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ISSUE 239

November 18th 1985

SECURITY LAPSE - SCHOOL TO BLAME BURSAR PAYS LIPSERVICE TO STUDENT SAFETY

Within the last month, there have been nine attacks on students at the LSE. The majority of these have taken place in the immediate vicinity of the School buildings, after nine o'clock in the evening. During the violent incident in the Three Tuns last week, the School would have had totally inadequate security cover if it were not for the intervention of the Night Supervisor. It was quite possible that only two men would have been on duty that night. One of these would have necessarily had to stay at the Main Lodge, leaving only one man to deal with the disturbance, and the rest of the buildings completely unguarded. Compare this with the situation eight years ago, when there were seven guards on duty every night, without the extra responsibility of the library complex, which did not exist.

Last week we checked the staff numbers on a particular night and found that there were only two porters and one supervisor. We asked them whether they considered this to be a sufficient number to maintain security in the School's labyrinth of buildings. We received a clear response: they said that they feared for both their own safety as well as for the safety of any students in the buildings in the event of any incident.

This situation is very different from that portrayed by the School authorities. When we spoke to the Bursar, he assured us that every night there are at least three porters and one supervisor on duty. This obviously wasn't the case when we checked. The porters feel that an adequate workforce would be four porters and one supervisor - this being a minimum level to enable them to do their job properly.

The School has issued a statement to Beaver. Included in the statement is the following lipservice:

'The School is very concerned about recent physical attacks on students. It is doing everything possible to guard against further incidents.'

'The School would like to correct any mistaken impression of indifference ... given in the last issue of Beaver. The School has the welfare and safety of its students very much in mind.'

This is patently not the case. While other colleges up and down the country are increasing security staff in the interests of student safety, the LSE refuses to follow this lead. It also ignores the views of the security staff themselves. There are even fears that the levels of security staff will diminish even further.

AND THE VIOLENCE CONTINUES...

Last week an outbreak of drunken violence occurred in the Three Tuns bar. A student at the LSE racially insulted a German student and attacked a friend who rose to defend her. Bar staff attempted to intervene and the School night porters were called. The offending student continued in a violent manner and shouted further racial abuse, this time directed

at one of the night porters.

The police were finally called in, not for the first time this term. It is feared that actions of this type could result in the loss of the Three Tuns' licence.

Whether any disciplinary action will be taken by the School against the student involved will depend upon the report made by the night porter.

A WEEK FIGHTING RACISM

The LSE Student's Union 'War against Racism week' lasted from 4th to 8th November. It was composed of eight meetings, two theatre groups, a talk from four poets, a film showing, a rally and a gig. Whilst only being publicised immediately beforehand, the events and this 'consciousness raising' week were conceived by Julian Ozanne during the summer.

All the speakers were from ethnic minority groups, which added credibility and force to their words. The diversity of topics presented in the speaker meetings not only highlighted the enormity of the problems of racism and other forms of prejudice, but also attempted to combat it.

However, it was sadening to hear some visitors, rather than condemning all forms of racism, encourage anti-white racism out of bitterness and anger.

'Putting it in Black and White - Racism in the Media' was an apt beginning to a week where emotion and reality had to be sifted from propaganda. Later in the day we were shown the pain prejudice can bring by Prena Patel (from the Southall Black Womens Group) who has been exposed to the injustices suffered by the victims of racism.

Different perspectives of similar injustices were outlined by the speaker on Anti-Irish racism.



ONE PORTERS' LODGE FOR SALE?

A mar on the weeks events was the extreme anti-semitism displayed by a supposed nonracist speaker, Rudy Narayan.

This immediately preceded a moving meeting on Anti-Semitism, where the depth of feeling against Jews was exposed.

Fortunately an emergency motion passed at the Union Meeting on Thursday 7th has enabled a letter of censure to be sent to Narayan. The two theatre groups (Black, and London Jewish) showed how, especially in the light of the racism in an earlier event there is a lack of understanding between minority groups themselves.

Four black poets, who presented the 'Poetry of Resistance' conveyed the message of racial equality through their own words and ideas. The 'subtle racist top ten' presented by Martin Glynn, rang true with many of the listeners, while the reggae rhythm of Anum A Lyapo's ballads added a cultural aspect to the evening. The largest turn out of the week was to hear Bernie Grant speak on policing and the confidence of young blacks, and along with his political stance in the Labour Party stating that he would not compromise the rights of young blacks for his own political advancement. In his speech Bernie Grant seemed to encompass all the aspects of racism - from the media to party politics - discussed during the week.

The rally, which ended the 'War against Racism week' produced mixed reactions from a 'mixed' audience. Both Dianne Abbott and Marc Wadsworth were speaking in defence of Black Sections in the Labour Party.

Despite the high level of genuine emotion, there seemed a strong current of anti-white racism in the speeches which offended many people. The bitterness of those exposed to racism was apparent in Diane Abbott's strong attack on any suggestion that Black Section are segregationist or a middle class institution.

In looking at the weeks happenings the question of the usefulness of such an event faces the Student Union and a large team of helpers had expended a lot of effort and money to organise the meetings. Red Action had been called in to provide security for the more vulnerable events and many people had been invited to speak and very often only to find a small group of the same people at each meeting, accompanied by a few others interested in the particular subject under discussion. Even the 'Rock Against Racism' gig organised to culminate the five days of action was less well attended as another society had arranged a large musical evening that night.

However, any attempt to dispel the ignorance we all have about the experiences and difficulties of others cannot be dismissed. Along with many others, I have learned much from listening and watching during the War against Racism week, and hope that in future events, more people will benefit from events such as this.

Sangeeta Ahuja

Inside This Issue

AMERICAN MYTHEMANIA

Rambo and Madonna - the cult phenomenon.

BERNIE GRANT

Talks of his reactions to the police problems of Tottenham.

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On the eve of the summit. What prospect for genuine agreement?

KATHY ACKER

The American novelist talks to Carol Atack.

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LETTERS

WAR AGAINST RACISM WEEK

The School authorities slipped up yet again last week when hardly a mention was made about the Student Union's War Against Racism week. A brief four lines was all this important week could merit in the Circular. Following shortly after the apathetic attitude of the School towards the racist attack against a first-year student, the omission was even more glaring. Paula Kendall, responsible for the Diary page of the Circular, promised the Beaver a statement. However, later all Ms. Kendall could say was that she herself had no editorial control over what was included.

Nick Moreno

WAR AGAINST WHAT?

Last week - 'War against Racism' week - saw a number of excellent speakers at the LSE, and as a Jew, I felt an obligation as well as a desire to attend as much as possible. However, it was with dismay that I received abuse from many people when I raised a point contrary to the common feeling of the house. What is the purpose of a 'War against Racism' week, if not an exchange of views leading to a greater understanding for everyone? The trouble was, and always will be if the left succeed in their desires, the fighting of racism in a political context. I was repeatedly told by numerous self-righteous white middle-class socialists that I had no place in the anti-racist struggle because I am right wing, yet I have suffered far more racial

abuse and violence than these 'white men' could ever claim to have read about in their party bibles.

To really understand how best to fight racism, we must understand what it stems from. Is it really the nice capitalist system? Nonsense, it is quite simply, and precisely human nature. One does not have to be a fascist to be a racist, nor does one have to be oppressed by a supposedly perverse materialist system to harbour racist sentiment. Racism is bred by ignorance and fear, nothing less, nor more. To claim that it is a product of one element of the political struggle is simply an attempt to advance one particular ideology at the expense of another, and more importantly at the expense of the genuine antiracist campaign. Some of those who yearn political advancement are bound to abuse the antiracist struggle for their own political advantage. No one can deny the existence of ill natured politicians on both sides of the spectrum, and they should be denied the opportunity to abuse this basic moral struggle; and I use the word moral pointedly, as the ability to hate a man because of the colour of his skin or the God he worships is a moral disorder, not a political frustration. Political resentment is based on what people do, and what they have, not their colour or creed. As a Jew, I have every right to be part of a genuine struggle against racism, and I do not see how my views on the economy of this country should deprive me of the right to fight racism.

Jonathan Putsman

UDM - A NEW FUTURE FOR BRITISH TRADE UNIONISM?

Dear Editors,

After reading Nic Cicutti's ludicrous article on the UDM/NUM saga I feel forced to reply.

What then do we make of UDM? First we must look at exactly what a Trade Union is supposed to do and how well the UDM measure up to the NUM in respect of this. Unions are supposed to look after other members interests. Both the NUM and UDM claim to be able to do this. Which however is the better? The NUM openly professes, via its mouthpiece Arthur Scargill, to support and want to get involved in national political issues. The UDM on the other hand simply states that it will get involved in issues which it membership feel it should get involved in. The difference is critical. The NUM with Brother Arthur as its leader can act in an undemocratic manner and abuse its members loyalties to the hilt, while the UDM with secret ballots down the line is fully accountable.

In a wider sense the UDM is a logical conclusion to the great tradition of the AUEW and EETPU, neither of which could be described as bosses unions, but both of which are highly democratic unions far better able to defend other members interest's as in the long-run

WAR AGAINST RACISM - THE LITMUS TEST

Dear Editors,

On reflection the 'War Against Racism' week must be seen as a major achievement, with most of its ambitious programme successfully completed. As a result it provided both thought provoking discussion and high class entertainment.

In many senses, the week provided a litmus test for the growing political apathy of LSE students. It was only when famous figures attended, such as Bernie Grant, that very large audiences occurred. It's a pity that people pay more attention to the speaker's name, than the topic of debate. From my experience, most meetings were not only interesting but of educational value - far better than sitting in the brain-numbing atmosphere of the library.

Criticism can be levelled, especially concerning the lack of hype the week's events received. Major setbacks included the failure of both the School Circular and Beaver to print a diary of events, therefore denying the 'War Against

Racism Week' two major sources of advertising. Also, considering this was an 'official' Students' Union event, where was the back-up of the General Secretary (the Union's political head) and the Executive? The only genuine commitment was shown by Anthea Burton and Gerard MacMahon, with Simon Bexon arranging the final gig. With an issue of such importance, we could expect our elected officials to give it top priority, something in which they failed miserably.

In conclusion, the week put LSE on the map for taking a firm stand against racism. Hopefully similar events can be arranged again. However it must not be seen in isolation, but as part of an on-going commitment to combating racism and supporting those communities subjected to racist and police harassment.

Yours

Julian Cooke

they will only act with their members support and as such have greater success. Gone are the days when the NUM and other non-democratic unions could rely on their members to follow them as lambs to the slaughter. Remember the British Rail dispute? Mr Cicutti and

his ilk would like to reflect on whether or not the Notts miners agree with him and more importantly how long it will be before all miners join the glorious UDM.

Nigel Kilby

SKELETON LIBRARY

Dear Editors,

The Library Committee is claiming a victory for progress and their efforts, in a sweeping and short-sighted alteration to borrowing systems in the main library. True the tedium of the library may drive anyone to distraction but that agony is, rest assured, far, far less than the frustration of constantly seeking books which just aren't there!

Under the present limited loans system your chances of finding the particular references you need may be upward of 6 of out every 10 books

sought. I speak from experience of other comprehensive library collections where all books are available for weekly loans; there you are lucky to find 3 out of 10 books needed, quite simply because everyone takes books home and sits on them.

Although the present system here takes some getting used to and self-discipline, the library directors will hopefully show restraint in further stretching already strained resources and patience. As one librarian put it 'Why not expand the teaching collection?', that is what it was designed for.

Pippa Curtis



The most disliked student of last year raised his head again at the recent Cenotaph Remembrance Ceremony. Nazi organiser, Patrick Harrington, now a Philosophy graduate from PNL, was at the forefront of the 1000 strong National Front turnout. He is now Legal Secretary for the NF.

ON THE ROYALTY ISSUE...

Dear Editors,

Julian Ozanne's article on the monarchy in your last issue is an interesting insight into the brain of a hypocritical pseudo-socialist moron. It is journalism such as this that gives socialism its various forms a bad name. I would like to make clear a few points relating to the monarchy.

Ozanne mentions in his article that the Queen received a total grant of 18.9 million pounds in 1983/84 from the tax payer. With a little thought, Ozanne could have seen that this is nothing to criticize. The Thatcher Government is in the process of making cuts in expenditure on everything she can get her paws into, and how can anyone with her beady eye miss a fat duck like the monarchy? Arguing that a cut in

'wages' to such an important and influential section of society is something that she would avoid is not good enough. No, the reason that the Queen receives this kind of money from Thatcher's Government is because it is realised that the monarchy pays for itself over and over again. The fascination that the monarchy holds for people is worldwide. Tourism is big in the U.K., and why? Certainly it isn't the weather that attracts foreigners, nor such historical sights as the Birthplace of Industry in the Midlands or Hadrian's Wall, other countries have their own, often far more spectacular historical remnants. No, Britain has something that not many countries still have: a living historical remnant, its monarchy. Certainly other countries have monarchies too, but none are quite as dignified and stately as ours. Our Royals may be living

in the past, but that is what people want...it's romantic! We should be thankful that Maggie has not cut expenditure on THIS service.

And people are fascinated by the Royal Family. They will pay vast amounts of money just to eat dinner with them, they will donate funds to innumerable charities in the hope of meeting a Princess or a Duchess. The monarchy do more for the needy and deprived of the world than all the crummy little societies and motions that pop up at the LSE can ever hope to do. The monarchy doesn't need the slaggings off it gets from the likes of Morrissey and Ozanne, but it certainly won't have to worry about them either!!!

Yours Pro-Royalty and proud to be British,

James Reeves

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GENEVA: TOO SERIOUS A BUSINESS

'Of course I was scared. It would have been insane not to have been scared. I was frightened about what could happen to my country – or your country and all the other countries that would be devastated by a nuclear war. If being frightened meant that I helped avert such insanity then I'm glad I was frightened.'

