



# BEAVER

## BLUNT SAVED!

At its last meeting on February 2nd, Convocation, the University of London Alumni organisation, decided against a motion attacking Professor Anthony Blunt, by about 60 votes.

The motion, proposed by Professor Lindsay of King's College, sought to strip Professor Blunt of his London University Emeritus title in Art History, awarded to him in 1947.

Professor Blunt, the "fourth man" in the ongoing Burgess/Philby/McLean spy saga, has a long standing connection with the University of London. He was on the staff of the Warburg Institute from 1937-39, then became the deputy director of the Courtauld Institute from 1939-47 and then became Director of the Courtauld from 1947-1974.

According to many reports there was a last minute rush before the meeting of LSE Graduates to pay the £2 membership fee in order to vote against the motion.

Last December, Blunt forestalled moves to strip him of his Honorary Fellowship of Trinity College, Cambridge, by resigning before the issue came to a vote. Unofficial sources have been quoted as saying that they suspect that Blunt was contacted beforehand by the College Council urging him to pre-empt the decision and to "do the honourable thing."

Moral: University of London Graduates are broader minded than their Cambridge counterparts.

## FEES UP 24%

ON 6th February, Mark Carlisle (Secretary of State for Education and Science) announced massive increases in fees for continuing home and overseas students. The new fees, which represent an increase of 24 per cent over the 1979-1980 levels, are as follows:—

LSE will have to charge this increase in line with government policy. This is in addition to the fact that new overseas students will have to pay a minimum of £2,000 in 1980-81. Part-time students will have to pay £300 in 1980-81. The LSE has said that students who are at present registered as undergraduates who are intending to reregister on postgraduate MSc or PhD courses will not be classified as continuing students and therefore will not be entitled to fee waiver funds.

According to Graduate Society calculations, this latest fee increase means that over a period of only four years there has been an overall

rise of 267 per cent for overseas students and 514 per cent for home students.

This announcement of further increases comes at the same time as LSE embarks on its "Sales Programme" to attract more fee-paying students. Dr Robert Orr (Dean of Graduate Studies) is about to depart on a "high-pressure salesman" tour of North American universities, where he will try to attract more students willing to pay these inflationary fees in an attempt to keep LSE afloat. The tour would seem to beg the question of what they will get for their money. What will occur is that LSE will get 400 additional students and fewer staff and facilities, thus damaging the much-acclaimed staff-student ratio.

The Graduate Society is circulating a questionnaire on the subject of increased fees and will be running a fees information booth all this week in St Clement's lobby from 11 am to 2 pm each day.

|                                      | Tuition fees<br>1979-1980 | Recommended Tuition<br>Fees for 1980-1981 |
|--------------------------------------|---------------------------|---|
| <b>Postgraduate:</b>                 |                           |   |
| Home .....                           | £890                      | £1,105                                    |
| Overseas .....                       | £1,230                    | £1,525                                    |
| <b>Undergraduate and equivalent:</b> |                           |   |
| Home .....                           | £595                      | £740                                      |
| Overseas .....                       | £940                      | £1,165                                    |



## CORRIE BESIEGED

ON Friday 8th February, Corrie protesters assembled in Central Hall, Westminster before mounting a demonstration against the Corrie Bill. A delegation of 20 women was sent into the Houses of Parliament to protest against the Bill, which proposes to restrict the availability of abortion. Once inside the Gallery, the women unfurled a banner as part of their protest, and nine were detained.

When the women in Westminster Hall heard of the results of the protest, there was a spontaneous reaction to leave the Hall and protest outside the Palace of Westminster. Subsequently, the nine women were released. It transpired that one woman, who was pregnant, had been pushed down a flight of stairs and that some of the others had received similar treatment.

It had been planned to march from Central Hall and along Fleet Street in a torchlight pro-

cession. The stewards attempted to organise the crowd outside Westminster into a march. However, a cordon of police linked arms and attempted to push the women against the railings of Westminster Palace, thus making it impossible for them to form into a line.

There was a great deal of shoving and pushing, and one woman was knocked unconscious. Eventually, an inspector broke up the police cordon, thus allowing the women to proceed with the march. The torchlight procession proceeded peacefully enough until the women reached the end of Fleet Street, where the police ordered the march to disperse.

During the march, there had been an extremely aggressive atmosphere generated by the police. This erupted into a sit-down protest. The police charged into the crowd once sufficient numbers had sat down. The women were moved to the pavements whereupon

cohorts of mounted police appeared. The women were again ordered to disperse; some were herded towards Blackfriars, others towards Temple, irrespective of where they wanted to go.

This led to a second sit-down protest at Ludgate Circus, which was again dispersed when the police literally "kicked" the women off the roundabout. The police then linked arms again and pushed the women across Blackfriars Bridge. The number of arrests and detentions are unknown, but appear to have been quite substantial.

Despite press reports to the contrary, NAC photographers have published photographs of the police charging the march. One steward commented, "The police's attitude throughout seems to have been one of aggression rather than one of supervision". And indeed all reports of the demonstration would seem to confirm this.



# Letters:

## Do you have a downward sloping demand curve??

SIR,

For many people, the need for a university to advertise has many bad connotations. "The wealthy will 'buy' diplomas; admission standards will fall; the prestige of the university will drop because it 'needs' to advertise to sustain itself financially."

Such individuals should realise that advertising and reduction of (entrance) standards are two distinct and independent events. (Because Coca-Cola advertises then the quality of the soda-pop it sells diminishes?) In fact even the best universities—Harvard, Yale, etc.—in the United States "advertise" by exhibiting posters in counselling offices in high schools, sponsoring "Get to know Harvard evenings" taking part in "college fairs," and providing catalogues and bulletins at high-school counselling offices all around the United States.

As the Director Professor Dahrendorf asserted, the aim of the University should be to keep its character; its percentage of Third World students, standards of excellence, etc.

Given that the LSE has accepted that it must charge £2,000 undergraduate tuition fees next year, it has two alternatives—advertise, or not to advertise. Using simple economic analysis, we know that the eligible (by standards) high school applicants in the third world countries have a downward sloping demand curve for LSE education. The higher the tuition fees, the fewer applicants wish to study at the LSE and therefore the fewer apply. The dissemination of information by advertising has two effects: (1) enlarge the pool of eligible high school students that have heard of LSE and are interested in applying, and (2) strengthen the preferences of those who have already heard of the LSE (and sponsoring government agencies). The final effect is to shift the demand curve of eligible students to the right. Advertising most probably will not increase the proportion of third world students, but surely it must reduce the shock of the fee increases on the number of eligible and financeable Third World students.

Friends have told me that in the third world eligible students have all heard of LSE and apply. Even if this is the case, the strengthening of preferences by advertising will have an effect on the amount individuals and governments will be spending on an LSE education.

We, the students, should support programmes to disseminate information on LSE in the third world, and volunteer to set up information on LSE in the Third World, and volunteer to set up countries. We must also make certain that admissions standards in fact do not fall.

David Allon.

## Stop press . . . stop press . . .

### NEW ALLIANCE?

Rumours of a new alternative alliance by two prominent members of that august organisation, the Left Alliance (senior L.S.E. Executive member falls off chair after narrowly missing reporter with squash racquet, shock horror!) have been circulating after strange mating birds have been sighted in Tavistock Square long before the "Times" has reported the first cuckoo in spring. As these dignified personages were crossing the road, an intriguing location with Ghandi projecting his beneficent bonhomie towards Passfield (even if he is facing the other way), Ms. Connor was seen (by an informant passing in a taxi) to take hold of Mr. Christie's jacket and much bodily contact ensued. "Beaver" will keep readers informed of developments, so if you see many cabs circulating in the vicinity of Endsleigh Street, it is all being undertaken in your interest.

### POSTER REBORN ANEW

We welcome to this issue the second edition of the "Beaver" rag week poster, which is produced in glowing technicolour thanks to the chaps at Ripley and features the unforgettable artwork of Aidan Smith, the gentleman famed for his leather trousers (skin-tight version thereof) and his co-habitation with Mr. Steve Gallant (the "father figure" of F.C.S., according to a close comrade of his).

### ELECTION RESULTS

Hereunder are appended the results of the elections held on 14th inst.:

N.U.S. Conference—Delegates: H. Fawcett (Delegation Leader) Lab.; M. A. Kirby, Lab.; S. J. Gallant, Con.; B. Bryan, Lib. Observers: T. Devlin, Con.; S. A. Cole, Lab.; K. Maharaj, Lsm. L.S.O. Conference—Delegates: E. Jacob (Delegation Leader, Lab.; J. R. Gage, Con.; S. Rayment, Lib.; D. Rose, Lab.; P. G. Crockford, Lab.

### O.S.A.C. ANNOUNCEMENT

O.S.A.C. has produced a letter and a questionnaire for distribution to all overseas and self-financing students. If you did not receive one, please contact O.S.A.C. through either the General Secretary or Martin Benfield via the Overseas Students' Executive Officer's pigeon-hole next to the Union office on the first floor of St. Clements' building. Failing that, please attend the next O.S.A.C. meeting.

# Graduates in Hackland!

DEAR Editor,

I have read with interest and positive agreement Unmesh's call for democratic extensions within the management of the School. However if such a call is to be anything more than wishful preaching, it is essential to look at our own student democracy—a case of getting our own house in order—setting an example.

Having only been at the LSE for five months, by no means could I say I have fathomed the intricacies of Union Hackland. I am however disturbed by some aspects that do cause concern:—

1. It is a strange practice whereby the graduate student officer on the Executive is usually an undergraduate (something akin to having a Welsh Secretary of State for Scotland). Possibly the major political groups could try (I ask no more) to nominate graduates for this post. Many Graduates are dissuaded from standing due to the strength of backing for many undergraduates who built up support over the past years.

2. While I make no apology for the apathy of fellow graduate students in Union politics, the present system does militate against them having an effective voice. The hundreds of MSc Students do seem to be effectively disenfranchised—they cannot stand for a post on the

Executive for the following year (taught masters courses lasting only for a year) and to try for a sabbatical post without "political weaning" on the Exec first would be farcical.

3. The three terms' length of tenure for members of the Exec may help the efficient administration of the Union but appears to suspend the democratic process for eleven months of the year for the main decision-making body. Some universities have termly election for members of the Exec—which leads to a much higher degree of politicisation and involvement of the ordinary student.

4. There does appear to be a lack of feedback from our representatives on all but the "sensational" issues. Issues to be discussed and a precis of minutes on executive meetings should be publicised possibly in Beaver or elsewhere so lay students could make their opinions known to the Union officers responsible.

I intend this letter to be more of a discussion paper than a denunciation. I suppose many students have seen the scrawling "Krish and Unmesh are agents of the CIA—paid to parody the Marxists", I wonder if some of the students may be thinking the Exec are agents of the Director paid to parody student politics.

Yours

Tony Penny

# Pizzaburger man grilled!

ON Friday 31 January at around 4.45 pm, Chris Greene, supervisor of the Pizzaburger, was approached by the Catering Manager and informed that some men wished to see him. In the back kitchen were two policemen, one well over six feet, who questioned him at length about his previous employment, his personal finances and the absence of any notes from the till. On a Friday afternoon, the Pizzaburger averages a take of about £130, and there was nothing but coins in the drawer. It is not known why the police chose to load their suspicions on Chris alone, making no attempt to interrogate anyone else.

Having interviewed him, they then searched Chris, his pockets, his locker and behind the locker. Then, having declared that they were not satisfied with his replies to their questions, they loaded Chris into a "meat-wagon" in full view of curious students, and drove him to the station in Covent Garden.

There they bagged and labelled Chris's personal effects, putting him in a cell for three

quarters of an hour while they had tea. The shorter of the two policeman left, to be replaced by two others, and all three, plus Chris, drove in an unmarked Rover to his house. When faced with a request to be allowed to search the house, the owner, Chris's brother-in-law, asked to see a search-warrant. In reply, the police offered to put Chris back into detention for a while. After checking with Chris, who said he had nothing to hide, his brother-in-law let the police do their stuff. They searched thoroughly, noting the serial numbers on Chris's stereo system and confiscating his air-rifle for "tests", saying they would return it in three weeks. They did not find anything incriminating.

