



Felix

Founded in 1949

NEWSPAPER OF IMPERIAL COLLEGE UNION

FREE!

No. 372

THURSDAY, 12th DECEMBER, 1974

TWO FIRES AT THE WEEKEND----

PYROMANIACS AT IC?

Burning Controversy — SWEET perform with 'flair'!

TWO FIRES occurred in College Block over last weekend. The first on Friday evening when persons unknown started the alarm, and smoke was found pouring from a locked storeroom.

Smoke filled a corridor where RCS were holding a party. The fire alarm was rung intermittently and not continuously as it should be after 6p.m. on weekends. This could have put the 1300 people in College Block at risk. Four fire engines and a turntable ladder came up Imperial Institute road at 12.15 with sirens going.

Rector Disturbed

This disturbed the Rector who was seen

wandering around in a yellow paisley dressing gown and, it is alleged, no pyjamas.

Fire Brigade Error

The fire officers were narrowly prevented from breaking into Bio-Chem even though they had been told the fire was in College Block. When they eventually got to the room, the fire was already on the wane and only an extinguisher was required to

finish it off. The cause of the fire was two old typewriters and their covers burning. The fire may have been caused by a cigarette end or possibly deliberately.

Against Regulations

The second fire occurred on stage during the Sweet Concert on Saturday night. While using some magnesium flares as part of their act some other material round the drum kit caught fire. Though damage was superficial, the use of these flares was against fire regulations, and no one from

Ents had consulted the college Fire Officer beforehand.

Fire Officer

The college Fire Officer is Bob Foggon, who is to be found in the Security Office in College Block. He is concerned that many clubs and societies do not use his services. He is there to be consulted before any party, show, etc. on any possible fire risk. He would also be happy to advise individual students on fire prevention and precautions where they live at college.



Felix

WOULD LIKE TO WISH ALL ITS READERS

A

VERY MERRY CHRISTMAS

EDITORIAL

Michael Williams

ONCE AGAIN the perennial problem has arisen: Certain members of the IC Union Council find themselves at odds with the Editor. Exactly why, is, as usual, uncertain. Cannot those people who have so much to say about FELIX come to me and simply say it?

'The Editor's not doing his job'. What job? Tell me, what job? My terms of reference have never been laid down—I have to rely on Council and the rest of the Union for guidance. What guidance? Tell me, what guidance? Few Union officers have ever bothered to make constructive criticisms. I have been left to my own devices and ideas. If you think they are wrong, tell me. If you think they can be improved, tell me. If you can think of better ones, tell me. If I am not informed about people's

feelings, if I am to be totally ignored and the third sabbatical kicked around like a football, then what else CAN I do? I sincerely hope that I will now get some sort of response.

*

Drastic steps had to be taken size-wise in order to make this, the last issue of the term, a viable proposition. Six pages were felt to be the absolute maximum if we were going to be able to be able to get FELIX out at all by Thursday. (Distributing it on Friday was felt to be of no use whatsoever).

*

Apologies are in order to Tom Abraham, the Postgraduate Affairs Officer, on two accounts. Firstly, his

PiG Affairs Corner was pasted-up incorrectly leading to discontinuities in the text. Secondly, through sheer physical production difficulties we have had to postpone the feature on *whether the PGO should be on the Exec or not* yet again. Suffice it is to say that the feature could well appear as a centre-feature next term which in any case will be closer to the time when the actual constitutional issue will be debated.

*

Quote heard at last Monday's Council meeting from a highly-respected member, when the meeting seemed a little confused over an amendment to standing orders: *'Council seems in danger of disappearing up its own orifice'.*

LETTERS

Thanks!

2 Twynholm Mansions,
Lillie Road,
Fulham, SW6 7NX
28/11/74.

Dear Sir,

Please may I take up space in your magazine to record a big 'Thank You' to the Students Union on behalf of the Over 60's Club at Fulham. Their kind donation will be put to good use, for their Christmas Dinner outing to Sunbury Court.

Once again many thanks and God Bless You All.

George Robertson
O.S.C.S.,
Salvation Army.

IF Only...

Imperial College Union,
10th December, 1974.

Dear Sir,

We ask how can such diatribe be allowed to be published in FELIX, the Imperial College Newspaper, as last issue's IF Only..?

Indeed, Ms Fletcher talks about the advantages of following a bi-lingual course; however, it would seem apparent to us that she has in fact lost the ability to use simple English. In addition, she would seem to be following a hypocritical attitude since on the one hand she asks

students '...to take a responsible attitude towards helping to finance themselves...' and immediately proceeds to make it clear that she herself would resent having to subsidise anyone else.

