



# JOHN DYSON TALKS TO LEEDS POLY DIRECTOR EXTROVERT ENIGMA

Patrick Nuttgens MA PhD ARIBA academic, teacher, educationalist, painter, architect, environmentalist, journalist, social democrat, family man, whisky drinker and boss of Leeds Polytechnic. A talented all-rounder, situated in Queens Square (behind the Courg). An extrovert enigma.

I went to consult our man at the top about that emotive topic, higher education. I came away interested, intrigued, impressed yet slightly puzzled.

Patrick Nuttgens came to Leeds in 1969 from York where, as Professor of Architecture, he ran the Institute of Advanced Architectural Studies. He gave up what he described as "a super job" to come to Leeds Polytechnic.

What on earth attracted the man? "I thought the thing was just a colossal challenge. When I came here I didn't just take over a Polytechnic. I took over the principalship of four colleges and amalgamated them into one. That was the job. It was hell...but it's been terrific fun and a success". Brave words, now wait for the qualification.

"But having said that, anybody in my job who thinks that they've got it right ought to be sacked."

Patrick Nuttgens invited the sack as soon as he got here. "When I came I told the committee it would take me five years for them to decide whether they'd made a mistake in appointing me. So I offered to resign at the end of five years. It caused great embarrassment, but they kept me on."

"I also said it would take me ten years to know whether we could see the beginnings of a Polytechnic. I've been here 11 years and I reckon it's there. The place is definitely established and I reckon, I may be deceiving myself, but I don't think so, that Leeds Polytechnic has a very good reputation. I pick that up all over the place. We are not dramatic, we don't even protest very much (that's partly me), but it is actually established, it's there."

He is a motivator, a source of inspiration in the Bill Shankly mould. He con-

tinued... "When I got here, and this is true, everybody on the staff had an inferiority complex, because of the University up the road. So the best way to get rid of that was to tell them what a lot of Charlies they were up at the University...which is not true-the University is full of very, very clever people; it's a great University and I have enormous respect for it, but I had to do some of that to persuade people that they did not have a feel worried by the proximity of a place like that."

Few would disagree with his view that Leeds Polytechnic is now firmly established, but has it, and other polytechnics, developed as planned?

The division between the universities and the polytechnics, the "binary system" was established in 1967 by Anthony Crossland, then the Secretary of State for Education and Science, in order to be very different institutions from the universities.

Has this been the case? One is tempted to say it has not, the polytechnics being dominated, in a physical sense, by undergraduates studying for first degrees, contrasting sharply with the numbers of mature students, part time students and students studying for qualifications other than degrees.

Patrick Nuttgens however, while being committed to the under-graduate sphere, refutes the suggestion that the polytechnics have merely copied the university model.

"I think we at Leeds have made a positive effort to provide for and accommodate these people. We believe in spreading the sort of education we have to offer to as wide a part society as possible."

"I mean, why do we exist as polytechnics? Our background is the colleges founded after the Industrial Revolution to try and educate people for the kinds of jobs and activities that came out of it, such as commerce and technology and art, and we belong to that kind of practical world, the doing and making world, the teaching world."

Leeds Polytechnic and other like it may have made the most of the opportunities given to them to spread the message of education, but what of the future? At present we seem to have a government dedicated to denying opportunities, especially in the higher educa-

tion sector. How is higher education going to cope with the awesome thundercloud that hangs over it?

The answer was forthright and unequivocal. "I don't care what the buggers do, and the reason I say that is that they've already done it. The storm has been raging ever since I got here."

The man says he had the utmost contempt for the average politician. He has his own very definite and, some would say, surprisingly views on education cuts.

I suggested that the government's policy was hypocritical. A government that supposedly desires a more practical higher education sector and yet clobbers universities such as Salford, Bradford and Aston, but leaves virtually untouched the Oxbridge group is not being rational.

His answer, "People look at institutions and not what they do inside. These places should have been places of advanced technology, they didn't clobber that, they clobbered their attempt to be something different."

He continues a la Thatcher "In fact a lot of places are actually healthier for it. The thought of death, as Dr. Johnson remarked, concentrates the mind wonderfully."

So he is wholeheartedly in favour of government cutbacks in higher education - the Director of Leeds Polytechnic?

No, "What is wrong is the timing of the cuts, they represent a serious demographic misjudgement at a time when we have a record number of eighteen year olds."

"In theory it is our job to take the kids who want to come, no matter how overcrowded no matter how inadequate our facilities. But this year we are going to have to turn people away and I strongly object to that."

And what faces those fortunate enough to gain a place in Patrick's institution, on departure? I put it to him that perhaps we were giving our students false expectations.

"Yes, we often are", he admitted frankly. He acknowledges the problem of unemployment but says, "People have to accept that we are in the midst of one of the biggest social and technological revolutions in history."

"Too many people talk as though the

clock can be turned back. Politicians do, trade unions do, but it can't. We need to look for new solutions to our problems."

Oh yes, unions, that immortal word - his opinion?

Laughter - he is a naturally humorous man. "Our student union is independent, we don't interfere with it in anyway at all. It's my job to give them the freedom to conduct their own affairs, sometimes they make a pig's arse of it, sometimes they're very good. We have a very good students union at the moments."

"If you want my general view the students union exists for the benefit and the

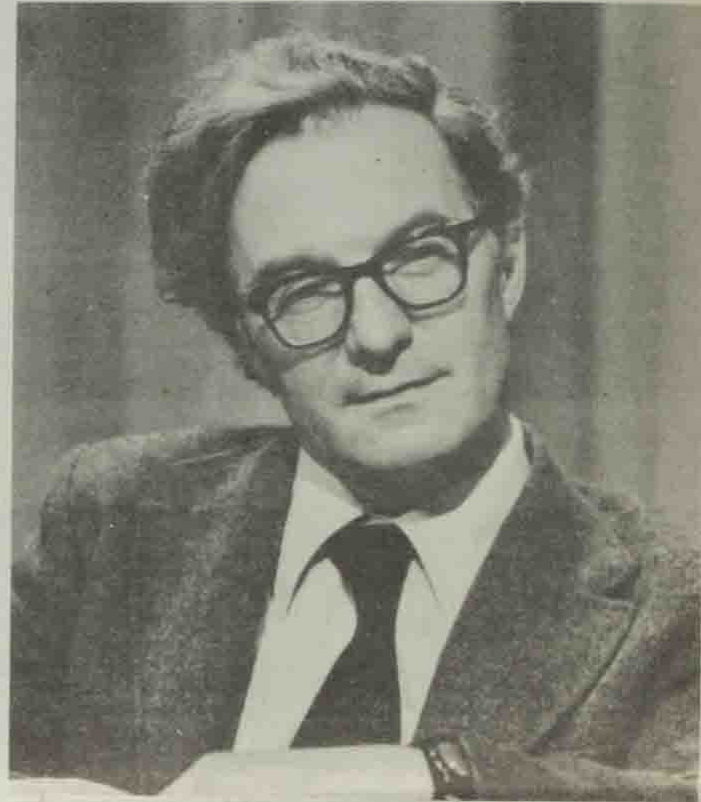
enlargement of the lives of the students who are members of the union."

Wasn't that being a bit narrow, I suggested. The answer was unequivocal.


The Unions I don't think much of are the ones who decide that in some mysterious and autocratic way it is their bounden and God given duty to accept public money and spend it for political reasons to protest against the very people who gave it to them."

"Otherwise I am 100 percent for them."

"Patrick Nuttgens. Radical or reactionary? A man of conviction if nothing else. I'm sure you'll agree."



## LEEDS UNIVERSITY UNION



### elections

VACANCY EXIST FOR

# EXTERNAL AFFAIRS SEC

FOR THE SESSION 1982-83

NOMINATIONS

OPEN 10 a.m. Monday 26th April


CLOSE 10 a.m. Tuesday 4th May

POLLING

Monday & Tuesday 10/11th May

HUSTINGS WILL BE HELD ON Friday 7th May

at 1.15 p.m. in the Riley Smith Hall



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## LEEDS UNIVERSITY UNION

Election for 15 open seats on Union Council for 1982/83.

As Returning Officer I hereby declare ballot papers were issued as follows:

Union .....	1254	Spoilt Papers .....	30
Medical School .....	36	Total Valid Vote ...	1291
Houldsworth .....	31	Quota .....	80.69
Total .....	1321		

Candidates were ELECTED as follows:

- Helena CONINGHAM - 15th Stage
- Ishrat MEHBOOB - 20th Stage
- Diane TAYLOR - 20th Stage
- Esam ZEKI - 23rd Stage
- Ann BARRATT - 25th Stage
- Jeremy MINDELL - 25th Stage
- Sally RYDER - 25th Stage
- Fiona CAREY-WOOD - 27th Stage
- Angela DAVIS - 27th Stage
- Michael GASKELL - 27th Stage
- Marcus KILLICK - 27th Stage
- Paul LEUNG - 27th Stage
- Jeremy SAYNOR - 27th Stage
- Peter SCOTT - 27th Stage
- Susan WILLETT - 27th Stage

Candidates were ELIMINATED as follows:

- Kutaeba AL-KHISHALI - 2nd Stage
- Colin RICHARDS - 3rd Stage
- Martin BUTCHER - 4th Stage
- John CORCORAN - 5th Stage
- Graham WALL - 6th Stage
- Karim MOHAMED - 7th Stage
- Elizabeth GRIFFIN - 8th Stage
- Kevin HICKEY - 9th Stage
- Anne CONROY - 10th Stage
- Julie PARDOE - 11th Stage
- Hugh KNOWLES - 12th Stage
- Michael JAMES - 13th Stage
- Mark HIPSHON - 14th Stage
- Mark PRIESTLEY - 15th Stage
- Patricia SEDGEWICK - 16th Stage
- Jeremy EDKINS - 17th Stage
- Damian MANCHEE - 19th Stage
- Nicholas CLARKE - 20th Stage
- Gary GLICKMAN - 23rd Stage
- Anne HAWORTH - 24th Stage
- Ian McAFEE - 25th Stage
- John GRAY - 27th Stage
- Jane SENIOR - 27th Stage

(Sgd) STEVE BROWN  
(Returning Officer) - 24th March 1982

# KILLICK STUBBORN OVER IRA

**Outspoken ex-Publicity Secretary Marcus Killick has dug his heels in over an anti-IRA report from a conference he attended.**

Sent as a delegate to a conference on Northern Ireland, Killick wrote a report for Union Council that criticised the conference and the other delegates. U.C. rejected his report because it contained too much personal comment and not enough information, but in a second report Killick refused to change anything he had said. "I stick by my report 100 per-

cent, he said. "I believe that the majority of students would approve of what I had written. If you wish to censure me, you can't as I'm not on anything. Nor can you take away my conference expenses because; (a) I attended the conference; and (b) I'm not giving them back, so there!"

Killick, who resigned as Publicity Secretary because he found other Exec. members childishly described UC members as "a bunch of humourless jerks", "Trots", and "loud-mouthed females of dubious evolution".

