

THE NEXT ISSUE OF  
LEEDS STUDENT  
COMES OUT ON  
FRIDAY 14TH JUNE

## Cuts and closures loom in Joseph's Green Paper

# A Losing Battle

Report by Jonathan Calvert



Photo by Ian Winter

**Higher Education is to be subjected to a "value for money" test and this could mean the closure or amalgamation of whole Universities, warned the Government in its Green Paper last week.**

The Green Paper which prepares the ground for a "rationalisation" of higher education within the next few months, says that colleges will be pruned down to meet a projected fall in student numbers during the 1990s.

It confirms the Government policy of concentrating resources on science and technology and that the Government will encourage the entrepreneurial spirit in industry to meet the nation's economic needs. But the Government refuses to give the universities extra money to meet the costs of the rationalisation.

With the Government's £1.1 billion facing an annual 2% fall in real terms, it seems likely that the Government will be at the expense of the humanities and social sciences. The Green Paper admits that if the economy does not pick up, the Government will have to cut the number of universities from 11 to 10. Research money will be

granted selectively to designated areas which will ensure that the Government will not have to spend more than 14% of the total on higher education. The two types of university those which will receive the research money, and those that will wholly lose their research funds.

The proposals received a mixed reception from both the universities and the student unions.

"The only positive thing about the document is that, in proposing to close down whole institutions, it has awakened a curiosity," said Dr. C. S. Smith, Vice-Chancellor of the National Union of Students.

**"The haemorrhage of University funds continues." — Sir Edward Parkes, Leeds**

His criticism was echoed by Sir Edward Parkes, Leeds University Vice-Chancellor and former head of the UCU.

"The haemorrhage of funds from research continues," he said.

Mr Parkes was very disappointed with the document which, he said, contained very little new material. Although he welcomed an increase in

vocational courses, he argued: "We can't get an increase in technological places without extra funding."

The Green Paper casts doubt over the future funding of Student Unions.

"The taxpayer's money should not be used to fund unions that refuse a platform to speakers whose views are objectionable to some students although others wish to invite them, that prevent invited speakers from gaining a hearing, or that permit violence to that end," says the paper.

It also queries the number of student union sabbaticals and alleges that they are not representative of their membership.

"There is no doubt that the Government intends to curtail student unions in terms of funding and organisation," said Leeds University Union General Secretary Marcus Shelf. Sir Edward Parkes accused the Government of being paranoid about student unions. "The attitude of most students towards freedom of speech is better than it has been for years," he said.

The expected review of the student financial support system will be dealt with in another Green Paper but the present paper hints at the possibility of introducing a loans system.

Jonathan Calvert

See page 5 for full details of the Green Paper

### Nine arts students at the Polytechnic who appealed against their degrees last summer had their appeals upheld.

On June 1st, the nine students who had appealed against their degrees last summer had their appeals upheld. The students, who were part of the first year of the new three-year degree course, had been told that their degrees would be withdrawn. However, the Appeal Panel, which was set up to deal with such cases, has ruled in their favour. The students are: [names obscured]. The Appeal Panel expressed sympathy for the students and said that the appellants should be given the opportunity to complete their degrees. The Panel also recommended that the Polytechnic should improve its communication with students and that it should provide more support for students who are having difficulties.

## Art student's win appeal

The Appeal Panel has ruled in favour of an art student who had appealed against his degree. The student, who was part of the first year of the new three-year degree course, had been told that his degree would be withdrawn. However, the Appeal Panel, which was set up to deal with such cases, has ruled in his favour. The student is: [name obscured]. The Appeal Panel expressed sympathy for the student and said that the appellants should be given the opportunity to complete their degrees. The Panel also recommended that the Polytechnic should improve its communication with students and that it should provide more support for students who are having difficulties.

Panel chairman Sir Donald I. [name obscured] said that the student's appeal was successful because the student had shown that he was capable of completing his degree. The Panel also recommended that the Polytechnic should improve its communication with students and that it should provide more support for students who are having difficulties.

Allegations have been made that the student was not given a fair hearing. However, the Appeal Panel has ruled that the student was given a fair hearing and that his degree should be awarded. The Panel also recommended that the Polytechnic should improve its communication with students and that it should provide more support for students who are having difficulties.

non, the [name obscured] refused to [name obscured]. The Appeal Panel has ruled in favour of the student and said that the appellants should be given the opportunity to complete their degrees. The Panel also recommended that the Polytechnic should improve its communication with students and that it should provide more support for students who are having difficulties.

# ( Young Radicals

ZOE SMITH  
INVESTIGATES  
THE  
DISAPPEARANCE  
OF THE RADICAL  
STUDENT

There are presently two schools of thought concerning student radicalism. On the one hand, that perpetuated by NUS leader, Phil Woolas, that students are experiencing a new kind of radicalism, involving rational discussion, planned action and a new professionalism.

The other is that increasingly difficult, conservative admissions procedure is turning students into passive, predominantly middle class clones.

What is apparent is that active or not, the nature of student activity has changed since the hurried, exciting 60's. Students have to work for their degrees now if they want to get a job, and they are constantly being made aware of competition and the threat of unemployment.

Lesley Smith, Vice-President of the NUS, sees this as being a good thing:

"We no longer have students who are going to be 3 year socialists, or 3 year activists generally."

Whilst having to ask tutors for references at the end of the day can be a potential stranglehold, she sees there being two roads that can be taken:

"The road of compliance and complacency for three years resulting in bland references or you can say I will go out for what I want and maybe have to abandon the hope of employment in that area rather than abandon your principles."

Socialist Workers Party member Seth Harman, criticises Phil Woolas' idea of professional radicals as trying to keep 'radicalism on tap.

"Professionalism becomes a substitute for talking to people at ground level. So you cut yourself off Iron" the ordinary student. You can't just switch radicalism on and off.

Seth sees the shift of students to the right as a reflection of a

general shift in world politics the last ten years.

You can't separate students from the rest of society."

Pots. President, Bill Cooke, believes that the depth of the current attack on students is having a radicalising effect:

The trend in selection procedure does seem to be to plump for 'safe', quiet and more conventional candidates which means the predominance at students who are more excited by the prospect of a good book than a juicy demo.

"There is a radicalism among students but it is qualitatively different - it is more related to students and local and UK political issues."

Becoming more involved in issues closer to home appears to be the latest feature of current student activism. In the miners strike, sprouting support groups in colleges all over the country helped, momentarily at least, bridge the traditional gap between workers and the middle class left.

Students are putting more effort into their involvement with the local community, anulling the criticism that they are becoming more selfish. Lesley Smith believes that it is not a question of selfishness, just that energies are now more diffused:

"More students are doing part time bar jobs which means that less are going to Union meeting." — Lesley Smith, Vice President of NUS

"We have to fight on basic issues like grants and housing."

In the past, students on the right have always kept their heads down but now, in the words of the chairperson of L. Tories, "The only radical students these days are Conservatives."

Certainly the antics of the FCS have gained much media attention recently (all of it had) but Michael Sirmmonds considers this to be fuelled by the Tory Party who are irritated by the FCS and don't understand them.

"We will be doing everything we can to increase the radicalism of the right and promote Thatch-

erne policies to make them acceptable to students."

Ik believes that the left have become bogged down in their obsession with the evils of Thatcherism and the issues they put to students don't appeal.

With the increasing squeeze on

student numbers and with people being turned away who would have been accepted a few years ago, the trend in selection procedure does seem to be to plump for 'safe', quiet and more conventional candidates. This means the predominance of students who are more excited by the prospect of a good book than a juicy demo.

Head of the Politics Department, at Leeds University, David Coates, believes that student radicals have always been a minority dimension of the population, but that pressures to be Conservative are growing.

Whilst he refutes accusations that political leanings can work against people in interviews (an accusation more applicable to colleges other than Leeds), he added:

"You have to stress that with shrinking numbers, critical bearing has to be placed on academic standards."

It is the social science students, who study the subject because they are interested in society and whose study fuels their interest, who are most likely to become involved in action. However the Government's attempt to channel people into technical, value for money subjects is reducing this breed of student.

President of LUU, Martin Glancy fears that this process will change the whole nature of colleges:

"Their whole purpose is changing, the atmosphere of campuses as centres of learning is changing

This year's Chairperson of the National Organisation of Labour

Students (NOLS). John Mann disagrees that students are becoming more conservative, citing the fact that NOLS has increased its membership from 5,000 to 14,000.

"In the 70's, students never voted Labour, always Liberal or

Tory, in 1979, they voted Conservative but in 1983 most students voted Labour."

He believes that whilst there is a tendency to harp back to the radicalism of the 60's, in fact then the biggest demonstrations only ever consisted of 4-5,000 people and then they were all University students.

"Now tens of thousands come out on demos and it's all students, from Polys, FE's and so on, not just from the Universities."

He describes the FCS as 'clowns in a circus, performing for an audience' who actually have very little influence.

Students are now poorer than ever, with studies showing that over 60% have overdrafts, "There is disagreement, however, on the effect this has on their radicalism.

The whole atmosphere of campuses as centres of learning is changing," — LUU President, Merlin Glancy

Whereas you might have expected campuses to become seething hot-beds against the Government, this has not occurred.

NOLS' John Mann believes that being poor has no effect because Moderns don't have previous experiences to compare it with. Sudden cuts in the grant do produce a response as the November demonstration showed.

"When you pull someone's money away, then they are prepared to protest," echoes LUU President, Martin Glancy,

Poly President Bill Cooke, thinks that being poor can have a dispiriting and deterrorising effect on students - 'so that its just a struggle to keep yourself going.'

The dire economic situation of many students can discourage others from applying, particularly those who are poor already, and it can be used as a lever by parents reluctant for their daughters to continue in education, Bill feels.

NUS Vice President Lesley Smith, believes that being hard up can de-radicalise students:

"More students are doing part-time bar jobs which means that less are going to Union meetings."

One positive feature to come out of the student movement in the last ten years is the importance of women's issues. Women's groups thrive in almost all colleges these days and women's issues are treated more seriously than they have ever been in the past.

Last week saw the election of the first women's sabbatical officer at a college and the last AGM at LUU made provisions for a Women's Officer.

Lesley Smith considers this new strength among women to come from the fact that the attack on women is more politically clear than it has been before. The degree to which women's issues are pushed depends on how Left the college union is, according to a spokeswoman at the LUU Women's Action. She believes a lot more could be done,

Despite talk of new radicalism, it seems likely that with rising unemployment and shrinking college places, society will be hearing less from one of its most vocal elements, Whilst this will delight Conservative ministers, it doesn't bode well for the future of healthy protest in Britain.

