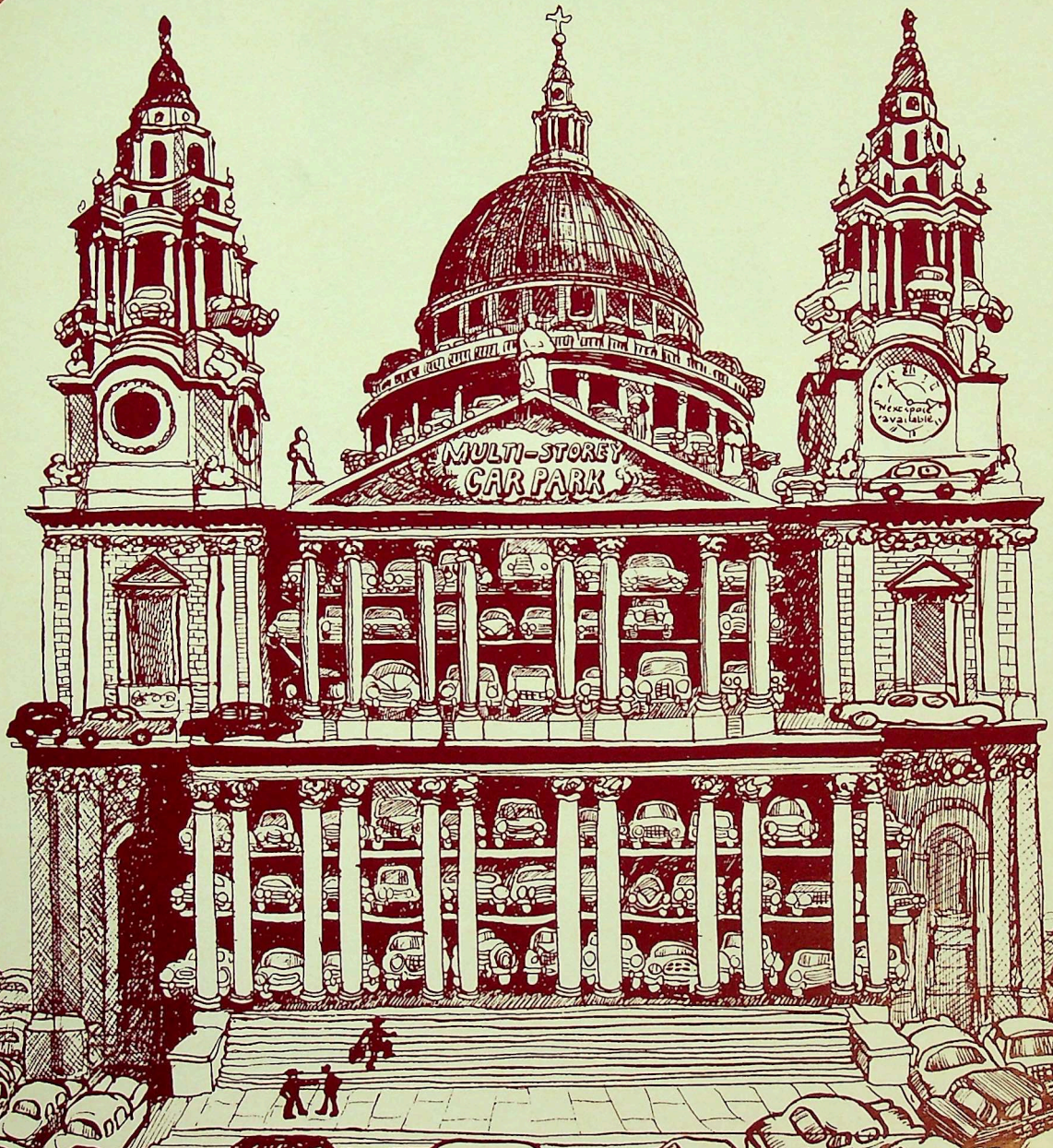


Forensic experts: Explosive split  
**STOKE NEWINGTON**  
**EIGHT TRIAL**

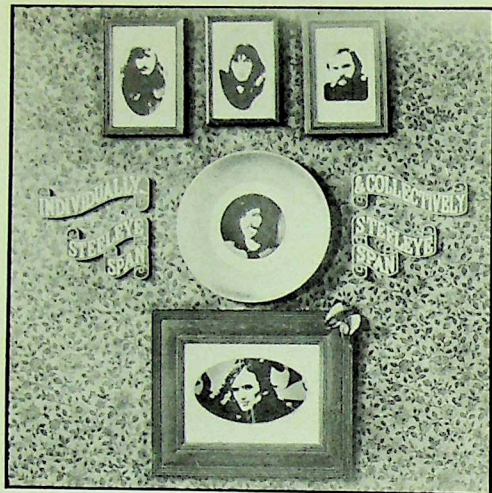
# Time Out

London's Living Guide • Events • News • Reviews • No143 • November 10 - 16 • 15p



**God's Estate Agents**

# INDIVIDUALLY & COLLECTIVELY



Comune di Padova  
Biblioteche

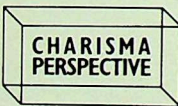
Cod. Bibl. *01*

BID *2010763562*

INV *1060018*

# STEELEYE SPAN

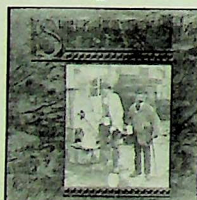
a twelve track album  
"INDIVIDUALLY & COLLECTIVELY"  
(Charisma Perspective CS 5 £1.49)



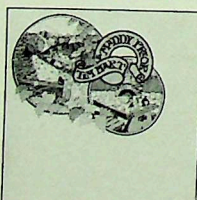
## other full price albums featuring Steeleye Span



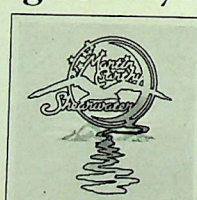
**Steeleye Span**  
Please To See The King  
CAS 1029



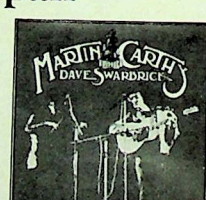
**Steeleye Span**  
Ten Man Mop  
PEG 9



**Tim Hart & Maddy Prior**  
Summer Solstice  
CAS 1035



**Martin Carthy**  
Shearwater  
PEG 12



**Martin Carthy/Dave Swarbrick**  
Selections  
PEG 6



# Time Out

# This Week

## All Editorial Content Is Free

The only paid advertisements in this magazine are the display and Classifieds. The rest is a free service open to anyone to make use of. If you want to get something listed, phone or write if possible to the relevant person.

## Copy Dates

Time Out is published every Thursday. Listings run from Friday to Thursday each week. Days below are in the week of publication unless otherwise stated.  
Editorial listings: Thursday  
News items: 12 am Monday of Publication week.  
Display adverts: Wednesday (8 days prior to publication) for ads requiring type-setting or make-up, Thursday (7 days prior) for complete artwork.

Publisher: Tony Elliott. Produced weekly by:

**Time Out Ltd**  
374 Grays Inn Road,  
London WC1 (Kings Cross End)  
01.278 5481

## Acting Editor/Features

John Lloyd  
Copy Editor  
John Ford  
Advertisement Director  
John Leaver  
Art Director  
Carol Jackson

## News

Tony Bunyan, Chris Bunyan, David May, Jacqui Bailey, Martin Slavin (pix)  
Editorial  
Theatre: Barry Russell, Naseem Khan  
Cinema: Verina Glaessner, John Collis, John Du Cane  
Music: Connor McKnight, Jan Murray  
Radio & TV: John Howkins, John Collis  
Books: John Howkins  
Sell Out: Lindsey Bareham  
Agit Prop: Tony Bunyan  
Children: Julian Rothenstein  
Dance & Opera: Jan Murray  
Exhibitions: Su Braden  
Poetry: Michelene Victor  
TV Films: David Pirie  
Art Department  
Greta Speechley, Brian Dax,  
Nicos Papatzanteas, Terry Lamb,  
Julian Stapleton  
Picture Research  
Rebecca John  
Production Co-ordination  
Carol Barnes

## Advertisement Department

Stephen Whitehead, Chris Petit,  
Nicola Anderson, Pat Green  
Subscriptions  
Stephen Whitehead  
Classified Ads  
Suzie Brown  
Typesetting  
Jenny Pennings, Jeni Miles  
Reception  
Jacqui Conn  
Transport  
George Hallett

Linotype setting by Finsbury Park Typesetters Ltd, 13 Goodwin St, N4.  
Printed by George Pulman & Sons, Watling Street, Bletchley Bucks.  
Distributed by Moors-Harness Ltd, 31 Corsica St, Highbury, London N5 359 4126

Registered at the GPO as a newspaper  
Copyright here and abroad in all news and feature-articles is held by Time Out Limited. Reproduction in whole or in part of any article is forbidden save with the express permission in writing of Time Out Limited.

ABC member. (Average weekly sale Jan-June 1972 32,168).

## Cinema

West End: Three Makavejev films are around: his latest at the Academy and two earlier ones at the Classic Poly. Emile de Antonio's 'Millhouse, a White Comedy' is now at the ICA.

Clubs/Societies: The Electric has a lot of good things: the sex-ed film 'Cobra-1', Leone's terrific 'Once Upon a Time in the West' and two of his Dollar trilogy, plus 'Performance' and 'The Marat Sade'. The London Film Makers Co-op shows Roland Letheim's 'The Inflamed Cunt' ('La Sexe Enrage') along with some good West Coast movies by Robert Nelson and Pat O'Neill. Around the Societies, Cinema at the Hut has shorts by Peter Kubelka and Goldsmith's College has a talk by Peter Gidal illustrated by Michael Snow's 'Back and Forth', Steve Dwoskin's 'Times For' and Warhol's 'Couch' plus a show of Gidal's new feature 'Upside Down'. Imperial College has an all-day session on the Third World which will include 'Far From Vietnam' and many others (details in stop press only).

Late night there's an all-night horror bill at Baker Street, which includes Roger Corman's 'Masque of the Red Death'.

Locals: Chabrol's 'Le Boucher' and Skolimowski's 'Deep End' are at Hampstead Classic.

## Music

Osibisa play at Imperial College on Saturday, and Hemel Hempstead on Sunday. Not a wildly demanding band, but enjoyable live. Highly recommended this week: the small, much unheralded arrival of The Phlorescent Leech and Eddie (alias The Last Version of The Mothers minus Zappa plus Gary Rowles). They play two gigs: Saturday at Slough Tech and Sunday at Sundown Edmonton.

The Matrix, with soloists Jane Manning (soprano) and guitarist John Williams playing the vihuela, perform 4 premieres plus 12th century Spanish music on Monday at the QEH;



on Thursday Claudio Abbado conducts the LSO with soloists Sheila Armstrong and Birgit Finnila in a programme of Gabrieli, Pergolesi and Stravinsky, at the RFH.

## Radio & TV

Stay in on Tuesday for two good documentaries. In the BBC's 'The Price of Violence' (9.25), Harold



Williamson talks to several civilians who have suffered from the fighting in Ulster—and shows the word 'civilian' is rather meaningless. Thames' 'Family by Choice' (10.30) investigates a commune in London, 'A way of living together'. The producer, Thames staffman Udi Eichler, is a member of the commune. Later, 'Whistle Test' features Gladys Knight and the Pips.

'Family by Choice' clashes, unfortunately, with Tom Stoppard's new play on Radio 3, 'Artist Descending a Staircase'.

The BBC's Big Day of the Week is Thursday: Felix Greene's 'One Man's China' (8.30); a Horizon programme, 'Do You Sincerely Want a Long Life?' on cell therapy (9.25); 'Monty Python' and a new play by Henry Livings at 10.15; and Stephen Stills and Manassas at 10.50.

On Sunday, 'Weekend World' has some nifty nostalgia on the Beatles on the 10th Anniversary of their first hit record; Radio 3 presents a new production of 'Othello' with Paul Scofield and Nicol Williamson; and 'Aquarius' follows its film on Covent Garden with a discussion on the issues involved.

## Dance & Opera

There are 3 interesting lecture-demos at the ICA, as part of 'The Body as a Medium of Expression' outpourings: Friday, Joe Scoglio from the Ballet Rambert; Saturday, Patricia Barclay of the Dance Theatre Workshop; Tuesday, Peter Geiler from the New York Dance Therapy Centre. At the Workshop at The Place on Saturday (see 'Stop Press' for details), you can catch the first performance of a work by Carolyn Carlson, ex leading dancer with the Alwin Nikolais company, now a teacher at The Place.

The Pro Opera Orchestra and the Brighton Consort give a concert performance of Berlioz's 'The Damnation of Faust' at St John's, Smith Square on Tuesday. The same evening Sadler's Wells Opera performs 'The Barber of Seville' at the Coliseum for the last time this season.

## Index

Number 143	
News	4
Features:	
God's Estate Agents	12
General Will	34
No-one was Saved	42
Music:	
Reviews	24
Diary & Events	27
Places	29
Theatre:	
Spaces/Events	36
West End Shows	37
Film:	
News & Reviews	43
A-Z Index	44
West End Cinemas	47
Local Cinemas	49
Late Night Films	54
Clubs & Societies	55
NFT	57
Voyeur	57
Radio & TV:	
Selections	58
Sell Out	16
Agitprop	10
Lectures	21
Children	20
Books	19
Exhibitions	23
Poetry	21
Dance	41
Opera	41
Classified Ads	62
Stop Press	66
Subscription Form	41

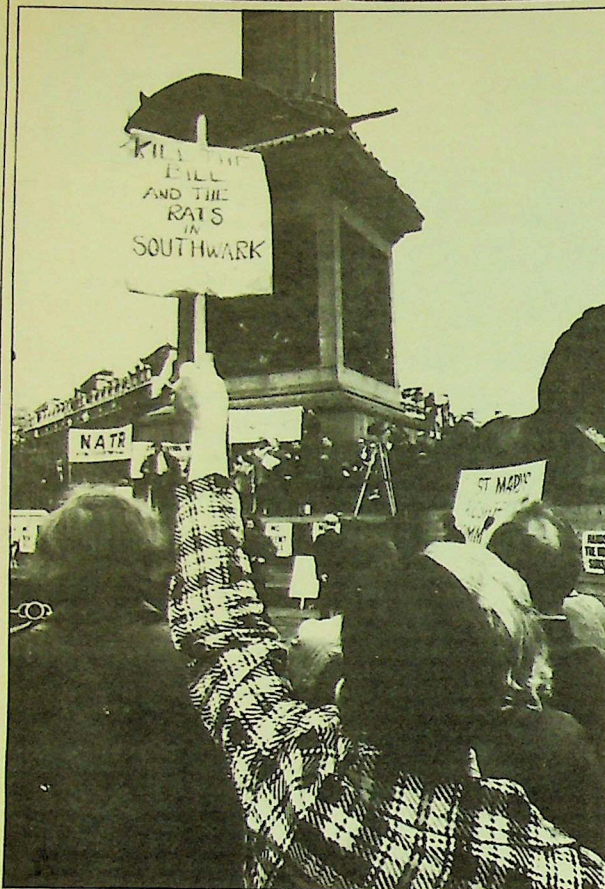
## TimeOut

Issue 140 was banned by WH Smith on the grounds that the cover (which had been legally sanctioned) was distasteful. The ban has been maintained for the moment. If your newsagent has recently stopped stocking Time Out, please write to us with his name and address: that way we can try and get the magazine to him ourselves. If your local newsagent has never stocked the magazine, please ask him to.

## Apology

In the issue No. 139 of 13-19 October, 1972, Crispin Aubrey gave certain information and made certain comments on the British Film Institute and Mr Ted Heath (chief booker of the BFI). The article suggested that an improper relationship existed between Mr Heath and Miracle Films and that Mr Heath had riled MGM to such an extent that there is a virtual moratorium on MGM's supplying films to the BFI. At the time we considered these comments justified but have now ascertained that there is no foundation for these comments, and we regret that they were made. We are glad to take the earliest opportunity of correcting our error and expressing to Mr Heath our regret for any distress or embarrassment caused to him.

Cover by Jackie Atkinson



## Rent Arrears Rise

In the month since the Tory Government's Housing Finance Act became law it has become obvious that thousands of council tenants are withholding the rent increase imposed under the Act. 30 councils—21 of them in Scotland—are still holding out against the government in refusing to implement the Act, and some move by the government to send in Housing Commissioners in these areas can now be expected any day.

In London a big demonstration was planned for yesterday (Wednesday) to coincide with a meeting of Camden Council. It is estimated that up to 1,000 tenants in Camden are not paying the rent increases. Camden is the only London Borough still refusing to implement the Act and on Wednesday a special meeting was held to consider future plans, which may include some 'compromise plan' to implement only part of the rent increases.

In Merthyr Tydfil last Sunday thousands of people demonstrated against the rent increases. In Altrincham, Cheshire, 80% of council tenants are estimated to be on strike.

In Lambeth 200 of the 250 tenants of Baxter, Arden and Pinter blocks of council high-rise flats are withholding the increases as are hundreds of other tenants after a Labour Council decision not to evict tenants who fall into rent arrears. In Louise Court, the half-way homes for homeless families, the rent arrears have risen from £307 in January to £2,267. In Lambeth's two other 'halfway' homes, arrears have risen from £6 to £478 and from around £200 to nearly £1,000. It is also known that in two other blocks of council flats arrears have risen to £1,000—three times their usual figure.

The annual report of the National Association of Tenants' and Residents presented to their recent annual meeting stated that 'council tenants who received an increase last April will have another increase imposed on them next April. Council tenants who had an increase in October will get another next October. Also from next January many controlled tenants will become de-controlled. Such a situation is without precedent.

'The increases will continue year after year until 1975 when the rent scrutiny boards will review existing 'fair rents'—upwards'.

## Changes in the Courts

Several changes have been made in the power of the courts as a result of the new Criminal Justice Act 1972. Inner London is one of the five areas chosen for the community service experiment. Under this provision courts will have the power to sentence offenders 'to perform up to 240 hours of service to the community.

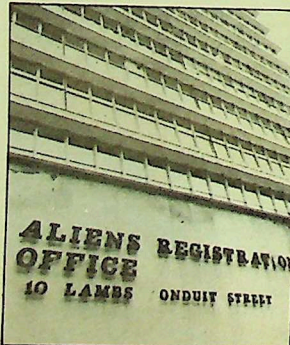
The other major changes are: 1) Powers to make convicted people pay compensation, and make them 'criminally bankrupt' thus giving their assets to 'their victims'. 2) Jury service is no longer to be based on property qualifications. Everyone between 18 and 65 'registered as an elector who has living here for five years' will be entitled to serve on juries. 3) The Act prohibits a first custodial sentence on a person unless he is legally represented or has chosen not to be. 4) Suspended sentences may now be given with compulsory supervision, by the probation service. 5) Finally, bail-hostels are given a cautious go-ahead.

On this latter point the power of the law is made clear. 'The offender is required to keep in touch with the supervising officer but there is no power to impose other conditions regulating supervision.' If this is disregarded, a maximum fine of £50 can be imposed.

If a first imprisonment is imposed in a magistrates court then the reasons for thinking no other method is appropriate must be stated and recorded. And under a rather obscure section penalties for the harassment of tenants go up to £400 fine or 6 months for summary trial and up to 2 years on indictment.

## A Move with Sinister Motives?

This week the Home Office started moving their Immigration and Nationality Department out of central London to new premises in Croydon. Very interesting you may think, but hardly important.



In fact the move is of tremendous significance to the thousands of immigrants, visitors, and students who currently spend hours queuing at the present Department offices in Theobalds Road in Holborn.

According to the Home Office the move 'will enable the Home Office to provide better facilities for personal callers and a better telephone answering service than is possible in Holborn'. The Home Office statement announcing the move goes on to say there are currently 200,000 callers a year to the Department.

The new offices in Lunar House, Wellesley Road, Croydon are 'a few minutes walk from both East and West Croydon stations'. From central London the journey, according to British Railways, takes about 20 minutes and costs 23p for a single ticket. Trains leave regularly every 10 minutes or so throughout the day.

Three of the main organisations concerned with the operation of Britain's immigration laws, the National Council for Civil Liberties, the United Kingdom Immigrant Advisory Service and the Joint Council for the Welfare of Immigrants have all protested against the move because of the hardship and confusion it is bound to cause. The NCCL told Time Out this week that they thought the move 'totally preposterous'. 'It must make us the only country where our Ministry for tourists and foreigners is 15 miles out from the centre of the capital. The people who use the offices are students, businessmen, visitors wanting to stay longer than their current visa, people wanting to discuss the conditions attached to their visa—in fact anyone with any immigration problems. The move just does not make sense.'

## Student Grants Campaign

In two weeks' time, the National Union of Students meets for its Conference in Margate. Focus of attention for most of the delegates will be the progress of their claim for an extra £65 on the basic rate of student grants, to give students getting full grant £510 a year. NUS are also pressing, as they have in previous grant campaigns, to have more students given grants as of right. At present, many are on 'discretionary awards'—doing courses for which local authorities can decide to give grants if they wish. Most students who do get grants get a lot less than the full amount.

NUS are in a difficult position with this new claim. Should it succeed, it will not be paid before September 1973; so it falls well outside the scope of the Government's 'freeze'. But even before the terms of the claim were communicated to the Department of Education and Science, one of the ministers there, William van Straubenzee, attacked the nerve of the NUS for actually asking for enough for their members to live on.

And he used the events at Stirling University as an excuse for the attack. Van Straubenzee, who has always tried to pass himself off as a friend of students was replaced at the DES in this week's reshuffle by Norman St John Stevas, but it probably won't make any difference. Grants are traditionally negotiated every three years; the Government agreed last year to make it every two, and the NUS will be lucky to get anything this time round.

That's not to deny, of course, that they need it. Fees charged to students living in halls of residence at several Universities rose at the start of this term to considerably more than that proportion of the grant earmarked for accommodation expenses. Students at several Universities, including Surrey University at Guildford, have been withholding their rents since the start of this term, paying them into special accounts which local students unions will pay over to the college authorities when a satisfactory settlement has been reached. The Vice Chancellors would be happy with a grant increase if it ended the present rent strikes and lessened the fear of future ones.

### The Opposition Splits

The NUS leadership is probably drawing more comfort from the recent split in the rank-and-file opposition in the NUS, the Liaison Committee for the Defence of Students Unions. Originally created in November last year as a response to a Government threat to limit the freedom of action of Student Unions, the LCDSU for most of its history has had the support of members of the International Marxist Group, the International Socialists and independent left-wingers in the NUS. At last year's NUS Conference in Birmingham, LCDSU candidates got more than a quarter of the votes. If the issue of student union autonomy had stayed alive, the LCDSU might have worked up a serious threat to the present NUS leadership, and Communist President Digby Jacks.

But the IS have decided to leave the Liaison Committee. In a statement explaining their motives for the move, they say that 'It is unlikely that serious mass opposition' to limits on Student Unions will develop, 'with or without the intervention of the LCDSU. The scene looks set for a peaceful NUS executive compromise with the Government. With this perspective, the International Socialists regard the prime task... as being the struggle to win students to revolutionary socialist politics.'

The IMG are convinced that many student members of the IS disagree with the decision, and are hoping that IS will change their minds. The Conference of the LCDSU at the end of October voted to dissolve the organisation and invite all revolutionary socialist students to participate in a 'unity conference', in Margate prior to the NUS conference, on November 24th.

## Who Sends the Letter Bombs?

The western press is often filled with stories of how liberation movements co-operate across national boundaries. 'Terrorists getting together' is what they call it. The stories (particularly when they concern the actions of the various organisation in the Palestinian liberation movement) often have close textual similarities.

As journalists are barred by their own code of professional sources from simply rewriting other journalists' stories, the similarities can often be traced back to their source. Two such stories which have appeared recently are the reports that Leila Khaled was seen in Amsterdam, and news that Palestinian terrorists had landed in Britain and were to strengthen their links with the IRA.

The false reports of Leila Khaled's presence in Amsterdam came two weeks before a bomb, one of many sent from there, exploded in Israel's London Embassy, killing Dr Ami Sachori. This month's edition of the newspaper 'Free Palestine', suggests



that the Amsterdam bombs were the work of Israelis or their sympathisers, rather than the Palestinians. Leila Khaled was in Beirut, nursing her husband who is recovering from the explosion of an Israeli letter bomb; when she was 'seen' in Amsterdam. Letters from Black September were allegedly found in the unexploded envelopes. None have been shown to the press, and why letters should be enclosed in envelopes intended to be blown to bits is a little obscure. The device used is derived from American weapons, and the Palestinians don't get US help whereas Israel does. Black September and other Palestinian organisations claim the responsibility for their actions, even for Munich. Nobody has claimed the

letter bombs. Since those posted to Israelis, most of which were intercepted, several Arabs have been injured by 'reprisal' bombs, and Israel has had another pretext to attack the Palestinian settlements in Syria and Lebanon.

Whether or not the 'Free Palestine' story is true, it is certainly plausible. Strange that it never appears, even as a speculation to be dismissed, in most newspaper stories about Israel and the Palestinians.

'Free Palestine' is available from PO Box 492, London SW1 4PT, at 10p for one copy or £1.50 for a year's subscription.

## Police Spy Denies it all

Allegations that a former Special Branch informer hired a car used in the Aldershot Barracks bomb attack were denied by the informer this week.

The accusation that Mr John Parker, a Special Branch informer since the end of the second World War, had hired the car had been made by Mr Noel Jenkinson, one of the two men accused of murder following the explosion, on trial at Winchester. Another man is on trial with them but is not accused of murder.

Noel Jenkinson has denied a prosecution charge that he hired the car. He says that he handed over a driving licence used to hire the car with a false name to two men—'Joe' and Pat Egan.

Last week Mr Jenkinson claimed that Pat Egan was in fact a Special Branch informer. He named a man called John Parker who admitted his involvement as an informer with another group of Irishmen who were acquitted on arms charges earlier this year.

Mr Jenkinson said he had seen John Parker's picture in the Sunday Times on June 18th.

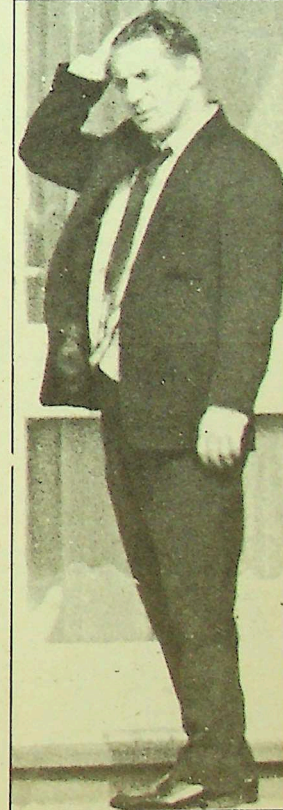
On Monday Parker was produced by the Crown to give evidence concerning Jenkinson's allegations. He denied that he had hired the car that contained the bomb but did admit that last year he had got to know a number of Irishmen in East London. These men stayed with Parker who was working with a Special Branch officer known as 'Dave Lee'. Parker said that he had accommodated the men in his home and had hired a car for them, using one of three driving licences handed to him by a special branch officer.

This car was later said to have been used in an arms raid.

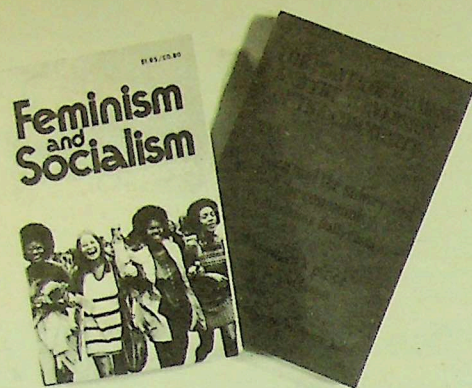
Parker agreed that the men accused in that trial—known as the Free Ireland case—had been arrested in or around a shop he had rented—under Special Branch instructions—in Hackney, but he maintained that they had stolen the arms that were found in the shop.

Commander Matthew Roger, head of the Special Branch also appeared in court on Monday and he denied that an informer had been used in the arrest of the three men currently on trial.

The case continues.



Mr Parker outside his home



## Politics Begin at Home

A correct programme of democratic and transitional demands for the female liberation movement, an understanding of how women are united and divided, and a knowledge of how the feminist movement is related to other mass struggles, point directly to the kind of strategy necessary for advancing the women's liberation movement.

This is the position of women in America working with the Socialist Workers' Party, as illustrated in the booklet 'Feminism and Socialism', edited by Linda Jenness, the 1972 SWP candidate for president, published by Pathfinder Press, 80p, from left bookshops and 28 Poland Street, London W1V 2DB.

The book consists mainly of pieces which appeared in the SWP paper 'The Militant' and chart the relationship of feminist issues to a mass socialist struggle. They describe their group as 'an organisation that draws together and co-ordinates struggles of all oppressed people, not as a federation of separate struggles but a united cohesive group with the common aim of helping to lead a socialist revolution'. The essays prescribe the role of an autonomous women's movement in discussing Black and Chicano women, the abortion campaign, a critique of the Equal Rights Amendment passed in March 1972, showing the limitations of such apparent well-meaning gestures of constitutional reform; it is also a record of current political debate between feminists in the SWP and groups such as the National Women's Political Caucus, formed in 1971 to encourage women to fight for political power through the Democratic and Republican parties. The book ends with a summary of the different political positions within the American women's movement, and a programme formulated by the feminists in SWP for organisation and action round campaigns, most of which deal with issues directly affecting women.

The women's movement in this country has not yet formulated a

programme as far-reaching as this one, either as a whole, or as the result of specific groups' work.

**A slave without a wage**  
A pamphlet published by Falling Wall Press, 79 Richmond Road, Montpelier Bristol BS6 5EP, called 'The Power of Women and the Subversion of the Community' (25p) contains a piece which provides one of the missing links to a Marxist analysis of class by defining the working class housewife's relationship to production. The piece, written in 1971 by an Italian Women's Liberationist, Mariarosa Dalla Costa, shows how vital women in this role are to the exploitative structure of the society. She says 'woman's role in the family is that of a hidden supplier of social services who does not receive a wage. In this she includes not only the physical work of cooking, cleaning, etc, but the production of children, and the transmission of the 'accepted' ideas and responses. She defines the dangers women face in working through existing social structures to change their position (including unions); but neither her piece nor the second, by Selma James, and written nearly twenty years ago in America, suggest a form of political organisation more specific than a general women's movement. However, both pieces are useful, the first analytically, the second also descriptively, in the way they link 'home' with 'work' and show the complexity of women's position with a foot in both camps and a balance in neither. Selma James' piece, still ringing as true today as it must have done when it was written, is detailed in its description of the pressures on women in the family. She refuses compromise: 'Women are more and more refusing to be just machines for raising children and getting their husbands off to work. They demand more of their husbands in the way of a relationship. If a man cannot change, they will break up the marriage rather than go on living with a stranger. . . . When a woman gets divorced, although it takes the form of a struggle with an individual man it is an act opposing the whole way of life men and women must lead in our day.' Politics begin at home.

## AgitProp

● **Papers**  
**Black and Red Outlook:** is the monthly paper of the Anarchist Syndicalist Alliance, now attractively lithoed with 16 pages for 5p. Subs £1 for 10 issues from Ann Portus, 116 Gilda Brook Road, Eccles, Lancashire.  
**All Change:** the 2nd issue of the ICA transport link paper is out. Copies: Nash House, 12 Carlton House Terrace, SW1. 930 0493.  
**Movement:** is a new monthly libertarian paper coming out in December. It will carry a combination of analysis and information on left and community activity. The main features will be full pages on: analysis of legislation, industry, self-help, new pamphlets, new paperbacks, and a discussion article. In addition there will be information on community papers, bookshops, advice centres, printers, film, theatre, research projects, law centres, free schools, tenants struggles and squatting. Subs £1 pa, 50p for six months from: 14 Hanley Road, N4.

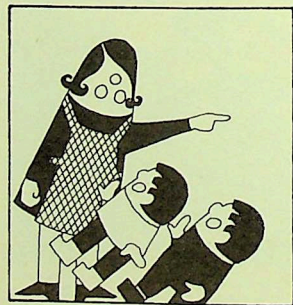
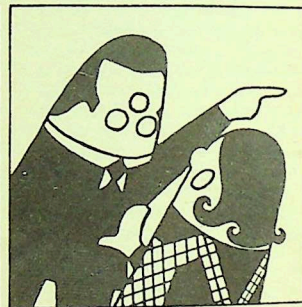
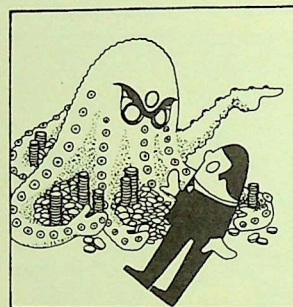
**Oxford Squatters Union Handbook:** is a very useful guide covering where to

squat, the legal position, moving in, organising furniture and services (water, electricity, etc.). Copies, send sae, from 11 Hart St, Oxford.

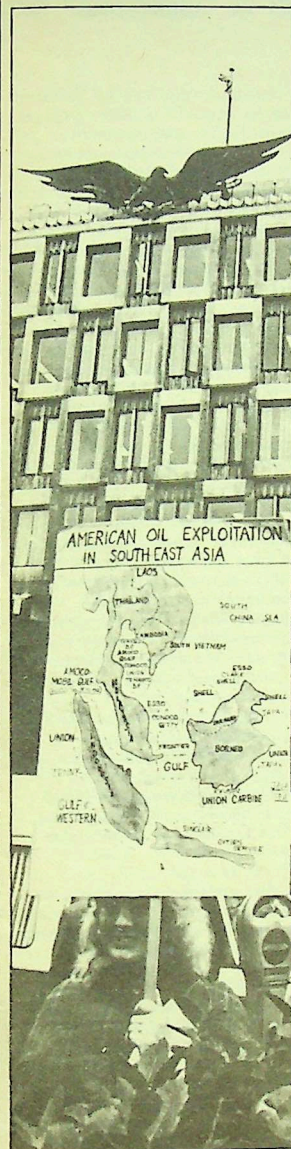
**Who is in control?:** a new pamphlet is a good example of do-it-yourself research. The approach, states the introduction, is not academic, but all the facts are correct, 'if we don't know something we say so.' It asks to questions: what happens 'to the rents we pay when we live in houses owned by charities and 'who controls the largest private police force in Britain, and, more important, why?' Copies are 15p from most left bookshops.

**Ceylon: the JVP uprising of April 1971:** is Solidarity pamphlet no.42. It's a well produced 50 pages for 25p, although the chapter on 'Third Worldism or Socialism' should be read with caution. Solidarity: c/o 27 Sandringham Road, NW11.

**Rat Myth and Magic:** is a 64 page political critique of psychology (24p) with seventeen different articles. From: Nigel Armistead, 35 Hargreave Road, N19.



# Short News



Mike Cohen

**Biggest vigil**  
Nearly a thousand people joined Monday's Vietnam Vigil in front of the US Embassy in Grosvenor Square demanding that President Nixon sign the Vietnam Peace Treaty immediately. As well as contingents from South Wales, Birmingham, Norfolk and most parts of London, the demonstration was supported by eleven Labour MPs and many prominent Trade Union leaders. A deputation of MPs was allowed into the Embassy to ask the new First Secretary, William Woessner, why Nixon had not signed the treaty on October 31st, and why vast and increasing amounts of US war supplies are still being shipped into Vietnam. Woessner promised to reply by letter.

## Black Union

A group of black students and teachers have formed the Progressive Black Students and Teachers Union. The first issue of their paper, 'Black Outcry' states, 'Britain introduced compulsory education just over 80 years ago because a country that was becoming more and more industrialised needed a trained and educated labour force to operate the machines'.

'In contrast, education was introduced into the Caribbean to educate the people there to accept colonialism and, in fact, to justify it. Here in Europe our present problems spring mainly from the following: a difference in culture between us and our European educators; unwillingness to assimilate us into their academic institutions; racial discrimination in schools coupled with extremely bad facilities and misunderstandings through a lack of real communication'.

Among the demands of PBSTU are: that material used to teach black students should reflect their true history; the abolition of educationally subnormal schools as a dumping ground for West Indian children, and a more democratic schools structure involving the students more in the running of the school.

PBSTU can be contacted through Evan Sparks, c/o Norwood Technical College, Knight's Hill, London SE27. 'Black Outcry' costs 5p.

## Tenants start campaign

A group of tenants from Clapham have started a campaign against their landlords who, they say, are leaving flats empty on the estate where they live.

The tenants are from 88 flats in Elms Crescent and they say that a quarter of the flats have been empty for a year. A spokesman for the tenants told the South London Press, 'We think it is disgraceful that so many flats should remain empty for speculative reasons when there are thousands of people in Lambeth in need of a home'.

The tenants are demanding that Lambeth council should consider putting compulsory purchase orders on the flats and the local MP is considering supporting a change in the law to stop the charging of half the rates on empty properties.

## Consumer Aid Centre opens

The Consumer Aid Centre at 242 Kentish Town Road was officially opened on Tuesday. The Centre, run by the Camden Council of Social Service offers four categories of advice and help.

It offers pre-shopping advice to help callers make choices of both consumer durables and day to day purchases; a consumer complaints service run by staff from the Citizens Advice Bureau; the enforcement of legislation intended to protect the consumer—officers of Camden's Weights and Measures section help with this; and, through exhibitions,

consumer education.

The Centre is open from 10 am to 5 pm during the week and on Saturdays till 4 pm. The Council of Social Service say the centre is 'to encourage a maximum of local participation and to create an effective consumer protection service in the area by bringing about a realistic two-way communications system between the shoppers and the counsellors'.

## Mrs Peggy Prices

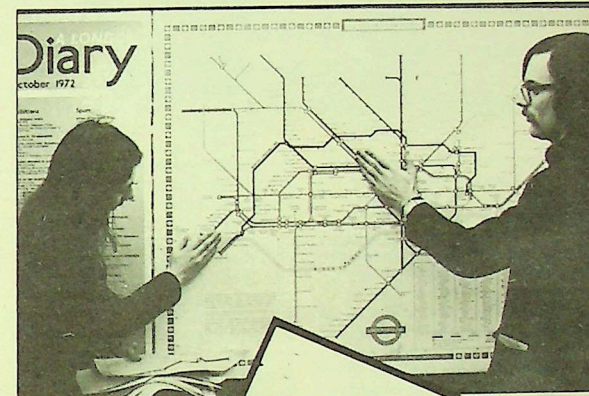
An amazing story appeared in the Evening News on Monday about the new 'Minister for food prices', Mrs Peggy Fenner. After saying she did all the cooking and her husband probably didn't even know where the kitchen was, apart from the fact that he

designed the house, her husband, Bernard, was quoted as saying: 'She does all the housework, you can't get labour these days'.

## Odeon closure fight

Following protests by local groups and a petition signed by 800 local residents, plans by the Rank Organisation to close the Odeon in Golders Green and to develop the site have been rejected by Barnet Council.

Rank say that the Odeon, which holds 2,300 people, is losing 10% of its attendance every year and that the site should be used for something more socially useful and more profitable. Rank wanted to use the site for a supermarket, shops, flats, and car park.



Julian Stapleton

**ring rail**  
RAIL TOUR OF LONDON SATURDAY 11 NOV

TICKETS £125 (kids 75p) FROM  
CHRIS PARRISH 47 BERESFORD ROAD  
ST ALBANS HERTS 56 52381

## Railways

At the weekend, supporters of 'Commitment', a St Albans-based ecological action group, and the North London Line Committee, visited most parts of the London underground system and added to the maps a new line, the North London line. The idea was to show people that that line exists, and persuade British Rail and London Transport that it can be an important part of the capital's rail networks. More specifically, they aimed to force London Transport to add the line to Tube maps themselves, something they have consistently refused to do.

Another part of the campaign comes next Saturday, November 11, when Commitment have a rail tour of the Outer Circle route, of which the North London line forms a part. The Outer Circle already provides transport along much of the proposed route of the GLC's Ringway 2. Commitment are calling for a non-profitmaking subsidised rail system as a real alternative to the pollution and chaos of urban motorways.

The trip will take six hours, start from Broad St Station at 11.25, and costs £1.25 for adults, 75p for children. Details and tickets are available from Chris Parrish, 47 Beresford Rd, St Albans, Herts, phone 56 52381.

# Conflict Over Explosives Evidence

Stoke Newington Eight  
Trial Report  
2

Forensic Experts Clash  
on Bomb Chemistry



Last week, after 87 working days, the closing speeches were started in Court number one at the Old Bailey: 'An historic moment', commented Mr Justice James to the Eight defendants. What is certain to be a major feature of the closing speeches is the scientific evidence given during the trial. Although the 'expert' testimony has taken up nearly a month of the 6 month trial, it has passed virtually unnoticed by the press and public.

It took so long to hear because it is crucial to both the defence and prosecution cases. Major Yallop, head of the Laboratories at Woolwich Arsenal and Mr Lidstone his assistant, were the two main witnesses for the Crown. A 75 year old Chemistry lecturer—Colonel Shaw—appeared for the defence.

It was expected to be complicated and involved. What was not predictable was the profound split that emerged between the defence expert and the prosecution scientists over seemingly incontrovertible evidence.

The expert scientific evidence in the trial is both long and complicated. It has involved hundreds of pages of statements, charts, graphs and days of testimony in cross examination. It forms part of the basis of the conspiracy charge. The prosecution during the course of trial has attempted to link—to provide an 'associated set'—25 bombings from the start of 1968 to the middle of 1971. By doing so they further hope to prove that this 'associated set' of bombings forms the basis of the three year long conspiracy that the eight defendants are accused of.

The two central witnesses for the prosecution come from the Woolwich Arsenal, a Ministry of Defence Institution that is responsible for forensic analysis of all explosions that occur in

the South East area of Great Britain. Mr Yallop is the man in charge of the laboratory at the Arsenal, and in this investigation he was assisted by a Mr Lidstone who did most of the groundwork and correlation. They were further supported by lab chemists who undertook the actual analysis. Lidstone and Yallop 'interpreted' the chemical analysis done by their assistants and together they compiled a chart that set out to show the similarities and chemical connections between the 25 bombings.

It is from their findings that the prosecution seeks to establish a unity in the bombings. Basically, the prosecution say that there are two linking factors: 1) the type of explosive used, and 2) the method of initiating the explosion.

The explosives used in the incidents are said to have been of two main types; those that are ammonium nitrate and TNT based and those which are Ammonium nitrate and Nitroglycerine based. Additionally there are those explosions which contain all three ingredients.

There are two basic types of initiation said to have been used in the explosions and recorded on the Yallop/Lidstone chart. One is a mixture of sodium chlorate and sugar ignited by concentrated acid (the acid delay system) and the other is an electrical method involving clocks, batteries and electric detonators.

It is the basis for the Yallop/Lidstone 'associated set' that all these different methods have chemical links. For instance, some of the bombings used explosives composed of TNT and Ammonium Nitrate and were ignited by the acid delay system (which the Woolwich experts claim was held in two types of bottle—Milk of Magnesia and McCartney Cerum). Other

bombs used the same explosive ingredients but were set off by electrical detonators, all of a similar continental manufacture.

TNT and Ammonium nitrate based high explosives, although commercially available in this country, are not commonly used. It is an explosive that is normally found on the continent. This of course becomes crucial when taken with other evidence, particularly the material which the prosecution allege was found at Amhurst Road.

The prosecution have always maintained that continental detonators and explosives (Gom L of French origin) were discovered when police raided 359 Amhurst Road and arrested Jim Greenfield, Anna Mendelson, John Barker and Hilary Creek. It is also the prosecution's contention that John, Hilary and Angie Weir had travelled to France the day before the raid to collect the explosives. The defendants have always maintained that the material was planted by the police.

So if you can show that a certain type of explosive and detonator is more frequently used in France than in Britain (although the defence pointed out it is also used in Poland, Russia and Italy); and you can also prove that it was used in many of the 'associated set' of bombings; and that the defendants were arrested in the possession of such material, then you are going to have an extremely strong case.

It's a point we will go back to in more detail.

But the use of 'continental' explosives is, as we have already said, not the only basis for the Yallop/Lidstone 'associated set' of bombings. The other is the Ammonium Nitrate and Nitroglycerine based explosive, which was said to have been frequently used with an acid delay ignition system.

But how do you go about proving that 25 bombings are linked? What is the original premise to start with? Yallop, in cross examination provided the answer.

## Attacks on Property

Yallop, when cross examined by Ian McDonald for Jim Greenfield said that in the period covered by his associated set of 25 bombings (1968 to mid 1971), more than 1,100 bombing cases had come through his Woolwich Laboratory. And although the basic connection between the 25 bombings that form the conspiracy charge

is chemical, what started Yallop and his team off on their investigation was attacks on property. McDonald asked why: 'M: Why is it your chose targets on property rather than targets against persons Mr Yallop?'

Y: Because the case of Mr Carr's house was an attack on property with one of these acid delay devices and I was aware at that time that several of the others were of a like nature and it seemed an obvious starting point'.

Starting on that basis Yallop said the 1,100 bombings were reduced to a list of 123 which he described as being 'attacks on property'. That list was then further reduced to around 15 and then upped to 25; the 25 that form the 'associated set'.

John Barker, when he cross-examined Yallop, asked him why, in what is alleged to be a chemically linked 'set' of explosions, did he start on this basis:

B: Why do you use property as the one feature which you start off with in making this deduction. Couldn't you equally have chosen nitroglycerine?

Y: The point is that the starting point was an attack on Carr's home. So the interest was an attack on property.

B: So the fact is that an attack on property was more significant than say the type of explosive used?

Y: Oh yes'.

Despite the original basis on which Yallop started the investing action into correlating the bombings they still have to prove any forensic links. And it was one of the fundamental defence contentions that the way the prosecution reached their chemical conclusions was both inconclusive and unsound. Indeed the defence explosives expert, Col Shaw, maintained when he was giving evidence that the system of analysis used by the Woolwich Arsenal chemists was wholly inadequate and even misleading.

The argument over the correct way to analyse chemical traces after explosions took up several days. The prosecution maintained that when Lidstone and Yallop prepared the chart from chemists reports they could apply their considerable experience of investigating explosions to their conclusions. This carried little weight with Col Shaw who persistently criticised the basic analysis that took place. It was Lidstone's chemical correlation from reports he received—that formed the basis of the chart he and Yallop prepared. But Lidstone's formal qualifications

for doing so were questioned in cross examination and it emerged that his qualifications only amounted to the equivalent of an 'A' level in physics and 34 years experience'.

The conclusions they came to as a result of their analysis made at the site of the explosion were compiled into the chart. The chart broke down the bombs into their different chemical factors and these factors were 'interpreted' into scientific conclusions which make up the associated set of bombings.

But how did they arrive at their scientific conclusions? They set out to find key substances at the seat of an explosion which would suggest the use of certain chemicals in that explosion. In the simplest chemical terms they were attempting to discover basic radicals: sulphate, ammonium; nitrate; chloride and sodium. The problem is that these chemicals, some commonly, and in fairly heavy concentration in the air, water supply, dogs urine and shit, salt, plaster work etc.

In fact, and this emerged after lengthy cross examination, all you can ever find are the basic radicals if there are no actual samples of the explosive substances left. Trying to establish what was used is virtually impossible unless you do further tests.

Ian McDonald, when he cross-examined Yallop, suggested that to try and arrive at combinations of the chemicals simply on the basis of what is discovered at the seat of the explosion could not be done.

M: If you're given the results of a chemical analysis, you have already told us that the way a chemist does it is to say ammonium, sodium, chloride, and nitrate—that's the way he does it. Y: That's the way he is told to do it.