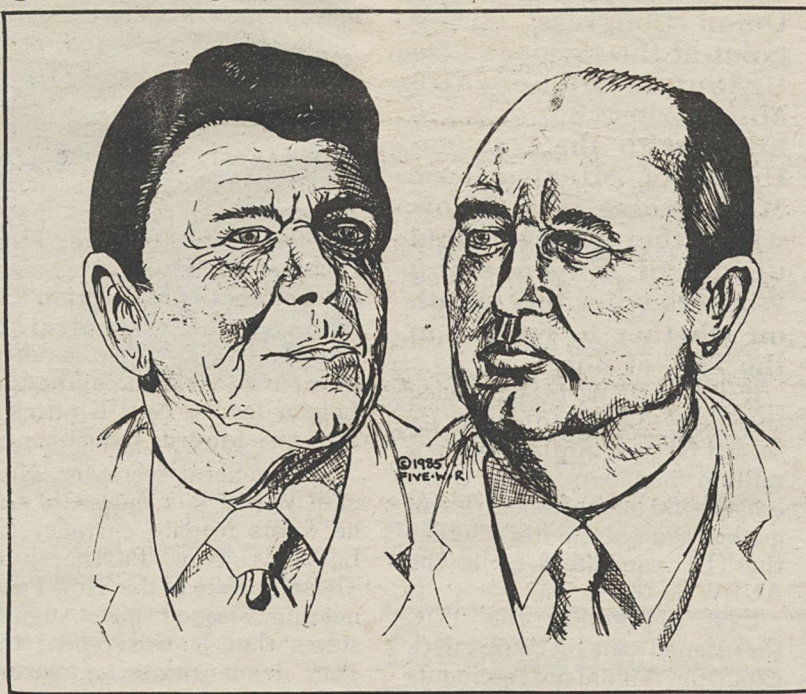
The Russian leader, Nikita Khrushchev wrote this about the Cuban Missile Crisis of October 1962. War very nearly broke out between the United States and the Soviet Union then. It might well have become a nuclear war. It could happen again and this time Khrushchev's words of wisdom might fall on deaf ears.

However, up until now the prospect of mutually-assured destruction (MAD to the strategists) has prevented any large-scale wars, conventional or nuclear, from being fought between the superpowers or in Europe. The Geneva Summit meeting between President Reagan and Mr. Gorbachev on the 19 and 20 of November is an important part of the process of maintaining peace. Probably very little will happen. Reuter reports that: 'U.S. Officials acknowledged that only minor agreements at best can be expected.' Nevertheless it is well worth watching because it covers the issues upon which the survival of mankind depends.

EQUAL CUTS

There are broadly speaking three main issues. Firstly the cuts in nuclear weapons: Gorbachev has proposed a 50% reduction in ICBM's. He has also made hints about limiting medium-range missiles in Europe. Reagan's proposals embody a wish for equal ceilings and not just equal cuts. Due to the present Russian nuclear superiority, Gorbachev's proposals would leave the Soviet Union with 4,500 warheads and the United States 4,000. Reagan wants parity.

Secondly, Gorbachev's proposals are based on the condition that Reagan abandons the Strategic Defence Initiative. (SDI or Star Wars in the vernacular). Reagan refuses to do this.



Thirdly, Gorbachev's failure to negotiate separately with Britain and France has resulted in his wish for British and French deterrents to be connected with American, together with the abolition of cruise missiles.

When we look at these issues in more depth easily the most extraordinary one is Gorbachev's proposal to reduce arms so steeply. The Russians have been building warheads at a fantastic rate since the mid-1960's. They are now the strongest nuclear power in the world, and never before have they proposed serious cuts in nuclear warheads. Indeed when President Carter proposed in 1977 what Gorbachev is now proposing he was sent on his way without much ado.

The next most extraordinary aspect of the arms talks between the Soviet Union and the United States so far is their almost complete lack of success in reducing expenditure on nuclear arms. You may say that SALT I and II was never ratified by the US Senate, and the Soviet Union has broken SALT II's provisions anyway by build-

ing the SS-25 missile. The Soviet Union has also broken the 1972 ABM Treaty by building the Krasuoyarsk radar station in Siberia. In 1963 the Soviet Union had a couple of

hundred nuclear warheads, now it has 9,000. In the same year the United States had 729 nuclear warheads, now it has 8,000. So much for arms talks.

ATTITUDE CHANGE?

Why then the sudden change in the Kremlin's attitude to arms talks which makes this Geneva Summit especially interesting? Gorbachev's proposals are a reaction to Reagan's nuclear policies and the present economic condition of the Soviet Union.

Reagan has not only increased the American nuclear arsenal, but he also announced the 26 billion dollar SDI (Star Wars) research programme in March 1983. The fact that Gorbachev's offer to cut ICBM's by 50% is conditional upon Reagan's abrogation of SDI shows just how seriously he takes SDI.

Reagan has preached that SDI will make nuclear weapons obsolete by creating a foolproof laser – dominated anti-ballistic missile (ABM) system. Not only

has he forgotten that this would not be effective against cruise missiles, bomber aircraft and the clandestine introduction of warheads, but at the SDI conference at Cambridge last Thursday the SDI Chief Scientist, Dr.G.Yonas, revealed that even to perfect an SDI ABM system would be possible, if at all, only in the very distant future.

ROLE OF S.D.I.

Nevertheless as we can see both Reagan and Gorbachev think that the future of the nuclear question lies in SDI.

We know that the Kremlin wants to be rid of SDI, but nothing else. However in the West opinion is divided. In the United States there are many who oppose it, not least the former Secretary of Defence under Kennedy, Robert MacNamara, who was responsible for the American nuclear build-up in the early 1960's and the introduction of MIRVs. Speaking at the LSE earlier this term he condemned SDI because it could be used to give the United States first-strike capability. If SDI was developed so that it could knock out a large number of Soviet ICBM's then the theory of mutually-assured destruction (MAD) upon which our present stability rests, would be invalidated because the United States could strike at the Soviet Union with an improved chance of survival. MacNamara believes that this threat will cause the Soviet Union to expand its nuclear armory even further. In his opinion SDI will escalate expenditure on nuclear weapons and destabilise MAD.

Incidentally SDI, if successful, might allow the United States, secure behind its own defensive system, to become isolationist again, and abandon Western Europe to Soviet invasion. The result could be another European war.

The argument in favour of SDI is firstly that the Soviet Union already has more sophisticated ABM defences than it lets on. Secondly that once there is a possibility for developing SDI then it has to be explored.

'BUTTER AND GUNS'

The third argument is the most interesting. It concerns the Soviet economy. Does Gorbachev's proposal for cuts in ICBM's spring from a 'butter and guns' dilemma? Because the Soviet Union has a much smaller GNP than the United States she cannot afford either increases in ICBM's or her equivalent of SDI without straining the economy: if this is the case then SDI will make it in Gorbachev's interests to seek arms reductions so that he has the resources to develop his own equivalent of SDI. SDI could become the extraneous factor necessary to make arms cuts appealing to both countries, which has been absent in arms talks since 1963.

Lastly since we are Europeans let us look at our own situation. Europe is the place most likely to become the starting-point of nuclear war. This is because the Warsaw Pact armies are stronger than the NATO ones stationed in Western Europe. It is estimated that the Rhine armies would last 72 hours. To make up for our lack of conventional military might Cruise, Pershing and tactical nuclear weapons together with the United States' nuclear armory have come to the rescue. It is sad that we have to resort to nuclear weapons to achieve stability where conventional ones are concerned.

Would it not be better to have talks on reducing Soviet conventional forces before those on nuclear forces? Could the Western European countries increase their own conventional forces? The Geneva Summit is a bilateral meeting which is not necessarily in the interests of Europe. The West European countries should have their own talks with Gorbachev. But they should discuss limitations to Soviet conventional forces before nuclear ones.

NICK HOLMES

THE SPANISH OPPOSITION MEETS THE PRESS

When, we asked Mr. Fraga's press office for an interview, we were surprised to be invited to dinner. This is the way Manuel Fraga – former minister of the Franco regime, former Ambassador to Great Britain, Professor of Constitutional Law, Diplomat, Clerk of the Spanish Parliament and now Leader of the Spanish main opposition party (Alianza Popular) – meets the press every week.

After a couple of drinks at the bar of one of the most popular restaurants in Madrid – 'La Criolla' – the show began. Fraga ate very quickly and at the same time answered the questions made by journalists.

You have had strong links with the United Kingdom, first as a constitutional law professor and then as an ambassador. What do you admire most about the British political system?

I think it is its ability to adapt itself to every difficult situation it has passed through, connected at the same time with the will of the majority. This has happened when Britain was an empire and now when it is a medium European power. This shows the flexibility of British people.

Your party has joined the Conservative Group of the European Parliament. Is your position as far as the EEC is concerned similar to that of the British Conservative Party?



In the main, yes. However, there are some situations in which our position would be different; Gibraltar is an example. But, as our ideologies are similar, we will agree on most of the questions about the EEC. Nevertheless, I want every party to keep its independence.

It has been said that Gibraltar is the only bilateral problem between Great Britain and Spain. What is your opinion

about events such as the opening of the gate that has kept Gibraltar isolated from Spain?

The opening of the gate was made without the compensations that should have been in the Brussels Agreement. Today Gibraltar's trade is taking unfair advantage of the opening because the fiscal system in The Rock is different from that of the surrounding places.

Unemployment in Spain is very high. Do you think that the measures taken by Mrs. Thatcher's government – privatisation of industries, cuts – can be taken in your country?

In the main, yes. Even if the reality of both countries is different public spending cuts and the privatisation of public industries can help to improve both economies.

It is said that the Spanish Right cannot beat the Socialists in the next elections (1986). Do you think that the victory of the so called 'Mayoria Natural' (Natural majority) is possible?

I do not only think it is possible. I think the Spanish people with their common sense will understand that the 'Mayoria Natural' – 'Popular Coalition' (Popular Alliance plus a Christian Democrat and a liberal party) is the only solution to the problems of our country.

After these, and many other questions, the last part of the show began. Fraga ordered a 'Queimada' (see photo) – a very strong Galician liquor – and we all went home a bit tipsy.

I, Torres-Muro.

TAKE IT FOR GRANTED

War Against Racism week finished on Friday 8th of November, and one of the final events was a talk by Bernie Grant, the leader of Harringey council. Mr Grant consented to talk to Nic Cicutti before his appointment, the first press interview he has consented to since his controversial statements following the rioting at the Broadwater Farm Estate. In this issue he talks about the riots and his views on the policing of the estate:

NC: *What was the mood of the other Labour Councillors when you became the first black Council Leader?*

BG: I've been a Councillor since 1978 and I've been chair of a number of Committees. The previous leadership, when it suited them were prepared to go along with what the party said, but when it didn't, they went their own way. Because I had been involved with a number of people on the Left in fighting against the then leadership, we were elected into positions by the Party and the rest of the group. As a black person, one of the reasons that I was elected is because the party itself is changing and people are beginning to realise that there are a large number of black people in Tottenham and that has to be reflected in the political make-up of the Borough. I had quite a lot of support on Broadwater Farm because of the work we've been doing over the past four years or so and earlier on for me in particular.

NC: *Did you have a set of priorities that you wanted to see carried out? I'd like to relate that specifically to the riots - were they predictable? Could Harringey have foreseen what took place?*

BG: When we were elected, we took all the major Chairs on the Council except for one or two which were taken by moderates. We were elected to eliminate some of the disadvantages in our Borough, against black people, women, gay men and lesbians, disabled people and so on. We made it clear that we would be following these policies. We would not make any cuts in services. We were there to help oppressed people in the Borough.

In terms of the Broadwater Farm situation at the time we

didn't know there was any particular trouble on the Farm. There had always been minor skirmishes over a period of years. We'd been having problems with the police; as soon as things got a bit quiet the police appeared on the scene and everything went into the melting-pot all over again. I recall a particular occasion when we'd arranged a football match between the Met. and youths on the Farm. The youths gave them a good thrashing. I have to be careful of the words I'm using nowadays - I mean a thrashing at football. The next day the police descended on the Farm and arrested people willy-nilly. Everybody thought that this was a bit strange.

NC: *Sore losers?*

BG: There's always been a problem as far as the police are concerned. As soon as we try to get things moving they disrupt them.

NC: *The events of October - the pot was simmering. Police had been heavy-handed, and there was an increase in policing. There had been skirmishes already. What was the Council doing?*

BG: I can remember a discussion with the Chief Executive about this. Dolly Kiffin was one of the major people on the farm and she was in Jamaica for a couple of weeks and during this period (it seems) some people came onto the Farm to sell drugs. The police then changed their whole tactic.

I believe that this whole question of drugs needs to be properly examined. This was used as the excuse in Houndsworth, Brixton and also in Bristol in 1980. I know that people like a bit of ganja but I've never known Broadwater Farm to be a drugs haven: a lot of people



are unemployed and don't have money for drugs. It does seem strange that when Dolly was away, pushers suddenly appeared on Broadwater Farm. The other thing that concerned us was that the police were saying this but even though they 'knew' the people they weren't trying to stop them coming on to the Farm; and only stopped cars at the approach to the Farm or in it. I got this advice from the Chief Executive - what he felt was that it would be best for us to keep out of it and allow the community workers to deal with this situation and see what the police were doing. What I did is get regular briefings from the Chief Exec. on what was happening on the Farm. That was about it. We didn't actually intervene - that's not our position anyway.

NC: *Is there a mechanism within Harringey whereby Councillors and the police have some contact and is there any control by the council over the police's activities?*

BG: When the police want something from the Council they always manage to see us. When we want something from them they never seem to be available. There is no regular mechanism. They did set up their "consultative machinery" without even consulting us and tried to bring the Council in.