## NEWS

# SNOOKERED! FREEDOM CHARTER

Leeds University snooker team storm to a 5-0 victory in the British University Snooker Championships.



Student and trade union leaders are close to agreement on a charter for freedom of speech on University and college campuses.

The character was initiated by the NUS who feared increasing pressure on the autonomy of student unions. It is intended to unite students and lecturers with the University Grants Committee, the National Advisory Body, Vice-Chancellors and Poly Directors. In a commitment to the principle of independent and democratic student unions.

The NUS had hoped that the charter would be ready in time to coincide with publication of the Green Paper, which also deal with the issue of political activity and free speech on campus.

Though the publication of the character has been delayed due to reservations by the teachers unions over a section which deals with politics in the lecture theatre.

An early draft stated that lecturers could not allow active politics into the lecture theatre. Consequently this was altered due to fears that this would restrict the curriculum too much.

When asked whether there is likely to be any conflict between the charter and the Green Paper NUS Press Officer, Colin Byrne, replied, "To a certain extent they will conflict. The Green Paper does not seem specific about the free speech clause. Vice Chancellors could almost take on the role of a watch dog. It could also oppose our no platform for racists".

He continued, "What we are saying is that it is up to the Union's constitution to decide on their policy. Nobody within higher education wants the government to play the big brother role".

Catherine Cuthbert

# NEWS

## TARNISHED F.C.S. CLEARED OF EXTREMISM

F.C.S.'s tarnished image has been given a much needed boost in the shape of a report published by leading Tory backbencher, Alan Howarth.

The report commissioned alongside the official enquiry ordered by Tory Party Chairperson Selwyn Gummer, clears F.C.S. of charges of vandalism, political extremism and intolerance.

Damage which occurred during F.C.S. annual Easter Conference, resulting in sensationalist media coverage, has been grossly exaggerated and misinterpreted feels Mr Howarth. He attributes any rowdiness to the drunken behaviour of a small minority: "F.C.S. should not be judged by the extravagant and regrettable behaviour of a small number of its members."

He has also found no evidence to support press and Tory rumours of factionalism to the point of violence, intolerance, political extremism and support for Fascist regimes.

Mr. Howarth, who will be submitting his report to the official inquiry said: "The party should have shoulders broad enough to shrug off a degree of political embarrassment arising from the ideological exuberance of some of its student members."

F.C.S. members cannot yet rest easy in their beds. The official inquiry is due to report in mid-June, and Mr Gummer has promised that individuals found responsible will be expelled.

Tina Ogle

## Miners march on Leeds

A protest march for imprisoned and sacked miners will be stopping off in Leeds this week.

Seventy sacked miners and unemployed people who have travelled down from Edinburgh with the holding a meeting at the Trades Council Club on Wednesday.

The march, organised by the Young Socialists, is pressing for amnesty for all sacked and imprisoned miners.

The group may be given a civic reception by Leeds City Council, a spokesperson said, pending a final decision by the council this week.

Three delegations, one each from England, Scotland and

Wales, set off on May 18 and are travelling down the country to converge on London for a mass rally on June 30.

Women's Support Groups throughout the country have been providing food and lodgings for the marchers along the way.

The Young Socialists are asking students to come along to the meeting to support the march in line with the Lill motion to support all miners.

The meeting begins at 7.30pm at the Trades Council Club, Saville Mount, Chapelton rd. on Wednesday June 5.

Jenny Sneeshy

## ANIMAL RIGHTS

### Woodhouse Rally "a success"



Photo by Stephen Robinson

A young participant in the Animals Rights Rally on Woodhouse last Saturday.

Animal Rights supporters marched in Leeds at the weekend as the highpoint of a number of recent protests.

The march, held on Saturday May 25th, started from Quarry Hill, followed a route through the town centre via the buildings of several of the campaign's main offenders, including the university and local abattoirs.

The destination of the march was a rally on Woodhouse Moor.

The afternoon was organised with the aim of bringing animal rights to the attention of a broad spectrum of people in as peaceful, colourful and interesting a way as possible.

At the rally numbers doubled to approximately 800 people. Chris Aston, speaking at the rally for an animal rights group based in Birmingham, stressed the need for increased legislation for the rearing and killing of farm animals. He also ap-

plauded the recent successes of campaigners in virtually halting the annual seal cull.

An obvious police presence was largely ignored by the good humoured crowd. Various hands including "Climate", the trusty "Surfing Dave" and "Olulo Olulo" an all girl band from Bradford, were greeted enthusiastically, bringing the close to a peaceable and earnest demonstration.

Vanessa Jones

## Universities faced with further cuts

The Inter-University Grants Committee has warned that they will have to take a reduction in annual spending of over the next five years.

### CLUB 'HUNKY-DORY'

The Poly's Friday Club terrace disco has been having problems over the last few weeks with equipment failure.

Poly Vice President (Events) Andy Winkett said "People are being driven away because the equipment we hire from Ems-tech at the University keeps failing. People come to dance, and it's about time the University supplied us with some decent stuff instead of blaming us for their gear clapping out."

A warning came from DI Rob Wheeler: "If they're not careful, they could find themselves out of pocket next year, if they give us cause enough to buy our own stuff."

Poly Ems wish to assure punters that "everything should be hunky-dory" this week.

Changes in Nigel Lawson's April budget concerning National Insurance have forced the universities to pay NI contributions from a much wider salary sector. Ibis has put an extra £10m OM annual overheads.

In redistributing University grants, the UGC will have to award research funds selectively. This means some universities will experience a loss of research financing which would raise overall cuts to 3% per annum.

The UGC believe that their government grant will be increasing annually at 2% below the rate of inflation for the next decade.

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Julie Smith

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## FIRST WOMAN SABBATICAL

Manchester University Union has become the first Union to create a sabbatical post of Women's Officer.

Julie Grant was elected last week after a women-only vote. The post, formerly women's secretary on the Union Council, was made full-time due to the increased extent of the workload.

The Union believes the new post will allow more contact with women in small non-N.U.S. colleges in Manchester and will improve the co-ordination of services already in existence.

Sarah Carroll

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# Green light for

The Government remains firmly committed to obtaining 'value for money' from a pruned down higher education system.

Higher education has to become more tuned to the economic needs and this could be at the expense of the humanities and social sciences, says the Government.

It also foresees a reduction in student numbers and consequently the amalgamation and even closure of some universities. A two-tier system is envisaged in which research money is selectively granted to the better institutions.

These proposals are still contained in the Government's West discussion document on higher education, the Green Paper. The most surprising thing about the document is that it springs few surprises.

As many critics have noted, it appears to be a hastily prepared attempt to legitimise past policies rather than a springboard for fresh debate on higher education into the 1990's. What little is new has a rather negative tone and, as The Times, Higher Education Supplement's leader said last week, the message from the Government appears to be - 'you've never had it so bad - and it's getting worse.'

Central to this message is the belief that the 1963 blueprint for education, the Robbins principle, has to be adapted. Robbins said that: "(A)uses of higher education should be available for all those who are qualified by ability and attainment to pursue them and wish to do so."

The Government, acting on the 'advice of the National Advisory Body and the University Grants Committee, have reformulated the principle to read: "Courses of higher education should be available to all those who can benefit from them and who wish to do so." But the Green Paper adds the major rider:

"So long as the tax payers substantially finance HE, however, the benefit has to be sufficient to justify the cost."

How the Government will decide which courses are 'beneficial' is, as yet, unclear. What is clear, however, is that it favours shifts towards increased technological training and may feel that such vocational courses give them better 'value for money' than the humanities.

This is implicit in what the Green Paper says on education and the economy. It notes the Government's disappointment at Britain's poor economic performance since 1945 and expresses concern that its competitors are producing more qualified scientists, technicians and engineers.



**The Government recently unveiled plans for the future of higher education in a green paper. Although any of the proposals are old hat, some have alarming implications. Jonathan Calvert reports.**

The academic institutions, it says, should be made aware of the shortage of qualified manpower. rid themselves of their 'anti-business snobbery' and encourage 111L entpreneurial

But critics argue that it is impossible to supply these high skilled technological graduates without an increase in funding. "If Britain is to remain competitive as a trading nation in an increasingly technological world, we need more funding for our universities," said a spokesperson for the Association of University Teachers last week.

The Universities already face an annual 2% cut in funding over the next five years and it seems likely that a technological bias will cause casualties. The Green Paper denies giving a low priority to the cultural benefits of education in general, and specifically, the study of the humanities. But it will not guarantee its commitment to these subjects and it warns that

"if the economy does not improve then we shall be even less able than now to afford many of the things that we value the most including education for pleasure and general culture and research as an end in itself."

#### STUDENT NUMBERS

While the Government bemoans the lack of qualified

young people, it has no plans to increase the number of young people entering higher education. It will merely provide enough money to deal with student demand in the short term based on a 'low, predictable'.

The projection assumed that student numbers will remain roughly constant until the end of the decade and then fall from 612,111 to 525,111 by 1997.

Sir Keith says that his plans are instilled because there will be fewer 18-year olds competing for college places in the future, as a result of the lower birthrates in the 1970's. So student numbers may fall but there will be a higher proportion of the age group entering higher education,

But in reality the Government is vastly under-estimating the demand and if these proposals are implemented, thousands of young people will lose their 'ticket' of higher education.

The first problem is that the estimates do not take account of movements in the social classes. Statistics show that while the middle classes are growing, the lower, manual classes are falling dramatically. Experience has shown that middle class children are more likely to get the two A levels required for college entry. So the number of 18-year olds qualified for higher education will continue to rise steeply.

The second problem is that the Government has based its projections on an unusually low demand from women that was caused by the 1981 cuts in higher education. Most long term forecasts of that demand for places in higher education will rise more than for 1981.

So the Government's plans are based on rather shaky assumptions and make no attempt to take into account the likely upsurge in demand for education that will be caused by low employment in a post-industrial society.

#### COLLEGE CLOSURES

The biggest shock contained in the Green Paper is that whole institutions will have to close down or amalgamate as student numbers drop in the 1990's.

The paper warns that planning for such developments should begin immediately. The advisory bodies will be given the task of determining how to assess the reduction in capacity. The paper admits that there has been a 3.5% reduction of funding to higher education in real terms since 1980, while student numbers rose substantially.

"For some institutions the reductions have been severe but others have been relatively protected," says the paper.

A further potentially damaging threat to the institution's funding is posed by the Government's research plans. It would like research money to be concentrated in certain areas which, they say, will ensure quality at low cost.

This selectivity may mean that some institutions may lose their whole research grant. It envisages 10 types of universities: those with research grants (to replace the UGC and those that may partly or wholly lose their binding). The Government hopes that this new approach will be implemented by 1986/7.

