

Leeds University Union  
**SUMMER BALL**  
 Thursday, 20th June  
**MIDSUMMER MADNESS**  
 Details inside

## Students could lose one third of their income

# Who benefits?

### Anti-Apartheid clash with Communists

Publicity for an Anti-Apartheid demonstration, due to take place in London this Sunday, has been tampered with by the City's Revolutionary Communist Group.

Posters printed and displayed around Leeds by A.A. group have had coach and ticket information removed from them and R.C.G. s alternative **details stuck on.**

Disagreement between the two groups first arose when 1..U.U. A.A felt it inappropriate to work with the R.C.G. in its opposition of Leeds proposed Chamber of Commerce Trades Mission to South Africa. They made this decision on the basis of maintaining the national apolitical stance to which A ..A groups have to adhere.

In a letter published in last

weeks Leeds Other Paper, front Chas Millington of the R.C.G. this decision is condemned. lie brings to the attention of all groups, opposed to apartheid the **African** National Congress slogan of 'Unity in Action'.

R.C.G.'s subsequent actions in changing the information On the posters seems to o mpletely contradict the ANC s adage which they themself es took so much trouble to quote in print.

Tickets for the demonstration are available at E4 waged. unwaged at L.. V.1?. exec or the Corner Bookshop.

**Tina Ogle**

### Students may be stopped from claiming supplementary benefits during the vacations, but their grants are unlikely to be increased, according to a report by NUS.

The report is in response to the ( iivernment's Green Paper released last .. eek which states. 'The Governments believe it right in principle to return to the situation which existed here ( NW) with students being helped through the grants system, by their families and their own earnings'.

The Government says that student claims for these benefits cause 'disproportion and administrative difficulties' - a point confirmed by local anthoniics. Nationally an estimated 2110010 students receive housing benefit and each claim may need to be reassessed six times a year.

NUS President Phil Woolas

agrees with the government's principles on benefits. but not their means of achieving them.

01 course the grant students get should be enough for them not to need benefit". he said. "but it is not. Despite repeated guarantees from the Government. these reviews threaten the income of all students".

Details of the proposals will

**An average student on full grant paying £15 a week rent will lose £600 a year which is 30% of the annual income, if the government proposals on supplementary benefit go through.**

he outlined in a DES consulta-ttse paper on student support at the end of June. but NUS describe this as 'cold comfort' as they consider the length of time for consultation is insufficient and are concerned that the Government will not seriously consider the situation of students in the social security system

NUS are particularly critical the was these proposals have een released. There are no figures in the Green Paper so it S not possible to work out the effect on students - but it ppears to be considerable aid Christopher Hall. NUS Welfare Officer. LUU Welfare Officer. Claire Whitely. agreed. 1 he proposals were outlined in two different volumes of the Green Paper thus not making students positions immediately clear. "It's been done very cleverly", she said.

**-Gill Webber**



• The match asking for the release of jailed turners passed through Leeds last week.

## Having a ball in the Union

In celebration of its 50th birthday it is to hold its first full scale ball in living memory.

Its aim is to cater for all task's, Irons lop hands like Ian Durs and the Blockheads lo steel hand. iuggleis and theatre.

Nirt only is this a tun event but the ticket price includes 12 for Ethiopia. Which if all two thousand tickets sell, 'sill Mean a donation mo(o. Any Rather profits still also to to the appeal

Cultural Allan, Secietary, Julie Parris said. Its not just going to be another evtravagan-iri - we ware, more ainnip-shere The t 'Mon will he decorated in party style. there will he a cold bullet. cocktails and cheap drinks (wine tram r1.50 a bottle). Dress is 'smart' as the organisers, through formal dress may he an unnecessary expense.

Hie I 'Mon will he closed at 4.(lo 1).111. Thuisday, 20th June to prepare fin the Balk opening at 5.31.1 p.m

ickets are now on sale in the S shop and change kiosk at t.12 each

**Annabel McGoldrick**

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L.U.U. Summer Ball  
 Ian Bury and  
 The Blockheads  
 Dr F

Kenny Ball and his  
 Jazzmen  
 Wendy Squires  
 and Autumn  
 Serenades Steel Band

Steinhaus Bierkellar  
 Band  
 Xero Slingsby  
 and rWorks  
 Morris Dancing

String Quartet  
 All Night Films  
 Light Opera Gala  
 Performance

Cocktail Bar  
 Wine Bar  
 Beer 40p Pint  
 Spirits 40p Shot

OPINION

# WOMEN PUSHED BACK

**Gill Webber examines the govt's latest attack on women — the Green Paper on the Welfare State & says "Thanks Norman!"**

Norman Fowler, Secretary of State for Social Services, may well be pleased with himself. Last Monday saw the publication of his Green Paper on the Welfare State - at last a courageous attempt to get at the root of the problems of the state benefit system instead of just pruning the edges. But how sad that the government seems to see the recipients of the benefits as the root of the problem, rather than the system itself. And how sad that once again women will take the brunt of the government's new policies.

Yet all this shouldn't concern Norman too much. He will be congratulated for keeping well within the government's philosophical guidelines - the proposals are forward looking, efficient and economical. However, as he is quick to point out, this is not a cost cutting exercise - it just happens to save £.50(1.million on housing benefit alone.

As women are the majority of claimants for many benefits, they stand to lose most all round. However, these proposals, if implemented, will have a far more fundamental affect on women's lives.

SERPS was the one pension

scheme that realistically catered for the lives that society expects women to lead - allowing them to take time off work to raise a family without their pension being affected, its abolition leaves women in a *catch 22* situation - leaving work to raise a family will financially penalise them in later *years*, especially as women will be unable to claim their husband's full pension as well as their own as under SERI'S. Meanwhile the lack of nurseries for full time working mothers reflects the government's disapproval of women taking up valuable jobs in a scarce jobs market.

Those women who are already housewives will be forced into further economic dependence on their husbands with the replacement of Family Income Supplement, at present paid by Giro, with the Family Credit Scheme which will be paid into the wage packet. For those women not working, that means the husband's wage packet. This shows a fundamental fault with the government's proposals - they presume family harmony. Perhaps this is convenient to the world of economics, but it is about time they woke up to the fact that in reality it is not always so.

The money that the government have entrusted to what they obviously see as the dubious care of women themselves, has been drastically cut in these proposals. Child benefit is not to rise with inflation, widows will be *CM* worse off with the new lump sum pay-

ment instead of a weekly *111* allowance and many women will no longer be eligible for the maternity grant.

Other benefits not immediately so specific to women will be withdrawn from them nevertheless - the death grant is to be means tested, affecting women more than men because they live longer. Children of low income families are no longer to be given free school meals or milk and benefits to help with furniture, diet, laundry etc. which specifically affect women because traditionally these are their concern. are to be withdrawn and replaced with discretionary payments from the new Social Fund.

It is this Social Fund that perhaps gives most cause for concern. Hidden among the pages of proposals is the fact that the government is removing the *right* to benefits. Clear legal entitlement allowed people to claim the maximum number of benefits. This is now to be replaced with bureaucratic charity. Far from the government's claim to direct the new Social Service payments to those who need them most, they are creating a bureaucratic obstacle course to be run just

when people are least *lit* - at the death of a relative, during pregnancy and during economic hardship. This can only reduce the number of claimants - what a convenient cost cutting exercise.

The government *should* at least be given credit for its consistency in its attack against women. Its policy to keep them at home now seems complete. The National Health Service policy of sending patients home to convalesce' rather than keeping them in hospital, the denial of women's direct access to benefits, and the 'encouragement' for women to take low paid part time work to supplement reduced benefits.

For many women, the domestic role has always been a full time job which fitted in with the government's desire to leave the reduced opportunities of today, available for men. Yet it seems that those women who have complied, either willingly or unwillingly to this, are now to be penalised both financially and in burden of responsibility. Housewife, Nurse, low paid worker - and what is the reward? Further economic dependence on men. Thanks Norman.



• Every woman will be affected by this Green Paper.

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*A big thank you to everyone who has worked on Leeds student*

# Treasurer's pay stopped after six weeks absence

Accusations of political victimisation are being made, following the suspension of pay of LUU Treasurer, Mark Lindsey.

LUU Executive took the decision to suspend Mark's pay on June 10th, when he had not carried out any of his duties for six weeks, apparently because he is retaking exams.

A spokesperson for LUU Executive said: "An officer has to perform certain duties which include OGM's Union Council, Executive meetings and evening duty. If they miss six of these without an excuse, they are deemed to have resigned."

Mark continued, "We are in an awkward situation because Mark receives a salary as a sabbatical officer. Because Mark is now only doing his academic work, the signing of cheques and official duties of Treasurer have been taken over by LUU President Martin Glancy and General Secretary, Marcus Shelf."

The Executive have sent several cautionary letters to Mark, and because there was no satisfactory answer his pay was suspended on 10th June.

Mark told *Leeds Student*: "At the moment I have put my exams. I have no desire to be there at the moment, although prior to this I was putting in the same amount of work as everybody else."

When asked if he felt that he had neglected his duties, Mark replied, "If they ever need me they know my phone number, and not once have they tried to contact me."

Mark believes that part of the problem is due to his being a Conservative. "I have been politically out in the cold, as a Conservative, for the year. When my exams are over I will put in my resignation."

Mark is to keep his job as Treasurer he has to hand in an apology to Union Council for next Wednesday, who can then decide whether to accept it. If he does not it will automatically be assumed that he has resigned, as he has missed far more than six duties.

Martin Glancy, LUU President disagreed, that it was political victimisation. "We are not picking on Mark politically. The decisions taken were made in consultation with permanent members of the University staff. Other officers are taking their exams and have managed to come in. He does not get paid for doing the job at the end of a phone. In his attempt to cover up he has shown a total lack of courtesy in not even telling people why he was absent."

Martin concluded, "It is the most shameful behaviour that I have seen in the four years that I have been on Executive."

Another Executive member, Adrian Segens, External Affairs Secretary, is also considered to have resigned following his absence from nine union duties without excuse.



• Mark Lindsey in happier mood than now, following the suspension of his pay as LULIS Treasurer

## ON YER BIKE

The Labour Party is organising a 'Get On Your Bike' rally in July as part of their Jobs in Industry Campaign.

The rally involves a 600 mile hike ride from Carlisle to London with members of the public and Labour Party representatives taking part.

Rob Minshall, Leeds University Union General Secretary for the coming academic year, will join the rally for the 40 mile York to Sheffield stage.

The bicycle theme was developed to ridicule the Trade and Industry Secretary Norman Tebbit's remarks suggesting young people should get on their bikes to look for jobs.

The aim of the rally is to show how Labour intends to provide an alternative to monetarism and unemployment with a focus on youth unemployment. Participants will be sponsored and funds raised will boost the Labour Party jobs campaign.

Cyclists will leave Carlisle and Merthyr Tydfil on 3rd July and reach London on 23rd July. The route passes through Leeds on July 9th. Members of the national NUS Executive will be taking part including Steve Morgan and Leslie Smith and it is hoped that large numbers of students will turn out to support the rally.

Joanna Walters

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## Sounds good



• Lucy Thorpe gets it right, and comes in the Top Ten in Cosmopolitan's Radio Journalism Competition.

First-year student Lucy Thorpe is one of the top ten finalists in the Cosmopolitan magazine Radio Journalism Competition. It is who studies English at the University of Leeds. She made a 11-minute tape on the women's role in the miners strike and sent it to the competition.

The tape was praised for its high standard in presentation

and content' by Sharon Maxwell, the Editorial Assistant of Cosmopolitan.

"It was an interesting and unusual topic which was well handled," she said.

Lucy is rewarded with a free day's tuition at the National Broadcast School and won a portable cassette recorder.

Jonathan Calvert

**ZOE + DEB WISH TO  
THANK ALL THEIR NEWS  
STAFF FOR A YEAR OF  
HARD WORK. IT'S BEEN  
A GREAT YEAR. THANKS.**

# NEWS

## Campus Crusade Look at Leaders

Campus Crusade for Christ have shown in a survey conducted on leadership that nearly all the leaders at LUU believe they have definite moral standards.

