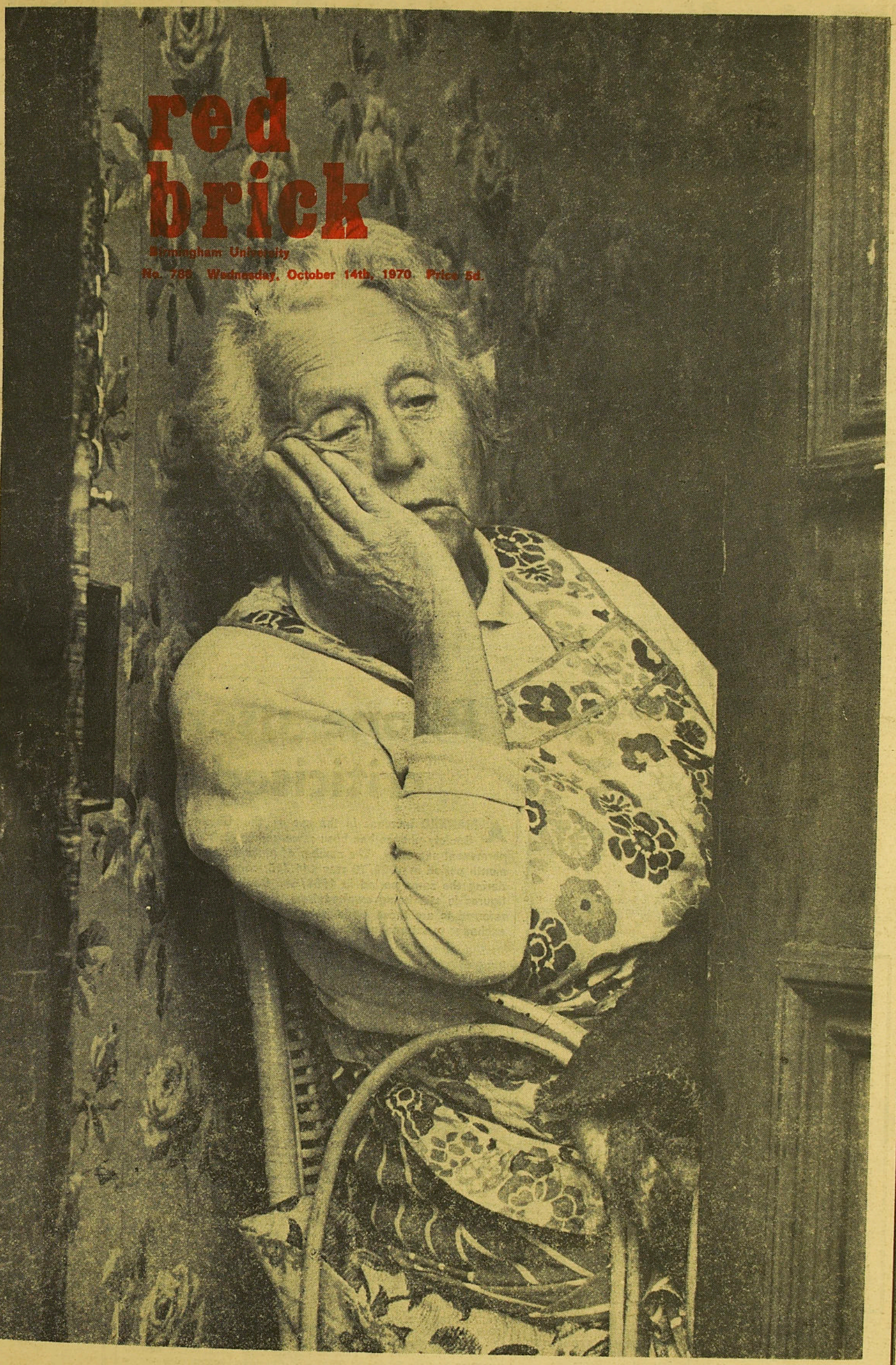
red brick

Birmingham University
No. 788 Wednesday, October 14th, 1970 Price 5d.



'Trial' run for University?

THE Students' Representative Association is organising a "travelling circus" based on the trials of Cambridge students resulting from the Anti-Greek Demonstration held last February in Cambridge.

The case is an important one in that it has set a precedent for dealing with students and anyone else involved in a demonstration. The situation at Cambridge was an extreme of an attempt apparently to patronise and support the Greek Government. There was, naturally, a student reaction to the proposed "Greek Week," and two hundred students demonstrated at the Garden House Hotel.

A small amount of damage was done (e.g. lawns were trampled on) and there was some violence. The next day, the Press blew up the whole affair: the "Cambridge News" even running a "Riot Special." Consequently there was an outcry for "justice to be done." Proctors were asked to identify people they saw there and fifteen arrests were made on this basis. The selection of those people to be arrested has its obvious defects: the names given to the police were well-known people (e.g. militants) who had been seen at the demonstration.

Eventually, after a series of escalations, charges of Riotous and Unlawful Assembly were placed on those who had been arrested. This is an unusual point of law and one that the Home Secretary was anxious to make stick as a means of curbing demonstrations. This law makes anyone present at a demonstration where violence occurs, a party to that violence.

In early August the case came before Hertford Assizes presided over by Melford Stevens, a well-known Right-wing advocate. Four people were found guilty of unlawful assembly—the verdict that the police had been pressing for. In a previous case they had been unsuccessful, but now they are in a position "efficiently" to deal with demonstrations. Two people were ordered for deportation but this was later quashed. Prison sentences ranged from nine to 18 months, a high price to pay for just **being** at a demonstration. An appeal against these sentences was quashed and the position at the moment is that four people are in prison, two in Borstal and one in a psychiatric hospital.

The Students' Representative Association, under its president, John Newbiggen, is attempting to bring the case into university campuses and familiarise students with the particulars and how it affects them.

The Association has already made two visits, one to East Anglia and one to Bristol, but these have been rather brief, in the form of lectures.

The idea is to expand this to cover a wider range of points lasting a day. It would involve a half-hour lecture on the Cambridge situation; then a half-hour talk on the aims and beliefs of the Black Panther Party.

A lawyer would then give a talk on the legal situation involved. This would entail a full explanation of the law concerning Riotous and Unlawful Assembly and how it affects students.

It is also hoped to put on a dramatised version of the trial. A similar thing was done recently at the Open Space Theatre, in London, where a dramatised version of the Chicago Trial was performed from the actual trial transcript. However, the play that the "travelling circus" hope to arrange would not be based entirely on the Cambridge trial transcript but would be more concerned with law and order in general.

No definite date has been arranged, as yet, for the visit to Birmingham but Guild President Rod Playford is in the process of sending an official invitation.

Campus to expand to 10,000

SENATE met on Wednesday, October 14th, to discuss the U.G.C. Quinquenium report. Rod Playford, Guild President, put forward his plans for an extension to the Union premises and facilities but this was greeted by stony silence.

Members of Senate then suggested that instead of these envisaged extensions a University Arts Centre should be built on the campus to provide more central facilities. This idea sounds somewhat like the "University Centre" proposals, the principles of which (to provide central social facilities based in the refectory) have just not materialised.

The feasibility of a University Arts Centre is further shattered when it is considered that a U.G.C. grant of only £150,000 has been asked to cover the costs. As this would barely provide enough for the Union extension plan, it is highly improbable that it would finance the cost of a new building complex. Rod Playford is writing a paper to place before Senate on the disadvantages of a University Arts Centre.

Another point to emerge from the meeting was a proposal to increase the number of students to 10,000 by 1977. This would mean a total of 7,000 Science and Engineering students and 3,000 Arts students. The proposed expansion of the Faculty of Science and Engineering is to take place within existing facilities except for a new biology building. This position was strongly attacked by some members of the faculty.

The proposed expansion of the Faculty of Arts from 1,000 to 3,000 students would involve a new building.

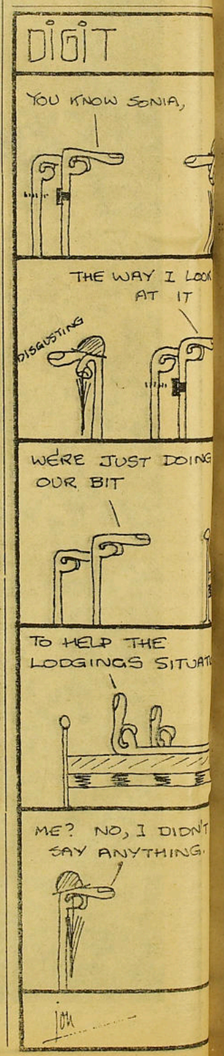
Both of these proposals were eventually passed by Senate.

All star line-up at Deb. Soc. tonight

TONIGHT Debating Society presents two notable personalities: Godfrey Winn, well-known journalist, first Server of the Queen, and cat-lover extraordinaire, will oppose the motion, "This House believes a woman's place is in the home."

Wit of a sparkling category is no doubt guaranteed. The proposer of the motion is Miss Eleanor Bron, the celebrated TV satirist turned serious actress. A frequent face on television from the early days of satire through to the current "Where was Spring?," Miss Bron promises to be a speaker of high quality.

The debate is in the Common Chamber at 7.30 so come and see the proverbial "other half."



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

POLYTECHNIC BURSARIES FUND

Applications are invited from undergraduate students of the University of Birmingham, for grants from the above fund of up to £100 for travel (which must be of a nature which will be beneficial to the pursuit of the recipients' studies) and of up to £20 for books and equipment.

Successful applicants must be in receipt of the maximum maintenance grant from their local education authority; and must also have resided for a period of five years in the City of Birmingham, or in Warley, Halesowen, or Meriden.

Further particulars and application forms are available from the University Registry.

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

PERSONAL

3d. A WORD

Will female Hist/Theol. Fresher who disappeared while I was in the loo at arrival please contact P. J. R. Worsley-Smith via P.H.

* * *

Progressive Underground and Rock Soc. STEREOTHEQUE. Monday, October 19th. 7.30-10.45. Lesser Hall.—Be there.

* * *

ANYONE interested in forming a Scottish Country Dance Society please contact L. Fletcher, Metallurgy II, via U.P.H.

* * *

Lake Wydd—Juicy Lucy.

* * *

Juicy, Juicy, Juicy. . . .

* * *

Lucy.

* * *

G. What again P. See you at 10 p.m. tonight (I hope).

* * *

Flat Dwellers! Homeless male journalist (aged 24), clean and house trained seeks room in flat: furnished or unfurnished, grads or undergrads—mixed or unmixed.—"Redbrick," Box No. 22.

* * *

Atkinson Lectures—1 p.m., every Wednesday.

* * *

Irving, Linell, Sabin, Barker, Roland Jones, John Jenny. Thank you and goodnight.

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

Phone users criticised

A MARKED increase in the use of the Union Building Society phones has been remarked by R. T. Jones, the permanent secretary. The number of units used over a nine-month period in 1969/70 was 111,715, compared to 60,376 during the same period in 1968/69. Confirmation of these figures is still being awaited from the G.P.O. The calls referred to are those made from the Union phones through exchange to external numbers.

Mr. Jones feels this remarkable increase is due to a number of factors, not least of which is the abuse of the society phones both by authorised and unauthorised students. In future no calls will be allowed after six o'clock from these phones and it is hoped this measure will deter the imposters.

It is also believed that these phones have not been used economically by those authorised to use them. Business which could easily have been transacted by letter has been done by phone because of the obvious convenience.

He remarked that a contributing factor may be the use of the phone by student activists to communicate unofficial business concerning demonstrations and protests. He appeals for more economy by society officials and a trend towards transacting business by letter as far as possible.