#### STUDENT LOANS?

The Green Paper was delayed to encompass a review of the student support system after the Government's defeat on student grants last Autumn. But it is still not clear how this sensitive issue will be handled as the student maintenance grant will now be dealt with in a separate green paper later in the year.

The present Green Paper hints at the possibility of introducing a loans scheme to replace the student grant. It says that there is a prima facie case for considering whether a student support system that is 'less onerous to the tax payee' might be justified.

The paper also argues that 'a greater financial engagement' on the part of the students might encourage them to take more care over the choice of study,

#### STUDENT UNIONS

The Government could take the unprecedented step of intervening in student union affairs if the union's do not become 'more representative' of their membership.

The Green Paper alleges that student union policies are determined by a minute proportion of their membership and it proposes to consult all sections of higher education to find out how the unions can be opened up.

If this can not be deflected, it will ask whether automatic membership of student unions can be justified. It also expresses concern at the rise in the number of student union sabbaticals as it is felt that they may have a disproportionate influence over union affairs. If these issues are not resolved by voluntary action "the Government will consider how they might be addressed more directly," says the paper.

They are also threatening to withdraw funding from those unions that deny free speech within the law. The paper says: "The taxpayers money should not be used to fund unions that refuse a platform to speakers whose views are objectionable to some students although others wish to invite them, that prevent invited speakers from gaining a hearing, or that permit violence or the threat of violence to that end."

These proposals have been strongly condemned by Phil Woolas, the National Union of Students President. "If Sir Keith Joseph tries to legislate, student unions and NUS will have nothing to lose. We will disrupt everything we can," he said.

# education cuts

## ARTS

T H I A I R E  
LA MUSICA

## WESKER AND CHIPS

CHIPS WITH EVERYTHING  
Playhouse

Whilst the Playhouse's new venture may be just the reworking of the old 'us and them' class theme, this time set in an RAF camp for National Service conscripts in the '50's, the military precision and slickness with which it is carried out will leave you gasping.

Arnold Wesker's play takes its name from the only middle-class conscript, 'Pip' Thompson's observation of the working class; 'You breed babies and eat chips with everything.' His scorn of the working class is mixed with irresistible attraction and an idealised view of the worth and toil which makes him temporarily reject his own roots and the call of the offices to become one of them.

Those of you who don't want to be afflicted with yet another dose of class bashing should at least see this play for its superb production and set continuity between scene changes and the speed and enthusiasm with which they are carried out means that the audience never loses track of the military environment within which the action takes place.

There are two weak performances in this play. The characters of the conscripts are touchingly developed, giving each his own individuality. Crispin Redman (who was in 'Another Country') is impressive as Thompson, making the audience recoil from his arrogant pomposity and then winning them back with his natural ease as leader.

Another performance of note which should be acknowledged was that of Smiler (played by Daniel Flynt) victimised because of his natural aggression he is eventually broken by the officers. When he returns filthy and bloody after trying to run away he turns to Pip saying 'Wash my feet.'

Thompson is unable to respond, precisely because he is not the group's messiah. This scene, after he has been forced to bayonet a dummy, highlights the fact that after all, he is the archetypal superficial revolutionary who is not prepared to get his own hands dirty. Whether Wesker is saying that this is the tragic truth about all Intellectual Revolutionaries is another matter, but there is no doubt that here Thompson represents the revolution betrayed.

Wesker addresses several questions during the course of the play and for me, brought about a new clarity in my own thinking on subjects as the nature of institutions and the conflict between classes. The military is conveyed as the institution where authority is based as senseless, illogical rules which must be obeyed. There are many references to the airman's mothers, the point being that the officers only parentage is the institution. One of the officers tells Thompson that this is the place where old boys grow into young men and Thompson's flirtations with revolution reflects this. The others are the mugs on which he acts out his fantasies.

'We will listen to you but not now... we will applaud you but not act... we will befriend you but not touch— TO TOLERATE IS TO IGNORE.' These are key words in the play, repeated several times and reflecting not only officer's attitudes towards Pip and the others but also Wesker's view of democracy in the world today. The tragic truth is that, however much Pip fights it, his conversion to the other side is in the end inevitable.

Zoe Smith

## WORKSHOP THEATRE

A pair of ex-lovers meet in a hotel room two years after an abrupt end to their relationship. Where they meet is important, for this particular room holds memories of a distinctly happier time, which at least helps one lover to forget about his intention to murder the other.

This adaptation of Marguerite Duras' one-act play by the Workshop Theatre does not pretend to comment, thankfully, on the playwright's 'Neo-Realistic' ideology, but nonetheless some of the symbolic action which makes it difficult not to philosophise.

The emphasis is on mood; the atmosphere is tense, the dialogue spare, yet often as severe as the physical relationship between the room and the characters. The point being made is that our en-

vironment and material circumstances have as important an effect as the person you are with; thus, when the sole two characters of this play moved out of the hotel rooms and into a house the relationship lost its vitality and became, for them, conventional.

The importance of environment in this adaptation is highlighted more by the imaginative lighting techniques than by the somewhat stilted acting. The intention to say something about love and romance is undermined by the players who, to fit in with the overall mood, synchronise more with the poorly recorded music of the first and last parts than with each other. However, the point about environment is appreciated and well-conveyed in this unusual production

C.G.

## THE ISLAND

Workshop Theatre

Any play which speaks out against a regime of oppression under which it is born is worthy of praise, doubly so if that regime is one so Abhorrent as that of Pretoria. The Island, qualifying on both counts is obviously a play of great tenacity and power. Its strength does not lie in its forging both political and dramatic potency, a solidarity of ideal and art.

The Island does not rely on political rhetoric to aim its blows at the tyranny of Apartheid, but depends rather on the redoubtable arsenal of dramatic art. Fugard shows just how effective a weapon 'art' can be in the black Africans' battle.

The play concerns the relationship of two political prisoners who share a cell on Robben Island, an unromanticised Alcatraz. Their harsh treatment at the hands of the warden is made clear by the impassioned mime in the opening sequence.

A release from the hardship for both prisoners and audience comes in their discussion of a scene from Sophocles' *Antigone*, which they are preparing for a prisoners' concert. The scene is about the unjust trial of Antigone and parallels the plight of Winston (Dela Layiwolai) imprisoned for burning his 'pass' in front of a police station. By masterful control of plot and characters Fugard turns sympathy for the unknown victims of enforced labour into sympathy for two warm affable friends seen arguing, laughing and suffering together. Thus, Audience sympathy is intensified still further, becoming sympathy for two men separated from their families and freedom by injustice and hypocrisy. Hence the play's message is seated in real sympathy rather than any abstracted idealism, or worse the scourge of these liberal mes-tokenism.

The Workshop Theatre adapted this play to suit their needs. The part of John was played by a white actor (Paul Kaiserman). As a result such of the script had to be altered, and there was an interesting shift towards examination of how colour separates the two men. Furthermore the play's ending was revised. To avoid the pessimism of the original. Despite these changes a fine product emerged, with the actors doing justice to the emotive power of the script. They portrayed the lives of two men, and then all else followed. As John Kani, the actor for whom the part of John was written, has said, "these plays are called political because they show our lives, not because we are politicians." This is where art is both mirror and hammer.

Matthew Cole

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Northern Lights Theatre  
Company  
Raven

Like a clown juggling with fire, Debbie Stroud breathingly conveys the pressures women face when living up to their multifaceted roles.

Her one-woman show confronts and exposes the typical images of women in three well-differentiated sketches, which prove as shocking as they are amusing. Her blunt portrayal of relationships through the eyes of a woman gave convincing arguments which came sharp and fast.

The opening scene presents an exploration of the woman's caring role, focusing on a working class

mother with a literally nightmarish factory job and an unsatisfying marriage. Her average day starts at six; at work, with the kid in school by seven, then home in the evening to start her next full-time job as a housewife for which she goes unrewarded, unrecognised. The final punch comes with the realisation that today is Sunday—the day of rest — she has no need to get up at all.

An enthralled audience sat mesmerised as Stroud brilliantly and unself-consciously grappled with her imaginary lover in the second scene. A view of sex on male terms — enjoyment without the fear of pregnancy. The scene explores a situation in which the roles

are reversed, to pinpoint the guilt and responsibility which are often a woman's sexual lot.

The climax of the performance shows a woman wrestling with the burden of her many roles: nursemaid, mother, object of desire and passive, opinionless, bored-out-of-her-brain housewife.

She can find no respite — even the lover with whom she once found fulfillment ultimately becomes her tormenter when he attempts to break into the house where her jealous husband locks her each day. A woman ostensibly content, yet deeply unhappy, finds release when the pressure becomes too great and she literally shoots her way out.

In the more heated moments, Stroud's sometimes too generalised interpretation of men left the male contingent of the audience appearing distinctly threatened. Her impetus and comic timing faltered occasionally, but these were the only criticisms of a shining performance where the actress must rely solely upon herself for cues. A shocking, feminist comedy, whose implications are too stark to be laughed at, where both physical and mental sexual harassment are investigated

'Female Parts' is an excellent play, calling for liberation — of both sexes.

By Vanessa Jones

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## ARTS

## C NEMK



## WETHERBY

WETHERBY  
Hyde Park Picture House

The glitterati of Leeds gathered in the smoke stained splendour and exhausted seats of the Hy-de Park Picture House for the regional premier of *Wetherby*. The cinema was even graced by the presence of David Hare, the films' director, who took the opportunity to praise the virtues of the independent Hyde Park cinema and to criticise British Film Year, a noble enough concept made impotent by the lack of Government support.

The choice of *Wetherby* as the title for David Hare's film is as irrelevant as the town itself, no more than a stop-off on the A1 to anyone not living there. It is exactly this attitude to the 'irrelevance' of regional life and everyday events that Hare counters in his masterful, widely acclaimed film.

The action revolves around the life of Jean Rivers (Vanessa Redgrave) a school teacher who has lived alone for most of her life. At a dinner party she gives for some friends a student, John Morgan (Tim McInner), enters surreptitiously as a gate-crasher - returning the next day to shoot himself in the kitchen.

Morgan's disturbing act of violence shatters the apparent tranquility of Jean River's life, and her subsequent guilt reopens in her many deeply hidden, long-forgotten wounds. The

film employs a cut-up approach in examining the events, leading up to her dinner party, revealing the past not only of Jean Rivers, but also John Morgan.

Vanessa Redgrave's performance was admirable and enthralling in its easy naturalism and confidence, as were the supporting roles in general, particularly those of Judi Dench and Jan Holm.