The survey, conducted of leaders of different societies ranging from sports to academic to Executive was to discover their views on leadership, religion and the needs of students.

The findings showed that only a minority had religious affiliations (six had and fifteen hadn't) but most had considered the evidence about Jesus Christ.

Of those questioned, seventeen had held positions of leadership before and nineteen felt that they knew which way they were going in the way they led their society whereas two didn't.

The leaders who had influenced them ranged from Jesus Christ, Gandhi and Nelson Mandella to Martin Luther King and Stalin.

Asked about the qualities they thought Jesus had as a leader, their answers included identifying with the oppressed, love, confidence, strong character and ability to communicate.

For further details, contact Brian.  
Zoe Smith

## RAG PROFITS DOUBLED



Your old favourite the Rag Gorilla - still swinging after all these years

Leeds University Union Charity Rag doubled its profits this year. it was announced this week.

They will be giving £6,400 to various charities after their most successful year in recent memory. The money will be given to the charities at the Pyjama Hop next November. It seems that RAG are well on the way to recovery after problems with manpower earlier this year.

Rag organiser, David French said, "we are going from strength to strength making the Leeds Rag one of the most successful in the country."

The threat of Leeds Rag disappearing, a real danger a year ago, has now been averted thanks to much needed support," he said.

Forthcoming events include, a Paris hitch and the possibility of a 'the most boring lecturer competition.'

Jonathan Calvert

## Jobs Allowed To Supplement Low Grant

Students are able to earn as much money as they can during term time without their grants being affected, said the Government last week.

The present LAM grant on earned income before the grant is affected is to be removed - although the restriction on unearned income will continue.

The move is in line with Sir Keith Joseph's enjoiner that students should 'stint' while at college to supplement their grant.

The National Union of Students strongly condemned the move. They regard it as an

admission by the Department of Education and Science that the maintenance grant is no longer meeting its original objectives. They fear that students may concentrate on earning at the expense of their studies.

The Social Security Green Paper published last week made it clear that students will not be able to use the social security system while claiming grants. Students should be 'helped through the grants system, by their families and their own earnings during the vacation,' it says.

## Croquet Collapse

The recently formed F.I.U. Croquet Club have been disbanded following allegations of embezzeling funds.

This follows the club's impressive start with a major victory against Nottingham.

The club had, however, already tarnished its reputation after scuffles at Oxford last week in which a player, who declined to be named, received head injuries after a blow with a

mallets.

"It was very disturbing," he commented.

Other members, who have all been playing since their early teens, expressed disappointment at the curtailment of their sporting careers: "We just hope the blighter concerned is caught soon."

There is a reward for any irrelevant information.

7.0e Hamilton Smythe

## Bond Street Photos

Shoppers in the Bond Street Centre are being enlightened this week by a photographic exhibition outside 'Le Jardin'.

The photographs are the work of twenty 1st year students at Kitson College department of Printing and Photography and will be on until the 16th June.

They are predominantly black and white, conform to no specific theme as the broad aim of the exhibition is to offer 'a diverse insight into the advancing fields of photography.'

As well as the photographs there is also a chance to see numerous slides of the students work.

The students themselves are on hand to discuss questions of photographic technique which may arise from their work.

The exhibition has been well received. Annie Nightingale Of Radio One and Yorkshire Television have both publicised it.

Justin Hunt

## COSMO CLUB

58/62 FRANCIS STREET Tel: 623619

Offers 20% discount to students with Union cards, Live weekly bands and disco dancing Friday and Saturday. Featuring 'Here and Now' art Sunday 16th June, admission £2 or £3 on the door. The Sensational sounds of 'Stack Slate', admission £3 or £4 on the door,

Tickets available for Sunday May 5th from Jumbo Records, Cosmo Club and Virgin Records,

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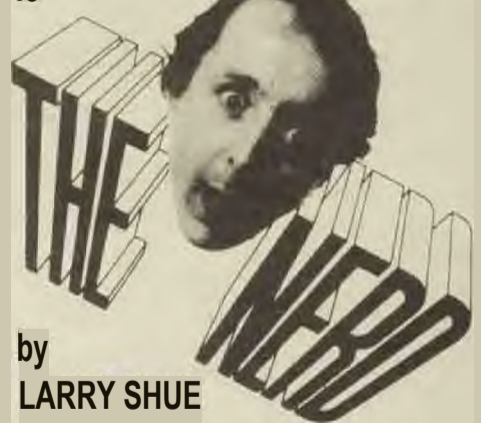
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# ARTS

## BIRDS, COKE & C. 1.A.

THE FALCON AND THE SNOWMAN  
Odeon Cinema  
Well, what would you do if you discovered your own liberal democracy was up to a bit of nasty business with elections in Australia? Christopher Boyce, alias the Falcon, and Daulton Lee (guess who?) decide the best thing to do with this sort of information is to sell it to the Commies.

Sean Penn gives a real ice-box of a performance as the Snowman in John Schlesinger's latest Hollywood conscience clearer, based on real events. There are even reasons for the characters having such silly names as 'Falcon' refers to Boyce's beloved pet, and 'Snowman' to the other characters drug addiction.

A really whizzo security system at the Department of Defence where Christopher works gives him access to a few facts and figures he should not know, and when his friends work out the healthy profit margins of selling CIA secrets to the Russians they both quickly start new exciting lives as spies. En route to the Russian Embassy they pick up Alex (David Suchet) who realises he is onto a good thing and that acting as courier could pay the occasional sniff of the snowy stuff.

The film shows the relationship between the two central characters progress to its eventual destruction at the hands of the featherfing-ered CIA boys who know where their loyalties lie, but Schlesinger is keen to point out that ultimately the Russians are simply no better than the Americans.

The Falcon and The Snowman is a pretty good film, despite its length and the sad ending in which our two heroes are imprisoned as dirty little red faggots, Christopher Boyce for life and Daulton Lee for 40 years, sentences currently being served.

Mark Taylor

## PREVIEW

With the horrors of the exams over the thespians of the University are once again creeping out of their grimy garrets and treading the boards of Leeds University Union.

Kicking off is the latest Theatre Group Production, WEST by Steven Berkoff. WEST is a subtle blending of theatrical elements ranging from Greek tragedy to Shakespearian verse in an uncompromisingly modern play set in West London.

### WEST

Mike, a local gang leader, is threatened by an ascending rival gang leader, and the play centres around this obsession with revenge and heroic stance as a self styled St. George in the face of a future of boredom and loneliness.

WEST opens on June 21st at 7,00 p.m. and runs until the 23rd of June in the Raven Theatre.

### DIVORCE

Meanwhile on the other side of the Union in the Riley Smith Hall the Light Opera Society do their best to jazz away the summer time blues in DIVORCE ME, DARLING! a new production of a 1930's style musical. The show is full of the typical characters, numbers and situations of the 30's musical, and includes what I am assured to be epic dance routines. DIVORCE ME, DARLING! runs from the 18th to the 22nd of June in the R.S.H.

### SCANDAL

Further afield the Workshop theatre is the venue for Sheridan's SCHOOL FOR SCANDAL, an hilarious restoration comedy satirising the superficiality of Georgian society in all its decadent self indulgence and hypocrisy. Set in period costume with an authentic set the lavish production runs from the 25th to the 28th of June, the final performance being a matinee.

### COCK-UPS

The final Theatre Company production of the year is COCK-UPS by Simon Moss, which portrays the life and violent death of playwright Joe Orton. After living with Kenneth Halliwell for fifteen years Orton was brutally murdered by Halliwell who then committed suicide. The play examines the last few days of the couple and skilfully investigates the murder of Orton using characters from his own plays. COCK-UPS runs from the 25th to the 28th and is well worth delaying the hitch home for.

## THE INNOCENT

### ABC Film Centre

Another film crew makes a foray into the dark satanic mill towns of Yorkshire in this somewhat elusive film. The attraction however lies more in the rural idyll of the Dales rather than in the dirty realism of the idle mill wheels.

The Innocent of the title, Tim Dobson (Andrew Hawley) is a young boy on the verge of adolescence, growing up against a background of the 1930's economic slump. His wide-eyed all seeing innocence makes him victim to the local village boys' bullying, an adulterous relationship and finally the love a young girl.

The film, directed by John Mackenzie of ('The Long Good Friday') falls beneath its artistic pretensions to being a moving examination of the passion and violence that surround the innocent and instead becomes something of a thinking adults Railway Children-cum-James

Herriot saga.

Tim's great joy in life is to visit a local babbling brook and watch with delight a beautiful kingfisher, an image that was rather crudely

exploited, as was the film in general. As the film unfolds the mysteries and intrigues of the lives of Tim's parents and their eccentric lodger marks the loss of his innocence.

Unfortunately the edge of the story was mellowed by the over-pretty filmed countryside that formed a backdrop to the film. Despite the potential present in the script and the solid strength of the leading performances the film was essentially low-key, too pretty to be old, too profound to be young, the film fell into the void between the worlds of innocence and experience.

In spite of its lack of cohesive direction The Innocent does have moments of touching sensitivity and while not living up to its aspirations it remains a refreshing film amid the cheap-laugh innuendo and violence so prevalent in today's popular cinema.

Carl Hindmarch

## POET'S CORNER

Let us go then you and I  
To where the still crusted pans are heaped to dry  
Like the clotted supper squatting on the table.  
Let us go and gaze with horror on deserted sewer-  
mugs,  
The choking plugs  
Of icy slimy teabags in the foetid sink  
And mouldering corpse of omelette, green and pink;  
Abandoned rancid butter knives that point  
With sneering taunt  
To lead you to an overwhelming question...  
Oh, do not ask "Who'll scrape at all this grub?"  
Let us bitch, shrug, and go out to the pub.

J. Alfred Prufrock

## MICKI & MAUDE

### MICKI AND MAUDE

The Odeon

Dudley Moore's new comedy, \licki and Maude. is a banal insignificant title film which lacks both imagination and wit.

It is a marital farce centred around a television journalist called Rob (Dudley Moore) who finds himself in a bizarre situation — both his wife, Micki (Ann Reinking). and his girlfriend, Maude (Amy Irving) become pregnant at the same time. Faced with this crisis, Rob, who desperately wants to be a father, does the decent thing and opts for bigamy.

A hackneyed plot unfolds in which Rob attempts to conceal his secret from Micki and Maude with off the cuff excuses and swift evasive moves. The first time this happens, it is, admittedly, quite funny. But when Rob tries to norm out of a potentially sticky situation for the twentieth time, it becomes positively tedious.

When he is not telling insultingly ridiculous lies to his wives, Rub assumes the role of the loving husband and supportive father to be. The film now focuses on the two wives as they go through the various stages of pregnancy. This would be alright if it namet meant to be amusing. A combination of morning sickness, contraction pains and maternity hospitals is hardly a great subject for comedy.

Dudley Moore's comic talents may have been funny in previous films but they are beginning to near a hit thin. He plays the familiar Dudley Moore character: the cute middle aged man behaving like a naughty schoolboy. But such familiarity breeds contempt. His character was refreshingly original in 'ID' and only slightly repetitive in \*Arthur' but in Nikki and Maude it begins to grate on the Jonathan Calvert

## ARTS

## BORE JAMES BORE

**A VIEW TO A KILL  
Odeon**

This is not a particularly bad film. In fact as comedies go it's quite enjoyable (it supposes).

However, as a James Bond film it continues the downward slide initiated by Moonraker in 1979. To tell the truth, if Ian Fleming could see it he'd probably strangle Cubby Broccoli (the veteran producer of all the Bond films) and shoot the script-writers. As it is, he'll have to content himself with revolving in his grave like a spin-dryer.

The plot of A View To A Kill is a pathetic reworking of the plots of the last 13 Bond

films. That is to say that somebody wants to take over the world and our boy Jimmy has to stop them. In this version, Roger Moore appears to rely less on gimmicky weapons and more on 'spectacular' stunts. (In this context, for 'spectacular' please read 'entirely preposterous').