They then all returned to the police station, there gave Chris back his property, retaining only the air-rifle, and set Chris free.

Early the next morning, Chris reports, as he was being driven home from a party, the car he was in was stopped by police who unjustifiably accused the

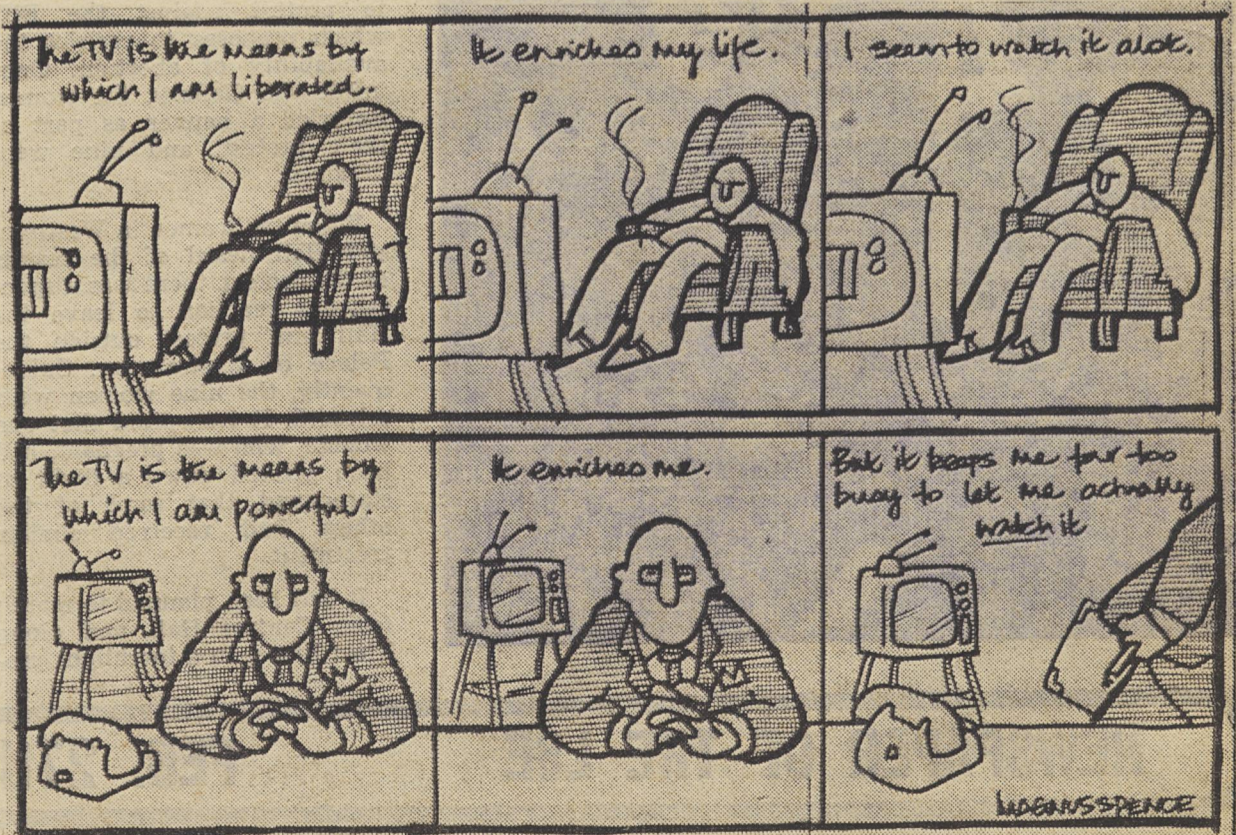
driver of erratic steering. Chris got out and took a cab the rest of the way.

On arrival he found all his belongings out on the landing; he'd been evicted. After much protestation, the brother-in-law took Chris's property back in for safe keeping and Chris left for a bed and breakfast.

Since then, Chris says, the majority of his friends have tended to avoid him, being apprehensive of being seen talking to anyone in trouble with the police. No further action has been taken by the police against Chris or anyone else. Mr Conington, the Catering Manager, and Mr Kenny's secretary, Mrs Thomas have been very kind to Chris since the events described above. But he has received no apology from the police, and nothing has been resolved about the missing money.

Legal action over the police's action has been suggested.

NB: Chris is interested in meeting any young female students who might like to be in hair, make-up and glamour advertisements. If interested, please reply through Beaver.





# TORIES CASTRATE UNIONS

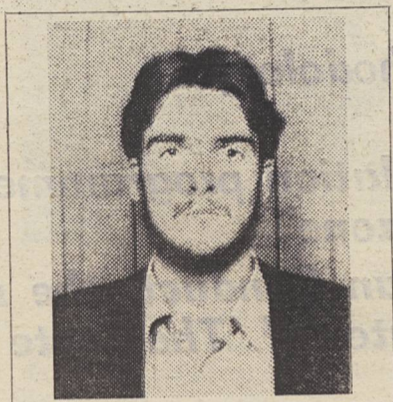
AS long expected, the government is acting to restrict Student Union expenditure. Student Unions have come under observation as part of the general search for savings, but there may also be an ideological aspect of it. The apparently free-spending atmosphere in SUs, and perhaps their perceived left-wing bias, are seen as being inappropriate in this time of Conservative austerity.

At present, Unions are funded directly by Local Education Authorities, with student union membership fees added to the tuition fees paid to the institutions. The LEAs have no choice but to pay whatever each college sets for membership of its Union, with no control over either its level or the way the Unions spend it. The only restriction on the level of the fee is a University Grants Committee guideline—broken in the LSE's case—requesting rises to be kept below RPI increases.

In a statement issued on February 5, Mark Carlisle, Secretary of State for Education and Science, says: "I have decided to make a fundamental change in the financing of student unions commencing with the academic year 1981/82. Instead of fees being paid through the student awards system, I intend

that unions should be financed out of institution's recurrent funds. The effect will be to treat unions as one of the normal

## RODDY HALIFAX LOOKS AT THE NEW D.E.S. PLANS FOR STUDENT UNIONS



facilities provided for students in institutions of higher education.

"The amount of money to be made available for each union will be a matter for settlement at institutional, and where appropriate, local authority level alongside other claims on resources. Public expenditure on student unions, which has so

far been open-ended, will become fully accountable."

The effect of the proposed scheme will be that student unions as a whole will be competing for a share of the central, UGC grant with other interests, such as plant maintenance and academic staff.

It seems likely that the government will consult with the NUS on a suitable figure for the total grant to student unions, but, as the government is at pains to point out, the final decision rests with them. The NUS accepts the new system, but with NUS president Trevor Phillips demanding certain guarantees, such that the proportion of the grant to individual institutions assigned to the student unions cannot be sidetracked into other areas of expenditure.

Yet strangely, while the NUS accepts the proposals, albeit with reservations, the Association of University Teachers, with whom the NUS is usually in close agreement, strongly rejects them. AUT General Secretary Laurie Sapper is very gloomy about the possibilities of strife between SUs and colleges, even with the sort of safeguards demanded by the NUS.

A section of Mr Carlisle's

statement is of particular interest to those concerned with threats to SU autonomy: "I would expect that within the requirements of these new arrangements, institutions will continue to afford their unions freedom in the management of their affairs."

This very strongly suggests that ultra vires ("beyond powers") restrictions will not be tightened: SUs, including the LSE's, will be free to spend the money as freely as they do now, subject only to the restraints of their present constitutions. It seems that the reform is part of the general public-expenditure cuts movement, though the government denies that it wishes to weaken unions, apparently seeing its action more as a moral attack on the "waste" that occurs in the present "open-ended" funding system.

Yet, with such a parsimonious party in power, it is not likely that the government will be over-generous to unions, and the reduction in available finance could be sharp.

Since the change to the present system of direct LEA-funding, the LSE Union has been relatively wealthy, and able to achieve a lot in a wide range of activities, although not as much as might have been done had the money been always spent wisely. Given a general reduction in funds, the Union could be left in sadly reduced circumstances just when it needs money most with

the likely shift to new and better quarters in the East building.

Although reserves are in a relatively healthy state, they could not sustain the present level of spending for long if incoming funds diminish much, and in its present strained condition, the School could to no degree afford to top up Union funds, even if it were allowed to do so. A big cut in the Union's range of activities could reduce the LSE to a 'day college, without Beaver (violins out).

Several important questions can be raised about the DES's plans: Will there be a fixed percentage in the central grant for student unions, and will it be enough?

In collegiate universities, like London, will the money go to the University or to individual colleges? Senior Treasurer Richard Shackleton claims there to be an inherent bias towards small colleges in the University, and that the LSE, with a relatively large Union, could be badly hit if the money goes to the University for distribution.

If there is a block grant for unions, rather than the present numbers based system, how will overseas students pay, or is the government reckoning on phasing them out altogether?

Next year, 80/81, unions will continue to be funded as at present, but there may be very big changes on the way, affecting both student unions and their members.

## COMMON OR GARDEN?

WITH pressures to expand the supply of offices and flats in the Central London area increasing daily, by the end of the year the GLC may well be forced to demolish the massive Jubilee Hall in Covent Garden—once the hub of the world-famous flower and vegetable market.

In doing so it will deprive those who live and work nearby not only of a functional, independently-run sports hall but also of an historic and classic example of Edwardian architecture. The proposed construction also of an underground car park and another modern shopping complex cannot help but accelerate the demise of what used to be one of London's most charming districts.

Since the entire market was transferred to Battersea in 1974, the foundations of the garden itself have been prepared for the construction of high-rise office blocks, the former flower warehouse adjoining the Jubilee Hall hopes to have its new

London Transport Museum opened in the spring, and the parallel "piazza" will be converted into a "high class" shopping arcade.

All proposals met with considerable opposition at the time, and many offered financial contributions in an attempt to maintain the buildings—yet protests met with little success. The GLC's new plans to knock down the Jubilee Hall are also receiving much strong opposition, and recent articles in the Sunday Times as well as the local press have helped to stir national public interest and concern.

The Hall's sports facilities are currently used by over 1800 a week, and the five full-time staff maintain that it has been almost completely self-financing since its opening in 1978—some £100,000 being raised from individual subscriptions. They complain that not only are such public facilities incredibly scarce, but that a similar centre in Paddington cost £5 million to construct and a further £81,000



of the taxpayer's money to maintain. In the arcades beneath the building there are flourishing food, clothes, and flea markets and the staff argues that both the hall and the markets provide a much-needed community spirit that was fast disappearing following the move of the flower and vegetable stalls.

Even the Covent Garden Com-

munity Theatre has recently performed its own production concentrating on the destruction of the Hall—pessimistically titled "The End of the Road Show". Yet even after all the protests and publicity concerning the development of the historic site, the GLC seems determined to push on with its plans. The Council own the non-listed building and claim

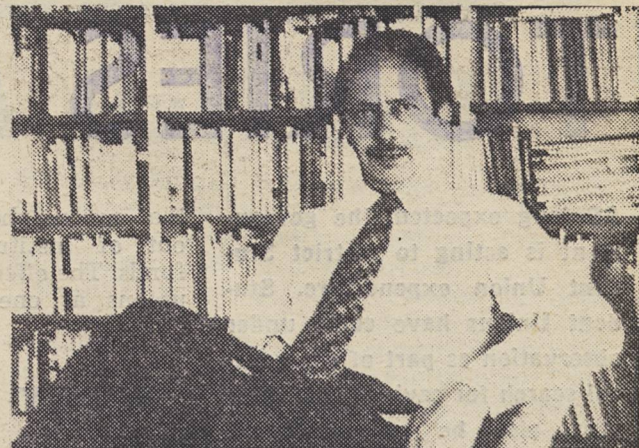
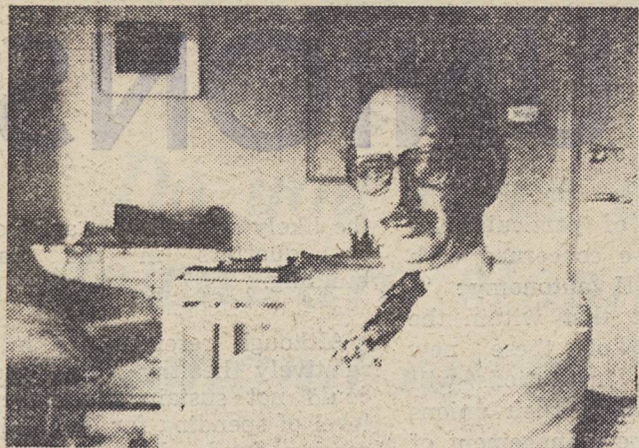
that it is acting in the long-term public interest.

