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No. 87

Friday, June 7th, 1974

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Increases of up to £96 are almost certain to be made in University Hall of Residence fees next session. The news has been received with shock and disappointment in Halls where the maximum expected increase was £85.

Recommendations from a meeting of the Standing Committee of Hall Councils held yesterday are that on-campus hall fees should be increased by £96 next session and that off-campus fees should rise by £89. Both recommendations were opposed by the student members of the committee.

by Ed Woodcraft and
Nick Witchell

The proposed rises now go before a meeting of the Halls of Residence Sub-Committee (Finance) today and, if passed, as they are virtually certain to be, they will go for ratification by the Finance Committee and finally by the University Council.

Both increases represent an unprecedented rise of about 35 per cent on present fee levels. At the University's Bodington Hall of Residence the increase will put fees up from £247 to £336 p.a. On campus hall fees, at present at £273, will rise to £369.

In addition to the hall fee increases, an increase of £30 has been proposed on University flat fees, subject to confirmation that University flats are exempt from the government rent-freeze.

An announcement is expected next week from legal advisers appointed jointly by the National Union of Students and the Committee of University Vice Chancellors on whether the rent freeze does apply to University owned flats. The Universities maintain that since they provide services such as cleaning and laundry for most of their flats they should not be covered by the rent freeze.

If the information from the legal advisers does not resolve the matter the NUS and the VC's committee are proposing to jointly take a

test case to the High Court.

Here in Leeds the University authorities seem optimistic that they will be exempted from the rent freeze. Anne McClurkin, Assistant Registrar, this week said she did not think the University would be covered and that it would therefore be able to proceed with the proposed increase of £30.

The Hall fee increases have been universally condemned by Hall presidents. Roger Seddon, Senior President of Bodington Hall, said:

"I am extremely disappointed that the increase has not been held at the £85 figure which has been circulated hitherto and which is what people in halls are pre-pared to put up with. With an increase of this size we are going to be worse off next year than we are at the moment with our present grant."

Fraudulent

Janice Hall, President of Tetley Hall, said she was very concerned that people would not now be able to find suitable alternative accommodation if they felt they could not pay the increased fees. "It is too late now for people to find flats or private accommodation and means that many people will have to stay in hall and pay these increases," she said.

Union President Andy Jarosz expressed disgust at the increases and warned of a likelihood of fresh militant action. "These increases are totally fraudulent", he said, "Cost estimates were deliberately inflated by the University so that increases of this magnitude would seem more palatable. Hall students are prepared to pay any amount to make halls break even but within the present grant increase they cannot afford to pay increases of more than £60 p.a. without a serious deterioration in their living standards.

"I am sure that students will not tolerate the increases and will resort to militant action," he said.

Neither the University Vice-Chancellor, Lord Boyle nor the Registrar or the Bursar or Professor J. G. Wilson, Chairman of the Standing Committee, were available for comment yesterday.

Leeds Student
calls the
tune

INSIDE

John McMurray
talks to
Reginald Goodall
page 4

Michael Bailey
on
Captain Beefheart
page 5

Mike Allen
reviews
the latest
LP's
page 9

Poly reject school disco

by Ian Coxon

The doors of the Poly Union have been slammed in the face of Leeds Free school yet again.

Two weeks ago the union Board of Reps agreed to allow Free School to hold a disco on its premises but on Wednesday, the Board decided to sever all relations with the school and called off the event.

Shut down

In a heated debate Union Deputy President Linda Vaughan said: "What we have seen of Leeds Free School shows that it is not a good example of a Free School."

The decision to call off the disco was carried overwhelmingly and many Board

members spoke out strongly against the school. Miss Vaughan suggested later that the enterprise should be closed down.

John Hodgson, one of the people who run Free School said: "These feelings should have been made plain two weeks ago when the union agreed that the disco could go ahead.

"We have already booked two groups to appear and tickets were to go on sale tomorrow."

It was hoped that the event would raise £200 for the school which has 33 pupils aged between five and sixteen. Three benefit discos have been held by the school in the Polytechnic over the last year. But last term Poly Union OGM voted to withdraw all support for the school. This decision was later reversed.

The Union's Chief Security Officer, Arthur Wittaker, spoke against another disco at Wednesday's meeting. He des-

cribed the school as 'a bloody nuisance'. "The worst trouble we have ever had in the union was at the three events held by Free School. At their last disco three fights broke out," he said.

Later Mr Hodgson, who was responsible for organising the discos, said that people from the Free School had done everything possible to ensure that things ran smoothly.

Wrong

Cultural Affairs Vice-President Andy Murray said that, although he was personally against plans for another disco, Board of Reps was wrong in deciding that the disco should take place only to change its policy nine days before the event is due to take place.

continued on page 3

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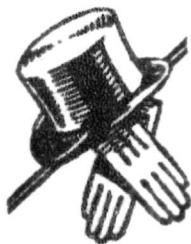
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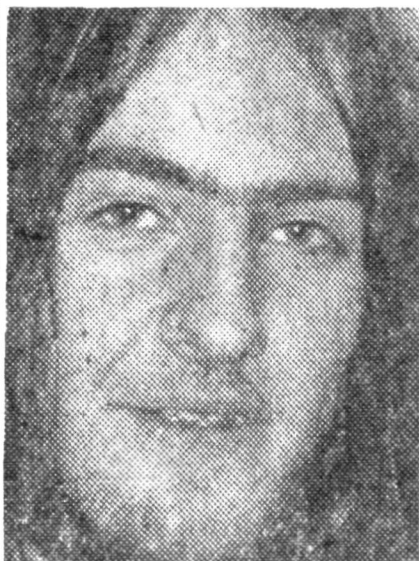
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Park Lane elects first sabbatical

Bill Lavender hopes to become the first sabbatical president of Park Lane students' union.



The paid post was created at an OGM two months ago to start next session but the Governors of the Leeds college have not yet given their approval to the paid post.

Next session will be Bill's second term of office as president, the post which he took over at the beginning of the year. After being re-elected unopposed he said: "The acceptance of a sabbatical president will be a major breakthrough in the history of our union."

"We have for long been one of the most active unions in Leeds but many of our campaigns lacked impetus because up until now the president has had to follow an academic course while he is holding office."

Chris Cookson has been elected unopposed as Treasurer. Polling for next year's Deputy President and Internal Vice-President ends today.

Chile talk

An eyewitness will describe the torture he saw on the streets of Chile at the university today.

NUS Exec member Chris Proctor will address a meeting of the Chilean Solidarity Campaign at 1.00 in the Riley Smith Hall.

Cambridge

Despite the opposition they have faced from fellow students, the university and the Government, members of the Cambridge University Rugby Club are trying to arrange a private rugby tour of Rhodesia.

The decision of whether to go ahead or not will not be decided by morals but depends on whether Rhodesian clubs will be prepared to subsidize an unofficial tour.

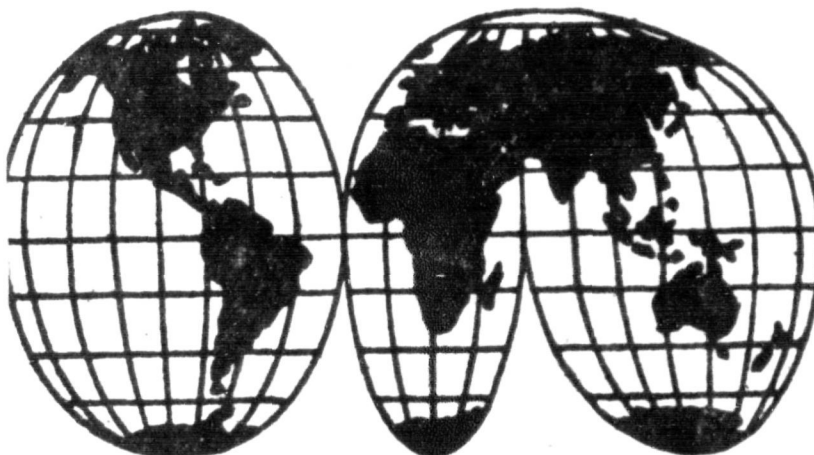
The university union is maintaining its campaign against the tour but its President-elect has said he feels individuals should do as they please.

Essex

The tough new disciplinary proposals aimed at stopping student action have been thrown out by the general committee of Senate at Essex University.

The proposals would have taken all decisions on discipline out of the present elected committee's hands and put them with the proctor alone.

The defeat of this measure and the promise that an area suitable for a students'



STUDENT WORLD

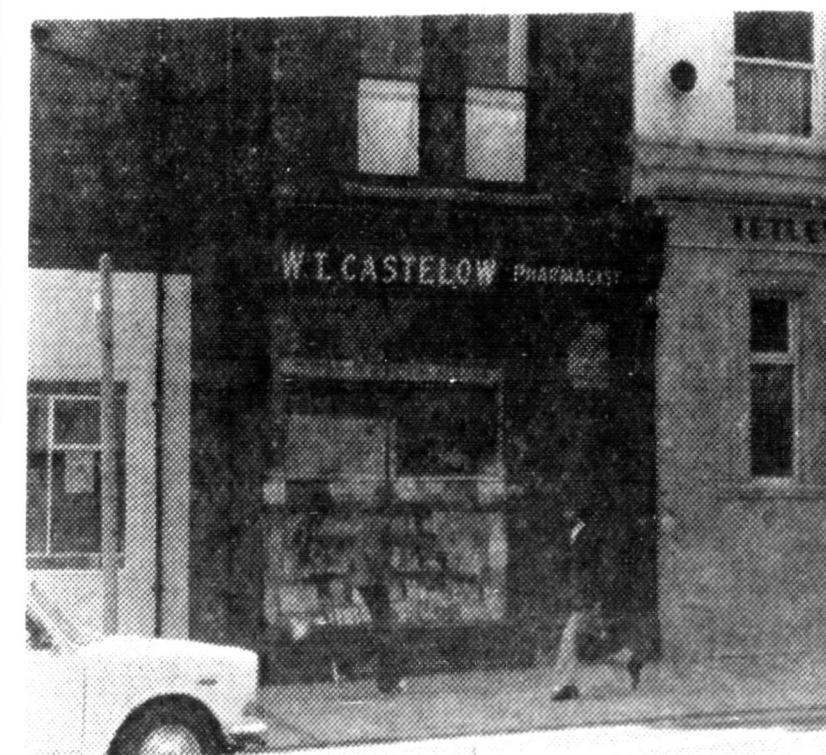
union would be found, heralded a big victory for the students and the picket line they had maintained for three months came down.

At a students' general meeting it was decided unanimously to end the picket line as well as the "blacking" of campus bars and restaurants and shops.

The two mathematics dons who had proposed the stricter discipline motion resigned from senate committees when it failed to get passed.

London

A London University stu-



ENGLAND'S OLDEST CHEMIST BOWS OUT

The oldest practising chemist in England has died at the age of 98.

He was Walter Thomas Castelow whose shop (pictured above) stands on Woodhouse Lane, Leeds, next to the Fenton public house. His death occurred last Friday.