Undoubtedly the most painful aspect of the film is the presence of Tanya Roberts as the 'beautiful and mysterious American geologist', Stacey Sutton,

At least half of Miss Roberts personal script must have been made up of the direction 'Stacey Sutton screams.' To her credit, she comes up with a surprising

repertoire of shrieks, yells, and screeches to perform the role, the combined effect of which makes poor Miss Roberts sound like a highly-strung mouse in a cat's home. As an added bonus, the Odeon lets you hear every note in full Dolby stereo, so that each scream easily drowns out everything else on the soundtrack.

Where Tanya Roberts' script is made up of shrieks, Roger Moore's is made up of sexual innuendos. Even though he's growing craggy with age, this doesn't diminish Bond's sexual appetites (although these days Moore is never seen with his shirt off). Each performance is pre-

ceded and followed by a set of lines worthy of an eight-year old, all delivered by Bond with a knowing smile. There will come a time when Moore will turn to look at the audience when he delivers these lines, rather like Bob Hope used to in the 'On The Road' series of movies. Pretty soon, the entire script might be written by Eric Idle using his 'nudge-nudge, wink-wink, know what I mean' character.

The usual strength of a modern Bond film is that it may be a load of old rubbish, but at least it's an exciting and enjoyable load of old rubbish. Well, with 'A View To A Kill' even that idea has

to go out of the window. In short, it's tedious. It's not hard to guess who'll live and who'll die (and when and where and how), and even the climax (which is always known by the cast as 'blowing-up day') is a fairly limp affair. In fact, it's very difficult to find anything significant in the film's favour. There are a couple of half-decent car chases, and Grace Jones puts in a creditable performance, but that's about it. For a movie costing many millions of dollars, it is quite an achievement on the part of Cubby Broccoli to produce something that's hardly worth the price of a cinema seat. **IW**



• The cast of "View To A Kill" celebrate their healthy bank accounts.

## THE MEAN SEASON TEEN CEREAL

**The Mean Season**

It is more than likely the 'The Mean Season' will soon be confined to tri-ennial showings on BBC I's Monday film slot. Unfortunately few of its television viewers will stay the course as the film does not have any pace until the final quarter.

This new thriller is no more than a good B-movie from its use of the old newspaper headline technique to the cheap sympathetic background and the unengaging performance of its 'stars' Kurt Russell and Mariel Hemingway.

Russell plays Malcolm Anderson, a talented yet floundering news reporter on The Miami Journal. He becomes slowly enmeshed in a murder which develops into a symbiotic relationship between a journalist in search of 'a new Watergate' and a mass killer seeking fame through press exposure.

When the relationship becomes known, Malcolm rather than reporting the new becomes the news and is forced to sample his own



journalistic medicine. The test does not please him and the insensitivity of the media is shown to be as barbaric as the behaviour of the killer.

To Malcolm's horror, his plucky fiance Christine becomes the intended final victim as the killer seeks to create a previous series of killings and the climax of the film proceeds to utilise the suspense which has been built up through out the film.

'The Mean Season' threatens to explore the psyche of a killer who declares it 'is easier to find a victim than a listener' and threatens to dissect the cruel world of the media. But its treatment of both is superficial. To its credit, it avoids the temptation to show brutal murders as many modern thrillers do. I thoroughly enjoyed it.

Alpen Products

**BREAKFAST CLUB  
ABC Film Centre**

'The Breakfast Club' is the surprise hit in America at the moment, and surprise is definitely the operative word. It is about a bunch of ill-matched miscreants 'sentenced' to spend their Saturday locked inside the High-school library for some misdeed. They are meant to spend their time productively writing an essay on who they think they are. Instead, they talk about the meaning of life - and the meaning of parents while not coming to any major conclusions.

The film has been described as 'Big Chill goes to school', and does have some comparisons, not least the excellent casting, and acting by some of the players.

The kids struggled manfully through lines like: "Hey look! That man has elephantitis of the nuts" and through a totally inappropriate dance sequence. (I just couldn't understand why "the beauty, brain, jock, rebel and the re-clude" danced so nicely in synch together and for no reason).

Emilio Estevez, as the rather gauche sportsman, deserves special mention. He managed to utter some extraordinarily high cringe factor lines, yet it was only after the film that I remembered them, and winced.

It was the over 30's in the film who were prone to over-act, which just about proves the message of the film was right - You can't trust grown-ups.

I would be a completely pretentious fraud if I didn't come out and admit that I enjoyed this "carry on in the library". Yet I would feel ghastly if I recommended it to anyone. So go along, but don't say I sent you.

Penelope Richards

MANY THANKS  
TO ALL ARTS  
CONTRIBUTORS

# 30 YEARS OF LUU

Next week Leeds University Union is holding a summer Ball to celebrate the Unions 80th birthday. With this in mind, Claire Whitely takes the opportunity to look at the past thirty years as viewed through the pages of *Leeds Student* and its predecessor *Union News*.

'Union Ball Success' was the first post war headline on Friday October, 25th. An event that was sadly marred when the bar ran out of alcohol. How different this Ball was from the student hops and parties of the sixties which were raided by the police looking for drugs and 'free lovers.'

The Union Ball this Summer will be raising money for Ethiopia, which is the sort of campaigning that has occurred throughout the *Union News*'s history. There were campaigns for the collection of money for the drought in Pakistan. Other campaigns involved one-day

strikes or work-ins if you were at the Poly.

Many of the stories covered roughly the same issues as today. Apparently students have always suffered from bad housing conditions in both the University and private sectors.

But many stories are clearly from a different age and reveal different attitudes. Old editions gave a great deal of coverage to the Union Beauty Contest for Miss Charity Rae, an organisation that was then dominant in the union. There was also focus on the 'marriage debate' with articles from a Professor in Psychology. One, entitled 'Sex

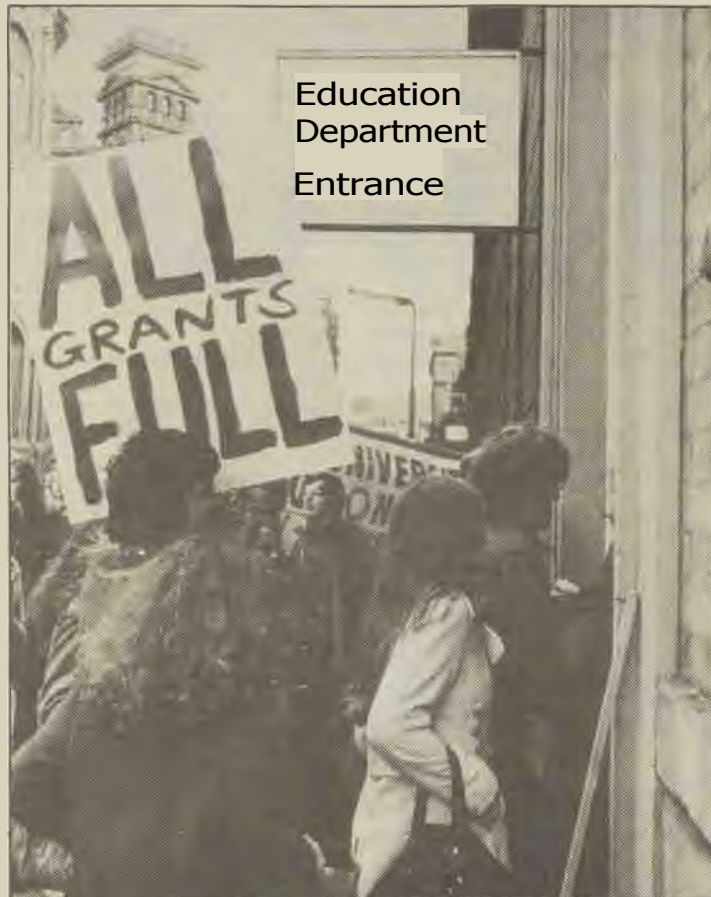
On Campus' shows a couple of naked students in bed.

Despite the 'liberal' attitude of the day, many of the papers are inherently sexist. This is made clear by the content of the paper which never mentioned women on the sports page unless they were royalty. Articles for women discussed looks and miniskirts.

One article in 1957 complained that too many women had been elected although there were only eight on Union Council. The article claimed that 'less than 51% of the women were really effective.' But women continued to get elected and fought for important issues like the nursery which we all take for granted today.

The paper also gives an account of the changes which took place outside the narrow confines of the Union. One article calls for all students and staff to attend a meeting on the Cuban Crisis. Papers of '57 and '58 contain reports on the Oxford colleges supporting disarmament and on the arrest of students for selling 'Peace News'. In both cases the students had to fight against being labelled 'pro-communist'.

The Union paper also had a different attitude to elections.



• Students occupy the Education Office in 1984.

Front page stories questioned whether the members cared enough about the elections to vote. It is clear that student apathy is not just a problem of today.

With the possibility of raising

at least £4,000 for Ethiopia from the forthcoming sunlitter ball, let's hope student apathy doesn't prevail, and that Thursday 20th. June goes down in Union history as its greatest evening yet.



• 1000 students meet on St Georges Field in 1982 for a Special General Meeting on University Nts.



## LEEDS UNIVERSITY UNION

*Requests the pleasure of your company at the*

# SUMMER BALL

### HAPPY BIRTHDAY!

It's our 80th Birthday. Come and help us celebrate in style!

**All**

### MIDSUMMER MADNESS

From 8.30pm - 4am  
There's the very best in Entertainment

### REASONS TO BE CHEERFUL

Top of the bill we have:  
**IAN DRURY + THE BLOCKHEADS**  
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**DR FEELGOOD**

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### DANCE THE NIGHTAWAY

**KENNY BALL + HIS JAIIMEN**  
plus  
The biggest Thursday Bop ever!



on the occasion of its 80th BIRTHDAY  
**THURSDAY, JUNE 20th**  
**8.30pm — 4am**  
**IN THE REFECTORY AND**  
**UNION BUILDING**

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### GET STUFFED

Free Buffet  
(vegetarians catered for)

### AND NOW

For something completely different  
Light Opera perform:  
"DIVORCE ME, DARLING"  
There's theatre, films, morris  
dancing + much more

### DRIVING YOU TO DRINK

Beerage! **400 per pint**  
Spirits **40p per shot**  
Wine **£1.50 per bottle**  
Cocktails **£1.00**  
All bars open til 2am

### SO BE THERE!

IT'S THE END OF EXAMS, END OF TERM,  
END OF THE YEAR - START OF THE  
SUMMER.

Tickets are on sale in the Union now from the CTS Shop and the Kiosk. £1.20 means you'll be there and everything else is free.

**Half of the ticket price goes direct to Ethiopian Relief work and all proceeds from our ball goes too.**

# T T A P

Jay Rayner mellows out and hits the groove with a sixteenth of this weeks Leeds Student, as he enters the heady world of music demo tape recording.

Photos by Steve Robinson

Recording songs need not be the prohibitively expensive affair it can appear to be at first sight.

With the aid of a twin cassette deck, a reasonable drum machine and a bit of patience the results though obviously amateur can be very rewarding.

This kind of equipment can often easily be borrowed from friends, as the number of twin cassette decks in circulation continues to rise. Also Leeds University Unions' 'Music for the Masses', rent out drum machines, microphones and guitar effects at very cheap prices.

The principle behind this form of recording is exactly the same as that used in real recording studios, in that each track is laid down individually or in twos.

Because of this, each musician isn't trying to keep in time with a whole group of people, but just one track. The result can thus be a very 'tight' sound.

As twin cassette decks often only have one deck which is used for recording, the cassette with the first track recorded on to it has to be moved over to the second deck to be played back on to another tape, with the next

track played on from outside.

This is carried on until all the tracks are recorded.

However, it is sometimes not possible to record a tape and an outside source at the same time, depending on the type of machine being used. Both Aiwa and Sharp make models which are suited to this kind of recording.

It is often best to start by recording the base and drums together, then to go on to add guitars or keyboards, and to finish with vocals. As each new track is added the quality of the recording can breakdown.

However, if you are recording just for fun, this need not matter because at worst the result will be at least a basic idea of the song, and at best up to 'porta studio' standard.

When recording vocals, it is almost always worth adding a small amount of reverb or echo to make up for the less than perfect acoustics to be found in the average student abode.

It is also worth watching the recording levels when using keyboards or drum machines. A blown amplifier can make this cheap method of recording very expensive.