At any rate it seems unlikely that those responsible for the development will be able to watch the opening scenes of Pygmalion or My Fair Lady—with the girl selling flowers outside the Opera House—without suffering from an extremely guilty conscience.

SIMON GARFIELD

## THE PROBLEM OF THE JUBILEE HALL





## **L.S.E. BOOKS**

*You gasped at  
Causal factors in nineteenth century American economic growth!*

*You wondered at  
Abha action plans: socio-economic survey methodology!*

*You were astounded at  
Subproject guide: international geological correlation programme,  
Project 158—Paleohydrology of the temperate zone!*

*And now—from the firm that brought you 'On Human Conduct' the spiritual home of  
'The Open Society and its Enemies' the alma mater of 'The State in Capitalist  
Society'*

we present

### **LIFE CHANCES!**

Yes! From the author of "Krise der Demokratie? Eine kritische Betrachtung" and "Struktur und Fortschritt: Die Grenzen der Fruchtbarkeit sozialer Konflikte" comes another blockbusting smash hit! Professor Dahrendorf ("sometime scholar of distinction"—Glek, 'The Guardian') has done it again!

### **LIFE CHANCES!**

probes the dark recesses of the human condition!

### **LIFE CHANCES!**

examines man's eternal dilemma through the ages!

### **LIFE CHANCES!**

plunges the depths that other books cannot reach!

JUST LOOK WHAT THE CRITICS SAID:

"It isn't worth printing and it isn't worth reading." (Alan Ryan, "New Society")

"There is a portentousness and imprecision about the proceedings that sound as if he has not only given too many brilliant public lectures, but has to listen to too many also." (Bernard Crick, 'The Guardian')

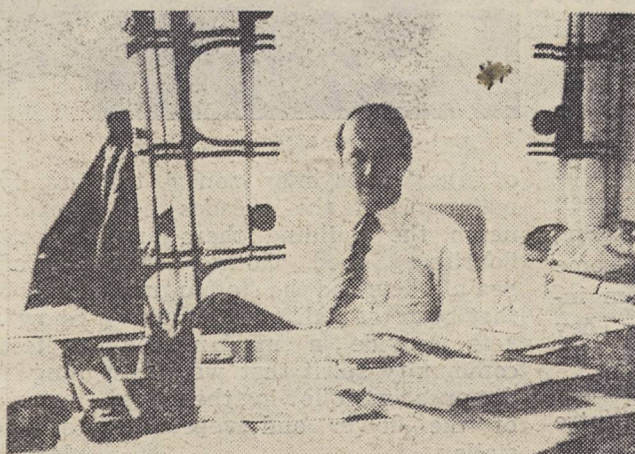
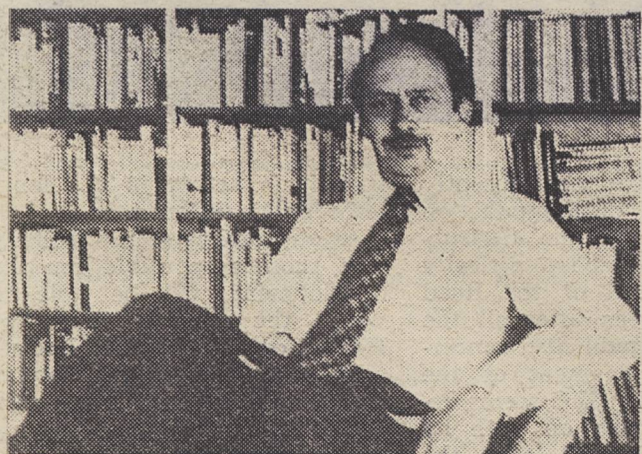
"This is sadly banal and analysis is far too simple." (Bernard Crick, 'The Guardian')

"Ralph Dahrendorf has lost his way and expects us to follow him. Better to remain silent or to think out loud in the modest form of essays and to save books until one is sure again what one wants to say.

(Bernard Crick, 'The Guardian')

### **LIFE CHANCES!**

CAN YOU MISS THIS OPPORTUNITY?





# Nursery places—who pays?

THE University Grants Committee has now instructed the universities that from August 1980 no further money from public funds is to be spent on providing child care facilities—nurseries, day care schemes—for either students or staff. Previously it had only been recommended that no money be spent; now it is a definite instruction.

The result is that all of the 38 nurseries and day care schemes in Britain's universities are under threat; some are already being phased out. Universities with funds from private sources and a commitment and will to continue to provide this essential facility may be able to manage. The other alternative is for the nurseries to become totally parent funded, in line with Patrick Jenkin's, Secretary of State for DHSS, philosophy that parents should either be able to provide for their own children's care or not have them, as it is not the duty of the state to baby mind.

Unfortunately, the majority of people who make use of nursery facilities within universities are amongst the most vulnerable low income groups in society and already have to make big financial sacrifices to meet nursery fees. At LSE parents with incomes less than £3,000 pa pay £9.50 per week plus meals—about £12 a week. This £12 has to be found out of grants and for most with no recognition of their circumstances.



Another victim of the Government's cuts?

**1 Unmarried dependent students**—dependent students do NOT have their children recognised for grant purposes. They have to find £12 per week from their basic grant of £1,495 pa plus meet all the other costs of feeding and clothing their child. Their parents are meant to help out—fine if your parents are well to do and are prepared

to help; but not all parents go a bundle on the offspring of their unwed children.

**2 Married students dependent on spouse**—the worst off are married women who have their husband's income taken into account, often only qualifying for the minimum £200 odd pa grant. Their grant just about covers half the cost of their

nursery fees—not too bad with well off co-operative husbands—but for most families it means poverty, especially if the student has given up work to come to University. Husbands, of course, are just as badly affected; but in practice it is usually the wife who comes back into full time education to get the education she missed

because the system did not encourage her to carry on when she was a teenager, ten or twenty years ago.

**3 Married, non-dependent students**—they get £80 pa allowance, for the first child, about enough for the first half-term. The rest of the fees have to come from the basic living allowance, not forgetting that the child still has to be fed and clothed.

**4 Unmarried non-dependent students**—these do best with a relatively handsome £780 pa for the child—well they would if the first £500 odd did not go on nursery fees leaving about £3 per week to feed, clothe and generally care for the child. Being a single parent there is no possibility of evening or weekend work.

Most students with dependent children under five are, therefore, already living below the poverty line set by the Child Poverty Action Group. Virtually every single parent student does so, and yet we are expected to pay more for nurseries and lower our children's standard of living still further. Of course, the single parents could always drop out of education to bring up our children, and let the state support us on Supplementary Benefits; but what a waste of public funds. Supported on a grant we are improving long-term financial prospects, on Sup. Ben. we are likely to be a drag on the taxpayer for sixteen years. We need our nursery and we cannot afford to pay more for it; but can the taxpayer afford the alternative of keeping yet another family on Supplementary Benefit, a family caught in the vicious, demoralising poverty trap for years on end?

If education is a right, it is not a right that goes out of the window when you give birth. Fight to keep the nursery at a price we can meet from our grants so we can complete our education. **Jennifer John**

## SMOKING THAT WEED!

SOME people just laugh, others get angry, a lot simply do not believe me, so I tell fibs and say I don't mind. As they turn their sour faces and blow through rotting nostrils, I look with sad, sore eyes at the yellow fingers, the stained teeth and grin grittily as the foul odour of their breath overwhelms my senses. It is possible for the mere action of smoking to produce in me feelings so intense as to result in the desire to kill. Not only does the smoking of tobacco cause this nauseous physical reaction, it also offends my social sensibilities to a massive degree.

The blatant disregard of notices on the underground, the buses, cinemas and theatres is objectionable both for its flagrant contravention of the law, and because it imposes upon those of us who would otherwise enjoy travel and entertainment in public places the misfortune of breathing in the noxious fumes. I get angry because it is my health at stake, my chance of contracting cancer that is enhanced.

The activity of smoking must possess something terrifyingly wonderful and obviously esoteric. I fortunately never found it. After smoking my first packet of cigarettes, I actually thought taking 'A' levels was a pleasant experience. It amazes me that students who moan and groan, and cough and splutter about insufficient cash, burn away 60p of their minimal resources every day with the

express intention of turning their lungs into kippers.

I am not advocating the use of dictatorial edicts concerning what a person may or may not do—I value the absence of restrictive legislation as highly as

anyone—but it would not be too much to expect someone to stop smoking for at most three hours in a cinema, and at least five minutes on a tube ride. Even so, it is not done; cretin after cretin boards the non-smokers'

train brandishing his narcotic as if it were some demonstration of superior masculinity or feminine independence. The rest of us watch in discomfort, both physical and moral, while they coat their bronchials with tar. The final triumph is ours, but we are impotent at the time.

Ironically enough, it is students who defend their right to smoke on the often vehemently expressed grounds of liberty. It is ironic, for it is they who protest with equal vigour about the anti-social activities of the National Front. The comparison is, I admit a shallow one, but, nevertheless, it illustrates my point. Surely civil liberties extend to the right of those who find tobacco smoke anathema, something which can materially reduce enjoyment in a theatre.

If there could be invented a device, something similar to an astronaut's helmet, which people could place over their heads whilst partaking of the weed, then all troubles, all polite lies, all smelly clothes would vanish along with the opacity of the air.

By now the theme of this article is probably evident: what I realize is that smoking is not just an unpleasant nuisance, but something that has a direct bearing on the mental and physical states of many people. The insidious, metaphysical aspects of cancer as a disease are evident in society's obsession with self-corruption.



A dying breed?

There seems to be a resigned indulgent pleasure in this process of destruction. I bet that if smoking were positively good for your health, sales would actually be less than their present levels. Freudian, perhaps—the essential phallic symbol slowly dissolving into a dirty grey dust

And so, smiling meekly, we suffer the ubiquitous bellowing clouds and swallow the truth. You can't ask someone if they've brushed their teeth that morning. After all, even the closest of friends are loathe to be reminded of halitosis.

**EDEN RICHE**

**'As they turn their sour faces and blow through rotting nostrils, I look with sad sore eyes at the yellow fingers....'**



# THE NATIONAL FRONT — ARE WE ASLEEP?

FOR the 1979 election, the National Front put up a record 303 candidates compared with their 90 candidates in October 1974. In recent weeks the enquiry into the use of premises at 73 Great Eastern Street (the NF headquarters) has revealed the bitter in-fighting and near collapse of the NF. Yet we must be careful to remain vigilant. If the NF is in poor shape racism still remains a real threat in Britain.

Last May, the National Front's 303 candidates received only 1.3% of the votes cast—although this still meant a horrifying 191,436 votes. If we are to combat racism we must try and understand why the NF failed. No doubt the Conservative move to the right and tough line on immigration drew many supporters from the NF but this only goes a small part of the way to explaining the NF's dismal performance.

Of major importance must be the concerted effort made against the NF by a great number of different parties, organisations and the public. The Labour Party, the trade unions, the Anti-Nazi League, the Jewish Board of Deputies and innumerable other organisations all played their part. We could discuss for ever trying to decide which organisation was more effective and which tactics produced better results but there would be very little

point. The essential point is that anti-Fascist organisations really did make an enormous effort and reaped the benefits.

Finance has always been a major problem for the NF and personally I doubt whether the NF or any other racist organisation can have much hope of success without first securing for itself a firm financial base from which to work. Attempts to gain finance from British business interests, Rhodesia and South Africa have proved futile. It is probably true that the bulk of NF finance comes from their own membership which cannot be more than a few thousand. The HQ in Great Eastern Street was only purchased after a major fund-raising campaign which with difficulty achieved £28,000.