M: Yes and he can't tell from qualitative analysis what combinations the different traces have gone into, can he? He can't tell whether it is sodium chloride and ammonium nitrate or sodium nitrate and ammonium chloride. He can't tell which way round they have gone, can he?

M: So anyone who reproduces it (the report) with a combination has made an interpretation of the report?

Y: That is quite correct.

M: Which may or may not be correct. It may be completely false?

Y: Well obviously one may be correct or false—it depends on the context.

One way of establishing the

likelihood of certain chemicals being present and thus establishing the probability of whether chemicals were used in the explosion is by using a method known as taking 'control swabs'.

Col Shaw explained: S: I have pointed out that one main weakness of the evidence was that no attempt was made to find out whether any of the chemicals were present at points away from the site of the explosion because in my experience these things like sodium and chloride could be present. I would therefore expect to find out if there was a higher degree of contamination on the site of the explosion than there was at a distance away from it before making any deductions.

J: I follow your point about taking tests away from the scene but when there has been an explosion is it possible by chemical analysis to ascertain whether there is any difference in degree?

S: I would say that you could get such information.

J: How?

S: By swabbing a certain area in both places, using some type of swab and solvent. If you swabbed carefully a 6" sq at one point and another point you could then give a quantitative quotation on the amount contaminated. Without that you would merely have qualitative evidence.

J: What you are saying is if you had that sort of test and you found potassium present on each swab by chemical analysis you would be able to say there is more potassium in one place than another.

S: If it were ammonium certainly one could say there is more in one place than in another. Pros: You have told us of course that things like ammonium compounds and sodium can be found on various surfaces and get there by natural sources. S: Yes'.

The Woolwich chemists admitted in evidence that they never used the system of 'control' swabs to determine levels of contamination. That was one of Col Shaw's fundamental criticisms of the way the Crown's explosives experts had approached their investigation. Shaw's other main criticism was the fact that the Laboratory at Woolwich had failed to carry out secondary (confirmative) tests to establish the accuracy of the first analysis.

The Woolwich Arsenal and its scientists have long been regarded as the leading authorities

in the field of explosives and explosive analysis. Mr Yallop himself is the author of several pamphlets on methods in analysis. Probably their view of themselves and that accepted by the public at large is best summed up in Mr Lidstone's own words when he was being examined by Ian McDonald:

L: I am going to make one statement that I would like to put on record. I come from an explosives forensic establishment which has over one hundred years of active investigation. It is well known all over the world and we take pride in our accuracy and our integrity and to suggest that I have the slightest interest in refusing to give any information whatsoever I regard as insulting'.

This makes the following exchange between McDonald, Shaw and Justice James over whether potassium had been traced in certain pieces of evidence so remarkable. Shaw's following views threw doubt on the 'expert' evidence of the scientists from the Government Research unit at Woolwich and the whole basis for their compiling an 'associated set' of bombings—which is one of the fundamental pieces of prosecution evidence on the conspiracy charge. The expert evidence had been completely polarised.

It went like this:

M: And the fact that the Woolwich Arsenal has the reputation of being the best in the world and Mr Lidstone and Mr Yallop are the gods of chemical analysis does that affect your conclusions?

S: No not at all.

M: And would you expect to find tests done in duplicate in the laboratory with the highest reputation in the world?

S: I would expect it in any laboratory.

M: Would you expect a uniform system of unifying results?

S: I would expect a system of checking results.

M: Would you expect the second man in charge of a laboratory with a high reputation to say such things as the chemical evidence showed ammonium nitrate and sodium chlorate. S: Certainly not.

J: I don't see why.

S: Because he can't say whether that is ammonium chlorate and sodium nitrate etc.

M: And is that what every schoolboy knows?

S: Yes.

J: If your evidence is right and they have been going about their work for a considerable number

of years in the wrong way, wrong methods and no cross checking etc . . .

S: The tests are standard tests but they are valid only if you have excluded other groups. J: Are these matters of complexity or are they elementary principles that you can be taught at school?

S: There is nothing at all complex.

J: It is not that they have gone wrong on a specific sphere, just basic principles.

S: Yes.

J: You appreciate the significance of the evidence you are giving. S: I do indeed.

J: 'Suppressed and conceded' (quoting from Shaw's earlier evidence). That is saying that he deliberately concealed it.

S: The report gave potassium and Mr Lidstone's report gives no mention of potassium. If he has mentioned it once it might be a slip but he has said it on many occasions.

J: Mr Lidstone might say that he did not mention potassium although it is in the chemical sheets because he didn't think the presence of potassium was material.

S: He must have considered it material because he tried to provide an explanation by Swarfega.

J: That is only the line isn't it? M: It is on the second one on Case 12 which will be on page 4 of the jury's bundle of Mr Cox's findings.

J: You say Mr Lidstone must have considered potassium is material and has quite deliberately suppressed reference to it. S: He says probably Swarfega content of tin and in DBH 13 similarly probably X content of tin with no attempt to find out whether Swarfega contained potassium.

J: Thank you.

M: As a scientist do you consider that where you see the possibility of objectivity and truth being destroyed you have a duty to speak out and criticise however painful the consequences of that may be.

S: I do and I regret having to do it.

M: And is it not with that spirit that you have approached the so-called scientific evidence in this case and in particular with what appears to be suppression of findings of potassium by Mr Lidstone.

S: That is one example. Yes.

# AgitProp

Dates should be sent in by the Thursday before publication, or up to the Monday for inclusion in Stop Press.

### Friday

The industrial situation today: public meeting organised by the Communist Federation of Britain (M/L). Speaker: Dick Jones, executive member AUEW (TASS). Cinema Action film: 'Fighting the Bill' and discussion. Friday, November 10. Holborn Assembly Hall, John's Mews, WC1. 7.30. 15p. Vietnam Vigil: outside the US Embassy in Grosvenor Square, every weekday at noon. Today—AUEW (TASS). Details Mrs Mia Lord, Vietnam Vigil Co-ordinator, 14 Grays Inn Rd, WC1. Socialist Women social: Sol's Arms, Hampstead Rd, NW1 (Warren St tube) 8.00-12.00. 20p. GLF Dance: at Fulham Town Hall, 8.00-12.00. Groups/bar/disc. 50p. End repression in Brazil: public meeting at Conway Hall, Red Lion Square, WC1 (Holborn tube) 7.30. Speakers: Vincent Flynn (SOGAT), Ernie Roberts (AUEW) Nan Green (CP) plus Brazilian trade unionist, student and speaker from the Bertrand Russell Peace Foundation. Ch: Brian Leahy, Gen Sec, Liberation. Details: Committee Against the Dictatorship in Brazil, c/o Liberation, 313/5 Caledonian Rd, N1. 607 0465.

### Saturday

'Get off their backs': A Haslemere/3W1 film festival and discussion. Imperial College (Med Eng. Lecture Hall), Prince Consort Rd, S. Ken, SW7. 9.30 to 10.00. Tickets 50p from: Rose-Marie Adams, 24a Elm Bank Mansions, SW13. 876 4167.

### Sunday

Ireland: demo organised by the Anti-Internment League, Assemble Hyde Park 2.30. Speakers: Bernadette Devlin, Michael Farrell, Gerry Lawless, Eamonn McCann. Tory strategy against the trade unions: meeting of Central London branch All Trade Union Alliance (Press and Ent. section) 7.30. London Film School, Langley St. 15p.

### Monday

Vietnam Vigil: today—FTAT (Furniture, timber and allied trades). See Friday. Intellectuals in Chinese Society: talk and discussion. Barnes SACU, North Finchley Library, Ravensdale Ave, N12 (Woodside Park tube) 8.00. Nonviolence in politics: speaker Jim Huggon, of Housmans and Hyde Park, at the London School for Nonviolence, No 3, The Crypt, St Martin-in-the-Fields, Traf Sq, WC2. 7.00.

### Tuesday

Vietnam Vigil: today—African National Congress and UNA Youth. See Friday. Fight the Tories: meeting Kilburn and Harlesden IS at Willesden Junction Hotel (next to Willesden Junc tube) 8.00. Speakers: Paul Foot and Tony Cliff.

### Wednesday

Vietnam Vigil: today—National Assembly of Women, Communist Party Women. See Friday.

Sources of conflict in school: speaker Michael Duane at the London School for Nonviolence. See Monday. Pharmacy in the NHS: meeting organised by the Socialist Medical Assoc at the House of Commons, SW1 (Room booked by Mr Ogden) Speakers: Bob Edwards MP, and others. Wales and Scotland: public meeting on contemporary problems facing Wales and Scotland with Gwynfor Evans, President of Plaid Cymru, and Donald Stewart MP, SNP. Friends House, Euston Rd, NW1. 7.30.

### Thursday

Vietnam Vigil: see Friday. French tests: action meeting: John Standish, 176 Finchley Rd, NW3. 7.30 See Stop Press for late dates.

### Regular Meetings

International Marxist Group holds regular Red Circle Discussion Groups on Tuesdays at 'General Picton' pub, Caledonian Road, N1. 8.00. Inf: 182 Pentonville Road, N1. 278 2616. Black Unity and Freedom Party

political education classes, every Sunday. South branch: 170 New Cross Road, SE15 (3 pm) North Branch: 2 Goulton Rd, Lower Clapton, E5 (4.00).

Mothers in Action: group for unsupported mothers, meets monthly. Details: 9 Poland Street, W1V 3DG.

Anarchist Black Cross/Centro Iberico joint meeting every Sunday at Holy Trinity Church Hall, Kingsway, WC2. In aid of Spanish political prisoners. Film/chat from about 5.00 (films at 8.00) Both Spanish and English speaking welcome.

Plaid Cymru, reg. political meetings contact: Swyddfa Plaid Cymru, 318 Lillie Rd, SW6. 531 0634.

The Holloway Group: ex-cons and friends, meet 18 Ashbrook Rd, N19. 7.30 pm Thursdays. Nr tube Archway.

GLF South London meetings every Thursday in the Minet Library. Knatchbull Rd, Brixton, SW9. 8 pm.

Confrontation (Press): a publication for democracy of content holds meetings alternative Thursday. For inf. ring: 435 1889.

North London ALL branch meets on Weds at The Hole in the Wall, 47 Rochester Road, NW1. 8 pm.

Camden Friends of the Earth meet every Thurs (except last in month) at 17 Prince of Wales Crescent, NW1 (1st floor) 8 pm. Details David Delaney 935 1007 (eve) 274 6222 x 2627 (day).

Free Legal Advice Service: Thursday 6.30-8 pm at Blackfriars Settlement Work Centre, 56 Morley St, SE1.

Irish Solidarity Campaign meets every Friday at 'General Picton' pub, Caledonian Rd, N1. 8 pm. Ring 278 4919.

Holland Park Gay Women's Lib meets at 163 Holland Park Avenue, W11. Thursdays 7.30 pm. Ring 603 5205 for details. All women welcome.

Lesbian Liberation meets Wed at 8 pm at the South London Womens Centre, 14 Radnor Terrace, SW8. 622 8495.

Campaign for Homosexual Equality (CHE) Croydon Group meets monthly central Croydon. Details Alan Heathcote, 62 Highlands Court, Highland Rd, SE19.

London Socialist Woman Group meets every Thursday at 23 Baalbec Rd, London, N5 (Highbury and Islington). Work Groups meet at 7.30 to 8.30 pm and from 8.30 pm to 10-10.30 pm brief bus. meet. Educationals. Discussion. Ring Pat Masters (day) 340 7031 or Joanna Griffiths (night) 226 3911.

Artists Liberation Front meet 3a Newport Place, WC2 (Leicester Square). Meets 3 times a week. Open to all Marxist-Leninist artists.

Transvestite, Transsexual, Drag Queen Liberation Group meets every Tuesday at 7.30 in the small hall, All Saints Church, Powis Gardens, W11. All sexes welcome.

Lesbians come together every Monday 7.30 pm full details: Pauline 203 1710.

Lesbians only: a new club, every Friday 8-11. Upstairs at the Father Redcap, 319 Camberwell Rd, SE5. Details 703 3788.

CHE Youth Group, young gays, ring Mike or Jim 385 7246 (eve).

CHE Women's Group meets 4th Wednesday every month. 7.30 pm at 22 Gt. Windmill St, W1.

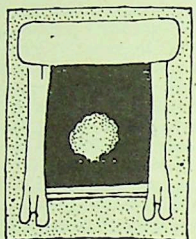
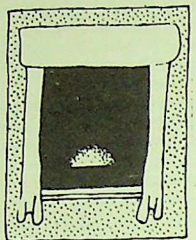
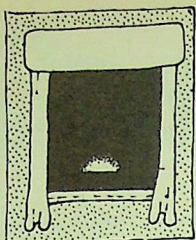
Socialist Woman Group: for details write or phone 20 Queen's Gardens, W2 262 0488 (eve) Pat Masters, or 373 2196 Leonora Lloyd.

Gay Girls welcome at the Union Tavern, Camberwell, every Monday and Tuesday. Buses 185 or 36.

Black Voices: poetry, music, and politics of the Third World every Sat at 6 pm. The Troubadour, 265 Old Brompton Rd, SW5.

Gay Women's Lib: Meeting 8 pm Monday evenings; Crown 8 Woolpack, 394 St John St, EC1 (nr Angel tube). Contact 253 9253.

Occult Liberation Group meets every Fri and Sat. Details from 11 Bramham Gardens, SW5. Send see. 370 4788.



## Help

- Agitprop: 248 Bethnal Green Road, E2 (739 1704).
- Release: 1 Elgin Ave, W9. Office: 289 1123. Emergency (24 hrs) 603 8654.
- BIT: Free Inf. Service, 141 Westbourne Park Rd, W11. 229 8219.
- Street Aid: 13 Shelton Street, WC2. 240 1714/5.
- Black Panther Movement: 154 Barnsbury Rd, N1. 278 1791; 38 Shakespeare Rd, SE24.
- Advise, 313 Upper Street, Islington, N1. 226 9365.
- Support: counselling for American refugees in exile, 5 Caledonian Road, N1 (King's Cross tube) Thurs 7.30-9.30. 24-hour answering service 01-272-1976.
- EAST (Advice and inf): 270 Barking Rd, E6. 471 2276.
- Harrow, Free Legal and Advice Service—at Harrow Labour Party Hall, Wealdstone. Every Fri 6.30-8.00.
- GLF: 5 Caledonian Rd, N1. 837 7174.
- CHE homosexual advisory and befriending service. Call (Mon and Fri 7.30-9.30) or write to FRIEND, Centre, Broadley Terrace, NW1.
- Gentle Ghost (advice and cheap community services) 59 Addison Rd, W14. 603 8581. 9.30 to 7.00.
- Women's Liberation Workshop: 839 3918.
- Kaleidoscope, Cromwell Rd, Kingstons. Alternative Aid Centre from 10.00 every Friday. 549 2681.
- Family Planning Association: clinic enquiries 636 7866. Contraceptive information, advice from 27-35 Mortimer St, W1.
- NCCL: 152 Camden High Street, NW1. 485 9497.

## NCCL

Free Legal Advice Centres: South East London Mon: 7.30-9.00 Old Town Hall, Polytechnic St, SE18. 317 8658. Tues: 7.30-9.00 Deptford Housing Aid Centre, 179 Deptford High Street, SE8. 691 1602. (Messages can be left at Mon Centre all week; at Tues Centre, everyday except Thurs, up to 9.00).

South West London Weds 7.30-9.30. 57 Trinity Road, SW17. Phone 672 9720.

Free Legal Advice Service: Thursday 6.30-8.00 at Blackfriars Settlement Work Centre, 56 Morley St, SE1.

## Claimants

The Angel: 26 Palmerston Flats, City Garden Road, N1.

Battersea and Wandsworth Claimants and Unemployed Workers Union: Weekly Tues meeting at 172 Lavender Hill, 8 pm. Also Wed during the day.

East London: Dame Collet House, Ben Johnson Road, E1 (790 3867)

South London: 131 Kennington Road, SE11 (735 1686/769 1400)

South West London: 18 Merton Hall Road, Wimbledon, SW19.

West London: 60 St Ervans Road, W10 Wed 2 pm. Ring (960 0977)

Tottenham: 71 Broad Lane, N15 (808 8120)

North London: 18 Ashbrook Rd, N19. Tel: 272 0029. Open all day every day. Meeting Tues 7.30 pm.

Camden: 180 Regents Park Rd, NW1.

Peckham: c/o Adventure Playground, Commercial Way, Peckham, SE15. Wed Sutton, Kingston and district CU and Unemployed Workers Union. 64 Park Lane, Wallington, Surrey. Phone Barry Bunge 669 1894.

Kings X and Caledonian: meeting 11 Hemingford Rd, N1. Weds. 8 pm.

Brent (Harlesden and Wembley) 965 7469.

## GLF

Gay Liberation Front local groups meet Thursdays at 7.30 pm. Contact: GLF, 5 Caledonian Rd, N1. 837 7174 for the address of your local group.

Camden GLF meet Thursdays at 8 pm in the Forsters Hall, 5 Highgate Rd, NW5 (Kentish Town tube).

Ealing GLF meet Tuesdays at 8 pm at 8 Courtfield Gardens, W13. Contact Bill 997 5898.

Harrow GLF meet Mondays. Ring Alex 422 7890.

South London GLF meet Thursdays at 8.00 at the Minet Library, Knatchbull Rd, Brixton, SW9. Contact 228 1236.

West London GLF meet Thursdays at 7.30 pm. The Committee Room, Fulham Town Hall.

Disc every Wed at 8 pm. The Street Disco, Bull and Gate pub, Highgate Rd, Kentish Town Rd (Kentish Town tube).

GLF Youth & Education Group meet at 8 pm on Mondays. Ring: 673 2643.

East London GLF meets Thursdays. Details: 739 1704.

SE London GLF meet Penge, SE20. Fridays 8 pm. Details: 837 7174.

Gay Women's Liberation meet Monday evening. Ring Women's Liberation Workshop 839 3918.

**I am grateful to the government for admitting that 21,000 standard 750lb bombs have left the country for use in Vietnam, and that they couldn't give a damn.** The profit motive in the drug industry turns the natural order of things upside down. It demands public relations rather than information, packaging rather than research, marketing success rather than safety. **I hold no brief for venereal disease . . . I merely doubted the argument that people caught it off the television sets.** But it is surely taking politics through the looking glass to end up picturing Reggie Maudling as a blessed martyr and Private Eye as a wicked, persecuting bully. **In modern politics . . . there is no surer way of remaining in a job than not being very successful at it.** The real revenue of a museum is to be counted in the numbers which visit it. Those are the millions which matter. **Gadafi is Superpan Arab and he deals with his enemies in exactly the same way as the comic book hero. He zaps them.** As he finished with a witness he would toss his copy of OZ disdainfully down onto the table, and with it, one felt, the case for the defence. **There has probably been no more boring presidential family in American history, a record of sorts.** Incidentally, Napoleon was on one occasion persuaded that as the noblest and most heroic person in the world he should be represented in the number; he was not pleased with the result, and the experiment was not repeated. **It is Mrs. Thatcher's policy somersault, however, that has proved most revealing.** The truth is, mass electorates are still under-educated, both in quantity and still more in quality . . . it is strikingly reflected in our popular press and television. Here is the great failure of modern socialism, the key to all its failures. **The government will have to come to terms with, or suppress, more than one million young people who can reasonably be described as 'heads'.** Charity begins at the Home Secretary. **The ultimate Behan joke would probably include a drunken bishop stabbed by his crook while trying to exorcise the IRA, and expiring in the arms of a rapacious mother superior.** 'If I were a dictator' announced Longford, 'I would start by abolishing striptease'. So much for his priorities. **Surely Marshall McLuhan was dealt his death-blow by Jonathan Miller?**

# NEW STATESMAN

Things you wouldn't find in a month of Sundays.

Want to buy a church? They make great theatres, clubs, swimming pools, pads. And there's plenty of them around. In fact, no-one's quite sure just how many. Three years ago, it was officially expected that around 800 would be declared redundant during this decade. But, as interest in established religions spirals down to its lowest since Attila the Hun, a Professor at Birmingham has estimated that no less than *six thousand* churches in current use will soon be declared redundant. Who owns them? How do you get hold of them? What can you use them for? 'Time Out' looks at

# GOD'S ESTATE AGENTS

Things have changed in the English Church: it no longer owes allegiance to Rome, for one thing. And its power has gone. The last time the C of E intervened with any effect in politics was when it was instrumental in the deposition of King Edward VI. Today, not only is its power to influence the ballot box non-existent, even its power to sway souls is questionable.

## PESSIMISM ABOUT OPTIMISM

In a recent sermon, the Reverend Stanley Booth-Clibborn, vicar of Great St Mary's Church, Cambridge, admitted wryly that: 'There has been no widespread revival of interest in organised religion, and although voices are still heard protesting at each proposal to declare a church building redundant and saying that the time will come when all will be needed, they are growing fainter.'

When we asked him about these views, Booth-Clibborn re-stated the case: 'It is mistaken to regard those outside the diminishing number of churchgoers as walking without light.'

The numbers of those walking in the light has certainly decreased. The latest C of E figures for confirmation show 116,631 confirmations in 1969, which is less than half of the 244,030 confirmations in 1911, when accurate figures begin—and the population has gone up. In 1909, civil marriages were less than a third of the C of E marriage total—now, civil marriages are edging ahead.

## 'A LONG TIME TO DIE'

The reasons for Why the Church No Longer Appeals have been hashed and re-hashed by a battery of concerned churchmen and laymen for a decade: what's new is only that churchmen are now more openly seeking to find ways of serving their communities without necessarily pushing a Christian line.

Donald Reeves, vicar of St Mary's Church, Morden, runs an organisation called the Urban

Ministry Project, a loose association of clergy who attempt to involve themselves in specific social problems as they arise in their parishes in what they define to be a radical way. He wants vicars to drop their neutral stance, to become involved as partisans in fights for better schooling, better environment, lower rents. Of the Church of England, his employers, he says:

'The Church is a dying institution—it'll take a long time to die because it's got a lot of money. At the same time, though, there's a growing interest in religion—you just have to look at the underground press to see it.' Reeves himself has contributed to Oz on occasion.

## STILL BIG BUSINESS

But, if less and less people are using the Churches' facilities, the C of E is still big business: that side of it has simply been hived off into the hands of professional administrators, who are responsible for paying the wages to vicars, and for managing the considerable property which the church still owns.

These professional administrators are the Church Commissioners, of which there are 95. They deal with a financial empire worth £400 million which earns £20 million a year. The bulk of this goes to improve the living conditions of the clergy: the income means that the average wage of a C of E vicar is £30 per week, £2 per week beneath the present national average. But then, they get a free house.

It is less how the money is sown, but how it is reaped, which has occasioned embarrassment to the Commissioners at times. As early as the thirties, revelations of Commission property in Paddington being used for brothels brought the Commissioners' work under review by the Church Assembly—where it was still being debated in the 50s. Nowadays, the Commissioner's policy in Paddington is more straightforward: they are trying to raise the rents, sometimes by as much as 350%.

The Church Commissioners have large holdings on the stock market, where they have had some

notable successes: in 1959, for instance, they made £15 million during the heady aftermath of the Conservative electoral victory. They have certain rules, however: one is that they do not invest in breweries, distilleries, tobacco, newspapers and publishing or 'the obvious armaments industry'. How obvious is obvious? In the fifties, one of their largest single holdings was in English Electric, the manufacturers of Canberra, Lightnings and guided missile systems.

Their attitude to fascist regimes is more reassuringly flexible: the Sunday Telegraph was told in February 1970 that 'making sure they had no shares in a company with interests in South Africa or other unpopular foreign countries would severely limit their income.'

A longer list of their activities merely confirms the obvious: that the Church Commissioners' work is the same as any other large company with a diversity of commercial interests, which acknowledges a few residual moral scruples where they do not interfere with efficient accumulation and deployment of capital. And once again... why not? Spirituality reaches its purest forms when the material cares of life are set aside, and the Church Commissioners work hard at ensuring that, for the parish vicar and the Archbishop of Canterbury, they are.

John Lloyd

## SELLING GOD'S LITTLE ACRE

The biggest area of business the Church Commissioners will have in the next few years is selling off the church property made redundant by the Churches' inability to remain relevant to modern living. Here's a run-down on how churches are declared redundant, who you should approach, and what sort of criteria you can expect them to bring to bear on your application.

step one: the parish looks at its churches and decides that church 'a' isn't needed any more.

step two: the parish informs the Diocese (the whole country is divided up into 42 dioceses).

step three: the diocese asks the council for Places of Worship to prepare a report.

step four: the report is sent to the church commissioners and to the Advisory Board.

step five: the Advisory Board and the commissioners draft a pastoral scheme for the re-organisation of the parish.

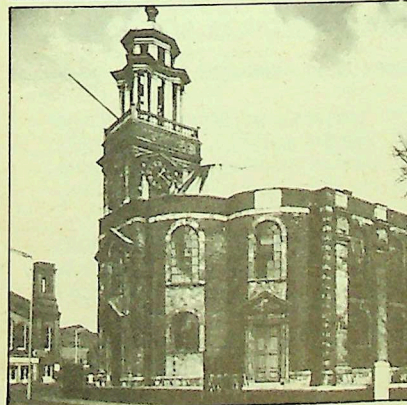
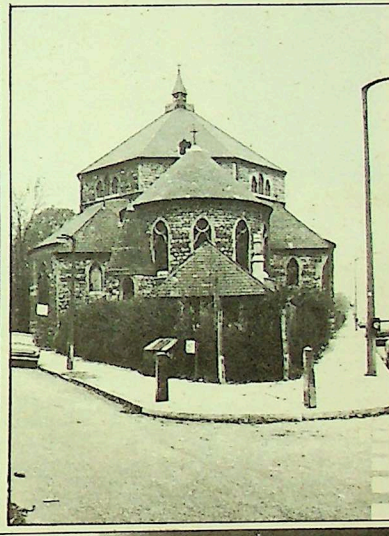
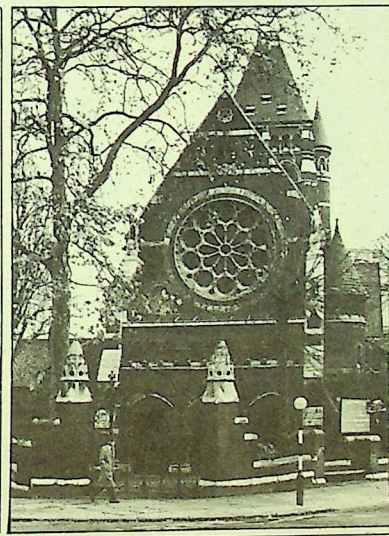
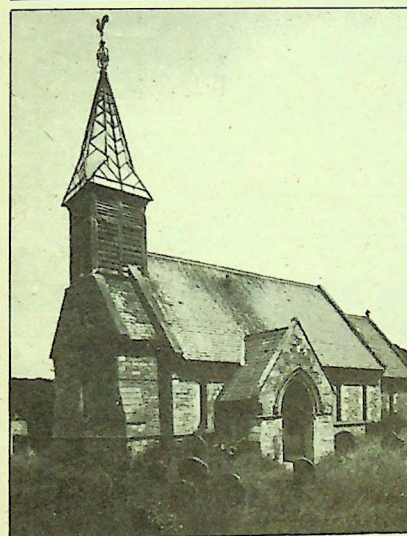
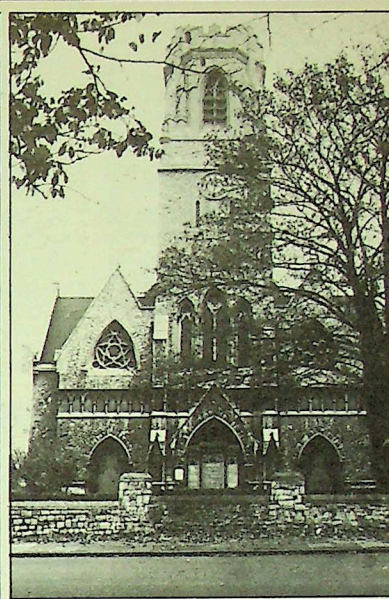
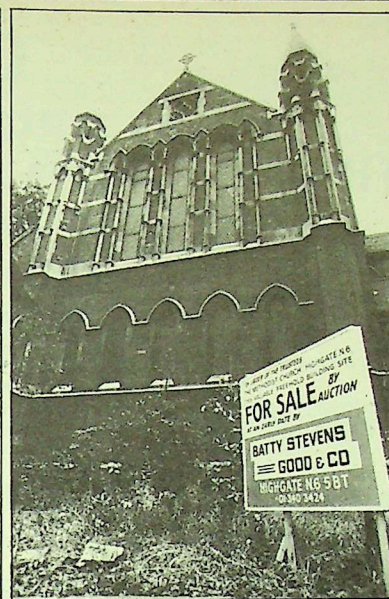
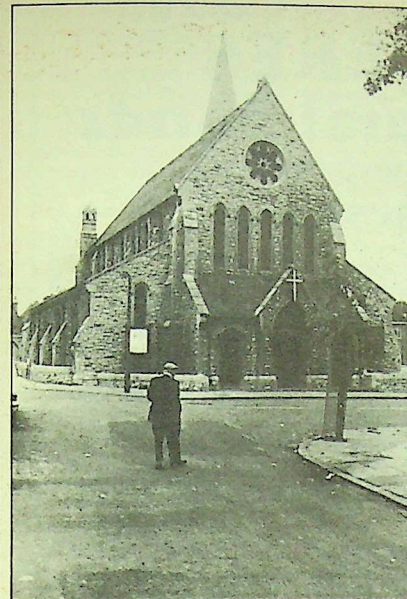
step six: the scheme is approved by the Queen in Privy Council

step seven: the church is declared redundant.

## THE RECENT LEGISLATION

1960: The Bridges Report made it clear that there was a problem. With an estimated 400 churches potentially 'redundant' and rapidly falling into disrepair, it seemed urgent to create a mechanism by which a consecrated building could legally be de-consecrated, declared redundant and put to another use. As the law then stood, this was legally impossible—though still 'done'.

1968: The Pastoral Measure effected a quiet revolution. Couched in managerial terms (it spoke of 'the rationalisation of church plant') it established a framework stretching from local parish at one end, to the Church Commissioners in their plush Millbank offices at the other, and laid down the procedures for (a) making a declaration of redundancy, (b) deciding on the fate of the site and buildings, (c) selling church property, or (d) providing funds for the maintenance of any redundant property which was historically or architecturally worth preserving. The revolutionary step in this was that effective ownership of church lands and buildings was taken away from local congregations and concentrated in the hands of the Church Commissioners. The Pastoral Measure also set up the Advisory Board for Redundant



Top (left to right): St James, Prebend St, Islington; Methodist Church, Archway Road—The Divine Light Mission wanted to buy this one, but the Council outbid them by £25,000; St Peter, Wickham Road, Deptford. Middle: Church of St Peter, Herefordshire; St Stephen's, Rosslyn Hill,

Hampstead (soon to close); St George's, Tuffnell Park Road—now owned by actor George Murcell, who wants to turn it into yet another replica of Shakespeare's Globe cum community arts centre. Bottom: St George's Church, Yarmouth; St Andrews Church, Wood Walton, Hunts.

65 York Street - W1  
between Baker St &  
Seymour Place  
Open 10-10 Mon-Fri  
**VEGETARIAN  
BISTRO**  
Sat 10-12 midnight  
Soups, Raw Salads  
Hot Savouries  
Thurs & Saturday  
Live music  
Bring your own wine

**RAW  
DEAL**

ONLY READ

**TimeOut**

AT

**NUT HOUSE**

BETWEEN MOUTHFULS OF  
FABULOUS VEGETARIAN  
HEALTH FOOD

WEEKDAYS 10am-8pm 437 9471  
26 Kingly Street (rear Jaegers Regent  
St) London W1.  
Plus our great  
HEALTH FOOD SHOP NOW OPEN.

au pere de nico  
ten lincoln street  
chelsea SW3  
01-584 4704  
french restaurant  
old and new french  
posters open court-  
yard

**MANNA**

4 Erskine Road, Chalk Farm  
London NW3. 01-722 8028

**wholefood  
vegetarian  
restaurant**  
Licensed

Food grown on our own farm  
Open 12 noon to midnight; closed Mondays

**CERES  
natural foods**

269a portobello rd, W 11,  
01-299-5571

whole grains and beans  
whole wheat flour-  
stone ground daily,  
dried fruits, nuts, herbs  
and spices, natural  
cosmetics, macro biotic  
foods.

we now offer a full stock  
of organically grown  
vegetables and a bulk  
grain selection.

**PAGIE  
ONE**

WHOLEFOOD VEGETARIAN RESTAURANT

Open 10 am - midnight 7 days a week

Compost grown ingredients are used  
wherever possible try our vegetable  
tampura and many other exotic dishes  
including our "Impossible Cake"

293 FINCHLEY ROAD LONDON NW3  
Near Finchley Road Tube  
Phone: 01-435 9967



Churches, which advises both the Commissioners and the parishes on the procedures necessary for making a declaration of redundancy, and a Redundant Churches Fund, with a grant of £200,000 (later increased to £400,000) to maintain churches for which no suitable alternative use can be found, but which are judged worthy of preservation.

**WHAT  
HAPPENS  
NEXT?**

So there is our little church, cast out from the flock. What next? If it is an indifferent example of church architecture, or if it has fallen into disrepair or been smashed by vandalism, a certificate of demolition may be issued immediately. It can then be knocked down and the site sold off as soon as possible.

If you wanted to take over such a church—to turn into an Arts Centre, say, it would be almost impossible to get at it once a demolition certificate has been issued. The only chance would be to convince your local Diocesan Pastoral Committee that your plans for re-use are good ones before they put the matter in the hands of the Church Commissioners (i.e. stage 4 in the diagram). And to do that, you'd have had to know which churches were being considered for redundancy—and you can only find that out by asking the Diocese. (London, for example, is covered by two Dioceses: 'London', which is north of the river, and 'Southwark' which is south of the river). But you stand a much better chance with churches which are both declared redundant and which are judged by the Advisory Board on Redundant Churches to be 'worthy of preservation'. They have lists of such churches at their office, and a kind letter asking for details will probably be answered. Churches which are declared 'worthy of preservation' are, in practice, graded of 'primary' importance or of 'secondary' importance by the Advisory Board on Redundant Churches. During 1971 the Board considered 53 new applications. This is what happened:

Number given an immediate demolition certificate:	Nil
Number considered to be 'ruins' but worthy of preservation:	3
Number for which preservation was 'imperative':	30
Number for which preservation was 'desirable':	20
Total	53

The 30 marked 'imperative' will

almost certainly be preserved at the country's expense if no alternative use is found for them. The 20 marked 'desirable' may be demolished if no use is found for them during the three-year statutory 'waiting period'. These are the ones to go for: the Board itself says, 'we are convinced that many redundant church buildings of secondary importance will only be saved in the future if alternative uses can be found for them' (1971 Report).

Of course, there are snags. In practice, that rosy picture can only be expected to apply to churches 'in the remote countryside'. Urban churches are much more difficult to get hold of, as the Divine Light Mission discovered last week when they bid up to £100,000 for a church in Archway, only to see it go to Harringey Council. But the principle has been stated: it only remains to test it.

**THE  
ALTERNATIVE  
USES**

The body which considers your application for taking over a church is the Diocesan Users Committee. Obviously, you would expect them to have some sort of criteria for choosing between various alternative uses, especially when conflicting applications have to be settled. You might expect their criteria to be (a) Christian, and (b) logical, except where being Christian rules out the possibility of being logical (as it does in some cases).

In practice, though, two curious anomalies emerge. The first is that Church commissioners seem to prefer to demolish a church rather than give it to a non-Christian congregation.

In December 1967, St Mary's Church, Savile Town, Dewsbury, ended its period of service as a place of worship. Three years later, it was declared redundant: since that time, it has suffered the usual fate of abandoned buildings—windows smashed, break-ins, interior damage. Very soon after the declaration of redundancy, members of the Muslim community in the area put in a bid for the church: they wanted to use it as a mosque.

The issue was debated at the Church Synod in July this year: the Synod postponed a decision until a report, which they had commissioned, was completed. The report, 'The use of church properties for community activities in multi-racial areas' recommended that 'Premises which, having been used for regular Christian worship, are declared redundant and stripped of Christian symbols, should be made available on appropriate terms to those of other Faiths for

any purpose for which they may require them.'

In October of this year, the Church Commissioners issued a statement which said: 'The Commissioners, having exhaustively considered all the many factors which are relevant in this case have decided to withdraw the draft scheme for appropriating the building to use by the Muslims and to issue instead a new draft scheme providing for demolition of the building and disposal of the site.' It appears that the Commissioners of a church whose existence depends on the myth of a babe in the manger, had casually substituted a dog.



**THE CASE FOR  
A SOCIAL  
POLICY**

Another curious anomaly is that the Christian Brethren completely confuse their priorities. No precedence is given to the socially useful. No discrimination is made against crassly commercial products—which is strange among the followers of the man who overthrew the tables in the Temple. There are ways of taking advantage of this, of course: while George Murcell struggled for years to get hold of St Georges, Tufnell Park, to turn it into an Elizabethan theatre and community arts centre, commercial developers had no difficulty in taking over Holy Trinity Church in Trinity Square to turn it into 'seven residential units, grouped around a central swimming pool'. Jokes about taking a dip in holy waters may be out of place, but earlier plans to turn that church into the headquarters of the London Missionary Society had been completely rejected. Likewise, when the Divine Light Mission, a secular meditation group who believe in 'God' but not in

'churches', wanted to buy The Methodist Church in Archway Road, they found themselves cast aside by the Borough of Haringey who wanted to level the site and build a block of flats.

**WHY NO  
SOCIAL  
CONSCIENCE?**

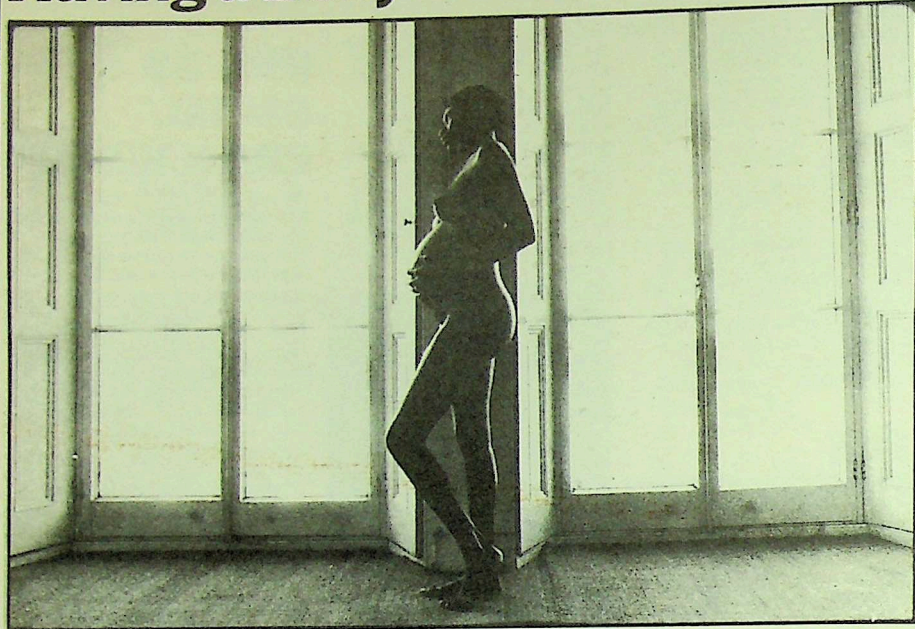
We can't help feeling that the Church doesn't give a damn about the social welfare of the people. If it did, surely a more socially beneficial policy would operate? It can be argued that church property 'belongs' to the people: in the days when our fathers still believed in the efficacy of religion, most churches were built by public subscription for the good of the community at large. Now that those churches in their present form no longer serve the communal good, surely a case should be argued for secularising their usefulness? The material achievements, intellectual development and philosophical pragmatism of the Twentieth Century have left the Church way behind: one way in which it could catch up is by aligning itself with the ever-growing community service movements with which more and more people identify every day. But it can't, or won't. A local vicar told us the other day that he really wasn't concerned with the physical or social well-being of the parishioners—he was interested in their souls. Fine, but archaic. On the other hand, movements like the Samaritans, Shelter and Christian Action have shown the inestimable value of practical action coming from a religious base. God is old enough to look after himself—it's the people who need the help. And if the Church doesn't realise this soon, some people think that its main concern will not be with souls, but with ghosts.

For some, the Arts (and especially Theatre) have taken over the role of metaphysical investigation that the Churches once had; for others, meditation and secularised forms of spiritual activity are found more relevant than Christian liturgy (Divine Light can fill a Church seven nights a week); and for others, community self-help is seen as the most valuable kind of programme to which one can devote one's life—as one once did to carrying 'The Gospel'. It is more than a pity that our redundant churches are no more available for these kinds of activity than they are for swimming pools and private apartment buildings: and it's about time the Church Commissioners, the Diocesan officers and all the others who act as God's Estate Agents, realise that.

Barry Russell



# Sell-Out Having a Baby at Home



Photograph by Richard Braine currently on display at the Photograph Shop newly opened to sell and encourage the public's interest in photographs as an art form. Rapid display change in order to show as much photographic work as possible. Prices range from £5-£10. 7 Clarendon Cross, London W11 (727 1271).

When I was researching the recent article on having a baby I gave very little thought to births at home. They appeared to have become a thing of the past. Ten years ago it was more or less assumed that you'd have your first in hospital and your second and third at home, but the trend is now towards developing large, modern, well-equipped hospitals to rope in all pregnant women, even if they are only kept there for the minimum period of 48 hours. This is obviously safer medically, as no-one can predict for sure how a labour will go: the baby may have to be helped out by forceps, the mother may need a blood transfusion, and in hospital the facilities are on the spot. (There are emergency obstetric units, 'flying squads' that can be called to the home, but this obviously involves some delay).

So if you opt for a home birth you may have some difficulty in finding a GP Obstetrician sympathetic to the idea. Your own GP or your local borough Health Clinic may be able to put you in touch with one. Or you could try contacting GP Obstetricians on the lists of GPs which are available at libraries and Post Offices (a code indicates which ones are trained in obstetrics). You don't have to be registered with a doctor to get maternity care from him or her.

The following stories will best give an idea of the problems that arise and the advantages of home births.

## Case Histories

Gillian had her first in hospital. It was 'terribly uncomfortable'; she disliked

having to chatter to the other mums, being woken at the crack of dawn, having her baby removed to the nursery for most of the time. Her own doctor wouldn't take the responsibility of delivering her second child at home, and a friend put her in touch with another GP qualified in obstetrics who would. For ante-natal care she went to the doctor and local health clinic alternately, and found this combination much more pleasant than the hospital ante-natal department. Her husband took ten days off work and her first-born didn't have to be separated from her at all. The birth was straightforward and went incredibly fast (in fact the midwife misjudged how long it would take and had to be summoned urgently). The midwife is equipped with gas and air, pethidine (painkilling) injections, forceps and even an oxygen tent. Unfortunately you can't be sure the midwife who delivers you will be the same one who visited you before the birth—it depends who is on duty.

Gillian had an important piece of advice: organise your friends and relatives beforehand to come and help with jobs around the house. She found that people were most willing to drop in and compliment you on the baby, but no-one actually did anything practical.

Carol was terrified of the idea of hospital, especially of being ordered around, and she was determined to have her first child at home. Her GP didn't give it a second thought: he said that if she was healthy there was no reason at all why she shouldn't give birth at home. She trained with the

National Childbirth Trust and found the exercises a great help, 'excellent ammunition', and was pleased with the whole experience. There was a moment of anxiety when it was thought she would have to be rushed into hospital for a forceps delivery. The one thing she regrets is the isolation she felt after the baby's birth: the midwife or nurse visited at least twice daily for a few days, but it wasn't the same as being able to exchange experiences with other mothers about problems of feeding and child care, and being reassured that you weren't unique.

Sarah had her first baby at home and everything went smoothly. It was 'a great experience' 'incredibly informal' 'the best decision I ever made'. But her second delivery wasn't so simple. The baby was two weeks overdue, and her doctor advised her to register at a hospital in case she had to be admitted at the last moment. When she had been in labour several hours the doctor—who seemed more anxious than she was—decided the baby would have to be helped out by forceps or Caesarean, and she'd have to go into hospital. From his point of view it was of course the safest decision, but once in hospital she gave birth without any artificial aids, and she feels resentful that she was put through what she described as an ordeal. She had been trained in National Childbirth Trust methods, which were different from the hospital's, so that the nurse was giving her instructions that interfered with her own exercises. She was given drugs and an incision, neither of which she

felt were necessary. After 48 hours she was relieved to be back home, even if she felt pretty ill.

The main advantages of a home birth, according to Sarah, are that you are free to organise yourself as you please, there is no compulsion to follow a feeding schedule, you can lie in bed as long as you like and your friends can visit you any time. In every way you and the baby start off on the right foot. The only drawback is that you tend to do too much about the house—you really have to discipline yourself on this point. If you have no-one to help you on a regular basis the local authority send you a Home Help: she doesn't cost much and her fees can be adjusted to income in some cases.

## Additional Information

'Which' (June 1971) carried out a survey into mothers' satisfaction with different forms of maternity care. Although the research wasn't done in London, it may still be of interest to note that home deliveries came out better than hospital ones on: 1) encouragement by midwives to use the exercises the mothers had learnt; 2) getting adequate help with pain; 3) (obviously) the father being present. 90% of the home-birth mothers were satisfied with the care they received as opposed to 74% of the hospital-birth mothers. However, 'Which' noted: 'Mothers who had babies at home were sometimes worried about what would happen in an emergency. They need to be told exactly what is available and how to get it'.

Jean Ritter (Paul and Jean Ritter, 'The Free Family' Gollancz 1959) is an ardent supporter of home births. Her first child was born in hospital in 1949 and one hopes her criticisms of hospitals are outdated, but I'm not so sure. She is particularly interesting where she describes the effect of the mother's emotional state on the physical process of labour, and she illustrates this with descriptions of the births of her four subsequent daughters at home.

The National Childbirth Trust (psychoprophylactic preparation for childbirth) are in favour of 48-hour deliveries in hospital, as they feel that medical safety is the first consideration. But if you are taking classes with them they may be able to advise on doctors who are sympathetic to home births. 9 Queensborough Terrace, W2 (229 9319).

This week's Sell Out contributed by Jean McNeil.

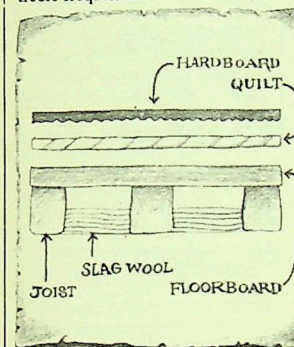
# Sell-Out News

## Sound Insulation

'Dear Sell Out, I've just carried out extensive sound insulation on my flat and I'm full of useful information you might like to pass on.

**Ceilings and floors**  
Most people think of cork tiles but in fact it's the least efficient and most costly method. The cheapest and best way is as follows—

- 1) Take up every fifth of sixth floor-board and lay about 4" of wool slag between the joists all over your neighbour's ceiling (taking care not to put your foot through it). This cuts out bass frequencies.
- 2) Put back floorboards. Lay a fibre-glass quilt on your floor. This cuts out treble frequencies.



- 3) Cover your floor with sheets of hardboard—you can varnish these if you like.

It'll take a day's hard work to do a room like this. It is about ten times as efficient as cork tiles (literally), and is about 40% cheaper. Cork tiles may look funky but hardly work for sound, cost a lot and get chipped and battered easily. They're really designed for heat insulation.