The film is a sensitive examination of everyday characters and the deep, often violent forces that motivate them. Beneath the calm and polite veneer of complacent society intrigues between characters twist and conspire: deceiving not only each other but also themselves. David Hare's film debut is a controlled examination of the deception practised by 'ordinary' characters - the tension and the drama he produces is a response of the characters to having to face up to the implications hidden beneath their self-deception and deceit.

*Wetherby* is a subtle and moving film that is bloody without being sensationalist, and portrays sex without the pornographic manner that seems so acceptable to modern film - it will stun you both mentally and visually and I urge you to see it

Carl Hindmarch

## FAKE BOGEY

JOHNNY DANGEROUS [SI A' ODEON

Flailed as a gangster movie 'spoof' *Johnny Dangerously* works within the much loved, vacuously popular genre of movie spoofs initiated by *Airplane*. Unfortunately it all seems too easy and while the film strives to parody all the elements of the classic 40's and 50's gangster movie, I felt its treatment of its subject was superficial and the film itself was essentially hollow.

Johnny, of the title, is the archetypal gangster in the Edward G. mould, a dirty faced angel with a heart of gold, who turns to crime to help his supposedly infirm mother. Of course, as things turn out, she is not really ill, merely a hypochondriac, and a dildo waving pervert to boot. (Laugh? I nearly cried.)

Johnny joins a local gang and quickly rises to be boss of the gang, and public enemy number one. Along the way he introduces all the types no self respecting gangster film would be without; the archetypal rival gang boss Maroni, whose foreign accent murders the English language, the stereotypical bad-

die in the gang, Danny Vermin, and the obligatory blonde night club singer who Johnny falls for.

Despite some moments of genuine comedy the running gags that hold the composite archetypal plot together don't have enough mileage in them to carry the film off successfully and their predictability tended towards irritation by the end of the film.

Sirnarly some of the elements the film purports to parody it ended up mindlessly imitating. It's sexist, vaguely pornographic portrayal of women suggested that the role of women in film today was the same as that of the original roaring twenties films and they remain dumb blondes.

The problem is that everything crass and tedious about this film may be excused in the name of parody - and I sincerely believe the film will be hugely popular.

However, I would much prefer to see the originals; the Roaring Twenties, Big Sleep, even the Godfather, rather than a weak imitation masquerading as parody.

Karl Marks



## DEAD DUCKS

WILD GEESSE H  
A.B.C. Cinema

Fires, explosions, car stunts and gun battles all feature in this action-packed film. However there is far more to *Wild Geese II* than pointless action. There is depth in the film both in the complicated twisting plot and in the central theme - Rudolph Hess.

The action originates in the determination of an American TV station chief McCann (Robert Webber) to spring Hess (Laurence Olivier) from Spandau prison in Berlin, and to interview him for the scoop of the century. As McCann says "That man knows of secret deals that could blast the civilised world apart".

Mercenary John Haddad (Scott Glenn) accepts the job after Alex Faulkener (Edward Fox) a mercenary of legend, had already turned it down.

Alex is the younger brother of Allen, played by Richard Burton in the original *Wild Geese*. Haddad only agrees if he has Faulkener to watch his back. The TV networks top reporter, Kathy Lukas (Barbara Carrera) goes along to make sure they earn their money.

By far the most fascinating aspect of this film is the enigmatic true story of Rudolph Hess. Hess, a Nazi second only to Hitler, mysteriously flew alone to Scotland in 1941, parachuted from his plane and offered himself as a hostage in return for peace talks with the British leaders. He was imprisoned and tried at Nuremberg where he was acquitted of crimes against humanity, but sentenced to life imprisonment for conspiracy to wage war.

Laurence Olivier hauntingly portrays Hess and is thought to bear an uncanny resemblance,

to him, now aged 91 years. The film does not unfortunately concentrate very much upon Hess - but there again Hess is a story in himself.

Although the film is fictional it is as authentic as research will allow. Although the extreme luck of Haddad and some of the stunts were slightly suspect it is believable that a TV station would go to these lengths to get high ratings. It was far-fetched but just possible in the style of a James Bond type movie - not surprising since they share a director in Peter Hunt.

The film ends well - after all the violence it is somewhat like the calm after the storm. If you like an all action movie with an intriguing plot, and if you want to know whether they got Hess out or not, then I would recommend *Wild Geese II*.

Julie Smith.

# "ODD BUT NOT DULL"

**Douglas Adams, the writer of 'Hitch Hiker's guide to the Galaxy' came to Leeds a couple of weeks ago. He couldn't say much because he was too busy signing copies of his new book 'So long and thanks for all the Fish,' a book which is 'all about Arthur Dent's return to earth.'**

Adams himself is a quiet man. He looks like many Cambridge graduates of his generation, he wears jeans, a corduroy jacket and an open necked shirt, mostly in varying shades of blue.

To compare him with somebody else he seems rather like Terry Jones of 'Monty Python'. Indeed he shares the same kind of institutional background; Cambridge and the BBC. Yet like Terry Jones he has managed to avoid the narrow minded outlook that institutions can produce.

Adams is not a particularly funny man, though he is frequently amusing. He is thoughtful, and can be whimsical. He seems as difficult to classify as his books.

He does not behave as though he were a mega-famous important kind of person; he is instead rather unassuming. When he talks about himself he does so on a tangent quizzed about another comedy script writer. He mentions we are 'a very depressed lot, you see.'

He tries to avoid cliches in his speech. He talks well: he does not use flashy words, yet can employ precise and unusual ones. He is the only person I've ever heard use the word 'Letigious' in conversation.

People argue about the label they should put on 'Hitch-Hikers guide to the Galaxy'. Is it Science Fiction? Is it satire? Adams explained that 'I use the devices of science fiction to parody other

things, like computers or whatever.' He calls his work 'Comedy'. He works within a comic tradition of using 'bizarre things' to amuse people.

He also talked about the way he builds up his script and his characters. He seems concerned with the environment, that is the things and affairs that surround people.

"The point is to make Arthur Dent as ordinary as possible so that he can react in the way an ordinary person would do to the most bizarre things that happen to him, and there by hope to make those bizarre things seem real."

Arthur Dent has changed quite a lot in this new book. He is still 'A bit dim-witted, well not really dim, but a bit slow on the uptake, which means that people have to explain things to him very carefully - which is a good idea when your writing about fantastical things.'

Adams has now gone in for character development. Whereas Arthur was 'Pleasant but dull' now he's 'Odd but dull'. In fact the new Arthur Dent seems remarkably like Adams himself, though Adams is not dull. He works for the BBC, has journalist friends, and knows people who live in trendy Islington, in North London. As Adams himself ought to. This new character helps make 'So long and thanks for all the fish' rather an original book.

Marvin, the Paranoid Android, is apparently based on a comedy script writer, a severely depressed man called Andrew Marshall. As all Leeds Students will be glad to hear this man has now cheered up!

He mentioned a few other little details about how he writes. "Some one once said that being a writer is dead



easy - you just get a piece of paper and just stare at it until your forehead bleeds: Gets tedious after a while."

When asked whether he'd ever talked to a dolphin, who feature prominently in all his previous works, he admitted he hadn't. "Though not for want of trying. I have actually gone in search of Dolphins more than once, and never yet found one."

Douglas Adams has worked on many of the adaptations of his radio scripts. He helped on those on both the television and in the theatre. He has his own views about these adaptations, especially the dramatic versions.

The first staging of 'Hitch-Hikers guide to the Galaxy' was by Ken Campbell at the ICA. This, reflected Adams,

was unexpectedly 'Pantomimic', but definitely good. The Rainbow Theatre production was 'Disastrous.'

The Theatre Clwyd adaptation was the staging Adams like the most. He didn't mention it but this was the one that kept closest to the original script and spirit of the programme it had a bare, sparse set. As a result you had to imagine a lot of things as though you were listening to the radio.

There's another adaptation coming up - a film. The plans for this are moving along 'very, very, very slowly.' He can not really comment on it except to say "I'll know when its made. That might sound faecetious, but (pauses) its heart felt." In fact Douglas Adams, though sometimes

whimsical did not sound at all faecetious or insincere. He refused to say anything about Leeds on the grounds that he didn't really know it as he'd only dashed through on the way to radio interviews and the like.

He is now suffering from a success syndrome. He wants to move away from the Hitch-Hiker stereo type. He is confident that he can. He has worked on computer games and written articles for the Observer on travel and wildlife. He seems to have had some inkling of the success that 'Hitch-Hiker' would attain when he wrote the original scripts. Even so 'its certainly done rather better than I anticipated.'

**Ben Hopkins**



• Pic: Stephen Robinson

## BUSKING IN LEEDS

Following the Clash's recent musical tour of the streets of Leeds, I decided to go and investigate their less famous busking counterparts in the city centre and found that the old tradition is still alive.

After an extremely unproductive first ten minutes without hearing a single note, I was suddenly attracted by a chorus of 'I'm forever blowing bubbles.' To my great relief I had found my first victim.

He was a friendly chap called William Saynor from Beeston who was raising money for a new children's hospice in Wetherby. He said that his appeal had received a great response from the public and consistently earned over £100.

For some, busking is a serious business as their livelihood depend on it. One such character is Bernie Hartley from Leeds who was entertaining people in the queue for the Yorkshire Bank Cashpoint,

His eight years as a professional musician have taken him all over Europe but none of these compare, he says, to his favourite site in Oldham.

Like most careers, busking does have its darker side. Many a time, Bernie has stood out in the pouring rain and played to meagre audiences, but, as he says, the show must go on. He did just that in Huddersfield last week and earned £1.50.

On the other hand, busking can be a lucrative business, and you can enjoy yourself in the process. The buskers we saw rarely earned under £30 on a Saturday and the audiences seemed to be appreciative. Some said that their shopping trips would not be the same without 'Old Bill Saynour.'

Busking is also competitive, Bernie had recently been involved in a confrontation with 75 year old Rob Ewart who had moved into his 'patch'. When the two buskers tried to outdo each

other by increasing their volume, the police arrived to settle the dispute.

Mr. Ewart is an experienced old campaigner who works with the Leeds Infirmary radio and old peoples homes. Although his talents as an accordion player are limited, he makes up for it with a charming personality. Over the last five Saturdays he has made over £350 for the Ethiopian-Chad relief fund. When I asked if he played any pop music, he replied, 'Yes, I often play Max Bygraves.'

Busking is something of an institution in this country but over the past few years there has been a deterioration in the number of musicians taking to the streets. Only one competitor took part in last year's Leeds Civic busking competitions.

Busking is a pleasing distraction to Saturday shopping and lets hope that it continues.

**Jon Reynolds**



# DOWN AND OUT

We all come into contact with the ch and out at one (line or another. rifling through litter bins in the city centre or begging on the streets, .1hey hick r become a kind ul distasteful joke, something to be ignored. Set apart as they arc from the rest of society it can he all too easy to forget that they are still part of it.

