

STUDENT

INDEPENDENT LEEDS AREA STUDENT NEWSPAPER

22 ARRESTS AT A.A. PICKET

COMMERCE HOUSE BESIEGED

In a demonstration organised by Leeds Anti-Apartheid campaigners on Wednesday, twenty-two people were arrested and traffic brought to a halt on Wade Lane near the Merrion Centre as protesters sat in the road.

The demonstration was attended by about two hundred people outside the Leeds Chamber of Commerce building. They were protesting against the decision to send a trade delegation comprising of local industrialists to South Africa at the end of November.

Paul Brannen, L.U.U. Anti-Apartheid Sec. told *Leeds Student* that government money was being used to finance the trip despite an undertaking by Mrs. Thatcher at the recent Commonwealth Conference that no more government money would be used to send trade delegations to South Africa. If Britain believes in sanctions it should carry them through," he said.

To continuous chants of "Isolate Apartheid! Sanctions now the Secretary of Leeds Anti-Apartheid delivered a letter of protest to the Chamber of Commerce on behalf of Leeds and national Anti-Apartheid. He told his audience that despite previous demonstra-

tions and letters from leading citizens like Denis Healey and the Vicar of Leeds the delegation still intended to go to South Africa. To do so he said would act as a signal confirming the support of the people of Leeds for the Apartheid system.

Report by
ADRIAN CAMPBELL

Labour NIP for Leeds Central. Mr. Derek Fatchett, who was present at the rally told *Leeds Student* that he had asked about the provision of taxpayers money for trade delegations in the House of Commons in July but had had no positive response. He suggested that the Chamber of Commerce would be unlikely to hack down although individual companies were considering, dropping out. Mr. Fatchett said that the 'tiny' government sanctions described by Mrs. Thatcher recently included the banning of such trade delegations.

A strong police presence was unable to deter a large group of activists from entering the building where they waved banners and shouted slogans. At one time men-

ty police officers stood at the entrance to Commerce House presenting any further entry into the building. More police were brought in to remove demonstrators from the area which prompted about fifty people to sit in the road where they brought traffic to a halt.

Arrests were made by thirty police officers some of whom became involved in minor scuffles with demonstrators. Leeds Central MP Derek Fatchett said that such action had spoilt a good demonstration. Although Paul Brannen thought their action had been very effective in bringing the issue to the public's attention. A smaller group of demonstrators followed by police then marched through the env to Bridewell police station where they were told that twenty-two people had been arrested.

Speaking after the demonstration Mr. John Rice, the secretary of Leeds Chamber of Commerce told *Leeds Student* "We have a regard for other people's opinions and hope that those people who feel strongly will understand ours." lie claimed that most firms were still happy to support the trade delegation and that the main function of the Chamber of Trade and Commerce was to gain jobs for West Yorkshire. He acknowledged

Leeds Student wishes to apologise to any Carnegie students who may have been offended by last weeks report on the Poly OGM.

Ms. Bookbinder's article was edited for reasons of space and the resulting tone of the article in no way reflected editorial opinion of this college.



• Police block entry to Commerce House

Photo Ruben Coup

that there were unlikely to be any further trade delegations to South Africa and said that the one from Leeds would probably be among the last. Although the Chamber of Commerce did not like to be un-

popular in the community, he said that his first responsibility was to boost local industry and not to be involved in politics.

Adrian Campbell



Photo Steven Robinson

• The Duchess of Kent with L.U.U. President, KeVIII Shiite

In response to her personal request, LULL played host last Tuesday to The Duchess of Kent, Leeds University's Chancellor.

Arriving at the Union steps the Duchess showed immediate interest in student affairs by approaching the "Silent Night" strikers and asked them what they were up to. From here she was given a guided tour of the Union by members of the LUU executive. Her last visit was eight years ago when she came to open the Union extension.

IIRH was particularly impressed with the Old 'Tetley' Bar which she likened to a Tina Parlour.

At a meal provided by the university, representatives from the union such as the Ents and General Athletics secretaries plus a cross section of students chatted freely with the Duchess, who appeared relaxed in their company.

Whilst talking to the President of LUU at the meal, HRH offered her services for a forthcoming Southern African Scholarship gig.

With that she was whisked away to visit the Law and Administration Departments.

YOUTH AGGRO

Attacks on students around the Woodhouse area by gangs of youths have brought a variety of responses from the local community.

A youth leader, Mrs. Firth, at the Woodhouse Community Centre told *Leeds Student* that there were very few facilities for the young people in the area.

"Woodhouse used to be a thriving community with good spirits until a lot of old houses were condemned and not replaced."

People moved away and since then Woodhouse has been going "downhill".

Mrs. Firth estimated that around 61% of young people in the area had been in some form of trouble with the police and stressed that the youths only operated in organised gangs. Students were urged not to feel embarrassed about warning attacks to the police.

"I've seen some of those 12 year olds," she said.

A police spokesperson com-

ZOOLOGY LECTURER DIES SUDDENLY

'stall and students in the Zoology Department at the llini'omtv 'I; this week shocked at the tragic death of Di. Wynne Owen,' sen,' lecturer in the department.

Dr. Owen died suddenly on Wednesday morning as he was going to give a lecture at 11.1 o'clock. Professor Alexander, head of department, was called to the bridge between Red Route and the Roger Stevens Building where the lecturer had collapsed. three doctors were at the scene but Dr. (liven 'Nas already dead.

Although the cause of death has not been certified, it seems likely that Dr. Owen could have had a heart attack. Professor Alexander expressed the shock and grief felt by the whole department in saying, "How sorry we all are."

An obituary is being prepared.

Joanna W alters

mented that only one incident of this nature had been officially recorded so far and that was an incident outside Leeds Poly.

Many youths in the Woodhouse area have come forward to give their Side of the story. Although all denied actual involvement in gangs responsible for attacks on students they were aware of their existence. One group of seventeen or eighteen year olds spend their evenings roving around mai thy. swan Pub throwing fire crackers and looking for action "We hate students. Every time we see them, were going to kick their heads in." came a voice of opinion from the group. The general tone was simply one of aggressive boredom however and

Ilse eang did not see themselves as troublemakers.

A younger group complained of continual police harassment. "It's boring round this area. there's nothing to do and the police blame us for everything. What happened to the sports centre they promised us" said one of the boys,

One teenager from the area who is in close contact with the main youth gangs explained that they attack people "for a kick". He claimed that a friend had been beaten up by some students outside a pub and this has turned the boys against students in general.

The situation is being investigated.

Zoe Osborne

INSIDE

RICHARD INGRAMS INTERVIEWED

RALPH STEADMAN INTERVIEWED

LEEDS MARKET UNDER THREAT

PLUS - NEWS REVIEWS, ARTS WHATS ON

NEWS

IN BRIEF

LPSU Executive has decided to go ahead with the formation of a working party against racism and sexism within the Polytechnic. The party will investigate both institutional and individual cases.

A sub-committee of the Polytechnic Board of Governors will include representatives from the city council as well as from various sections of the Poly.

LPSU President, Jill Smith, who will represent the Union said it was set up as a direct result of complaints she had received about racism and sexism at the Poly. The problem before was that "there were no formal channels for these complaints to go through."

She added that the working party will also try to "implement ways of commenting the council's Equal Opportunities Programme.

Anne-Marie Lavan

The LUU lift for disabled students is due for completion this November, two months behind schedule.

The lift, which is situated in the west wing, cost £45,000, a third of which is borne by the University, and will allow disabled students greater access than has been possible so far.

Clam: Whiteley, A. elfaie Secretary, believes the Union ought to build as little as possible that will exclude students because of physical disability" With this in mind it is hoped to improve access to the Old Tetley Bar next year.

John Rees

The start of this term has seen the rejuvenation of the University's record library under the guidance of its new head, Ian Tupman.

Tupman has submitted a report to the union suggesting improved cataloguing methods, a move which Bill Nairn, the LUU Cultural Affairs Secretary describes as "a step in the right direction". The library, open 1 pm-2pm on weekdays in the west wing of the Union building, now appears to be thriving once more.

Ashley Tabony

LPSU Executive have decided that the old weights room is to be used as a rehearsal room for local bands, until further notice.

Jill Smith, LPSU President, emphasised that the arrangement was only temporary, saying that "Union facilities are primarily for Union members, not for outside groups".

Anne-Marie Lavan

In an attempt to raise enthusiasm among the 61K education students at the Polly', the National Union of Teachers (NUT) has launched a monthly bulletin oddly, named "Nutters News".

The most defined aim of the publication is for the NUT to project themselves as an alternative source of information to the tutors.

A NUT student representative body has also been set up and they have obtained the use of a noticeboard in the foyer at Beckett Park.

Mandy Kelly

Owen says no to "no platform"

Dr Owen, leader of the SDP made a speech attacking the NUS policy of 'no platform for racists' earlier this month.

Appropriately, the location for his attack was the Polytechnic of North London, scene of much controversy over the freedom of speech issue, notably the 'Harrington affair'. Students at the Polytechnic attempted to prevent a fellow student, Patrick Harrington, a National Front activist, from attending his course.

In his speech Dr Owen argued that the 'no platform' policy was alienating some who might otherwise support higher education at a time when it needed to be defended.

"Three very good reasons" were quoted as to why 'no platform' was "wrong".

Firstly, Owen described the policy as "a direct assault on

democracy" as it removed the rights of freedom of speech, "What use is the freedom to vote if a group cannot put forward its views?" he said.

Dr Owen cited "practical grounds" against NUS policy, claiming, "there is no clear definition of fascism or racism to hand" and that it could lead to problems over exactly who should be banned.

He went on to quote actual incidents last year as his third reason for opposing 'no platform', notably where a Jewish society was banned at Sunderland Polytechnic, showing "how 'no platform' can actually oppress the very ethnic minorities its proponents claim it is designed to protect."

Furthermore, the aforementioned 'Harrington affair' showed a "sad irony" in that 'no platform, "gave the fascists one

HACKS

Two Labour students have been elected unopposed to the LUU executive posts of House and Education Secretaries.

Second year Maths student Austen Garth is the new House secretary with responsibilities for the Union building, its services and staff. Priorities for Garth include improvements to both the men's and women's toilets and showers and a review of access for the disabled.

In accordance with Labour's anti-apartheid stance, efforts will be made to stop the sale of South African goods in the basement supermarket.

Simon Bookhy, a second year



• Austen Garth

History student, elected to the post of Education Secretary, pledged to preserve anonymity in finals and liaise with his predecessor to set up an alternative job

Michael Ball

of the best platforms they had ever had."

Criticism was also expressed over the "tactics of provocation" which Owen claimed were used by the Federation of Conservative Students who were responsible for the tour of universities by pro-South African speakers last year such as John Carlisle and Harvey Procter. Indeed, York University Union

faces legal action from York University for its decision to ban Mr Carlisle from speaking.

LUU President, Kevin Shute, commenting on the issue of 'no platform' said that he "backed the NUS policy" but qualified his support by saying that "you had to be careful not to let it expand into other areas."

Robert Gubas



The National Union of Students this week renamed its North London Headquarters "Nelson Mandela House" after the Union's honorary vice-president.

This marked part of the NUS's organised week of action against apartheid (19-26 October) which culminated in a day of action on 24th October.

The NUS also spent the week meeting ANC and SWAPO representatives. On the 31st October Princess Lenani Zlamini, daughter of Nelson Mandela, will visit the NUS headquarters as part of a tour of buildings in the UK which have been named in honour of her father.

Jane Duckett

FLEA MARKET GOES

LUU's fortnightly flea markets look like becoming a thing of the past following Leeds City Council's decision to refuse a licence for them.

Older students will remember the flea markets which were held in the Riley Smith Hall with a wide range of new and second-hand goods on sale. The markets, comprised of about fifteen stalls which were unlicensed, so this year the union decided to "come clean" and apply for a licence for them. Leeds Council promptly rejected the application, feeling that it would impinge upon trade in the city's major markets. This has left the union with little choice but to arrange single stalls, where only one type of item is on sale, as these sales do not fall under the leg-

LECTURERS MAY BALLOT OVER STRIKE

The Association of University Lecturers will vote, on November 8th, to decide whether to ballot its members over proposals to hold two one-day nationwide strikes.

The strikes, which are planned for January 1981, are part of a major protest by the AUT over the gradual erosion of their salaries by inflation and low wage increases.

The 1985 pay discussions broke down in June after the AUT refused to accept the government's pay offer of which, if accepted, would have been the lowest pay settlement in the public sector.

Dr Hassal, President of the Leeds branch of the AUT, believes the pay dispute to be part of the increasingly serious wider issue of the under funding of universities. He hopes the 1100 members of Leeds AUT will support the proposed action in the ballot which, since the recent 'Tebbit ruling', must take place before any industrial action.

Sarah Carroll

isolation on markets.

As for the old flea markets, the outlook appears grim, as LUI Treasurer Frank Horvath agrees: "We have consulted our solicitors, and unless the council gives way, which looks un-

likely, we cannot oppose their decision. However, the union may well re-apply for a licence after Christmas".

Ashley Tabony

Poly library dispute enters third week

"Limited Industrial action" at Leeds Polytechnic's city site has led to library closures on Monday, Tuesday and Wednesday mornings.