NC: *How did you hear what had happened to Cynthia Jarret. Had you heard about Floyd Jarret's arrest?*

BG: I got a call on 1 o'clock on Sunday morning from Leicester Lewis. They said a black woman had been killed by the police. I took down the details of where she lived and left it until later on in the morning. At 1 in the morning there's not much I could do. I then got a call at 9 o'clock in the morning saying there was going to be a meeting of Community leaders at midday at the West Indian Centre.

We went along and during the meeting we heard there was a demonstration outside Tottenham Police Station which was reasonably peaceful but there were a lot of people and they were upset.

The next message we got was that the Youth wanted us to get down to Broadwater Farm to talk to us about what was happening. We got there at sixish, had the meeting which was interrupted by some youth who said 'This is a waste of time - you do your thing, we'll do ours.'

They then announced that they were going to march to the Police station. At that stage we left the meeting about 6.30.

NC: *You were quoted in the press as saying that the police*

had got 'a bloody good hiding.' Would you stand by that or were you misquoted?

BG: I said these words but not in that context. I think I said 'The youth believe the police got a good hiding.' My function was to express the feelings of people on B.F. People have been beaten up by the police on and off the Farm for years. The young people saw the events as a battle which they won - whether I like it or not is immaterial. That's the reality.

As far as I'm concerned I'm happy to stand by that. I could have said something nice, but as I understand it, it was like a military operation so those are the facts.

NC: *Did you also say it because of the particular sympathy that you had for youth who had suffered from policing on the estate?*

BG: I have a lot of sympathy for the position of youths as a result of police activity on the Farm over a period of years.

In what I said that element of sympathy obviously came over. What concerned me particularly was that nobody looked at what was happening to the youth.

Nobody seemed that concerned about Mrs Jarrett who had died unnecessarily - everyone was concerned about the police.

To my mind it was clearly a case of redressing the balances

pointing out the issues the Council have to face.

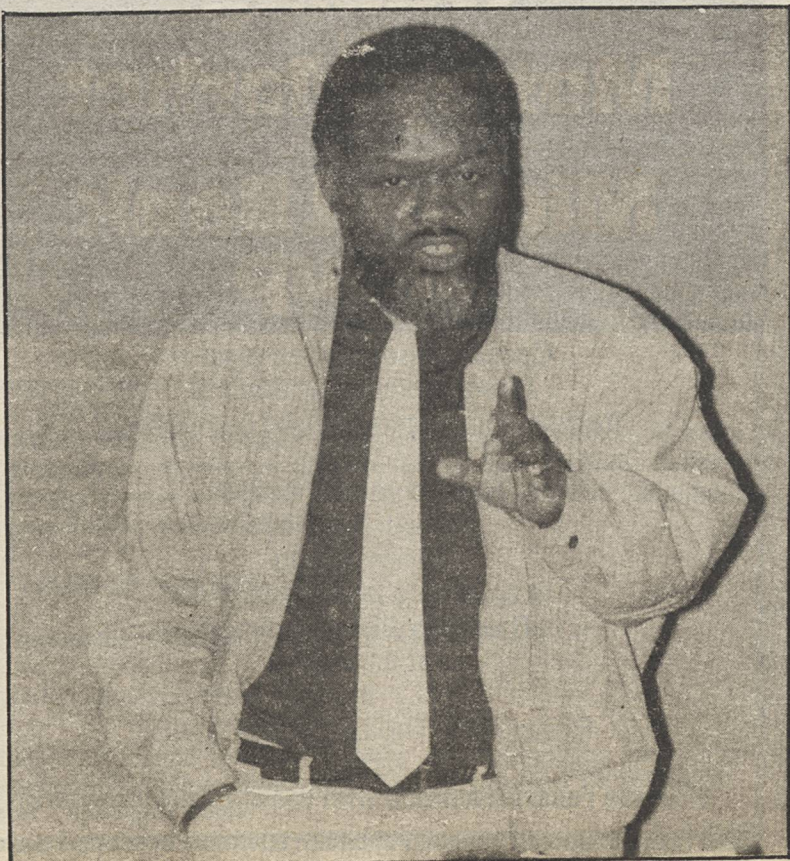
NC: *When I went onto the Estate, one person told me that there was an echo in terms of what people were doing and what is happening in South Africa. Do you agree?*

BG: Yes I do. That was one of the reasons young people put forward for the violence.

There are two matters: when they told me they'd tried to march to the Police station and were forced back they found the police had totally surrounded the Farm - they felt, they actually said this, that the police were going to exterminate them. That's why the scale of the violence that took place.

The other thing they said was that because they saw black people in South Africa fighting for their freedom, they saw the situation on B.F. as analogous; they virtually needed pass laws to get on or off the Farm. If blacks were dying over there they felt quite happy to do the same on that night. The police didn't realise the seriousness of what people felt.

In the next issue, Bernie Grant considers his Council's relationship with Neil Kinnock and the leadership of the Labour Party in general, as well as his attitude towards Trade Unions both within his Borough and nationally.



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THE LONDON ARTS

THEATRE



CAMILLE — Comedy Theatre

'Camille' is undoubtedly a remarkable play. One's first reaction, on seeing the characters, is intense dislike. The central role of Marguerite Gauber, the whore determined to improve herself materially, seems at first repulsive. Equally, her lover in the play, Armand Duval, seems forceful and arrogant.

Pat Gems' script ensures, though, that as the play progresses, our feelings for these two gradually change, as Duval shows his capacity for love and friendship, and as we are told of Marguerite's sickening Background. One feels that she has been forced into some form of reaction to this, but thereafter is seemingly incapable of allowing anyone to feel affection for her — she says to Duval 'How can you be jealous when I've known so many men?'

Frances Barber plays Marguerite, and her performance is superb. At all times she is utterly convinc-

ing, whether she is hating, loving, or merely apathetic. One can see why some-one such as Duval should love her, but at the same time, the hatred of others to her can be believed. In such company, Nicholas Farrell as Duval could easily suffer from comparison. His performance though ensures that this is not the case, as he effectively portrays a wide range of emotion and personality.

The play is unashamedly horrid, particularly in the climax, yet it is not devoid of humour, mainly coming through Clemence, the 'dumb blond', and a boring but wealthy Swedish Count. The performances are of a universally high standard, particularly Polly James as the scheming Madame and Rowena Roberts as Clemence. However, the play belongs to Francis Barber, and it is largely down to her that it will unquestionably be a great success.

Dave Bridges

A MIDSUMMER NIGHTS DREAM

Shakespeare's 'Midsummer Nights Dream' is a world of cheeky fairies with an innocent love of lots of pageantry — or so the 1983 production at the National would have had us believe. Indeed, that seemed to be the traditional interpretation and one this critic was expecting to be attempted at St Georges Theatre, Tufnell Park.

The whole evening was full of surprises, however. I had been expecting a small dingy theatre. St Georges though is shaped almost like Shakespeare's own globe and the atmosphere is not at all that of a church/civic hall; it all smacks of the authentic.

So much for the setting. What the theatre lacks in resources it makes up with intelligent interpretation. Here is a world of order and disorder, the fairy-like fighting the real. The use of the real King and Queen as the fairy King and Queen reinforces the point. In this produc-

tion the goblins et al create havoc and are decidedly malign. Grant Cathro as Puck brings this home very well, he crouches and moves with the speed of a spider.

And there is the ubiquitous low-life here, a good performance by Daniel Davies in particular really gave the audience a treat. You don't have to be a theatreophile to laugh at these jokes.

So much for the periphery. What about the lovers? Well, Lysander was far too self-conscious and Hermia just about said the lines. Mary tempest as Helenia was very expressive and brought the stage back to life.

All in all a most enjoyable and intelligent production but if you prefer extravagance and pageantry, this is not for you.

Nearest station is Tufnell Park and there are directions from the tube.

Haider Ali

JONGLEURS — ALTERNATIVE CABARET

If alternative cabaret in Battersea is not your first thought for the weekend, it's time you changed your mind. Jongleurs is a good place for a long evening: barnlike and capacious at first, it soon begins to feel more intimate as the acts warm up. There's a bar, simple food and tables big enough to spread yourself; just spartan enough to let you remember this is Battersea not Berlin.

First rule for alternative cabaret: don't get there late. Their comperes are trained to heckle you. And they will. Audience participation is a speciality here, though because of the nature of the audience, one practised only by the most reckless acts. Angelo Viciocis makes his name by it for instance, and there are others who'll risk their reputations too. Performing with someone from the audience at Jonleurs is a bit like making a film with a dog or child — its a nice question who will

upstage who.

The cabaret proper begins at 9 and runs through to 1am. The current blend is a mixture of comedy and music which has evolved into a characteristic style in the three years Jongleurs has been running. Mana Kempinska founded the club with the idea of giving an arena to the kind of people television and theatre can't yet cope with, and she's gradually defined the genre. She admitted trying to get it right was obviously part of the fun. 'You don't know how far you can go in cabaret. The audience we started with used to be very radical: they came with the attitude that they wanted to learn something. Now it's still political, but it really has to be presented well. Peoples expectations have changed.'

There was certainly nothing unprofessional about any of the material I saw, though some of the props and costumes were

endearingly thrown together. The programme ranged from crisp American stand-up comedy from Kit Holloway, through tap dancers and acapella singers, improvisations and a set of jugglers who gave us Hamlet with four tennis balls taking the leading roles, and Marxist economics explained with a spanner, two oranges and a Woolworths squeaky toy. I leave you to work out which was surplus labour, but believe me it was funny at the time.

The acts you'll see at Jonleurs are doing well, but it is a precarious life with only 30 venues on the professional circuit. They have no way into the mainstream media with current censorship rules, so you'll have to go to them, but that's no hardship.

F.Cannell

LENNON

'I will always let my genitals hang out or do something that will stop me from becoming like Martin Luther King, a leader of a cause, because nothing, no cause, is worth losing your life for.' I wonder if John Lennon saw in himself that natural and dangerous charisma that seemed to dominate people and inspire them to follow him. Certainly the very nature of his rebellious attitude attracted followers in their thousands, but how did those close to him react to his perpetual domination?

'Lennon', now playing at the Astoria Theatre, is an attempt to recapture the spirit of a man who changed peoples' outlook on life almost as much as he changed their outlook on music. The play looks closely at Lennon's public and private life by re-enacting interviews, comments and factual occurrences in both an amusing and a moving way. His early life is told by himself, his Aunt Mimi, by whom he was raised, and various people who knew him well, the scenes being cleverly constructed from the spoken words of those participating in the actual events. His later life is portrayed through a series of re-enacted interviews with Lennon himself and those who were closest to him in those years, such as Yoko Ono, as well as through media coverage.

Running parallel to Bob Eaton's script, John Lennon tells his own story through his songs, excellently reproduced onstage by the company. With over forty Beatles and Lennon songs featured on the show the music itself captures the very mood of the man as the story progresses.

Lennon is played by two actors, Mark McGann who shows the young Lennon in his 'teens and twenties, and Jonathan Barlow who portrays a far more world-weary and disillusioned Lennon in his thirties. Having two Lennons on the stage at the same time allows a wonderful perspective to creep in to the story, as the older Lennon looks on his younger self's actions with a deliberate calmness, emphasising

the man's total conviction in the correctness of the decisions he had made, and his belief in himself. The constant switching from one vision of Lennon to the other does however mean that certain aspects of his nature do not come across. The show's programme points out that one of the most important elements of Lennon's nature was his tendency to sudden unpredictable changes of mood, which frightened everyone who knew him, but this does not easily become apparent in the play.

Having two Lennons emphasises also the great loneliness of the man, a view that is heightened by the fact that the remaining six members of the cast between them play everybody involved on Lennon's life, from his Merseyside adolesc-

ence to his New York manhood. And running through the whole play is that powerful feeling of leadership that can also be felt in his music. His domination of the Beatles, his wife Cynthia, the Beatles' manager Brian Epstein, and everybody else who came into contact with him is apparent. Only one person could soften the overwhelming charisma that eventually lead to his death: Yoko Ono. It was with her that he was happiest, and when Yoko gives birth to their son, Lennon seems finally contented with life. A contentment that was sadly short-lived.

Lennon is billed as 'A Legend Reborn', but legends don't die, and though the play is good, it will be the memory of John Lennon himself that will last the longest.

James Reeves



'All You Need Is Love.' Mark McGann as Lennon

DINNER FOR TWO

The Editors and Staff bring to your attention the most romantic dinner setting in London with unrivalled views of the city from across the river. Dine by night in the Olivier buffet at the National Theatre (and in summer on the terrace.) Around £4 each will buy fresh salad with wholemeal quiche, chicken or pate and wine. Pudding and coffee will add about

£1.50 to the bill. But forget the money — this is an experience. Walk along the terrace after your meal beneath the starlit sky, the Palace of Westminster and St. Paul's Cathedral silhouetted in all their floodlit glory, a breeze rustling leaves in the trees, the waters of the Thames lapping gently against the side... Need we say more?

THE LONDON ARTS

KATHY ACKER — A STRONG WOMAN

Kathy Acker is a unique writer. Originating from New York, she is currently living in London. Picador published three of her novels, 'Blood and Guts in High School', 'Great Expectations' and 'My Death, My Life', last year springing her to a kind of notoriety in the U.K.; her work had previously been published by 'underground' presses in the U.S. It attracted a great deal of attention both for form and content, especially 'Blood and Guts in High School', which is the personal history of Janey Smith, who suffers incest, slavery, drugs, prostitution, prison, cancer and finally death. Janey is surrounded by men throughout her brief life, and she is a monument to female manipulation and male exploitation. It's fairly graphic, but neatly reverses a great many aspects of the genre.