Saint t;eorge's Crypt in Leeds is one place where the homeless Men can go to spend the e% ening and sleep. The hard fact that they are having to face is that is may soon be the only place.

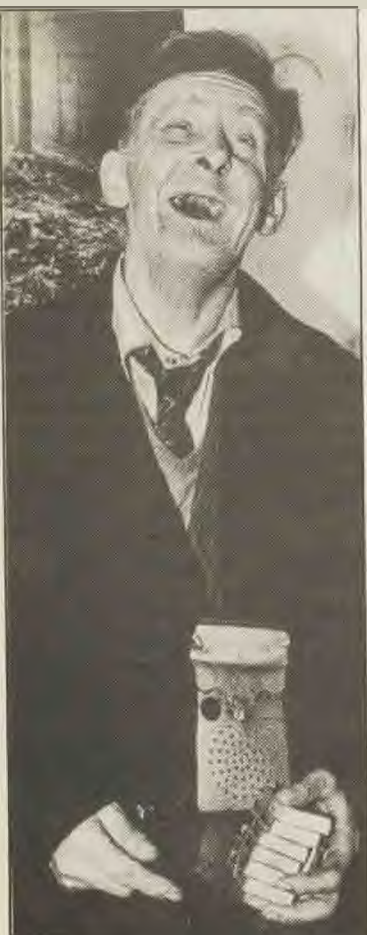
At present the people who fall through the safety net of the welfare state are dealt with to sonic extent by 21 government run re-settlement units spread throughout the counry but even this meagre provision is shortly in he abolised in a move w hick will drag care for Britain's homeless hack to the state if was before the Elizabethian Poor Lay of 16411.

New legislation will end the government's responsibility towards the destitute in favour of a ti15 million saving. leaving only voluntary organisations like the Crypt to look after people who are homeless and at risk.

Stark and sombre, the inside of the Crypt is disturbingly reminiscent of a prison. Its bleak tiled walls and heavy iron doors are designed to he functional rather than pleasant. They combat the y iolence which sometimes breaks out. especially if men are turned away for being drunk.

Down in the bowels of the Crypt IS full lime staff, along with voluntary helpers, super- % ise a small shop, a dimly lit hall with television and a clothes shop.

This sture is w holly dependent on charity for its upkeep. Clothes donations are collected throughout Leeds and the garments are distributed at the crypt when the men where require them. In practice the frequency with which a particular man needs new clothes depends to a large extent on how often he sleeps rough. Many men never take off their clothes in between the time they are given them



**Provisions for homeless people are becoming woefully inadequate. Now, voluntary organisations are having to fill gaps left by the welfare state. Chris Hill went to have a look at one of these organisations — St. George's Crypt.**

**Photos by Stephen Robinson**

and the lime they receive some more,

Saint Georges Crypt deals with men who face the worst living conditions of any social group in Britain, so some form of medical service is obviously essential, A nurse is in attendance every night and there is a doctor on hand three times a week. Surprisingly the complaints traditionally associated with the homeless, such as bad feet and hody Bee, have been largely ruled out.

Now most complaints dealt with at the Crypt are more ordinary ones, like heart and lung problems, through there is a higher incidence of TB than elsewhere. Flu hugs and colds are almost unknown here as, due to their outdoor life, the men w ho visit the Crypt are probably less prone to virus infection than the average student.

Addiction is quite a common medical problem among the down and out, not to drugs. which are too expensive to he used widely. but to alcohol or dangerous alcohol based substances such as aftershave and shampoo. Gambling is another addiction to which they frequently fall prey.

It may seem odd that so many homeless people should congregate in Leeds but the area is in no way unusual. The day of the traditional country tramp is gone and today's homeless tend to move into urban areas lured, more often than not, by easy social security payments and the vague possibility of work.

01' the groups which converge on large towns almost all are male and most Originally come from the poorer areas of the country rather than from the comparatively wealthy south. On an average night at the Crypt roughly a quarter are from Scotland, a quarter from Ireland and the majority or the rest come from the North of England. Significantly these sta-



• Ben and one of the volunteers

tistics are similar for homeless men in London.

Many of the men who isit the Crypt are mentally ill. the result of the government's plan to empty psychiatric hospitals into the community . Victims of brain damage, the mentally backward and schizoprenics all come to the Crypt, as do a large number of men suffering From depression, often brought. about by the death of their wife, and leaving them unable to cope alone at the very lime that they have to.

The organiser at the Crypt, Reverend David Patterson. feels strongly that w loll social security payments and the minimum of

sympathy Britain's homeless are being paid to keep quiet. As long as its indigent population keep out of the way. society does not seem to care whether they lead reasonable lives or simply subsist. Rev'd Patterson claims that recovery for the homeless must he a two way process and that if the government wanted to help, rather than just save its conscience. many men could be accepted back into the community .

Realistically it must be said that there are never likely to be enough facilities to settle every destitute person in Leeds but the work of Saint George's Crypt

has helped to create concern about the problem in the city.

An encouraging amount of help has come from large numbers of volunteers, many of them students from the University and Polytechnic, who staff the Crypt during the evenings and through the night.

Though success in re-settling men is not uncommon. and some recover completely. perhaps getting a corporation flat, the Crypt's small victories cannot hope to eradicate what is a deep seated social problem. A problem of lack of awareness and understanding which has been ignored for too long.

Chris Hill

# ... IN LEEDS

# AFRICA I SEE

*In the first of a two part feature*  
**GORDON TAYLOR** *traces the*  
*struggle of bringing African music*  
*to the European market.*

My qualifications for writing an article on African music do not, it must be admitted, bare close scrutiny; the more for the fact that the research was completed without venturing any further south than the River Thames. However, I can claim to be a fan having kept a constant, though not always close, association with music from Africa for the decade and a half that has passed since Jo'burg Hawk weaved their spell in a dank Derby nightclub.

Of those fifteen years, every other one has promised to be the year in which African music will finally break through in the way that reggae (almost) has. Burundi Black, Osibisa, Black Blood, Fele Kuti, Juluka, Manu Dibango, King Sunny Ade. All have been proclaimed as the harbingers of a new invasion. As yet, though, the invasion has always faltered.

Now there is a new impetus, urged on by the independent record companies; Rough Trade; Island; Charlie Gillett's Oval Records; Bill Laswell and O.A.O./Celluloid; and most importantly, Earthworks and Sterns. Over the Easter vacation I went to London to talk to Jumbo Vanrenan of Earthworks, Rob Urbanus of Sterns African Record Centre and Kofi Adu of Hi-life International, one of the foremost bands playing African music in the U.K., to find out why they were playing and promoting this music and, more importantly, to discover more about its background.

Jumbo Vanrenan is a large person; though not nearly so large as the name might suggest. Along with his wife Mary he runs Earthworks Records from a sparsely, but

tastefully, furnished office in the Rough Trade building, two minutes walk from Kings Cross and St. Pancras. He is caring about his subject, speaking softly, slowly and thoughtfully, hining at further, untapped stores of knowledge.

Earthworks was set up, primarily as a record label, but, having begun life with only one record to promote, it seemed expedient to move into the wholesale market through the importation of records from France and Africa. Originally the releases on Earthworks were licenced from African labels. Growth and increased sophistication in the market since then has meant that it is both necessary and possible to originate more of the product in the U.K. Still, the majority of the material begins life in Africa with the tapes rushed over for mixing.

Just a short tube ride away is Sterns African Record Centre, which, unlike Earthworks, does have a retail outlet. This is a small shop in Whittaker Street, something of a backwater off the Tottenham Court Road; easily missed by the casual visitor. Inside, the browsers are packed with hundreds of strange, fatally intriguing record sleeves that tempt the incautious to part with far more money than one's accountant would deem wise.

Rob Urbanus, one of the directors, told me that the customers were quite evenly mixed between Africans and Europeans. The former found the shop invaluable because import restrictions on manufacturers goods in their home countries mean that, say, a Ghanaian would find it much



• Hi-life International

easier to buy a record from Zaire in London than he would in Ghana. Reaching the British seems to be a great deal harder.

Both Rob and Jumbo took an air of long-suffered frustration when they spoke of the difficulties of reaching a wider audience in Britain. To my surprise, though, they didn't have much to find fault with the printed media. I had formed the impression that the rock press in general considered African music as something to fall back on when they hadn't a new Sex Pistols to write about. Such, apparently, is not the case and fairly regular coverage in the N.M.E. and Echoes is well appreciated.

Even Fleet Street has done its bit, with Jumbo especially becoming such a print personality that one almost expects him to break into chat-showdom. T.V., as a matter of fact, is not doing too badly; considering the usual appalling coverage that popular music gets on the small screen. Note the recent Hugh Masekela documentary and the series on Afro-Caribbean music.

The real problem area is radio. The big bosses at Radio 1 have only just discovered Reggae, so it's liable to be a good ten years before they stop patting themselves on the back and go look for something else. John Peel and Robbie Vincent do feature the new releases, but with so many other records clamouring for their attention in the eight hours the two have between them in a week, the less dedicated listener could easily miss the few African records that do get aired.

Local radio, with the exception of Charlie Gillett in London, an Afro-Caribbean show from Manchester on Sunday afternoons and a few other bright spots scattered around the country, is more or less a joke as far as intelligent and/or varied music programming is concerned. Commercial radio tends to appeal to the lowest common denominator, i.e. the advertisers, whilst the B.B.C. stations stay as close as possible to the Radio 1 and 4 formats.

Even where some effort is made to appeal to the community at large it seems im-

possible to get producers to think in terms other than ethnic means West Indian and reggae or Asian and Indian film music. Try to offer them some African music and the response is, "I'm sorry, but we don't have any Africans living here". To which, Jumbo replies, "So what? We're not making this music for African people. In the same way that, if you play a soul record, there are no black Americans living there either; so it doesn't make any difference. It either works or it doesn't. For a lot of people it's just that they've never heard it. and if they do hear it, they may find that they like it

One obvious way to bring African music to more people's attention is through live appearances. This, though, is a far from simple solution. For one thing, most of the artists live in Africa and even when they do visit the U.K. it is very rare for any of them to stray out of London; simply because that is where the greatest demand is and all the little demands may be expected to make the trip down. Those that do have easy access to the capital will find that they are richly supplied with visiting acts, whether supplied by the G.L.C., record companies with product to push or the current series of gigs at Camden's Electric Ballroom.

The rest of us have to wait for summer, Glastonbury, W.O.M.A.D., and Elephant Fayre or try to catch one of the U.K. resident groups on one of their infrequent forays to cold, northern climes.