## Costs/Materials

A jemmy to take up floorboards—80p  
For an 18' by 18' room, 4½ cwt of wool slag (£2.40 per ½ cwt)—£10.80  
1 roll of fibreglass quilt (Crown 75)—£ 4.50  
Sheets of hardboard (about £1 per 8' by 4' sheet) £10  
Total £25.10

You also need some gloves because both fibreglass and wool slag are prickly, plenty of tacks for the hardboard and some clout nails or brads for the floorboards—say ½ lb per room, and a good hammer. If this adds up to too much you could try to get your neighbours to pay half—after all they'll benefit as much as you.

## Windows

Double glazing is expensive—mainly because unless you have some carpentry skill you'll have to pay someone to do it. Constant street noise, though, is really energy-sapping so it's worth paying to cut it out if you live in a busy street. But don't buy ready-made units—they're twice as expensive as a funky wood unit made by a friendly freak carpenter.

The best way to do it is to have a wooden frame put round each window on the wall. Then a separate frame containing the glass is put on the first frame—with hinges so you can open it. Make sure the gap between the two windows is 6" to 7", a gap of this size will cut out 90% of noise.

## Costs

For a 6' x 4' window—£2 of wood, £1 for hinges, handles, glue, putty, etc. £6 of glass—buy the thickest you can afford. For about 50p extra per window you can glue ½" polystyrene strips down the walls and along the window-sill and ceiling inside the frame. This will absorb noise that would otherwise come round the window through the wall.

On top of these costs you have to pay someone to do the job. Most friendly carpenters charge £1 an hour and should take 8-10 hours to do a 6' by 4' window. It may seem expensive but it's so nice! We live on the Finchley Road and aren't conscious of street noise any more. Elatedly yours, Chris May'.

NB. Unfortunately double-glazing for heat and double-glazing for sound differ in that the ideal width between the two panes for minimum heat loss is too narrow to prevent sound travelling through; and the wide gap necessary for sound insulation allows convection currents and therefore heat loss to occur. So there you go—but sound-width glazing does stop heat loss a bit, whereas the converse isn't so true. Incidentally, funkiness aside, ready-made double-glazing units which arrive in one piece are no good at all for sound insulation because the vibrations travel along the metal joining the two frames.—Ed.

## Antique Clocks

For some months now I've had in my possession an old wall clock, in perfect order, but to me impossible to erect. To my delight I happened upon Strike One, clocks for decoration, which is an antique clock shop. They deal in clocks of all nationalities in the £20 up price range and also undertake repairs. Luckily for me, and anyone else foolish enough to buy a clock without checking out where to hang the weights, Strike One publish a 5 page booklet giving full instructions for setting up any antique clock. Collect it from the shop or send a sae and 25p to Strike One, 1a Camden Walk, N1. (226 9709). The shop is open 9-5 Mon-Fri and 10-6 Sats. Incidentally the instructions come free if you buy a clock from them.

## The Flea Market

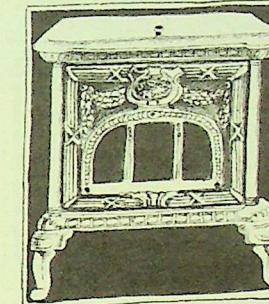
1st Floor, up the Spiral staircase, Carnaby Court, Carnaby St. W1 (Oxford Circus tube).

When you've ascended the spiral staircase, bear to the left into the section headed with a silver Flea Market sign. Here is a vast selection of clothes, a mammoth jumble sale. 20's, 30's and 40's dresses from 50p to £20, old knit-wood unit made by a friendly freak carpenter.

50p, Victorian nightdresses from £1, 40's tailored jackets with striped colours and cuffs £4, old fur coats from £5, old levi jeans from £1, also re-vamped levi shirts and jackets. The rest of the market is the usual Kensington Market stuff, but like all those places is worth checking out occasionally for sales and bargains. The Chamois Stall is currently selling off a rail of washable chamois clothes slightly soiled at about £2 off each garment.

## A different heating system

Most fires, whatever their price, are unsightly and detract heavily from the character of a room. Still available (we mentioned them last December) are a range of old enamel French stoves. They are beautiful and unusual to look

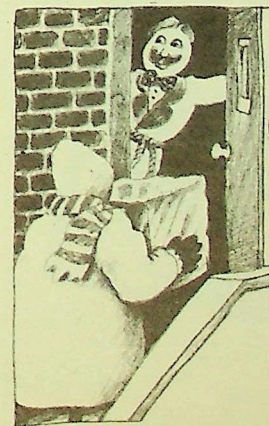


at and provide a very cheap heating system. The stoves vary in price from £25, no two are the same. Ring either Rose or David at 289 1667 to arrange a viewing.

Until Sat Nov 11, 50 of the stoves are on exhibition at 7 Cliff Road Studios, Camden Town. View and buy between 10 and 4.

## Giving a party?

If you're ever in the position to give a party flash enough to necessitate ice, Ice Unlimited offer a delivery at short notice service. 10lb bag 60p, 50lb bag £2.75 and 100lb bag of crushed ice £2. Delivery service operates until 11pm. Ice Unlimited 458 4744.



## Jumble Sales

Please keep sending details of forthcoming jumble sales. Details to be phoned through or sent to Sell Out to arrive the Thursday before week of publication.

Hackney, Sat Nov 11, 3pm, Clapton Park United Reform Church (The Round Chapel) Admission 3p.  
NW8, Sat Nov 11, 3pm, All Souls Hall, Loudoun Road, NW8. To raise money for Winchester Youth Project.

N17, Sat Nov 11, 1pm-5pm, Trade Hall, Tottenham, Bruce Grove, in aid of the Divine Light Mission.

NW3, Sat Nov 11, 11am, Hampstead Amnesty Groups, Friends Meeting House, Heath Street, NW3. W5, Sat Nov 11, 2.30pm, HQ 20th Ealing Scouts, Montpelier Road, W5.

W4, Sat Nov 11, 12-4.30pm, Chiswick Shelter Group, Chiswick Town Hall, W4. Ring 992 6804 if you have any saleable items. A fair rather than a js. Admission 3p.

NW1, Sat Nov 11, 2.30pm, Young Playmakers Youth Club, The Basement, Crowndale Court, Crowndale Road, NW1.

SE11, Sat Nov 11, 2.00pm, Oval House, 52/54 Kennington Oval, SE11. In aid of Phabonimmas Club. N5, Sat Nov 11, 2.30 pm Task Force, Welfare Centre, 10 Corsica Street, N5. Admission 2p.

NW5, Sat Nov 11, 2.30 pm, Church of England Primary School, Islip St, Kentish Town, NW5. Admission 3p. In aid of The Nat Council for Unmarried Mothers and Her Child. W1, Sun Nov 12, 2pm, Soho Poly Theatre, 16 Riding House Street, W1. To raise money for the theatre.

N17, Sat Nov 18, 1pm-5pm, Trade Hall, Tottenham, Bruce Grove. In aid of the Divine Light Mission.

W4, Sat Nov 18, 3pm, St Michaels Church Hall, Elmwood Road, W4. Admission 5p.

SW11, Sat Nov 18, 10.30am-1.00pm, and 2.30pm-4.00pm (new jumble at 2.30) St. Mark's Church Hall, Boutflour Road, Battersea Rise, SW11. Admission 3p.

SW18, Sat Nov 18, 2.00pm-5.00pm, Penfold Centre, Amdale Estate, Wandsworth, SW18. Admission 3p.

# VOXPOP

Who makes the money and how

In VOXPOP MICHAEL WALE gets on record:

**Clive Barnes Jack Good  
Tony Blackburn Elton John  
Marc Bolan Jonathan King  
Pete Brown Tim Rice  
Pink Floyd Cat Stevens**

and 21 others including promoters, PR men, agents, composers, engineers, session musicians, managers, an accountant, roadies, hustlers and pushers + musical foreword by Ray Davies

'Extraordinarily frank confessions... a damning documentary' *Disc*  
'Does a thorough job in describing its myths, manipulators, stars and finances... excellent reading' *Observer*  
'One of the most useful and revealing books about pop to date' *Financial Times*  
Paperback £1.50/hardback £2.50

Available from any good bookseller or fill in this coupon

To: Harrap Books, 182 High Holborn London WC1V 7AX

Please send me... copies of VOXPOP, paperback/hardback\*

£1.50/£2.50\* per copy plus 15p for postage and packing.

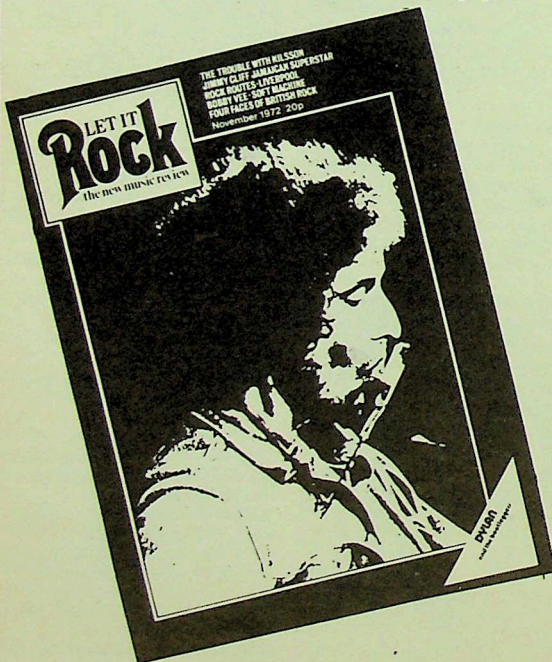
I enclose cheque/postal order for £

\*Delete where appropriate

Name.....

Address.....

## The magazine that musicians and writers wanted to happen



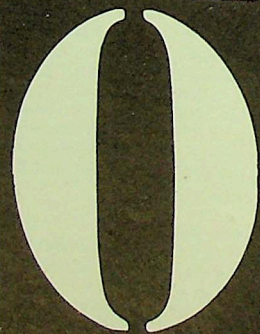
Second issue happening at newsagents now

Are you able to occupy two spaces at the same time? ... able to be at work and be miles away, back at home, reading this book? Many people would call this fantasy, but fantasy and reality overlap. What is considered fantasy in one century, becomes reality in the next.

The mystery of the human double can be explained when we accept that each of us has more than one body. In this book, Ralph Shirley, an indisputed authority on the occult, presents remarkable evidence of this extraordinary phenomenon.

**THE MYSTERY OF THE HUMAN DOUBLE, *The Case for Astral Projection.***  
Ralph Shirley  
ISBN 7004 1281 6 50p

Richard Bucke presents amazing evidence that is likely to change your opinion of the capabilities of the human mind. What is Cosmic Consciousness? Cosmic Consciousness is a level of awareness rarely attained by the ordinary man; transcending self-consciousness, it gives you the exciting opportunity to see yourself and the world around you from a totally different perspective—to see the world beyond! Citing key historical figures like Jesus Christ, Buddha, Dante, William Blake, Socrates, Spinoza, and Thoreau, and many others, Dr. Bucke reveals, with remarkable insight and understanding, instances of this extraordinary realm of the cosmic mind, the mind that may well be the embryo of the mind of the future. Using everyday language, the author proves that man has the ability to transcend his earthly existence provided that he is willing to grant the mind its vast potential. **COSMIC CONSCIOUSNESS, *A Study in the Evolution of the Human Mind.***  
Richard Maurice Bucke, M.D.  
ISBN 7004 1261 1



OLYMPIA

where is the world going?  
read: **DESTINY OF THE NATIONS**  
by Alice A. Bailey 65p from



LUCIS PRESS  
235 Finchley Road  
LONDON NW3 6LS  
Telephone 794 5788

Drums, Beads, Masks, Baskets  
Beaten & Woven Barkwork  
Curios

at  
**African Crafts**  
28, Victoria Grove  
London, W8  
01-589 1998.

## MRS COLLIER

PERSONAL  
PRIVATE  
MASSAGE

PHONE  
586 3869

## 25% OFF ALL RECORDS

This offer applies in UK only

For full details  
send a 3p stamp

Dept. T or visit  
**LPs UNLIMITED**

43, Junction Road,  
London N19

Please mention this newspaper

## COMPUTER DATING

Find your soul-mate through Date-line. Britain's grooviest computer dating service. Take steps now. Free questionnaire and full details from

**Dateline**

23 Abingdon Road,  
London, W8  
Tel: 937 0102

TO.17

## Books

### Cursed to Wander?

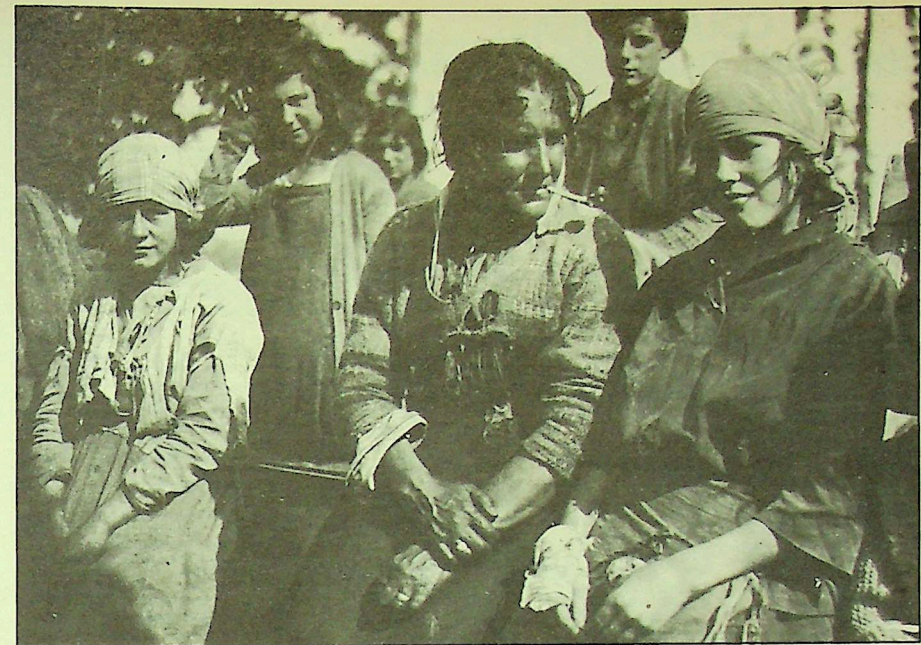
Unlike literate Jews, gypsies have been given neither the opportunity nor encouragement to record or publicise the various persecutions which they have suffered since the 1300s. But in **The Destiny of Europe's Gypsies** (Heinemann, £2.50), Donald Kenrick and Grattan Puxon have provided a unique record of one example of this persecution: the Nazi policy that exterminated 250,000 gypsies—and the aftermath of silence.

In Germany, the gypsies experienced a similar fate to that of the Jews: registration, arrests, deportation, forced labour, torture, and death. The Nazis had some initial difficulties in classifying gypsies as non-Aryans due to the gypsies regular inter-marriages with Nordic races, but gypsies of supposedly mixed origin were still persecuted on the grounds that they had bred with 'the less worthy members of the population'. From 1933 a Nazi Research Institute compiled genealogies of nomadic and settled gypsies. The gypsies' 'racial impurity' and their nomadic life added credibility to the Nazi's description of them as an 'asocial' and criminal group. After the war, the new Germany ignored this persecution. Not one gypsy was called as a witness at the Nuremberg War Trials and as recently as 1956 the German courts have rejected claims by gypsies for reparation on the grounds that they were arrested and deported as a social or security risk, and not for racial reasons (although a few gypsies were sent to Auschwitz in 1943).

### Racial or social?

The attempt by post war Germany to deny the racialist character of gypsy persecution provides an interesting comparison with current English legislation. UK law defines a gypsy not as a member of a race or ethnic group but a person with a nomadic life style. The discriminatory clause of the 1959 Highways Act which makes it an offence for a 'gypsy', but not anyone else, to park his caravan on the highway, is therefore not contravening the Race Relations Act. Consequently, anyone can speak abusively of gypsies and run no risk of prosecution on racial grounds. Nonetheless, gypsies do identify themselves as an ethnic group. To claim membership, a person must have at least one gypsy parent. A 'gorgio' (non-gypsy) who marries a gypsy never ceases to be a gorgio. Local Government officials do, when convenient, acknowledge these criteria: I know a gorgio caravan dweller who was prosecuted and fined under the Highways Act as a gypsy but later refused a place on an official gypsy site on the grounds that he had no ethnic claim.

The earlier section of this book gives details of gypsy folklore about gypsies: themes of cannibalism, sexual promiscuity and uncleanness, and



the belief that gypsies are 'cursed to wander'. It is, probably, mistaken to generalise about the gypsies' particular beliefs or customs. Sometimes the authors give a 'commonsense' opinion as an explanation of prejudice. Gorgios, for example, believe that gypsies steal children. The authors explain this by referring to the gypsies' intermarriage with sedentary people—with the resultant fair-headed children. The real question, though, is why gorgios ever assumed that fair headed children or others were stolen at all.

In the last section, the authors claim that gypsies are becoming militant as a national group throughout Europe: 'The present groundswell will amount to a revolution'. Their claim has little evidence to support it. It is only wishful thinking by two gorgio writers, and detracts from their desire to expose gorgio misrepresentation of gypsies.  
*Judith Okely*

**The Destiny of Europe's Gypsies** is one of the first three Studies in the Dynamics of Persecution and Extermination published by Heinemann as their Columbus series. The studies have been generated by Sussex University's Columbus Centre (formerly the Centre for Research in Collective Psychology-Pathology). The Editor, Norman Cohn (author of 'The Pursuit of the Millennium') hopes that the series will 'investigate how the impulse to persecute or exterminate is generated, how it spreads, and how it is likely to express itself in action'.

The other two initial titles are **Human Destructiveness** by Anthony Storr (£1.50), a personal account of 'falling in hate' and the possibility of a latent and permanent human 'hate'; and **Licensed Mass Murder: A Socio-Psychological Study of Some SS Killers** by Henry V Dicks (£3), a substantial analysis of the SS. Forthcoming titles include **Justice in South Africa** by Albi Sachs (February) and **The Aryan Myth** by Leon Poliakov.

### New Books

Perhaps it's Christmas, or the Chairman's birthday; whatever the reason, publishers have been publishing like never before. This list is intended to indicate the best of these new books—a substitute for visiting a bookshop (or, better, an encouragement to visit one). The comments are not reviews; but inclusion in the list does imply a recommendation. The notes in brackets at the end of each comment refer to the date of the first edition.

**Down and Out in Britain** by Jeremy Sandford (NEL, 40p). The paperback edition of Sandford's enquiry into 100,000 (his estimate) dossers. Mixture of anecdote, opinion, and analysis: best on the first two. The book is not improved by NEL's inclusion of an insert from Canada Life insurance 'How to turn 75p a week into £9,000' (Peter Owen, 1971).

**The Right to Say No** by Judith Todd (Sidgwick and Jackson, 40p). Garfield Todd's daughter describes life in Rhodesia 1971/2 (inside and outside prison) and attacks the politicking of Home, Goodman and Pearce (simultaneous hardback and paperback, S & J, 1972).

**A Childhood in Prison** by Pyotr Yakir (Macmillan, £2.50). Pyotr Yakir's account of his imprisonment in a Stalinist labour camp from 1937 (when he was 13) to 1942. Robert Conquest has described, in an appendix, an account of Yakir's dissidence from 1942 till his arrest in June, 1972 (first edition).

**Poor Man, Beggar Man, Thief** by Martin Walker (Sidgwick and Jackson, £2.50). A description of the first two years of the New Horizon Youth Centre by its first Co-ordinator, mostly devoted to personal anecdotes, case-histories and interviews (first edition).

**Time** by William Burroughs (Urgency Press Rip-Offs, 20p). A pirated, duplic-

ated copy of Burroughs' and Brion Gysin's spoof edition of 'Time' Magazine, printed in New York in various editions in 1965. Available from most London and Brighton head bookshops.

**Housing** by Sue Holland, Jeff Hurland and Julian Lousanda (Wandsworth Community Workshop, 20p). The first edition of 'Housing' was described in TO as 'one of the best short introductions to UK housing'; this second edition is updated—and even better.

**The Goon Show Scripts** by Schw... (Woburn Press, £1.90), already reviewed in the TV/Radio Section as 'the funniest book published this year', contains scripts from a dozen Goon Shows. Milligan's witskill works on paper as well as in sound (first edition).

**Fat City** by Leonard Gardner (Panther, 30p). The book of John Huston's film. A novel about American boxing: the sort of novel that makes nonsense of short reviews like this (Hart Davis, 1970).

**Working Class Community** by Brian Jackson (Penguin, 30p). Chapters include 'Voices', 'Brass Bands', 'At the Club', 'In the Mill', 'Riot', and 'Some Proposals'. Jackson, now Director of ACE, was born in Huddersfield and has a straight, uncomplicated and gutsy relationship to it. (RKP, 1968).

**Desolation Angels** by Jack Kerouac (Panther, 40p) Kerouac's account of 'The Beat Generation' in 1956/57, written just before the publication of 'On the Road', in which he shrewdly analysed the movement he had mid-wifed and named (Andre Deutsch, 1966).

**The Conservative Party from Peel to Churchill** (Fontana, 60p). The classic history of the Tory Party. It stops, infuriatingly, in 1955, but is indispensable, nonetheless, for an understanding of what Toryism really is (Eyre and Spottiswoode, 1970).





Nash House, The Mall,  
London, S.W.1. Box Office 930 6393

**EXHIBITIONS:**  
last two days of SHONA SCULPTURES  
John Kent's VAROOMSHKA until the 19th.

Fri 10 BODY demonstration: Joseph Scoglio on 'Choreography as an Art Form'  
Sat 11 BODY demonstration: Pat Barclay on 'Movement Participation'  
Tue 14 Body Dance Session: Peter Geller of the New York Dance Therapy Centre—  
'Experience in Psycho-Physical Movement'  
Wed 15 Body Lectures: Dr. J. Bates on 'The Communicative Hand'  
Paulo Soleri, the architect, talks.  
Thu 16 Body Lecture: Manfred Lowengard illustrates 'Graphology'.

Membership £4. (Students £2.) Reduced rates for members.  
ALL PROGRAMMES ARE OPEN TO THE PUBLIC.  
(Special rates for O.A.P.'S and disabled persons.)

pcl

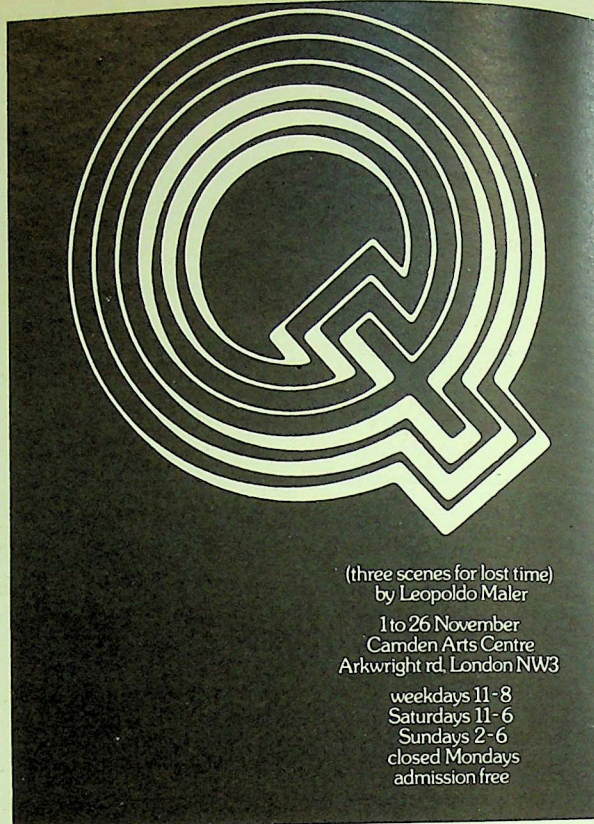
The Polytechnic of Central London

Department of Photography

The First Two Years

An exhibition of photographs by first and second year students of the BA  
Degree Course in Photographic Arts  
9-30 November 1972; 9.30am-5.30pm.

Reed House, Reed International Ltd, 82 Piccadilly,  
London W1A 1EJ



(three scenes for lost time)  
by Leopoldo Maler

1 to 26 November  
Camden Arts Centre  
Arkwright rd, London NW3

weekdays 11-8  
Saturdays 11-6  
Sundays 2-6  
closed Mondays  
admission free

# "ALMOST BARBARIC GLAMOUR" EVENING STANDARD

# "A VISION OF PARADISE" THE TIMES

# Islamic Carpets

The Joseph V. McMullan Collection

HAYWARD GALLERY

On the South Bank Tube: Waterloo

Mondays to Saturdays 10-6 Tuesdays and Thursdays 10-8  
Sundays 12-6

AN ARTS COUNCIL EXHIBITION

## Exhibitions

All exhibitions are free unless otherwise stated.

● **Bethnal Green Museum**  
Cambridge Heath Road, E2 (980 2415)  
(Bethnal Green tube)



Matisse Lithographs—a comprehensive collection of work not seen in London since they were shown at the V & A in 1936. The Bethnal Green Museum is itself a fine example of Victorian pre-fab architecture and also contains a large collection of dolls, toys and costumes.  
Mon-Sat 10.00-6.00; Sun 2.30-6.00  
(Ends Dec 31)

● **Camden Arts Centre**  
Arkwright Rd, NW3 (435 2643)  
Leopoldo Maler—three scenes for lost time.  
11.00-8.00 except Tues and Sats 2.00-7.00. (Ends Nov 26)

● **DM Gallery**  
72 Fulham Road, SW3 (589 7981)



Kevin Whitney—paintings, throughout Nov.  
Tue-Sat 11.00-7.00.

● **Gallery House London**  
50 Princes Gate, London SW7  
(589 7207, ext 21) (South Ken tube)

17 Artists from Berlin—This show is the sort of package deal—selected for reasons best known to themselves by the German cultural exchange organisation, DAAD, and the Goethe Institute—resulting not just in a bad and boring show, but an insult to the Gallery Director and staff. Sigi Krauss, employed by the German Institute to direct the gallery was not invited to Berlin to discuss this show, which like the similar package from Hamburg earlier in the year is not representative of the range of work being currently produced in Berlin and nor is it generally comprehensible to any non-German speaking visitors. It leads one to wonder what sort of shows the British Council pushes out to represent this country. Daily 11.00-8.00, closes mercifully at the end of the week.

● **Gimpel Films**  
30 Davies St, W1 (493 2488)  
(Bond St tube)  
Soulages 1970-72  
Mon-Fri 9.30-5.30 until Dec 2.

● **Nigel Greenwood Inc**  
41 Sloane Gdns, SW1 (730 8824)  
Rita Donagh—Locations.  
Mon-Sat 10.00-6.00.

● **Greenwich Gallery**  
'Woodlands', 90 Mycenae Rd, SE3  
(Greenwich BR)  
Photographs taken between 1884-87 by the Rev Charles Spurgeon, Minister of the South St Baptist Church, to illustrate a lecture on life and labour in London.  
11on-Fri 10.00-7.30. Closed Weds.

● **Greenwich Theatre Gallery**  
Crooms Hill, Greenwich, SE10  
(558 4447) (Greenwich BR)  
Chris Orr—etchings and drawings, theatrical life, Colysandra, Country notes, Operantics.  
Mon-Sat 10.00-6.00, Sun 2.00-6.00  
(Ends Nov 11)

● **Half Moon Gallery**  
27 Alie St, E1 (480 6465)  
(Aldgate East tube)  
The drawings of Dick Oke.  
Thur-Sun 12.00-6.00.

● **Hayward Gallery**  
Southbank, SE1 (928 3144)  
Islamic Carpets.

If you can forget all the associations of these priceless objects, usually to be seen in this country sprawled on the highly polished floors of stately homes, you will enjoy another aspect of the rich and colourful pattern making, which was introduced by the exhibition of Islamic art at the ICA earlier in the year. Even without prior introduction the exhibition, in which the carpets are hung rather than spread on the floor, is well worth a visit.

Mon, Wed, Fri, Sat 10.00-6.00; Tues and Thurs 10.00-8.00; Sun 12.00-6.00.  
Admis. 30p. Tues and Thurs after 5.00, 10p.

● **ICA**  
The Mall, SW1 (930 6393)  
(Trafalgar Sq tube)

John Kent's cartoon exhibition Varoomshka—closes Sun.  
Artists Information Registry is stepping out from its cave under the Royal Academy, blinking, and rushing for cover in the stables of the ICA to show slides on the Mezzanine—a free service to registered artists, but 50p per fortnight to the unregistered—although it seems that registration is free?  
Tue-Sat 12.00-8.00; Sun 2.00-10.30.

● **The Lefevre Gallery**  
30 Bruton St, W1 (493 1572)  
(Bond St tube)  
An exhibition of 20th Century painting and sculpture including Bacon, Derain, Leger, Magritte, Manzu, Matisse, Moore, Morandi, Picasso, Rouault, Stael, Vlaminck.  
Mon-Fri 10.00-5.00; Sat 10.00-1.00.

● **Lucy Milton Gallery**  
125 Notting Hill Gate, W11 (229 3311)  
(Notting Hill Gate tube)

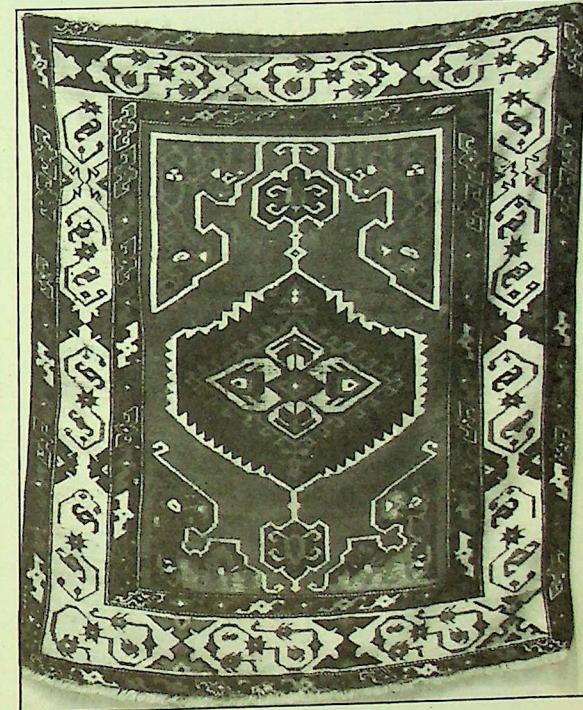
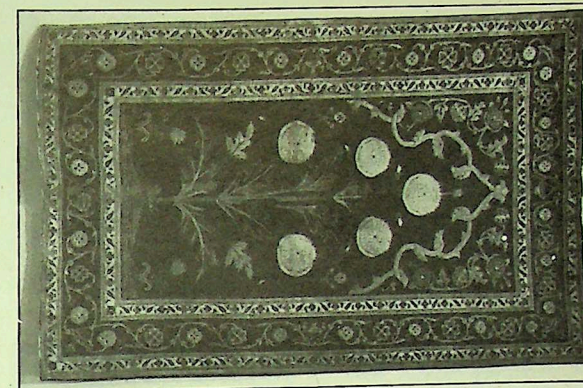
Malcolm Hughes  
A leading member of the British school of constructivists—showing drawings and reliefs which illustrate the systems by which they are produced.  
Mon-Sat 11.00-7.00 until 28 Nov.

● **National Portrait Gallery**  
Charing Cross Road, Trafalgar Sq, WC2  
(Trafalgar Sq tube)  
Scene on Sundays—an exhibition about the history and production of the Sunday Times Newspaper.  
Mon-Fri 10.00-5.00; Sat 10.00-6.00; Sun 2.00-6.00. Admis. 30p, exemptions 15p.

● **The Photographers Gallery Ltd**  
8 Great Newport St, WC2 (240 1969)  
(Leicester Sq tube)  
An exhibition prepared by the BBC from their photographic archives as part of their 50th anniversary celebrations—called, 'The Communicators'.  
Tue-Sat 11.00-7.00; Sun 12.00-6.00.

● **Redfern Gallery**  
20 Cork St, W1 (734 1794)  
Anne Dunn new paintings and drawings.  
Mon-Fri 10.00-6.00; Sat 10.00-1.00.  
(Until Nov 30)

● **Rowan Gallery**  
31a Bruton Place, Berkeley Sq, W1  
(493 3727) (Bond St or Piccadilly tube)  
Barry Flanagan  
Home work—(not open at the time of writing) but which seems to be work he's done at home.  
Mon-Fri 10.00-6.00; Sat 10.00-1.00.  
(Until Dec 7)



Above: Mughal Rug and below Turkish Rug; from the Exhibition of Islamic Carpets at the Hayward Gallery until December 10th.

● **Felicity Samuel Gallery**  
16 Savile Row, W1 (734 8557)  
(Piccadilly tube)  
Larry Bell—one of the great West Coast artists from the USA—seen in London last year at the Hayward in 11 Los Angeles artists.  
Mon-Fri 11.00-5.30.

● **South London Art Gallery**  
Charing Cross Rd, SE5.  
Gaston Pierre Galey 1880-1959  
a late post-impressionist painter who someone is launching big in this country. Such paintings are of course a very safe and saleable commodity—but one should perhaps question how it is Southwark Corporation is supporting a show, launched from Switzerland, with a free handout colour plate book and a set of colour Christmas Cards sent to critics in advance of the exhibition. There are

galleries in London which specialise in discovering such very commercially viable artists but it is surprising that the South London Art Gallery should lend itself to this sort of enterprise.  
Mon-Sat 10.00-6.00; Sun 3.00-6.00.

● **University College**  
School of Environmental Studies, Gower St, WC1 (387 7050) (Gowde St tube)  
Until Nov 10 'Images to look through' by ASPA and other exhibitions and films.  
Mon-Fri 10.00-10.00.

● **Whitechapel**  
High St, E1 (274 1492)  
(Aldgate East tube)  
Evelyn Williams 1945-72  
Retrospective and Decade '40s painting, drawing and sculpture in Britain.  
Tue-Sun 11.00-6.00.  
(Until Nov 26)

# marquee

90 Wardour Street  
W1. Phone 437 2375

Thur 9th Nov 7.15-11  
Special promotional evening for  
**MORGAN + Guest Artists**  
Fri 10th Nov 7.15-11  
**UFO + ANKAH**  
DJ Tom Smith  
Sat 11th Nov 7.15-11  
**MAHATMA KANE JEEVES**  
+ supporting group  
DJ Jerry Floyd  
Sun 12th Nov 7.15-11  
The New Marquee Special  
**JAM SESSION**  
with special guest artists  
(free admission with this ad  
only before 8pm)  
Mon 13th Nov 7.15-11  
A most welcome return to  
**PATTO + SCHY**  
DJ Jerry Floyd  
Tue 14th Nov 7.15-11  
**CHICKEN SHACK**  
Featuring the Mighty Stan Webb  
+ Strife  
DJ Tom Smith  
Wed 15th Nov 7.15-11  
an NME/Marquee free concert:  
**BEGGARS OPERA + Guests**  
DJ Tom Smith  
Thur 16th Nov 7.15-11  
**MORGAN + Guest Group**

All programmes subject to alterations. Please check (437 2375) for details. \*Students with SU cards reduced admission to all performances.  
\*Licensed bar and Coffee Bar.

**BIG ONES.** Your favourite photo, slide, negative, or any original enlarged to 30" x 20".  
Send original and £1.55 to  
ADAM B STUDIOS LTD,  
TENNYSON HOUSE, 159 GT. PORT-  
LAND STREET, LONDON W1.  
Tel. 580 4688. Delivery approx 14 days.



## Discotheque

Tues.-Sat. 8 p.m. to very late  
with resident DJ  
and Group  
**SANDS  
OF TIME**  
**EVERY TUESDAY  
FREE ADMISSION**

Plus GUEST ARTISTS  
FONTELLA BASS Friday, 10th November  
BLACKFOOT SUE Friday, 17th November  
Late Bars, Restaurant

# Music Reviews

**Thelonius Monk**  
**The Modern Jazz Quartet**  
**Miles Davis Quintet**  
(RCA double albums from the  
Prestige catalogue—£2.98 each)  
**The Legendary Profile**  
**Modern Jazz Quartet**  
(Atlantic)

Twenty years have gone under the mat since some of this stuff first found its way into the radiograms of the world, in the days when record needles looked like cocktail sticks. If going back to the Ice Age discomforts you, take heart from the fact that this music has not only weathered several generations of storms from all sides, but elegantly turned the tables on fashion by upstaging most of its successors. If it's an indication of anything, it is that originality can be borrowed but it can't be outlasted by its own offspring. Miles and Monk were breathtaking in those days.

RCA's reissues of the Prestige catalogue of that period include the material for three albums that Monk made between 1952 and 54, much of it for a piano trio with Art Blakey on drums, some from "Golden Monk" which brought in Sonny Rollins, and others, as sparring partners. Monk's playing habits were eccentric to say the least. His tunes frequently seemed to start in the middle and ended, with supreme logic, more or less when he felt like stopping. He could leave musicians floundering for footholds, and when they finally found one, it would be in time to discover he was somewhere else. Being as much a percussionist as a pianist (he habitually encountered the instrument in a manner that suggested it had been causing him intense irritation, like toothache) drummers were often of little use to him, except for the garrulous behaviour of Art Blakey whose accents sounded like morse code and whose swelling snare drum rolls leant everything a continuity that was just right and slightly round the bend at the same time. A master of spontaneous composition, Monk has managed to blend swing and a startling fertility of ideas into a setting so idiosyncratic and oblique that the most fervent admirers have been unable to unravel it far enough to reproduce it. Nowadays, when that spiky independence seems to have run its course, a selection like this is more precious than ever.

Another pianist, who fenced out an area of his own in composition, is as urbane and cultered in his manner and his playing as Monk has been intractable. John Lewis has been associated with the slightly stifled luxury of the Modern Jazz Quartet since its origins as the rhythm section of the Gillespie big band and a new Atlantic release, "The Legendary Profile" coincides with the arrival of the RCA reissue to indicate just how little they've changed. Oddly enough, modernising themselves with electric pianos and funky time-playing has aged them rather than livened them

up—their work has always bordered on lounge music and now they sound increasingly committed to backing up the Sunday supplement hi-fi ads. An obsessive preoccupation with style took them close to self parody in the end, but the Prestige material fortunately features their awesome first drummer Kenny Clarke. His cymbal beat throughout sounds as effortless and infectious as somebody gently shaking a bean-bag into a microphone. Lewis, who never played six notes where one would do, negotiates harmonies like a glider in a light breeze, and vibist Milt Jackson (who had them all speechless before Gary Burton was even known to Mr and Mrs Burton) unravels streams of airy melodies out of everything he touches. The MJQ have trouble carrying long sessions, despite their obvious gifts, and their long recording career hasn't been all that auspicious. "The Legendary Profile" offers no help at all, and the Prestige material, like Raquel Welch, is only good in parts. Two records is an awful lot of doodling, even if they are pretty patterns.

For Miles Davis, there were two great bands. One vanished with the departure of Tony Williams, Herbie Hancock, Wayne Shorter and Ron Carter not so long ago. This one, with the young Coltrane and Philly Joe Jones on drums, was the first of the line. The original albums, made when Harlem jive talk was all the rage (yes, I know it still is and it doesn't say much for the originality of the underground) were depressingly titled "Cookin'" and "Relaxin'", but Miles so constantly does both, that the names aren't entirely as daft as they sound. Like John Lewis, Miles Davis has always kept his technical credentials well in hand, giving himself the room to create a totally original world of slightly soured romance—the colours merge purple into blue. Philly Joe Jones turns straight rhythms into perfectly illustrated dis-courses on dynamics and variety and the art of imparting a well timed kick in the arse to the front line.

John Fordham

**Bamboo Magic Music**  
**'The History of Ska 1960-1965'**  
**'A Scorcha from Bamboo'**  
**'Solid Gold'**  
**'Sunday Coming': Alton Ellis**  
**'Jackie Mitto Now': Jackie Mitto**  
(All Bamboo releases)

These are albums of beauty. This is the music of the New World...! The History of Ska catalogues that period in Jamaican musical history in which the embryonic beginnings of a national music (concurrent with national identity) were forming. The early external influences pressed upon the synthesised cultural context of Jamaicans were the Black musical developments in America: the Blues and R&B, whose creators and archetypal figures were Fats Domino, Shirley & Lee, Louis Jordan and Roscoe Gordon.



Because of a scarcity of the music (which resulted from the introduction of commercial canonisation of Rock & Roll), and a lack of response by indigenous Jamaicans, a replacement was sought. Ska demonstrated its popularity in fulfilling the void left by R&B. Some of the acknowledged greats of this highly creative period are contained here. Don Drummond, The Wailers, Roland Alphonso, the Skatalites and many others invest their energies and talent into this remarkable album.

As the music changed a new dance emerged, Rock Steady, and the music of this period as with Ska, bore the name expressive of the dance. This is the pulse!... the wailing slowed-down uncontrollable rhythm smashing the limits of the western tone/scale. And some of the music emphasised the love theme, as with Ska singers, its preoccupations in this context transcended the stifled mind and spirit of the Afro-American Blues singer. It expressed a more open mind, towards development. A Scorcha concisely reflects the depth, vitality and musical ideas of this period, and the wonder of Ken Boothe and Owen Grey, The Heptones, Cables, and Jackie Mitto is emotionally and pulsationally emitted to unlimited heights.

The music continued, and Reggae still reigns in Europe as the present popularity, though some people have taken it to Skang, the dance of the feet and grace of the body, the co-ordinated vortex of the rhythm in the soul. Solid Gold does not successfully mirror the diversified directions the music has taken. But it embodies a valuable representative insight into certain trends in the music. Some people stand out as representatives of the music. Ernest Ranglin, a guitarist whose influence is essentially the brilliance of Wes Montgomery, uses Wes' style and technique within a Jamaican context to reveal the principled assimilation of Black music by Jamaican musicians. Wayne McGhie's melodic and rhythmic vocal phrasings express a fine tendency among singers. Abyssinians and Freedom singers are more closely involved with the expression of political and social trends in Jamaica, exhibiting the almost total preoccupation of the less successful musicians.

John Holt's 'Solaiman' and Jackie Mitto's 'Iron Side' are also valuable.

Alton Ellis' Sunday Coming has a refreshing and inventive approach that specifies a unique singer; on the first three cuts of the album there is an abundance of creative spirit investing the total feeling and emotion. It becomes a continuing evolutionary music of ecstatic efficacy, the racy throaty throbs of Alton's magical phrasings consciously raising the self to Otherness... brings us to Jackie Mitto's instrumentalisation, enveloping space and changing the mood of atmosphere: 'I look out my window at the deadness of environment and the possibility of an/Other life and touch is within realisation.' Jackie Mitto's music is considered 'progressive', but his use of current trends in Afro-American music excites and points to another direction still not popular, but sufficiently acceptable and susceptible to dilutions and commercialization. 'Eleanor Rigby' receives a treatment that transforms melody into melo-rhythms: the melodic hhhmming of Jackie's organ alternating with a heavy breathy Rasta drumming that tantalises. But it lacks a more effective addition which shows in the lack of rhythmic-accented balance...

These are figures of the world/whirl of the soul, the striking selves willed to be, the beauty, the love, the warmth and the tremour of deep emotions... figures not of tearstained tragedy or the rejected heart, but of men of another world, fulfilling the function of Man on Planet Earth—all possible feeling and experience, of and for Life... the push of the mind towards interenvironmental harmony and the sexes, and ultimately the planet.  
Sebastian Clarke

**Schoenberg Piano and Violin Concerti**  
Kubelik, with Brendel and Zvi Zeitlin (DGG 2530 257)  
**Janacek's Complete Piano Works**  
Rudolf Firkušny, with Kubelik (DGG 2702 055—two-record album)  
This is all music which rewards sustained attention, performed with great sympathy and without quirks. Both the Schoenberg concerti are masterpieces, and unusually accessible to nervous listeners because they so much resemble, in their general plans, the standard romantic concerti. Big

tunes, spectacular cadenzas (especially in the violin concerto, which Zeitlin sails into with terrific panache), long-prepared climaxes; the orchestra is handled fairly traditionally, though there's plenty of striking invention in the details. What's firmly twentieth-century is the harmony; both pieces are technically twelve-note works, though you soon stop hearing them as 'atonal'—they have strong tonal centres. (Brahms can be perceived not far behind the piano concerto, in which Brendel is magisterial—the attractive Serkin and Ozawa performance, still to be found in discount shops, doesn't hold the big structure together nearly so powerfully.) The sound strikes me as more vivid in the violin work, but nothing is blurred anywhere. Kubelik, conducting both concerti, brings out more of the wit and tenderness than I've heard before, and the romantic string melodies get their proper value. This is grown-up music, late blooms of a great German tradition, and it will do a lot for your ear.

The Janacek album makes a fine summary of his work, running from an early set of piano variations to the late, pungently strange pieces with chamber ensembles, the 'Capriccio' (for left hand only) and 'Concertino'. The soloist Firkušny studied with Janacek himself, and his performances are wholly persuasive. Where Schoenberg is furiously intelligent, Janacek is articulate in quite a different way, a sort of ordinary-language composer; much of his material is like precisely-caught vocal gestures, reflectively developed and brought into dialogue with each other. In the middle-period suites, a very rich haul which invites private listening more than public audience, the voices are softly insistent; in the mini-concerti, which are like nothing written by anybody else, the mutes come off and the tone is joltingly direct and dangerous—the 'Concertino' really is musical black humour, no common thing. The sound engineering is first-rate. Little of this music turns up much on concert programs, and it takes very well to discs. The sleeve notes are a bit portentous, but helpful. In short, a very good buy, music that can settle into your affections as firmly as Janacek's operas and string quartets.  
David Murray

# The Other LP Chart

- 1 Cat Stevens  
'Catch Bull At Four'
- 2 Jimi Hendrix  
'War Heroes'
- 3 West, Bruce and Laing  
'Why Dontcha'  
(import)
- 4 Carole King  
'Rhymes and Reasons'
- 5 The Band  
'Rock of Ages'
- 6 Rod Stewart  
'Never A Dull Moment'  
(reviewed issue 129)
- 7 Gilbert O'Sullivan  
'Back to Front'
- 8 Santana  
'Caravanserai'
- 9 Pure Prairie League  
'Busting Out'  
(import)
- 10 Yes  
'Close to the Edge'
- 11 Family  
'Bandstand'  
(reviewed issue 138)
- 12 Temptations  
'All Directions'  
(import)
- 13 Mark Almond  
'Rising'  
(import)
- 14 Man  
'Live at the Penarth Rooms'
- 15 Plainsong  
'In Search of Amelia  
Erhart'
- 16 John McLaughlin  
'Devotion'  
(import)
- 17 Lindisfarne  
'Dingy Dell'
- 18 Batdorff and Rodney  
(import)
- 19 It's A Beautiful Day  
'Live At Carnegie Hall'  
(import)
- 20 Ry Cooder  
'Boomer's Story'  
(import)

Eye-catching: On The Corner by Miles Davis and Nuggets, a compilation of early psychedelic bands

This chart is compiled from information supplied from the following record shops: Town Records, Kings Road, SW10; Musicland, Berwick Street, W1; One Stop Records, South Molton Street, W1 and Dean St, W1; Virgin Records, 24 Oxford Street, W1; Harlequin Records, Fleet St, E.C1.