The action was taken following Leeds City Council's failure to re-advertise for two library assistants, one full-time and one part-time. In the case of the first post, nine and a half months after the vacancies occurred, the post has now been advertised, but only internally.

The Polytechnic Librarian, Dr I. Lavigneur, said that: "The action is causing chaos in the library. As it is, the library

is under-staffed and the ratio of librarians to students in the city site library is one of the lowest of all Polytechnics in the country".

The dispute is now in its third week; and as Dr Lavigneur explained this put the library staff in "a great dilemma since they are caught between their professional responsibilities and the Local Authority's ignorance of the seriousness of the problem". Both the senior staff and library assistants are united in their belief that staffing levels are inadequate and cannot be put right without industrial action.

The Polytechnic is supportive towards the Library's need for extra staff and hopes to have a meeting with local authority officers to discuss the present action in relation to the releasing of future library vacancies.

In the meantime, it is hoped that the full-time vacancy at the heart of the dispute will be filled on Wednesday, bringing the Monday and Wednesday action to an end. However, until the part-time vacancy is filled, the Tuesday action will continue.

Linda Mines



The "tree speech" controversy prompted by LUU Executive's ban on the Leeds University Conservative Association poster continues to rage on despite the intervention of Norman Tebbit, the Conservative Party chairman.

The poster, which features Lenin and Hitler against the respective background of a hammer and sickle and a swastika was withdrawn on the grounds that the swastika was likely to cause offence and that the poster implied a connection between socialism and National Socialism.

Mike Simmonds, chairman of LUCA was told that the ban would remain until such time as confirmation was received from Conservative Central Office that the poster was official material. A letter from Mr Tebbit was received in answer to publicity secretary Paul McCard's enquiry, which McCard said: "dodged the issue" and so the poster remains harmed.

The Tories maintain that a comparison between the Russian extreme left and the German National Socialist Workers Party is legitimate and claim it is "hypocritical" of the Executive to ban its poster and yet sanction the Labour "Roots of Racism" poster on which Nazi salutes are to be seen.

Paul McCard is pursuing the matter further with Mr Tebbit.

Michael Ball

NEWS



This week's outing started off with the Chair of the university Tories asking why their poster had been banned for having a swastika on when a Labour Party poster had not. He showed them both - they both had swastikas on. Apparently the Labour one had not been brought to the executive's attention. It has now - what will happen?

Next came the seventeen week old strike at the Silentnight bedding factory. A speaker from the factory said they'd had a ballot but had all been sacked when they went on strike. We were told the Union of Coffin-makers had pledged support and he asked for student support as "the managers of the future."

Tory opposition ensued - apparently Arthur Scargill is somehow involved. But lust 'cos you have a ballot doesn't make it right." Four people agreed. A further speaker implored us that recent union legislation was "for workers against militants" and they were working. Student loans would work too he said. The meeting voted its support for the strikers.

The motion supporting Rose Alaso who is threatened with deportation was passed without opposition, "new coin", in OGM-speak.

Finally Gillick and the Pill'. Not at all what its title suggested, it concerned her "rather unsavoury past", a 1972 letter to the Guardian urging repatriation was cited as an example. A young man then urged the meeting not to be nasty and vindictive and to do something constructive - like accept God into their hearts. He was "talking a load of crap" the proposer insisted and the motion, condemning Gillick and her racist associations was duly passed.

The prospect of having to hear about discriminatory legislation of the 18th Century caused everyone to leave the hall and the meeting closed.

The Lunchtime Revolutionary

CND MARCH FOR "HUMAN RACE"

Campaign for Nuclear Disarmament marched in force through London last Saturday. They claim the march, which stretched for over a mile, was attended by 110,000 people.

Numbers were well down on previous years when up to 250,000 have participated. Leeds University's turnout of 106 was particularly poor.

A shoddy organisation before the event caused the drop in numbers from Leeds, said University CND president, Sarah Parry. No posters were put up until the week before the event and coaches were only organised at the last minute. CND also suffered because two anti-apartheid demonstrations on the Saturdays before and after the event deadened its impact.

Along the route of the march a four minute die-in took place in which demonstrators lay on the ground and a chain was formed as they linked hands to

join the American and Russian embassies. Later protesters organised themselves into a huge CND symbol for the benefit of the television cameras hovering in helicopters overhead.

Speakers included CND vice president Msr Bruce Kent and Chairperson Joan Ruddock who called on America to match Russia's offer of action on nuclear weapons and condemned France's nuclear tests. "It is a myth that ordinary people can do nothing, we can and we have," Ms Ruddock claimed.

Billy Bragg, Paul Weller and the Communards entertained the rally between speeches. CND took the precaution of including advice on what to do 'If a friend gets arrested' in their rally programme but the demonstration was peaceful and good natured. Only 10 demonstrators were arrested all day, these were mainly drug offen-



• L.U.U. CND on Embassy chain-link demo

ders and people leafleting for the "Moresworth Snowball" organisation which advocates non-violent civil disobedience in cutting the fence at Molesworth Cruise Missile Base. The "Snowball" leaflet distributors were arrested on charges of incitement to commit a crime.

A hastily organised sit down protest outside the French Embassy fell through, as did Leeds University's plan to perform street theatre outside the

Russian Embassy but neither these setbacks nor the sluggish pace of the march affected the overall success of the protest.

"Demonstrations like this are always successful," said LUU CND president Sarah Parry, "not necessarily in the impact they have on other people but in the inspiration and enthusiasm they instil in supporters. I'm really glad it happened."

Chris Hill

NOT JUST A PRETTY FACE

In a contest televised last Friday a first-year geography student, Ashlie Dickens, 19, was crowned Miss Yorkshire Television 1985.

Fifteen girls, drawn from local newspaper heats throughout the region paraded in cocktail dresses and were also shown in context on Ashlie was seen working out at her dance school and browsing among the books in Austicks during Intro Week.

Ashlie's professed ambition is to earn a first-class-degree in geography, after which she hopes to enter journalism, possibly in magazines or television presentation. "The reason I'm doing geography is that it's a subject I like, I just want to get a degree, and a good degree," nowever. Ashlie *doesn't* expect her university studies to prevent her from fulfilling her commitments which are seasonal and mostly on evenings and weekends.

Executive Producer Graham Ironside commented that the ideal candidate would possess personality, poise and stamina, and competition host Ted Rogers said the job requires "charm, intelligence and not just beauty." A tear welled as Ashlie came forward to receive her sash and crown while the credits rolled. Together with the title she wins a cash prize of £1,500, a monthly allowance, plus fees for appearances, and free use of a car.



• 'The lovely Ashlie'

"I wouldn't like to think of myself as a 'model' - getting to Leeds University was very important to me." Ashlie told Leeds Student. Does she regard beauty contests as degrading? "Everybody is entitled to their point of view, personally I felt that the production was less orientated towards looks than personality. From my point of view it's a wonderful opportunity."

William Cooper

EDITORIAL

Leeds University awaits the quinquennial visitation of the University Grants Committee with bated breath this week.

The committee, which is comprised of university academic staff, local council representatives and industrialists, obtains an up-to-date impression of the work and intentions of the university's teaching and research.

These findings are reported to Central Government which, in turn, provide the basis for the allocation of university funds for the next five years.

Since the last visit in 1978, universities throughout the country have faced the heaviest barrage of cuts ever. Leeds University's arts-based departments were cut by 13 per cent between 1982-84 while engineering endured cuts of only half this amount. The university itself has admitted in its UGC handbook that its "base for teaching and research was eroded in all subjects" during this period. Indeed the numbers of academic and related staff fell during the last five years from approximately 1,470 to 1,330 along with the loss of seven established chairs and the whole of the archaeology department. It is therefore not surprising that the union is worried about the level of teaching standards within the university.

During its allocated 45 minutes the student representative group, consisting of executive members and ordinary students, will present its case to the UGC and impress upon it the need to attract more "young blood" to the university.

But the university needs money in order to attract high quality staff - only this year it was unable to fill the Chair of Computer Science because industry pays better wages and job stability is greater.

Although Leeds is by no means the hardest hit by the government's cuts, it can be seen that it has not managed to escape them altogether. Another dose of cuts will only hinder further any of the university's own efforts to improve its teaching standards.

Unfortunately, this example is only a small particle which makes up the body of the Tory education cuts. Perhaps it is about time that the Conservative Government realised that education is a right and not a privilege.

Whats up Doc?

Leeds University doctors and dentists, who are concerned about their pay are considering whether to take action.

Until two years ago clinical academics were given broadly comparable pay to colleagues in the National Health Service. Since then the DISS has been unwilling to pay the same salaries as the NHS provides to hospital doctors.

The Dean of Leeds University's School of Medicine, Professor Derek Woods, said that clinical staff were incensed over these changes.

He pointed out the problem of attracting people for posts when they were not going to offer the same salary as the NHS.

Pay talks between Sir Keith Joseph and university 110:-chancellors ended in stalemate on Friday. However the British Medical Association's medical academic stall committee meet next month to consider the problem.

Professor Woods stressed the only action they would be taking will be to make their situation known and point out the problem to the University Grants Committee when they visit Leeds on November 5th.

He continued "Our first priority is to the patients."

Catherine Cuthbert

POLY AID

A benefit gig at the Poly on November 29th featuring Red Lorry Yellow Lorry will be the culmination of months of work for a Leeds couple who have been promoting numerous events in the fund raising campaign 'Leeds Aid'.

The series of gigs, following in the footsteps of our Bob, are in-

tended to provide funds for famine relief in Africa. Which charity the funds eventually go to will be decided by the organisers, in consultation with the Poly Executive.

Malcolm Hoyles and Angela Rykover, the Leeds Aid organisers are hoping to plan a large scale concert in Queens Hall in the near future. November's gig will feature, along with Red Lorry Yellow Lorry, such local luminaries as Cassandra Complex, Dorian Gray,

Salvation and Deja Vu.

Arrangements are still being finalised but in all, nine hands are expected to play, with the concert starting at about 10pm and continuing throughout the evening. Tickets will be £2 and most of the money will go to charity since all the hands and the majority of the technical back-up is being provided free of charge.

Paul Syrysko

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LETTERS

Dear Editor,

The Daily Telegraph said we started the Handsworth riots, The Guardian blamed us for the Brixton riots and now Leeds Student has us down for disrupting the NUS anti-apartheid demo. Wrong again m afraid, although a good dose of anti-Communism always livens up an otherwise dull report.

Our members at the detno were busy convincing people that calling on Thatcher to implement effective sanctions is a ludicrous strategy. Our members were arguing for working class action against British companies with links to South Africa. Our members were not picketing South Africa House during the demo, nor organising sit-downs or shouting down the speakers with megaphones.

That was an entirely different group. But then what are mere facts when prejudice can be indulged.

Yours,
John Laint
Chair LIT Revolutionary Communist Party).
(Leeds Student apologises for the misprint).

Dear Editor.

As an avid reader of your wet liberal rag I was most perturbed to spot two fundamental errors concerning our so-called "comrades" on the Trotskyist so-called "left" of the so-called "political spectrum".

On your front page you refer to the antics of the RCP at the recent NUS anti-apartheid rally: everyone knows it was the RCG. And the RCG hate the RCP! Like all good Trotskyists, they much prefer to attack each other rather than getting on with the job of defeating the Tories.

Your second error was in attributing the Troops Out motion in last week's LUU OGM to the SWSS. It was, in fact, a motion submitted by the RCP (not to be confused with the RCG). The RCP support the IFM (not to be confused with the ISM whom the RCG support).

Please Leeds Student, if you must write about these silly Trots, then at least get their mimes right

Yours sincerely,
Smoking Joe Stalin.

Dear Editor,

After reading Jane Bookbinder's article in last week's issue I feel there are some questions to be posed.

Mainly, was Miss Bookbinder really trying to report on the decision made about one particular issue at the last OtiM at Beckett Park or was her real intention to convey her own particular feelings towards the Carnegie students?

The article was written in a tone that did no such thing as "report" on a motion. It portrayed a satirical attitude and served to illuminate the author's prejudices.

do not claim to write from an objective point of view, but earnestly on behalf of the students of this institution as a representative of the school. And apart from this I am questioning the article from the eyes of a female Carnegie student.

It seems from the generalisation Miss Bookbinder made, not only on behalf of 'many students' but about this 'bunch of drunken, lecherous, male chauvinist yobs', that she doesn't know what she is talking about. I must underline that with this narrow-minded terminology the writer has disregarded at least 50 per cent of the Carnegie. How can she claim that the ladies of Carnegie are male chauvinists?

Yours,
Jacky Weston.

Dear Editor,

I am writing to comment upon a letter you printed last week from a certain Jack Grattan, Mr Gramm said he read Leeds Student from cover to cover and congratulated you for this amazing feat of achievement. I would like to congratulate Jack Grattan on at long last learning to read, also an amazing feat of achievement.

Secondly, Mr Grattan refers to his close political ally, Mr Jonathan D. Knight as a rather well informed young man. To describe Mr Knight as well-informed is like describing Norman Tebbit as a friendly, caring politician. Compared to Jack Grattan, Johnathan D. Knight may well be well-informed but that is hardly a good reason for the latter's defence.

