was interrupted in his mission by a member of Mason Hall S.C.R. This gentleman was apparently a member of the Anti-Blood Sports League and took imediate exception to Mr. Starlings' natural bloodthirsty appearance.

Having elicited our hero's name, he delivered a stern lecture ending in the promise that he could "find himself facing an extremely rowdy disciplinary committee".

Dave graciously thanked him and offered him the chance of a free moonlight swim in the lake. The gentleman, however, declined the offer and returned post haste to his kennel in the depths of Mason.

★ ★ ★ ★

That versatile performer Jim Aukett comes next on the list. Inspired by last weekend's visitation, he decided to turn his hand to literature.

by Andy Holden

The result was a remarkable and widely-read piece of prose. Don't worry, though, folks, rumours that the A.U. chairman is resigning his post in order to work for "Private Eye" and "Oz" have been provisionally dismissed. He was also quick to deny that he will be displaying his organ at regular intervals. We await future developments with interest.

★ ★ ★ ★

Last Friday's A.U. meeting saw the emergence of a talented new comedy team. The gentlemen in question—representatives of the Medics Rugby Football Club—endeavoured to liven up what had hitherto been a rather mundane meeting.

True there had been plenty of aggro and some splendid manipulation from the chair, but until Fitzgerald O'Connor spoke forth, humour had been one ingredient lacking. Then, with one simple statement, all this was changed.

He simply said: "I'm pretty ignorant", but the inate (or should it be inane) humorous content brought the house down. His sparring partner, Bill Finnis, was quick to come to his aid in ensuring that the mood of the meeting wasn't lost.

He produced a trump card in his argument against the new 10s. subscription by saying: "If I went and watched the Medics Fourths on a Saturday afternoon, I'd wet myself laughing."

★ ★ ★ ★

Lastly we come to Jan Skrybant, the Oliver Hardy of the Hammer Circle. This cumbersome character is guaranteed to produce some degree of controversy wherever he goes, whatever he does and—more important—no matter what he says.

People who have known him for some time regard his more outlandish statements with a certain degree of scepticism. Those more fortunate, however, are now asking: "Did he on Saturday night?"

Well did he? . . . or is this just another piece of pernicious pornography put out by this pusillanimous protagonist of his personal procreative prowess.

around

CINEMA

Odeon, New Street: "Buttercup Chain"/"A Walk in the Spring Rain."

Odeon, Ringway: "The Graduate"/"Here we go round the Mulberry Bush." (today).

"Viva Max"/"Magic Christian." (Sunday).

ABC, New Street: "The Cheyenne Social Club."

ABC, Bristol Road: "Paint Your Wagon."

Futurist: "Groupie Girl"/"The Gallery Murders" (today).

"2001/A Space Odyssey." (Sunday).

Jacey: "Easy Rider." (today).

"Love Variations" (Sunday).

Selly Oak: "Where Eagles Dare."

TODAY

Arts Lab: "Le Gai Savoir," written and directed by Jean Luc Godard, 7 p.m.

"The Fall," directed by Peter Whitehead, 8 p.m.

TOMORROW FOR SIX DAYS

"La Femme Infidele," written and directed by Claude Chabrol.

"Now about these Women," directed by Ingmar Bergman.

THEATRE

Alexandra: "Boeing-Boeing," by Marc Camoletti and Beverley Cross (until October 24th).

"Full House," by Ivor Novello (October 26th for one week).

Birmingham Rep: "Rosencrantz and Guildenstern are Dead."

"Heads" and "The Education of Skinny Spew," by H. Brenton. (Friday Late Show 11 p.m.).

Crescent Theatre: "Hedda Gabler," by Henrik Ibsen.

Belgrade, Coventry: "What the Butler Saw," by Joe Orton.

Midlands Arts Centre: "The Tin Soldier and the Emperor's New Clothes."

"Pinnochio."

"Peter and the Wolf and the Frog."

"Princess."

GALLERIES

Ikon: John Bowden (until October 24th).

Yvonne Henthorne (October 27th-November 14th).

Compendium: Susan Shaw—Upper Gallery.

Peter J. Clarke—Central Gallery.

Stuart Bodsworth—Sculpture Gallery (until November 7th.

New Art Gallery: Brian Collins (one-man show).

DAY-BY-DAY

WEDNESDAY, OCT. 21st

Emerson, Lake and Palmer: Town Hall.
Concert of Baroque Music: BMI, 1.10 p.m.
Stack Waddy: Mothers.
Atkinson Lecture: "Man and the Application of Sciences," with Stephen and Hilary Rose, 1 p.m.
Discotheque: Aston University, 2/-.
Organ Recital: Town Hall, G. Thalbon-Ball. Admission free.

THURSDAY, OCT. 22nd

Film Soc: "Accatone," by Pier Paolo Pasolini. Haworth Lecture Theatre, 7 p.m.
Concert: Town Hall, Louis Fremaux. Pieces from Tchaikovsky, Bartok and Brahms.
Film Show, Museum and Art Gallery: "Unseen Enemies," 1.15.
Jazz, White Horse Cellars: "Artesian Hall Stompers," 8.30 p.m.

FRIDAY, OCT. 23rd

Pete Drummond and Warm Dust: Mothers.
The Spinners: Town Hall.
High-Ridge Rave: Geno Washington and Supporting Groups, 9/6.
Jazz, Adam and Eve, Bradford Street: Ken Ingram's Classic Jazz Kings, 8 p.m.