## ronnie scott's

47 Frith St., W1—Reservations: 437 4752/4239—Licensed until 3a.m.

APPEARING NOW  
UNTIL NOVEMBER 18th

# BUDDY RICH

AND HIS ORCHESTRA  
(TWO SHOWS NIGHTLY) ~ TICKETS NOW AVAILABLE

APPEARING FROM NOV 20th FOR 3 WEEKS

ELVIN JONES QUARTET  
plus GEORGE MELLY (for the first two weeks)

upstairs NIGHTCLUB  
DISCOTHEQUE

FRIDAY NOV 10th & SAT 11th - AUGUSTUS  
TUESDAY NOV 14th - GLOBAL VILLAGE TRUCKING CO.  
WEDNESDAY NOV 15th - DIARY LODGE  
FRIDAY NOV 17th & SAT 18th  
JIMMY HELMS

# Santana

new L.P. "Caravanserai"  
on CBS 65299

## The first review is in

'I'm still trying to unscrew my head after listening to Santana's new album, 'Caravanserai'. One side features technical brilliance. The other side, wow... Everywhere I go back to this album I hear things I missed first time around. There is so much clever

musicianship interwoven that you can hardly take it in all at once. Most certainly this album underlines the fact that Santana are in a class of their own... and in many ways it's quite shattering. I shall play this again and again.'

Keith Alham, *New Musical Express*.

### TOUR DATES

November, 21st. Manchester Hard Rock 8.00 and 10.30  
November, 22nd. City Hall Newcastle 6.30 and 9.30



Santana on CBS records and tapes



# Music Diary & Events

(For full addresses see Music Places)

The music listings run according to days. Music places are listed separately and in alphabetical order under Rock Clubs, Folk Clubs, etc. and the symbols (R), (F), (J), (CH), (C) show you which kind of club to look under for the full address. In the diary the name of an artist or group appears first and the place where they are playing is listed underneath.

For dates of Trad jazz bands playing on a residency basis please look under Jazz Clubs.

All dates are correct at time of going to press but cancellations may occur, so ring to check where possible. Check Stop Press for additions.

## Friday

- Slade + Thin Lizzie Rainbow (R)
- Genesis + Chirllon Brunel (C)
- Sutherland Brothers Red Lion (R)
- Wild Angels + Beggars Opera Kings Cross Cinema, Pentonville Rd, N1 (278 3062 12-6 am £1.
- Supertramp + Holy Roller Dark and Light Theatre (R)
- Fusion Orchestra Hinds Head (R)
- Sam Apple Pie + Attacama Sundown Brixton (R)
- Argent Hatfield Poly, College Lane, Hatfield, Herts (306 8343) (Hatfield BR)
- Tom Paxton Hammersmith Odeon W6 (748 4081) 8 pm Hammersmith tube
- Rock of All Ages Nags Head (R)
- Solstice Greyhound W6 (R)
- Trees + Rat Sirius (R)
- Fisher King + Smack Kensington Town Hall, Kensington High St, W8 (937 5464) 40p, 8 pm
- The Pretty Things + Racoon Phillipa Fawcett College, 94 Leigham Court Rd, SW16 (677 9739)
- Brewer's Droop Surrey University, Guildford (0483 65017)
- Fruupp Harrow Inn, 200 Abbey Wood Rd, SE2 7.30 pm
- UFO + Ankah Marquee (R)
- Sunrise Southbank Poly (C)
- Stray + The Incredible Hog College Rd, Crawley, Sussex (0293 25686)
- Duck's Deluxe Tally-Ho (R)
- John James + Henry the Jug + Neville Dickie Half Moon (F)
- P. J. Crotty + Kevin Burke Tradition (F)
- Don Cook + Ralph Alexander + The Deathwash Glory Band Wayzgoose (F)
- Greg Buchanan + John Glover Granny's (F)
- James Ballard Pastures (F)
- Buddie Rich Ronnie Scott's (J)
- Lenny Hastings' Ooyah Ooyah Band 100 Club (J)
- Solid Gold Cadillac Jazz Centre Society (J)
- Alan Stuart 8 Benefit concert for Phil Seamen Hope and Anchor (J)
- John Bastable's Chosen 6 Osterley (J)
- Tommy Whittle/Bill Lesage 3 Bull's Head (J)
- Bach Choir/London Symphony Orchestra Cond. Willcocks, soloists Marie Hayward, John Mitchinson, Benjamin Luxon, Vaughan Williams' 'A Sea Symphony', 'Hodie (This Day)'. 8.00, Festival Hall (CH) 50p-£2
- London Bach Orchestra Cond. Sidwell, soloists Hess (violin) Hegedus (cello) Roberts (pno) Hill (hpschd) Bach; Franceschini; Beethoven.

- 7.45, Queen Elizabeth Hall (CH) 50p-£1.50
- Raissa Bobrinova (sop) With Leonid Blok (pno) Songs by Gavrilin; Tchaikovsky; Prokofiev; Rachmaninov. 7.30, Purcell Room (CH) 50p-£1
- John Bantick (ten)/Clara Taylor (pno) Haydn; Britten; Mozart; Dupark; Wolf etc. 7.30, Wigmore Hall (CH)
- John Kingsley-Smith (ten)/Timothy Davies (lute) Dowland; Morley; Johnson etc. 7.45, Fenton House, The Grove, Hampstead, NW3 (Hampstead tube) 50p at door
- Deborah Ann Johnson (cello)/Gustav Fenyo (pno) Bach; Beethoven; Brahms; Webern. 8.00, Leighton House, 12 Holland Park Rd, W14 (602 0174) 30p-80p
- Barry Ferguson (organ) Recital followed by bread and cheese lunch, 12.30-1.00, St John's Church, Hyde Park Cres, W2 (Marble Arch/Padd tubes)

## Saturday

- Slade + Thin Lizzie Rainbow (R)
- Gladys Knight and the Pips + Desmond Dekker + Carol Woods Lewisham Odeon, High St, SE13 (852 1331) 6 and 8.30 pm
- ELO Chelsea College (C) 7.30
- Osibisa Imperial College (C) 90p, 7.30
- Focus + Attacama Friars Aylesbury (R) 75p, 7.30
- Phillip Goodhand-Tait NE London Poly, Livingstone House, Livingstone Rd, E15, 7.30 pm. 65p SU cards, 80p others
- Rock of All Ages Hinds Head (R)
- Clear Blue Sky Greyhound W6 (R)
- Renaissance + Camel University of London (C)
- Catto + Gnome Sweet Gnome Twickenham College, Egerton Rd, Twickenham, Middx (892 3168)
- Budgie + Zoe Dagenham Roundhouse (R)
- Mahatma Kane Jeeves + support Marquee (R)
- Phlorescent Leech and Eddie + Ellis Slough Tech, William St, Slough, Bucks (75 22338)
- Alan Bown's Brainstorm + Cottonwood + The Equals Isleworth Poly, London Rd, Isleworth, Middx (568 0244)
- Caravan + Sparks + Capability Brown Ewell Tech, Reigate Rd, Ewell, Surrey (393 0500)
- Bees Make Honey Tally-Ho (R)
- Swan Arcade Peelers (F)
- Wild Oats Anglers (F)
- Tony Foxworthy + John Golding Troubador (F)
- The Eggbert Allan All-Stars The Howff (F)
- Raggy Farmer + Michael Moore Granny's (F)
- Kevin Burke + P. J. Crotty Singers (F)
- Patrick Braybrooke Pastures (F)
- Buddie Rich Ronnie Scott's (J)
- Max Collie's Rhythm Aves + Dave Morgan J.B. 100 Club (J)
- Rain in the Face + Ashbury/Panton 2 Little Theatre (J)
- Kenny Wheeler/Dave Horler Bull's Head (J)
- Kenny Wheeler/Dave Horler/Bill Lesage 3
- Alex Welsh + George Chisholm + Stephane Grappelli 7.45, Queen Elizabeth Hall (CH) 75p-£1.75
- The Gay Tyrolese Kitzbühel singers and dancers. See 'Dances' col. for details. 8.00, Festival Hall (CH) 50p-£1.75
- London Harpsichord Ensemble Dir. John Francis. Quantz; Scarlatti; Telemann; Mozart etc. 7.30, Purcell Room (CH) 50p-£1.25
- New Philharmonia Orchestra Cond. Davison, Narr. Michael Flanders. Concert for children: Walton; Greig; Stravinsky etc. 11 am, Fairfield Hall (CH) sold out
- Croydon Symphony Orchestra Cond. Davison, soloists Lythgoe (pno) Deakin (violin) Verdi; V. Williams; Gershwin etc. 7.45, Fairfield Hall (CH) 60p
- Paul Sperry (ten)/Martin Isepp (hpschd/pno) With flute, violin, cello. Pepusch; Ravel; Brahms etc. 3.00, Wigmore Hall (CH)
- Jacob Kaletsky (pno) Chopin; Szymanowski; Mussorgsky. 7.30, Wigmore Hall (CH)
- Kensington Philharmonic Orchestra Beethoven; Spohr; Bizet etc. 7.45, Chelsea Town Hall, King's Rd, SW3 (info Forest Row 3178)
- West London Sinfonia Cond. Block, soloist Cathy Stevens (violin) Haydn; Mozart; Schubert. 7.30, Twyford Comprehensive School, Twyford Cres, W3 (info 574 0657/902 6478)
- Young Person's Orchestral Concert Southgate College Orch, cond. Hawes, introducing music by Dvorak; Delius; Bach etc. 3.00, College Theatre, Southgate Tech College, High St, N14. 25p from College Finance Office (886 6523)
- Ruth Nye (pno) Recital, 7.30, St John's Church, Hyde Park Crescent, W2 (Marble Arch/Padd tube)
- Fulham and Hammersmith Choral Society Cond. Sim, soloists Owen (sop) Turton (contralto) Jeffes (ten) with the London Guild Theatre Orchestra, Vivaldi; Mendelssohn. 7.30, Old Town Hall, Fulham Broadway, SW6. 13p-17p (from Entertainments Office, Old Town Hall, 385 1212, ext 27)
- Ivor Evans Choir



Osibisa play at Imperial College on Saturday and Hemel Hempstead on Sunday

Handel's 'Judas Maccabaeus'. 7.30, St Andrew's Church, The Drive, Ilford. 50p by programme (478 3545)

● Chamber Music Regular Saturday event, 8.00 The Howff (F)

## Sunday

- The Jackson Five Wembley Empire Pool (902 1234) (Wembley Park tube) 7 pm
- Osibisa + Mike Maran Hemel Hempstead Pavilion, High St, Hemel Hempstead, Herts (Hemel Hempstead BR) (0442 4451)
- Camel Wake Arms (R)
- Phlorescent Leech and Eddie + Focus + Man + Brinsley Schwarz + Duck's Deluxe Sundown Edmonton (R) 3 pm. £1
- Genesis + Attacama + Capability Brown Fairfield Hall (CH) 7 pm. 60p to £1
- Badger Angel Underground (R)
- Focus Greyhound Croydon (R) 7 pm. 60p
- Patto + Charlie Torrington (R)
- Brownhills Stamp Duty Samantha's (R)
- Beggars Opera Greyhound W6 (R)
- String Driven Thing Global Village (R)
- Jam Sessions Marquee (R)
- Bond and Brown Black Prince Bexley (R)
- Fruupp Growing Budgie (R) Free
- Cruisey Gliders (lunch) Tally-Ho (R)
- Ducks Deluxe (evening) Tally-Ho (R)
- Rogarama The Edinburgh (R)
- Alex Glasgow Roundhouse, Chalk Farm Rd, NW1 (267 2564) 6 and 9 pm. 50p, £1
- Jackson Heights + Paul Brett Shaw Theatre, Euston Rd, WC1 (388 1394)
- The Peelers Tower Folk (F)
- Harvey Andrews Bounds Green (F)
- Kork Oval Theatre, 54 Kennington Lane, SE11 (735 2786) 8 pm
- Deathwash Glory Band Engineer (F)
- Guest Night Bird in Hand (F)
- Peter John Margison Pastures (F)
- Acker Bilk 100 Club (J)
- Dave Holdsworth 7 + Talisker Greyhound, Redhill (J)
- Alex Welsh Camberley (J)
- Bull's Head (J) not fixed
- London Symphony Orchestra Cond. Abbado, soloist Pollini (pno) Schubert; Bartok; Debussy; Stravinsky. 7.30, Festival Hall (CH) 50p-£2
- Andre Tchaikovsky (pno) Beethoven; Chopin. 3.00, Queen Elizabeth Hall (CH) 40p-£1.25
- Nikhil Banerjee (sitar)/Faiyaz Khan (tabla) Recital of Indian music. 7.15, Queen Elizabeth Hall (CH) 40p-£1.05
- Wynford Evans (ten)/Carl Shavitz (lute) Ferrabasco; Lutyens (1st perf); Dowland etc. 7.00, Purcell Room (CH) 45p-90p
- Concert for Children and Parents Jean Phillips (pno) with Gerard Benson (story-teller) Humperdinck; Poulenc etc. 3.00, Wigmore Hall (CH) 50p, 75p
- 'The Beethoven Story' presented by Joseph Cooper. Life and music of Beethoven illustrated on pno and with records. 3.00, Westminster Theatre Arts Centre, Palace St, Buckingham Palace Rd, SW1 (834 0283) 40p-£1
- Georgian Quartet Haydn; Bartok; Beethoven. 6.30, Conway Hall (CH) 25p
- Workers' Music Association A report by Margaret Sprakes on 'With the Philharmonic Chorus in Spain'. 7.45, 19 Kildowan Rd, Goodmayes, Ilford

**Monday**

- **Help Yourself** Greyhound W6 (R)
- **Patto** Marquee (R)
- **Brewer's Droop** Cooks Ferry Inn (R)
- **Arthur Brown's Kingdom Come** Civil Hall Dunstable (0582 64445) (Luton BR)
- **Kinhell + Manitou** Growling Budgie (R) free
- **Bananas** Tally-Ho (R)
- **Bees Make Honey** Kensington (R)
- **Diz Disley** Enfield (F)
- **Dave Byham** Clantfolk (F)
- **Robin Lee** Pastures (F)
- **Buddy Rich** Ronnie Scott's (J)
- **Brotherhood of Breath** 100 Club (J)
- **Jeff Scott** Dave Gelly 5

Bull's Head (J)

● **City of Birmingham Symphony Orchestra** Cond. Frémaux, soloist Brendel (pno) Ravel; Beethoven; Berlioz. 8.00, Festival Hall (CH) 50p-£2

● **The Matrix** With Jane Manning (sop) Paul Crossley (pno) Alan Hacker (clt) John Williams (gtr. & vihuela) Albeniz; Halffter (Brt. premiere); Lutvans (1st perf.); Birtwistle (1st perf etc. 7.45, Queen Elizabeth Hall (CH) 40p-£1

● **John Georgiadis** (violin)/Anthony Camden (oboe)/Jane Ryan (viola)/David Lumsden (hpschd) Baroque and rococo music. 7.30, Purcell Room (CH) 55p-£1

● **Amadeus String Quartet** Haydn; Mendelssohn. 1.00, BBC Lunchtime Recital, St John's (CH) 40p at door from 12.15

● **Christine Gough** (pno) Mozart; Schubert; Ravel; Frank Martin. 7.30, Wigmore Hall (CH)

● **Barbara Large** (sop)/Malcolm Cottle (pno) 1.05, St Martin's (CH)

**Tuesday**

- **Bond and Brown** 100 Club (R)
- **King Crimson** Watford Town Hall, High St Watford (92 26400) (Watford tube) 7.30
- **Renaissance** Nightingale (R)
- **Attacama** City University (C)
- **Paul Brett** Goldsmiths College (C)
- **Chickenshack** Marquee (R)
- **Spike** Greyhound W6 (R)
- **Quiver** Tally-Ho (R)
- **Scarecrow** Thomas A'Beckett (R)
- **Hamish Imlach** Brunel (C)
- **New Gravel** CEPA (F)
- **Hratch** Downriver (F)
- **John Foreman** Islington (F)
- **Stefan Grossman + Pisces** Kudos (F)
- **Patchwork + Raggy Farmer** International (F)
- **Don Ruddick** Pastures (F)
- **Buddy Rich** Ronnie Scott's (J)
- **Bond and Brown** 100 Club (J)
- **Ronnie Scott/Tony Crombie/Mike Carr** Hobbine (J)
- **Frank Perry + New College** Harlow Playhouse (J)
- **Bill Lesage/Colin Purbrook 3** Bull's Head (J)
- **Southern Stompers + many guests** 22nd birthday! Salisbury (J) 40p

*Goodbye Turtles, goodbye Mothers, goodbye Marc Bolan. Hullo Phlorescent Leech and Eddie. (P.S. Goodbye balloon).*

- **New Philharmonia Orchestra** Cond. Pritchard, soloist Vaszonyi (pno) Walton; Dohnányi; Dvorak. 8.00, Festival Hall (CH) 50p-£2
- **Russian State Choir** Ancient Russian liturgical songs; Prokofiev; Shostakovich; Glinka etc. 7.45, Queen Elizabeth Hall (CH) 50p-£1.50
- **Judith Norell** (hpschd) Couperin; Rameau; Le Roux. 7.30, Purcell Room (CH) 25p-75p
- **Pro Opera Orchestra/Brighton Consort** Cond. Head, soloists Walker, Gandy, Thomas, Tomlinson. Berlioz 'Le Damnation de Faust'. 7.30, St John's (CH) 50p-£1 from C. J. Schebesta, 8 Merlins Eyot, Old Church St, SW3
- **Geoffrey Trabichoff** (violin)/Catherine Dubois (pno) Elgar; Debussy; Stravinsky; Franck etc. 7.30, Wigmore Hall (CH)
- **Hackney Orchestra** Schubert; Mozart; Ibert. 8.00, Stoke Newington Assembly Hall, Stoke Newington Church St, N16, free by ticket from local libraries and Information Bureaux
- **Priscilla Naish** (pno) 1.05, St Martin's (CH)
- **Janet Canetty-Clarke** (pno) 8th of 24 lecture-recitals 'Keyboard Music from Bach to the Present'. 6.00, Mary Ward Centre (Workshops)

**Wednesday**

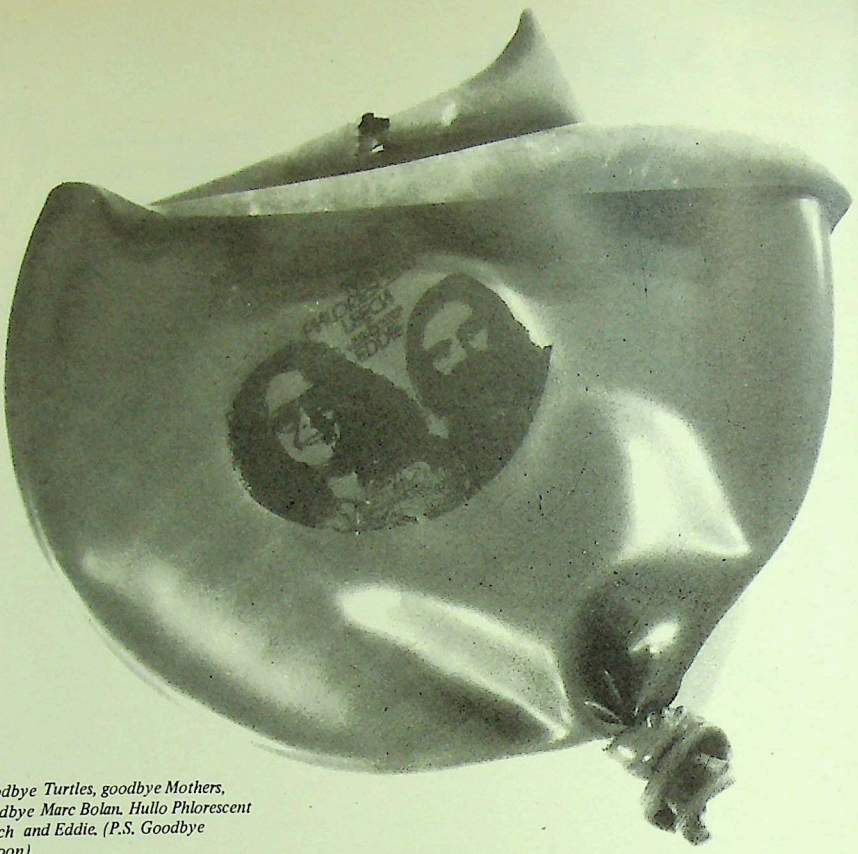
- **Focus** Brunel (C)
- **Hookfoot + Colin Blunstone** Sundown Mile End (R)
- **Genesis + Snakey** Guildford Civic Hall (R)
- **Attacama** Kingston Poly, Knight's Park Annexe (C)
- **Stackridge** Big Brother (R)
- **Pageant** Goldsmiths (C)
- **Solar Plexus** Greyhound W6 (R)
- **Beggar's Opera** Marquee (R)
- **The Liverpool Poets** Growling Budgie (R) 50p
- **Uncle Dog and Carol Grimes**

- **New Philharmonia Orchestra** Cond. Pritchard, soloist Vaszonyi (pno) Walton; Dohnányi; Dvorak. 8.00, Festival Hall (CH) 50p-£2
- **Russian State Choir** Ancient Russian liturgical songs; Prokofiev; Shostakovich; Glinka etc. 7.45, Queen Elizabeth Hall (CH) 50p-£1.50
- **Judith Norell** (hpschd) Couperin; Rameau; Le Roux. 7.30, Purcell Room (CH) 25p-75p
- **Pro Opera Orchestra/Brighton Consort** Cond. Head, soloists Walker, Gandy, Thomas, Tomlinson. Berlioz 'Le Damnation de Faust'. 7.30, St John's (CH) 50p-£1 from C. J. Schebesta, 8 Merlins Eyot, Old Church St, SW3
- **Geoffrey Trabichoff** (violin)/Catherine Dubois (pno) Elgar; Debussy; Stravinsky; Franck etc. 7.30, Wigmore Hall (CH)
- **Hackney Orchestra** Schubert; Mozart; Ibert. 8.00, Stoke Newington Assembly Hall, Stoke Newington Church St, N16, free by ticket from local libraries and Information Bureaux
- **Priscilla Naish** (pno) 1.05, St Martin's (CH)
- **Janet Canetty-Clarke** (pno) 8th of 24 lecture-recitals 'Keyboard Music from Bach to the Present'. 6.00, Mary Ward Centre (Workshops)

**Thursday**

- **Pretty Things** Hornsey Art College, Crouch End Hill, N8 (348 4972) 7.30 pm. 40p SU cards, 60p others
- **Hookfoot + Colin Blunstone** Sundown Edmonton (R)
- **MC5 + Arthur Brown's Kingdom Come** Sundown Mile End (R)
- **Rare Bird** Queen Elizabeth College, Campden Hill Rd, W8 (937 9714)
- **Morgan + guests** Marquee (R)
- **Glencoe** Greyhound W6 (R)
- **Ferry** Samantha's (R)
- **Duck's Deluxe** Tally-Ho (R)
- **Scarecrow** The Lord Palmerston (R)
- **Johnny Silvo and Dave Moses** Bedford College (C)
- **Chris Rohmann** Shakespeare's Head (F)
- **Barry Dransfield** Central London Poly, Riding House St, W1 (580 8790) (Oxford Circus tube) 8 pm
- **Decameron** Hammersmith (F)
- **Chris Flegg** Students Centre (F)
- **Soft Wardrobe** Pastures (F)

- **Williams** 8.00, Emma Cons Hall, Morley College, 61 Westminster Bridge Rd, SE1 (Lambeth N. tube) (928 6863) 25p-50p
- **Michael Thomas** (hpschd and clavichord) Bach; Couperin; Froberger. 8.00, Harpsichord Centre (CH)
- **Pamela Hind-O'Malley** (pno and cello) Lyons; Jacob; Hind-O'Malley; Bradshaw. 7.45, International Cello Centre, 42 Ladbroke Grove, W11
- **Hardie Ratcliffe** Lectures on 'Recording and broadcasting: consequences for the musical profession' 7.30, British Instit. of Recorded Sound, 29 Exhibition Rd, SW7 (589 6603) (S. Ken tube) 30p, bar and refreshments



- **Buddy Rich** Ronnie Scott's (J)
- **Bob Downes Open Music** Worlington (R)
- **Paz** Bull's Head (J)
- **Kinkade** 7.30, Kingston Poly, Knights Park, Kingston upon Thames. 40p, 20p mems of KP Music Society
- **London Symphony Orchestra** Cond. Abbado, soloists Armstrong, Finilla (singers) Gabrieli; Pergolesi; Stravinsky. 8.00, Festival Hall (CH) 50p-£2
- **Walter Klien** (pno) Mozart. 7.45, Queen Elizabeth Hall (CH) 40p-£1
- **Karina Georgyan** (cello)/Vladimir Krainev (pno) Mirzoyan; Shostakovich; Rachmaninov. 7.30, Purcell Room (CH) 50p-£1
- **The Wren Consort** Soloists Gunson, Potter, Ransome (singers) Doe and Poole (violins) Vincent (hpschd and organ) Doe (gamba and cello) Cantatas by Schutz; Kreiger; Purcell, Handel etc. 7.30, St John's (CH) 50p-£1 from A. Ransome, Evergreen, Main Rd, Knockholt, Sevenoaks, Kent
- **Zina Schiff** (violin)/Michael Isador (pno) Laclair; Beethoven; Paganini; Achron etc. 7.30, Wigmore Hall (CH)
- **Goodmayes Music Society** Manoug Parikan talks on 'Some violinists I have known'. 8.00, Seven Kings Library Hall, High Rd, Seven Kings, Ilford

**Friday**

- **Amou Duul** University College, 7.30 pm. 60p
- **Focus + Tasavallan Presidentti** Central London Poly (C) 8 pm. 60p
- **Hookfoot + Colin Blunstone** Sundown Brixton (R)
- **Patto + Man** Westfield College (C)
- **Gasworks + Solstice** Sirius (R)

**Saturday**

- **Genesis + String Driven Thing** Imperial College (C) 7.30 pm. 60p
- **Wishbone Ash** Rainbow (R)
- **East of Eden + The Sensational Alex Harvey Band** Civic Hall, City Centre, St Albans (56 64511) (St Albans BR) 8 pm. 70p
- **Flamin' Groovies + Flatrock** Great Hall, King's College, Surrey St, WC2 (836 5454)

**Coming Events**

- **Incredible String Band** Sun 26 Nov: Fairfield Hall (CH) 8 pm. 50p to £1
- **Emerson Lake and Palmer** Sun 26 Nov: Hammersmith Odeon (748 4081) 6 and 9 pm. 75p to £1.50
- **Yes** Fri Dec 15 and Sat Dec 16:
- **Rainbow** (R)
- **The Kinks** Thurs Dec 9: Imperial College (C)
- **Leandro Aconcha** Sun Nov 19: 3.00, Wigmore Hall (CH) a 6-year-old (that is not a misprint!) pianist plays Bach, Mozart, Chopin and Bartok
- **London Symphony Orchestra** Tue Nov 21: 8.00, Festival Hall (CH) Giulini conducts the first British performance of Petrossi's 'Concerto for Orchestra No. 8' as well as the 'Manfred Overture' and Brahms' 'Symphony No. 2'
- **The Fires of London** Nov 22-24: 8.00, The Place, 17 Duke's Rd, WC1 (387 0031) A season of intimate music theatre, solos and chamber music, directed by Peter Maxwell Davies
- **Richard Rodney Bennett** (pno) Karin Krog (jazz singer) Thur 25 Nov: Stravinsky; Cathy Berberian; Rodney Bennett; Cage; songs by jazz and pop composers. 7.30, Purcell Room (CH) 45p-£1
- **Also on Sun Nov 19: 8.00, at 'Allmusic Plan', The Stables, The Rectory, Wavendon, Nr. Bletchley, Bucks (090 84 2522) 50p, £1**

**Music Places**

**Rock Clubs (R)**

- **Angel Underground** Railway Hotel (Enq 0279 56203) (Bishops Stortford BR) Sundays, 8 pm, 30p.
- **The Anti Gallican** Woolwich Rd (Blackwell tunnel end) (Charlton BR) 8.30 pm, free. Monday: The Ron Paisley Band.
- **Big Brother** Oldfield Tavern, 1089 Greenford Rd, Greenford, Middx (Enq 643 0115) (Greenford tube)
- **Black Prince** Heads Hill, Baxley, Kent (Baxley BR)
- **The Bull** Upper Richmond Road, East Sheen, SW14 (Mortlake BR) 7.30 pm Thursdays. Usually R'n'R.
- **Bumpers** Coventry St (Piccadilly Circus tube). W1 (734 5600) Licensed until 3 am.
- **Café des Artistes** 266 Fulham Rd, SW10 (352 6200). (Earls Court tube). Every night 9 pm-3 am. Admission 25p. weekdays, 40p weekends.
- **Civic Hall** London Rd, Guildford (0483 71111) (Guildford BR then bus or walk).
- **Cooks Ferry Inn** North Circular Rd, Edmonton. ½ mile east of Angel Rd BR.
- **Dagenham Roundhouse** Lodge Ave, Dagenham (592 1605). (Upney tube) 7.30 pm. Under £1.
- **Dark and Light Theatre** Longfield Hall, Knatchbull Rd, SE5 Brixton/Oval tube (274 4070) Rock on Sunday nights 8-11.30 pm. 40p.
- **The Edinburgh** 135 Newington Green Rd, N1 (226 6064) Sun free. 8.00.
- **Esmeraldas** Dawent Drive, Bletchley, Bucks. (090 82 5684) (Bletchley BR) Sundays
- **Friars Aylesbury** Market Square, Aylesbury, Bucks. (0296 84568) (Aylesbury Town BR). M'ship 15p.
- **The Greyhound** Park Lane, Croydon (East Croydon BR—opp Fairfield Hall).
- **The Greyhound** 175 Fulham Palace Rd, W6 (385 0526) (Hammersmith tube) Free.
- **Growling Budgie** 63 High Rd, Ilford, Essex (553 0364) Bar and Restaurant. Membership £1 for six months. Licensed till 1 am.
- **The Hinds Head** Burnside Rd, Chadwell Heath BR. Romford. Next to Chadwell Heath BR. Sundays, folk, 7.30 pm. 30p. Fridays, rock, 7.30 pm, around 40p.
- **100 Club** 100 Oxford St, W1 (636 0933) (Tottenham Court Rd). Tuesday is always Rock of Blues.
- **Iroko Country Club** 21a Haverstock Hill, NW3 (794 5346) (Belsize Park tube). African club and restaurant. Every night 8 pm-midnight. Adm 50p. Bands are welcome for Tuesday, audition on Monday, Folk on Tuesday, resident: Ginger Johnson's Big Band. Adm 50p. Sunday lunchtimes 11.30-2.30 Musicians welcome for jam. Ladies night on Monday and Tuesday.
- **The Kensington** For details see under Jazz Places. Monday and Wednesday night residents: Bees make Honey.
- **Lord Palmerston** Kings Rd, Chelsea. Thursday, 9 pm, free.
- **Marquee** 80 Wardour St, W1 (437 2375) (Piccadilly Circus tube).
- **Mistral Club** Next door to Beckenham Junction BR. Saturdays 7.30 pm, 50p.
- **Nags Head** London Rd, High Wycombe. High Wycombe BR (0494 21758) Rock on Fridays 7.30 pm around 40p.

- **The Nashville Room** Hammersmith B'way, W6 (next door to West Kensington tube) Country music every night, free.
- **Nightingale** High Rd, N22, nr Wood Green tube (888 1834)
- **Pied Bull** 1 Liverpool Rd, N1 (Angel tube) (837 3218). Folk evenings on Fridays. 8 pm. 35p. Singers welcome. Rock Sundays 7.30 pm.
- **Rainbow Theatre** 232 Seven Sisters Rd, N4 (272 2224) (Finsbury Park tube). Unless stated in listings 7.30 pm. 75p to £1.50
- **The Red Lion** Leytonstone High Rd, Leytonstone tube. Rock on Fridays 8 pm. M'ship 10p; adm 40p mems.
- **The Roundhouse** Chalk Farm (next to tube) NW1. (267 2564).
- **Samantha's** 3 New Burlington St, W1 (734 6249). (Piccadilly Circus tube). Open until 4 am.
- **Sirius** Alan Pullinger Centre, High St, Southgate, N14. Southgate tube. Fridays 8 pm usually under 50p. Enq: 445 2094.
- **Speakeasy** 48 Margaret St, W1 (580 8810) (Oxford Circus tube) Membership required.
- **Sundown Brixton** Stockwell Rd, SW9, 100 yards from Brixton BR/tube. Prices vary so see listings (274 5482).
- **Sundown Charing Cross** Next to Tottenham Rd tube. Prices vary, see listings (734 6963)
- **Sundown Edmonton** Junction of North Circular Rd and Fore St, Edmonton. Silver Street BR (807 5222). Prices vary, so see listings.
- **Sundown Mile End** Mile End Road, E3 (980 2034) (Mile End tube). Prices vary, see listings.
- **Tally-Ho** 8 Fortess Road, NW5 (485 1210) (Kentish Town tube). Admissi. free.
- **Thomas A'Beckett** 302 Old Kent Rd, 9 pm, free.
- **Torrington** 4 Lodge Lane, N12 (445 4710) (Woodside Park tube).
- **Three Horseshoes** 28 Heath Street, NW3 (435 3648) Sundays 8 pm. 28p. Blues club. Resident: The Nighthawks Folk on Tuesdays.
- **Two J's Club** Horn Hotel, Braintree, Essex (Braintree BR).
- **Upstairs at Ronnies** 47 Frith St, W1 (437 4752) (Tottenham Court Rd tube). Licensed until 3 am.
- **Wake Arms** New Epping Rd, Epping (849 2257) (Loughton tube, then bus)
- **Westbury Arms** Ripple Rd (nr Barking tube) 8 pm. Free. Fri and Sun: The Ron Paisley Band.

**Folk Clubs (F)**

- **Alloy Folk Club** 13b Church St, Walton-on-Thames. Mondays, 8.30 pm. Adm. 25p. M'ship 15p. Floor singers welcome.
- **Anglers Hotel** Broom Road, Teddington (near Teddington Lk, off Ferry Road). Saturdays 8 pm. Blues and folk. Resident: Skyport Ade Tucker.
- **Barry Arms** Barry Arms, Riverside, Twickenham. (opp. Eel Pie Island). Folk Sunday lunch-time and Wednesdays (adm 25p). Guests and Residents: New State Ramblers. Singers welcome. Jazz Tues.
- **Barnet and Whetstone** The Black Bull, High Rd, N20 (Totteridge tube) Thursdays. 8 pm.
- **Bird in Hand** Dartmouth Rd, SE23 (next door to Forest Hill BR) Sundays, 8 pm, 25p. Singers welcome.
- **Bounds Green** Springfield Park Tavern, 113 Bounds Green Road, N11 (888 4572) (Bounds Green tube). Sundays 8 pm, 30p mems, 40p guests.
- **Bunjle's** 27 Litchfield Street, WC2 (240 1796) (Leicester Square tube). Every night, 8 pm. Admission 26p. Food and coffee available.
- **Candlelight Club** Nag's Head, 205 York Rd, SW11. (Clapham Junction BR). Sundays, 8 pm. Admission 30p.
- **Capricorn Folk** The Potters Bar (opp Potters Bar BR). Fridays 8 pm. 25p mems, 30p guests.
- **The Callar** Cecil Sharp House, 2 Regent's Park Rd, NW1 (485 2206) (Camden Town tube). Saturdays 8 pm. Residents: Kevin Shiel, Brian Grayson. Admission 20p.
- **Cepa** The Angel, corner of Vine St and Cross-wall, EC3. Folk odd Tuesdays 8 pm 20p. Floor singers welcome. Resident: Shambroga, Stuart Francis (777 7160)
- **Chelsea Folk** The Mississippi Room, The Stanhope, 97 Gloucester Rd, SW7 (opp Gloucester Rd tube). Tuesdays. 7.30 pm. Resident: Michael Moore.
- **Clanfolk** The Marquis of Clanricarde, Southwick St, W2, Paddington tube. 8 pm. 20p.
- **Contact Folk Club** Contact Centre, 60 Hambalt Rd, SW4 (675 1171) (Clapham Common tube) Sundays 8 pm. 15p.
- **Croydon IVS Folk** The Rose and Crown, by Croydon Parish Hall (West Croydon BR) 8 pm, Sundays. 25p. Residents: Les and Phil, Tinshell.
- **Crypt** St Martin-in-the-Fields, Trafalgar Sq, SW1 (930 0089) (Trafalgar Sq tube). Sundays, 8 pm. Admission by programme 25p, members 20p.
- **Dingles** Adams Arms, Conway Street, W1. Wednesdays 8 pm. M'ship 50p, adm 20p mems, 35p others. Residents: Chris Foster, Maymorn and Pete Weyman.
- **Down River** William IV, 816 Leyton High Rd, E10 (556 5861) (Leyton tube) Tuesdays, 7.30 pm. Admission 30p.
- **Duke of Clarence** 203 Holland Park Avenue, W11 (Shepherds Bush tube). Sundays. Resident: Chris Flegg, Musicians welcome. Admission free.
- **Wednesdays:** Folk workshop.
- **Emperors New Clothes** The Emperor, 304 Chiswick High Rd, W4 (enq: 994 3822) (Chiswick Park tube) Weds 8 pm.
- **Enfield** Hop Poles, Baker Street, Enfield (BR: Enfield Town). Mondays, 8 pm. M'ship 5p. Admission 25p.
- **The Engineer** Gloucester Avenue, NW1 (enq: 624 3119) (Chalk Farm tube). Sundays 8 pm. Proceeds to I.V.S. Resident: Chris Turner.
- **Friday Folk** The Swan and Sugarloaf, Brighton Rd, Croydon (West Croydon BR and then 109 bus) Fridays, 8.30 pm, 30p. Traditional and contemporary folk. Residents: Gay Galvin, Terry Tyler, and Brian Grayson and guests.
- **The Gate** 1 Haddon St (734 8888) (nr Piccadilly tube) Christian folk club, 1st and 3rd Sats. 8 pm. Free. Musicians welcome.
- **Granny's Folk and Blues** The Helvetia, Old Compton St, Soho. M'ship free for students, or 20p. Adm 20p mems. 30p. Fridays and Saturdays. Resident: Raggy Farmer. Enq 670 8238.
- **Great American Sweets** 106 Westbourne Grove, W2. Musicians welcome. 10-4 am. Enq: 727 9795/Tony 937 0257.

# The Phlorescent Leech & Eddie

Mark Volman Howard Kaylan

st. album on Reprise records



MARK VOLMAN HOWARD KAYLAN  
 NOVEMBER TOUR DATES:  
 8TH BRISTOL - TOP FARM PUB  
 9TH BIRMINGHAM - ALBION PUB  
 10TH GLASGOW - GREEN PUB  
 11TH SLOUGH COLLEGE  
 12TH EDMONTON - SUNDON



Slade used to be a complete delight to see. But success corrupts, and the last couple of times they played in London have left the impression of a band that's just going through the motions. Everyone in the group hits their instrument; they no longer play them; a lead line shines through like a piece of mud in a cess pool. The bass player thinks he's Pete Townshend, only nobody told him he's only got four strings. They sing John Sebastian's 'Darling Be Home Soon'. Their rendition could be described as murder, except that their knife is blunt; what they do is more like a castration ceremony in an obscure tribe of Africans. The singer now rants and raves like the Clitheroe Kid, and the bass player wanders around like a mountain goat. As someone once asked: 'Money talks, but how often does it talk sense?' They sing 'I want you... I want you'. It is the least of the demands they make.

- (7 mins walk from Ilford BR). Fridays 8.30-11 pm, usually around 40p. Enq: 593 0675.
- **Half Moon**  
Lower Richmond Rd, Putney (turn 1st Lower Richmond Rd, Putney (turn 1st right after crossing Putney Bridge going right after crossing Putney Bridge going from North to South). Fridays, 8.30 pm. Admission usually 25p mems, 35p guests. Free membership for holders of Time Out. Mondays at 8.30 pm is Poetry and Folk. 15p mems, 20p guests. Participants welcome.
  - **Hammersmith Folk Centre**  
Prince of Wales, Dalling Rd, W6. (Raven-courtyard Park tube). Thursdays, 8 pm. M'ship 15p. Adm 30p. Residents: Don Shepherd, Keith Clark. Free membership to holders of current Time Out.
  - **Hampstead Folk Club**  
The Enterprise (opp. Chalk Farm tube). Sundays 7.30 pm. M'ship 10p. Admission 25p mems, 30p guests. Residents: Kevin Sheils, Don Bonito. Contemporary folk on Fridays, 8 pm. 25p. Res: Paul Moss.
  - **Hope and Anchor**  
207 Upper St, Islington, N1 (226 2293) (Highbury and Islington tube) Thursday, 8 pm. Admission 30p-35p.
  - **Horseshoe**  
Tottenham Court Rd, W1 (636 3047) Country music on Fridays and Saturdays, 7.30 pm. Adm. 60p.
  - **The Howff**  
Music Club, 109a Regent's Park Rd, NW1. M'ship £2 adm; 40p mems; 80p non-mems. Folk on Saturdays 8 pm (586 0030).
  - **International Folk Club**  
Half Moon, Half Moon Lane, Herne Hill (BR) Brixton tube. 2, 2a, 172. Tuesdays m'ship 10p, Adm 25p, 8 pm. Enq 670 8238.
  - **Islington Folk**  
The Florence, Florence St, N1 (Highbury and Islington tube) Tuesdays, 8 pm. M'ship 25p. Admission 30p-35p. Residents: New Gravel.
  - **King's Head**  
115 Upper St, Islington (Angel tube) (226 1916) Thursday, Friday, Saturday and Monday 9 pm. Admission free.
  - **Kudos**  
Boathouse, Kew Bridge (Gunnersbury/Kew Gardens tube, 65 or 27 bus). Tuesdays Folk; Thursday Rock. 7.30 pm.
  - **Melting Pot**  
The White Lion, Streatham High Road, SW16 (Streatham BR, 109, 95, 133 buses). Thursdays 8 pm. 25p. Floor singers welcome.
  - **Oval Folk**  
Hendon Rugby Club, Great North Way, NW4 (adjacent to Chevron Garage) (Hendon Central tube) Fridays 8 pm. Residents: The Golliard.
  - **Pastures Restaurant**  
136a Westbourne Terrace, W2 (723 7367). Acoustic music most evenings.
  - **Peelers**  
The Marquis of Cornwallis, 31 Marchmont St, WC1. Saturdays, 8 pm.
  - **Shakespeare's Head**  
Carnaby St, W1 (Oxford St tube). Thursdays, 8 pm, 25p mems, 35p guests. Residents: Nigel Cameron, Betsy Jefferson and the Ridgerunners.
  - **St Albans Folk Club**  
The Goat, Sopwell Lane, St Albans (Nr. St Albans City BR, Green Line buses 712, 713, 714) Sundays, 7.30. M'ship 15p. Adm. 25p.
  - **Singers Club**  
Union Tavern, Kings Cross Rd, WC1. Saturdays, 7.45 pm. M'ship 25p. Adm 30p mems, 35p guests. Enquiries 263 1127.
  - **Students Centre**  
Student Centre (see under Jazz places) Thursdays, 7.30 pm, free. Resident: Chris Flegg.
  - **Sugawm Folk**  
The Sugawm Kitchen, Duke of Wellington, 119 Balls Pond Rd, N1 (254 1458). Fridays, Universal Folk. Sat & Sun, Irish Trad. Residents: Bobby Casey, Tadh Kearney & Tony Bradley. Admission 15p.
  - **Teddy Bears Picnic**  
457, Fulham Rd, SW10 (351 0587) 7.30 pm-midnight. Restaurant.
  - **Toad Hall and Soft Rock Club**  
The General Havelock, High Road, Ilford
- Camberley, Surrey (892 0133) Jazz on Sundays (see listings) From 35p
- **Cauliflower**  
553 High Road, Ilford (478 0627) Jazz nightly. Bob Bell's Big Band Sunday lunchtime.
  - **Coach & Horses**  
Electric Lane, Brixton, SW9. Modern jazz on Tuesday evenings and Sunday lunchtime. Jazz Junction on Saturday lunchtimes and Monday eve. Free.
  - **100 Club**  
100 Oxford Street, W1 (636 0933) (Oxford Circus tube). Membership 50p. Admission varies with who's playing. See Dates for all guests, predominantly Trad jazz.
  - **Duke of Richmond**  
Earls Court Rd (near tube) Graham Humphries, Sunday lunchtime.
  - **Flanagan's Railway Pub**  
High St, Putney (opp Putney BR). (788 1519). Max Collie's Rhythm Aces on Tuesdays and Sundays. International 72 Jazz 3 with guest vocalist Loretta on Wednesdays.
  - **The Goat**  
Sopwell Lane, St Albans (56 60881) Dave Jones & Ray Crane on Sunday lunchtimes. 20p.
  - **The Gray Horse**  
46 Richmond Rd, Kingston (200 yds from bus and railway station) (546 4818) Jazz all week except Weds. Sound of 17 Big Band on 1st Monday of month, Trafalgar Jazz Men on Tuesdays, Uptown Stompers on Saturdays. Free.
  - **Greenwich Theatre**  
Crooms Hill, SE10 (858 7755) Bird Curtis 5 on Sunday lunchtime. Free cliche for children.
  - **The Greyhound**  
Brighton Road, Redhill (10 mins from Redhill BR) Contemps. Mem 30p, others 35p, 5p less before 8 pm.
  - **Guy's Hospital Students Bar**  
Graham Humphreys on Wednesdays.
  - **Half Moon**  
Lower Richmond Road, Putney (788 2387) Mike Daniels Big Band on Thursdays, Sunday lunchtimes with the Thames Valley Washboard Band. Free.
  - **Half Moon**  
Half Moon Hotel, Half Moon Lane, Herne Hill. Lumiere Rouge Ragtime Band on Wed and Thurs. Free.
  - **Harlow Playhouse Jazz Club**  
Harlow Playhouse Studio Theatre (Harlow BR) Tuesdays, 8.30, 30p.
  - **Hoop and Toy**  
(Next to S. Kensington Stn) White Hot Air Men on Wednesdays. Johnny Hawksworth Jazz Rock on Saturday and Sunday nights. Free.
  - **Hopbine**  
Next to Wembley Station. Tommy Whittle Jazz Club on Tuesday. Modern jazz Sunday lunchtime.
  - **Hope and Anchor**  
207 Upper Street, Islington, N1 Bob Kerr's B.K. Fruits on Mondays. Jazz on Fri—see Diary. 25p-50p. Rock all other nights.
  - **Jazz Centre**  
St. Katharine's Dock, Warehouse D, East Smithfield, Tower Bridge (488 4431). See listings. Members (Ronnie Scott's, 100 Club, NUS) and guests. Free coffee.
  - **Jolly Cockney**  
Black Prince Rd, SE11 (735 1800) (Lambeth North tube) Brian Lemon 3 on Tuesdays and Wednesdays. Free.
  - **Jolly Gardeners**  
Lower Richmond Road, Mortlake (Next to Watney's Brewery). Mainstream and modern Sunday lunchtime, Ken McCarthy 5 on Thursdays. Free.
  - **The Kensington**  
Russell Gardens, Holland Road, W14 (603 3245) (Shepherd's Bush tube) 27, 73, 31, 9 buses. Free. Modern jazz Tuesdays, Thursdays, Fridays, Saturdays and Sundays lunch.
  - **Kensington Arms**  
Pembroke Rd/Warwick Rd (Earls Court tube) (229 3411) Malc Murphy 4 with Cuff Billatt and John Defferary (New Orleans) Sunday lunch.
  - **King's Arms**  
Wandsworth High St (992 5133) Bix Duff 3. Friday, Saturday, Sunday. Mainstream. Free.
  - **King's Head**  
Acton High St, W3 (Acton Town tube). New Jazz—residents include Gare/Prevost, Derek Bailey, Evan Parker/Paul Lytton duo. Tuesdays at 8. 20p.
  - **Little Theatre Club**  
Garrick Yard (off St Martin's Lane) Contemporary Jazz on Sat from Nov 11 (see listings).
  - **Lord Napier**  
Beulah Road, Thornton Heath, Surrey (Thornton Heath Southern Region) Admission free. Bill Brunskill's band on Friday evenings and Sundays (lunchtime



**THIS WEEKS IMPORTS AT**  
**40 SOUTH MOLTON ST.**  
**01-6294200**

**SANTANA**  
 Caravanserai  
 KC31610

**CAROLE KING**  
 Rhymes & Reasons  
 SP77016

**JOHN SIMON**  
 Journey  
 BS2663

**ROWAN BROTHERS**  
 KC31297

**MARK ALMOND**  
 Rising  
 KC31917

LOTS OF IMPORT SINGLES GOODIES FOR DISCOTHEQUES

**RANDY CALIFORNIA**  
 Kapt. Kopter and the (fabulous)  
 Twirley Birds  
 KE31755

**ONE STOP RECORDS AND TAPES LTD**  
 40 SOUTH MOLTON ST. W.I. (6294200)  
 97 DEAN ST. W.I. (437 9559)

■ Taximoves  
**01-722 7661**  
 Light Removals  
 1 & 2 ton vans with helpful  
 working drivers

Great wine,  
 funky food, healthy  
 salads, pure hamburgers,  
 super draft beer.  
 Plus swinging main-  
 stream jazz  
 Sunday morning 12-2,  
 Tuesday 8-11.  
 Plus resident Blues Jazz pianist  
 All at  
 wonderful  
**WALDOS**  
 60 Edgware Road, Just before  
 Marble Arch. Pub hours.