Furthermore, with reference to Mr Grattan's extensive knowledge of South Africa, just because most of us have never visited the apartheid state, it doesn't mean we can't abhor what happens there. To put the record straight, I've never visited Chile, El Salvador or the USSR but I have very strong feelings about the disgusting regimes which exist in those countries as well.

Yours,
Robb Nlinshull.

Dear Editor.

The tiresome ignorance of some people never ceases to amaze me. I refer to the letter from that anagrammatic "Wettam Llah" concerning the education of overseas students in the UK.

Funding for foreign students does not come from the state - it comes from the students, their families or their own governments. It is the foreign students who are positively recruited by the British universities in order that the exorbitant academic fees they pay can subsidise the education of British nationals.

Thus as the recession bites into the education budget, universities are faced with one of two choices - close down courses and even whole departments or find the money elsewhere.

That is why the numbers are increasing with the severity of education cuts.

Contrary to what Wettam Liah states, banning all overseas students will definitely not be "a step in the right direction" but will result only in the diminution of resources for universities and also detract from the truly cosmopolitan nature of further and higher education.

Yours sincerely,
Anne Baxter.
LUU Deputy President.

THIS IS YOUR PAGE, LET OFF STEAM, AND AIR YOUR VIEWS BY WRITING TO THE EDITOR. LEEDS UNIVERSITY UNION P.O. BOX 157 LEEDS LS1 3JH

Come Back!

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I AM EYE



"When you see someone being treated with universal adulation my instinct is to put the boot in."

Photo Jeremy Larkins

Justin Hunt talks to Richard Ingrams, Editor of 'Private Eye'.

The weathered hack sinks his teeth into Bob Geldof, the Gay Movement and Loony Feminists.

Private Eye's office is tucked away inconspicuously in an ordinary looking street. The whole building seems to have been deliberately toned down, a testament, it appears, to no one's ego. Surprising when you consider the influence this shark-like organ wields and the liberties it enjoys.

In a sense though the look of the building corresponds with the look of the satirical paper. Looks, it almost warrants no pointing out, can be horribly deceptive.

Richard Ingrams (up the stairs, first door on the right) looks dreadfully worn out, as if he has been through a week of all night parties. Grey haired, he talks slowly and hesitantly, carefully choosing his words.

He is quick to put you at ease. Behind him, on the wall, is an enormous cartoon of a memorial to Margaret Thatcher for her part in the Falklands war. The inscription on the stone reads: 'They died to save her face', Many must have died in vain to save Ingrams'.

The instincts of the man are still to attack:

"When you see someone being treated with universal adulation my instinct is to put the boot in."

Recently, Ingrams explains, the Eye took a lot of stick for following this policy with regard to Bob Geldof, someone whom Ingrams is still undecided about. For the time being Geldof is society's 'sacred cow' and Ingrams is out to get him. A strange attitude for someone who considers himself a Christian.

"There's nothing necessarily blasphemous or irreligious about saying nasty things about people."

Ingrams feels, quite conveniently perhaps, that a distinction has to be made. He points out that journalism is basically concerned with a 'search for truth', which he says: "Is a religious thing to do."

Private Eye does not deny any fellow feeling with the Sun, although Ingrams objects to the porn side of that paper. We are all playing the same game, one way or the other. "Game" is an interesting concept when applied to the Eye. The paper is largely the preserve, of old Salopians and is often despised for its public school humour which breathes heavily through the pages.

Ingrams talks of the recent developments in the Sarah Keays escapade as if they were stages in a game of 'Cluedo'.

"Sarah Keays used Private Eye to promote her story. The Eye then introduced another M.P. as her lover, which annoyed her considerably. She issued a writ."

This amuses Ingrams immensely. He did lose a close friend over the incident: Nigel Dempster, who he refuses to talk to now. In fact the Eye in its latest copy viciously attacked Dempster, calling him: 'Humpty Dumpster'. Again, Ingrams speaks with hardly any regret: "Dempster was warned off Private Eye by his employers. I think the idea of him being offended was rather phoney."

A strange way to treat an old friend.

Ingrams gets varying responses from the people the paper writes about:

Some people cut me dead, some people are very friendly. I prefer the cutters on the whole."

He considers it very pompous of other journalists to sue the Eye when they have the means of attack in front of them. A good point perhaps, it would certainly save the Eye money.

Talking of money, the Eye is much richer now and can afford to pay its informants extremely well.

Although the paper is produced in a rush (a week) a lot of stuff comes in from the blue. Some people treat it like a 'dustbin' for articles they can't publish but which they are frantic to make public knowledge.

Ingrams feels the criterion of

any editor should be to put things in a paper which he or she finds interesting:

"You should not consider what your readers are going to think. You should not consider what effect publishing something is going to have. As Aheron Waugh says: 'journalists just have a job to fill a space in a paper'."

Ingrams may harp on about the limitations of his medium but the influence of the Eye is considerable. Parkinson and Maxwell felt they ought to close it down, to name but two. It almost goes without saying that they failed. Ingrams is pleased, the success of Private Eye is one of 'the good things about Britain'. He's proud. Fr's proud about his paper and his country. "A lot of things Ingrams takes 'the piss out of' are just not British:

"We're not taken in by people strutting around, jackboots and all that sort of thing."

This love of his country can be explained as a hangover from the sickly public school mould. He cannot shake off a certain stubborn, intolerant conservatism: "The Eye is opposed to all forms of political activity. Those who are engaged in it are either madmen. Or bores."

Ingrams enjoys making jokes. He's an intelligent, funny man and yet his prejudices are frightening when you consider his influence. He openly despises homosexuals. Not for what they are but for what they do'. He doesn't want the British public to accept a political movement of 'homosexuals. 'Gay News' when it first

appeared in the sixties struck him as basically absurd, 'a lunatic American thing':

"I thought of this country as the sort of place where this couldn't happen because people would laugh at it."

He claims the Gay movement has helped to promote prejudice so, it seems, has Private Eye.

As far as feminism is concerned, there are certain healthy aspects which have developed, he feels, into quite unpleasant channels: "A lot of it is purely the promotion of lesbianism under another name. It is supposed to promote equality for women, it ends up in many cases banning men altogether. So you get inequality, a movement devoted to equality promoting inequality."

Ingrams is the product of a system that perpetuates inequality: an elite. His grin can be deceiving. On occasions he is hilarious. Yet his coat of tactical charm, his honeyed tongue can cause horrible anguish. Beneath the tired veneer is a cheeky, vindictive schoolboy who detests homosexuals and labels people before they label him. He thinks Monty Python is 'very noisy and rather unpleasant'. He disapproves of humour which makes no point: 'arsing about and just being silly."

It is difficult to see the point Private Eye is making, for it is never consistent and is never free of the charge of double standards. In the last instance, I think it's not John Cleese, as Ingrams claims, but Ingrams himself who is slightly 'honkers'.

ARTS

LONDON CONTEMPORARY DANCE



FORESIGHT

Things are entirely what they appear to be and behind them there is nothing, so get out there and do it. While countlur' crimes are committed in the name of Guy Fawkes, Leeds offers the best weekend's entertainment yet.

The garble, post-deconstructivist pamphlet that LUIJ Film Soc. have stuck together still offers the best in early evening excitement starting this very evening with 'Days of Heaven'. Terence Malick directs Sam Shepard (wow) and Richard Gere (curt in the 1978 film fable of men on the road in that cinerarnic deep west.

As though expecting the cinematic crowd of Leeds to be left unrefreshed by this gem they move into the sublime on Tuesday 5th with Antonioni's 1960 classic 'L'Avventural. Be there or be a totally negative person.

Also lined up on the new silver screen for this alcohol free column are two essential little numbers at Leeds favourite late night cinema. On Friday 1st, Geoff Thompson and his merry band present that legend in its own life time, 'Repo Man'. Harry Dean Stanton stars in this intense film that is part of every self respecting students vocabulary. Mind you, you'll probably hate it.

For those of the hard of hearing, and the odd foreign film fanatic Saturday night must end, or begin, with 'The Tin Drum'. Laced with Freudian symbolism, and pervaded by an essentially neurotic air, the film is an amazing experience and well worth enduring the tired upholstery of the Hyde Park for.

This all sounds well and good, but it's only just begun. For the incurable romantic what is needed is a day return to Bradford to see Cocteau's 'Beauty and the Beast'. Made in 1946 it is a triumph of a surrealism, something like 'The Company of Wolves'. Only much, much better. (BFT Fri/Sati.

So, having indulged, or cured your romantic tendencies, this leaves you with the rest of the week-end to totally depress yourself with some good old fashioned angst.

The heights of self indulgent hedonism, and the destruction of not a few preconceptions are guaranteed at the Ralph Thoresby Community Theatre with Impact Theatre Company's new show, 'The Price of Meat in the Last Days of The Mechanical Age'. (Nov 1st/2nd 8.00 p.m.)

Formed in Leeds at the end of the last decade 'Impact' have become the leading force in avant garde theatre. They don't perform plays so much as experiment in hallucinations investing their work with a disquieting perception and insight that relentlessly attacks theatrical convention, memory and time itself. Although something of an acquired taste, personally I think they're brill.

So as they say down our was 'Give us your money or we'll kill you.'

JONNY KEATS



• "Bridge the Distance" -

The extravagant, gilded intricacy of Leeds' Grand Theatre seemed an incongruous setting for the 'London Contemporary Dance' to perform the first of the two programmes they intended for their week at Leeds, yet somehow the performance failed to ignite the theatre's staid atmosphere.

'Bridge The Distance' was the first of the three half hour dances which made up the programme and the title was the most imaginative thing about it. There were occasions when the dancers, dressed in ordinary clothes: seemed to have stumbled onto the stage by accident whilst searching for their seats. The music of Britten and the frontcloth of David

of Venetian imagery, yet such expectations were confounded by a performance more accurately described as pedestrian than evocative.

The soloist, Patrick Harding-Irmer, injected an emotional surge as he conveyed the isolation of a man alone amidst a world of couples, but this was a momentary spark soon stifled by the tedious mediocrity surrounding it.

'Moves-A Ballet in Silence' premiered in September 1985, proved to be the highlight of the performance. Once the initial amusement at hearing every creak of the hoards and thud of gracefully descending dancer had subsided, the audience re-Buckland aroused expectations

lished the opportunity to observe and appreciate every move of the dancers. The movement generated its own rhythm and the absence of music focused attention on the significance of every grouping of the dancers, and the subtle interplay of their gestures.

There was an additional element, an injection of humour, which enlivened and refreshed the programme. The applause which greeted this seemed more heartfelt than the mocha' nical and protracted applause after the first dance.

The final dance, 'Rite Electra' was, in stark contrast, utterly dominated by pulsating electronic rhythms interwoven by a haunting saxophone

melody. The dancers emerged, strapped into their leather thonging and they strutted and postured, thrusting out various parts of their anatomy. yet I could not escape the feeling that someone else has already done all that posturing, and done it a whole lot better. The gyrations somehow lacked the thrust and raunchiness the searing saxophone demanded.

The rather hollow posing seemed dated and scarcely lived up to the 'contemporars' label of the show. With the possible exception of the central ballet without music, this was a performance lacking vibrancy: competence without excitement or innnovation.

Ann Cooke

Changing Places

WORKSHOP THEATRE

Putting yourself in someone else's shoes has never been taken as literally as in the MA students adaptation of David Lodge's novel 'Changing Places'.

Imaginative staging brought the production to life. The cast warmed up in front of the audience and remained on stage for the whole evening. The possible uses of a few chairs are endless - here they became living rooms, cars and even aeroplanes. Meanwhile the Mamas and the Papas, Scott McKenzie and the Monkees set the play firmly in the 1960's.

The action revolves around the lives of two professors who swap roles for six months.

Philip Swallow, from Rummidge, an English redbrick, is rather taken with the congenial, atmosphere, struck by the beautiful people and parties which he finds at Euphoria University, USA.

Morris Zapp, of the latter institution, finds it more difficult to be stirred by the English climate and sedentary existence encountered at Rummidge.

It all seems pretty unremarkable.

However there's villainy abroad. Swallow, a quiet respectable man, experiences severe culture shock, has a brief spell in jail after a student demo turns sour, sleeps with both Zapp's wife and daughter, and generally undergoes enlightenment of the sexual and social variety.

Meanwhile, a worldly wise Zapp has soon sussed the scene, becoming a student-university mediator at sit-ins, and managing to sleep with Swallow's wife, Hilary, who on discovering Philip's affair declares, 'If he can't wait for sex, I can't wait for central heating.' Back in America, Women's Liberation finds Desiree Zapp.

When the four finally meet, the two women walk out, having discovered that men are not the be all and end all. There can be no final resolution to this play, as with the contemporary social conflicts.

Around the domestic entanglements is a broader backdrop of social and political issues and attitudes at a time of great upheaval.

Over 60 speaking roles were played by a cast of 24, with assured performances being given by all. This very funny play, which grappled with major issues on both private and public scales still succeeds in being a marvellously uplifting experience.

Vanessa Jones



• "Jenny comes to reims with the realisation that the frog she once loved is now a sophisticated townie"

FROG FARCE

ABC

Surprisingly enough 'The Frog Prince' is not just another Disney movie, but a rather sloppy love story produced by David Puttnam who achieved success with the magnificent 'Killing Fields'.