Above all, the NF's failure may be put down to the extreme Nazism of the now bitterly divided Tyndall and Webster. The chances of outside money really flowing to people who used to dress up in Nazi uniform is very small. It has been easy for the anti-Fascist organisations to attack such men as Tyndall who declared in 1962: "We who followed Colin Jordan believe in orthodox national socialism . . . we are organising ourselves on the system in Germany between 1939 and 1945", or Webster, who told the News of the World in 1977: "We are

busy forming a well-oiled Nazi machine throughout the country."

This has long been appreciated within the Front. Indeed, when the NF was formed by the merger in 1967 of the League of Empire Loyalists and British National Party its then leader, Chesterton, insisted that Tyndall and his Great Britain Movement were excluded on the grounds that the way in which they were tainted with Nazism would be harmful to the party. It was one of the major issues in the 1974-75 split which saw Kingsley Read, Lawson and Brown break away to form their

own National Party and has once again become an issue in the leadership battle which has been going on since the NF's failure in May. The possibility of the formation of a racist party without men clearly identifiable as Fascists at the helm is a very daunting prospect.

The frightening point is that racism is widespread in Britain. A national survey found that "strong and overwhelmingly hostile attitudes towards immigration" were quite general in the country. I happen to live in Willesden which in many ways is a typical inner city area with a particularly severe

housing shortage. A survey of white manual workers came up with the following horrifying results: About sixty per cent of people blame black people for at least one of the area's major problems or felt that black people were a major problem in themselves.

Racism is, however much we wish it were otherwise, very widespread in Britain. Within the next couple of years we face the prospect of even higher unemployment and a deteriorating level of houses, and although the NF may for the present not be a threat, the danger from racism remains. Now is no time to sleep.

Jeremy Smilg



## ROCK AGAINST APATHY

LAST term there was a Rock Against Racism gig in the Tuns. Despite a fair blitz of publicity in the LSE over half the audience were non-students. The gig was supposed to be a Southall Defence Fund benefit. The SWP, Labour Club, Boredom Club, AAM, Liberal Club, and the Women's group were all contacted and invited to come to LSE RAR'S first gig.

One of the primary motives behind setting up LSE RAR was the comment in a RAR newsheet of May 1979, "The Question is, having experienced the numbing weight of college bureaucracy and student-stewarding, is it worth bothering with them? Probably not." We wanted to prove them wrong and so last term with absolutely no money behind us we started to get a gig together. News-sheets and leaflets were printed by friends outside of college. Bands were booked on the proviso it may take some

time to pay them. With a fair amount of help from Toby Rose everything seemed set up and ready to go. But nobody came, bar several members of the women's group and one other exception from the SWP, very few of LSE's Student Union's renowned and reputable figures turned up.

But we suppose that that is hardy surprising, since LSE RAR is not run by people who sit and discuss all the latest union gossip in Florries and the Tuns depending on which is open. LSE RAR is not run by all those wonderful people who know all the in-jokes in the union meeting. LSE RAR is not run by the imbeciles of Beaver who drew up "Beaver's Christmas presents" and had the gall to write "To all those who don't understand these gifts: Hard luck". No, we're not a clique.

We realise you all had essays to do and that you didn't feel too well. We realise you had

to go home to feed the cat. We realise you forgot. We realise you like RAR badges but it's a bit of an effort to go down to the Tuns isn't it? Thanks to your support we donated £0.00 to the Southall Defence Funds . . .

Well, now we have our budget from the union we're going on a do-or-die mission. On the 1st March there is another gig in the Haldane room. This time we've booked name-bands! Headliners will be the recently re-formed Buzzards, previously the Leyton Buzzards. Hopefully Geoff Deane and his Mobsters will have you rocking to the rhythm of the Guns of Navarone. Main support band is the Birmingham-based Au Pairs which was recently on tour with the Gang of Four. The other two support bands are both members of the LSE musician's co-operative, Alien Kulture and the Jive. Genesis won't be playing, despite rumours.

1st March, RAR gig with Leyton Buzzards, the Au Pairs, Alien Kulture and the Jive. Doors open 7.30 pm, tickets £1.50. "Rock Against Students" meeting in S134 on Monday 18th February 1 pm.

LSE RAR

## POISON GIRLS EXPOSE L.S.E. 'HYPOCRISY'

AS the opposition to the Corrie Bill gathered force three weeks ago, the National Abortion Campaign held an extremely successful benefit gig at the LSE featuring two female-fronted bands, "The Passions" and "The Delta Five". Another group, "The Poison Girls", were also due to appear (they had in fact been booked several weeks before) but, following a meeting of the Campaign's stewards, the group were informed that they were no longer required to perform, due to their reputation of attracting violence at their performances.

They were rendered "dangerous and unsuitable", the stewards fearing that any trouble might seriously jeopardise the possibility of further gigs at the L.S.E.

Following the cancellation, the Beaver Collective and the Rock Against Sexism movement received an extremely bitter letter from the Poison Girls, which criticised the L.S.E.'s "left liberal hypocrisy" in so far as the university preaches radical doctrine yet is unable and unprepared to fit action to their words. "What you are is an empty posture mouthing beliefs you will not support when it comes to the crunch", the group claim, "and the odd bottle or boot sends you running for cover. You are ready to betray anyone who threatens this comfortable position."

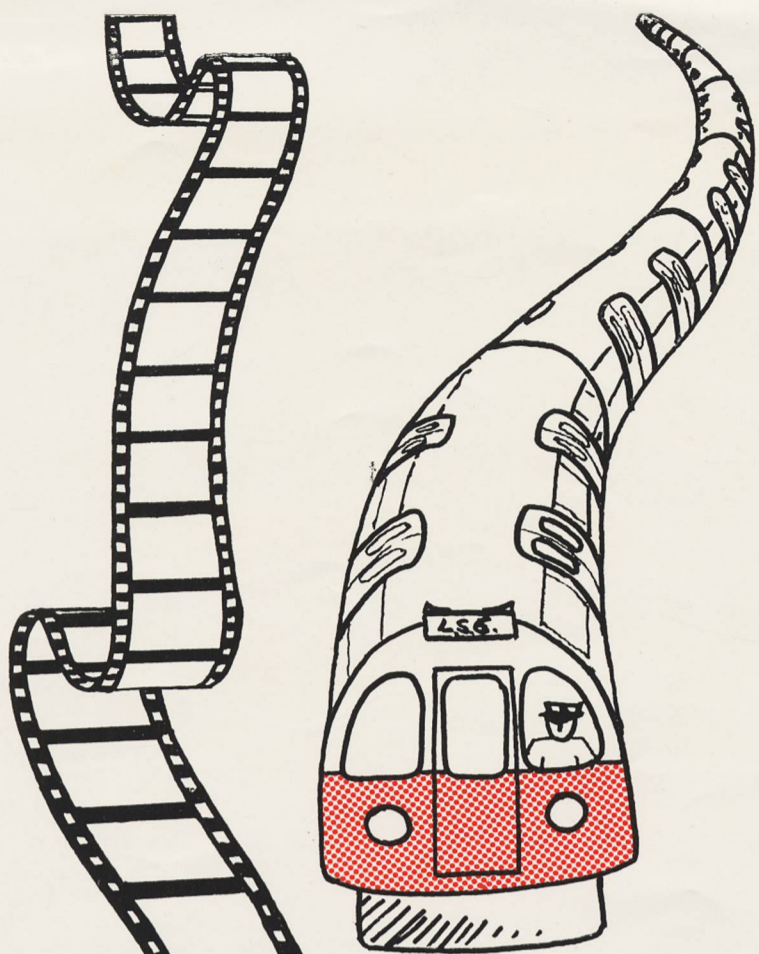
The stewards defend their actions by stressing that there was a very real possibility of violence from the fascist British Movement who oppose much of the Poison Girls' material. They admit that many of their songs would have been most suitable for the abortion campaign, but they preferred to settle for "safer groups" who had no record of violence and whose sets contained far less controversial material.

S.G.

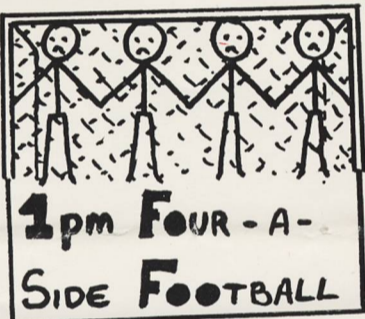


# Sunday

Sponsored Tube Ride



## FRIDAY



# GARY LITTER

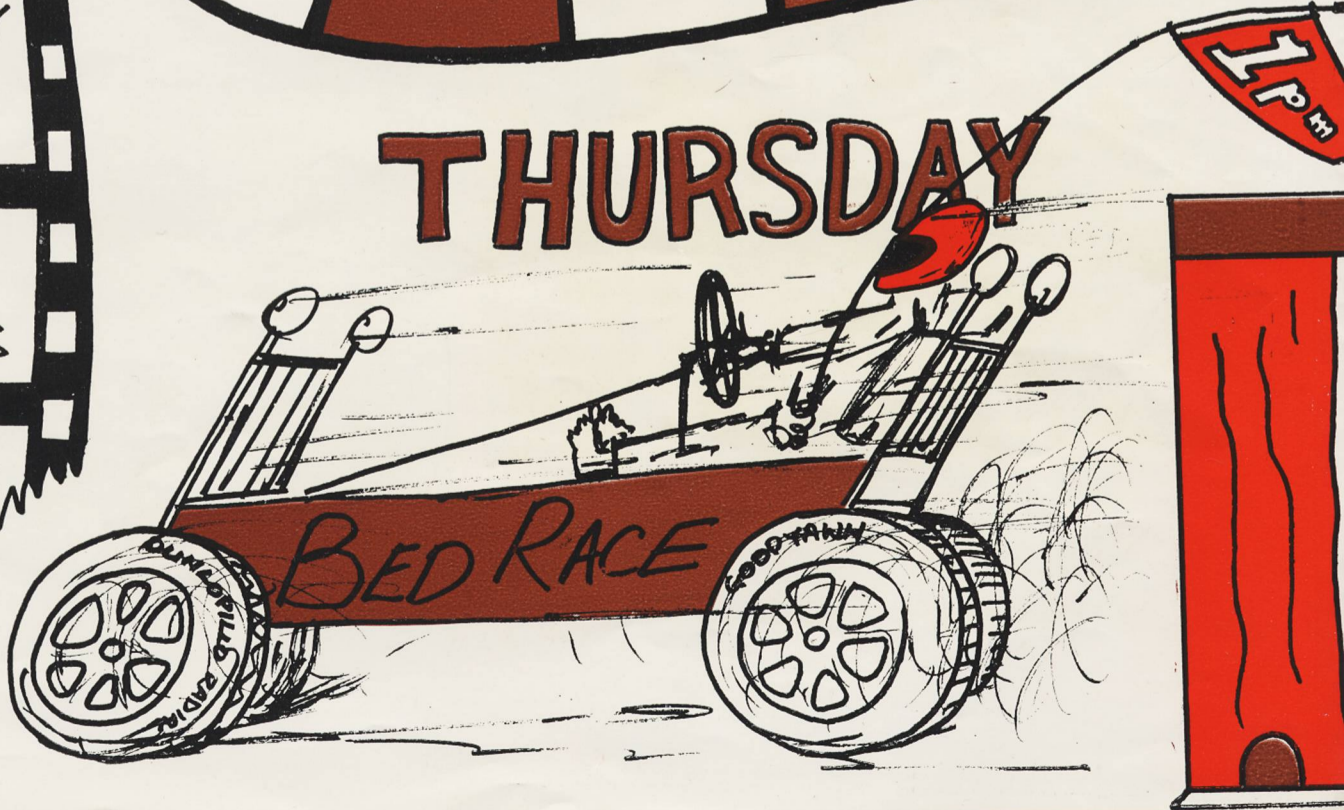
# DESMOND KLEUR

+ THE SCOOP  
+ TWICE SHY

+ THE JUMP



## THURSDAY





# MONDAY

1pm

## Pie Throwing



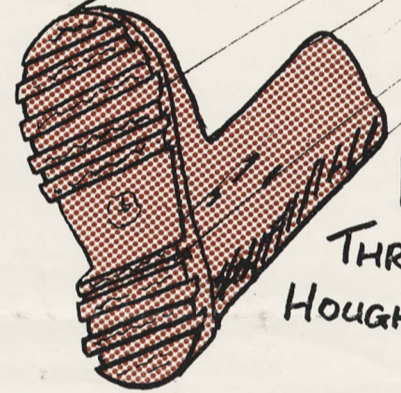
IN HOUGHTON STREET

7:30pm



# TUESDAY

1pm



WELLY THROWING  
HOUGHTON ST.

