

✓ RE 1
20/3

LEEDS UNIVERSITY UNION

O.G.M.
Tuesday, 19th March 1985
Riley Smith Hall

SALES BAH ON SEXIST PRESS

Gill Webber,
Helen Slingsby

The Sun, the *Daily Star* and the *Amateur Photographer* have once again been banned from sale in the University Union for their alleged sexist content.

The successful motion, passed in this week's OGM, also banned the *Daily Mirror* because of

the 'page three' pin-ups which, according to the Women's Action Group, display women as 'available, passive and always ready to please and sexually excite men'.

Union Council passed a similar motion last year, but an OGM referred it back for further investigation. So members of WAG were delighted by the unambiguous outcome of this year's motion.

"It's a stand against the papers", said a WAG member. "The Union won't profit from the exploitation of women's bodies any longer".

As a prelude to the OGM motion, WAG staged a protest outside LUU stationery shop last Friday and symbolically burnt copies of the papers outside the Union - an action which LUU Education Secretary, Marcus Killick described as 'reminiscent of fascist Germany'.

WAG, however, called their action in a suitable way to mark International Women's Day.

WAG dismissed as irrelevant the argument

that most of the nude pictures were inside the papers which means that nobody is forced to see them.

"A lot of the pictures are on the front page. Just the fact that you know that the pictures are inside is enough. It's not censorship, we've not banned the papers just their sale", they said.

LUU Publicity Secretary hit out against the ban.

"It will do absolutely nothing. The problems of sexism in society are not so prevalent in the University - we should look outside the University for solutions. People who buy the papers will buy them anyway".

Rosemary believed that the ban may even encourage people to buy the papers by giving them publicity. "It's a set back for the women's movement", she said.

Members of WAG were not to be deterred by these arguments and lost no time in activating the ban - literally minutes after the end of the OGM the offending publications were being removed.

Suppliers Object

Following Tuesday's ban on sales of *The Sun*, *The Star* and *The Mirror*, the newsagent suppliers Menzies are threatening to stop stocking the Union stationery shop with any publications.

Until this week Menzies supplied the Union shop with daily newspapers and some magazines, but they claim that the loss of the sale of 200 copies daily of the three banned newspapers will make it uneconomic for them to continue stocking the Union.

Mr. Blundell, Regional Manager of Menzies told *Leeds Student* that they did not supply 'part time newsagents', and that 14,000 other newsagents in the region took their complete stock.

President of LUU, Martin Glancy disputed that the loss of the 200 copies of the papers in question would lose much money for Menzies. He pointed out that the Union shop sells far more copies of the *Times*, *Guardian*, *Daily Mail* and *Repress* and that the three other papers make up a relatively small part of the daily sales.

However, Martin is worried that Menzies' action will lead to all the daily papers being unavailable in the Union and is attempting to find another supplier. He told *Leeds Student* that he would be contacting other Unions that had taken similar action to find out what they had done.

Meanwhile, so that there will still be papers on sale, he is considering continuing the order of all the papers, as before, and holding back the papers that have been banned from sale. He assured Union members that, "We are doing all we can do to ensure that papers continue to be sold in the Union shop".

Deb Lyttelton



* women protest against the 'Series (Media)' last Friday as they burn copies of the *Sun*, the *Star* and the *Mirror*

Music College Students Play To Win

A campaign was launched this week by the Leeds College of Music in protest at the threatened take-over of their main building by Leeds Leisure Services.

University students were entertained with lively Jazz music outside the Union. They showed strong support by signing a petition, which the College will present to the Council. 2,000 signatures have already been collected.

A forty piece wind-band played outside the City Library on Wednesday and received enthusiastic support from local people.

The Council had refused

the College permission to demonstrate in the City, "Because we are protesting against them", claimed John Whalley, President of the College Union.

However, the protest was peaceful and the anticipated police presence did not materialise.

Joseph Stones, Director of the College, told *Leeds Student*. "I can see that the students will be very successful".

A bystander commented, "I would support the College in holding onto the building, because they contribute a lot to music".

John Whalley said that he was very pleased with the support given by the staff, students and public.

He added that a meeting had taken place on Tuesday between the Council and the Governors of the College.

The Council still refused to give a written assurance that the College would be able to continue using the threatened building.

Councillor Elizabeth Nash told the College, "There is nothing to worry about".

John described her assurance as 'Famous last words'. Margaret Pooley



* Leeds College of Music Students entertaining passers by to draw attention to the closure of their main building.

INSIDE:

TERRY GILLIAM
INTERVIEW PG

HIKE DE
TRIUMPH - P9

Plus. COMPLETE
WHAT'S ON
GUIDE TO LEEDS

This is the last
edition of term:
HAPPY EASTER!

NEWS

COUNCIL IGNORE ETHNIC DEMANDS



Over sixty members of the ethnic community in Leeds demanding greater provision for ethnic minorities in education disrupted a meeting of the Leeds City Council Education Committee at the Civic Hall on Monday.

Councillors were lobbied outside the meeting and the chairperson of the Education Committee, Councillor Driver, came in for repeated criticism over his handling of Government funds specifically allocated for the special educational needs of ethnic minority children.

Under Section Eleven of the 1976 Local Authorities Act, a City Council is permitted to claim 75% of the cost of providing extra staff and facilities for ethnic minority children e.g. special language needs.

The Education Department in Leeds receives over £1/4 million annually under Section Eleven but the Advisory Committee of Equal Opportunities accuses the Department of misappropriating these funds in that the money is indiscriminately absorbed into the education budget and not used for its proper purpose.

The Advisory Committee passed a vote of no confidence against RS Johnson, Director of Education, in December '84 after he repeatedly refused to comment on why over £32 million has been misused over the last ten years and why the Council has apparently done so little to provide for the needs of a multi-racial society and eliminate racial discrimination in education.

Monday's demonstration was organised in the hope that direct action by the ethnic minorities would force the Education Committee to recognise their existence as part of society. They are fighting for their rights in education and for greater representation on local authority committees. Pervis Akhtar, one of the protesters said; "We want to let people know why we are standing up for our rights. We are a large proportion of Leeds City ratepayers and we want to be represented."

About sixty Sikhs, other Asian minorities and West Indians attended yesterday's lobby and filled the public gallery during the committee meeting. They held placards and stood up on tables but kept quiet throughout the meeting. Most of the councillors present completely ignored the demonstration and eventually the protesters got angry and demanded why their protest was not being recognised and why their case was not on the meeting agenda,

Councillor Driver refused to reply or even acknowledge that he had been addressed. When the protesters refused to leave the gallery, Driver insisted that the matter could not be discussed because it was not on the agenda. Following further disruption, Councillor Sirononods gave categorical assurance that the case of ethnic minority children in education would be on the next agenda. The protesters then agreed to leave.

Councillor John Illingworth spoke to *Leeds Student* during the meeting and explained that it has been accepted by everyone that for years and years Section Eleven funds have not been spent properly.

"Even the Home Office agrees," he said, "Some say Driver and Johnson aren't doing enough while the committee says it's going as fast as it bloody well can."

A letter of criticism has already been sent to Councillor Driver by the Home Office. Councillor Driver told *Leeds Student*: "We've just cleared sixty new teaching posts but there is a greater demand for education than we can provide." He agreed that more should be done to help the ethnic minorities but stressed that the Council is doing as much as it can. This is hotly disputed by the Equal Opportunities Advisory Committee who claim that their cause is continually ignored. Despite the fact that the 1976 Race Relations Act outlines the duty of LEA's to provide equality of opportunity for all children, there is no policy on race and education in Leeds.

Joanna Walters

More College cuts planned

The board of the National Advisory Body are recommending further cuts in full-time places at Polytechnics and Colleges according to a report in the *Times* Higher Education Supplement.

In proposals for the N.A.B.'s next major planning exercise for 1987/811 the demand from part-time students had been underestimated and, while it was thought that part-time courses had fallen short of N.A.B. targets by at least five per cent. in fact they had met the

targets set by the N.A.B.

In order to protect funding levels it had been agreed to cut full and part-time courses equally, though discriminating between subjects. This was to achieve a five per cent fall in first year enrolments which was considered necessary.

Now, however, the board has proposed reducing the cut in part-time numbers to three per cent, which will require an additional one per cent cut in full-time numbers to counteract it. Therefore

some 5,000 first year places will be lost on full-time and sandwich courses.

Art, and Social Sciences will be most affected by the proposal and about one in five places will have to go in the programmes which are not prioritized.

At the board meeting there was determination to prevent a further decline in funding levels.

As Mr. John Bevan, N.A.B. secretary said, "I do not think anybody expects it to emerge quite

like that at the other end... This is just a framework at the outset of the planning exercise."

The Committee of the N.A.B. will consider the reunitment of the board on March 25th. This is only four days before letters are due to be sent to institutions and local authorities setting the exercise in motion,

Julie Smith

"I'm interested in getting into Business but want to know more about it" is THAT YOU?

Ernst & Whinney are offering students who are in their PENULTIMATE year and who have done some Accounting or Economics as part of their degree the chance to participate in their

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mu Ernst & Whinney

1...J1NTIC,NTS UNITE

The unions at Kitson, Thomas Danby and Park Lane have grouped together to present a united front in their fight for improved facilities for their members and ensure that their unions will be able to campaign effectively.

The three unions have set up a committee to look into the problems that Further Education students face. Unlike the University and Poly, they have no block grant and have to levy a fee to all members.

This causes particular problems to students with no grants and to the unemployed on a '21 hour rule' course. Unemployed students are allowed to study for a maximum of 21 hours if they are to be classed as unemployed.

The President of Kitson College Union, Mr. Tom Satterthwaite said, "We have had a substantial amount of students who have had to break the law because of this '21 hour rule'."

He continued, "We felt that we would join together so that we will have more power if we approach the council as a group." One of the first items to be discussed will be the City Councils proposal for a tertiary system of education for Leeds.

A major function of the Executive working party will be to co-ordinate discos and entertainments.

Tom Satterthwaite said, "We hope to arrange more events, obtain better deals and have more punch together." Catherine Cuthbert

PARIS HITCH

About £3,000 is expected to be raised by this year's Rag Paris Hitch. Nearly 200 students from Leeds tried to hitch-hike their way to a cheap weekend in Paris with some individuals collecting up to £60 in sponsor money.

Two first years, Paul Karvandi and Julie Evans made it to Paris in the fastest time of 12 hours 22 minutes having hitched only three lifts all the way. Despite having made a last minute decision to go, they managed to raise £15 sponsorship between them. So will they go again next year?

"Definitely," said Paul, "we'll break the legendary ten hour barrier next time! It was a real experience - everyone should do it at least once."

In contrast to last year's hitch which was besieged by the French Lorry driver's strike and bad organisation, this year Rag had everything under control although the lack of accommodation seemed to deter some people as double this year's number signed up to go last year.

Rag were however 't'airly pleased' with the outcome. As for Paul and Julie, they intend to celebrate on the duty free. Gill Webber

NEWS

POLY AND UNIVERSITY PRESS ON WITH RENT STRIKES

The proposed rent strike over University Hall and Flat fees was still being threatened this week by LUU, unless the University Council drops the plan to raise fees by 21/2% next academic year.

The decision to raise the fees by the University Accommodation Committee has yet to be ratified by the University Council. It is hoped that they will overturn the raise.

However, following a meeting between Hall and Flat Presidents and the Union Executive last week, it was felt that publicity and open meetings to put the issues to University accommodation resident should take place.

Some of the Presidents felt that a referendum or questionnaire should be distributed to residents to gauge feeling for a rent strike.

Lyddon Hall President, Dave Beardsall commented that unless more than 50% of residents supported the strike then it could be a failure. He pointed out that the last rent strike in October 1980 failed with about 40% support for it. President of Henry Price, Hilary McKay went further. She

told *Leeds Student* that there would be little support for a rent strike because, "Most people are apathetic and the increases are not that substantial anyway". She added that not only would the strike exclude finalists, but that those leaving University accommodation would not have an interest in the strike, while those staying would possibly be victimised in next year's admissions for taking part. She felt that in effect only the minority of active students would take part.