Set in the 1060's it tells the story of Jenny (Jane Snowdon) and her experiences whilst studying abroad at Sorbonne in Paris. Like her friend Ros (superbly played by Diana Blackburn) Jenny stays with a French family on the outskirts of Paris, and undergoes all the trials and tribulations of being dumped in a strange environment.

Together with the lively Ros Jenny experiences independence, huffiness, frustration, and more importantly the joys and fears of physical love. She finds this 'amour' when she meets Jean Philippe, played by Alexandre Sterling, in a trendy Paris club.

As their relationship develops it becomes obvious that Jean

Phillippe, the 'Frog' prince, is keen to sleep with shy Jenny. She is unsure of the frog's sincerity and sets him a strange task to perform. If he quotes from Shakespeare's Romeo and Juliet to her, she will sleep with him. All rather kinky. Of course Jean Phillippe is cheated off with this and goes off in a huff.

Eventually after a night on the piss with Ros, falling out with her French hosts and having another liners tiff with the randy Frog, Jenny's wish is fulfilled in a romantic climax when Jean Phillippe chases her to a Metro station and (yes, you guessed it), quotes Shakespeare to her on the platform.

'The Frog Prince' is an excellent movie and very true to life.

The script is good and the acting exceptional especially Diana Blackburn as Ros, whom you just can't help falling in love with. All in all: C'est Magnifique.

Paul Crask

IRTS

FINE
ART

On Thursday **The Irresistible Object-Still Life 1600-1985** exhibition was opened at Leeds City Art Gallery' (which is above Stumps on the Headrow, in case you n know!). It was described as the most important exhibition to take place in Leeds for twenty years. Certainly it covers a huge range, in terms of time and scope, materials and styles. Many of the 'big names' are represented, from 'moderns' like Dali, Picasso, Cezanne and Lichtenstein to Courbet, Chardin and the Dutch masters of the 17th century. This is not forgetting Van Gogh, whose 'Blooming Almond Branch' has been chosen for the catalogue cover.

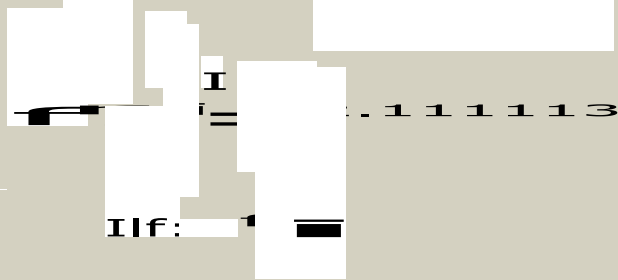
Whatever criteria you choose for judging a piece, there is bound to be something which satisfies, be it prettiness, attention to detail, trendy effect, colour or just overall effect.

The thing that struck me most about the exhibition was

everyday thing, produced to please and to adorn a 'normal' environment; it is not something aloof and high minded. It doesn't take a lot of time to enjoy this exhibition - you can walk through quickly, stopping in front of the pieces you like, for whatever reason, much like flicking through posters until you find something which catches your eye.

So, if you're in town with ten minutes to spare, have a look - the exhibition runs until 8th December,

Ruth Jones



• "Roy Lichtenstein's cubist still life with cello"

TROUBLE STRIFE

The Pavillion

Anyone brave enough to have spent a dismal summer in our green and democratic land will recall the Beeb's gallant efforts to spare us from the 'sanitised terrorism' that threatened to seep surreptitiously into our cosy little homes in the guise of the Real Lives documentary 'At the Edge of the Union'.

That film was censored because it expressed a bias which alarmed the BBC's governing bodies by its treatment of certain figures involved with organised violence. It was in no respect a condonation of such practices, but an account of the biases that exist in real lives.

'No Turning Back' is a film with a political bias yet it still provides a true documentary record of political occurrences in a literal and unabashed manner that puts its network-financed equivalents to shame.

'No Turning Back' is a product of Women's Own Pictures, a collective based in Sheffield, and was originally filmed at the request of the regional women Against Pit Closures organisation to give them a documentary profile of their activities during the initial seven months of the pit strike. It stands not as a piece of polemic or anti-government propaganda, but as a chronology of the women's increasing commitment by the women of the South Yorkshire pit villages to their cause, hence the overt political bias. But there emerges a secondary bias which proves to be the crucial point of the film. It captures a momentous stage in the lives of these women and subsequently in the history of the Women's Movement.

The general consensus among the women who participated was that although the strike was ultimately defeated, they themselves managed to salvage a positive achievement. By finding themselves in direct confrontation with what they had previously accepted blindly as 'law and order' they began to query their status both in the community and within the nuclear family.

Through the active defence of their principles and of this new sense of independence they have created their own vital standing as part of the women Movement from which they had until recently felt excluded on grounds of class, ironic though it may seem.

The preceding film 'Women of the Rhondda' was made in 1971 and is one of the earliest landmarks in the exclusive history of the Women's Movement.

The two films share an essential focus; that of working class women becoming aware of their political status and sentiments, and therefore contain a political bias, but a necessary one. 'No Turning Back' in particular displays a refreshing openness to admit that bias and belief are not easily separated and if they have to be split in order to be televised then documentary is reduced to a watered-down version of real lives.

Sally Chesworth

THE AMAZING DANCING BEAR

In an entertaining but by no means flawless production, **The Amazing Dancing Bear** examines the reaction of a small village community to the dramatic changes it faces brought on by industrialisation.

Nothing new you might think and in a way you'd be justified for thinking so, for some aspects of this play are indeed well-worn and es en tired out.

However, all is not had on the theatrical front for 'The Amazing

Dancing Bear is, on the whole, an enjoyable play to watch. Its treatment of the hypocrisies of dogma is witty and confidently acted.

Lady Sedley is fanatically religious but she exudes Christian spirit only for the sake of appearances. Captain Horatio is Terry-the-Poacher's benevolent patron but only because he fancies him. Witness the scene with the impressionable Isadore who works herself up into a Marxist

Revolutionary frenzy with the aid of her umbrella handle - the roots of her egalitarianism lie in nothing more than her physical desire for Raddles the pro-Trades Unionist.

'The Amazing Dancing Bear' has a serious message which can be paralleled with today. Where industrial change bred suspicion and the old man with his dancing bear is wrongfully accused of a young girl's rape, unemployment breeds similar senti-

meats nowadays and although we no longer have dancing bears to use as scapegoats our society finds plenty of substitutes.

A play which runs admirably smoothly with the aid of well-designed scene changes. 'The Amazing Dancing Bear' provides the audience with an evening of both moody social comment and satirical light-entertainment.

Helen Slingsby

NP GO LDEN

It would be wrong to expect a stage re-run of the highly successful Jane/Flenry Fonda-Katherine Hepburn film version of **On Golden Pond** by Ernest Thompson, but I expected a little more from LIMELIGHT THEATRE GROUP.

This was amateur drama 'par excellence'. A cluttered, far too detailed stage, over enthusiastic make-up, long and pointless scene changes, rehearsed for by dedicated housewives and bank managers, and worked for by a gang of backstage helpers, all wearing Limelight T.G. sweat shirts.

On Golden Pond depicts one lakeside summer holiday for Norman and Ethel Tharger; while Ethel brightly and resolutely maintains that they are of middle age, the cynicism of Norman is ever reflected - 'middle age means the middle people don't live to be 150'.

However, Norman finds rejuvenation in the fishing trips with cheeky young Billy - his daughter's stepson. This was all that came over in a play that could offer so much more - the greater understanding of others, a development

of a greater love for others at the expense of selfish and stubborn characteristics - but this resulted more from the text than the actors.

Their melodramatic protestations, emotional heart-to-heart's, and whimsical ambles around the badly used stage, did nothing but detract from the play.

One exception must have been Ethel (Elaine Dyson). Her quick pace, economical movement and intelligent interpretation of her role saved what could have been an unmemorable evening. In fact, when I munched a bag of greas' chips on the way home, I couldn't decide whether it had been the bus ride or the cup of coffee in the interval that I had enjoyed the most.

In fairness, what was offered was an example of pieces produced nationwide by dramatic group, whose payment of royalties keep some modern playwrights in business, and whose enthusiasm keeps drama alive outside the increasing-Iv 'tourist' trap West End and Stratford shows.

Chris Elwell



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STEA

'I'M IN A SEWER'S RAPID AND I'M TRYING TO KEEP MY HEAD ABOVE WATER'

Justin Hunt talks to Ralph Steadman who has just finished savagely illustrating another book 'Treasure Island'. It was suitable for children.

Photos: Roger Ball

Ralph Steadman saw a fifteen year old prostitute flaunting her adolescent body in Hamburg. His reaction was: "Shit, that's meat." So he punctured her body with a metal hook and hung her up, just like a butcher. To him it was a direct logical thought. To others it was crass. But it hits, its raw and its typically Steadman.

"Drawing is not a business, it's a cause, it's something you use. It's a weapon."

Twenty seven years ago Steadman considered the world to be wrong as it was and he set out determined to change it.

"People are assholes walking the streets, tons of them, looking like they're going somewhere, they're not going anywhere. Pretending to make jobs of it all."

Steadman wants to shatter the trance of modern day life

"F* YOU I'M RICH"**

and rip up any complacent ideas society has about itself. What he yearns for are individuals and a quality of life. Not an aimless conditioned human herd which smells the nice flowers and ignores the nettles' "We are not being allowed to lead the lives we

want We're being told what to think, what to buy. We're being processed into a single thought which suits perfectly those people in control of the money strings."

Steadman is brutal, blunt and honest. His brittle shell covers a man who is genuinely perplexed with the 'stifling of spirit' in modern day life. The processing and steamlining into 'square box jobs' appalls him: "We don't think like human beings anymore, we think economically. Most people I see now are just reps for something. There are an inordinate number of them about. They never seem to go into the pub without going in sixes. Talking fatuously about sales figures. Nothing else."

Steadman is bitter, a frustrated melancholic figure. He has no answers. He apologizes for having no answers. The fear though of one man pressing the buttons in society haunts him. He forever sees people scrambling for profit and efficiency at the expense of others and it upsets him: "What people want to say, and what they do say is f*** you I'm rich."

People, Steadman laments, are giving into everything, giving into mechanization, and losing their souls in

the name of efficiency.

"People believe the answer to everything is a new car, a semi-detached, a telly and a fridge. They believe in that."

Steadman craves some-kind of spiritual renewal, the adoption of a new set of values. At the moment, intelligence is the only way out: "The more intelligent you are is the only way you can surmount it and be objective. The less intelligent you are now, you go under. It

"SQUARE BOX JOBS"

didn't use to be like that."

Steadman's struggle to be an individual and to earn a living is rudely interrupted by the automatic stupidity of people who go with everything other people are exploiting them for: "The continual bombardment of advertising: what they can and can't have. All those things are destroying their individuality."

Education is the answer, by that Steadman does not mean processing but genuine education. Alongside genuine education, he wants genuine honesty and conviction. He felt it was marvellous when Neil Kinnock suddenly 'spoke from the



heart' at the Labour Party Conference and got 'bloody angry'. Steadman has always been waiting to see who could 'speak from the heart' when the video prompt broke down and Kinnock did just that.

"He didn't whimper or crumple into the corner'. Steadman's precious island, Britain, is breaking down as he launches another book. This time he's 'bloodily' illustrated R.L. Stevenson's classic story: 'Treasure Island' (published by Harrap). Steadman's treasure, his home community, is losing its soul amongst 'bullshit' (a favourite word with Steadman) and politicians who never say: "I made a bloody mistake."

He can't stand drawing Thatcher anymore, even though he knows she will probably be re-elected: "that's what we like. We like being told off, smacked and put into our place."

He is suspicious of the 'Alliance'. They are businessmen and far too self-serving. David Owen is a 'creepy little man'.

"I've seen him standing in corners at publisher's parties pontificating too often to trust the man."

David Steele gives Steadman no sense of confidence. Nothing seems to inspire Steadman with confidence nowadays. He is disillusioned with the world he tried to change, twenty seven years ago. Now he's resigned to giving 'memory jabs' to hurt the people who think everything is wonderful. To hurt the people who wouldn't blink an eyelid if the numbers of those unemployed rose to sixteen million.

Steadman is pleading for a resurgence of goodness and fellow feeling. He says: "I see people do nice things. There is good in everyone but it's been buried and it's not coming out again. You have to keep chastising them."

Steadman himself is frightened of being buried, resurfacing only now and again to

receive a pat on the head for a good drawing. Art isn't taken seriously enough. At school it's just something you do instead of Latin. He's in desperate straits, a point he clearly underlines: "I'm in a sewer's rapid and I'm trying to keep my head above water."

His latest project is a book about God ('The big I am') in which Steadman plays God. Man, when he emerges on the scene, is predictably 'in for it'. In the book, God is omnipotent but slightly incompetent, things go wrong. There are accidents. Steadman himself almost died when he started the book. He had an internal haemorrhage and lost nearly half his blood. It has not put him off: "If he does strike me down now, he's a vindictive God and I don't want to believe in him. I don't want to go to heaven if he's a vindictive God, who wants that? Who wants a tyrant in charge of things?"

A sense of the grotesque plagues Steadman. He cuddles, half heartedly, a vision of the end of the world: it could be AIDS, everyone becoming a leper in society. No one having sex because they

"CRYING IN THE WILDERNESS"

are afraid. Everyone masturbating, no one procreating. Steadman did some cartoons about AIDS entitled: 'An asshole crying in the wilderness'. They were not published.