One Union steward recalls an incident involving a student obviously abusing the Union phones.

"I had just completed a phone call to Mike Terry (last year's President) who was in Manchester at the time, when I received a request for a number by someone phoning from the President's Office. I asked him who he was and he said Mike Terry!"

VANESSA REDGRAVE NOMINATED

TWO candidates had been put forward for the position of Warden of the Guild of Undergraduates when nominations closed on Monday, October 12th.

The first nomination received was that of Vanessa Redgrave, proposed by Ron Perry, a chemistry undergraduate. A letter has already been written to her but to date no reply has been received. The other nomination is that of Mr. R. O'Brien, B.A., D.S.O., M.C., a member of the University Council.

Wardenship of the Guild is essentially an honorary position, entitling the elected candidate to "attend all meetings and functions in the Union and act in an advisory capacity to members of the Guild."

Initiation of the new Warden traditionally involves wheeling him/her around the Union building in a wheelbarrow.

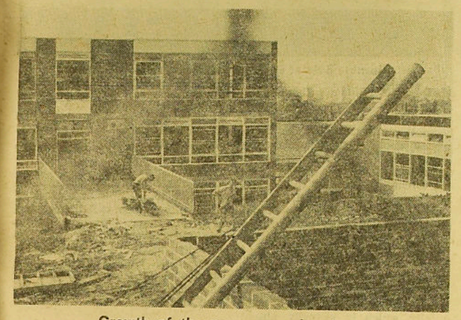
The post has become vacant due to the retirement of previous Warden, Mr. Jack Payne, member of University Council, due to the ending of his three-year term of office.

Support for Comprehensives

WHILE Birmingham debates the grammar school system, the rest of the country gets on with the important business of working out the best possible comprehensive system. Most comprehensive schools have turned to setting (streaming within individual subjects) as a means of handling the wide range of abilities in the school.

However, a few schools have gone further and completely done away with all streaming. Classes are deliberately selected as a wide range of I.Q., background, interests, etc., as possible. Many people on hearing this idea have reacted with extreme scepticism. It was, therefore, very interesting on October 2nd at the Martineaus Teaching Centre, to hear a headmaster relating his own experiences of unstreaming.

Mr. Thompson, headmaster of a Coventry comprehensive, has been teaching in comprehensive schools for 14 years and started streaming eight years ago when he was made started as an experiment is now head of his present school. What an established feature of his school—unstreaming in his opinion has been a complete success. He emphasised the immense social benefits—children of low I.Q. and working-class background are, he says, indistinguishable from anyone else both in appearance and involvement.



Growth of the new comprehensives.

But in addition, the academic performance of his pupils has actually improved with more children succeeding at C.S.E. and G.C.E. O-level. If the children are benefiting both socially and academically then it is clear that the experiment has indeed been a success. Unstreaming does work, at least under favourable conditions. How has this success been achieved?

Mr. Thompson emphasised the immense flexibility required in unstreamed schools both in syllabuses and in teaching methods. Formal blackboard teaching is replaced by group studies; learning by discovery and audio-visual aids. The child is treated as an individual and encouraged to develop his or her own particular interests. The idea of children helping one another may seem remote indeed to us who were brought up in a highly competitive system. But Mr. Thompson assured us that in his school the children enjoy helping each other.

Mr. Thompson's school is important because it shows that under certain circumstances children can all learn together without jeopardising the chances of the high-ability child. The reason for the excellent results seems to be that the high ability child is by nature inquisitive and, hence, self-motivating while his presence in the class helps motivate the less able child. If this example proves to be typical then it will be strong support for the comprehensive school system.

Education Committee to run discussion groups

IN December, 1968, following a sit-in and an intensive debate on education, over 4,000 students on the campus voted for reform of the university structure. In response to this decisive expression of discontent it was decided to set up a commission to examine the educational objectives and administrative structures of the University. That Commission has not yet met, but when it does meet it is essential that staff and students on the campus have clearly thought out and well-formed views on the vital issues. Because it is the non-professorial staff and students who have most to gain from offering coherent and reasoned arguments for reform to the Commission.

At departmental level are courses useful and relevant? Are teaching methods the best possible? (Are they even adequate?) Do exams work for or against the aims of education? In other words are we getting the best possible teaching? At a time when the highest sandards are demanded from students by the staff, we as students have a right, even a duty, to demand similarly high standards from those who would prefer to teach us.

Administrative structures are simply tools for the implementation of an educational philosophy. Consequently discussion of education itself will naturally turn at some stage to discussion of organisational structure. There is already a considerable body of evidence to suggest that University Council and the Court of Governors are obsolescent bodies as they now exist. But what about the relationships between departments and faculties? Are the divisions satisfactory or do they mask the real relationships between disciplines? Do the divisions encourage study in isolation, that is out of the real, but wider context? These are all questions which need asking and, as far as possible, answering. Certainly they require careful thought and discussion. Students do not have a monopoly of rightness, but neither do the professors or anyone else for that matter.

When the Commission is consider educational objectives and University structure it is vital that everyone in the academic community be in a position to state clearly their viewpoint—and that includes all staff and students.

For this reason Education Committee intends to establish a number of study and discussion groups throughout the campus—in departments, halls of residence, etc.—to examine those issues most relevant to staff and students who are willing to help initiate these groups in their own area of the campus. The committee can provide speakers, written information and other services but only students themselves can decide which issues concern them most directly.

Discussions need by no means be solely concerned with universities. Birmingham retains a selective grammar school system while the rest of the country goes comprehensive? What are the arguments for and against comprehensives? What alternative sorts of comprehensive exist? If you want to make up your own mind go along to the discussion groups and air your views. And what about the "Second class" at polytechnics and colleges of education. If we have comprehensive secondary education would we also have comprehensive Higher Education?

We students are a privileged elite: we have responsibilities outside of our immediate academic sphere. We have a duty to be clear on these educational issues because they are our issues and our problems. Moreover the solutions which arise to these problems will have a profound influence on this University and the country in the future. If you would like to help organise the sort of discussions outlined above come up to Education Office (Union, 2nd floor).

YOUNG BUMLEY LIVES AGAIN

The Hope of America

THE man who can sway a nation by persistently smiting it over the head with a lead-lined pig's bladder was last Thursday made the subject of a T.V. eulogy, illuminating in form and appalling in content. The man—for such is he—goes by the name of Bob Hope, and it was the commentator, and not Young Bumley, who referred to him in one breath as "court jester, patriot, and great American" in tones which constantly flew in the face of the convention that, wherever possible, words should be composed of small letters and should damn well sound as though they are.

Hope—British by birth, American by money—must surely be the last of the old school of court jesters, and, seen in such a light, the documentary made compelling viewing. The Old School used to be characterised by low return for high risk. Royal houses of bygone eras, recognising the value of swift wit not only as a psychic enema but also as a weapon of offence, would engage the services of a fool—the optimum requirements being, where available, a body crippled enough to incite spontaneous hilarity; features and voice ugly enough to cause streams of mirthful tears to roll down the face; and an innate sense of servility which allowed him, and no other, the privilege of arousing gales of laughter by being kicked downstairs to his death by the most humble pot-boy on the whole of the royal staff.

Cruel fun

However, sundry folk sayings comparing favourably the wisdom and intellect of the seemingly idiotic with the stupidity and crass ignorance of the apparently wise, did not materialise out of thin air. Jesters soon came to occupy positions of considerable influence by their ability to poke cruel fun while sheltering behind the cloak of sub-humanity which was their very essence.

At a banquet given ostensibly in his honour, a visiting dignitary could find himself the target of a creature who would call him a liar, thief and cheat, cast doubt upon his parentage, make offensive remarks about his features and clothes, impune his wife's virtue and his own integrity, and get away with it where greater men would have been disemboweled after the first sentence. No record has been kept of the wars or feuds born out of the festering wounds of such attacks on the ego, nor has any account been kept of the number of gag-lines fed out to the jester from the very throne itself. But this is just where Bob Hope comes in.

The silent majority

He is the voice of Middle America, the Silent Majority, the biggest scriptwriter in the world. He has managed to get his nose browned under countless Presidents of every political hue. "After all," as he didn't put it himself, "who looks at the mantlepiece when he's poking the fire? Or if you prefer it, who bothers about the colour of his money when he gets it in six-figure cheques anyway?" His main preoccupation, as the eponomy of Middle America, is to tour the country peddling in paneygyrics to President, country, government, troops, policemen, and the American way of life. He makes loaded jokes about daily life as it filters through the newspapers, T.V., public opinion, and, above all, prejudice passed off as nostalgia. He gags, very funnily, about Spiro Agnew, then goes off to play golf with him. In return for all this, he receives, at an accelerating rate, testimonies to his greatness, patriotism, etc., from civic, state, national and private organisations across the continent. Whether these take the form of a glass-cased document or the bestowal of a godhead, Hope takes them and comes back for more.

Back to square one

Soon, though, there will be no more. The title of Most Popular American is, even by U.S. standards, a limited resource. Hope is nirvana, if you like. Back to square one—the rising clan of new jesters has been cast in the very originalmould, but with a telling difference. To deal with a concrete example, Judge Julius Hoffman, of Chicago Trial fame, is ugly in mind and body, deformed in the latter, and is unimposing to say the least. Not a spark of true wit, intellect, or even humanity, has ever suffused his being. He is a cretin. But Middle America, the ever-indulgent parent, has seen fit to put the boot on his foot, and has taught him how to use it, just as long as he doesn't bring it into the house.

Spiro Agnew too is, alongside his wombmate Nixon, a freak of creation. He is a caster-out of devils, a schizophrenic who has to create his devils throne.

Men such as these, then, are the latter-day court jesters, men who are lauded and pedestalled because they epitomise human ugliness, men who do not shrink from expressing the fears, the neuroses and the viciousness which is coming to form an ever greater component of American and, for that matter, European life. Hope, the polished jester who scorned the fascinating loathsomeness usually attendant on his calling, and who laughingly accompanied troops into at least two major wars, is being superceded by his antithesis; leading millions via teargas and street-fighting into the madhouse.

Bumley

Community action in Vincent Street

BALSALL HEATH is one of Birmingham's twilight areas: row upon row of terraced houses, half of which are on the point of demolition; the other half inhabited by people who have fallen in the wake of a city bent on "progress" at any expense.

Much of Balsall Heath has already been written off as a demolition area. Within the next few years a vast amount of the squalid housing conditions will have disappeared and the building of new flats will commence. But what of the people who live there now?

A large proportion of them are immigrants, especially Indians and Pakistanis in the low income groups. The rest are lower working-class families, prostitutes and the other people for which Balsall Heath is renowned. These people do not live here by choice but have been forced into a situation over which they have no control.

As other areas of the city have been demolished, the people living in them have been offered accommodation, by the city council, in new flats in areas such as Chelmsey Wood. The rents for these new residences have, naturally, tended to be a lot more expensive than those in the original area. Thus people in the lower income group have been moved out of one slum and had no alternative but to move back into another one.

Balsall Heath is the culmination of this process—it has become Birmingham's dumping ground for slum families.

Now that Balsall Heath has itself been scheduled for demolition those living there now are faced with the terrifying problem of where to move next. It was a recognition of this factor that led to the formation of Student Communnity Action, which began on a full-time basis in 1969.

The two people who run the project are Pam Parfitt Cook and Alan Barr. They managed to get a grant to finance the organisation from the Cadbury Trust. By being in contact with the Rev. David Collyer (one-time organiser of the Double Zero—a Hells Angels club in Digbeth), Student Community Action managed to obtain an office in the Saint Basil Centre.