7:00pm



## BAR GAMES

AND

## DISCO

## DANCING

CHAMPIONSHIPS

TUESDAY

IN THE THREE  
7:00 TUNES

MARCH 2<sup>ND</sup>  
TO  
MARCH 7<sup>TH</sup>



5<sup>th</sup>

4<sup>th</sup>

3<sup>rd</sup>

WEDNESDAY + THURSDAY

# RAG

8:00pm START

# REVUE



DID YOU KNOW  
THAT THERE'S A  
CHILDRENS PARTY  
AT 12 NOON ON  
WEDNESDAY WITH  
JELLY AND ICE-  
CREAM?

DON'T BE  
SILLY!  
ANIMALS  
CAN'T TALK!





# Mounties to the polls!

CANADIANS will be going to the polls in a national election on February 18th. Prime Minister Joe Clark's minority Progressive Conservative government was defeated on its budget proposals on December 13th, when the official opposition party, the Liberals, joined the New Democratic Party in a vote of no-confidence. This is Canada's first-ever February election for the federal parliament.

Government economic policy is a key election issue. The Clark Conservatives attempted to introduce a budget which, as part of a long-range effort to balance the budget, entailed many tax increases and limitations on government spending. Energy policy is another controversial area; the Conservatives proposed a large increase in the petrol excise tax as a conservation measure. As part of a policy of limiting government intervention in the economy, the Conservatives also announced plans to "privitise" the state-owned energy company, PetroCanada.

Higher interest rates are another contentious issue, especially since lower interest rates were a key Conservative election plank in the May 1979 election. However, after forming the government the Conservatives have actually increased interest rates three times.

Opposition leader Pierre Trudeau has criticised Prime Minister Clark for weak leadership, and especially for his lack of specific proposals to deal with the Quebec government's referendum for independent status. The province of Quebec is a bastion of support for the Trudeau Liberals; last May they took 60 of the province's

67 seats, while Clark's Conservatives received only three. However, the Western region of Canada is just as barren of Liberal support as Quebec is of Conservative; out of 77 Western ridings the Liberals were successful in only two. The pivotal region of the election is the highly urbanised area of southern Ontario. This highly volatile region swung to the Conservatives last May, and was a key factor behind that party's victory. However, recent polls show a substantial swing back to the Liberals, especially in the crucial metropolitan Toronto area.

To this point, the campaign has been marked by a high degree of voter alienation to the idea of having to go to the polls again, just seven months after the last election. The generally cold response of the public is matched by the temperatures of February, Canada's coldest month, where in some areas the thermometer may dip to 40 degrees below zero.

Current indicators point to a large lead for the Liberal Party. One poll cites 48 per cent for the Liberals, 28 per cent for the Conservatives and 20 per cent for the left-of-centre New Democratic Party.

The last election gave 136 parliamentary constituencies to the Conservatives, 114 to the Liberals, 26 to the New Democrats, and five to the Social Credit Party. However, the breakdown of the popular vote shows that although they came second in the number of seats, the Trudeau Liberals actually received 4.5 per cent more of the popular vote than the Clark Conservatives.

Don Bobiash

## BRIEFLY

IN these days of student unrest and complaints—polite and otherwise, depending on whether the complainant is Julian Ingram or Krish Maharaj, and I am not committing myself as to which of those reputable gentlemen would make which type of comment—it must be pleasant for Dr Rhodes Boyson, Brent North's answer to Mr Squeers, to realise that he has friends on the executive of the National Union of Students. On a recent visit to LSE, where he addressed a meeting of the Finance Committee, Mr Alan Christie was heard to remark that "Rhodes Boyson isn't a bad chap, really. I quite like him." Eavesdroppers on Trevor's conversations with Maggie are hereby invited to submit their versions for the next issue . . .

### NEW FRIENDS

"Beaver" would like to extend a warm welcome to Mr Sam Keung, who is to assist Tom Bruin in the Finance Office and replace him when he leaves us in a month or so after eight years' invaluable service to the Union, guiding several generations of Senior Treasurers through the maze of financial procedure which this body requires to keep the various sections of bureaucracy relatively happy. We wish Mr Keung well in his new employment and wish Mr Bruin a happy and extremely well-deserved retirement in his beloved garden. All members of the "Beaver" staff would like to add the paper's own thanks to Tom for his great assistance over the years.

### FRIENDS ONCE MORE

Continuing our theme of lonely hearts finding their soul mates and others indulging in lovers' tiffs (this deathless prose is enough even to make even Auberon Waugh and Anna Soubry—NUS's answer to Kay Forrester—green with envy), LSE's bank manager will no doubt be happy to learn that the residents of Rosebery Hall have now ended their rent strike after receiving certain assurances from the two-part tariff would remain and that mid-session increases would be avoided if at all possible, and consultation will occur in future.

### FRIENDS AT LT

Consultation was not something planned by one well-known personage of the first floor of St Clement's building.

One of my "Beaver" colleagues was asked to drive a London Transport Omnibus as he had undertaken such employment for the above-mentioned company. Unfortunately, he was somewhat taken aback to realise that there was no intention of gaining London Transport's assent to this operation in aid of the Rag Week. Thinking of his licence, my colleague unfortunately declined, thus preserving the respect of the newspaper for the rule of law!

### FRIENDS EXALTED

As we are now well and truly entering the election season—and, as I write, the sound of plotting hacks penetrates my inner senses as Messrs Gallant and Kirby attack each other with torrents of verbal abuse at the other side of the room—it is time for me to announce officially that nominations are invited for the post (honorary only, I hasten to add, as the Senior Treasurer's hackles rise) of most boring lecturer of the LSE. Nominations, following normal Union procedure (on the official form, but candidate's signature not required in this instance) should be handed in duplicate to an Electoral Official by Friday 22nd February. An invited electorate will make its decision on the 26th, and this journal, always fulfilling its purpose in informing the readership, will publish the results in due course.

### FRIENDS COMPETING

Students are required for a team to be entered in a quiz to be organised by the BBC World Service. The quiz will be recorded in late May or early June, and those interested should see the Senior Treasurer—and I wouldn't take that to mean that you will get any money, if I were you—who will tape record your particulars.

K. H.

this term's union chairman seems to have set himself up as something of a dictator . . .



## BEAVER DIARY

### MONDAY

I begin the week with a seminar paper. It is light, bright and sparkling, dripping with pearls of wisdom, honed and polished to the finest quality. It is also concise, orderly and pungent. So when I finish my presentation after a delightful five minutes, I sit back and wait for the murmurs of approval, the admiring glances, the nods of satisfaction. But what happens? There is an embarrassed silence—a pause—people shuffle in their chairs—and the tutor says, in a strained voice, "Is that all?"

"Yes," I say with mounting complacency.

"Don't you think it's a bit—short?" he says.

Short? Do people complain that sonnets by Shakespeare are short? That a song by Schubert is short? That the Beaver Diary is short? Philistine! Still, I shall know better next time. My next paper will read like "A Theory of Justice" and serve him right.

### TUESDAY

I decide to go to Parliament to lobby my MP; apparently the NCB are about to stick a dirty great coalfield across some of the best fox-hunting country in the Midlands. As I approach Westminster, I encounter a large group of young ladies, who I can only imagine are there for the same reason as myself; they are so sweet, genteel and baying for blood . . .

Those of you who listen to the Archers will know that Shula hunts and goes to the Young Conservatives on Saturday night. Now there's the true heart of England.

### WEDNESDAY

Browsing for reading material in the Economists' Bookshop—they have such a good selection of fantasy—I come across a book which takes my fancy. It is called "Life Chances". I thrilled to "Games People Play"; marvelled at "Passages"; was astounded at "Fear of Flying". "Life Chances", by comparison, is a bit tame. Not enough skin, that's the problem.

### THURSDAY

There is a Graduate Committee party in their Common Room: one of life's happy little events, if you go for that sort of thing. But I am tired of wine, food and music; I yearn for the higher things of life; I think I shall devote my evenings in future to making money.

### FRIDAY

I wander down into the depths of the St Clements building and come across a strange and unfamiliar sight: there are red lights, loud music and the basement is full of people. I blink in astonishment, before I realise that this is the Three Tuns, undergone a magical transformation. It is most upsetting; gone are the benches with holes concealed under the cushions, the wide open spaces calling to mind the bleak, desolate romance of the Yorkshire Moors. I find a chair with a ripped seat that I can hold on to for security.

"POOTER"



# THE LONDON ARTS

## MEN AND GODS

### R.S.C.'s production of 'The Greeks'

JOHN BARTON'S production of "The Greeks" at the Aldwych is a ten play cycle, adapted from various Greek tragedies telling the story of the Trojan War and the fall of the House of Atreus. Barton believes that Greek tragedy needs a fresh look, and that it most certainly got in the RSC's latest "tour-de-force".

The first part of the trilogy, "The War", is concerned with the fall of Troy. The theme of the play is "sin". At the beginning of the first play in the cycle, "Iphigenia in Aulis", the chorus of Greek maidens ask the question "Who is to blame?" which will be reiterated many times throughout the cycle. "Who is to blame?"

At first they are talking about the creation of the world. But then they want to know who is to blame for the war and the suffering endured by both Greeks and Trojans because of the fall of Ilium. Various solutions are to be put to us; Helen's vanity; Agamemnon's ambition to unite the

Greeks in a glorious war of conquest; Aphrodite's vanity, or indeed the perversity of the Gods. All these ideas are to be developed but on the whole are not.

Agamemnon has been told by Artemis that he must sacrifice his daughter in order to sail to Troy, thus we see the innocent Iphigenia sacrificed for reasons of state. This play contains some of the better performances of the trilogy; John Shrapnel is particularly good, portraying Agamemnon's weakness and moral cowardice. Iphigenia (Judy Buxton) and Clytemnestra (Janet Suzman) also give commendable performances as the powerless victims of the tragedy.

The "Achilles" finds the Greeks outside Troy. Agamemnon is petty and bitter — Achilles is consumed by pride. Mike Gwilym's performance is unconvincing, not really conveying a man who will let the Greeks be slaughtered, or who knows that he is about to die. Nor is any relationship between him and Patroclus developed. Priam's

visit to Achilles' tent to recover the body of his son Hector provides the highlight of an otherwise unsatisfactory play.

The last play, "The Trojan Women" is better. Eliza Ward is good as Hecuba, Priam's queen, who has just seen her city destroyed, and the superb Billie Whitelaw is well cast as Andromache. But here again the play miscarries. Hecuba tries to persuade Menelaus that Helen is to blame for the tragedy, whilst Helen must persuade him that it was Aphrodite. Both arguments must be taken seriously as Euripides intended. But Menelaus' choice is made ridiculous because Helen is played as a siren who merely beguiles him once again.

The women are led away to slavery in Greece, and Hector's child is torn from Andromache to have its brains dashed out. This is one of the most brutal and appalling acts in the play, undertaken for callous reasons of state, to ensure that none of Hector's line survive to avenge him.

The three plays in the Murders are hung on one thin thread, in the words of the final chorus, "What is good and evil?" I try not to taunt, but am provoked by the answer, "I don't know."

The plays all hang on justifiable homicide—is revenge to be admired or rebuked; or is revenge in the hands of the Gods anyway? These thorny problems for today's theatre are thrust upon us with the beginning of the first play "Hecuba". The poor actors turn to us and offer their personal opinion. Rarely are these realised in performance. Lynn Dearth's Electra tries hard; at times she seems to derive an ecstatic pleasure from the sufferings of others.

Although the themes are posed in an abstract way, they are never realised and are left hanging in the air.