LUU Deputy President

Glenn Binley commented, "I would advise all students to join the strike, if it takes place". He hoped to attract support through open meetings in the Halls and Flats, and even a special general meeting. Martin Glancy, LUU President, stressed that the Executive's decisions rested upon the view of Hall and Flat Presidents and their students because. "LUU is a democratic organisation".

Therefore, the rent strike will take place next term unless the fees rise is rejected by University Council, or unless

as one affected student put it, "student apathy wins". Mark McLaren

A decision on the proposed rent strike at the Poly was suspended by the Union Finance Committee at a meeting last Monday.

The committee decided to wait until the Board of Governors make their position clear on March 18th. If they decide to go ahead with their one year contracts for Poly Halls, the strike may happen as planned.

Poly President, Bill Cooke, told *Leeds Student* that the impetus for a strike had come as a result of 'pressure from students'.

There was, he claimed, no single cause for student anger at living conditions but dissatisfaction bred from a number of smaller things to which the Poly had failed to react.

A rent strike at the Poly, as at the University, would mean that students would pay rent money into a Union account, rather than a Poly one and the money would be held until the Poly gave way.

Chris Hill

University and College hall fees are still rising faster than the student grant, according to the latest NUS survey.

The NUS believe that in 1984/5 fees increased by an average 4.9% outside London and 8.2% in London itself. Since 1979 hall fees have increased by 74% in comparison to the 39% increase in grants.

However, the picture in Leeds is a little brighter with hall fees rising only marginally in 1984/5, while the proposed increase for 1985/6 is 2 1/2%, NUS estimate average hall fees outside London to be £37.74 per week (half board) but a hall such as Bodington charges only 133.40 and Oxley, Tetley and Sadler only £32.70.

Although these figures are less than average fees, LUU is still objecting to the 21/2% increase on the grounds that is larger than the real increase in grants for next year.

Sarah Carroll

DEBATE on the MINERS

A heated debate took place in the Riley Smith Hall last Thursday between the Tories and the Revolutionary communist Students over the miners' strike. The motion in question was: 'This House believes in amnesty for all sacked miners'.

Both sides expounded the view that the fight between the government and the NUM was political not industrial. Ian Gillibrand, speaking for the Conservatives accused Mr. Arthur Scargill of disregard for democracy because the strike was called without a national ballot. He emphasised the violence caused by political activists in the union which overshadowed the peaceful efforts of the average miner. "The mob must not prevail", he said.

Mike Simmonds, also speaking for the Tories, accused the Revolutionary Communists of lack of concern for the rights of British miners. He said their only aim was to overthrow the State. All democratic parties in Parliament had condemned the disrespect for the law and the anti-democratic action that took place during the miners' strike. Simmonds cited examples of miners who could not possibly be granted amnesty: 115 charged with criminal damage, 15 with arson, 3 with murder. These people cannot

eS"Veltrit WSW

Knight, claimed that the political situation in Britain is becoming increasingly unstable with a weak Opposition and a government at odds with itself. He urged for the working class to be supported in their fight for the right to work.

"And fight means fight, which means people are bound to get hurt", he said. "The miners were unorganised in their violence so the police came out on top again and again". He called for amnesty for all jailed miners.

Questions from the floor were fast and furious and the Tories came under repeated attack. Phone tapping and the government's action over Trade Union membership for GCHQ employees were criticised.

"If the Tories deplore violence, what about the Belgrano?" was one question. "What about shoot to kill policy in Northern Ireland?" was another. The Tories seemed shaken but Gillibrand rallied by saying that anyone who voted for the motion would have the death of the South Wales taxi driver on his or her conscience.

Voting resulted in a draw.

Joanna Walters

10LES'N

Next week is Molesworth week at the Poly in support of the revitalising of the Molesworth Rainbow Field Peace Village.

There will be a stall all week and a film on Tuesday at 6.30. The Polytechnic Peace group will be collecting money for this cause and half of the money will go towards wheat for the starving in Eritrea.

The Peace group are also building a fail out shelter in the foyer.

Julie Smith

Leeds Student wishes to apologise for last week's article on the Dortmund Bierkeller. We wish to make it clear that the allegations against John Keenan were totally unfounded. We sincerely regret any inconvenience and distress caused by the article.



• The Draw for thropa that took place at Jacob Kramer last week

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MISGUIDED JOBS

A day of action against the Leeds University Careers services was held outside LUU on Monday by the Anti-Apartheid, One World group and CND societies.

Leaflets were handed out and students were requested to sign a petition which stated that the range of jobs that the University Careers Service gives information on is too limited.

Paul Brannen, one of the organisers of the protest said, "With it being the time of the milk round lots of companies are coming to campus, though some of them are not presenting the facts".

He believes that many students are being forced into jobs that have connections with defence, South Africa and Third World exploitation because there is not information available about this and alternative courses.

"Lots of stuents join companies that are involved in exploitation because, we believe, they are not aware of the facts. This information is not on career files".

The leaflets that were being distributed named several companies that are on the present milkround and are actively involved in either the arms trade, South Africa or Third World exploitation.

The societies hope to persuade the Careers Service to place a greater emphasis on socially useful jobs and to stop inviting companies with such associations to recruit on campus.

Director of the University Careers Service, Dr. R. Siddall, said however that the service was there to provide information and advice without censoring it. "We are totally impartial. It is up to students to decide what they find acceptable. The careers Service will display whatever material the companies care to provide us with, and we give students the credit to form their own opinions".

A member of the 'day of action' group claimed that this will not be the end of their protest. "There may be some people who feel strongly enough to occupy the Careers Centre and sit in on interviews when these companies start recruiting".

Catherine Cuthbert

LETTERS

The Promotor Replies

Dear Editor,
My solicitor has advised me that your article in Brief' in the issue dated 8th March 1985 was gross libel.

He advised me that it was within my rights to sue you for a substantial sum of money.

For the past eight years I have promoted concerts in Leeds. I have never promoted a concert with the intention of keeping the ticket money and not providing a concert.

In the case of the Dortmund Bier Keller there were no tickets on sale for the advertised concerts after 27th February, 1985. They were withdrawn from the ticket agencies on that day (the day before the venue closed) as I was tipped off that changes were in the air.

When I went to the Dortmund on Thursday 28th February the representatives from the brewery were changing the locks on the doors. I was told that the Dortmund would open with new or relief management.

On Tuesday, 5th March a representative from the brew-

ery informed me that the Bier Keller may be closed for at least one month as they had decided to use the time for repairs and refitting. The plan was to re-schedule or cancel the confirmed concerts. I informed all the papers which carry my concert information before their next deadline. See NME, Melody Maker, Sounds, YEP, LOP and Leeds Student.

To fulfil my contractual obligations to the groups I hooked my Sunday concerts into one day at Leeds Poly on Sunday, 17th March. As it is a co-production all tickets are handled through the Poly finance office.

The Here and Now concert will also be at Leeds Poly on Thursday, 28th March and the Hank Wangford date is being re-scheduled as the Poly is pre-booked.

Future dates for Richard Thompson (May 8th) and Gil Scott-Heran (June 6th) are awaiting the confirmation of the venue.

I would like to make it clear that in September 1984 I was

asked by representatives of Camerons brewery to promote concerts at the Dortmund Bierkeller.

I promoted Thursdays and Sundays and have no connection with the company which managed and ran the bar at that venue. My agreement was to provide and promote concerts and pay for them from ticket sales.

Since February '77 I have promoted many concerts in Leeds with many major artists (Police, U2, Madness, Siouxsie, Echo and Bunneymen etc). It is very hard work, in the main, unappreciated and financially unrewarding. I do it because I like rock music, the people and the business.

The lies in last week's article undermine and dismiss this work. They added stress to an already difficult situation. I hope, in future, you check your facts because someone else may not be as lenient as myself.

I reserve the right to claim daages.
John Keenan

sex abuse is carried out by straight men and yet homosexuals aren't allowed to work near children?

As soon as I pointed an accusing finger at straights in my article you said that I am creating a rift between straights and homosexuals. Maybe you think that hOrnoseXuality is okay as long as you put all the problems of society down to us.

Pat Wood

The Strike Ends

Dear Editor,

3rd March

Today two non-men, one strung to the gorgon's hand, Have finished urinating from a great height, For the sake of pride and policy, Into the eyes of a certain mostpeople:

And while one slut toasts victory, the other Defeat and they both waggle their Mendacious tongues in the eager Loins of the press.

Remember the men and women whose lungs have filled With their excrement, who coughed, choked, Died for misplaced faith: deserted by those Who deserted themselves, long ago, for power. Do not forget we are the mostpeople, The ordinary, this time it was the miners...

James Taylor

ASTOUNDED'

Dear Editor,

I was dismayed and astounded to read the letter **San All Gays' (1.3.85)** from the six named correspondents.

1. 'AIDS' is not confined to homosexuals.
2. It is not an infectious disease which can be transferred apart from by intimate contact, even then the chances of contagion are extremely minimal.
3. The inference that Gay people are somehow 'guilty' is as stupid as it is bigotted.
4. The prejudice against the gay community as a result of the 'AIDS Scare' is not only damaging to that community but causes massive unnecessary isolation and suffering for the unfortunate AIDS victims.
5. **How On earth do the letter's authors believe that say people are to be identified in order to ban them?**

Let me assure your readers

that the NUS will continue to oppose such stupidity and prejudice as displayed by Messrs. Mason et al.

Yours Sincerely,
Phil Woolas
National President

Dr. Whol

Dear Editor,

I was shocked that your paper did not cover the greatest anti-democratic move in this country since Maggie Thatcher was first elected.

I refer to the postponement of the next series of **Dr. Who**.

Gill yourselves investitive journalists?

A redundant dalek

Don't blame us for Society's problems

Dear Editor,

In reply to Denise Lee's letter last week I would like to make the following points.

flow often do you hear of 'straight bashing' as compared with 'queer bashing'? How many straights are discriminated against in employment because of their sexuality? Why are lesbian mothers denied the custody of their children because of society's heterosexist values? How is it that the vast majority of child

SOCIAL SECRETARY



Position: Social Secretary
Name: CHRIS ASHTON
School: Creative Arts — Interior Design
Year: Second

- As Social Secretary I wish to improve many things —
1. Improve Ems facilities by starting a fund for the refurbishment
 2. Make more use of the Mezzanine Bar in Lounge 3.
 3. Carry on weekend 'Holidays', cheap trips for students
 4. Put contraceptive machines in the toilets.
- DON'T MISS — VOTE CHRIS FOR SOCIAL SECRETARY

* ARMUND TERRUU is also standing but no manifesto has been received by Leeds Student

SPORTS SECRETARY



Name: TONY WELLS
Subject: Polytechnic Non-Sabbatical Elections
Post: Sports Secretary

- TONY WELLS will improve SPORT for YOU. Here's how.
- FUNDING — increased and fairer allocation.
ORGANISATION — full-time Sports Officer needed NOW.
REPRESENTATION — through BPSA recognition.
COMPETITIONS — inter-mural events etc.
NEW SPORTS — encouragement for potential clubs
RECREATION — snooker, multi-gym — Is That A1171
VOTE FOR YOURSELVES — VOTE WELLS — FOR A DEDICATED SPORTS SECRETARY

Name: GEORGE MARK THUEMAN COUPE
Course: B.Eng.2. Production Engineering (2nd yr)
Post: Sports Secretary

- My aims are as follows.
1. To give aid and support to all clubs.
 2. To help promote clubs within the Poly,
 3. To promote competitions and involve more clubs.
 4. To maintain the high standards and discipline as befits the ideals of w.onsmanship.
 5. To deal equally with oil clubs however large or small
- GIVE YOUR CLUB A BETTER DEAL — VOTE COUPE.

PUBLICITY SECRETARY



NAME: DAVID GLASGOW
Post: Publicity Secretary

Publicity and communication are the lyrichpin of any organisation — The Students' Union is no exception.