Mr Castelow started his business in Woodhouse Lane in 1907 and was still serving

behind the counter a week before he died. He always dressed in 19th century style with a two-inch-high starched collar and a polka dot cravat.

When he started work as an apprentice in 1894 Mr Castelow received the princely sum of 2s 6d per week.

head teachers refuse to recognise, has had official recognition.

The union has been invited to give evidence to the Parliamentary all-party expenditure committee's education sub-committee which is preparing a report on the possibility of maintenance grants for all 16 to 19 year old students.

NUS President Mr John Randall said he was delighted because "it is the first time the NUSS has been recognised by an official as being capable of speaking for school students."

East Anglia

Student women's lib supporters at the University have succeeded in getting banned the proposed end-of-term strip show that was to be held at a student party.

It was decided at a general meeting of the students' union to impose the ban with 186 votes in favour and 175 against.

The leader of the university's 50-strong women's lib group said she was especially pleased because about half of the motion's supporters were men.

dent will have to take her English finals in Holloway gaol.

Diane Gluck, 21, is serving a fifteen month sentence on a drugs charge, and she has failed in her attempt to convince the Appeal Court judges that she ought to be freed to sit the exams.

Diane and a friend were arrested in London on 20th March for possession of cannabis.

NUSS

For the first time the National Union of School Students, a body whom many

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Hall students not told of bomb scare

The University's Security staff took no action to clear campus halls of residence after being warned that five bombs were planted around the university.

On Tuesday evening an anonymous caller to the 'Yorkshire Post' newspaper offices said that there were five bombs planted on the campus timed to go off between 11 pm and 3 am.

The police were informed immediately who in turn warned the University security

staff.

The Union building was cleared by duty Executive officers who also informed one of the wardens of Charles Morris Hall. He decided, in the absence of any advice from the security staff, not to take any action.

The warden of Lyddon Hall was also told by Union officers. But after consultation with hall residents he decided

that it was not necessary to clear the hall: "I told the students about the threat but since we are a closely knit community we felt that we would have known if anyone had been snooping around so we decided to stay put," he said.

Apart from the Union only the Brotherton Library was

evacuated.

A police spokesman said: "The Yorkshire Post" told us of the threat and we informed the University security staff. It is up to the persons occupying the buildings concerned to decide whether evacuation is necessary and also to search the building if they see fit."

Union President Andy Jarosz said he was very disturbed at the lack of action by the security staff and the police: "No attempt appears to have been made to search buildings or even warn people of the potential danger. One day it might not be a hoax," he said.

continued from page 1

Free School disco rumpus

Mr Hodgson said: "I had been led to believe that all the union's officers and permanent staff were quite happy to hold another disco. I think I should have been consulted before the Board reversed its decision."

The disco, however, may still go ahead. Miss Vaughan has agreed to raise the matter at an OGM to be held on Monday.

The school, which relies on private donations to pay its running costs, is heavily in debt and badly needs the revenue from the disco.

But referring to allegations made at this week's Board meeting suggesting that the school will have to close down, Mr Hodgson said: "They are all lies."

He admitted that the school had run up a debt of £400 with the Yorkshire Electricity Board. "However we have been given nine months to pay it off," he added.

Miss Vaughan said that she had been contacted by a representative from the YEB on Monday who was trying to track down the organisers of Free School because no electricity bills had been paid for two months: "The YEB representative said that the school's supply of electricity will be cut off at the end of the month if the bills are not paid," alleged Miss Vaughan.

In reply to another accusation, that the staff of the school were not competent to teach children, Mr Hodgson said there were four fully qualified teachers at the school.

Brick thrown from car

A brick was thrown through the windows of the Gay Liberation bookshop (pictured right) in the University Union annexe on Woodhouse Lane on Sunday night.

The missile was thrown from a passing car and pierced the shop's plate glass window. None of the people in the shop at the time was hurt.

The Union Executive are now considering replacing the window with reinforced glass.



Profit goes towards damage

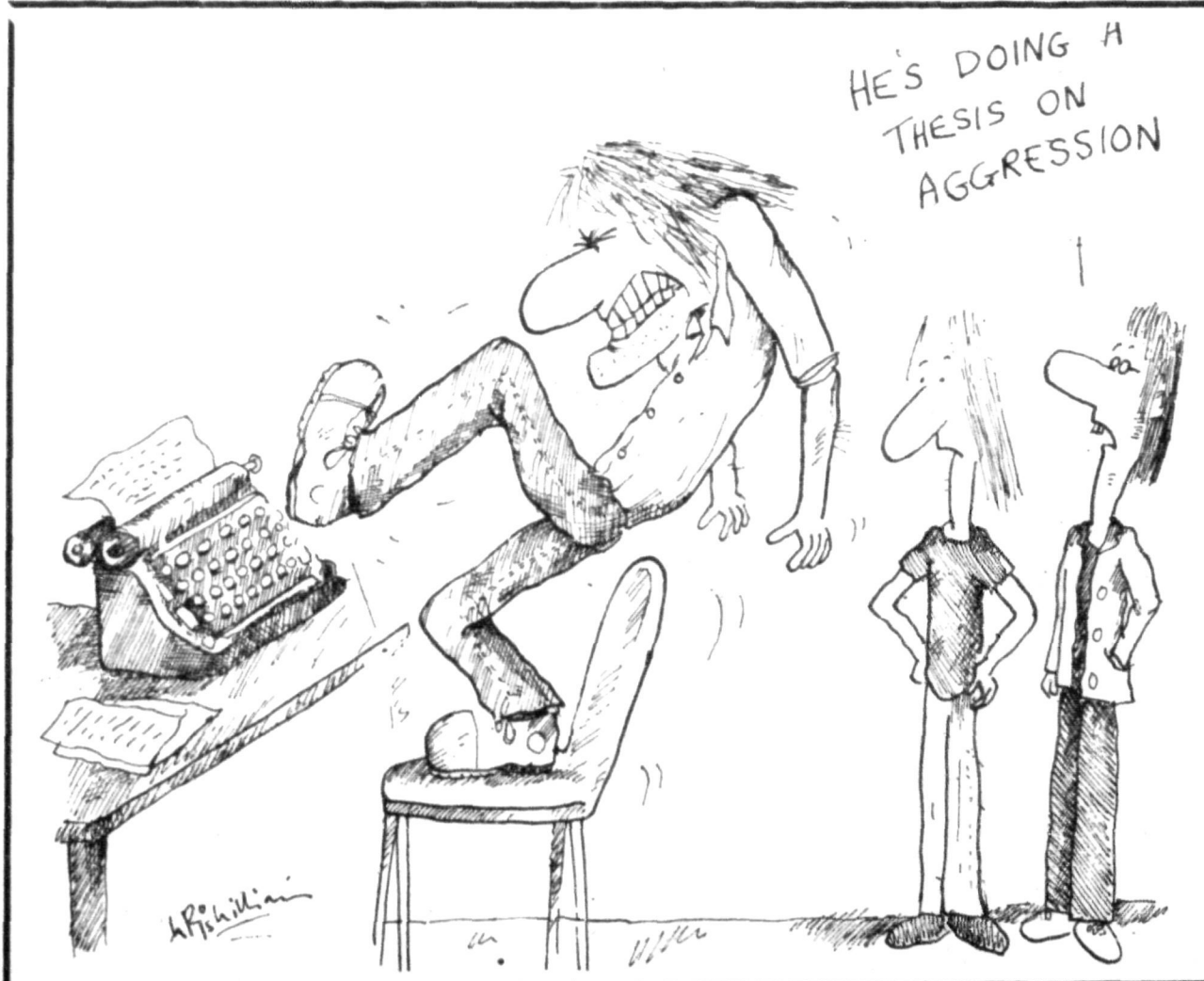
A student required hospital treatment and several windows were smashed as a result of the Captain Beefheart concert at the University Union last Saturday.

The injured student from York University, crashed into a window in the refectory after being 'carried away by the music.' He was treated for

severe cuts and bruises at Leeds General Infirmary.

The damage, which included the destruction of sound proof padding on walls in the refectory, is estimated at £50. Ems Sec Paul Loasby said: "Profits from this hop will be very low when the damage is paid off. However considering the number of people at the hop I think the stewards did a very good job in keeping trouble to a minimum."

At one point during the evening Union Secretary Pete Reader was involved in a scuffle with a young outsider from whom he had confiscated two bottles of spirits. "He followed me into the Porters office and grabbed me," said Mr Reader. "I pushed him away and he fell against one of the glass partitions which smashed. He later apologised for the disturbance."



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Around Town



BOBBIES ON BEAT AGAIN

"Community Constables" in the tradition of the village bobby have been appointed to their own specific beats in Leeds. They will forsake their cars and tread the city's streets to create public confidence.

The Chief Constable of the West Yorkshire Police said: "It is virtually a reintroduction of the village bobby, so that the public can once more have the reassurance of a police presence."

BED WETTING HUNSLET STYLE

Work started last week on helping the long suffering tenants of the Leek Street flats, Hunslet Grange, who have been complaining for over two years about dampness and problems of condensation.

Tenants claim that water runs down bedroom walls when it rains and that clothes and furniture rot in the damp atmosphere.

Cllr Kevin Gould told angry residents at a public meeting recently: "You don't have to convince me that you are living in intolerable conditions. I fully accept what you say. Hunslet Grange is a complex of which at the moment, we are not proud."

STRAIGHT FLUSH

A toilet which will not stop flushing has finally flushed a family of seven out of their flat in the Leek Street complex.

The family, called Goodyear, have moved into a temporary house.

A tearful Mrs Goodyear said: "Apart from the smell, it has ruined our carpets and decorations, lifted tiles from the floor and resulted in the children always being full of colds because of the damp. Apart from giving us disinfectant the Housing Department has done nothing until now."

She added: "We will now be able to sleep contentedly, not worrying about whether we are going to find our rooms ankle deep in water."

WHAT GOES UP . . .

Thai, an old black tom cat, has spent 11 days perched 50 foot high in a tree.

Thai, who is 13 years old, fled up the tree in Bracken Hill Woods, Leeds, and has resisted all efforts to coax him down.

His distressed owner, Elizabeth Slater said: "He is absolutely terrified of something."

HYDRAULIC ART

A new BBC TV film has been made entirely by a Leeds schoolboy — and the stars of the film are two of his schoolfriends.

The film, "Dreamseller" was made by 15 year old David Gross, of Chapel Allerton, for a competition organised by the BBC children's programme "Search".

"It's a film about a person fed up with living from one crisis to another," said David.

"He meets a dreamseller and buys himself a dream."

LET'S GET PISSED AGAIN

The world record holder for the most court appearances, George Linstrum, 78, was back in the dock at Leeds Magistrates Court last week.

Twenty four hours after making his 591st appearance, for being drunk and incapable, Old George came up again.

He was given an absolute discharge but urged to make a big effort to stay clear of the court.

Three years ago, George's mammoth thirst landed him in court for the 500th time — and in the Guinness Book of Records.

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Reginald Goodall: Extracts great subtlety from his singers

In the days before Bill Shankly found Kevin Keegan in Scunthorpe and even before they invented David Bowie, superstars did exist. They were (and are) the wealthy and talented conductors for whom the jet plane is home. Their evening dress comes from St. Laurent and they have young and beautiful wives to ferry them from airport to concert hall in at least a Mercedes.