He said that if his second,

unchanged, report was not accepted either, he would see a few of his chums at Charles Morris - presumably a reference to a recent report that there were signs of Fascist activity at the Hall.

General Secretary Elaine Goswell said that she found Killick's remarks "ill-informed and juvenile". She pointed out that Union Council does an extremely important job and that its members have the interests of the Union at heart.

"If he really feels that strongly about it, Marcus Killick

should try to do something to change it, not make a mockery of the system."

At last Monday's meeting of UC they did refuse to accept his second report, and there is now little they can do to get anything satisfactory out of Killick. The only sanction that appears to be available to them is to make sure that he is never again sent as a delegate to a conference.

Paul Hubert, who also went to the Northern Ireland conference, has submitted a report, albeit a little late. This will be presented to the first meeting of UC next term.

## HOLLANDS CLEARED

Next year's cultural affairs sec. Guy Hollands has been cleared of dirty dealings allegations during his recent election campaign.

Elections committee heard claims that rival candidate Phil Chand's posters disappeared from university flats and other campus sites shortly after they were visited by Guy's canvassers. Phil said he put up posters on the Sunday before polling, only to have them ripped down within minutes.

LUU general secretary Elaine Goswell said she saw evidence that Phil's posters had been taken down Guy's were posted close by.

Guy said some of his posters disappeared. He admitted his were placed next to Phil's. All were put up by himself and three others, all of whom he said he could trust not to remove rival publicity.

After hearing statements from independent witnesses, the committee decided to take no action on Phil Chand's complaint, as there was no clear evidence to substantiate it. Elaine Goswell said no blame was attached to Guy, or anyone intimately involved in his campaign.

MARILYN HONIGMAN.

## RATS IN REFEC

University Ents. Sec. Andy Kershaw, has a host of "top turns" up his sleeve to entertain concert-goers next term.

First on the list on Friday 30th April, are the effervescent Boomtown Rats, led by the irrepressible Bob Geldof. Last time the Rats ventured into Leeds was in June during their 1980 tour, when Rat Trap was riding high in the charts. The concert was a sell out even though they had played LUU just a few months before in January.

Andy said "they went down such a storm, they decided to come back. They like playing to students in Leeds, and they have just finished a tour of the Far East.

Andy stressed the need to apply for tickets over the Easter vacation "I don't want anybody winging at the beginning of next term that they could not get any tickets."

Postal orders or cheques to the value of £3.50 should be made payable to LUU, and sent to: The Record Shop, LUU, PO Box 157, Leeds LS1 1UH. Students should enclose a S.A.E.



and specify that they want Boomtown Rats tickets. Any remaining tickets will be available from the first day of next term, April 26th.

"I'm trying to give this postal application thing as much publicity as possible", said Andy, "as I've got 1500 tickets to shift. I want everyone to be warned, they have been told."

He is also negotiating with five or six bands of similar stature to this term's sellouts. "We've had four out of five sell outs this term, and I hope to continue this in the next term. If negotiations succeed, this will be one of the best terms we've ever had."

JENNIFER SYKES.

## NUS CASH HICCUP

Cash flow problems brought LUU close to losing its seats at the NUS Blackpool conference at the end of the month.

The Union sent its NUS subscription at the last moment. If it had been a little later delegates would have been excluded from the Ordinary Conference, to be held on March 29 - April 2.

Last year's delegates were left with the impression that the subs would not increase for this year. The amount included in the union's budget was based on this assumption.

However, the union's total subs rose £7,000 to £46,000. The increase was not discovered until January.

Cash from trading operations had still to come in, and if payment had been made earlier the union would have gone into debt.

President elect Mary Cassidy said: "the NUS were at fault because they let us know so late."

MARILYN HONIGMAN.

## POLY'S TO SUFFER

From 1984, universities will get positive discrimination when grants for higher education institutions are allocated.

This will mean that previous Governments' policies regarding even-handedness in distributing the grant available will no longer apply.

The announcement by Sir Keith Joseph, the Secretary of State for Education, is bound to dismay polytechnics and colleges, who have relied on this policy in the past to keep the grant to the public sector of higher education at least on a par with the grant to universities.

Sir Keith said that the present Government's even-handedness could be demonstrated by the fact that both the universities and the public sector are to be cut by 7 per cent over the next two years, but he made no promises regarding this policy in future years.

Mr. William Waldegrave, the Under-Secretary of State for Higher Education, said that the present policy of equality between universities and colleges could no longer be regarded as a foregone conclusion.

Regarding the falling number of 18-year-olds seeking places in higher and further education, he said: "I do not defend the cuts on the basis of the birth-rate," but he thought that the cost of places would fall in real terms, thus not denying 18-year-olds a decreased chance of getting a place in a university or college of further education.

At the same time, the University Grants Committee has wrung concessions from the Government indicating that further cuts are out of the question and that the grant for 1982-83 will not change significantly.

The question of changing the policy regarding equality will have unpleasant consequences for public sector higher education.

NICK TURNER.

## GOOD WEATHER STOPS PLAY

Tuesday's LUU Ordinary General Meeting became the victim of student apathy and the sunny weather this week. At 12.25 it was declared inquorate, but continued to function in an "advisory" capacity.

The non-meeting was a model of efficiency, with motions on Turkey, the Right To Work March, Unemployed Students and Women's Right to Work being accepted without opposition, and even a sprinkling of applause for each speaker.

Only at the end of the "meeting" was there any degree of contention. Seamus Gillen, the President was drawn into a heated debate about the British Anti Zionist Organisation who had aroused the ire of the Jewish Student Society and the concern of the Union Council by inviting Tony Greenstein, who Mr. Gillen described as "anti-semitic" to address them. UC decided that BAZO would be allowed to extend the invitation but no money would be released for Mr. Greenstein's expenses, nor would they allow any publicity for the event to be put up.

CHRIS JAECKER.

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have to say  
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# LETTERS to the EDITOR

All contributions must be received  
by the Sunday before publication.

# A question of Science....

Sir,  
We do not think that the lecture organised by the Campus Crusade for Christ at which Dr. Monty White presented the case for creation science should pass without comment.

knowledge is to completely misunderstand the concept.

In our experience, those who earn their living by applying the scientific method to the mysteries of living things are imbued with a sense of awe and curiosity.

To go through the half truths, the inaccuracies and the inanities in the lecture would be tedious, but since no question time was allowed we would like to mention just two things.

As well as misunderstanding the basis of science he and the Campus Crusade for Christ do an injustice to many christians by believing that faith must be shored up by shoddy creationist pseudoscience.

Firstly, science is an approach to the world, a method that involves making testable statements about underlying causes.

Yours,  
Stephen Langford, James McClellan, Linda Barnett, Ian Richardson, Kevin Garttand, S. Rendall.

To talk about science, as Dr. White did, as if it is a monolithic body of

# "Another Occupation... I've been duped"

Dear Sir,  
It seems that I've been the victim of a quite considerable illusion.

would have had that thrown out on its ear as well, had they known about this new occupation.

You see, I always thought that the Union, if a proposal of policy change were to be made, conducted a democratic vote of as many members as possible and then carried out policy in accordance with the wishes of the majority.

This type of Soviet-style underhand dealing is, sadly, only to be expected from the resident cross-eyed bunch of madmen (excuse me-madpersons) with which the Union is afflicted. They shout things like "democracy!" with cheerful abandon and then, with equal delight, use totalitarian methods to achieve their ends.

Now it seems that the Union "politburo" doesn't bother with tiresome voting. It just does exactly what it likes.

This activity is particularly repulsive to me for three reasons.

At the famous SGM (which many union militants have conveniently forgotten), the much trumpeted first admin occupation was thrown out by a considerable majority of the voters, of whom perhaps well over 1,000 were present in all. However the occupation has been resurrected; the decision to do this was done with much less publicity than that which surrounded the first occupation. This isn't really surprising since most democracy-loving students

First; they've dragged out the old "Support the Occupation" has been made to resemble the logo of the Polish Union Solidarity. This is rather sick, (if not obscene) since Solidarity represents all that our own militants are against e.g. democracy, freedom of the individual diminution of state control and so on.

Chile and dreadful events going on in these countries. But there has been little mention of the U.S.S.R., which must be the biggest baddie of them all; and a lot more relevant since it is to the repressive soviet socialist philosophy that our militant tendency subscribes.

Finally; although I voted against the first occupation in the SGM, that very same day I assisted in the disruption of the senate (at some risk to my career here) and also helped in the distribution of leaflets concerning a cuts open meeting that was held on Feb. 8th.

The object of these exertions was that another occupation of the admin would be avoided, and alternative methods of protest instituted. Yet as soon as I turn my back, another occupation is slyly inaugurated. I can't help feeling I've been duped. Well, they won't get me in future. Having seen our "democracy" in it's true colours, I will tell them where to stick it.  
HENRY GEE.

# ....or the more direct approach

Dear Sir,  
The activities of fundamentalist "Christians" on campus can no longer be ignored. Huge numbers of trees have been sacrificed in their beastly rites. Students and staff are said to have actually died of boredom during their "lectures". Desks in the library have been inscribed with poems and stories so excruciatingly embarrassing that no-one will sit at them. It is not even possible to have a crap without enduring a sermon by graffiti.

membership, aspiring cubs will be required to refute in detail a Creation/Science text (sight unseen) to pick any one ridiculous assertion made by a fundamentalist body, and to refute it with biblical chapter and verse; and to bite fundamentalists regularly.

Obscurantist loonies beware! This is an official communique of the L.L.L. Biological Sciences Pride.

Lots of Love,  
LEO IX, L. THEMATTRESS,  
L. COUCHANT,  
R.E.L. HEARSAY,  
L. RAMPANT  
L. LIKEACRETAN.

For these reasons we have formed the Leeds League of Lions. To qualify for

**ACNE SCARS** A CONFUSING NOCTURNAL EPK. STARRING CURSING AND RAMPAGING SNAILS BY Karl Polyp

A DAY IN THE LIFE OF ERIC WHIM STARRING... RENE THE JUMPER  
1919. 'A Snail of Two Cities' or The struggle of the urban invertebrate...