- I promise:
1. Better publicity at Beckett Park and Brunswick, and the smaller sites.
 - 2- Better organisation of publicity at the City Site.
 3. Suggestion Boxes at all sites.
- Vote for commitment and Originality.
VOTE DADID GLASGOW FOR PUBLICITY SECRETARY.

MARTIN HULSE is also standing but no manifesto has been received by Leeds Student,

S.R.C. CHAIRMAN



Name: JONATHAN M. WARBEY
Post: S.R.C. Chairman
Proposer: K. P. Craig

S R C needs reforming, it needs publicity, it needs You. Vote Warbey and vote for boner democracy, greater efficiency and competence. Let the S.FLC. be run for You - with You.

VOTE WARBEY I
Tommy Hutchinson is also standing but no manifesto was received by Leeds Student.

Name: KATHRYN PARSONS
Post: S.R.C. Chairman

THE Council is grass roots filter to and from the Executive and having been first year rep. for the committee, I would, if elected, make the union more accessible to students, because it is supposedly a union run by and for modems. not the Executive.
THEREFORE VOTE KATHRYN PARSONS

SERVICES SECRETARY



Name: TERRY BLACKWOOD
Post: Services Secretary

Fed up with using too Roll that's like John Wayne? Rough, tough and won't take S••T from anyone! Along with this call from the heart, we must improve the food and continue to reduce bar prices.
READ MY SOFT STRONG BUT NOT VERY LONG MANIFESTO — VOTE BLACKWOOD.

WELFARE SECRETARY



Name: KAREN SWIFT
Post: Welfare Secretary

I am standing for Welfare Secretary as I feel I have some experience in the problems that students face in matters regarding accommode. Pon, grant issues, and general student welfare. rem also aware of the problems faced at the Polytechnic as regards the refectory, toilets, etc.
FOR SWIFT ACTION VOTE SWIFT

Name: JILL CASEBERRY
Post: Welfare Secretary

I gained experience in Welfare and Legal areas whilst employed in a ~~pub~~ and also through my work in housing and Eras this year

1. Welfare of students, legal, and personal areas
2. Improvement of canteen facilities,
3. New facilities, travel bureau, minibusc, cheaper taxi fares, creche

NEWS

WOMEN UNITE

Celebration of International Women's Day in Sheffield. Report by Zoe Smith.

International Women's Day mobilised hundreds of women in Sheffield last Friday.

A torchlit 'Reclaim the Night' march through the city, called for an end to male violence and the curfew on women.

About thirty women went from Leeds University: "We're fed up with going out at night feeling frightened that we will be attacked", they

commented.

The march swelled in size as it made its way through the city with women joining it from off the street.

Some men reacted violently to the women by spitting at demonstrators and shouting abuse. The Leeds group were verbally attacked by men on their way back to the minibus by men with shouts of 'Sex, sex, sex'.

"They were frightened by us", said some of the women afterwards.

"We weren't conforming to the normal role of women and were threatening their sexuality".

Some of the women felt that this sort of reaction demonstrated even more the need for such marches and showed the true feeling of the men who often pay lip service to feminism



• Women March on Sheffield.

Photo by Stephen Robinson.



• Traffic disrupted in city centre by demo

Photo by Stephen Retenon

How Local Democracy will stiller

Judie Smith examines the gvernments plans.

Local democracy will suffer, central government control over local decision making will increase, the present highly coordinated public transport system network will be put at risk with a likely increase in cost, and leisure services affected. These will be Just 1 lev of the effects, of present government proposals according to the West Yorkshire Metropolitan County Council.

In response to the Government's white paper, 'Streamlining Cities', which proposes to abolish the Metropolitan County Councils the W.Y.M.C.C. has produced a booklet emitted, 'A County without a council?'

In this work the W.Y.M.C.C. have outlined what effect the Government's proposals would have upon West Yorkshire and the implications for the services of the county.

The proposals would cause a fragmentation of county council service provision and would fracture the accountabilities between a number of those services and members of the public. Therefore local democracy would be a major casualty-

The Police, Fire and public transport services will be given to Joint Boards. There is a risk that the role of elected members would be less effective than at present and the approach commended for seats on the boards would be a precedent for proportional representation in the political system.

Other functions are to be run by country-wide Joint Committees. These committees are notorious for their failure for example the Leeds/Bradford airport joint committee. Only limited powers will pass to district councils.

The new system will be difficult for the public to understand and there will be no elected member directly accountable for the policies of the boards and committees. The proposals will mean a major extension of central Government control over local decision making.

The way the proposals are being brought forward, particu-

lady the cancellation of the 1985 elections to the M.C.C.S.'s, is pre-empting parliament in its consideration of the issues.

The Government's proposals deny: a conurbation-wide perspective arising from county wide operation of a number of services; the importance of resource equalisation on major services between districts within a county area; and the single democratically legitimate voice of a metropolitan area.

The services will be affected in many ways. One of the most affected will be transport. The tensions inevitable in a public transport Joint Board dominated by the two cities would place the present highly coordinated public transport network at risk. There are no proposals for concessionary travel.

The suggestion for district councils to operate their own bus services will lead to an unnecessary duplication of functions and a loss of the county fares structure. This will lead to increased costs for the districts involved and for the rest of the country.

In the disruption some voluntary services will lose their grants. Giving the leisure services to the district would hamper countywide countryside policies and cross district boundary schemes and would jeopardize the funding of major arts and museums facilities including the Leeds Playhouse.

The financial implications of the Government's proposals pose a question mark over sustaining the level of service provided by the County Council in these and other vital areas.

The W.Y.M.C.C. recommends the Government review its present policies on expenditure and the structure of local government should tackle the root cause - namely the way local government is presently financed and the problems of local accountability. The W.Y.M.C.C. recommends an independent enquiry into the financing and structure of local government.

Julie Smith



Unusual positions for graduates

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PAULA MASON TALKS TO 'NE

ANIMATED AMERICAN

Terry Gilliam says....

HOW DO YOU REACT TO BEING CALLED THE SHY, DIMINUTIVE GENIUS OF THE FILM INDUSTRY', by Michael Patin?

T.G. Oh well, everything Michael Patin says is a lie. (SIP gle). He's a disgusting tittle creep, but he's very nice person despite all his lies. I put up with him because basically he's a nice little man. He's very small. Did you notice how small he is, about two foot three. He looks much bigger in the flesh. He pretends to be nice - he's not. That was easy. Next?

DO YOU FEEL YOUR CARTOONS REALLY DO POSSESS WITTGENSTINIAN OVERTONES?

T.G. There's a lot of things that go on in Python where people use big words and don't have a clue what they mean.

DON'T YOU THINK THAT THE HOSKINS/PALIN/PRYCEIDE NIRO MIXTURE IS RATHER ODD?

T.G. No, I think it's blockbuster stuff! They are the romantic team the world has been waiting for!

ARE YOU AN ENGLISHMAN INSIDE AN AMERICAN BODY?

T.G. This is tricky.

THIS IS MR. PALIN AGAIN. T.G. Jesus, did he say that? Yes. Wasn't that easy? But I'm an American inside an Englishman inside an American body,

Waggle).
WOULD IT BE FAIR TO DESCRIBE *BRAZIL' AS 'CONCEPTUAL ANARCHY'?

T.G. Ooh, that's nice. No, think it's the world's longest Pop Video of a song ever done. You take a nice, short little

song like Brazil' and turn it into two hours and twenty minutes of visual rubbish. (Sings a few bars).

HAVE YOU EVER THOUGHT OF GOING INTO THE POP MUSIC BUSINESS?

T.G. Not with that voice, no not at all! The song is the inspiration that set the whole thing off. It's this thing that wouldn't go out of my head. There's an alarm call about midway through the film.

WHERE DO YOU GET THE IDEAS FOR YOUR CARTOONS?

T.G. There's a book I bought, fit .95. It has all the ideas I have ever used.

DO YOU ALWAYS, AT YOUR OWN ADMITTANCE 'LIE' WHEN TALKING ABOUT YOUR WORK?

T.G. No, But that was a lie. This is a true conundrum.

WHAT DO YOU THINK OF BRITISH FILM YEAR?

T.G. What? I haven't found it, I've been looking for it everywhere. I don't know what British Film Year is. It's only when an industry is on its last legs, when it's really dying that people start waving flags. No, I think a few hard working volunteers have been left carrying the can for this one. These carpets might be British Film Year.

THERE WAS A LOT OF MUCKY STUFF IN 'JABBERWOCKY'.

T.G. I always thought that the Middle Ages was the toilet-training period of history, and I thought let's get rid of all our anal-retentive problems, let's sit there and wallow in them.

HOW DID YOU GET

ROBERT DE NIRO INTO 'BRAZIL'?

T.G. I think it was mainly that he just needed the work, he'd been recommended by some people who'd seen him on Broadway and we thought we'd give him a chance. It's quite a small part. I think he's got a good career ahead of him. He might actually get above the title in the next film. He's cheap.

WHEN CAN WE SEE YOUR NEXT VENTURE AND WHAT IS IT ALL ABOUT?

T.G. You won't want to see it after you've seen 'Brazil'. 'Brazil' will put you off film for a long time. Do you know Bern Munchausen? One of the finest bits of writing of the eighteenth century. great talcs of derring-do and adventure. He was actually just a liar. It's got lots of really outrageous images and ideas. Very serious stuff. People have been known to weep openly in 'Brazil'. I think you're thinking it's going to be a funny film, don't you?

I DON'T KNOW WHAT TO EXPECT TO BE HONEST.

T.G. Whatever you think it's going to be IT ISN'T. You'd better like it! (GIGGLE). At least it's loud so you won't be able to sleep through it - or do other things. It rails against bureaucratic mentality in all its forms. It's about people getting cut off from one another. It's passionately Latin and it's Baroque as well.

IS IT INDULGENT?

T.G. It's a very odd criticism. Everything Python has done and everything we've done as individuals has always been just to please ourselves. We've never been arrogant enough to



Terry Gilliam. Photo by Paula Mason.

think we know what anybody else likes. The only criteria we work to is whether we find it funny or good. I find that people who actually assume that they know what the public wants are both foolish and arrogant, WE'RE arrogant but not in that way.

DO YOU THINK THAT THE 'ABSURD' IS USUALLY A GOOD VEHICLE FOR REVEALING RATHER MORE SERIOUS ISSUES?

T.G. I think so. I hate the idea of preaching. If you're telling people things you ought to be entertaining them at the same time. It's a nice way of luring people into the cinemas because the film's maybe about now, it's abstracted a bit, it's like my cartoons. The contemporary comments in 'The Life of Brian' and 'The Holy Grail' are disguised, it's more fun doing it like that.

ISN'T THAT LIKE THE SEX EDUCATION BIT IN THE MEANING OF LIFE'?

T.G. That's just taking it to the extreme and that's wonderful. It gave John (Cleese) a chance to take his clothes off and touch a lady, things he's never done in his life. One of the nice things about being odd was the problem about how old do you make the schoolboys? They were about sixteen and there was us being really timid about the thing. When they did the

'Every Sperm is Sacred' song, all the little kids had chaperones and they weren't saying 'sperm'. 'Every PERM is Sacred' is what they were singing. In 'Brazil' I've got my own daughter talking filth because I didn't want my other kids being contaminated by it! It's a great Catholic anthem, it should be sung in cathedrals all over the world (giggle). So is Cinema a booming industry in Leeds" I hear they've shut the sex cinema down. Back to Wittgenstein I suppose! People are losing the tradition of going to the cinema, it's a pity.

WHO FINANCED 'BRAZIL'?

T.G. It's extraordinary. It's actually two companies. 2(th Century Fox and Universal. Luckily there's been no interference. During the course of the film, they were all busy stabbing each other in the backs and at the end of this period there was this thing! It doesn't open in America until September, they thought they'd have to prepare the American public for it! Europe is the voice crying in the wilderness, the American public need very careful handling. This is the disgrace, they assume that the public there is less intelligent than the European public. There will be people coming found during the film to make sure you're enjoying it!