Seeing Kathy Acker on television recently, reading a droll but shocking-at-8pm Channel 4 comment, and at a gig by New York sound experimentalists/hard-core band Sonic Youth, I arranged to talk to her over tea at the ICA. I started with her literary reputation...

How do you like to be described? (I asked). Do you like to be avant-garde?

Well (she replied) I'm not sure what avant-garde means in this country — it has a different connotation than it does in America. In America it's sort of not pejorative or non-pejorative, it just means that I work with a kind of non-19th century narrative and have done certain things other writers have done. It's a tradition you'd speak of as avant-garde.

Here it's different?

Yes, there isn't really any avant-garde tradition so I can't say what I like to be described as in England. I suppose it means not rooted in experience, and it's a 60s term — about cut-up and montage. I'm not interested in that any more, it's very dated.

I've read extracts from your new book, 'Don Quixote.'

It's much more seemingly narrative — it has a very simple surface narrative. It was easy — I just

ripped off 'Don Quixote', so it's just a bunch of adventures, but that gave me a change — I hate having to know what I'm going to write each day, I like the surprise. I was able to surprise myself.

(Much of the impact of 'Blood and Guts...' is in the drawings (pornographic) and 'dream maps' (mesmerising) which punctuate it. So...

There aren't any pictures?

That was the only time; it seems to have made quite a fuss. It was a bad joke, copying male magazines — the dream maps were something else. 'Blood and Guts' was a funny novel, transitional. I'm changing again now, but I wanted to move on and didn't quite know how. Two things interest me. The narrative bit really bores me, it's a falsity, it's like I'm doing something for the reader. It was an attempt — you see that was when the punk movement was happening in New York City, a real attempt for availability to try to get away from the formal art movements. I wanted to write like

that. So the variety of the style, the pictures, the shock, make the novel more approachable. That's me, no, I was trying to have a narrative. Janey Smith doesn't exist. I made up this thing, I made her a girl, she's a nonentity. The thing is, everyone takes her to be me. That's fascinating why are people so upset, and why do they think it's me?

But you're a strong women in yourself, Janey's a victim.

She's a willing victim — 'Justine'. I wondered why people got so upset about the book; it's not really a major work. I thought 'Oh, it's 'Justine' and people always get upset about masochism'.

Masochism

Your women are different to your men ...

That's not autobiographical. Women are much more real to me than men. Men are always caricatures; I've never really created a living male. I'm better with gay guys — straight men are just weird and I have a hard time with them. The whole play between passivity and activity, desire and will, seems much more real to me in a woman.

Perhaps women relate better to other people in reality.

I think so.

Easier to capture?

I think we know them better. It's like at that time, the anger in me. Masochism is a rage, an anger, that can't express itself, so it has to be played out passively. It's not a desire to be hurt, it's a desire to hurt, that is inverted, and I think that Janey is angry. She's not a

victim only insofar as she can't act actively. That's an understanding that I don't have about men.

(I recall a passage from 'Blood and Guts': 'A writer's personal life is horrible and lonely. Writers are queer so keep away from them'. I change the subject).

Separatism

Are you strongly influenced by music?

Absolutely. Sonic Youth I saw last night in Brighton. I used to be married, my husband was in a band.

Many artists choose to express themselves through music ...

I think it makes more sense. I like musicians better, I don't really like writers. Well there are one or two but on the whole I find other writers a bit uppity. In England, they're horrible. I'm a bit of an oddity to them — I've been invited to tea-parties and it didn't work quite.

Perhaps the avant-garde is located in music here.

Yeah, music and fashion. The country — it's a cliché but it's obviously so class defined — and there's a real class division in the arts. Like, normal people go into fashion or music. I know some young writers; they'll never get published, they're not the right class. Ones a woman, it's easier through the feminist presses, but then she's not 'correct'. She'll have a problem.

So how have you related to the women's movement?

Here? It's different than America. I think it's getting better though, yeah, it's still different. I under-

stand the separatism now, having seen what public school men are, now I understand ... When people are coming up and trying to get their own behalf and strength together, that's the main thing, and they have to help each other very much, and be very simplistic. So the arguments and definitions are very much too simplistic, they don't allow for the way women are.

Celebrity

Feminism, it's supposed to be 'men never allowed us, and now we're gonna be the way we are'. Well if we don't allow ourselves to be the way we are, if we start drawing up rules, that's no good, really.

(Kathy Acker is small, strong, with short hair and a winning air of total determination. But not a stereotype 'feminist')

The idea of what a good women should be?

It's not honest not allowing ourselves the great diversity of behaviour. I mean, in a very simplistic example, because my hobby's weightlifting ... I was reading an article in 'City Limits', it said this is horrible, all these women who want to be like men, a woman naturally has a big stomach and a different weight distribution. I thought 'Bloody Hell', you know, that's madness. There are all sorts of female bodies. To say if you're a woman, you can't do this with your body, you should be able to do whatever the hell you please. That's very simple, but it goes very deep. It's complicated.

Yes. Some women at LSE are

MUSIC

CURIOSITY KILLED THE CAT — LSE WAR AGAINST RACISM

This was the supposed climax of 'War against Racism' week. In the interests of non-tokenism, I suppose, neither were particularly representative of Black culture in Britain, though **Curiosity Killed The Cat** perhaps exemplify one of the ways in which white artists have used black music, diluted and commercialized, for their own ends.

Gifted had supported (the truly great) **Signe Signe Sputnik** a week previously. They still sounded like **Bauhaus**, which might be a bit pointless nowadays.

Curiosity Killed The Cat were, engagingly enough, a pop band, with vague funk undertones (that is, they had a drummer and a percussionist, who was black, and they had their guitars like **Spandau Ballet**). Their songs weren't particularly exciting, and the sound was a bit weedy after the noisy onslaught of **Gifted**. However, they were all very pretty boys, and a good producer could work wonders. Indeed, the drummer was so pretty that **Eighth Wonder's** Patsy Kensit was seen gawping at him throughout.

Better luck next time.

SIGUE SIGUE SPUTNIK — Brilliant Plumage

Maybe there hadn't been enough sequins and hairdye to go round, but the **Sputniks'** support entered a black stage in plain dark gear — very egalitarian. The singer, angry young man of this parish, barked, squealed, stamped about and screwed his face up a lot (Don't they all? — Arts Ed) and his band proved once again that the riff is back in vogue; strong throbbing bass and metallic rhythm. As a warm-up band, they were more than adequate, but pretty traditional by **Sputnik** standards — that is to say, they actually paid attention to their songs!

Then the circus arrived, using backing tapes, echo, and two synthesizers where one would do. However, in the case of **Signe Signe Sputnik**, these are just further endearing facets of the lack of talent and imagination they dress up and call 'free-form dub'. Weird and wonderful women roadies, beautiful plumage, debauchery (well, rude T-shirts, anyway) — it was all there. Quality, meanwhile, was eclipsed by getting the Pose right; these boys may want to be



SIGUE SIGUE SPUTNIK: runaway sons of the nuclear age.

stars, but they're hardly killing themselves in the effort to squeeze out any art. They played flat and repetitive, one-dimensional noise, and even though these self-styled heroes treated the punters with calculated contempt, they went down well...

EMI, in their corporate wisdom, are no doubt encouraging the band in their belief that this is the future of Rock and Roll, and just how much competition there was to sign them up is an interesting question. They are mediocre, self-important and insincere. They offer no chal-

lenge. They will be hyped, and the world may just be fickle enough to accept them as the Next Big Thing.

Bo Novak



KATHY ACKER

organising weight training.

That's good. Yeah I think there's been a change since I first came here. I mean, women were like appalled by me. When I went back to America I said this to my friends and they said 'Yeah, we felt the same way' - it was a general feeling, you know, 'England's OK, but my God, the women'. That's changed a good deal, I don't think that now.

But people are less likely to be outraged by the famous.

That's true, that's true, but I had to go to this business party, something to do with Channel 4, and this secretary who worked on Channel 4

came over to me and said, 'Oh, you're familiar' - she was a sweet woman - and then 'Oh, you're that sleazy celebrity'. Oh, well, I thought that's a new one. It speaks for itself. But the known thing, it's ugly, very Andy Warhol.

You have a very American relationship with America, an obsession, perhaps a hatred?

It's a deep love - hate thing, I mean, I really love the land, there's a sense of breadth about it, of space, and broadness, you can just go for miles and miles and there's no people. An incredibly beautiful land. From towns I've lived in I've got to know like Maine lobstermen. It's a

big country and the government is so separate, you're dealing with two different things. People don't know what's happening outside of their towns, let alone other countries and other governments. It makes them seem apolitical. On the East Coast they're supposed to be more switched on. Yeah I really do find the yuppy phenomenon appalling. It's like a bad joke, you know, they put plastic animals in drinks and jump up and down on tables. I've seen it, they're into money. It's the other side of total devaluation on every level.

It's happening in England as well?

Yeah, that's what's so strange, it's getting very American here. I can see that as an American I have a love - hate thing with America, England has it too. These people who I feel very strangely about come here, say Norman Mailer, or Sam Shepard and suddenly even

Recognition

the left-wing is worshipping them. I mean why?

The Americans here - they're all Yuppies.

They've got the money. It's a class relationship. Well Americans can be appalling, I have friends here who wouldn't be recognised as Americans, we see another American on the tube and we go 'Oh God', it's a sense of seeing yourself.

'Hope they're not seeing me like that?'

Yeah! I don't know. I'm in between. Sometimes I can see I'm really acting grossly, very American - I'm embarrassed, but at least I can see how I am.

Would you like to do more television?

No. No. No. Not unless I had more

control. I hate TV - it's manipulative, terribly so. The image is controlled much more than in any other medium I've ever worked in. I've less control with my image and content, over the cutting - I'm not even clear how to manoeuvre myself - in film and live performances I'm more sure of the relationship between myself and the audience. The money involved makes the manipulation greater.

Phenomenon

They only shoot one to two minute segments, don't like TV at all. If I make a record with someone I can listen to it and say, up the sound a bit here.

Live Readings?

That's how I make my money. Now I'm making it from publishing, but I work with bands so much and it was a good way to work. So they're written to be read aloud - it's a necessity, and now I enjoy it. Except when it doesn't work.

It gives you more control?

Well it gives me a chance to test it. Usually writers are like armchair writers and they have no relation to who reads their books. When you read in front of a group of people, if it's large enough, approaching 100 people, you get this instantaneous feedback. It's great - it's a great way to edit, it gets you out of your own solitude. It's scary, but it's good for the writing. It's not much of a tradition here.

Poetry reading is a very fringe activity. There was Dickens though?

That's right. I love Dickens. When I first came to London I was partly looking for that - I went to all these places and they weren't the same. I was quite upset. He was one of the first writers I read, as a kid.

Sometimes he has the perfect nice girl, but on the whole they're wonderful, they're so complicated, all the funny little weird characters that come out of the corners. He's a real populist.

Which other writers have you ...

Used? God, if you went down the list... (She proceeds to do so. This woman is very well read) I always use writers I like, or want to learn from, so I pick the best of that genre and try to teach myself how to do something. Sometimes I'm trying to understand things, or trying to find out. Sometimes I find things really appalling, like a part of society, things like Jackie Collins. You can see the range. It used to be making fun of texts, but I think I've gotten to be a bit of an aesthete, as I've grown older, I'm more interested in learning that destroying, I used to say here it is, blah blah goodbye forget it. It got boring.

It's a good way to work

It's fun. It's better than having to worry about meaning. I don't care about that very much. It's not much fun having to write a proper story - it's like, you know, an essay. Like being in school.

(What do I say to finish this article? I can't convey an accent to you, another world from your own. Read 'Don Quixote' when it is published next April. Always beware categorisation. Go out and be yourself)

Carol Attack

LONDON'S WASTELANDS

What the hell's that? The Barbican Centre planted down near the Square Mile, a large concrete jungle built to last till kingdom come. I still hate it. Why tax payers did not demand a complete re-working of the plans defeats me. Anyway the complex consists of a music hall, 2 theatres including The Pit, two cinemas, a multitude of conference halls and large exhibition spaces. Perfect for middle class white, suburbanites and the rave American tourist to spend a 'wonderful night out!' The Royal Shakespeare Company performs here - their London home so to speak - and at present have that terrible Lloyd Webber/Mike Oldfield production playing - Les Miserables. - Oliver Twist all over again - lots of jolly songs, a few morals thrown in - at that moment I swore I'd never go see another musical again.

Much closer to LSE, just across Waterloo Bridge, is another example of our attempts at trying to integrate architecture with the daily mental cruelty meted out in public. The South Bank complex comprises of the National Film Theatre, the National Theatre made of the Olivier and The Lyttleton, and 3 music venues - The Royal Festival Hall, the Purcell Room and the Queen Elizabeth hall. Most performances

start at 7.00 or 7.30 pm, so get there an hour before for student standby tickets for a cheap night out. Conductors this year have included Herbert Von Karajan and orchestras have come from all over the world including the Berlin Philharmonic and the Chicago Symphony. Music for the masses as always. Quite right too!

Dilip Lackani

ROBERT CRAY - Hammersmith Odeon

When Nina Simone sang 'Young, Gifted and Black' she had Robert Cray in mind. This concert showed to the British public that Robert Cray has come of age as a shit-hot blues guitarist. He held the crowd in awe of his talent, aided and abetted by bassist Richard Cousins whose presence was only upstaged by Robert Cray's blues vocals and accompanying guitar playing. Tracks included 'Phone Booth' and 'bad Influence' from the debut UK LP of the same name. Tracks from 'False Accusations' made up most of the set which also included an electric version of his new single 'Get Loaded'. The concert ended in the best possible way for Cray with three standing ovations.