All the plays are cut more or less judiciously. Audiences lacking in Sophocles will derive added pleasure from the absence of the



Janet Suzman and John Shrapnel in "The Murders".

first scene in "Electra" which otherwise gives the plot away.

Most of the production is pretty tatty. Costumes and props are embarrassing. Many years ago Brecht said a stage chariot should look as if it had been used and had not come straight out of the mould.

Performances vary. Suzman and Shrapnel grow despite production difficulties. Mike Gwilym as Orestes, appears only at the end, but acts with verve. Overall a pretty insipid and careless production.

The third part of the trilogy concerns redemption. We discover how all the forces set in motion at the beginning, how all the pain and suffering are to be concluded.

In the first of the plays "Helen", we learn that Helen was never in Troy at all, but had been transported to Egypt whilst a spirit took her place. One of the great flaws of the entire cycle is the attempt to mix comedy with tragedy, and this is particularly apparent in the last cycle and prevents both themes and the plays from being convincingly concluded.

For instance, the fact that Menelaus is portrayed as a bumbling fool prevents Barton from showing him as being essentially evil—a cuckold whose lust for revenge overrides everything. Thus, the weight which is required for his dealings with Orestes and Andromache is absent and the plays lose much of their purpose and impact as a result.

There is little to be said except "Helen" is an appalling farce. The comic Helen is carried over into the "Orestes" where it is totally out of key. We find Electra and Orestes are about to be executed, and the cycle of revenge continues until Apollo intervenes. Lynn Dearth and Mike Gwilym have a good try at portraying their despair, however their efforts are defused by the rest of the production. After some convincing acting they are forced to bounce off to kill Helen, seemingly for the fun of it, subsequently they have to become members of Baader-Meinoff. Apollo's intervention amidst dry-ice, strobe-lighting and plentiful clichés finishes the farce off quite nicely.

The whole cycle is redeemed by the last plays, where the final "healing of the harms" takes place. "Andromache" finds Billie Whitelaw giving one of her best performances as a woman beyond grief, once again facing death herself, and her child's murder, until the intervention of Pelius. The play is slightly flawed by Hermione. Someone really ought to explain to Barton that if she is a serious threat to Andromache's life she should not wear a costume straight out of a Peruvian brothel.

Pelius and Thetis are finally reconciled. Annie Lambert is an example of how a certain amount of wit could have been used and gives a charming performance throughout.

In the final play "Iphigenia in Tauris" we find Iphigenia in exile, condemned to be high priestess to Artemis. She has been living in a cruel, desolate world since the war but is now reunited with her brother. Both give fine performances. Athene descends to provide the finale and brings solace to those who have been suffering.

So why does the production fail? Firstly Barton has made a narrative rather than a poetic adaptation and loses a lot of the plays' power. The tragedies are not all written in the same key, some depict human suffering at its most intense, others have a great deal of action, and others are almost lyrical, showing heroines in exile.

The replacement of the language of tragedy with flat and colloquial language, even where the original was powerful and ornate is sometimes disastrous. The chorus suffers because of this, but on the whole the chorus was well treated in the production.

The biggest single fault was the adaptation, even excluding the occasions when it was downright vulgar, there are few positive comments to make about it. The trilogy succeeds when the adaptors have kept close to the original. Greek tragedy should not be treated reverentially, but it deserves better than this adaptation which loses much of what the original has to say, and replaces it with mediocrity.



Judy Buxton in "Iphigenia in Tauris"



## Easy rider *with* bicycle-clips

"BREAKING AWAY" is, as the title suggests, about bicycling, since the term refers to the moment in a race when one breaks out of the pack to try for the lead. But the title is also a metaphor for the process of growing up, and particularly that moment when one steps out of adolescence into adulthood, leaving school, taking a job. The film observes the lives of four friends in the town of Bloomington, Illinois, lost in the post-high school world, resenting the easy superiority of the rich college kids. They seek to prove and find themselves, in the case of the hero, Dave Stoler (played by Dennis Christopher), through bicycling and the assumption of an Italian identity.

This film is a continuation of the strong sub-genre of American cinema cataloguing the perils of growing up in a number of communities, the James Dean triple, "The Last Picture Show", "American Graffiti", perhaps, possibly "National Lampoon's Animal House". Yet it is also unique: the first film to give a reasonably credible picture of small-city Mid-West life, not a patronising, pretentious East or West Coast view of how boring such a life must be, but a sympathetic view of how boring it really is. And this is by a British director, Peter Yates, of inimitable "The Deep" fame.

The dialogue is smooth-flowing, and very funny, if occasionally a little too artfully paced. The characterisation is the strongest point, with an effective and likeable cast, mostly unknowns. It's a very sentimental film, but not in the plastic '70s mould: back to the simple virtues of the 'thirties light comedy. A stirring finish. I cried.

Even if you are a four-wheeled, anti-biking freak, you should enjoy the race scenes. "Breaking Away" is a fine film.

## Lunar incest

"LA LUNA", the latest work from Bernardo Bertolucci, is not difficult to watch, with good performances from Matthew Barry (as Joe) and Jill Clayburgh, but it is hard to get into. Although Clayburgh acts well, she just does not fit. Increasingly she reminds me of Liv Ullman and, like her, she is often misused.

Bertolucci seems very much at home back in Italy, after the formless dislocation of "Last Tango in Paris", but it all seems self-indulgent. The image of the moon is a far less potent conceit than, for instance, the similarly eponymous Chinatown; it is never really justified as either a dramatic device or a linking theme. Italy is a great place to film, with immense dramatic and atmospheric possibilities, but Bertolucci is comfortable rather than exciting.

A world-class American opera singer, Caterina (Miss Clayburgh) takes her son, Joe, to Italy after the death of his father. While there she discovers Joe's heroin habit and, as part of her maternal responsibilities, procures some dope for him, indulges in a little masturbatory incest, and tells him the truth about his father.

It is not really a film about incest as an act, but about the obsessive relationship between the two, that leads each to such desultory intimacies and to fight, physically and mentally, for the attention of the other. With the complexities of Joe's feelings about his paternity, I guess it's that old Oedipus tale. (Digression: Jocasta drops by Oedipus's place one day and says: "Honey, I've got some good news and some bad news for you. The bad news is that you're going to be a father, the good that you're going to have a baby brother.") It's a psycho-drama, a combination of "Life with Father", "Le Souffle au Coeur" and "East of Eden", without any of the funny bits.

But with such powerful material and the remarkable Miss Clayburgh, Bertolucci achieves nothing. There is no particular emotional significance for the viewer in any of the crucial moments, least of all when his mother tells Joe about his father, while he shoots up in the next room. And for all the complexity of the main characters, and the symbolful flashbacks to Joe's infancy, there is no real depth, no justification for their being as they are now. The operatic sequences, "Il Trovatore", "La Traviata", "Rigoletto", "Un Ballo in Maschera", with their themes of family and l'amour, are presumably meant to provide a counterpoint to the main text, but the playing of EMI recordings of the works, with such stars as Domingo and Callas as background to Clayburgh's miming, is not successful, and the operas seem like intrusions into a tremendously upmarket version of the steamy "Dallas".

The staging, camerawork, acting and plotting are good, but the direction lacks a firm grasp. An interesting but ineffective film.

Roddy Halifax.



## West-coast Colditz

"ESCAPE FROM ALCATRAZ" is a brilliantly crafted film. Frank Morris, the hardcase con, is vintage Clint Eastwood, the definitive man of few words.

Morris (Eastwood) is in jail on Alcatraz, in the Bay. Patrick cold and very sharp as the warden. It is a duel between the two, with Morris seeking to escape from the unbreakable jail. Irresistible force meets an immovable object, and the result is open, ambiguous: we never know whether Morris managed to escape.

The escape plan is ingenious and audacious, if a little hard to believe, and the other scenes competently staged pretty standard prison-movie stuff. In spite of the sentimental contrivance of a couple of the scenes (particularly the old lag who mutilates himself gruesomely when deprived of treasured painting-set), the controlled flinty glint of Clint (thanks to Philip French) and the superb tight editing and direction, carry the film to success. Ultimately perhaps a very slight film, a little puzzle, but beautifully made.

## A month in the country

COVENT Garden's current repertoire of ballet begins with "Four Schumann Pieces", to each of the four movements the ballet's choreography was appropriate to the different moods and rhythms of the music. The ballet has no plot but the central character draws together the four separate pieces.

The main role, originally written for Antony Dowell, was danced by Wayne Eagling who though technically quite correct, did not command the corps de ballet and tended to become mingled with them so that his movements were lost, making no impact. The ballet, overall, was not performed with great flair.

Macmillan's "A month in the

Country" tells of a young-tutor who disrupts the emotional stability of a household. Wayne Sleep, portraying the playfulness and happiness of a young boy, danced superbly. Undoubtedly, Marguerite Porter gave the best performance of the whole evening portraying the necessary emotions with apparent ease in deep sadness she simply shrivelled up.

With music by Scott Joplin, Macmillan's "Elite Syncopations" was as full of fun and comedy as ever; the pas de deux of Wayne Sleep and Vergi Derman perhaps stealing the show with its great sense of humour, though Monica Mason in Caliope Rag was technically and emotionally brilliant.

By Jeremy Rosenblatt

## L.S.E. DRAMA SOCIETY

presents

### "THE MAN OF DESTINY"

by George Bernard Shaw

and

### "WE CAN'T PAY, WE WON'T PAY"

by Dario Fo

FEBRUARY 28th & 29th

## Merriment at the Coliseum

THE English National Opera's new production of Lehar's great operetta, "The Merry Widow", is on at the Coliseum for the next few weeks. Musical snobs may sneer at operetta but for sheer enjoyment it is hard to beat, and "The Merry Widow" is operetta at its best. The dialogue drags a little in the first act, but is witty throughout; the music is very tuneful and easy on the ear.

The story is the usual mixture of intrigue and romance. It is set in the Pontevedrian Embassy in Paris, and it centres on the relationship between the young widowed millionairess Hanna Glavari, and a diplomat, Count Danilo, who serves his country by spending all his time at the famous cafe Maxim's. Their affair is hindered rather than helped by the fact that Danilo has been ordered by their Ambassador to marry Hanna to secure her fortune of 20 million roubles, which is needed to rescue the Pontevedrian economy.

The cast is mixed: Anne Howells is a suitably attractive Hanna, but is miscast vocally. Although Emile Belcourt acts the part of Danilo with great charm, he is far from irresistible vocally. The stars are Della Jones and Graham Clark as the second pair of lovers. There is also an outstanding performance from John Fryatt as the harassed clerk who masterminds most of the action. David Collis's art nouveau designs are quite stunning.

A complete contrast is provided by Verdi's masterpiece, "Otello", now being performed at Covent Garden with Placido Domingo in the title role.