Speech bubbles and text in the cartoon include:  
- "I FEEL SHICK"  
- "UGH! CRUSHED SNAIL... WHAT A NOISE..."  
- "STUDENT! WHY I BOTHER TO EXPOSE MYSELF AT THEM JUST DON'T KNOW..."  
- "HURRY! BEFORE WE GET SOME HALF-WITTED FANTASY FROM THE WIERDO WHO DRAWS THESE THINGS!"  
- "MON DIEU!"  
- "CRUNCH!"  
- "SHNAILS... YUK!!"  
- "LIBERTE! FRANCHISE!"  
- "EGALITE! MERDE!"  
- "ZUT!"  
- "BLOODY STUDENTS!"  
- "NOW, M'SIEUR YOU WEEL PEY FOR SLAUGHTERING HUNDREDS OF MAH PEOPLE WHILST IN YOUR DRUNKEN BOURGEOISIE STUPOR! ZE SNEL REVOLUTION HAS ARRIVED-YOU MUST DIE!"  
- "END BI ZE WAY... MAH NEM EEZ NOT 'BRIAN'... EET IZ ROBESNAIL!"  
- "TOO LATE!"  
- "SPARE ME! I'M INNOCENT! MERCY!... WHAT AM I SAYING? I KNOW THIS ISN'T REAL! OH, THIS IS ABSURD..."  
- "BRAVO, BRIAN!"  
- "OHAT, FOOL! YOU KNOW HE HETZ TO BE CALLED ZAT!"  
- "STOP BICKERING! ZIS IZ ZE REVOLUTION, Y'KNOW!"  
- "WELL, THAT'S ALL YOU'RE GETTING FOR THIS EPISODE... JUMPY PLACE"  
- "HIC'S HOME AT LAST..."  
- "WHAT D'YOU MEAN 'LOAD OF CRAP'? IF YOU WANT GOOD CARTOONS, WHY DON'T YOU PAY FOR THE BLOODY NEWSPAPER!?"  
- "COMRADES! DEATH TO ZE STUDENT!"  
- "GREAT STUFF, BRIAN!"  
- "NEXT WEEK THE EPISODE YOU'VE ALL BEEN WAITING FOR..."

## ANIMAL MAGIC by Tintin

### Method:

Solve the clues and insert the letters into their respective locations - given after each clue. The result is a continuous word-chain, in a clockwise spiral, starting at A1 and ending at F7. This word-chain consists of names of animals, wherein the last letter of one word is the first letter of the next for example SHEEPARROTERRAPIN. Punctuation may, occasionally, be misleading.

	A	B	C	D	E	F	G	H	I	J	K	L
1												
2												
3												
4												
5												
6												
7												
8												
9												
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11												
12												

- AA takes in a lamb. Confused? What a state! (L4 J2 A2 J5 I8 C6 D2)
- Large room? a turn-around for a God. (D12 B6 D4 J1 E11)
- Been round the Army - came back whipped! (J4 G5 K6 A11 G12 K3)
- Going astray Having a piece of jewellery. (K12 K10 D5 E12 J6 B2 F11)
- Jumble sale, for example could be uplifting after a merriment dies. (E1, D3 E6 H8 H12, I3 K2 E3 A8 L9 G2 L10)
- Odd laugh getting a transplant for nothing? It's horrific. (D1 J8 C9 E4 B8)
- Hang around horse no. fifty one, bartering. (G3 F2 B10 G8 I6 A9 B11 F4)
- Greeting from the skies. (H10 B1 I4 A6 G10 B3 L1)
- Hear, we hear, say "heartless", contrary to belief. (A3 G7 A12 K5 I10 F7)
- Customary in society? (J12 K1 D7 C12 H7 K7 C5 D11 B4 H1 I12)
- Franch, the friend to country comprised of many thin sheets. (F5 I7 H6 G11 H11 B9 E7 C11 A10 L5)
- View from a distance while madman hangs around. Alright? (I5 F8 G1 G6, I11 C1)
- A beast, but so sweet it's said. (H5 G4 D10 F3 K9)
- Print under kindly kings arm initially completely genuine. (C10 L2 B5 D9 C7)
- We hear you may be able to place here in this club! (E10 J10 K4 C2 B7 L12)
- King Edward? more familiar after priest went back. (J9 L5 G9 A5 K9 C8 H3 H9)
- Concerning a station employee and journalist. (F6 A7 F10 B12 E9 D6 F12 I1)
- The bare sound of heavy traffic. (H4 J1 F9 I8)
- He who stammers may murmur in broken rest. (C4 L3 I2 H2 J7 L11 E2 E5 F1)
- Come gather initially, take a paw clumsily, and there will be something in it for you. (L7 J3 C3 E5, A4 E8 K11 A1 D6 L8)



# GENOCIDE

## THE THREAT FACING THE BAHÁ'ÍS IN IRAN

An estimated 170 Baha'is have been 'officially' executed or lynched by mobs in the past few months alone. Many others have simply disappeared. Baha'is have been dragged to the mosques for enforced mass conversion to Islam. Those who refuse are driven from their homes, some have been covered with petrol and burnt to death.

Certainly, martyrdom is not new for the Baha'is. Since its conception in Iran in 1844 the Baha'is have been the most frequently persecuted group in that country. In the mid-19th century over 20,000 early believers were the victims of massacres, and the Iranian Baha'i community has subsequently suffered continued persecution at the hands of successive governments. During the Pahlavi (Shah) regime (1921-79) outbreaks of physical violence against the Baha'is were fairly sporadic. However, whereas before the persecution was mainly on religious grounds, now the political vilification is a new and more explosive development.

The Baha'i Faith is an independent world religion, it has a relationship with Islam similar to that between Christianity and Judaism. A significant difference, however, is that the Baha'i Faith is now world embracing with over 112,000 locations where Baha'is reside and with literature published into 637 languages. They believe in the essential oneness of all the great world religions, and thus they still honour the Quran and Mohammed accordingly, but they follow the teachings of Baha'u'llah ('Glory of God') who claimed to be the Promised One of all religions.

The Baha'is are obvious targets and scapegoats. The mullahs (Muslim clergy) have singled them out for "elimination" ("naboudi") because the Baha'is have no priests or fixed rituals. They offend deep-rooted

prejudices by advocating fully equality for the sexes. And they arouse nationalist suspicions because they consider world government to be ideal and are forbidden to take part in politics, although pledging total and absolute loyalty to whatever government happens to be in power. They are accused of being "agents of Zionism and the CIA" and of "warring against God" - a charge that arises from an accident of history. Baha'u'llah was exiled from Iran (1853), then imprisoned in Palestine (1868), where he died, and thus the world centre of the Baha'is is on Mount Carmel in Israel.

Although Iran's 400,000 Baha'is are indigenous Iranians and constitute the largest religious minority in the country, they are denied recognition in the new Constitution which recognises the smaller Christian (200,000), Jewish (60,000) and Zoroastrian (20,000) minorities, and thus they are placed outside the protection of the law. In this way, Dr. Samandari was recently executed for "the promotion of prostitution", the evidence for which was his signature as a witness on a Baha'i marriage certificate which is no longer legally recognised.

A prime reason for this history of repression is that the Baha'is are considered as heretics since they believe that Baha'u'llah was a Manifestation of God who is fulfilling the Islamic prophecies (amongst other religions) which is not acceptable in the light of some Quranic interpretations. Thus as Ayatollah Mousavi Tabrizi has declared, "The Quran recognises only the People of the Book as religious communities. Others are pagan. Pagans must be eliminated".

There are now very evident attempts to isolate and pinpoint Baha'is not only in Iran but throughout the world. A circular



• An illustration from a 1911 magazine showing the death of a Baha'i.

has been issued by the Islamic Republic of Iran's Ministry of Foreign Affairs to all their representatives abroad imposing upon them the duty of careful preparation and dispatch of the names of all Baha'is residing in their jurisdiction. They have also been instructed to refrain from renewing and extending the passports of Baha'is. This merely confirms the suspicions of British Baha'is as to the aim of the enemies of the Faith to persecute them abroad as well as in the land of its birth.

In Leeds, this has led to the harassment of the Iranian Baha'i students with anti-Baha'i literature exported from Iran and the attempted infiltration of the Baha'i community in order to destroy them from within. Most recently, a few of the Leeds Baha'i students have been approached and questioned in detail about their personal lives by Iranian "friends". The persecution has also permeated our colleges - one university Baha'i society in Britain was forcibly dissolved owing to serious disruptions of their meetings and the destruction of their exhibitions. This steady and relentless system of harassment and economic strangulation of Baha'i students in Britain has resulted in extreme hardship for all and destitution for some.

Baha'is in Britain now believe that only an outraged international reaction will adequately protect their brethren in Iran. The Baha'is in Leeds have contacted their local M.P.'s to support the Early Day Motion tabled by Dr. Maurice Miller (M.P.) and Lord McNair (M.P.) this coming week. Many leading politicians have already supported the Baha'is, in Parliament and elsewhere; among them being

the Rt. Hon. Denis Healey, Stanley Clinton Davis, and the Rt. Hon. Julian Amery. On 8th July '81 a unanimous resolution was passed by the House of Commons condemning "the relentless persecution in Iran of members of the Baha'i Faith and calls on humanitarian governments, ...to bring pressure to bear on the government of Iran to see reason and to cease this appalling harassment of, and attempts to humiliate, members of the Baha'i Faith..."

International concern is growing. In September of this year both the United Nations Human Rights Commission in Geneva, and the European Parliament in Strasbourg (6th April '81) passed unanimous resolutions condemning the systematic persecutions. Universities and colleges have been slow in moving to support the Baha'is, perhaps because of their ignorance of the situation. In isolated cases, however, colleges are also beginning to become aware of the facts. This summer, Warwick University and the Oxford Dons of Trinity College (June '81) and Balliol College (July '81) signed petitions of their accord and sent them to Dr. Weildheim in New York (Secretary-General of the U.N.). The media responded much more quickly by publishing several lengthy articles in all the national newspapers and giving television coverage of events (e.g. Credo 15th Nov).

In the face of over 2 years in which Baha'i cemeteries have been desecrated, Holy places raised to the ground, centres confiscated, assets turned over to the "Foundation for the Dispossessed", and the purging

of Baha'is from their jobs, the experts on Iran believe that international pressures will not be enough to prevent the extermination of the Baha'is. Regardless of the knowledge that Baha'is are obliged, as an article of their Faith, to show loyalty and obedience to the government of the country in which they reside, and to abstain from participation in politics or subversive activities, the Iranian Government continues to pursue a campaign openly aimed at the total destruction of the Baha'i community in Iran. These same principles leave the Baha'is open to accusations of collaborating with previous governments, conveniently neglecting that the Baha'is also suffered under those regimes. The argument is strengthened by pointing to a few Baha'is who have held respected posts in government owing to the Baha'i emphasis on trustworthiness and a striving for a high standard of education.

The killings have risen exponentially, both in numbers and in their degree of savagery. Several reports speak of the bodies of Baha'is being hacked to pieces and thrown to desert jackals. In Semnan, three nurses were killed with hatchets - and people came to touch the hands of the assassins to be blessed.

The peril of the Baha'is in Iran is as great as was that of the Jews in Germany after Hitler's anti-semitic Nuremberg Laws were introduced in 1935. They are more alone in Iran than were the Jews in Nazi Germany. Both mullahs and politicians unite in boasting of the actions taken against them.

Iran's other minorities have said nothing, probably out of prudence. The plight of the Baha'is in Iran is clear - Genocide.



• A bulldozed Baha'i cemetery

The views expressed in this article are not necessarily those of the staff of Leeds Student.