From here a national campaign for Student Community Action was organised by Alan Barr. A campaign was also begun around the local colleges but, unfortunately, it was not a great success.

Early this year, Student Community Action came into possession of 66 Vincent Street in Balsall Heath. The house was given to them by the city council, under the auspices of Rev. Collyer, to be used as a community centre for the street and its surrounding area. It took six months to repair the building and in April it was opened on a voluntary basis.

It soon became obvious that to succeed to any great degree it was necessary to have someone employed full-time in running the centre. Again it was the Cadbury Trust that provided sponsorship.

Over the summer the centre was run temporarily full-time, and last week Pam Cook took over as the centre's first permanent full-time worker.

The immediate aim is to help the residents with their mounting problems. Contact is first made with families via the children. The background work for this was done during the summer when volunteer playgroups were organised. This has been carried over while the children are at school, with the house open from 2-6 p.m.

Early in the afternoon it functions as a playgroup for the younger children and around 4 o'clock the kids converge on it from school.

Through this preliminary contact, the problems of individual families come to light and contact is eventually established with the parents. The sort of problems met with are obvious to anyone who knows Balsall Heath. Cases have come to light where houses are too damp for electricity to be supplied and families have had to survive with a paraffin heater.

Sewer pipes have burst in cellars, resulting in a flood of sewage on the ground floor. Some children can't go to school, merely because they have no shoes to wear.

Instances such as these are often hotly disputed, especially by certain city councillors. It is claimed that nobody could possibly be in such a position if he had no desire to be so. But even so such cases do exist, and frequently, in Balsall Heath.

Besides giving direct help to people, in the form of helping them lodge complaints and deal with rate rebates, etc., Student Community Action hopes to carry out a detailed survey of the area. A study of the population and their previous background would certainly provide interesting and useful information. It would then be possible to determine the circumstances that led to the formation of Balsall Heath as such and see if a similar situation could be prevented in other parts of the city (e.g. Handsworth) or in other towns.



Jumble Sale at 66 Vincent Street last Saturday.

When walking along the streets of Balsall Heath, it is obvious that there is a tremendous sense of community which is virtually absent anywhere else in the city. It is almost the effect of an isolated village where everybody knows everybody else.

This feeling is one that has already shown itself with joint action by residents. A major example of this was the rent strike in Mary Street and there is a continuing list of similar, but smaller, events.

Student Community Action is attempting to use this as a basis of helping the residents fight for what is due to them—a decent place to live. The problem will never be solved by leaving it to other people. Number 66 Vincent Street has a short time to achieve its aims, for the whole street is due for demolition in 1972.

There is a lot to do in a very short time so if you feel you can help, go along any day between 2 and 6 p.m.

"If you are not part of the problem, you are part of the solution."

V.C. criticised in Keele nude affair

THE Vice-Chancellor of Keele University is coming under heavy criticism for his treatment of students involved in the nude bathing incident there last term. On Friday, June 19th, about two dozen people stripped off and walked naked outside the Union building.

The following Monday reports appeared in the Press that Staffordshire Education Committee were withholding their £20,000 grant to the university until talks had taken place on ways of improving student discipline. A similar threat was made by the Education Committee of Stoke-on-Trent.

Until that time no action against the sunbathers was being considered, but following these Press reports it was felt that the V.-C. was pushed into doing something. On July 1st, after the university had gone down for the summer vac, 13 students received a letter from the V.-C. It is the text of this letter from the V.-C. that has led to criticism. Part of it reads:—

"You have been identified as having appeared naked in the area of the Students' Union on June 19th, 1970."

The V.-C. continued that he would "report to the Council at its meeting on July 7th that you have been fined £10 and excluded from residence in any residential accommodation on the university from today's date and for the whole of the session 1970-71. I shall also report that the fine must be paid by October 1st, 1970 or you will not be readmitted to the university at the beginning of next term."

Of the 13 people to receive the letter only seven have paid up—several of them were in their final year and some of them left the University anyway. All the students had the right to appeal to University Council and eight applications were considered. However, only one appeal, that of Rik Lewak, was accepted and payment of his fine was suspended.

In a letter to "The Times", dated October 6th, Professor J. A. G. Griffin, Professor of Public Law at the London School of Economics, outlined four points which he considered that the Vice-Chancellor had ignored when dealing with the case. These were that the letter:

"(a) cited no regulations which the students were alleged to have broken;

(b) gave no indication of the means of identification;

(c) offered no hearing; and

(d) gave no opportunity for the students to challenge anything."

Professor Griffith goes on to challenge the authority of the V.-C. "to impose the fine, far less to threaten students with expulsion if they did not pay."

Under the statutes, ordinances and regulation of the University of Keele, provision is made for procedure in such cases and involves bringing the case before a disciplinary committee. The student feeling is that, had this occurred, the case would have been dismissed or at least those involved would not have been "convicted".

Letter to the President

DEAR MR. PRESIDENT,—It has come to our notice that, during the Vice-Chancellor's address to the postgraduate freshmen on Thursday evening, he made a statement we feel is questionable. This concerned £500 worth of "damage" to the lighting equipment of the Debating Hall which he attributed to G.T.G. Such damage is not to be found. Indeed, the Theatre Group spends a large proportion of its time in maintaining rapidly deteriorating equipment. Also, in recent meetings with the University Maintenance Department, prior to the re-wiring of the Debating Hall wing, no mention was made of any "damage" which could account for such a sum of money.

We would be grateful if you would ask the Vice-Chancellor for an explanation of this allegation.

Yours faithfully,

JOHN McNAMARA, Chairman,
ANDREW GILL, Treasurer.

Conditional discharge for Aston protest leaders

TWO Aston University student leaders received last Monday conditional discharges of one year for their part in the occupation of Birmingham Education Authority Offices in Margaret Street last May. Roger Howarth, president of the Joint Guild of Aston Students, and Charles Pugh were praised by the Birmingham stipendiary Mr. J. F. Milward for having the "decency in owning up as the persons responsible."

They pleaded guilty to the charge of wilfully obstructing the highway in Margaret Street for two-and-a-half hours on May 7th.

Five other students pleaded guilty to similar charges. They were Baron Joseph Phillips, of Ladypool Road, Sparkbrook; James Michael Bryan, of Stratford Road, Sparkhill; Raymond Gerald Coonan, of Church Hill Road, Handsworth; John Christopher Gray, of Tower Road, Aston; and Jeremy Patrick Fitzpatrick, of Villa Street, Lozells. No evidence was brought against them because of the time which had elapsed since they first appeared in court shortly after the occupation and remanded on bail, and they were all discharged.

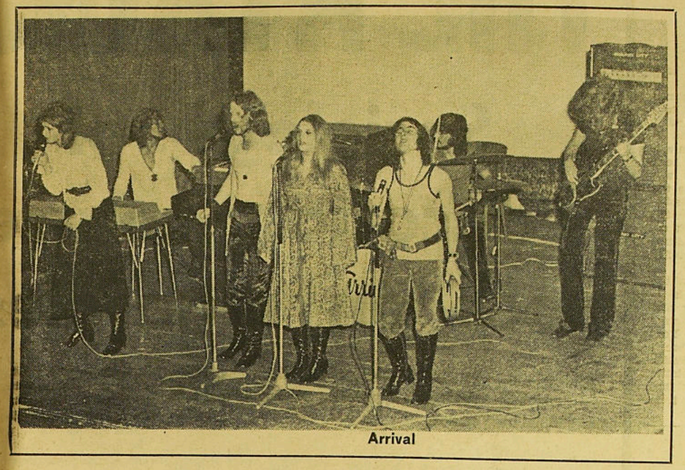
Prosecuting counsel, Mr. C. A. Smallwood, admitted that the views of the students, who had been protesting about the site chosen for the city's new polytechnic for weeks prior to the sit-in, were shared by many people. Further, he remarked on the absence of trouble when the police arrived at the occupation, in which 70 to 90 people were found to be involved. At that time Margaret Street was part of a major diversion and was carrying a large volume of traffic. Both students and police came out of the incident "remarkably well," he said.

Speaking for the defence, Mr. Ivan Geffen explained the cause of the sit-in. The students, concerned at the siting of the polytechnic some miles from the city centre (at Perry Barr), had drawn up their case for an Aston site. Their documents were of a high academic quality, and a promise of discussions had been received from the education authority.

However, the students were victims of a "gross and evil breach of faith" and no discussion took place.

Despite this indictment of Birmingham Education Authority, Mr. Milward made it clear that he was not concerned with the authority's behaviour. He pointed out that Howarth and Perry were in court for obstructing Margaret Street, but admitted that the incident was, as he put it, "comparatively orderly compared with many of these occasions."

MUSIC



Arrival

ARRIVAL

AT long last "Saturday Night at the Union" has returned to brighten our weary weekends. Entering Deb. Hall to the inaudible burblings of your oh-so-cool D.J. Dave the Rave, I was momentarily taken aback by the number of people milling about. A quick peer through the gloom revealed that most of them were male and memories of classic early-in-the-year "cattle markets" were evoked.

Arrival, the "highlight" of the evening, commenced virtually on time and very soon most of the audience seated themselves although previous utterances by the powers - that - would - be were to the effect that really they wanted to dance!

The instrumental trio of the group grooved off with a jam that was soon boring despite the impressive array of instruments surrounding the organist/pianist. He had a tendency to use a variety of sounds to cover up his musical limitations — particularly annoying was the persistent use of percussive techniques requiring no skill and of dubious value.

The four vocalists then appeared and it soon became obvious that the P.A. system was as good as it looked, producing the best quality sound I have heard in the Deb. Hall. Of the songs few are worthy of mention but the vocal harmonies were very strong, although a pleasant version of Leonard Cohen's "Hey ! That's No Way To Say Goodbye" was almost ruined by the scat-singing of the apparent leader of the group, Frank. In fact it seemed as if he was incapable of stopping himself singing and he even 'played' organ at one point, contriving to be even worse than the regular organist.

Surprisingly he followed this by proving that he did have some musical ability. He played acoustic guitar and sang convincingly a song of his own.

Diane had a sore throat and looked unhappy, but it didn't show in her singing which reached a peak with that marvellous hit of theirs, "I Will Survive." This stood out so much that it was written and arranged by some top musician not in the group.

They then perpetrated what, being generous, I shall call a gross miscalculation. For nearly 15 minutes an attempt was made to engender audience participation in a love/peace 'thing.' They must have been sincere to keep it up for so long, but such a response must be spontaneously evoked by the music and not elicited by plaintive exhortations.

Apparently a profit was made, but then so it should have been considering the captive audiences of this time of the year.

JOHN HEADON

C.B.S.O.

JASCHA HORENSTEIN is the conductor for this Thursday's C.B.S.O. concert. By comparison with his contemporaries—the older German school—he is less well known, largely as a result of his aversion to the medium of the gramophone record. But his lack of reputation amongst collectors is no reflection on his dexterity as a conductor.

Even amongst those whom we consider the "greatest," there is more to being successful as a conductor than pure genius, demonstrated by the fact that the death of Barbirolli this summer commanded far greater attention than that of Georg Szell, a superior talent, the same week.

Horenstein's concert is typical of a more traditional school of thought than that of M. Frémaux, containing two works presumed to be well known to the audience which serve as more than a mere cushion to the centrepiece—Mahler's "Liede eines fahrenden Gesallen" ("Songs of a Wayfarer", roughly translated) but contains some of the finest features of Mahler's music.