'Wilderness' and 'crying' both have some relevance to Steadman. In front of the empty sheet, he feels helpless and inadequate. He doesn't know how his pictures come to him. Sometimes when they scream onto the paper they thrill him. If they come out harshly it's because, he says, it's a harsh world: "I think like this, therefore I draw like this. Whatever you think you draw. Pussy-footing around is not the answer to anything."



TOO LATE TO SAVE THE MARKET?

Recently rumours have abounded over the closure of that student haven of cheap clothes, food or indeed just about anything you might ever need to purchase, the Kirkgate Market.

Kimberly Porter went down to the market to find out the facts behind these rumours and add her name to the campaign to save this institution from its sad demise.
Photos: Martin Milner

On Wednesday the 6th of November Leeds City Council is to meet to decide the fate of the Kirkgate Market. In a planned march on the same date market traders and supporters of the cause will walk to the Civic Hall in a final attempt to persuade councillors to reject the proposed revitalisation scheme.

The £60 million scheme, sponsored by Dutch company MAB, would take at least three years to complete and would involve the construction of a shopping and leisure complex and bus station.

Much of the existing market would be demolished, with only a group of buildings and facade at the top end remaining. Most of the present indoor market traders would be offered sites in a basement area below the main shopping area and main thoroughfare. The outdoor market would be moved from its prime site, which it has been building up for the last 33 years, to a carpark on the other side of George Street.

Labour Council leader George Mundie claims that the revitalising scheme will safeguard Leeds Market "by encouraging more people to visit the area, but almost all of the Kirkgate stallholders are totally against the proposal with 90% or the outside traders voting against the scheme.

Their animosity to the MAB plan is not based on either anti-Dutch or anti-progressive sentiment despite the faintly racist overtones in the wording of their petition. If this scheme went ahead the market would be forced to move somewhere else whilst building was taking place.

One long-time stallholder spoke angrily of a one-time proposal by the council to temporarily accommodate the market on Woodhouse Moor, with a shuttle service, busing people to and from the city centre. With memories of the disastrous fire in 1975 which caused many of the traders to go out of business in a couple of months, there are understandable fears that a temporary move would result in a considerable loss of trade.

Rents are expected to soar in the new complex; many will simply be unable to compete. There is also a genuine worry amongst stallholders and the public alike that the character and atmosphere of the bustling Kirkgate Market, which has been a focal point of the city of Leeds for centuries, will be destroyed if the ill-gated MAB were to go ahead with the scheme.

The market traders have great support from celebrities and the public with over

120,000 people signing the petition to save the market. Jimmy Saville and Frankie Vaughan have written registering their approval of the traders' fight and Monsignor Buckley led the previous march on September 16th to the Civic Hall.

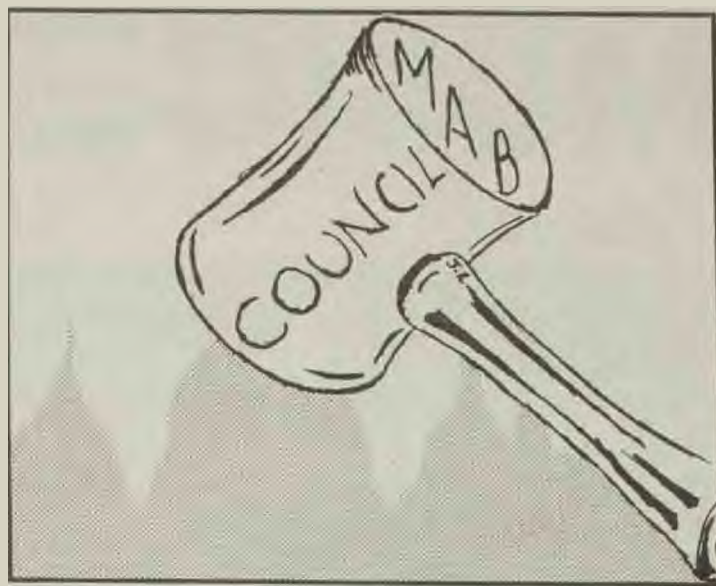
The stallholders now have the support of the Liberal/SDP Alliance with the West Leeds Liberal MP Michael Meadowcroft entering the fray between the traders and the council. Meadowcroft believes that the Council should take note of public opposition to the scheme.

What has infuriated traders most are the "backhanded tactics" of the Council, who have already offered the butchers in the Market £37,500 in return for their compliance. Chapel Allerton Labour Councillor Neil Taggart has stated that the market traders have been fed a "pack of lies" by the Council. The traders are also angry at the stance of the *Yorkshire Evening Post*, which supports the revitalisation and has, so to stallholders allege been both biased and unfair in its reporting of events.

It is not difficult to understand Councillor Mundie's reputation as one of the top live shopping centres in England, but if the Council go ahead with the scheme they will be disappointing an important section of the Leeds community.

George Mundie wants to redress the balance of trade which currently centres around the Bond Street area in favour of the market.

Yet there are certain groups who will not either want or be able to shop in another expensive shopping complex. The old, the unemployed, students and other low income groups see Kirkgate as one of the last bastions of inexpensive shopping, in Leeds. They would find it almost impossible to make their paltry income last out if they had no choice but to shop in a market, high rental, high



street multiples of which there are already enough in Leeds.

If the market were to move downstairs to the basement, some of those who benefit most from the markets facilities such as the old and less able-bodied would be restricted in their freedom to move about the market by being forced to use stairs or escalators.

It is not that the market traders do not want change at Kirkgate. They have been asking for improvements and changes ever since the 1975 fire. Mr. Winston Cornell, secretary of the Leeds Outside Market Traders Association, (questi)ns

the Council's comment that there "isn't a penny of Council money to spend on the market" when Kirkgate made a £1.8 million profit for the city last year.

The new "fighting committee" elected in September to oppose the MAB proposal, wants development to take place but with the market as the focal point, rather than pushed to another site or into the basement.

Kirkgate is not just Europe's biggest market, it is a focal for many Leeds citizens and those in the surrounding areas. With Thursdays second-hand market, **Kirkgate** has become much more than just a source of cheap fruit and vegetables. It provides original clothing and antiques too.

If the proposed scheme takes place the market will be playing second-fiddle to polished and mostly unimaginative shops and department stores with nothing more to offer than high prices.

An estimated 10,000 people will attend the November 6th March — you should be one of them!





Spivs

SHOWS YOUR BELLY OFF FOR SPOTS!

What is a Spiv?

In order to unravel this rortery, the question was put to a cross-section of the Great British Public and they answered as follows:

Young Man: "I use Sows twice a Oar e"

Refuse Collector: "An average lobster"

Mrs. Thatcher: "look In me bin ter yet"

Ronald Riggs: "Arthur Scargill"

Restaurantier: "Who me - I want there guy II"

9 year old: "I use them to strain me greens"

Polo Player: "Dracula"

East Ender: "One goes into a spiv when its vewvev gweesy - A con man in it"

Bank Manager: "Oh don't bother with them - come to us"

Market Trader: "Yoh • 'ow many dyer went - but keep it quiet"

A Joiner: "When times are hard, they come out of the woodwork"

Shopkeeper: "I always Out a good oeal"

Police Constable: "A bit et a Comedian"

Tex Inspector: "A Black Marketeer"

In conclusim, the report found that a spiv was/is, A wet washed lobatel hying oft pickings, hated by the government, hard to find, sometimes down the market, bloodsucking, fast talker, only interested in money, resourceful, malevolent, benevolent, humorous shady Customer" What a waste of time that was ..

Let the NEW VIC pan at right see the New Vic's hilarious razor-sharp extravaganza - SPIVS for how's yes belly off fez spots' or - WHAT ARE TERM

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• The Woodentops - Photo: Steve Robinson

AKIMBO

Astoria Ballroom

Music today seems all rather too predictable... well almost. For there are still bands who are trying to make innovative music and break down the barriers that limit popular music's development.

Akimbo, the Leeds duo, offer a refreshing respite from the current music trends with their sharp political songs.

Musically comparisons with The Young Marble Giants immediately spring to mind. Lyrically the passion and conviction with which the songs are communicated put Akimbo way ahead of the current 'pop/political' brigade. Their songs make simple statements about the political oppression of women and coloured people in society, and the problems they face.

'So Obvious' tells us that racial discrimination is not even subtly disguised in the 1980s, but all too blatant.

Akimbo are a black woman and a white man, Deb'bora and Andy, who unite to give a representative view of the current situation from both sides of the racial divide.

The duo use a variety of instruments, some of which like the Akimbasa and Casa are African in origin, although Deb'bora's vocals are predominantly accompanied by Andy's keyboard playing. The quieter African instruments being used to highlight Deb'bora's voice or to produce a very 'airy' sound as in the instrumental 'Akimba 2'.

The duo's influences range from African music through to Jazz, with a very danceable use of rhythm.

The highlight of the show was a rendition of the 'stenderd', 'Many Rivers To Cross', which had most of the audience on their feet, and served to epitomise the message of the duo, that of active participation in the struggle for racial harmony.

Akimbo have a new EP 'So Long TroUble' out this week.

Dave Powell

LOWELL FULSOM

Trades Club

'Well everyday... everyday I got the Blues...'

Times are hard, what with rarn(bolpaging gangs on Woodhouse Moor, the price of beer, and the measly extent of the student grant... well who ain't getting the blues? At Leeds Trades Club on Thursday night those spirits were exorcised as one of the elder statesmen of the blues made a well received visit to Leeds.

One could well call this a night of nostalgia... Lowell Fulsom's best work dates from the '50s and '60s, and although he is still recording, it is to his work then with fellow luminaries such as B.B. King that he owes his fame. Nostalgia aside this was no Freddy And The Dreamers type cabaret, Fulsom now in his sixties can still sing the blues with all the passion of a younger man even if his approach has mellowed over the decades.

Musically Fulsom and his band capture the essence of the Chicago urban blues, much in the style of Albert Collins and B.B. King. With the addition of a sax player to the line-up of guitar, bass, drums, and piano, the band were able to twist a little extra out of what must only be termed fairly tame material. The music was tight and mostly perfectly executed, but to my mind lacked a little of the grit that can make the pearl given the oyster.

I could always let it rest at that... but that would miss the point, these men are living legends. The blues is a musical communication best suited to live performance, the blues is predictable, one can anticipate the next phrase to a song you've never heard before, and yet still it is exciting, it is that excitement of even the simplest three chords and... 'I Woke Up This Morning...' lyric that lies at the root of rock 'n' roll. By it's simplicity it was the simple music of the field worker, or the drifting hands searching for work along Route 66, and has anything really changed? But I woke up the next morning and felt really good, like I ain't felt for ages an' I guess that's why they call it the blues...

Nigel 'Red' Hottby

GUANA BATZ/SURFIN'

DAVE

Tartan Bar

Mutant rock, psychobilly, call it what you want, the Guana Batz are, 'good... for what they do'. Emerging from the cradle of psychobilly of Big Beat records, these young pretenders to the Meteors' throne, have surpassed their betters, and crowned themselves the undisputed leaders of this musical form.

They refuse to see themselves in this musical pigeonhole, but with titles such as, 'King Rat', 'Rockin' In My Coffin' and 'Nightmare Fantasy', they fall into this category, although their undisputed talent should ensure their position at the head of the field,

The Betz, current flavour of the month, and a top three Indie Album under their belts, provided a blistering set of songs, both old and new, to a packed Tartan Bar, brimming with haircuts.

They are undoubtedly a live band and have yet to capture the real magic of their performance on vinyl, although it is dubious whether such bands were designed to capture their live sound.

Earlier Surfin' Dave had played a set, sticking faithfully to the style of music that has made him an 'absent' legend to himself and his followers, new and old songs were aired, and an unsuspecting world was forewarned of a forthcoming single.

Ritchie Ellis.

WOODENTOPS & THE MILE HIGH CLUB

Leeds Warehouse

This was not a happy evening.

The Mile High Club come from my home town and, as I hadn't seen them since their debut gig, I was looking forward to the kind of excitement I knew they could provide. But, they were beset with problems. One of the backing singers was ill, whilst the other was so far back in the generally appalling mix that he may as well not have been there at all. Worse, the bands-use of synthesisers and tapes is so out of favour in the current guitar-mania climate that the audience could only stand and gawp.'

Admittedly, the Club's current-4'daterial doesn't lend itself to instant assimilation; they are espe64fly lacking a punchy opening number, but there is a certain quality about their work that shines through with just a little rubbing up from the listener. Most of the songs are very good, one or two are :a bit yveak, one or two showed more than a flash of brilliance. No titles were announced so I can't tell you which was which, but I look forward to hearing them again to refine my judgement. I know the Mile High Club can be great on stage, even if they weren't this evening. I suspect that they can be great on record.

The Woodentops have already been great on record; so much that I thought the rest would follow as a matter of course. Somehow though, after the initial thrill, something began to nag at me that things may not be quite as simple and back-to-the-roots as they seemed.

For one thing, the band wear their .rock 'n' roll hearts a bit too conspicuously on theft sleeves. very number reeks of a well thought out record collection. Eddie Cochran, the Doors, Suicide, the Fall. Perm any two of these for each song.