## Arts

## Death Wish Director...Reds Review....

"You see I regard myself as a naturally charming person and I don't believe that anyone can do anything nasty to me."

These immodest words are the explanation of film director Michael Winner of his ability, as a rich Englishman, to survive in the toughest areas of New York and Los Angeles, which he has plundered for his most successful films to date, *Death Wish* and its recently released sequel unimaginatively entitled *Death Wish II*.

The annoying thing is that he has got a point. I attended this interview not to praise Michael Winner, but to bury him in as much verbal abuse as etiquette would allow. As it was, however, despite his expression of some despicable sentiments ("Mugging, of course, is almost entirely a black crime") I found myself unable to dispell entirely a sneaking regard for this Cambridge Law graduate, who has made his own way to the top of the tough world of Hollywood. I'd like to think that behind the studiously controversial quotes, the 'all publicity is good publicity' approach and the money grasping attitude which this all arises from, there is actually a rather likeable person...somewhere.

Whatever the merits (and I personally think they were few and far between) of the original *Death Wish*, based on the book by Brian Garfield, there seems little to dispute among critics that *Death Wish II*, based on little other than a rehash of the first film, was somewhat lacking in the area of saving graces.

What it was not lacking in, however, was violent sex and sensationalism, which was provided in copious quantities (although not quite so copious, admittedly as in the version that was first landed in the British censor's office):

"The British censor is an old fool who breaks out in a sweat whenever someone takes off a glove in a film" he claims, so what has been taken out?

"Well you see more of the housemaid being raped in the living room, in the original and a great deal more of her being raped in the bedroom. You also see about four or five minutes more of the daughter being raped in the warehouse, but when the censor hears the word rape he has to take a week off from the office."

### Death Wish Director Michael Winner talks to Don Watson

Is it necessary to show such graphic scenes of rape though?

"Well you could close your eyes to it and pretend it doesn't happen, but it does. Why shouldn't adults, forewarned by press reports and by the certification not be allowed to see the whole thing?"

If I thought Winner was truly reflecting, or at least attempting to reflect, society I couldn't agree more, but *Death Wish II* reeks to high heaven of he unpleasant odour of cheap sensationalism, an altogether more sinister kettle of sharks.

"He's as bad as the muggers, there's no doubt about that" says Winner of Paul Kersey, the trigger happy hero of the *Death Wish* films (played by Charles Bronson).

"He takes the law into his own hands, and, in the first film, he doesn't just kill murderers and rapists, he effectively introduces the death sentence for purse snatching, which is ludicrous."

When asked how he thinks the audience will react to him though, he replies, "I think they'll come out saying 'Good for Charles Bronson! I wish I had him living next door to me.'"

Do we detect a note of contradiction here? Just as in *Death Wish II* when Bronson's character is only shown in a questionable light right at the end of the film.

"Actually that ending wasn't written until we were three quarters of the way through filming. We went through about four endings, including one in which Bronson saws his own leg off, for a reason that I can't quite remember."

"Really the script we started of with was quite atrocious" I refrain, with difficulty, from making any comment of the final version.

The sad thing is that Winner is by no means talentless, his early British made films, like *West II, You Must Be Joking*, the classic *I'll Never Forget What's 'is name* and the recently televised *Hannibal Brooks* were as deceptive in their light-hearted simplicity as the *Death Wish* films are in their morality.

The effective death of the British film industry has also indicated the death of Michael Winner as a director of perceptive and imaginative films. The one truly sensible comment he makes, concerns this very subject:

"The British Arts council just is not willing to donate sufficient funds to cinema. Look at the money which is spent on theatre and opera."

What they don't realise is that although film is a costly medium it is also a valuable



● Pic Roger Ball

one. It is a sad thing that British films about British people are so few and far between."

It is indeed, it is also sad that one of Britain's most talented directors is apparently having his brain rotted

by the California air.

As I leave, Winner is signing autographs "You know" he says "I seem to have a mental spelling block on my own name."

Well that's what Hollywood does to you.

### REDS.

*Reds* is the story of one man and his two great loves.

The man is John Reed, played by Warren Beatty. *Reds* is based on actual historical events, John Reed was radical socialist journalist and the only American to be buried in the Kremlin.

It was Reed's book "10 days that shook the world" (his eyewitness account of the Russian Revolution) that inspired Warren Beatty to make the film *Reds*.

Reed's two loves are Louise Bryant (played by Diane Keaton) and humanity as a whole. Or more specifically the Bolsheviks and their ideals and Reed's perception of them in the 1917 revolution.

Both of his passions are splendidly portrayed. Diane Keaton as Louise Bryant rapidly dispels any lingering memories of Annie Hall even in the New York, Greenwich Village scenes. Her performance as Bryant, the feminist writer is always convincing.

Initially *Reds* main concern is the burgeoning relationship between Bryant and Reed. It portrays the conflict between Reed's universalist ideals, and the inner turmoil they cause when applied to his relationship with Louise. When she has an affair with O'Neill, a mutual friend, Reed finds out that his commitment to universalism does not extend to everything that he has.

The remainder of the film is set mostly in Russia. When Reed meets Louise in France she is a war correspondent for an American newspaper but he persuades her to accompany him to Russia where "big things are happening." Admittedly the films coverage of the events of the Russian Revolution is slightly sanitized but then Reed's primary purpose is entertainment rather than a historical chronicling of events.

However it is in the scenes depicting the revolution that *Reds*, as a film attempting to portray the feel of those heady days, comes into it's own. Brilliantly produced and directed, *Reds* well invokes the atmosphere of upheaval and hope for a better future that Reed and his fellow revolutionaries felt.

The optimistic fervour of the Bolsheviks is emotionally portrayed and particularly moving is the scene where Reed, to thunderous applause, is carried shoulder high by Russian workers, having just proclaimed his support for the revolution in English and Russian. The contrast between the American Socialist Party conference where Reed was forbidden from speaking due to his lack of credentials, and the Russian workers gathering where "everyone has credentials" is neatly portrayed.

*Reds* abounds with historic lefties. Emma Goldman, the

New York Jewish anarchist is played convincingly by Maureen Stapleton, and Zinoviev's dialectic rigidity is well portrayed by Jerzy Kozinski. Roger Sloman as Lerin doesn't say too much, but looks very much the part. A nice touch, adding to the air of authenticity.

*Reds* also employs a very effective cinematic device in it's use of 'witnesses'. The footage of old people, and their memories of the film's events not obtrusive, rather as it is juxtaposed with the narrative it gives *Reds* a vital realism and prevents any "Gone With the Wind" atmosphere.

However *Reds* does not view the events of 1917 through rose coloured spectacles. The warping of Reed's original ideal into a society held in a Marxian straitjacket is shown and Reed's disillusion mounts when he discovers that Zinoviev is re-writing his speeches for the Bolshevik propaganda machine.

Throughout all of this Louise Bryant is struggling to reach Reed in Russia. Her journey across Finland is spectacularly filmed as is much of *Reds*.

*Reds* is a film for romantics. It successfully combines the mystique of a stormy love affair, distant places and the appeal of that most romantic of historical events, a revolution. *Reds* is over three hours long, but it doesn't seem so. ADAM LEBOR.



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## Arts

## Tryad Theatre... Pamela Stephenson....

## Drama

THE QUINCY ROADSHOW  
POLY CREATIVE ARTS  
STUDIO

I arrived at the Poly slightly late, this week's offering was The Quincy Roadshow, a series of sketches, songs and dance put together by Paul Ewbanks and a group of his (mainly) West Indian friends. They concern Flo, Herbie and their son Quincy - a West Indian family with a difference. The initial Adam and Eve sketch proposes that in the beginning it was Herbie and Flo. The ensuing sketches take them through exile from Eden to Chapelton, their marriage by a Paisley-like minister (I speak as an expert) and their subsequent family adventures. They are performed mainly by Paul Ewbanks, who has wit and a talent for mimicry. Between the sketches come various songs and dances. The young and nervous dance group "SS Attraction" danced with pre-adolescent appeal to soul music. The songs were performed by various members of the group. Mandy Solk played Maggie Thatcher in a Herbie and Flo sketch.

Bertram Bernard also sang a few of his own compositions with nervous proficiency.

The real star of the show, however, was Ulric Dan. Introduced appropriately as a singer-songwriter-poet and undiscovered superstar, he has immense talent and the ability to go far. His songs, with titles like *Except Goodness*, *Cherubims in the Sky* and *I Love You* are played in an unorthodox way. The result is a fresh striking, sitar-like effect, reminiscent of Ravi Shankar.

Ulric's literate and reflective lyrics, together with the oriental feel of his guitar, turn the songs into haunting, beautiful melodies. He has an appealing modesty - after performing one especially moving tune, Ulric expressed his dissatisfaction with it. With this degree of self-criticism, there should be no stopping him.

Throughout the Roadshow, I detected a certain nervousness, probably due to the fact that it has only been performed four times before this, though the performance should improve with practice. By the way, the brunette in the pink T-shirt was nowhere to be seen. The Quincy Roadshow is being performed in Huddersfield before the Jamaican High Commission on April 4th.  
STEPHEN McCUE.

DUET FOR ONE  
LEEDS PLAYHOUSE

Strong acting is required in a play with only two characters and no changes of set is to be successful. Aviva Goldkorn and Barrie Cookson give commendable performances in this production of Tom Kempinski's excellent play *Duet for One*.

Set in the consulting room of eminent psychiatrist Dr. Feldmann, the play simultaneously examines the relationship between a psychiatrist and his patient, and the psychological effects of contracting multiple sclerosis on a brilliant young woman violinist, Stephanie Abrahams.

There is clever manipulation of audience sympathies as, during the first half, the Doctor is portrayed as humourless and insensitive. He makes out prescription after prescription, never looks at his patient, subjecting her to lengthy (and very costly at £30 a session) silences, and being very disdainful of her plans to cope with life. He ignores her attempts at humour, and appears to look for insecurity and paranoia where seemingly there is none. In the second scene, Miss Goldkorn's distress at the suggestion that she will lose her husband's love because she can no longer

play the violin, is very convincing.

This Miss Abrahams who returns after the interval, has deteriorated alarmingly, and sympathies are transferred increasingly to the Doctor, reaching a climax in the fifth scene, when he takes off his medical mask, becomes 'human', and reprimands her for her flippant behaviour, telling her to pull herself together and fight before she goes over the edge. The audience, like Stephanie, is won over.

The final twist is cleverly brought about in the last scene when Stephanie, seemingly much improved, tries to terminate the sessions. The audience is left pondering the true issue of the play; Does psychiatric treatment really help, or does it actually induce paranoia by subtle suggestion and inquiry into past experiences?

The play is both funny and moving, with Aviva Goldkorn revelling in the sarcastic, sensitive character of Stephanie. Only the fact that Barrie Cookson seems to have forgotten that he is supposed to have a mid-Germanic accent mars his performance as the inscrutable doctor. *Duet for One* enjoyed great success in London and abroad, and this production deserves to do the same.  
ALISON HOMEWOOD.