It is easy to recite clichés for this style—innocent, poignant, often bitter and ironic—but the opening of the first song, "Wenn mein Schatz", undoubtedly contains much of this spirit. Perhaps only the stürmich opening of "Ich hatt im glühend Misser" is untypical of the symphonic material of a mature Mahler (and much of these songs is quoted verbatim in the first symphony of five years later), but, overall, the work is not inferior to any of his output. It is sung this week by John Shirley-Quirk.

The other works from the "conventionl repertoire" are Mozart's 39th Symphony in E flat and Schumann's Fourth Symphony in D minor. Both exist in the "evergreen" bracket of concert works, for different reasons. Audiences cannot imagine a concert series without them, but they rarely notice them.

Surprising also is the divergence in opinion: the Mozart is acclaimed as part of his final symphonic triptych, with all the glory that it suggests, whereas the Schumann, alas, suffers from all the iniquities of Romantiicism combined with the ageing composer's noticeable lack of symphonic sense. Horenstein, the "Redbrick" previewer, and the modern concertgoer ignore this and realise that, despite faults, Schumann has created a large poem, full of energy and a remarkable amount of colour for one who is reputed to know nothing of orchestration.

So, to finish on a Hans Keller-ian note, I would say that, for this concert, the audience must be receptive to a great work which it knows, but tends to neglect, a great work with which it is less well acquainted, and a great work which it has rescued from oblivion.

HOWARD C. FRIEND.

FOLK CONCERT

DESPITE the short notice of last Wednesday's Folk Concert in Debating Hall, a full house saw excellent performances from both extremes of the folk music spectrum.

Despite the formality of the Deb. Hall stage and the over-abundance of microphones, a good atmosphere, in the second half at least, was generated by polished performances from John Swift, Dando Shaft and John Martyn.

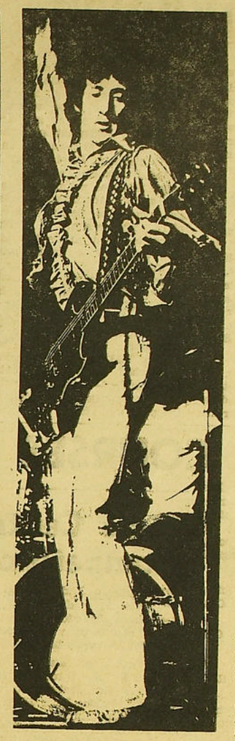
John Swift opened each half with simple traditional English folk songs accompanied by a lute, which characterises his performances. This much under-rated performer did a magnificent job of thawing a cold audience, thus paving the way for Martyn and Dando Shaft.

Dando Shaft, a relatively little known group in these parts, took a little time to gain the conndence of the audience, but by the end of their last spot they had made their point. They performed their own brand of folk music using their original material which had obvious English traditional overtones. "Daffodil, Bloom She Will" is a clear example, and this really set the audience alight. Time, unfortunately, did not permit the encores that were called for when the group finished. Those who wish to see more of them can do so at the Town Hall next month.

But the star of the evening was, of course, John Martyn, an artist who has established a great reputation for himself in the University over past years. His guitar technique is on a par with Jansch and Renbourne, as illustrated so well by Wednesday's performance. Both his bottleneck pieces in the first half and his use of electronics in the second are new innovations in his repertoire and he uses them to their fullest potential. His chat between songs was as unrestrained as ever (to say the least!) and was as entertaining as the music he played. Finishing off with the incredible "Seven Black Roses," he gave as good a performance as ever he has in the University.

Perhaps the Folk Club hierarchy tried to put too much into too little time but this in general was a concert worthy of the ticket price, and should set Folk Club on a good path for this session. If more concerts of this standard are planned, the membership fee should be worth it.

ROBIN WRIGHT



THE WHO

AN unfortunate mistake on the part of the management resulted in the James Gang performance at the Birmingham Theatre on Sunday commencing at 6.30 instead of 7.30 as stated on the tickets. Also unfortunately, I arrived at 7.30, after they had finished.

The Who use a staggering amount of equipment. Great battlements of speakers lined the sides of the stage and at the back lines of amplifiers and speakers formed a screen behind which assorted "roadies" lurked.

Peter Townshend soon appeared, looking like a petrol pump attendant in his white boiler suit. The rest of the group wandered on to the stage casually adjusting their equipment and clothing. The Who are reputed to be loud. When Townshend gave the starting signal by suddenly leaping, legs akimbo, the stage vibrated and the theatre shook with delight.

It's at least five years since The Who released "I Can't Explain" as a single, but nevertheless they still play it and it sounds just as fierce. While other groups have disappeared to rural retreats to try and "get their musical things together." The Who have kept on playing on stage and it is easy to see why they have adopted the "Greatest Live Act in the World" tag.

Their professionalism is frightening. The shortened stage version of "Tommy" is performed with an immense sense of control; the movements of Petet Townshend's legs directing operations. A violent leap in the air followed by a knees-bend seemed to be an indication to move into a new section of the opera.

Roger Daltrey seemed to do all that Robert Plant tries to do, not only vocally but without the gyrating frills.

After "Tommy" they did a new song called "Water" which turned into a Moon/Townshend battle of noise—amazingly exciting in all its fury. The grand finale was inevitably, "My Generation," still played in exactly the same way—and John Entwistle still plays the same bass solo in the middle.

Entwistle forever remains the silent bass player hiding in the shadows while the spotlights make his silver fly-buttons glisten in the half-light.

Keith Moon was continually throwing drum-sticks in the air and forgetting to catch them on the way down. This added even more visual excitement to the act.

While The Who are still playing they will dominate pop music with regards to live performances. Both in musical ability and sheer professionalism they are still worth a week of anyone's wages to go and see.

SIMON SHEPHERD



John Martyn

Communication breakdown

MEDIA people in the University had been getting keyed up during the last week at the thought of the impending visit of Stuart Hood—ex-head of B.B.C.2., writer and theoriser-of-broadcasting extraordinaire: he graced the campus yesterday lunch-time for the first Open Lecture of this term. But not all had gone smoothly in preparation for his visit.

A major attraction of these lectures for a small hand-picked elite is the opportunity to have lunch with the visiting celebrity. It falls to the lot of Education Committee chairman to find someone from the Guild to chair the lecture and another person to give him moral support over the Staff-House lunch.

Not unnaturally, in this case, two G.T.V. people were singled out for these tasks: last year's head of Guild TV., Bob Sabin, to chair the meeting, and Alan Barker to back up the gastronomic side.

On seeing the completed retinue planned to meet Hood, acting Education Committee chairman Jim Tyzak was somewhat surprised to note that no-one from the University Television Service had been included. Fearing something was amiss this was pointed out to the University's Administrative Assistant who was dealing with the plans. The reason? It hadn't occurred to anyone in the Administration that U.B.T.S. might possibly be interested.

Instead, various personalities such as Ivor Keyes had been invited. (They were obviously also unaware that it was Hood who axed the renowned "Music For You" programme some years back.) Hastily, U.B.T.S. had an invitation despatched and a representative was promised—but at a cost: Barker was consequently excluded from the privileged few.

F.U.B. COURSES

THE calm surface of the Free University millpond is starting to ripple with the beginnings of enthusiasm. Preliminary plans are taking shape for a number of potentially very absorbing (spongey?) courses including:—

Academic Freedom: Geoffrey Ostergaard (reachable via Commerce Faculty P.H.s).

Human Sexuality: Henry Godfrey (Medical School P.H.).

Schools Action Group: Bob Bennett (96 St. Augustine's Road, Birmingham 16).

Cultural Change: Ann Randall (43 Lea Crescent, Birmingham 15).

Man and Outer Space: Richard Bluer (Union P.H.).

Courses on Black Culture, Ecological Change, Non-violence and Revolution, are also in embryo, with the Women's Liberation Course still mushrooming by the minute.

Soon there may be a mass gathering of the F.U.B. clan under the auspices of the dreaded Birmingham Corporation, at which music, euphoria, intellectual trickle-charging etc., will be freely available. See "Redbrick" and F.U.B. noticeboard (opposite Union Coffee Bar) for details.

POLICE WARN PARKERS

POLICE warning notices regarding car parking in Pritchatt's Road and Edgbaston Park Road have made their annual appearance on the campus.

Any parking in Edgbaston Park Road is "technically" (and practically) causing an obstruction to the flow of traffic. Thus in spite of a lack of yellow lines or warning signs, vehicles parked there can be towed away by the police and a charge of £5 10s. payable upon recovery from the city vehicle pound."

A similar situation exists in Pritchatt's Road where parking is allowed on one side only.

Arts Centre competition

THE annual Midlands Open 25 painting exhibition will, this year, have the added incentive of a total of £100 prize money donated by A.T.V. Network Limited.

The exhibition has been organised for the past three years by the Midlands Art Centre and judges this year include Peter Blake, pop-artist; Lucy Burnughs, Head of the School of Art Education and Malcolm Davies, Head of Visual Arts at Cannon Hill.

Each artist may submit one or two works which must be delivered to the Midlands Art Centre between October 17th and 25th inclusive. Judging will take place on October 26th, and twenty-five entries will be exhibited from October 30th to November 29th.

The first prize winner will receive £50, the second £25 and there are five other awards of £5.

WAITRESS SHORTAGE

VERNON GRILL, which in previous years has provided the Union with waitress service dining facilities, is having difficulty in surviving. The problem lies in finding new waitress staff, due to the difficult hours and the pay not being exceptionally good.

Around Easter time last year Guild Council voted to maintain the waitress service but the Catering Officer, Mr. L. J. Verdegem, in a letter to President Rod Playford, has suggested that "it would be most unwise to attempt to restart the service this term."

Thus, it looks like Vernon Grill will continue the Cafeteria service it is now operating, and the Union will lose one of its best eating places.

THE ATKINSON CASE

Sociology of education course goes on regardless

THE position over the Sociology of Education course, for which Dick Atkinson's application was vetoed last term has still not been settled.

Students registered for the course arrived at the start of term to find the course surrounded in doubt. The course was officially on the time-table and the students knew of the Ack Ack invitation to Dick Atkinson to lecture to students on the Sociology of Education.

What was not clear was whether the University authorities would recognise this course as official and part of the degree structure. Students on the course decided to call a meeting of all those registered or wishing to register.

The meeting was held on Wednesday and a resolution was forwarded to the head of the Sociology Dept. and the Faculty Board, which was to meet on Friday.

The resolution called on the head of department to recognise the course and to affirm that it was part of the degree structure and stated that the students concerned would boycott lectures given by any other person on the topic. It settled on other students both inside and outside the faculty to give their active support.

Another resolution was to come before Faculty Board to allocate the money, which would have gone to pay the permanent lecturer in the Sociology of Education, to the appointment of two part-time lecturers one in sociology I and one in the Sociology of Education.

It was obvious to both students and staff who believed that the political veto on Dick Atkinson had to be reversed, that this attempt to appoint someone else to teach the course had to be defeated. The student representatives on the Board met and prepared for a heated debate on the resolution.

At the meeting, which was attended by student and staff observers, the item was reached after about two hours. The Dean read the resolution and was instantly greeted with cries of agreed from some members of the Board. Such was the speed of the decision that one Professor did not even realise the issue had been decided.

The Dean then called on the head of the Sociology Dept., Prof. Baldamus, to make a statement regarding his attempts to obtain part-time lecturers.

Prof. Baldamus said the position was that no-one he had contacted was willing to take up a post under the present circumstances. The students having recovered themselves by this time asked for the item to be reconsidered and time given for discussion.

A member of staff demanded to know what had happened to the resolution given to the Dean by the Sociology of Education students before the meeting for circulation. The Dean suddenly found the resolution lying on his desk, an oversight on his part.