She reminds us of our responsibilities to our country and in the same breath goes on to say that she is looking for a wider choice of countries to emigrate to!

She then goes on to bitch about '...wonderful intricacies of IC...'; '...women excluded from the bar...' (what nonsense, the IF President uses it!) and '...THAT ragmag!' which helps those in need — no thanks to Ap Soc members like Ms Fletcher.

As regards her remark 'In true school tradition, I was volunteered...', we suggest that in future she extends her general apathetic attitude to include the writing of articles for FELIX. It will be a blessing for all concerned.

Yours faithfully,
Paul Ekpenyong,
Riz Shakir.

FELIX ©

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Editor

FELIX Office,
Imperial College Union,
Prince Consort Road,
South Kensington,
London SW7 2BB

Published by the Editor on behalf of the
Imperial College Union Publications Board.

Printed Offset-litho on the Union premises.

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Rob Jones, Sports Editor
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Many thanks to Ian, Catherine, Julia and Sue.

Copy day for most articles, reviews etc. is the Friday before publication day. Articles can be accepted on the Monday and Tuesday following if space permits. Small ads can normally be accepted up until Tuesday.

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RECORDS

Jack Llewellyn

Hues Corporation: Rockin' Soul (RCA)

WORDS SEEM almost inappropriate when trying to describe the latest album from the Incredible Hues Corporation, featuring two of the biggest soul hits of the year — the title track 'Rockin' Soul' and the unforgettable 'Rock the Boat'.

The kind of soul that this trio produce just bursts with an increasingly insistent optimism which cannot be ignored. Track after track just pours out, each sporting the stamp of quality, but it just does seem after a while that the formula used to create these arrangements is perhaps falling into the trap of becoming a little inflexible. A driving beat, a strong melody and a catchy rhythm are OK, but not all the time. Definitely worth buying though.

Jefferson Starship: Dragon Fly (Grunst)

ALTHOUGH THIS is the fourth album produced by the various musicians who,

in one way or another, have evolved from the original Jefferson Airplane, it is, nevertheless, their first as a self contained unit featuring all seven members.

I never really went in for the Airplane's lyrics very much — melodies always seemed to be their strong point, but there are two tracks 'Be Young You' and 'All Fly Away' which have instantly shattered those illusions. The former is essentially a medium pace ballad for piano, electric violin and the voice of Grace Slick. The lyrics take a lot of beating. The latter, however, does just that: from a slow, moody, almost metaphysical beginning, the song grows in lyrical strength and for me is the highlight of the album. Although the 'Starship' was originally the brain-child of Paul Kantner as a means of expressing his musical ideas outside the band, it has now materialised as something as high-powered as the 'Airplane' used to be.

Definitely an album not to be missed.

Lindisfarne: Happy Daze (Warner Bros)

THIS ALBUM shows exactly what Lindisfarne are capable of when they really get down to it. All their lyrical and melodic strength is here, tightly strung against a background of crisp acoustic guitars all of which adds up to superb music.

Undoubtedly the best track for me is 'River', a ballad of lyrical beauty which is very introspective in nature. It shows a maturity in composition which is so often lacking in many of the current 'pop' groups of today.

Another one surely destined for recognition as a Lindisfarne classic is the final track of the album: 'Tomorrow'. It's a melancholy number where the singer pictures himself as a loser, a drop-out who is oppressed by society and is condemned to 'wake and carry on tomorrow'.

Sad really. Get it.

Richard Waring

Jo Jo Gunne: So Where's The Show (Asylum SYL 9019)

Jo Jo Gunne were formed in '71 and had a hit soon after entitled 'Run, Run, Run'. Since then they have changed their line up a couple of times before coming out with this album. According to the bump sheet: "Show where's the show again focuses on Jo Jo's tight, direct rock 'n' roll attack. But studio experimentation has been minimised and the band feel that the record's great strength is its economy". Well that seems a pretty fair summary.

The album is competent rock 'n' roll on the heavy side 'Jo Jo Gunne are the show — bounce-breakers supreme!'. So if you like heavy rock maybe this album's for you. Personally I filed it away to the back of the drawer labled boredom (but I file Led Zepplin and Black Sabbath there

as well).

'Where is the Show?' the first track has been released as a single and might stand a chance, there's a continuous beat and some good guitar work not to mention not to much repetition of the lyrics. The rest of the tracks are OK but contain nothing to even slightly jar a rock ignorer like me out of a lethargic dwarm. For me, not a significant album.