SATURDAY, OCT. 24th

Matthews Southern Comfort and Dando Shaft: Town Hall, 15/-, 12/- 10/-, 8/-.
A Concert of Baroque Music: St. Paul's Church.
Dance, Deb. Hall: J. J. Jackson's Dilemma, 8 p.m.
Concert, Museum and Art Gallery: Orchestra Da Camera, 7/-.
Quintessence: Mother's.

SUNDAY, OCT. 25th

Rev. Bob Hughes: The Third Hunger. St. Martins in the Bull Ring, 6.30 p.m.
Jazz, Old Crown, Digbeth. Eagle Jazz Band, 8 p.m.
Sunday Flic, Deb. Hall: "The Bofors Gun," 7.30 p.m. 2/6d.

MONDAY, OCT. 26th

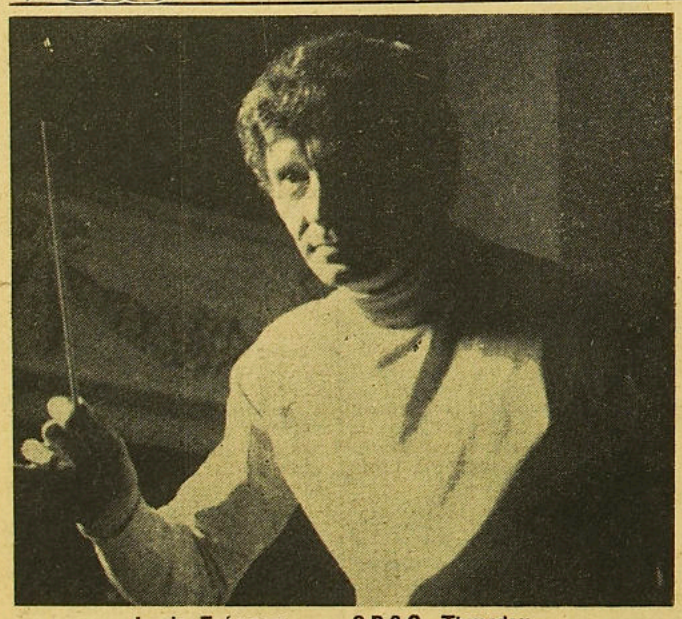
Film Soc: "Lola," by Jaques Denny.
"Scorpio Rising," by Kenneth Anger. Arts Lecture Theatre, 7 p.m.
Concert: Orchestra Da Camera, Aston University.
Jugoslav Int. Folk Dancers: Town Hall.

TUESDAY, OCT. 27th

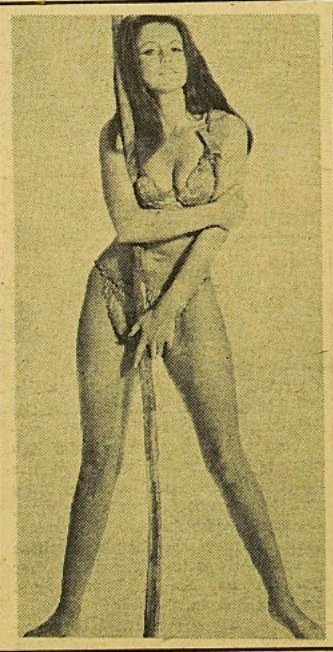
Lunch-Time Record Recital: Waverley Grammar School.
Lecture: Violence in Society." Prof. T. Morris.
Concert: Orchestra Da Camera, Aston University.
Town Hall: Elizabeth Schwarzkopf—Soprano.

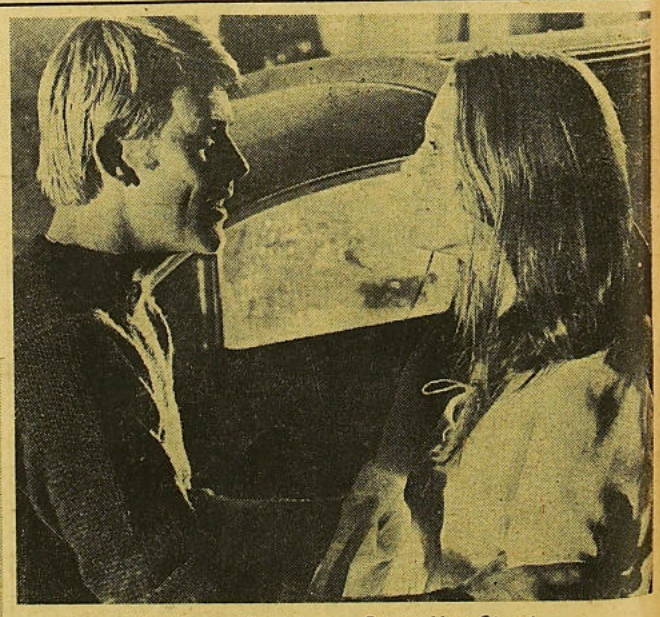
WEDNESDAY, OCT. 28th

Discotheque: Aston University, 2/-.
Atkinson Lecture: "Parliamentary Democracy," with Anthony Arblaster. 1 p.m.



Louis Frémaux — C.B.S.O. Thursday





Buttercup Chain — Odeon New Street

Designed and produced by the Editor for the Guild of Undergraduates, Birmingham University. Printed by Ripley Printers Ltd., Nottingham Road, Ripley, Derby. National Advertising Agents: J.E.P. and Associates, 107-111 Fleet Street, London, E.C.4.