After some discussion, during which Prof. Baldamus admitted a moral obligation to the students to give the course and said that if pressed he would give it himself, the resolution was amended giving discretion to Prof. Baldamus as to what staff he appointed.

The following day astonis... dents and staff read the n... issued by the University ... Board, it said, had decid... unless an appointment to... the Sociology of Educatio... end of the week the cour... be cancelled.

Ack Ack met on Friday ... a statement to the press... true account of what ha... the Faculty Board meeti... ter was also sent to the ... ing of the right to use as... room for the first of Atk... ciology of Education le... declaration was made of i... tion to occupy and use ... even if the University auth... fused permission.

A reply to this letter w... yesterday at 3 p.m. f... Registrar, Mr. Lewis, h... fused permission for Atkins... a room for his lectures.

Earlier, at 12.45 p.m., ... meeting in the Sociolo... ment called for an ass... Tuesday afternoon with ... boycott of all lectures ... noon. It is hoped to ... situation as a whole and ... are to be sent to the Vice... and the Dean.

At 4 p.m. yesterday aft... dents on the Sociology ... course attended the f... supposedly to be give... Baldamus. However th... turned up and Baldamus ... that the course had be... due to an inability to fin... priate lecturer.

The students felt th... was present to pre... Baldamus into makin... nouncement. The Dea... asked to leave. After ... departure, Baldamus ... cancellation. The stude... journed to another le... where Dick Atkinson ... with several members ...

A discussion took p... the people present sig... ment stating that they ... room despite the Univ... Atkinson stated that he ... to give the course in ... either officially or unof... first lecture will be next ...

SUCCESSFUL FIRST LECTURE

FREEDOM and Constraint in Modern Britain" is the title of a series of lectures to take place over the coming session. The first lecture in the series took place last Wednesday to a packed Council Chamber when Michael Douane, ex-headmaster of Risinghill Comprehensive spoke to the title, "Freedom in Secondary Schools." He spoke little of secondary schools but a great deal about freedom. His central thesis was that freedom is in some sense natural (biological was the word he used) and therefore good ; while the constraints imposed by society inhibited the full development of the individual and are therefore bad.

His lecture fell, naturally, into two parts, the first being a brief analysis of the constraints operating in our present society. The second part was a confused, anthropomorphic analysis of freedom as a biological drive. For his analysis of social constraints he isolated three areas which he considered central, namely the work situation, schools and language.

Taking first the work situation, Douane postulated two social groups—the working class and middle class—which, in a technological society, he argued, performed not only different tasks but different types of task. Middle-class groups are responsible for the design, management and control of the productive process and so their type of task involves consideration of new situations, decision-making and thinking for oneself.

Working-class groups, on the other hand, are mere operators on the production line, performing routine, predetermined tasks. This is a different type of task because decisions do not have to be made and thinking for oneself is likely to result in discontent.

From this gross oversimplification of the reality Douane passed his attention to schools. Having argued that different classes have different social rôles to play it was not difficult for him to "discover" that different classes receive different types of education.

The grammar school, secondary modern school dichotomy, he argued, exists to educate the differing social classes for their very different rôle. The grammar schools are predominantly middle-class, they are taught by middle-class teachers who pass on middle-class values. It is children from these schools who fill the universities and go on to control and manage the productive apparatus of the country.

Secondary modern schools, on the other hand, cater for working-class children with working-class "needs", namely just basic literacy. These children are taught the "correct" ethics, namely that work is good and security desirable. They are not encouraged to ask questions or think for themselves because it is not necessary. Indeed, questioning of (middle-class) authority would be subversive. Douane was, therefore, arguing that the grammar-school system serves the needs of production and exaggerates class distinctions.

The final area which Douane considered was language. Borrowing heavily from Bernstein, he argued that the type of language used in different class groupings differs, and further that the type of language learned by an individual conditioned that person's response to society.

His argument, simplified, was that working-class people use language as a purely descriptive element, to describe objects, relationships between objects or to describe situations. Middle-class people, on the other hand, use language not only to describe real situations but also to express abstract concepts.

As a result of this, whereas the working class consider situations as they exist in reality, the more sophisticated language of the middle class allows expression of situations which do not yet exist. Consequently, the working-class person is apt to think in terms of the status quo and is likely to accept the present situation. The middle-class person, however, is more likely to foresee alternative situations, to criticise the present situations, to have higher expectations and hence to work towards the improvement of his own situation. Douane again sees these linguistic divisions as reinforcing the class divisions.

This three-point analysis proved very interesting but there are obvious dangers in isolating three factors from a highly complex situation. Further, the arbitrary division of society into two homogeneous classes is likely to distort the far more complex reality.

The second part of the lecture was far less easy to comprehend. Douane touched on the well-worn "nature versus nurture" argument and came out of it a confirmed environmentalist for no convincing reason. He spoke of social co-operation as a "natural drive" and claimed that competition is a socially-induced response but, alas, he offered no evidence for this view.

He spoke vaguely about the "essence" of man, his distinguishing feature, and came up with a confused concept which he called a "drive to freedom" which he considered biological and related to the greater size of the cortex.

If by this time Mr. Douane understood what he was talking about then this writer certainly didn't. He apparently believed that unqualified statements made with great bravado must necessarily be true!

But he continued . . . socialisation pressures in our present society are aimed at acceptance and conformity and hence at restriction of human development. Since freedom is a basic biological drive, these restrictions are destroying the essence of mankind.

In the discussion which took place after the lecture Mr. Douane followed his views through to their logical conclusion by accepting anarchism as his political creed and by arguing the value of equally free development for children in the schools.

Mr. Douane's lecture was interesting and very stimulating and bodes well for the rest of the lecture series. However, his arguments hang very heavily on his own personal views of "freedom" and "constraint" and indeed on his views of "natural" and "social" forces. We should all think a good deal about the things which he said, but perhaps we should think a good deal harder before accepting them.



Michael Douane and Dick Atkinson after last wek's lecture

Festival raises £6,277

FESTIVAL REPORT for 1970 went before Guild Council last night. The balance sheet showed a probable donation to charity of £6,277 18s. 7d. raised by the Charities Section.

Of this, the majority £3,507 8s. 6d.) came through the sale of "Barb," the University rag mag. In his report of the Charities Section, Bob Whittington said that he thought "Barb's" success "was helped to no little degree when the Lord Mayor banned it."

The other major source came from the car competition tickets. This was highly successful partly because of the various promotional campaigns undertaken, and also due to the small expense involved in costs.

Last year's was only the second "Festival" as such that the Guild had organised. It incorporated four other sections besides that of charities.

Community Action had a deficit of £361 5s. 9d. but this was covered by an allocation made by the Carnival Fund Committee. This section will again play a prominent part in the year's Festival.

Entertainments made a loss of £96 0s. 1d., but this is not an excessive amount when it is considered that it needed an outlay of £1,621.

A wide range of entertainments were covered. The wrestling was criticised for its lack of organisation, and this point was also levelled at the films that were shown.

The drama section cost £178 16s. 4d. while the Internal Arts section lost a total of £424 12s. 3d. This is unfortunate in that it was Internal Arts that provided most of the material that a Festival should be made up of. One event that comes to mind is the Poetry Reading with Brian Patten.

In all, the Festival resulted in a charge of £1,120 3s. 8d. to the Guild.

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REVIEWS PAGE

TV

IT is a debatable point whether calling a programme "escapism" is a compliment or not. Indeed, to some programmes the label is a convenient (and perhaps justifiable) way of avoiding the use of other language, especially in print.

Wednesday nights on the box is sci-fi night and, by an interesting coincidence, three forms of this type of escapism are offered in quick (and uneasy) succession. They are, in order of appearance and atrociousness: America's hilarious "Star Trek"; A.T.V.'s pathetic "U.F.O."; and B.B.C.-2's sadly under-rated (and under-viewed) "Out-of the Unknown."

We will deal first with (forgive our smiles) "Star Trek." Apart from acting of unbelievable incompetence, stories of tedious repetitiveness and stocky, slow direction, the show also has the effrontery to claim that it is the most serious prediction of the future that this genre supplies. Assuming that since the stories are so wildly improbable that mere contemplation of their idiocy and unoriginality brings a grimace to my face and a twist to my stomach, if this weekly, junk-like prognostication is actually supported by scientists one needs little further proof of why American degrees (B.A.s and B.Sc.s) are considered inferior to their British equivalents.

Anyway—to "Star Trek." William Shatner, who I recall used to be able to act acceptably, if not brilliantly, has been transformed into "All-American-Good-Guy Of The Decade"—in competition, we might add, with 50 other cardboard competitors from other American series. However, it is Mr. Spock, who, as possibly the best American "camp" around at the moment, is called upon to utter such inanities, that at times one wonders whether this is really ultra-sophisticated American comedy. If it is—I salute writers and Leonard Nimroy—but I don't think it is, and I therefore donate well deserved raspberries to them all.

Last Wednesday's episode was so stilted that if anyone on the set had belched, the cardboard figures would have fallen over with the force of that puny gust; they could well have taken the story with them—so lightweight was it.

Following this cornucopia of corn, you may care to glance at A.T.V.'s deplorable "U.F.O." (forgive us while we pray that the hardened producers follow the initals' advice). "U.F.O." is simply chronic. Produced by the same people who made the "Thunderbirds" and "Fireball X.L.5." puppet series (no doubt, look at the credits, the acting is still as wooden), the show is totally lacking in adult appeal. As puppet shows, if one could be bothered with them it had a certain appeal to children; the mentally deficient; A.T.V. executives, etc., but with humans the series plummets the same depths as the wounded missiles.

The series is obviously designed for sale to the American market and they are welcome to it—they gave us Peyton Place and Rowan and Martin's Laugh In—but reprisal for past injury is not really a good enough reason for inflicting this presentation on a much-abused British T.V. public.

One can only hope that much moronic tripe is sealed in the cans forever and flung into the mid-Atlantic Ocean where they can nestle comfortably with the performers' accents. London does not yet get this T.V. opus (they receive the equally horrible Champions). Let us hope that it and the other I.T.V. regions never do get it.

B.B.C.2.'s "Out of the Unknown" shows what can be done without the flag-waving of "Star Trek" and financial razzle-dazzle of "U.F.O." Admittedly it lacks the gloss and glamour of the other two series, and it forms a different setting and characters each week, admits a pliancy of story and approach which the others cannot achieve, but it does show that quality does not depend on ingenious sets or backing by banks rather than talent. This is not to say that "Out of the Unknown" is the ultimate in good Sci-Fi, it is, however, an example of the triumph of originality over economy.

The Beeb recently said words to the effect that they were putting out programmes designed to entertain the public, and not just to make profits (which the Beeb never does anyway). This could be just an excuse for the Beeb's current financial problems, but the forthcoming programmes from the Beeb show a variety and daring which A.T.V. seems unable to contend with. We will leave the ailing A.T.V. alone for now (we shall consider them in detail at a later date) and content ourselves with the further observation from "Star Trek:" That it is comforting to know, that even in the vast technological complex envisaged for us, spacemen still need to wear undervests—it seemed to destroy what little illusion the programme still possessed.

