

N°2.

AFTER READING PLEASE
RE-CYCLE

NEW AGE

30p

WE HAVE FLOWN IN THE AIR LIKE BIRDS AND
SWAM IN THE SEA LIKE FISHES, BUT HAVE
YET TO LEARN THE SIMPLE ACT OF
WALKING THE EARTH LIKE SISTERS & BROTHERS
(Martin LUTHER KING)



OUR TORTURING AND MURDEROUS UNIVERSITY

In Britain 56% of licences granted for vivisection purposes are to universities, polytechnics and medical schools. This amounts to 762,261 in 1986, all of which are clothed in academic respectability and somehow seen as contributing to human wellbeing. Take an example: the eyelids of 3 newly born kittens are sewn together - after varying time intervals of up to two years, the sutures are removed. Sometimes the animal is blinded by removing the retina or simply subjected to sensory deprivation over a period of months. These experiments have been performed by Colin Blakemore, the notorious Oxford University vivisector, and his work continues. The results of such "research", are that such sight deprivation leads to disturbance and mental imbalance, while proving very little about the avowed intention of corneal research. Dr. Nedin Buyukmichci, a leading ophthalmologist comments: "Blakemore's work has essentially no applicability to the human situation".

In iradiology experiments, mice often have the skin lining of their mouth and throat destroyed by radiation. There are hundreds of examples of such experiments which, even if you believe that some vivisection is justified, perform little purpose than to provide results for a paper of thesis which, no matter how irrelevant it may be propells the vivisector up the career ladder. The new students are conditioned from day one, endless routine dissections induce the necessary moral double-think for later work. After a while the language and attitude of their mentors has generally masked all compassion.

Nottingham University is teeming with vivisectors and many departments can be implicated in the suffering. When passing the Uni hospital, look up at the white top floor: inside here, under constant guard - animals may be being starved, burnt, electrocuted or operated



on without anaesthetic. It may be a surprise to many that Nottingham University is one of the largest vivisectors in the country, but as with most other issues apathy is rife and awareness low.

IS YOUR LECTURER A BASTARD ?

Recent findings by the BUAV have disclosed the following experiments going on within the University Hospital. 19 rabbits had their tibia (shin bone) sawn through and the tendon of the knee cap split in half. A rod was then inserted for three to four centimetres down the bone to pin the bone together. Bacteria responsible for causing osteomyelitis was then injected into the fracture. They were not given a cast to support their broken leg's but kept alive for twelve weeks, the rabbits were finally killed and their legs dissected. The shits who did this were : WORLOCK, SLACK, HARVEY AND MAWHINNEY.

Other experiments carried out by such departments as Zoology, Physiology and at the School of Agriculture include: inducing Anorexia Nervosa in overectomized rats, causing arthritis in the knees of rabbits and the disgusting practises of ovary development in the sow.

LECTURERS CARRYING OUT DISPICABLE ACTS OF RESEARCH include:

Department of Agriculture and Horticulture..

COLE, GARNSWORTHY, BUTTERY, NEWBOLD

Dept. of Psychology -

GREEN

Dept. of Biochemistry -

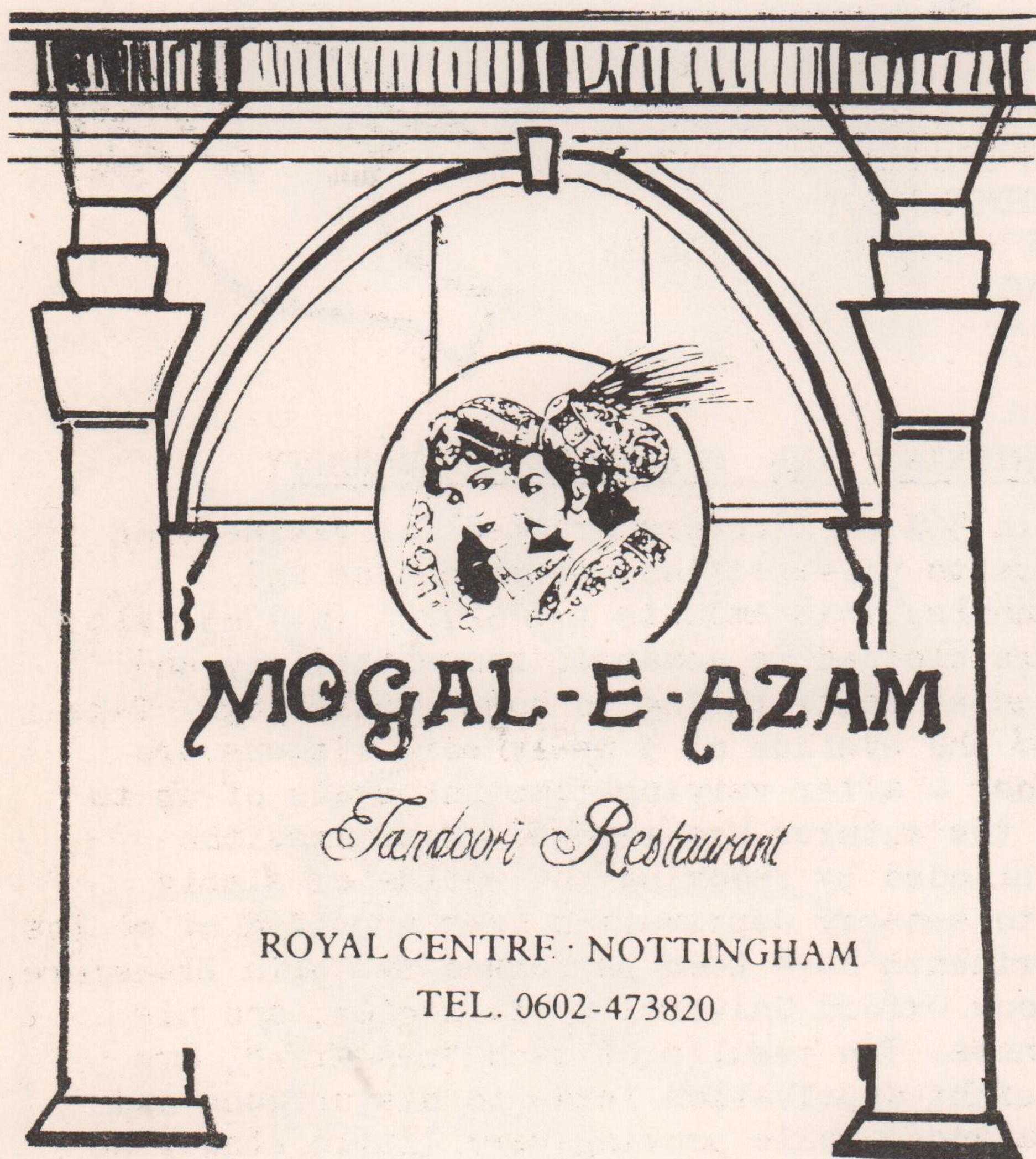
HEMMING

Dept. of Physiology and Pharmacology -

BENNET, WILLIAMS AND ROBSON

Hopefully, a joint campaign by University groups and the City Animal Rights Confederation can publicise vivisection on campus; and thus demand that the student union carries out investigations. If you study in a department conducting experiments involving animals, all facts would be most welcome, and can be given to the University Animal Welfare Group.