Often however, a bad quality recording can be the result of a loose connection or dirty tape heads, but with a little practise you can learn to rectify any snags that come your way in a few seconds.

'Multitracking' like this can not only be a fun way to pass a few hours, but is also a good way to learn about arranging songs.

It is always easy to thrash out the same chord sequence for fifteen minutes, when a whole band is playing in your mates cellar or garage, but as each track is being individually recorded there has to be a plan of the song, so that you don't get lost.

Finally, be ready to spend a lot of time on the recording. The song may only last for three or four minutes, but it can take up to five hours or more to get it on tape.

But don't be put off. It's very easy to become completely engrossed in the recording and forget what time it is'

## MASTERING THE MACHINE

Howie Fox, Robin Jowitt and Ed Shelton are the three central musicians in 'Have to Have', more a music cooperative than a fully fledged band. There can be up to six musicians involved although they often manage to produce their songs without ever seeing each other at the same time.

This act of musical gymnastics is made possible by the porta studio that the band have invested in. It is basically a sealed down ver-

**For the more serious musician not content with a twin cassette deck recording, a day tiling a porta-studio is a worthwhile and fun exercise,**

sion of the equipment used in full size recording studios.

Howie, Robin and Ed, who have all been involved in recording of one sort or another for about four years, have a room put aside in a student house in Leeds 2 which is used for recording.

This is not only for use by themselves but by anyone else who wants to use the equipment available for between £5 and £10 a go, depending on the amount of equipment used.

The equipment in the studio is based around a four

track multi recorder worth £500 which uses chrome cassettes, on top of this there is a 'Stix Progranma' drum machine - a cheap but nonetheless very adequate machine, a selection of microphones, acoustic and electric bass's and guitars, and various effects units.

Such notable Leeds outfits as Surfin Dave, Pink Peg Slax, and Those Technicians have graced tape with their compositions within this room.

'Have to Have' have managed to get interest from major record companies like Arista, Virgin and RCA on the strength of the demo-tapes turned out in this studio. However not all tapes turned out on porta-studios would be good enough for record company consumption.

Nevertheless, for the more serious musician not content with a twin cassette deck recording, a day using a porta-studio is a worthwhile and fun exercise.

Howie, Robin and Ed have become 'masters of the machine' having worked with it for two years now.

They explained how they try to fit in the studio more as another part of the equipment, rather than a teacher looking over a pupils shoul-



der. However Howie pointed out that it depended on the experience of the person involved.

Considering their success, and the proliferation of porta-studios around Leeds over the past few years, it seemed worth giving the porta-studio a try by recording a song. In this case they would be dealing with someone completely unversed in porta-studios, but they did not mind helping out at all.

The song chosen, involved all ends of the technological

scale, from acoustic guitars and clarinet to synthesisers. However this didn't cause any problems as both the studio, and Howie and Ed were immensely adaptable.

As in most kinds of recording, the bass and drums

**A porta studio is basically a scaled down version of the equipment used in the full size recording studios.**

went down first. The song already having been arranged, it was up to Ed to programme the drum machine which he has come to understand completely through a few years experience.

Next came the guitar track. After deciding electric guitar might be a bit heavy for what was essentially a 'mellow' song, acoustic guitar was added instead, Ed showing his musical proficiency switching between electric and acoustic guitars with great ease.

Eventually a few electric guitar chords were to be added, to break the backing track up a touch.

Finally a synthesiser string line was added to the backing music. Having gone over the four tracks available, the five tracks were 'bounced' down on to two, meaning that the bass and drums were put on one track, and the guitars and keyboard on to another.

This left two tracks to record the clarinet playing and

the vocals of Nigel Yakes. Despite the less than perfect acoustics in the room the microphones responded well, The other five tracks had been recorded with out microphones directly in to the machine.

The vocals, recorded without any effects, probably took the longest to record of all the tracks yet the final result was well worth waiting for.

The eventual 'mix' although a little too bassy, was well worth the five or six hours it took to record. It's an investment of £10 highly recommended to any aspiring musicians.

**The romantic clunk of leather on willow will be preceded by the rather less tranquil sound of rasping metal and grating gearboxes next week, as cricket fans swam upon Headingley for the beginning of the Test Match. Parking facilities are poor, and only through strategic positioning of bricks, planks and 'borrowed' police cones are Headingley car-owners able to retain their own precious plot of kerbstone.**

Although the members of 'Have to Have' are leaving Leeds at the end of this year Leeds University Union's Music for the Masses, are intending buying one for the next year.

'Have to Have' will be playing in LUU TargBar on the 28th of June.







IN THE CONCLUDING PART OF HIS FEATURE GORDON TAYLOR TALKS TO ROB URBANUS AND JUMBO VENRENAN ABOUT THE ECONOMIC AND POLITICAL FACETS OF AFRICAN MUSIC



• Segun Adewale and his Superstars International

The amount of record production in the third World in general, and in any particular country has its ups and downs. Lately the economic climate throughout the whole of Africa has ensured that the ups nowhere near compensate for the downs. The major companies have moved out of everywhere but Nigeria, a few other West African countries and these rare, isolated spots where a profit can be assured, leaving the rest to do what they can,

But, as Rob told me, "The big problem is to get the foreign exchange and to get the import licence of a government in order to import the materials necessary for the production of records. And these are not on the list of priorities these governments".

As an expatriate (41,111.11; in Koh Adu), I assure me that the best recording facilities in that country were four tracks, which rented to make things difficult for high-class reapers wittingly harsh complements for -rotations Veinat th. rice to Niceita I opportunities for guns able record sales but artists with the African Brothers found it better to still their wares on the road rather than through retail outlets.

Such economic questions lead, inevitably, to social and political matters. In the first world the various types of 'pop' music are associated with youth culture and the musician if often expected to take an anti-establishment stance, whether lyrically or musically. This is, of course, largely era-aged by the establishment as this partial/lir age group has a large disposable income to spend on such things as records. In Africa the late-20s are a good local poorer.

Rob Urbanus: "Music in Africa is much more traditional and part of the culture in that it's not part of a generation as such". Aren't people interested in expressing political opinions through music, or is it just that, in most countries, they're simply not allowed to do it?"

-Well, it's partly that it's not wanted to stay alone, to put it bluntly, it's better to keep your mouth shut. A lot of social criticism comes up in Ghanaian high life and Zairian music but the other part of it is that, like for example in Senegal the musician used to be employed by the ruler in question and be part of the court. He's expected to praise the ruler as opposed to attacking him. In Nigeria to people like Sunny Ade and Ebenezer Obey and the rest of the Ju-ju culture as well as some of the high life, people tend to make records in praise of someone for which they get paid. It's as simple as that at times'.

The only real exception to this has been Feta Kuti; an immensely successful, a (he, bitertat) government, and its corrupt

pi-a...lat, lot itana, years. The peak of his success came without many years ago. In which time he could Yu-wally die. During that he pleased and all the modern content [11/ its rept: stir: in encourage the arm's team lead on him, oinewhOt. Lute the got eminent has managed to trap him really thitme a CM' via 1111(1111, eid'S CC-'. Wally: as such that his imprisonment Liana deterred him from authorising the release of a new LP, and arranging 1111. or NICINS 1111411 :1c smuggles

an thought, of political struggle in Africa cannot help but lead one to the ease of 1111' baba e and South tried! Arania I asked Jumbo if the independent struggle had led to any real interest in produced music.

Limbabssc LevCr had ethnic based pop music until the mid 70s, and it was directly as a result of the struggle that recording artists, in particular Thomas Mapumo, started singing their own language, which quite unusual...

inaanness a. 11,,a, 'Lartimo slat lek.1. in slain., Hwy went back to the traditional music and forged a completely new type of music, imitating the thumb piano with the guitar. At first people chile...et] him, but slowly he began to pick up a following and he became very successful.

hut stack', the (TOS ern- Weill ill Rhodesia, is 11 piked up that he ails sat in something to the people they didn't like it at all, so they wanted him to be in (111 three Month', 1114.1 then they let him mu they worked out a plan to discredit him Tiler made hint plat .1 benefit etineert tot Bishop Nhuoreat a who was the 'st ooge of the got ernmerit I here were pictures on the Montt 01 the newspapers et the a 0 shaking hands and et crone said, "Oh Thomila, he's %old out". Ement mill!, the people found out that he had been made to do these things and his songs went on to be vela

When the counts got independence he remained cry successful, as he still us today. He's looked upon as someone who has a part to play in the independence struggle!"

TheaThanixas :ea Thomas al. ip fianO arising in South Africa seem remote. A bit! ei1unrrt, its communication are dominated by the radio: and the white owned record companies and media, none of which are likely to manufacture records that won't act played or broadcast. I mes that will get them into deep trouble.

(here is protest music, but it is Seta st1eel Intel, often based around liMeTak which are the nearest thing to he had to public meetings. The songs will be in, say, Zulu, yet none if one understood the language, the messages are so veiled in imagery that nothing, would come through to anyone not

already in the know, I here is an anti-establishment more encouraging aide to the cause. The freedom groups use music and song to publicise their aims. For instance Amandala in Africa, the cultural group in the African National Congress, II Travels thought Feta Kuti and the Soweto L. 111011 sinjag songs about Mandela and the other heroes of the anti-apartheid struggle. I' O has a cultural group called Onteka Both Earthworks and Sterns distribute records and the proceeds are channelled back to help the struggle.

Where South African records, if black artists are available they are generally of a non-political nature. This has put interested parties in something of a quandary. It's one thing to have an art ensemble on South African radio, and contacts in general, but sometimes it can hit the public as a whole on one of the Must-clans I. Iikuf; bait of a couple of years ago on the multi-racial group Juluka.

...ever it can be done stop infringing the anti-apartheid sentiments. Azanian music is available. A slim browser seen on Sterns and a couple of L.P.s on Earthworks, notably the M Annetta Queens' 'Ihezulti /tuden' and I. adysmolt Black lambaso', Induku Lethu. But these are European releases in care of I bought out licensed deals. No imports.

...lite second of these records features an awe inspiring display of social harmonising and interplay derived in equal proportions from traditional sources and gospel influences. To anyone who has only experience of African music has been Sunny Ade or Eela Kuti. Ladysmith Black Mambazo would open the way to a complete new world more importantly. It would not be 11.111111,11, de the fact that 'Attica') music' is meaningless term.

It doesn't take a degree in geography to realise that Africa is a binomial. There are 54 different countries, with hundreds of different tribal groupings and languages

In Nigeria for instance their 'ire' finu main languages with up to a hundred 'tribes', each of which will have its own music. The, oink' has a Fijutup, it:attiring the sound of a modern drum orchestra, and the more sophisticated lu-tit which has taken on a lot of influences over the years King Sunny Ade, through his contract with Island records, has become well known in the west, but he's just one out of thousands of artists playing Ju-ju for the Yoruba.

The Iho prefer high life, but us tribal divisions spread across national boundaries they also listen to the rumba coming from the Congo and Tunes. sa people such as Franco R oehereall' are Yet'Y'pOptin'

Ghana has innumerable variations on high life. Senegal has mabalaa, the Gambia has its Kora players, the Camerians have Makossa and so on.

Most of these styles are easily available in Britain, but this only covers West Africa; and even that incompletely. Southern and Eastern Africa are almost virgin territory when it comes to promotion of their music in the first world. The same holds as one moves northwards.

beget tau aasa; as alai sa...aa, ronestrate on 'Afriette':::Atr...a t. II. south .1f /la, Sahara. However, even here, in Senegal, Mali and Upper Volta, Islamic and Arabic elements begin to make their presence felt. Obviously, this becomes more pronounced as one moves into Morocco, Algeria and other north African countries. Net nowheic does an adherence to Islam mean that everything else is excluded. Mans the pre-Islamic people have hung on to their own (-Aline whilst the International services of Radio Algiers plays a quiet extraordinary mixture of old soul records and what would be like muezzin cries adapted to the synthesiser age.

