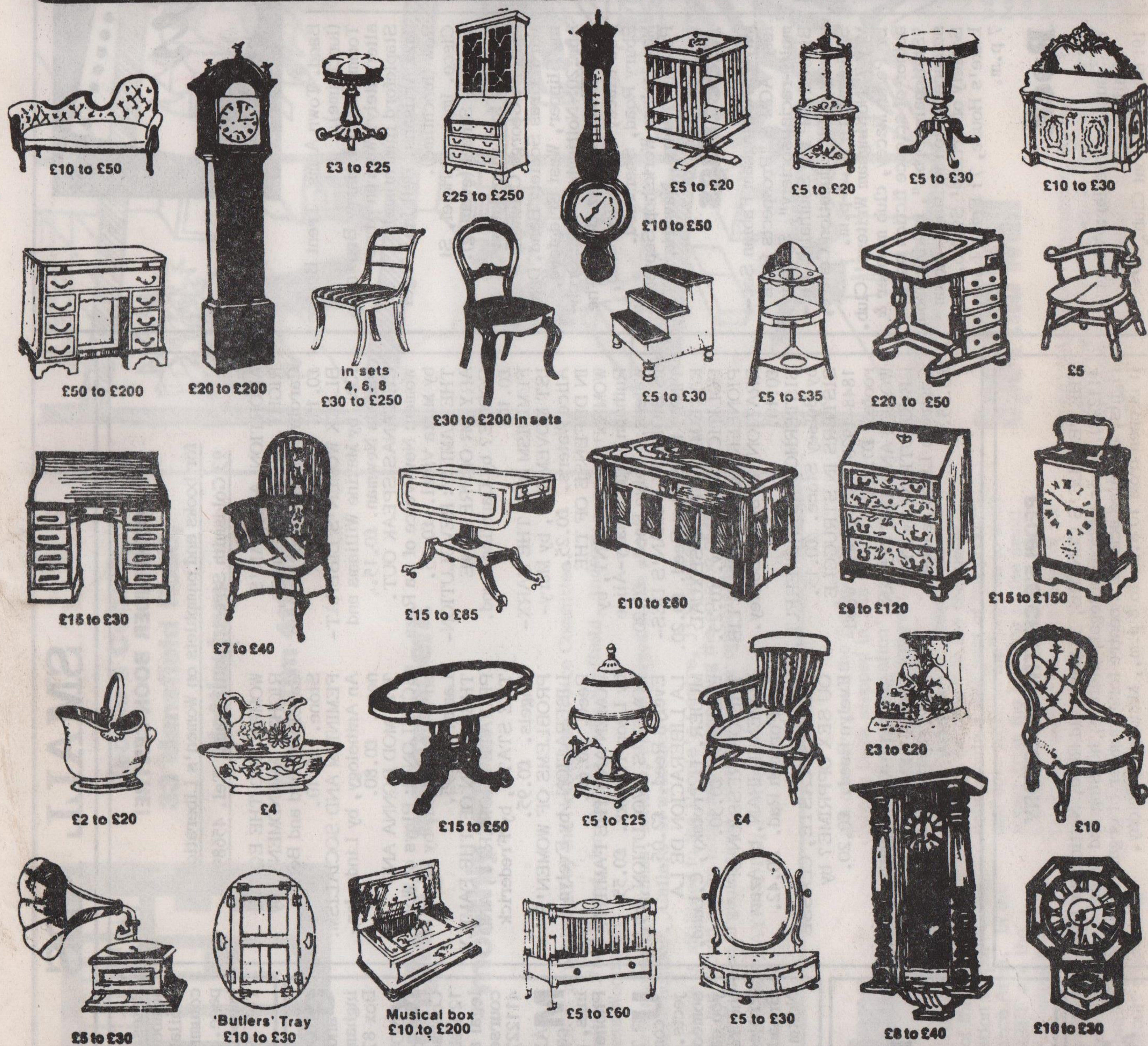


# WANTED

We urgently require to purchase items as illustrated below in any condition. We also require any old Barometers, Mechanical Money Boxes, pieces of Porcelain, China, Pewter Plates, Furniture, etc., in fact, anything which is old. Our Buyers will be pleased to call any time to value or buy.

(We will also purchase any parts of Clocks, Music Boxes, Mechanical Toys, etc.)

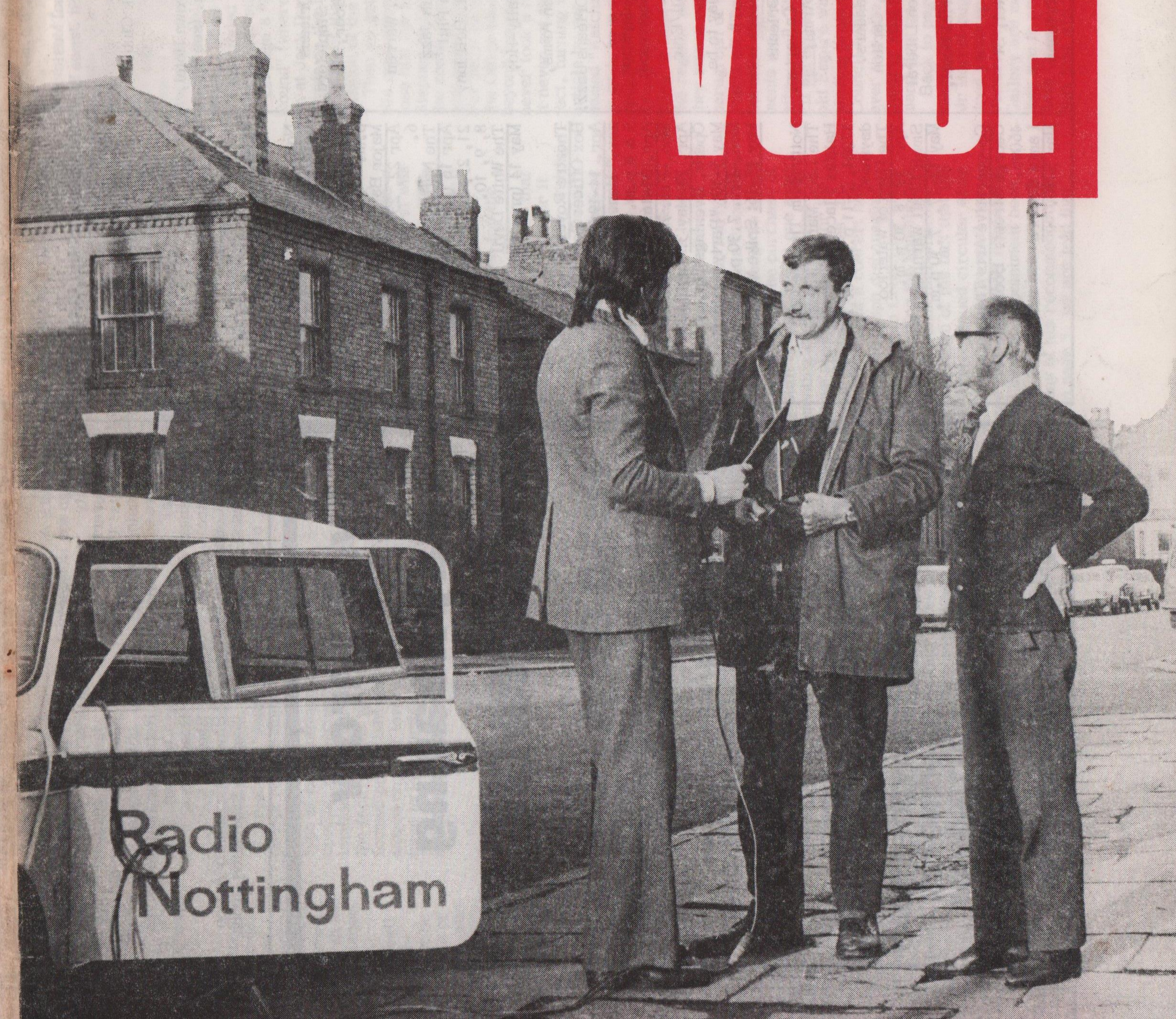


## The Jug & Bowl

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# NOTTINGHAM VOICE



**INSIDE: Slab Square WOLLATON HALL**  
**District Heating - burning money not rubbish**

**FOREST Radio Nottingham**

No.17 · APRIL 18 to MAY 16, 1975 · 8p



# NOTTINGHAM VOICE

**People's Centre,  
33 Mansfield Road,  
Nottingham**  
  
**Tel. Nottm 411676**

## Nottingham's independent monthly paper

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## Pressing plans

THERE IS A LOT OF ANGER over the impending demolition of the Bertrand Russell Peace Foundation as part of the Raleigh Street Clearance Area. In the same building at the BRPF are the Institute for Workers' Control and the Russell Press.

The City's Housing and Planning Committees were expected to decide on the demolition of this building on the basis of a "notional layout" plan of the new road system. Anyone who has seen a "notional layout" will know just how notional it is. Cllr Peter Price finally managed to extract both detailed clearance maps and the opinion of a senior planning officer that there was no pressing need for the demolition. A minor deviation from the proposed road layout would be all that was needed.

At first it looked as though the Planning Committee would defer a decision, but the matter was eventually passed to the Labour Group and, despite the fact that many councillors were clearly unhappy at having to make a decision when the details had only just been made available, they voted it through.

So what is behind it all? Surely not the simple reason that once a plan has been made it cannot ever be altered. Surely not the naive reason put forward by a local councillor that the leaving of one old building in a new development wasn't in order. The building is in an industrial area and there will be other old buildings left standing nearby.

And surely not because the Russell Press publishes socialist and anti-Common Market material that might be calculated to upset Cllr Cattermole of the Labour Committee for Europe, who is also a leading light in the Labour Group. Perhaps not, but none of the explanations make much sense.

## Action men

CONGRATULATIONS to the Evening Post's Action Desk. It celebrated its first birthday at the beginning of March and has obviously helped a lot of people since it started. It is a pity that its zealous band of fearless investigators has not achieved a more penetrating analysis of the, at best inefficient, at worst unscrupulous, commercial enterprises which it tackles than to weakly label as simple 'lack of communication' the faulty merchandise, the unanswered letters of complaint, the undelivered orders, the evasion and the abuse that most consumers face at some time.

Following the rather smug and self-congratulatory anniversary article on page 1 of the March 3rd Evening Post, we find on page 5 a typical example of this so-called 'lack of communication'. In this particular case, a customer made six visits to the shop and wrote twice to the manufacturer about problems with her washing machine, but

got nowhere until the Evening Post Action Desk stepped in. Is this really 'lack of communication', or is it more typically a lack of interest in anything but maximising profit?

The Evening Post, flexing its muscles on behalf of the consumer, solves only a tiny part of the problem and does little in the long run to shift power from the big firm to the small customer. Isn't it time that Action Desk was rather more critical of the abuses that it comes across? Or could it be that it is more important for the Evening Post not to upset its advertisers?

## Casualty

THE LATEST CASUALTY of the gentrification programme of Home Breweries is the Blue Bell on Forman Street, where the public bar has been comprehensively tarted up with plush banquet seating and copper-topped bar, no doubt in an attempt to attract the custom of inebriate journalists from the Post building opposite.

This is particularly sad for members of the West Indian community, as formerly a resident "sound system" provided a diet of reggae music most evenings - the only city centre pub offering this type of entertainment. No-one, of course, can accuse the brewery or landlord of racial discrimination, but the fact remains that the Blue Bell's former public bar customers have moved on, and lovers of reggae now have to look further afield.

## Refuge campaign

THE CO-OP, having attracted the attention of this journal last month, comes in for some more local attention this month when supporters of the Refuge for Battered Wives Campaign attempt to secure the support of the Greater Nottingham Society to set up a local Refuge.

The Co-op is a much neglected source of assistance for worthwhile projects and has a long, if not widely known, history of pioneering activities. How many people know, for instance, that in the last century most of the reading rooms and libraries used by ordinary people were run by the local Co-op? In Nottingham itself, the Arts Theatre and Educational Centre are later evidence of a concern much wider than just retailing.

Whether the Co-op supports this campaign depends, of course, on the members of the Society. Only a few of the 1/4 million shareholders will attend the members' meeting later this month to vote on the motion, but the Campaign is hoping that those who do will support it. Details of where and when to attend the meeting can be checked from the porters at any Co-op branch (but don't forget to take your red Share Wallet with you).



## Spot the wall

WORD HAS BEEN circulating among safety-conscious tenants at Balloon Wood that a novel arrangement exists in case of fire. Rumour has it that one

wall in each flat is made of thin plaster-board which occupants can throw themselves through in an emergency. Unfortunately, no-one knows which walls are plasterboard and which are concrete. Dreadful scenes are envisaged should the cry of "Fire!" ever ring through the precincts.

## Letter

Dear Sirs,

Councillors are fair game and must expect criticism - indeed some constructive criticism is often valuable. But to be valuable, an essential pre-requisite is that it should be informed. Several of the points made in your March issue (usually anonymously) are not only ill-informed but in my view malicious, if not libellous.

First there is a kindly reference (unsubstantiated of course) to the "self-aggrandizement of City Councillors", later in the same article we are told that the Festival has been re-named "Holiday Time". Holiday Time was arranged in a hurry in 1973 because we had no time that year to arrange a proper Festival. It was held largely to maintain continuity and to keep something going. A full-scale Festival was arranged last year and named as such, and similar arrangements are being made this year (June 14-29) and it will be a Festival. One wonders where your correspondent has been for the last two years.

Reading on, we read a piece by that well known local journalist, Mr (or it could be Mrs or Miss) On Target, which, after some cheap jibes about several Councillors, ends with the conclusion that Councillor Baker has been removed from Planning Committee because he opposed the purchase of private houses at Cinderhill. Stan Baker has been quite ill for some time, as his lack of attendance at meetings will show.

Apart from that, the Labour Party fought the last elections on a clear manifesto which included a pledge to tackle the housing problem. The purchase of privately built houses is just one aspect of implementing that determination. Similarly we pledged support for the development of leisure services, including the building of a concert hall.

In another paragraph disparaging reference is made to Councillor Carroll for not supporting the appointment of an Urban Environmental Officer. No cognizance is taken of the fact that the Government have issued circular after circular telling us that we must not spend more than absolutely necessary, so that had such an appointment been made, there would have been no cash to carry out any of his recommendations. Finally, on page 5, we are told that

"rumour suggests that the City Planning Committee is on the verge of a sell out" a propos Bridlesmith Gate. "Rumour is a lying jade" - but it does not really matter, it is another stick with which to beat the Council.

On page 7 we read how to fight rent increases for Council Houses. No doubt your correspondent "N.L." does not know that the rent increases would have been larger had we not subsidised them by £1.8 million from the rates or that if the Tories had had their way, the increases would have been even larger. If he (or she) did know, it was not mentioned - but again, who cares? It is a good story.

On page 8 "Barker" of "Merry go Round" (where do you find them?) has a go at Jack Dunnett MP for abstaining on a vote on the Finance Bill. No mention of the fact that he had obtained the permission of the Labour Whips to do so.

Then we get back to Stephen Evans. His opposition to Theatre Point did not lose him the Labour Whip per se. Our Stephen had already been called over the coals on previous occasions. This was merely the culmination of events. For let it be said once and for all that the Office block development never got beyond the stage of investigation. We never took a firm decision to proceed. It never got that far. Whilst on the subject, turning to page 16 and reading an article by yet another shy journalist named "Watchman" we find that policy is made by a caucus. I am sure that the rank and file members of the Labour Group will be very interested to learn this. It must make them wonder whether the regular monthly policy meetings they attend really happen. The second paragraph of this particular article starts off "To accomplish this the Corporation agreed to give Bentrax Investments the first option to develop the site..." The Tory controlled Council agreed several years back when the old Empire was demolished. It was a binding proviso about which the present Council could do nothing. Indeed, whatever this site is ultimately used for, Bentrax still have the legal right to demand first go.