They are so perfectly in command that it doesn't trouble them to conduct Beethoven's Ninth in New York tonight and "Don Giovanni" in Hamburg the day after tomorrow; and, of course, they'll only get one rehearsal and probably not see the soprano until she comes on stage. At the evening's end they'll gracefully acknowledge the applause of the subscribers who know what they like and the tourists who at those prices are determined to enjoy it come what may.

One of the best ways to get into this elite is to be associated with first performances of important works. So when Reginald Goodall conducted the first performance of Benjamin Britten's "Peter Grimes" in June, 1945, and then shared the first performance of the same composer's "Rape of Lucretia" with Ernest Ansermet at Glyndebourne the following year he ought to have been set for superstardom even though you could not imagine anyone less like the picture of the glamorous conductor. Indeed he then joined the Royal Opera Company at Covent Garden and shared the new productions with the Musical Director Karl Rankl.

Disappeared

But instead of joining the other superstars endlessly flying from guest appearance to guest appearance, Goodall quietly disappeared from public view as the years went on, conducting fewer and fewer performances and after a single performance of Rimsky Korsikov's "The Golden Cockerel" in 1963 he was apparently no more than a name on the staff list in the Covent Garden programme.

In January 1966, Sadler's Wells Opera put on Richard Wagner's "The Mastersingers" and Goodall was invited to conduct the production which opened at the old Sadler's Wells Theatre on January 31st. The performance was a triumph and Goodall was hailed as the finest Wagner conductor alive.

"The Master-singers" was followed by "The Valkyrie" in 1970 which was the first stage in a new production in English of Wagner's "The Ring of the Nibelung". The cycle was completed when all four operas played to heavily oversubscribed houses at the London Coliseum last August. The production was called "The Ring" for our time and attracted such notables as Leonard Bernstein. The object of most of his acclamation was Goodall.

The reasons for this success and the reasons for his disappearance from public view are inextricably linked in Goodall's character and training.

Born in Lincoln in 1905, Reginald Goodall, along with Sir Adrian Boult and Karl Böhm, is one of the few remaining products of the great Austro-German conducting tradition of the late 19th and earlier 20th centuries. After studying at the Royal College of Music in London he spent as much time as he could in the 20's and 30's working in Germany study-

One of the conducting world's elite



Reginald Goodall

John McMurray talks to a classical Superstar

ing the great conductors of that time. It was during this period that Goodall really began to deepen his knowledge of the Central European repertoire to which he was temperamentally best suited. Not only did he work on Wagner with conductors as steeped in the great tradition as Furtwängler, but he also studied Alban Berg's "Wozzeck" (a work he later conducted at Covent Garden although that would probably surprise many of his admirers) with Erich Kleiber who conducted the first performance of the work.

This affinity with the German repertoire proved unfortunate for Goodall when he joined Covent Garden because most of these works were conducted by Rankl. Goodall was left with the Italian operas and occasional revivals of the works to which he was best suited. Indeed the only "Ring" opera he has conducted for Covent Garden is "Die Walküre" and that only on tour in Birmingham and Croydon.

Goodall also learnt the importance of adequate rehearsal time: a commodity rarely available at Covent Garden. Even when he returned there in 1971 to conduct "Parsifal", after his success with Sadler's Wells the performance did not match up to his best. One reason for this was that the role of Gurnemanz the

biggest part in the opera, was sung by a different singer at nearly every performance.

The exceptional (by customary standards) amount of rehearsal time he demands is necessary for two reasons. It has been said, very unkindly, of Goodall: "It is not a question of whether Goodall conducts well or not, he simply cannot conduct at all."

He himself jokingly says: "You see, I have no technique."

Detail

The truth is that he feels the need to work with his orchestras in great detail, taking individual sections through their parts until they are playing not just the right notes but in the right style. He says: "Some people can manage with this sort of thing." (making airy gestures with his hands). You are left in no doubt that he doesn't think a great deal of the results of such a policy.

The other reason why rehearsal time is so necessary is that the Sadler's Wells singers had little experience of Wagner singing. There was no better person to train them than Reginald Goodall. In his

time at the Royal Opera he has prepared 20 cycles of the "Ring" for various conductors, coaching the singers in the usherettes cloakroom right at the top of the Covent Garden building; the room is now known as Valhalla!

He rehearsed Rita Hunter in the role of Drunhilde for two years before she appeared in the part and the tenor Alberto Remedios had 365 rehearsals before he sang Siegfried.

The product of all this work is performances of great subtlety from these singers and as a bonus, international recognition. Goodall speaks with quite pride of Rita Hunter singing Brunnhilde at both the New York Metropolitan and the Munich State Opera and of Sir George Solti's choice of Remedios to sing Siegfried in the new production of the "Ring" at the Paris Opera.

One of the greatest strengths of the Sadler's Wells "Ring" is that it is the product of real teamwork. Revivals of the operas are not handled by staff producers but by the original ones; conductor, singers and orchestra all know each other thoroughly and are able to produce consistent performances.

"In Wagner you have to build up the climaxes and tempo changes from a long way off or you are changing gear all the time. You can only do that if everyone has worked together," he says.

The other advantage of the Sadler's Wells production is that it is in English: "Even when you speak German fluently there is something to be learned by hearing it sung in English," says Goodall.

This can be fully felt in the recording of "Siefeld" which was made during the performances last August. Anyone who knows the opera moderately well will be amazed when they hear it; while for those who don't know the opera I can think of no better way of getting to know it. The performance is superb and at just under £8 for the five records it is by far the cheapest version available.

Goodall is not fanatical about opera in English, however: "They are talking about doing 'Tristan' in English at the Coliseum but I don't know if it's worth it; things are quite external in the 'Ring' but 'Tristan' is very much within you."

Gerontius

He will, however, be conducting "Tristan und Isolde" in German at Covent Garden, hopefully with Peter Hall coming back to revive his 1971 production. Other plans for the future include recording "The Valkyrie" in the spring of next year, "Twilight of the Gods" next autumn, and finishing the whole cycle in 1976, appropriately enough the 100th anniversary of the first production at Bayreuth.

Peter Heyworth said in an article in the "Observer" colour magazine in 1971 that he suspected that once Goodall had achieved performances of the "Ring", "Tristan", and "Parsifal" on a level with "The Mastersingers" he would happily retire to his garden in Kent "feeling his life has now been fulfilled." Certainly he feels he is now getting old and is unwilling to take on much new work. I did however tell him that I had often thought he ought to conduct Elgar's "The Dream of Gerontius". He replied: "Yes; it's one work that I've always wanted to conduct but no one has ever asked me to."

Leeds University has just honoured him with an honorary degree; would it be too much to hope that Leeds Music Festival will ask Reginald Goodall to conduct "Gerontius" at the next Festival in 1976?

In 1963 Goodall was no more than a name on the staff list

Captain Beefheart: An incredible voice range

THE GENIUS OF BEEFHEART

The first that Britain heard of Captain Beefheart was in John Peel's Perfumed Garden on Radio London in 1967; but for this programme no decent American music from the mid-sixties would ever have been heard.

Peel's first acquaintance with the Captain was during 1966 when he was part of KMEN radio in San Bernadino, California, and received two singles that Beefheart had recorded for A and M. The four tracks, "Diddy Wah Diddy" which was the one John Peel put into the KMEN chart, "Who Do You Think You Are", "Moon Child" and "Frying Pan" show the astounding sound that the Magic Band got from Beefheart's rhythm and blues songs, with slicing guitar and the Captain's harmonica and incredible voice. Beefheart has a range of four and a half octaves whereas the average singer has only a fraction of that.

After returning to England and joining Radio London, John Peel started to play 'Safe As Milk', the

Michael Bailey believes the Captain Beefheart is the greatest creative artist living today. Here he examines Beefheart's career and talks to the artist about his work.

first album which came out in 1967. An album of the most outstanding originality, I cannot recommend it strongly enough. It came out on the Buddah label and has been issued in England four times, with varying sleeves showing the Captain, Alex St Claire (guitar), Jerry Handley (bass) and John French (drums). Ry Cooder, one of the original pair of guitarists had left at a very inopportune moment, just before the Monterey Festival, causing the Captain to cancel an appearance there which might have led to rather quicker recognition in his homeland than he's ever received.

"Ry's a good musician and he was only 18 when we did 'Safe As Milk'. But he's a better mandolin player than guitarist," said Beefheart.

Tour

Radio London folded in August 67 but luckily BBC's Radio One offered John Peel a couple of hours a week, even though they were shared with the idiot Tommy Vance. Peel kept playing "Safe As Milk" and in the early summer of '68 the Magic Band actually came here to tour. Before they left they had recorded a second album, "Strictly Personal", which, although disowned by Beefheart because of the phasing that producer Bob Krasnow used, is again a masterpiece. It owes nothing to any conventional music ex-

cept a basis in Delta blues. The stuttering harmonica, the twin lead slide guitars and the overwhelming Beefheart voice produce an album unrivalled in keeping the listener rivetted. I've played it more than almost any record and I've yet to hear the same sound twice. As John Peel said: "I sometimes suspect that the record is physically altering itself in the sleeve."

John Peel also has seven further sides of music which have never been released but were played in part on the late lamented Radio Geronimo.

After the '68 tour there was a long break, with absence leading to a greater mystique. But in 1969 a double album called "Trout Mask Replica" appeared in the import shops. I've yet to find anyone who doesn't become disorientated, partially or completely, on hearing it. Certainly hearing all four sides of it straight through may produce a schizophrenic state. The music is so far removed from 'everyday listening' although it can be heard to contain elements of country blues and free form jazz, which is a pretty odd combination in itself.

The drums were played by the original drummer John French, known here as 'Drumbo', and his replacement Arthur Dire Tripp III, who became Ed Marimba. Artie Tripp came via several years study-

ing at music college, then the Chicago Symphony Orchestra and Zappa's Mothers of Invention. TMR was supposedly produced by Frank Zappa, although it has been said that his presence was "not necessary". The other musicians were Antennae Jimmy Semens, Beefheart's cousin the Mascara Snake on clarinet, Rockette Morton on bass, and Zoot Horn Rollo on 'glass-finger' (bottleneck) guitar. The latter joined after Alex St Claire quit to go and play muzak in Las Vegas (he returns later). Z. H. Rollo played in the band for the first two weeks without strings.

The next album "Lick My Decals Off Baby" was produced by Beefheart, for his own company, 'God's Golfball Productions', and has similar music to TMR, but with much clearer sound. It had the distinction of being the first record to be advertised on TV in California, and the first to be banned after one showing due to the extreme fear of American TV companies. Decals, by the way, are the equivalent of stick-on transfers over here, so it wasn't entirely outrageous.