The British Union for the Abolition of vivisection was established in 1898 and is the largest vivisection organisation in the country with over 14,000 members and a network of over 120 local groups supporting its campaigns. For the BUAV's free list of approved cruelty-free companies, ring: 01-700-4232 and for free information packs on health with humanity ring: 01-700-4888.



MOVING OUT!

Many first years are being held against their will in the halls of residence, due to the policy of the University. Within the first weeks of their new environment, the halls impose a severe contract upon the freshers which means they cannot get out. Meanwhile they are forced to pay £38 a week for their prison-like accomodation which they are forced to vacate over the holiday periods, so the University can profit from business conferences. Is this fair? While hall is a happy environment for many, some students feel it can become claustrophobic. This can manifest itself in the student becoming ill and their course work suffering, so why aren't the hall wardens more sympathetic? Surely if a student is not content in their hall and their enforcement is being detrimental to their work and health, then they should be released immediately. The halls seem to place money above the welfare of the student, with threats that one cannot move out unless the room can be filled, and it's up to the distressed student to find a person to move in. This policy is unjust - the student wishing to move out, has come to the realisation that they are deeply unhappy and thus require support. Instead the wardens inflict greater misery and uncertainty with their bloody waving of the contract. The student union needs to give all the backing it can to allow students free movement with their accomodation after all those who live off campus are not subjected to such draconian measures.

The introduction of Poll Tax was first discussed in the late 70's by the far right associated with the Adam Smith Institute. It was so obviously unjust and cumbersome that at the time no-one took it seriously. That was then, after being rejected as a green paper in 1981, it was revived again in 1985 and is now due to be introduced !

THE COMMUNITY CHARGE OR POLL TAX - A GREEN PERSPECTIVE.

Green opposition to the Community Charge is based on two principles to which the Green Party is committed:

- 1). Defending and strengthening the democratic system.
- 2). Lessening inequalities of wealth and power.

On the first count the Poll Tax is a threat as the Electoral Register may be used to check the separate Community Charge Register so that people who cannot afford to pay will also not register to vote.

Already a high proportion of people in inner cities do not return electoral registration forms. The poll tax will become equivalent to a property or means test qualification for voting and it will be the poor and the inner city populations who will be disenfranchised.

If there is to be a central computerized record for the Community Charge it could be misused very easily. Files may be cross-checked and people's movements monitored; though people will be able to see their entry on the register they will not have the power to change it. People are already frightened of registering to vote in case it may result in nationality checks, being chased up for unpaid debts or being attacked by former husbands or boyfriends; the Public Poll Tax Register is an even greater source of fear.

Secondly, the Community Charge, hailed as being a "fair tax" is certainly not going to be fair to the poor, especially those living in high-rated authorities such as in the North and the inner cities.

The charge will be the same for every adult living in a local authority area; it takes no account of ability to pay. A single person with a net income of £2,400/year will pay exactly the same tax as the Prime Minister. In fact the Community Charge halves the tax burden of the richest people. The complex rebate system means that a single person facing the average poll tax in England will lose all help from rebates as soon as take-home pay exceeds £53/week.

Even those on benefit will have a maximum rebate of 80% of the charge, the rest will have to be paid in full. The Government has promised that benefits will be raised by 20% of the NATIONAL AVERAGE poll tax to cover this; if the poll tax is higher than average then the urban poor will lose out considerably.

In '84-5 in England and Wales 1.17 million summonses for non-payment of rates were issued, this led to 650,000 distress warrants; when Community Charge is in operation these figures will rise four fold. Where non-payment occurs, the financial burden will fall on the remaining residents, many will find payment a real hardship.

The Poll Tax Registration Officer will obtain information from housing authorities, housing waiting lists etc. Those who cannot afford to pay may stop using Local authority services such as libraries, swimming pools and Community Centres.

Because the Green Party is strongly committed to decentralization, it does not advocate a single alternative to Poll Tax, but most local parties suggest a local supplement to Income Tax. In addition the Green Party proposes Site Value Taxation as an instrument of land reform and revenue raising which would contribute to local government finance.

SUE BLOUNT, PROSPECTIVE GREEN PARTY EURO-ELECTION CANDIDATE.

THE GREEN PARTY STANDS FOR: CARING FOR THE ENVIRONMENT

A Healthy Environment: one that supports us, feeds us, and rests us. Tight controls over the pollution and destruction of our planet.

Resource Conservation: using less, a resource tax to make recycling economic, saving materials. A national home insulation scheme to save energy and cut fuel bills.

Agriculture: that's good for us and for the earth. Organic farming, no harmful chemicals and drugs, no dangerous additives — just healthy food for healthy people.

Animal rights: a ban on blood sports and cruel farming practices and the exploitation of endangered species: phasing out of vivisection.

A REAL DEMOCRACY

Proportional Representation: so that Councils and Parliament truly represent the variety of opinion in the country, making them more responsive and responsible.

Decentralisation: giving power back to the people, enabling informed decisions to be made locally about local matters.

A Balanced Society: involving women and feminine principles at all levels of decision-making.

CARING FOR PEOPLE

A Guaranteed Basic Income: for everyone as of right, allowing more flexible, working patterns; combining the redistribution of income from rich to poor and new opportunities for individual small-scale enterprises instead of the enforced idleness of the dole queue.

Work: sharing the work that needs to be done, creating useful satisfying work in areas such as housing, agriculture and transport.

Health: a community based health service, properly staffed and funded: a less stressful way of life to produce a healthier society.

Campaign for

REAL Democracy

SAY NO TO POLL TAX

③

ALEXANDER TECHNIQUE MEDICINE

John Naylor is a member of
The Society of Teachers of the Alexander Technique.

Most of urban civilisation consists of an ever-increasing adaptation of the environment to man's needs. But how much consideration do we give to the means whereby the human self engineers all these adaptations? How do we use (or mis-use) ourselves in negotiating the complexities of modern life? The current alarm over the 'greenhouse effect' shows how we have mis-used our global resources, but because the effects are less dramatic, we give practically no thought to the ecology of the use of ourselves. As a concept, 'Use', and what constitutes good or poor use, is not generally well understood.

As a bi-ped, man has evolved a delicate balance mechanism in response to gravity. This enables him to move freely and use his arms and hands for marvellously delicate accomplishments. In achieving our standing balance we adapt to gravity positively or negatively, but constructive thought is not often utilised in this process. Our understanding of our own postural mechanisms as a factor which affects our functioning (both physical and psychological), is rudimentary.

We live, move and have our being in a gravitational field, but with an increasingly sedentary life-style, our muscles lose their stretch-capacity, our sensory feedback becomes more unreliable and the quality of our 'use' deteriorates. Instead of consciously learning how to co-operate with gravity and allowing our spines to lengthen in response, we habitually sag and collapse to the detriment of breathing, digestion and circulation - all vital functions which affect us mentally as well as physically.