**COIN FAIR**  
**STRAND PALACE HOTEL**  
 9th NOV - 10am-9pm - Admission 25p  
 BUY, SELL OR EXCHANGE YOUR COINS

single *well*  
**WELL**  
**WELL**

**PINK FAIRIES**

MARKETED BY POLYDOR



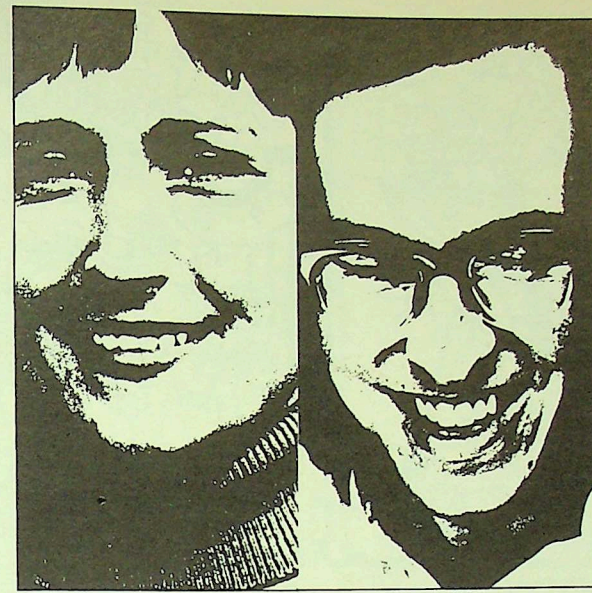
# What's on the 'A'side of Bond Street?

To find out, observe the comings and goings at No. 50. "Chappell's", the sign boldly announces. It doesn't need to add "the world's greatest music store", because everyone knows that. Watch the faces. There's someone looking just like Rod Stewart going in to buy his latest LP (Time Out said it would blow his mind). And there's a jazz buff, eager to track down a rare Coleman Hawkins session. There's a couple animatedly disputing the relative merits of the Von Karajan and Klemperer Pastorals. There's a stereo fanatic deliberating on whether to buy the Tandberg FM Multiplex Stereo Tuner Amplifier or whether to plump for the Eight Track

AM/FM Solid State S.T.A. And you nearly missed Pete Townshend. He's after another acoustic guitar. His fourth this week. There's a man from the B.B.C. buying a radio. And there's a bloke who's out to prove that we don't have the biggest choice of cassettes and cartridges in Europe (he's wrong, we have). Follow them in. You'll find them all browsing or talking to the walking encyclopaedias we modestly call assistants. In the slightly reverential, unhurried atmosphere that makes Chappell's different from every other music store. No one will bug you, bother you, hustle you. Whether you're looking for the first Louis Prima recordings or the latest James Last.



- and evening), Alan Elsdon's band on Tuesdays. Jazz/rock on Mondays.
- **Madingley Club**  
 Buck's Walk, Park Rd (nr Richmond Bridge). Pete Dyer on Thursdays and Sundays. Trad.
- **The Mitre**  
 338 Tunnel Avenue, Greenwich (858 0895) Blackbottom Stompers on Wednesday and Saturdays, Nicholls Hot Six on Sunday lunchtimes, Neville Dickie 3 on Sunday evenings.
- **The New Merlin's Cave**  
 Margery St, WC1 (837 2097) John Chilton/Wally Fawkes on Sunday lunchtimes and Thursdays. Egbert Sousé All-Stars on Tuesdays, Bruce Turner Jump Band on Wednesdays, featuring vocalist Susannah McCorkle.
- **The Old Swan**  
 Riverside Tavern, Battersea Church Rd (first right off Battersea Bridge going south) International 72 Jazz Trio with guest vocalist Loretta on Sundays and Tuesdays.
- **One Tun**  
 Gooch St, W1. Black Tiger Jazz Band on Wednesdays, Phoenix Dixielanders on Saturdays. Free.
- **Osterley Jazz Club**  
 Osterley RFC Pavilion, Tentelow Lane, Norwood Green, Southall, Middlesex (574 1748). Admission 35p or 40p. Cheap bar. Trad jazz on Fridays (see Diary).
- **Peanuts**  
 King's Arms, 213 Bishopsgate, EC3 (247 8275) (Liverpool Street tube) Mike Osborne 5 + Nick Harrison (Folksing) + Folkrock on Saturdays. Admission 25p.
- **The Phoenix**  
 Cavendish Square, W1 (629 1700) (Oxford Circus tube) Jazz on Wednesdays (see listings). Admission varies with who's playing.
- **Railway Bell**  
 Mitcham Road, Tooting. Graham Humphries Band on Thursdays.
- **The Red Lion**  
 62 High Street, Colliers Wood, SW19 (Colliers Wood LT Station). Saturday lunchtimes with the Prohibition Jazzband. Sunday lunchtimes with the New Iberia Stompers.
- **Red Lion**  
 Great North Road, Hatfield (540 3131) Jazz on Mondays.
- **Ronnie Scott's**  
 47 Frith Street W1 (437 4239) (Leicester Square tube) (see listings) Mon-Thu £1.50, Fri-Sat £1.75. Students with cards 75p Mon-Thu before 9.30 pm, as members at other times.
- **Salisbury Hotel**  
 High Street, Barnet, Herts (449 0081). Trad on Sundays, Steve Lane on Tuesday, 30p.
- **The Ship**  
 Wandsworth Bridge (south side) (Wandsworth Town BR) 28, 44, 295, N88 buses. Tuesdays Wharf Warblers (mainstream), Wednesdays Mel Robinson's Jazz Junction. Free.
- **Ship Aground**  
 144 Lea Bridge Rd, E5 (985 5273) Graham Humphreys Jazz Band on Saturdays.
- **The Spread Eagle**  
 79 Grosvenor Rd, SW1 (834 6491) Admission free. Mike Garrett (pno) on Thursday, Friday and Saturday.
- **Stanhope**  
 97 Gloucester Rd (opp Gloucester Rd tube). Closed for redecoration until end of Nov.
- **Students' Centre**  
 11 Portland Place, W1 (636 6888) Music or Theatre on Fridays (See Diary).
- **Surrey Tavern**  
 Kennington Oval, SE11, Black Tiger Jazz Band on Fridays. Free.
- **The Swan**  
 125 Caledonian Road, N1 (837 1924) (Kings X or Cal. Rd tube) The Bowen-Henry 5 + guests every Monday.
- **Three Horseshoes**  
 28 Heath Street, Hampstead, NW3 (435 3648) (Hampstead Stn) Tuesday



Soprano Jane Manning & guitarist John Williams head an excellent line-up of soloists for the intriguing Matrix concert at the QEH on Monday.

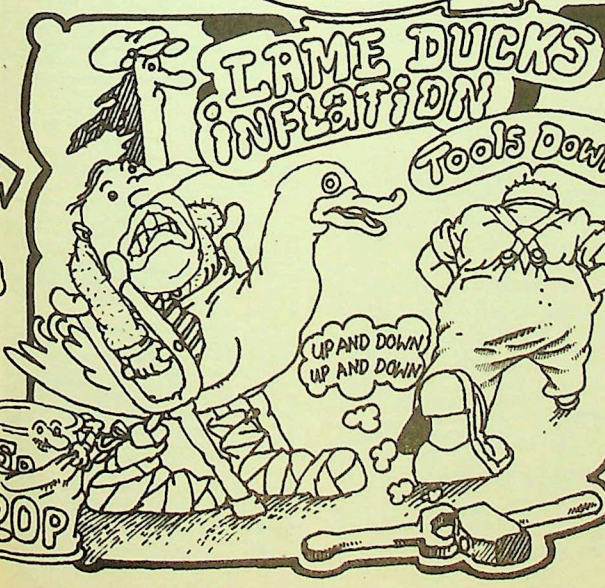
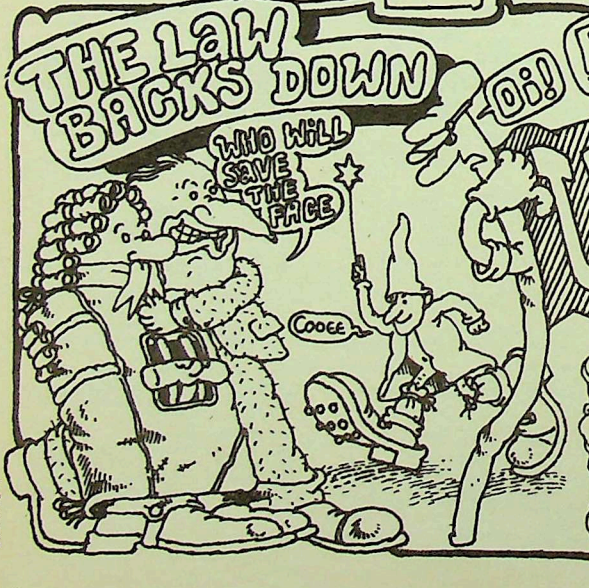
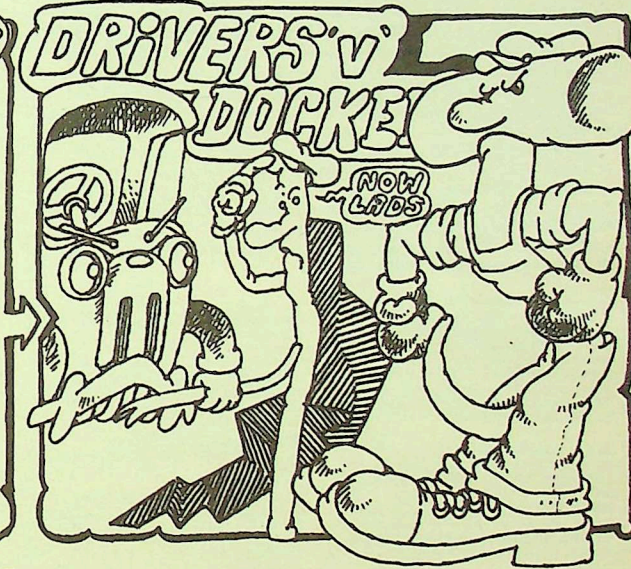
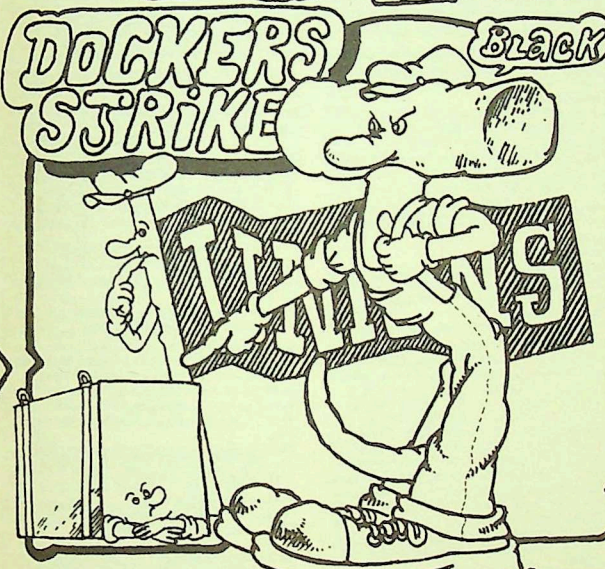
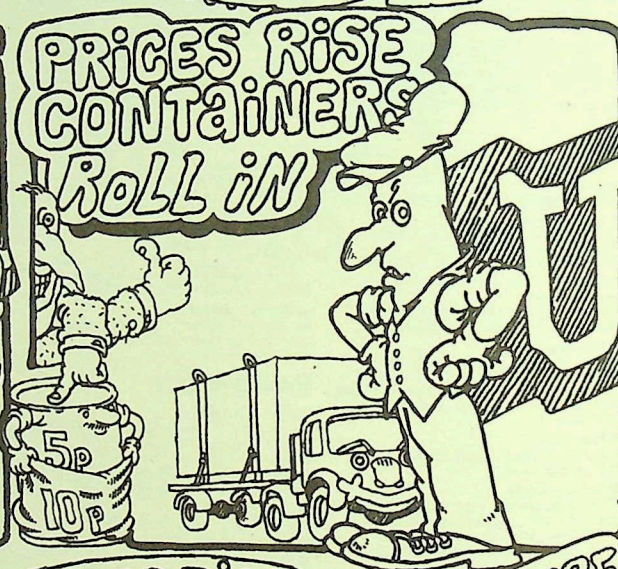
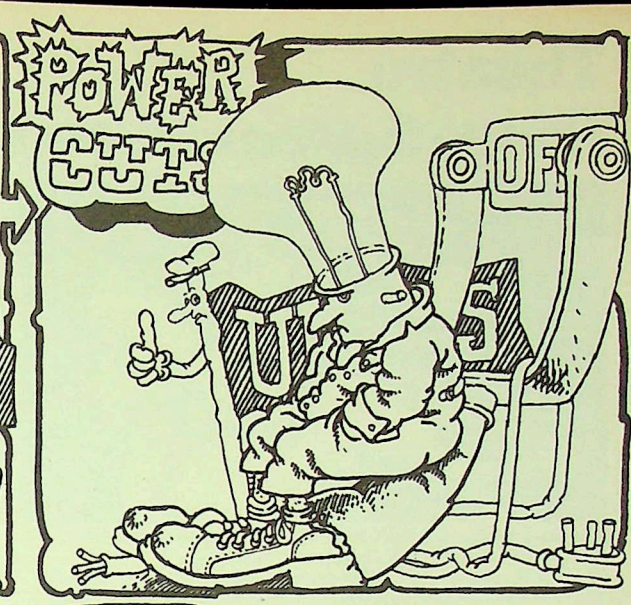
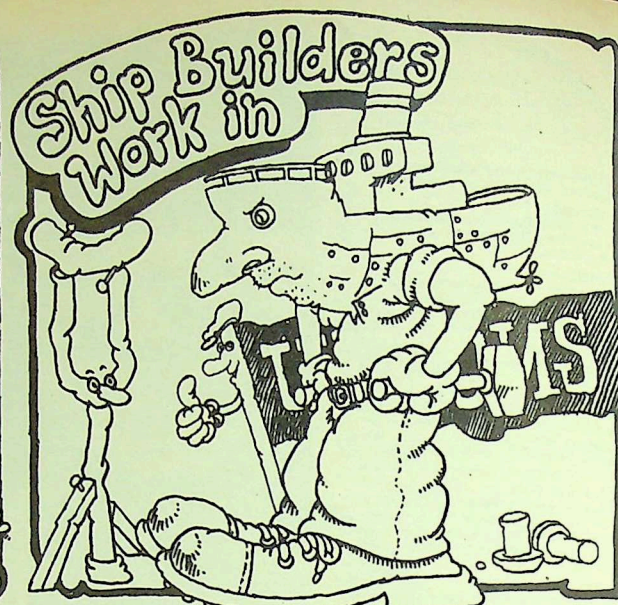
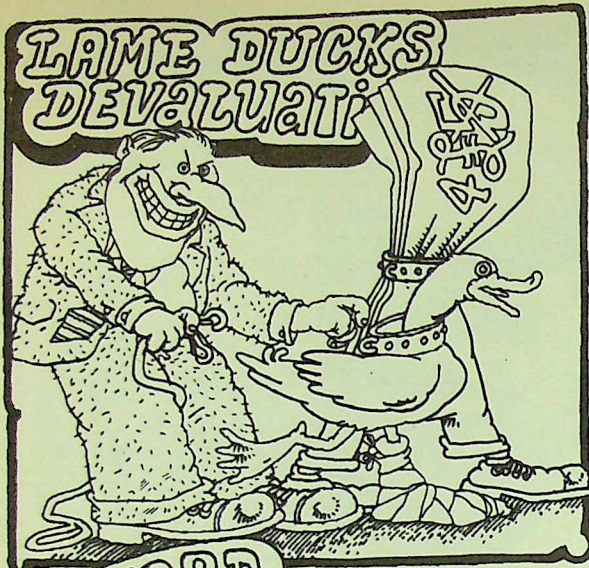
- folk, Fridays jazz, Sundays blues. Admission varies with who's playing.
- **Toby Jug**  
 Tolworth (Junction A3 and Tolworth roundabout) (337 2106) Max Collie Mon
- **Trafalgar**  
 King's Road, SW3. Max Collie's Rhythm Aces Sat, Sun, Tue lunchtimes.
- **Troubadour**  
 265 Old Brompton Rd (373 7872) (Earls Court tube) Eric Lister Blue Jazz on Fridays 9.30-12.30. 35p non-members.
- **Valley Jazz Club**  
 Harvey Gardens, Charlton, SE7 (2 min from Charlton BR) George Webb's Dixielanders. 8pm Mondays. Free.
- **Waldo's Winery**  
 60 Edgware Rd, W2. Eric Lister Blue Jazz Sunday lunch and Tuesday evenings. Free.
- **Loughton College**  
 Borders Lane, Loughton, Essex (508 0906).
- **Polytechnic of North London**  
 Prince of Wales Road, NW5 (Kentish Town tube) or at Holloway Rd (Holloway Rd tube) See listings for dates, usually jazz on Thursdays at Kentish Town. Phone 485 1744 for jazz, or 607 6767 for rock. Foyle on alternate Wednesdays at Holloway Rd. 30p, 20p SU cards. Singers welcome (883 0869).
- **Waltham Forest Tech**  
 Forest Rd, E17 (521 3576)
- **Watford Tech**  
 Hempstead Rd, Watford (92 41211) (Watford Junction BR).
- **Westfield College**  
 Kidderpore Ave, NW3 (435 6593) (Finchley Rd or Golders Green tube).

## Colleges (C)

- **Bedford College**  
 Inner Circle, Regent's Park, NW1 (935 5867) (Regent's Park or Baker St tube). Cheap bar. Folk on Thursdays. 8 pm (admission 25p to 30p, floor singers welcome but ring to ensure a spot).
- **Birkbeck College**  
 Malet St, WC1. Jazz every other Friday from Oct 6. 9.00, free.
- **Brunel/Uxbridge**  
 Refectory Bldg, Brunel University, Kingston Lane (for Brunel dates) Main Hall, Uxbridge Tech. Park Rd (for Uxbridge dates) both 5 min walk from Uxbridge tube. (Enq 89 35022). Folk on alternate Tuesdays 8 pm at Brunel. M'ship 25p, adm. 15p or 25p.
- **Central London Poly**  
 115 New Cavendish St, W1 (580 8799) (Great Portland St/Warren St tube)
- **Chelsea College**  
 Manresa Rd, SW3 (352 6421)
- **City University**  
 Northampton Sq, EC1 (253 7191) (Angel tube).
- **Goldsmith's College**  
 Lewisham Way, SE14 (New Cross and New Cross Gate BR and tube)
- **Harrow Tech**  
 Northwick Park, Harrow, Middlesex (422 5206) (Northwick Park tube).
- **Imperial College**  
 Prince Consort Rd, SW7 (589 2963) (South Ken tube). Folk occasional Tuesdays.
- **Kingston Poly**  
 Penrhyn Rd, Kingston, Surrey (546 6972).
- **LSE**  
 Houghton St, WC2 (405 4872) (Holborn/Temple tube)
- **London College of Printing**  
 Elephant and Castle, SE1 (735 6871)
- **London University**  
 1 Malet St, WC1 (580 9551) (Russell Sq tube)
- **Conway Hall**  
 Red Lion Square, WC1 (242 8032) (Holborn tube) Sunday concerts at 6.30. 25p.
- **Fairfield Hall**  
 Croydon (688 9291) (East Croydon BR) Prices vary but mostly between 50p-£1.50.
- **Harpisichord Centre**  
 47 Chiltern St, W1 (935 3438) (Baker St tube) Recitals at 8.00 on Wednesdays, admission 75p.
- **Holy Trinity Church**  
 Sloane Street, SW1. Organ recital at 6.15 on Thursdays, admission 25p.
- **Purcell Room**  
 South Bank, SE1 (928 3191) (Charing Cross/Waterloo tubes) Chamber concerts, experimental music, etc. Prices vary.
- **Queen Elizabeth Hall**  
 South Bank, SE1 (928 3191) (Charing Cross/Waterloo tubes) Prices vary (see diary).
- **Royal Albert Hall**  
 Kensington Gore, SW7 (589 8212) (South Ken/Knightbridge tubes)
- **Royal College of Music**  
 Prince Consort Rd, SW7 (589 3643) (South Ken tube)
- **Royal Festival Hall (RFH)**  
 South Bank, SE1 (928 3191) (Charing Cross/Waterloo tubes)
- **Queen Mary College**  
 Mile End Rd, E1 (980 5303) (Mile End)
- **Southbank Poly**  
 Rotary St, Elephant & Castle, SE1 (928 1614) or Main Hall, Borough Rd, SE1.
- **Thames Poly**  
 Calderwood St, SE18 (854 3162)
- **University College**  
 25 Gordon St, WC1 (388 0518) (Euston Sq/Warren St tube) Folk on Wednesdays. 8 pm. M'ship 25p; adm 15p/25p.
- **Cross/Waterloo tubes** Prices vary (see diary)

## Workshops

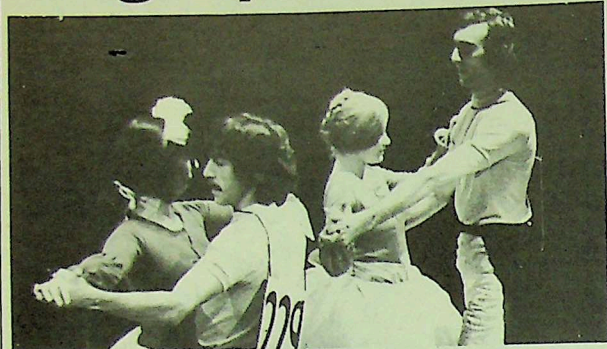
- **Asia Musical and Dance Society**  
 Free performances 2.30 pm Saturdays at Conway Hall (CH) Musicians and dancers who would like to participate contact Hon Sec 854 1099. Classes in folk dances of India and sitar, tabla, etc, held regularly—ring 854 1099.
- **Cockpit Theatre Evening music groups**  
 Cockpit Theatre, Gateforth St, off Church St, NW8 (262 7907) (Edgware/Marylebone tubes) Advanced Electronics Mon 7.30 pm; Musique Concrete Tue 7.30 pm; Practical Composition Wed 7.30 pm; Music Theatre Thur 7.30 pm. Chamber Orchestra meet Mon 7.30, London Youth Jazz Orchestra Sat 10 am. "Music Plus" contemporary music group, Sat 2 pm. £1 a year, 40p a term.
- **Electronic Music Course**  
 Ernest Berk, the Studio, 52 Dorset St, W1 (Baker St tube) (486 3697) Starts Sept 23 for 12 weeks. Sats 4-6 pm, £15.
- **Electronic Music Lessons**  
 (Synthi equipment) expert individual tuition SMS Studios, 21 Holland Pk, W11 (221 5665, 727 7094) (Holland Park tube)
- **Enjoying Jazz**  
 Background knowledge to one of the most vital musical forms of the 20th century. The tutor is Ronald Atkins, jazz writer for the "Guardian" and the "Tribune" and the course includes record recitals, visits to gigs at cut rates, and discussion of the music from Buddy Bolden to Albert Ayler and beyond. It's presented by the Stanhope Institute, Longford St, NW1 (387 6787) and is held on Thursdays from 6.30-8.30 pm at St Marylebone Grammar School, 248 Marylebone Rd, NW1. Though the first class was on Sept 25, enrolments will be accepted throughout the term.
- **Experimental Workshop**  
 Free-formed Music and Poetry. Information from Bob Cobbing (624 8565) The Poetry Society, 21 Earls Court Sq, SW5.
- **Goldsmiths College**  
 (Address under 'Colleges'). Training orchestra, conducted by Leonard Davis, meets Mondays 7.15-9.45; Youth Orchestra meets Saturdays 2.30-5.00.
- **London Co-op Symphony Orchestra**  
 All amateur musicians welcome. Rehearsals 6.30-9.30 pm. Wednesday 27, Mary Ward Centre, Tavistock Place, WC1.
- **Mary Ward Centre**  
 Organises visits to concerts with preparatory lectures. £1.30 includes 75p seat at F.H. Also lunchtime and evening lecture-recitals (see diary) and practical and theoretical music courses. London Co-operative Soc. Symphony Orchestra (open to all) meets Wednesdays 6.30. Mary Ward Centre, 9 Tavistock Place, WC1 (387 1816) (Russell Square tube).
- **Oval House**  
 Kennington Oval, SE11 (Oval tube) (735 2786) Tuesday evenings 8 pm. Free music discussed and attempted in workshop. Open to all.
- **Sufi Cultural Centre**  
 53 West Ham Lane, E15 (534 6539) (West Ham tube) Indian Music group play together every Tuesday at 8 pm. Musicians and non-musicians welcome. Free.



GOD KNOWS HOW HEATH'S IN POWER STILL -- FOR WEEKS AND WEEKS THE GENERAL WILL (A THEATRE GROUP FROM WAY UP NORTH) HAVE TOURED THE COUNTRY, GIVING FORTH ABOUT THE COCK-UPS TEDDY'S MADE. THEY'RE GOOD, COMMITTED, NOT WELL PAID, AND NOW, AT LAST -- THEY'VE COME TO TOWN WITH THE SHOW WHICH BROUGHT THE HOUSES DOWN IN EDINBURGH, WHEN WE WERE THERE. SO GET UP OFF YOUR BLOODY CHAIR AND PHONE THE COURT (IT'S 730 2554 -- SO NOW YOU KNOW) THEY'RE ON TILL SATURDAY AT THE COURT AND THEN -- IF THAT STILL LEAVES YOU SHORT -- YOU'LL HAVE ANOTHER CHANCE TO WATCH IT AT OVAL HOUSE (NEXT WEEK): DON'T BOTCH IT!

**STATE OF EMERGENCY** BY THE GENERAL WILL IS AT THE THEATRE UPSTAIRS, ROYAL COURT UNTIL SATURDAY, AND AT OVAL HOUSE (7352786) FROM NOVEMBER 17

# Theatre Fringe Spaces/Events



**'In His Own Write'** by John Lennon and **'Ritual for Dolls'** by George MacEwan Green from the Bubble Theatre Company at the Cockpit.

It's a difficult thing to convert a slim volume of open-ended Lennon-type jubber-jabber into a successful play. Although some of the episodes are very funny—there's a gripping performance of Hamlet, not to mention Shamrock Wolmb's 'Allibaba my dead Woppa' as he grapples with Jack the Ripper—it doesn't really work. It's spoilt by having an actor, Paul Blake, as 'me'. He alternates between jumping into the action with the rest of the cast, and standing outside it to act as a link-man who comes across as an unnecessary appendage who breaks the unity of the play while he's supposed to be doing the opposite. Still, if you like listening to 'Lennonense', every clown has a silver life boat...

As for the second play... hmmm. Four Victorian toys clamber out of their box at the midnight hour (a golden haired doll, a Rastus-type golly, a wooden soldier, and a clockwork monkey) to re-enact the lives of the now grown-up children... What happens? It turns into a somewhat unlikely tale of Black Man meets White Girl in Boer Africa with the inevitable 19th century consequences... Still both shows are free which makes a change. Nicola Anderson—Picture shows scene from 'In His Own Write'.

Please check stop press for last minute programme changes and additions. This free listings service is open to both amateur and professional groups. To ensure publication, details should arrive at our office by first post on the Thursday before publication, addressed to 'The Theatre Editor'.

● **Aba Daba Music Hall**  
Pindar of Wakefield, 328 Gray's Inn Rd, WC1 (837 7269) (Kings Cross tube)  
Fri, Sat:  
'Music Hall' A new extravaganza every two weeks. Booze, ballads, bonhomie, bangers an' mash, cockles and mussels, etc etc. Presented by Aba Daba Productions.  
8.30, 50p.

● **Almost Free**  
9 Rupert Street, W1 (485 6224) (Piccadilly Circus tube)  
M'ship and admission what you can afford.  
From 1ue:  
'Josephine House' by Alfred Fagon, directed by Roland Rees.  
Mon-Sat 8.15 (Ends Dec 16)

● **Arts Theatre Club**  
Great Newport Street, WC2 (836 3334) (Leicester Sq tube)  
M'ship 75p a year, 15p for additional members of the same family, temp 13p.  
'Hamlet' by William Shakespeare, presented by the Triple Action Theatre.  
Tue-Sun 8.00, 50p, 75p, £1 (Ends Nov 19)  
Sat, Sun:  
'The Coming of the Kings' + 'Thanks to Parkinson'—two plays for children. (6-12 year olds).  
2.30, 30p, 40p, 50p.

● **Bubble Theatre Company**  
(Enquiries 352 1307)  
Fri:  
North East Polytechnic, Barking  
'In His Own Write' by John Lennon, directed by Glen Walford.  
1.00. Free.

● **Bush Theatre**  
The Bush Hotel, W12 (743 5050) (Shepherds Bush tube)  
M'ship 25p a year, temp 10p.  
'Forgotten Dreams' + 'End of the Road' by Patrick Broughton, directed by

Nicholas Newton, with Angela Peasanc and Kenneth Colley. World Premieres. Plus late night:  
'The Art and Craft of Pornography' an illustrated lecture by Dr Hornberg and J. Brad Cutlura. 9.45, 25p, 50p.  
Mon-Sat 8.00 (Ends Nov 25)  
30p, 60p, 90p.

● **Central Collegiate Theatre**  
Gordon St, WC1 (387 3611) (Euston tube)  
To Sat:  
'The Ascent of F6' by Christopher Isherwood and A. Auden. Presented by University College London Dramatic Society.  
7.30, 20p, 30p.

● **The Crypt**  
St. Martins in the Field, Trafalgar Sq (Enq 930 0089) (Trafalgar Square tube)  
Tue: 'Alive'—an explosion of living, loving and hating Christ expressed in drama, dance and original music.  
8.00. Free.

● **Global Village**  
off Villiers St under Charing X Station. (Tubes Charing X or Strand) (839 2803)  
Membership £2 p.a. or 20p per month  
Global Village events and workshops—ring for details.

● **Hampeast Theatre Club**  
Swiss Cottage Centre, NW3 (722 9301) (Swiss Cottage tube)  
M'ship £1 a year (full) 50p (students) temp 15p, or free to holders of Camden library tickets. Temporary m'ship operates for late shows only.  
From Mon:  
'The Effect of Gamma Rays on Man-in-The-Moon Marigolds' by Paul Zindel, directed by Melvin Bernhard.  
(Ends Dec 9)  
Mon-Fri 8.00; Sat 5.00, 8.00, £1.25.  
Late night from Wed:  
'Dames at Sea' short version of a musical spook of Hollywood in the 30's. (Ends Jan 13)  
Wed-Sat 11.00; Sun 7.15, 9.00, 60p.

● **Hillingdon Theatre Arts Centre**  
Globe Avenue, Ickenham, Middx (Ruislip 73200)  
Sun:  
'Entertaining Mr Sloane' by Joe Orton.  
7.30, 35p.



Watford Palace Theatre: Bertold Brecht's **'Mother Courage'** with Miriam Carlin, directed by Rob Walker.

Plot-wise, a mother struggles through the years of Lutheran turmoil depending on the certainty of a war for her survival. In Brecht's words: 'Mother Courage, like her friends, recognises the war's purely commercial nature... she believed in war up to the last. Through her blindness, the audience is enlightened. Hindered by a weak production Miriam Carlin's performance is still electric and it's worth seeing, if only to hear her guttural singing.

● **Keskidea Centre**  
Gifford Street, Islington, N1 (609 1296) (Caledonian Road tube)  
To Sun:  
'Sighs of A Slave Dream' by Lindsay Barrett.  
7.30; Sun 4.30, 25p.

● **The Kings Head**  
115 Upper St, N1 (226 1916) (Angel tube)  
M'ship 25p a year.  
'Let's Murder Valvaidi', by David Mercer, with Diana Fairfax, Kevin Stoney, Tom Conti and Diane Mercer. Directed by Robert Gillespie.

Far and away the best play showing in London, David Mercer's dialogue rips through so many layers of defecance that watching it is like bathing in razor-blades: however delicately you squirm, you're cut to the quick. But crammed into the tiny space at the Kings Head, where dining tables for the pre-show dinner (optional) vie for stage-room, it loses some of its effectiveness by inadequately differentiating between its three settings. Even so, Kevin Stoney's performance as the ageing fading civil servant who's thought to be laying his secretary, has a stature which can't be ignored. See it—even if you have to stand on your steak. Also,  
'The Problem' by A. R. Gurney Jr. Fri, Sat 8.00 (Dinner 7.00) Sun, Tue-Thu 8.30 (Dinner 7.30) 60p (Dinner £1.10)

● **LAMDA Theatre Club**  
Logan Place, W8 (373 7017) (Earls Ct tube)  
To Sat:  
'Marriages' by David Pinner.  
7.45, 50p.

● **Little Theatre**  
Garrick Yard, St Martins Lane, WC2 (240 0660) (Leicester Square tube)  
'Janitress thrilled by prehensile penis' and 'Bleats from a Brightwell Pleasure-ground' by David Halliwell, directed by Barry Hanson. Both plays from Quipu.  
Sun-Fri 8.00 (Ends Dec 15)

● **Mermaid Theatre**  
Puddle Dock, Blackfriars, EC4 (236 9521) (Blackfriars tube)  
'Backfire, or The Trials of Stanesley' written and directed by Andrew Hilton. The latest of the Molecule Club productions, aimed primarily at school parties, but the Saturday morning show is open to families.  
Mon-Fri 10.30, 2.00, Sat 10.30.

● **Mountview Theatre School**  
Judi Dench Studio Theatre, 104 Crouch Hill, N8 (340 5885) (Archway tube)  
To Sat:  
'The Big Knife' by Clifford Odets.  
8.00, 50p.

● **Mum's Underground**  
St Peter's Church small hall, Belsize Square, NW3 (Swiss Cottage or Belsize Park tube)  
Fri:  
Satirical variety and impromptu.  
8.30, 10p.

● **Oval House**  
54, Kennington Oval, SE11 (735 2786) (Oval tube)  
M'ship 50p a year, temp 10p.  
Sat, Sun:  
'The Kipper Kids' 8.00, 15p, 25p.

● **Questors Theatre**  
Mattock Lane, Ealing, W5 (567 5184)  
To Tue:  
'The Alchemist' by Ben Jonson.  
7.45, 35p, 50p. (Ends Nov 14)

● **Roundhouse**  
Chalk Farm (267 2564) (Chalk Fm. tube)  
'Joseph and the amazing technicolour dreamcoat' by Webber and Rice  
Mon-Thur 8.00; Fri, Sat 6.00, 8.30  
50p, £1, £1.50, £2 (Ends Dec 16)  
Also:  
'To a World'—dance performance by Iris.  
Mon-Thu 10.30; Sat 3.30 (Fri 11.30)  
'The Witch'. 40p. Free to Sat.

● **Theatre Upstairs**  
Royal Court, Sloane Square, SW1 (730 2554) (Sloane Square tube)  
To Sat:  
'State of Emergency' by David Edgar, performed by the General Mill. At last a theatre group who've taken the Tory Government to task for their record in office this year (you'll be amazed how much you've forgotten!), and who've done it with style, wit and tremendous vitality. See it!  
10.00; Sat 8.00, 50p.

● **Tower Theatre**  
Canonbury Place, N1 (226 5111) (Highbury Islington tube)  
'Pygmalion' by G. B. Shaw, directed by David Hanson.  
Mon-Sat 7.30, 40p, 50p.

● **Watford Palace Theatre**  
Clarendon Road (Watford 25671) (BR Watford)  
'Mother Courage' by Bertold Brecht, with Miriam Carlin. Directed by Bob Walker.  
7.45, 50p, 60p, 70p.

● **Young Vic**  
The Cut, Waterloo, SE1 (928 6363) (Waterloo tube)  
'The Great Northern Welly Boot Show' a political satirical musical coming historical chronicle about the goings-on in the Upper Clyde Shipyards, transposed to a Wellington Boot Factory. A smash at a Clydeside Fair, and well received in Edinburgh. Here, south of the border, for the first time.  
(Ends Nov 25)  
Mon-Fri 8.00; Sat 5.00, 8.15, 40p, 8.00, 50p.

● **Open Space**  
32 Tottenham Court Road, W1 (580 4970) (Tottenham Court Road tube)  
M'ship £3.15 a year, temp 25p  
'Playing with Fire' by Strindberg, with Chalk Bannerman, Gabrielle Blunt, John Cianaglan, Gregory Floy, Allan Surtees, Teresa White. Directed by Peter Watson  
(Ends Nov 24)  
Tue-Fri 11.10, 35p

● **Orange Tree**  
45 Kew Road, Richmond (940 0944).  
Tube or rail to Richmond, and the pub is opposite the BR station.  
A Season of James Saunders:  
To Sun:  
'Triangle' by James Saunders and directed by the author. With Michael Graham-Cox.  
Mon-Fri 1.15; Sat 12.15 and 1.15.  
Sun 12.15 and 7.30, 25p.

● **Playroom Theatre Club**  
The Swiss Tavern, Old Compton St, W1 (731 9934).  
M'ship 30p.  
'The Hat', a straightforward old-fashioned comedy' by Frederick B. Graves, directed by Judith Wilks. With Bill Mitchell, Gabor Vernon, Douglas Anderson, Vivien Stokes  
(Ends Nov 25). Mon-Fri 1.15, 20p.

● **Quipu**  
Little Theatre Club, Garrick Yard, St Martin's Lane, WC2 (240 0660).  
M'ship 5p.  
'The Weekend Guest' by Alan C. Taylor, directed by Michael Hicks.

# Theatre Lunchtime

● **Act Inn Theatre Club**, The Duke of Argyll, Gt Windmill Street, W1, (734 2997). (Piccadilly Circus tube).  
Mon-Fri 1.15, 25p

● **Soho Poly**  
Riding House Street, W1 (636 9050). (Oxford Circus Tube).  
M'ship 25p.  
'The Scheming Lieutenant (or St Patrick's Day)', directed by Frederick Proud. Sheridan wrote this short play in the enthusiasm following the success of 'The Rivals'. It only took him a couple of days; and his concentration shows in its brisk and witty strength. The plot concerns a certain Lieutenant O'Connor who assumes a variety of disguises in order to win the hand of Justice Credulous's beautiful daughter. But the plot is really incidental: it's Sheridan's witty insights into people that keep you laughing—particularly Joyce Grant's Mrs Credulous and Douglas Storm's Doctor, who, in listing the virtues and physical attributes of his dear departed wife, talks of her 'veins that seem to invite the lancet'. All the performances are sharp and assured in this unusually large lunchtime cast of ten. There's no possibility of them out-numbering the audience; Sheridan's wit will pull them in even after 200 years.

● **Watford Palace Theatre**  
Clarendon Road (Watford 25671) (BR Watford)  
Fri:  
'Still Waters', presented by Mikron Theatre Company. A musical documentary about canals.  
Thurs:  
'Dan Dan the Comedy Man', 30mins' worth laughing based on Dan Leno, with Raymond Platt.  
1.15, 20p.

● **Insight Theatre**  
Black Horse, 6 Rathbone Place, W1 (636 1071).  
M'ship 5p.  
'The Pot Plant' by Charles Gray, with John Rutland and Julie Martin. Directed by Robert E. Kersh.  
'I want to be young and free again like this beautiful plant' (it's a potted plant, not a pot plant) is the gist of a 35-minute bicker between the ageing couple, Emily and George. The play itself is a bit of a bummer—TV would have been a better medium for it, but both John Rutland and Julie Martin's performances even it up considerably. (Ends Nov 18).  
Mon-Sat 1.15, 30p.

● **The Kings Head**  
115 Upper St, N1 (226 1916) (Angel tube)  
M'ship 25p a year.  
'Who Sins Most?' by James Scott, directed by Forbes Collins. A Drumbeat Theatre Club production. (Ends Nov 18).  
Tue-Sat 1.15pm.

● **Lamb and Flag**  
Rose Street (off Garrick St) WC2 (836 4108) (Leicester Square tube).  
To Sat:  
'Out of the Box, into the Box', with the Kipper Kids. By, with and directed by Brian Raith and Martin V. Haselberg. Presented by Recreation Ground.  
Mon-Sat 1.10, 30p.

● **Open Space**  
32 Tottenham Court Road, W1 (580 4970) (Tottenham Court Road tube)  
M'ship £3.15 a year, temp 25p  
'Playing with Fire' by Strindberg, with Chalk Bannerman, Gabrielle Blunt, John Cianaglan, Gregory Floy, Allan Surtees, Teresa White. Directed by Peter Watson  
(Ends Nov 24)  
Tue-Fri 11.10, 35p

● **Orange Tree**  
45 Kew Road, Richmond (940 0944).  
Tube or rail to Richmond, and the pub is opposite the BR station.  
A Season of James Saunders:  
To Sun:  
'Triangle' by James Saunders and directed by the author. With Michael Graham-Cox.  
Mon-Fri 1.15; Sat 12.15 and 1.15.  
Sun 12.15 and 7.30, 25p.

● **Playroom Theatre Club**  
The Swiss Tavern, Old Compton St, W1 (731 9934).  
M'ship 30p.  
'The Hat', a straightforward old-fashioned comedy' by Frederick B. Graves, directed by Judith Wilks. With Bill Mitchell, Gabor Vernon, Douglas Anderson, Vivien Stokes  
(Ends Nov 25). Mon-Fri 1.15, 20p.

● **Quipu**  
Little Theatre Club, Garrick Yard, St Martin's Lane, WC2 (240 0660).  
M'ship 5p.  
'The Weekend Guest' by Alan C. Taylor, directed by Michael Hicks.

● **Playroom Theatre Club**  
The Swiss Tavern, Old Compton St, W1 (731 9934).  
M'ship 30p.  
'The Hat', a straightforward old-fashioned comedy' by Frederick B. Graves, directed by Judith Wilks. With Bill Mitchell, Gabor Vernon, Douglas Anderson, Vivien Stokes  
(Ends Nov 25). Mon-Fri 1.15, 20p.

● **Quipu**  
Little Theatre Club, Garrick Yard, St Martin's Lane, WC2 (240 0660).  
M'ship 5p.  
'The Weekend Guest' by Alan C. Taylor, directed by Michael Hicks.

● **Playroom Theatre Club**  
The Swiss Tavern, Old Compton St, W1 (731 9934).  
M'ship 30p.  
'The Hat', a straightforward old-fashioned comedy' by Frederick B. Graves, directed by Judith Wilks. With Bill Mitchell, Gabor Vernon, Douglas Anderson, Vivien Stokes  
(Ends Nov 25). Mon-Fri 1.15, 20p.

● **Quipu**  
Little Theatre Club, Garrick Yard, St Martin's Lane, WC2 (240 0660).  
M'ship 5p.  
'The Weekend Guest' by Alan C. Taylor, directed by Michael Hicks.

● **Playroom Theatre Club**  
The Swiss Tavern, Old Compton St, W1 (731 9934).  
M'ship 30p.  
'The Hat', a straightforward old-fashioned comedy' by Frederick B. Graves, directed by Judith Wilks. With Bill Mitchell, Gabor Vernon, Douglas Anderson, Vivien Stokes  
(Ends Nov 25). Mon-Fri 1.15, 20p.

# Theatre West End Shows

This is a list of all the theatres that are geographically placed in the West End. It also includes theatres that are outside that area, but which align with them in the kind of work which is presented. Where possible, we have tried to make some kind of commentary on the plays that you will probably be most interested in. Check Stop Press for late changes.

● **Adelphi**  
Strand, WC2 (836 7611) (Strand tube)  
'Show Boat' by Kern and Hammerstein, directed by Wendy Toye.  
Mon-Sat 7.30, Thur 3.00, Sat 4.00, 50p, 75p, £1, £1.50, £2. (Mon-Thur) 75p, £1, £1.25, £1.75, £2.25. (Fri-Sat).  
● **Adeline Genée**  
Lingfield Rd, East Grinstead (034287 532) (East Grinstead BR)  
To Sat:  
'Princess Ida' by Gilbert and Sullivan. East Grinstead Operatic Society.  
Mon-Sat 7.45.  
40p, 50p, 75p (two for one Mon).

● **Aldwych**  
Aldwych, WC2 (836 6404) (Covent Garden/Holborn tube)  
Royal Shakespeare Co Season:  
Fri, Wed:  
'The Lower Depths' by Gorki, directed by David Jones. Gorki's meditation on the human condition, set in a doss-house where the inmates can't afford the luxury of impenetrable disguises. Splendid acting.  
Sat, Mon, Tue:  
'Othello' by William Shakespeare, directed by John Barton. With Brewster Mason, Emrys James and Lisa Harrow.  
Thur:  
'Murder in the Cathedral' by T. S. Eliot, directed by Terry Hands, with Richard Pasco.  
Mon-Sat 7.30; Sat 2.30, 60p, £1, £1.20, £1.40, £1.80, £2.10.

● **Ambassadors**  
West St, WC2 (636 1171) (Leicester Sq tube)  
'The Mousetrap' by Agatha Christie.  
Mon-Sat 8.00; Tue 2.45; Sat 5.00, 50p, 75p, £1, £1.25, £1.50.  
● **Apollo**  
Shaftesbury Ave, W1 (437 2663) (Piccadilly Circus tube)  
'The Mating Game' by Robin Hawdon with Terry Scott, Amy McDonald, Clive Francis, Avril Angers and John Lockwood, directed by Ray Cooney.  
Mon-Fri 8.00; Wed 2.30; Sat 5.30, 8.30, 40p, 80p, £1, £1.50, £2.

● **Ashcroft Theatre**  
Fairfield Hall, Croydon (688 9291)  
From Mon:  
Croydon Festival of Drama  
Mon: S. Philip's Players in 'Our Town' by Thornton Wilder; Tue: Surrey State Society in 'Hobson's Choice' by Harold Brighouse; Wed: S. Paul's Drama Group in 'The Diary of Anne Frank' by Goodrich and Hackett; Thur: Theatre 62 in 'The Taming of the Shrew' by William Shakespeare.  
Mon-Sat 7.45, 25p, 40p, 60p (Sat 5p more)

● **Cambridge**  
Earlham Street, WC2 (836 6056) (Leicester Sq tube)  
From Thur:  
'Behind the Fridge' with Peter Cook and Dudley Moore.  
Reduced price previews till Nov 20, 8.00. Official opening Nov 21 at 7.30, thereafter Mon-Thur 8.00, Fri and Sat 6.00 and 8.30.  
50p, £1, £1.50, £2, £2.50.