Back to page 12 - and just one comment to the first writer I can identify. Mr Morris ought to know that a few hundred yards up the road from the old Victoria Art Gallery, the Midland Group Gallery are moving into premises where they are to provide, with City, County, Arts Council etc.'s help, an Arts Complex that will be one of the most impor-



tant in the Country.

I don't know if I am getting over sensitive in my old age, but such comments and attitudes combined in one issue do make me wonder why your editorial board subscribe to such activities. Should you by any chance decide to print this letter, I must ask for all of it to be printed, otherwise forget it.

Yours faithfully,  
L.H. Maynard,  
Councillor.  
25 Candle Meadow,  
Colwick Park,  
Nottingham.

(Editors' comment. We are happy to print Cllr Maynard's letter (in full). Unfortunately, he hasn't left us much room for a reply. Briefly then:

1. We don't like pen-names either, but in some cases we have to protect the position of our writers. Our own names are given on page two.

2. We apologise for getting the name of the Festival wrong, and we are sorry to hear Cllr Baker has been ill (does this invalidate our point, though?).

3. Cllr Maynard seems a little selective in implementing the government's economy drive. Why does it apply to an Urban Environmental Officer and not to a £5 million Festival Hall? The appointment would not, in fact, cost the Council more money - the Environmental Officer would be more concerned with putting existing Council expenditure to better use.

4. Rumour may be a lying jade - but the proof of the pudding is in the eating. Can Cllr Maynard assure us that none of the Cox-owned properties on Bridle-Smith Gate will be redeveloped?

5. Theatre Point. Promise or no promise, the Council can determine precisely what is built on the site through its powers of planning permission. It chose to approve an office block rather than housing or other uses.)

## Unco-operative

FOLLOWING THE REPORT on the Greater Nottingham Co-op's empty cottages in Wollaton (last month's Voice) comes news of more Co-op houses in Stapleford.

Broxtowe Council is currently dealing with a planning application from the Co-op to rebuild their main shop in Stapleford, on Church Street. The new building is to be a superstore of 30,000 square feet. Not unnaturally, the Co-op wants to minimise competition with its new outlet. One of the competitors would be its smaller shop on Derby Road, which has hitherto provided convenient facilities for customers at the less well-off end of Stapleford. This shop unfortunately caught fire several months ago. Although the damage was not substantial, it has since borne a notice saying that it is temporarily closed.

Next door to the shop are four houses that fall within the Halls Road General Improvement Area. Three of the tenants have asked the Council to force the Co-op to provide them with bathrooms and carry out essential repairs. Sydney Mitchell, the Co-op's agent, recently appeared before the Council's Housing Committee and made a strenuous attack on the notion of improvement. Indicating that he intended to expose the full weakness of the health inspectors' case, he launched into a lengthy tirade intended to persuade the Council that the houses should be demolished and the tenants rehoused.

If this happens, of course, the Co-op would at no cost to themselves gain a substantial site which, added to that of the fire-damaged site next door, would command a high price for commercial development. Meanwhile, the Council would lose four houses from its GIA and be faced with the cost of

rehousing the tenants. Broxtowe's waiting list stands at over 3,000.

The whole matter has been deferred to the next meeting for extra information. Let's hope the Council stands firm against the beneficent Co-op.

## Bashing kids

IT IS TO BE HOPED that the Education Authorities do a better job of probing the tragedy of schoolboy suicide Paul Stevens than the mighty media.

The press rushed into print with allegations made outside the Coroner's Court of alleged bullying, and totally ignored the evidence of a senior detective that it was "nothing more sinister than schoolboy threats".

Also conveniently ignored was evidence of the illness suffered by the mother and what effect this had had. More serious, though, was that several reports were in contempt of court, reporting an incident (the basis of the allegations of bullying) that was the subject of a pending case in the Juvenile Court.

But then it is open season on school-kids. The National Association of Schoolmasters has been compiling dossiers on cases of alleged attacks on teachers, although these dossiers are pretty hard to get a look at. One wonders whether this sort of campaign is really much more than a recruiting gimmick for the NAS itself.

## NOTICES

THE NCCL GUIDE for battered wives is now available. The guide is called "Battered Women: How to use the Law", and is by Tess Gill and Anna Coote. It costs 30p and is available from the NCCL, 186 Kings Cross Road, London WC1.

DOES YOUR TEENAGER play truant? Some parents realise that truancy can be more the fault of the school system than anything else. Why don't some teenagers like their school? What should be done to help them want to go to school? What alternatives could there be for the teenager? If parents get together we might help pressure the schools to provide more interesting classes and a better choice of subjects. A concerned mum living in Hyson Green would like people to get in touch. Tel. 700451.

CND IS PRESENTING two films on Saturday, 19th April at 7.30 p.m. in the People's Hall, Heathcote Street. "Mr Nixon's Secret Legacy" is a John Pilger film just released by ATV. The film is a revealing inside view of a US H-bomb missile base and the new "counterforce" policy. The supporting film is "Hiroshima/Nagasaki, August 1945", a captured Japanese newsreel kept secret for 25 years. Tickets are 20p (10p for students and OAPs) at the door.

The films will be followed by a discussion opened by Dan Smith, the General Secretary, Campaign for Nuclear Disarmament. It is hoped that a CND branch may be started in Nottingham, so anyone interested should come along. Even if you are not interested in helping to start a CND branch, these are two films not to be missed.

ON SATURDAY, MAY 10th a one-day working conference will be held at the Albert Hall Institute to launch a National Child Care Campaign to "fight for the right of parents and children, particularly the under fives, to free and flexible day-care facilities, and for the recognition of the social importance of the task of child-bearing and child care." Telephone enquiries: Nottm 863894.



## MERRY-GO-ROUND

JUDGEMENT HAS BEEN pronounced from on high . . . in favour of the East Nottingham Labour Party establishment and its millionaire football boss and property developer MP.

Those dissidents and socialists hoping the NEC inquiry into the local party's scandalous affairs would prove their Trojan horse have been cynically disappointed.

To describe it as a whitewash does it more justice than it deserves - whitewash covers the cracks and blemishes, at least for a while.

The three-man inquiry, either through inspired draftsmanship or notorious lack of perception - and one cannot but suspect the latter - succeeded in evading all the crucial issues.

But it gives a local perspective to the "realpolitik" of Transport House and the Labour machines - viz. Eddie Milne, ousted MP for Blyth and archspokesman against Labour Party corruption in the North East, and, at the other end of the scale, runaway MP John Stonehouse and his bizarre world of international finance.

The only positive decision taken by the East Nottingham inquirers was in reprimanding Cllr Stephen Evans. They'll be lucky to find room in his back for their own knife.

Referring whimsically to the "rules and democratic procedures of the Labour Party", which provided for decisions to be reconsidered, the inquiry stated: "This right must not be abused by issues being raised repeatedly, and the adoption of disruptive tactics which impede progress of business in an orderly way".

Interestingly enough, this must have got mixed in from another report about somewhere else. For in East Nottingham the Dunnett machine is right, never takes wrong decisions, so therefore never needs to reconsider them.

### Denied

The second half of the sentence implies either that the party chairman is not strong enough to hold order at meetings, or else that individuals should be denied legitimate tactics of political gamesmanship. Either way it is hardly the sort of sophisticated thinking we should expect from the erudite Transport House heavies.

The report went on: "Documents circulated by some individuals referred to Mr. Dunnett's alleged lack of attention to his parliamentary duties. We have noted the statements by two Parliamentary whips which confirm his excellent division record and his participation in a number of parliamentary by-election campaigns".

Any MP can roll up at division time and file through for the nightly headcounts. What of Mr. Dunnett's records in Commons debate and in committee over the last eleven years?

The inquiry statement, begging more questions than it answers, goes on in similar vein: "There was repeated criticism of Mr. Dunnett's property interests."

"It is clear there is an element within the constituency party who are not prepared to accept that the party constitution contains no conditions whatever relating to the business interests of candidates and MPs except that all members must accept and conform to the principles, programme and policy of the party".

Over the meetings in February 1974, involved in the Carroll writ against Lenton Ward Labour Party chairman Chris Richardson, the inquiry said there was some urgency in convening meetings of the executive and general committees soon after the election was announced because of the short campaign period.

They had the grace to admit: "But more could have been done to ensure that all executive committee members and general committee delegates were

informed of the respective meetings".

Turning to the situation in Market Ward, the inquiry said that despite constituency party rulings the ward had tried to mandate its councillors on the way they acted in Labour group and council. This particularly concerned the notorious Theatre Point affair.

"Although it is proper that a ward committee should make known its views to its public representatives, such mandating is against the spirit and intention of the party rules and the standing order orders for Labour groups."

And as a laconic rejoinder, "Although the last decision of the Market Ward in relation to Mr. Dunnett was to reject a vote of "no confidence" in him and later to congratulate him on his re-election, the representatives appointed by the ward to attend the inquiry put forward a contrary view".

### Meeting

They don't seem to have taken to Stephen Evans one jot. They said he took it on himself to convene a meeting of Market Ward in August last year and an open meeting in January 1975, the latter covering "issues which could have been embarrassing to the party".

Such issues are hardly difficult to find these days. Further crimes, Cllr Evans - although the whip has been removed - encouraged Market Ward committee to express a "no confidence" vote in ward chairman Harold Roe and secretary Dennis Carroll although they had "loyally acted in conformity with that decision".

Evans also wrote an article in the Urdu newspaper Daily Jang which "included a statement which was not helpful to the party".

The inquiry also concluded - just to add to the dissidents' misery - that Market Ward treasurer Mr. Ashraf had "carried out excellent work among the Asian community in gaining their support for the party and particularly during elections". The constituency had in fact encouraged enrolment of members of the Asian community.

In deference to the serious allegations made in a variety of statements by Asian workers about membership recruitment and vote-rigging at Market Ward meetings, the inquiry said: "Although the enrolment of members of the immigrant community into membership of the Labour Party is welcomed THEIR MEMBERSHIP MUST NOT BE MISUSED TO GAIN SUPPORT FOR ANY INDIVIDUAL, GROUP, OR VIEWPOINT". Cllr Jim Cattermole and colleagues please take note.

They also reminded the general committee about the rules for enrolment and acceptance of all membership applications.

In short, and not surprisingly, Mr. Dunnett and the East Nottingham party machine continue to sit pretty with hardly the slightest knuckle-rap. Meanwhile, the inquiry and its impotent findings will renew the fervour of the dissidents and disenchant among the party's ranks seeking a more democratic framework for local politics.

Every good thing comes eventually to an end - but that's small, brutal consolation at present.

### Postscript

Finally, and on a convivial note, may I wish an entertaining year to flamboyant Tory worker-hero Cllr GERRY ELLIOTT, Nottingham's new Sheriff.

I am sure he will be well able to stand the pressures of the tiredness and emotionalism traditionally linked with such high civil office.

Hopefully, he will be able to inject the same slice of showmanship into his duties as he displays in debate - his style will be more suited to this civic role than that of several recent predecessors. So it could be a lively civic year ahead.

BARKER

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## KNOW YOUR RIGHTS

# SHOPPERS' RIGHTS

WHEN YOU BUY something from a shopkeeper or trader, you have certain rights which are protected by law. They cannot be taken away from you even if you sign a sales agreement or accept a guarantee which says anything to the contrary. These are:

1. The goods must be of "merchantable quality". This means that they should be free from defects and, in the case of mechanical, electrical, or similar goods, in fully working order. This does not apply where a defect is pointed out to the customer at the time of sale, as, for instance, in the case of goods sold as "shopsold".

2. They must be fit for their purpose. A bucket, for example, mustn't leak. Furthermore, if you ask for goods to do a specific job, for example, a glue to mend china, then they must be fit for that purpose - provided you relied on the seller's advice in the matter.

3. They must meet the description applied to them. If, for instance, you buy a blanket marked as blue, it shouldn't turn out to be pink.

If any of these conditions are not met, you are entitled to return the goods and ask for a refund of your money. You are not obliged to accept a credit note for faulty goods, but if you do so, it will take away your right to ask for cash at a later date. Sometimes retailers say that faulty goods are the responsibility of the manufacturers. This is not the case - it is the seller's responsibility to put things right, and if he fails to do so, you can take him to court.

These conditions do not apply:  
to the provision of services;  
to the sale of second-hand goods;  
to sales made by anyone other than in the normal course of his business.

## HONEST FRED'S



Phil

### Complaints

Complaints should be made to a responsible person - the proprietor of a small store, the departmental or store manager in a multiple store or chain store. If you fail to get satisfaction, write to the managing director of the shop or organisation, quoting invoice or receipt numbers, and keep a copy of your letter. If this fails to produce results, contact the Consumer Advice Centre, or seek legal advice.

### Trades Descriptions Act

It is a criminal offence for a trader to describe falsely any goods he is selling or services he is offering. This applies to either written or verbal descriptions, and covers the sale of second-hand as well as new goods. It also applies to some kinds of false price reductions or "mark-downs". For example, if a price ticket says "REDUCED from £2.75 to £2.50", the trader must have sold the article at £2.75 for at least 28 consecutive days in the last six months. Complaints should be made to the Consumer Protection Department of the local authority - it is their job to enforce the law, and they may be able to secure compensation for aggrieved customers without court action.

### Weights and Measures

It is a criminal offence for a trader to give short weight or insufficient quantity, or to mark goods with a wrong indication of their amount. In addition, the law requires all pre-packaged goods to be marked with their weight or quantity. The Consumer Protection Department is responsible for enforcing this, and also for checking that retailers' weights, measures and scales are accurate.

### Where to get help

The Consumer Advice Centre of the Nottinghamshire County Council at 7, Beeston Hill, Nottingham (Tel: 411792) will give you further advice on your rights, and also has available a wide selection of reference material on consumer law.

## COMMUNITY ACTION NOTTINGHAM

BY FRED BROAD

### HANDBOOK

THE LATEST edition of Community Action (No.18) includes a free copy of the CA Investigators Handbook, which is sub-titled "A guide for tenants, workers and action groups on how to investigate companies, organisations and individuals". This handbook is a splendidly produced and researched guide on just how you do go about finding out who owns your company, what interests your MP has, who controls the local political scene and so on. The Handbook gives a step by step guide on how and where to find information and what to look for, and gives some hints on how to use the information once you have it. Local MP Jack Dunnett gets a mention, and if you want to find out more about local business interests, councillors, politicians and which companies Jack Dunnett really is involved with, then this is the handbook for you. The Investigators Handbook is available from Community Action, P.O. Box 665, London SW1X 8DZ for 30p post free, or with Community Action magazine number 18, now on sale at the People's Centre or from the above address.

### BULWELL

THE BULWELL TENANTS Association has written to the Housing Department asking that the £150,000 spent on cutting lawns and hedges of the elderly and disabled be paid for out of the rates rather than by council house tenants alone as it is at present. This could easily be done by making it a charge on Leisure Services or on the Social Services.

The Bulwell tenants are also fully backing the Polytechnic students in their fight against the anonymous Private Landlords Association. They say it is

disgusting that the right of a tenant to apply for a reduction in rent should be threatened by landlords. They are also working on proposals for improved play facilities on the Crabtree and Highbury Estates and will continue with the survey on heating and plumbing problems in the Newmarket Road area.

The Bulwell Tenants Association can be contacted through John Peck, Secretary BTA, 21 Highbury Walk, Highbury, Nottm. Tel 271064.

### LAND BILL

THE GOVERNMENT has recently published its Land Bill. This contains the proposals for the "nationalisation" of development land which were first put forward in a White Paper last year. In February, a proposal was put forward in the City Council by Cllr Peter Price calling for an extension to these plans. This proposal was adopted by the Council, which gives a fairly good indication of just how radical the original White Paper really was.

The nationalisation of land is vital to community groups and tenants associations, but the real question about the Land Bill is whether it will really bring control of development land into the hands of the people's representatives.

Many people will agree that it is important that control of land be taken away from the large landowners. It is wrong that certain people (the landed gentry, the property companies, the Church, the Crown) should be able to control vast areas of land. Ownership of land leads to power and influence for a small minority, not only financially from profits but also politically because of the say landowners have in how land is used.