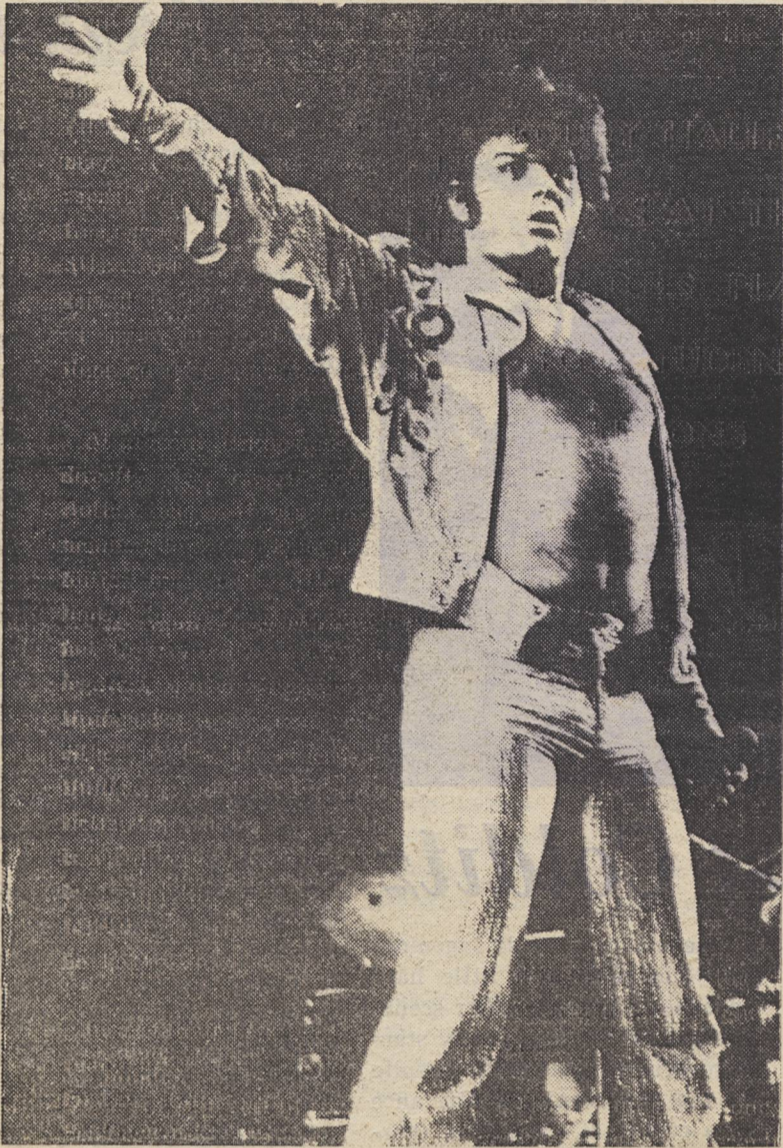
There is a strong case for arguing that Verdi's opera is dramatically superior to Shakespeare's play. Verdi makes full use of his medium to portray the characters convincingly. He is particularly successful in the case of Otello, brilliantly conveying the diverse elements in his character — from the tenderness of the Act I love duet, through the terrifying fury of the vengeance duet with Iago, to the despair of his Act III soliloquy.

Domingo's Otello is one of the great performances (operatic or otherwise) of today and predictably he dominates the cast; his vocal mastery is complete, and his acting is of a class very rarely seen on the operatic stage.

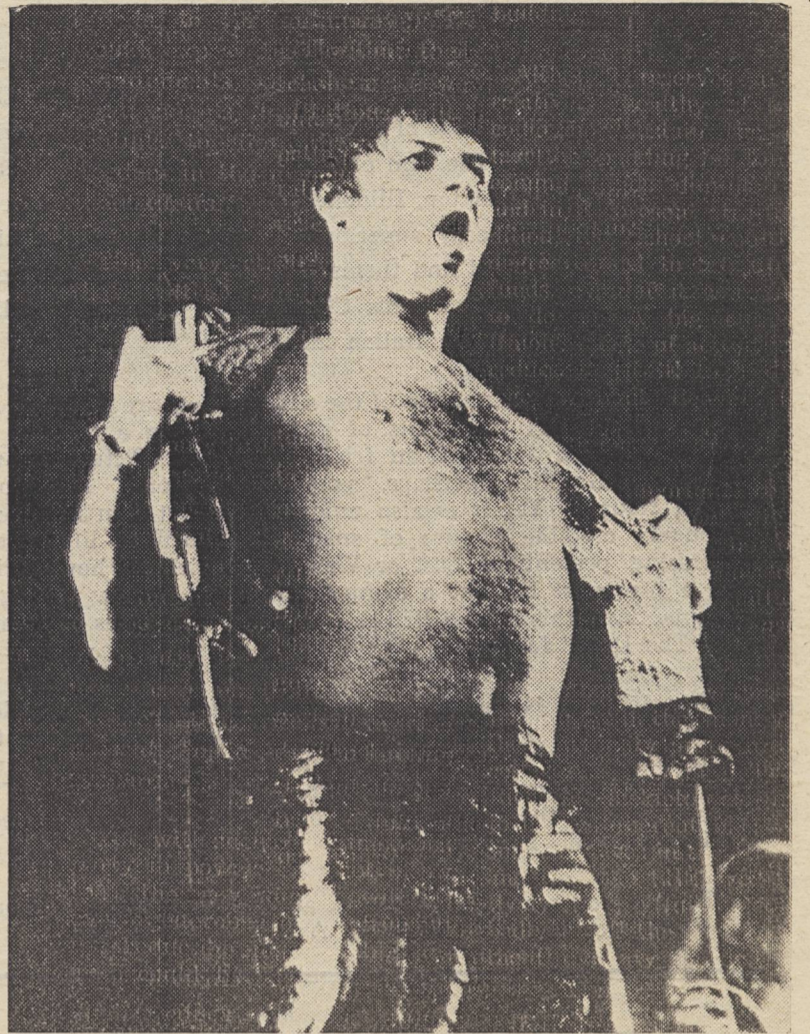
J. D. Johnson



# HELLO HELLO



Appearing on Friday, 7th March : The Rag Ball in the Main Building with Gary, Desmond Dekker, Mobster, Twice Shy.



Feat First—The Jump plus films : Saturday Night Fever, Summer Holiday, Last Tango in Paris and The Mummy. Tickets : £3.70 in advance ; £4.00 on the door.

# GARY GLITTER



# I'M BACK AGAIN



# FROM STUDIO TO RADIO

## FOLLOWING THE SUCCESS OF MANY SMALL INDEPENDENT LABELS, SIMON GARFIELD EXAMINES HOW TO MAKE ONE'S OWN RECORDS

THE band Scritti Politti have two main claims to fame; one, they have one of the silliest names in the whole pop world, and two, the sleeve of their first single was the first to list brief instructions on how to make one's own independent record. A few months after that, records from the Television Personalities and many others carried other such guidelines on how they "did it themselves". Only recently have such labels achieved any modicum of commercial success—the Specials' Two-Tone project stands as the prime example—but since the emergence of punk in 1976 hundreds of such records have appeared and have provided a mass of alternative musical styles that otherwise would not have reached the turntable.

What follows is a fairly detailed guide (drawing on personal experience) on how to record, manufacture, publicize, distribute and finance an independent record and (hopefully) have a great amount of fun in the process.

Before anything, the problems of

funds should be discussed; an initial pressing of a thousand budget singles, will cost anything between £400 and £600 depending on the quality of the record and the sleeve as well as studio costs. Most pressing plants insist on producing a minimum of a thousand—the administration and machinery adjustment isn't usually worth their while otherwise—but the pressing of more records will lead to diminishing marginal costs and repressings will also be cheaper.

Sleeves, labels, and the various manufacturing processes of the record must all come from different firms, and all will require payment at roughly the same time. Unless you can have £400 available at a given moment, your chances of success are minimal (people will lose interest, the bands will get bored, and the money will become harder and harder to raise). If you believe in your material for proposed recording yourself then it is more than likely that you won't make a loss. But it is virtually a do or die situation; if in doubt whether to sink such an amount on a first record seek professional advice from Geoff Travis at Rough Trade or any of the other small but successful labels.

Few of the costs involved in the manufacture are flexible; most sleeve and label printing firms are much-of-a-muchness compared with how much one can spend in the studio. One has the choice between the cheap studio down the road with limited facilities and usually a third rate producer, or the plush, up-town 32 track miracle with pool tables and a free bar upstairs. Choice depends on the budget but the most costly isn't always the best, and it is far better to use a studio with people actually interested in your music than one that fits you in between the new Police

single and the latest Commodores album.

Personal recommendation is a good guide to studio choice and the back pages of Melody Maker provide a comprehensive listing of most of the budget facilities.

If you want your product aired on daytime radio it is advisable not to settle for anything less than an eight-track studio. The "tracks" are the number of recordings that can be laid on top of each other—ie basic vocals recorded separately and all the music recorded simultaneously would constitute a two-track recording, and would probably sound awful unless produced by a wizard.

Once in your chosen studio, stress that you wish to own your own mastertapes and decide whether you want a mono or stereo recording. "Back-Coated" tape is slightly more expensive but far better quality than the normal and most pressing plants require tapes to run at 7½ or 15 inches per second. Allow at least one full day for recording a single—whether it takes a lot longer depends on how fussy you are and in what sort of mood the band is in.

An EP can be made at little or no extra cost (apart from studio time) and they usually sell better as they represent greater value for money. However, two strong tracks are better than four indifferent ones—and a single is less confusing for radio DJs.

The tapes must then be "Mastered" and the lacquers made up—the process of transforming your reel-to-reel into grooves on the metal discs (one for each side). This is the actual "cutting" of the record, so make sure you have made up your mind about your catalogue number—Try 1, Eat 1, Big 1 or some-such and preferably one that hasn't been chosen before.

Lacquers must then be taken to

be "processed", ie made up into the stampers or groove moulds which will transform the dull blocks of plastic into shiny records. I haven't got the space to list all the good processing and printing plants, but once again Melody Maker provides a good guide and the Yellow Pages may be useful. All plants have to be booked long in advance and even then there may be delays: Sniff Records, the label I'm involved with, had to wait about a week while 50,000 extra copies of Bowie's "Boys Keep Swinging" were pressed up to meet unexpected demand.

The actual pressing of the quantity required will be done at the firm that makes the stampers, and for this the labels are required. This means yet another firm and they must be contacted before the plant, and if possible as soon as you decide to make your record at all.

The design has to be formulated—simple ones are best—and colours chosen depending on your budget. Closen the printing firm with instructions and a rough sketch for both sides and they will make up proofs and send the finished labels direct to the printing plant to save time. Make sure to ask for the copyright jargon around the outside of the labels as they do not do this as a matter of course, and it is important to prevent the possibility of rip-offs.

All record companies, whatever their size, will tell you that "sleeves sell singles" and it's imperative to take time and trouble in designing one that will not only complement your record but will also stand out from others in the rack. These too must be done as soon as possible, and it's best to ring up the sleeve printing firms to enquire about costs and how they require your designs to be submitted. Colour and paper thickness must be considered and Delga Press, the "sleeve kings" will be keen to offer advice. Unless your co-ordination is superb it's best to have the sleeves sent to a private address rather than the pressing plant, and then bag the records yourself. This may be time con-

suming but it is also cheaper, and will restrict the possibility of errors.

Distribution can be a major headache if you let it be and much can only be learned from experience and disappointment. Unless you are either incredibly talented or extremely lucky, getting rid of a thousand records is probably the hardest job of all and one involving much travelling and frustration.

Radio airplay is by far the best (and really only) method for selling records quickly and free copies should be sent with a covering letter to the DJs' producers and not to the presenters themselves. Local radio is well worth a try, though they tend to stick far more to the playlist than even Radio One, and of course the rock press may be interested if you're gigging or have any newsworthy gimmicks. It's vital also that you bring the records into the papers to be reviewed (chat to that particular week's reviewer if you can) and it's basically through this that wholesalers and shops know what to order.

The main distributors are Rough Trade (they'll probably take two hundred straight off), Bonaparte, Pinnacle, Virgin, Spartan—and Graduate, and small shops in your neighbourhood are also worth trying. The going rate for selling singles wholesale is 55p and 60p for EPs, but there is no fixed rate and you may have to bargain with the individual firm.

Clearly, if you sell a thousand at 55p each you don't stand to make much money—but this shouldn't have been your original intention. With additional costs such as transport, publicity and postage, it's an achievement just to break even.

Perhaps it should be regarded as an expensive hobby and I can think of none that could be more rewarding, educational or enjoyable so long as you keep a cool head. There are few better feelings than hearing the record that you recorded, manufactured, financed and distributed yourself being played on the radio for the very first time.

## N.U.S. : A CHRISTMAS CRACKER

WHAT lives in Endsleigh Street, has two seaside holidays a year and collects £9,000 a year from LSE Students Union? The answer is NUS. This being the limit of my knowledge of that organisation, and the Collective hopeful of using the headline "expose", I was dispatched to Blackpool one gale-torn weekend last December to find out more.

The hotel confirmed my worst fears about seaside landladies, the selection of postcards was terrible, and the Winter Gardens resembled a disused cinema.

The President's opening remarks were remarkable for being almost totally unremarkable, consisting of a predictable plea for "moderation" amongst the Delegates.