Jackson Browne: Late for the Sky (Asylum SYL 9018)

JACKSON BROWNE puts most of the emphasis on his voice with his piano playing often lost in the pleasant but unobtrusive background. The easy ballad style is maintained consistently in all but one track on the album.

The album kicks off pleasantly but in low gear with 'Late for the Sky'. This title is the first sign of what seems to be

some sort of obsession on Jackson's part with the sky, though was kept in suspense as to what the title had to do with the song until the last tune. Next a very nice track entitled 'Fountain of Sorrow', 'Farther On' and 'The Late Show' complete the first side of the album.

'The Road and the Sky' (see what I mean) opens up the second side of the album. This is the outstanding track on the album not only by its quality but its change in pace. 'For a Dancer' is the second track which (you guessed it) also contains several references to the sky. I didn't like the next track 'Walking Slow', I found the lyrics silly in places, witness: 'I'm putting down my left foot....I'm putting down my right foot'. The album is closed by 'Before the Deluge' which has again pleasant thought, in this case, more meaningful lyrics.

Quite a pleasant album — a good buy if you like easy ballads.

Tony Preston

Bachman Turner Overdrive: Not Fragile (Mercury 9100007)

Bachman Turner Overdrive are big name in America but as yet have failed to create the same impression here. This their third album opens with a real machine gun playing from Randy Bachman and Blair Thornton on the title track. The song breaks in the middle to allow the drums and bass to set the rhythm

whilst the lead guitars gradually come in weaving their wayround the beat before the punishing finale. The high-spot of the set is the fourth track, 'You ain't seen nothing yet', which comes as light relief from the earlier heavy guitar work. The three guitarists play in close harmony giving a smooth, gentle, perfect sound with lines like, "she looked at me with her big brown eyes and said 'You ain't seen nothing yet'".

BTO are a very polished group with years of experience showing through their play. If you are driving somewhere fast, this is the album for you. I predict that BTO will be a big name next year, and I was right about 'Bowie' and 'Mott'. One might describe them best as a cross between 'Deep Purple' and 'Wishbone Ash' if that is possible.

Cont. on page 5

Jeff Lewis

Michael Austin: Organ Music of Karg-Elert (Polydor).

SIEGFRIED KARG-ELERT (1879-1933), although a German by birth, was a composer of extreme popularity in England and the United States during the early part of this century. After his death his music appears to have been deserted by its erstwhile advocates and it consequently became submerged into the almost unplumbable depths of musical oblivion: a far cry indeed from the Karg-Elert Festival held in London at the church of St. Lawrence Jewry in May, 1930, which led to the foundation of the Organ Music Society in February, 1931.

The most interesting piece, *Kaleidoscope* (Opus 144), starts off an amazing mixture of rhythmical quirks and nuances which establish the work as one of continually changing mood.

Undoubtedly Karg-Elert was an assiduous experimenter as regards the versatility of an organ and this record is a fair representation of his highly impressionistic results.

Anthony Rolfe Johnson: Vaughn William's settings of 'The House of Life' and 'Songs of Travel'. (Select)

I HAVE never gone a bundle on music written for tenor and piano, but for Vaughn Williams, I'm prepared to make an exception — and a well-deserved exception it is too.

Both these song-cycles were written in 1904 at a time when VW was busy lecturing, teaching, collecting folk songs

and contributing to Grove's *Dictionary of Music and Musicians*.

There is a sensuous imagery about *The House of Life* which overflows with heartfelt beauty. The songs tell of loves lost and found plus other associated romantic ideas. Perhaps 'Silent Noon' is an exception, however, for the people in it are portrayed not as tapestry figures but as real people.

Songs of Travel, in contrast, are highly impressionistic pieces which clearly remind one that Vaughn Williams once studied under Ravel in Paris. 'The Infinite Shining Heavens' is a perfect example with major sixth and seventh spread chords abounding.

To all VW fans, (especially since this is the world premier recording of *The House of Life*), I thoroughly recommend this record.

John Purcell & the Cathedral Strings: The World's Most Beautiful Music (Super)

A RECORD definitely aimed at the mass market: those who enjoy superficial, 'easy listening' music. Now by no means is the music itself on this record superficial; it is just that it is scarcely recognisable under the sugar-coating of messy re-orchestrations indulging in the sickly smalt of overripe strings.