For many years the British based bands, largely made up of South African refugees, scratched a living in the uncertain overlap between jazz and rock. Louis Moholo, Dudu Pukwana, Mongezi Feza, Jazz Africa could all be expected to do a lightning tour of the jazz clubs and earn a fast buck from a Robert Wyatt session. But, Osibisa apart, that was about it. Recently, however, there have been signs of change; the first of which came with the formation of Hi-life International.

Kofi Adu, drummer with, and one of the leaders of, the band told me how five Ghanaians, already known to each other had met in Lon-

don. Someone asked why, since they were all from Ghana. they weren't playing Ghanaian musics in general and High Life, the most popular of these, in particular. As there were no real High Life groups in the country at the time, two extra members were drafted in the Hi-Life International was born.

To begin with they played only in London, but lately have begun to venture further a-field; to the European continent, to Northern England and even to Scotland; where most rock bands fear to tread. In that time the audience has developed from a mainly Ghanaian and African composition to one that regularly includes a Japanese contingent.

The band's hard work and constant effort seems to be paying off. Record sales, though never reaching top 40 proportions remain constant and profitable with orders for anything up to 50 copies even of the first L.P. coming in when least expected.

Hi-Life's success has benefited others too. New bands are forming at an ever increasing rate, although the degree to which what they present as genuine African music actually approaches the real thing varies. I wondered if Kofi had any reservations about people taking elements from his music, mixing them with western elements, then selling the hybrid as the authentic product.

"Not at all; it's been happening the other way too. Africans have been taking western ideas and adding them to our music. Music is universal y'know".

Robert and Jumbo were similarly unconcerned by people playing around with the music between the time it leaves Africa and it reaching the consumer. Indeed they saw it inevitable, necessary and even a positive advantage.

To begin with there's the 'McLaren Effect'. Malcolm McLaren is looked upon, in some circles, as a complete pariah, who ripped off the inhabitants of Soweto just as surely as the Rolling Stones ripped off the American Blues men. Personally, I'm not a Stones hater; on the principle that the only reason anyone cares about Muddy

*Continued over*



• Thomas Maptimo

# MUSIC

## AFRICA I SEE CONTINUED

Waters today is precisely because Mick and the boys popularised, a version of, his music. Moreover, they played it, let it not be forgotten, because they loved and respected it.

McLaren probably has more than half an eye on the cash registers. But, it 50,000 people buy 'Duck Rock' and then, on the strength of having heard 'Soweto', go out and buy the real thing, whatever that is, then he's done the original artists a much bigger favour than if he had stayed away.

Secondly, as Kofi, Rob and Jumbo all pointed out, it is only right that western music borrow from African because the traffic the other way has been tremendous. Listen to anyone from Dollar Brand to Segun Adewale to Menu Dibango and what you hear bears only a passing resemblance to soundtracks from *The World About Us* and old Tarzan movies. What you do hear is the sound of

an urbanised, technological continent that is well stocked with records, tapes and, above all, radios.

The music that has been coming out of these radios for decades has its origins in Europe and America. It would be inconceivable for this not to have had an effect.

So, even the smallest cities will have a club playing disco music and, more than likely, even a resident band doing a very good Michael Jackson or Prince impersonation. Reggae is very popular in most areas and many African artists actually record reggae songs. That the same goes for any type of music was emphasised by Jumbo.

"For instance, one of the most successful recording artists throughout Africa was Jim Reeves. Jim Reeves was huge, especially in Southern and Eastern Africa and that had some small influence on the music. The way the melodies go, the steel guitars: they come in and people start to use them in their own music".

Whether you like it or not, if it wasn't for this continual absorption of new influences, African music would never have left its ethnic base. Could the process go too far? Could it advance to the stage where people are so much in love with Prince or whoever that they no longer strive to create anything that shows no other input?

Jumbo sees this as a real problem, "but what can you do?" Rob was more optimistic,

"No, that process has always gone on. But it exists side by side with the traditional music and often it's a matter of people either appreciating both or people only a certain stage tending to listen to western music and later revert back again to their own music" Rather as Americans may constantly go back to doo-wop or the blues.

A third reason why African music heard in the first world may not be the (non-existent) genuine article is that much of it is recorded in Europe. Mostly in the city that, more than anywhere, serves as the centre for African music; Paris.

Tell me Jumbo; why Paris?

"Well, if you go back historically and see how the British and French empires were run, they're completely different. Britain set up its territories so that they had to be self sufficient to a certain extent; whereas France always ran everything centrally. So all the administration are based in Paris".

There's also a large African population in Paris, and this centralised policy of the old empire ensured that they all speak the same language; French. Anglified Africa developed less unity and in Britain the Kenyans and Zimbabwians don't necessarily associate because they might



• Onyeka

not have a common language. To return.

"The records are recorded in Paris, pressed in Paris, released in Paris and then exported out to the various African countries. That's not to say that they don't have pressing plants in the Ivory Coast or Zaire, but they can never get enough plastic or records".

Recording techniques throughout Africa tend to be rather primitive. Reggae fanatics often regard this lack of sophistication, as contri-

buting to the art form; the clicks and scratches on the Studio One and Joe Gibbs everything done-in-the back-kitchen releases being as important as the rhythm. Without such an easily accessible cottage industry to help stem the encroachment of digital sound, there is a more ready acceptance of the use of state of the art recording techniques for African artists. Given the shortage of raw vinyl mentioned above it seems that the major artists at least will continue to record in the west for some time to come.

## IT'S ALIVE

### THREE JOHNS Warehouse

Death Of The European, and the Three Johns roll merrily back into the indie charts and a hometown gig at the Warehouse.

What is there to say about these guys except long may you run. Too fun loving to be cool, too politically astute to be bland, the Johns tender the perfect antidote to Eighties apathy. Of course you may say what about the Fall? Well these boys come at the same problem from a different angle. A means to an end,

Punk outstayed it's welcome and then refused to be buried, a graveyard for dying trends, venues like Brannigans and it's off spring Adam and Eves still offer a living to the likes of The Varukers and The Exploited, but the spirit from the rotted carrion covered corpse moves now with bands like the Three Johns in places like the Warehouse.

Of course it was just one big shindig, a real humdinger of a party, and why not? The Johns told silly jokes of ducks and dope. and then hawked their way through their past to their present, and ours. The songs were an their 'A.W.O.L.', 'The Devils Music', 'Do Not Cross The Line', and teenage nightingales all we lapped it up, cavorting for the video camera that is filming for a possible Whistle Test feature.

The whole thing ended in renditions of some party favourites, 'You Spin Me Round (like A Record Baby)',

an endlessly charming lyric and a mock falsetto from Johnny 'Boy' Langford for Bronski Beat's 'Feel Love'. Yet the real message is 'Party' Political. In amongst all the good-times-a-rollin fun atmosphere there is the socialist fervour, the commitment which can neither be dampened or suppressed, even in the wake of the inglorious defeat of the Miner's strike.

The incorrigible banter, the bottled guitar, and let's hear the drum machine for a while. The Three Johns hit between the eyes bursting into the consciousness, work shy prole threat, the revolution starts at closing time red hooks gentlemen please.

Anthem for the revolution? We got 'em.

But what of Age Of Chance? Alas not a lot. They have taken to the already dulled thud of electro-bop, with a sparseness and a vocalist that reminded me of Rotten's second group, yet they are a sugar-coated P.I.L. with none of the attack and warped charm of the latter.

Nigel Holth3

## The Cult Refectory

**THE CULT**  
The Refectory  
When Crosby, Stills, Nash and Young, the world famous firm of accountants, recorded a song entitled almost cut my hair, they didn't realise how right they



• The Cult surrender to our review

• Pk Tony Woolgar

were. So Deep Purple have reformed and there's a psychedelic movement emerging once again, but still there's always the Ramones and the Smiths... but with a flared trouser scare on the Old Grey (penny) Whistle Test, or should we say the Andy Kershaw Show, and last Saturday's sortie by the Cult, it looks like the scissors will be hidden away once again (but how will that effect Helen Slingsby? - Music Ed.).

The Cult could well have been Led Zeppelin and no one would have noticed any

difference, not just the length of their hair but all the hackneyed mannerisms of maximum R&B.

So the singer fancies himself as a Red Indian, and the guitar wails like a Banshee at times, but all in all this is stock metal and there are no two ways about it, of course it has long been mooted that the dividing line between the 'new' rock and Heavy Metal is a treacherously thin one, but The Cult don't even make a pretence of walking it.

All of that aside to be perfectly honest, and a reviewer

## MONOCHROME SET R.S.H.

The Monochrome Set that paraded in front of the Leeds crowd was decidedly odd. Tinged by off-beat Americano-jangly guitars, distinct melody and p-funky organ-like some kitsch sixties Californian band.

Healthily earnest, hedonistic and good natured, touched with Eastern promise (the Arabian rather than the Indian): but it was the vocals that hallmarked the Monochrome Set's current sound, emotive without being over defined, there was feeling and character even when the actual words became inaudible.

Satisfying music though not overly adventurous, this was no banquet though it left the audience with the feeling that they'd at least had a good meal.

ifertry, Spencer

## TAKE FIVE WITH US

always should endeavour to be so, the music was powerful, unoriginal, invigorating and ultimately good. All the hits were featured, and the album material from 'Dreamtime', though it can easily be said that a good belting out of 'Spiritwalker' from the old hi-fi is all one needs from the Cult.

The highlight of the evening was Wayne Hussey joining the band on stage for... guess what... renditions of 'Wild Thing' and 'Louis Louis', and horror of horrors I really enjoyed it, now there's an admission.

Clean snitIt.

Lor4 'TA

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PrA4

## Gigs

'A.C. Temple' in the doubles bar on Monday, 10th June at 9.00 p.m. Tickets 50p (bar extension).

## THE REDSKINS

Saturday, 15th June, 7.30 p.m. Refectory. £3 from usual outlets.



## Theatre

## CIVIC THEATRE

July 8th and 9th at 7.30 p.m., Gala Dance Festival (including items from Phoenix, Splitz & Harehills Youth Theatre). July 13th at 7.30 p.m., 'Giseile' by Dance Roundabout Ballet Company. June 11-15th at 7.30 p.m., 'The Card' by Keith Waterhouse and Willis Hail.

## GRAND THEATRE

June 17-22 at 7.30 p.m. (Wed. &

Sat. 2.30 p.m.) 'The Nerd' by Larry Shue, starring Jasper Carrot. On 23rd June at 7.30 p.m., Julian Lloyd-Webber (Cello). Tel, 459351 or 440971.

## PLAYHOUSE

Until 8th June at 7.30 p.m. except Mon, & Tues. at 8.00 p.m. 'Chips With Everything' by Arnold Wesker. June 13-29 'Moving Pictures' by Stephen Lowe.