For example, moving from standing to sitting will, for most people, involve an un-necessary contracting downwards of the head-balance in relation to the neck and back. Since this factor acts as a primary control-mechanism on postural reflexes, the shortening of the spine and displacement of various organs will have a progressively harmful effect on the general standard of functioning. To those trained to detect it, reacting by upsetting this co-ordinating mechanism will be found to be a feature of many of our habitual movements. We can, however, re-educate this response, and learn to take a more conscious control over this important aspect of our use.

Fear plays a large part in reactions to our environment. Many people become fixed in a "startle-pattern", with head pulled back and down into themselves, shoulders hunched, arms held tight etc; and (perhaps in less extreme degrees) respond by reacting in this way to the new and unfamiliar. This means that adaptation to rapidly changing situations invariably has a constricting effect on over-all functioning.

Expanding our field of awareness to take in how we're using ourselves in activity is, in itself, a consciousness-raising exercise, and such increased self-awareness can make it harder for us to maintain un-recognised role-play linked to postural habits. As children, we learn many components of body-use by imitation. If sufficiently tuned in to our 'manner of use' as adults, we can discover ourselves, when back in our family situation, slipping back into childhood roles and their accompanying postural tricks. Learning to maintain better conditions of use can help us to move closer to an integrity that is unique to ourselves.

If we are to pay attention to our use, a disciplined and attentive approach to living is needed that is not always easy in our overstimulated environment. We need to consider not only what we are doing, but the means by which we pursue it. When, as a result of not interfering with our 'anti-gravity' mechanisms we experience a greater lightness and ease, this can provide motivation for such attentiveness - as can the realisation that, in the longer term, failure to consider the harmful effects of bad use results in poor functioning.

A better understanding and conscious management of the 'use' factor might well reduce the treatment costs of many functional problems that are exacerbated (if not caused) by poor use. Considering in detail the structural distortions brought about by our interference with our 'primary control mechanism' is something that is not often taken into account in medical diagnosis.

The first person to investigate in detail how we mis-use ourselves and to work out a technique for learning a better way of use was F. Mathias Alexander. He died in 1955 aged 85, and he carried on working to within three days of his death - a fact which says something about his own level of functioning! In an era when (for various reasons), it looks as if health care will increasingly be a matter of individual responsibility, Alexander's ideas, from the point of view of preventative medicine, deserve our fullest consideration. In an introduction to Alexander's third book *Constructive Conscious Control of the*

Individual (written in 1923), the American philosopher and educationalist, John Dewey stated that Alexander's technique was one of "constructive education" and that its "proper field of application is with the young, with the growing generation" an ideal which has so far not received the attention it deserves.

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MIRROR SONG

As one with the eyes of Narcissus, reflecting the pool
I stand, the romantic, the fortunate failure, the fool
And watch my competitors taking their place in the queue
Unwary as ever, as though this were anything new
I turned my decision on vain expectations of change
It seems I'm the victim of that which I sought to arrange
I failed to account for the empty momentum of friends
The breakdown begins where the last similarity ends

Already too open to notice me reading your mind
Your eyes are as embers, relentlessly leading the blind
And taking for granted that one of us has to be wrong
Condemning the singer for changing the words of the song

I gather my thoughts from the fort where my feelings are found
To offer you more than a random arrangement of sound
So read what you will into this, you won't be alone
I've seen every meaning which may or may not be my own
These impotent words hold you fast as a cloud in a cage
A useless attempt to delay my return to the stage

I'd ask you to run from these rules, were we ever released
Betraying your rôle as the hunter, befriending the beast
But while I'm aware that my capture is not your concern
I'm wondering which of us really has most left to learn

There's blood on the walls of the forces whose faces you trust
You'll reason imaginary meaning, if reason you must
And cry for the sane in their dying assemblies of lust
Who make what they can of their glorious reduction to dust



by Rog Patterson,
(singer & songwriter)

LETTERS

Dear New Age,

Today I feel utterly frustrated. I have begun to channel more and more pathetic and petty hatred into my life. I talk bizarre nonsense to my fellow students in a sort of pained parody of their own hollow trash. Above all the routines are so exactly the same every day (lectures, drinking, sleeping) that it has come to have no meaning for me. I go through the motions with a great shout going through me, an urge to tear it all to pieces. I watch the absorbed faces of my "colleagues" as they take down the lecture notes and I wonder if they too would like to climb onto their desks, and piss over it all. But they wouldn't because they lack the intense imagination, the overwhelming need to ascend to something greater which when unsatisfied is the source of all my futile and foolish "rebellion". It is my only consolation that life is perfectly meaningless, that time can only be wasted, that I am not "missing out" on anything because if I were not wasting my time at university I could only waste it in another way.

Yours, Edward.