The Robert Cray Band plays the blues the way it should be played, having successfully fused many

influences into an original sound that's contemporary, finely polished, restrained yet forceful. In other words he's shit-hot and if you don't believe me, ask Mick Jagger, he was there too!

Eddie Galvin

A TASTE OF CINDY

Not as much news this week.

Firstly, apologies to Sean Davies for losing his photo credit last issue. Sean took the brilliant photos of the Richmond Comejo fashion show in 'i-D at the ICA'.

Next a plea. Some of you out there must be interested in writing for Beaver music. Whether you're a rabid glam-rocker or anything else for that matter, you're wanted.

For your information, LSE Ents are bringing to you this Wednesday country rockers 'Green on Red' with 'The Doctor's Children', £4, Old Theatre. Also the Christmas line-up is:

Dec 6: **The Rain Parade**, **Ring of Roses** plus **Snakes of Shake**. 'Are you gonna be there at the love-in?' (it says here). A psychedelic disco is promised as well.

Dec 7: **A Certain Ratio** plus the **Jazz Defektors**. A double helping of Mancunian funk. The JD boys are particularly unmissable, mixing wicked rhythms, vocal harmony and dance. ACR are always good too.

Cindy

SOUL SLOT Vol 2

Glad to see that last edition's recommendations all went on to higher positions in the chart. This week I also have my eye on a couple of hot new singles: **Doug E Fresh and the Get Fresh Crew's** 'The Show' should go far having just been released on UK 12" due to the interest shown in it as a US import only. I'm not so keen on that one myself, but I think it will be a climber anyway. The second of my tips also looks like following in the same vein - 'Magic Man' by **Rochelle** Will cost you £6 on import until Warner Brothers get their act together and release a UK 12" of this current favourite. A very danceable track with a wicked bass-line, my advice as always is to check it out!

One more song which has been

around in the higher reaches of the chart for quite some time now is **Donald Bank's** 'Status Quo'. This is without doubt an excellent political rap with a good beat and hard bassline - the lyrics and more so the vocals, reminding me of Gil Scott Heron. In fact, if the quality of the production on the 12" were not so bad, I would even borrow a Colin Clarke phrase and describe it as 'fabulous'.

Last but not least - or should I say from one type of wicked bassline to another - I thought I'd venture into the area of reggae. For all my opinion is worth (and it might progress as time goes on) I would strongly advise an investment in the 12" of 'Ring the Alarm' by **Tenor-San**. Almost as good as soul...

Baz Perkins

THE BLAZER BOYS' TOP TEN SOUL FAVOURITES OF THE TERM

- 1) 1974: Gil Scott-Heron - The Bottle (Drunken mix), Champagne 12"
 - 2) 1982: Stone - Girl I Like The Way You Move, Carrere 12"
 - 3) 1977: War - Galaxy, MCA 12"
 - 4) 1979: Grandmaster Flash & F5 - Superappin', Enjoy 12"
 - 5) 1982: George Clinton - Loopzilla, Capitol 12"
 - 6) 1977: Commodores - Brick House, Mowtown 12"
 - 7) 1980: Edwin Starr - Boop Boop Song, 20th Century 12"
 - 8) 1980: Cameo - Cameosis, Casablanca 12"
 - 9) 1977: Roy Ayers - Running Away, Polydor 12"
 - 10) 1981: Hamilton Bohannon - Let's Start To Dance Again, London 12"
- Dedicated to fellow clubbers and collectors everywhere

FILMS

AGONY



'Agony; a beauty and a beast'

Of all the cultures on which cinema feeds, the chaotic grandeur of Russia and its (largely tragic) history has lent the most compelling images to the screen. From opulently-furred princesses to relentless great-coated armies marching across the snow, it is a treasury of enormity and extremes. 'Agony', subtitled 'Death-throes', studies the profoundly strange career of premier icon of Russian weirdness, Rasputin and his devotees and opponents in the visibly crumbling institutions of 1916 Russia. He dispenses miraculous cures to the Tsarevich and hires and fires ministers, whilst luring their wives to wild parties reminiscent of his peasant origins. Director Klimov intersperses his historical tableaux – there cannot be a plot when a director respects history – with black and white documentary sections, underscoring the tensions of the moment, analysing the predicaments and decisions of the convin-

cingly weak Tsar. Anonymous and frightened Russians rush through the streets, march purposefully and die of plagues. Rasputin's numerous predecessors as court charlatans are catalogued. As chaos and fear overtake the dramatised court, a gate opens repeatedly.

Despite this truly glorious interplay, the dramatic sections become a little tedious as the film enters its third hour, and the farce of Rasputin's despatch is overplayed (and overdue). The man himself fuses Christ and Rambo, in his frequent resurrections and skill at missing bullets. Speaking in grunts or rhymes, his epigrams appear to lose everything in the translation. And whatever his sexual prowess and resemblance to an icon hanging in his chapel, he cannot stem the inevitable course of history. Only delay it. So once again ridiculous length kills a good film.

Carol Attack

'LETTER TO BRESHNEV'

Making a low budget movie into a major box office success (which this film is bound to become) usually requires giving it a sort of cult movie tag. To get everyone interested 'Letter to Breshnev' doesn't need this treatment, the story will carry it through. It's a fantastic plot. Two girls from Kirkby go out one evening and get picked up by two Russian sailors who are hitting the town for the night. One of the girls, Elaine, falls deeply in love with her sailor friend, Peter, but alas he has to go back to Omsk the next day. As Peter can't get out of Russia, Elaine makes up her mind to write a letter to Breshnev. The love story does tend to get a bit trashy at some points, but oddly enough that only adds charm to the story. This is a film that states that anything can happen if you really want it to, it's a get-up-off-your-ass-and-go-and-get-it movie.

'Letter to Breshnev' also portrays the difficulty of being young (or being anything) in Liverpool. Elaine is unemployed and bored until she meets Peter (she's then no longer bored but still unemployed). She has this dream of being swept off her feet by a mysterious man from the East. Her friend, Teresa, has a job removing the intestines of chickens, stuffing them into plastic bags, and then putting them back inside the bird. One might be tempted to detect a hint of symbolism in her work but I am not going to go as far as that. She hates the job but stays with it 'For fear of waking up one day without a penny'. She is definitely the most interesting character in the film, she is very outward going and seems very adventurous but as she confesses to Elaine at the end, she is scared stiff of what might be around the corner.

There is a lot of quick wit in the film, Elaine's mother delivers some really vicious lines, she is the sort of down to earth person who will take no answers from anyone. 'Letter to Breshnev' is good and certainly worth seeing, but if you are into things like 'The Latest Egyptian Movie' it might not be deep enough for you.

In some selected cinemas you will get to see 'The Woman Who Married Clark Gable' as well. Filmed in Dublin, it is the story of a woman who fancies she is married to Clark Gable. Whenever he is reported to be having an affair with some glamorous woman she will take it out on her very own unsuspecting husband, who never knows why she is in such a bad mood. One of the best non-feature films I've ever seen.

Martin Mewson

LONDON FILM FESTIVAL

This week saw the beginning of the 39th London Film Festival, the second and probably last organised by Derek Malcolm of the Guardian. His policy has been to popularise the festival without endangering its specialist attractions.

Over the next few weeks therefore, popular as well as 'pseud' attractions will abound. He has taken the festival out of the confines of the NFT and into the popular cinemas.

Anyone seriously interested in films ignores the festival's offerings at their own peril.

Toby Kramers

COP AU VIN

This is the latest film from the French master of the macabre, Claude Chabrol. It marks his return to the type of cinema he makes best – bizarre, funny elaborations on the sinful ways of the bourgeoisie.

Set in a small town, the plot is an Agatha Christie type concoction of strange murders, disappearing bodies and cupboards overbrimming with skeletons. Our unlikely hero is a rather dim mail-boy who takes care of his neurotic mother (Stephane Audran) with whom he compiles detailed files on the nocturnal goings-on in town. The atmosphere of provincial France is

well-evoked to the point of parody – the principal characters being the Doctor, the Butcher etc. Chabrol constantly stands back to comment on the action, and the blunt portrayal of greed and immorality is as fascinating as the complex plot.

The film features three excellent performances and is stylishly directed and designed. However, it's main strength is that in spite of all the violence it contains, it remains in the mind as a subtle and intelligent comedy more than anything else.

Kfir Yefet

EXHIBITIONS

KURT SCHWITTERS AT THE TATE

On principle Kurt Schwitters created his art out of rubbish. He called it 'Merz'. In 1919 when he started to paint his Merz pictures and build his Merz constructions he explained the reasoning behind Merz thus: 'Everything had broken down and new things had to be made out of fragments.'

However at the Tate's exhibition it is not the social comment contained within the Merz style that strikes one but rather the enormous aesthetic achievement and the triumph of individuality therein. For Schwitters was a great individual. He was not only a painter, but also a poet, businessman and extrovert. Hans Richter wrote of him: 'Schwitters' art and life were a living epic'. Nowhere is this more dramatically represented than in Schwitters' own house – the Merzbau. Unfortunately destroyed in the Second World War, the Merzbau, pictures of which and objects from which are in the exhibition, was constantly re-designed and re-decorated in Schwitters' unique artistic style. Schwitters used his art to explore life incessantly, and he used his life to develop his art.

Schwitters was not recognised as a great artist in his own lifetime. His contemporaries, the dadaists rejected him. Nevertheless these failures did not inhibit his sense of expression. The Constructivists welcomed him, and yet Schwitters probably derived much of his artistic courage from that of the dadaists. The idea of living one's

art, to which Schwitters so manifestly subscribed, is basically a dadaist idea.

The exhibition is quite large and contains examples of Schwitters' poetry as well as his visual art. Most of the pictures are collages, often incorporating three-dimensional objects. Schwitters was fascinated by the different textures of paper and material. He used them in his pictures to achieve a sense of space, vitality and depth that is truly beautiful. Look at 'Merzbild Einunddreissig' to see one of the great pictures of the twentieth century. Its movement and vitality are refreshingly different from the rigidity of many contemporary Cubist paintings, and it is a lasting tribute to the individuality and power of Schwitters' creative instincts.

NICK HOLMES

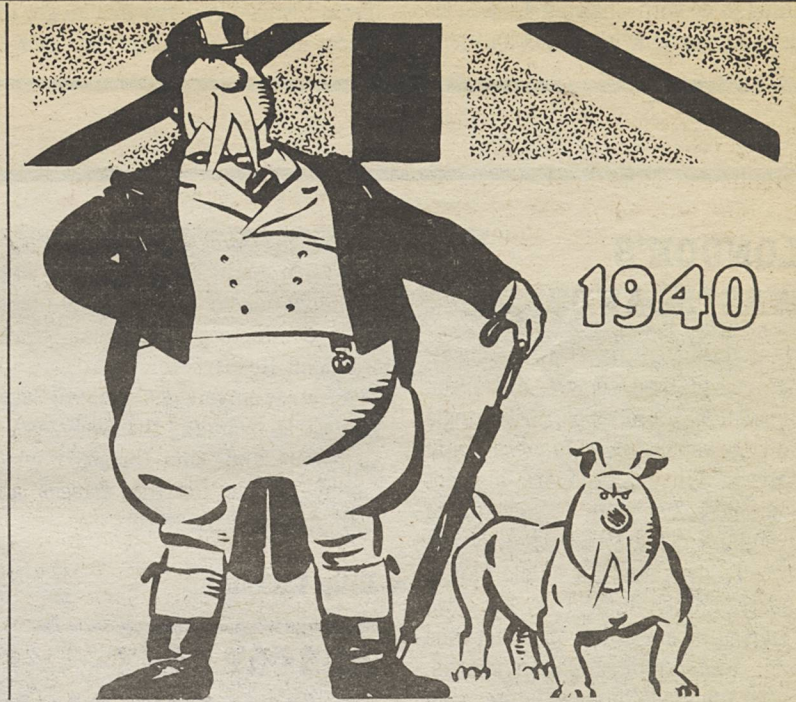


THE CARTOONS OF SIR DAVID LOW – NATIONAL PORTRAIT GALLERY

'I came from the outside world ... without respect for institutions and persons that have no right to respect.'

These forbidding words came from one of the most significant cartoonists of the twentieth century. Born in Dunedin, New Zealand 1891, David Low's extraordinary artistic skills first attracted the beady, critical eye of Arnold Bennet who proceeded to extol his virtues in a fit of uncharacteristic and sweeping enthusiasm. Indeed, so striking and original were Low's cartoons that Lord Beaverbrook invited him to join the 'Evening Standard.' It is his cartoons from this period of employment 1927-50, that form the main core of the exhibition – the first since his death in 1963.

Low's collection of cartoons form an invaluable historical document in portraying the personalities and events of the 1930's and 40's with a stunning, caustic penetration. He has a wicked accuracy in catching political disorder and ironies of the time. In a single vision of shattering clarity he conveys the threat of war and correctly predicts the horrendous consequences of fascism. A particularly piercing depiction of the situation in 1934 shows a brooding tiger patterned with swastikas rather than stripes, a savage cat with Mussolini's face and Austria portrayed as a mouse,



desperately endeavouring to escape the jaws of both. Another memorable cartoon depicts Stalin staring ponderously at the countries of the world and bears the caption 'Who's next to be liberated from freedom, comrade?'

Low's cartoons betray an acute political awareness for the historical moment and this understanding caused him to gain the respect of many leading literary and political figures of the time. Most of whom he then caricatured with irritating and uncanny precision! But he was not simply a destructive force; much that he had to say was both penetrating and constructive. Thus Low liked to call himself 'a nuisance with an eye for sanity.'

In 1944 C S Lewis wrote: 'When future historians are asked what characterized the British temper in the 1930's and 40's they will

undoubtedly say 'Colonel Blimp.'