Favourite

The record cover shows the band in dinner jackets on the set of the film 'Hotel' in Warner Bros. studios where they rehearsed. Besides Beefheart there is Z. H. Rollo, Rockette Morton, Ed Marimba, and a newcomer to replace A. J. Semens (who had 'gone of into the desert') Elliot Ingber, part of the Mothers at the time of 'Freak Out', and was called Winged Eel Fingering here. It was this band which made the next album, 'The Spotlight Kid', which is my own personal favourite, and also the band that toured here in 1972 with extra bassist Roy Estrada, another ex-Mother. Beefheart has made a habit of gathering musicians who were formerly in Zappa's bands. This on one side and the fact that Beefheart never thought much of Zappa's company's handling of TMR on the other, may account for some of the ill-feeling that has existed between the two for some time.

The music on 'Spotlight Kid' is the most accessible since 'Safe As Milk', with some excellent boogie all through which was even better on stage, especially at the Albert Hall, which was by far the best of the six concerts I saw.

On the sleeve of both 'Decals' and 'Spotlight' there are some of the Captain's paintings, the latter consisting of pictures of the band which although seemingly nothing like them, on closer examination show every facet of their faces in a really startling way. Beefheart is an astounding artist, as much so as a composer, and at last seems to be gaining recognition in America as such. The paintings are signed 'Don Van Vliet', the Captain's real name.

Another tour and album, 'Clear Spot', followed in '73. The album contained at least three potential gold

singles, if Warner Bros. had promoted them in the right manner, and the tour, with Alex St Claire back in the band replacing Elliot Ingber, sold out. Having followed the band round the country, I think Leeds was the best gig, although marred by the antics of the University Ents Committee, which had sank to its lowest level of ignorant behaviour ever. Unfortunately, this was repeated again this year by the same elements who were so concerned about one person, who might be about to tape the concert, that they set wheels in motion to have all cassettes removed and wiped, although this had absolutely nothing to do with them and was a pathetic attempt at vindictiveness at people who were able to understand the Captain's music.

The concert last Saturday featured a completely new band, who had only played a handful of dates in the States, and featured Del Simmons, an ex-member of the Tommy Dorsey Orchestra, plus Fuzzy Fuscald (guitar), Dean Smith (guitar), Paul Uhrig (bass), Bucky Smotherman (keyboards) and Ty Grimes (drums). The lack of rehearsal did show on comparison with the last band but they were together for six years.

I talked to Captain Beefheart after the performance: "I wrote 'Lick My Decals Off Baby', ('Get rid of all the labels'), and 'Electricity', ('Friends don't mind just how you grow')", said Beefheart, "combining the idea that music shouldn't be categorized and that true friends would accept the new album on its own merits."

"Unconditionally Guaranteed" is something that I've wanted to do for a long time, I wanted to do some love songs, not that I didn't do any before. There's certain people that are embarrassed to see somebody naked, and if they didn't think I was naked on those other albums as I am on this one, I think that's too narrow-minded; and if that is too narrow-minded, then all those other albums were misinterpreted."

Bailey: "In other words they were into the legend more than the music."

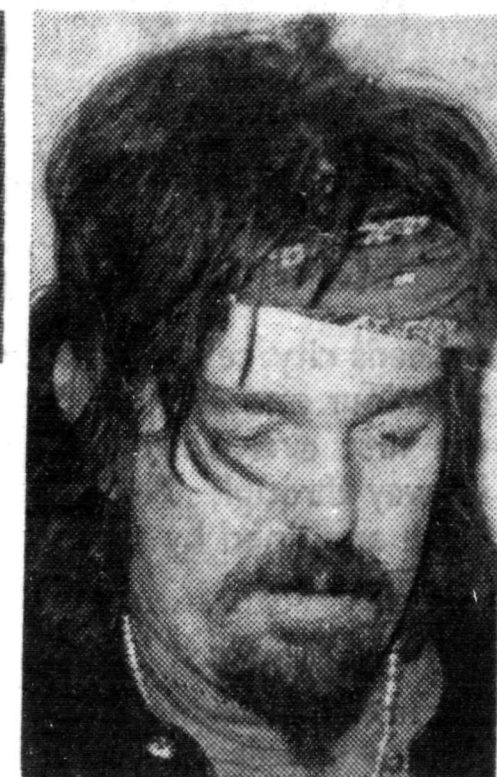
Beefheart: "Could be."

Bailey: "You were quoted the other day as saying that, the old band was very much a writer's band."

Beefheart: "It seemed that the critics really liked them because of the fact that they were taught each none, the choreography and everything, even dress, I'd never do that again, I made a mistake. But I enjoyed the mistake I made."

Bailey: "What are they going to do now, those guys (the last band)?"

Beefheart: "We're not sure, but I don't think they'll ever do anything together."



Captain Beefheart in 1973

Bailey: "That's a pity."

Beefheart: "It is, yes. Art Tripp is teaching music, he has two students. Maybe they're going to do what I did to them." (i.e. teach their own musicians what to do) "So maybe it won't all be lost."

Bailey: "Bill (Z. H. Rollo) and Mark (Rockette Morton) are they playing?"

Beefheart: "Bill told me that he didn't want to play any more, and they gave me five days before a tour to get a group together."

Bailey: "You were quoted as saying that a lot of the music you're playing now is to give you time to paint and write, but I can't imagine you playing music to get money."

Beefheart: "That was misinterpreted. Stunted journalism, though not a new slant. It seems to me now that the musicians and journalists are fighting, which is something I said when I was over here last year. I hate to see that happen because it lowers their artistic standard."

Captain Beefheart has always been very concerned with animals and man's relation with them: "I'll be goddamned if I'm not gonna say I love animals, because I really do and he or she who doesn't love animals doesn't even know who they are. I know I'm an animal every time I go to the toilet although I shit tie-die, because I'm an artist."

Chocolate

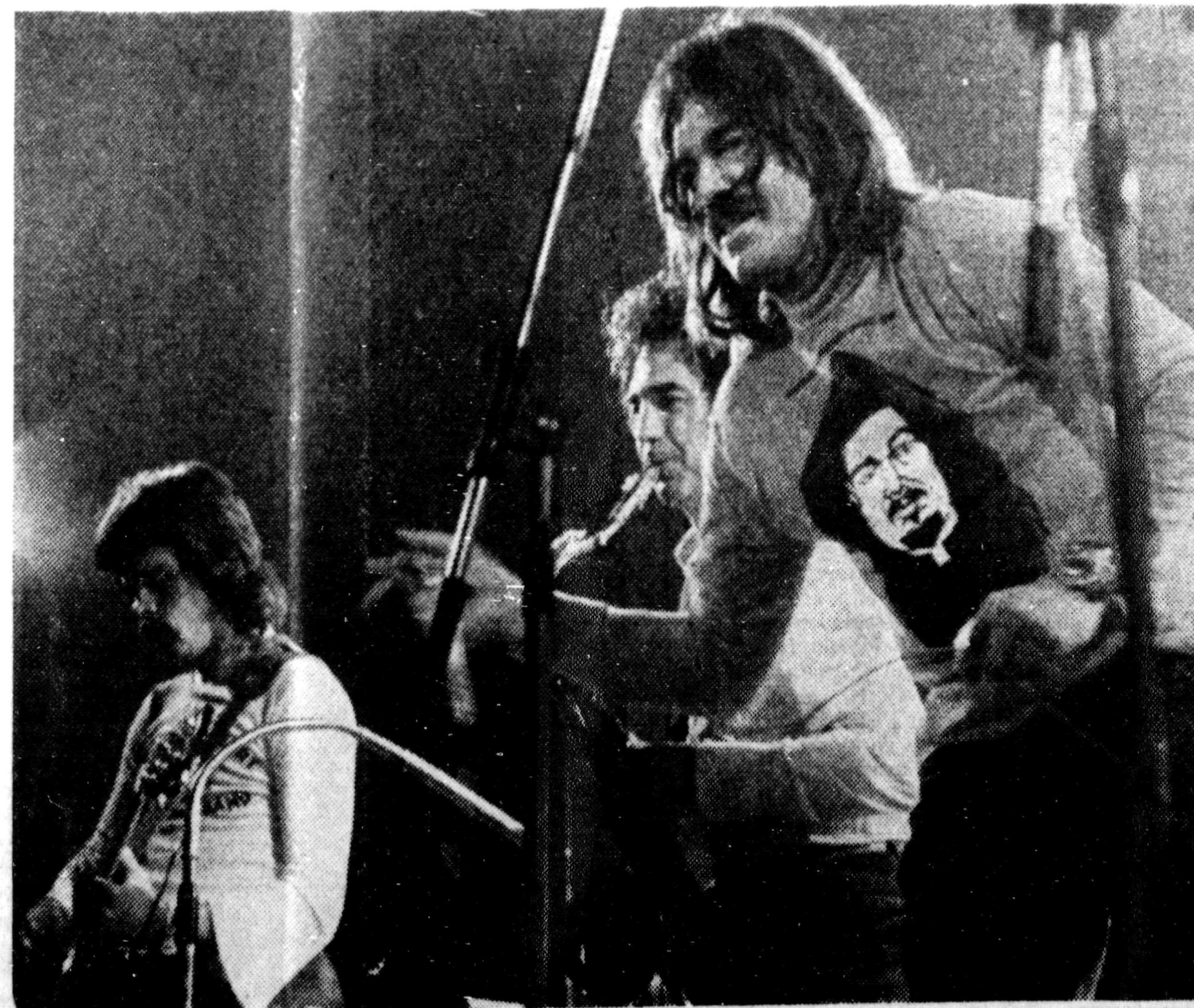
Bailey: "Do you ever feel like commenting on the current American political situation?"

Beefheart: "I want to say something that was said a long time ago: If you don't mind stupid people in high places, you'll love the Government. And I don't think I can put it any better than that. But then again they don't have to be like that. The higher you get the rarer the vegetation," Salvador Dali said. Beefheart is set to make a film with Dali. I can't wait.

Bailey: "Do you feel any bitterness towards the music business?"

Beefheart: "Well, I like milk chocolate, I like semi-sweet chocolate, and bitter chocolate. It's all the same. I don't see bad and good too easily. But I think they could do better than they're doing."

There the Captain had to go, to catch a few hours sleep before leaving for Holland and a short European tour, where he will undoubtedly increase his following yet further. This increase is something very important to the Captain, and hopefully he will someday have an enormous world following, if he can crack layers of prejudice, if not with his music, then certainly with his painting. Come back soon, Don.



Beefheart's band playing at the University last Saturday. Left to right: Dean Smith, Del Simmons and Beefheart.

OH WHAT A GAY DAY!

100,000 watch the first Lord Mayor's Parade

Leeds city centre was choked by two hours of colour and fun last Saturday afternoon as the first ever Lord Mayor's Parade threaded its way through streets bathed in summer sunshine and lined by thousands of spectators.

About eighty floats and eight bands paraded before an estimated crowd of 100,000 flag-waving shoppers in Britain's biggest mayoral procession outside of London.

Organised by the Leeds Junior Chamber of Commerce the parade, the theme of which was "Leeds Communicates", is now hoped to become an annual event.

The weekend event was a day for bikini-clad models to pull anxiously at skimpy costumes to avoid excessive exposure — for grandma to photograph little Tommy cuddling a baby elephant and

sticking his fingers up the nostrils of a police horse — and for the ladies from the Townswomen's Guild to dress up in Victorian costume and discreetly sup pints on the side.