TRYAD THEATRE  
IN DOUBLE FAULT  
Poly Creative Arts Studio

*Double Fault* is a duet of plays bound loosely together by the common theme of sport. *Ball Boys* is by David Edgar, whilst *Taking Liberties*, the first of the pair was commissioned by Tryad from local playwright Marvin Close. It is set on a Saturday afternoon at a women's football match. Characters featured are Terry, the over-enthusiastic sport-headed football coach; Mandy, his depressed and introspective substitute and occasionally Debbie, the bubbly goal scorer.

The play tries, through a mixture of comedy and philosophical dialogue to give an impression of the futility of Terry and Mandy's wasted lives, and unrealistic ambitions. I'm afraid I was totally unconvinced. The material lacked the power to transport my imagination elsewhere, and though the cast tried hard to put the idea over, I was disappointed with the result. The basic image of a football match has been overlain by excess of simplistic and clichéd amateur philosophy.

I was more impressed by the second play of the set. *Ball Boys*, set in a locker room in Wimbledon, while a match is in progress, features two overplayed ball boys. It is built around an incident which one of the pair has had with the Finnish star on Court. This incident brings out lifelong suppressed emotions, which together with a summary of philosophy results in a conclusion that the Great Man was wrong in deciding that class is the divisive force in society. Instead the ball boys realize that "the history of all hitherto struggles" is a beauty and not a class struggle. The ugly are suppressed by the beautiful. Having drawn and elaborated on this conclusion the play culminates in a scene which has the ugly underdog rising up to destroy the beautiful popular powerful god - the ball boys strangle Super-Firm Sven. This play is quite effective, though perhaps the satire is too heavy for the theatre. The image of abused Wimbledon Ball boys is an original and fitting setting for the ideas constructed around it. The subtle humour is successfully put over by two able actors.

The Poly's theatrical offering this week is *The Seen, The Unseen and the Obscene* by students and the Major Road Theatre Company. This is the result of Major Road's residence in Leeds in February and March, made possible by a grant from the Arts Council. The event, which takes place at the Poly Art Gallery, examines the public and private faces of the Victorians. It contrasts the late twentieth century moral attitudes of sexuality, politics and finance with the Victorian period.

Performance dates are Friday 26th and Saturday 27th March and then Tuesday to Friday the following week. Tickets are £1.50 waged and £1.00 unwaged.  
STEPHEN McCUE.



## Records

CENTRAL LINE  
BREAKING POINT

Slagged off last week for aping Paul Morley and the N.M.E. in my Haircut 100 review, I shall try to avoid the pretentious witticisms of the music press in my judgement of this week's records.

**Pamela Stephenson Unusual Treatment** released by Phonogram. *Unusual Treatment* is a double-single package from *Not The Nine O'Clock News* starlet, Pamela Stephenson; a supposedly serious project done with help of Landscape drummer Richard Burgess and Spandau Ballet guitarist, Gary Kemp. Moving on from ridiculing Olivia Newton-John and Clare from *Altered Images*, Pamela is now branching out herself into the recording business.

And it shows. A funny commedienne and talented impersonator, it is difficult to take her contribution seriously. Criticisms voiced on the Side B track - *Music Bitch Weekly* - where Stephenson apes prospective press reaction to *Unusual Treatment*, are rather too apt. This "repellent piece of plastic" is a "grab-bag of musical clichés".

Take Side A, for instance; an anti-gay bash entitled "Mr Wrong". The ingredients for a successful single are there; Kemp's funky guitar, plus good production and percussion; but the song is limp, the material uninspired.

In *Italian Shoes*, a high-pitched synthesiser akin to Visage accompanies such drab lines as "The man in Italian Shoes will give you the blues"; and, as "Frances Filth" of the *Music Bitch Weekly* states:

"Pam blows her last shred of cred in pronouncing the 'd' in 'rock and roll'!" A rock number on Side D entitled "Pretty Boys" concludes the package, with Pam seeming to mimic a tired Chrissie Hynde.

With this recording, Pam blurs her real talent - rather than being the blonde "scourge of the Establishment" she becomes an ineffectual pop performer. This year she is planning a one-woman stage show - a project which would benefit a slant away from serious singing to her more familiar comedy.

*Central Line* were formed in 1978 from a pool of East End funk musicians; many of whom have since been successful in such groups as *Light of the World* and *Imagination*. Now a key British funk band, *Breaking Point* is *Central Line's* first album, released primarily as a response to the success in *America* of their single *Walking Into Sunshine*.

Although the album shows that *Central Line* are good musicians well-produced it lacks originality and drive.

After listening to forty minutes of "groovin' on down", I was left with the mental impression of Tiffanys on a Saturday night - that impersonal disco sound, with its relentless funky beat.

The band do not come across with a strong personal style, as rather than concentrating along one line, their energies are diffused into different areas, making this album somewhat patchy. Their two previous singles are included - *(You Know) You Can Do It* - a 1978 offering now sounding rather dated - and *Walking Into Sunshine*; a livelier number, but typical of so many singles that spend weeks "bubbling under" the charts, only to get nowhere. Their current single - *Don't Tell Me* - looks as though it may be destined to the same fate, as despite the professional production, there is a lack of catchy riffs.

*Goodbye* is the token watery love song, complete with simple words and muted synth; in fact, of the few tracks that made some impact, *Breaking Point* seemed the strongest. For this title track, *Central Line* discarded their weak vocals, concentrating on a proficient instrumental. *Shake It Up* provides a good boogie for the final track, leaving me feeling that although it will hold little appeal for the uninitiated *Breaking Point* could be a safer bet for those "into" funk.

LUCY O'BRIEN.

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## Jackson.... Really.... Reggae....

Arts

## Local Bands

REALLY  
"HOME ON THE RANGE"  
(8-track Cassette)

Available from the Union Record Shop and from gigs.

Really! are.....well unless you've been wandering around with a tin bucket on your head or are suffering from a chronic case of agrophobia, you'll know that Really! are the most promising band in Leeds, a promise which shines stronger than ever through this commercially available 8-track cassette.

America's Face which opens the first side is Really at their most cutting, taking an

unusually direct political line: "Aaah Hollywood, Twist and Turn, Pay Your Money and Watch Your Cities Burn" sings Marion, in a soaring declamation of the great American celluloid smoke-screen, while Mark Cresswell's angular guitar style provides a semi-discordant, unsettling backing.

Having disposed of the keyboards, Really's line up emerges as a powerful, versatile unit, capable of turning on a sixpence from sweet seductive melody to brittle piercing power. Where the keyboards added a smooth swinging texture to the

band's sound they tended to absorb the attack of Mark's guitar playing, which now shoots off in diverse directions Dave Davies resonant imaginative bass lines, giving the band a more brittle, shifting sound which is complemented by Terry Neil's inventive and adaptable drumming.

This advance in the band's sound is enhanced by the singing of Marion Lux, which has matured to a level of startling class. On **Follow Spot** particularly her tones are measured to perfection, reflecting in their control the deceptive simplicity of the lyrics.

As you may have gathered, I rather like this tape but then I defy anyone not to.

MARTIN JENKINS.

## GOFF JACKSON &amp; THE HUNS

LITTLE BROTHER  
THE ANKH  
COSMO CLUB

For those of you who've not ventured out of Leeds 6, the Cosmo is a mainly reggae club in Chapletown. The atmosphere is not heavy, and it makes a nice change from the Union or the Warehouse. The Cosmo generally caters for locals bands, as was the case for this concert.

The evening began with **The Ankh, who've started gigging again, having just acquired some new personnel. Their music sounds harsh**

initially but it does grow on you.

They were followed by the **Bradford poet, Little Brother.** I like his poems, unfortunately not many people paid attention to him. If they had, they would have been rewarded with "a rugby shirt, a snoopy clock, 15 pints of beer, put them together, what have you got, a Chemical Engineer."

**Goff Jackson & The Huns** have just gone through dramatic changes themselves. In the first half of their set, I preferred their slower songs like **Diagnosis** and particularly **Incomprehension**, with saxophone reminiscent

of Saxa from The Beat.

The band were then joined by **Attila the Horn**, a new addition, making a total of nine on stage. The faster numbers were made more interesting with the brass section. One of their last songs was an old favourite, **I Want More.** They started and finished with their theme tune **Goff Jackson.**

They are more enjoyable than many local bands, despite the fact that their style is not particularly innovative. Although they probably won't be successful outside Leeds, they're worth a visit for anyone interested in the local music 'scene'.

ZIYAD GEORGIS.

THE DUB CLUB  
THE WAREHOUSE

"Yes! Everyone who is anyone will be there! The Hollywood event of the decade, hosted by high society's hottest new property since Marilyn Monroe...." screamed the tickets. Yes! it was The Dub Club! Straight from the Faversham, the band consists of several members of the bar staff who esoterically claim: "If you're not invited - you don't exist!"

Those "invited" to the Warehouse last Monday night looked as though they were scarcely more than existing. A couple of obligatory cocktail dresses, a ten-gallon hat, a few rockabilly

hairstyles - not exactly a 'society ball'. People jiggled in customary Warehouse fashion to the latest funky/electronic/alternative disco before the dramatic entrance of the **DUB CLUB** ★★

Whoah, sonk, clunk - the atmosphere hit the floor as the group launched into H.M. middle-of-the-road pop. Some good funky riffs emerged from a mass of power-chords and unoriginal drumming, only to be forgotten about in the Dub Club's enthusiasm for the mainstream. Lyrics were confined to platitudes such as "Good time/Bad time...Waste of time....waiting for something to happen" and even a daring French phrase "en garde,

touche"

The lead singer, Guy, resembled one of the Musketeers with his ribbons holding up his trousers.

Oh! the profusion of eyeliner and foundation; the wreckless pursuit of the avant garde! Someone walked past me to the bar, barely disguising a yawn.

"O.K. get on with the encore." A visit to the toilet, back again, and they're still playing the same riff. Crowds at the bar. Finally they've finished; and the Faversham appreciation society leaves the bright lights for another night. They tell me they played a better gig at the Occupation.

DOREEN APPELBY.

## Books

## WHOOPS APOCALYPSE

By Andrew Marshall and David Renwick.

Published by Unwin Paperbacks.

You've had **The Goodies Book of Records, The Monty Python Big Red Book** and **Not The Nine O'Clock News**; now comes **Whoops Apocalypse.**

Published this month it is a book outlining the outrageous background to a new London Weekend Television comedy series, featuring stars such as John Cleese, Richard Griffiths and Peter Jones.

Whoops Apocalypse satir-

izes the last few years in world politics: President Johnny Cyclops, ex-football player, ex-movie star, and "currently as popular as rabies", is an obvious caricature of Ronald Reagan. The Kennedys are ridiculed in the "Hennessy family", who bravely soldier on whilst the "Manic Morality Campaign" purges the United States.