● **Comedy**  
Panton Street, SW1 (930 2578) (Piccadilly Circus tube)  
'Time and Time Again' by Alan Ayckbourn. With Tom Courtenay and directed by Eric Thompson.  
This play reverberates farther than we expected. Its strength lies in the tension between younger, cynical divorced teacher and successful, randy, crushingly middle class brother-in-law. Courtenay plays a sly, selfish and remote creep who creates havoc from a safe distance and always stays to watch. All the characters are disturbingly familiar, especially Cheryl Kennedy's home-building dolly who forces a showdown between the cowardly teacher and a muscular ex-boyfriend. The plot moves

along unexpectedly, but with the kind of logic that lies at the heart of all good comedy.  
Mon-Fri 8.15; Sat 6.00, 8.40; Wed 3.00, 50p, 75p, £1, £1.50, £2.

● **Criterion**  
Piccadilly Circus, W1 (930 3216) (Piccadilly Circus tube)  
'Hulla Baloo', a Sort of Revue, with Rogers and Starr, Jimmy Edwards, Chelsea Brown. Directed by Frank Dunlop. 'Please note that it is not considered suitable for children.'  
Mon-Sat 8.21; Fri, Sat 11.01.  
Mon-Thur 60p, 90p, £1.30, £1.70, £1.90, Fri, Sat: 70p, £1, £1.50, £2, £2.50.

● **Drury Lane**  
Catherine St, WC2 (836 8108) (Covent Garden tube)  
'Gone With the Wind' adapted from Margaret Mitchell's novel by Horton Foote.  
Mon-Sat 7.30; Wed, Sat 2.30, 50p, £1, £1.40, £1.80, £2.50. Wed mat reduced prices.

● **Duchess**  
Catherine St, WC2 (836 8243) (Covent Garden tube)  
'The Dirtiest Show in Town'  
Mon-Fri 8.30; Fri, Sat 6.15, 8.30, 50p, £1, £1.50, £2, £2.50.

● **Duke of York's**  
St Martin's Lane, WC2 (836 5122) (Leicester/Trafalgar Sq tube)  
'The Man Most Likely to...'  
Rayburn with Leslie Phillips.  
Mon-Fri 8.15; Sat 5.45, 8.30, 50p, £1, £1.50, £2.00.

● **Fortune**  
Russell Street, WC2 (836 2238) (Covent Garden tube)  
'Suddenly at Home' by Francis Durrbridge with Gerald Harper, directed by Basil Coleman.  
Mon-Fri 8.00; Thur 2.45; Sat 5.30, 8.30.

● **Garrick**  
Charing X Road, WC2 (836 4601) (Trafalgar Sq tube)  
'Don't Just Lie There, Say Something!' by Michael Pertwee, with Brian Rix and Moray Watson, directed by Wallace Douglas for the Brian Rix Theatre of Laughter.  
Mon-Fri 8.00; Wed 2.45; Sat 5.45, 8.30, 70p, 90p, £1.40, £1.50, £1.80.

● **Globe**  
Shaftesbury Ave, (437 1592) (Piccadilly Circus tube)  
'A Touch of Purple', a thriller by Ellston Trevor. With Ray Barrett, Maxine Audley, Bernard Horsfall, Gerard Heinz. Directed by Philip Grant.  
Mon-Fri 8.00; Thur 3.00; Sat 6.00, 8.30, 50p, 70p, £1.20, £1.60, £2.

● **Greenwich Theatre**  
Croom's Hill, SE10 (858 7755) (Greenwich BR)  
'A Doll's House' by Ibsen, directed by Michael Wearing. With Susan Hampshire, Sylvia Sims, John Grillo, Keith Buckley.  
(Ends Nov 25)  
Mon-Sat 8.00 and Sat Nov 25 at 5.00, 50p, 80p, 80p, £1.

● **Haymarket**  
Haymarket, SW1 (930 9832) (Piccadilly Circus tube)  
'Crown Matrimonial' by Royce Royton, directed by Peter Dews. With Wendy Hillier, Peter Barkworth, Jane Wenham, Amanda Reiss.  
Peyton Place of the royals, as Queen Mary at it try to deal with the scandal of Edward VIII's possible abdication. Repetitive, and recommended only for the staunchest regophile.  
Mon-Fri 8.00; Wed 2.30; Sat 5.00, 8.15, 30p, 60p, 90p, £1.25, £1.75, £2.20.

● **Har Majesty's**  
Haymarket, SW1 (930 6608) (Piccadilly Circus tube)  
Mon:  
'Applause', ex-Broadway musical, starring Lauren Bacall and directed by Ron Field.  
Reduced price previews (but all sold out) Fri and Sat 7.30, Mon 2.30. Opening night Thurs 7.00, thereafter Mon-Sat 7.30, Wed, Sat 2.30, 80p, £1, £2, £2.50, £2.80.

● **Lytic**  
Shaftesbury Ave, W1 (437 3686) (Piccadilly Circus tube)

**THE bush theatre club**  
 SHEPHERD'S BUSH GREEN, W.12  
 (Next BBC TV Theatre)  
 743 5050  
 'London's Nicest Pub-Theatre'  
 Financial Times

**WORLD PREMIERE**  
 ANGELA PLEASANCE  
 KENNETH COLLEY  
**FORGOTTEN DREAMS & END OF THE ROAD**  
 By PATRICK BROUGHTON  
 with VASS ANDERSON &  
 STEVE KIMBER  
**DIRECTOR**  
 NICHOLAS NEWTON

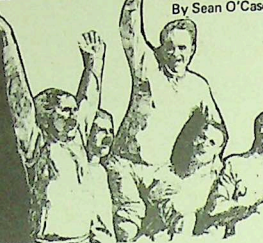
Events  
 Nightly not Sun 8.00  
 (Note: first night only Tue 7th at 7.00 pm)  
 'Late' Show The Art and Craft of  
 Pornography illustrated lecture  
 9.45-10.45 50p and 75p.

**UNITY THEATRE**  
 1 GOLDINGTON STREET, NW1

Next production  
*Gorki's*  
**'SUMMERFOLK'**

Watch for further details

**SILVER TASSIE**  
 Aldgate &  
 Aldgate E tubes.  
 From the 7th to  
 25th Nov at 7.30  
 Everyday except  
 Sundays, Box  
 Office 480 6465  
 By Sean O'Casey



**REWARD**


For Your Unwanted Sounds:  
 Albums, 45s — even 78s  
 up to £1 each for LPs

Call or write:-  
 Cheapo Cheapo Records  
 53 Rupert Street,  
 London, W.1.  
 437 8272.

**'The London production of HAIR is still worth seeing once a week'**

**KINGS HEAD THEATRE CLUB**  
 115 Upper Street Islington N1 226 1916

David Mercier's  
**LET'S MURDER VIVALDI**



OCT 24-NOV 18  
 Dinner opt. 7.30 £1.10p Show 8.30 60p  
 all except Iris & sals when dinner 7pm show 8pm  
 no show Mondays but show Sundays


2ND SENSATIONAL YEAR

**The Dirtiest Show in Town**

*'Makes Oh! Calcutta seem like Little Women and it's funnier than both.'*  
 N.Y. Times

Mon-Thur 8-30 Fri & Sat 6-15 & 8-30  
**DUCHESS THEATRE**

**JESUS CHRIST SUPERSTAR**



**PALACE THEATRE**  
 Shaftesbury Ave. London, W.1. Tel: 01-437 6834

NOVEMBER 6 to 18

**Mahalli DANCERS of IRAN**  
*First time outside Persia*  
 50 Dancers, singers & musicians  
 Mons. to Fris. at 8 Sats. 5 and 8.15  
**SADLER'S WELLS THEATRE**  
 Rosebery Avenue E.C.1. (837 1672)

**All the romance, mystery and exoticism of Iran**



**'KING SOUND'—ALLNIGHTER**  
 (KINGS X CINEMA—EVERY FRIDAY 12MID-DAWN)

10th NOVEMBER

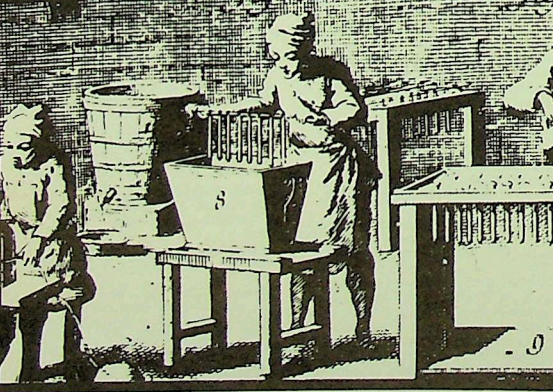
**WILD ANGELS**

**BEGGARS OPERA**

+ DJ Tom Smith

enquiries 01-723 4242 DOORS OPEN 11.45 ADM. £1

**TRADITIONAL CANDLE-MAKING**



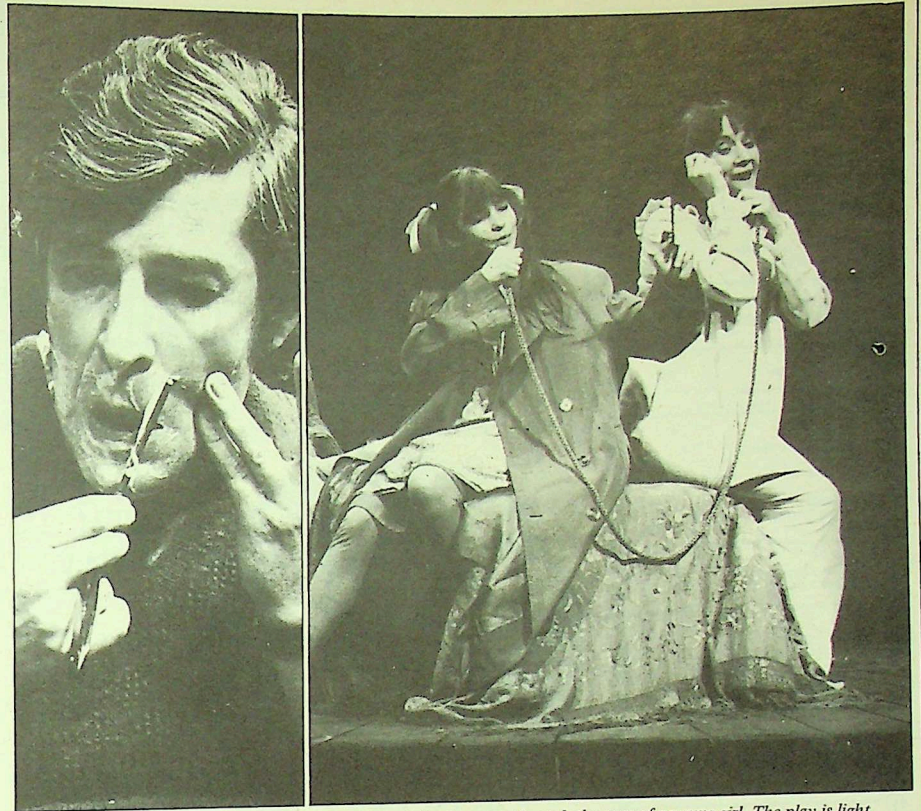
From 13 - 18 November you can watch traditional bees-wax candle-making, using identical methods to those used hundreds of years ago. The display takes place each day between 12 and 2.30, and 5 and 7.30. We also have on display the biggest selection of candles and candle-holders in Europe! Just 1 min. from Camden Tube Station.

**THE CANDLES SHOP**  
 89 Parkway LONDON N.W.1 01-485 3232

**TRADITIONAL CANDLE-MAKING**

From 13 - 18 November you can watch traditional bees-wax candle-making, using identical methods to those used hundreds of years ago. The display takes place each day between 12 and 2.30, and 5 and 7.30. We also have on display the biggest selection of candles and candle-holders in Europe! Just 1 min. from Camden Tube Station.

**THE CANDLES SHOP**  
 89 Parkway LONDON N.W.1 01-485 3232



'A Pagan Place' (Royal Court) is Ireland, backward bog Ireland, as seen through the eyes of a young girl. The play is light, elusive and often sharply witty, qualities that are echoed by Sean Kenny's vague amorphous set. It's interspersed with set-piece scenes—the wack in the pub for the cracked schoolmistress, an excursion to the sea, a scene between Carina—the child—and another girl who is dying of TB and Carina herself being improperly approached by a priest. But though there are nice things in it and it is on the whole sensitively played, the evening tends to break up too much into loose episodes that often do not have enough to do with the central theme—the forming of a certain child in a certain way. At moments a dreamlike claustrophobia comes over, but it is not sufficiently sustained.

- **The Day After the Fair** by Frank Harvey directed by Frith Banbury. With Deborah Kerr and Julia Foster. One day in May, the Fair comes to town and Anna, a servant girl, meets a tall, dark stranger from London. When love letters start to arrive, Anna has to ask her mistress, Edith (Deborah Kerr), for help in reading them and writing replies. But Edith, an unsatisfied ibsenesque wife, does a Cyrano de Bergerac and falls in love with the correspondent. Julia Foster's performance as the young girl who can articulate her immediate thoughts, but can't see beyond the end of her nose, is excellent. She handles the mixture of naivety and honesty with great poise, always showing the exact limits of her character's sensibility. This is a good, well-constructed, traditional play: the kind of thing you could take your mother to without suffering unduly.  
 Mon-Fri 8.00; Wed 3.00; Sat 5.30, 8.30, 40p, 70p, £1, £1.50, £2.
- **Mayfair**  
 Stratton St, W1 (629 3036) (Green Park tube)  
 'The Philanthropist' by Christopher Hampton with George Cole, Deborah Norton and Edward de Souza, directed by Robert Kidd. A very clever sexual and intellectual comedy, rich in witty lines.  
 Mon-Fri 8.15; Sat 6.00, 8.45, 80p, £1, £1.50, £2.
- **Mermaid**  
 Puddle Dock, EC4 (248 7656) (Blackfriars tube)  
 'Cowardly Custard', an entertainment featuring the Words and Music of Sir Noel Coward. With Jonathan Cecil, John Moffat, Tudor Davies, Patricia Wendy Toyne. (Ends Dec 31)  
 Mon-Sat 8.15; Fri, Sat 5.00.  
 50p, 75p, £1.15, £1.50, £2.
- **New**  
 St Martin's Lane, WC2 (836 3878) (Leicester Sq tube)  
 'London Assurance' by Dion Boucicault, directed by Ronald Eyre. With Donald Sinden, Sinead Cusack, Elizabeth Spriggs. Jolly 19th-century Comedy-Farce, packed with Nonfense and Sentiment, and played with Dafn and Vigor.  
 Mon-Fri 8.00; Thur 3.00; Sat 5.00, 8.15, 60p, £1, £1.25, £1.70, £2.20.
- **Old Vic**  
 Waterloo Road, SE1 (928 7616) (Recorded information 928 3511) (Waterloo tube)  
 The National Theatre Company:  
 Fri-Tue:  
 'Macbeth' by William Shakespeare, directed by Michael Blakemore. With Anthony Hopkins, Alan MacNaughton, Denis Quillie, Diana Rigg.  
 Wed, Thur:  
 'Long Day's Journey into Night' by Eugene O'Neill, directed by Michael Blakemore. With Laurence Olivier, Constance Cummings, Ronald Pickup, Maureen Lipman, Denis Quillie. Mother has accidentally got hooked on her painkillers: the son is dying of consumption. Father's busy cutting grass and hasn't time to notice the havoc he's causing among his loved ones. O'Neill's rich, gentle text is lovingly brought to life by some fine performances and a sound direction which only occasionally smacks of stardust. The play is a long one (don't miss the 7 pm start) but is thoroughly engrossing, if you like studies in the allocation of moral responsibility. It is not throw-away theatre: see it when you feel like a heavy, but rewarding, evening.  
 Fri-Tue 7.30; Wed, Thur 7.00; Sat 2.15, 5.00, 8.00; Sun 2.15, 5.00, 8.00, 80p, £1, £1.25, 30p, 60p, £1.20, £1.60, £1.80, £2.10.
- **Palace**  
 Cambridge Circus, W1 (437 6834) (Leicester Sq tube)  
 'Jesus Christ Superstar' Music by Andrew Lloyd Webber, lyrics by Tim Rice. Directed by Jim Sharmar.  
 Small-town hippy preacher gets lynched during a public holiday, much missed by a girl-friend who hasn't time to get it together. Lovely music.  
 Mon-Thur 8.00; Fri, Sat 6.00, 8.40, 50p, £1, £1.25, £2, £2.50.
- **Phoenix**  
 Charing X Rd, WC2 (836 8611) (Leicester Sq tube)  
 'The Canterbury Tales'  
 Mon, Tue, Thur, Fri 8.00; Wed, Sat 5.00, 8.15, 50p, 80p, £1, £1.10, £1.40, £1.60, £2. Wed. mat. reduced prices.
- **Piccadilly**  
 Denman Street, W1 (437 4506) (Piccadilly Circus tube)  
 '1 and Albert', by Jay Allen. A musical about Queen Victoria, with Polly James and Sven Bertil Taube, directed by John Schlesinger.  
 Mon-Sat 7.30; Wed, Sat 2.30, 80p, £1.20, £2, £2.80.
- **Prince of Wales**  
 Covent St, W1 (930 8681) (Piccadilly Circus tube)  
 'Trelawney', a musical version of Pinero's 'Trelawney at the Wells', by Julian Slade and Aubrey Woods. With Ronald Culver, Gemma Craven and others, directed by Val May.  
 Mon-Fri 8.00; Wed 3.00; Sat 5.15, 8.40, 50p, 90p, £1.25, £1.75, £2.50.
- **Queens**  
 Shaftesbury Ave, W1 (734 1166) (Leicester Sq tube)  
 'Private Lives' by Noel Coward, with Maggie Smith and Robert Stephens. Directed by John Gielgud.  
 Mon-Wed, Fri 8.00; Thur, Sat 5.40, 8.40, 60p, 80p, £1, £1.50, £2.
- **Royal Court**  
 Sloane Sq, SW1 (730 1745) (Sloane Sq tube)  
 'A Pagan Place' by Edna O'Brien, directed by Ronald Eyre.  
 See caption review.  
 Mon-Fri 7.30; Sat 5.00, 8.30, 50p, £1, £1.50, £2.
- **Royalty**  
 22 Kingsway, WC2 (405 8004) (Aldwych tube)  
 'Oh Calcutta' compiled by Ken Tynan. Some good dancing, few passable jokes.  
 Mon, Tue, Thur, Fri 8.00; Wed, Sat 6.15,

- 9.00, £1, £1.50, £2, £2.50.
- **St Martin's**  
 West St, WC2 (836 1443) (Leicester Sq tube)  
 'Sleuth' by Anthony Shaffer, with Marius Goring and Anthony Valentine.  
 Mon-Fri 8.00; Wed 2.45; Sat 5.00, 8.30, 40p, 50p, 80p, £1, £1.50, £1.80.
- **Savoy**  
 Strand, WC2 (836 8888) (Strand tube)  
 'Lloyd George Knew My Father' by William Douglas Home. With Ralph Richardson and Peggy Ashcroft and directed by Robin Midgley.  
 Mon-Sat 8.00; Sat 5.00, 70p, 90p, £1.50, £1.80, £2.
- **Shaftesbury**  
 Shaftesbury Ave, WC2 (836 6596) (Tottenham Court Rd tube)  
 'Hair' A costume drama set in the summer of 1967.  
 Mon-Thur 8.00; Fri, Sat 5.30, 8.40.
- **Shaw Theatre**  
 Euston Rd, WC1 (388 1394) (Euston tube)  
 'After Magritte' and 'The Real Inspector Hound' by Tom Stoppard, presented by the Dolphin Theatre Company. (Ends Dec 2)  
 50p, £1, £1.50 (students and under 21's 25p, 40p, 50p).
- **Strand**  
 Aldwych, WC2 (836 2660) (Covent Garden tube)  
 'No sex please, we're British' by Anthony Marriott and Alistair Foot.  
 Mon-Fri 8.00; Thur 3.00; Sat 5.30, 8.30, 40p, 60p, 80p, £1.00, £1.40, £1.80.
- **Theatre Royal, Stratford East**  
 Angel Lane, E15 (534 0310) (Stratford tube)  
 'Costa Packet' by Frank Norman. Songs by Lionel Bart and Alan Klein.  
 A loosely woven good-humoured tale with oily foreign food, Spanish gigolos, sinister sheikhs and a hotel far from the glowing picture the package-deal brochure painted.  
 Mon-Sat 8.00; Sat 5.00, 30p, 50p, 75p, £1, £1.25.
- **Thorndike Theatre**  
 Church St, Leatherhead (53 75461)  
 'Vivati Vivat Regina!' by Robert Bolt. (Ends Nov 18)  
 Mon, Tue, Thur 7.30; Wed, Fri 8.00; Sat 4.00, 7.30, 40p, 70p (Fri and Sat 5p more).
- **Vaudeville**  
 The Strand, WC2 (836 9988) (Strand tube)  
 'Move over Mrs Markham' by Ray Cooney and John Chapman.  
 Mon-Sat 8.00; Tue 2.45; Sat 5.00, 50p, 75p, £1.25, £1.50, £1.75.
- **Victoria Palace**  
 Victoria St, SW1 (834 1317) (Victoria tube)  
 From Wed:  
 Max Bygraves in revue.  
 First night 8.00, thereafter Mon, Tue, Thur, Fri 8.00; Wed, Sat 6.00, 8.45, 75p, 85p, £1.50, £1.75.
- **Westminster Theatre**  
 Palace St, Buckingham Palace Rd, SW1 (834 0283) (Victoria tube)  
 'Cross Road' a moral re-arming multimedia experiment on the Frank Buchman story. (Ends November 25).  
 Tue-Sat 7.45; Sat 2.30, 50p, 75p, £1.
- **Whitehall**  
 Whitehall, SW1 (930 6692) (Trafalgar Sq tube)  
 'Pyjama Tops' produced by Paul Raymond.  
 Mon, Tue, Thur, Fri 8.30; Wed 6.15, 8.45; Sat 7.30, 10.00, 75p, £1.25, £1.75, £2.25.
- **Wyndham's**  
 Charing X Rd, WC2 (836 3028) (Leicester Sq tube)  
 'Godspell' conceived and directed by John-Michael Tebbel.  
 Mon-Thur 8.15; Fri, Sat 6.15, 8.45, £1, £1.50, £2, £2.50.

# THE IMPORT LP CHART

- 1 West Bruce Laing  
Why Doncha
  - 2 Randy California  
Capt. Kopter
  - 3 Loudon Wainwright III
  - 4 Micky Hart  
Rolling Thunder
  - 5 Loggins & Messina
  - 6 Bread  
Guitar Man
  - 7 Bozz Scaggs  
My Time
  - 8 Ry Cooder  
Boomers Story
  - 9 It's a Beautiful Day Live
  - 10 Christopher Milk  
Some people will drink anything
  - 11 James Gang  
Passing Thru
  - 12 Roy Buchanan  
Same
  - 13 Joe Walsh  
Barnstorm
  - 14 Carole King  
Rhymes and Reasons
  - 15 Taj Mahal  
Recycling the blues
  - 16 Mark Almond  
Rising
  - 17 Melanie  
Stoneground Words
  - 18 Cactus  
Ot and Heavy
  - 19 Miles Davies  
On the Corner
  - 20 John Mayall  
Moving On
- Bubbling Under**  
Capt. Beefheart/Clear Spot. New Riders of the Purple Sage/New. Poco/Good loving tonight. Jefferson Airplane/1  
This chart is compiled from information supplied from the following shops: Virgin Imports, 2(b) Symons St, Sloane Square, Virgin Records, 130 Notting Hill Gate, W11, 24 Oxford St, 90 Bold St, Liverpool, 177 Corporation St, Birmingham, 20 Queen Victoria St, Leeds, The Clock Tower, Brighton, 308-10 Argyle St, Glasgow, 61 Thistle St, Edinburgh, The Haymarket, Bristol.

We stock a large selection of Victorian beds. Sizes from 3' to 6' Prices from £25 HP. available. Polishing, repairs and conversion work to order.



**Aristo-Cat**

Open 10am-7pm  
Monday-Saturday  
Sunday 12.30pm-5pm

36-38 WESTBOURNE GROVE, W2  
01-229 5819

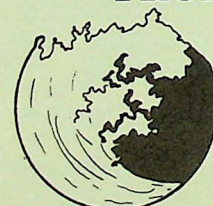
single well well well



**PINK FAIRIES**

MARKETED BY POLYDOR

**ROBIN WILLIAMSON**  
OF THE INCREDIBLE STRING BAND  
**HOME THOUGHTS FROM ABROAD**



This is my own selection of 145 I wrote between 1966 & 1971. I hope you enjoy them - Robin.



A unique experience in book form. Evokes a rich collage of perceptions each time you open it.  
53 Illustrative drawings by Janet Williamson.  
Printed with great care on finest paper. 8 1/2 x 11 inches, 96 pages, with full-colour, durable binding.  
Not a book of song lyrics - most of these verses and visions have never appeared before anywhere.  
It's easy to get your copy. Just send £2 to DEEPDOWN, Dept. T0 500 Chesham House, 150 Regent Street, London, W1R 5FA. Include your name and full address (in block letters please). We'll post it to you right away.

AVAILABLE ONLY BY POST

# The HMV Shop

## Cassettes and Cartridges

CASSETTE & 8 TRACK LIST SON OF SCHNLISSON NILSSON

### CASSETTES AND 8 TRACK CARTRIDGES

- CATCH BULL AT FOUR  
NEVER A DULL MOMENT  
GREATEST HITS  
LIVING IN THE PAST  
CHICAGO 5  
SLIDER  
RELICS \*\* (IMPORT)  
20 FANTASTIC HITS  
MAGICAL MYSTERY TOUR \*

### THE FOUR SIDES OF MELANIE \*\*

- CAT STEVENS  
ROD STEWART  
SIMON & GARFUNKEL  
JETHRO TULL  
CHICAGO  
T. REX  
PINK FLOYD  
ORIGINAL ARTISTS  
BEATLES  
MELANIE

WE ALSO STOCK BLANK CASSETTES-C60, C90 and C120 and BLANK 8 TRACKS -64 and 80 MINUTE

\* IMPORT  
\*\* CASSETTE ONLY



His Master's Voice Record Shops Limited

**363 Oxford St., London W1R 2BJ 01-629 1240**

A member of the EMI Group of Companies International leaders in Electronics, Records and Entertainment

# Opera

Only Opportunity  
● Pro Opera Orchestra/Brighton Consort  
St John's, Smith Sq, SW1 (799 2168)  
(Westminster/St James' tubes)  
Tue:  
'La Damnation de Faust': See Music Diary for details.

Continuing  
● Sadler's Wells Opera  
London Coliseum, St Martin's Lane, WC2 (836 3161) (Leicester Sq tube)  
Fri, Wed:  
'War and Peace': the first British production of Prokofiev's work, described by our critic as 'cast with great intelligence, which is half the battle, and Colin Graham's production, greatly assisted by Margaret Harris's costumes, is swift, colourful and admirably clear.' David Lloyd-Jones conducts.  
6.30. Prices below.

Sat, Thur:  
'Patience': Gilbert and Sullivan's satirical operetta, produced by John Cox, conducted by Hazel Vivienne. Cast includes Derek Hammond Stroud (Reginald Bunthorne), Elizabeth Tippet (Patience).

Tue:  
'The Barber of Seville': Last performance until Feb of this ever-popular Rossini work, conducted by Lloyd-Jones. John Brecknock is Count Almaviva, Raymond Myers is Figaro, and Patricia Kern sings Rosina. See review.  
7.30 ('War and Peace' begins 6.30)  
50p (available on day)-£2.50.

● Royal Opera

This unpteenth revival of The Barber of Seville at the Coliseum is worth seeing a) because it is still one of the best musical comedies b) because of Patricia Kern's fine singing and tough, mercifully un-precious acting as Rosina, c) Harold Blackburn's fruitily comic, crucifix-swinging, nit-picking Basilio and d) a production that is crisp if not wildly over-sophisticated'. To see why, try counting the number of times bribery and class play a crucial role in the action, and then deciding which of Figaro's two professions is more profitable and time consuming: barbering or pimping. Then retitle the opera. Performances on November 9 & 14. Rodney Milnes



Royal Opera House, Covent Garden, WC2 (240 1066) (Covent Garden tube)  
Fri, Mon, Thur:  
'Khovanschina': A revival of the 1963 production of this work, begun by Mussorgsky in 1872, later revised by Dimitri Shostakovich. Edward Downes conducts a cast which includes David Ward (Prince Khovensky), John Dobson (Andrei), Martti Talvela (Dosifei), Yvonne Minton (Marfa) and Anne Pashley (Emma).  
7.00. 50p-£3.80, with standing room available on the day.  
Sat:  
'Tosca': Last performance this season of the Zeffirelli production, with Teresa Kubiak singing the title-role, Jean Bonhomme as Cavaradossi, Kostas Paskalis repeating his impressive Scarpia. David Atherton conducts.  
7.30. 60p-£4.40, with standing room available on the day.

Opera Talk  
● Music Club of London  
The Lecture Hall, Holborn Central Library, 32 Theobald's Rd, WC1 (Holborn tube)  
Tue:  
'Tristan and Isolde and the Romantic Legacy': a lecture by conductor/producer Michael Hall.  
7.30. Mems 30p, guests 40p at door.

Booking  
● Mozart's 'Il Re Pastore', a concert performance at Queen Elizabeth Hall, by the Bournemouth Sinfonietta and soloists on Nov 17 at 7.45.

# Dance

Only Opportunity  
● The Gay Tyrolse  
Royal Festival Hall, South Bank, SE1 (928 3191) (Waterloo/Charing X tubes)  
Sat:  
'Kitzbuhel Dancers and Singers': Schuhplattler dances, yodeling, zither music—no end of Austrian delights! 8.00. 50p-£1.75.

Continuing  
● The Body as a Medium of Expression  
Institute of Contemporary Arts, 12 Carlton Ter, SW1 (930 0493) (Trafalgar Sq tube)  
Friday

'Choreography as an Art-Form': Joe Scoglio, a young American who dances with and has choreographed for the Ballet Rambert gives an illustrated lecture.  
7.00. Mems 20p, public 30p.  
Sat:

'Movement Participation': Patricia Barclay of the Dance Theatre Workshop continues her series of classes on improvisation to Afro-Cuban rhythms. Wear suitable gear.  
3.00. Mems 30p, public 50p.

Tue:  
'Experience of Psychophysical Movement': Peter Geiler of the NY Dance Therapy Centre conducts a participatory session for a maximum of 30 bods.  
7.00. Mems 75p, public £1.25.

● Mahalli Dancers of Iran  
Sadler's Wells Theatre, Rosebery Ave, EC1 (837 1672) (Angel tube)  
Fri, Sat:

Persian Folk Dance: Programme I by this company of 50 dancers, singers and musicians, making its first visit outside Iran.  
From Mon:

Programme II: which will probably include Whirling Dervishes, court dances of the Safavids and like that.  
Mon-Fri 8.00-Sat 5.00, 8.15. 30p-£1.50. (Ends Nov 18)

● Iris Scaccheri  
Roundhouse, Chalk Farm Rd, NW1 (267 2564) (Chalk Farm tube)  
Fri:

'The Witch': a one-woman performance by this Argentinian dancer who claims to be 'primeval', among other worrying attributes.  
11.30 (late night). Free.

Sat, then from Mon-Thurs:  
'To A World': Again I am compelled to quote her press release: 'This is a real artist, an original, who has released the power and the compassion to express all the most intrinsic emotions of man.' Kind of her to allow us to share this beatitude.  
Sat at 3.30, free; thereafter 10.30, 40p. (Ends Nov 25)

● Royal Ballet  
Royal Opera House, Covent Garden, WC2 (240 1066) (Covent Garden tube)  
Sat:

Triple Bill: 'The Firebird, with Bergsma stunning in the title-role; two by Jerome Robbins—'Afternoon of a Faun' with Sibley and Dowell, 'Dances at a Gathering' with the usual all-star cast. Recommended.  
2.15. 50p-£3.80, standing room available on the day.

Tue:  
Triple Bill: A revival of de Valois' 'Job' with Cooke and MacLeary; Tetley's brilliant 'Laborintus' with Ashmole bravely replacing Nureyev in a superb cast; 'Raymonda Act III' with Fonteyn and Dowell.  
7.30. 60p-£5.20, standing room from about 4.00 on the day.

Wed:  
'RB Benevolent Gala': Programme will include the first performance at Covent Garden of Robbins' 'Requiem Canticles', created for last June's Stravinsky Festival in NY. A shatteringly pricey event, but it will be sold out all the same (7% of the population owns 84% of the nation's wealth).  
8.00. £1-£40 (III)



41 Dance, Opera, Sub Form Time Out November 10-16 1972

It's cheaper to subscribe

Complete this form and send it with cheque or PO to Time Out (Subs), 374 Grafton St, London WC1X 8BB

My name is \_\_\_\_\_

I would like to become a subscriber to Time Out and receive my copy by first post Thursday morning (printers and GPO willing) at this address \_\_\_\_\_

Enclose cheque/PO made payable to Time Out for \_\_\_\_\_

£6.60 for 52 issues UK or World Surface Mail  
 £3.30 for 26 issues UK or World Surface Mail  
 £17.50 for 52 issues Far East & Australia Air Mail  
 £16.00 for 52 issues Far East & Australia Air Mail  
 £10.50 for 52 issues Europe, Africa and the rest of the world  
Only £6.10 for ICA and NCC members. Send in slip card and see with order.

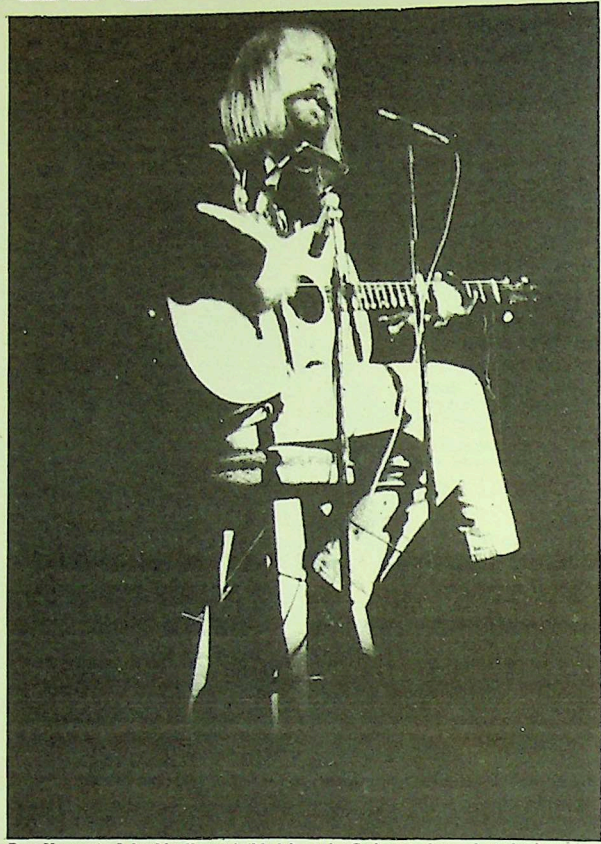
# No-one Was Saved

'Made' goes on release this week. From the play 'No One Was Saved' by Howard Barker, which was itself derived from the Beatles song 'Eleanor Rigby', 'Made' isn't a film, on everyone's admissions, to win any all-time great trophies. But it is one that manages against all odds to get more of what it actually feels like to live in this particular place at this particular time onto the screen than many another British film. It also manages to explore the specific experiences of its central character, Valerie, with a shrewd eye for reality that is as much a reply to Loach and Garnett as to the wave of worker nostalgia of the sixties. Characteristically it weighs up 'church' attitudes that are in fact a replica of the current 'responsible' liberal do-gooder ones, against a pop philosophy that is not only not a put down but is actually believable. The film does all this in the interstices of a heavily melodramatic plot loaded with coincidences. The movie is 'made' by John MacKenzie's direction with a lot of help from Roy Harper as the wondering rock star, and his songs. I went along to talk to John MacKenzie about 'Made' and about some of the frustrations involved in making films here.

You'd been working in TV a lot before this film?

I'd been working as an assistant to Tony Garnett and Ken Loach, among others. We did 'Cathy Come Home' for TV, then I got a few Wednesday Plays of my own to direct, but gradually the whole thing collapsed. Loach and Garnett left and set up Kestrel Films. I stayed on and did a Colin Welland play for London Weekend, 'Banglestein's Boys'. Later on I worked on 'In Two Minds', the Loach TV play the film 'Family Life' was derived from. Till last year when I made my first film 'Unman', 'Wittering and Zigo', I'd done a Giles Cooper play some years before as an assistant and I'd toyed around with this idea...

Unless you have the backing of a tight group of people who are committed and who think the same way as you, it can be very difficult to get things done. I'm not a member of any particular group myself, and at times I can feel very isolated. You spend a lot of time bashing your head against walls trying to get a certain story done, or a certain script. It seemed at one point last year that I was never going to get an opportunity to make the film I wanted so I did 'Unman'. People say they're interested in you as a director and ask you to come along and tell them what you'd like to do. And you go along and say, 'Yes, yes, that's interesting...' and all the while you see the scales coming down over their eyes, then casually out it comes: 'By the way, we've got a script here...' and they hand you a pile of... I'm not very good at selling ideas and I admire people who can.



Roy Harper in John MacKenzie's 'Made', at the Carlton and on selected release.

Kestrel, for instance, were able to deal with producers easily, and on amicable terms. I've been wanting to do a film about George Orwell for ages, 'Homage to Catalonia'. I find the Spanish Civil War fascinating, but I can't find anyone who's interested. I know it would make a smashing film and be right in line with the way I feel about things too. And I'd love to do a film set in Canada in a kind of work camp where a group of 3,000 men have to live for two years while they're building a dam. They find they have to set up some form of organisation and in the two years go through on a small scale just about every form of government there has ever been.

On the other hand, making films about the British situation, or trying to, you find yourself up against the perennial excuse 'it's too parochial'. They reason that if a film is to make its money back in this country alone it has to be made on a very small budget (and 'Made' wasn't, it was around £320,000) and if it's to be sold abroad it has to be an international kind of product. One wonders how true this is, 'Made' did well at the Venice Festival with an almost wholly Italian and French audience.

What happens then is that the lives of so many people just never reach the

screen at all... they're ignored. That's why I'm back doing television. I'm doing a segment of 'Country Lives' for Granada. I don't want to make films just for the sake of it. TV gives me the opportunity to work with small mobile units—which I love. And I like to keep in touch with young writers—I think you need to keep these roots.

What worries me is that film is becoming a very middle class thing, a hobby like water polo or skiing.

And then there's the question of just who responds to the films made about the working class anyway, who gets to see them? And who are they aimed at? I feel that there has been a tendency to romanticise the working class... the attitude that yes, it's alright to film them but you've got to do it from a certain distance. And in 'Family Life', for instance, I felt that the blame for the girl's plight fell squarely on the parents and I wonder if they were the right targets. They're like social workers who it is also trendy to put down. But the people I know who do social work, well, it's a useful job of work, the most useful they could so. I felt that the deaths of the mother and the baby were almost too heavy for the film—that it couldn't really support this kind of tragedy easily.

Are you completely happy about it? Well, you never are, but with this one I did begin to find the story a restriction and though we did alter it quite a lot there just wasn't the time to think our way right through it and throw out the plot completely. We ended up altering it quite a lot. The play contained a number of other sexual encounters played against a black background as a series of episodes, but obviously we couldn't do that. We shot Valerie's rape by the policeman but we didn't use it because it came, too, at the beginning of the film. And there was her suicide at the end which I cut because I felt that it was just too much, and that she had, through the film, arrived at a faint glimmer about her situation. The bit with the aspirins at the end is all that's left. She's not pregnant or anything. I just couldn't end the damn thing! And maybe now the sexual encounter with the Indian guy gains too much weight. It is as if its main importance is that he is Indian rather than anything in his attitude.

The film started to develop for me after Roy Harper comes on the scene; from that point on there were patches when it all started to happen, and all you had to do was to nudge it along a bit.

The bit in the interview sequence about Harper's fans having changed since he became well known, and now 'being into velvet and Rolls Royces' seemed to tie a lot of it together...

For me the whole second part of the film began to get that kind of pull. One thing that worried me was how to deal with the priest. We had a whole confrontation scene worked out between Harper and him and it didn't come off at all. All you got were two blokes slanging each other. At one stage I thought that maybe they shouldn't meet, and should just express themselves through Valerie, but then I thought that was fucking it. So I staged the scene that's now in the film with the two men arguing and the cut to Valerie listening.

She's a kind of passive victim with the two men outside arguing for possession of her soul... That's what I hoped would come out of it. Women tend to find the film very accurate.

Well, it's things like the response of the priest at that grotesque pizza restaurant—something along the lines of 'well, you're a good looking girl. I'm sure you'll be alright'; and like the sexual encounters which all have an accurate and every charmlessness. Everyone in fact, except maybe the singer, just takes rather than gives...

But why? Do you think the film goes into the reasons? No, not at all, certainly not enough... Verina Glaessner

## Film News & Reviews

### London Film Festival

A quick guide  
It descends on us from November 13 to 30. This year there's no standing room but the BFI stress that you will be able to pick up some tickets at the door most nights—returns or unsold seats. Tickets for non-members are 70p, a bit steep but no more than an (ab)normal West End price. Check our NFT listing for details of prices, programmes and short reviews of anything not covered here that we've had a chance to see before press date. There will also be a couple of tied-in John Player Lectures by film makers, and some less formal post-screening discussions which we'll also let you know about. Meanwhile grab your crunchie bar...

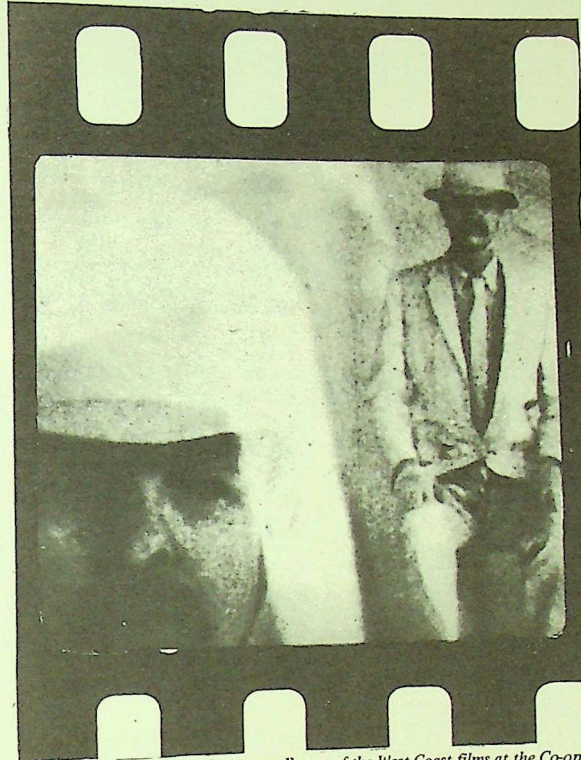
Several films are included that seem at the moment unlikely to get much, if any, showing outside the Festival situation. Pick of these would be the Russian Alexander Tarkovsky's 'Andrei Rublev' a highly controversial movie banned in the Soviet Union that's been threatening to show here for ages—except that it never quite makes it. It has a vastly impressive reputation and a story apparently full of action about a 15th Century icon painter. If the NFT does really get it I'll forgive them everything... If they don't it will be worth checking out Tarkovsky's new film 'Solaris'.

A nominally science fiction movie with a nice line in the fantastic that relies for its effect on building up situations in which a single detail will suddenly betray the apparent normality. 'Solaris' may not be for everyone but it is an intensely rewarding experience—long, slow, philosophical and subversive. Quite a masterpiece.

Other films from big names include from Japan Oshima's 'Dear Summer Sister', a movie that sounds by accounts as complex as his recent 'The Ceremony'. It is being shown with an earlier and surprisingly straightforward and even sentimental documentary about a street kid called 'Yumbogi's Diary'. It even reduced a hardened politically conscious Pesaro Festival audience to tears. Japan, in fact is well represented with also Teshigahara's (of 'Woman of the Dunes') 'Summer Soldiers'; a cross-cultural exploration about the conflicts between a Vietnam deserter and his Japanese helpers. Not a major film but odd enough to be interesting.

There is also Jansco's slow, ritualistic and visually enormously seductive 'Red Psalm'. Meticulously as ever Jansco just goes on building, single handed, a whole personal Socialist mythology. Highly abstract. 'The Mattei Affair', an Italian political intrigue presented with a sharp eye for the exact trappings of economic and political power, won this year's Cannes major prize. It also has Gian Maria Volonte doing something of a Michel Piccoli in the lead part. The last two are a visual delight.

The Festival, too, looks like your only chance to see the unabridged 'Heat', Paul Morrissey's narcissistic foray into ageing Hollywood via Sylvia



Robert Nelson in his own 'Superspread', one of the West Coast films at the Co-op on Wednesday.

Miles and Joe Dallesandro. Two films are included that recently had rave reviews in Rolling Stone: 'Marjoe', Howard Smith and Sarah Kernochan's documentary about Marjoe Gortner, Pentecostal preacher and hype master from age four. Equivocal film making but unrivalled on the incredible-but-true level. And Alain Tanner's 'The Salamander'.

Rare and quite unheralded movies include David Schikela's 'Bushman', an American Film Institute production that looks promising—it's about an African trying to make it in the States; a Japanese documentary about pollution which sounds anything but dull called 'Minimata'; the new film from the director of 'Fists in the Pocket' Bellochio, 'In the Name of the Father', a movie from Kuwait called 'The Cruel Sea', another from Japan, a rather coldly ritualistic Kabuki play called 'Pandemonium'; a film from Finland called 'When the Heavens Fall' that Jim Hillier, who staged the recent Finnish Season at the NFT, wholeheartedly recommends. One of the tiny handful of Third World movies is 'Traces', about the weight of an authoritarian social structure bearing down on a young boy. Nice film.

A bright spark in the New Director's section looks like being Terayama's 'Throw Away Your Books Let's Go Into The Streets' which I haven't seen but if the same director's 'Emperor Tomato Ketchup' (also on the prog-

### Lazy and Hazy

Lethem, O'Neill, Nelson and Lawder at the London Film Makers Co-op, Wednesday  
Roland Lethem's 'The Inflamed Cunt' (Le Sexe Enrage) is about and attacks bourgeois sexuality. The basic idea in the film is that the bourgeois has reduced sex to commodity. A saleable thing is substituted for a free exchange of love-feeling. The sale of objectified sex requires titillatory mystification, a role performed by bourgeois censorship. The most cogent metaphor becomes the prostitute, and the relations between herself and the client embody the normal sexual relations of our society. Lethem urges the prostitute (that is, most of us) to rise up and annihilate this mouse-like client figure. In one scene she stabs him to death, in another she destroys him with an injection that was supposedly an aphrodisiac and in a final rowing fuck sequence she literally chews up a live mouse (bestialism as sexism?)

Lethem uses fairly conventional techniques to suck the audience into a complacent voyeurism and then 'shocks' with an abrupt outrage. Morality is turned inside out. All of his films are deliberate negations of the 'normal', so outspoken as to appear sometimes naive, but always leaving room for 'serious' afterthought—or even action.