It was a day for the girls languishing on the car hire firm's float to create a continual scramble for the binoculars by the lads from the Tank Regiment on their vehicle behind — for the top-hatted lady on the riding club float to bounce up and down astride a bale of straw and wave her whip at the crowds — and for grandpa to remark upon the amazing bowel capacity of a berewery dray horse.



Above: What's holding things up? Bystanders watched with baited breath as cowboys jumped on a float and pointed their pistols at these two young ladies.

Below left: Pride of the parade Miss Metro (Kathryn Hewitt).

Bottom left: Have you ever had that feeling that someone's watching you?



This was Leeds communicating. The floats, ranging in merit from the elaborate mock Mississippi paddle steamer complete with casino and band supplied by a playing-card firm to an incongruously ugly mobile cement mixer, formed a slowly moving, noisy, mile-long procession which, augmented by the clear skies, gave the city centre a temporary, carnival-like atmosphere.

The only student float was from Jacob Kramer College. A group of people from the Divine Light Mission ambled through the streets serenading the crowds to a selection of hymns. They even went on singing when they came face to face with a double decker bus piloted by an irate driver who appeared unmollified even when handed a Divine epistle and addressed by a bespectacled young man who wished him, "peace, man, peace."

The parade's only casualties appeared to be the rear end of a gormless looking pantomime horse who attempted the route barefooted and three perspiring postmen who had to push a 20 foot high model postman for four undulating miles.

And, of course, there was Miss Metro, right at the head of the procession, hanging on to her floppy hat with one hand and waving with the other. And everywhere she went the crowds all waved and cheered back at her.



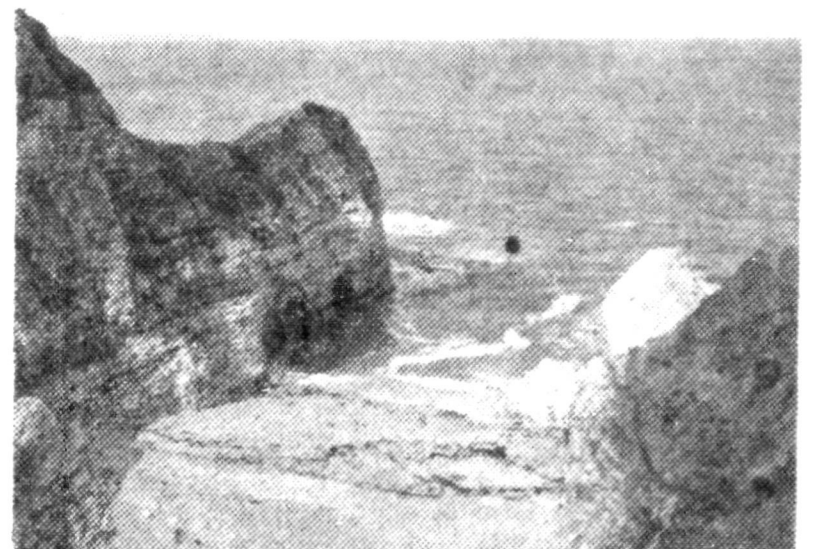
Words and pictures by Nick Witchell

When Bridlington was originally settled in Roman and Saxon times, it wasn't on the coast at all, but a mile or so inland, and it is only the modern passion for seaside holiday resorts and the development of the fishing industry that has caused its eastward expansion.

The Romans called it Gubrantovicorum, and by Saxon times it was already a thriving borough. The Middle Ages saw it grow into an important centre for fairs and markets, and from 1113 the Augustinians had a priory there. In 1537, of course, this fell foul of the avaricious eyes of Messrs Cromwell and H. Tudor, and all that now remains of it is the Priory Church of St Mary in the Old Town, which fell foul of the restorative eye of the Victorians. Its principal peculiarity is that its builders intended it to have a spire, which someone omitted to add to the flat tower we see now.

In the seventeenth century Bridlington became a centre for Nonconformism, and had a Congregational Society in 1662. It was not, however, till the nineteenth century that the town began to grow as a holiday resort. In 1867, the sea walls were built, and after that, expansion was rapid, coming to a peak in the early twentieth century. There are stretches of beautiful sandy beach, divided into two by the harbour which has become the centre of a comparatively recent fishing industry. When the wind's in the right direction the delicate perfume of fish can be quite pungent, but then there is no rule that says you have to go and sit downwind of it.

SOMEWHERE TO GO



BRIDLINGTON

You can, if you like, go to Flamborough Head, which Bridlington purchased in 1939, and which rises a magnificent 178 feet above the North Sea. One John Matson built a lighthouse there in 1806, and on a clear afternoon, you may visit it. The village of Flamborough as a thirteenth century church, and in 1779, Paul Jones with four ships thrashed two British warships and a convoy during the American War of Independence.

In short, Bridlington offers a variety of attractions, from the conventional seaside to the wonders of nature, from good examples of Victorian holiday architecture to ancient places of worship, from the hustle and bustle of a fishing port to the calm of line fishing off Flamborough Head. If you go to the seaside for the usual round of

amusements, then Bridlington has something for you, but if you go for the sea itself, then the waters breaking at the foot of Flamborough Head will hold you spellbound for hours.

How to get there:

By Road: A64 to York, then A116.

By Rail: via Scarborough or Hull.

By Bus: West Yorkshire East Yorkshire No. 45 from Vicar Lane Bus Station.

by
Andy Jarosz

personal column

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Arts

Well what do you know?

**Energy:
Survival Scrapbook**
by Stefan Szczelkun

If you didn't know that "1lb of fresh cow dung can produce one cubic foot of gas at 75°F, and you would like to know more, then Vol. 5 of the Survival Scrapbook is for you.

Entitled Energy, and compiled by Stefan Szczelkun, this is the latest volume in the Survival series, and it covers a wide range of topics concerned with the utilisation of various natural forms of energy.

Although fairly interesting, some of the projects are either expensive or plain inconvenient and of little or no use to the city dweller. A useful book to have after the bombs have dropped. It is available at Books, 84 Woodhouse Lane.

Richard Walbach

Sweet music

**Alan Stivell
TOWN HALL**

A solitary red spotlight cast an enormous shadow of the Celtic harp across one wall of the Town Hall. And as Alan, Stivell took the stage one half-expected him to rise up, guided by some heavenly power. What followed was indeed music for the angels.

Stivell has a certain charisma about him which dominates the stage. He appears humble and apologetic, speaking few words of English, but the intense passion he feels for his native Brittany and the whole of Celtic culture is vividly reflected in his music. The audience were slow to respond at first but by the end of the evening they were reduced to the euphoric state of dancing in the aisles and forming congas around the hall.

The band was impressively tight, with little room for improvisations or extended solos which characterise English rock bands. Nevertheless, individuals shone out, notably Dan Ar Bras with some soaring ethereal chords on electric

guitar and the stunning fiddle playing of Rene Werneer. They perfectly augmented Stivell's haunting voice and his superb harp playing.

The concert itself fell into two halves: the simple, gentle acoustic sound of the first and the complex, harsh electric sound of the second half. Perhaps the first half was slow but it finished with a rousing Breton drinking song, and with the nerve-tingling bagpipes in 'Ian Morrison Reel' to begin the second half the band never looked back. Other highlights were the beautiful 'Tri Martolod' and 'Maro Ma Mestrez'. I particularly enjoyed the 'Plinn' dances with their intricate 1-2-3 rhythm, featuring the exciting sound of the bombard.

But forget about the language barrier — it does not matter. The sound of Stivell's voice and his music is enough to convey the emotion he feels for the Celtic culture. 'Thank You for Brittany' he says, and we know he means it. **Martin Charlesworth**

Wit and humanity

No One Writes to the Colonel
by Gabriel Garcia Marquez
PENGUIN 30p

This collection of short stories by the author of the epic "100 Years of Solitude" shows with profound understanding the despair which pervades the small (and imaginary) Latin-American community of Macondo.

The inhabitants, exhausted and world-weary, seem bound together only by their desperate helplessness. The humid

climate is mirrored in the uncomfortable and sticky rot which infests the whole book.

Apart from the title story most of the tales are short descriptive fables, executed with wit and humanity, which build on each other to achieve their total effect. Senor Marquez' tense style is powerful and compulsive; it makes this a fine book worth anybody's 30p.



A scene from Day for Night now showing at ABC3

Two in one

Day for Night
ABC 3

The play within a play, when used in moderation, has often been the basis of much interesting drama. However the comparable film within a film is a much rarer occurrence. Perhaps the length of time which making a film takes has restricted the use of the idea in the cinema. A play lasts just as long as it is on stage; most of the time spent in film-making is hanging around waiting for the clouds to clear.

It is doubly good, then, to have Francois Truffaut's "Day for Night" in Leeds. The idea of making a film about making a film is interesting and this particular attempt at the idea is a good one.

Truffaut himself plays the director of a film about a newly-married girl falling in love with her father-in-law. The son, naturally jealous, seeks out his father and shoots him.

The real film is about the people making the other film and Truffaut assembles an assortment of misfits and inadequates who only seem able to cope when acting (and in one case not even then).

The film has some superb performances. Jean-Pierre Leaud (interestingly he was the film-making boy-friend in "Last Tango in Paris") is suitably arrogant and yet ineffectual as Alphonse. Jaqueline Bisset, beautiful as ever, and with real talent, is the American star, Julie, permanently on the verge of nervous breakdown. Best of all is Valentina Cortese as Severine, drink-sodden, unable to remember her lines, living with a desperate gaiety which is quite moving.

It may sound a bit insubstantial on paper but it keeps its interest all the way through.

John McMurray

Books

Failing to grasp reality . . .

Peter Harcourt's book is a Pelican original which discusses the various styles of the film makers Eisenstein, Renoir, Bunuel, Bergman, Fellini and Godard.

The introduction, dealing with his concept of film criticism, betrays a literary academic, a disciple of F. R. Leavis, wallowing in liberal concepts of 'art' and full of self-doubt and philosophical contradiction. His critical confusion and unrestricted bourgeois deviations no doubt were excellent qualifications for becoming a British Film Institute hack way back in the 1960's.

His purported application of scientific critical method to the work of Eisenstein, Renoir and the others, gives no new insight on these directors. As this thesis lacks a definition of 'film art', which he is supposed to be explaining, it is not surprising that he bounds from one irrelevancy to another, nearly always refusing to state an idea without also adding the rider that

Six European Directors: Essays in the Meaning of Film Style
by Peter Harcourt
PELICAN 60p

This book, first published his idea might of course, be wrong!

He himself says he does not understand the work of Eisenstein and in such a situation it is perhaps not surprising that most of the chapter on him is occupied by a discussion on Pudovkin, Eisenstein's writings and the critical appraisals of others, and very little on Eisenstein's actual work in the cinema. He writes off post-1968 Godard as a sloganizing revolutionary whose rejection of lyricism has thrown him into the personal and cinematic arena of the computer Alpha-60 ('Alphaville'), totally ignoring the fact that Godard has stopped making cinema-novels and replaced them with celluloid-

essays. It is not that the content has become more stringently austere so much as that the form has changed.