Immediately afterwards, it was announced that two members of the Northern Ireland delegation had been arrested at Liverpool Airport under the Prevention of Terrorism Act. The two were Ms Patricia Clarke of Belfast and Mr Brendan Heaney, a member of NUS staff.

Moves were immediately started to get them released, including protests to the Home Office. They were released on Saturday afternoon.

Ms Clarke spoke to the Conference that evening, to thank Conference for its support in obtaining their release, and to tell of how she had set out looking forward to her first NUS Conference and had ended up undergoing a full body search in front of six male police officers.

On Saturday morning, delegates were invited to vote on a new subscription system for NUS. At present the "subs" system is considered unfair as 50% of NUS income burden falls on only 40 large Colleges and Polytechnics.

However none of the various formulas to redistribute the burden achieved the necessary two-thirds majority needed to become policy, least of all the formula proposed by National Treasurer Helen Connor. Ms Connor says that the situation is now grave, unless agreement is reached in April, NUS faces bankruptcy. She is pledged to consulting all sorts of unions on their "ideal Subs system" before then. She added that some NUS activities

would have to be pruned if income does not keep pace with inflation.

NUS's present income is £860,000. This would have to reach £1,000,000 by 1982.

At present £½ million is spent on administration, finance and membership departments and £¼ million is spent on education, welfare and union development.

At the end of that session there was a disturbance when many delegates and two Executive members left in protest at Tory Councillor and Mayor of Blackpool Mr Bobbie Dewhurst's being allowed to speak.

On Saturday afternoon Conference dealt with the Welfare section of the Executive report. NUS doesn't seem to have done very much in this area. In fact I'm sure I heard Fiona McTaggart, the gargantuan Executive member with responsibility in this area, say that NUS had succeeded in stopping the UGC cutting nursery money!

NUS also seem to think that an exciting new move in the Postgraduate Sector consists of a printed booklet to tell SU Officers what Postgraduates are!

The Grants and Cuts motion took

the form of adopting an 11-page Executive report which, among other things, calls for a weekly grant of £51.25, a grant for all over the age of 16, a lowering of the age at which one is totally independent of one's parents from 25 to 23, full grants for all those who have lived independently of their parents for two years, and for the abolition of the means test for parents with a residual income of less than £5,200.

The estimated total cost of these proposals is £300 million.

The debate on the Abortion Issue was disappointing as most of the speakers had no real concept of the term "debate" and happily delivered prepared parrot-like speeches (on both sides).

The final motion passed by a considerable majority unequivocally denounced John Corrie's bill and afterwards NUS support was pledged for any health student who was victimised or prosecuted because of proposed changes in the law.

The motion on Overseas Students contained 64 instructions to the Executive including one to resist "full cost fees". As this was the Executive motion, one presumes

that they will carry out this somewhat comprehensive mandate!

The Trotskyite Mole faction had a super motion which included the nationalisation of the top two hundred monopolies, which, much to my disappointment, fell. Our new policy on housing included approval of Student Squatting where the housing need is great.

Emergency motions were passed on Immigration, Zimbabwe and "Defend our Unions".

Also on Saturday there had been an NUS crisis, much to the relief of European forests; the duplicators broke down. Unfortunately they were soon mended, and I was once more overwhelmed by a flood of paper leaflets, and this will be my overwhelming memory of NUS Conference paper, paper everywhere, and not a single decent thing to read during the interminable boring and appalling "debates".

So what did I do to keep myself amused? I admit it: the Student Press all co-operated in forming a skeleton staff on conference floor, whilst the others retired to the bar, telling their delegations that they were off to interview people. Well, I suppose it was reasonably true . . .



# ATHLETIC UNION

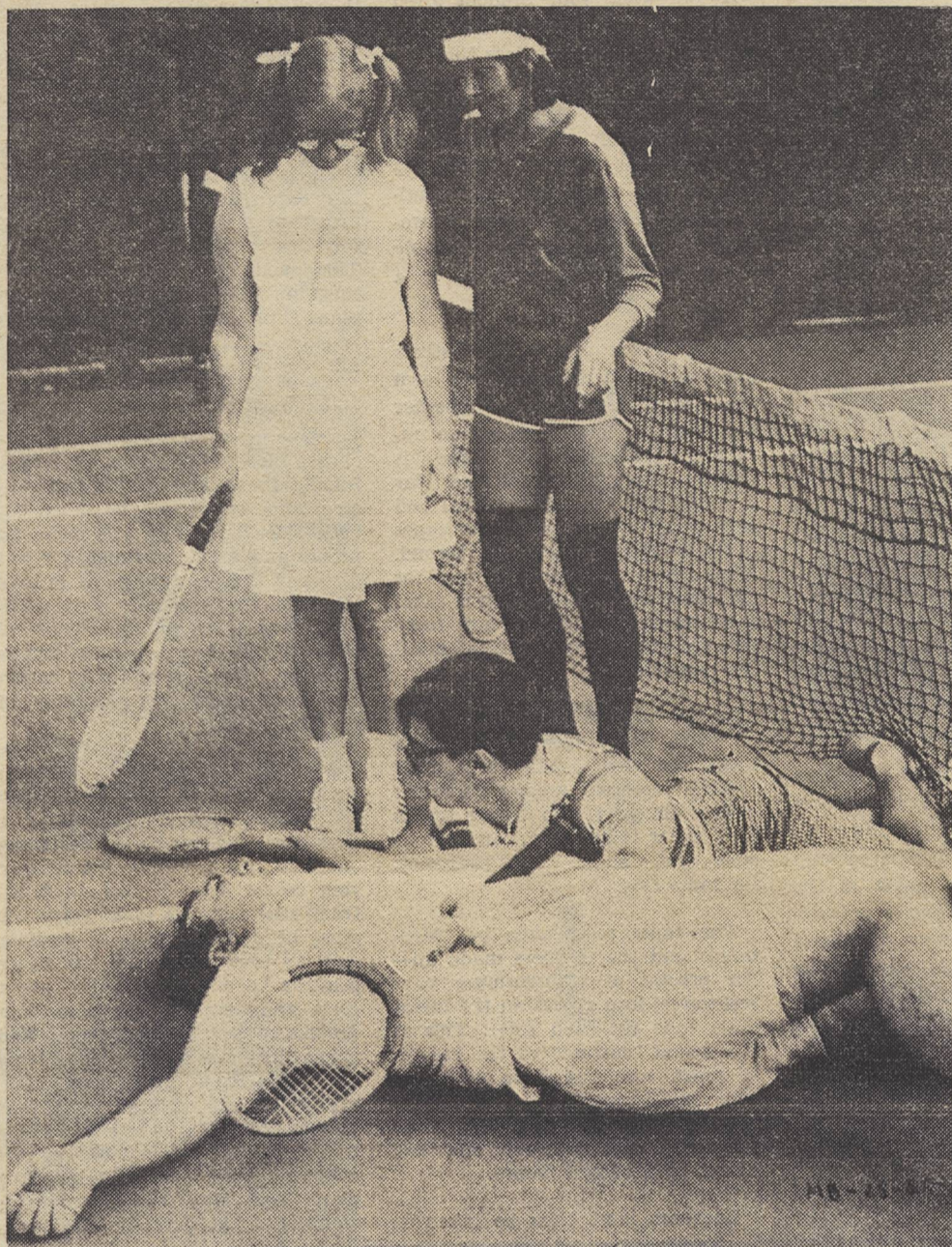
## TENNIS ANYONE?

DEAR CHAPS,

Just a little note about the tennis club, at the moment nothing appears to be happening, because even though I am Captain, I'm too busy posing for the football club in goal to be able to do anything.

However I can almost certainly guarantee that in the summer term this apathetic approach will disappear because I've bought myself a new tennis outfit for the summer (it's pink and frilly), so I hope to see you all next term.

love PX 84



## HOCKEY CLUB

After missing their first choice goalkeeper for the first two games this term (and thereby losing both) LSE returned to point winning form with his reinstatement in the third game v. RHC.

In that eagerly contested game, LSE managed to beat off the Egham hordes and sportingly failed to score themselves, so everyone went home happy.

Thanks are due to Tim Garrod for keeping goals against to a dozen in those first games, to our assorted umpires and to Charles Baker's left boot (sorely missed against Holloway).

The women's team, due to sterling organisational, if not playing, effect by Anne Baldock, have played several "friendly" matches against strong opposition and performed consistently at least.

Martin Van Buuren.

## RUGBY REVENGE

Since the last report our gorgeous chubby Geordie Captain has been spotted by the AU, searching in vain for the charming articulate members of the NF who, while struggling to articulate their sentiments, beat the little chap up outside a hostelry.

If by some chance the LSE should harbour persons of kindred persuasions, who would like to rehash the complex debate on contemporary

social issues, Mr. Hendry, aided and abetted by Mr. D. Bailey (6ft. 3in.), Mr. N. Confrey (6ft. 2in.), Mr. S. Glasgow (6ft. 3in. and 17 stone) and Mr. M. Tompkins (5ft. 8in. and 8 stone 4lbs.) would be interested in a vigorous exchange of intellectual convictions.

On a more mundane front the Rugby Club has a fixture to play Battersea Dogs Home away (at the Isle of Dogs).

M. Quinn.

## FOOTBALL FIDDLE

THE 2nd XI football team stormed to a triumphant 4-0 victory over Imperial College 2nd XI on Saturday to progress to the final of the ULU reserve team cup, displaying the kind of form of which they have always been capable but alas which has seldom been produced. Goals by Bob James, Harry Theochari, Roy Coles and one by old man Martin McCurher sealed a deserved victory.

The vociferous support given by several 1st

THERE is a new club at LSE!

A Parachute Club has now been formed for the more adventurous amongst you. There will be an introductory film and lecture on the sport by an instructor, who will tell you about his

course and hopefully you will want to enrol on it. Details will be announced on the AU noticeboard (in the St Clement's foyer). Further information available from Matthew Taylor in E65.

M. WHITTAKER

# AU ELECTION HORROR!

Election fever is with the AU once more as the annual (AU) elections draw near. The hot air is being taken out of balloons and used to fuel campaign speeches. The Tuns profits have increased as valiant attempts are made to buy votes.

Nomnations closed on Friday, 15th, for five posts.

PRESIDENT  
GENERAL SECRETARY  
ASSISTANT GENERAL SECRETARY  
INTERNAL VICE-PRESIDENT  
EXTERNAL VICE-PRESIDENT

Prospective candidates are thoroughly vetted by the AU "selection squad" whose membership comprises mostly of dossers; you know the people who seem to be part of the furniture in E65, and equally seedy.

The necessary attributes for the successful candidate include, drinking ability (capacity), ability to emit gaseous substances (no ends mentioned), and an intimate knowledge of sheep.

Such stringent requirements have caused a certain apprehension and Messrs Confrey and Gavins (Breakers) Ltd may be called in to carry out a persuasive advertising campaign to drum up nominations.

Whatever happens I wish to express my condolences to the mugs who get the jobs where the pay is non-existent and fringe benefits, unless AU groupies are installed (and fast) minimal.

As to the present executive committee, some of them are going out into the wide world while others are remaining to further contribute to the dismal gloominess of LSE.

"El Presidente" is rumoured to have been rejected from a post as a bouncer at Mothercare due to an inadequate physique. The Treasurer wants an interview but firms seem to be having trouble with his name.

Now that you know the "Truth", take an active part in these elections: It's your AU.

Sergio

## AU Valentines

TO KAREN: Thanks for a perfect evening. — Derek, Dave, Tome, Martyn.

TO DEREK: Who's Karen? — Lynne.

TO HILARY: At least you don't think I'm ugly. — Mike.

TO MIKE: Ignorance is bliss. — Hilary.

TO DAVE M.: I'm still waiting for your stroke. — Div. M.

TO CAROL: Thanks for the early morning tuppa. — Jim.

TO TIM: Why does Pete go to sleep with headphones on? — Sue.

TO LAMSIE: To ewe from me. — Stan.

TO MARGO: Will you take the plunge? — Sergei.

TO BRENDA: Gee whizz, thanks. — Boat Club.

TO TISH: Keep stretching. — Training Club.

TO PHIL: Have you bought the orange box yet? — Lorraine.