For another thing; they're a fake. They may fulfill the current need for wild and unchained manic energy but a closer inspection shows them to be neither wild nor unchained, and the manicness (manicity?) is turned sweetly on and off at.nivill. It's all too carefully orchestrated, too finely tuned, too cynical.

All right, all music is contrived. This-applies as much to Billy Bragg as it does to Genesis, But, patriotism apart, the Mile High Club were honestly contrived. They went out on their own particular limb and said "here we are, take us or leave us". The Woodentops, like the Smiths, the Cult, Spear and the J & M Chain, are dishonestly contrived. They hark back to a mythical past cobbled together from the spare parts of the last three decades. They pretend to present an alternative, but they're safer than a career in the home civil service. They challenge nothing, threaten nothing, demand nothing except your money and adulation.

Like I said once before, give me Wham any day. **Gordon Taylor**

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HACKS' PLAYLIST

Just Like Honey - **Jesus & Mary Chain**
Bring On The Dancing Horses - **Echo & The Bunnymen**
Wendell Gee - **R.E.M.**
Moscow Idaho - **Cassandra Complex**
Appetite - **Prefab Sprout**
This Is The Sea - **The Waterboys**
Rum Sodomy & The Lash - **The Pogues**
Armagideon Time **The Clash**
The End - **The Doors**
Alamo - **The Prowlers (Live at The Eagle)**

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Tuesday 19th Nov -

THE NIGHTINGALES & THE FIRST
INTERNATIONAL - TARTAN BAR £1.50

EUEATS





• Robyn Hitchcock

Atburn6

N RIMS AFCI Is BM: I N(; tit (ROUSK.A)

Take a look at the Leeds music scene and guess what's been missing for the last couple of years: Bands? NOOOO way: A venue? Well maybe . . . A major label? - Got it in one sunshine.

The demise of the excellent CNT label over two years ago left a gap which has remained unplugged till now. Despite the laudable, though small-scale attempts by various bands to set-up their own labels - Aaz, Complex, Reception to name but three - Leeds has remained somewhat fragmented, lacking any sort of direction or purpose. Besides, these labels are rather uncertain affairs, as they often involve money from the bands themselves, and if the record doesn't sell, then there isn't enough financial firepower to turn-out anything else. RIP bright young hopefuls.

So enter Rouska: you've read the fanzine, now listen to the sound-track, having been an integral part of the Leeds musical con-

fraternity for over two years, it's hardly surprising that this Richard chappie should move unjust when he was needed, and believe me, Leeds *does* need something to hold it together: diversity is a valuable asset, but when there's nothing to link it together it's just plain confusing. Instead of struggling by themselves in the financial shark-infested oceans, hands can now let some other organisation do the work for them, whilst they can concentrate on the music.

The Rouska label is displaying wise caution in its formative days. No impressive impossible manifestos, no motor-mouth publicity, no doomed dreams. What there is, however, is idealism that won't remain unfulfilled if they keep a tight hold on their quality control. The label aims to put Out excellent records, nothing less. Well who doesn't?

Rouska cut their teeth on the 'Raw Red Heat' compilation, released on cassette last year. 'Raging Sun' represents its successor; it's a shorter, stricter collection



• Cassandra Complex

PAISLEY PYRAMIDS

Robyn Hitchcock and the Egyptians - Warehouse.

Confusing and utterly bemusing. That's the effect Robyn Hitchcock and the Egyptians had on me at least. Durme the gig several attempts at a review were scribbled down and subsequently scrapped. In all *honesty*. I did not know what to expect, and I still don't know *quite* what I got.

Musically, the set was comprised of little other than standard rock. Although the word "psychedelic" has been bandied about almost as much as "disco", it may well be in order in the lyric department.

The odd assortment of hard core fans and curious onlookers were treated to curious tales of infants lid tint! in cardboard boxes until adulthood, thriving on not hin12 but mango fruit. Hitchcock's enlightened simile, comparing the Warehouse to a neatly segmented pork-pie raised more than one puzzled eyebrow.

Hitchcock's Egyptians were a rock band, a hippy-drippy ensemble and a comedy act all within an hour. The most pleasing moments were the chartworth\ "You've Got Heaven" and the humorous "Brendzi, Iron Sledge (please don't call me Reg. it's not my name) .

Sadly, the prospect of Robyn Hitchcock and the Egyptians ever breaking out of their solitary little niche seems unlikely. A shame for a band lacking very little in the musical proficiency stakes. In fact, the encore saw Hitchcock move from guitar to bass, the hassi' onto drums, whilst the drummer capably handled lead guitar.

Very interesting, but also odd. Not "weird" . . . just odd.

Tim Difford

than the other, reflecting that age old cliché of quality not quantity. And quality there is indeed, quality which has until recently, remained largely neglected, has needed an outlet of some sort.

Thankfully this compilation has steered clear of the usual traps that many others fall into, namely this one is relevant: it's vital - it doesn't belong to the past. Some of the best compilations are little better than obituaries; even the fairly recently CNT release 'They Shall Not Pass' is a celebration of things long gone, triumphs that are pleasant to remember, but don't really mean a lot any more.

'Raging Sun', though, is different. It starts off with the Mel-0-Tones, 'Toxteth Ablaze', a song that narrowly avoids choking on its own anger. Melody is juxtaposed with riot-chants and screams, creating an eerie atmosphere of suspended violence. Overall, however guitars rule the LP, from the gentle Beatic-esque chords of The Strength, to the punks-not-dead drones of The Shop Assistants, there's hardly a synthesiser to be found. When one does turn-up you can feel it hitting. Who am I speaking of? Who else deals in those unyielding slabs of sound, but the slamming persons favourite electronic dabblers, the Cassandra Complex. Their first single 'Mardi' was basically hard; their second 'Moscow Idaho' (lows that much more smoothly.. 'Fragile' falls somewhere in between, which doesn't mean it's just right, but that it lets you breathe a little more easily.

So it goes on, those which deserve special investigation arc the Deadpan Tractor's surprisingly delicate 'Graveyard Town', Bogshed's 'Hand Me Down Father' and those rumble mechants The inca Babies with 'Burying The Swagger_ Singling out tracks on compilations is pretty useless anyway; it's meant to be taken as a whole, and as a whole it should be judged. This particular record has already achieved what it set out to do: to provide a central base enabling various neglected groups to communicate their music to those who wish to listen. I guess this is the first in an ongoing series; if every band included here can maintain the standards that have been set, then many should go further than a token Peel session and handful of unreviewed singles.

John Tague

DIE KZ: 'Extractions' 14111;

Like all good groups, DIT prefer anonymity. Not to the point of obscurity of course, but there); certainly no photos of jaded teenagers in shades and shabby leathers on the back of this sleeve. Enigmatic is more the word, but at least we do know something of their history, and this LP marks their return to the 4AD flock, in grand style by the look of the full colour sleeve no more greys here.

Dif hi' produce instrumental pieces - a distinctive point in their favour - geared towards mood and atmosphere, with an overall effect that is relaxing, mellowed without too much melancholy, as would be rife in the Dilator Column for example. On first listening though, it's difficult not to get the impression that the result is too bland. 1.1R perhaps, even overproduced On repeated hearings however, this insight thankfully vanishes le." iii music of greater depth and clarity than in any of their previous work.

With a soft saxophone introduction, an abundance of light-headed and tuneful guitars burst upon the scene, layered over each other in washes of texture. For this is the Dif luz sound, altered, moderated for mass consumption perhaps, but unique and debnitoc nevertheless. These days the timms are used as an emphasis to the structure rather than an end in themselves, as 15.1-prevalent in the past, the dynamism cooling from inside rather than out. By far the most adventurous track is 'Love insane' featuring the voice of Elizabeth Fraser, minimal with sparse piano and saxophone, an obscure ballad - a welcome break however from the point of view of both Di! _biz and the ('oc-teau Twins.

Inspection through, the overall impression is one of unfulfilled potential, in a forward rather than regressive way though. A flawed record perhaps; not grossly but understandably so. Maybe it requires time to get used to its frailty, and maybe it does lack some of the ultra-tuneful epics they are capable of, but never let criticism bother you. All you need to know is that it is pleasant to listen to, romantic even, and one for those who prefer their music as background

A. Hulme

aftetes

) Robert Wyatt with the SWAPO Singers/The Wind of Change.

I'm afraid it's pure reflex action. New Robert Wyatt single? Record of the week! A couple of weeks ago I mentioned that Robert Wyatt's voice was at its best with songs of hope or despair. This is a song of hope with heartfelt singing, inspired playing and a joyful arrangement.

2) Akimbo/So Long Trouble EP

Also featuring Robert Wyatt, but Akimbo are making such fine, distinctive music, that **they don't need any** help. Andy and Debbora have refined their sound just a little since their L.P. yet it bites harder than ever,

3) Anne Clark/Wallies

"So this is where the future lies, in a beer gut belly, in an open fly . . ." Anne Clark isn't the world's greatest poet, but she does go straight for the heart, or, in this case, the crutch of the matter. David Harrow's remorseless electronics merely add to the venom.

4) Donald Banks: Status Quo

Sorry John, but I'd gladly forego every hackneyed geetar revivalist band in the world for a slice or two of that American Dance-zak. Dance music with a conscience, "Status Quo" is destined to spawn a host of imitators; none of which will come close to **Donald Banks' instinctive feel for the state of the dance.**

5) Alan Vega/On The Run.

After the suicide electrobeat and the rockabilly psychosis of "Juke Box Baby" Alan Vega cleans up his act with remarkable success. Subtly influenced by the Go-Betweens on the verses and David Byrne on the chorus, this one should run and run.

6) Chumbawumba/ Revolution.

Are you ready for... ah the crass revival? "Revolution" is a record of varied moods; powerful, constantly interesting, it builds to a closing passage of pure rage, Unfortunately, the whole thing is rather marred by an almost Dickensian view of the struggle between "workers and bosses".

7) That Ft: !tro: EmotionN2

Watered down punkabilly with half speed vocals, redeemed by good drumming. There's a peculiar droning noise in the background that sounds for all the world like someone throwing up

8) WaterboysiThe Whole of the Moon.

I've found previous releases by the **Wet Ones to be utterly loathsome and detestable**, but this seems to capture the yearning, haunting quality that **they've been striving for. A pleasant surprise.**

9) Nightingales:What A Carry On.

Hmm. Haven't quite got to grips with this one as yet. Not a classic 'Gales release perhaps but it bears repeated listenings and comes with a free flexi.

10) Here's Johnnyildlewild.

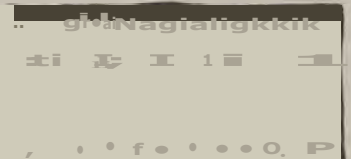
The Swing revival is becoming something of an annual ordeal, but there aren't all that many records that are named after airports, or that give gainful employment to retired members of the Northern Dance Orchestra, or that are this much fun.

(;cirdou Taylor

CLASSICAL MUSIC GIGS
WHAT'S ON
 EXHIBITIONS FILMS

CLASSICAL MUS
WHAT'S ON
 EXHIBITIONS F

FILM INDEX



THE THEATRE

GHOULIES

Sylvester Stallone as a furry psychopathic puppet, who sprouts biceps whenever anyone spills water on his combat knives.

REPO MAN

Alex Cox's brilliant portrait of contemporary American culture; radiation, aliens, and good, good music - Film of the week without a doubt.

THE TIN DRUM

Adapted from the Gunther Grass novel, it deals with growing up, sexual awareness and how to win at tin-soldiers. Not the easiest of films to appreciate when you've got 16 pints of Fosters inside you, a bit like furniture design really.

PALE RIDER

Unsuccessful attempt to revive the western, starring Clint Eastwood as Sylvester Stallone, determined to push as much lead down people's throats as is possible.

PARIS, TEXAS

Enchanting, though slow-moving melodrama with my girlfriend Nastassa and Harry Dean Stanton. Don't expect too much.

CARMEN

The archetypal tragic opera, but I can't say anything more, as I don't know which version this one is.

AMADEUS

Disappointing adaptation of Peter Shaffer's play about the life of the great composer. As a spectacle it's impressive, but it goes no deeper than that

MISSING

An American writer disappears during the Chilean coup, initiating a tense and evocative chain of events leading to his recovery.

MODERATO CANTABILE/LA BELLE ET LA BETE

Two French monochromes, the second is Cocteau's classic fusion of fairy-tale myth and modern cinematic dream effects. I haven't got the faintest idea about the first.

PETER PAN

The Disney... ermmm... classic, that bores the parts other films cannot even be bothered to think about, For Christian Union devotees only.

EMERALD FOREST

See this week's review.

COCOON

A few Haddock steaks who know the meaning of life are discovered off the coast of somewheresville and get all sorts of grief for their pains.

MAD MAX

Quite-nice Max discovers there's more to life than car-chases, even if he's not sure what. This should make you want to wear tight leather trousers for at least a week or two.

GULAG

An intense Pre-Rahelite tour-de-force, encompassing Marxist doctrine, Anarchist theory and the ethics of chunky dog food. Something like that, anyway.

DAYS OF HEAVEN

Lots of nice shots of the American prairie, but 'get on with it' I hear you cry. Basically about broken dreams, migrants going to Texas at the turn of the century.