Of these thousands of artists, just a small handful are known in the west. Some, like Sunny Ade and Ebenezer Obey may be regarded as representative of a larger tradition. Others are representative only of themselves. 1-ela Kuti invented afrobeat and has dedicated his life to it, though, at least while the master is in prison, his erstwhile drummer Tony Allen is doing his hit with his band Afro-heat '2000. Dollar Brand and Abdullahi, him, plays. tn • Leta

iai that of CtC/ ayitita Manu Dihango also turns out solo piano works but the man seems capable of turning his hand to anything from his native Makosso music to the electroaesthetics of 'Abele Dance'.

In addition to these, there are many artists who, though born in Africa or of African parentage, have spent most of their professional careers in Europe and America for whatever reason. Hugh Masekela and Miriam Makeba have been very successful in the U.S.A. Teddy Osci and his hand Osibisa, though out of favour now, did a great deal of work in Africa

rock field in the 1960s. 'towel:ea one of Teddy's old associates, Spartacus R. is recording and performing live his blend of African music and contra reg-

1 could V) on for ever.

The point is, if you hadn't got it by now, that the term 'African Music' is merely a trout for beta. VC11 i hundred and a thousand different styles, any one of which contains enough variations to make the difference between the Smiths and 1, ia no difference at all.

The other point is that this has, heeo

inaestigation into a vast subject. A subject with complex history going back long before the advent of suitable recording techniques, yet which records an era very different from the one which walks into a recording studio. Moreover, is I've tried to show, there is no end to music, especially this music, than just music.

et, strangely enough, the best was to understand it is simply to listen to it

Discography

(an) shops, such as Jumbo and Virgin in Leeds, threads' have a selection of records by African MOM of the British releases will be in stock or easily available by special order. The same goes, though with less certainty (lint) For imports. The dedicated may wish to visit Sterns African Record Centre. (If) Whitworth Street, London (Warren SL tithe). Mail order enthusiasts can send for a list (s.a.c. enclosed) to Earthworks, Ulm 30, al-71 Collier Street, London N1.

Just a few recommendations: in no particular order.

- V\*13:061SOULid Witter, 4.040P Availabtt value double play tape.
- Hi-Eite International/Na Wa For You (Sterns).
- Some Somo/Sorno Stimo (Sterns).
- Thomas Mapumo/Mabusa (Earthworks).
- Mahotella Quecns/Phezulu ailindent (Earthworks).
- Feta Kuti/Army Arrangement (Celluloid).
- Fela Kuti/Origt flat SU fferhead (Arista).
- Various/The Guitar and the Gun (Africagram).
- Various/Soweto (Rough Trade).
- Hugh Masekela/gmo-, Push. (Jive Afrika).

# MUSIC

## GIL SCOTT HERON Polytechnic

Gil Scott-Heron came to IIIHIL through poetry. his earls appearances ins olved him reciting his poems user the musical accompaniment of Brian 'Stickman' Jackson on drums and percussion,

From the start of his career it was obvious that Scott-Heron's talent lay in his ability to put over a series of political observations and commentaries in a highly accessible fashion. not only through the many excursions onto vinyl, but through live performance

Gil Scott-Heron's reputation for live work is such that he has become a bankable commodity, a performer who cannot fail to please.

Musically much has changed from the sparseness of his early work, now the music veers near electro-rap and American soul. The rythms are those of dance. the politics those of fear. In numbers like 'the Bottle' and 'Angel Dust'. he observes and warns of the evils of drink and drugs. when used in the wrong may; in 'Johannesburg' he comments on the viefied Apartheid Laws. These are the politics of fear, of fear that the cancer that is in men's hearts, that shows itself through man's basic inhumanity to man is spreading.

Perhaps the most famous song performed at the Poly concert was 'Re-Ron'. the political message that caused so much trouble when it was released during Reagan's campaign for re-election, Unfortunately for the artist his art cannot Overcome the tide of Mc. vet as long as people like Gil Scott-Heron kept attacking then someday we will all learn by our mistakes.

Nigel Ho!thy

## MEN THEY COULDN'T HANG Warehouse

Just which side of that well-trodden line between genius and insanity The Men They Couldn't Hang fall on is a matter open to some debate.

On the one hand, they do a great line in sensitive, meaningful numbers. Such as "The Green Fields of EranCe", a standard that concerns the carnage in the 14-18 war. and "Scarlet Ribbons". (No. not that "Scarlet Ribbons". the other "Scarlet Ribbons"). So, just as I'm thinking of dusting off an old Pogues, review. they launch into "Whiskey In The Jar" and I'm lett wondering if they're just another sham rock hand.

Worse. or better, depending on your point of view. is to come "Boy Named Sue" ■.k. had (good) enough. Especially as it was taken at such a pace that the true pathos of the lyric was simply lost. But. I ask you. the theme from "Rawhide".

I just don't know how these people can ever expect to be taken as a serious rock group. I mean; you never heard the Jam playing the "Batman" theme. did you?

The Men They Couldn't Hang are not the greatest rock n roll experience of all time. They won't cure B.O.. prevent tooth decay or discover the key to the universe tit's under the doormat). But, at the time, it seemed as though they could do all these things: and a little more. 13

Gordon



• Gil Scott Heron keeps an eye on our reviewer!!!

## IT'S ALIVE

Having finally escaped the serious-young-men in raincoats legacy and seen off the stories about them being a front for every political group to the right of the Ku Klux Klan. Factory Records seem to be left without a purpose in life, save those of keeping out of the lime-light and collecting the New Order royalties,

Which is a shame, because in Colima. A Certain Ratio. Quando Quango and 52nd Street they have four of the best dance bands in the country. But when the last of these played the Warehouse no-one knew the name and the hand were in danger of becoming the first combo to outnumber their audience since Billy Bragg stopped singing in the bath. Fortunately the bass player had the foresight to invite a dozen or so of his cousins, thus providing an enthusiastic, ready made crowdcue.

So, to the music. Expecting the sound to be run .wilttip the streets I was, initially a trifle disappointed to find it behaving in the most traditional manner. However. there are traditions that. when it rains. von stay in and mope around all day. and there are traditions that. when the sun shines you 2c1 out there and lap it up.

fi2nd Street provided a heat wave.

They keep well within the parameters of funk. with only the slightest flirtations with Latin or jazz influences. Instrumentally, the whole is possibly a little better than the sum of the parts, though this may indicate good integration rather than lack of individual inspiration. The singer, qua singer. e :is as good as all four Sister Sledges rolled into one, though her stage presence. you may note that I forgot to take names. did leave something to be desired. Mind you, there was little need for her to whip the audience up into a state of frenzy because they were gettine there quite nicely on their own.

Gordon Taylor

## PRESS THE EJECT AND PASS THE CASSETTE

### IN THE NURSERY: 'LOST PRAYER'

A hard-edged Gothic stomp. straight from the graveyard. In the Nursery evoke pictures of hooked crosses, overgrown tombstones and dark show clouds slipping across a all moon: in other words nothing new here. It's a pity bands like this continue to flirt with such empty iconography because their music can contain ;i shadowy power. but its ins anably subordinated to getting as many empty religious symbols in ass possible. Drop the image. concentrate on the songs.

### THE OTHER MAN: 'BRITTLE IN APPEARANCE'

The songs on this tape arc apparently written from the point where "dream. IL:alio observations and acmes all meet and intermingle to tom surreality ". Oh. indeed. could hayc hwied me. Lots of dreamy nthesiser sounds. witch are neither hypnotic enough to he psYchadelic. nor innovative

enough to be modernist. In tact this tape is instantly forgettable, because it quite fails to make any impiessim hatsocy - preferring to wallow in its own 'preciousness.

### DORIAN CRAY

No doubt about it, this is the kiest of the batch. Dorian Gray let their brash guitars do the work. and roughen up the surface eith a layer of al:rasive brass, they write songs which are reminiscent of the ;learned phase, but are cote Lased and executed on a grander scale, yet don't become °Yet hearing. Good INeing.

### LULL KISS ME DEAD

Seunthorpes famous sons. who lire quietly being I:loomed for the chants by then label Beggars Banquet. The three i:ties on this tape are well po:duced and written. but I think the lead singer harhouis a secret desire to he Ian Nicculloch, and so tries to make his voice a little too brittle to be convincing. We also have the cellos

## al-31TM



Various Artists/Massive (Virgin).

Massive and hard. An album of reggae hits, it says on the sleeve. Almost, it may be added, an album of pop hits. The twelve cuts included on this compilation have all spent weeks atop the reggae charts and more than a couple have had brushes with the top 50

Intelligently put together the album flows smoothly from the rapid style DJs Smiley Culture and Pato up-front side one. through Barrington Levy's absolute genius hest record ever made "Here I Come", and the best of '84's new bloods. Frankie Paul and Shinehead, past the more conventional stuff. Aswad. One Blood. on side two. to finish up with Tyrone Taylor's now-venerable "C'ottage In Negrir.

Not a hair out of place.

Most of the tunes have heel. mixed down from the disco-mix version. but this mar be overcome by astute purchase of the cassette.

The Stylistics/Some Things Never Change ( Virgin).

Produced and arranged by Maurice Starr: bass and lead guitars. aeoustic and Fender 'Rhodes piano. drums. bells, strings\_ oboe. synthesisers and all\_struiad 44, flainkr.we Starr; seven out of nine songs written Pty Maurice Starr: mixed :ind produced tiv \ A new Stylistics album. Would ■ ou ever k\_no.9

Strangely enough. you would. Whether M. Starr has actually set out to write all album Of Stylistics songs. or whether Russell, Herbert. Raymond and Aacion have simply turned what they were 2iYen into a set of instant Philp classics is anyones guess. But

the falsettos come gliding in and, all of a sudden, you're back on the Palais dancefloor worrying about acne and trying nor to step on your partners feet during the slow songs.

Nostalgia? Nab. come on. this was last Saturday.

Skeletal Family/Futile Combat (Red Rhino).

Keighlcy's finest are back, with an album recorded before their recent distintegration,

Whilst a little more mainstream rock than their previous releases, this is still the kind of thing that you either like or you don't. Personally, I'm not particularly wild about it. if only because of the irritating U2 "I Will Follow" guitar motif that appears on just about every number.

However, like the Omega Tribe and other ex-Goths, the Skeletals are facing up to the fact that they need to add some new elements to their sound. On this showing, they are well on their way to coming through with a powerful mix of the best of the old and the new. If the new line-up can consolidate the improvements made here. the next album should be a gem.

Poison Girls/Songs of Praise (Xntroc).

:Tit•ponk-rock tends to Amu, irausect-eit.thAr\_Liady ot Political Awareness727;5 yrs) market. Vi Subveitir. with ricr own life hchind her makes the anger and disillusionment a whole lot more convincing.

Musically, the Poison Girls haw, never gone for the hard core overdrive and "Songs Of Praise" is even more a collection of intelligent. individualistic songs, as opposed to a thoughtless mess, than usual\_ Gordon Taylor

rippling m the backeound. but it'll he quite a while before LKMD sail their Seven Seas.

### Tt IBEI.ESS H E A RTS

Five track demo tape. recorded in someones bedroom. Unfortunately there's nothing steamy- and sexual about this music\_ tor all is vt:11 lls e and antiseptic. '[he Tuliele).. I leans make the likes of China Crisis sound posato. eh, nasty in COM-parison per haps they should change then name to the Passionless i hearts

### PI •ASI RE GARDEN

A potentially Nand and sterile sound is say cd by some yearning female the only tr•obie is that they re used only on a couple ol ks, so consequently the rest is largely bland and sterile Pity, really

### OPEN DOOR

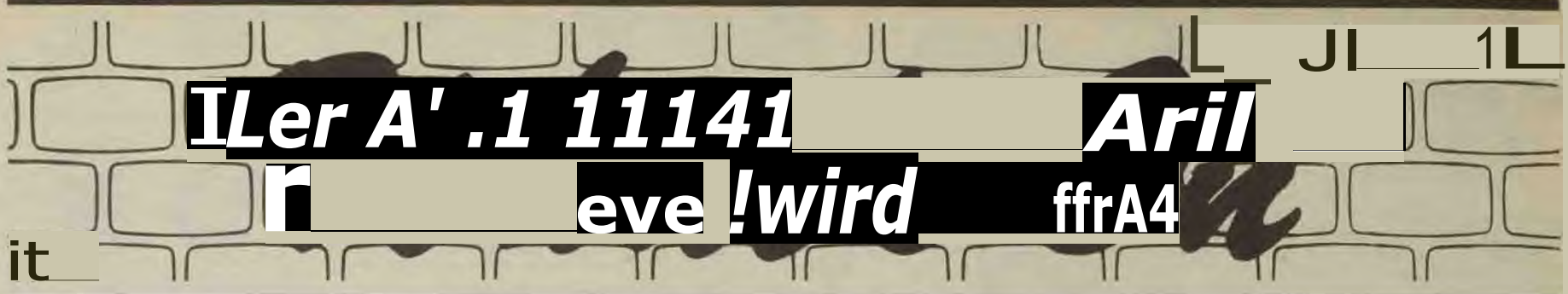
Open Door sound like angry young guitar players. firmly fixed in the New RO,,,H Arm) mode. but 1:cause they can't afford the slick luyiny of a

multi-track recording studio they avoid the over-produced gloss of NMA. Having said thin. OD haven't got the song-%riling abilities of their contemporaries7 we have the usual one about war, plus another called 'Problems'. I'm afraid the worthy but Dull tag hangs over this effort.