Colonel Blimp is Low's most famous legacy. A blustering bombastic figure of immense stupidity, Blimp came to represent administrative and military inefficiency. Blimp rose to be a national figure replacing Britannia and the Lion. At a later date Low invented Joan Bull, the epitome of a young woman struggling valiantly to liberate herself from the stifling tide of British tradition. The shapely and highly intelligent Miss Bull faces many a hard time endeavouring to convince hairdressers and photographers that she is meant for better things.

This is a refreshing and fascinating exhibition and I am almost tempted to forgive Low for casting the indelible Blimp onto the innocent generations of Brits succeeding him.

M Luckhurst

AMERICAN MYTHEMANIA – THE TWO HEADED MONSTER

MADONNA and RAMBO are the two latest products to emerge from the popular mythology which infects American culture – a tradition which has both a positive aspect and a destructive one – the two-headed monster.

American culture has always been steeped in popular mythology. From the beginning there were the hero-myths of the cowboy, the gold-prospecter, the plains-drifter – the myth of the 'West'. But these myths, like the ideals of freedom and prosperity they embody, have always had a negative and destructive side to them.

The cowboy, for instance, is also a symbol of macho violence with the blood of a whole civilisation on his hands. The attractive ideals of a 'New World' democracy were harnessed to justify Vietnam and are currently being used to support the dangerous reactionary interational politics of President Reagan.

A mania today continues to express its cultural identity through pop-mythology. With the increasingly great role that the mass media plays in influencing politics and society it is not surprising that these contemporary myths are promoted through film, television and pop music.

The two biggest myths of the moment, so wide is their appeal that they have earned the suffix mania, to emerge from the US are those of MADONNA and RAMBO. Their appeal is not confined to America. Madonna continues to dominate the British pop charts and her first major movie, 'Desperately Seeking Susan' along with the second Rambo movie 'RAMBO: FIRST BLOOD PART II' have cleaned up at the box offices in London and in the provincial cinemas.

In comparison with 'Rambo' the myth portrayed by Madonna is quite harmless, even positive. At the heart of her persona is the sensual image she transmits, one of a highly erotic and fiercely independent woman. She herself exploits the idea of the sex object so that the prey becomes the predator. It is well known that Madonna worked her way to the top via a string of intellectual boyfriends. One of her more famous remarks has been widely reported – 'From when I was very young I just knew that being a girl and being charming could get me a lot of things so I milked it for all I could.'

The promo video for 'Material Girl', the title track of her first successful album, has Madonna dancing from one man to another, flirting with them while she rifles their pockets, all the time singing 'I'm a material girl in a material world'.

It is perhaps not surprising (despite the eroticism) that the majority of Madonna's fans are teenage girls, the thousands of 'Madonnettes' who dress and make-up just like their idol. Not

only do teenage girls represent the major chunk of the pop market but also Madonna offers them something no other pop star has. Up until recently pop has largely been dominated by

male pop stars, mostly of the various 'teen-dream' variety who offer little more than a fleeting and stereotyped romantic fantasy. But Madonna provides a guiding image of the modern woman – erotic, dynamic, independent and ready to turn the idea of the sex object on its head.

Of course 'Madonnamania' is accompanied by the hype and the gross profit-making by the pundits of the pop industry, but while this continues to exist a Madonna is at least preferable to a Simon Le Bon or an Andy Kershaw.

It would be difficult, in fact impossible, to find anything good to say about Rambo which must be one of the most distasteful and violent myths to emanate from America for some time, alarmingly it seems one of the most popular. For those of you who have not yet had the misfortune to be acquainted with the story of Rambo it is about a man (or at least a neandethal moron with severe homicidal tendencies posing as a man) who returns to present day Vietnam to single-handedly release some American POW's. Needless to say our white knight butchers hundreds of Vietnamese (Gooks, Nips, Japs – Whats the difference?) in the process.

Rambo is the destructive cowboy of Reagans America indeed part of the huge success of Rambo is due to the endowment it received from Reagan. During the recent hostage crisis in Lebanon, Reagan was heard to say in one of his now notorious microphone testing quips: 'Boy, I'm glad I watched Rambo last night. Now I'll know what to do next time.' In fact such a statement can be seen not just as a dumb and insensitive remark but as a calculated political comment, supposedly exonerated because it is not explicitly public, in line with Reagans strategy of expressing the gut feeling of the man on the street. (Reagan, renowned for his film appearances with Bonzo the chimpanzee draws much of his political acumen from the lesser genre of the Americal pulp film industry.) What is most disturbing is that his anticipation of that gut-feeling, seems, after the enormous success of Rambo, to have been correct.

It is perhaps understandable that a new generation of young Americans want to be free of the burdens of guilt and shame that Vietnam imposed on them. But freedom from that guilt should surely come through facing up to it and making sure that such a horror is never allowed to occur again by recreating the kind of political psychology that led to Vietnam in the first place and by returning, even if only in a grotesque fantasy, for another orgy of murder and blood-shed.

Julian Ozanne

UNITED WE STAND, DIVIDED WE FALL?

Unity is not the Trade Union Congress' strong point at the moment. The Union of Democratic Mineworkers has voted to break with the National Union of Mineworkers. Much worse may follow when the Amalgamated union of Engineering Workers votes this month on whether to remain in the TUC or not.

If the AUEW is suspended then the TUC will lose its second-largest affiliate with a million members. The UDM only has 30,000 members. It can go, but the question is whether the TUC can afford to let the AUEW do the same.

Last September the TUC threatened the AUEW with expulsion if it did not rescind its decision to accept government money to pay for the secret ballots that are now compulsory before strike action is undertaken. For Byzantine reasons this threat has been postponed, and the AUEW is to ballot its members on the time of accepting government money this month, with the results coming out in January. The TUC is drafting the ballot paper which they said will contain a clause explaining that a 'Yes' vote will lead to the AUEW's suspension from the TUC.

The issue is avertly about attitudes towards the governments new trade-union legislation. The real issue is that of the

function of the trade-union movement in modern society.

The AUEW and the main electricians' union (EEPTU) are right-wing dissenters within the TUC. For example their advocacy of single-union 'no strike' agreements with Japanese firms has been frowned upon by the TUC. However their encouragement of worker 'participation' in management is central to Labour's 'New Partnership' manifesto which embodies Labour leader, Neil Kinnock's, attitudes towards industry.

TUC general secretary, Norman Willis, is a moderate and he wants to gain currency for Labour's 'New Partnership'. The manifesto of the 'New Partnership', issued last August, states that it will repeal the Tory trade-union legislation and create more jobs rather than give higher wages to the employed, but the keynote is that it will secure workers' rights to company information as well as workers' representation in company decisions.

At present both Labour and Tories are keen in the idea of worker 'participation' in industrial management. This is not the same as the infamous Bullock Report. That contained proposals for joint decision-making between trade-unions and managers. It was a complete failure because the trade-union leaders felt that participation in board-meetings compromised their responsibilities to

their members.

Instead Labour is proud of the 'Greater London Enterprise Board' which promotes plans on how union and management co-operation can be better developed. The Tories show off with companies like British Caledonian and Borg-Warner which have regular meetings between management and employees.

So, why does the TUC threaten to expel the AUEW which conforms to some of the most important aspects of the 'Labour Partnership' manifesto? Because, like the NUM president Arthur Scargill, the powerful left-wing sections of the TUC see the purpose of trade-unions as being that of negotiating wages and conditions of work only. They condemn worker 'participation' or employee ownership, that is the ownership of company shares by its employees, as being pernicious to the workers' welfare because it makes them more reluctant to strike. As Scargill's victory at the TUC conference on the issue of fines, sequestered funds and jailed miners shows, the left side is still a force to be reckoned with, much to the moderate TUC's chagrin.

Norman Willis and Neil Kinnock want to keep the TUC united by conciliating both the left and right-wing trade-unions. They have had only partial success, and unless the AUEW ballot this month is revised, it seems likely that it will produce a vote calling for the AUEW's suspension from the TUC. Splits in the TUC have occurred before, but this really could be the beginning of the end.

Nick Holmes

PETER TATCHELL AND THE DISARMAMENT DEBATE



The 23rd of October saw the welcome return of Peter Tatchell, an active member of the gay rights movement and candidate in the Bermondsey election in 1983.

Since that date he has been writing prolifically, with the publication of 'Battle for Bermondsey'. After reading this the Richmond Young Conservatives are said to have passed a resolution calling for the reform of the media. His new book is 'Democratic Defence' and he came to LSE to discuss this.

It must be accepted as a fact by all of us on the left that in 1983 the Labour Party decisively lost the defence and disarmament debate, so it comes as both a positive and welcome addition to the whole debate that Peter Tatchell should be calling for not only the existing defence policy minus nuclear weapons, but the need for a non-nuclear defence that is both genuinely defensive and democratic – this would also require a radical rethink

on the question of conventional weapons. For a lead in such areas, he argues, we should be looking towards Sweden, Switzerland and Yugoslavia who have maintained their independence, kept the peace and stayed outside of NATO. These countries pose no threat and as such have what can truly be termed defensive military strategies.

Britain, however, has a history of 400 years of colonialism as an occupying nation and, it could be maintained, has never yet managed to lose this mentality. It was pointed out to a pleasingly mixed audience that the British armed forces are deployed in 80 different states (one third of our total forces), that in 1985 Britain spent twice as much on defence as did Germany and in a year twice as much was spent on the military maintenance of a small South Atlantic Island than the whole of the British Isles. It would seem that we've been taught that military defence is the only way of defence, but Peter Tatchell continued to outline a

refreshingly convincing and hitherto underplayed strategy in the form of non-violent civilian resistance. As all governments are dependent upon the compliance of civilians (the Civil Service, docks and railways need workers) so they are vulnerable to the use of strikes, tax and rate refusals, civil disobedience, consumer boycotts and forms of sabotage whose effect would be to make the gains outweighed by the disadvantages – such was the experience of the French 1923 invasion of the Ruhr and the tactics of the resistance movement in Denmark in World War II. And further to this the rationale of non-offensive strategies implies a shifting emphasis in arms procurement: RAF long range strike aircraft could, for example, be replaced by air deceptors; the number of Hunter submarines (31) could be reduced by half and so on to an estimated saving of £6,000 million per year.

Tatchell finished with a final comment on military democratisation for British forces which are unable to attend public meetings, sign petitions, have no collective means for the redress of complaints and for whom the Race Relations Act does not yet apply. It was a pity that he did not have time to outline the debate surrounding the conversion of a military manufacturing base to more 'socially' useful purposes, but he gave a whole host of stimulating ideas which could hopefully give a boost to the currently directionless peace movement.

Tom Bradshaw

WHAT NO GLC!

When the government bill to abolish the GLC was first passed, much was said and written about the possible consequences. The GLC will cease to exist from midnight, 31st March 1986, and it appears that many people's initial fears about cuts in resources are about to come true.

The services run by the GLC affect every aspect of life in the capital, more than is often realised, and after the GLC is abolished these services will be shared out among Quangos, joint boards, trusts and Whitehall and borough councils. It is estimated therefore that 85% of the services provided by the GLC will be transferred to non-elected bodies and only 15% transferred to the London boroughs. This means that most of the decisions that affect your life will be made behind closed doors.

The GLC represents all the people of London and is therefore strongly opposed to discrimination being shown to any member of the community. Women are 52% of London's population and one in six of all Londoners is either black or comes from some other ethnic minority group. To combat racism, discrimination and inequality, the GLC set up four major units: The Ethnic Minorities Committee, Equal Opportunities Unit, Women's Committee and the Contracts Compliance Unit. The Council directly funds ethnic minority ventures through its grant aid budgets, and the Council recognises the importance of having an effective and stable ethnic minority press in London. This is necessary to ensure that ethnic minority views and interests are adequately represented. Also the 'London against racism' initiative has won international acclaim including support from the United Nations. However, the abolition of the GLC means that all this work will come to an end. The result of the abolition would therefore have a detrimental impact upon London's black and ethnic minority communities. Also, with the cutbacks, the boroughs will simply not have the resources to continue the GLC's race equality programme within their own respective areas, let alone assist groups working across borough boundaries.

The Women's Committee ensures that all the works and services of the GLC take women's needs into account. This has involved such issues as consultation with women on London's planning, safety on housing estates (for example - special safety intercom systems) and support for organisations providing counselling and advice to women such as the Rape Crisis Centre. The GLC funds many projects of benefit to women in London, including childcare schemes, women's centres and various health and resource schemes. The government has made no proposals on how this work for women could continue and without this commitment by a London-wide authority, disadvantage and discrimination would remain.

The government claim that they will not reduce support for worthwhile voluntary bodies but the London Voluntary Services and the National Council of Voluntary Organisations have denounced the government's proposals as disastrous. Up to 90% of the GLC's £64 million a year funding is likely to disappear. The consequences for inner-city boroughs are enormous. In Tower Hamlets, for example, 62% of voluntary sector money comes from the

GLC. There is no way that borough councils can find more than a small percentage of what the GLC provides.

One of the greatest consequences of the abolition of the GLC will be felt in the area of housing. London has a housing crisis. The GLC runs the largest housing development and modernisation programme in the country and the abolition would mean that there would be no London-wide body to assess housing needs and provide services that cannot be provided at borough level. The GLC manages and funds improvement areas in Brent, Hackney, Hammersmith, Lambeth, Newham and Tower Hamlets where there is much decay and overcrowding. Once the GLC is abolished the borough councils would have to take over these statutory improvement areas but it is very unlikely that they will receive any more money to do the job. Many people who have applied for improvement grants may not now get the money they need.