The old system of controlling land by use of "planning permission" has obviously failed and it is because of this that the Government has introduced the

Land Bill. Under the Bill there will be a tax of 80% on the difference between the original "use value" of the land and the "development value". So when a piece of land increases in value simply because it has become development land, 80% of that profit will go in tax. Unfortunately, this will not affect developments over the next five years or so because this tax will not apply to land which already had planning permission in September of last year.

Councils will also be able to buy up all land which is scheduled for redevelopment, and they will have to buy up any land for which planning permission is given in future. This means that development land will automatically become the property of the Council. But what will happen to it then? Most of it will be leased back to developers who will then be able to build on it. When the lease runs out the land will belong to the Council again.

So what is wrong with all this? Well, it means that developers will still be able to happily carry on developing. They will be able to sell and buy leases in much the same way that they could buy and sell land. Property speculation will continue because the proposals do not affect the buildings themselves, only the land they are on. Indeed, speculation may increase simply because there will be less money going into land, so there will be more money available for speculation on buildings.

But worst of all no attempt has been made to look at the problem of land needed for community uses, for open spaces, for social service uses, for community centres and so on. Councils will still be looking for the best return by way of rent and rates, so it is the commercial enterprises that will continue to win the battle for space.

What is really needed is absolute community control over what use land is put to. This means public ownership of all

land. The Land Bill is not enough. And it is the community groups and tenants associations whose voice has been least heard in this battle. For further information, leaflets, etc. contact BRAG, 28 Wandle Road, London SW 17, or phone 01-733 8813.

### RATE REBATES

TENANTS AND RESIDENTS with low incomes should note that the needs allowances for rate rebates have recently been increased. This means that more people are able to claim than before. The maximum rebate has also been increased to £2.50 per week. The new allowances are £19.35 for a single person, £26.75 for a married couple, and an additional £4.05 for each dependent child. If you think you may be entitled to a rent rebate, apply at the City Treasurer's Department, Guildhall.

The Council can now also backdate claims. It is not clear when they will do this, but, if you think that you have a special reason for asking that the claim be backdated, you should write to the City Treasurer.

### DEAR FRED

Dear Fred,

It's nice to see that Jane Simpson has noticed the arrival of the five Nottingham Area Project Workers. It's a pity that she could only remember four of them. The fifth is, of course, Paul Green.

Yours sincerely,  
Mel Russell.  
St Mary's House,  
Raleigh Street.

(This correspondence is now closed as we've run out of Community Workers.)  
- Fred.)



# MUSEUM PIECE

## STILL LIFE AT WOLLATON HALL

WOLLATON HALL is arguably the most significant building of its period in the East Midlands, if not the whole country - and one which has been awarded the least imaginative approach.

The exterior of the Hall in its magnificence, built with the durable Ancaster stone, thankfully has remained intact, in spite of waves of vandals, official and unofficial, who have attacked its surroundings and its interior. The building stands like a jewel in its spacious grounds and it is a pleasure just to view from almost any angle. Unfortunately, the jewel has only a veneer of brilliance and genuineness, because inside the Hall there lies a monument to the mediocrity and lack of foresight of generations of administrators and Corporation officials.

### Purchase

The Hall and the superb park in which it stands were bought by Nottingham Corporation in 1925 for £200,000. The estate itself at the time of purchase covered some 802 acres of land, of which 528 acres remain for the use of the citizens of Nottingham. The rest was sold off for building development, which in fact returned more money to the Corporation than the original price of purchase. What a pity the motivation was that of the smart operator: even now there is the boast that the Corporation made a very substantial profit on its original investment. What a better boast it would have been to have said that all the profit had been spent on an enlightened restoration scheme, for that's what Wollaton Hall still cries out for.

Of course, if one is interested in Natural History, one can browse around glass case after glass case looking at stuffed animals, birds' eggs, butterflies, crabs, stones and even a case of live ants, fruitlessly moving bits of earth around. One could question the sanity of all this, especially the stuffed animals on show, when one need travel less than twenty miles to see the real thing, animals that actually walk and make noises. Why, if one must have the animals, put them in monstrous glass cases in the Central Hall? Here they hide not only some superb wood panels, of which the staff have only seen photographs, but also what appears to be a magnificent fireplace.

### Sabotage

The main feature of Wollaton Hall is, in fact, the Great Central Hall, which harbours many of the stuffed animals and their cases. Its general appearance borders on the bizarre and, one supposes, merely reflects the attitude of the administration. Not only are there the glass cases, but a centre piece in the shape of a stuffed giraffe, which gazes mournfully towards the minstrels' gallery, itself the victim of sabotage. In addition to yet more glass cases, there runs along the whole length of the gallery an irrelevant notice board.

Actually, the Great Hall could be splendid, but it looks as if it hasn't received a coat of paint for at least twenty years, and there appears to have been little or no renovation at all. This is not to say that the Corporation is averse to a little decoration here and there. In one upstairs room there is a pathetic attempt which illustrates an obvious lack of taste or skill in interior design.

Much of the building is only open to the public for a guided tour by prior arrangement. The tour, when it can be arranged, is worth it, because it is conducted by knowledgeable and pleasant attendants. As part of the tour, one is

taken up a spiral staircase to the Prospect Room, situated directly above the Central Hall. At one time it was thought to be a ballroom, but this supposition seems doubtful because of the restrictive entrance and exit.

The room itself is ripe for restoration, but at present is overloaded with steel girders covering almost every inch of the floor, which prevent the building from pushing itself outwards. By any standards, the attempt to keep the building together is primitive, and one would have thought, with modern technology, the room could be turned into an added attraction to the Hall.

Leading from the Central Hall there are two staircases, each with paintings on their walls and ceilings, highlighting another interesting feature of Wollaton Hall. The paintings are attributed to Verrio and Laguerre, but the overall effect loses its impact because of the general atmosphere and deterioration which appears to shroud the whole of this historic monument. The guided tour also takes one into the servants' quarters and the impressive subterranean passages, and it seems almost by chance that these have been left alone. However, there is one exception, and that is the kitchen. This contains a massive Beeston boiler which eats up eight tons of anthracite weekly to keep Wollaton Hall warm. One could suggest that an alternative form of heating would be less expensive and perhaps a rehousing of the heating system would allow restoration of the original kitchen.

### Fascinating

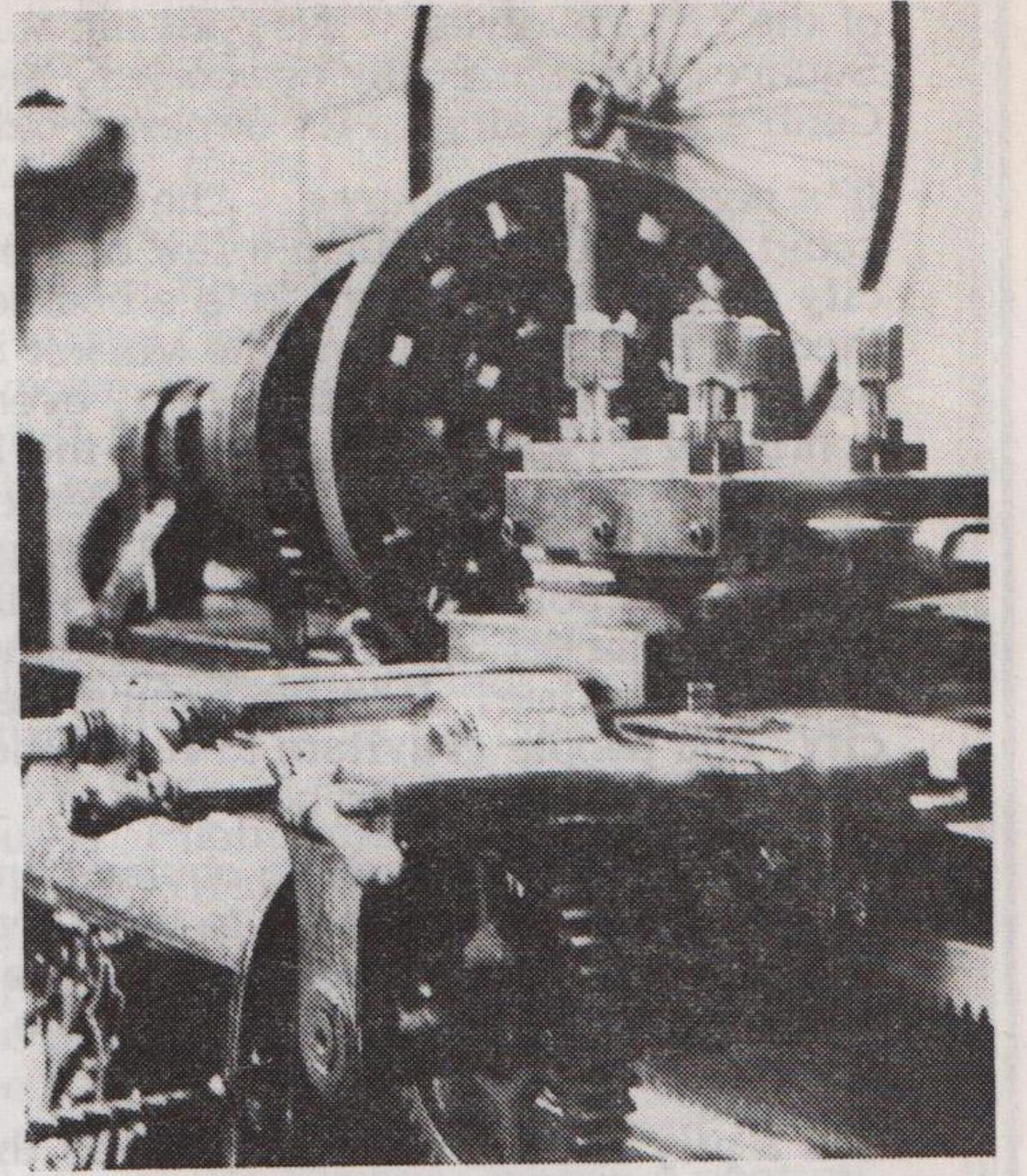
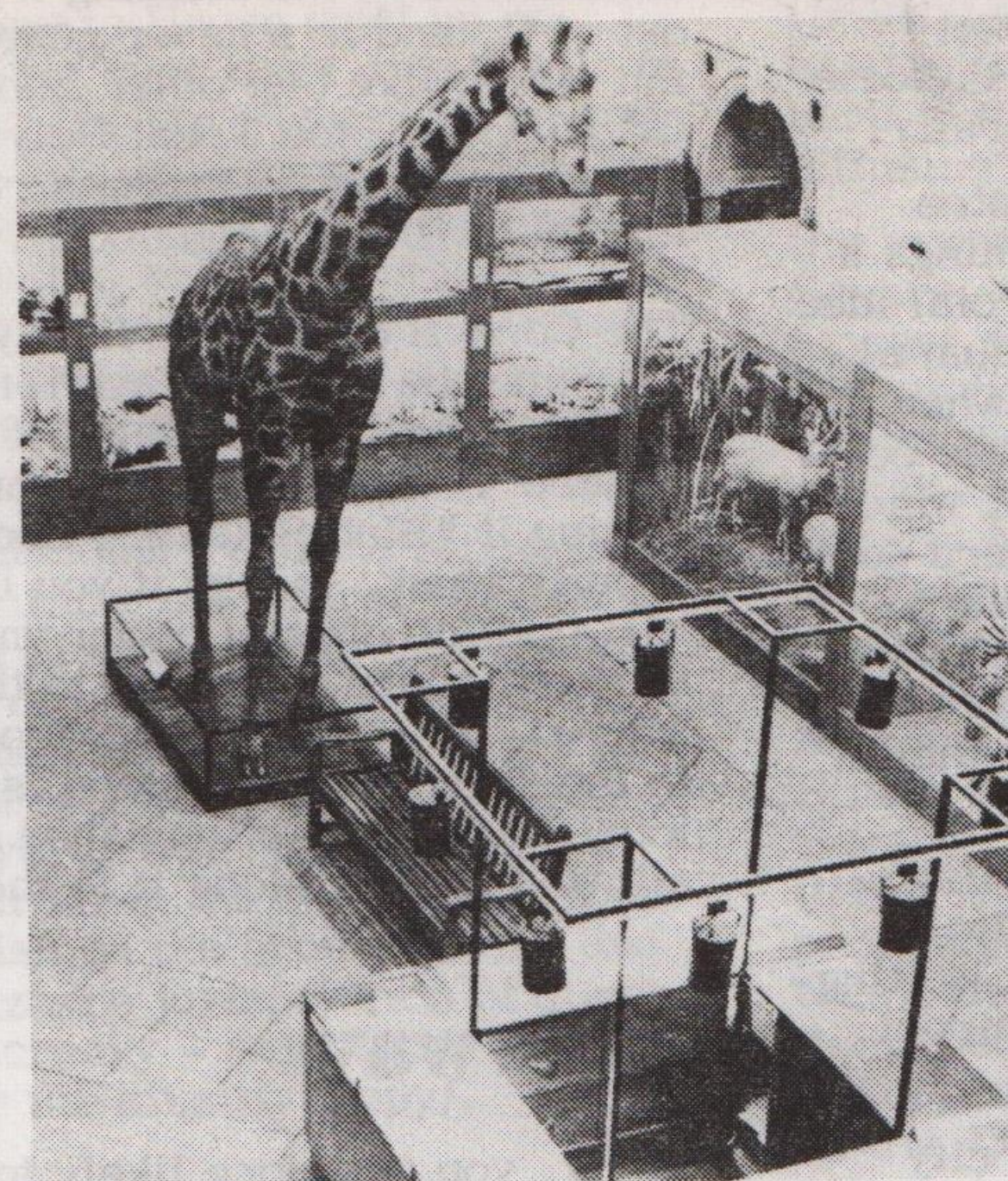
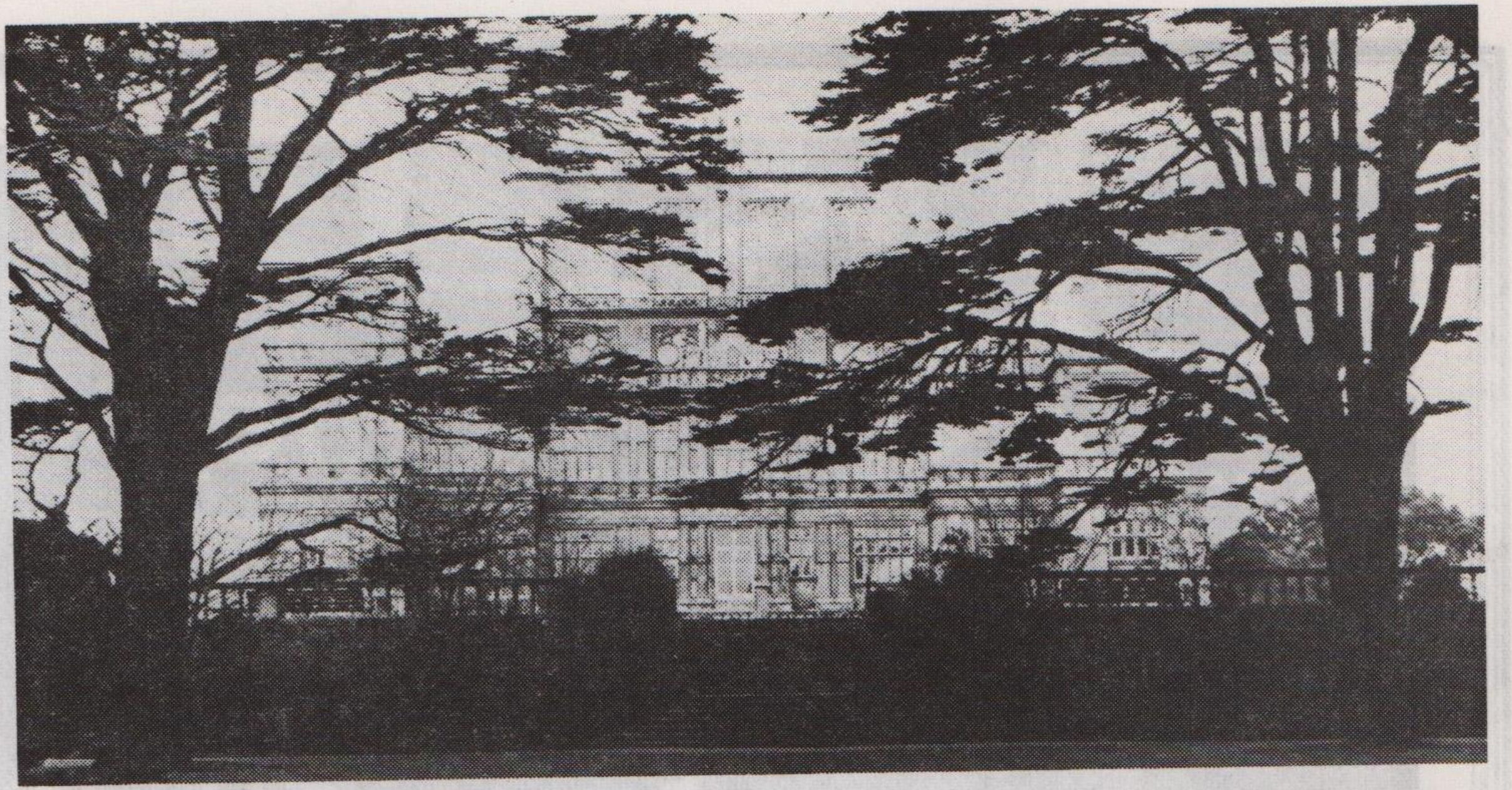
The other places of interest in immediate proximity are the stables, smelling of horse manure from the steeds of our local mounted constabulary (one horse, incidentally, being "humorously" named "Outlaw"), and the interesting Industrial Museum. There are some fascinating objects here, but even this section of Wollaton Hall has been marred by apparent mismanagement. Just beyond the museum there is a brand new eye-sore, which is at present out of bounds to all but the staff and the curious. Slotted between out-houses, a "genius" has designed a building which is totally out of keeping with the overall appearance of both the Hall and its surroundings. This building, which is to house a beam engine, has cost something in the region of £100,000 and may prove to be not only an eye-sore but a white elephant (unstuffed of course).