The other films in the programme are totally different. Pat O'Neill and Robert Nelson both live in lazy hazy California, which may or may not have something to do with the basic lack of urgency that typifies their products. They share a carefree use of tricky collage and have much the same sort of gentle nudging humour. Nelson's 'Superspread' is classic underground with a relaxed aimless enjoyment in mucking around with pop-psychedellic techniques and a strong use of associative repetition to inculcate a general, vague feeling of amused astonishment at the visual imagery of straight society. O'Neill is film's answer to Richard Hamilton, but perhaps more vacuous. He's got the use of a lot of sophisticated optical printing equipment and uses it to help him arrange a rich, unusual but again fairly aimless flow of pop imagery. Senses of menace or anticipation transform in and out of each other and he'll contrast imagery that is strongly tactile and three dimensionally sensual with flat, 'silly' animations that break up any definite emotional response. There's very little thought involved: it's a type of underground feelies.

Lawder's 'Necrology' is a more substantial work. Succeeding as a disturbing statement about technological man, he presents a grim parade of corpse-like commuters descending an escalator, it seems, to the Last Judgement. He spoils it, though, with a funeral soundtrack that labours about quite adequately

course 'Andrei Rublev'. Verina Glaessner by the visuals. John Du Cane

# Films in London An A to Z Index

The following is an alphabetical list of films showing at some time during the period covered by the magazine. The area in which the film is showing is given, with the following additional abbreviations—WE (West End), L (Late), Soc (Clubs + Societies), S (Starlight Club), NCC (New Cinema Club), ECC (Electric Cinema Club), Co-Op (London Film Makers Co-Op Cinema), NFT (National Film Theatre), V (Voyeur), Dig Stu (Digby Stuart Film Society), Lon Poly (City of London Polytechnic Students Union), PKK (Politikino Club), West Co-op (West London Co-Op Film Society). Local films from Sunday only. Check Stop Press for more.

- Abominable Dr Phibes (Islington Green L)
- Advise and Consent (ECC)
- All the Advantages (NFT 2)
- Ambushers (Shepherds Bush L)
- American Underground (Goldsmith's College Soc)
- And Now For Something Completely Different (Selected release)
- Anne and Muriel (Berkeley WE)
- Architecture and Environment by Dennis Sharp (NFT 2)
- Arnulf Rainer (Cinema at the Hut Soc)
- Aroused (Park Royal V)
- Assassination Bureau (Hampstead L)
- As the Naked Wind from the Sea (Cinecenta Two WE)
- Asylum (Edgware Road)
- Au Pair Girls (Classic WE)
- Adventure (ICA Film Soc)
- Beauty Knows No Pain (ICA WE)
- Bed of Violence (Dalston V)
- Bedroom Mazurka (Berkeley WE)
- Ben Hur (Barking, Finchley, Sutton)
- Beast of Oberhausen (NFT 2)
- Big Snatch (Cineclub 24 V)
- Bloodsuckers (Shepherds Bush L)
- Blues Like Showers of Rain (Academy Three WE)
- Body (Clapham)
- Boucher (Hampstead)
- Brides of Dracula (Muswell Hill L)
- Bringing It All Back Home (Troubador Coffee House Soc)
- BBC 50th Anniversary Programme (NFT 1)
- BBC Nostalgia Night (NFT 1)
- BBC Prizewinners (NFT 1)
- BBC Writers (NFT 1)
- Bushman (NFT 2)
- Butch Cassidy and the Sundance Kid (New Victoria WE)
- Butterflies are Free (Selected release)
- Cabaret (Prince Charles WE)
- Candidate (Bloomsbury WE)
- Candy (Edmonton L)
- Carnal Knowledge (Biograph WE)
- Castle of the Living Dead (Kilburn L)
- Catacombs (Ilford L)
- Cat Ballou (King's X)
- Catch 22 (Biograph WE)
- Catch 69 (Compton V)
- Charade (Hampstead)
- Children's Theatre of John Donahue (NFT 2)
- Circus of Horrors (Baker Street L)
- Cisco Pike (Paris Pullman Film Club)
- City of the Dead (Brixton L)
- Clinic Xclusive (Jacey WE)
- Clockwork Orange (Warner West End WE)
- CoBRA-1 (ECC)
- Company Limited (NFT 1)
- Coogan's Bluff (Westbourne Grove L)
- Cool Hand Luke (Shepherds Bush L)
- Cool It Carol (Tooting, Welling)
- Continuous Cartoons (Eros Cartoon Cinema WE, Victoria Cartoon Cinema WE)
- Convict 99 (BBC2 Wednesday)
- Corpse (Hammersmith)
- Countdown (Well Hall)
- Cottage to Let (London Weekend Friday)
- Cream (Baker Street L)
- Crucible of Terror (Ealing)
- Culpepper Cattle Co (Colindale)
- Curious Way to Love (Peckham L)
- Curse of the Crimson Altar (Elephant and Castle L)
- Dad's Army (East Finchley, Harrow, Leytonstone, Walthamstow)
- Dance of the Vampires (Islington Green L)
- Dancers in School (NFT 2)
- Danish Dentist on the Job (Continental WE)
- Daughter (Lewisham)
- Daughters of Darkness (Chelsea L)
- Day the World Ended (Brixton L)
- Deadly Roulette (Surbiton L)
- Dear Summer Sister (NFT 1)
- Death in Venice (Croydon)
- Decameron (Cinecenta Four WE)
- Deep End (Hampstead)
- Deliverance (Putney, Warner)
- Rendezvous WE)
- Demons of the Mind (Selected release)
- Devils (Croydon)
- Dirty Harry (Hendon)
- Dr Strangelove (Muswell Hill L, Paris Pullman Film Club)
- Do Me, Do Me, Do Me (Park Royal Tatler V)
- Don't Look Back (Croydon L)
- Downhill Racer (Biograph WE)
- Do You Believe in Swedish Sin? (Old Kent Road)
- Dracula (Muswell Hill L)
- Duel (Universal WE)
- Duffy (Notting Hill)
- Easy Out (Co-op)
- Easy Rider (Edmonton, Enfield)
- Eldorado (Camden Town)
- Eldridge Cleaver (NCC)
- Elvira Madigan (Academy One WE)
- Elvis—That's The Way It Is (Croydon)
- Endless Night (Studio One WE)
- End of St Petersburg (ECC)
- Every Night of the Week (Classic Moulin WE)
- Escape to Passion (Compton V)
- Exchange Student (Dilly V)
- Exposed (Jacey WE)
- Fantasia (Bromley)
- Felix and Otilia (NFT 2)
- Femme Infidele (Gala Royal WE)
- Fiddler on the Roof (Dominion)
- Fiend (Camberwell, Croydon, Elephant & Castle, Peckham, Sidcup, Streatham, Wimbledon, Woolwich)
- Finders Keepers, Lovers Weepers (Dalston V)
- Fistful of Dollars (Brixton, ECC)
- Fly (Dalston L, Kilburn L)
- For a Few Dollars More (Brixton, ECC)
- Fortune and Men's Eyes (Richmond)
- Four Kinds of Love (Walthamstow V)
- Freedom for Love (Classic Moulin WE)
- Frenzy (Streatham)
- Fritz the Cat (Cinecenta Three WE, Islington Green)
- From Russia With Love (Croydon, Westbourne Grove)
- Fuzz (Odeon WE)
- Gallant Bess (BBC2 Saturday)
- Garden of the Finzi Continis (Classic WE)
- Genevieve (BBC1 Sunday)
- Girls Most Likely To (Jacey WE)
- Glass House (Selected release)
- Godfather (ABC One WE, Empire WE, Paramount WE, Selected release)
- Goldfinger (Croydon, Golders Green, Westbourne Grove, Wimbledon)
- Goodbye Gemini (Edmonton L)
- Greatest Story Ever Told (Clapham)
- Green Man (London Weekend Saturday)
- Guns of Death (Praed Street L)
- Guns of the Trees (Cinema at the Hut Soc)
- Hammersmith is Out (Odeon WE)
- Harem Bunch (Dilly V)
- Hasta la Victoria Siempre (Latin American Soc of LSE)
- Heat (NFT 1)
- Heist (Kings X)
- Hells Angels on Wheels (Walthamstow V)
- Henry 5 (Students' Club)
- Hickey and Boggs (Odeon WE)
- Homo Eroticus (Jacey WE)
- Horrors of the Black Museum (Baker Street L)
- Hour of the Furnaces Part 1 (Latin American Soc of LSE)
- House that Dripped Blood (Kingston)
- How to Save a Marriage & Ruin Your Life (Chelsea L)
- How to Seduce a Playboy (Hendon L)
- How to Succeed With Sex (Lewisham)
- Hugo and Josefina (Limehouse Library)
- Hustler (Bethnal Green Library)
- I am a Nymphomaniac (Rayners Lane)
- If You Want It (Erith V)
- Images (Curzon WE)
- Importance of Being Sexy (Classic WE)
- Inflamed Cunt (Co-op)
- Infraseum (Croydon V)
- Innocence Unprotected (Classic Poly WE)
- Innocent Bystanders (Odeon WE)
- Invincible Six (Biograph WE)
- Invitation to Ruin (Stockwell V)
- In Which We Serve (BBC1 Sunday)
- I Wish I Were in Dixie (Cineclub 24 V)
- Jailhouse Rock (Croydon)
- Joan (Croydon)
- Julie is no Angel (Erith V)
- Justine (Notting Hill L)
- J. W. Coop (NFT 1)
- Kansas City Bomber (Empire Two WE)
- Kentucky Pride (NFT 2)
- Key Club Wives (Cineclub 24 V)
- King and I (Studio Two WE)
- King of Kings (Tooting)
- Klute (East Finchley, East Ham)
- Lady Frankenstein (Hammersmith, Holloway)
- Lady in Cement (Colindale)
- Language of Love (Old Kent Road)
- Last of the Persimons (Co-op)
- Last Step Down (Walthamstow V)
- Let It Be (Wood Green L)
- Libertine (Cinecenta One WE)
- Lightnin' (NFT 2)
- Lion in Winter (Ilford, Muswell Hill, Richmond)
- Little Old New York (Friday Film Soc)
- Lonesome Cowboys (ICA WE)
- Love in our Time (Classic WE)
- Love Me or Leave Me (S)
- Love Secrets of the Kama Sutra (Stockwell V)
- Love Story (Kilburn)
- Made (Carlton WE, Selected release)
- Magic Seven Ride (London Pavilion WE, Metropole WE)
- Maid in Sweden (Centa Cinema WE)
- Maltese Falcon (Brixton)
- Man on the Track (West Co-op)
- Mans (Ealing)
- Marat/Sade (ECC)
- M\*A\*S\*H\* (New Victoria WE)
- Masque of the Red Death (Baker Street L)
- Me a Groupie (Park Royal V)
- Millhouse, A White Comedy (ICA WE, Troubador Coffee House Soc)
- Misfits (Paris Pullman Film Club)
- Miss Julie (Maida Vale)
- Mr Belvedere Rings the Bell (Thames Monday)
- Monterey Pop (Baker Street L)
- Moral Love (Classic WE)
- Mosaik in Vertrauen (Cinema at the Hut Soc)
- My Childhood (Maudsley Hospital Film Soc, NFT 1)
- My Hustler (ICA WE)
- Neurology (Co-op)
- Never Give a Sucker an Even Break (Islington Green, Notting Hill L)
- Night of the Following Day, (Westbourne Grove L)
- Nobody Ordered Love (Selected release)
- No Tears for a Killer (Praed Street L)
- Not Tonight Darling (Richmond)
- No Way to Treat a Lady (Croydon L)
- Now the Buffalo Has Gone (West Co-op)
- Once Upon a Honeymoon (S)
- Once Upon a Time in the West (ECC)
- One Good Turn (BBC1 Tuesday)
- One Million Years BC (Mile End)
- On the Buses (Mile End)
- On the Side (Classic WE)
- On the Waterfront (Woolwich L)
- Operation Kid Brother (Biograph WE)
- Our Man Flint (Ealing)
- Out of Towners (Biograph WE)
- Pancho Villa (Selected release)
- Paradise Now (ICA Film Soc)
- Passage to Marseille (Brixton)
- Passion (Paris Pullman Film Club)
- Pay the Babysitter (Cineclub 24 V)
- Percy (Clapham)
- Performance (ECC)
- Persona (Paris Pullman Film Club)
- Phoenix and the Turtle (NFT 1)
- Pit and the Pendulum (Baker Street L)
- Pope Joan (Columbia WE)
- Portrait in Passion (Park Royal V)
- Premature Burial (Baker Street L)
- Pride and the Passion (Thames Thursday)
- Professional Gun (Brixton)
- Professionals (Odeon WE)
- Prowl Girls (Cineclub 24 V)
- Psycho (Hammersmith)
- Psychology of Love (Stockwell V)
- Punishment Park (ICA WE)
- Quiet Days in Clichy (NCC)
- Ragman's Daughter (Rialto WE)
- Rent a Girl (Croydon V)
- Report from Lota: Collective Chile (Latin American Soc of LSE)
- Revenge of the Blood Beast (Lewisham L)
- Riley the Cop (NFT 2)
- Rio Grande (BBC2 Sunday, Croydon)
- Ruling Class (Odeon WE)
- Rupture (Paris Pullman WE)
- Ryan's Daughter (Barkingside)
- Samourai (Notting Hill L)
- Satans Sadist (Dalston V)
- Savage Messiah (Blackheath, Croydon, Elephant & Castle, Forest Hill, Richmond)
- Scavengers (Centa Cinema WE)
- Scorpion Rising (ICA WE)
- Secret War of Harry Frigg (Surbiton L)
- Seventh Seal (Paris Pullman Film Club)
- Seven Times a Day (Cinephone WE)
- Sex Adventures of the 3 Musketeers (Dalston V)
- Shame (Paris Pullman Film Club)
- Shamrock Handicap (NFT 2)
- Sheepman (BBC1 Saturday)
- Skirts Ahoy (S)
- Slaughterhouse Five (ABC Two WE)
- Slaughter of the Vampires (Shepherds Bush L)
- Soldier Blue (Croydon, Gala Royal WE)
- Sorcerers (Elephant & Castle L)
- Sorry, Wrong Number (BBC2 Saturday)
- Sound of Music (Highgate)
- Spectre (Lewisham L)
- Steptoe and Son (East Ham, Harrow, Leytonstone, Walthamstow)
- Strip (ICA Film Soc)
- Suicide Fleet (S)
- Summer of '42 (East Finchley, East Ham)
- Sun on the Skin (Morden)
- Superspread (Co-op)
- Swedish Fly Girls (Classic WE)
- Swinging High (Cineclub 24 V)
- Switchboard Operator (Classic Poly WE)
- Tales from the Crypt (Selected release, Peckham L)
- Terror Creatures from the Grave (Bromley L)
- Terror in a Texas Town (Thames Tuesday)
- Theatre of the Dead (Brixton L)
- They Came to Rob Las Vegas (Hendon)
- Tower of Evil (Selected release)
- Traces (NFT 2)
- Triple Echo (Universal WE)
- True Grit (Camden Town)
- Trunk to Cairo (Biograph WE, Brixton)
- Twisted Nerve (Ilford L)
- 2001—A Space Odyssey (Casino WE, Kingston, Praed Street)
- Unsatisfied Virgin (Cinephone WE)
- Upside Down (Goldsmith's College Soc)
- Urban Man: The Psychological Aspect by Terence Lee (NFT 2)
- Valley of the Fangs (Classic WE)
- Virgin Soldiers (Edmonton, Enfield)
- Vivre Sa Vie (ICA Film Soc)
- Waiters (Kilburn)
- Wanderer (Notting Hill)
- War and Peace (Bloomsbury L)
- War Wagon (Shepherds Bush L)
- Wasp Woman (Dalston L, Kilburn L)
- What's Up Doc? (Oscar One WE)
- Where Eagles Dare (Astor WE)
- Whip (Walthamstow V)
- Whisperers (London Weekend Sunday)
- Who's Afraid of Virginia Woolf? (Hampstead L)
- Wild in the Country (Chelsea L)
- Wild One (Notting Hill L, Woolwich L)
- Wild Strawberries (Paris Pullman Film Club)
- Window Cleaner (Jacey WE)
- Winter Soldier (Academy Three WE)
- Witchfinder General (Bromley L, Kilburn L)
- Wonderland of Love (Stockwell V)
- Wonder of Love (Hendon L)
- WR—Mysteries of the Organism (Academy Two WE)
- Yellow Submarine (Wood Green L)
- Yes Girls (Jacey WE)
- You Can't Cheat an Honest Man (Notting Hill)
- Young Winston (Leicester Square Theatre WE)
- You Only Live Twice (Golders Green, Wimbledon)



'Heat' at the NFT.

# Wanted. by November 27th

## 25 intelligent, young minded people who

- 1 Want to earn really good salaries.
- 2 Must have a job which uses their talents and satisfies them.
- 3 Would like to control the way computers get used.

We make computers, the biggest and fastest in the world - yet we are probably the most open minded of computer manufacturers.

We are searching for interesting able people whatever their paper qualifications and whatever they are doing now.

The people we find will be trained by Control Data and placed in new jobs by Control Data - with all of the backing which a Company of our size and influence can give them. They will then be working in a growing industry which is at the forefront of human advance.

**CONTROL DATA**  
**LIMITED**

Control Data Institute  
77/79 Wells Street, London, W.1.

The man: John Gunn. The number: 01-637 2171

# classic

PRESENTS

BRITISH PREMIERE SCREENING

in The Royal Shakespeare Company's Production of

Helen Mirren  
Donald McCann  
Heather Canning

# MISS JULIE (AA)

by August Strindberg

Commences November 12th at CLASSIC CURZON CHELSEA and CLASSIC, MAIDA VALE

## W.C. FIELDS

Season at CLASSIC, NOTTING HILL GATE  
Until Saturday:  
**NEVER GIVE A SUCKER AN EVEN BREAK (U)**  
From Sunday:  
**YOU CAN'T CHEAT AN HONEST MAN (U)**

## HUMPHREY BOGART

Week at CLASSIC, BRIXTON  
Sunday November 12th, 4 days  
**THE MALTESE FALCON (A)**  
Thursday November 16th, 3 days  
**PASSAGE TO MARSEILLES (A)**

A FESTIVAL OF POP ON FILM AT CLASSIC 2, CROYDON until November 26th

Sunday, November 12th, 7 days  
Sunday, November 19th, 7 days  
**ELVIS, THAT'S THE WAY IT IS (U)**  
**200 MOTELS (X) and WHERE IT'S AT (X)**

## A BRAND NEW SEVEN-DOING THEIR NUMBER!



THE MIRISCH PRODUCTION COMPANY presents

# LEE VAN CLEEF

# "THE MAGNIFICENT SEVEN RIDE!"

co-starring **STEFANIE POWERS** **MICHAEL CALLAN**  
**PEDRO ARMENDARIZ, JR.**  
Music by **ELMER BERNSTEIN**  
Written by **ARTHUR ROWE** Produced by **WILLIAM A. CALIHAN** Directed by **GEORGE MCCOWAN**  
**COLOUR by DeLuxe**



United Artists

NOW SHOWING

LONDON PAVILION  
PICCADILLY CIRCUS - TEL: 437-2982 - Lic Bar

Metropole  
OPPOSITE VICTORIA STN TEL: 834 4673

# Film West End Cinemas

Ring to check before going to any of these cinemas. Although confirmed at press date, any of these films might be taken off at two days' notice if box office returns are low. Reviews by Verina Glaessner. Check Stop Press for late additions.

**ABC One and Two** (836 8861)  
Shaftesbury Ave, W1 (836 8861)  
(Tottenham Ct Rd/Leicester Sq tube)

**One:**  
**'The Godfather'** (X) (Francis Ford Coppola, 1972, US) Marlon Brando, Al Pacino, James Caan. 175 mins. Weighty Mafia tale set in the forties. Brando should remove his padding and clear his throat. Late Sat 12.00. 1.50, 5.10, 8.30. Late Sat 12.00. Seats 75p, £1.00, £1.30, £1.65.

**Two:**  
**'Slaughterhouse Five'** (X) (George Roy Hill, 1972, US) Michael Sacks, Ron Leibman. 103 mins. Slight and conservative adaptation of the novel by Kurt Vonnegut. Tale about a man whose time sense is dislocated: his wartime past (which includes being bombed in Dresden), his American bourgeois present as an optometrist and his sci-fi fantasy future on the planet Trelfaadore develop as three concurrent narratives. The banality of the film is similar to a second rate TV serial. (John Du Cane). 2.00, 5.00, 8.15. Late Sat 11.20. Sun 4.00, 8.15. Seats 75p, £1.00, £1.50.

**Academy Cinema** 165-7 Oxford St, W1 (Oxford Circus tube)  
**Academy One (437 2981)**  
**'Elvira Madigan'** (X) (Bo Widerberg, 1967, Sweden) Pia Dagermark, Thommy Berggren. 95 mins. Subtitled. 2.05 (not Sun), 4.15, 6.30, 8.45. Seats 60p, 70p, 80p.

**Academy Two (437 5129)**  
**'WR—Mysteries of the Organism'** (X) (Dusan Makavejev, 1971, Yugo/W. Ger) Milena Dravic, Jagoda Kaloper, Jackie Curtis. 2.00 (not Sun), 4.05, 6.15, 8.35. 60p, 80p.

**Academy Three (437 8819)**  
**'Winter Soldier'** (X) (Winter-Film Collective, 1971, US) Film of the Winter Soldier Investigations of 1971 in which Vietnam veterans reveal the implementation of war crimes as part of the US Government's deliberate policy. There has never been an official denial of any of this evidence. The Winter Soldier Collective filmed the investigation to make up for what they felt the media wouldn't cover. But there are all sorts of difficulties. Not least that the filmed evidence won't be believed by any one still even partially pro the war; and we're used to seeing 'authoritative' information presented very differently. Secondly, the implications that are involved in making us voyeurs in this kind of situation—which are very ambiguous. The film is a cathartic wank that in the end leaves us exactly where we were before. + **'Blues Like Showers of Rain'** (A) (John Jeremy, 1970, Br) Examines the conditions in the American South which gave rise to the blues. 6.00, 8.30. Sat, Sun 3.45, 6.00, 8.30, 60p.

**Astoria** 157 Charing Cross Rd, W1 (580 9562) (Tottenham Ct Rd tube)  
**'Where Eagles Dare'** (Brian Hutton, 1968 Br) Richard Burton, Clint Eastwood. 155 mins. 2.45, 5.20, 7.55. Late Sat 11.15. Seats 50p, 70p, 85p, £1.10, £1.35.

**Barkley** 30 Tottenham Ct Rd, W1 (636 8150) (Tottenham Ct Rd tube)  
**'Anne and Muriel'** (X) (Francois Truffaut, Fr) Jean-Pierre Leaud, Kika Markham, Stacey Tendeter. 105 mins. Subtitled. Romantic tale from Roche's novel (he wrote Jules et Jim) about a triangle of two sisters and the man who's caught between them. Some bad casting and over heavy commentary but the film recalcitrant and ambiguous moves. + **'Bedroom Mazurka'** (X) (John Hilbard, Denmark) Ole Soltoft, Birthe Tove. 88 mins. Subtitled. Dumpling-shaped Soltoft doing his gulp gosh gee golly whizz

thing.  
'Anne': 2.15 (not Sun), 5.40, 9.05, 5.05, 6.40, 8.15, 9.50, 11.20. Late Sat 11.00. From 70p.

**Biograph** Wilton Rd, SW1 (834 1624) (Victoria tube)  
To Sat:  
**'The Out of Towners'** (U) (Arthur Hiller, 1969, US) Jack Lemmon, Sandy Dennis. 37 mins. + **'Downhill Racer'** (A) (Michael Ritchie, 1969, US) Robert Redford, Camilla Sparv. 101 mins. Sun:  
**'Operation Kid Brother'** (A) (Alberto de Martino, 1967, It) Neil Conroy. 104 mins. Dubbed. + **'Trunk to Cairo'** (U) (Menahem Golan, 1966, W. Ger/Israel) Audie Murphy. Mon-Wed:  
**'Carnal Knowledge'** (X) (Mike Nichols, 1971, US) Jack Nicholson, Ann-Margaret. 97 mins. + **'Catch 22'** (X) (Mike Nichols, 1970, US) Orson Welles, Anthony Perkins. 122 mins.

**Borsalino** (AA) (Jacques Deray, 1970, Fr/It) Jean-Paul Belmondo, Alain Delon. 126 mins. + **'The Invincible Six'** (AA) (Jean Negulesco, 1968, US) Stuart Whitman, Elke Sommer. 96 mins. Seats 20p.

**Bloomsbury** Brunswick Sq, WC1 (837 1177) (Holborn tube)  
**'The Candidate'** (Michael Ritchie, 1971, US) Robert Redford, Peter Boyle. 110 mins. Cartoon about American political life that prefers to skate along the surface casting the odd piercing, or not so piercing, glance down sundry yawning cravices. Redford plays wealthy civil rights lawyer and son of ex-State Governor who is catapulted into candidacy by zealous campaign managers eager to keep themselves in the manner to which they are accustomed. Michael Ritchie's (of 'Downhill Racer' and 'Prime Cut') lithe direction sustains the film well. 1.35 (not Sun), 3.50, 6.10, 8.30. Late Fri 11.00. £1. Students 80p.

**Carlton** Haymarket, SW1 (930 3711) (Piccadilly/Leicester Sq tube)  
**'Made'** (X) (John Mackenzie, 1972, Br) Carol White, John Castle, Roy Harper. 104 mins. See article this issue. 12.30 (not Sun), 3.00, 5.35, 8.10. Late Sat 11.15. Seats 60p, 80p, £1.25.

**Casino** Old Compton St, W1 (437 6877) (Leicester Sq tube)  
**'2001—A Space Odyssey'** (A) (Stanley Kubrick, 1968, Br) Keir Dullea, Gary Lockwood. 141 mins. 2.30, 8.00. Sat 2.00, 5.20, 8.40. Sun 4.00, 7.30. Late Sat 12.00. Seats 60p, 80p, £1.20. Dress Circle 50p, £1, £1.30, £1.50.

**Centa Cinema** Piccadilly (734 1449) (Piccadilly Circus tube)  
**'Maid in Sweden'** (X) (Flech Johnson, 1971, US) Kristina Lindberg. 70 mins (cut from 90). + **'The Scavengers'** (X) (R. L. Frost, US) Jonathan Bliss, Maria Lease. 87 mins. 12.00, 1.20, 4.10, 7.15, 10.10. All seats £1.00.

**Cinecenta** Pantion St, SW1 (930 0631) (Piccadilly Circus tube)  
**'One'**  
**'The Libertine'** (X) (Pasquale Campanile, 1968, It) Catherine Spaak, Jean-Louis Trintignant. 82 mins. Dubbed. 1.30, 3.05, 4.40, 6.20, 8.00, 9.40, 11.20. Sun: no 1.30 perf.

**Two**  
**'As the Naked Wind from the Sea'** (X) (Gunnar Hoglund, 1968, Sweden) Anne Nord. 105 mins (cut from 111). Dubbed. 1.30 (not Sun), 3.20, 5.15, 7.05, 9.00, 10.55.

**Three**  
**'Fritz the Cat'** (X) (Ralph Bakshi, 1972, US) Cartoon based on Crumb's characters. 78 mins. With fullscale rock soundtrack. Reviewed. Hip liberal cat's journey from Crumb's strip fable—revolutionary from Crumb, in fact Crumb de-balled.

12.35 (not Sun), 2.05 (not Sun), 3.35, 5.05, 6.40, 8.15, 9.50, 11.20.

**Four**  
**'The Decameron'** (X) (Pier Paolo Pasolini, 1971, It) Franco Citti, Ninetto Davoli. Subtitled. Collection of several of occaccio's bawdy tales. Finely filmed, ne movie's both magical and very funny. 2.30 (not Sun), 2.30, 4.35, 6.40, 8.50, 1.00. All seats £1.00.

**Cinephone** 121 Oxford St, W1 (629 4721) (Bond St tube)  
**'Seven Times a Day'** (X) (Denis Heroux, 1971, Canada/Israel) Rosanna Schiaffino, Jean Cocteau. 77 mins (cut from 98). + **'Unsatisfied Virgin'** (X) (Ernest Hofbauer, 1970, W. Ger) Monika Dahlberg, Christine Schubert. 72 mins (cut from 82). Dubbed. 'Seven' 11.35, 2.19, 5.03, 7.47. Late Fri, Sat 10.30. 'Unsatisfied' 1.02, 3.46, 6.30, 9.14. Late Sat 11.15. Seats 50p, 75p.

**Classic, Baker St** W1 (935 8836) (Baker St tube)  
**'Garden of the Finzi Continis'** (A) (Vittorio de Sica, It) Dominique Sanda, Helmut Berger. 90 mins. Subtitled. (Jean Negulesco, A Garden in Ferrara' by Giorgio Bassani. Subtitled. 90 mins (cut from 95). Essay on guilt, innocence and fatality woven around a wealthy cultured Jewish family in late 30's early 40's Italy and their confrontation with Fascism. The attempt to mirror their attitude through reflecting their past ridden romanticism in the actual style of the film is almost a good one. 12.14, 1.45 (not Sun), 2.30, 4.50, 7.05, 9.25. Seats 45p, 60p.

**Classic, Charing Cross Rd** WC1 (930 6915) (Leicester Sq tube)  
**'Au Pair Girls'** (X) (Val Guest, 1972, Br) Gabrielle Drake, Astrid Frank, Me Me Lay. 85 mins. + **'Love in Our Time'** (X) (Elkan Allan, 1968, Br) Documentary of various couples' relationships. 87 mins. 12.20, 1.45, 4.45, 7.45. Sun 3.20, 4.45, 7.45. Late Fri, Sat 11.00. 80p.

**Classic Moulin** Gt Windmill St, W1 (437 1653) (Piccadilly Circus tube)  
**'Freedom for Love'** (X) (Harald Philipp, 1971, W. Ger) Gerold Mohner, Angelika Baumgart. 70 mins (cut from 82). Dubbed. + **'Every Night of the Week'** (X) (F. Gottlieb, 1969, W. Ger) Karl-Heinz Bauer, Barbara Klingered. 88 mins. Dubbed. Would-be sex-ed. 11.30 (not Sun), 2.20, 5.10, 8.00. Fri, Sat 11.00. 80p.

**Classic, Piccadilly Circus** W1 (437 2380) (Piccadilly Circus tube)  
**'The Valley of the Fangs'** (A) (Lo Lih, Li Chin. 93 mins. Subtitled. A period piece about a man goaled for disloyalty and how his family try to petition royalty for his release. Well worth savouring. 11.15, 12.55, 3.25, 5.55, 8.25. Sun from 3.25. Late Sat, Sun 11.00. Seats 80p.

**From Thur:**  
**'The Last Woman of Shang'** (AA) Lin Dai, Pat Ting Hung. Subtitled. 120 mins. 11.15, 1.15, 3.35, 6.00, 8.20. Sun from 1.25. Late Sat, Sun 11.00.

**Classic Poly** Upper Regent St (580 1744) (Oxford Circus tube)  
**'Switchboard Operator'** (X) (Dusan Makavejev, 1967, Yugoslavia) Eva Ras, Miodrag Andric. 68 mins. Subtitled. + **'Innocence Unprotected'** (U) (Dusan Makavejev, 1968, Yugoslavia) Dragoljub Aleksic. 78 mins. Subtitled. Two thoughtful and lovingly made films from Makavejev. 'Innocence' particularly is the kind of gently humorous experience you shouldn't deny yourself under any circumstance. 1.30 (not Sun), 4.10, 6.45, 9.25. 'Innocence' 2.45, 5.20, 8.00. Seats from 60p.

**Classic, Victoria** (824 6588) (Victoria tube)  
**'The Importance of Being Sexy'** (X) (John Johnson) Andre Lawrence. 89 mins. Dubbed. + **'Moral Love'** (X) (Jean-Pierre Mocky, Fr) Anne Danouse. 85 mins. Dubbed. 7.40, Sun 3.00, 4.35, 12.00, 1.30, 4.35, 7.40. Late Fri, Sat 11.00. From 80p.

**Classic, Windmill** Gt Windmill St, W1 (437 7413) (Piccadilly Circus tube)  
**'The Swedish Fly Girls'** (X) (Jack O'Connell, 1970, US/Denm) Birthe Tove, Clinton Greyn. 81 mins. + **'On the Side'** (X) (Eberhard Schoeder, 1971, W. Ger) Doris Ardan, Alexander, 71 mins. Dubbed. Housewives report-type documentary. 'Swedish' 1.10 (not Sun), 3.55, 6.40, 9.25. 'Side' 11.50 (not Sun), 2.35, 5.20, 8.05. Late Thu, Fri 11.00. From 75p.

**Columbia** Shaftesbury Ave, W1 (734 5414) (Leicester Sq tube)  
**'Pope Joan'** (AA) (Michael Anderson, 1972, Br) Olivia de Havilland, Lesley-Ann Down, Trevor Howard, Pat Magee, Franco Nero, Liv Ullman. Based on a legend about a woman who became Pope in the ninth century by pretending she was a man and who was torn apart by an angry crowd who discovered her deception, this film has been stripped of the contemporary story which overlaid it in the American version. Clumsy costume lark full of chauvinistic presumptions that could have made a great subject for a woman director. That it's sittable through is due to Liv Ullman's performance. 1.24 (not Sun), 3.40, 6.00, 8.20. Late Sat 11.00. 50p, 80p, £1.25.

**Continental** 36 Tottenham Ct Rd, W1 (636 4193) (Goodge St tube)  
**'Danish Dentist on the Job'** (X) (John Hilbard, 1972, Denmark) Ole Soltoft, Birte Tove. 98 mins (cut from 101). Dubbed. No sex. Several brace of nipples and a whisp of pubic hair. All about the Soltoft character doing his usual bumbling babyboy bit. This time he's left a fortune by a randy aunt, except he's not quite that simple. All very amiable only just not all that funny. Oddly, fucking is translated friggling in the subtitles. 1.25, 3.45, 6.05, 8.30. Sun 4.25, 6.05, 8.30. Late Sat 11.15. Seats from 70p.

**Curzon** Curzon St, W1 (499 3737) (Hyde Park Corner tube)  
**'Images'** (Robert Altman, 1971, Br) Susannah York, Rene Auberjonois. 101 mins. Music by John Williams. Sounds by Yamao's. Photographer's wife goes quietly round the twist between getting the steak and clearing the table. Told from her point of view the film, in a kind of thriller style shows her life gradually self-destructing under the strain of the demands a male world makes on her. There are also shades of a more pedestrian myth in there too for the ped. Some may find the lurch from the twee to the grotesque hard to take, though the film is technically entirely ingenious. 1.40, 3.50, 6.05, 8.20. Sun 3.50, 5.45, 8.05. Late Sat 11.00. From 75p.

**Dominion** Tottenham Court Rd, W1 (580 9562) (Tottenham Ct Rd tube)  
**'Fiddler on the Roof'** (U) (Norman Jewison, 1971, US) Topol, Norma Crane, Leonard Frey. 180 mins. 2.30, 7.30. From 50p.

**Empire** Leicester Sq, W1 (437 1234) (Piccadilly Circus tube)  
**'The Godfather'** (See ABC One) 1.35, 4.55, 8.15. Late Sat 11.45. From 75p.

**Empire Two** Leicester Sq, W1 (437 1234) (Piccadilly Circus tube)  
**'Kansas City Bomber'** (Jerold Freedman, US) Raquel Welch, Kevin McCarthy. La Welch as a roller derby racing lady. See Stop Press for times.

**Eros Cartoon Cinema** Piccadilly Circus, W1 (437 3839) (Piccadilly Circus tube)  
Programme of five cartoons changing every three or four days. Continuous from 10.45 to 10.30. Sun from 12.30. 20p, 25p.

**Gala Royal** Edgware Rd, W1 (262 2345) (Marble Arch tube)  
**'Soldier Blue'** (X) (Ralph Nelson, 1971 US) Candice Bergen, Peter Strauss. +



'La Femme Infidèle' (A) (Claude Chabrol, 1968, Fr) Stephane Audran, Maurice Ronet. 98 mins. Subtles.  
'Soldier' 1.20, 5.05, 8.50. Sun 4.40, 8.40. 'Femme' 3.20, 7.05, Sun 6.50. Late Sat ('Soldier' only) 11.15, 6.0p.

●ICA  
Nash House, The Mall, SW1 (930 6393) (Trafalgar Sq tube)  
Sat:  
'Millhouse, A White Comedy' (Emile de Antonio, 1971, US) Excellent film about Nixon's political trickiness. + 'Beauty Knows No Pain' (Elliott Erwitt, US, Study of a Texas training college for would-be majorettes. 5.00, 7.00, 9.00.

Sun:  
'Punishment Park' (Peter Watkins, 1971, US) Stan Armstead, Jim Bohan. 88 mins.  
5.00, 7.00, 9.00.  
Mon:  
'Lonesome Cowboys' (Andy Warhol, 1969, US) Viva, Taylor Mead, Louis Waldon, Joe D'Allesandro. High camp send-up of the Romeo and Juliet saga. A group of beautiful, spaced cowboys camp out in Viva's ranch, recreating the Village in Arizona. Some of the funniest routines and dialogue ever, especially from Viva and nurse Taylor Mead, and beautiful camerawork from Warhol. The West has never been the same since.  
Recommended. 7.00.

'My Hustler' (Andy Warhol, 1967, US) Ed Hood, Paul America. Set on Fire Island, the film concerns a group of faggots and their rather limp camp amours. + 'Scorpio Rising' (Kenneth Anger, US) Neo-Nazi homosexual motorcyclists team up with Marlon Brando and Jesus Christ to a backing of the sounds of the fifties. 9.00.  
All seats 50p.

●Jacey  
Charing X Rd, W1 (437 4815) (Tottenham Ct Rd tube)  
'Clinic Xclusive' (X) (Don Chaffey, 1971, Br) Georgina Ward, Alex Davion. 91 mins. + 'The Girls Most Likely To' (X) (Mack Bing, 1971, US) Barbara Caron, Pat Woodell. 11.40, 1.05, 4.15, 7.20. Sun from 2.40. Late Fri, Sat 10.30. All seats 70p.

●Jacey  
Leicester Sq, W1 (437 2001) (Leicester Sq tube)  
'Exposed' (X) (Gustav Winklund, 1971, Sweden) Christina Lindberg. 81 mins (cut). Dubbed. + 'The Yes Girls' (X) (Lindsay Shonteff, 1971, Br) Sue Bond. 86 mins.  
'Exposed' 12.30, 3.20, 6.10, 9.00. Sun 3.15, 6.05, 8.55. 'Yes' 11.10, 2.00, 4.50, 7.40. Sun 4.45, 7.35. Late Sat 10.30. From 50p.

●Jacey  
Trafalgar Sq, W1 (930 1143) (Trafalgar Sq tube)  
'Homo Eroticus' (X) (Mario Vicario, It) Rosana Podesta, Lando Buzzanca. 114 mins (cut). Dubbed. + 'The Window Cleaner' (X) (Malcolm Leigh, 1968, Br) Donald Sumpter, Edina Ronay. 35 mins. A ye olde classic of British dirty pix. 11.10, 1.27, 3.53, 6.17, 8.43. Sun from 3.00.  
All seats 70p.

●Leicester Square Theatre  
Leicester Sq, W1 (930 5252) (Leicester Sq tube)  
'Young Winston' (A) (Richard Attenborough, 1972, Br) Robert Shaw, Anne Bancroft, Simon Ward. 157 mins. Biography brought to the screen by a director obviously torn between the Empire building myth and the 'family story' element. As grotesque a foray into national nostalgia as I've yet seen. 2.30, 7.45. Sat 12.15, 3.45, 7.45. Sun 3.15, 7.45. Late Sat 11.15. From 65p.

●London Pavilion  
Piccadilly Circus, W1 (437 2982) (Piccadilly Circus tube)  
'The Magnificent Seven Ride' (see Metropole)  
1.25 (not Sun), 3.15, 5.45, 8.15. Late Sat 11.15.  
Seats 50p, 75p, £1.00.

●Metropole  
169 Victoria St, SW1 (834 4673) (Victoria tube)  
'The Magnificent Seven Ride' (A) (George McCowan, 1972, US) Lee Van



Another characteristic onslaught by Chabrol on the bourgeois family 'La Rupture' (Paris Pullman from Sunday) is the usual scrupulous mixture of elements chosen to shock together with the kind of world-shaking cinematic references critics feel happy about only in quality movies. The plot comes from a Charlotte Armstrong thriller and it is loaded with the true stuff of potboilers—sex and dope, for instance, meet in a scene where a subnormal girl is dragged out of her mind and forced to watch porn movies. Earlier Audran's husband, escalating to schizophrenia via help from the usual wire-pulling parent figures, tries to murder wife and child. Among a sprinkling of cinematic references, watch out for those to Murnau's 'Sunrise', among literary ones those to Balzac. Really it is the Chabrol puppet threesome again but in a different combination this time. What does it all add up to? I saw the film a year ago at the NFT and will be trailing off to see it again a little wary that the crazy construction I found magician-like and magnificent may just be crazy. Chronologically it falls between the warmth of 'The Butcher' and the aridity of 'Ten Day Wonder'.

Cleef, Stephanie Powers, Michael Callan, Pedro Armendariz. 100 mins. 1.20, 3.05, 6.55, Sun 4.40, 6.20. Seats 50p, 60p, 70p, 80p.

●New Victoria  
Vauxhall Bridge Rd, SW1 (834 2544) (Victoria tube)  
Seats 40p, 50p, 60p, 70p.

●Odeon, Haymarket  
Haymarket, W1 (930 2738) (Piccadilly Circus tube)  
'The Ruling Class' (X) (Peter Medak, 1972, Br) Peter O'Toole, Alastair Sim, Arthur Lowe. 156 mins. Weighty camp that turns into a leaden satire about an insane 14th Earl who leads the Jesus freaks who turns into Jack the Ripper and wins social acceptance. 2.30, 7.50. Sun 4.00, 7.55. Late Sat 11.35. From 50p.

●Odeon, High Street, Kensington  
W8 (937 0131) (High St Ken tube)  
'Fuzz' (X) (Richard Colla, 1972, US) Burt Reynolds, Yul Brynner, Jack Weston, Tom Skerrit, Raquel Welch. 92 mins.  
87th Precinct tale from Ed McBain's tough city cop tale. The jokiness doesn't gell with the serious elements in the plot most of which are fairly unbelievable. + 'Hickey and Boggs' (AA) (Robert Culp, 1972, US) Bill Cosby, Robert Culp. 111 mins. Amiable, if overlong, private eye tale that despite being about an investigation agency run by a black and white partnership remains more old fashioned than you'd believe possible. Seats 50p, 65p, 80p, 90p. See Stop Press for times.

●Odeon, Leicester Square  
W1 (930 6111) (Leicester Sq tube)  
'Innocent Bystanders' (Peter Collinson, 1972, Br) Donald Pleasence, Stanley Baker, Geraldine Chaplin. 111 mins. Screenplay by Callan author James Mitchell from his own novel. Spy fable along 'Callan' lines but lacking the tight claustrophobic atmosphere of the tv series. Unimaginative use of locations and wobbly direction. Individual performances OK. 2.30, 5.12, 7.58. Sun 3.05. Late Sat 11.15. From 65p.

●Odeon, Marble Arch  
W1 (723 2011) (Marble Arch tube)  
'The Professionals' (A) (Richard Brooks, 1966, US) Lee Marvin, Burt Lancaster, Jack Palance. 117 mins. Good adventure film till the last scene when the gang of desperadoes give back the on a matter of principle their lives to earn all the blood and thunder that's gone before. 2.45, 8.00. Sun 4.00, 8.00. Late Sat 11.45. From 55p.

●Odeon, St Martin's Lane  
W1 (836 0691) (Leicester Sq tube)  
'Hammersmith is Out' (X) (Peter Ustinov, 1972, Br) Richard Burton, Elizabeth Taylor, Peter Ustinov. 114 mins. Grotesque fable with Burton as Iunatic Devil, Liz type cast as brazen hussey and Ustinov as the Protector. Shoddy dialogue and a mass of weak jokes makes this an embarrassing failure. 2.40, 5.10, 7.45. Sun 5.00, 7.30. Late

Sat 11.30. Seats 50p, 70p, 85p, £1.10, £1.35.

●Oscar One  
Brewer St, W1 (437 5359) (Leicester Sq/Piccadilly Circus tubes)  
'What's Up Doc?' (U) (Peter Bogdanovich, 1972, US) Barbra Streisand, Ryan O'Neal. 93 mins. Comic concoction that's altogether a satisfying variation on the Grand Hotel/ four identical bags theme. Derivative of course, but amazingly funny. Continuous perf. 1.00, 3.00, 5.00, 7.00, 9.00, 11.00. £1.00.

●Paramount  
Lower Regent St, W1 (930 8944)  
'The Godfather' (See ABC One)  
10.45, 2.05, 5.25, 8.45. Late Fri, Sat, Sun 12.00. From 75p.

●Paris Pullman  
Drayton Gardens, SW10 (373 5898) (South Ken tube then bus)  
To Sat:  
'Modern Times' (Charlie Chaplin, 1936, US) Charlie Chaplin, Paulette Godard. + 'His Prehistoric Past', a Chaplin short. + 'Stan's Gold Rush' with Stanley Laurel and Buster Keaton.  
4.05, 6.20, 8.35. Sat, Sun from 2.30. From Sun:  
'La Rupture' (X) (Claude Chabrol, 1970, Fr/Belgium/It) Stephanie Audran, Jean-Pierre Cassel, Michel Bouquet. 125 mins. Subtles.  
5.50, 8.25 (reservable). Sun from 3.15. All seats 70p.

●Prince Charles  
Leicester Place, Leicester Sq, W1 (437 8181) (Piccadilly Circus tube)

2.00 (not Sun), 4.05, 6.15, 8.35. Late Fri, Sat 11.15. Seats 60p, £1.00, £1.25, £1.50.  
From Thur:  
'Triple Echo' (Michael Apted, 1972, Br) Glenda Jackson, Oliver Reed, Brian Deacon. Based on the novel by H. E. Bates. Cinema for times.

●Victoria Cartoon Cinema  
(837 7641) (Victoria tube)  
Continuous from 10.45 to 10.30 pm. Suns from 12.30. Programme of five cartoons changing every three or four days.

●Warner Rendezvous  
Leicester Sq, W1 (439 0791) (Piccadilly Circus tube)  
'Deliverance' (X) (John Boorman, 1972, US) Jon Voigt, Burt Reynolds. 108 mins. See local's for comment.  
Seats from 50p. 1.45, 3.55, 6.15, 8.30. Sun 3.30, 5.50, 8.15. Late Fri, Sat 11.00.

●Warner West End  
Leicester Sq, W1 (439 0791) (Piccadilly Circus tube)  
'Clockwork Orange' (X) (Stanley Kubrick, 1971, Br) Malcolm McDowell. Pat Magee. Reviewed.  
Kubrick's half-way good tale of violence and sadism run riot. If a film gets that many people's knickers twisted there must be something in it.  
8.30. Late Fri, Sat 11.20, 2.55, 5.40, 5.35, 8.20.

●Caberet' (X) (Bob Fosse, 1972, US) Lisa Minelli, Michael York, Joel Grey, Helmut Griem. 123 mins. Intimate musical based on the play by John van Druten and on the play by Christopher Isherwood. Three disparate threads: historical drama, innocent love story, Minelli star vehicle. Love story wins.  
2.30, 6.15, 9.10, 11.45. Sun 3.30, 6.15, 9.10.  
Seats from 75p.