Unemployment in London has trebled since May 1979 and the GLC has set up the Greater London Enterprise Board to invest in companies providing a sound future for London industry and together they have established the means to create jobs, tackle unemployment-related problems like low-pay, while developing an industrial strategy for the benefit of London as a whole. All this work will be undone with the abolition of the GLC.

The area most likely to be cut when hard-pressed boroughs look for savings is the arts. The GLC provides support for drama, theatre, the opera, dance festivals etc. which is now seriously endangered. Also what will happen to London's major parks such as Hampstead Heath? Several GLC parks cross borough boundaries and disputes are likely on how they should be run and who should pay what. The GLC is London's overall planning authority which has significant achievements to its credit. Protecting London's green belt, reclaiming derelict and vacant land, transforming Covent Garden, and working to improve London's environment are some practical examples. There is not a single capital city in the western world which operates without an overall plan.

There is no doubt what Londoners reaction to the abolition proposals are. Opinion polls make it clear that they are strongly opposed to the taking away their rights to express their opinions on London issues. The GLC is democracy in action because it enables every Londoner to express his or her views on how the city should be run. The democratic control of the people of London means that if you don't like the way the party in control of the Council spends your money or carries out its responsibilities you have always been able to vote against it every four years in the GLC elections. This is what is being taken away at a stroke and not once has the government claim of 'substantial savings' been justified and indeed the evidence from professional and other bodies indicates a considerable increase in costs when the GLC goes.

BARRIE SHERIDAN

LESBIAN AND GAY RIGHTS: CHANGING THE WORLD?

The campaign for Gay rights is anachronistic. So argued a particularly naive straight friend of mine recently. Like so many, however, he has confused being gay with having sex. It is painfully obvious to every homosexual man and woman that gay rights extend far beyond that. I find it unnerving therefore when straight people ask incredulously what more we want. In 1967 the Sexual Offences Act legalised sex between men if they were both over 21, consented, and that sex took place in private. What more do we want? Read on!

Last month, two remarkable events occurred: the Labour Party Conference; and the publication by the GLC of a unique document - "A London Charter for Gay and Lesbian Rights". At the conference, and not without considerable effort by the Labour Campaign for Gay Rights, a motion calling on the party NEC to prepare to repeal all laws against homosexuals during the next Labour government was approved. The GLC, at the same time, was publishing the Charter. This had its origins in a Leader's Report to the GLC in May 1984 in which Ken Livingstone called on the Council to adopt policies to eradicate discrimination against gays and lesbians. The GLC Gay working party consequently held consultations with lesbians and gays, and the result is this Charter - ambitiously, but necessarily called "Changing the World". It catalogues the harassment of, and discrimination against, the lesbian and gay community - not so much for our benefit of course. We know only too well the extent of anti-gay prejudice. And it goes on to make over 140 recommendations designed to combat that prejudice, to bring about a change in attitudes amongst the public, to dispel ignorance, to foster positive attitudes towards homosexuality (by straights and gays themselves) and to show the needs of lesbians and gays.

It is not enough for society to say homosexual sex is lawful; we demand that homosexuality be accepted as a valid lifestyle. "...tolerance can only be tolerance of real diversity and difference." (Denney). Those who think being gay is simply a matter of who you have sex

with, fail to understand that the very fact of our sexual orientation dominates our relationship with the rest of society. The Charter, for all its academic faults, brilliantly illustrates this. Gay rights then go far beyond the right to have sex with a member of the same sex; and there has to be more than a vague pledge not to discriminate. There has to be a transformation of the way many areas of our lives are organised.

In summary the Charter calls for employment protection legislation, anti-discrimination laws, changes in the way the Customs and Excise Acts are used to prevent the importation of gay literature, the legislation of homosexual relationships between members of the Armed Forces, and a lowering of the age of gay consent to 16. The age of consent is of course a sensitive issue and will inevitably provide an occasion for the propaganda machine of the 'moral majority' to vent its disapproval of homosexuality in general. But parity with the heterosexual age of consent has to be a fundamental goal. "It would remove from the young that malevolent shadow of disbelief that they are, from the age of 16, what they say they are. It would remove the threat of being forcibly taken into care, and of authority, parental or otherwise, invoking criminal law against victimless sexual experience." (New Statesman). That disparity perpetuates the facile idea that homosexuals may be 'saved' if they are discouraged in their teens; and it denies our claim that homosexuality and heterosexuality are equally acceptable.

The Charter calls for the presentation of a more positive attitude towards homosexuality; through education at school, access to information, and combatting the profound bias of the media. It argues that financial and administrative support for lesbian and gay activities should be central to any government plans for developing community and leisure acti-

vities. At present landlords, building societies, and local authorities discriminate against gay people seeking accommodation; changing that has to be a major priority. The Government's initial reaction to the spread of AIDS has revealed how little regard it has for meeting the needs of gays. It was the realisation that AIDS is not confined to gays that forced the Government to cough up even the meagre amount it has. The Charter goes on to demand that immigration regulations accord equivalent status to gay relationships as to heterosexual ones; that sexuality should not be a bar to custody or adoption; and that the Police Force cease to victimise gays.

Will the Labour Party force the issue if it gets elected? And how far? Chris Smith (Labour MP for Islington South, and the only openly gay MP) thinks it will. But either way, don't expect it to be an electoral issue. In the 1983 manifesto the Party talked (briefly) about gay rights, but then excluded gays from every other call for equality of access and treatment in the sections on housing, employment etc. The Party still believes that open support for gay rights could be electorally damaging - hence the NEC's reluctance to support the motion at Bournemouth. I, personally, believe that a Labour Government will present the best opportunity we can reasonably expect for 'Changing the World'. The contrast between the Labour and Tory Party Conferences is quite revealing. The Tories have refused to commit themselves to gay rights and it is unlikely they will. When Tony Banks asked in the Commons, "What steps is the Government taking to combat discrimination against lesbians and gay men in employment?", the reply of the Postmaster General, Peter Bottomley, seemed authoritative, uncaring, and symptomatic of Toryism; "None", he replied.

Chris Gordon



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dew
Kiss my toes
mist
Kiss my breasts
you
my love
feed my soul
my lust
my lifelong bliss.*

Cliff

CRICKET CLUB MANIFESTO



IT'S NOT CRICKET

The cricket club was privileged to be one of the first amateur sides to play in the new style indoor cricket game that has been imported from Australia to boost the popularity of indoor cricket in this country. Played without pads and using a hollow cricket ball the game is very different from the old 6 a side style game. Unfortunately little premium is placed upon the flowing stroke making which has been a hallmark of LSE cricket in recent years. The lightness of the ball also hampered our talented finger spinner Dougall (or it would have done if he had been playing).

The results reflected our lack of experience which we hope to overcome in the next few weeks.

In the first game against Old Westminster chasing a target of 151 the LSE pulled out all the stops to record a score of minus 48 (5 runs are subtracted for each wicket lost). Tom and Jerry (no joke) managed the bulk of our negative score.

The second game was more encouraging. Having limited the opposition to just 46 runs, LSE were able to set the foundations of a 'moral' tie, with LSE scoring 46, aided by the interesting tactics from Bexon and Gunter which involved not running between the wickets. The club is confident it can record a positive score by Christmas.

P Dougall

With the indoor nets into their second week and an incredible performance in the first indoor league games under our belts (see later) the LSE CC is gradually coming out of hibernation. I believe, therefore, that the time is ripe to publicise the activities that cricket club members can look forward to.

The indoor nets at Lords provide the focal point of LSE cricket during the winter months where trials, practice and socialising occurs. Anyone who wishes to attend should contact me in the AU office (£65) during lunch time to book a place. Space is limited but I hope to give everyone a chance, or two to attend before Christmas!

Indoor league matches (sponsored by Walt Disney) take place on Saturdays at Lords and provide a good opportunity to integrate new players. In our first game, sadly, only Fashid Faryab could come to terms with batting in Mickey Mouse ears.

Once the outdoor season begins in April things become a little more serious. LSE has a fine record in the UAU Championships (including an appearance in the semi-finals in 1983) which we hope to continue.

See if you are interested in playing indoor cricket at Lords, or outdoors on one of the best pitches in London, come to the AU and speak to me.

Rob Bull

anyone interested in ladies cricket please contact Julie Oldroyd via the AU.

SNOOKER

Things ain't stirring down the snooker club. We went to see president Henry 'I'm a good player' Goodacre, to ask why he wasn't there. Someone explained to us that his cock doesn't crow until two at the earliest.

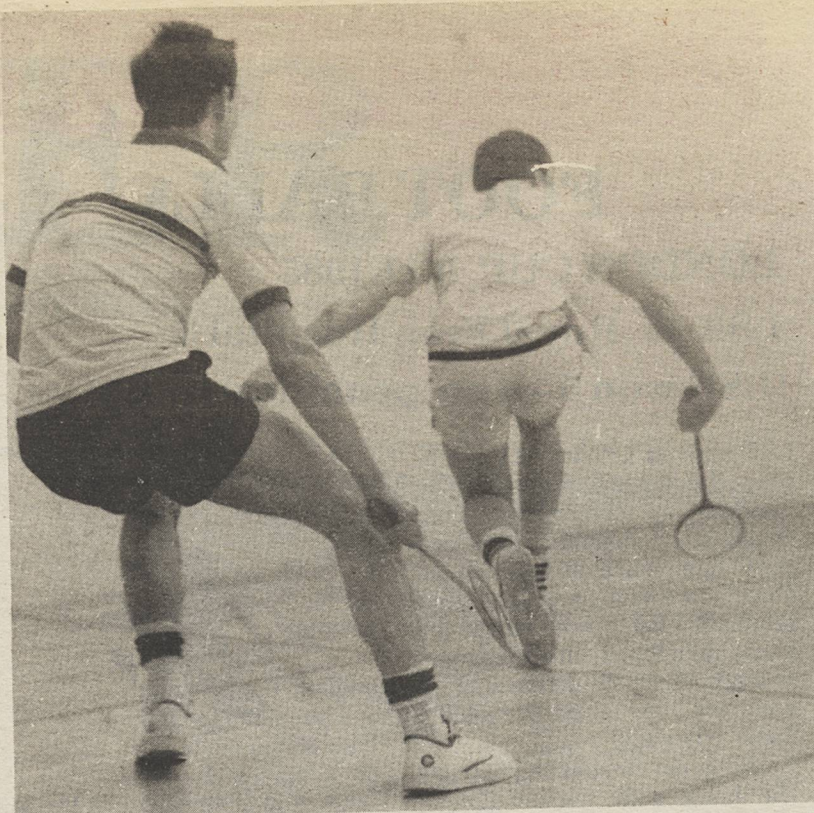
Resigned to a long wait, we thought we'd have a few games of snooker. How naive we were. We soon fell foul of the notorious three player trick, which seemed to ensure that there was always someone ahead of us in the queue.

At last onto the 'tournament' table we became painfully aware of the reality of life as a member of the snooker club. In strode the president surrounded by his elite squad of players. He explained to us the first rule of the club, in his own inimitable way, 'piss off! I always play first'. We stood back in awe and watched in respectful silence as he proceeded to crush a stream of oponents.

As we watched, many of the problems of the snooker club emerged - one of the tables is in extremely bad condition, while even the better table has several tears in it and is well worn around the pockets. The club has suffered badly from vandalism and theft, cues have been broken and several snooker balls stolen. The lack of a rest has been a particular disadvantage for the shorter members of the club, notably the Malaysian maestro little Wok Hong.

We finally managed to get to speak to the president himself, still breathless from his long walks around the table. We asked him firstly about the snooker teams performance this year, 'We're still unbeatable' he announced proudly but when pressed revealed that this was because they had't played anyone yet. In fact there were no fixtures arranged at all for the whole year, although there was talk of possibly arranging a pool match against Rosebery.

Chris Smith & Dave Dyson



Squash team members practising for the forthcoming UAU tournament

MEN'S HOCKEY

LSE 1st XI 2
ST.GEORGES 2

Looking at the motley crew which assembled at Waterloo at 8.30 a.m. on Saturday, the casual observer would have predicted a heavy defeat against a serious and well organised St.Georges side. However, the "team", consisting of 5 regular seconds and lacking Paul Lowcock, surprisingly managed a draw. (no causal relationships implied).

The usual habit of the firsts is to dominate the first half and crumble in the second. This time though we arrived ready-crumbled. Falling behind early in the game to a goal from a short corner. LSE fought back to equalise after an excellently executed and highly illegal flick

into the area by regular keeper Adrian Cartwright. St.Georges regained the lead, though after heavy pressure with another strike from a short corner.

The second half was a complete turnaround. The rain and cold seemed by then to have killed off the last remnants of the excesses of Friday evening. Galvanised by an inspirational half-time talk ("this is pathetic"), the LSE side showed much greater attacking intent. A magnificent solo run by James 'the jeans' Keen brought our second goal which unfortunately proved to be thee last. Notable misses were provided by Chris Aitkens on his first team debt and Tarek Fadlallah. Thanks for the laughs, lads.

R.L.

The Riding Club has started strongly this year with over 100 members. Lessons are taking place regularly for all standards on Wednesdays and Fridays - see noticeboard for details. Hacks are also arranged and it is hoped to arrange a treasure hunt some time this term. We also have two teams this year in the inter-collegiate competition and four of our members are also on the ULU team. Unfortunately the first competition showed up summer rustiness but hopefully the season will improve! Any queries to Jane or Sharon.



ROSEBERY

What is happening this term? Last year's invisible Secretary is this year's ubiquitous girl - dancing at every social event and being seen in Hall. She's even writing a new constitution and been re-elected onto the committee. What is she after?

By all accounts the Wilkinson scowl still comes out in the now weekly committee meetings. As social secretary (again) and bar manager he is very righteous and knows best. If only the rest of the committee would listen instead of nodding with Mr.Klappholz.