The grounds of the Hall are very impressive, and the 350 year old Cedars of Lebanon give the main building an added glory. In addition, there is the unique Camellia House (which also looks in need of some repair) and the lake, where one can fish for 40p a day.

With the added attraction of the Deer Park, and the general situation of Wollaton Park, it doesn't require too much imagination to envisage a parallel to Versailles. To realise this, one would need to clear out the house completely, restore certain rooms to their original purpose, redecorate it, and furnish it to compare favourably with some of the privately owned stately homes.

If this were to happen, people would come to visit the Hall not only from Britain but from all over the world. It is a magnificent but rapidly deteriorating work of art, which should be the pride of Nottingham, not just a place to visit for a picnic, or for dog walking, or for taking the kids on a wet day. Perhaps if it were treated as it should be, it would receive the full respect it deserves.

STEPHEN MORRIS









# CE

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them out. (Usually, of course, this means that no-one on the Council cares enough about the problem to take an interest in it - with anything at all important the public is sometimes lucky to be told before it happens, let alone before it's decided on.)

## Flexible

In fact, the Planning Department has come up with some good ideas. The old Square is crying up, and recent traffic restrictions mean the central area can now be extended over some of the present roadway. More public space, more trees - nothing wrong with that. But the planners mustn't be allowed to over-organise it. The joy of the Square is that, in spite of its formal stonework, it's flexible enough for almost anything to happen. Even the stone walls and parapets aren't so much obstructions as grandstands when there's anything interesting going on. Some of the planners' suggestions include banked seating of almost Nuremberg Rally proportions (the theory being that open-air "events" can take place), while one of the proposals even suggests the removal of those strategically placed and supremely enlightened underground toilets. With luck, the present financial climate will mean that the Square will either be left to its comfortable decay a little longer, or perhaps be extended cheaply and hardly reorganised at all.

But although through-traffic has been savagely (and sensibly) chopped, there is no sign that the Square is dying off (as the managements of the two big Centres seem to hope). Apart from the Square's natural attractions, the main reason is that it is a Corporation bus terminus. It's to be hoped the planners won't throw the buses out to conform with some fancy idea of pedestrianisation. A pleasant balance has been established and the Square now needs the minimum of tinkering.

Where the Square could perhaps do with a gentle nudge is in developing a bit of gastronomic life. Now some of the commercial pressures have gone elsewhere, it should be possible for a few more restaurants and cafes to creep back into the area. Inevitably, in the last twenty years the big spenders have won - the property developers and the large corporations have pushed out the smaller, more personal and celebratory enterprises. This has happened in the Square itself (King's restaurant and True-

man's public house disappeared when Barclay's Bank and Market Square House went up on Beastmarket Hill), but even more drastically in the streets just off. Watson Fothergill's gothic fantasy, the Black Boy Hotel, was replaced on Long Row by Littlewoods' boring brick wall, and where there used to be the seventeenth century Oriental Cafe, the monstrous Pearl Assurance building now squats at the end of Wheeler Gate, obliterating a whole corner of the Market Square.

Happily, the Market Square and the streets and alleys leading into it are not entirely devoid of eating and drinking places, and in the Square itself are a couple of classics, the Bell Inn (built about 1830 and refreshingly untarted up - unlike the older but plastified Flying Horse a couple of hundred yards away) and Yates's Wine Lodge (restaurant in the basement, aquarium for alcoholic fish on the ground floor, and on the balcony a bizarre juxtaposition of dignified - if somewhat creaky - palm court trio and gathering place for the slightly hippy).

## Gentility

Even more bizarre, though infinitely more respectable, is the faded gentility of the tea-room at Debenham's, overlooking the Market Square from the fourth floor. Middle-aged ladies exchange confidences across tea cups and enormous fresh cream cakes, while fashion models (flatteringly on the verge of middle age but not quite over it) pose between the tables, genteelly touting for business. (On the floor below, mink coats are reduced to £750, and coney jackets are a mere £50.)

So the life of the Market Square, interior as well as exterior, respectable and disreputable, is surviving the shifts of economic power. But it still needs careful handling by the planners - and no more of the disasters of the last two decades.

As city centres go, it's fairly unscathed, but Market Square House is by far the worst thing to happen to it for several centuries. As our photographs show, it's a bully of a building elbowing its way into the pleasant low roof-lines of Angel Row and Beastmarket Hill (low roof-lines are part of the Market Square's essential character, perfectly illustrated by our photo of the row opposite Market Square House, Long Row West). More insensitivity can be found in the treatment of Bromley House,

a fine Georgian building of 1752 (the photo shows the formal garden at the back), which has the misfortune to have attached to its lower parts the jarringly modern shop-fronts of Rediffusion and Just Pants.

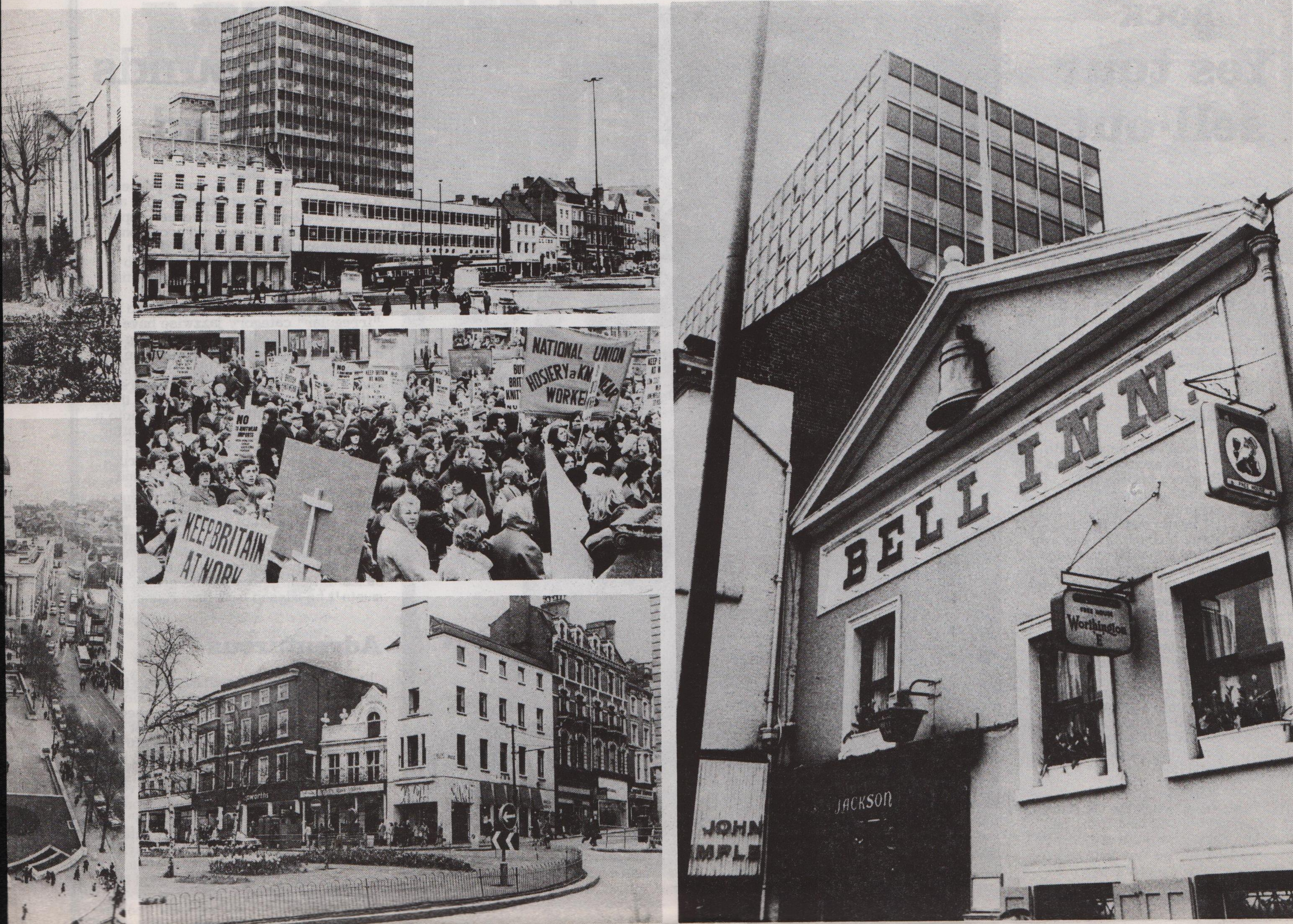
But perhaps the most individual feature of the Square, the most flexible and therefore the longest surviving, is the pillared arcading (formerly known as a "piazza") which runs almost the full length of every frontage. It's now the only major link between the old Square and the modern Square, and two centuries of architectural style can be traced in the pillars - from the elegant Georgian proportions of Long Row West to the ornate late Victorian Watson Fothergill gothic at the corner of Queen Street and the massive square blocks of Market Square House. Public boon or private benefit (there's an unconfirmed suggestion that the property directly over the arcades isn't rateable), the piazza at least saves the Corporation the expense of putting up bus-shelters (though, for obscure City Transport reasons, travellers on the 43 to Trent Bridge must still wait in the exposed middle of the Square, where a shelter isn't permitted because it would obstruct the ceremonial kerb by which civic guests alight onto Processional Way).

## Lurid

The Long Row section of the arcading has a varied and sometimes lurid history (see volume six of the splendid "Victorian Nottingham" series), which it never quite lives up to, harbouring nothing more offensive nowadays than newspaper sellers and travellers to Sherwood and Arnold. However, there's a persistent rumour that the unwary passer-by may be accosted by ladies in red plastic macs and knee-length black leather boots breathing "Hello sailor" in sultry tones. Sadly, no ... that's obviously another thing that's changed about the Market Square.

JOHN SHEFFIELD

The photos show (left to right and top to bottom): 1. Feeding pigeons (at the crossing between Angel Row & Long Row). 2. Newspaper seller, corner of Exchange Walk. 3. Part of Processional Way. 4. Bromley House garden. 5. Beastmarket Hill and Angel Row. 6. Hosiery workers' rally, March 1975. 7. Long Row West. 8. Bell Inn and Market Square House. (Photographer: Fred Broad)





## ROCK Yes tour sell-out

JEEZ, IT'S AMAZING - a couple of successful concerts at the Albert Hall and it looks as though there'll be plenty more to follow, Greenslade being the next to appear on May 6th. This is certainly the best thing which could have happened to the Nottingham rock scene. Let's hope there will be an increasing number of rock concerts there in the near future, and that local bands will be given a chance to perform either as a support to a national band or in concert by themselves.

### Campaign

Greenslade promise to cause quite a stir in 1975. The promoter of this tour, Peter Bowyer, commented, "In conjunction with Warner's, I am launching a massive promotional campaign ... I really mean to see Greenslade break through in a big way". Bowyer organised a similar campaign for Supertramp and look where they are now (top 20 single and album). Greenslade have three albums on release: "Greenslade", "Beside Manners Are Extra" and "Spyglass Guest"; all have several excellent tracks. The band has no lead guitarist but features two keyboard players which makes interesting listening. This tour will be the first in Britain to feature new bassist Martin Briley and the group will be extensively featuring material from their album "Time and Tide" (released April 11th).

The Yes tour reaches the De Montfort Hall on April 24th and 25th, but unless you have tickets already don't bother writing off for any; both dates sold out within hours of the box office opening. Yes are one of the most popular and successful bands in the world, they have amassed a phenomenal following since their first club dates in 1968. Their music is amongst the most sophisticated in rock music today, each number having a really tight form which leaves little room for improvisation. Live, their material sounds virtually the same as when it was first recorded.

The latest Yes album "Relayer", which features Rick Wakeman's replacement, Patrick Moraz, on keyboards, marks a definite change of course for Yes. It is considerably superior to "Topographic Oceans" in all respects. Though "Topographic Oceans" was a very competent, well written and performed piece, it had a strange sterile mood about it, almost as though Yes put no real feeling into it and derived no pleasure from playing it. "Relayer" is tight and varied with all members exhibiting their talents to the full. Steve Howe on lead sounds particularly impressive and Patrick Moraz seems to suit Yes far better than Rick Wakeman ever did. Take a listen to the last half of side one - it's Yes's best yet, with an abundance of new ideas.

### Absorbing

An album has just been released by Virgin which is quite simply phenomenal. It encompasses a myriad of new ideas and is absorbing from beginning to end. "Clear Light Symphony" is a MASTERPIECE. Its composer Cyrille Verdeaux plays piano, organ, mellotron and synthesizer and is accompanied on the album by various musicians, including Tim Blake, Didier Malherbe and Steve Hillage of Gong. Part 1 begins with rippling grand piano, and gentle strings on the mellotron, guitar and synthesizer emerge to produce a really full, mellow sound. A somewhat enigmatic synthesizer/guitar barrage follows and seems slightly out of context. The second part becomes increasingly complex and exciting with some fantastic guitar work from Christian Boule. Verdeaux regards "Clear Light Symphony" as "just a beginning" and plans live appearances in the near future. Just play me the album again, I can hardly wait!

A new album is available by Tanger-



Yes

ine Dream. Titled "Rubycon", it is similar to their previous album in style, but the presentation is somewhat more sophisticated. The impact of a dozen or more synthesizers is incredible; layer upon layer of technological sonic textures.

### Variety

Side two is the more satisfying. There is considerable variety in the musical content, in fact one could quite probably listen to, and enjoy, this album in the daytime! Previous albums have definitely been late-night listening! You can win a copy of "Rubycon",

since we're giving away two copies in this month's competition. As usual, just answer the following questions and send your answers on a postcard to: Nottingham Voice, 33 Mansfield Road, Nottingham, to arrive no later than April 30th.