### THE STRENGTH

The Strength. say I. are on the verge of something higgs. They can write touching melodies, and blend the guitars and keyboards beautifully. Remember Squeeze? well you will if you hear this, and that's just tine by me. I can see these records being played by Radio One, not a criticism but a hope. because mainstream music is painfully devoid of many hands '01.. can write intelligent love sons the Strength can, and pi edict that in a while school gull will he miming to them in their bedrooms. I know I'll he miming to it in mine

John 'rogue



## Gigs

**THE POGUES** 7.30pm. Tickets 0.50.  
With The Men They Couldn't Hang. Riley Smith Hall, tonight.

**THE REDSKINS**  
Sat 15th June in the Refec. 7.30pm.

## Classical

**JULIAN LLOYD WEBBER (CELLO)**  
June 23rd at 7.30pm in the Grand,

**MICHAEL HARRIS (ORGAN)**  
June 11th at 7.30pm in the Parish Church.

**INSTITUTE GALLEY**  
June 16th: City of Leeds College of Music wind ensemble. June 24th, St Peter's Singers/LCOM, Chamber Choir and Orchestra June 25th, Darius Battiwalla (organ). All commence at 7.30pm.

**TOWN HALL**  
June 15th BBC Philharmonic

**LOUNGE**  
June 14th The Cotton Club", week cent 5.40, last show 8.10. Sun, cont 4.45, last show 7.15. From June 21st, as above. From June 28th, "City Heat". Times, cont 5.40, last show 8.10. Sun cent 4.45, last show 7.15.

**ABC (452665)**  
ABC 1; Witness, Week - 2.40, 5.25, 8.25. Sun 3.15, 7.45. 2 Breakfast Club. 3 Amadeus, Week, 2.30, 7.30; Sun 2.50, 7.50. Please ring for further details.

**ODEON (430031)**  
1, "View To A Kill"; 1.35, 4.45, 7.45. 2, "Starman"; 2.45, 5.35, 8.25, LCP 7.40. 3. "Mick' & Maude", 2.40, 5.10, 7.40.

**PLAYHOUSE**  
June 16th "Fanny and Alexander" . at 6.45. June 23rd "Orphee" and "El Sur". Commences at 6.45. July 2 & 3rd at 7.30pm, "Wet herby"

## Out of Town

**BRADFORD**  
Library Theatre, Gisselle, June 15th at 7.30pm. June 17th - 22nd. Once a Catholic, at 7.30pm. National Museum of Film & Photography until June 23rd. A Vision Exchanged, Edward Steichen. June 23rd August 18th; Paul Caponigro, Photo's Harry Benson.

**YORK**  
Twelfth Night, in Treasurer's House, June 19th - 23rd at 7.30pm. Theatre Royal: Until June 22nd Stags and Hens.



• Johnny Calvert ropes hinise.et e.e office

## Cinema

**A PASSAGE TO INDIA**  
Big film from a big book. Lots of lovely lovely visuals, trains and elephants.

**BRAZIL**  
An odd offering from Terry Gilliam, Michael Patin etc., it's a nightmare fantasy, black comedy, sort of thingy, with little crinkly hits in the middle.

**TO KILL A MOCKINGBIRD**  
From the much acclaimed Harper Lee hook, starring Gregory Peck. Good stuff.

**THE BLUES BROTHERS**  
Cult comedy, which you'll either love or hate. Lots of car chases and pork pie hats and things.

**BEVERLY HILLS COP**  
More car chases, shiny teeth and gaffs. Eddie the Murph is excellent.

**COMPANY OF WOLVES**  
Atmospheric fantasy about sexuality. Some excellent effects, sharp teeth, furry bodies. But when you've stopped looking at the ice-cream lady, you can watch the film.

**ORDEAL BY INNOCENCE**  
About a nasty ordeal some innocent person has to go through.

**PRIVATE FUNCTION**  
A savage indictment of fascist practices. The pig is obviously emblematic of mans innate bestiality.

**THE COTTON CLUB**  
A brutal indictment of gangster morality and trumpet playing. Richard Gere's cornet playing has gotta be the most mediocre ever committed to celluloid.

**CITY HEAT**  
A brusing parody of police morality with Clint Eastwood

and Burt Reynolds. I need say **nothing of the deeper Oedipal** significance of their hats.

**WITNESS**  
Harrison Ford in a savage indictment of criminal practice. Note the phallic symbolism of his haircut.

**BREAKFAST CLUB**  
A poignant indictment of teenage morality, first thing in the morning. The cornflakes fly like embittered tears.

**AMADEUS**  
A frantic crescendo of sound, costumes and composers, in a musical indictment of artistic morality.

**VIEW TO KILL**  
See this weeks review on this touching indictment of espionage morality.

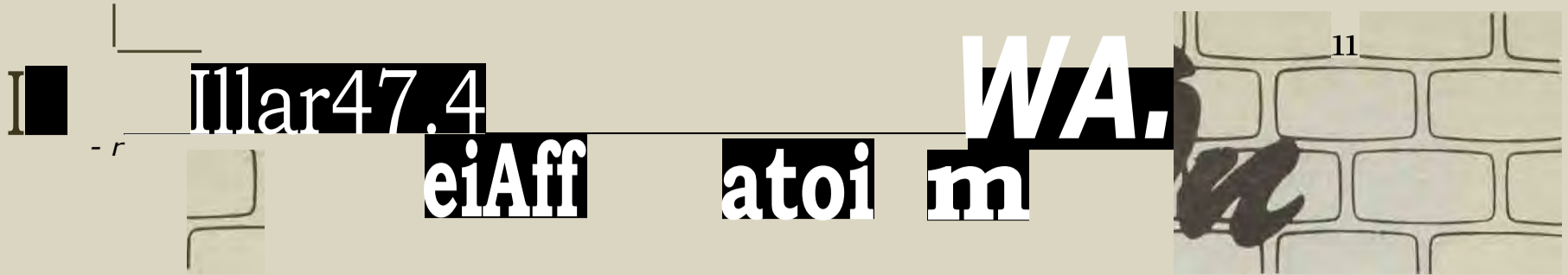
**STARMAN**  
A highflying indictment of astronaut morality.

**FANNY & ALEXANDER**  
Brilliant, superb, excellent enchanting, beautiful, inspiring affirmation of childhood morality. Start queuing for it now.

**ORPHEE, EL SUR**  
Two savage indictment's of French morality, berets, onions and stripey jersey's.

**EXHIBITIONS**  
Photography exhibition by First Year Students from Kitson College. In the Bond Street Centre, until June 16th.

**UNIVERSITY GALLEY**  
Until June 28th, Susie Cooper, Pottery. Also 'From Naples to York'. 17th - 19th Century Paintings.



## Theatre

### MOVING PICTURES

Until 29th June in the Playhouse. Times, 7.30pm, except Mon & Tues 8pm. Matinee Sat, 29th, 3pm.

### WEST

LUU Theatre Group production, June, Fri 21st - Sun 23rd at 7pm in the Raven. Tickets £1, £1.25.

### COCK UPS

June 25th - 28th in the Raven at 7pm Tickets El. £1.25.

### THE NERD

Leeds Grand Theatre, Mon 17th June - Sat 22nd. Times. Mon - Sat 7.30pm, Wed & Sat Matinee at 2.30pm,

### OPERA NORTH

Grand Theatre: II Traovatore, tonight at 7.15pm. The Mastersingers of Nuremburg, Sat 15th at 4pm.

### DIVORCE ME DARLING

Performed by LUU Light Opera Society. In the RSH, 18th - 22nd June at 7.30pm (Thurs 8.30pm) £1.50, unwaged, £1.

## FAMisc

### SUMMER CALYPSO

18th June at Oxley Hall. 8.30pm - 11.30am. Tickets £1.50, late bar, steel band and cheap drink.

### CIVIL ENGINEERING SOC

End of term Disco in the Tartan Bar, Fri 14th June at 8pm. 50p members, 75p others.

### MOTOR CLUB EVENTS

Sat 15th June, Day Trip to Oulton Park. Fri 21st, Day Trip to Blackpool, incl. a tour of TVR engineering. Sun 23rd June, End of Term Treasure Hunt, start 6pm, see notice Board for further details. Wed 26th June End of term Pub scatter start 7pm,

### PREVENTION OF TERRORISM ACT

Speakers Dr Naire O'Shea and Sheena Clark. Tries 25th June in Trades Club at 8pm.

### DEMONSTRATION

Against Khomeini's regime, on June 20th, Kay of Resistance, Day of Martyrs & Political Prisoners Transport' coach leaves Parkinson steps at 5.30am, Thurs 20th June.

### RAG

Sponsored world record attempt for 'Star Wars' video game. Snooker Room, Bed Hall, June 15th onwards. Start 12 noon.

### END OF TERM DISCO

Featuring Have To Have, in the Tartan Bar, June 28th at 8pm. 60p adv, 80p on door.

### SOFISTIFUNK MEMBERS PARTY

Dinner & Dance, Tries 25th June, 9pm till fate. See Notice Board for further info.

### MODERN DANCE SOC

Disco in the Doubles Bar, June 18th at 8pm.

## PERSONAL

eeefe

Porker Holland, as soon as I saw the piles of unwashed underwear. the tvix packets in the bed and the way those trotters flew, I knew this was the start of something... ere different?

Tine hope the tools were as cuddly as the dog

crack the whip and you skin, but you deserve it oh you handsome devil

Listen to Billy Graham tree in Sheffield. I Dare You!

RED STARS FOR SCOUSE

TI Amp SS

Some people would go to Ireland to find an Irishman, Tina goes to Arne/ ica! Keep the, Lambrusco on ice until August 28th.

I cant be good at everything, at least I know what initials are!

SI L Y.5 - DM

Rob - nave a good time, keep your back to the wall, and don't accept sweets from strange men! Love Gill.

You've got the time PIPETTE, I've got the.. Go for ill

Manda's more slushy over Michael so says the BB

Owl A FORT

To all Nellies, goodbye and thanks for the coff, di's, dope and butter stains on the bottom of my socks.

Love bites Mark and Caroline? But surely not I

Tina goes to Washinton. Emgage the the early warning system.

HAGGIS TREES! Stocks still available Contact Ailsa Philps, Leeds 752950 Fine Bulbs! Saves a trip to Edinburgh in the New Year.

OCh. busty Boyce, how's the wee Bairn?

I would like to say a thank you to MARK HALLOWAY taxi service on behalf of one of his regular customers!!!

Squirrel: Thanks for coming to the Ball, PTL Love Wombat.

I love you '52 and a 'SQUIGGLE'

Tina 'Tartan' Ogle,

Baztile,, even though you're gonna die, lust one east smoke, eh?

I missed you, welcome back - love S.K

Small detector would Ifde to thank former David Broome tan 1 or chaperon avly performed between Bayswaver, Richmond nd the Dartford Tunnel.

GIRLS! This is your last chance to experience the John 'Sewing Machine' Read phenomenon All enquires to 15 Kelsall Place

No 8's famous Five • will miss you heaps and heaps - Keep lashings of ginger pop in the fridge for my visits next year

What does Fred know?