The worst atrocity is inflicted on Bach's *Sheep May Safely Graze*, The opening *Recitativo* is sacrilegiously omitted and Bach's intimate thirds which would normally dance so crisply over the sublime middle texture are blandly

smarmed into something coming from Mantovani on one of his off days. Give it to your auntie for Christmas

TONTO: It's About Time (Polydor).

IT HAS been three years since the first TONTO ('The Original New Timbral Orchestra') album *Zero Time*, exceeded all expectations by selling 20,000 copies. But now the much improved computer-synthesiser is back with the best synthesised music around at the moment. Having added a digital memory and control unit to the basic aggregate of MOOG and ARP synthesiser components, the twomen behind it all, Robert Margouleff (a singer with the Boston Symphony Orchestra) and Malcolm Cecil (a bassist from the BBC Orchestra) have improved the stability of the voltage-controlled oscillators (used to generate pitch), and are now able to operate several synthesisers at the same time. Also by pre-programming the digital memory and control unit, the number of voltage functions that can be controlled simultaneously is increased so that attention can be devoted to other controls.

The music itself is by no stretch of the imagination a dull vehicle by which the versatility of the electronics can be explored. 'Beautiful You' stands out as a classic in the style of a steel band and 'The Pyramid Suite — The Pharaoh's Journey from Death to Life' evokes an intense feeling of mysticism and dark disquiet.

Buy this record and you certainly won't regret it.

James Wilkinson

Paul Kocher: Master of Middle Earth

SUBTITLED 'The Achievement of JRR Tolkien', this book sets out to enlighten its readers on possible ideas, the thoughts, and the philosophy of the celebrated author of the 'Lord of the Rings'. Not surprisingly an in depth survey of the ring trilogy takes up most of the book. As I enjoyed the 'Lord of the Rings' I found this book opened up fresh ideas and insights into its themes.

Paul Kocher sets out to dispel the

suggestion that the ring trilogy is directly allegorical while maintaining there is relevance to be found in it. Part of this is his demonstration of Tolkien's hate of our mechanistic society and feeling of our alienation from nature. Individual sections contain discussions on 'The Hobbit'. Sauron and the Nature of Evil, Elves, Dwarves, Hobbits, Ents and Men. Aragorn also receives a full chapter's discussion on his character and role in 'The Lord of the Rings'.

Tolkien's other main works are also

examined: stories and poems. Again highlighted is Tolkien's concern for our alienation with the 'realm of faery', and whether a writer can contribute in any real manner to reverse this trend.

All in all, a book that I found entertaining and would recommend to any Tolkien admirer. It would certainly inspire re-reading of 'Lord of the Rings' with fresh insight. It also interested me in his other works. To those who have not read Tolkien I have one word:— 'Do!' — then buy this book.

BOOKS

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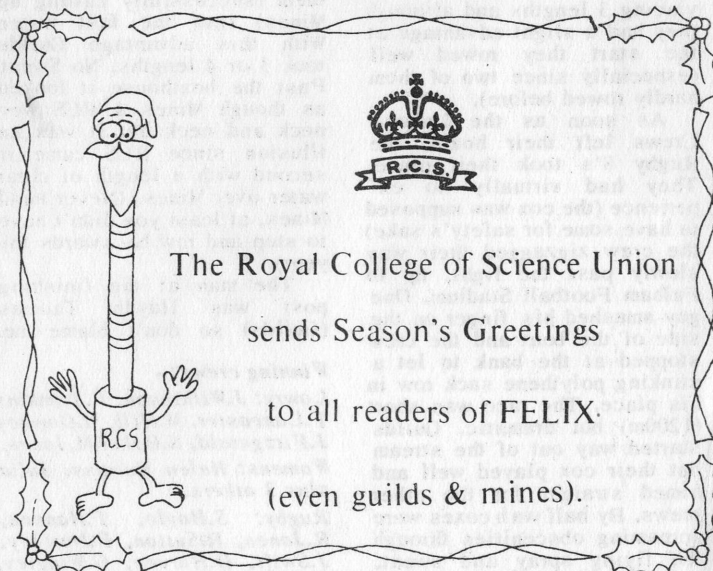
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FELIX SPORT

MORPHY

RACES '74

The traditional 3 races between constituent colleges (Morphy, Lowry & Rugby 8's) had an addition this, the women's fours. This is due to IC women's enthusiasm in forming a 'Women's Boat Club' since Morphy day last year. They rowed for the Flowers Cup (surprisingly enough awarded by Lady Flowers).