1. What was the title of the first album recorded by Tangerine Dream on Virgin?
  2. Who is the leader of the band?
  3. Which famous French Cathedral did the band perform at last year?
- Last month's winners were: Chris Stanley, West Bridgford; Mick Daley, Clifton. They receive a copy of "The Original Soundtrack" by 10cc.

DAVE BRETT

### REVIEW

## 'POP' POETRY

The Revolutionary & other poems, by Stephen Morris (new edition). Aquila Poetry, 50p. Paperback. (Available from Sisson's and Dillon's.)

THOSE WHO BELIEVE the main criteria of poetry are sophistication, style and perfection of form would be well advised to reconsider before approaching this collection, as few of these poems have any of the requirements for approval in academic circles. However, the compensating virtues of Stephen Morris's writing include great entertainment value, direct, sincere and honest presentation of personal experience, a simplicity and innocence which redeems the technical flaws, and a fine balance between idealism and realism. A further bonus lies in the witty and striking word designs, which draw on his skill and experience as a painter.

Some of the poems are on social and political "protest" themes, and as its title indicates "The Revolutionary" presents clearly defined left-wing views. Perhaps poetry isn't the right medium for this material, though; certainly some of these poems don't man-

age to avoid the expected clichés, and the standard is uneven.

As with most of the current "pop" poetry, the poems are vulnerable on the printed page, and silent reading gives only a faint impression of their effect when read in person by their author. Just under a year ago I saw him hold an audience of fifty schoolchildren spellbound for over forty minutes - a considerable success in front of a potentially difficult audience!

### 'Live'

In common with such poets as Adrian Mitchell, Spike Hawkins, and Adrian Henri, Stephen Morris needs "live" situations for his maximum impact, and Nottingham is fortunate that he is active on the local arts scene, where such situations are sometimes available - for example, the Wednesday session at the Fox. "The Revolutionary" is a good cross-section of his work. Both this and the live performances are recommended.

CS

## JAZZ New sounds around

NOTTINGHAM'S JAZZ scene presents a constantly-shifting pattern, with a core of well-established venues supplemented by spontaneous and occasional bookings on an irregular basis. In addition there have been one or two recent attempts to establish something new on the local scene.

Two of the venues which fall into the "irregular" category jazzwise have recently provided the most exciting music to be heard in and around the city for some time. The Golden Diamond at Sutton-in-Ashfield provided the first, with a booking for Back Door, the three-man rock/jazz outfit which moved into a Ronnie Scott's residency shortly after appearing there. Featuring a programme based entirely on blues structures, Back Door's saxes, bass and drums line-up provides an exciting sound totally unexpected from the unusual combination of instruments. The group's core centres on the bassist's incredible technique - he plays it more like a guitar - and on the amplified saxes of Ron Asprey. This group mustn't be missed next time round.

### Adventurous

Hatfield and the North may have had one of their least successful sessions at the University in mid-March when they were late in starting their set after the support band had over-played their time, and an age had been spent in setting up their equipment. When they did eventually get off the ground they revealed themselves as an adventurous and forward-looking "progressive" group, developing harmonically interesting lines of improvisation with a sympathetic concern for dynamic levels. Unfortunately, they were too good for some of the audience, and about one third walked out. But the fans who remained enjoyed their music, and I would like to see them booked into a venue where they can attract a more cosmopolitan audience than seems to be available at the University.

West Indian promotor Paul Corbin, who is dedicated to bringing the best in modern jazz to the Nottingham area, opens up a new venue at the Granville Club, Long Eaton on Thursday, 10th April with a booking for alto saxist Pete King, who will be backed by the Richard Hallam Trio. It will be worth watching the ads to find out who is scheduled to follow the inaugural session, and if support is forthcoming Paul has several attractive bookings lined up.

Friday nights at the Imperial Hotel seem to have settled into a pattern of alternating bands. Mike Cole's band plays fortnightly, and the alternative weeks are filled by two groups organised by bassist John Willment, each playing monthly. His New New Orleans Jazz Band features trad which is well-rehearsed and tightly controlled, while the group which plays under the nominal leadership of pianist Tommy Owen favours music in the dixieland/mainstream idiom, and highlights the alto sax of Jack Jacobs, who travels from York to make the gig.

### Venue switch

April's monthly guest band booking at the Test Match Hotel, with the old-established Nottingham Rhythm Club controlling the proceedings, features a band new to me, the Frog Island Jazz Band. At the time of writing I have no info on them, but will be interested to hear if they have any original contribution to make. There is also another switch of venue by the Nottingham Jazz Orchestra, who move out of their Old General Hotel residency on Sunday, 10th April to play at the Federation House Club, Ebury Road. A late bar should be available, and Tommy Whittle has been approached to guest, but has yet to confirm at the time of writing.

It will be worth watching the Playhouse ads during the coming months. New administrator Gordon Stratford has embarked on a series of Sunday



concerts which have included an appearance by the Humphrey Lyttelton band at the end of last month. An ambitious programme has been mapped out including a possible concert by the Duke Ellington Orchestra under the leadership of his son Mercer. But much depends on the support given to the current series of concerts, and jazz lovers must be prepared to give more than half-hearted approval to the Playhouse policy if they want the best music available in conditions of comfort which are also acoustically better than is usually experienced at the old barn of the Albert Hall.

Since the County Arms, Blaby, head-

quarters of the Leicester Jazz Society, is only a twenty-minute trip down the M1, it might be worth the trip to catch one or two of the mixed bag of bookings they've lined up for April. The Ray Foxley Quintet appears on the 7th, followed by Max Collie's Rhythm Aces (14th), Tony Coe (21st - to be confirmed) and Nottingham jazz/rock group Nimbus (28th). The organisers of the County Arms sessions are responsible for the most wide-ranging programme of any club in the provinces, with everything from avant-garde to basic New Orleans style music given its turn. For that reason alone they deserve to succeed.

CLIFF LEE

## CINEMA

# California Split

THE MOST STRIKING visual aspect of Robert Altman's film "California Split" is the amazingly high percentage of close-ups and, even when the camera is pulled back to offer a more comprehensive setting, the background generally remains blurred and indistinct. This is in marked contrast to the prevailing philosophy, particularly in American films, of depth of field clarity, and, allied to the insistent probing movement of the camera, engenders a shifting, undefined, rootless and ultimately claustrophobic mood. This effect is further enhanced by the liberal use of overlapping dialogue - we hear snatches of conversation which make little sense, and often, when we strain to hear what is being said, the words almost vanish beneath a generalised buzz. Nevertheless, we hear what Altman intends us to.

## Obsessed

The film's opening, set in a poker hall where the obsessed pass their time playing cards with total strangers, sees the two principal characters, Charlie (Elliot Gould) and Bill (George Segal), meet as a result of Bill defending Charlie against an accusation of cheating. Their common interest in all forms of gambling becomes the basis of their relationship and remains its only centre to the end of the film. After surviving a beating and nursing their injuries, they return to the apartment where Charlie lives with two prostitutes (Ann Prentiss and Gwen Welles). The four eat breakfast and retire to bed. From that point on we follow the fortunes of the two men as they go to the races, play cards, take the girls out for an evening on the town and get mugged, until Bill, in debt and needing one big "kill", decides to go to Las Vegas to do just that. He wins 82,000 dollars and the two men split the money and go their separate ways. The two women, who figure quite largely in the early part of the film, vanish with some clients midway through and we never

hear from or about them again.

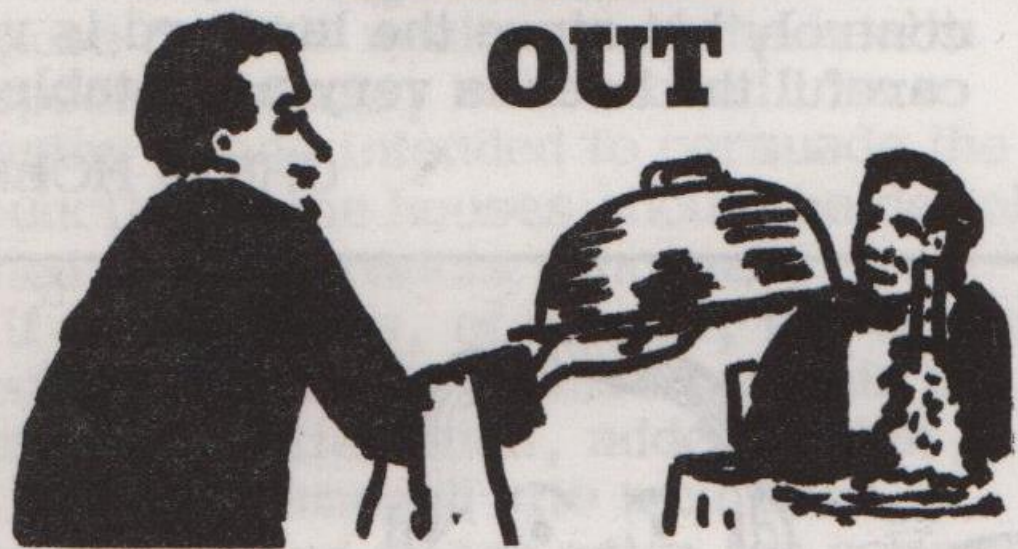
The resolution of the narrative in the parting of the two men, the fact that Bill in particular is almost unmoved by his huge win, and the apparently casual but in some ways manipulative basis of all the relationships in the film suggest an emotional vacuum at the centre of the characters' lives and perhaps, by analogy, at the heart of American society. All the gamblers are trying desperately to win, but when Bill pulls off the really big one it hardly seems worth it.

Most of what one might call human contact in the film is at best tenuous and fleeting, and at worst cruel and parasitic. There are, though, aspects of the film which hint at something more. We sense that Bill, with a broken marriage behind him, and the younger of the two prostitutes, who is forever breaking the rules by becoming emotionally involved with her clients, are seeking a certain warmth, stability or foundation in their lives. At times all the main characters make tentative moves towards each other but, for one reason or another, never really get through.

The tensions between frustrated attempts at the warmth of friendship or love, the manipulative roots of most of the relationships, and a sort of relaxed independence leave the characters and the audience in a daze from which the only escape is to take the next spin of a wheel, perhaps as ultimately senseless as Bill finds the wheels of gambling chance to be.

Whether it is legitimate, as I have suggested, to see this microscopic world as analogous to American Society as a whole I am not sure; the director's previous work, particularly MASH and The Long Goodbye, suggest that America is his subject. Equally, one feels that the film as it stands, without further viewings in my case, offers only hints and an overall mood - it is difficult to construe it as in any sense an analysis. However, it certainly gives further fuel to the argument that Altman is one of the most interesting directors working in America. JLG

## EATING OUT



ONE MINUTE FROM Canning Circus down Alfreton Road is Reno's Italian restaurant. Step inside and the familiar Chianti bottles of the cheap Italian Trattoria greet your eye hanging in coy bunches from the ceiling. There are no discreet lighting arrangements or intimate corners here. It's a cheerful cafe with a rough and ready atmosphere reflected by the scarlet pillars with white brick outlines painted on them amateurishly.

But the food is good and if you want a snack - like Cannelloni for 40p (officially in the list of "starters") - you are not pressurised to have anything more substantial or more expensive. The pizzas, too, from 40p for the plain variety, or 50p with anchovies or mushrooms, to the Special at 75p, are a meal in themselves and, with a

glass of wine for 30p, mean you can eat quite festively for less than £1 per head.

If you want to lash out, you could start with the excellent onion soup, follow it up with a steak (done in various ways for £1.20, and that includes vegetables - although these tend to be chips and peas with everything), and finish with Zabaglione and coffee. Even if you treat yourselves to a carafe of wine, two people could eat well for little more than a fiver.

It's not gourmet food by any means - but it is very good value for money. Service is cheerful and efficient, although not particularly fast. There is no need to book.

IF YOU DO YOUR shopping in either of the two shopping centres (and it is becoming difficult to avoid doing so), you will probably be in need of a cup of tea or coffee at some stage in the proceedings. The best place to go in Broad Marsh is Landers (opposite Sainsbury's), where the coffee is good and the tea comes in pots rather than cups. There are more places to choose from in the Victoria Centre, but the best is probably the "Coffee Break" in, of all places, Scan, where you can have coffee with a choice of milk or cream for 10p and lots of fresh cream cakes from their own bakery. G. NOME



## THEATRE

# Major Barbara

SHAW SEEMS to be enjoying something of a revival at the moment, with West End and media productions proliferating. The Playhouse production of "Major Barbara" offers an opportunity for local audiences to (re)acquaint themselves with Shaw, an experience often confined to fourth form class readings from 1940s cherry coloured Penguin copies. In fact, it seems that Shaw and Allen Lane (founder of Penguin books) were, ideologically, hand in hand - offering, slowly but surely, culture for the working man.

## Distant

The Playhouse production plays fairly safe, clearly sheltering beneath the prestigious production of "Comedians" and giving Prunella Scales a chance to try out the director's clipboard. I felt that the performance was rather distant; an experience occurring a couple of doors away in a mannered decade. There seemed to be very little audience involvement, apart from the shallow ripples of gratuitous laughter that accompanied Shaw's prescribed comic lines.

However, my major criticism of the production hinges upon the presentation

of Barbara; she is presented in such a "theatrical" fashion that Undershaft, Shaw's avowed "hero", loses much of his purpose - that of suggesting that the plight of the poor can only be resolved by the Fabian creed of "energetic enterprise". This deficiency is also apparent in the accompanying exhibition in the Playhouse Gallery.

The exhibition provides a number of informative pictures, posters and paintings pertaining to the Salvation Army. In the midst of these exhibits there is a single board of worthy photographs of Nottingham in various stages of redevelopment; from the Meadows to the Victoria Centre, the Broadmarsh to St Ann's. As with the production of "Major Barbara", the exhibition places its emphasis more upon the "humble virtue" of Salvation Army "Blood and Fire" than upon civic "enterprise" or development.

Yet, seeing photographs of corners of Arkwright Street next to "views" of the Victoria Centre, one is left with the old question - does this change necessarily amount to progress? This is a point of view which the play itself leaves one with as Barbara is seen setting off to choose a house in the apparently ideal workers community, no doubt populated by Fabian bearers of cherry coloured copies of Shaw.

GP

## RACING

# Guineas prospects

THE FAVOURITES FOR the Two Thousand and One Thousand Guineas, Grundy and Cry of Truth, have been backed throughout the winter on the strength of their outstanding performances last season.

## Setback

In spite of a recent training setback, good reports have been coming from the Peter Walwyn stable about the well-being of Grundy, and it is understood that both horses will be having a preliminary outing before lining up for their respective classics.

Grundy has both the two-year-old form and the breeding for the job. By Great Nephew, himself second in the 1966 race, out of a Worden mare, he should have the necessary combination of speed and stamina. As a comparatively easy winner of the Champagne and

Dewhurst stakes, both top class two-year-old events, as well as two other races, he fully earned his top rating at 9st 7lb in the Free Handicap. He has also proved his ability to act in all types of going, an important factor if the present wet weather keeps up.

Sea Break, second to the very impressive Derby favourite Green Dancer in the Observer Gold Cup, seems to be Grundy's main rival. Rated only a pound behind him, Sea Break, trained by Stuart Murless in Ireland, is perfectly bred for the Derby, being by the 1965 winner Sea Bird II out of a Never Say Die mare. He has only ever raced twice. In his first outing he showed fine speed to beat the highly rated Irish filly Music Ville, and in his second run, in the Observer, met a certain amount of trouble in running, as did the eventual winner Green Dancer. My impression is that Green Dancer

(continued overleaf)



(RACING continued)

won handsomely, but since I regard the former as the probable Derby winner, Sea Break's performance was undoubtedly top class.