Billy Graham • Worth listening 10!

Chris-piss. please DON'T show your breasts again.

CAZ • if you were a car, you'd be a Moms Minor Van with a sunroof. deep pile carpets, and a V12 turbo-charged rocket engine Vroom Vroom and hoots!

Moron, I'm dying to try it, xxx

It's not that Tina's a Bay City Rollers fan she lust LIKES tartan knickers, socks, boob tubes.

Large resilient Liver required ASAP Contact 0 pigeon hole, Poit Dept Hello old chap • regards from KIT

Back tickling sessions for Nigel Y<sup>2</sup>

S.G. Would I go to London and back for one sunglass lens? Maybe!

The bottom batterer says see you soon to all its victims, and those yet to be caught.

Marcus hates seeing his name in the personal column HA.

Well that's that last bloody personal column I'll have to type out. If I've missed any out I don't care This Job was SO boring.

To the Leeds Student staff - Thank you, thank you, thank you, I love you all But seriously folks - been great knowing you!

Jonny  
P.S. Good luck Helen.



**SOFTLEINS PRACTICE**  
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By appointment only

# the Curse of the Damned

Surely the most underrated and unlucky of groups, the Damned, after nine years of hard work and hard luck despite excellent musicianship, are not doomed to failure in their latest bid to score success. A new chapter has been opened now that, sadly, Captain Sensible has left the band but this could be the break the Damned has been waiting for. With Dave Vanian on vocals, Rat Scabies on drums, Roman Jugg on guitar and Bryn Merrick on bass, the band have a new fervour.

**"WE WERE JUST DOING GIGS SO WE COULD STAY ALIVE BASICALLY."**

SO WHY DID CAPTAIN LEAVE?

Dave Vanian, (North London Vampire) "Well, it started off when we had the Nestle Priory gig to do, and at the last minute he said 'I don't want to do it, I want a holiday', but we said 'But we've already sold the tickets, we've got to do it'. So we did it anyway without him. From then on ..."

Roman Jugg: "He phoned up and said he was leaving."

and all that were gradually trafererto pull Km sway from the hand and, obviously, at that time, the band had didn't look as though they had a bright future, you know."

Jugg: "The thing is we didn't have a record company. Captain had a record company - a different record company - and they weren't interested in us, and we had a different manager, and, obviously with his chart suc-CesSes, he was ... well, we had to play to survive ..."

Vanian: "That's right, just to pay the rent."

SO IT WE REALLY BAD TIMES THEN?

Vanian: "Oh yeah We were just doing gigs so we could stay alive basically, and we had a lot of faith in the group that we could go

**"THE FIRST GIGS WERE SORT OF LIKE A WARM UP FOR US BECAUSE WE WERE IN THE STUDIO RIGHT UP UNTIL THE DAY BEFORE ..."**

on from there. We could see that it wasn't going to go on forever like that. But Captain sort of lost heart really."

Jugg: "And as soon as he left, the record companies came along and showed interest. In fact they showed greater interest because Captain was gone because it meant that we had a band that would be reliable and, sort of one unit with no other interests."

WAS THAT BECAUSE OF CAPTAIN'S OTHER INTERESTS?

Bryn Merrick: "Well we never had time to rehearse or anything. We always had to schedule to him. We did not know what the hell was going on, Now there's a going honest and modest

atmosphere in the dressing room."

I COULD NOT UNDERSTAND CAPTAIN LEAVING BECAUSE OF THE ENTHUSIASM HE SHOWED FOR THE BAND WHEN I SPOKE TO HIM LAST SUMMER. I JUST SUPPOSE HE WASN'T COMMITTED ENOUGH?

Rat Scabies: "Well he was committed but there wasn't very much to be committed to."

Jugg: "He wanted the best of both worlds though, and it was like he always wanted the Damned there but we couldn't wait for him any longer, really. We didn't even have a record deal."

Rat: "Also we were in a situation where we had a manager, and I use the term very loosely, who was also running the label that 'Thanks for the Night' was out on for us, and I think everybody thought he was the man who would take the Damned's career and break it but it became more obvious that he wasn't and I think it was like 'the curse of the Damned', oh God I'm not

**"THE BIGGEST PROBLEM THE DAMNED'S EVER HAD IS GETTING PEOPLE TO LISTEN TO THEM."**

going to keep going through 111Fit"

HOW DO YOU WRITE NEW SONGS - TO GO ABOUT MAKING A NEW ALBUM?

Vanian: "Well different ways, you know. We all write separately and get together and work on them as well."

Jugg: "Not having an album out so long we had so much back material. It was very easy to pick the best ones out."

Vanian: "And swap things around, you know, the best parts of one song."

SO THAT WAY YOU CREDIT MOST OF YOUR SONGS TO EVERYBODY?

Vanian: "Everyone. It's always split mutually. anyway. It's put as the Damned rather than as individuals."

WHAT ABOUT PRODUCTION?

"We've got a really good producer, called John Kelly, who used to be an engineer for George Martin, and for Beatle's stuff. He's worked for Paul McCartney and Kate Bush and he is very, very good. We've looked at a lot of producers for a long time and

**"A LOT OF PEOPLE THOUGHT WE COULD PLAY LIVE PERFORMANCES ONLY."**

I'm glad that we look a long time because we got the best man we possibly could "

WERE YOU PLEASED WITH YOUR OWN PRODUCTION ON THINGS LIKE 'CURTAIN CALL'?

Vanian "I think when you look back you'd do things slightly differently, but they hold out fairly well."

WHAT ABOUT THE MUSIC YOU'RE DOING NOW. WHAT HAVE YOU GOT TO SAY ABOUT IT?

**The Damned are trying to shake off a curse of bad luck. Captain Sensible has left and discos are playing 'Grimly Fiendish'. The Damned insist they can play more than three chords. Alex Howie reports.**

Vanian: "Buy the album." I WILL teriantasmagooria on MCA records).

Vanian: "It's extremely good, it really is. Its got everything, all the good aspects of the Damned. It hasn't lost anything and its going for a more clear sound."

ROMAN, DID YOU FIND IT DIFFICULT FOLLOWING CAPTAIN AS A GUITARIST? (Roman played keyboards for the band for the last 5 years).

Roman answers cleverly: "Well, the same as it would've been for the Captain to follow Brian James as a guitarist."

**"ALL THE SALES FORCE WALKED OUT ON EMI THE FIRST WEEK IT WAS OUT."**

Jugg continues: "I was a guitarist before I joined The Damned. I was never really a keyboard player."

HOW DID YOU JOIN THE BAND, BRYN?

"Someone offered me a job," he says, looking at Roman, followed by bursts of laughter from Vanian, Rat and Jugg.

Bryn continues, "I was sitting in my little flat and someone asked me if I could play good bass ... and I couldn't."

Jugg: "Years ago, I used to be in a band with Bryn, and when Paul Grey did the fucking dirty on us and left three days before a tour, there were loads of people after the job. I mentioned it to Bryn, you know, and they gave him the chance ..."

Bryn: "and here I am." DO YOU THINK THE CAPTAIN WILL EVER MAKE A GUEST APPEARANCE AGAIN?

Vanian: "It's hard to say". Rat: "He was tpo. busy to play

with us when he was in the group, I dunno whether he'll have time to do it now he's not."

HOW'S THE TOUR BEING GOING? HAVE YOU BEEN DOING A LOT OF GIGS?

Vanian: "Well this is what, the fourth, the fifth? It's the fifth gig now and it's just starting to warm up."

Jugg: "The first gigs were sort of like a warm up for us because we were in the studio right up until the day before, so we didn't have any time to rehearse, trying to get the album out. In fact it's not even finished now. We've got to fly Dave down from Scotland."

**"IT'S NOT THE SORT OF CURSE THAT YOU CAN SHAKE OFF LIGHTLY."**

Vanian: "It's our only day off in the next three weeks." The Damned have always worked hard.

Jugg: "We were all surprised how tight we were considering that we had no rehearsal I think it's a reflection on the way John Kelly recorded our music in the studio. He used to try to get us to try and play a lot of songs like, together, rather than just putting the drums on, and then the bass line ..."

SO ARE YOU GETTING A GOOD RECEPTION, THAN BEFORE, LIVE? I MEAN BEFORE IT WAS LIKE, SORT OF JUST DAMNED FOLLOWERS, BUT NOW YOU'RE BROADENING OUT. AREN'T YOU?

Vanian. "I think it's broadened out a lot, yes."

**"NOT HAVING AN ALBUM OUT SO LONG WE HAD SO MUCH BACK MATERIAL IT WAS VERY EASY TO PICK THE BEST ONES OUT."**

IN FACT I HEARD 'GRIMLY FIENDISH' AT A DISCO THE OTHER DAY."

Vanian: "Did you? It would have been interesting to see what they did to dance to it! Yeah, because, I mean music should be for everyone to listen to anyway, not for one elite group of people. So as many different people the better."

I'VE FOUND THAT SOME PEOPLE WHO DON'T KNOW ANYTHING ABOUT THE DAMNED JUST THINK OF 'LOVE SONG'. 'SMASH IT UP' WHEN YOU SAY THE DAMNED.

Vanian: "I know. It's like they completely stop listening after that."

Rat: "The biggest problem the Damned's ever had is getting people to listen to them because we were so tied up in that Punk thing, and so only people thought we could only play three chords. Live performances are very different to a record and if you wanted to hear the record recreated live, why bother to go and see the group? You know, you might as well put the record on. We always thought that life performances should be more well as different as we could make it."

Vanian: "A lot of people thought we could play live performances only."

SO WAS THE PROMOTION OF THINGS LIKE 'THE BLACK ALBUM' NOT VERY GOOD? DID IT DO VERY WELL?

Vanian: 'Melt the thing was it was with a small independent company and there were lots of problems at that time. Wasn't that the time when all the EMI sales force walked out?'

Rat: "All the sales force walked out on EMI the first week it was out."

Vanian: "Yeah, there were all these disputes going on within the company - it was nothing to do with us. It really messed it up, Badly."

SO IT WAS INCREDIBLY UNLUCKY?

Vanian: "We have been, yeah."

BUT IT ALL NOW SEEMS TO BE COMING THROUGH?

Vanian: "Yeah it seems to be going very well."

Rat: "The curse of the Damned."

Vanian: "It's all over now."

Rat: "It is not the sort of curse you can shake off lightly."

**"OH GOD I'M NOT GOING TO KEEP GOING THROUGH THAT "**

Roman: "But there again even with 'Grimly Fiendish' it had Bank Holidays just after its release, so that's keucked two days off the sales."

Vanian: "That's true."

WHY DIDN'T THEY PLAY IT ON 'TOP OF THE POPS'?

Vanian: "The real reason it wasn't on that week was because of the choice they had and one of them was Glenn Frey, 'The Heat is On'. an American, and because he was in London that week they wanted to put him on because he was going away. Arid the next week, you know if it had gone up it wouldn't have mattered. So it was between him and us and they had to choose him."

BUT IT WAS QUITE SUCCESSFUL WASN'T IT? IT GOT TO NUMBER TWENTY ONE.

Vanian: "Yeah, it was in the charts for about six weeks."

**"WE'VE ALWAYS HAD TO SCHEDULE TO HIM. WE DID NOT KNOW WHAT THE HELL WAS GOING ON."**

AND WILL IT GET THE NAME AROUND AGAIN.

Vanian: "Yeah."

Jugg: "Next single's out on June 10th,"

(Shadow of Love).

AND WHEN IS THE ALBUM OUT? HAVE YOU GOT A DATE YET?

Vanian: "There is not an exact release date yet."

Rat: "They can't until it's actually finished I think they're just getting on with it in the hope to release it as soon as they can ' and they don't want to release it in the Summer. But it all takes time."

Apparently, the release date is now set for June 17th.

Let's hope the curse of the Damned has finally been lifted so they cign;njay suc-cesa.