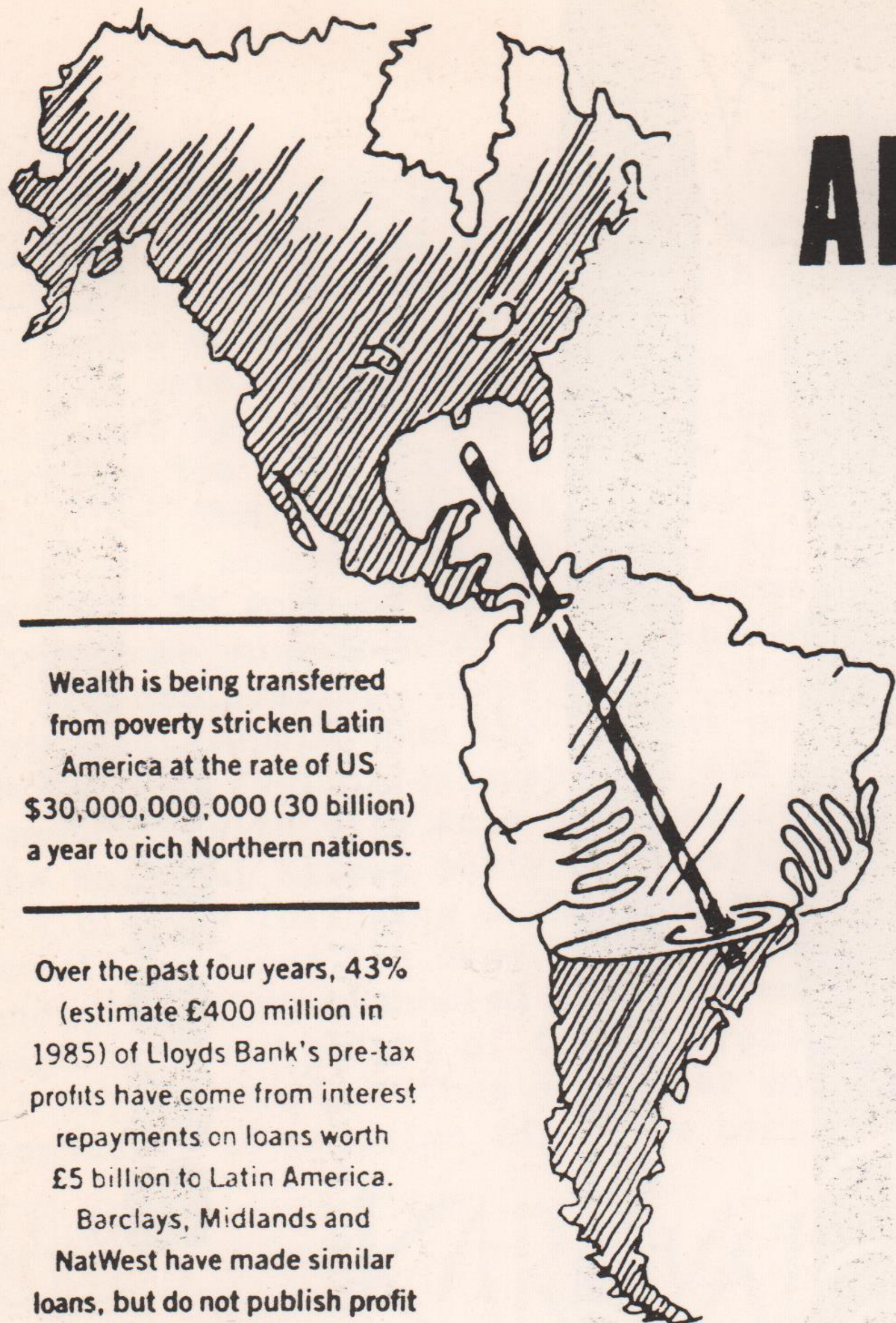
PLEASE SEND LETTERS TO

"FENO" c/o NEW AGE

PHILOSOPHY DEPT
UNIVERSITY OF NOTTINGHAM.

⑥

AN INTRODUCTION TO THE 'DEBT CRISIS'



Wealth is being transferred from poverty stricken Latin America at the rate of US \$30,000,000,000 (30 billion) a year to rich Northern nations.

Over the past four years, 43% (estimate £400 million in 1985) of Lloyds Bank's pre-tax profits have come from interest repayments on loans worth £5 billion to Latin America. Barclays, Midlands and NatWest have made similar loans, but do not publish profit breakdowns.

Commonly held myths explain away world hunger in terms of "over population," --"natural disaster" and "incompetence of Third World governments". These are psychologically comfortable explanations, as they displace responsibility away from ourselves, allowing us to feel generous and charitable when we give "aid" to poverty stricken areas. However, some rather uncomfortable facts should force us to look closer to home for causes of world hunger.

There is a net flow from poor countries in the South, to the rich industrialised countries in the North, so that Western consumer lifestyles and financial institutions are subsidised by the poor throughout the world. The debt crisis evolved out of the economic advantage of the West, secured through funding its Industrial revolution through the spoils of colonialism. This gave the West a powerful position to determine the world trade terms, and throughout the 1960's commodity prices of exports from the South had been steadily falling.

The oil price rises of the early 70's led to the oil producing nations having excess amounts of money. This was deposited in the western banks who thus in turn, needed people/countries to lend money to, so they actively courted potential borrowers. A knock on effect of the oil prices, was that oil importing countries were faced with huge increased import bills, so they needed money thus they borrowed. Theorists

in the west with the cooperation of the banks (who had plenty of "petro dollars" were thus keen to offer huge loans at low interest) believed that here was the chance to finance the industrial revolution of the third world thus, the " Maldevelopment Model" (George) was introduced. This was the idea that big is beautiful, and the way to economic advancement lay in large scale industrialization and "mega" development projects. Media images advertising, portrayed the western way of life as successfull. However the extravaant, costly schemes generated large profits for the western multi nationals while doing little to meet the needs of the third world rural poor . Nuclear power programmes provide a good example. The Philipinnes spent 2,000,000,

000,000 dollars on a nuclear power station and now pays interest on this of 500,000 dollars a day. 40% of the Brazilian debt is related to the nuclear power programme and subsequent payments. So the consequences were the third world countries could not pay back the debts incurred. The rich countries feared that if third world countries defaulted on thier payments the entire international banking system might collapse. For the western governments and banks this was the "DEBT CRISIS". The international monetary fund stepped in to lend more money so that The interest payments on the

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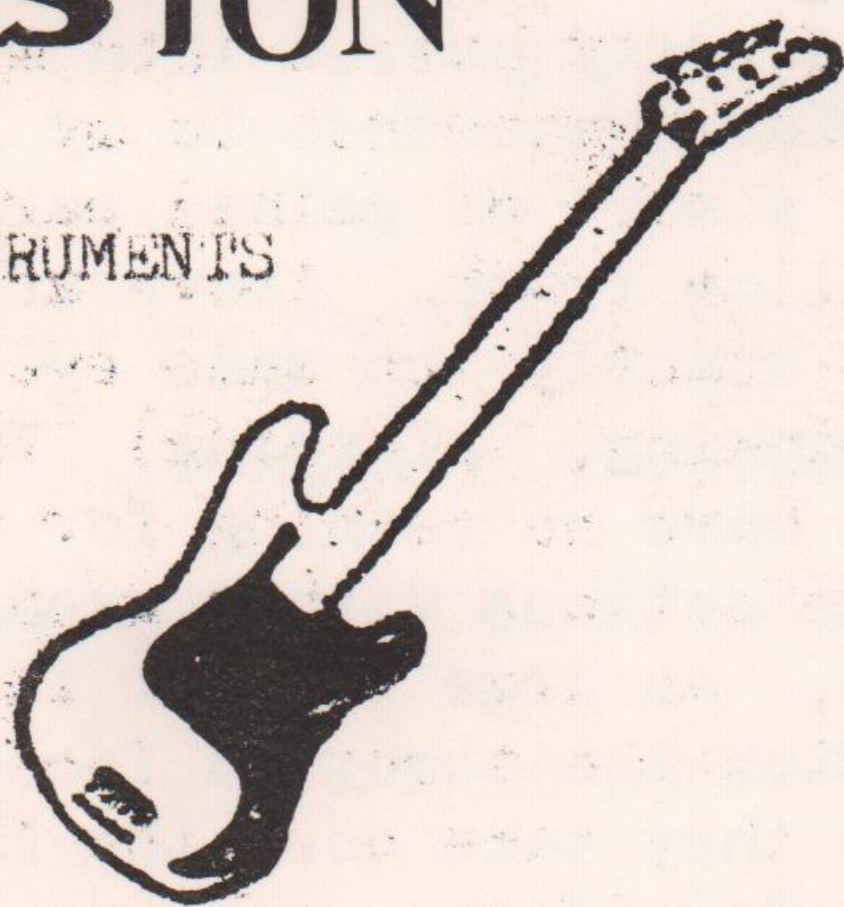
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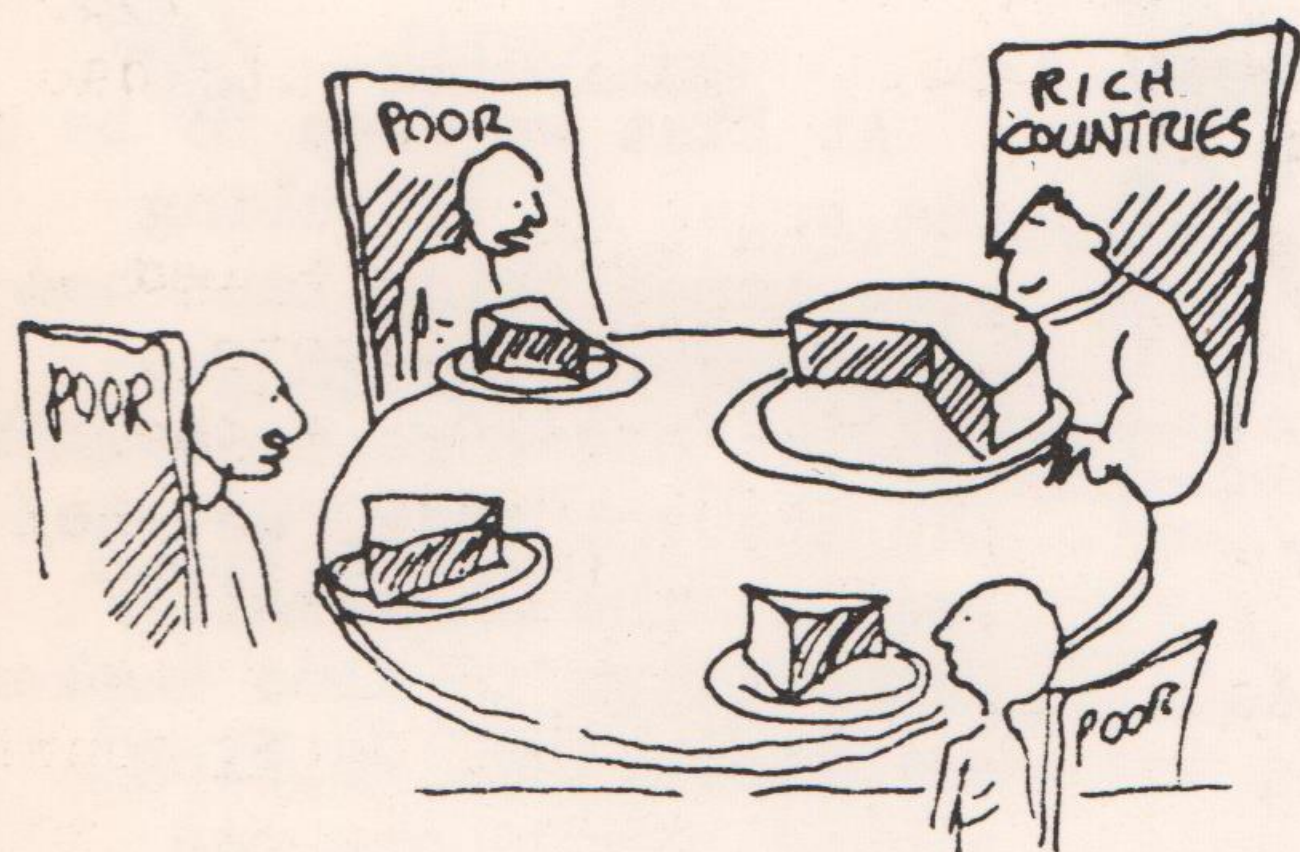
original debts could be paid. For the worlds clique the crisis is simply a dread that the whole rotten suppurating capitalist carcass might crash to the ground. The disgusting catch with the I.M.F. was that the money was only lent on the condition that Debtor Governments made certain changes in their economics so that they would be geared to paying the debt or interest rather than meeting the needs of the population. These changes called "structural readjustments" consisted of 1/ increasing concentration on export crops and raw materials to earn foreign exchange.