The best outsider in my view could well be Escapologist, currently at 33-1. By the top class miler Derring Do, and trained by the experienced Arthur Budgett, he steadily improved last year. My selection? It is close between Grundy and Sea Break, but Sea Break at current odds strikes me as a very good each-way bet, with Escapologist as one likely to fill the third spot.

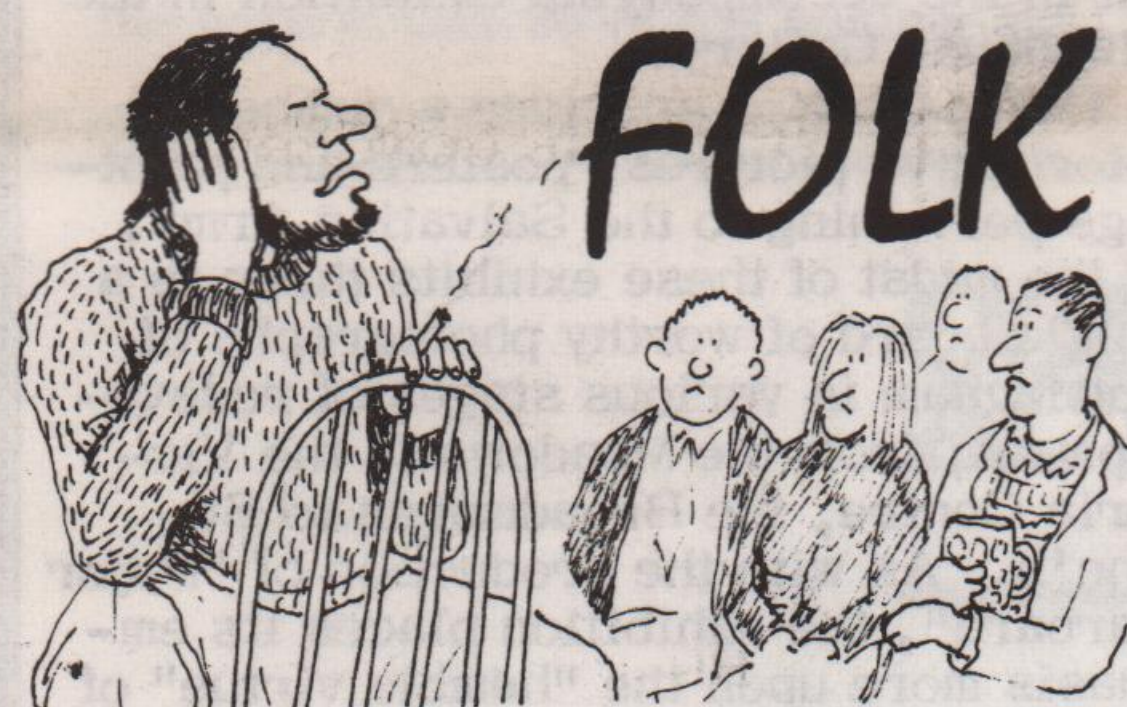
In the One Thousand, we have a familiar problem. Cry of Truth was a very fast two-year-old, and won the Chevely Park Stakes, which is often a useful pointer to the first fillies classic. By Town Crier out of a Counsel mare, she should stay a mile, but her style of racing from the front could be her undoing if repeated over the Newmarket mile. Even so, she is only rated two pounds below Grundy in the Free Handicap and, assuming she trains on, could be a brilliant three-year-old.

## Rival

Her chief rival could well be the French filly Delmora, who overcame problems in running to finish second in the Chevely Park. She comfortably won the Prix de la Salamandre, one of the top two-year-old races in France, and being by Sir Gaylord, the sire of Sir Ivor, she is perfectly bred for her task. Unlikely to stay the Oaks distance, she, like Cry of Truth, will be trained specifically for the race.

One of the most intriguing contestants if she runs could be the Harry Wragg-trained Silky. After a brilliant win early last year, she was off the course until October. By Nijinsky, and obviously possessing tremendous ability, she might surprise them all. As a probable for the Tote Free Handicap, we should know more about her after that race. Good two-year-old fillies often do not train on, but as a long-term selection I suggest Cry of Truth, with Silky as an exciting outsider.

ALAN FOUNTAIN



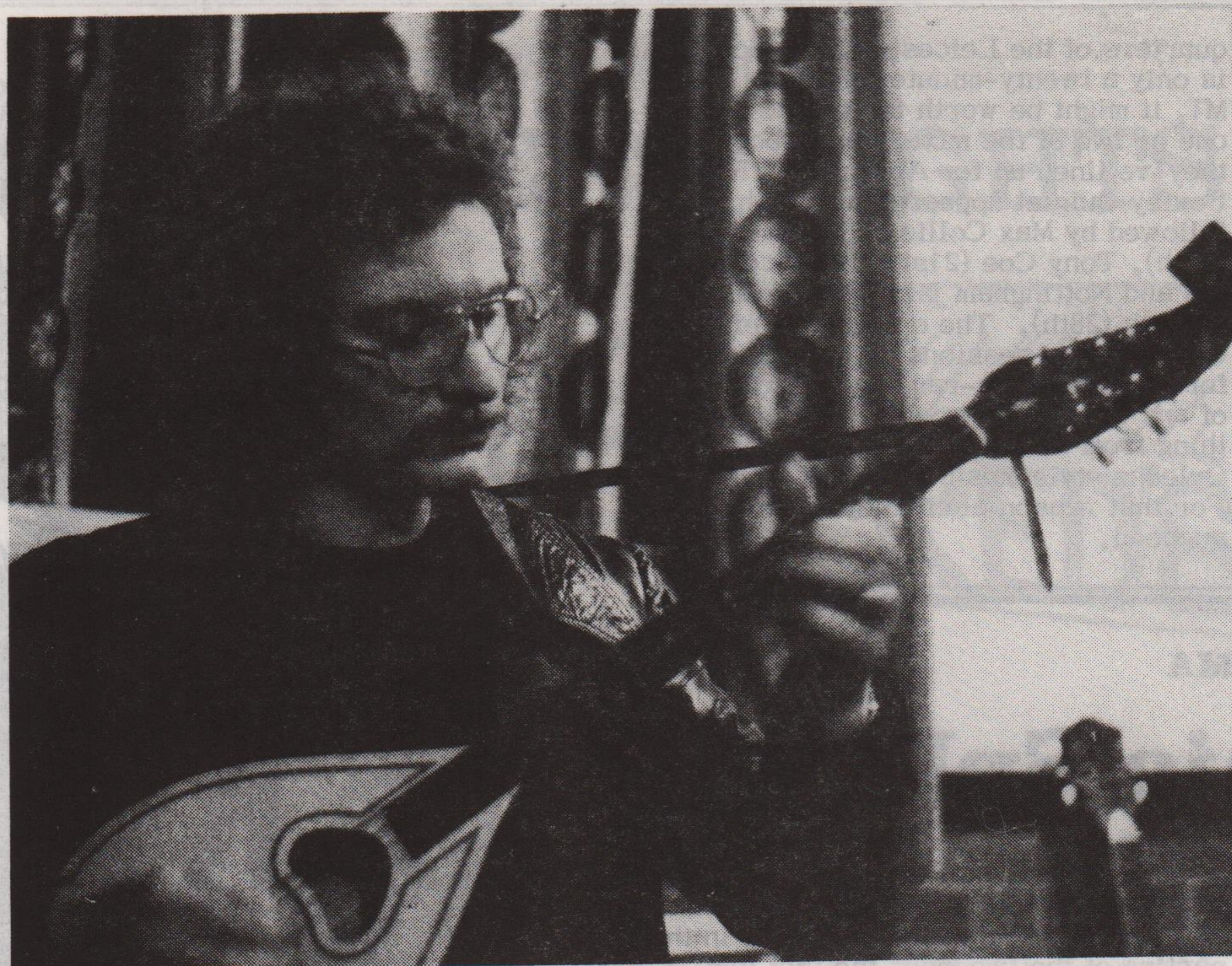
The CO-OP FOLK CLUB at the Crown, Western Boulevard/Ikleston Road.

THIS FOLK CLUB MEETS every Sunday in the upstairs room of the Crown, and on the evidence of the session on Sunday, March 30th it has just about everything I'd look for in a folk club - the warm, friendly atmosphere, the enthusiasm of the performers and the audience, the repartee and the range and variety of the music. The club is well-organised and stable, and has a solid core of regulars - and I was delighted that such stalwarts of the Nottingham folk scene as Al Atkinson and Dave Greene were present.

The club doesn't have a clearly-defined musical policy, although generally unaccompanied singing seems to go down best. Many of the solo singers performed traditional Easter songs (such as Al Atkinson's "The Week Before Easter"), which showed their wide knowledge and experience of the folk heritage. The audience was very responsive - clearly many of them were practised folk singers, and there was a good standard of chorus singing. I was particularly moved and impressed by Don Fletcher's contemporary songs of innocence and experience - his voice, reminiscent of David Ackles, expressed many shades of feeling.

## Classical

Unfortunately, he and several other performers had to compete with non-musical sounds from the bar downstairs - but the singers seemed to find these more of an encouragement than a hindrance! A nice idea at the interval was the baked potatoes and butter (free), which went down well with the pub's good beer. In the second half the high-lights were a two-guitar classical set featuring Japanese and Brazilian music as well as Satie's "Gymnopedies"; a



Folk at the Co-op

Photo: Nigel Pert

moving version of "Lord Franklin" by Terry Swan and John Reid, an excellent blues from Dave Greene, and a fine series of chorus songs at the end including "And we'll all go together", featuring some stirring chorus singing.

In some future sessions the club is featuring well-known guest artistes in addition to the proficient local singers, and if you want a seat it is advisable to arrive at about eight. I sincerely recommend a visit to the Co-op Folk Club, particularly for those with a bias towards traditional folk music. CS

## SOCCER

### Forest gloom

DURING THE FIRST WEEKS of 1975 it appeared that the long-awaited revival of Nottingham Forest might take place. The first week under Brian Clough's leadership saw two away victories - the F.A. Cup third round replay at Tottenham and a league fixture at Fulham.

The immediate future appeared bright. The press and many Forest supporters were wildly predicting a serious promotion challenge and a sustained F.A. Cup run. The only hint of caution came from Clough himself, who modestly declared that his aim this season was to preserve Forest's Second Division status and avoid relegation. At the time, it seemed difficult to reconcile such limited and immediate aims with the general euphoria surrounding the club.

A look at Forest's achievements during the three months Clough has been in charge suggests that his initial assessment was not unduly pessimistic. At the end of March, Forest occupied the 17th spot in the league - a mere three points above Bristol Rovers, the club at the top of the relegation zone.

## Struggle

Although Forest fought their way through no fewer than six F.A. cup-ties, their cup run ended at the fourth round after a long struggle with Fulham.

The bare facts present a depressing picture. Yet to the regular patrons of the City Ground this will come as no surprise. The serious plight of the club was evident during the first half of the season - well before the arrival of Brian Clough. Although statistically the club managed a point a game during this period, the playing standards sank to the lowest level this correspondent can recall. Many of the matches during this spell were so drab that they lacked any incident or excitement at all. The fact that the club maintained a respectable league position was the result of a combination of luck and inept finishing by weak opposition. For example, Forest's 1-0 victory over Bristol Rovers at the City Ground could easily have been 1-3 the other way.

Although the club has a huge professional playing staff (nearly thirty), cover for certain positions, e.g. full back, was virtually non-existent. It is clear that these problems were immediately recognized by the new manager, judging from his initial realism about

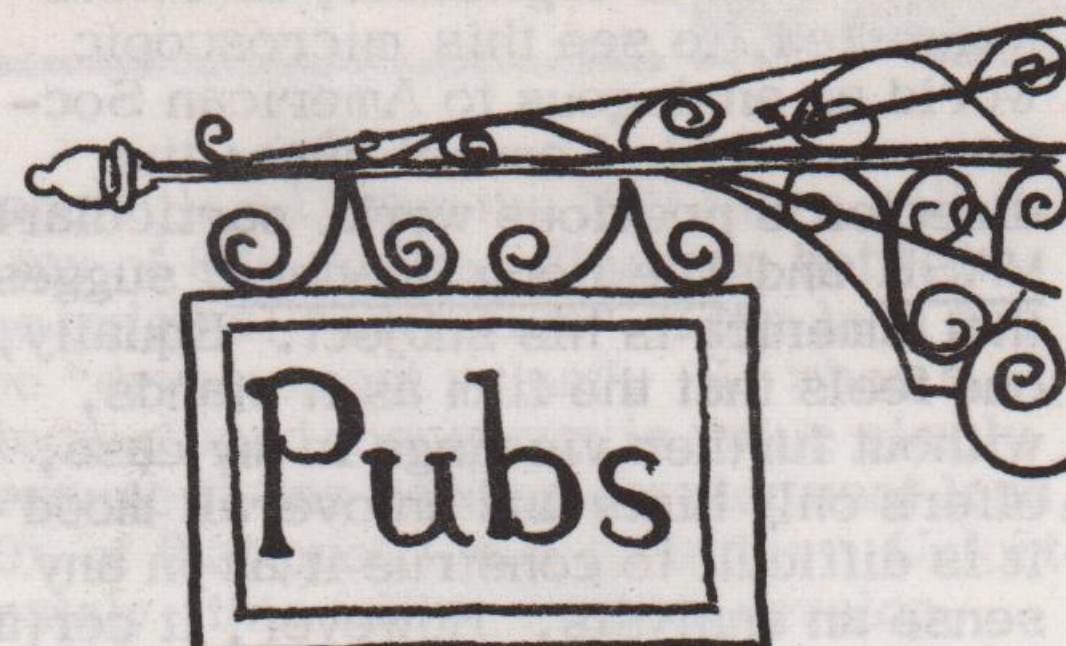
Second Division survival.

Forest's dismal playing record in 1975 can have come as no surprise to regular supporters of the Reds. The end of March leaves the club in a serious plight, but recent signs suggest the future is not without some hope.

Although the injury to Paddy Greenwood emphasised the full back crisis, the signing of McGovern and O'Hare from Leeds must strengthen the midfield and attack. After a disastrous first half against Manchester United at the City Ground, Forest actually enjoyed more possession than their illustrious opponents and created at least three clear-cut scoring chances. This improvement was followed up in the derby game at Meadow Lane, where Forest controlled the midfield and thoroughly deserved their point. Particularly pleasing in this game were the individual performances of Barry Butlin and young Viv Anderson.

Hopefully, the relegation threat will be surmounted. A drop to the Third Division would be a complete disaster both in terms of a cut in income and of a sad decline in prestige. If the drop occurs, it will be a fitting testament to the many years of mismanagement at the City Ground under Clough's predecessors.

JOE BOOT



AFTER LOOKING AT THE St. Ann's Well last month, we thought it would be a good idea to look at a new pub on one of the new Council housing estates, as opposed to the St. Ann's Well, which is a new pub in a redevelopment area.

The Gondola at Balloon Woods (turn left off the Trowell road into Wollaton Vale and you can't miss it) is the pub

for Balloon Woods estate. Comments on this estate I shall leave to better qualified writers in Nottingham Voice. The pub is unique to say the least. I am sometimes amazed by the imagination and originality of pub designers. Balloon Woods - Balloon - Gondola. (Get it? For those of you who are not practising balloonists, the basket strung under hot air or lighter-than-air balloons is called the gondola.) Having got to this point the designers really freaked out.

There are two semi-circular bars downstairs and a circular bar upstairs. This upstairs bar appears to be the gondola itself, but it is simply a circular bar surrounded by glass (and not open when I visited the pub). One of the bars downstairs is a public bar which has very little atmosphere. Darts and skittles were being played.

The other bar downstairs is where the "creativity" has been applied and you start to get the idea that the pub has got something to do with hot-air balloons. There are pictures of balloons all over the place and the motifs on the bar front represent balloons. The room itself gives the impression of being underneath the gondola of a balloon. One looks up to see an anchor, ropes, etc. - presumably one is floating in space - which brings me on to the drinks.