Jonathan Pryce models the new Sinclair'.

Brazil the film..

Now for the film. 'Brazil' is possibly the most outrageous, anarchic piece of cinematic excellence since GONE With The Wind.

The visual bombardment is unceasingly brilliant and the translation of Pythonesque imagery quite superb. This film really confirms that Gilliam is undoubtedly an eccentric genius.

Of rouse, the actors have to be of the same persuasion and so it was all the more delightful to see the likes of de Niro et al in what can only be described as the most ridiculous roles you could possibly imagine.

Jonathon Pryce is exceptional as the love-sick, fantasising Sam Lowry, a man who finds his job in Information Retrieval a bureaucratic nightmare. The mock over-tones of a '1984' setting work very well and this is due I feel to Pry re's convincing performance.

On the more ridiculous side, who would think that you would never see the great de Niro

playing the part of Tuttle, 'The Lone Ranger of the Heating and Ventilating World'? Well, he does and he really is a sight to behold, from his Black and Decker to his trusty powerpack.

Enter Bob Hoskins as the evil Spoor, an antagonist employed by Central Services to make sure Lowry is kept in check and doesn't go to subversive companies for plumbing repairs.

The shift from Lowry's nightmare existence to his idyllic existence to his idyllic fantasies of love is remarkable in its speed and consistency. This is where Gilliam has a real field day to the extent that I feel some of the images could have been cut without necessarily losing the underlying plot.

All in all, this is possibly the most manic adventure yet to be screened and I doubt very much that it will be surpassed on this point. thoroughly recommend it.

Paula Mason

FINE ART

CARL HINDMARCH REVIEWS THE INDEPENDENT ART EXHIBITION BY STUDENTS OF THE FINE ART DEPARTMENT

Until last year students of the Fine Art Department at the University mounted a yearly exhibition of their work in the Parkinson Court Gallery. In 1984 the Department, in conjunction with Senate, set up a hanging committee for the exhibition. The students saw this as a move towards censorship, and as a protest organised and mounted their own exhibition.

The Fine Art Department have not revised their decision of last year, and so the 'protest' exhibition returned again this year to the Parkinson.

The students decision to show their work was in the first place an act of nerve if not downright bravery. As the Comment Book illustrated there is nothing quite so critical as the public eye.

"Impressive - but what does it mean? It would be helpful if there were some written explanations about the pictures".

However, the Exhibition itself was impressive in its range of subject, technique and quality. David Baggaley's wittily entitled 'Cryptich'; for the first time on television a Mills and Boon romance in three parts' was a good example of the best of what the show had to offer - wit, intelligence and a boldness of technique. Personal relationships are reduced to artificial, staged tableaux with their mundanely ambiguous parallel texts.

Such work cries out for interpretation, and yet the number of 'untitled' works in the Exhibition emphasises the reluctance of the artists to define their work let alone discuss it. This is not surprising at such a experimental

and no doubt insecure stage in their own personal artistic development. However, 'untitled' all too often appeared, suggesting something of an easy evasion of what is an important part of the art object - the title.

Michael Jolley's visually impressive piece raised many points visually and yet did not direct them towards any sort of statement. The slick finish of his stylishly pop-arty exhibit could be seen as superficial, a criticism that could have perhaps been pre-empted and he titled his work.

"Refreshing social concern, satire, idealism and careful competence".

In total contrast to such an ambiguous approach was that of Tom Mulligan with his bold graphic style. His work was the most overtly political, its main pre-occupation being the Miner's Strike. Working from newspaper photographs of picket line violence he reduces the Police to anonymous uniformed figures, while the miners become blood spattered martyrs.

This work was stimulating, but sketchy and so perhaps not ready for show, like a number of works in the Exhibition which looked very much as though it had come straight off the easel.

"I'm afraid the exhibition had little to offer in terms of art. The range of media and techniques used show a sad lack of talent in the art school".

Neil Caton's untitled piece (Got You!) struck me as being a very powerful, and effective painting. No doubt critics of it could accuse it of

being immediate, derivative and yet he made his point clearly and economically, both ideologically and artistically. The fascist comic-book hero, a refugee from a Roy Lichtenstein work, shoots a Viet Cong prisoner as comic art meets photo-realism and fantasy meets reality in a violent culture clash.

One of the most impressive aspects of the exhibition was the range of approaches employed in the creation of the works of art on show. The bold simplicity and strength of Guillian Molinari's life drawings contrasted strongly with the symbolist tendencies of Sarah Williamson's drawings. In her ironically titled 'Pleasant Afternoon' a mythological wolf-man threateningly embraces a reclining female figure. The symbolic significance is obvious and although effective nothing new.

Other work in the Exhibition questioned more directly the representation of women in the media rather than retreating into mythical landscapes. Sarah Scarr's untitled piece is a collage of defaced female heads, and is clearly directed against the portrayal of women as merely glamorous objects. However, the impact of her point is numbed by the fact that the piece itself is too pretty and so her attack against the pictorial prostitution of women is lost.

'Women For Peace' by Kate Stockwell was widely, and justly acclaimed in the Comment Book. Her quilted bed-spread, made from individual hexagonal patches, with its bold statement becomes a banner for Women's Rights. No problem with media, none with the universal comprehension of its message - but is it Art?



ARTIST: NEIL CATON

Photo by John Jeffay



ARTIST: DAVID BAGGALEY

Photo by John Jeffay.



ARTIST: GUIJUANA MOLINARI



ARTIST: SARAH WILLIAMSON

HIKE de TRIUMPHE

Last weekend nearly 200 students from Leeds put their thumbs to good use on the Rag Sponsored Hitch to Paris. Gill Weber and Tina Ogle followed suit and also took to the road, to savour the delights of Paris in the Springtime.



standard in Calais. Three hours of hard hitching later we were still there, wondering why on earth people go to Calais for a day trip. It's the most God-forsaken place, especially when you are standing on the main-road, once again having hiked miles out of the Port, suffering progressively lower body temperatures as hundreds of cars and lorries trundled past without so much as a glance. Our lack of French beyond a questioning 'A Paris?' did not exactly help our problems of 'Le Hitch-hike Francais'.

Disheartened, and with out hardened hitcher's attitude considerably softened, we eventually turned back to the Port to use our standby rail tickets - a must for every roving reporter stranded in Calais.

We kept our thumbs sulkily extended and waved a very tattered 'Paris' sign hopefully all the way back to the Port.

We trained onward, full of the joys of the French Railway.

Spending Saturday morning with a much needed cup of coffee and the Rag people, the experiences of various Leeds hitchers just about summed up the joys and perils of hitching.

The more sickening of them had managed lifts in turbo-charged Porsches from their doorsteps in Leeds to the British hospital in Paris where Rag were based. Others had suffered the worst fate of all and got stuck in Calais like we did, many not having the advantage of the generous Leeds Student expense account, and so had to spend a rough night at the Port or had simply gone back to Leeds.

Such tales paled into insignificance in the face of other horror stories such as the student who had become separated from his friend near the wilds of Calais, and then been propositioned by the lorry driver he was with. Hitching seems to provide a very fine line between enjoyment and disaster.

It was Saturday afternoon, the sun was shining, and armed with a 2-day open Metro ticket the city of Paris was at our feet. Thinking gleefully of the Saturday Safeway shoppers we had left behind in Headingley, we set out down the Champs-Élysées to see the sights.

Browsing through the couture shops such as Laurent and Cacharel was just as well that the price tags were in Francs, for ultra-chic comes ultra-expensive from Paris' top designer houses.

Arriving at the Arc de Triumpe we parked ourselves under the infamous monument and ate the rest of Friday's sandwiches, and huge bars of the cheapest French chocolate that we could find.

After lunch and the inevitable tourist photo session we moved on to the Eiffel Tower, but as this was too expensive for our meagre budget we admired it from the ground, and finished our chocolate.

Sunday was culture-

vulture time, and after a visit to the stunning 'Jeu de Paurve' Impressionist gallery we set to for the Pompidou Centre. Outside the brightly coloured steel and glass building pavement artists and buskers compete for attention, indeed a whole day could quite easily be spent in this area alone.

Tired but content we headed for home, with one final feature remaining to be sampled - the infamous Paris toilets. For just IF (about 10p) you are admitted to something resembling the Tardis. Then, for about fifteen minutes you are treated to a subtle blast of suitable music to aid you and to add to the enjoyment of the whole experience. One must be careful not to overstay your welcome, however, as after fifteen minutes the whole thing is engulfed with boiling water, in order to sterilize it for the next occupant.

We decided that to visit France and not sample some

of its cuisine would almost be sacrilegious. So, clutching the ever necessary Barclay card in our hot, sticky hands we set out in search of a suitable establishment. By passing the large, well-lit and extremely expensive restaurants on the main thoroughfares entered the quarter, albeit seedier areas. Eventually, we found the perfect place. Small, relatively cheap, full of 'real' French people, just opposite the Bastille. As the generous Leeds Student expense account did not run to essentials such as food and accommodation, the Carte Bleue was in constant use, fortunately the bill has not arrived yet.

Paris, city of magic, romance and food - and thus a weekend in the cause of investigative journalism came to a welcome close, care of French/British Railways and Sealink.

So would we go again? We'll see you on the M1 slipway next year.

Conveniently armed with the excuse that this weekend away from the hard slog of course work is in aid of charity, every year at least 200 students from Leeds set off in search of a cheap weekend in Paris.

Similarly armed with such charitable notions (and a good deal of the more mercenary ones) we set off at 2.30 a.m. on Friday morning on a long trek to the Parkinson steps. A hardy Rag-type person stamped our ID cards, incredibly cheerfully for that time in the morning and pointed us in the general direction of the M1.

The real problems of hitching became quite apparent once faced with the M1 slipway - vying with other hardened hitchers for the best position, frequent thumb-work as we clutched our hastily scrawled sign, and the damp coldness of it all.

A warm bed in Leeds suddenly becomes very inviting, especially after an hour and a half of vainly staring down an empty motorway in the general direction of Gay Paris.

As the first wagon drew to a not too gentle halt at 5.00 a.m. on Friday morning we could hardly believe our luck. After an hour and a half in the freezing cold, surrounded by 20 other rag hitchers, we were taken aback that the first lift of the day was ours. After establishing that the driver was going to Leicester, we clambered aboard and set off with cheery waves to the non-too-happy crows left behind.

As the hazy lights of Leeds receded into the distance and the warmth of the cab enveloped us, we tried hard not to drop off to sleep. Struggling to make polite conversation we managed to glean a few useful facts. We were on a Coca-Cola wagon, the driver had been married twice, had a daughter in Bristol and a son of twelve who was a whizz with compu-

tersin

Falling out of the cab two hours later at Leicester Forest service station we were warmer, wiser and a 100 miles nearer our destination. However, torrential rain and a half an hour wait in the freezing cold soon dampened our soaring spirits.

Our next lift soon materialised in the form of a clapped out wagon carrying machine parts. Taking us as far as Watford gap services, the driver talked all the way and we still don't know what about.

Literally 30 seconds later we were on a frozen food container and heading for Gillingham, leaving a couple of very wet and disconsolate Leeds hitchers hopefully clutching their bedraggled 'Dover' sign behind us. With a West country accent you could cut with a knife, claiming to be an exiled Geordie, and taking us to within 30 miles of Dover, we soon warmed to this man and we spent a few enjoyable hours in his company. He even raced two French containers to the Dartford tunnel to try and get us a lift through to Paris. A decided lack of Gallic charm was displayed by these drivers and we did not get the lift. This should have prepared us for disasters to come but it didn't.

Finally a cheery red-haired Cockney carrying caterpillar parts took us to Dover docks. It was now 12.15 p.m. Friday lunchtime and were inflated with our own success, as well as being filthy, hungry and dog-tired.