L'AVVENTURA

Escapism and animal pleasure, but enough talk of the Leeds Student staff, and onto the film. Lots of erotic bits, but none of them are mine.

LA TRAVIATA/PIRATES OF PENZANCE

More opera on the big-screen. La Traviata is a bit too spectacular to transfer well, but Pirates is a much more successful switch altogether.

SUNSET BOULEVARD

Gloria Swanson returns to the screen as aging silent film-star trying to make her way in talkie land. Tears and pathos, sadness and melancholy, tea and biscuits - it's all here folks.

J.T.

BAD BAD BAD BAD BAD BAD

Opening Nov 9th.

SATURDAY JOB. Guarding Santa's Grotto in Leeds Department Store. Applicants must be taller than 5ft 8in, aged 21 - 50, must be smart and well-presented. Saturdays 8am to 6pm. For details ring Leeds 446181 ext. 263, quoting code ref. T339.

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SPIVS

The New Vic Theatre from Monday 4th to Saturday 9th Nov. Weekdays starts 7pm. Saturdays 5pm and 8pm.

THE PRICE OF MEAT IN THE LAST DAYS

Ralph Thoresby Community Theatre from Friday 1st Nov to Saturday 2nd Nov. Starts 8pm.

APPEAL PRODUCTS - TWO WAY MIRROR

Leeds Poly Creative Arts Studio 7th - 8th Nov at 7.30pm.



PREFAB SPROUT

Riley Smith Hall, Saturday 2nd Nov. £4 advance, £4.50 on the night.

STRANGE BREW

Haddon Hall, Friday Nov 1st.

THE CHORUS

The Robin Hood, Vicar Lane,

ONCE A CATHOLIC Civic Theatre. Until Saturday 2nd Nov. at 7.30pm

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Leeds Playhouse. Until Nov 16th Monday-Tuesday 8pm Weds-Sat. 7.30pm.

Leeds. Monday 4th November, 9.30pm. Price 60p.

FLOWERS FOR AGATHA Haddon Hall, Saturday 2nd Nov.

THE FOLK DEVILS Tuesday 5th Nov, Tartan Bar, £1.50. Doors open 8.30pm Late bar.



LEEDS CITY ART GALLERY

The Irresistible Object - Still Life 1600 - 1985. Until 8th Dec.

CRAFT CENTRE AND DESIGN GALLERY

Pottery and Ceramics by David Binns 7th-28th Nov.

ST. PAUL'S GALLERY Bishopgate Street. Paintings by Gyorgy Gordon. Until 2nd Nov.

LEEDS POLY GALLERIES Carl Bromwich photography Exhibition. 4th-23rd Nov. See next week's arts pages for details.



HYDE PARK (752045) From Friday 25th 'Ghoulies', 9.0 5pm and 'Zapped' 7.15pm. Friday late night 'Repo Man'. Saturday late night 'The Tin Drum' Both at 11pm.

COTTAGE ROAD (751606) 'Pale Rider' at 6pm and 8pm. Sundays at 5.30pm and 7.30pm. Friday late night 'Paris - Texas'.

LOUNGE (751061) 'Carmen' Friday at 7.30pm and Saturday at 5pm and 8pm. 'Amadeus' Sunday at 4pm and 7pm and Monday at 7.30pm. 'La Traviata' Tuesday at 7.30pm. 'Pirates of Penzance' at 2pm and 7.30pm.

PLAYHOUSE (442111) Saturday 2nd Nov 11.15pm 'Missing'. Sunday 3rd Nov at

6.45pm 'Moderato Cantabile' and 'La Belle et la Bete' at 8.25pm.

ODEON (436230)
 1. Peter Pan - 2.30pm, 5pm, 7.20pm.
 2. Emerald Forest
 3. Cocoon
 Times to be arranged. Phone for details.

ABC (452665)
 1. Mad Max - 2pm, 4.45pm, 7.45pm
 2. Pale Rider - 2.15pm, 5pm, 8pm
 3. Gulag - 2.15pm, 5pm, 8pm

LUU FILM SOC Friday Nov 1st, Days of Heaven. Tuesday Nov 5th, L'avventura. Wednesday Nov 6th Sunset Boulevard. All in RBLT, 7.30pm.

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CRAFT AND DESIGN SHOP

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MOM Rif INteu

DUBLIN TRIPS

Weekend trips to Dublin on 15th and 29th November. Price of £18 includes a free litre of spirits. See L.U.U. Travel Bureau for details.

£24 less 10%

CLASSICAL MUSIC GIGS THEATRE

WHAT'S ON

EXHIBITIONS FILMS

MISCELLANEOUS

CHEM SOC DISCO
Doubles Bar, Nov 6th, 8pm.
Latex Bar, drinks promotion.
30p members, 60p non-members.

PHILOSOPHY SOCIETY
3rd Annual Lecture, by Professor Bernard Williams (King's College, Cambridge), room G7, Philosophy Dept, 7pm Wednesday 6th Nov.

ONE WORLD GROUP
Talk on Bhopal. LG17, New Arts Block, Monday 4th Nov, 7.30pm. All welcome.

PROGRESSIVE JEWISH STUDENTS
Friday evening meeting at 17 Moorland Avenue, Nov 1st.

8pm. Please bring a contribution for supper.

WOMEN'S SELF DEFENCE CLASSES
Every Wednesday in the Riley Smith Hall, 1-2pm.

ANTI-APARTHEID SOC
Coaches leave Parkinson steps Barn. Tickets £2 from Kiosk or Exec.

LEEDS RAG
Saturday Bop, 2nd Nov, Tartan Bar, 8pm till late. 50p from Rag Office.

CONSERVATIVE SOCIETY OGM
4th Nov, 1pm.

LABOUR CLUB MEETING
Speaker on 'Women in Nicaragua' OSA Lounge, 6th Nov 1pm, All welcome.

NETWORK FOUR
Talk from presenter of Yorkshire TV's Calendar News. Wednesday 6th Nov, 7.30pm. Presidents Reception Room.

INDUSTRIAL SOCIETY TRIP
Visit to Rowtree Mackintosh, York. Wednesday 6th Nov, 1.30pm. Price £2. See noticeboard for details.

HIKING SOCIETY
Plough mans lunch, RH Evans Lounge, 6th Nov at 12.50pm. All welcome. Price 70p.

HIKING SOCIETY
Walking at Ingleton, 10th Nov, leaves Parkinson Steps 8.30am. Price £1.60. Sign up on Monday 4th by noticeboard.

THE SOCIETY
Trip to Leadmill Club, Sheffield postponed until Friday 8th Nov. Tickets on sale in Union extension.

CARNABY CLUB
Social and video show. Committee rooms A & B Friday 8th Nov. 7pm.

JEWISH SOCIETY
Beginning of Sabbath 4.15pm. End of Sabbath 5.30pm, Friday night service 4.30pm, Saturday morning service 10am.

POLY DISCOS
Friday 1st Nov, 54-46 club in lounge 3 at the Poly with DJ's Ian and Sue. Free between 8.30pm and 9pm. 70p before 10pm, £1 after. Cider at 42p pint and Budweiser promotion.
Saturday 2nd Nov, Poly Megadisco in the Ents Hall, 70p before 10pm, £1 after.
Wednesday 6th Nov, Megadisco in Ents Hall.
Friday 8th Nov, Underground disco in Lounge 3 at the Poly.

THE SOCIETY
Doubles Bar Disco, Saturday 9th Nov.

PARK LANE SU ENTS
Present a party at Madisons, Nov 27th, 9pm till tam. Tickets 50p each from Park Lane College Students Union.

OUT OF TOWN

SHEFFIELD
Crucible Theatre
A Dolls House - until Nov 2nd. Our Day Out - starts Thursday Nov 7th.

HARROGATE
Harrogate Theatre - Wuthering Heights - until 19th Nov.

YORK
Yorkshire Bach Choir at St Michael Le-Belfry Church. Saturday Nov 2nd at 8pm.

YOUNG WHIPPERSNAPPER CONGRATULATIONS AND WELCOME BACK ON THE BUS.

LPSS Rob Minshull?

LPSS - equals traditional Labour values equals Jett Samuels?

LPSS - Trotbusters!

Gosh, wasn't that enigmatic.

Happy Birthday Sharon

Chinaman with no 10p's - come up anytime. Liz has plenty.

K.O.K. - XXXX!

Personal Column only 5p a word. Drop your message into the Leeds Student Office in the Union Extension.

TO ALL LEEDS STUDENT STAFF - TA CHUCKS, "WE'RE GETTING THERE" - ED.

Diamante Dave Rupert says thanks for the lessons I Ballet - of course!

Bring back my washing students, Signed frustrated woman with no underwear.

Katie 8. is a hot woman, but will she pull before Joanna on Saturday.

Happy Birthday Billy Connolly.

Too many women, too little time eh Taggle?

Katie Brodie is a woman

Looking for a good time? Phone 743476 and ask for Joanna or Katie.

Brian Lyon - anytime, anywhere, anyplace - I can't manage it all alone raspberry.

If you've got any problems Kath, I'll always be here to discuss it over a coffee.

Dr Condom, do you still do sex changes? Signed: the boy and Bruce.

Hill Basil - Happy 21st.

You can waggle your belly button at me any day creamer (or should I say Madonkey?)

Alternative Veg Soc. OGM 148A all members welcome. Signed Cast,, Cabbage.

Endless PDA and elephants - I said Thew.

Parp parp. Watch out for Nov, 7th, Parp, parp.

Hiya Sun Remember, remember the 7th November. Love Mouse.

Congratulations Dick and Emma - we're all doing our best to believe it.

RIP Albie and Arthur when's the next curry?

Cheap conversions: Hippy to Skinhead. Ring Spot on 459295.

Tiddles - don't let the carpet burn.

Yes. I'm sure it was a f***ing flea.

Never trust your indicators - better tuck next time.

Smoocheroonies to Shaz Gilly Willy on her 21st. Love Thal x

Many slobbers to Shaz. Happy 21st. Love J xx

Phil loves Jilly 'coz he's got a big w-y.

Hey everybody, did you know Jennifer Rush was an opera singer

Fox has the spot gone yet?

Andrea spearmint is an old scrubber

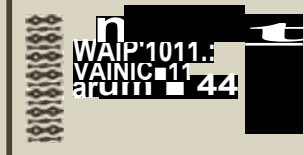
Caroline - we ALL hate you. No, cereal.

Despite all vicious rumours Brian Lyon is neither a bicycle or a hermesetas.

Rampant + bonk 'em - I hate you too.

All dirty secretaries welcome at 148A - ask for creamer cross.

Marcus - want to make a film about alienation?



LEEDS MUSICAL FESTIVAL
1st Nov to 9th Nov at Leeds Town Hall.

Faure - Requiem Mass. Free admission.

Saturday Nov 2nd 7.30pm. Opening concert by the Philharmonia Orchestra, conducted by Geoffrey Simon.

Thursday 7th Nov 7.30pm. English Northern Philharmonia, Berlioz, Romeo and Juliet.

Sunday Nov 3rd 8pm. Dame Janet Baker and Geoffrey Parsons in a Celebrity Recital,

ACADEMY OF LEEDS
Thursday 7th Nov 1.10pm. Programme of Mozart at the Clothworkers Hall.

Monday 4th Nov 1.05pm. Three Choirs for a Festival,

ALLEGRI STRING QUARTET
Wednesday 6th Nov at 7.30pm, Clothworkers Hall.

ents

Tuesday November 19th

CARMEL

Thursday November 21st

THE ROBERT CRAY BAND

f3/13.go
Friday - November 29th
Leeds Aid

RED LORRY YELLOW LORRY

Cassandra Complex
+ 7 more bands
£2.

Thursday December 5th

THE MEN THEY COULDN'T HANG

Tickets available from Into Point at LPSU. Jumbo Records in the Merrion Centre or by Postal Order from LPSU. Catverley St. Leeds 1

Leeds Polytechnic Students Union

Doors open at 8.30pm. Management reserves the right to refuse admission. No cameras, bottles or tape recorders, please Enquiries. Tel. 430171

LEEDS PLAYHOUSE
Calverley Street 442111



HARVEY

THE WALLBANGERS

Like Men Possessed!

Sunday 10th November at 8pm

Original songs plus old-style favourites from the jazz, doo-wop and rock and roll eras

'Dazzling' The Guardian
'Catch them if you can' Sunday Times

Student tickets 1.3.511.

GOIN' UNDE GROM

WATKIN MORGAN dons a wet-suit, and delves deep into the womb of Mother Earth with the Poly Caving Club.

To the uninitiated, caving (potholing to its devotees) is a sport, for a hardy bunch of masochists. The cold, wet and discomfort are more than enough to discourage all but the most adventurous amongst us from venturing down into the small uncomfortable holes, the caving enthusiasts seem to love.

When I was asked to accompany Leeds Polytechnic caving club on one of their weekly expeditions, it was only with a certain reluctance that I finally agreed. But I still couldn't keep thoughts of losing my way miles underground or getting stuck in a tiny hole, out of my mind.

Leeds is well situated for potholing with some of the hardest and most spectacular caves in the country only an hour's drive away in the Ingleborough area. In the limestone hills of north west Yorkshire, water has carved a fantastic system of interconnecting tunnels, caves and shafts. There are routes to tax the most experienced caver, but also simpler sections that even the absolute beginner can try.