Rosebery now has an invisible treasurer - is he still on the committee? Our man says, be careful what you tell President Wheeler-dealer Lucas; it will come up at the committee. The warden's favourite, Scott, talks and talks, but does the Society move anywhere? The hall society is in rotten financial state, say the posters. Where are our subscriptions? Who takes the games money? How much does

the bar make? What happened in 1984? Come on, boys, we want to know.

Thinking of money: Rory O'Driscoll. We are sick of hearing people say "I'm really drunk". What a trend the Irishman has started. He spent the first 3 weeks pretending to be drunk and sending students to kennels in Paris, and last week being 21, looking for cheap tulips.

What else? Where is the bur-sar? She misses the first two weeks of term and now we miss her smiling face again. You're not being seen enough Mrs.Zanfali. Leave those Italian men alone, and come back into the limelight. The committee were at home with the Klappholzes yesterday evening, arranging important dates: the Boulogne trip is on the 29th November, Christmas dinner on December 6th and the big end of term bang in the bar on FRIDAY THE THIRTEENTH.

Gerg

PASSFIELD CARR-SAUNDERS

Here we go with "wry wit" and "issues".

Unconfirmed rumours suggest the presence of a 7ft monster answering to the name of Dr. Death, lurking in the buildings; if you see this man, run to the bar and buy Chas Begley a drink. "Issue": How did this man get in? Where is the Passfield security lapse?

A skull and crossbones, symbolising the Passfield spirit, will soon be fluttering proudly in the breeze above the Hall, and T-shirts are in the pipeline.

Passfield Hall residents are enthusiastically organising a Christmas party for children from local children's homes, and there is even a possibility that Passfield's Santa, Mark Elliott, will be sent away for a week's training. Financial issue?

Talking about financial issues, Passfield Hall has shown its true political allegiance by investing through Giovanni Alberici, in British Telecom. The shares were taken out by Mr.Alberici on Monday 11th November, although we have yet to ascertain whether this was before or after the Jamieson's bout.

Is the 'legendary' Passfield Bar to be redecorated? The grapevine says no, the committee says yes. Which would you believe?

A KNEE NOTE: Passfield food is not getting any better. "Issue": Why are we not boycotting breakfast?

For an unparalleled evening, events at Carr-Saunders are a must - I don't just say that because I live there and it's convenient and I don't have to deal with the night bus and the booze is cheap. Keep these dates for your diary, and you're assured an interesting time.

22 November: DISCO. Great music, courtesy of (probably) Baz and Jules. There will be a theme, but it hasn't been decided yet.

29 November: BEAVER COLLEGE NIGHT, sponsored by INSTEP. Featuring the Irving Street Band. Afterwards a disco (what else?) will take place. For Beaver College students and their guests.

30 November: A tentative but hopeful ST ANDREWS NIGHT, complete with Scotch Whisky. Keep uour eyes open for this one.

6 DECEMBER: CHRISTMAS DINNER for Carr-Saunders Hall inmates and members of the hall committees. Sorry - not for Fitzroy or Maple Street residents. You'll have to cook your own. Most likely at 7.30pm. There will be a disco on either the 6th. or 7th., but conflicts with other LSE events may arise. I'll keep you posted.

On the slightly more administrative front, the admission charge for disco events may be raised to £1 from 50p to cover cleaning costs. Don't get excited - this is not set policy. Also not set is the date (tentatively 4 December) for the next Inter-Halls Committee meeting, in which the issue of hall security (remember last issue?) may be discussed. Notices for the elections of Treasurer and Inter-Hall Rep will go up soon. Keep 18th November in mind and talk to Jim McNally if you are interested.

In a more serious vein (yes, again) on Sunday 3 November, bicycles in the Maple Street foyer were damages as was Peter Urbach's car and the Fitzroy and Maple Street foyers themselves. Proposals for putting a new padlock on the 'cage' and registering bicycles are now being considered. Pressure is being put on the insurance company to pay up on the policy; Mr NSD Barrett (Administrative Officer of Residences and Catering) will give Carr-Saunders Hall his full cooperation and support in resolving the matter.

As for juicy titbits of insidious gossip of no redeeming social value, sit in the Carr-Saunders bar with half an orange or whatever for 45 minutes. That should tell you all that you need to know.

Coco Chanel

BEAVER SPORT

FOOTBALL

LONDON CUP 9.11.1985

LSE 5 Royal Free Hospital 5
(LSE won 5 - 4 on penalties)

LSE arrived at New Malden to play the second round of the London Cup reeling from three consecutive defeats in which they had conceded 18 goals. Once more the pack had been shuffled. Yet once more the game developed into the usual pattern; the LSE defence being severley punished for some basic mistakes.

The game started brightly for the home side with the LSE exerting considerable pressure on the opposition defence. LSE took the lead 15 minutes into the first half when Markin, collected a loose ball midway inside the Royal Free half and managed to loop the ball over the goalkeeper's head, and into the back of the net.

Unfortunately this lead was short lived. Royal Free were soon on the attack and Markin conceded a blatant penalty which was easily converted. However LSE soon regained the lead minutes later when Ray Bradley converted a straight-forward chance. The half was nearing completion when Adam 'I saw Maradona do it on Football Focus' Markin probably scored the best goal of the game, when he volleyed through his own goal from 20 yards. This came only minutes after LSE had taken a 3 - 1 lead after a well rehearsed corner was brilliantly converted by Jaffa.

Half time LSE 3, Royal Free 2.

The second half was a disappointing affair. John Paget was forced to leave the field through illness and the entire balance of the LSE side was disrupted. Wayne Dooley finished off a three man move to shoot LSE into what seemed an invincible lead.

Unfortunately confusion in the defence was capitalised upon by the Royal Free Hospital and LSE fell behind to 5 - 4 in the space of 20 minutes.

DRAMA

With seconds remaining, Safeir seized upon a back pass and was brought down in the area. The 75 year old referee informed Wayne Dooley that should he not convert his kick the game would be over. Fortunately for LSE Dooley as cool as ever slotted the kick away. Full time 5 - 5.

EXTRA TIME

After a furious tongue lashing from the captain at full time LSE survived the period of extra time only due to a breathtaking save from debutant goalkeeper Luka Ferrari who had an outstanding match. The game then went to penalties.

PENALTIES

Credit must go to the five LSE lads who all converted their spot kicks with the minimum of fuss, yet as is the case with so many of these shoot outs our goalkeeper Luka Ferrari was the hero of the day when he saved the 3rd opposition spot kick. The LSE scorers were: Neil Hutchinson, Dominic Connolly, Wayne Dooley, John Nolan, and a very nervous Ray Bradley. The LSE first team



now find themselves in the last eight of the competition.

OTHER RESULTS
(UAU) LSE 2, IC 5
(6.11.1985).

John Nolan

LSE 2nd XI - 0
SURREY 2nd - 2

Having drawn the first UAU match against Kent the 2nd team entered the Surrey game in an optimistic frame of mind. Andy Dangler provided the lynchpin in defence from which the LSE mounted their attack on the Surrey goal. Motivation in the middle was again supplied by Sabel, yet the frontline of Easton and Shiptone (Bull being the only inspiration in attack) again turned in a pitiful performance. 'Zico' Shiptone again with the ball and 'Speedful' Rob Easton felt sick. In spite of this a draw looked on the cards through the superb organisation at the back from West and Dangler. However, 2 breakaway goals robbed the LSE of a deserved point.

0 vs IC 2nd - 4

The IC game was something of an 'all or nothing' game for the 2nd team. poor performances in attack however, meant that LSE could not capitalise on solid, defensive play and the occasional sparkle of newcomer Pete Schaffer's IC took their chances well, but questions must be asked about the continued appearance in 2nd team football of the 'out of form' forwards.

A Dangler

3rd XI IC 2, LSE 6
(UAU)

Despite captain John Parocki limping off in the first minute (he managed, however to get up and score in Busby's later that evening) of this crucial game, the team turned in their best performance of the season.

John Coombes sportingly allowed IC to take the lead, but James Berry replied with a devastating hat-trick. Goals from Hohn Watson (long overdue) and Paul Wakefield put the game beyond doubt and ensured the teams continued presence in the championship.

Paul Day

FOR ALL SPORTS KEEP AN EYE ON THE SPORTS BOARDS IN THE FLORES EXTENSION.

LADIES HOCKEY

1st XI UAU
COMPETITION
9.11.1985

Despite little success in this competition so far, LSE produced their best performance of the year against Imperial College. Initially surprised by the opposition's pace, LSE soon composed themselves and a real team performance evolved.

"The forwards, inspired by new recruit Carol Billingham, were well serviced by Mel Robert's excellent 'distributive play. Imperial College were constantly thwarted by solid cover from Claire Murphy, Jenny Ottewell and goalkeeper Julie Oldroyd who made some brilliant saves.

Unlike previous matches this season, LSE did not fade in the second half, but instead took command of the game and were unlucky not score. Result Imperial College 0, LSE 0.

J Ottewell



RUGBY

LSE 1st XV 14 Surrey University 29

The second UAU match of the season kicked off in perfect conditions for running rugby. LSE dominated the first half going 6-0 up, courtesy of two Ian Hart penalties following relentless pressure for the pack. Strong tackling by the centres put Surrey on the rack, but unfortunately the superiority was not converted into points except a try created out of nothing from Tom Walker.

At the interval LSE were 10-3 ahead and looking in total control. The second half, however, saw a total reversal of fortune. Two lucky bounces resulted in two tries for the opposition - both were converted. The firsts heads dropped and their only reply to futher Surrey scores came from a well rehearsed lineout play. Buck de Woolf and Paddy Regan combined with Shaun Wyler finishing off the move for a deserved consolation try.

Richie Scores for the LSE

The only highpoint of a dismal performance was Richie Dahill scoring his first try for the college - in his fifth and final (?) season. Observers on the touchline swear they detected a sidestep as he fell over the line under a heap of bodies. The lead did not last long and the New College ran in several tries. The schools only other points were scored by 'Tony' Jafar (a try and a left hook to the jaw). The team perked up considerably in the bar afterwards with Gavin Pottinger rendering a solo performance on the main table - to the delight of Tim Frost and Richie Dahill (beware, he has yet to score at the LSE).

LONDON CUP
9.11.1985

This was a game played in extremely adverse weather conditions, the field resembling a mud bath rather than anything looking remotely like a hockey pitch.

The only difference between the two teams was that Charing Cross managed to put the ball in the back of the net three times and the LSE didn't. The LSE however, did manage to score once after a rather crafty tap in by Cathy Billy off a long ball from the right.

Play was quite evenly balanced throughout the game and the LSE were unfortunate not the score more goals after some good breaks forward. Final score LSE 1, Charing Cross 3.

Never mind - looking on the bright side, perhaps some effort will now have been made by the team (after all that mud) to wash their kits!

FLO



Imperial Disaster

LSE 1st XV 0 IC 40

This was to be the day the empire struck back, even if depleted by injuries to key players (what the hell is tip Anthony?). But Imperial had not read the script and spoilt what could have been a very pleasant evening. The school was outclassed in almost every department, although the set scrum was solid Imperial caused problems by wheeling it round. Steve Kelly and Shaun Wyle tackled well throughout and the last quarter of the match was all LSE - but a try would not come. Fifteen dejected players left on the five o'clock coach aware that dreams of Twickenham and the UAU Final would have to be postponed for another year.

LSE 2nd XV V IC
2nd XV IN UAU

It was cold at Heathrow airport. The 2nd team depleted by injuries came off second best in a poor contest. Goliath had his revenge over David.

David

LSE MIXED HOCKEY

Played Wed. 6th November at Regents Park. LSE 2nd eleven vs LSE 2nd eleven.

With all the other teams locked in battle for UAU honours the LSE hockey seconds of both sexes decided to go in for a 'mutual admiration' match. Designed to foster relations between the two teams, break the ice, have a laugh, etc, etc. All things considered the game went pretty well, except that is for losing Keith Addis on the tube (sorry Keith, I've finished my 200 lines and put myself in detention for a whole week), and accidentally playing the game on a Lacrosse pitch.

Tim Rogemans, the Dutch answer to Jacques Cousteau, came out of retirement muttering 'yah, we have a fun game' and 'I enjoy playing with girls' (??). He certainly did, along with the rest of the lads who showed considerable resilience to the women's no holds barred style of play. Kate worked wonders with a stick which should have been buried 40 years ago, while Shireen strutted peacock style around the midfield demanding the ball at every opportunity. the end of the game we lobbed Jo into a pile of leaves. Fortunately she seemed to enjoy the manhandling rather a lot which won't amaze those who know her or the Men's Seconds still there's always the pond for the future. We had two definite heroines of the day. Firstly cuddly (whoops sorry, sexist remark) ladies captain Annabel, who organised the gettogether and was her usual charming self. Secondly a big smackeroonie goes to Naru for allowing us to invade her flat to change, much to the curiosity of the other inmates, and also to devour her year's supply of orange juice, tea and biccis.

BASKETBALL

What do Kent, Surrey, Sussex and Bunel Universities all have in common? They were all annihilated by the LSE 'Slamin' Beavers' at the UAU South East Regional Basketball tournament at Essex on Saturday 9th November.

Behind the strong play of Shawn 'Senator' Bergersen and Rich 'Moses' Rush, the Beavers glided through the 8 team tournament, winning all four of their games by an average of 35 points. By winning the South East region. LSE is one game away from qualifying for the UAU finals. The finals will pit the top 8 teams in the country, one of which will emerge as England's National University Champion.

After the victory, player - coach 'Slick Rick' Barsons appeared exuberant. An attempt to interview 'slick' however failed (rumour had it he was already on his way to that wild party in Bounds Green).

'Slim' McFadden & 'Slash' Latz