Full of the joys and ease of hitching we caught the one o'clock ferry, a mere stretch of water lying between us and the delights of the continent - or so we thought. We made our first major mistake, that fatal condition for the hitcher, complacency, set in and we fell asleep on the ferry instead of going in search of a lift to Paris.

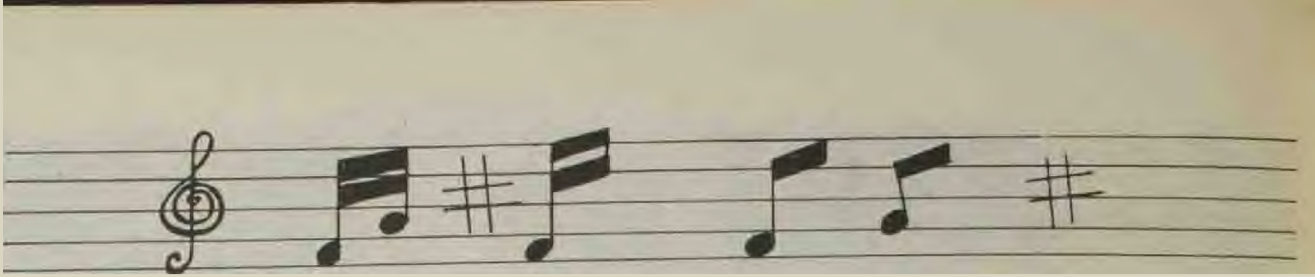
As a result, a couple of hours later as we tripped off the boat we found ourselves



Pic: Mark Williams.

Rag Hitch winners Paul Karvandi and Julie Evans made it to Paris in only twelve and a half hours.

MUSIC



Gordon Taylor gets down to some Spring Cleaning

THE SINISTER CLEANERS

At the time, let me tell you, I didn't particularly want to talk to the Sinister Cleaners. For one thing, I was infected with *The Bug*, and would have been far happier taking a short ferry ride across the Styx than driving hopelessly around the anonymous backstreets of Headingley, trying to decide which Brudenell was the correct Brudenell.

Even more discouraging was the fact that I received the call on the day that my review of the 'Parkside Shivers' album was published. Loyal and devoted readers as I'm sure you are, you no doubt remember that I was less than complimentary about the Cleaners' contribution to that otherwise excellent record. 'Non-ents' I called them. Consequently, I had more than a fleeting suspicion that this invitation for an interview was a thinly disguised pretext whereby, in order to exact their revenge, the band would lock me in a darkened room and do unspeakable things to my person. Such as play me more of their music.

Fortunately, John, Len and Andy (reading from the left in the photograph) aren't nearly as tough and macho as their portrait suggests, and they didn't seem at all put out by my disparaging comments; although they did wonder what I meant by 'non-ents'.

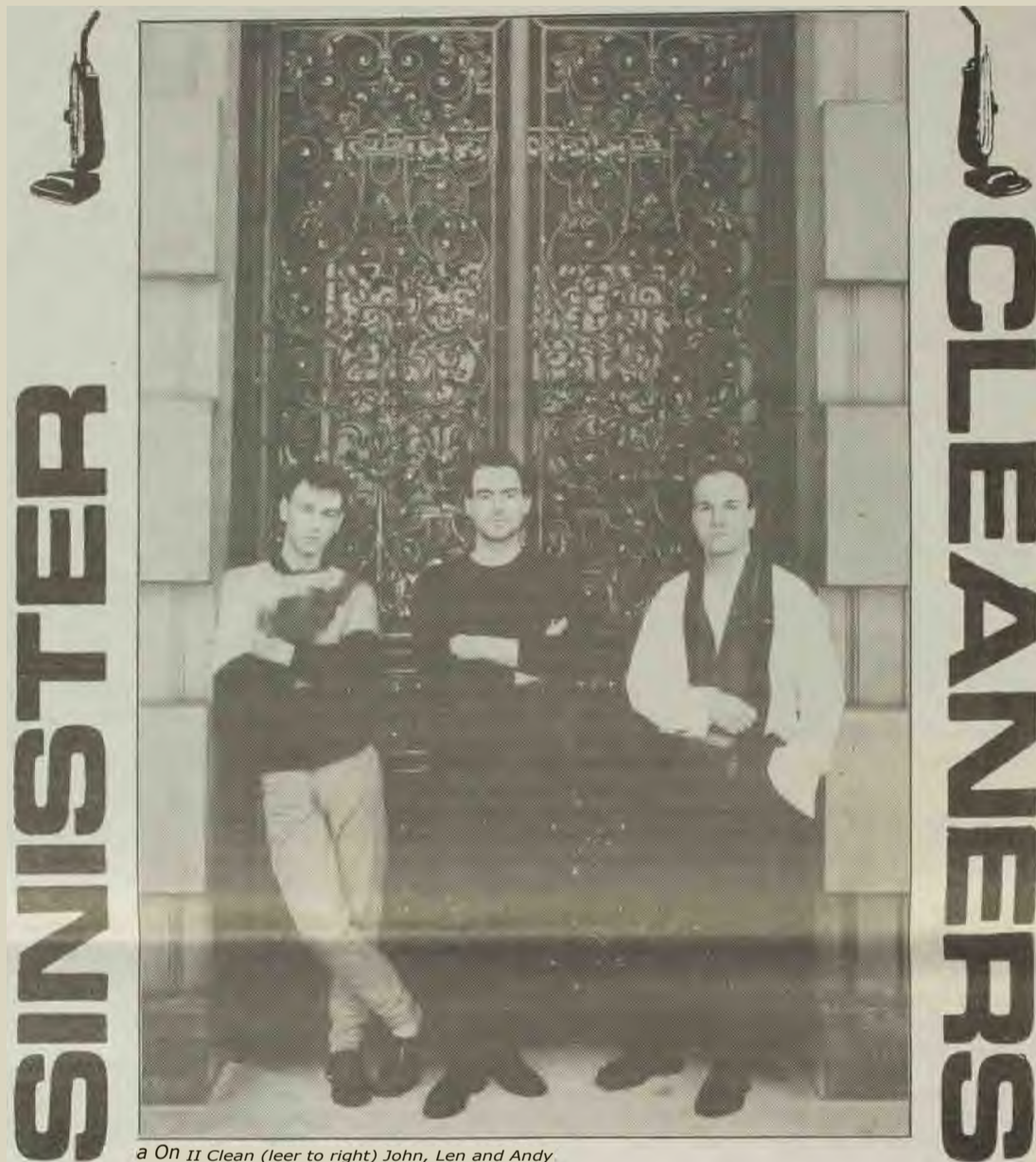
Well, the point was that, wanting to sav something about all the groups ^.1:a: appeared on the album, I played all the tracks through and jotted down a few thoughts, whether good or bad. When I came to 'The Sinker' and 'Elephant Democracy', it seemed as though the Sinister Cleaners couldn't even summon up the enthusiasm to be bad. Though I didn't think of it at the time, 'vacuous' would have been a better epithet.

Diplomatically, and without apportioning blame, Len claimed that "something seems to have happened to the sound quality. Which is a shame. Most of the tracks were recorded at Parkside, but ours weren't and they don't seem to have been E.Q.d properly. There's absolutely no middle in one of the songs".

John advised me to see the group live in order to feel the real impact of a track like 'The Sinker', "which has a lot of things packed into it. There's a lot going on and maybe you can latch onto any little bit of it but there's nothing that hits you first time; so maybe it needs to be played again and again". The last word on this particular subject came from Andy. "It's not the right track for a compilation album. It's more of a track for our own album".

This talk of whether they should give tracks to compilations may seem a bit glib, but this is the position the band are currently in.

They came together about a year ago. Three friends who wanted to 'make music'. All three had previous experience of the local music scene and, to some extent are still keeping their options open to use ideas that aren't in the Cleaners' bag. Len makes solo recordings and used to be in a combo rejoicing



From left to right: John, Len and Andy.

under the name 'The Marvelous Roofs'. John is still in, or is, the Chorus fa tape of whose I reviewed some time ago, and was quite impressed), whilst Andy does something 'which is called Absolute Zoo. It's basically me, though I may call in other people to do certain things with'.

Despite these flirtations there is a strong feeling of loyalty to, and enthusiasm for the Sinister Cleaners as the major outlet for their talents. Having chatted with them for a couple of hours, I came away with the impression that there was more to the association than mere fealty to the name and an obscure hope of, one day, playing Wembley Stadium. They seemed to have a common sympathy, or even an empathy so that, though they didn't actually speak as one, Len, say, would begin to outline a point, which was taken up and elaborated by John, then passed to Andy who would finish it off and add the signature. There was little or no disagreement with, or surprise at, anything said by one of the others and the thoughts flowed as from a single mind with a single purpose.

In a sense, this is exactly what was happening. The Sinister Cleaners, they admitted, are feeding off a collective fantasy fulfillment. 'We'll spend a week rehearsing down in a damp cellar in Leeds 6, with the walls flak-

ing, and we will be pretending we're doing a tour of the States. We play better because of it, because we play to the cellar walls".

"We're into the rock 'n' roll bit about taking 15 ernes across the Sates and things like that. A lot of the rock 'n' roll things we can enjoy because we know that, because of the excesses of the 60's and 70's, there's no mysticism about drugs and groupies".

"Yeah, we get off on things really easily".

You may well laugh. I didn't dare; although I suppose most pop-stars, actors and politicians must go through a similar process of dreaming of the times to come. At least the Cleaners are willing to admit it. What is more, the dreams are being fulfilled.

They have had their share of bad luck: gigs being cancelled; not receiving their money; instruments getting broken etc. Nothing out of the ordinary though I did suggest that when, if ever, they did get to play Wembley, someone will have booked a cup final on the same day. But they have already played in Belgium and Holland; contributed to a number of compilation albums, one of which reached the top twenty somewhere on the continent; formed their own record label, and now, have their first single out.

So, I interrupt this interview

to bring you an important singles review.

The Sinister Cleaners/The Gnomes of Zurich b/w The Architect. (Aaz Records). If I were to be facile about this, I'd say it was Red Lorry Yellow Lorry plays 'Offshore Banking Business'. Despite the 'no conspiracy' claims, this is a record that could only have come out of Leeds. Layers of guitar spread thickly over thick-cut bass and drum-machine and topped with a message for those not counting the calories. Nourishing, but hardly a gourmet's delight. The Architect' is something else again; and I wholeheartedly repent that I ever called them 'non-ents'. A fairly long track, though I haven't timed it, based around a poignant melody and drum pattern that mutates almost out of all recognition; it, nevertheless, repeatedly returns to its original form. Interesting enough to hold the attention throughout, it sensibly holds off being clever-clever. A gem.

Back to the interview,

"Most people say that 'The Architect' is their favourite song once they've got to know the two: but we felt that 'The Gnomes Of Zurich' was much more immediate, yet still really attractive. But the idea was to have an 'A' and an 'AA' side. In other words: no real importance to either one, but the D.J.'s will know which to play".

"'The Architect' is one you can play a thousand times and still find interesting little bits you hadn't noticed before; whereas, 'The Gnomes Of Zurich', though interesting, is less so, and shorter. We wanted to make sure that the single wasn't just something you just played ten times and then put away for a couple of years. We wanted there to be a reason why you should pull it out continual-

ly"

The title, 'The Gnomes Of Zurich' was immediately taken from an 'A' level economics paper. "Who are the Gnomes of Zurich?" No-one knows, say the Sinister Cleaners. They are just mysterious, almost mythical figures who control the world's banking and finance, and the song generally concerns the power of these, and members of similar institutions, to influence, or rule, people's everyday life. Since they began to ask the question themselves, the Cleaners say they have gathered lots of interesting snippets of information, but no definite answer. If you know, tell them, not me.

The band, though, haven't abandoned all hope of economic self-determination. I wondered, for instance, if they were responsible for the rash of stickers that had lately appeared, bearing the slogan 'Who are the Gnomes Of Zurich?'

"Weil... we've seen them".

"Yes, they do seem to have sprung up all over the place quite recently".