- 2/ cutting back on imports to save foreign exchange.
- 3/ reduction in public spending.

The consequences of this was that more land was turned over to cash crops, thus leading to less land for food for the peoples of the country. With more cash crops on the world market the prices fall even more. It is Western consumers who benefit from this.

FACTS

1. 20% of the world's population (in the rich "North") consume over 50% of the world's food and 80% of the world's material resources.
2. For every £1 given in famine relief to Africa in 1985, the West took back £2 in debt repayments.
3. In 1985, Debt payments cost poor countries \$102 billion of which \$52 billion was interest charges, compared with official aid from all sources of \$23.4 billion.
4. THERE IS ENOUGH FOOD FOR EVERYONE (U.N. figures).
5. Most countries in Europe have higher population densities than the poor countries of the "South".
6. One third of food bought in this country ends up in the dustbin, in the U.S.A. two thirds.
7. EVERY DAY, 40,000 CHILDREN DIE FROM HUNGER OR HUNGER RELATED DISEASE.



As the best land is being increasingly used for cash crops the poor are forced to overwork already eroded land. The top soil is not being allowed time to regenerate and becomes gradually thinned by water and wind erosion. Every year an area the size of England and Scotland, of once fertile soil declines to a point where it will no longer yield anything. This is how deserts are made.

Thus the debt crisis serves as a mechanism of syphoning wealth from poor countries to rich countries and for controlling third world economies to the advantage of Western companies and consumers. If we care about people, justice or our planet, a radically different approach is needed.

DO SOMETHING ABOUT IT, JOIN A THIRD WORLD FIRST ACTION GROUP. THERE IS ONE AT THE UNIVERSITY.

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VARIOUS TOILETRIES

Carter Wallace — Nair; I.C. — I-mmac; Reckitt — Veeto; Scholl — Foot Preparations; Beecham — Jovan Musk Oil; Boots — Shave Foam; Colgate Palmolive — Palmolive Rapid Shave; Gillette — Foamy; Sainsbury's — Shave Foam; Shulton — Old Spice Smooth Shave.

ROOM FRESHENERS

Boots — Air Freshener; CWS — Co-op Spring Blossom/Summer Fragrance; Domestic Fillers — Big D Air Freshener; Fine Fare — Yellow Airfresh; Howard — Wizard Fresheners; Johnson Wax — Glade; Keen — All Fresheners; Reckitt — Haze; Sainsbury's — Air Freshener.

SETTING PRODUCTS

Alberto — Quickset Styling Spray; Beecham — Brylcreem Styling Mousse; Bellair — Estolan Styling Mousse; Boots — Country Born Spray Set.

ANTIPERSPIRANTS & DEODORANTS

Bellair — Cool 'n' Dry; Nichol — Antiperspirant; Sainsbury's — Antiperspirant; Dunhill — Edition; Faberge — Brut 33; British Products — Charm; Elida Gibbs — Vivas; Faberge — Family Antiperspirants.



NOTTINGHAM FRIENDS of the EARTH
Group campaign and raise awareness on the
GREENHOUSE effect / OZONE DEPLETION
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KARNIVAL: SOME QUESTIONS ?

While we respect that the aims of Karnival, coordinated by Jackie Mundy, are worthy, we would question the approach of this years charity fundraising bash. The most despicable and quite unbelievable item was the planned "Perverts & Schoolgirls" disco. How the hell posters were printed and put up in the Halls without somebody with sanity being absolutely disgusted by them is soul destroying. Perhaps the hierarchy of the Karni team had been spending too many nights down the Irish Club, with their brains becoming submerged in alcohol. The name of that planned disco, which was changed by pressure from concerned students, not only is physically sickening, but when taken into account that money from Karnival 88 goes to children and women's groups it is absolutely disturbing. What will Karni come up with next year "rapists and their victims" party?