## [Ansa

## CARNABY CLUB AGM AND LOVE-IN

President's reception room Wednesday, 19th June 7.00 p.m. Selection of new committee members, slush fund scandal etc. etc.

## CIVIL ENG. SOC DISCO

Tartan bar Friday, June 14th 8.00 p.m. start. Late bar. Members 50p, non-members 75p.

## MANAGEMENT SOC. DINNER

Headingley Pavillion June 19th, 7.30 p.m. Tickets on sale in Union extension, 3rd June. Cost £7.95 each.

## MOTOR CLUB EVENTS

Forthcoming events after exams:

Wed. 12th June. 'Life in the Fast Lane' - bowling trip to Merrion Centre, 7.30 p.m.

Sat. 15th June. Day trip to Dutton Park.

Fri. 21st June. Day trip to Blackpool with a tour of TVR Engineering Ltd. (Sports Car Makers).

Sun. 23rd June. End of term treasure hunt, start 6.00 p.m.

Wed. 26th June. Pub scatter, start 7.00 p.m.

See noticeboard for full details before each event.



## cinema

## HYDE PARK

Until Thursday: WETHERBY 6.30, 8.30  
Comm. Friday: MORONS FROM OUTER SPACE 7.20  
Late show Friday: JABBERWOCKY  
Late show Saturday; EAST OF EDEN  
Both at 11.00 p.m.  
Late show Fri. 14th: EASY RIDER  
Late show Sat. 15th: BODY HEAT

## LOUNGE

Until Thursday: WATER 5.40, 8.10  
Matinees at 2.00 p.m.: HEIDI'S SONG.  
Matinee on Fri. 7th at 2.00 p.m.: FOOTLOOSE  
Commencing Friday: FALLING IN LOVE  
Week: 5.40, 8.10. Sun: 4.45, 7.15

## COTTAGE ROAD

Until Thursday: 2010 5.40, 7.40  
Commencing Fri. 7th: DANCE WITH A STRANGER. Ring for times.  
Late show Fri. 7th at 10.45 MERRY CHRISTMAS, MR. LAWRENCE

## ABC

Until Thursday:  
1. WITNESS. Week: 2.40, 5.25, 8.25  
Sun: 3.15, 7.45  
2. FALLING IN LOVE. 2.35, 5.35, 8.40  
3. WILD GESE II. 2.35, 5.20, 8.20  
N.B. Thursday for one day only: GREYSTOKE. 2.10, 5.00, 8.00  
Commencing Friday:  
1. WITNESS (again). Same times as above.  
2. THE BREAKFAST CLUB.  
3. INNOCENCE. Please ring for details.

## ODEON

Until Thursday:  
1. COTTON CLUB, 3.00, 5.35, 8.15  
2. GHOSTBUSTERS. 2.20, 5.00, 7.45  
3. THE FALCON AND THE SNOWMAN. Ring for times  
Student price: £1.30/£1.40

## PLAYHOUSE

Fri, 7th: BRINGING UP BABY. 11.15  
Sun, 16th: FANNY AND ALEXANDER. 6.45

## WETHERBY

Vanessa Redgrave and her grown-up sprog star in this story of a Yorkshire school teacher and the problems created there join up from. Actually features the actual Hyde Park Cinema in its actual footage. Co. Drama rich with quality and one of the best new releases around. Go with your friends and help keep the Hyde Park open.

## MORONS FROM OUTER SPACE

Four idiots from another planet land on Earth, discovering lager, stardom, and the MI. Episodically very funny, with Jimmy Nail providing the best bits.

## JABBERWOCKY

Pythonesque comedy from a pre-Brazil Terry Gilliam. How will the knights save the village from the terrible monster that eats everything in its path? Excellent post-exam drunk-support system.

## EAST OF EDEN

James Dean and John Steinbeck. Nuff said.

## EASY RIDER

Dennis Hopper's cult youth bike movie, full of acid-heads and motorbikes, anti-heroes and Jack Nicholson. Most stories

start with a journey, and this one's no exception. Right on, maaaaan I

## BODY HEAT

William Hurt good in steamy thriller, Then again, it might be William Heard whose good in steamy thriller. I've never seen it, so I'm only guessing.

## WATER

Michael Caine, Billy Connolly, and Leonard Rossiter in a patchy comedy about a tropical island discovering water in a search for oil. Good television style comedy, but may be a bit out of its depth on the big screen (ha ha, out of its depth, geddit???)

## FOOTLOOSE

Boy comes to town and guess what, the puritans won't let him dance! I But the kids have gotta dance, so they're gonna have to fight city hall It!!! Jeez this is crap - it'll make you feel three years old again.

## FALLING IN LOVE

Meryl Streep and Bobby De Niro rather waste their talents in a pretty predictable but solid love story. Briefly, two married people meet on the subway every morning and drift into an affair. Robert De Niro as Robert De Niro and Meryl Streep at M. Streep.

## 2010

Or, to the more up-to-date clock-watchers among us 'Ten Past Eight' (Geddit???!). Rather dismal attempt to capitalise on 2001: A Space Odyssey. Everything becomes far too logically explained until the ending, when all the world has the chance to live in peace and total harmony, and we'll never have nasty people any more. How quaint.

## DANCE WITH A STRANGER

The story of Ruth Ellis - the last woman to be hanged in Britain. Boffostuff with strong messages about the Class Structure. Barry Noble says "Get yerselves in!"

## MERRY CHRISTMAS MR. LAWRENCE

Superb prisoner-of-war film. Absolutely amazingly fabar-ooney brilliant film (if a little heavy going in places). I'd even go so far to say that it's pretty good really. It's got David Bowie in too, but never mind.

## WITNESS

Harrison Ford in the most hyped film of the moment. Nevertheless, it's the best new American film in town, with 'ole Indy' giving it ten.



samosiwo

• "What do you mean you want to wee-wee!"

# What's On



## Classical

**JULIAN LLOYD-WEBBER**  
Grand Theatre, June 23rd 7.30 p.m. Cello recital. Book now on Leeds 459351/440971.

### LEEDS YOUTH OPERA

The Immortal Hour by Rutland Boughton. Civic Theatre, June 5-8th 7.30 p.m. Tel: Leeds 462453.

### OPERA NORTH

Grand Theatre. Tel: 4593511 440971. The Mastersingers of Nuremberg by Wagner. June 1,8 and 15th at 5.00 p.m. and 4.00 p.m. on Saturday.

Il Trovatore by Verdi. June 3,6,11 and 14th at 7.15 p.m. Wether by Massenet. June 7,10 and 13th at 7.15 p.m.

### SMALL ADS

Al ringbinder portfolio for sale, highest bidder. Phone Anthony 785193.

## A Out of Town

### HARROGATE

Harrogate Theatre, Oxford Street. (0432) 502116 Summer Season '85, 3-8 June Henry McGee and Margaret Ashcroft in 'Two and Two Make Sex'. 11-13 June Hinge and Bracket in Our Lovely Days'.

### BRADFORD

St. George's Hall, Bradford (0274) 752000 Noerhen Ballet Theatre 6-7 June 'Coppelia'. Theatre-In-The-Mill, Shear-

bridge Road. 14.16 June 'Revenge' by Howard Brenton.

### YORK

Rowntree Theatre, Haxby Road, York City Opera Group present: 'Cavaliene and Rusticana' Pagliacci 2,3,5,6 July at 7.15 p.m. **Black Swan Falk Club**, Peasholme Green. June 6th 8.00 p.m. Steve Evans and Lisa Nygren, June 13th Roger Sutcliffe.

### ILKLEV

Quarry. June 21st at 9.30 p.m. Fire Spectacular - Mythical tale of Druidic ritual. Rumbolds circus and friends. Tel: 608627.

### SHEFFIELD

Crucible Theatre until June 15th present Laughter Noel Coward 8.00 p.m.



• Vanessa Redgrave and Jean Travers carpet-laying in "WETHERBY"

### WILD GEESE II

See this week's review.

### GREYSTOKE

Very pretty, but not much else. Fantasy masquerading as art, I'm afraid. Sir Ralph Richardson gives a swinging performance (swinging, Tarzan, gedditMII I). Brideshead revisited with more fur and crazy scientists. Watch out for the flame thrower in the third reel. (Actually, I lied about the flamethrower - I just wanted to liven it up a bit).

### THE BREAKFAST CLUB

American youth film that's a couple of thousand cuts above Footloose. Music by Simple Minds etc. but that's all I know.

### COTTON CLUB

Coppolas reconstruction of the Harlem nightclub, which may be very entertaining but misses out much of the racial politics. Nevertheless, he's still the best Big Director in Hollywood.

### GHOSTBUSTERS

Complete hum. Absolute toilet.

### THE FALCON AND THE SNOW-MAN

Based on a true story. A young

dude and his drug-addict chum start spying for the Ruskies in America. Very good examination of their motives, and an unusual film in the current American political climate because it actually gives the Reds some sympathy.

### BRINGING UP BABY

Pretty ordinary title, until you find out that 'Baby' is a leopard (cripes!). Gary Grant and Katherine Hepburn star in this lovely comedy that knocked the spots off anything in 1938 (spots, leopard, geddit??! I). Howard Hawks directs.

### FANNY AND ALEXANDER

More absolutely amazingly fabaroony brilliant than Merry Christmas Mr. Lawrence. Ingmar Bergman's greatest film, and easily the best in Leeds at the moment. I cannot recommend strongly enough that you see this film. If you don't then I'll have to 'send the boys round' OK?



• Judi Dench is Marcia and Ian Noon is her husband Stanley, Jean's closest friends in "WETHERBY", a film by David Hare. Palece'Pictures. March 8th, 1985

# PIANOS p PALIVISI

**Helen Slingsby and Jay Rayne talk to Micky Gerwat, piano tuner for Leeds University Union gigs over the last sixteen years. Photo by Mark Williams.**

Micky Gerwat tunes pianos, Not just any old pianos mind. Micky tunes pianos for all the big bands at university gigs, a role he has performed since 1969.

And now he is to get a mention in the new Guinness Book of Records for tuning pianos for 72 hours non-stop - a charity stunt that raised £600.

In the past 16 years he has tightened the strings for many of the legends of rock music including John Lennon, Elton John and the Rolling Stones as well as the rather less legendary such as Marrillion and Procul Harem.

Like a number of his fellow piano tuners Micky is blind, a handicap which has never held this man back. Indeed it is very easy to

forget that Micky cannot see as he colourfully recalls his experiences in the music business over the last decade and a half.