ANTHONY LEE

BOOKS

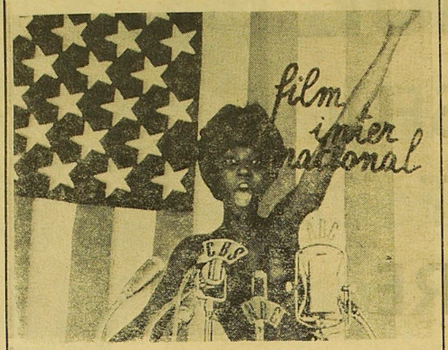
THE New Left movement appeals to the idealistic student intellectual (be it pseudo- or para) and the politically aware American negro rather than Marx's proletariat. Its aims are outlined in *The New Left*, a set of essays on six of the movement's leaders, Fanon, Sartre, Marcuse, Laing, Che Guevara and Carmichael of the Black Power movement. They are all basically concerned with freedom, but then every tyrant who has lived has believed in freedom—for himself. Freedom in the New Left is as loosely defined as in any ideology; Che's freedom is a highly developed social consciousness, Satre long upheld Russia as a practical example of "complete freedom of criticism", Laing's vague definition is a "self-functioning in the face of all conditioning." The Black Panther's party programme simply states: "Point One: We Want Freedom."

The New Leftists believe that only violent revolution removes the repression of freedom. Both Satre and Manon advocate "violent purifying total revolution" and the Black Power movement accepts without question that violence "is as American as cherry pie."

They lack Bierce's cynicism that revolution is only an abrupt change in the form of misgovernment. They are all—especially Macuse—incorrigible optimists and it is perhaps this that appeals to young people with newly-acquired status. Although no-one mentions Utopia by name, the New Leftists believe strongly that the humanitarian ideas of socialism are humanly attainable.

The book gives a critical account of the policies of the New Left, apart from a romanticised view of Che. Despite a minor over-use of restrictive sociological jargon, the essays usually show clearly the contradictions and inconsistencies in the New Left theories. At the moment the New Left consists unfortunately only of theories and its leaders are often committed to thought rather than committed thinkers.

BETTY HERBERT



Le Gai Savour (Godard)



Black God White Devil (Rocha)



The Red Desert (Antonioni)



L'Age D'Or (Bunuel)

All at the Arts Lab. Cinema Club, Tower Street, this month.

MUSIC

THE Orchestra da Camera is the name of an organisation and an orchestra giving concerts and recitals in the Midlands, and in particular in the Birmingham Art Gallery on Saturday evenings.

Running concurrently are the Orchestra Series and the Chamber Music Series. I have not yet heard the orchestra itself, but its programme is varied, ranging from Albinoni to Britten and Schostakovitch, and provides the welcome opportunity, rare in Birmingham, to hear small-scale works performed by a chamber orchestra.

The Chamber Series has a similarly varied repertoire including, on October 24th, a visit by Gerald Moore who will talk on "The Impersonations in Music."

Last Saturday I heard the first in this series, an evening of Baroque music, including two of Handel's secular chamber cantatas, given by Angela Beale, soprano, with the Archive Players. Angela Beale's interpretation and expression carried convincingly the tribulations of love related in the cantatas; however, the ensemble seemed under-rehearsed.

The instrumental works lacked the precision and flair which bring perfection to Baroque performances; nevertheless the music was enjoyable, particularly the Sonata No. 13 by Loeillet.

The Art Gallery is a pleasant setting for the concerts, with reasonable acoustics and sufficiently far away from traffic noise. Seats are around 8/- depending on the concert, tickets available from the Town Hall. A student reduction is available on the door. The season's programme is available, and these concerts are well worth attending, if you can bear to miss your Saturday round of cinema/parties.

ALAN BARKER.

JUICY LUCY

ON Friday 13th last February, a relatively unknown group with an irreverant, mouth-watering, almost indecent name, released a single, "Who Do You Love," which "shot into the charts" and earned them a coveted three-minute spot on "Top of the Pops."

However, despite this early setback, Juicy Lucy, formed less than a year ago and already one of Britain's most exciting progressive rock bands, have continued to produce music worthy of the name.

A few weeks ago, they emerged from two months of complete isolation in the Hampshire countryside with a new single, L.P., stage act and American tour plans.

The L.P., "Lie Back And Enjoy It," containing the raw excitement that Juicy Lucy always seem to generate, blended with more gentle blues and acoustic numbers, is due for mid-October release.

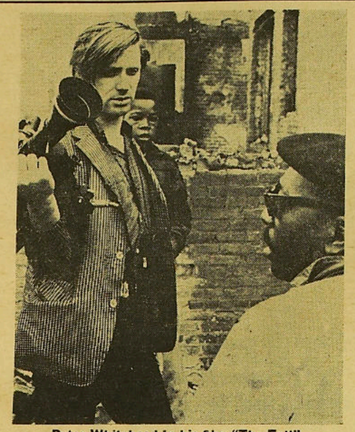
The new stage act, featuring many of the "Lie Back and Enjoy It" compositions, is like the L.P., a blend of progressive rock, blues and acoustic numbers with the accent as always on excitement and entertainment.

And if "Top of the Pops" has claimed them again with their new single, "Pretty Woman," it was perhaps to be expected because they remain a group with a universal appeal, professional musicians who recognise that their common bond is musicianship—coupled with entertainment.

Oh, by the way, Juicy Lucy are top of the bill at the Christmas term's first major function—at Lake Hall this coming Friday—I should try to be there.

STEVE COOPER

REVIEWS PAGE



Peter Whitehead In his film "The Fall"

CINEMA

"MEDIUM COOL" is the film about America we all wanted to see. It's a protest film; but not, as someone said, "just another protest film" or even a "committed" film in the sense the term is used nowadays. It's a complex film about confused America. The central character is a TV film cameraman.

We watch him touring Chicago shooting film to the command of a voice on his car radio-telephone.

His camera separates him from his material. He is the "medium cool" observer. Not quite dispassionate, yet certainly not involved.

One of the things the film is about is should he get involved or not—and by implication, should we as TV viewers get involved or not.

The debate comes to a crisis point as the Chicago riots start, and we see the film's characters in a landscape of demonstrators and police (and we all read the press reports) and of the TV cameras which loom like surrealistic monsters out of the tear gas ("The whole world is watching" is what the demonstrators chant).

This is the first film Hollywood cameraman Haskell Wexler has directed. It is beautifully photographed and you must all go to see it. Both as protest and as "art" "Medium Cool" is professional and entertaining.

Which brings me to my next point. "Medium Cool" is on its first release outside London. The publicity it has had has been good and widespread. Why didn't it get a showing at a central cinema, and why didn't it get here sooner than it did?

Whatever the answers, we should all praise God for the existence of the Arts Lab who managed to put the film on. If you haven't been to the Arts Lab cinema club (membership 5/-) yet, you should now. Their programme for the coming weeks contains some excellent films. Peter Whitehead's "The Fall" is another film concerned with the involvement of the cameraman/reporter. He went to Columbia University to make a documentary about student protest and found himself sympathising.

ROBERT SABIN.

Saturday morning's entertainment at the Odeon New Street is Michael Winner's "I'll never forget What's his name". Apart from a few horribly symbolic moments of virginal white paint, overturned toy boxes and a soundtrack which soars into Elysium at the appearance of the blessed spires of Cambridge, the direction is as cool as Orson Welles and Oliver Reed themselves. The film is filled with as much violence, sadism and sex as possible, Marianne Faithful occasionally appears, and it ends in a sick advertisement which Reed uses to express his hatred of people only to find that he wins the prize. A public schoolboy's sexual fantasy with artistic pretensions. Definitely worth seeing.

ANTHONY STEIN.

"GOODBYE GEMINI" (Odeon New Street) is the sad tale of beautiful but unlikely twins, played by an angelic Judy Geeson and a rather too angelic Simon Potter, whose face still bears traces of the mascara and debaucery of "Satyricon."

Like so many cinematic innocents before them the twins wend their way to the big city only to fall into the clutches of an evil purveyor of drugs and debaucery (likeable Alexis Kanner still wandering about where the prisoner left him).

As they've broken their Scottish housekeeper's neck with a carefully placed teddy bear, there is nothing to prevent them indulging in such unfortunate practices, until Julian gets stoned out of his head and is raped by a queen, after which blackmail, murder, amnesia and suicide follow in quick succession.

The whole film seemed totally unreal. People wandered in and out, real enough in themselves, but seemed to care particularly and the twins are completely self absorbed, either looking at mirrors or at each other.

During the preparations for the ritual murder when they begin to move in unison is the only time when they seem at all menacing, otherwise their unreality comes from their unnatural beauty, which is caught in the last shot, a still of the two white faces in front of the gas fire.

Judy Geeson and Michael Potter both give good performances. Michael Redgrave plays a vague, political liberal who finally decides to do nothing, but there was really nothing there at all.

The second feature, "Mumsie Nanny Boysie and Girly" on the same theme. It's a film about a happy family, who go out looking for new friends to live with them in their rambling mansion. If the new friends obey the rules and don't run away they all live happily playing games and eating tea-cakes, if they don't, they "get sent to the angels." (Girly is very handy with an axe, Boysie plays Indians for real and Nanny is experimenting with needles and acid). But one new friend finds a way to exploit the situation, and soon the angels are getting very busy.

Nursery rhymes are given new twists, or taken literally, "and here comes the chopper to chop off your head."

Everyone joins in the fantasy and it almost becomes real.

The film is very witty and very sick. They may kill people but at least they enjoy themselves.

JOHN WENTWORTH.

THE theme of the persecution of the individual or of the minority group is one that has frequently been taken up by the cinema. Less common is the theme of anti-semitism, which forms the subject of the film, "The Fixer."

The action takes place in Russia in 1913 at the time of the pogroms. In the town of Kiev, as elsewhere, the Jews are forbidden to live or work outside the ghetto; inside they are periodically attacked by the townspeople.

One person tries to break out of this situation; he is a Jew who could pass for a Russian and has a job as a general repair-man, a "fixer," which allows him to leave the ghetto by day. While he is in Kiev he rescues a Russian lying drunk in the snow and brings him home.

Next morning the man offers the "fixer" a job as an overseer at a brick factory, and lodging at his house. Ironically the man is a member of Black Hundred, one of the most anti-semitic organisations, and the "fixer" would have told his story but for the fact that his benefactor's daughter falls in love with him, and one evening she invites him to come to her bedroom. There he is about to make love to her, when he notices that she is menstruating and refuses to continue, for reasons of Jewish law.

Next day at the brickworks he chases away a boy, who is shortly after found brutally murdered. The "fixer" is arrested and charged with the murder, also for attempted rape. Since he happens to have a piece of matso, the unleavened Passover bread, in his possession, he is accused of having used this and the boy's blood for a Black Mass.

The "fixer" refuses to confess, and so he is imprisoned without trial. He has only one person to speak for him, the lawyer Bibikov (Dirk Bogarde) who manages to disprove the charge of rape and also establishes that the mother of the child could have committed the murder.

Naturally this would have embarrassed the authorities, who want to bring the "fixer" to a show trial and use the case for propaganda, so Bibikov is murdered.

The "fixer" remains in his cell, suffering the indignities of daily body-searching, but he refuses to confess. Finally he is offered a fair trial, but at that point the gaolers nearly succeed in killing him by provoking him to attack them. He is saved only by the prompt intervention of a guard, who takes him to the courthouse, and the film ends at this point.

This is textually a very close adaptation, the atmosphere is excellently retained, except when the direction and production are allowed to become too grandiose. The film is not an epic, yet the procession to the courthouse is treated as such.

The acting becomes slightly too emotional at times, and the theme of the persecuted innocent does become disproportionate, so that the ending is over-dramatised by contrast.

The novel is less optimistic at the end, and here the adaptation is, for once, too free. Occasionally the film lacks the artistic restraint of the novel, and this failing is reinforced by the musical score, written by Maurice Jarre. The prime example is the ending, where the procession to the courthouse is accompanied by the most heroic efforts for the orchestra.