The deplorable, rowdy scenes of the six legged pub crawl held in the city centre also brings disrepute upon the student community. Nothing is worse than pissed up conceited students, feeling because they are doing a bit for charity that they can abuse the local community with vile acts of obscenities and general lounging around the centre. To finish the Karnival Klimax party ended with deposits of sick splattered around the P.B. still visible the following night. So perhaps next year while sensible and jolly fundraising should continue the more sordid dimensions to the Karni weeks may be replaced with the energies being channeled into awareness of why we have to raise money for charities, to highlight the plight of the underprivileged the misfortunate and poverty stricken sections of our community. Thus a greater understanding may allow members of the university community to campaign for these people's needs throughout the year not just a few weeks.

However, we do congratulate Karni and Jackie Mundy for its achievements this year.



KARNIVAL '88



Perverts & School Girls

at/in

THE CLUB

6 STANFORD STREET · NOTTINGHAM

TUESDAY 18 OCT

TICKETS COST £1.50 AND ARE

AVAILABLE FROM

Karni Reps / Karni Office / PB Box / Office

**Fancy Dress - a must! ** 10am-2am ** # Do not pay on the door.

EDITORIAL

At last we seem to be on the brink of recycling programmes being launched on campus. Though the impetus has come from within the student body, we must request the university authorities to also implement recycling. Walking around campus one can witness bulging bins of paper and glass; both recyclable items. If the motion at the uni council goes through (put forward

by the post grad guild/Green Pagans) it will be a focus on what a wasteful society we are part of.

The social side of the union appears to have certainly died at the university. No bands of any distinction have played this term, which is dismal when one considers the high calibre bands playing at the Poly. Why does Nottingham student Union never put on a lively social lineup, save for the nauseating balls, which are disgustingly overpriced (surely there must have been some financial irregularity in charging £7 for the freshers ball which hosted second rate bands) and stupidly named hall discos, which smack of the sixth form hop. The old excuse of "we can't host bands cause we have nowhere to put them" is crap. New Age approached what they felt to be Nottingham's top four bands and they all agreed they would play if asked. Whoever the social sec. of the Union is, they ought to do something apart from writing their post down on their c.v.

QUOTE: HALL WARDEN OF FLORENCE BOOT WHEN ASKED IF SHE WOULD PROMOTE THE WEEK ONE SAFE SEX CAMPAIGN PROVIDING ADVICE / FREE CONDOMS SAID: "MY GIRLS AREN'T LIKE THAT!" SURELY THIS CANNOT BE TRUE.

Enjoy your reading
Love and peace
Lena

PLEASE SEND ARTICLES TO

LENI NAMOS 1/2 POLITICS DEPT

UNIVERSITY OF NOTTINGHAM

LENGTH 500 - 2000 WORDS.

8

COMPLACENCY OF REASON.

The doctrine of liberalism has stagnated Western societies for too long. Encapsulating it in illusions of freedom, of thought and action. Liberalism has somehow become entrenched in our minds, as a value worth maintaining. However, the belief that man is a rational being capable of discovering his own interests and following them for the good of himself and society, is a disgusting philosophy. One which has been promulgated to allow the rise of the bourgeois and capitalism. The triumph of the enlightenment, and with it the march of "progress" and technology advocated that order and reason were natural to man. Yet this affection for the "rational" was not only held by the capitalists, sensing freedom of the individual meant freedom to exploit, but also the socialists of the time who felt everything must serve the society. Plekhanov (Marxist theorist) of the 19th century, wrote: "Art and Social Life" in

which he felt: "all human activity should serve a useful purpose", and art was included in this, if it were to be some idle amusement.

The result was uniformity and orthodoxy. How is a person to set about proving that he's a free individual? He must begin by rejecting as fictitious all the aspects of himself that smack of social conformity. Thus he must abandon any notion of morality, for no moral law principle could possibly apply to a person who defines himself in terms of his individuality, his independence from all other human beings. Morality is the shackle of society which is in turn, conformity. Morality can be, and should be re-defined upon the occurrence of the events one faces. There is only one credible ambition, to realise one's nature perfectly. That is the task of heroic self-indulgence. For example Dorian Gray by Oscar Wilde. Dorian Gray's aesthetic tutor, Lord Henry Walton, "All my influence is immoral, because to yield to the authority of another person is to lose authenticity, to become an actor of a part". Dorian finds sensation in fine things but he cannot assert his individuality by prizing, even with exquisite taste what all men prize. He thus gives up the worship of beauty for the worship of ugliness, which leads to sin, to vice and eventually murder.

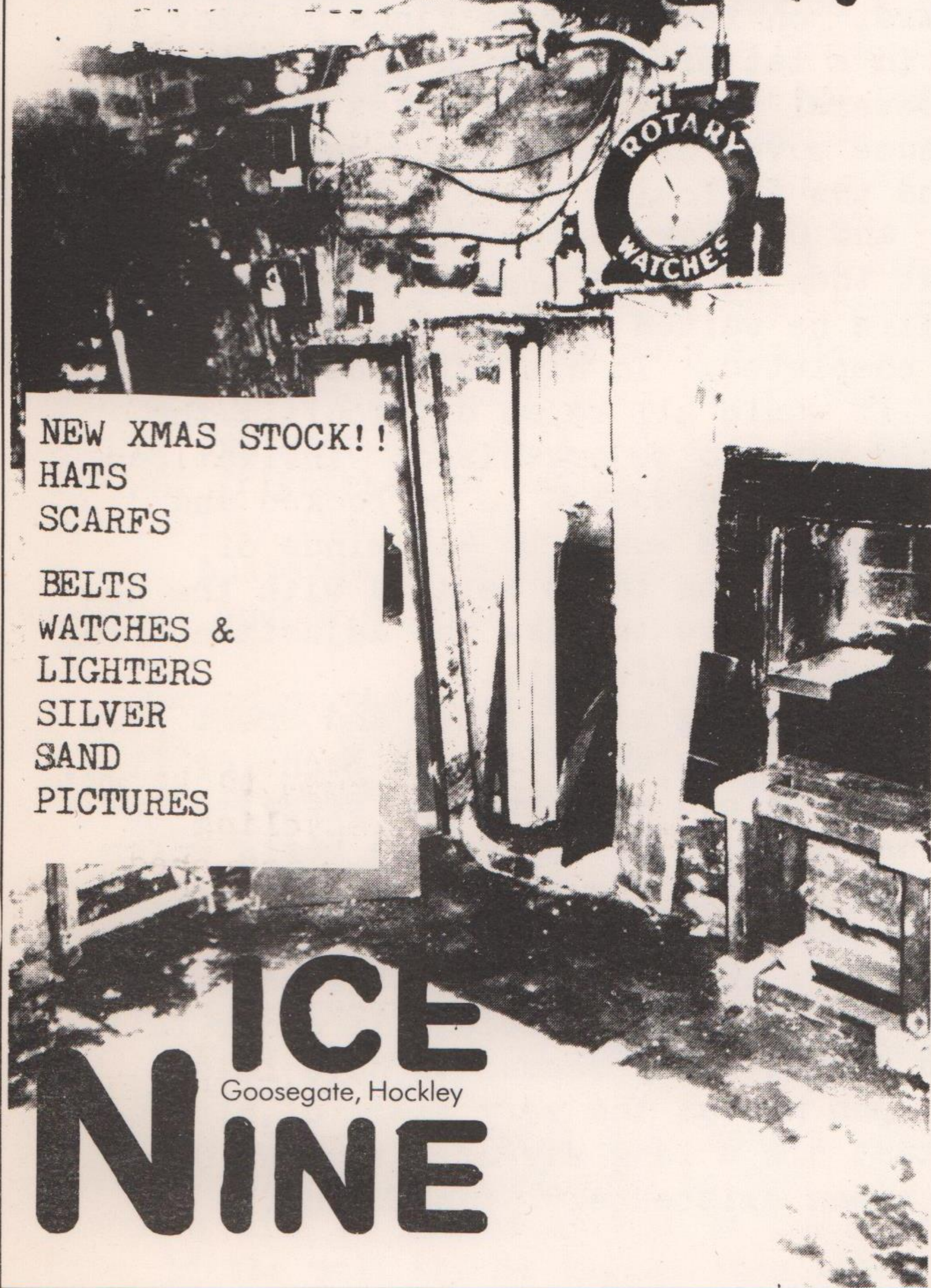
The disgusting rationality of the industrial period had been attacked by the Romantic writers and artists who argued for the unpredictability of the individual. They felt that the complacency of reason was an obstacle to artistic development. Thus such "eccentricity" as Gautier the French