I'm not sure that I entirely believed their protestations that it was all just an amazing coincidence but, allowing them the benefit of the doubt, what were they doing to capitalise on this amazing stroke of good fortune?

Unlike most bands of their stature, I discovered that they were remarkably astute when it came to an awareness of the need for good promotion. They were fortunate in that some benefactor, whose identity I didn't discover (perhaps it was a Gnome from Zurich) had paid for the manufacture of the record, so all the money they had saved to spend on advertising.

Posters are to be blitzed all over West Yorkshire; about 200 copies of the record are to be given away; sets of postcards are being printed and given away, and whenever they have a gig outside the immediate vicinity, they ensure that, on the way, they visit all the fanzines and anyone else who might be interested.

They also have a series of 'possible' gigs lined up, confirmation of which is just waiting on the receipt of a copy of the record. They are also looking for a record contract (the next fantasy) if anyone is kind enough to offer 'them one. If not, it won't be a major disaster as they already have enough experience to keep going on their own. In fact, they've already recorded the 'B' side of the third single.

Signing a record contract would, of course, be something of a milestone, but it wouldn't mark the point between playing at musicians and working at it.

MUSIC

or, 6, 10
& - 5, 1

IT'S ALIVE

"Basically, we already work at the band. We put in more hours on it than most people do in a days work. We're all very intense and committed to what we're doing; and we're all very much song writers and want to do this as a living. Which is why we're so into getting ourselves somewhere. When the eventual record contract comes, it will be purely so that we can have the funds to be able to indulge in what we want to do. We'll be able to do it a lot quicker than if we don't have to finance it ourselves".

From here, inevitably, we went into all the boring stuff about independence and artistic control; along with the implications of a graffiti discovered by the chap downstairs with the piano, that compared them to Duran Duran. Unfavourably at that. Pragmatically, it was decided that they would privately demo all of their creations and offer the company nothing they did not have complete faith in. Once the tracks had been recorded, getting them heard would be the province of the company, since that is what they are there for. In the unlikely event of the Cleaners becoming a teeny-bop band, they would accept this fate with good grace.

The conversation was a little more penetrating than this, but you get the general drift. Before I sniffed off into the night the worst of my original fears became real, and the Sinister Cleaners played me some more of their music. Earlier in the conversation we had touched on the question of how much variety the Cleaners managed to get into their music. Not surprisingly, they thought every track was completely new and original, ranging from the stylistic continuum from rockabilly to jazz. To which my, unspoken, response was "Ha, I've heard that one before".

Despite the great difference in sound quality between the 'Parkside' tracks and those on the single, they all seem to converge to a fairly well defined mean. I was quite prepared to come away with this impression until I heard 'Stellas Garden' and 'Crazies No. 1'. Both were relatively old, but they opened up a completely new perspective on what the band had to offer. I can't describe them because, by this time, I was well across the river and past paying close attention, but take my word for it that this band have hidden depths.

I came away from this interview far happier than when I arrived. I had feared that I would have nothing at all, or, worse, nothing good to say about the band. But, (give me a cup of tea and I'm anyone's) I'm pleased to be able to say that the Sinister Cleaners are O.K.

Gordon Taylor

THE POGUES Riley Smith Hall

Undoubtedly the joke on everyone's lips tonight was 'Bogue Mahone'. (Pogue Mahone Boys?) Well do you know what it means? Do you care? Why not just shut-up and listen to the music.

Let's not beat about the bush; how were The Pogues? Quite simply, brilliant. No other word comes to mind. The Pogues were one of the best live bands I've seen in a long time. Scorching, blistering music which blasts away at a furious pace and burns the skin off your feet (in other words it makes you dance). Irish folk music, with a punk twist and pace, which basically MOVES; be it through one of their 'waltz things' (their words, not mine), which could move you to tears, or the excitement they generate moves you to shout, or the speed's just too much and it will move you to move.

This form of music was the voice of social protest way before Bob Dylan found the answer blowing in the wind,

was getting high on bootleg booze, long before psychadelia found LSD and went for a walk in the clouds, and was the voice of the subversive when John Lydon was still singing the original 'God Save The Queen' with sincerity. The Pogues spill their beer and their guts over the stage, and let the audience lap it up. They're fast movers, rough operators, and for all I care may be immaculate fools as well, but with music this good, whose worrying about the band?

If I get to heaven I hope the angels will have stopped messing around with harps, and will be plucking a way on the banjo's, and blowing tin-whistles not golden trumpets. Yet I fear that, as is said, the Devil has all the best tunes, and if this is true then The Pogues are going straight to the other place, and I'll happily go with them. Pogue Mahone? Boys, if it means you'll play as good as this all the time I'd be happy to oblige.

John Tague



Shane — sups ale and sings

PRESS THE EJECT AND PASS THE CASSETTE

A 1), einGT

DEMO-LISTEN NETWORK

In recent years the Demo tape has become an established method of presenting music outside of the live medium.

On sale direct to the public (though not as readily available as some would like to see), Demo's are more than just a bridge between a band in search of a record contract and the record companies themselves: they represent an attempt to communicate musical ideas in a form as easily accessible to the listener as to the artist. Like fanzines (who more often than not put together compilation tapes I, they speak from the grass-roots to the grass-roots. Sit-up and pay attention.

RAW RED HEAT

This tape has been floating around for some time, but I've only just got my hands on a copy. It's a compilation of 13 West Yorks. groups, and comes in a package with a booklet, a couple of badges and some more information, and all for a mere **£1.60!** The cheap price is not reflected in the quality, good music, good sound. The diversity here is tremendous: from the 'experimental' sights of Sirius-B, ('The Gate'), through the performance poetry of Nick Toczek and The Mauled Avenger to the frenzied croak of the Pagan Idols. There are a couple of underwhelming tracks, like 'The Sinister Cleaners'. 'Paper Cross', and 'Chocolate' from The Chorus, but I find it hard to criticise such a noble effort, and, as the cliché goes. there's something

in here for everyone. Definitely worth looking into.

(From Rouska Promotions, 19 Standfield Chambers, Great George Street, Leeds 1).

ALL OVER THE CARPET

One of the more unrestrained of live bands, who tone down their act for the recording studio. The humour is still here, just look at the titles: 'Pink Sox', 'Green Families', 'Yellow Capri', and 'Black Hero', but AOTC seem a little over-awed at the prospect of committing themselves to tape, and consequently their brash confidence is somewhat lacking. Not that this is a bad tape, it's just that AOTC are capable of producing a frantic, taut sound, which is only hinted at here. All the same this is one of the best tapes of this batch, and for tongue in cheek quirky humour it can't be beat. Check out the lyrics, and you'll find such gems as 'Black and Decker, Black and Decker, I'm just a home-wrecker drill' (Black Hero), T.E. Eliot turns in his grave. (From: 87 Cross Lane, Huddersfield, H04 SD-1)

A similar restraint in the studio has infected CASSANDRA COMPLEX. Whereas live their fervid, maniac beat is simultaneously destroyed and disguised, on tape it's robbed of any destructive passion, and becomes almost complacent. This may be the wrong thing to say, but I reckon CC's sound will improve once they get hold of some better equipment! especially a rum machine which will stretch a tight beat under the tide of CC's sound instead of the



Fucking Chicken Town again.

John Cooper-Clarke & Kellingley Colliery Band

Over the past seven or eight years, he hasn't changed one iota. But, like watching Bilko over and over and again, repeats aren't always dull. Whipping through street-level satiricisms at breakneck speed, he only pauses to crack off-heard jokes about various minorities changing light-bulbs.

By the way, what happened to the Kellingley Colliery Band?

Paul Syrysko

soft-squelch which can be found here. The guitar however, is excellent; slivers of chords fly, twisted and pained on both 'March' and 'Moscow Idaho'. A tape to have in your collection. (From Rouska Promotions)

CONSUMER HEAD: 'FAITH IN NONSENSE'

A conventionally unconventional 'experimental' tape, which is rather safe in its approach and sound. Typical sound cut-ups, with the obligatory military speeches echoing in and out, and there's even (oh no!) a track called 'Vietnam', (I'll leave it up to your imagination what that one's about). When CH leave the cut-ups and work with in a stabler musical structure they sound like a down-market version of Japan ('Cold War'). I find this sort of music dry, soulless and lacking innovation; it offers no challenges because it is so ineffective, and besides others have carried it off so much better. I.e.g. 'Strike' by The Enemy Within) A tape (and group) which will be consigned to the dusty shelves of some obscure record shop, never to see the light of day, unless they try something genuinely new.

PRIVATE EYES

If Consumer Head are conventionally unconventional, then Private Eyes are just plain conventional, which ironically is a change from all the Leeds bands who are desperately trying to alter the face of music. Private Eyes play pre-punk blues-rock, working from the 'traditional' guitar/drum base; hardly a challenging approach. but then I don't think PE are trying to smash the foundations of rock 'n' roll. Consequently their

music is alright to listen to while it lasts, but it hardly moves you to listen to it again and again. In fact it doesn't really move you to do anything, as it's too reassuring in its conventionality. Rather forgettable, and music which I personally can live without. (Tel. Allan 5666731)

HOUSE OF COLOUR

Fresh and untainted clean-living music, an ideal successor to the pop-rockers of today. House of Colour don't want to get their hands dirty playing sweaty, forceful tunes, and so opt for the fragile, almost precious approach, which I suppose, is alright if you want that sort of thing. In its own right HOC's music works quite successfully and can be almost touching, but it's not the sort of sound to grab your insides and turn them inside out. Music to take home to mother. (Tel. Sheffield 662475)

STRANGE FRUIT

This is a tape of the Radio Hallam session recorded almost a year ago. Strange Fruit have a lush jazz influenced sound, which is rich, rhythmic and satisfying. The vocals complement the threading sax and chiming organ, though Strange Fruit could try to inject a little more energy into their music and not attempt to be so laid-back all the time. Still, there's a subtle power behind Strange Fruit, and a potency within them which is carried into their music. Strange Fruit manage to create a fulsome sound which thankfully avoids pomposity or over-ripeness (no pun intended). One to check out. (From 'Greystock' Westcliff Gdns. Scunthorpe, South Humberside)

John Tague

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Film Index

INVASION OF THE BODY SNATCHERS

Re-make of the old sci-fi classic, which fails to capture the atmosphere and suspense of the original. No dark black and white photography. no 'wide-eyed with fear' close-ups, and no classic lines like 'I never knew fear until I kissed 'Beccie'. I'll be at home kissing 'Beccie', but you might want to go along just to see how they don't make films like they did in the old days.

AMERICAN GIGOLO

A vehicle for lots of soft-focus shots of Richard Gere looking alluring, but there's not much more to it than that. If you like Richard Gere, then this is a veritable feast for your admiring eyes, if not, then you might get cinematic indigestion.

THE WOMAN IN RED

Gene Wilder chases a woman who flashes her red knickers around a bit, gets a few laughs and generally enjoys himself. A couple of good jokes, but little else.

BEVERLEY HILLS COP

Ead-butt Murphy gets the star treatment, with all the best lines, all the best stunts and all the best teeth. This man has got style, friends. I think he's got plenty of money as well by now. but don't object to giving mor to the Eddie Smurphy get-rich-quick fund via the box-office.

REBEL WITHOUT A CAUSE

I'm sure you already know lots about this film, but how many of you have actually seen it, eh? Jimmy O, the face that adorns a thousand bedroom walls. is as cool as ever, and for street-ere(' this film can't be beat. See you there_

DON'T LOOK NOW

Donald Sutherland and Julie

Christie play the married couple whose daughter drowns whilst in Venice. This is very frightening, vary tense and guaranteed to get the hair on the back of your neck standing high. If you enjoy horror films you'll lap this one up.

THE WALL

Deep. Deep, brothers deep. Plenty of significance, hidden meanings and symbolism. What I'm trying to say is that I don't understand this hot potato, but if you do, give me a call and explain it to me.