The first race was the Lowry race, rowed from the Mile Post to the University Stone (1 mile). Guilds' steadily gained water at the beginning of the race RCS were about ½ length down until someone caught a crab and they were 5 lengths down. Guilds' kept this lead, and took it easy (Simon Baker stroking well below 30) through the finish. Mines followed 2 lengths behind RCS.

The official umpire managed to arrive in time for the next race, the women's restricted fours. This race was more interesting as the crews were much more evenly matched. After a somewhat controversial start Mines were in the lead. RCS had about ½ length on Guilds but before half way Guilds overtook them, but then failed to take advantage of the stream. Mines won by a convincing 3 lengths and although they had a slight advantage at the start they rowed well (especially since two of them hardly rowed before).

As soon as the Lowry Crews left their boats, the Rugby 8's took their place. They had virtually no experience (the cox was supposed to have some for safety's sake) the crew zigzagged their way slowly past the fight, up to Fulham Football Stadium. One guy smashed his finger on the side of the boat and the crew stopped at the bank to let a stinking polythene sack row in his place. The race was short (1200m) but dramatic. Guilds started way out of the stream but their cox played well and aimed straight for the other crews. By half way coxes were screaming obscenities through the flying spray and sweat. Tension was mounting as the

crews drew closer and closer together, the blades were missing by millimeters, Charlie (the boatmen) was cringing. But Guilds' Chem. Eng. Rent-a-Crew were increasing their half length lead all the time. Past the boathouse Guilds glided at Charlie Wrigley's Sunday Afternoon rating while lesser mortals splashed behind. But then the other crews made a comeback, at every stroke Guilds were losing water. Paul (whatever you do, don't panic) O'Hara was panicking, Charlie (can't get the f'ing thing out) Wingley had most definitely lost his cool. But with 10 gigantic strokes Rent-a-Crew nearly capsized the boat and won the race by over a length. Mines and RCS lost (well, you ought to write your own article).

The Morphy Race (1st 8's) followed later. Although Guilds had to substitute one of their Lub.Lab.internationals (Tim Crookes) at the last minute, it was still expected they would win.

At the start of the race Guilds were in fact, slightly down on RCS. But when Guilds passed Mines (who had the stream), Pete Hughes steered them (successfully cutting up Mines) into the fast water. With this advantage Guilds took 3 or 4 lengths. No Sweat. Past the boathouse it looked as though Mines & RCS were neck and neck but it was an illusion since RCS came in second with a length of clear water over Mines. (Never mind Mines, at least you didn't have to stop and row backwards this year).

The man at the finishing post was Haydn Thomas (Guilds) so don't blame me.

Winning crews:-

Lowry: J.Wilkinson, P.Tomkins, T.Lancaster, M.Hill, M.Downey, J.Fitzgerald, S.Baker, M.Jones.
Women: Helen Natrass, Julia plus 3 others.

Rugby: S.Hoyle, T.Hanson, R.Jones, R.Sutton, P.Northey, J.Swift, D.Harvey, G.Wingley, P.O'Hara (Cox).

RUGBY

After the grounding of the new style IC team the previous Saturday the same side was given the chance to shine in the first round of the Gutteridge Cup. Despite the visit of the London fire brigade to Harlington the game took place on a pitch which was in suprisingly good condition.

For the first time this season IC were unfortunate enough to lose the toss but this did not stop IC from playing in the opposite direction to normal.

The match started on a fairly even basis with QEC tackling the IC players with great spirit. Nearly all the early pressure was from IC, however, but were rewarded only by a Frank Forbes penalty after about twenty minutes. The much bigger IC players were bound to come out on top eventually and soon after this penalty the muscle did, in fact pay off. For the first time this season the tea and biscuits brigade supplied some quick loose possession and the backs were not slow to capitalise. 'The Prisoner', at outside, half supplied quick ball to the centres and the Frog entered the line with excellent timing, the result of these manoeuvres being the creation of a great number of overlaps.

A succession of tries were run in the last twenty minutes with the wings Zappa Williams and Bo Bo Furter both running well, the former scoring the odd try. Mitch Einstien also scored a good try after a peel which was superbly taken by Frank Pants. The half time score was 23-0.

The second half saw the consolidation of the IC dominance and several more tries were scored. The line continued to move well but the odd tea cup was seen to be secreted in some of the forwards belly buttons. Tries were scored by Bo Bo Furter, Mitch Einstien and Frank Pants (2) and 'The Prisoner' converted some.