●Rialto  
Coventry St, W1 (437 3488) (Piccadilly Circus tube)  
'The Regman's Daughter' (X) (Harold Becker, 1971, Br) Simon Rouse, Victoria Tennant, Patrick O'Connell. Script by Alan Sillitoe. 94 mins.  
As we tried to say between the mangled lines last week... Last dying heave of the '60s' back-to-the-working-class movement. About a young lad and his friendship with nouveau riche scrap metal dealer's daughter. There are a couple of strong moments but the film fails to capture (except in odd spurts) anything of the feel of everyday life it strains after.  
12.30 (not Sun), 2.58, 5.32, 8.10. Late Sat 11.15. Seats 50p, 70p, 80p, £1.00.

●Studio One and Two  
225 Oxford St, W1 (437 3300) (Oxford Circus tube)  
Studio One:  
'Endless Night' (Sidney Gilliat, 1971, Br) Hayley Mills, Hywel Bennett. Based on the novel by Agatha Christie.  
Studio Two:  
'The King and I' (U) (Walter Lang, 1956, US) Yul Brynner. 132 mins.  
12.15 (not Sun), 2.30, 5.12, 7.54. From 50p.  
For children's matinees at Studio One see under Children.

●Times Cinema  
Baker St, NW1 (935 9772) (Baker St tube)  
Cinema closed for redecoration.

●Universal  
Lower Regent St, W1 (930 8944) (Piccadilly Circus tube)  
'Duel' (AA) (Steven Spielberg, 1972, US) Dennis Weaver. 90 mins. A travelling salesman has a haunting inexplicable, deadly encounter with a four-ton patrol tanker. No sooner has he set his sights on the highway than the tanker lumbers into view and just keeps on tailing him, overtaking or dropping back, until it finally reveals itself to be his antagonist. From a story by sci-fi writer Richard Matheson, the film consists of just the highway, the salesman and the seemingly driverless truck. Encouraging that films like this can still get made even if this falls short of the masterwork of suspense label. On release soon.

2.00 (not Sun), 4.05, 6.15, 8.35. Late Fri, Sat 11.15. Seats 60p, £1.00, £1.25, £1.50.  
From Thur:  
'Triple Echo' (Michael Apted, 1972, Br) Glenda Jackson, Oliver Reed, Brian Deacon. Based on the novel by H. E. Bates. Cinema for times.

●Victoria Cartoon Cinema  
(837 7641) (Victoria tube)  
Continuous from 10.45 to 10.30 pm. Suns from 12.30. Programme of five cartoons changing every three or four days.

●Warner Rendezvous  
Leicester Sq, W1 (439 0791) (Piccadilly Circus tube)  
'Deliverance' (X) (John Boorman, 1972, US) Jon Voigt, Burt Reynolds. 108 mins. See local's for comment.  
Seats from 50p. 1.45, 3.55, 6.15, 8.30. Sun 3.30, 5.50, 8.15. Late Fri, Sat 11.00.

●Warner West End  
Leicester Sq, W1 (439 0791) (Piccadilly Circus tube)  
'Clockwork Orange' (X) (Stanley Kubrick, 1971, Br) Malcolm McDowell. Pat Magee. Reviewed.  
Kubrick's half-way good tale of violence and sadism run riot. If a film gets that many people's knickers twisted there must be something in it.  
8.30. Late Fri, Sat 11.20, 2.55, 5.40, 5.35, 8.20.

●Free films in London Libraries  
Bethnal Green Library, Cambridge Heath Rd, E2 (980 3902)  
Mon:  
'The Hustler' (Robert Rossen, 1961, US)  
Paul Newman as a professional pool player. 7.30.  
Limehouse Library, Commercial Rd, E14 (987 3183)  
Tue:  
'Hugo and Josefina' (Kjell Grede, 1967, Sweden) Marie Ohman, Fredrik Becklen.

# Film Local

Neither of the big distributors seem particularly confident about any of their offerings this week, perhaps not surprisingly. There's an intriguing new Hammer film in some South London ABC's, 'Demons of the Mind', but it's coupled with a dire quickie. Best bill of the week is Chabrol's 'Le Boucher' and Skolimowski's 'Deep End' at Hampstead Classic. Robert Rossen's 'The Hustler' is free at Bethnal Green Library on Monday. If you live in Streatham and haven't caught up with Hitchcock's 'Frenzy' yet, it's at the Odeon; and 'Psycho' is revived at Hammersmith. W. C. Fields is at Islington, where 'Never Give a Sucker an Even Break' is coupled with 'Fritz the Cat', and at Notting Hill ('You Can't Cheat an Honest Man'). 'Suckee' is at Notting Hill to Saturday.

All programmes liable to late changes: any notified in time will be in Stop Press. Further details of programme times and cinema addresses: for Rank cinemas ring 930 3774 between 9.00 am and 9.00 pm; for ABC cinemas ring 437 9234 between 11.00 am and 8.00 pm. The 'General Releases' list gives details of films showing extensively from Sunday. It is followed by a list of Local Cinemas. A 'C' means that the cinema has Saturday morning shows for children.

## General Releases

'And Now For Something Completely Different' (A) (Ian McNaughten, 1971, Br) John Cleese, Eric Idle, Michael Palin, Graham Chapman, Terry Jones, Terry Gilliam in re-make of selections from the first two Monty Python series.  
'Butterflies are Free' (A) (Milton Katselas, 1972, US) Goldie Hawn, Edward Albert. 90 mins. A piece of (barely) stage-adapted, heart-warming nonsense about blind-boy-meets-a-girl emotionally-immature-girl and how his mum brings them together.  
'Demons of the Mind' (X) (Peter Sykes, 1972, Br) Paul Jones, Patrick Magee, Yvonne Mitchell. 89 mins. See caption review.  
'The Fiend' (X) (Robert Hartford Davis, 1971, Br) Ann Todd, Patrick Magee. Crude and nasty psychological thriller about a religious nut who murders the number of women before crucifying the minister of a cranky faith on a cross in his own chapel.  
'The Glass House' (X) (Tom Gries, 1972, US) Vic Morrow, Alan Alda. Prison drama adapted from a story by Truman Capote; by the director of 'Will Penny'. 91 mins.  
'The Godfather' (X) (Francis Ford Coppola, 1972, US) Marlon Brando, Al Pacino, James Caan. 175 mins. Weighty Mafia tale set in the forties. Brando should remove his padding and clear his throat.  
'Made' (X) (John Mackenzie, 1972, Br) Carol White, Roy Harper, John Castle. 104 mins. An unmarried mother gets involved with a pop star. Her baby is killed, her mother dies, and the pop star goes to America.  
'Nobody Ordered Love' (X) (Robert Hartford-Davis, 1972, Br) Tony Selby, John Ronane, Judy Huxtable. 87 mins. US/Sp) Telly Savalas, Clint Walker. 'Pancho Villa' (AA) (Gene Martin, 1972, Br) Telly Savalas, Clint Walker. About the Mexican revolutionary who led an invasion into the US. 92 mins. 'Tales from the Crypt' (X) (Freddie Francis, 1972, Br) Joan Collins, Patrick Cushing, Patrick Magee, Nigel Patrick, Ralph Richardson. 92 mins. Five morality tales of suburban life faithfully filmed. Excellent stuff, full of nicely judged moments, stridently recommended.  
'Tower of Evil' (X) (Jim O'Connell, 1972, Br) Bryant Haliday, Jill Haworth, Anna Paik. 85 mins.

●Blackheath ABC (858 2977) C  
To Sat:  
'Deliverance' (X) + 'A Horse Called Nijinsky' (U)  
From Sun:  
'Savage Messiah' (X) + 'Pretty Maids all in a Row' (X)  
From Sun:  
Unconfirmed.

●Beckenham ABC (650 1171) C  
'The Godfather' (X)  
●Bexleyheath ABC (303 1680) C  
To Sat:  
'Deliverance' (X) + 'A Horse Called Nijinsky' (U)  
From Sun:  
'Tower of Evil' (X) + 'Demons of the Mind' (X)  
●Blackheath ABC (858 2977) C  
To Sat:  
'Deliverance' (X) + 'A Horse Called Nijinsky' (U)  
From Sun:  
'Savage Messiah' (X) (Ken Russell, 1972, Br) Dorothy Tutin, Scott Anthony, Helen Mirren, Lindsay Kemp. The film is governed by the director's over-riding credo that both art and films are a matter

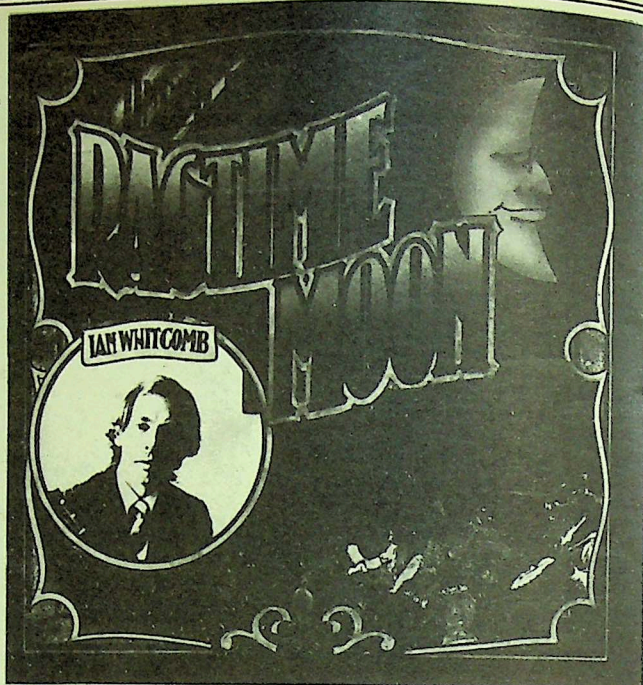


7.30.  
●Acton Odeon (992 4479) C  
To Sat:  
'Tales from the Crypt' (X) + 'Nobody Ordered Love' (X)  
From Sun:  
'The Glass House' (X) + 'Pancho Villa' (AA)  
●Barking Odeon (594 2900) C  
To Sat:  
'Tales from the Crypt' (X) + 'The Fiend' (X)  
From Sun:  
'Ben Hur' (A) (William Wyler, 1958/9, US) Charlton Heston, Jack Hawkins.  
●Barkingside ABC (550 1745) C  
Re-opens Thurs 16 with 'Ryan's Daughter' (AA)  
●Barnet Odeon (449 4147) C  
To Sat:  
'From Russia with Love' (A) + 'Goldfinger' (A)  
From Sun:  
'Butterflies are Free' (A) + 'And Now For Something Completely Different' (A)  
●Bayswater ABC (229 4149) C  
To Sat:  
'Savage Messiah' (X) + 'Pretty Maids all in a Row' (X)  
From Sun:  
Unconfirmed.

of how much energy you exert.  
●Brixton ABC (274 4663) C  
To Sat:  
'Deliverance' (X) + 'A Horse Called Nijinsky' (U)  
From Sun:  
'Tower of Evil' (X) + 'Demons of the Mind' (X)  
●Brixton Classic (274 1649) C  
To Sat:  
'A Fistful of Dynamite' (AA)  
Sun-Wed:  
'The Maltese Falcon' (A) (John Huston, 1941, US) Humphrey Bogart, Peter Lorre. + 'A Professional Gun' (AA) (Sergio Corbucci, 1968/9, It/Sp)  
Franco Nero, Jack Palance.  
From Thur:  
'Passage to Marseille' (A) (Michael Curtiz, 1944, US) Humphrey Bogart. + 'Trunk to Cairo' (A) (Menahem Golan, 1966, W. Ger/Israel) Audie Murphy.  
●Brixton Sundown (274 4663)  
Sun-Wed:  
'A Fistful of Dollars' (X) (Sergio Leone, 1964, It) Clint Eastwood. + 'For a Few Dollars More' (X) (Sergio Leone, 1965, It/Yugo) Clint Eastwood, Lee Van Cleef.  
●Bromley Odeon (460 4425) C  
To Sat:  
'Deliverance' (X) + 'A Horse Called Nijinsky' (U)  
From Sun (not Wed):  
'Tales from the Crypt' (X) + 'Nobody Ordered Love' (X)  
Wed only:  
'Fantasia' (U) (Walt Disney, 1940, US)  
●Camberwell ABC (703 3666) C  
To Sat:  
'Deliverance' (X) + 'A Horse Called Nijinsky' (U)  
From Sun:  
'Tower of Evil' (X) + 'Demons of the Mind' (X)  
●Camberwell Odeon (274 3590)  
To Sat:  
'The Strange Vengeance of Rosalie' (X) + 'To Kill a Clown' (X)  
From Sun:  
'Tales from the Crypt' (X) + 'The Fiend' (X)  
●Camden Town Odeon (485 2446)  
To Sat:  
'Tales from the Crypt' (X) + 'The Fiend' (X)  
From Sun:  
'The Glass House' (X) + 'Pancho Villa' (AA)  
●Camden Town Plaza (485 2443)  
To Sat:  
'Tower of Evil' (X) + 'Demons of the Mind' (X)  
From Sun:  
'True Grit' (U) (Henry Hathaway, 1969, US) John Wayne, Gene Campbell. + 'Eldorado' (U) (Howard Hawks, 1966, US) John Wayne, Robert Mitchum.  
●Catford ABC (698 3306) C  
To Sat:  
'Deliverance' (X) + 'A Horse Called Nijinsky' (U)  
From Sun:  
Unconfirmed.  
●Chelsea Classic (352 4388)  
To Sat:  
'Daughters of Darkness' (X)  
From Sun:  
'Butterflies are Free' (A)  
●Clapham Granada (228 7444) C  
To Sat:  
'Deliverance' (X) + 'A Horse Called Nijinsky' (U)  
From Sun:  
'Percy' (X) (Ralph Thomas, 1971, Br) Hywel Bennett. + 'The Body' (X) (Roy Battersby, 1971, Br)  
●Clapton ABC (985 5295) C  
From Sun (not Thur):  
'Made' (X)  
Thur only:  
'The Greatest Story Ever Told' (U) (George Stevens, 1965, US) Max von Sydow, Charlton Heston.  
●Colindale Curzon (205 0658) C  
To Sat:  
'Tales from the Crypt' (X) + 'The Fiend' (X)  
From Sun:  
'The Culpepper Cattle Co' (X) (Dick Richards, 1972, US) Gary Grimes, Billy Green Bush. + 'Lady in Cement' (X) (Gordon Douglas, 1968, US) Frank

UAS 29403

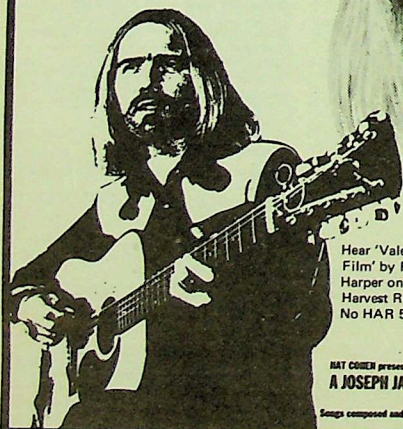
# UNDER THE RAGTIME MOON



An entertaining trip into days gone by when, though the world was younger, its songs aptly mirrored the feelings, the frustrations and the fun of the era. Ian Whitcomb, whose authoritative history of popular music AFTER THE BALL is receiving rave reviews, sings a collection of classic ragtime songs proving that yesterday's melodies can still retain their original magic.



LOVE WHO YOU CAN-  
MAKE THE MOST  
OF IT AND  
HOPE THAT  
IT WORKS!



Hear 'Valeries Film' by Roy Harper on Harvest Records No HAR 5059

HAT COHEN presents an Anglo EMI film  
A JOSEPH JANNI PRODUCTION

starring **CAROL WHITE JOHN CASTLE ROY HARPER "MADE"**

Songs composed and performed by ROY HARPER Written by HOWARD BARKER Produced by JOSEPH JANNI Directed by JOHN MACKENZIE Technicolor Released by EMI

**NOW SHOWING CARLTON HAYMARKET**  
930 3711

CONTINUOUS PROGRAMMES: Wkds 12.30, 3.00, 5.35, 8.10 pm.  
Suns: 3.00, 5.35, 8.10 pm. Late Show Sats 11.15 pm.  
Also at the ABC EDGWARE ROAD

Sinatra.

- Croydon ABC (688 0486)
  - 1. 'The Godfather' (X)
  - 2. From Sun: 'Tower of Evil' (X) + 'Demons of the Mind' (X)
  - 3. From Sun: 'Savage Messiah' (X) Blackheath for credits.
- Croydon Classic (688 6655) C
  - To Sat: 'The Burglars' (AA)
  - From Sun: 'Soldier Blue' (X) (Ralph Nelson, 1970, US) Peter Strauss, Candice Bergen. + 'Rio Grande' (U) (John Ford, 1950, US) John Wayne, Maureen O'Hara.
- Croydon Crown Hill Classic (681 3306)
  - 1. To Sat: 'Dirty Harry' (X) + 'The Viscount' (A)
  - From Sun: 'The Devils' (X) (Ken Russell, 1971, Br) Oliver Reed, Vanessa Redgrave.
  - 2. To Sat: 'Gimme Shelter' (A) + 'Flaming Star' (A)
  - From Sun: 'Elvis—That's the Way It Is' (U) (Denise Sanders, 1970, US) Elvis at Las Vegas. + 'Jailhouse Rock' (A) (Richard Thorpe, 1957, US) Elvis.
- Croydon Fairfield Halls (688 9291)
  - Mon: 'Death in Venice' (AA) (Luchino Visconti, 1970, It) Dirk Bogarde, Bjorn Anderson. 30p-50p. 7.30.
- Croydon Odeon (688 0202)
  - 1. To Sat: 'The Strange Vengeance of Rosalie' (X) + 'To Kill a Clown' (X)
  - From Sun: 'From Russia With Love' (A) (Terence Young, 1963, Br) + 'Goldfinger' (A) (Guy Hamilton, 1964, Br) Both with Sean Connery.
  - 2. To Sat: 'The Nightcomers' (X) + 'Road to Salina' (X)
  - From Sun: 'Tales from the Crypt' (X) + 'The Fiend' (X)
- Dalston Odeon (254 4649)
  - To Sat: 'Tales from the Crypt' (X) + 'Nobody Ordered Love' (X)
  - From Sun: 'The Glass House' (X) + 'Pancho Villa' (AA)
- Ealing ABC (567 1333)
  - 'The Godfather' (X)
- Ealing Odeon (567 3939)
  - To Sat: 'Tales from the Crypt' (X) + 'Nobody Ordered Love' (X)
  - From Sun: 'Butterflies are Free' (A) + 'And Now For Something Completely Different' (A)
- Ealing Studios 1 and 2 (579 3022)
  - 1. To Sat: 'Ryan's Daughter' (AA)
  - From Sun: 'Le Mans' (U) (Lee Katzin, 1971, US) Steve McQueen. + 'Our Man Flint' (A) (Daniel Mann, 1965, US) James Coburn.
  - 2. To Sat: 'Wedding Night' (X) + 'Fun and Games' (X)
  - From Sun: 'The Glass House' (X) + 'Crucible of Terror' (X) (Ted Hooker, 1971, Br) Mike Raven.
- East Finchley Rex (883 2233)
  - To Sat: 'Under Milk Wood' (AA) + 'The Moon and the Sledgehammer' (U)
  - From Sun: 'Klute' (X) + 'Summer of '42' (X) East Ham for credits.
- East Ham Granada (472 3000)
  - To Sat: 'The Nightcomers' (X) + 'Road to Salina' (X)
  - From Sun: 'Stepptoe and Son' (A) (Cliff Owen, 1971, Br) Wilfrid Brambell, Harry H. Corbett. + 'Dad's Army' (U) (Norman Cohen, 1971, Br) TV cast. Progs 4.30, 6.15 (Sun); 1.20, 3.05, 6.45 (Week).
- East Ham Odeon (472 3559) C
  - To Sat: 'Tales from the Crypt' (X) + 'Nobody Ordered Love' (X)
  - From Sun: 'The Glass House' (X) + 'Pancho Villa' (AA)
- Forest Hill ABC (699 2188) C
  - To Sat: 'Deliverance' (X) + 'A Horse Called Nijinsky' (X)
  - From Sun: 'Savage Messiah' (X) Blackheath for credits.
- Fulham Road ABC (370 2636)
  - To Wed 15: Unconfirmed.
- Golders Green ABC (455 6161)
  - To Sat: 'Savage Messiah' (X) + 'Fortune and Men's Eyes' (X)
  - From Sun: 'Made' (X)
- Golders Green Odeon (455 9741)
  - To Sat: 'What's Up Doc?' (U) + 'Duffy' (A)
  - From Sun: 'You Only Live Twice' (A) Wimbledon for credits. + 'Goldfinger' (A) Croydon for credits.
- Hackney ABC (985 3036) C
  - To Sat: 'Tower of Evil' (X) + 'Demons of the Mind' (X)
  - From Sun: 'Made' (X)
- Hammersmith Broadway (748 6120)
  - To Sat: 'Savage Messiah' (X) + 'Fortune and Men's Eyes' (X)
  - From Sun: 'Psycho' (X) (Alfred Hitchcock, 1960, US) Anthony Perkins, Janet Leigh. + 'The Corpse' (X) (Viktors Ritelis, Br) Michael Gough, Yvonne Mitchell.
- Hammersmith Odeon (748 4081) C
  - To Sat (not Fri): 'Tales from the Crypt' (X) + 'Nobody Ordered Love' (X)
  - Fri only: Live show—Tom Paxton.
  - Sun-Fri: 'The Glass House' (X) + 'Lady Frankenstein' (X) (Mel Welles, 1972, US) Joseph Cotten.
  - Sat 18: Live show—Bill Withers.
- Hammersmith Regal (748 2388) C
  - To Sat: 'Made' (X)
- Hampstead Classic (794 4000)
  - To Sat: 'Fallini Satyricon' (X) + 'The Railrodder' (U)
  - From Sun: 'Le Boucher' (AA) (Claude Chabrol, 1971, Fr) Jean Yanne, Stephane Audran. A false film: two sexually-isolated French people in a perfectly-observed French village, disrupted by a series of murders.
- Hampstead Odeon (534 4665) C
  - To Sat: 'Tales from the Crypt' (X) + 'Nobody Ordered Love' (X)
  - From Sun: 'Ben Hur' (A) Barking for credits.
- Forest Gate Odeon (534 4665) C
  - To Sat: 'Tales from the Crypt' (X) + 'Nobody Ordered Love' (X)
  - From Sun: 'The Glass House' (X) + 'Pancho Villa' (AA)



'Deep End', by Slolimowski, is at the Hampstead Classic.

- Hampstead Everyman (435 1525)
  - To Sun: 'Who's Afraid of Virginia Woolf' (X)
  - From Mon: 'Charade' (A) (Stanley Donen, 1962/3, US) Cary Grant, Audrey Hepburn, Walter Matthau, James Coburn. 2.00 (not Sun); 4.00, 6.00, 8.00. Late Sat 10.30, 40p.
- Harrow Granada (427 1946)
  - To Sat: Theatre closed.
  - From Sun: 'Stepptoe and Son' (A) + 'Dad's Army' (U) East Ham for both credits. Progs 4.40, 6.25 (Sun); 2.00, 3.45, 7.20 (Week).
- Hendon Classic (202 7137)
  - To Sat: 'If . . . ' (X) + 'Goodbye Columbus' (X)
  - From Sun: 'Dirty Harry' (X) (Don Siegel, 1971, US) Clint Eastwood. + 'They Came to Rob Las Vegas' (A) (Antonio Isasi, 1968, Sp/Fr/W. Ger/It) Gary Lockwood, Jack Palance. 100 mins (cut from 124) Dubbed.
- Hendon Odeon (203 3538)
  - To Sat: 'Cabaret' (X)
  - From Sun: 'Butterflies are Free' (A) + 'And Now For Something Completely Different' (A)
- Highgate Odeon (272 7110) C
  - To Sat: 'Tales from the Crypt' (X) + 'The Fiend' (X)
  - From Sun: 'The Sound of Music' (U) (Robert Wise, 1964, US) Julie Andrews.
- Holloway ABC (607 4470) C
  - 'The Godfather' (X)
- Holloway Odeon (272 6331) C
  - To Sat: 'Cabaret' (X) + 'A Strange Love Affair' (X)
  - From Sun: 'The Glass House' (X) + 'Lady Frankenstein' (X) Hammersmith for credits.
- Hounslow ABC (570 0546)
  - To Sat: 'Deliverance' (X) + 'A Horse Called Nijinsky' (U)
  - From Sun: 'Tower of Evil' (X) + 'Demons of the Mind' (X)
- Hounslow Odeon (570 2096)
  - To Sat (not Sat mat): 'The Strange Vengeance of Rosalie' (X) + 'To Kill a Clown' (X)
  - Sat mat: '300 Spartans' (U)
  - From Sun: 'Tales from the Crypt' (X) + 'Nobody Ordered Love' (X)
- Ilford ABC (478 2720)
  - 'The Godfather' (X)
- Ilford Odeon (554 2500)
  - To Sat: 'Tales from the Crypt' (X) + 'The Fiend' (X)
  - From Sun (not Wed): 'Butterflies are Free' (A) + 'And Now For Something Completely Different' (A)
  - Wed only: 'The Lion in Winter' (A) (Anthony Harvey, 1968, Br) Peter O'Toole, Katherine Hepburn.
- Islington Green Screen (226 3520)
  - To Sat: 'Cabaret' (X) + 'Take the Money and Run' (A)
  - From Sun: 'Fritz the Cat' (X) (Ralph Bakshi, 1971, US) Animation based on Robert Crumb characters; patchy and rather scruffy. + 'Never Give a Sucker an Even Break' (U) W. C. Fields.
- Kensal Rise Palace (969 3731) C
  - To Sat: 'Tower of Evil' (X) + 'Demons of the Mind' (X)
  - From Sun: 'Made' (X)
- Kilburn Classic (624 6767)
  - To Sat: 'The Robe' (U)
  - From Sun:

The new  
**ABC 1 & 2**  
Shaftesbury Avenue  
Tel. 01-836 8861  
Licensed Bars  
Only 10 minutes from Piccadilly Circus

**ABC 1**  
PARAMOUNT PICTURES PRESENTS  
**The Godfather**

Wk & Sun 1.50, 5.10 & 8.30  
late night Fri & Sat 12.00  
All seats bookable

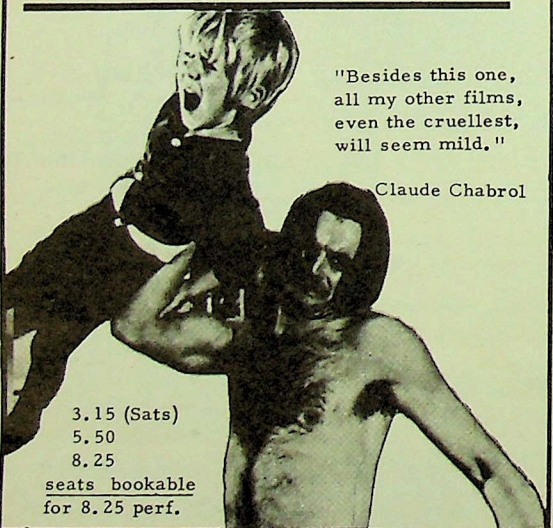
**ABC 2**  
**SLAUGHTERHOUSE FIVE**  
Weekdays 2, 5, 8.15  
Sundays 4 + 8.15  
late night Sat 11.20

**ODEON SHEPHERDS BUSH**  
TEL: 749 1116  
Join the Late Night Scene!  
Doors Open ... 11.00  
Programmes ... 11.15  
All Seats ... 55p

FRIDAY 10TH NOVEMBER (1 NIGHT ONLY)  
JOHN WAYNE KIRK DOUGLAS  
THE WAR WAGON U  
SATURDAY 11TH NOVEMBER (1 NIGHT ONLY)  
PAUL NEWMAN IN  
COOL HAND LUKE A  
DEAN MARTIN IN  
THE AMBUSHERS A  
FRIDAY 17TH NOVEMBER (1 NIGHT ONLY)  
ANTHONY QUINN, ALAIN DELON  
GEORGE SEGAL  
LOST COMMAND A

**The Screen on Islington Green**  
Sun 12th Nov for 7 days  
**FRITZ THE CAT X**  
Sun & Week 3.35, 6.25, 9.30  
+ W.C. Fields  
NEVER GIVE A SUCKER AN EVEN BREAK  
Sun & Week 5.00, 7.55  
Late Night Fri & Sat, 10 & 11 Nov at 11.15pm.  
Polanski's  
DANCE OF THE VAMPIRES X & THE ABOMINABLE DR PHIBES  
226 3520

**Paris-Pullman**  
DRAYTON GARDENS S.W.10 01-373-5898  
from SUNDAY 12th NOVEMBER  
CLAUDE CHABROL'S  
**LA RUPTURE (X)**  
"Besides this one, all my other films, even the cruelest, will seem mild."  
Claude Chabrol  
3.15 (Sats)  
5.50  
8.25  
seats bookable for 8.25 perf.



'Love Story' (AA) (Arthur Hiller, 1970, US) Ryan O'Neal, Ali McGraw. + 'The Waiters' (U) Benny Hill.

● Kilburn Grange (624 1664)  
To Sat:  
'Tales from the Crypt' (X) + 'The Fiend' (X)  
From Sun:  
'Made' (X)

● Kilburn State (624 8081) C  
To Sat:  
'Gone with the Wind' (A)  
From Sun:  
'The Glass House' (X) + 'Pancho Villa' (AA)

● Kingston ABC (546 1121) C  
To Sat:  
'Deliverance' (X) + 'A Horse Called Nijinsky' (U)  
From Sun:  
'Tower of Evil' (X) + 'Demons of the Mind' (X)

● Kingston Granada (546 0404)  
To Sat:  
'The Nightcomers' (X) + 'Road to Salina' (X)  
From Sun:  
'2001: a Space Odyssey' (U) (Stanley Kubrick, 1968, Br) Keir Dullea, Gary Lockwood. Progs 4.30, 7.15 (Sun); 2.00, 4.45, 7.35 (Week).

● Kingston Studio 7 (546 0207)  
To Sat:  
'Dirty Harry' (X) + 'They Came to Rob Las Vegas' (A)  
From Sun:  
'Tales from the Crypt' (X) + 'The House that Dripped Blood' (X) (Peter Duffell, 1970, Br) Peter Cushing, Christopher Lee.

● Kings Cross Cinema (278 3062)  
To Sat:  
'Klute' (X) + 'Summer of '42' (X)  
From Mon:  
'The Heist' (AA) (Richard Brooks, 1972, US) Warren Beatty, Goldie Hawn. + 'Cat Ballou' (A) (Elliot Silverstein, 1965, US) Jane Fonda, Lee Marvin. Progs 12.55, 3.00, 6.50.

● Lewisham Odeon (852 1331) C  
To Fri:  
'The Nightcomers' (X) + 'Road to Salina' (X)  
Sat only:  
Live show—Gladys Knight and the Pips.  
From Sun:  
'Tales from the Crypt' (X) + 'Nobody Ordered Love' (X)

● Lewisham Studios 6 and 7 (852 6111) 6.  
'The Godfather' (X) Progs: Sun 3.30, 6.50; Week (not Thur) 1.15, 4.25, 7.45; Thur 2.15, 5.25, 8.45.

7. To Sat:  
'Deliverance' (X) + 'A Horse Called Nijinsky' (U)  
From Sun:  
'How to Succeed With Sex' (X) (Bert Gordon, 1969, US) Zack Taylor, Mary Jane Carpenter. 56 mins (cut from 77). + 'The Daughter' (X) (P. Gulbrandsen, Sweden) Gun Flack, Inger Sundh. Progs: Sun 5.10, 7.30; Week (not Thur) 2.20, 3.35, 6.00, 8.25; Thur 2.10, 4.35, 7.00.

● Maida Vale Classic (624 6566)  
To Sat:  
'Cabaret' (X)

● Leyton ABC (539 3796) C  
'The Godfather' (X)

● Leytonstone Granada (539 1425)  
To Sat:  
'Deliverance' (X) + 'A Horse Called Nijinsky' (U)  
From Sun:  
'Stephanie and Son' (A) + 'Dad's Army' (U) East Ham for both credits. Progs 4.10, 5.55 (Sun); 2.10, 7.10 (Mon-Fri); 1.35, 3.25, 7.05 (Sat).

● Mile End ABC (790 2041) C  
To Sat:  
'Tower of Evil' (X) + 'Demons of the Mind' (X)  
From Sun:  
'Made' (X)

● Mile End Sundown (980 2034) C  
Sat mat:  
'Jason and the Argonauts' (U)  
Sun-Tue:

'On the Buses' (A) (Harry Booth, 1971, Br) Reg Varney. + 'One Million Years BC' (A) (Don Chaffey, 1966, Br) Raquel Welch.

● Morden Odeon (540 5007) C  
To Sat:  
'The Strange Vengeance of Rosalie' (X) + 'To Kill a Clown' (X)  
From Sun:  
'Tales from the Crypt' (X) + 'Sun on the Skin' (AA) (Giorgio Stegani, 1971, It) Generation-gap rubbish with music by Middle of the Road.

● Muswell Hill ABC (883 6017) C  
To Sat:  
'Savage Messiah' (X) + 'Fortune and Men's Eyes' (X)  
From Sun:  
'Made' (X)

● Muswell Hill Odeon (883 1001)  
To Sat:  
'Cabaret' (X)  
From Sun (not Wed):  
'Butterflies are Free' (A) + 'And Now For Something Completely Different' (A)  
Wed only:  
'The Lion in Winter' (A)  
Ilford for credits.

● Notting Hill Classic (727 5750)  
To Sat:  
'Never Give a Sucker an Even Break' (U)  
From Sun:  
'You Can't Cheat an Honest Man' (U) (George Marshall, 1939, US) W. C. Fields.

● Notting Hill Gaumont (727 6705)  
To Sat:  
'Cabaret' (X)  
From Sun (not Wed):  
'Butterflies are Free' (A) + 'Duffy' (A) (Robert Parrish, 1968, Br) James Coburn.  
Wed only:  
'The Wanderer' (A) (Jean-Gabriel Albicocco, 1969, Fr) Adaptation of 'Le Grand Meaulnes' by Alain-Fournier.

● Old Kent Road ABC (639 2784) C  
To Sat:  
'Deliverance' (X) + 'A Horse Called Nijinsky' (U)  
From Sun:  
'Language of Love' (X) (Torgny Wickman, Sweden) Sex-ed. + 'Do You Believe in Swedish Sin?' (X) (Gunnar Hoglund, 1970, Sweden) Diana Kjaer. 72 mins (cut from 92) Dubbed.

● Peckham Odeon (639 1722) C  
To Sat:  
'Deliverance' (X) + 'A Horse Called Nijinsky' (U)  
From Sun:  
'Tales from the Crypt' (X) + 'The Fiend' (X)

● Penge Odeon (778 5694) C  
To Sat:  
'The Strange Vengeance of Rosalie' (X) + 'To Kill a Clown' (X)  
From Sun:  
'Tales from the Crypt' (X) + 'Nobody Ordered Love' (X)

● Pinner ABC (866 3242)  
To Sat:  
'Savage Messiah' (X) + 'Fortune and Men's Eyes' (X)  
From Sun:  
'Made' (X)

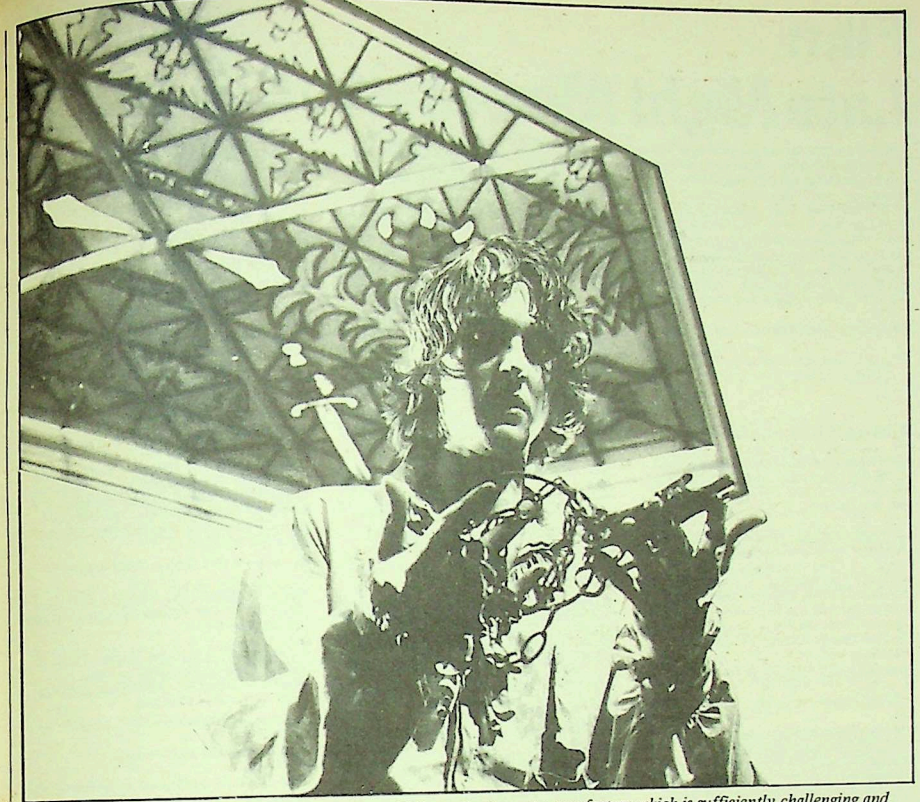
● Praed Street Classic (723 5716)  
To Sat:  
'Ziegfeld Follies' (U) + 'Lovely to Look At' (U)  
From Sun:  
'2001: a Space Odyssey' (U) Kingston for credits.

● Putney Cineclub (788 0032)  
To Sat:  
'Cabaret' (X)  
From Sun:  
'Deliverance' (X) (evening performances only: open to non-members)

● Rayners Lane Odeon (866 4142) C  
To Sat:  
'Tales from the Crypt' (X) + 'Nobody Ordered Love' (X)  
From Sun:  
'Butterflies are Free' (A) + 'And Now For Something Completely Different' (A)

● Richmond Gaumont (940 5759)  
To Sat:  
'Cabaret' (X)

From Sun:  
'I am a Nymphomaniac' (X) (Max Pécas, 1971, Fr) Sandra Julien. + 'Not



Amidst the current glut of mediocre horror films, EMI are slipping out a new feature which is sufficiently challenging and bizarre to have forced its distributors into the most shameful of non-sales tactics. 'Demons of the Mind'—which has not been shown to the press and is now being buried alive on the ABC circuit as support to an atrocious quickie called 'Tower of Evil'—is an exotic Wildean horror story, translated to the screen in superbly pale and subtle images by Peter Sykes (formerly an assistant to Peter Brook). 'Demons' is Sykes's first feature, and visually it is as extravagant and tantalizing as a Decadent novel. It divides their sickrooms, a father hunts and shoots his children in the woods. These are some of the surreal fragments around which the plot revolves, and the script by Christopher Wicking is a striking attempt to introduce new themes and new ideas to British horror. The project is badly let down only by some grotesque overacting, notably from Robert Hardy who sabotages a key role by playing it as cod Shakespeare with the result that there are tedious stretches where suspension of disbelief becomes impossible. But compensations exist in the other performances, especially Virginia Wetherell, who is so good that she makes up for the inadequacies of some of the central players. And the baroque splendour of Sykes' images linger in the mind long after the film's less satisfactory aspects are forgotten. Dave Pirie.

Tonight Darling' (X) (Anthony Sloman, 1971, Br) Luan Platters.

● Richmond Odeon (940 5759)  
To Sat:  
'Deliverance' (X) + 'A Horse Called Nijinsky' (U)  
From Sun (not Wed):  
'Savage Messiah' (X) + 'Fortune and Men's Eyes' (X)  
Wed only:  
'The Lion in Winter' (A)  
Ilford for credits.

● Romford ABC (70 43848)  
1. From Sun:  
Unconfirmed.  
2. From Sun:  
Unconfirmed.  
3. From Sun:  
'Made' (X)

● Romford Odeon (70 40300)  
To Sat:  
'Cabaret' (X) + 'A Strange Love Affair' (X)  
From Sun (not Wed):  
'The Glass House' (X) + 'Pancho Villa' (AA)  
Wed only: Wrestling—live.

● Shepherds Bush Classic (743 1646)  
To Sat:  
'Where Does It Hurt?' (X) + 'There's a Girl in my Soup' (X)  
From Sun:  
'Made' (X)

● Shepherds Bush Galaxy (743 6155)  
'Danish Dentist on the Job' (X)

● Shepherds Bush Odeon (749 1116)  
To Sat:  
'Tales from the Crypt' (X) + 'Nobody Ordered Love' (X)  
From Sun:  
'The Glass House' (X) + 'Pancho Villa' (AA)

(AA)  
● Sidcup ABC (300 2539)  
To Sat:  
'Deliverance' (X) + 'A Horse Called Nijinsky' (U)  
From Sun:  
'Tales from the Crypt' (X) + 'The Fiend' (X)

● Southgate Ritz (888 4163)  
To Sat:  
'Language of Love' (X) + 'Do You Believe in Swedish Sin?' (X)  
From Sun:  
Unconfirmed.

● Stoke Newington ABC (254 2415)  
To Sat:  
'Tower of Evil' (X) + 'Demons of the Mind' (X)  
From Sun:  
'Made' (X)

● Streatham ABC (769 1928) C  
To Sat:  
'Deliverance' (X) + 'A Horse Called Nijinsky' (U)  
From Sun:  
'Frenzy' (X) (Alfred Hitchcock, 1972, Br) Jon Finch, Barry Foster, Anna Massey.

● Streatham Odeon (769 3346)  
To Sat:  
'The Nightcomers' (X) + 'Road to Salina' (X)  
From Sun:  
'Tales from the Crypt' (X) + 'The Fiend' (X)

● Surbiton Odeon (399 3884) C  
To Sat:  
'The Nightcomers' (X) + 'Road to Salina' (X)  
From Sun:  
'Tales from the Crypt' (X) + 'Cool It Carol' (X) (Pete Walker, 1969, Br) Janet Lynn. Progs 4.30, 6.15 (Sun); 1.40, 3.20, 7.00 (Week).

● Turnpike Lane ABC (888 2519) C  
To Sat:  
'Tower of Evil' (X) + 'Demons of the Mind' (X)

● Sutton Granada (642 4440)  
To Sat (not Fri):  
'The Nightcomers' (X) + 'Road to Salina' (X)  
Fri only:  
Theatre closed.  
From Sun:  
'Ben Hur' (A)  
Barking for credits. Progs 6.00 (Sun); 3.00, 6.55 (Week).

● Swiss Cottage Odeon (722 5905) C  
To Sat:  
'Tales from the Crypt' (X) + 'Nobody Ordered Love' (X)  
From Sun:  
'Butterflies are Free' (A) + 'And Now For Something Completely Different' (A)

● Tooting ABC (672 1000) C  
To Sat:  
'Deliverance' (X) + 'A Horse Called Nijinsky' (U)  
From Sun:  
'Tower of Evil' (X) + 'Demons of the Mind' (X)

● Tooting Classic (672 6601) C  
To Sat:  
'The French Connection' (X)  
From Mon:  
'King of Kings' (U) (Nicholas Ray, 1961, US) Jeffrey Hunter.

● Tooting Granada (672 6601) C  
To Sat:  
'The Nightcomers' (X) + 'Road to Salina' (X)  
From Sun:  
'Tales from the Crypt' (X) + 'Cool It Carol' (X) (Pete Walker, 1969, Br) Janet Lynn. Progs 4.30, 6.15 (Sun); 1.40, 3.20, 7.00 (Week).

● Turnpike Lane ABC (888 2519) C  
To Sat:  
'Tower of Evil' (X) + 'Demons of the Mind' (X)

● Wembleton ABC (542 2082) C  
'The Godfather' (X)

● Wembleton Odeon (542 2277) C  
1. To Sat:  
'Deliverance' (X) + 'A Horse Called Nijinsky' (U)  
From Sun:  
'Tales from the Crypt' (X) + 'The Fiend' (X)

2. To Sat:  
'Fantasia' (U) + 'Beaver Valley' (U)  
From Sun:  
'Goldfinger' (A) Croydon for credits. + 'You Only Live Twice' (A) (Lewis Gilbert, 1965, Br) Sean Connery.

3. To Sat:  
'Under Milk Wood' (AA) + 'Charlie Bubbles' (AA)  
From Sun:  
Unconfirmed.

● Wood Green Odeon (888 1330) C  
To Sat:  
'Tales from the Crypt' (X) + 'The Fiend' (X)  
From Sun:  
'The Glass House' (X) + 'Pancho Villa' (AA)

● Woolwich ABC (854 7069)  
To Sat:  
'Deliverance' (X) + 'A Horse Called Nijinsky' (U)  
From Sun:  
'Tower of Evil' (X) + 'Demons of the Mind' (X)

● Woolwich Odeon (854 2255)  
To Sat:  
'The Strange Vengeance of Rosalie' (X) + 'To Kill a Clown' (X)  
From Sun:  
'Tales from the Crypt' (X) + 'The Fiend' (X)

Mind' (X)  
From Sun:  
Unconfirmed.

● Twickenham Odeon (892 5005) C  
To Sat:  
'The Nightcomers' (X) + 'Road to Salina' (X)  
From Sun:  
'Tales from the Crypt' (X) + 'Nobody Ordered Love' (X)

● Upton Park ABC (472 2644) C  
'The Godfather' (X)

● Walthamstow Granada (520 7092) C  
To Sat:  
'Tales from the Crypt' (X) + 'Cool It Carol' (X)  
From Sun:  
'Stephanie and Son' (A) + 'Dad's Army' (U) East Ham for both credits. Progs 4.40, 6.25 (Sun); 1.40, 3.25, 7.00 (Week).

● Well Hall Odeon (850 3351)  
To Sat:  
'Cabaret' (X) + 'I Want You Now' (AA)  
From Sun:  
'Tales from the Crypt' (X) + 'Countdown' (X) (Roger Pigaut, 1970, Fr) Simone Signoret, Jeanne Mareau. Dubbed.

● Welling Granada (303 2662)  
To Sat:  
'The Nightcomers' (X) + 'Road to Salina' (X)  
From Sun:  
'Tales from the Crypt' (X) + 'Cool It Carol' (X)  
Tooting for credits. Progs 4.30, 6.10 (Sun); 2.05, 7.05 (Mon-Fri); 1.50, 3.35, 7.10 (Sat).

● Wembley ABC (902 0049) C  
To Sat:  
'Tower of Evil' (X) + 'Demons of the Mind' (X)  
From Sun:  
'Made' (X)

● Wembley Odeon (902 4694) C  
To Sat:  
'Tales from the Crypt' (X) + 'The Fiend' (X)  
From Sun:  
'The Glass House' (X) + 'Pancho Villa' (AA)

● Westbourne Grove Odeon (229 3369) C  
To Sat:  
'Tales from the Crypt' (X) + 'Nobody Ordered Love' (X)  
From Sun:  
'Goldfinger' (A) + 'From Russia with Love' (A)  
Croydon for credits.





The Reverend Gary Davis  
 Special Tribute Pack  
 2 Records for £2.20  
 Ragtime Guitar TRA 244  
 Children of Zion TRA 249

The Bert Jansch  
 Sampler Vol I  
 TRA SAM 10 99p



Box of Love  
 The Bert Jansch Sampler Vol II  
 TRA SAM 27 99p

The Baroque Beatles Book  
 H 7306 £1.49



# Transatlantic Allsorts

Transatlantic has sounds  
 to please every type of ear  
 on every sort of head.