Harcourt's critical approach comes from his failure to understand the real world, the failure in seeing film as not more than an addendum to the world of the novel and the theatre, and, above all, his anti-Marxism. Four out of the six directors Harcourt deals with have been or are Marxists of various sorts, but nowhere does he deal with the influence of Marxist ideas on their work or the influence of Marxism on cinematic theory. His premise "works of art exist as objects in their own right", when contrasted with the (undiscussed) Godard quotation "Cinema is something that comes in between art and life . . . and simultaneously gives to and receives from life", shows the distance between the writer, his subject and his understanding.

Neil Taggart

. . . go out and do it

This book, first published in 1970, contains interviews with sixteen people who have managed to establish themselves to a greater or lesser degree as independent film directors.

Since the collapse of the feudal 'Hollywood system' of apprenticeship to large studios a lot of directors have succeeded in creating films which in every sense are products of their own individuality. Gelmis successfully portrays this individuality by interviewing

The Film Director as Superstar
by Joseph Gelmis
PELICAN 75p

film makers of widely differing backgrounds whom he divides into three categories: The Outsiders (underground and self-financed film makers), Europeans (with Polanski and Forman as products of the socialist schools) and free agents within the system.

A piece of useful advice which crops up in most of the interviews, is "if you want to make movies, go out there and do it."

In fact the book would prove an inspiration to anyone contemplating trying to enter the movie business. However, in spite of being five years out of date its main value lies in its coverage of such a wide variety of personalities: Warhol, Bertolucci, Corman and Kubrick to name but a few.

Geoff Gibson

Hikers hints

**Ken Welsh's
Hitch-hikers Guide to Europe**
FOURTH EDITION - PAN 50p

The fourth edition, revised and updated for 1974, is actually not much different from the third edition, revised and updated for 1973. There are a couple of extra letters in the back, new rates of currency exchange and a new layout. year's is that Ken Welsh now But one good thing about this talks in terms of pounds and not dollars.

The book contains hitching hints, addresses of places to stay and eat and, main hitching routes plus the prices and free days of museums, art galleries and the like.

Mr Welsh has a tendency to overemphasise the usefulness of youth hostels and it can be expected to find places to stay at least a third cheaper than he quotes. But it's still a useful little book to have around when you're stuck in the centre of a large town with an aching back and it is beginning to rain.

Hazel Rowell

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SCENE AND HEARD

Opposite Littlewoods Side Entrance



Theatre

Welland

Say Goodnight to Grandma

by Colin Welland

Colin Welland, the actor, comes across as Colin Welland the man, in every part he turns his hand toward. Contrary to the tradition of straight theatre, characters mould themselves around him.

The early episodes of the television series "Z Cars" witnessed Welland the policeman. Now as Tony in "Say Goodnight To Grandma" we see him on stage as himself.

The play examines the possessiveness of a mother for her maternal offspring.

Madge Ryan slips comfortably into the part of Nana, Tony's Peter Pan mother. Tony is all his mother has left, he is an only child whose father died when he was twenty. Nana sees her newly born grand-daughter and her daughter-in-law as a double-pronged threat to a close compact with her son.

But finally she is forced to accept that Tony is no longer "mummy's little chicken".

The play is laced with bawdy dialogue and Welland uses his own words to maximum advantage in dramatizing his theme. However, when the audience falls laughing into the aisles, they are laughing at themselves just as much as at Welland's family.

His observations of people are both biting and uncanny. While Welland constantly portrays himself, there are many sides to the man. The beer-swilling rugby hearty, the light-hearted optimist and the compassionate father all come out in "Say Goodnight to Grandma".

Elizabeth Bennett as Jean, Tony's wife, strikes a pleasing balance between a sympathetic spouse and an aggrieved daughter-in-law.



J. B. Priestley who celebrates his 80th birthday this year with the National Theatre's revival of *Eden End*.

Flawless

Eden End

by J. B. Priestley
GRAND

The National Theatre's production of J. B. Priestley's brilliantly written play *Eden End*, presented in Leeds last week, was flawless. It was a fine finale to a richly rewarding season at the Grand.

Eden End set in Yorkshire, is the story of a country doctor's daughter, Stella, who suddenly returns to the fold after setting out to make her way in the world as an actress.

Stella finds that, although its inhabitants have grown older, nothing has changed in *Eden End* since the day she left.

Her return causes the family to take stock; Leslie Sands is suitably cast as Dr Kirby, an abrupt Yorkshireman; Paul Gregory impressed in his portrayal of Wilfred Kirby, the doctor's son who is home on leave from Africa but is itching for some fun; and the dry Yorkshire humour that Priestley puts in the mouth of the frumpish maid Sarah was well-delivered by Gabrielle Daye.

Stella returns home seeking reassurance after a failed marriage and an acting career that has landed her below the top rung of the profession. Joan Plowright, who played Stella, blossomed in the second act after a stiff opening.

The matrimonial damage is not irreparable and Stella returns to the arms of her husband when he comes to *Eden End* at the invitation of a jealous sister who wants to rid the family of what she sees as a disruptive influence.

Eden End is a period piece set in 1912 but the dialogue is as fresh as if it had been written yesterday.

by Ian Coxon

Mixed fortunes

A Streetcar Named Desire

by Tennessee Williams
PICCADILLY THEATRE, LONDON

"It was almost real," said an American tourist stepping out of the theatre. And it was in the end. But the beginning of the performance of 'A Streetcar Named Desire' that we saw was far from authentic.

I had the misfortune of seeing the play at a Saturday matinee where the audience amounted to little more than a couple of dozen of our friends from across the Atlantic curious to see what a group of English actors could make of the work of Tennessee Williams.

Although I describe the event as a misfortune, it should not have been so. It is understandable for a group of ham actors not to bring out their best before an almost empty auditorium. But a cast of the calibre gathered under the roof of London Piccadilly Theatre should always give its best, performing in front of two people or two thousand.

For much of the first act the attempts at American accents were garbled and synthetic. The first two scenes left me cold and, I was beginning to think that my trip from Leeds to see one of the best plays ever written by an American had been a waste of time.

However in the second act things began to fall into place and by the third we were witnessing the compelling drama which should have been experienced from the start. Blanche Dubois takes a streetcar named desire on the way to visit her sister Stella who lives in the rough and ready French quarter of New Orleans. She is not just paying a social call. Blanche is running away from the misery and degradation of the life she has experienced in her home town.

Clare Bloom in a fine por-

trayal of Blanche highlights the fears and insecurity of a woman who fell in love and married as a young girl only to suffer the ignominy of discovering that her boy was a homosexual, clinging to her for help she could not give; and whose family home crumbled around her as she grew into middle age.

Blanche finds little solace in the home of her sister. Stella's husband Stanley Kowalski (Martin Shaw), a burly, hard-living man, is unable to summon any sympathy for his neurotic sister-in-law who, according to the Napoleonic law, has defrauded him and his wife by losing the family home.

The acting experience of Joss Ackland as Harold (a friend of Stanley's) is manifest as soon as he steps onto the stage and for a hulk of a man he is capable of conveying tremendous compassion. It is to Harold that Blanche looks for sympathy and understanding and she gets it until he realises that he is being deluded. Ackland is in command throughout and handles both Blanche and Harold with the velvet touch they require.

Morag Hood is endearing as the carefree Stella who has no solution for the agonies of Blanche.

Tennessee Williams' play is both striking and painful. The whole life of the unhappy Blanche is laid before the audience. Patrick Robertson's set is striking too, enhancing the image that Williams seeks to create.

If you happen to be in London in the next few months it is well worth taking in this, the first major revival, in Britain, of 'A Streetcar Named Desire' for over twenty years. Providing of course, that the cast are still on their mettle.

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Saturday, 15th June —

STOMU YAMASH'TA

Sunday, 16th June —

BRIDGET ST. JOHN

Total theatre

The University's Summer Arts Festival opens on Monday with a performance by The Ritual Theatre.

Hailed by Waxum Daswani as 'the first example of total theatre' the group is based near Huddersfield and is comprised of three musicians and three actors. Their act is in their name. The performers use music and movement to convey a sense of ritual.

I have not seen them perform but I certainly suggest Ritual are worth seeing, judging by the favourable comments they have extracted from a number of notable theatre critics.

The festival lasts for two weeks, including a perfor-

The Ritual Theatre UNIVERSITY

mance by another theatre group, Magic Bus, and a chance to see Max Frish's play *The Fire Raisers*. Interspersed between the theatre dates are programmes by Cud, an electric rock group from the University, the notable jazz band Nucleus and the inaugural concert of the Clarendon Chamber Orchestra. Amongst the works which the students and young professionals, who comprise the orchestra, will play are Schubert's Symphony No. 3 and Dvorak's Wind Serenade.

LEEDS PLAYHOUSE

Calverley Street, Leeds LS2 3AJ

Telephone: 0532 42111

Tonight and tomorrow at 7.30 p.m. —

The final performances of *SAY GOODNIGHT TO GRANDMA* with Ian Barritt, Elizabeth Bennett, Duggie Brown, Christopher Crooks, Patrick Durkin, Doreen Keogh, Madge Ryan, Colin Welland and William Whymer.

For one week only 24th to 29th June —

BALLET RAMBERT fresh from their triumph at the Round House Mon. - Wed. (7.30 p.m.) 'Tis Goodly Sport (Taylor), Ricerare (Tetley), Judgement of Paris (Tudor), Deserts (Sokolow).

Thurs. - Sat. (7.30 p.m.) Spindrift (Morrice), Weekend (Bruce), Dark Elegies (Tudor), Wings (Bruce).

FILMS: Tomorrow 11.15 p.m. THE MISFITS @ Clark Gable and Marilyn Monroe star, John Huston directs. Arthur Miller wrote the screenplay.

Sunday, 7.30 p.m. THE GARDEN OF THE FINZI CONTINIS @ Vittorio de Sica's brilliant film of a rich Jewish family in 1938 Italy.

Tuesday to Thursday 7.30 p.m. Bunuel's THE DISCREET CHARM OF THE BOURGEOISIE @

Monday, June 10th at 7.30 p.m. — PETER KATIN PLAYS CHOPIN

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BAR TILL 12.30 a.m.

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Two seats free for every ten booked.

Records

by Mike Allen

Hit and Miss

Hamburger Concerto FOCUS — POLYDOR

Another album from the Dutch whizz-kids, with few surprises. "Hamburger Concerto" will be a must for fans, and a must not for the rest. I doubt that it will alter many people's opinions either way.

In short, it does nothing to endear me to the cleverer-than-you strain in rock music.

The liner notes reveal the central attitude of Focus, with their lengthy proclamations about Van Leer's academic musical training; the music follows suit. For me, Focus are yet another band whose music highlights the immense difficulties of marrying classical to rock culture, by their failure to do so with any degree of conviction. I don't wish to be as dogmatic as to suggest that they are absolute irreconcilables; rather that nobody has yet realized whatever possibilities there may be for the fusion of classical and rock.

Both Focus and the way they are presented would appear to suggest that classical training is an adequate credential for a rock musician. It isn't. Rock music was born in the gutter, and it's a long way from the gutter to the Music academy. "Hamburger Concerto" has a repellent precociousness which refuses to acknowledge the gutter. It is not enough to be a classical whizz-kid.