There is keg lager, keg beer and keg Guinness as usual, and the "draught" beer is "tank", which does not have the same palate as the naturally conditioned Home Brewery bitter and mild - there is a certain "tinniness" in the flavour which is presumably caused by the filtration and storage method. Prices for mild and bitter are 15/16p in the public and 16/17p in the lounge.

## Friendly

It is interesting to compare the Gondola with newish Shipstone's pubs. The Deep Cellar on Russell Drive is an unspectacular pub. It is L-shaped with two lounges and no public. One lounge has the usual Shippo's Red Rexine, carpet, bright lights (not garish, just over-lit). The other lounge is slightly better furnished with Shippo's Green Rexine and has a warmer atmosphere. The beer is good - electrically pumped bitter and mild at 17p and 16p. The friendly manager, Ron Bakewell, chatted to us for a long time and he obviously takes a pride in his job and thinks a lot of his customers. The Gents was spotless with toilet paper, soap and clean towel provided.

Home Brewery and Shippo's appear to have had different policies on new pubs. Home seem to have gone for 'theme' pubs (e.g. the Gondola, the Engine House), whereas Shippo's just go for basic boozers without frills, even if some of them are without public bars. It is difficult to see why Home Brewery spend so much money on some of their new pubs when all people want is a warm atmosphere and good, reasonably priced drinks.

QUESTION. Which pub has the deeper cellar - the Running Horse on Alfreton Road or the Deep Cellar? Believe it or not, it's the Running Horse which has the deepest cellars in Nottingham. The Deep Cellar does not have a cellar - the beer is kept in a ground floor room which needs temperature control, but since the landlord is very careful the beer is very acceptable.

CHRIS HOLMES

Most families in Nottingham\* find CO-OP membership pays!

\* And in Long Eaton, Grantham, Hucknall, Pinxton, Retford, Stapleford, Sandiacre, Boston & Skegness.

Application forms in all shops, or from Greater Nottingham Co-operative Society, Public Relations Department, 243 Derby Road, Lenton, Nottingham. Telephone: 44021.





# DISTRICT HEATING

## THE GREAT EASTCROFT FIASCO

NOTTINGHAM'S DISTRICT HEATING Scheme has reached a crisis point. Consumers are not only asking awkward questions, but are actually insisting on being disconnected. The chief complaint is the never-ending series of price increases, but there is also dissatisfaction about the inefficiency of the system - people have found themselves sometimes with boiling radiators and sometimes with no heat at all.

This "Nottingham Voice" special report is a guide to how the City Council and its tenants found themselves in this mess, and what they're doing about it.

("Nottingham Voice" is available from a number of bookshops and newsagents in the city centre. Further copies of this special report are available from: Nottingham Voice, People's Centre, 33 Mansfield Road, Nottm. Tel. 411676.)

WHEN THE DISTRICT Heating Scheme was first announced, it was said that "central heating and hot water for 6,000 homes in Nottingham will cost about 18s 6d for the average Corporation house" (Evening Post, 22nd July, 1970).

### INCREASES

Since then, a series of price increases has taken the figure to an average of £3 per house by next November. Together with the current (April) increase, this represents a rise of 43%.

Tenants were lucky to get away with this, since the National Coal Board was asking for over 140%, according to Councillor Burgess at a public meeting in St Ann's. And there is no guarantee that this will be the end of the increases: it may only be the beginning!

Many tenants are unhappy at the way the heat is metered and paid for. Clorius Meters Ltd are only able to get round to meter reading once a year. The Electricity Board, the Gas Board and the Post Office all manage to meter consumption and charge on a quarterly basis, and don't charge until you have actually been supplied with a service. What's more, people know what they're getting with these services, which is more than tenants do with District Heating.

Clorius Meters describe what their meters are measuring in a variety of ways, and many people are sceptical that they are measuring anything with much accuracy. Some of Clorius Meters' literature stresses that the

meters only measure the proportion of heat used in a particular house, while others say that the meters measure the amount of heat used in British Thermal Units.

### INFORMATION

However, even Clorius admit that meters will register during the summer when radiators are off, and an information leaflet given out in Bradford says "Don't drape clothes, etc. over the radiator: this will make it register a higher reading". Many tenants believe that the meters vary wildly from house to house.

Not that tenants in St Ann's have actually been given any information by Clorius, despite the fact that they have repeatedly asked for information sheets on the scheme.

Tenants make a regular weekly payment, which will be £3 for an average house by November. This is made up of two equal parts, a "standing charge" and a "unit meter charge". The standing charge is payable quite regardless of whether any heat is used or not. This would mean that a £3-a-week household would pay a total of £78 per year before it uses any heat at all. Houses that have been cut off for up to eight weeks have still had to pay the "standing charge". One wonders how far Clorius would get in the County Court if they tried to justify asking for a standing charge for a non-existent service.

But if tenants don't like District Heating they don't have to have it, do they? In a word: yes! Or, at least, it is extremely difficult to do without it. A tenant's involvement begins when he or she takes the tenancy of a council house. The tenant collects the keys and signs for District Heating at the same time at the Housing Department. So instead of a straightforward commercial transaction between a tenant and Clorius Meters, acceptance of the District Heating Scheme is made a condition of tenancy.

In fact, the Agreement between the Council and the NCB does not allow for any other form of space heating to be installed in the houses. The Gas Board, for example, say they are not allowed to install gas central heating in these houses. Indeed, it is thought that the mains

laid in the new houses for gas and electricity are not powerful enough to take either gas or electric central heating anyway.

So tenants in St Ann's and the Meadows will have no choice but to have District Heating. It's the perfect monopoly, enforceable by the Council, who have the right to evict tenants if they don't accept the scheme. And if the "experts" make mistakes, it is the tenants and ratepayers who will make up the loss.

Clorius Meters admit that 2% of their customers are now off the scheme, and SATRA (the St Ann's tenants association) claim that 77 households are off. They also say that many people, especially the old, are afraid to use the system properly because of the bills and because it is so difficult to work out how much heat they are using.

The system is subject to breakdowns and failures. SATRA complain that tenants are not told when the heating is going to be off, or how long it is likely to be. Many tenants have been off the system for varying amounts of time. SATRA say that Westminster Close has had no heating at night since the scheme began, that Beverly Square has been without heat for nine weekends, that Scarborough Road was off for over two months out of the four and a half months they have been tenanted. And these are just a few examples.

### SERVICE

Furthermore, SATRA claim that routine maintenance by Clorius is virtually non-existent - the "24-hour service" which Clorius claim to provide for emergencies usually takes longer than 24 hours. MATAR, the Meadows tenants association, who are having their first taste of District Heating, say that they recently tried to contact the emergency number Clorius gave them but there was no reply.

Both SATRA and MATAR have balloted their members to see how many people want to stay on District Heating. They have also complained to the Prices Commission about the increases and to the Weights and Measures Inspectorate about the meters.

It is not surprising that tenants are taking matters into their own hands. It seems that only by direct action will tenants get anything done.





# HOW IT ALL BEGAN

IT'S WORTH LOOKING at the whole sad story of the Eastcroft incinerator and the District Heating Scheme - and what went wrong - not only because of the effects on tenants already connected and the cost to City ratepayers, but also because more and more tenants will be connected to the scheme in the future.

The story begins in 1967 with a problem of how to get rid of Nottingham's growing amount of rubbish. Rubbish tips in the City were rapidly being filled, and the redevelopment of the slums meant that housing was being spread out more and more. The cost of collection and disposal of rubbish was increasing because of the shortage of tipping land and the greater distance rubbish had to be moved. The Council looked at pulverization and composting of rubbish as an answer, but decided against both.



The General Works and Highways Committee came up with the idea of an incinerator to burn all the City's rubbish.

A "Feasibility Study" was prepared in May 1968 by Associated Heat Services Ltd (an associate company of the National Coal Board) and Pell Morch and Partners, consultant engineers, which reported that waste heat from the incinerator could be used economically for district heating in the major redevelopment areas of St Ann's and the Meadows in addition to the Victoria and Broad Marsh Centres. In July 1968 the Public Works Committee agreed to set up a district heating scheme to be operated by Associated Heat Services Ltd (surprise, surprise) with Pell Morch and Partners engaged as consultant engineers for a substantial fee, estimated at one point at £155,000.

"WHO IN THE FIRST PLACE SAID THEY COULD SIGN THE CONTRACT? WAS IT SUPPOSED TO BE OUR ELECTED REPRESENTATIVES? WE ONLY ELECTED THEM FOR THREE YEARS. SO WHY IS IT A SIXTY YEAR CONTRACT?"

St Ann's tenant (SATRA meeting)

"I'M NOT SATISFIED WITH IT. COUNCILLOR CARROLL'S NOT SATISFIED WITH IT. WE'VE DECIDED TO GO TO ARBITRATION."

Cllr Burgess, March 18th (SATRA meeting)

## WHO'S RESPONSIBLE

THE AGREEMENT WHICH governs the whole scheme was signed on May 12th, 1972 by the National Coal Board and the City Council. This Agreement, a closely guarded secret which even Councillors do not normally see, commits the Council to make district heating a condition of tenancy in council houses in St Ann's, the Meadows and the Victoria Centre flats. The agreement is for sixty years, and during that time the NCB has a monopoly of heating and hot water supply to these dwellings.

The NCB is responsible for the maintenance and operation of the Eastcroft incinerator. This is carried out for it by Associated Heat Services Ltd, who were originally going to sign the agreement with the Council, but who dropped out because of a shortage of money. AHS carried out the original feasibility

study. The company is owned jointly by the NCB, Compagnie Generale de Chauffe and William Cory Ltd, each of whom have a third of the shares. Two of the five directors are from the NCB. AHS managed to make a loss every year from 1966 to 1972, but experienced a dramatic improvement in 1972/3, when they made a profit of nearly £130,000 - which happened to be the same year that the district heating agreement was signed.

In effect, the NCB sells heat and hot water to council tenants through its agents Clorius Meters Ltd. Clorius are responsible for servicing the internal installations in the houses, metering tenants, and sending out accounts.

So it is Clorius tenants have to deal with. Clorius Meters Ltd has a varied history. The company started life as Huntley & Co (Coal) Ltd in 1949 and



changed to Clorius Meters in 1967 with 6,000 shares. Most of these shares were held at first by Lowell Baldwin Ltd, but went via Transformers (Wales) Ltd and British Anthracite Sales Ltd to Jack Henry Birch, who is a director of Clorius. Birch then transferred 599 shares to Dennis R. Sheffield, another director. Clorius made a trading profit of £14,888 in 1972/3.

The Council's side of the bargain committed them to build and pay for the incinerator and to deliver all rubbish collected in the City to the Eastcroft incinerator. The Agreement also ties the Council to supply district heating to all new houses built in St Ann's and the Meadows. Thus in one swift move the NCB ensured several thousand captive consumers for a virtually untested form of heating.

## HOW IT SHOULD WORK

THE INCINERATOR is designed to burn all the rubbish collected from 460,000 people - a target of 180,000 tons per year. The rubbish is then burnt at the Eastcroft incinerator to produce high-pressure steam. This steam is piped to the London Road Heat Station (bought by the Council from Boots Ltd) where it is first used to generate electricity to run the Heat Station and incinerator and then converted to hot water by way of heat exchanges. Hot water is distributed via mains to the individual houses, where it is metered by Clorius Meters Ltd.

The whole system relies on a steady supply of steam from the rubbish burnt at Eastcroft. There are additional coal-fired boilers at the London Road Heat Station, but these are only intended to be used when the demand is very high during cold weather or at peak times. The other use of the coal-fired boilers

"THE BOARD WILL USE THEIR BEST ENDEAVOURS TO PROVIDE A CONSTANT SUPPLY OF HEAT BUT DO NOT GUARANTEE THAT THIS WILL BE CONSTANTLY AVAILABLE."

District Heating: Conditions of Supply

"... THE INCINERATOR HAS, EVER SINCE THAT DATE (i.e. since the scheme first began), NOT OPERATED PROPERLY."

Report to the Policy Sub-Committee, County Council, July 1974.

is to provide hot water if anything should go wrong at Eastcroft or if the boilers at Eastcroft have to be closed down for maintenance. Naturally, the coal-fired boilers are more expensive than the rubbish-burning Eastcroft incinerator. As it turns out, it is just as well these boilers were provided!

Poor performance of the incinerator has meant reliance on the coal-fired boilers. Out of an estimated loss of £312,000 during 1973/4, the NCB attributed a minimum of £150,000 to the miserable performance of the incinerator. In a moment of generosity, the NCB suggested this sum should be paid by City ratepayers. Continuing failures of the incinerator led to predictions that losses for 1974/5 would rise to £362,000. Only by further rises in the charge for heat does it appear possible to avoid losses continuing beyond 1980!



## HOW IT DOES WORK

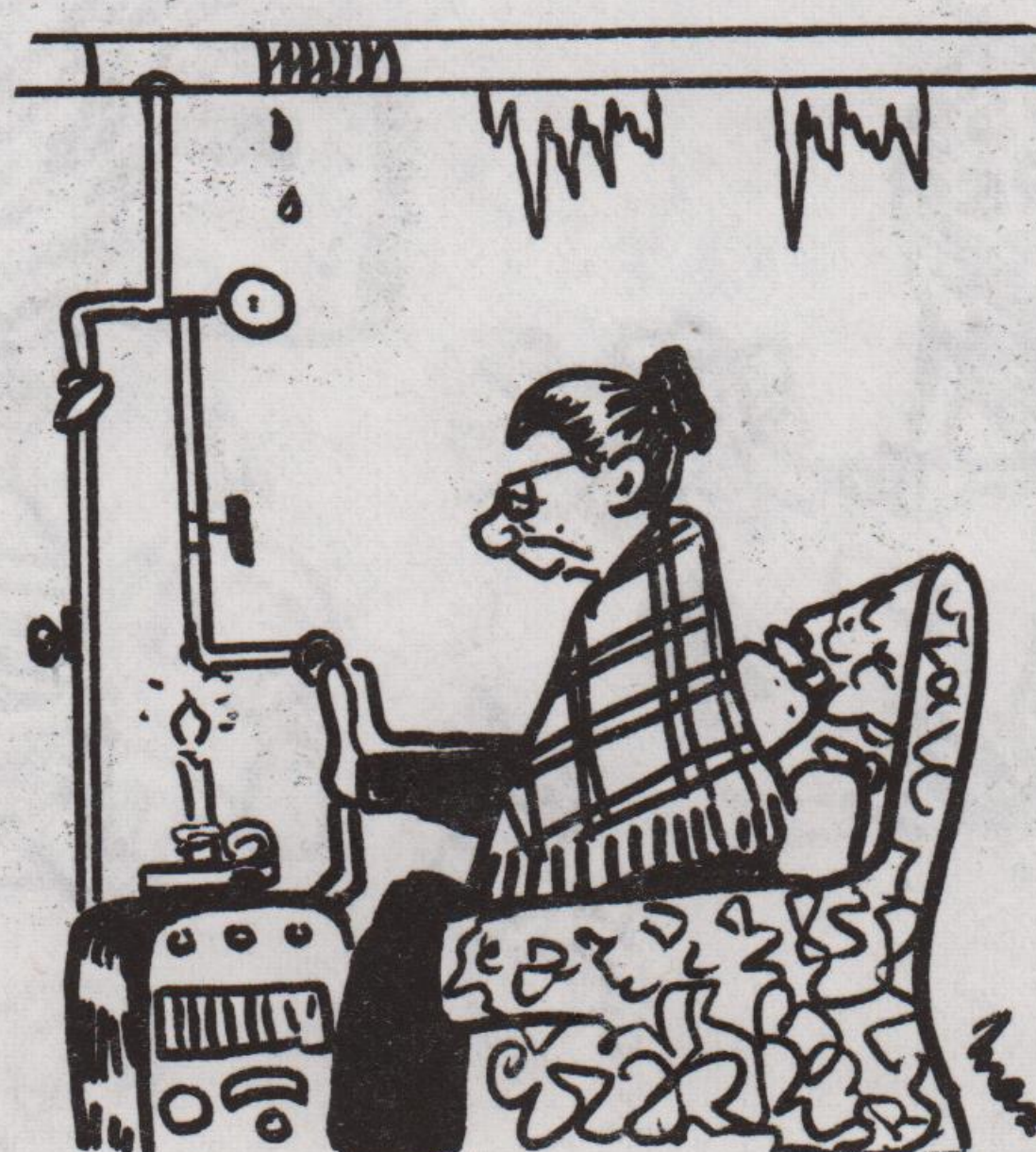
IN FACT, THE SCHEME has never worked properly. Design faults in the incinerator have meant that the complex is running way below capacity and frequently breaks down. A report by the Director of Technical Services and the City Treasurer to the Council's Policy and Resources Committee (17 Dec. 1974) speaks of "the miserable performance of the incinerator in 1973/4". This meant that more coal and electricity was used at the London Road Heat Station - which "should not have been necessary had the incinerator been working properly".