Meanwhile, in Britain, the Conservative Prime Minister, MacNamara, attributes the recent riots to "these bleeding darkies", and, in opposition, the "Waterloo Five" form the "Social Democratic Alliance".

In Russia, the Soviet Politburo consists of geriatric ministers, one of whom "requires so many transplant operations his doctors have put a zip in his chest". In this comprehensive account we can also be "totally confused by the politics of the Middle East" and "discover the sinis-

ter inner workings of the C.I.A."

With its pertinent photographs and witty captions, irreverent cartoons and railery, **Whoops Apocalypse** resembles an upside-down **Time** magazine. Nuclear war is referred to throughout in an effort to evaluate "the West's frightening incapacity to cope" with such an event.

I chuckled wryly rather than laughed out loud whilst reading this book. Written by two journalists, Andrew Marshall and David Renwick, it is an accurate skit on world politics, ridiculing widespread corruption and ignorance. As the maxim goes: "You've got to laugh or else you'll cry"; a sentiment reinforced by the backcover blurb: "Whoops Apocalypse sets the scene for The Last Story Ever Told. Buy it now while there is still time."

LUCY O'BRIEN.



## Reggae

THE ROOTS RADICS BAND:  
Scientist and Jammy Strike  
Back  
Barrington Levy:  
Poor Man Style  
(Trojan)

The Roots Radics band, featured as artists and backing band respectively on these two latest releases from Trojan, will be familiar to many as the band who appeared with cool controller Gregory Isaacs on his last British tour.

As the title of their own disc indicates, though, this is far from the breed of easy skanking material they produced in their solo spot on that tour.

Mixed by the dub masters, Scientist and Prince Jammy this album at first can sound, to the untrained ear, a little like musical sea-sickness; melodic snatches rise from the turbulent rhythm, only to disappear just as they begin to swing. Instruments fade in and out in a manic, apparently meaningless fashion; lines of lyrics surface only to be lost in a bewildering storm of echoes, while the percussion forms a shifting and unpredictable base.

A little concentration, though, yields great rewards. It is an exacting music, brimming with an almost scientific creativity but once the initial strangeness of the sound is

accustomed to, it is entirely captivating. Eventually you'll find yourself rocking and bopping to rhythms both real and imagined and entranced by the skeletons of melodies.

If, however, you find **Scientist and Jammy Strike Back** too entirely foreign, the second of these releases provides a perfect bridge to the heavier dub sound. Mixed again by Scientist, and featuring the Roots Radics Band (although both are relegated to the back cover this time round) it provides the constant reference point of the excellent and powerful songwriting voice of Barrington Levy.

'Don't Give Up' he urges on the first track, his voice as strong and resounding as his message, as the off-beat arrangement chops and surges behind his melodic declamation.

The heavy political style continues over the entire first side, through the mystical **Sensimelia** and **I Can't Wait Too Long**, the spiritual appeal of title track **Poor Man Style**, to the resolute and refreshingly defiant message of the last track: "I'm a struggler, but me no give up."

The album as a whole is charming and seductive, daring and moving. Buy this one first and then move on to the **Scientist and Jammy Strike Back** and really mash up your mind.

DON WATSON.

LEEDS  
PLAYHOUSE

Calverley Street.  
Tel: 442111

until 10 April  
Tues - 8pm; Wed - Sat 7.30pm

## DUET FOR ONE

"The fascination of Tom Kempinski's **DUET FOR ONE** lies in the developing relationship between psychiatrist and patient" - Telegraph.

"...a beautifully written book enhanced by two remarkably sensitive performances" - Y. Post  
"...a theatrical triumph" - E. Post

## FILM THEATRE

Tonight at 11.15pm

## LAST TANGO IN

## PARIS (X)

Tomorrow at 11.15pm

## AUTUMN SONATA

## (AA)

Sunday at 7.30pm

## THE PATRIOT (AA)

Alexander Kluge's **RADICAL PERSPECTIVE OF HISTORY!**

Change of Programme  
next Friday 11.15pm - we are  
unable to show **ALL THAT JAZZ**.  
Instead Clint Eastwood's

## BRONCO BILLY (X)

## JAZZ

This Sunday (28th) in the bar

12 - 2.30pm

## BOPTET - 50p

4 April 2.00pm

## KEN WHEELER

BAND. Ken Wheeler,

trumpet and flugel horn; Evan

Parker, saxes; John Taylor, piano;

J.F. Jenny-Clarke, bass; Paul

Motian, drums. Student Tickets £2

5 April - 7.30pm in the bar

Improvised music

## THE EXOTIC

WUZZO'S - 50p

HALLOWEEN II  
A.B.C.

Having seen *The Exorcist* and its sequel *Exorcist II* in a double bill, I approached *Halloween II* with some trepidation. It's not the thought of ninety minutes of psychotic blood-lust, smouldering mutilated bodies, or intermittent brain-numbing terror that filled me with this awful dread, it simply the fact that sequels to successful movies are generally cliché-ridden hack jobs where the only entertainment is observing the peculiar convolutions of plot whereby your old favourites come out of retirement to wreck havoc and destruction once again. Within the first five minutes, I realised that *Halloween II* would be no exception.

Michael Myers (a rather obsessive young man with an inclination towards mass homicide that would put Attila the Hun to shame) has escaped from the local loony bin (Yawn!). Once again, it is *Halloween* and Haddonfield is at the mercy of the dreaded pumpkin man!

The whole film concerns the efforts of Dr. Sam Loomis (played with a competence rather out of place in this film by Donald Pleasance) to destroy the evil masked lobotomy before he can get to grips with his sister (who is lying bed-ridden in Haddonfield clinic, having just escaped a tussle with her misanthropic sibling)

The task of finally doing away with Pumpkin Man proves to be rather tricky, as he has a gritty determination to carry out his unpleasant task that would make Mrs. Thatcher swoon in admiration.

By the end of the film, he's been shot at so many times that he resembles a walking teabag (just count the perforations). He's fallen from third storey windows, smashed through sheets of plate glass, beaten down numerous doors, had his eyes blown to bits and finally been incinerated.

Still the tenacious little bugger comes back for more! *Halloween II* has a few spine-tingling bits, but is so predictable that you are soon reduced to guessing how Pumpkin Man is going to waste the next character-less cardboard cut out on the hit list.

Admittedly, the grizzly Mr. Myers does exhibit a certain amount of imagination in systematically doing away with the entire night staff of Haddonfield clinic, but after about the fifteenth atrocity the sight of spurting blood and giblets does wear a little. If only we knew what the ghastly Michael Myers is so miffed about.

Look out Linus! the Great Pumpkin is coming, and the only present you'll get is a lacerated jugular! *Halloween II* is to be avoided.

KEV HOPGOOD.

## Cinema

ON GOLDEN POND  
ODEON

The sun casts a warm glow over the still surface of a lake in New England. An ageing couple (Henry Fonda and Kathryn Hepburn) return to their summer home by the water's edge. They share the fondness of a long partnership, their house reflecting the cluttered years they have spent together. Norman, the old man, is vexed and confused, his fear of dying manifests itself in his caustic humour. His wife, Ethel, is supportive and caring. They reminisce.

Their daughter, Chelsea, played by Jane Fonda, arrives with her new partner (Dabney Coleman) and his teenage son (Doug McKeon). Father and daughter have never been able to share their feelings. Years of resentment have driven a wedge of bitterness between them.

The story unfolds as Norman and Ethel are asked to act as surrogate grandparents to the tough disinterested adolescent, while Chelsea and her husband-to-be visit Europe. From the start there is tension, but as they become acquainted, the cantankerous old man and the bolshy youngster find common interests. It is their friendship which acts as a catalyst, serving to unite them all.

The film proves that it is possible to be sentimental without inducing mass nausea. It is charming,



dramatic and funny. The lakeside setting is beautiful, the sunlight transforms the water into liquid gold. The tempo is quick. The acrid touches of wit and perceptive humour allow the serious aspects of the plot to sink in.

Henry Fonda is a master of acerbic one-liners, his young companion is less subtle but equally dry.

Jane Fonda is outstanding. Still beautiful, a little tortured but suitably '40' and confused.

Kathryn Hepburn has a face which tells a story on its own. In a charming sequence, she is caught dancing in the

woods by her daughter. Though mildly eccentric, she is the rational fulcrum on which the other relationships balance.

There is something in this film with which everyone may identify. This may be the key to its success. Bruce Gilbert is the producer and Mark Rydell the director. The screenplay was by Ernest Thompson from his play. If you are easily reduced to tears, tears, you will be. If you are not, you may be. The nine Oscar nominations this film has received are thoroughly deserved.

CHRISTOPHER SPRINGHAM.

## Sport • Sport • Sport • Sport • Sport • Sport • Spor

NICE TRY, SHAME  
ABOUT THE BOATRACE

## ROWING

On the weekend of the 20th, the Leeds University Boat Club sent its senior Band mens Novice VIII's to London for the 50th annual Head of the River Race, a most prestigious event attracting the top level British and international crews as well as the first class University and schools VIII's.

Having started first in a field of 420 teams the National heavyweight finished first in a record time of 17 mins 2 secs

for the four and a quarter mile course. Leeds senior 'B' VIII, starting in the disadvantaged position of 340, rowed a powerful race, passing two crews and holding off Loughborough's first VIII until the final mile mark to finish 164th, only 20 seconds out of the top 100. A determined Novice team finally began to show their potential with a smooth and steady row while passing other competitors to attain 340th place.

APURBA KUNDU.

## ON THE RIGHT TRACK

## ATHLETICS

The Athletics club held its first outdoor event of the year, the Yorkshire Bank Shield Track and Field meeting on Sunday in conditions more suited to cross-country than for athletics. Despite the wintry weather, the University as a unit competed well to come an extremely respectable second with Loughborough first.

The best performance of the afternoon came from Brown in the 1000 metres where he managed to come first in a strong field; Johnson also ran well in the open race in the same event. Dodds ran comfortably to win the two miles with Ellis picking up useful points by coming third.

In the difficult conditions, our sprinters performed reasonably well with Turnbull and Symons rather unfortu-

nate in being beaten to the finishing line. The field eventers also had a good afternoon with Child, Veel and Wrigley all picking up beneficial points.

The best performance from the ladies came from Tania Philpotts who came first in both the long jump with a leap of 5.44 metres and the high-jump a 1.63 metres. Ruth Willis came third in both the 100 metres and the 300 metres and Lesley Forsyth also had a creditable run in the 100 metres as did Clare Harvey who was called in at the last minute to run the 1000 metres.

This performance by the University bodes well for the rest of the season where it is apparent that the squad has been strengthened by the addition of several promising lady runners and also a number of field eventers.



## OUTSTANDING FINAL

ENGLISH VOLLEYBALL  
ASSOC.  
NATIONAL STUDENT CUP  
FINAL.

The E.V.A. Student Cup final and semifinals were held at Leeds University on Sunday March 14. This competition is open to all student establishments in England.