I remember that Akkerman once expressed serious doubts about the validity of Van Leer's music: I'll drink to that.



Rare Bird whose new album "Born Again" has just been released will appear at Leeds Town Hall with Barclay James Harvest later this month.

Great Gatsby Rock

Pointer Sisters

The almighty God of nostalgia presides over this show-biz package in which the Pointer Sisters are meticulously presented as a reincarnation of late forties jazz. Such wholehearted nostalgia being usually a PR trick rather than an artistic commitment, I am not inclined to approach such glamorous objects with absolute seriousness.

The first play left me breathless and the second provoked many gasps. But by the third and fourth play you are back in full control of the respiratory organs and the gasps have become yawns. "Bangin' on the Pipes", "Steam Heat" (from

The Pyjama Game), "Salt Peanuts", "That's-a-Plenty," and "Little Pony" are all more than passable recollections of an earlier jazz age, but, being to some extent a novelty album, it seeks rather to draw attention to the flippancy and spectacle of the style than any thing more substantial. The style is all. And it's not quite enough.

Sandwiched between these spectacular feats of vocal agility are blues songs (one

being 'Grimming In Your Face, by Son House), a self-written country and western song, and even a very contemporary black electric funk number. When the shallowness of the jazz numbers begin to pall, one tends to turn to these tracks, where the raucous, sleek n' sassy flashiness is replaced by some very soulful singing. The stand-out track is a Solomon Burke, P. F. Webster song, "Black Coffee", which Bonnie Pointer handles with beautiful dexterity.

Perhaps the third album will prove that they can be more than Rock Music's "Great Gatsby". They should leave the jazz to Ella Fitzgerald.

Overrated writer

Buddha and the Chocolate Box CAT STEVENS ISLAND ILPS 9274

Rock music's indulgence in unjustifiably extreme opinion often proves to be the downfall of its musicians. No sooner does the star-selection process hail a new hero as the next Messiah, than it dethrones him, in all its perverse and fickle wisdom. Such was the fate of a few of the singer-songwriters.

Both Cat Stevens and James Taylor made the mistake of believing in all of the eulogy which elevated them to the superstar rank. Taylor became complacent; by the time of Mud Slide Slim, he had begun to bore us out of our cotton socks, with his reliance on rather less than a handful of ideas. Stevens outran him, but not by far; "Catch Bull at Four" even prompted the defection of some of his drooling female fans.

Well, we all make mistakes, and Stevens has confessed his; "Buddha and The Chocolate Box" has its origins in his first three albums (counting "Mona Bone Jakon" as the first), rather than in the last two disasters, and as such, is at least a partial re-affirmation of Steven's real talent.

The first and last tracks of the album, "Music" and "Home in The Sky" envelope "Buddha and The Chocolate Box" with statements of Steven's faith in music (his presumably), and their key positions dominate the tone of the whole LP:

"Sweet music can lighten us
Can brighten the world
Can save us.
"Music is a lady
That I still love
Cause she gives me the air
That I breathe."

All of which needed saying after the last two albums, the music of which was not about brightening anybody's world, let alone proving our salvation.

Although "Buddha" harks back to "Teaser and The Firecat" and "Tea for the Tillerman", there are important differences. The most obvious of which is the fact that the new one has none of the immediacy of the earlier work. The melodies are spliced into short, almost staccato lines, and are further disjointed by placing heavy accent on odd beats, the upshot of which is that the melodic unity of the songs does not become apparent until after several plays.

Stevens' weakness is his lyrics, which at times can only waver between banality and obscurity. If he fails to produce a strong melody, the songs will falter as the lyrics alone will not carry them. Unfortunately, he is not immune from rock music's masturbatory habit of singing about itself. The album for me is marred by references to "being on the road," meeting women "behind the stage" etc., etc., for which I have a particular aversion. Also regrettable are the traces of arrogance in the opening track; does Stevens still believe in his own importance?

I do not feel that Cat Stevens was ever as important an artist as the rock-press, the publicity and the sales charts would have had us believe. However, there is no doubt that, at his best, (which he achieves on three of the tracks) he can be one of the better, more individual melody writers of rock-music.

Bottom of the Barrel

The people at Polydor really are scraping the bottom of the barrel now. "Loose Ends" is all that its title suggests, and nothing more, a collection of odd recordings, thrown together and packaged as yet another posthumously released Hendrix album.

Somebody called Alex Trevor was responsible for the remixing; I suspect that he performed the task with cotton wool in his ears. 'The Drifter's Escape' (the album's one Dylan song), for example is endowed with a hopelessly inaudible vocal track. Hendrix himself plays well on one or two tracks, and badly on the rest, a version of 'The Stars that Play with Laughing Sam's Dice' being a reminder of

Loose Ends HENLRIX — POLYDOR

the sort of self-indulgence which marred many of Hendrix's performances. He is backed variously by Billy Cox, Noel Redding, Mitch Mitchell and Buddy Miles (whose drumming has about as much feel as Dave Clark). Only one cut is really worth listening to, the ever-green 'Blue Suede Shoes', which catches fire with beautiful, heavy half-time verses. It is also sadly short, and hardly enough to carry the whole LP.

Nobody who has been involved with the compilation of

"Loose Ends" deserves any credit whatsoever. If the record company were at all interested in the value of these tapes, they might at least have supplied information about when and where they were recorded. As it is, we are to make do with a brief personnel list on the back of the cover. Hendrix would never have wanted these tapes published in this sorry, artless fashion. He was exploited while he lived, and so it continues after his death. Making a fast buck over someone's dead body is sadly typical of the business; we need these sort of tactics like a hole in the head. I would like to see "Loose Ends" boycotted.

Heavy and Intelligent

Graham Central Station WARNER BROS — K46286

That this, Graham Central Station's first album, is more than slightly reminiscent of Sly Stone, comes as no surprise. Bassist and founder member Carry Graham served his apprenticeship under Sly, and who can criticize him for being influenced by so important and innovative a teacher? No matter; Graham has used the influence creatively rather than slavishly, and freely acknowledges his debt to Sly, rather than attempts to deny it.

The production draws together the elements of 'The Family Stone's' harsh, frag-

mented sound, making it more flexible and coherent, but without losing any of the menacing vitality which has characterized Sly's most recent work.

Much contemporary black music often glosses over vacuous, trite material with spectacular arrangements (Norman Whitfield for instance), but not this band; whose raison d'être goes far deeper

than merely a parade of black flash. The faultless arrangements are always wisely subordinate to the material; a happy marriage which throws up an exciting, spare album which scores on all points.

'Graham Central Station' will deserve an important place in black music, if justice prevails (it usually doesn't). They are an angry, heavy and intelligent band. Carry Graham poses a threat to Sly, by making a far more consistent album than "Fresh" ever was, and he also makes it clear that Stevie Wonder's reign is by no means unassailable.

DATELINE . . .

cinema

ABC 1

Tonight and tomorrow: Paul Newman and Robert Redford in *The Sting* @. LCP 7.25.
Next week: The same.

ABC 2

Tonight and tomorrow: Max von Sydow and Ellen Burstyn in *The Exorcist* @. LCP 7.15.
Next week: The same.

ABC 3

Tonight and tomorrow: Day For Night @. LCP 7.50 (See Review).
Next week: Not available yet.

ODEON 1

Tonight and tomorrow: Glenda Jackson in *A Touch of Class* @. LCP 6.55.
Next week: Not yet available.

ODEON 2

Tonight and tomorrow: Hap Ki Do @. LCP 7.15.
Next week: *Frankenstein* @. Not quite up to the Exorcist.

ODEON MERRION
Tonight and tomorrow: *Guns of Navarone* @. LCP 7.15.
Next week: *Harriet Anderson in Cries and Whispers* 6.45.

TOWER

Tonight and tomorrow: *The Big Boss* @. LCP 6.55.
Next week: Not available.

CLOCK

Tonight and tomorrow: *Fist of Fury* @ and *What Do You Show to a Naked Lady* LCP 7.00.
Next week: *Bruce Lee in The Big Boss* @. LCP 7.00.

COTTAGE ROAD

Tonight and tomorrow: *The Stone Killer* @ and *Goldie Hawn in There's a Girl in My Soup*. LCP 7.00.

Next week *The Great Gatsby* LCP 7.00.

HYDE PARK

Tonight and tomorrow: *Warhol's Heat* @ 8.40; and *Revolutionary* @ 6.55.
Next week: *Malcolm McDowell in Lucky Man* @. 7.05.
Brilliant follow up to IF.

LOUNGE

Tonight and tomorrow *Julie Ege in Not Now Darling* @ and *The Legend of Frenchie King*. LCP 7.15.

Next week *Electra Glide in Blue* @ and *A Fistful of Dollars* @ 7.15.

LYRIC

Tonight and tomorrow: *The Big Boss* @ and *Navajo Joe* LCP 7.05.
Next week: *Gene Hackman in Poseidon Adventure* and *Sicilian Clan*. 6.00.

PLAZA

Tonight and tomorrow: *More Kung Fu with Hellfighters of the East* @, and *Menace*. LCP 6.50.
Next week: Not available yet.

LEEDS

FILM THEATRE (AT THE PLAYHOUSE)
Saturday: *The Misfits* @ Gable/Monroe. 11.15 p.m.
Sunday: *De Sica's The Garden of the Finzi Continis* @ 7.30.

BRADFORD FILM THEATRE
June 3-8th: *Chabrol's Red Wedding* @. 7.15.
June 9th: *Adalen '31* @ 7.45.

theatre

UNIVERSITY UNION RILEY SMITH
The Ritual Theatre, 8.00, June 10th (see preview).

LEEDS PLAYHOUSE

Tonight and tomorrow: *Colin Welland's Say Godnight to Grandma*, 7.30 (see review).

GRAND

Tonight and tomorrow: *Frank Lehár's The Merry Widow*, 7.00.

PICCADILLY THEATRE LONDON

(TEL. 01 437 4506)
Clare Bloom in *A Streetcar Named Desire* by Tennessee Williams. (see review).
Special student rates Monday-Wednesday evenings for parties of 12 or more.

concerts

UNIVERSITY MOUAT JONES COFFEE LOUNGE

Tonight: Poetry Reading by Dis Willis.

LEEDS PLAYHOUSE

June 10th: Peter Katin plays Chopin, 7.30 p.m.

CITY ART GALLERY

Free lunchtime recital: June 12th, Arnold Allum on cello. Charles Knowles on piano, 1.0.

HARROGATE

June 10-15: Halle Festival of Music.

PARKINSON BUILDING

Today: Paintings by Students from the Fine Art Dept.

television

YTV

Tomorrow, 9.35 a.m. *The Right Course* — a look at higher education.

Leeds Student

Friday, June 7th, 1974

your weekly newspaper

Carnegie man in world tumble

A gymnast from Carnegie College has achieved the remarkable distinction of being the first ever Briton to be invited to compete in the World Tumbling Championships.

Along with another Leeds gymnast, 20-year-old Geoff Davies will travel to Moscow to take part in the competition, which will be held from June 9th to 16th.