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- \*\*\*\*\*\_\*\*\*\*\_\*\*\*\*\*
- PIZZAS**
- \* 1. Margherita Basic Pizza with extra mozzarella cheese .. 1.60
  - \* 2. Neapolitan Anchovies, fresh green peppers and olives .. 1.70
  - \* 3. Pepperoni Pepperoni sausage, chilli and pepper .. 1.85
  - \* 4. Mariam Prawns, mussels and cockles .. 1.85
  - \* 5. Prosciutto Ham and salami .. 1.90
  - \* 6. Garlic Garlic sausage .. 1.70
  - \* 7. Capricio Mushroom and ham .. 1.135
  - \* 8. Bolognaise Bolognaise sauce .. 1.90
  - \* 9. Chilli Chilli con Came sauce .. 1.90
  - \* 10. Tuna Tuna fish .. 1.85
  - \* 11. Cyril Smith A 12 inch mountain of pizza .. 3.45
  - \* 12. CaLeone Cheese pizza folded and blown up .. 2.50
  - \* 13. nine Mushrooms and peppers .. 1.85
  - \* 14. Vegetarian Mushroom, peppers aubergines, onion, courgette and garlic .. 1.90
  - \* 15. Sr., .. 1.95
  - \* Extra Topping
  - \* Vegetable .. 10
  - \* Meat .. 20
- \*\*\*\*\*

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  - 6. Spaghetti Bolognaise
  - 7. Chilli Con Caret
  - 8. Spaghetti Carbonara
  - 9. Chilli Lasagne
  - 10. Pa:Hiid°
- BURGERS**
- 1/4lb. nerved with read and chips
- 1. Plain Burger .. 1.50
  - 2. Cheese Burger .. 1.50
  - 3. R lish Burgert .. 1.60
  - 4. Chilli Burger .. 1.65
  - 5. Bolognaise Burger .. 1.65
  - 6. Chips .. 45
  - 7. Side Salad .. 50
  - 8. Cold Drinks-Large .. 25
  - Small .. 20
  - 9 Yalb. Burgers .. 40
  - 10. n, Chefs Burger 1,411 burger on its calad, relish, and cheese .. 1.00
- \*\*\*\*\*

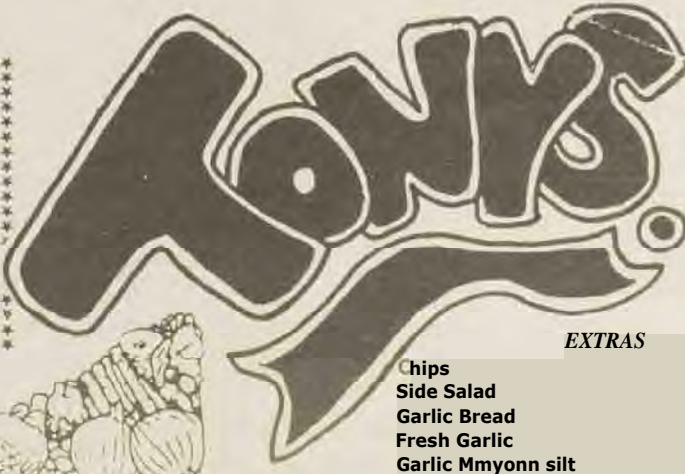
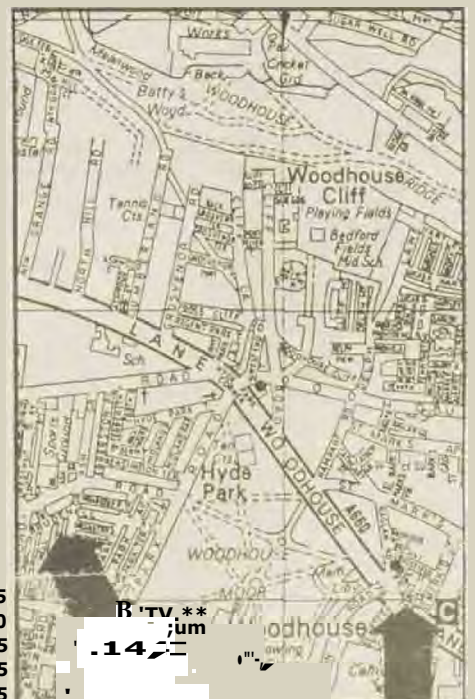
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  - \* 3. Mushroom Burger .. 1.80
  - \* 4. Relish Burger .. 1.80
- SPECIAL VEGETARIAN DISHES**
- 1. Vegetarian Carbonara .. 1.70
  - 2. Vegetarian Lasagne .. 1.75
  - 3. Vegetarian Pizza .. 1.90
  - 4. R. tatoullie .. 4.44

- NEW DEEP PAN PIZZAS**
- 1. Baton Pizzaola sauce, mozzarella cheese, ham, bacon and mushrooms .. 2.15
  - 2. Cosa Nostra Pizzaola sauce mozzarella cheese, mushrooms ham, bacon, onions, green peppers, salami and pepperoni sausage .. 2.35



- EXTRAS**
- Chips .. 45
  - Side Salad .. 50
  - Garlic Bread .. 65
  - Fresh Garlic .. 15
  - Garlic Mmyonn silt .. 15

# Leeds Student Sports

## BATTLE OF THE COLLEGES

Last Sunday saw Leeds UAC playing host to over 300 athletes at the Carnegie Track.

The meeting which incorporated the Leeds University Trophy, the Yorkshire Student Championships and an open meeting ran smoothly and proved entertaining despite rain and hail showers throughout the afternoon.

With York and Hull Universities lagging behind, the Yorkshire Students Competition soon proved to be an all Leeds battle between University and Polytechnic, the eventual result being decided by the women's results. Despite some good individual performances by University athletes (S. Burrows 1st High Jump, A Williams 2nd 200m), the strength in depth of the Poly women proved too much for the University team, illustrating the difference a few extra athletes can make. The Poly Women's 4x100m relay were noticeably outclashed by

male teams in the combined men and women's medley relays, also won the Leeds University Shield for women.

The men's shield went to Leeds City, with the University second. The host team were denied any consolation by Durham in the Muir Cup,



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although the University team again achieved some good individual performances in the face of windy conditions. M. Gibson came 4th in the High Jump, K. Jones 5th in the 100m 112 51, P. Carpenter 6th in the 1,500m and the Medley relay team 4th. The most gutsy performance of the afternoon must have been that of team captain, Steve Hall who, despite competing in three events, still managed 4th in the Steeple Chase after falling at the water jump. Trevor Burton, 2 moving away from his usual 12 event, won the 400m flat final in 48 seconds and in so doing clinched the University Best Athlete Award.

The blustery conditions didn't prevent P Morgan of Shaftesbury Harriers winning the Javelin and Best Male Athlete Award in the open competition with a throw of 71m. Sue Briggs of Spensborough AC took the women's prize with a time of 24.3 seconds in the 200m

clavng Stoddart

## Snooker's BIG BREAK

A five man team from Leeds University were rampant in winning the British University Team Snooker Championships at Southampton last week.

In the qualifying rounds Leeds overcame teams from Surrey, Bristol and last year's champions Southampton, losing only two frames in the process.

Leeds faced stiffer opposition in the semi-final group, battling to a 6-4 victory over Loughborough before demolishing the hopes of East Anglia with a 9-1 drubbing.

In the final Leeds met the favourites and hitherto un-

beaten Bath team. In the first of five best-of-three matches J. Prendegast put on a stunning display of potting to win his match and remain the only player undefeated in the Championships. M. Lloyd boosted the teams hopes with a comfortable victory, and then with only one match required for victory it was left to the captain, J. Turnbull to produce the winning shot.

S. Cashman and E. Grenier both cruised to victory, enabling Leeds to achieve an unprecedented 5-0 whitewash.

## Stumped for things to do?

Now that the lighthearted business of exams is over, serious students can get down to some real hard work.

From Thursday through to Tuesday of next week, all diligent students will be found at the Headingley Cricket Ground, the venue for this season's opening encounter against the 'old enemy.'

Students of the art will be able to see some old grudge matches renewed. Prominent amongst such stalwarts is Jeff Thompson, who will

be determined that no upstarts spoil his retirement party.

England are replenished by the return of three of their rebels after three years in the wilderness. This school should enable the home side to win a match or two after the mauling they received at the hands of the W. Indies last year. The sole notable absentee will be Sir Geoffrey, which will spoil the fun for a few, but otherwise a good time should be had by all.

J P

# Alive and kicking

REPORT BY  
Joanna Walters

Martial arts are styles of armed and unarmed combat developed in the East. Most are used in self defence only and involve more than just physical kicking and punching techniques.

Many forms of martial arts clubs are thriving in the University from the well entrenched Karate Club to the lesser known Tae Kwon-Do. Specific techniques and traditions differentiate one fighting style from another but make each both elegant and aggressive as a sport and an art form.

Britain and other Western countries are surprisingly more successful at martial arts on a competition level than teams from the countries of origin. However, this is not necessarily a good sign.

The general indication is that Korean and Japanese fighters for instance, integrate the spiritual side of martial arts more successfully into their practices. Western fighters are more physically aggressive and geared to specific physical sparring and competitiveness. This ability has helped Great Britain to become World Karate Champions three years running, current

Tae Kwon-Do World Champions and reap countless Olympic judo medals.

Tao Kwon-Do is an art of self-defence that originates in South Korea and is largely based on kicking techniques. Like most martial arts it incorporates philosophical ideals, or tenets, into the physical style.

The tenets of Tae Kwon-Do include courtesy, integrity, perseverance, self control and an indomitable spirit. These are an integral part of the training but it can take a beginner three or four months to be able to appreciate the mental processes involved in the art.

The University club is only four months old and has about twenty regular members. The instructor, Kim Stones (3rd dan), has recently returned from the World Open Martial Arts Championships in LA where Britain came fourth behind USA, Canada and Ireland. However, exclusively in Tae Kwon-Do, Britain are world champions.

As Korea's national sport, Tae Kwon-Do is being considered as an event in the 1988 Olympics in Seoul.

### Karate

The Karate Club is the best

established of the University martial arts clubs with over forty regular members this year and much involvement with the Poly and other local clubs.

Club members recently reached the quarter finals of the British Student Karate Championships and Bob Rhodes the club instructor is a 5th dan and a member of the England squad.

Karate emerged in Okinawa in the Ryuku Islands in the 17th Century and did not spread properly to Japan and abroad until the 1920's. The breath control techniques and philosophical attitudes are adapted from Zen Buddhism.

Its most important ideal is that of respect for oneself, for other people and especially for the karate instructor. This form of etiquette is exemplified in the bowing rituals that accompany training and competitive bouts.

One of the most visually impressive skills in karate is the focusing of the body's total muscular power in one instant. For most lay observers the epitome of karate is just such a display, the breaking of wood or breeze blocks for instance. However, this is just one small fragment of a huge pattern of combat behaviour



• Tae Kwon-do. Kim Stones sparring with Tim Innes

### Judo

The Judo Club is the second largest martial arts club in the University and is also strongly affiliated to the Poly and other clubs.

Leeds University hosts the Yorkshire and Humber-side Championships each year and also sends competitors to the National Championships. Neil Fletcher from Leeds Poly won a Gold Medal in the Under 65kg class at the Yorks and Humber-side Championship this year and Brine Milner took the bronze medal in the ladies under 65kg category. Leeds University Ladies Judo team took the Gold medal at the Huddersfield Polytechnic judo tournament in May.

Judo is derived from early Japanese samurai, or warrior, self defence fighting. Balance, speed, surprise and the ability to perceive the strength of the opponent characterise its skills.

Fighters are graded in all martial arts. In judo there are five kyu (pupil) grades: white, orange, green, blue

and brown. All instructors wear a black belt and are graded up to twelve dan (master).

Judo has become much more purely sport orientated than other martial arts and the original ideals and the spirit of Buddhism have given way to a greater focus on physical skills and competitiveness.

### Aikido

Aikido is a Japanese martial art also dating back to the combat styles of the ancient samurai. It is more a way of life than a fighting sport, the original ideals of the art coming from Bushido, the way of the warrior and Buddhism. Emphasis is put on a calm frame of mind and total physical control.

Aikido is the highest form of defeat of an enemy, involving subduing him without inflicting injury while killing the enemy is the lowest form of defence. Like judo, its predecessor, defeat of the opponent in Aikido is alien brought about by using the opponent's strength and momentum against himself.