The two grates have never approached the target of 11½ tons of rubbish an hour. "Neither grate will run for a reasonable time on full load owing to a fouling problem in the uptake tubes in the heat exchangers" (D.T.S. report). So far, the contractors have failed to

solve this problem. The NCB are so pessimistic about anything really effective being done that their best forecast is that each boiler will only be able to run on full load for five months in the year, and this is after modifications.

The incinerator was designed to burn about 180,000 tons of rubbish each year. So far rubbish is being delivered at the rate of 100,000 tons a year. The County Council forecasts an increase to 132,000 tons. Blandly, the Policy and Resources Committee were told on 17th Dec. 1974 that "this is not sufficient when the scheme is called upon to produce over 10 million therms per year. It is most important that 180,000 tons plus is delivered".

A further problem has been constructional delays, which can be traced to Pell Morch and Partners, who failed



to prepare design drawings in time for the contractors to meet the building programme. The D.T.S. report states "these and similar delays caused by the Consultants have led to very substantial claims for delays by contractors".

The scheme was supposed to be commissioned, and fully working, by November 1973. However, when it was taken over by Council employees it was in "an inoperable condition, there being no cranes (both motors burnt out), no boilers, the precipitator conveyors were broken down and the residual plant had not been tried out".

Yet more problems are being created by reductions in the number of consumers. There are less houses in St Ann's and the Meadows than originally planned, and the Polytechnic will now expand at Clifton rather than the City Centre.





## Cinema

**Nottingham Film Theatre**  
Fri. & Sun. 7.30 p.m., Sat. 5 & 8 p.m. unless otherwise stated. Co-op Arts Centre, Broad Street.  
**Apr. 18-20:** A Streetcar Named Desire.  
**Apr. 25-27:** Catch 22.  
**May 2-4:** The Effect of Gamma Rays on Man-in-the-Moon Marigolds.  
**May 3 (2.30 p.m.), May 4 (4.30 p.m.):** Ramparts of Clay.  
**May 9-11:** Spirit of the Beehive.

## Classical

**Apr. 18:** Lunchtime Prom. Nottingham Playhouse. Peter Pears (Tenor). Osian Ellis (Harp). 1.05 - 1.55 p.m.  
**May 3:** Nottingham Sinfonietta (Charity Concert for Cancer Research Campaign). Mendelssohn, Mozart, Beethoven. Soloist: Alan Hindle (piano). Albert Hall. 7.30 p.m.  
**May 7:** John Williams (guitar) & friends. Albert Hall.

## Folk

**Mondays**  
Burton Joyce Folk Club. Wheat-sheaf, Burton Joyce.  
**Tuesdays**  
The Scheme. Fox Inn, Parliament Street. 8 p.m.  
Arnold Folk Music Society: folk singing & dancing. Youth Wing, Gedling Road, Arnold. 7.45 p.m.  
**Wednesdays**  
Beeston Folk Club. Three Horseshoes, Middle St. 8 p.m.  
**Thursdays**  
Carlton Folk Club. Windsor Castle, Carlton Hill. 8 p.m.  
**Fridays**  
Nottingham Traditional Music Club. News House, St James's Street. 7.45 p.m.  
**Saturdays**  
Cropwell Bishop Folk Club. Wheat-sheaf. 8 p.m.  
**Sundays**  
Co-op Folk Club. Crown Hotel, Ilkeston Road. 8 p.m. (see opposite page).

## Jazz

**Mondays**  
Chris Burke's New Orleans Band. Warren Arms, Stapleford. Johnny Hobbs. Blue Boar, Hucknall.  
**Tuesdays**  
Harry Brown Quintet. Warren Arms, Stapleford.  
Dave Vickers Magnolia Jazz Band alternating with Phil Boyd's Ragtime Band. Bell Inn, Angel Row.  
**Wednesdays**  
Mercia Jazz Band. Tally-Ho, Oakdale Road.  
Swing Quintet. Warren Arms, Stapleford.  
Chris Burke's New Orleans Jazz. City Road, Dunkirk.  
At the New Place, Federation Club, Ebury Road, Sherwood:  
**Apr. 23:** Alan Elsdon.  
**Apr. 30:** John Marshall/Eric White Quintet.  
Wednesday dates in May to be announced.  
**Thursdays**  
Chris Burke's New Orleans Band. Cherry Tree, Calverton.  
Jazz session. Town Arms, Plumtree Square.  
**Fridays**  
New Crescent Dixielanders. Earl of Chesterfield, Carlton Hill.  
Les Devotees. Carlton Liberal Club.  
Various bands. Imperial Hotel, St James's Street.  
**Saturdays**  
Nimbus. Imperial Hotel, St James's St.  
**Sundays**  
Chris Burke's New Orleans

Band. Town Arms, Trent Bridge (lunchtime).  
Tommy Owen & Harry Brown alternately. Warren Arms, Stapleford (lunchtime).  
Jazz Artisans. Bell Inn, Angel Row (lunchtime).  
Cisco. Imperial Hotel, St James's Street (evening).

**Plus the following dates:**  
**Apr. 19:** George Chisholm & Mardi Gras Society Band. Dancing Slipper, West Bridgford.  
**Apr. 20:** Nottingham Jazz Orchestra & Mercia Jazz Band. The New Place, Federation Club, Ebury Road, Sherwood.  
**May 1:** Jazz Workshop Septet. Palace Theatre, Newark.

## Meetings

**May 2:** Nottingham Fabian Society. AGM & "Prospects for a multi-racial society". Sydney Bidwell (MP for Southall). University Adult Education Centre, Shakespeare St. 8 p.m.  
**May 7:** Nottingham Writers' Club. Dr Peter Macey, club member & author of science fiction novel "Stationary Orbit", talking about science fiction writing. Nottm Society of Artists' Studio, St Luke's House, 71 Friar Lane. 7 p.m.

## Rock

**April**  
**18:** Soul Spectacular: Albert Hall.  
**19:** Hustler: Boat Club.  
**21:** Rory Gallagher: De Montfort Hall, Leicester.  
**23:** Dr Feelgood: Sheffield City Hall.  
**24, 25:** Yes: De Montfort Hall, Leicester.  
**24:** Judas Priest: Cleopatra's, Derby.  
**26:** Limelight: Boat Club.  
**May**  
**1:** Can: King's Hall, Stoke.  
**3:** Pilot: Sheffield City Hall.  
**6:** Greenslade: Albert Hall.  
**13:** Alex Harvey: Sheffield City Hall.  
**17:** Loudon Wainwright: Nottingham University.

## Theatre

**Nottingham Playhouse**  
Wellington Circus. Box Office Tel. 45671.  
Mon.-Fri. 7.30 p.m. Sat. 5 & 8 p.m.  
Major Barbara  
**Apr. 22, 23, 24.** May 1, 2, 3, 5, 6.  
The National Health  
**Apr. 16 (preview), 17, 18, 19, 21, 25, 26, 28, 29, 30.** May 7, 8, 9, 10.  
The White Devil  
**May 14 (preview), 15, 16, 17.**  
**Theatre Royal**  
Box Office: Tel. 42328/9.  
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# WHOSE FRIENDLY LOCAL RADIO STATION?

RADIO NOTTINGHAM was the fourth local radio station in Britain to go on air, and is now one of twenty BBC local stations. Originally partly financed by the City Council, the station opened in 1968 with a budget of only £1,000 per week - this has now increased to some £200,000 per year, all of which comes from BBC licence fees. As well as BBC local stations, there are several commercial local radio stations, and it is from one of these, Radio Trent, that Radio Nottingham will have its first taste of competition later in the year.

Tom Beesley, station manager, does not expect that the advent of Radio Trent will make that much difference to his station, although this remains to be seen. Radio Nottingham has had seven years start on its rival, during which time it has built up a healthy audience in competition with the four national BBC channels, and the view is that if it can hold its own in that market, another local station should present little threat.

## Public Service

So what is Radio Nottingham offering the Nottingham public? "A public service", insists Tom Beesley, who says that Radio Nottingham is "not here to make money like a commercial station". But it is there to get people to listen. And listen they do, if a private survey carried out by Radio Trent is to be believed. This survey found that 56% of the Nottingham public "regularly" listens to Radio Nottingham. This would represent over half a million listeners. Perhaps a more realistic estimate would be half of that number - but that is still a lot of listeners.

Possibly the most important area of Radio Nottingham's output, and the one that the staff are proudest of, is the news coverage. Certainly the news service - particularly the local news - does attract many listeners, and the newsroom also accounts for a high proportion of staff. Eight out of the established staff of thirty-four are to be found in the newsroom, and since this total of thirty-four includes engineers, administrative staff, secretaries et al., the proportion of journalists is certainly higher than most local radio stations.

The news service consists of the "Morning Show" - a 6.40 to 9 a.m. magazine programme with a high news content on a "rolling" format - and two fifteen-minute local news bulletins at 12.45 p.m. and 5.45 p.m. There are also local and national newscasts on the hour, presented by the Radio Nottingham newsroom, although the main national news at 1 p.m. and 6 p.m. is taken from Radio 4.

It is sensible of Radio Nottingham to exploit the speed at which it can report news and the immediacy which radio allows. But it is also this immediacy which seems often to lead it into covering only the most obvious aspects of local news rather than looking behind the headlines to provide an analysis of events and actions.

## Superficial

The more detailed exploration of issues, reflection of opinion and open debate devolves upon the general programme staff, who are in many cases in no position to deal with this type of broadcasting in more than a superficial way. It is one of the sad realities of broadcasting life that the more serious programmes inevitably come off a poor second best to "admass" fodder in the fight for air time, and, even then, have to be served up for the greater part in a trivial pre-digested way.

The format most commonly used is Radio Nottingham's favourite concession to the popular concept of "access broadcasting" - the "phone-in". And if there is anyone left in the county who doesn't know the 'phone number 44444, then it certainly isn't the fault of Radio



Nottingham. Tom Beesley claims that 'phone-ins aren't used simply as an economy measure - it would be just as cheap to play a pile of records - but they are certainly cheaper than, say, a well-made documentary would be. And do enough households in Nottingham have telephones to justify that format as more than a token concession to the "access" ideal?

## 'Phone-ins

Perhaps Radio Nottingham's best endeavour in this direction is "All Sides of the Question" - which goes on air in the 6.15 to 7.00 slot on Tuesday evenings. This slot marks the beginning of minority listening time, clashing as it does with the popular news/magazine programmes on BBC and independent television. The "All Sides" format is that of a studio debate, usually with three or four participants, and includes, of course, the ubiquitous 'phone-in - excusable, perhaps, in this limited context.

The presenter, Tony Church, has a snappy, incisive style. One issue tackled particularly well recently was that of the general shortcomings of the notorious Balloon Woods Estate, with the attempt of the City's deputy housing manager, Alan Kilburn, to present the caring face of his department coming to grief in the ensuing telephonic confrontation with aggrieved tenants and their spokesmen.

Fearless, no-holds-barred stuff, one might think! But a look behind the scenes shows that Radio Nottingham is more readily cowed than it appears to be. A recent programme on squatting went on air without an actual squatter in the studio. This was because the notoriously inarticulate Cllr Bert

Littlewood objected. Squatters, he suggested, used obscene language and were thus not fit to share the air-waves with him. The squatter who'd been lined up was quickly ditched and a "respectable" spokesman was found to put the squatters' case. In all fairness, however, this programme maintains a consistently good standard of content and presentation, and occasionally gives the establishment a rough ride.

The 'phone-ins in the morning 9.02 to 10 a.m. slot are a sorrier selection. Until recently, juvenile presenter Ian Gall's "Who Cares" got the week off to a lugubrious start, introducing a team of clergy and other representatives of the "caring community" who made soothing noises at their troubled callers. "Ring for service" - in which callers can put their queries to public service personnel with the assistance of the melancholy Ann Morris - often provides useful help and information, whereas "Open Line" is a meandering telephonic free-for-all.

## Entertainment

Naturally enough, by far the greatest slice of air time is devoted to general "entertainment" programmes, for which the Radio Nottingham formula is largely record request or dedication shows, often with a 'phone-in element included in an attempt to give the local angle. It is difficult to see why a local radio station should devote so much of its air time to playing exactly the same "popular" music as can be heard on Radios 1 and 2. The only supportable explanation is that this form of broadcasting is very cheap, and requires only minimal skill on the part of the presenters.

The exceptions to this pattern are Tony Church's "Roundabout" pro-

grammes. These are lively mid-day magazine shows with interviews with personalities and attempts to capture the "off-beat" side of Nottingham life interspersed with the musical dedications. And John and Phil Holmes' "Extravaganza" is essential listening for rock fans, with LP reviews and interviews with visiting musicians - although this programme goes out on minority listening time it has a predictably large audience.

Special local interests are given a reasonably impressive amount of air time - until one remembers that virtually all of these programmes go on air after 6.30 p.m., at a time when most people are happily glued to the telly or off down the pub. As if to reinforce this point, Radio Nottingham gives up the unequal struggle to compete with anyone at 8 to 8.30 every night when it joins Radio 2. And it is difficult to establish by what criteria minority interests are selected for programme time. The Asian community has its forty-five minute programme "Nawrang" but the larger West Indian community is ignored altogether.

## Mystique

And this, of course, raises the wider question of the whole concept of local radio as a community medium. As things stand, it is evident that absolute control of the output rests with the station staff, who determine what types of programme the station runs, their content, who should be allowed to participate in them, and in what way. Thus, certain issues are fully and freely explored on air, others, frequently the more politically sensitive, are disregarded or toned down to make their treatment acceptable to the authorities. Likewise, it is ensured that the skills and techniques of broadcasting are jealously cloaked in the mystique of professionalism.

As we have seen, "access" broadcasting means the Sneinton housewife being able to ask for a record request by telephone, or the Balloon Woods tenant being given a few seconds of air time to question a Council official. Certainly Radio Nottingham might produce a programme about, say, the issue of housing redevelopment in the city - what would be unthinkable would be a programme produced and presented by a tenants association, with the association deciding for itself what it wanted to say without outside, "professional", monitoring or censorship. Arguments about the inability of laymen to handle the complexities of broadcasting technique can be refuted by the example of "Union Scene" - where the presenters are trades unionists as opposed to BBC staff men.

## Participation

If the opportunity for this type of participation were extended to the community as a whole, it would, perhaps, be discovered that the real issue is not that of professional competence, but rather that of editorial control. The other favourite official argument, that such programmes would not be popular, will remain purely hypothetical until community broadcasting is really given a try.

The present answer to the question of community control is the typically British one of the Advisory Council of fifteen members. Unfortunately, these members are nominated, not elected, and the final say as to who is on the Committee rests with the BBC's Director of Public Affairs. But if you want to have a crack at nomination, write directly to the Station Manager at Radio Nottingham.

Tom Beesley admits that "some programming could do with a bit more bite". But perhaps the real weakness of Radio Nottingham is not simply the programme content, but the lack of meaningful contact with the community it serves.

FRED BROAD  
IAN CUTHILL