An all round good performance was given by the players and spectators both during and after the match. After our visit to Earls Court flights to Australia were booked up for the next six months. The star of the show must have been 'Mad' Mitch Einstien.

Team: F.Rog, Z.Williams, F.Gilbert, F.Stern, B.Furter, P.F.Forbes, F.Fearn, F.Pants, F.Austin, F.Tapper, F.Booth, F.Lipscombe, F3, M.Einstien, F.Smith.

A few strange faces turned up in the lower lounge last Saturday which meant that 2 late comers for the A's and 2 for the extra's did not get games. The Extra 1st's went to Harlington for a return match with Belsize Park, who beat us earlier this season (I'm sure it has nothing to do with the fact that I wasn't playing).

The game started at a fast pace which never lowered and it is some surprise that D.Turner kept going. The Extra's scored early on by a try from G.Patterson which M.Spencer converted and then Spencer dropped a goal to give us a 9-0 lead and the possibility in our minds that we were going to walk away with the game.

However, after A.Clapham (he put footwear on for the game) laid out one of the opposition things started to swing away from us and Belsize scored (9-4). After an interception by C. (I haven't scored this season) Whiteley, T.Fearn scored to give us a 13-4 lead which Belsize took from us and left the half-time score as

(13-18).

Playing against the conditions the Extra's made the better of the halves and T.Fearn put us within sight of victory again with a 50yd run to make the score (17-18). At this the extra's pulled out the stops and the game livened up. After some excellent backing up play by the whole side, S.Churdy went over to put IC in the lead, M.Spencer converting to make it 23-18. The last 10 minutes were tense with Belsize trying to retake the game and the extra's trying to make sure of the game. Finally J.Rose, working a scissors with M.Spencer, went over with half the team at his shoulders to clinch the game with a final score of 27-18.

Team: D.Turner, Ned, J.Rose, G.Patterson, C.Whiteley, M.Spencer, T.Fearn, M.Hughes, S.Hoyle, C.Wrigley, P.Jeffs, A.Clapham, J.Marklow, R.Doyle, S.Chudy.

Thanks for finishing off the term so well. See you all next term.

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*Discuss
it over
Christmas!*

- ★ Once you have decided you would like to receive a Grant, tell us as soon as possible (no need to pay any premiums yet); the application, the paperwork and acceptance all take time. It is best to start before your next birthday—after which the basic rates go up! — **BUT IF YOU ARE IN YOUR FINAL YEAR, APPLY AT ONCE.**

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How much will my Grant be? This depends on the policy you take: the present figure* is £15 for every "thousand pound policy", minimum two thousand (so, min. Grant £30). The maximum is £150, on ten thousand or over. An average student takes a £4000 whole-life convertible policy where the outlay is about £32 p.a. and the Grant £60.

*(*the rate may vary in future with circumstances; with our Full Details comes a letter quoting the current rate and guaranteeing it for proposals completed within 3 months)*

How is the money paid? We can hand over the money as we receive it, but not in advance: nor if you cancel your premiums meanwhile! So the Grant is paid in two/three annual instalments, starting when the policy has been in force 12 months. As soon as the policy starts, we send you a Voucher guaranteeing these repayments.

What Policies qualify for the Grant? Any whole-life or endowment policy with most of the leading Companies: and policies preparing for House-Purchase; or to assist Doctors/Vets/Dentists to purchase their practices; or on the life of your wife or parent; if in doubt, ask in the space below. But NOT policies of "term insurance" because there is no surplus; nor policies you have already signed up elsewhere, because the commission has already been allotted; nor policies commenced after your Final student Term, so if you are in your last year, write at once. *(Exception: if you already have a S.L.A.S. policy on the old basis, keep this form and when you want to increase your cover, we will allow the Grant at whatever rate is then current).*

What is my actual net outlay going to be? This is up to you. You have the whole field of Life Assurance, including Unit-linked policies, to choose from; and our Full Details give some recommendations. The popular "whole-life convertible" scheme asks, for a £2,000 policy, only about £17-18 a year . . . And with a £30 Grant, as you can see, nearly all your early outlay is refunded by S.L.A.S. Do please note: the Grant has no strings at all: there are no "extras" to pay for: the S.L.A.S. service and advice both now and later are entirely free.

The S.L.A.S. Grant is a natural outcome of 24 years student concessions by Harrisons of Cambridge.

(the following questions occur to me:

Date of Birth: _____

Full Name: _____

Address (term): _____

Tel.: _____

(home): _____

Tel.: _____