Rigorous

Both athletes, who put in over 15 hours a week rigorous training, hope to do well in the championships, an area of gymnastics in which for so long Britain has lagged behind.

Tumbling is just one section of gymnastics, and incorporates floor exercises and acrobatics. There are no rings and beam exercises.

U WIN

Percy's tips for this week:

THE OAKS
Saturday, 3.05 Epsom
POLYGAMY
Friday, 2.30 Epsom
MUNINGA
Friday, 4.15 Epsom
YONGE ST CLARE
Friday, 4.50 Epsom
GIVE ME TIME (nap)
Saturday, 1.45 Epsom
DUTCH GOLD
Saturday, 2.15 Haydock
LOOK NORTH
Saturday, 8.15 Warwick
SAXON LODGE (nap)

ADAMS ON TOP

The University athletics team's latest sensation, George Adamopoulos took on the best from Alsager College and York University in the recent meet at York, and came through again in sparkling style.

Adamopoulos, hero of the Christie Cup event three weeks ago, proved that he is by no means a one-day wonder.

He won the shot event with 11.37 metres, and was placed third in the discus with a great throw of 33.48 metres. Both these distances were improvements on his performance in the Christie.

Due to pressure of exams, the Leeds team was drastically reduced in number. Only eight men were available to compete, and in order to provide any serious opposition for the all-conquering Alsager, which fielded more than 25 top-class athletes they joined forces with a similarly weakened Bradford University side.

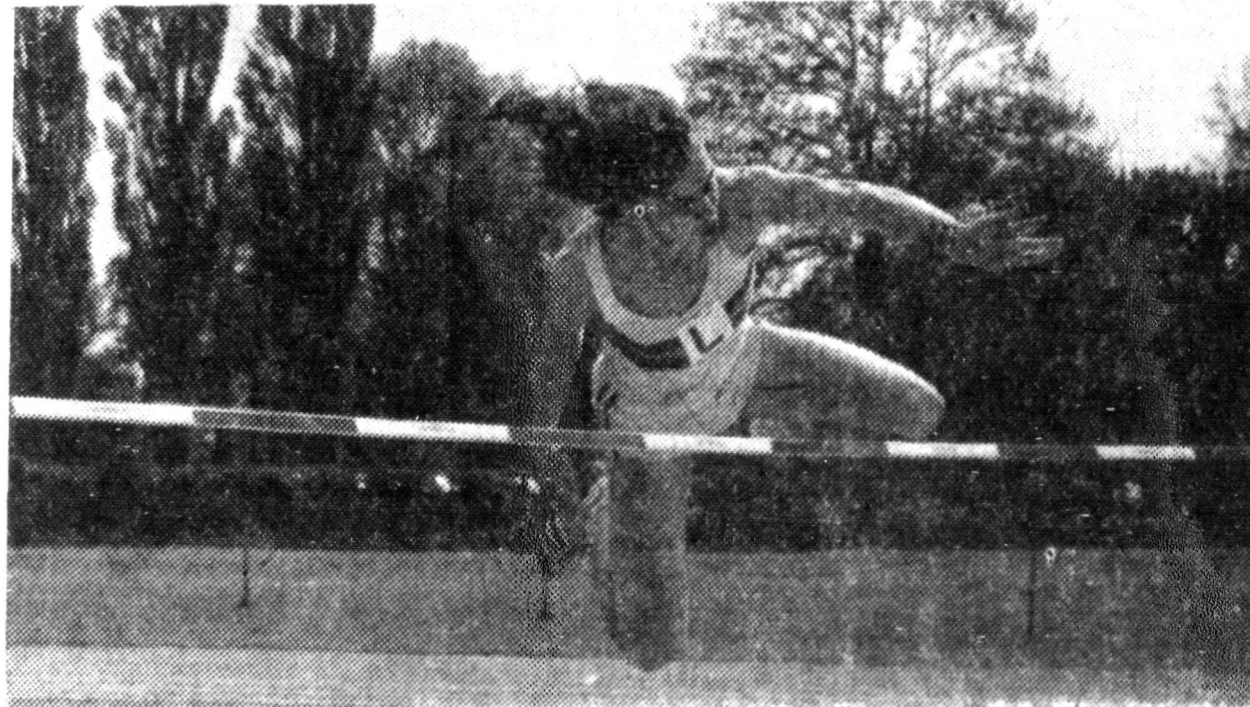
Despite this handicap, there were some fine performances from the University.

Leeds man Lewis left them all standing in the triple-jump, pulling out a personal best winning jump of 41 feet 9½ ins, and coming third and fourth in the long jump and high jump respectively.

Results:

1—Alsager College 158 pts.
2—York University 113 pts.
3—Leeds/Bradford Universities 106 points.

Lewis produces personal best in triple jump win



Leeds man John Lewis clears the high jump bar in the event at York

Students stage superstars

A group of Carnegie students are staging the biggest athletics event ever held in the North.

Tomorrow teams from Scotland, the North Counties, the Southern Counties, Loughborough College and Carnegie will be competing for track and field honours at the Princess Mary Playing-fields, Cleckheaton.

Many British and Commonwealth athletic stars will be taking part. These include champion shot putter Geoff Capes, Australian sprinting star Ralene Boyle and British miler John Kirkbride.

The man leading the organisation of the event is Carnegie Union President-elect Chris Pratt. He said his colleagues are aiming to make Yorkshire one of the top

venues for international athletics.

"I think there is a lot of potential in the North," said Chris.

"But up until now people in the North have tended to think small."

The Carnegie men are determined to make this meeting the first of an annual competition.

Mariner 12

THE WINNER OF LAST WEEK'S COMPETITION WAS

Freya Jackson, 14 North Hill Road, Leeds 6

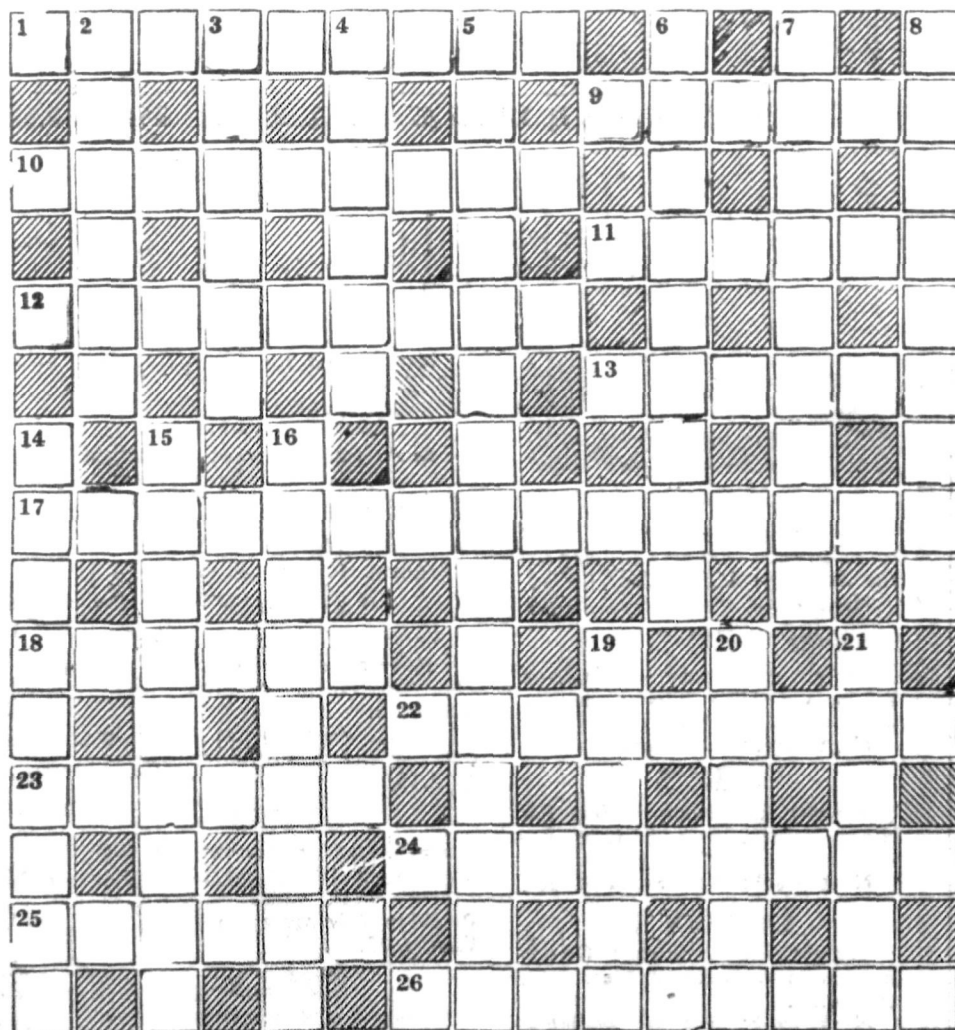
Compiled
by
Arthur

CLUES ACROSS

- 1 Nearly let it be forever, maybe (9)
- 9 Plead for a single! Go away! (6)
- 10 Coming from behind, ran centrally, getting in the way (9)
- 11 Never does what it's supposed to if watched, the saying goes (6)
- 12 What an 11 may be if watched, literally (9)
- 13 Go into building site to find self-centred person (6)
- 17 What the conjurer feels when sick of the trick? (15)
- 18 Nasty mist envelops Miss Farrow's mother, perhaps (6)
- 22 Creature with both male and female sexual characteristics gone randy, maybe (9)
- 23 Enter a location which is tidier (6)
- 24 "...the evening is spread out against the sky, like a patient upon a table" (T. S. Eliot) (9)
- 25 Money-lender certain to be in ancient city (6)
- 26 What the miner does with expectations of success? (9)

CLUES DOWN

- 2 Liberal attempt to make headgear (6)
- 3 Make holes in something? It's a poser (6)
- 4 A sign of the zodiac is the musketeer (6)
- 5 Scotsmen left north shore to discover the lake-dweller! (4, 4, 7)
- 6 The cleaner will discourage the man (9)



SOLUTION TO MARINER No. 11 BELOW

PARASITIC RACED
RII A A L E O I
INFLUENZA ATLAS
D L S G U C O P
ELEVATE DEHISCE
G N I E S N
PRETENTIOUSNESS
A L L M U E
THE OLYMPIC GAMES
R V I E N L
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Cat's Whiskers

GREEN ROAD - MEANWOOD
LEEDS 6

Due to Exam Paranoia The Club will be Closed
Sunday May 26th and Sunday June 2nd

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273 MEANWOOD ROAD
LEEDS 6

Leeds University Union

What should the Union's policy be on

NO PLATFORM FOR RACIALISTS AND FASCISTS?"

THE GRANTS CAMPAIGN: THE WAY FORWARD.

THE RENT STRIKE — SHOULD IT BE CALLED OFF?

ALSO: Elections of Delegates to NUS Emergency Conference on June 15th dealing with NUS policy on "No Platform for Fascists and Racialists", and "the Grants Campaign".

These issues will be debated at the

O. G. M.

on Tuesday, 11th June 1.00 p.m. R.S.H.