When Dinosaurs Ruled the Earth" (ABC, New Street)

The production of the film is otherwise good; as the "fixer," Alan Bates puts in an excellent performance, although perhaps with a little too much vigour at times to express the "fixer's" resignation to his lot as a martyr, but certainly he expresses convincingly the rebelliousness which was the only thing which enabled him to continue his stand against injustice.

Dirak Bogarde puts in a very polished performance as the suave Bibikov, with all the inner conviction of the character. The other characters are well played, with the exception of the daughter, who acts woodenly and her efforts to redeem matters in an emotional scene are only partially successful.

For all its blemishes, it is a good film, well produced (on location in Hungary) but the biggest fault is the score. A little moderation at the end, and the film would have been excellent.

DAVE PARRY

JAN NEMAC'S "The Party and the Guests" and "Diamonds of the Night" are on at Film Soc. this Thursday. Both films are studies in fear. Always behind every action is a threat of violence.

In "The Party and the Guests," a group of friends are invited to an extraordinary banquet. The host seems jovial, but no-one knows what the party is for and at the end the host goes off to hunt for those people who have been ungrateful enough to leave.

The film ends with the baying of the hounds. An uncomfortable political parable.

JEREMY STILLS.

I MAKE no bones about it; I left "Bob and Carol and Ted and Alice" feeling downright confused. To the average student fed on a diet of Goddard, D. H. Lawrence and morsels á la Bonnie and Clyde, the film presents a problem. Was it a social commentary on middle-aged America or a send-up of "downtown Burbank" love power? Was it a critical analysis of the use and abuse of Communications Institutes whose students discard "cop-outs" and "just feel, man"? Was it pure amusement guaranteed to fool any unsuspecting pseudo-intellectual?

It was certainly no epic, consisting mainly of technicolour scenic landscapes of double-beds. Obviously the film's main topic was love and the average American housewife, in her emancipation, prefers the bedroom to the kitchen and flower-power to flour-power. There were many very amusing marital scenes and the film proved Nash's point that "incompatibility is the spice of life—especially if he has income and she is pattable."

The success points were the brilliant facial expressions of the leading actors and the contrast of hippy love and the "just pure sex" nature of the couples' "affairs." The film began with the Hallelujah chorus with its concept of humanitarian love, amid a view of open country in brilliant sunshine; it ended with the seductive strains of "All the World Needs Now is Love, Sweet Love," amid a view of city night life.

It may have been a deep commentary on the contemporary drug-taking wife-swapping American scene. Alternatively a pin might have had as much head as its directors—and a good deal more point. Did Bob and Carol and Ted and Alice really succeed in establishing a new kind of free-love between themselves? On the other hand, does it really matter?

BETTY HERBERT.



"The Fixer" (Odeon, Ringway)

HOCKEY

sport 1

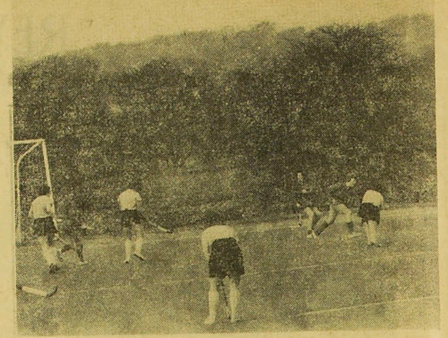
ANGELA OUTSTANDING

BIRMINGHAM 1st XI 0, ANSTEY P.E. COLLEGE 1

FOR the first match of the season, Birmingham showed some very promising play against what is usually tough opposition from Anstey. This was a fast game, with both goalkeepers having plenty to do. The forward line combined well, gathering hard clears from the defence, and creating the chances for shots at goal. Birmingham, however, found that luck was not on their side, and only very sound goalkeeping from the opposition prevented them from scoring.

In the forwards, Angela Edwards played outstandingly, creating many of the best moves, with the inevitable Kathy Basham in support. In defence, Lorraine Thomas was again on top form, having the newly-promoted Jude Hancock helping her to cover in some tricky situations.

Team : Fiona Burns, Jude Hancock, Jeannette Sharpe, Jayne Tinkler, Kate Jackson, Lorraine Thomas, Rose Miller, Angela Edwards, Kathy Basham, Catherine Lewis, Winifred Cotton.



Margaret Pike (going for the ball), one of the Hockey Club stalwarts.

NETBALL

LIGHTS OUT OVER LUCAS

THE 1st VII, promoted after their first season in the 12-division Birmingham League from Division 4 to Division 3, proved themselves to be worthy of more than a one-division jump. Lucas, all set for an easy win, were annihilated by 31 goals to 6, by a team consisting of only one remaining members of last season's 1st team. Shooters Phillipa Berorino and Liz Webb found excellent shooting form right from the start with centre-court players Lynnette Buxton, Sheila Pook and Christine Osmond down the court into the shooters. Defenders Jill Barber and and Liz Williams co-ordinated well to successfully ward off their opponent shooters, with Jill pulling off some good interceptions. The whole team integrated well for the first match of the season and shows great promise for the future.

There is a greater depth in the club this season than there has been for many years, as proved by yesterday's turnout. Besides a league match, we also fielded two teams against strong Anstey P.E. College 1st and 2nd teams. The University 2nd team had stronger opposition from the Anstey 1st team than the 1st team had in its match, but, despite the pressure on them they held their own, and although beaten by 21 goals to nine, they gave Anstey an equally good game as the University 1st team has in past seasons.

The Anstey team was superior in its blocking tactics and fitness but nevertheless it was an excellent and very promising performance by the team, playing together for the first time.

Shooters Lorna Barrett and Paula White battled on valiantly and with some success against a good Anstey defence, while centre court players Gill Woodhead, Rosamund Murphy and Catherine Healy soon caught on to Anstey's blocking tactics and effectively proceeded to give the opposition back some of its own treatment. Defence Sandra Hallet and Elizabeth Williams played with determination and did extremely well to limit Anstey to 21 goals.

The 3rd VII lost 21-4 against Anstey 2nd VII but once again the game by no means went all Anstey's way—with the result not being truly representative of the match. The centre court especially worked well together once they had mastered Anstey blocking devices, with good positioning and passing from Lee Jones, Barbara Palmer, and Helen Southern.

Defenders Barbara Williams and Val Jones played determinedly to keep the score down while shooters Naomi Parkinson and Katrina Matthieson coped well with Anstey's strong defence although they could benefit with some shooting practice!

Netball Club nights will continue on a Monday night at 5 p.m. in the Sports Hall—everyone is welcome.

ANSTEY P.E. COLLEGE 1
BIRMINGHAM UNIV. 2nd XI 0

After having trouble with the minibus, we managed to arrive at Anstey and, like the 1st XI, we were unlucky to come away without scoring a goal. The team combined together admirably with promising moves between the forwards, who were continually being frustrated by hitting the goalposts or seeing their shots go wide by inches.

Anstey had difficulty penetrating the defence, but their one break resulted in a lucky goal. Birmingham now have the makings of a good team with the defence and forwards aware of each other's play.

Thanks to all the girls who heaved themselves behind the minibus to start it again at Anstey, and also to the admirable driving of Gill Stokes.

Team: Lucy Butler; Fran D'Alsom; Pat Lee; Anne Walker; Hazel Jamieson; Sue Addison; Janis Taylor; Gill Stokes; Gillian Fletcher; Jan Stein.

RUGBY

TEETHING TROUBLES?

SHEFFIELD 1st XV 27 — BIRMINGHAM UNIVERSITY 1st XV 0

AS the score indicates, the University did not get off to quite as good a start to their season as might have been hoped, last Saturday. After a gruelling journey they found themselves faced by the might of Sheffield, the top team in Yorkshire, who had already come their first six games successfully.

From the University point of view the first half was a complete shambles despite the efforts of skipper Dave Starling. The forwards found themselves opposite much stronger and fitter opposition and any idea of giving good clean possession to their speedy, yet untried, backs was thwarted. Despite lack of possession and continued Sheffield pressure the Birmingham boys could count themselves lucky to be only 14 points down at half-time.

At the change-about the front row began to pull their fingers out and actually began to win some scrums, while Starling, celebrating his county selection, began to show the second row how to jump in the lineouts. Consequently the backs, well marshalled by 56-year-old veteran from Sale, Barry Saunders, began to show what they could do.

Despite continual pressure on the Sheffield line, the boys in blue lacked the finishing power to run up the points they deserved. A couple of breaks from mistakes sealed the visitors' fate, as Sheffield cruised home in the latter stages. However, one wonders if the result would have been the same had the match been played later in the season!

Despite such a relatively large loss, the University team need not get despondent. They have already begun to show their potential and team spirit, and if their play can be tightened up sufficiently and their fitness improved upon, they should certainly be able to run Birmingham very close in their match tomorrow evening on Bournebrook at 5 p.m.

Team vs. Sheffield: B. Saunders; P. Gardiner, C. Birtwistle, R. White, S. Guthrie; A. Edwards, T. Pipe; D. Houghton, J. Bond, B. Walsh, F. Meakin, S. Bastabus, J. Suggate, D. Starling, D. Hargraves.

OBITUARY

R.A.S. NORMAN

IT is with tears in their eyes that "Redbrick" Sports have to announce the passing away of ace reporter Robert Anti-Septic (grateful thanks to Miss S. Hartnell) Norman.

This doyen of Celtic Scribes was the only reporter who could produce jokes at the rate of eight per sentence, and sentences at the rate of two per article. However, after the Editor had spent half the evening sorting out the punctuation, and the typist half the evening deciphering the wierd Welsh hieroglyphics, the end result was usually as readable a piece of prose as ever graced any sports page.

Never again will the famous Norman arse embellish the sports pages of "Redbrick" (see photo). This monumental pair of Welsh buttocks has been a source of inspiration to university scrumhalves for the past two years. Will they ever be replaced? Who is left to guide/carry Dave Stirling up to the Bush after he has escaped from the man-eating rats in the Vale Site Lake?

One person reported to be relieved at Norman's departure is Gra Morgan. Once more he will be able to clean the bend in his bog in peace and will again be able to walk around the campus incognito, safe in the knowledge that half the University will not be asking and striving to answer that weekly question: "Who is Gra Morgan?"

MORGAN HITS BACK

As he reclined on the floor of 3 Stirling Court last Sunday morning, Bob gave his final views to "Redbrick". He was reminiscing on the previous day's trials and the dulcet tones floated gently through the alcohol-sodden atmosphere.

"... We haven't got any wing forwards this year." "We haven't had any for years", retorted Gra Morgan, hitting back at last.

On this sad note Bob Norman, prosthetist extra-ordinaire (failed), departed back to his sewage farm in the valleys. We all (with the possible exception of Gra Morgan) hope that he will return again some day.

Footnote: Gra Morgan is alive and residing in Devon Court. We have, as yet, had not confirmation of rumours that he is refusing to play for Mermaids this year, but will, instead, turn out for Edgbaston Blind School 2nd XV.



The final Redbrick appearance of the Norman Posterior (arrowed).

LACROSSE

Early days

Birmingham University 0, Heaton Mersey Guild 13

A DEPLETED University side, as is usually the case for the opening matches of the season, fought bravely to contain an experienced Guild side.

Birmingham made several useful chances, but could not turn them into goals.

The University side contained several players fairly new to the game and they turned in very creditable performances as did old hands Bolland in goal and Tither and Aynes in mid-field.

Although defeated, these are early days in the league campaign and Saturday's team could form the basis of a team that will hold its own with the best in the division.