A PRIVATE FUNCTION

Gentle, unrushed comedy, which is very English, and very refreshing. No cackling Americans, or vivid underwear to disturb your view: a pleasant change from the loud, gaudy 'comedy' which Hollywood is unloading on us.

BRAZIL

Terry Gilliam's new epic, the first film to have a country named after it. Obviously he read last weeks film index entry for Bladerunner, and knew it was the title for him. Apart from this humble, and useless comment, I can't say anything more 'cos I haven't seen it yer

GHOSTBUSTERS

'If you're bored with life, and you want a change, what you gonna miss - GHOSTBUSTERS' 'If you're sat at home, and the cats just died, who won't you call - GHOSTBUSTERS'. 'If you want flash effects and a dull theme-tune, who should you see? - GHOSTBUSTERS!' As Groucho Marx nearly said, 'I've seen a wonderful film, but this wasn't it.'

CITY HEAT

Yet another comedy, but at least this one pokes fun at itself, and proves that Clint Manhood and Burke Renolyds aren't just two

dimensional tough guys.

THE KILLING FIELDS

No doubt about it, one of the best films of the year_ A bit low on suspense, but the horror that this actually happened should be remembered whilst you're chewing your chocolate eclairs and letting minstrels melt in your mouth. A brilliant film.

TRADING PLACES

Eddie you-know-who and Dan Ackroyd (Of Goo-butchers fame) get together over a funny script (yes, more comedy) What ever happened to misery in films?), and bash out some goods gags, good points and shiny teeth. A goodie, friends, truly a goodie.

SILKWOOD

One of last year's most raved about films, so you don't want me to bore you with the details. do you? Personally, I never thought it was that good, so yah, boo, to all you Meryl Streep fans out there in Leeds Student land.

GREYSTOKE

Baboons, banana's, busoms and buttocks, and that's just what be touching when I'm watching this film. A scintillatingly average film, saved only by Ralph Richardson's final performance before he went to that big film-set in the sky.

EUREKA

Roeg's unseen film, withdrawn by the distributors shortly after its release. It was hailed by the critics as a masterpiece, and it is a must for every film-buff worth his weight in used cinema ticket stubs.

ONCE UPON A TIME IN THE WEST

Leones 'masterpiece' (or so it says here), big budget spaghetti western, with an all star cast, and lashings of tomato sauce.

CUL-DE-SAC

Yes folks, you guessed it, another comedy. Directed by Roman Polanski, and starring Donald Pleasance, that's all I can say because I haven't seen it.

(formerly Scrumpys), on Monday 18th March at 8.00 p.m. till 2.00 a.m. 30p (members), 60p others. Rock, Video's and details of Deep Purple trip next term.

TROOPS OUT MOVEMENT

First Gen. Meeting in the CSA Lounge 1.00 till 3.00 p.m. on 19th March. Introduction to TOM national organization, plus film,

LEEDS POLY WOMEN'S GROUP MEETING

March 20th at 1.00 p.m. in the Conference Room, SU city site. Speaker Karen Talbot from NUS: women only.

DISCO'S

GAY SOC DISCO
In the Doubles Bar, Tuesday, 19th March at 8.00 p.m. Tickerts 50p

Classical

LUU MUSIC SOCIETY CONCERT
Friday. 15th March in the Great Hall, at 7.30 p.m. £1 students/unwaged, 75p members.

the Waves' Legend No. 2 Transcendental Study No.s 2, 3, 4 and 5: Polonaise No. 2 in E and Dante Sonata. Tickets (4, Tel. 462453.

OPERA NORTH

Tarnburiaine - Handel, tonight at 7.15 p.m. in The Grand. La Traviata - Verdi. March 16th at 7.15 p.m.

CInertia

- A

HYDE PARK

Late Shows: tonight, 'Invasion of The Body Snatchers'. Saturday 16th, 'American Gigo-lo'. Both the shows start at 11.00 p.m.

15th - 22nd March, 'The Woman In Red'. complete programme, begins at 7.20_ From 22nd March, '1984' complete show begins at 7.20. Late shows for next week: 22nd March 'Rebel Without a Cause' 23rd 'Don't Look Now'.

COTTAGE ROAD

'Beverley Hills Cop'. 6.10 and 8.00 p.m. Sunday, 5.30 p.m. and 7.25 p.m. Late show tonight, Pink Floyd - The Wall' at 10.45 p.m.

LOUNGE

'A Private Function', 5.40, and 8.10. Sunday, 4.45 and 7.15.

ODEON

1. 'Private Function', 3.20, 5.50 and 8.25. LCP 7.35.
2 'Brazil'. 2 20. 5,10 and 8 05

LCP 7.40. Sunday: 2.00. 4.50 and 7.40. LCP 7.20.
3. 'Ghostbusters', 2A0, 5.20 and 8.15. Complete prefs. 2.00, 4.40 and 7.30.

ABC

1.'City Heat', 2,10, 4.45 and 7.50.
2. 'Beverly Hills Cop', 1.45, 4.40 and 7.25.
3. 'Killing Fields', 1,30, 4.30 and 7.25

THE PLAYHOUSE

Friday, 15th March 'Trading Places'.
Friday, 22nd March 'Silkwood' Saturday. 23rd 'Greystoker' All at 11.15 p.m., Sunday 24th 'Eureka' at 7.30 p.m.

LUU FILM SOCIETY

Tuesday 19th 'Once Upon A Time In The West'. RBLT at 7.30

LPSU FILM SOCIETY

Thursday, March 21st 'Cul-De-Sac', in H11 4 (Arts Block Lecture Theatre) at 6.00 p.m.

Exhibitions

PEOPLES HISTORY OF YORKSHIRE

By Brian Lewis & David Prudhoe, plus FIGURATIVE WOOD CARVINGS and CERAMIC CRAFTS. In the Leeds Playhouse 10.00 a.m. - 10.00 p.m. except non-performance days.

In the Arthouse, Farsley: Tuesday - Friday 11.00 a.m. - 3.00 p.m.

WILD KNITTING

In St. Paul's Gallery, experimental knitting - sculptures, hanging images. Monday - Friday 10.00 a.m. - 5.00 p.m., Saturday 10.00 a.m. - 12.00 noon.

LIGHTING BY FLOS & ARTELUCE

In the Craft Centre & Design Gallery, selling exhibition by these two Italian companies. Monday - Friday 10.00 a.m. - 5.30 p.m., Wednesday late, till 7.00 p.m. Saturday 10.00 a.m. - 3.30 p.m.

NIGHT TRICK

Photos of the Norfolk & Western Railway (USA), until 21st April. Tuesday - Sunday 10.30 - 6.05 p.m. or dusk, in Lotherton Hall.

Theatre

CABARET - THE MUSICAL

Match 18th - 22nd, in the Riley Smith Hall at 7.30 p.m. Tickets C1,30, on sale in union, or on night.

April in the Playhouse. Evenings 7.30 p.m., except Monday and Tuesday at 8.00 p.m._

FIND ME

Until 16th March, in the Workshop Studio at 7.30 p.m.

BROTHER IN CHRIST

Until 15th March in the Workshop Theatre at 1.05 p.m.

AMBASSADOR IN CHAINS

19th to 21st March in the Workshop Theatre at 7 30 p.m.

CHAMELEON

Tonight at 7.30 p.m. in the Poly. Tickets £1.00 (unwaged), and £1.50 others.

OLD FRUIT

March 21/22nd in the Poly. Prices as above, start at 7.30 p.m.

A QUESTION OF NO

Thursday, March 28th in the Poly. Tickets as above, start at 7.30 p.m. Presented by the Yorkshire Fringe.

Misc

RICH WORLD/POOR WORLD MEAL

Monday 18th March in the Refectory. Tickets £1.00 from the Exec. one world group or the kiosk. Meal at lunchtime, all proceeds to the Ethiopian Famine Appeal.

J-SOC MEETING

Tuesday 19th March in Hill & House, Matthew Kalman speaks. at 7.30 p.m. Also speaks in Committee rooms A & B in the Union on Wednesday, 20th March. at 1.00 p.m.

SPEAKER & SLIDES FROM FASLANE PEACE CAMP
In the RH Evans Lounge, Monday 18th March at 1.00 p.m. and 6.00 p.m. Admission Free.

ANT1-APARTHEID SOCIETY

Planning meeting for next term. In the OSA Lounge. March 20th at 1.00 p.m.

CONSERVATION VOLUNTEERS
For Heaton Woods, Sunday 17th March. Meet on Union Steps at 9.30 a.m.

SCI-FI SOCIETY

Video. Star Trek 3, and another, in the Presidents Reception Room. Saturday, March, 16th at 8.00 p.m. Free to members,

£1.00 to loin.

CONSERVATION VOLUNTEERS BARN DANCE

March 21st at 7.30 p.m Meet on on Steps, tickets £1 .50 can pay on door.

DISCUSSION ON WOMEN'S ISSUES

Wednesday, 20th March, 5 to 6 p.m. in LG 15 or 19, New Arts Block, All women welcome.

LEEDS POLY PROG ROCK SOCIETY

Present 'The Greatest Disco on Earth' in Adam and Eves

(formerly Scrumpys), on Monday 18th March at 8.00 p.m. till 2.00 a.m. 30p (members), 60p others. Rock, Video's and details of Deep Purple trip next term.

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OPERA NORTH

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CAROLINE DALE (CELLO), KEITH SWALLOW (PIANO)
Thursday, 21st March at 7.45 p.m. at Leeds Grammar School.

AQUARIUS

Conducted by Nicholas Cleobury. Tuesday, April 2nd at 7.30 p.m. Temple Newsam. Tickets £2.25 and £1.75.

TAKE YOU PAPER FORWARD

Leeds Student must have an Editor who is committed to a paper that informs, entertains and argues. As this year's News Editor I have gained the experience to do so.

News - Better coverage of the Poly and FE Colleges, more features and occasional editorials on important issues.

Features - They must cover all student interests from politics and religion to art and travel. Features should be used to complement the other sections of the paper.

Arts and Music - Wider Coverage outside central Leeds and Headingley, and an increase in reviews of books, exhibitions etc.

Sport - The potential is there for articles discussing general issues - facilities, professionalism etc.

What's On Guide - The politics section should be extended to events outside the University, and the Out of Town section should cover more. A venue guide would be useful.

The content of the paper depends as much on your contribution as on a good Editor, therefore it is important that the Editor make the paper as accessible as possible to all students, and ensures that the writing is of a high standard.



The most important changes need to be made in involving students in the Poly and FE Colleges. Of the two news editors one should have specific responsibility for the Poly (but not exclusively). To ensure that, news editor can be a Poly student, the Editor should discuss the paper's role with the Executive and Student Representative Council at the Poly to stimulate the paper's coverage of the Poly and to increase the interest of Poly students in the paper.

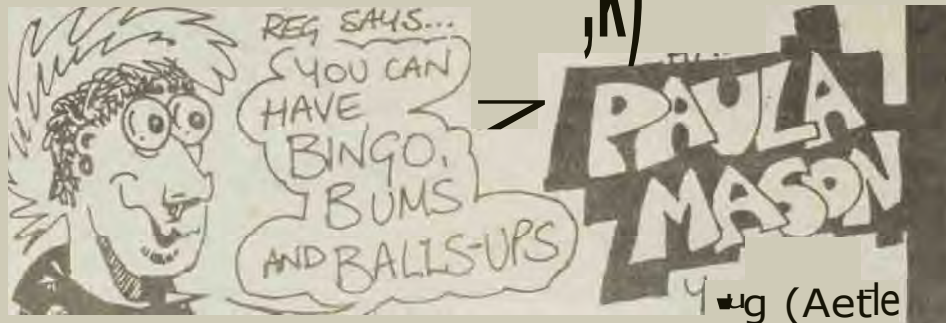
For FE Colleges it is important that reporters already on the paper get to know a particular college and its Union, so that *Leeds Student* has good contact with the events and opinions at the Colleges. I also believe that the election for Editor should be extended to the FE Colleges.