poet who led a small alligator on a leash around the streets. While other French poets, Baudelaire and Rimbaud, rejected the orthodox morality of bourgeois society. They advocated the individual should follow his desires. Rimbaud's personal destructiveness showed the courage and ability to break away from conventions. Perhaps the most significant attack was by Dostoevsky in the "Notes from Underground". The Novel aims to show that ordinary life is stupid and shallow. Irrationality is at the centre of the main character, who refuses to surrender his total freedom of thought and constantly injures himself to prove that he is unpredictable. Dostoevsky portray's him as standing for individuality against the system, any system. He seeks friendship and then abuses it, and looks for conflicts and arguments. His whole endeavour is to prove to himself that he is a man, an autonomous and unpredictable agent, not a machine.

In the realms of philosophy Nietzsche, stands out as having no respect for the achievements of man and society in the 19th century (at the time he was seen as providing the most outrageous attack on the values of the period). He despised the Christian Church for turning man into a weak and gutless specimen, by suppressing via guilt, feelings of emotions and desires

(CONTINUED NEXT PAGE)

This was Ice Nine's storeroom last Xmas **SO SHOP EARLY!**



A Book!

"OBLOMOV" BY GONCHAROV

"Oblomov" is a 19th century Russian novel. Its hero - whose name, as you may have guessed is Oblomov - suffers from a chronic inability to do anything. He is highly intelligent and has a colossal imagination - he makes extravagant plans to embark on a fantastic and adventurous life. Yet bit by bit he is beset with an awareness of the difficulties he will face, he puts off actions until tomorrow - he stays in bed - and his life passes on this way, a series of marvellous plans never executed, made whilst Oblomov lies in bed. He occasionally rises to eat a meal or to pace the room in ecstasy of self pity at his own impotence.

Oblomov has a friend named Stolz who is his complete opposite - no thought but plenty of action. Each time Stolz returns from his latest adventure abroad, he makes some attempt to galvanise Oblomov into action, physically dragging him from his house into the city life. On one occasion, he is away for several years, on returning he finds Oblomov in a worse state than ever - fat and bloated, dressed in a tattered dressing gown, clearly not having so much as stirred from his bedroom for several weeks. Stolz makes a radical plan to get Oblomov moving again. He organises a house move for him, contrives to introduce him to various women and he imprints on his mind the following words; "Its now or never."

Stolz's plan worked for a while, and Oblomov engaged to a beautiful girl and planning to buy a house in the country. But then he found himself obliged to spend a few weeks living alone in a bachelor flat while he waited for the building of the

house to be completed. In his solitude he began to brood ...it would all be so difficult...the wedding would have to be organised, invitations to be issued, the reception to be booked and arranged, then there would be all kinds of financial arrangements to be settled with the new house and he would have to make the adjustment from a single to a shared lifestyle.

Oblomov stopped seeing his fiancée and spent the rest of his short life alone in his bachelor flat, looked after by an old maid who was prepared to devote all her time in preparing the meals which Oblomov ate at exactly the same time each day.

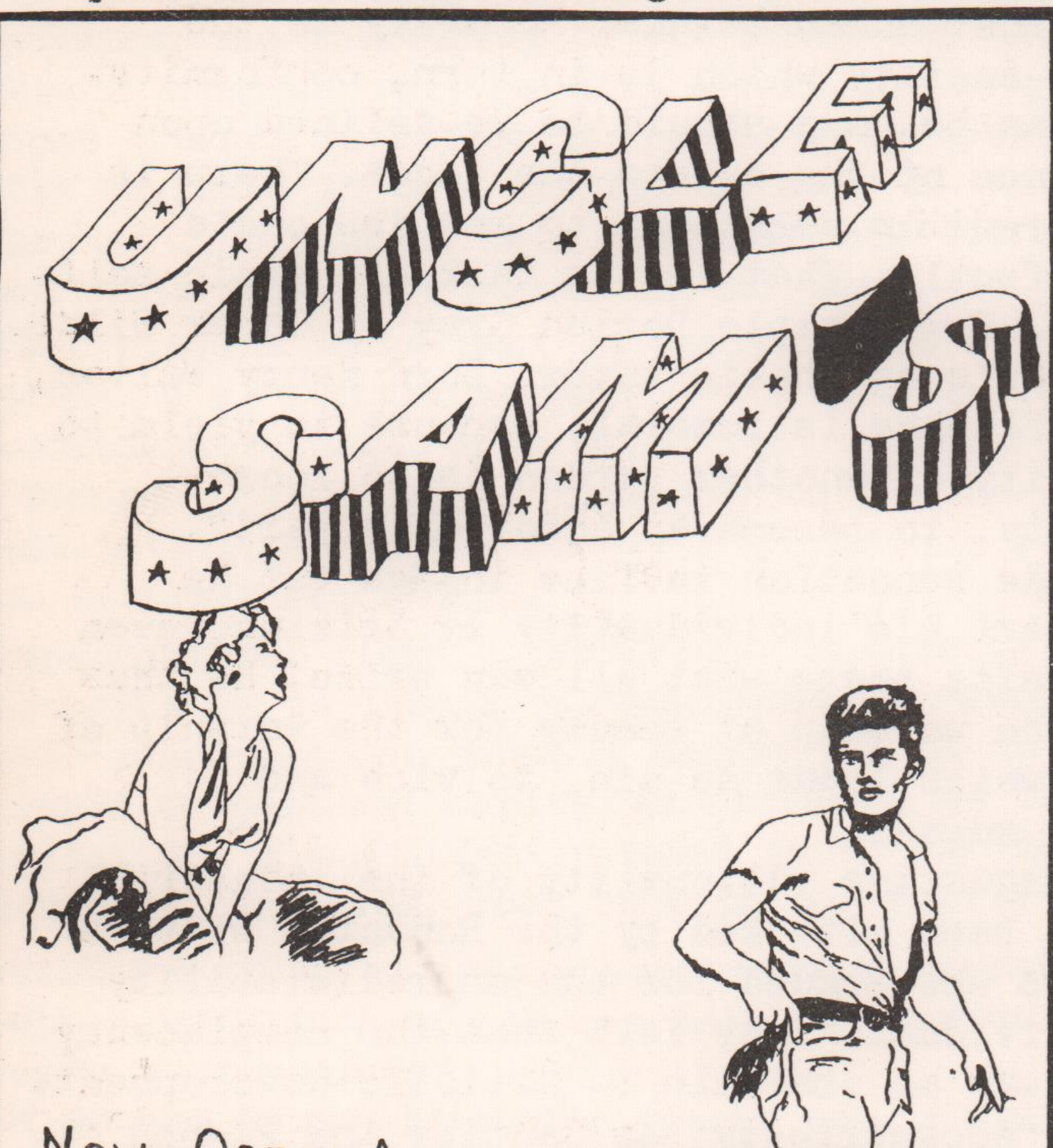
"Something prevented him from launching out into the ocean of life and devoting all the powers of his mind and will to flying across it under full sail. Some secret enemy seemed to have laid a heavy hand upon him at the very start of his journey and cast him a long way off from the direct purpose of human existence." (Goncharov.)