SPORT 2

SOCCER

B.S.C. HAMMERED

B.S.C. 0 — BIRMINGHAM UNIVERSITY 4

FOLLOWING their disappointing exit from the F.A. Amateur Cup, the University produced two sound performances over the past week. With a number of stars missing, one due to a court appearance on a trumped-up charge, a Sheffield United junior side was held to a 1—1 draw, in a mid-week game away from home. Rog Dobson equalised direct from a corner in a game which might have been won if two shots from Fog Barlow had gone in instead of hitting the woodwork.

On Saturday the side met B.S.C. in the Birmingham junior cup and it was obvious from the start that the University would win. Barlow went close before Andy Maile scored with a powerful left foot drive which gave the goalkeeper no chance.

A period of aimless play followed, with the University still in command. With half an hour gone, the side began to find more cohesion and scored again through Steve Gamble. Architect of the goal was fresher Dick Legg, who sent Harry Pearce clear on the right. The centre was struck firmly home by Gamble.

For the remainder of the first half and well into the second period a contented University side sat back on their laurels. Brothers Harry and Ernie Pearce almost added to the score but all too often the forward line fell into the opposition's offside trap.

The game was reaching a state of boredom when captain John Payne was forced to leave the pitch with a bleeding nose, which in all probability is broken, following a clash of heads. Surprisingly, this traumatic experience instilled new life into the University and Barlow scored from close in, following a fine Maile run down the left. Jock Lyle completed the scoring from the penalty spot, due to a benevolent decision from the referee.

The opposition tried hard to lower the University to their level, but never succeeded. It is hoped that a more positive action in front of goal will be engineered in the training sessions, to prevent some of the misses which occurred in this match.

Team: Lyle; Payne, Eastman: Kent, Pearce (E.), Pearce (H.); Legg, Gamble, Maile, Barlow, Whibley. Sub. Thorpe.

BASKETBALL

NEWCOMERS BOOST T.P.

THE first game of the new season against Aston Tech. ended with the South Birmingham institution winning by 44 points to 29. With only two players left from last year's T.P. side, this season looked to be a bleak one but, with the arrival of several new stars, a healthy season would seem to be on hand. With a more adventurous and tough John Pringle under the bucket and fresher Terry Monnington supporting, a victory looked certain after the third quarter.

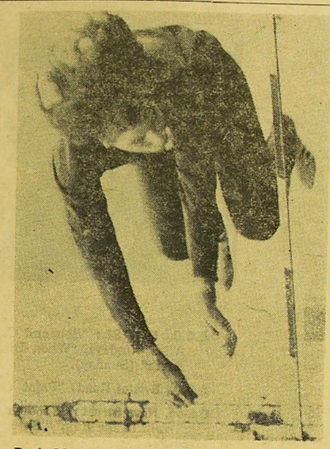
With Birmingham leading 28-14, Adrian Tonner led the way into the last 15 minutes with two good baskets, and a fine drive from the "got to hab it" number 13, consolidated the position.

Aston made a comeback to only eight points behind, due wholly to the efforts of blue(!) Trev Walder who scored 16 points for the other place. Terry soon ended the hair-line difference between the teams with two excellent shots.

Perhaps last week's plea for American players has been heeded, because there are now three American accents to be heard from the bench. Freshers Andrew Muller and Jay Darby are obviously going to be invaluable to the club, and Richard Dallet, who has been in Brum for four years, and who has played for the University of Virginia, showed his class and ability during the game. He is destined for a great season.

Martin Shirazi and Pete Stacey added their shooting skill to notch up 12 points between them, and Charles Virgill proved to be invaluable in rebounding against the taller Walder.

A great start for the club team, and with the depth of talent that is apparent, there should be a good second team to battle against the morons of the lower division of the West Midland League.



Ruth Martin Jones, World Student Games and Commonwealth pentathlete.

ATHLETICS

Aggro from Ray?

by Randy Southam

LAST Wednesday your intrepid reporter braved the elements at the stadium to report on the Freshers' trials.

Derek Price looked very impressive in his new track-suit. When asked to run he pointed to his knee and murmured: "Stiff ankle." As he bears a marked resemblance to the G.B. International 400 metres runner D. Price, he could be good, but we reserve judgment.



Nig Bailey, Dave Hill, Steve Gibbons, Rog Brown, Chris White, John Eley, Cross-country Club stalwarts, who will lead this year's bid to retain the U.A.U. and gain the B.U.S.F.

Junior G.B. International Ray Smedley made Golden Wonder Holden look better than he is by finishing six seconds behind him in the 1,200m., clocking 3min. 12.2sec. Ray has a personal best of 3min. 45.6sec over 1,500m. and should cause some aggro with the established stars.

Miora Niccorls (Mmm, nice) joins our Commonwealth Games contingent, having represented Scotland in the pentathalon. Following in Ruth Martin-Jones's footsteps, she mesmerised the male opposition in the long jump pit, but still finished last. When asked about her best performance, she blushed and said "4.295 pints."

In the jumps, the new duo of Butler and Young met for the first time. Geoff Young scored this time and also turned out to be the fastest of the new sprinters.

Over 600m., Aukett jogged round in a university record of 78.2sec., whilst Thewlis zoomed in recording 85.1sec. At 300m., Haynes managed 38sec. and Chris X (well, you try and spell his name) dropped the shot over the 38ft. mark.

As field-event specialists were non-existent, the first six volunteers to perform for the team will pick up the easiest U.A.U. winners' trophy in the university. Well, where are you?

Sportscene

THE results of the summer World Student Games show up the strength and weaknesses of different British universities and colleges. To a large extent the variations in standards in the British teams are pretty closely shadowed here at Birmingham.

By far the best results were obtained by the male athletes who amassed three gold, four silver and two bronze medals. In stark contrast the women athletes were of a very low standard and didn't collect a gong between them.

Here at Birmingham the women's athletics club has relied for a long time on the versatility of Ruth Martin Jones. This year she will have the backing of another pentathlete, Moira Nicol, but apart from these two there are still very few good athletes about. The paradox here is that the British women's athletics team is extremely strong. Why then do so few women athletes find their way to college, when the British men's team has such a large percentage of students?

The British swimmers came up against the might of American and Russian teams. With these two powerful nations wiping the board, the British swimmers were left to pick up a handful of bronze medals. It seems that the systems in these countries enable swimmers to stay in the sport under the cloak of college teams, so that the college teams become virtually full strength international sides.

The water polo players also came up against Eastern European teams who had been living and training together for several years. It was obvious from the start that they couldn't match this kind of organisation. However, the enthusiasm the British boys showed and the obvious enjoyment they gained from the game (and its follow-up) were excellent arguments for the more amateur mode of sport practised in this country.

by **Andy Holden**

The gymnasts, fencers and tennis players were all completely outclassed by their more professional opponents. The only way in which Britain is likely to improve this year's results is by altering the present systems. This would mean placing an emphasis on sports scholarships and providing facilities for top sportsmen to train together.

Whether or not this would be desirable is another matter, for it would certainly undermine the British concepts of amateur sport. Until, or unless, these changes do take place the only British sportsmen to flourish will be the loners. So athletes and to some extent swimmers, will continue to supply the bulk of the medals at international meetings.

The Athletic Union Smoker last Monday night was designed to introduce the Freshers to their University sports careers. Certainly the old hands turned up in force to do their thing.

Top of the bill was the incomparable Dave Starling. His Zumba was said to be the best seen for many a year, and the final build-up using a pair of trays, was a touch of real genious. It certainly kept the many young ladies present on the edges of their seats.

He offered to do a repeat show on Thursday evening as a par de deux with Al Lindley. The vice-president of A.U., who was celebrating the eve of her 21st, declined the offer on the grounds that she was wearing the wrong koks for the job.

It has reached our ears that the Carnival organiser is trying to sign up Starling to provide the entertainment between bouts at this year's Festival wrestling.

around

DAY-BY-DAY

WEDNESDAY, OCT. 14th

Stray: Mothers.

Poetry Reading: B.M.I., Jeni Couzyn and Norman Hidder.

Tyrannosaurus Rex: Town Hall, 7.45 p.m. 12/-, 10/-, 8/-, 6/-.

Discotheque: Aston University, 3/-.

Atkinson Lecture: "Constraint and Relevance in the University," with Martin Southwold. Council Chamber, 1 p.m.

Organ Recital: Town Hall, by George Thalben-Ball, 1.15 p.m. (Admission free.)

THURSDAY, OCT. 15th

Film Soc.: Haworth Lecture Theatre, 7 p.m. "The Party and the Guests" and "Diamonds of the Night," by Jan Nemec.

C.B.S.O.: Jascha Horenstein, John Shirley-Quirk. Pieces from Mozart, Mahler and Schumann.

Jazz: White Horse Cellars, Constitution Hill Artiesian Hall Stompers.

FRIDAY, OCT. 16th

Jacques Loussier Trio: Town Hall.

Dave Symonds and Fairfield Parlour: Mothers.

The Musiqua Antique Soloists: "An Evening in the Baroque Manner," City Museum and Art Gallery, 7.30 p.m., 7/6d.

Pretty Things: Aston, 8 p.m., plus Disco, 6/-.

SATURDAY, OCT. 17th

Indo-Pakistan Music: B.M.I., Carrs Lane Church Centre, 7.30 p.m.

The Prague Quartet: City Art Gallery, 7.15 p.m.

Idle Race and Ghost: Deb Hall, 7.30 p.m. 6/-.

Jazz: Old Crown, Digbeth. Eagle Jazz Band.

SUNDAY, OCT. 18th

The Great Invitation: Canon Michael Green, St. Martin's-in-the-Bull-Ring, 6.30 p.m.

Blodwyn: Mothers.

MONDAY, OCT. 19th

Fairport Convention: Town Hall.

TUESDAY, OCT. 20th

Luis Alberto Del Parana Y Los Paraguayos: Town Hall.

Lunch Time Record Recital: B.M.I., 1 p.m.

WEDNESDAY, OCT. 21st

Emmerson Lake and Plamer: Town Hall.

Concert of Baroque Music: B.M.I., 1.10 p.m.

Stack Waddy: Mothers.

Atkinson Lecture: "Man and the Application of Sciences," with Hilary & Steven Rose, 1 p.m.

Discotheque: Aston University, 3/-.

THEATRE

Birmingham Rep.: "Rosencrantz and Guildenstern" (today). "Barretts of Wimpole Street," October 15th until Wednesday, October 21st.

Alexandra: "Boeing Boeing," October 12th for two weeks.

Belgrade, Coventry: "The Visit," by F. Durrenmatt, until October 20th. "What the Butler Saw," by J. Orton, for three weeks.

CINEMA

Jacey: "Stilleto" (today), "Easy Rider" (Sunday).

Odeon, Ringway: "The Fixer."



A.B.C., New St.: "Bob and Carol and Ted and Alice" (today), "When Dinosaurs Ruled the Earth" (Sunday).

A.B.C., Bristol Road: "Paint Your Wagon."

Odeon, New Street: "Goodbye Gemini" (today), "Walk in the Rain"/"Buttercup Chain" (Sunday).

Futurist: "Sex Adventures of a Single Man" (today), "Groupie Girl"/"Gallery Murder" (Sunday).

Selly Oak: "Where Eagles Dare."

Gaumont, Colmore Circus: "Cromwell."

GALLERIES

Ikon: Until October 24th, John Bowden—One-man Show.

Compendium: Until October 24th: Upper Gallery, Anne Thistlewaite; Central Gallery, Winifred Flanagan; Sculpture Gallery, Phillipa Threlfall.

New Art Gallery: An EXHIBITION by Brian Collins, until October 24th.



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Details from your Union Insurance Bureau

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