In the issues that *Leeds Student* covers, the paper has editorial independence from the University and Poly Unions, but that independence means that the paper has a responsibility to students and the student movement. It must not breach agreed bounds, such as not to publish racist, sexist or heterosexist material, and must also give balance to the issues that it covers while not forgetting the interests of its readership.

For an amusing, intelligent and controversial newspaper **VOTE DEB LYTTELTON**. Thanks.

DEB LYTTELTON

IT'S YOUR PAPER. KEEP IT THAT WAY!



VOTE MASON 1

This being the first year of Cross Campus Elections, I hope this will lead to greater positive participation in the production of *Leeds Student*.

Without losing the independent status the Paper enjoys, these are some of the proposals I should like to put forward if I'm elected:

To continue tight administration in all aspects of running the Paper.

One of the important ways in which people might become more involved with *Leeds Student* is the holding of Public Meetings where you can put your point of view and offer advice or encouragement to the Editor and her or his Staff.

Continuing on that theme, I would like to prepare a

readership survey where we could take into account what you want to see in *Leeds Student*.

With the volatile state of the Student Grant and the threat of a Rent Strike looming, I would like to see greater liaison with Welfare on Grants and Accommodation-related issues and coupled with this, more coverage on Student Services.

Concerning the relationship the Paper has with the Poly 1 see two important points that must be taken on board. Firstly the creation of a Poly News Editor and the publication of a Poly issue at the beginning of Poly terms which start earlier than those of the University. From these steps, I would hope to gain greater participation from

Poly Students as a whole.

With the re-organisation of News Collection, I would like to see greater training schemes given by professional journalists which will lead to greater accuracy and I hope more in-depth investigative journalism where the issues aren't fudged and a record of the News is clear to the reader's mind.

Concerning the Arts pages, I shall be looking far more to the idea of preview s rather than reviews. With the help of members of the Workshop Theatre, Arts reviewers will be given a comprehensive training in what makes an effective review in all aspects of the Performing Arts.

To encourage political debate of a more reasoned kind

than we find in the O.G.M.'s, I would like to be able to offer Political Societies space to argue their points of view and put the record straight on both the wider issues and those that directly affect the quality of Student life.

With the experience I have gained working on the Paper, last year organising a comprehensive What's On Guide and this year as Art's Editor, I would like to think I have the relevant experience in putting these realistic proposals into practice.

Despite the lure of the Ballot Box, there is no point in offering wild promises. All these ideas I believe, are practical, in the best interests of the Paper and the Student readership as a whole - with

the all important proviso that they can be realised in my year of office.

If I was asked what do I think are the most important qualities an Editor of *Leeds Student* should possess, they would be a will to find out the truth, sensitivity to the issues involved and above all APPROACHABILITY and LOYALTY to the Staff who will have to work with me, quite often at very unsociable hours.

For in the end, *Leeds Student* is a team, and as we have no competitors high standards are essential.

I hope I have these qualities to run an efficient, aware and interesting paper, which keeps you in touch in a lively and informative way.

FOR EFFICIENCY AND EXPANSION

LEEDS STUDENT EDITOR



NOW YOU HAVE A CHOICE

LEEDS STUDENT Editor is no longer elected by just those who have worked on eight issues. This years AGM enabled ALL UNIVERSITY and POLYTECHNIC students to VOTE FOR THE EDITOR,

WHY VOTE?

If you read LEEDS STUDENT then you should vote. It is YOUR paper — the choice of Editor is important because she/he is there to represent YOUR VIEWS AND INTERESTS.

WHY ME?

- * I want to DISPEL THE IMAGE of LEEDS STUDENT as being CLIQUEY and INACCESSIBLE.
- * As Editor I will GUARANTEE that LEEDS STUDENT REPRESENTS the VIEWS of ALL its READERSHIP. This means I will make A CONCERTED EFFORT TO ESTABLISH BETTER LINKS with the POLYTECHNIC and HIGHER EDUCATION COLLEGES.
- * I have been ACTIVELY INVOLVED in LEEDS STUDENT for TWO YEARS. I have been SPORTS EDITOR. I am PRESENTLY FEATURES EDITOR. I have also WRITTEN REGULARLY for the ARTS, NEWS and FEATURES pages.
- * LEEDS STUDENT should ACTIVELY CAMPAIGN on issues such as BAD HOUSING, GRANT CUTS and PROBLEMS FACING OVERSEAS STUDENTS.
- * I want to maintain the IMPARTIAL MANNER in which NEWS HAS BEEN REPORTED in the paper. I also want to make an opening for more LIGHTEARTED MATERIAL.
- * ABOVE ALL I OFFER MYSELF AS THE MOST APPROACHABLE CANDIDATE OPEN TO ALL IDEAS AND SUGGESTIONS!!

Joie HELEN SLINGSBY

MARCH
18/19

**VOTE
IAN WINTER
for
EDITOR**

WHY ME?

— For Six Reasons

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I want to see news reporting carried out in as much depth as possible. Bad reporting makes for a dull and uninformative newspaper. *Leeds Student* should do more than 'publicise' the news - its reporting should be incisive and thorough.

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An overtly precise and 'dry' style of writing soon becomes boring for the reader. I plan to make the writing style more entertaining (without sacrificing accuracy). Also, more outright humour should be introduced where possible - satirising or parodying the events of the week (not at the expense of good reporting, but in addition to it).

O F = 1 G 1 M I A e²¹ I I I I

Leeds Student is not a national newspaper, and so shouldn't act like one. There is room for a professional standard of journalism, but at the same time the paper would benefit from a more adventurous, original style. I want to produce a paper that isn't afraid of being completely original - making it a testing ground for new ideas.

PQ I --

Poly news reporting has mostly been lacklustre in the past, mainly because the news editors have always been University based. I plan to create a Poly news editor who will be responsible for collecting news from the Poly and ensuring that it is reported. This will help *Leeds Student* to legitimately serve students from the Polytechnic and the University.

PDI I 11 I

On all political matters it is important for *Leeds Student* to be unbiased and apolitical. Where political points of view are relevant, I will actively try to include every side of the argument.

EXPERIENCE

In the past two years I have worked on every aspect of *Leeds Student*, covering writing, sub-editing, photography, graphic design, advertising and finance. If elected, my experience will prove invaluable.

VOTE WINTER



LADIES TAKE OUT LOUGHBOROUGH

LADIES RUGBY

The sixth annual Whitbread Women's Rugby Tournament was held at Loughborough in front of the BBC cameras last Sunday, with 14 teams from all over England and Wales competing.

Leeds were pooled with UCL and UAU finalists Swansea. and on the face of it had a difficult task in qualifying for the semi-finals.

Fielding a full-strength side, however, they overcame UCL 8-0 with tries from Theodore and MaLaren, then Swansea, 4-0, with another MaLaren try.

The semi-final was against Loughborough, five times winners of the competition, and virtually unbeaten for six seasons. In a hard fought match the smaller Leeds pack out-scrummaged the huge Loughborough forwards and with Alice Jenkinson finding superb form in the line-outs, and demonic tackling in the backs, the final score was 0-0.

With no score after extra time, the match was decided on penalty kicks, both teams took five kicks each, and when the last Loughborough kicker missed, Alice Jenkinson had one kick left for the match. Amid scenes of wild emotion from players and spectators alike, she coolly sent the ball through the posts.

Leeds had to play the final almost immediately afterwards, and in a shortened game due to bad light, the Leeds girls were not quite able to produce their best, and unfortunately succumbed 4-0 to Welsh club side, Magor.

ANDY VAUGHAN

LEEDS RILLY

NORTHERN LIGHTS ROAD RALLY

The 2nd and 3rd of this month was quite a momentous occasion for Leeds Uni. Motor Club, who resurrected the Northern Lights Road Rally after an absence of twelve years, in conjunction with Otley MC, the Northern Universities MC and Shipley and District MC.

Scrutineering and noise check started at 8.30pm, and the first car left the Bodington Hall start at midnight, with the 38 entrants leaving in a one minute stagger.

The competitors first had to head for Stainburn Moor for the first selective. The route wound on to Water-

gate, where the Watson/Wege 2.3 Kadett planted itself into a brick wall. The fastest time was taken by Steve and Chris Ward.

Disaster hit the Wards on the third selective at Lightwater, when they had to stop for seven minutes for a quick coil change in their Sunbeam. On the following selective trouble struck Drake/Falshaw again, after their earlier flat tyre, when they missed a control board, ruining his chances in the competition.

In selective five, leading novices, Howard/Goddard, went off just outside Elling-



• John Rogers and Mike Wood (horn Leeds University Union M RS 2000. 1st Student Prize (4th overall))

ton. Also the Hewitt challenge became apparent as they gained fastest time on 2-16.

The Butler/Harrison Avenger started flying over the three big humps at Cocked Hat, and beat the Wards by one second on the 6th selective. However, an overshoot on an awkward junction on Watless Moor meant that they lost fastest time to the Wards on the seventh.

Butler/Harrison finally clinched the event with a time of

21 minutes 06 seconds but the Wards might have won had it not been for mechanical problems. Rogers/Wood kept a fine 4th place overall, and won the 1st student crew award. Gray/Millar collected 1st novice prize, and Vary/Wilson gave a fine display in a Renault 12 of all things to collect the 1st 1300 prize.

Overall a fine event, and a promising omen for the future of this great and historic rally.

R. Cross

Milow41111111MIMMIM

LADIES FIRSTS UPPER SECONDS

LADIES HOCKEY

Leeds Uni. 1st XI 3
Leeds Uni. 2nd XI 2

In a rescheduled match last Wednesday the Leeds Ladies' Hockey 1st team took on the 2nd team.

After withstanding early pressure, the 1st XI began to show their superiority, with the defence holding firm and the forwards combining well, putting some threatening moves together.

The first goal came when Alison Eves deflected a shot from Sue Collington to score an own goal! Pam Jones soon equalised for the 2nds, followed immediately by Sarah Mallion's first goal of the season for the 1sts.

The 2nd team still did not give up, with a goal from Georgie, who had changed sides by this time. The game was wrapped up in the final minute with a goal for the 1st XI from Amanda.

It was a very enjoyable match, and a nice way to round off the season.

SARAH MALLION

ORIENTEERING

In the Robin Hood trophy at Nottingham, Tom Somers-Cocks in the Men's class once again led the other club members home, finishing in the gold badge standard. Paul Jarvis, who finished a few minutes behind also achieved this standard.

Captain Andy Hoyden gave an impressive performance to achieve silver standard.

J. MERCKEL and T. SOMERS-COCKS

KARATE GOES TO NOTTINGHAM

Andy Hussey led the LUU Karate Squad to the quarter finals of the event at Nottingham last weekend.

Leeds beat teams from Nottingham and London Poly before being knocked out by Middlesboro.

Good performances

were put in by Phil Min-LUU Karate Squad to chan, winning both his fights, and Duncan Hamilton, who came fifth in the Men's Individual Kata Event.

The whole team put in a good performance, supported throughout by chief instructor Bob Rhodes.

Andy Langley



Photo by Dine) S. ropscico

• University 1St vs Urnver say 2nd XI

DEPLETED POLY DRAW

MENS HOCKEY

SHEFFIELD POLY 2
LEEDS POLY 2

Leeds pulled off a creditable draw at Sheffield last Wednesday despite fielding a depleted side.

Part-timers Pacey, Roberts, Thomas and Llewellyn filled in, and played solidly, which is surprising since two were making their Hockey debut.

Leeds led at half-time thanks to two Mike Gill penalties awarded by the

controversial but technically correct Leeds umpire.

Shortly after the interval Leeds were awarded another penalty, but the hitherto flawless Gill hit the bar. This miss proved costly for late Sheffield attacks earned them a draw despite the desperate attempts of Dino to save the day.

The match was marred when 'Butch' Barlow, after coming to terms with the pitch tried to do so with an opponent and failed miserably.

WODERWICK NICHOLLS



• Duncan Hamilton doing Kanleu-dal Kate.

Photo by Andy Langley