In the girls' tournament, there were only three teams, due to the last minute withdrawal of the fourth semifinalist. Brighton Poly, Birmingham University (who had won the U.A.U. finals the previous weekend) and Leeds Poly.

Brighton Poly were the favourites and in the first game beat Leeds Poly 2-0. The second game between Leeds Poly and Birmingham University brought success to the home side, again 2-0. In

the final game, Brighton versus Birmingham, Brighton needed only one set to qualify for the final. They won the first set and then seemed to relax and surprisingly lost the second. However in the third set they put behind them any doubts they may have had and eventually won this set to take the match by two sets to one.

The final was a fairly predictable affair with Brighton Poly winning fairly comfortably 3-0. Their overall individual skills were far superior to those of Leeds. The notable exception for the Poly was Griegson who completely dominated the game with exceptional backcourt work and excellent spiking.

The mens competition was a tighter affair, with Leeds Polytechnic beating Birming-

ham University for a place in the final.

Leeds faced Bristol Poly in the final and thus it was a repeat of last years final in which Bristol won. A good match was expected but this proved to be an understatement with the two teams producing, without doubt, the best student Volleyball game I have ever seen in this country.

Both sides played excellent tight Volleyball of a level to most people was worthy of a place in the lower reaches of the first division National League. Leeds won 3-0 but this scoreline in no way reflected the evenness of the game; the set scores of 16-14, 15-12 and 15-10 bear witness to this and credit must go to both teams for producing a superb final.

STEVE WILLIAMS.

## t • Sport • Sport • Sport • Sport • Sport • S

## HIGH KARATE

Leeds Polytechnic Karate Club at the second Newcastle open Karate tournament Leeds Poly came away with a second place in the mens intermediate Kata (patterns) event and a third place in the Kumile (fighting) event.

In the Men's junior Kumile, A. Milne managed to reach the fourth round before being knocked out, S. Westerman reached the 3rd round and D. Edwards unlucky to be knocked out in the first round. M. Crofts was also knocked

out in the first round of the senior Kumile.

In the Ladies round open Kumile L. Marsh did well to reach the semi-finals but was eventually knocked out. She therefore took a beautiful trophy for joint third place.

H. Ince took second place in the in the Men's junior Kata event. This was his second trophy in two months, having also taken second place in the event at the North East open Karate tournament in February.

H. LEE.  
Chairman.

## I.O.M. RUN-UP

### CROSS COUNTRY

The season ended with the team achieving a good third place in the Durham Cathedral Relay. Good legs were run by Johnson and Turnbull who ran the second fastest leg of the day.

Dodds and Ellis also ran with distinction in the fast six man race; the B team finished a commendable 18th out of the fifty teams running with Kelly and Shepherd being the quickest members of the team. Joy Williams was our fastest lady, running in a

mixed C team.

Last Wednesday saw the annual club handicap won by a first year runner, Jeremy Saynor, who thus becomes the holder of the infamous club "Jock".

There was a lot of support for the race in which a new form of handicapping was used. Sue Spencer held off Ladies' Captain Sue Waddicor to win the ladies' race.

The meeting should prove to be a useful warm up to the Easter Athletic Festival on the Isle of Man.

## SWINGING STUFF

### GOLF UAU QUARTER FINALS

#### Leeds 5 Bath 4

An apprehensive Leeds team took on the mighty Bath last week at the Moor town Golf Club. The Bath team contained two England internationals, one of them being a Walter cup reserve, but the strength and depth of the Leeds team showed through in the end.

Leeds got off to the best possible start winning all three of the morning four-some matches by very convincing margins. The afternoon singles were a different story, Hemstead playing Lewis, the Walker cup reserve, had a tremendous tussle and after holding the star to all square at the eighteenth, succumbed to the

superior player at the first hole of sudden death. Although he lost it was Hemstead's best performance of the year.

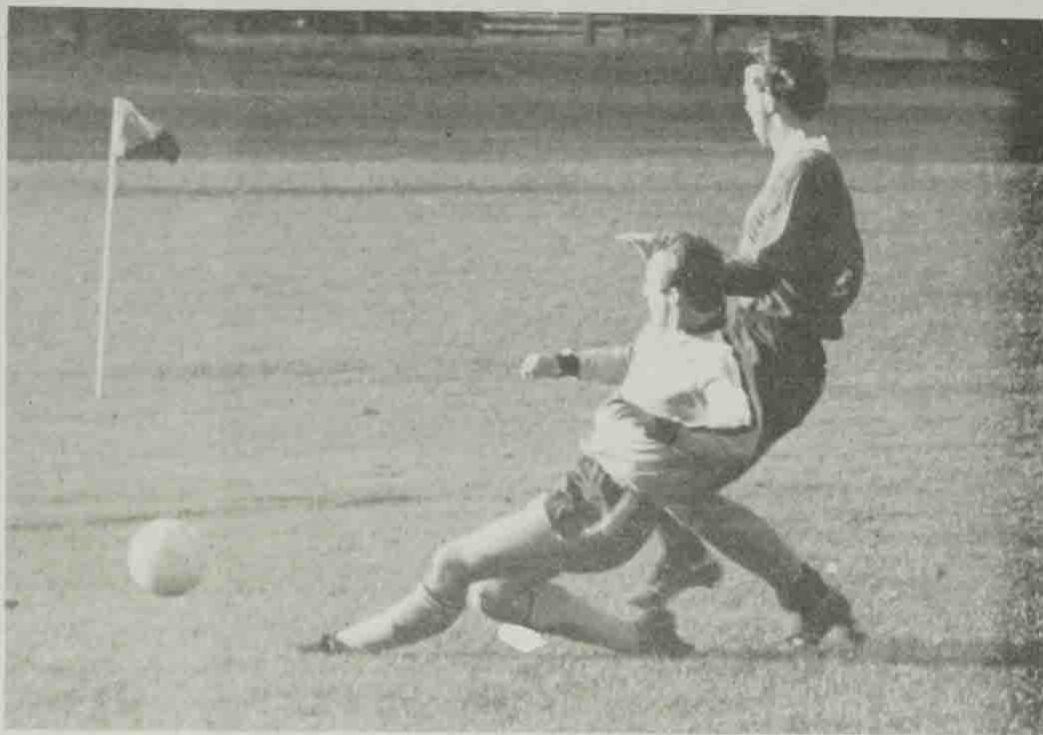
Steve Fuller experienced the sting in Bath's tail, suffering six birdies from the other England international early in his game. The Leeds middle order began to rally and Lund gave a fine display, shooting a great 67 to run out a winner by three and one. Fresher, Bannister, showed his mark on the team again and clinched the vital winning point to take Leeds home and dry.

Confidence restored, Leeds go forward to the semi-finals with the knowledge that they have beaten the best team in the tournament.

PHILIP HEMSTED.



"Instead of an old sports photograph, this is an old sports cartoon."



## FIFTY-GOAL DAY-DREAM

### FOOTBALL Polytechnic 2nd XI

On Saturday, March 13, Kevin Day Leeds Poly's ace marksman and the club's leading goalscorer celebrated what he termed a dream come true when he scored his fiftieth goal of the season in thirty games. He achieved this remarkable feat in fine style, demonstrating his superb opportunism and scoring ability as he rifled in four of Leeds' five goals against Manchester Poly who failed to score any leaving the final score at 5-0.

Day added to his season's half-century on Wednesday, March 17 when Leeds Poly beat Leicester University 8-1.

Leeds Poly have had a tremendous season under manager Gerry Stewart, and after playing thirty games this season have amazingly remained undefeated, achieving the remarkable League and Cup "double".

The match against Leicester was the last of the season

and Leeds were intent on ending in style. Throughout the first half they demonstrated some superb skills, embarrassing a stunned Leicester side. It was only a matter of time before Leeds were to begin their goal spree, as Day's pace and skill caused havoc in the opposition's defence.

A crisp move involving Coffey and Day enabled Lever to slot the ball home and five minutes later Sinclair and Carter combined well for Coffey to add a second.

The second half was even better that the first as Leeds went on the rampage, literally imprisoning the opposition in their own third of the field. Leicester eventually succumbed to pressure with Lever, Sinclair and Gourlay all scoring from close range, Leeds were revelling in their dominance, producing some of their best football of the season.

In the seventieth minute Sanderson struck a fine cross ball from thirty yards finding striker Day who cracked a

superb header into the roof of the net. Five minutes later, a determined run from fullback Boothroyd saw him weave round three defenders before rifling the ball into the far corner.

Leeds Poly's eighth and final goal of the match and of the season was fittingly scored by skipper Sanderson who throughout the season has been a constant source of inspiration to his side, leading them to their most successful season ever. After a scramble in the defence, he stabbed the ball home from six yards.

Shortly before the final whistle, Leicester snatched a goal after a quick break, with the ball deflecting off a defender denying 'keeper Danks' his first touch of the ball.

Thus ended yet another season of soccer and having scored 139 goals and conceded only 22 in their thirty matches, all those involved in the Leeds Poly 2nd XI must take credit for a most impressive season.

ROSS J. IRWIN.

## LEAGUE LEADERS SCORE

### MEN'S LACROSSE Leeds University 13 Mellor 8

A superb performance by the men's lacrosse team ensured a historic victory over league leaders and previously unbeaten Mellor. Leeds' serious backlog of matches meant that this

game was played for four points which added to the tension and drama. Mellor were clearly confident of victory after disposing of Leeds in the David Beesely Cup earlier in the season.

However a strengthened Leeds side turned on their best performance of the sea-

son to win a hard fought game more comfortably in the end than seemed likely.

#### 'EARLY LEAD'

Though Mellor took an early lead, Leeds soon fought back for the remainder of the game held onto a lead of at least two goals. Leeds really took control in the last quarter when obvious frustration led to the Mellor captain being sent off.

Though the entire Leeds team played well, Davies in particular had an inspired game, scoring seven of the fourteen goals, and Pateron's powerful shooting earned him four goals. The goal of the game, and indeed the season was scored by M. Jones who cut beautifully to take a pass and slot the ball past a helpless Mellor 'keeper'. Leeds defence also deserve special mention especially Bainbridge, who held the division's best attack to only eight goals.

TIM JONES.

## DISAPPOINTMENT

### WOMENS HOCKEY

This year UAU women's Hockey Rally held at Sheffield was on the whole at thoroughly successful event, marred only by the weather which did its utmost to dampen spirits, and by some rather mediocre refereeing which proved to be the cause of the occasional lost temper.

It wasn't a terribly successful tournament for Leeds. Despite losing only one game in their round-robin section to Bradford, their failure to score

goals against indisputably weaker teams, allowed Liverpool to qualify as group runners up.

Leeds started off well with wins against Keele (2-1) and York (1-0) but then, although enthusiasm was never really in doubt, a few injuries combined with an ensuing inability to convert possession into goals took its toll and Liverpool went through to the semi-finals by virtue of a better goal average.