He was originally called in as replacement to tune the piano for the Moody Blues at Leeds University in October 1969 when their usual tuner had let them down. He worked for Pete Hart the union concert secretary, now a promoter for Roxy Music, and since then he has been called in for all the University gigs.

In 1973 when Elton John came to play at the University he was called in at very short notice. Micky explains: "They had a student from Steinways who had made a mess of the piano so I was called at the last minute. The au-

dience were already in but I didn't know this. I play the piano myself, so after I had tuned the piano I struck up with an Elton John number.

"Then suddenly the curtains opened and there was a massive cheer from the crowd. So I did a couple more songs and then Elton John came on stage and said 'Well there's not point me being here. I'll just go and sit back stage and you just sing all my songs - no problem. I'm now worried, I'm getting paid anyway.'

"Elton had been refusing to come on stage because the piano had been in such a mess, so basically I saved the University's skin."

Micky has done that on more than one occasion. He was called in at the last minute when the Strawbs refused to go on because of the state of the piano. He suffered no such problems with Judie Tzuke, Paul McCartney, John Lennon or the Rolling Stones.

But although he feels his relationship with most of the musicians has been good he is always willing to tell you about the ones who "really put my back up".

"Some were a pain in the burn," he said. "Procul Harem for example. They were pillocks. You just had to move the piano two inches and they winged and whined.

"And Marrillion - Oh God, did we take it out of them that day. They got upset just because they lost a lead for one of their pianos and had to make do with a different one - what a farce.

"They were so pretentious as well 'We play real music' they said.

"Genesis could eat you for breakfast and spit out the bits\_ I quite liked their music before I met them but now I have destroyed the tape."

But tuning pianos can be difficult sometimes. Like trying to work in the middle of an open air concert in Roundhay Park.

"I had a pair of headphones on and I was tuning this clapped out Bechstein piano while the J. Geils band were on hand giving it full welly on stage - pounding hell out of their instruments and I was stuck there with these headphones trying to tune this piano. I got it done though."

Micky has become something of an expert on the music business over the past 16 years. He feels that the really heavy sound is slipping away and being replaced by the 'Pash-O-Vantics' of conventional song writing. "The Stranglers 'Golden Brown' is so conventional it's unbelievable," he said.

Admitting to being a romantic, he does not

think that is such a bad thing. Amidst the popular slating of the current chart sound Micky is happy to say that it is better than ever today, allowing room for a bit of everything.

"To me Nik Kershaw and Paul Young are going to be the song writers of the future. I know I am old fashioned - I admit it."

As well as his music Micky has also become involved in childrens' charities in Leeds and has taken up palmistry in the last few years.

He often goes down to the local youth clubs where he reads the palms of some of the kids. He often finds that despite being difficult and event violent with the group leaders, the kids are no problem with him.

"Not being a symbol of authority like their leaders they relate to me. I am able to communicate," he says.

He feels that being blind may be a help. He can respect people as individuals more through not being able to see them. As he says: "It's like racism. I can't understand racism because to me nobody is any different."

The £600 he raised with his marathon piano tuning stunt went to the physically handicapped to help them mix in society, something which he feels is important.

Micky is also unusual in being definitely fond of students. "I think they are much maligned. They are a big community - you've got 10,000 students in Leeds and out of 10,000 people you are always going to get some wallys. But you can always be yourself with students, no one expects you to sit on a pedestal with airs and graces. You are you - and that's great."



## PERSONAL

Dear John-Paul will you be my long-haired lover from Liverpool?

Jules - never mind A, what about the washing-up?!

Who would be wilde about living with Michael . . .

Scandalous Slingsby goes to Greece - have a nice time. love Z.

Sue what is the stuff you're putting in that cigarette!!

Dear Rob - thanks for the delicious meals recently, love 2o.

C. This is the long tunnel of my wanting you, love J XXX.

NH. Congratulations to the joint

best posers. Barry Jackson and Neal Mack. . . .

Happy Birthday Baby Blue, Forever young, love C.X

HH Apologies to anyone who didn't get into the posing competition. We underestimated your interest and got swamped by nominations. . . .

Andrew - Believe me! - I have stopped thinking about you while ironing my hankies, love Faceache . . .

Zoe goes to Washington! Good luck from Jules, Sue, Rob and Guy . . .

'Ode to the Toad' by Linda G.

Publishers wanted

Mel and Clare keep fit? us? Not on your life! Love J and H.

First Womens minibus 9.30 p m., not a.m Chery! - wild!

Right said Fred Lets go down to the allotment! . . .

HH. We realise that a lot of societies have vested interests in boring, ordinary discos We bear you no grudge: carry on bitching about us in the personal column

Look out Asgill here we come\_

Phohibition on you-know-what is over now, Helen. Enjoy it!

Guten Morgan Louie

Badly timed 21st Jim - hope you

enjoyed it anyway\_

Hickory Dickory Dock. Mouse could do with a clock!

HH. The organisers of the Hackers Hop wish to announce that the profits from the Tartan Bar will by popular demand be used to do a Refectory Disco next term.

Tiger - I can accept that it's hot. wet and sends you to steep It's the interesting (?) noises I can't handle. . . .

Gillian Margaret Webber knows all the words to the 'Crazy Horses' album - Oh Donny!

Sue - the Royal Park won't be the same without you!

CAZ - Let's go Wh00000ssshhh • The Hoot Maniac, \_

How about a rugby player from Hawick - eh! Sorry you got the dog - he did have lovely brown eyes!

Don't be embarrassed Sheen.% the lamp post's all right!

sheep says hello to Floozie . . .

Dave L. - Thanks for the drink I'll need another for the shock!

Gorilla on the wall, Tiger in the bed. Are you planning to start a zoo Julie. . . .

Graeme - out of practice? It's easy - lust turn over and shut your eyes!

Don't worry Simon - your day will Dawn eventually

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# Leeds Student Sports

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## Judo Medals

Leeds University Judo Team hosted the Yorkshire and Humberside Mens and Womens Championships this year, several of the club's senior members taking part themselves.

The top Leeds performance came from **Neil Fletcher** a Polytechnic student who won a Gold Medal in the Under 65 kg class with a skilful display of all round judo.

**Bridie Milner** continued to show her improving form by taking a Bronze Medal in the Ladies Under 66 kg class against some extremely stiff opposition.

As a result of his performance, **Neil** was selected as a member of the Yorkshire and Humberside Mens Senior Team to compete in the British Judo Association Area Team Championships in Worthing on May 25th.

## Trevor put Leeds on athletics map

Leeds athlete, **Trevor Burton**, made his mark on the National Athletics scene at the Antrim Championships held on 25th/26th May.

**Trevor**, who is on a teacher-training course at the University, went to Antrim having just established a new U.A.U. record in the 400m hurdles at the Student Championships and followed that with a victory in the Yorkshire Championship a fortnight ago.

In Sunday's final he was run a close second in the same event. This time he bettered his Crystal Palace record by almost a second, finishing in 51.46 seconds less than a tenth of a second behind the winner, **P. Beatti** 51.401.

This must count as a notable achievement for a University hardly renowned for its athletics facilities.

# Gloom and Doom

## Tennis team washed out by rain

On Saturday, 18th May Leeds Ladies Tennis 1st Team had a disappointing time playing host to Exeter University in the 2nd round of the U.A.U. Competition.

Leeds were unable to field their strongest team which resulted in two completely new pairings. The Exeter team were more consistent and this showed by the end of the second round of matches when they were 4-2 up, Leeds' 1st pairing (**Auriole James** and **Rebecca Bradshaw**) and 2nd pairing (**Caroline Baker** (Capt.) and **Julia Fentem**) each having taken one match.

Heavy rain at this stage made the courts unfit for further play, and in accordance with U.A.U. rules Exeter claimed the match.

**Julia Fentem**



• Leeds ladies tennis team in action

## CROQUET

# Opening in style

The LUU Croquet Club's first match ended in a glorious victory, played in beautiful sunshine.

The newly formed Croquet Club played a tactical match to defeat the already established Nottingham University

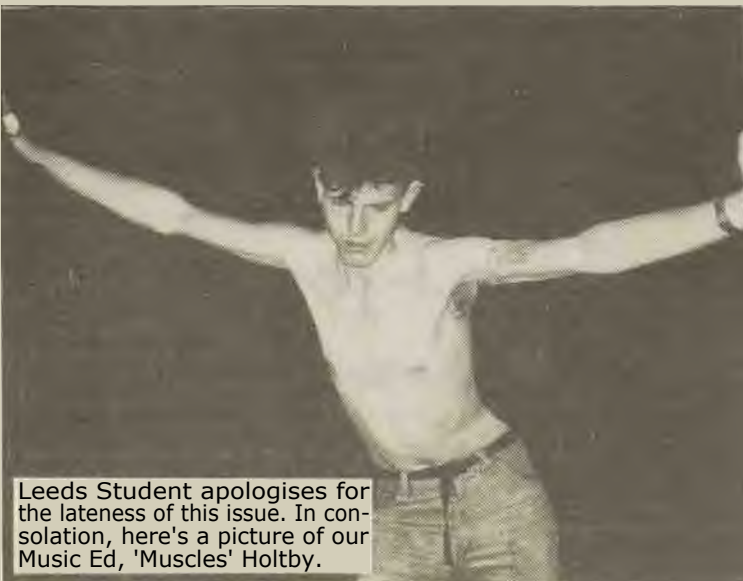
team on Oxley Hall's croquet lawns.

**Tim Barber** and **Charlie Mason** started the ball rolling with a decisive doubles win. **Phil Moone** then chalked up a fine singles win. **James Faulkner** lost narrowly to Nottingham's England U21 player **Algy Hamilton-Smyth**, but after this minor set back **Antony Neville's** lethal accuracy put Leeds back in a dominant position.

### VICTORY

The ladies match was lost by three hoops, leaving **Stuart Edwards** and **Neil Sikka** needing to win the remaining doubles match to clinch victory. They did so in fine form, never falling behind.

This promising start to the season has put hopes high, for the team's next match away at Oxford University. •



Leeds Student apologises for the lateness of this issue. In consolation, here's a picture of our Music Ed, 'Muscles' Holtby.

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FILM

Tonight at 11.15pm

MOON IN THE GUTTER (18)

Directed by Jean-Jacques

*Bermex* (of 'Diva' fame) this film follows a man obsessed by the rape and subsequent suicide of his sister, Starring **Nastassia Kinski**,

Saturday at 11 15pm

THE DRESSER (PG)

**Albert Finney** as the imperious actor-manager and **Tom Courtenay** as his devoted Dresser

Sunday at 7.30pm

LE BAL (PG)

*Scola's look at the decades between 1930 and 1980 as wars and skirt lengths come and go.*

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