COMPLACENCY OF REASON. (CONT.)

Before the First World War, the sickening rationality seemed to be ebbing, especially with the Expressionist painters Munch and Emile Nolde. Irrationality art culminated in the Futurist's led by Marinetti who declared war on all orthodox art and taste, feeling the past was dead and thus

unimportant. The Futurists entertained public respectability by organising art shows with the aim of upsetting the audience. Glue was put on the seats, several seats of the same number were sold to provoke a disturbance and well known eccentrics were given free tickets.

Today, we are at a standstill, conformity is rife, individuality dead. We are under the tyranny of the facade of freedom. We believe we can do what we wish, but we are becoming more unison. Our generation is more conformist than our parents, more sensible, more responsible. Thus is it not time to evoke the words of Rousseau upon our souls: "Man was born free, yet is everywhere in chains". For are we not restricted by misconceived social evaluations?



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Vincent



To some Van Gogh is merely the artist who painted bright yellow sunflowers; the madman who cut off his ear after an argument with Gauguin and then posted it to a prostitute, or the one who committed suicide at 37, just ten years after he first started painting.

Watching this film one is immediately capitulated into another world: one in which the struggle of a man and an artist merge into one. Elucidated by naturalistic scenes of the countryside and wooed by the reassuringly mellow tones of John Hurt's narration of Vincent's letters, the viewer quickly becomes involved in the manic workings of this man.

Vincent's earlier years, before he set off for the South of France and Arles, were spent watching the peasants at work in the countryside and his work was reflective of a great oneness with nature and the people who worked upon it. The visual effects from the symbolic "V" made by the migrating birds in the sky to the re-enactment of "The Potato Eaters" painting which even managed to get the lighting and composition correct to the smallest detail, certainly needs applauding.

Van Gogh's life was plagued by loneliness. He never married and the few attempts to find happiness with women ended disastrously. He seemed to crave a loving relationship, and took in a pregnant prostitute who modelled for "Sorrow". Though he planned to marry her, the couple parted.

After two years in Paris with the Impressionists Vincent went South and writes to Theo: "Ideas are coming in swarms. I am a traveller going somewhere, to some or other destination!" Whatever that destination is, the viewer feels the excitement he must have felt but at the same time a sense of impending doom is felt. There is a very skillful use of co-ordinated vision and sound as we are moved to Arles; the train apparently picking up speed as John Hurt's narration gets faster and colour whizzes by the train window in an Impressionistic whirl, as if painted in a frenzy.

Vincent's life seemed to be governed by impulse but his move to prove the most fruitful of his life.

Yellow enters his life and harmony ensues for a while. Constantly battling against insanity, with periods confined to mental asylums, his works became more frenzied. Here, the camera work reflects this with erratic movements and distorting images.

This intense film certainly evokes the feeling that Van Gogh's life was a grim and desperate struggle against poverty, hunger, alcoholism and insanity. One is especially drawn to the elusiveness and loneliness of the artist. For Van Gogh is never seen portrayed in person in the film, we are only allowed to witness his paintings and letters. If a film needs a hero (I suppose all films do), then it is personified in Theo. He constantly supported his older brother, both financially and with profound affection. The sadness of the film is not only Van Gogh's suicide but the death of his loving brother soon after.

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::::::::::::

Entering Jesse's Restaurant is like stepping back in time: previously the site of Jesse Boot's (1850-1931) first chemist shop, the artefacts of a bygone era remain in every conceivable corner. It was most pleasant to escape the hustle and bustle of Saturday shoppers to sit in this tranquil environment and browse over the menu.

ART.



BERYL

ON THE TOWN



COOK

AT THE CASTLE

With a vacant & empty mind, I entered into the imagery of Beryl Cook. Her art is easily accessible to the lay viewer and perhaps it's the non art snob who gets the biggest buzz from her work. The colours are bright, the scenes funny with a pinch of promiscuity. The self taught Cook certainly has a recognisable style, rotund and chubby. Women with large prominent breasts flaunt themselves, while others brandish whips. Cook views things with the naivety of a child, & perhaps insecurity as a woman. Her "Still Life With Husband" depicts Beryl much smaller than her husband, sitting puppet like on his knee, gazing up at the bottle swilling hubby. Thus her style which at the onset appears funny, almost of the joke birthday card category, becomes not only sad, but serious. Why does she depict so many naked and scantily clad women, being subjected to male dominance? One begins to ask do the picture postcard paintings which appeal to such a large audience hide a deep neurosis, in a seemingly ordinary woman as Beryl. Whatever Cook is trying to achieve, I feel it's not art, and this exhibition certainly suffers from too many Cooks spoil the broth. The viewer can find no relief as painting after painting resembles the one before, and the one next. Thus one is left with monotonous onslaught of these cheap thrill characterisations. Perhaps Cook would say "I am just Painting the activities going on around me." Yet I feel it's a little too mocking. The exhibition finishes 20 November.

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The House Of Love

TRENT POLY S.U. NOTTINGHAM

FRIDAY OCTOBER 21st AT 8pm.

The House Of Love are still raw, they ran past me to dive into the sanctuary of their dressing room. From sweat covered faces, nervous eyes flickered at the sea of transfixed punters awaiting another encore. But they were gone, leaving behind an empty feeling in me of how long will their "freshness" last? Soon the filthy music business will curtail their energy flow, their creativity. The press are already hailing them as "This is the band we've been waiting for, the new U2, Echo & The Bunnymen." (Shit, why label, especially when

Guy Chadwick, singer/songwriter, openly confesses "We aim to be a Velvet Underground.") I could not gauge whether the pressure of hype overcame them that night. I could not settle in the Sports Hall of the Poly. I relentlessly floated around, in the uncertainty that the band produced. The House Of Love never gained contact with the crowd, save for the first two rows, perhaps the austerity of the brick walls surrounding them, made them too distant, too imposing. That apart The House Of Love are worth being accustomed with, if only for Chadwick's brooding vocals on the emotionally strong "Christine".

ARTS