PHILIPPA FRANKISH.

Bands Discos Films Theatre Concerts Events Parties Shows Meetings Dance Lectures Films Classified Discos Theatre Meetings Shows Meetings Concerts Parties Shows Meetings Dance Lectures Films Personal Classified Discos Films Theatre Concerts Events Parties Shows Meetings

# DATELINE

## Cinema

**HYDE PARK (752045)**  
Until Sat: Thomas Hardy's *Tess*, 7.30.  
Late Show Fri. 11 pm: *Alice Doesn't Live Here Anymore*.  
Late Show Sat. 11 pm: *The Graduate*.  
Sun for 4 days: Leslie Neilson, *Prom Night*, 8.45 & *Love At First Bite*, 7.00.  
Thurs for 3 days: Georg Kennedy *Death Ship*, 8.40 & Paul Michael Glaser *Phobia*, 7.00.  
First show next term: *The Rocky Horror Picture Show & Young Frankenstein*. (May 1st for 7 days).

**COTTAGE ROAD (751606)**  
Until Sat: *French Lieutenant's Woman*, 5.30, LCP - 7.40.  
No Fri late show tonight.  
Next Week: *Priest of Love*, Sun cont: 4.50, LCP - 7.00; Week cont: 5.30, LCP - 7.40.  
From Sun 4th April: *Private Benjamin & '10'*. (Mat: Flash Gordon).  
From Sun 11th: *Fort Apache, The Bronx*. (Mat: *Grease*).  
From Sun 18th: *Eye of the Needle*.

**LOUNGE (751061)**  
Until Sat: *Deathwish II*, 5.40, LCP - 8.10.  
Next Week: *Endless Love*, Sun: 4.40, LCP - 7.20; Week: 5.45, LCP - 7.10.  
From Sun 4th April for 2 weeks: *The Fox & The Hound*.

From Sun 18th: *Absence of Malice*.

**TOWER (458229)**  
Until Sat: *Life of Brian*, 2.05, 5.20, 8.40 & *Airplane*, 3.45, 7.05.  
Next Week: *Deathsport*, Sun: 3.15, 6.30; Week: 3.55, 7.10 & *American Werewolf in London*, Sun: 4.50, 8.05; Week: 2.10, 5.25, 8.40.  
From Mon 5th April (not Sundays): *Fox & Hound*.  
"Coming" Sundays: *Expose, Ups & Downs of a Handyman* (4th); *Sex in Sweden & What's Up Nurse?* (11th).  
Monday is 75p day!

**ABC 1 (451013)**  
Until Sat: *The Secret Policeman's Other Ball*, Cont: 12.55, 2.40, 5.10, LCP - 7.50.  
Next Week: *Eagle Under The Sun*, Sun: 2.05, 4.50, 7.40; Week: 2.55, 5.40, 8.30.

**ABC 2**  
Until Sat: *Reds*, 1.30, 6.45.  
Next Week: *Secret Policeman's Other Ball*, (same times as ABC 1; Sun: 2.50, 5.20, 8.05, LCP - 7.10).

**ABC 3**  
Until Sat: *Halloween II*, Cont: 1.30, 3.05, 5.30, LCP - 8.00.  
Next Week: *Reds*, (Same times as ABC 2; Sun: 20.., 6.15).  
Coming soon: *Roar & Sharky's Machine*.

**ODEON 1 (30031)**  
Until Sat: *Taps*, Cont: 2.00, 4.10, LCP - 7.10.  
Next Week: *Zorro The Gay Blade*, Sun: 4.30, 8.05; Week: 1.40, 5.15, 8.50 & *Cannonball Run*, Sun: 2.35, 6.10; Week: 3.20, 6.55.

**ODEON 2**  
This and next Week: *On Golden Pond*, Cont: 2.00, 4.40, LCP - 7.25; Sun: 2.35, 5.15, LCP - 7.15.  
Coming soon: *Dragonslayer*.

**ODEON 3**  
This and next week: *Deathwish II*, 2.25, 5.00, LCP - 7.40.  
Sun: 3.00, 5.35, LCP - 7.25.

**PLAZA (456882)**  
Lots of "nice" films for you to "enjoy" over Easter!

**LUU FILM SOC.**  
Fri 26th March (tonight): *Man of Marble*, (RBLT 7pm)

## Theatre

**PLAYHOUSE (442111)**  
Until 10th April: *Duet For One*, Tues 8 pm; Wed-Sat 7.30.  
March 31st - April 3rd: Northern Black Light Theatre *Secrets of The Nile* (few seats left).

**GRAND (459351/440971)**  
Until April 3rd, 7.15: *South Pacific*.  
Sun April 14th, 5 pm & 8 pm; *Moscow Balalaiki Orchestra*.  
April 5th-17th: *Anyone For Denis?*  
Mon-Fri, 7.30; Sat, 5 pm & 8 pm.  
April 19th-24th: *Deathtrap*.  
April 25th: *Frankie Vaughan Show*, 7.30.  
April 26th-May 1st: *Casanova's Last Stand*.

## Discos

**LPU CANOE CLUB**  
Disco, Brunswick Bar, Tonight, Late bar until 12.00.

**LPU PRIESTLEY HALL**  
Easter Extravaganza Disco, Beckett Park Bar, Tonight, Late bar - 50p.

**LPU FUNK & REGGAE SOC.**  
Disco, Sat 27th March, City Site Union Bar, Late Bar.

**LPU ENTS**  
End-of-Term Pyjama Party, Beckett Park Bar, Tues 30th, Late Bar - 50p.

**LPU ECONOMICS SOC.**  
Disco, Tues 30th, Brunswick Bar, Late Bar, With "John Radio" Band - 60p.

**THE LAST WALTZ**  
Textile Soc, Disco, Wed 28th April, 7.30, Late Bar until 12.00, Senior Common Room. Tickets on sale next term in Man-made Fibres Bldg Foyer/on door. Members - 30p; non-members - 50p.

**BLACK & WHITE DISCO**  
Tartan Bar, 8-12, Late Bar, 27th April. In aid of Amnesty. B/W - 40p; Plain dress - 60p.

## Misc.

**LPU ENTS**  
*Nick Lowe* (& his Noise to go), Thurs April 29th, City Site Ents Hall. Tickets from Poly Info Point or Univ. Record Shop - £3.

**POLY VEGETARIAN SOC.**  
Meeting at the Victoria Pub, Wed 31st March, 8 pm. All welcome.

**DRAMA**  
Major Road Theatre Co. & Leeds Poly in: *The Seen, The Unseen and The Obscene*, at Leeds Poly Gallery 8 pm on: 26th, 27th, 30th, 31st March, & 1st, 2nd April. Tickets from Poly Info Point/Creative Arts Studio 462522/on door.

**POLY CHRISTIAN SOC.**  
Joint event, Right Rev. G. Paul, Bishop of Bradford: "What Easter Means Today", 7 pm, Jubilee Rm (G6), Beckett Park. All welcome



● A scene from *Duet for One*.

## Classified

Stompers  
Stompers  
Stompers Mobile Disco  
Leeds 620385  
★★★★★

Summer in America? See BUNAC table every Friday in Union Extension.

## Personal

Has Ian seen Diano's hot pussy?  
★★★★★

Mr. Kipling tries to make exceedingly good tarts.  
★★★★★

Sleep & charaditis contradict - Sleepy Capt. Brian.  
★★★★★

Egemen: Is it true that you are the father of the illegitimate baby?  
★★★★★

Is the RCS full of orange juice Kleptos? I think we should be told!  
★★★★★

To 26 Autumn Terrace, 40 Delph Lane & Sparky: "Parting is such sweet sorrow. Good-bye and I love you all".  
XXL  
★★★★★

Michael; say hello, wave goodbye. All the best, K3.3  
★★★★★

Clapham, Top of the League.  
★★★★★

Capt. Brian - You can have a bit any time - you dirty swab! C.C.  
P.S. I'm a couple of swells.  
★★★★★

Fireman lights up Sharmon tank - Capt. Brian.  
★★★★★

Nominations open for Miss PVC.  
★★★★★

Mutant sloths take things lying down!?!  
★★★★★

Happy Birthday Orhan!  
★★★★★

Yes, Sparky IS the perfect lover - but how did you know?  
L  
★★★★★

Club 40 Rock Soc. 3 Eco. Dept. 8.  
★★★★★

Mekon's been and gone Cricklewood, Leeds, Aberdeen, Sod U.C.L.  
★★★★★

Where is my cake Sinan?! Anyway, Happy Birthday! Yavuz.  
★★★★★

Dennis the Menace & Gnasher go nightclubbing!  
★★★★★

HGM longs for JHB.  
★★★★★

Cambridge to welcome sad Capt. Brian due to absent petrol pumper (sniff!)  
★★★★★

No, Sparky's a Biggie!  
★★★★★

Has Capt. Brian got the Hee Bee Gee Bees or is he just pleased to see us?  
★★★★★

Wuffles; what if your Dad says yes!?!?  
★★★★★

We are the Road Crew! Stand by for Exciter!  
★★★★★

Why does Egor want a melon?  
★★★★★

Hiya Runt - Ram the Billy.  
★★★★★

No. 14: What's with the crutches? Would another cake make it feel better?  
★★★★★

Strong stuff - C'mon baby fight my fire - Pitpat.  
★★★★★

Bye Super Judes - Capt. Brian.  
★★★★★

That neat Dansk step broke the mould of eventful politics.  
★★★★★

Tories say f\*ck off Ian.  
★★★★★

Will someone please tell Manda where she can get it. She's having withdrawal symptoms. 4BT know, but won't tell.  
★★★★★

At home but not receiving? Take a leaf out of John & Yoko's book.  
★★★★★

Who needs uniforms? We play pontoon - B.G.H.R.P.  
★★★★★

Cal, Chris, Izzie - enjoy your paid holiday, but don't forget our presents. Hugs and kisses xxx Tony & Chris.  
★★★★★

Mummy - have a great time in Spain. Hope to see you in the summer; love and affection, Baby, PS ugh, ugh!  
★★★★★

Is it a book? Is it a film? - No its Capt. Brian.  
★★★★★

Is ze 'ere? As per usual!  
★★★★★

To PPP from CDD: Why not tell everyone you have a Christian Dior wallet?  
★★★★★

To Seamus's greatest fan... and I thought you were heterosexual. From the lunatic fringe of Lumley Walk.  
★★★★★

Thanks for CV, CJ - Capt. Brian.  
★★★★★

Capt. Brian can bugger off. J. Wrathstone.  
★★★★★

Does Mr. Midgley know our cellar's flooded?  
★★★★★ Prediction: EFC 2 - LFC 1.

A J-Midg. Supp. by D,D,A,S & P.  
★★★★★

Hard going man perhaps - but I'll miss you darling over Easter - Gonads.  
★★★★★

Cornettos from Italy.  
★★★★★

Did you REALLY go to London THIS weekend Marcus?  
★★★★★

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