Swipson; eat e the route I was to tackle rated grade three on a caving scale of 1 to 5. So my introduction to potholing was none too gentle as I was later to discover.

Compared with many of the more esoteric sports, potholing

is relatively simple and cheap for the first timer. No special training is needed although the caving club did ask me to bring a wet suit, strong boots and warm clothes along. They provided the helmet, head torch and climbing gear which complete the potholers equipment.

We left for Ingleborough early on Sunday morning, reaching the caves about midday after a couple of extended coffee stops. Potholing isn't all hard work after all!

The Kingsdale cave system, containing Simpsons cave, is sited high on the moors above Settle. We drove as close as the road would allow us and then changed into our caving gear by the road side; not too pleasant if it's freezing cold, wet and windy.

I was surprised to find we were not alone in this deserted part of Yorkshire. Groups from Preston, Bradford and Durham were also there. A strange sight for any passing motorist with dozens of half naked students changing into wet suits miles from the nearest water!

The entrance to Simpsons cave is about 300 feet above the road so we set off at a brisk pace up the hill. Wearing wet suits, rapid walking is a very tiring and sweaty experience. By the time we located the entr-

ance in a sheep field about half a mile away I was already exhausted.

The entrance was tiny - barely two foot square and I found it hard to believe such a small hole could lead to an estimated 100 miles of passages and caves.

Without hesitation, my fellow potholers squeezed through into the narrow passage beyond and scrambled down into the darkness ahead. Not wishing to be left behind I followed as best I could. Constantly banging my head and bruising my elbows, knees and shoulders. Any hopes I had of staying dry were soon dashed. The floor was six inches deep in water and I was told it would get much worse!

After about ten minutes we stopped and I had time to think for the first time. With great relief I realised my main fear of claustrophobia was unfounded.

Looking ahead I could see that the floor vanished into a deep shaft with the bottom only just visible 30 feet below. Ropes were cast into the hole and we took turns to absail down. No easy task with water pouring all around and the darkness broken only by the occasional torch beam.

No sooner had I reached the ground than we were off again at the same hectic pace; scrambling down waterfalls,



squeezing through tiny gaps in the walls and climbing over holes in the floor with barely a pause for breath.

In the rare moments that I had a moment to think, I realised that I was actually enjoying myself, taking a perverse pleasure in overcoming my personal fear and the caves obstacles and challenges.

We continued through the cave for another two hours, absailing several minor shafts until we reached a large chamber. The only exit was a vertical slit in the wall less than a foot across. Looking through the slit I could make out a huge shaft, the floor and ceiling invisible in the darkness. This shaft is called Slit Pot and is one of the most notorious features of the Kingsdale system.

A double rope was dropped through the slit and down the shaft. Pete, the lead man squeezed through attached to the rope and began to absail down. Then disaster struck! One end of the rope was 20ft short of the ground. Pete couldn't absail on one rope because the other end would have slid through, dropping him to the ground and possibly taking the whole rope with him - leaving us stranded. Fortunately by a complex and unorthodox manoeuvre, which I completely failed to understand, we managed to haul him round to the floor without losing the rope.

When it came my turn, I was somewhat nervous after this near disaster. However there were no mishaps, and I found the 80ft free absail one of the highlights of the trip, dangling high above the ground surrounded by waterfalls, stalactites and gleaming crystals.

From here to the exit we encountered some of the more mundane aspects of caving, Crawling through mud and water on one's stomach can be painful on the hands, knees and elbows. Eventually daylight was spotted ahead and one by one we popped out, blinking in the bright sunlight outside.

Although I really enjoyed the trip, I found finishing, was one of the best parts. Completely exhausted and thoroughly satisfied we returned to the bus, changed our clothes and retired to the pub to discuss the day's events.

Is caving for you? Well, if you're not too squeamish, don't mind getting wet, then it could be worth a try, and you don't have to be a bearded macho man. Either Leeds Poly Caving Club, or the University Speleological Society will be happy to see you.

Many thanks to the Poly Caving Club, especially Pete Roberts, Greg Turner, and Tony for making my first subterranean experience a distinctly unusual one.

Watkin Morgan

FUN RUN NOV. 9th

WOODHOUSE MOOR 2pm

SPONSOR FORMS + INFO
AVAILABLE FROM THE ACTION
OFFICE IN THE WEST WING OR
FROM THE ACTION
NOTICEBOARD OUTSIDE THE
OLD BAR. MONEY RAISED GOES
TO STUDENT COMMUNITY
ACTION PROJECTS



WOMENS SELF DEFENCE CLASSES

Every Wednesday
from 1-2pm in the
Riley Smith Hall

Starting Wednesday
23rd October

SPORTS

CROSS COUNTRY

On Saturday Leeds University Cross Country Club travelled to Newcastle to participate in the first big match fixture of the season. The event was also a selection trial for the Eastern UAU team. The hilly course at Newcastle was more suitable for a fell race than a cross country event.

The day started superbly for Leeds with total domination of the ladies event. At the end of the 3 1/2 mile race Leeds managed to occupy five out of the top seven places. The race was won by Anne Thorpe who was closely followed by Jenny Rea. Lesley Lake, N.N. and Penny Clarke completed a brilliant team performance by finishing 4th, 5th and 7th respectively. All of the Leeds team should qualify to run in the UAU championships later in the year.

The men managed to match the ladies victory by winning their event. Greg P. Hull was first home for Leeds in 6th place, he was closely followed by the rapidly improving Neil Mathieson (7th). Hopefully encouraged by his recent success Neil will continue to run even when the weather gets cold and wet.

Robin P. Hudson may gain selection despite finishing a lowly eleventh place (due to a twisted ankle!). The team was completed by William P. Gaunt (21st), Mike Trees (19th) and the unpronounceable Pete A. Carpenis (16th).

The first finished for the B team was Gary Tydings who managed to beat some of the A team runners. Other good performances came from Eric Morrison and James Werner.

Martin P. Roscoe

VOLLEYBALL SPRINGS ALIVE

MEN

**Leeds Uni 1st Team, 3
W. Y. Fire Service, 0**

Spurning all usual methods of communication the West Yorkshire Fire Service proceeded to send a fire engine around to confirm the fixture against the university. The firemen proved, however, less original on the court and were quickly swept aside by a full-strength Leeds side.

Leeds completed victory within an hour by 3 sets 11 (15-s, 15-5, 15-10) as fitness and height were shown by Leeds to be no match for experience and superior technique. National League player Paul Colon has recently strengthened the squad still further and it will take a competent team to jeopardise the university team's one hundred per cent record.

**Leeds Univ. Inds. 3
York Volleyball Club, 0**

On October 22nd the newly formed men's second volleyball team won their first fixture in the West Yorks Volleyball League.

The fact that this was the first time the team had played together showed as the first two sets were quickly lost. However, the side rallied and won the third set. The fourth set started badly and Leeds seemed to be facing defeat until Nick Tahamtani found his magic fingers and Ian and Paul that little extras. Victory came after being 14-9 down

HOCKEY

WOMEN

**Leeds Uni 1st XI, 2
Sheffield 1st XI, 0**

An angry 1st XI punished Sheffield University for their late arrival with a defiant goal in the opening minutes of this UAU first round match. From the pass-back Leeds took control and a corner was confidently converted for Leeds' opening goal by Amanda Henderson. Sheffield responded with some fast play and some dubious tackling. They had frequent attacks on goal but were no match for the defending duo. Sheffield were not to be let off tightly. As Leeds won another corner A. Henderson, unable to get in the first strike, passed to Eileen Con non who, unmarked, drove the ball home for Leeds second goal. Leeds, having to play two sets of rules were lucky not to get a penalty flick given against them. The second half was uneventful: Leeds left the pitch victorious. Sheffield having got their just desserts.

MEN

**Leeds LW 1st XI, 2
Sheffield Uni 1st XI 2**

Once again early pressure and chances came to nothing for the Leeds side and poor concentration at the hack allowed Sheffield to lead 2-11 at half-time.

With a little luck Farrell managed to hobble the ball into the net after a short corner breakdown within two minutes of the re-start. This score brought Leeds hack into the game and after 15 minutes of controlled hard work, they found an equaliser. 1 wigg being successful from a short corner.

Both sides then had chances to take the game, but Leeds, must just feel content that they were able to claw their way back into the game.

WOMEN

**Leeds Poly, 1
Leeds Uni, 3**

Last Thursday was the first game of the season - and a stunningly promising one: the old-timers just don't remember ever having played so well, and with so much spring.

Facing the poly was a mish-mash of the established (hum) women's learn, new comers with experience inner last year's successful mixed team, and two new precious gems. kangaroo-Tamar (USA) and subtle-Jasmin (Germany). Mixed well, outburst spark and enthusiasm. OK, they lost the first set...

but unprecedented spiking and covering (pretty! **ConSislenl Ser% ing.** even a tow never heard of (success! (dr!) attempts at blocking and mega-high spirits wpm them the next three sets straight.

CYCLING

Last Sunday week the Unix crsity Cvcline (1a) competed in the National Student Hill Climb Championship on Pendle Moor near Burnley.

New member. Helen Colledge, steamed up the mile long 1 in 6 hill, completely destroying all opposition, to win the ladies event.

Despite the absence of star rider 'Droopy' King and club captain, John Newman, the mess team of Matt Walkley, Ruad I osswill and Richard Gate finished second only to Bristol University. these three all finishing in the top ten. Pete Dorian rode well for 12th place, while the aging Tony Swann and less aged Edwin Jackson finished in the top twenty.

MOTOR CLUB

Last Friday 41 crews from Leeds, Bradford, Odes/, Sal-lord and Massac competed in Leeds first navigational scatter of the term.

About 211 further crews had to be turned away for to the unexpected turnout.

The event was won in fine style by A. McClure and M. Douglas from Leeds achieving 175 points out of a possible 1Ktl.

Leeds Motor Club would like to apologise to the crews who were turned away without a run and will endc.o. tun' It1 Malta: better arrangements for crews III future CS Cults.

SOCCER

UNI 1st XI

**Leeds Uni 1st XI, 1
Sheffield t ni. 1st XL**

In this the opening LAI encounter, Leeds were very unfortunate not to take the two points at stake. In the first half 'tricky Micky' Devlin weaved some of his magic down the right touchline, causing no end of problems for the Sheffield defence. Right on the stroke of half time another hit of magic provided Paul Large with the opportunity to put Leeds on the winning trail, heading neatly into the top corner.

The second half saw Leeds apply more pressure with Rooney missing a glaring opportunity to seal the points from ten yards. More chances went begging until four minutes from the end Sheffield scored an equaliser courtesy of a mix-up in the Leeds defence. Cook and Grisdale combining to deny Leeds the win they fully deserved. Leeds, even after this unfortunate mishap, stormed up the field and if the referee hadn't left his glasses in the changing rooms would have been celebrating a victory, when a blatant handball denied Leeds the points.

1. Edwards

LEEDS UNITED

**Leeds I tilted, 1
Grimsby 'town, 1**

Before the match all the interest surrounded Billy Bremner as the new manager. After the match the crowd had little more to talk about. The first half was pour. Leeds had few chances, a Baird header going just wide from a Lorimer corner, a deflected Hanson shot hit the side netting. The only other high spot was Neil Aspin's performance at centre half, he was masterly in the air, the tackle and in breaking out of defence. Grimsby Town's contribution to the first half was the same as most away teams at Leeds, spoiling Leeds' moves rather than creating an) of their own.

That the match eventually came alive, however, was due to Grimsby scoring ten minutes into the second half, when Ford took the ball down the right and crossed after a poor challenge from Linighan, the ball dribbled across the goalmouth while Leeds' stand-in goalkeeper. So inturn, made an error hs straying looked to his line as the ball was flicked across the line by Hobson. Soon afterwards Andy Ritchie found himself space on the left and crossed deep to the far post where the unmarked Ian Baird powered in an unstoppable header. Grimsby were pressurised after this and were only kept in the match by their keeper Nigel Batch, who saved twice from Ritchie. Munson. McClusky and cut out a near post shot from Irwin. Grimsby could have snatched a late victory through the excellent Ford or from a curling free kick from which Swinburn redeemed himself. The fact that they were managerless and that Day, Wright, Soodin and Sheridan were missing must have had some hearing on the way Leeds played put Bremner will have his work cut out to get Leeds into the first division this season.

Man of the Match - Neil Aspin (Leeds centre half). Xttdendee 11,244.

UNI 2nd XI

**Leeds Uni 2nd XI, 2
Sheffield Uni 2nd XI, 2**

After surviving an opening 10 minutes of pressure from Sheffield, Leeds controlled the rest of the 1st half with some slick football.

Unfortunately, Sheffield caught Leeds with two quick breaks, and were leading 2-0 until the last 10 minutes when N. Armstrong converted a penalty and P. Hopper trundled into the box to toe-punt a shot in off the post. Earlier T. Shaw hit the cross-bar off a fine ball from C. \ ale. Leeds were, in the end, fortunate to draw, when a win had seemed certain.

Sir Roger Stevens Memorial

Lecture 1985

GUEST SPEAKER

CLIVE PONYING

a The Official Secrets Act & The Right to Know)

Thursday

7th November 1985

Riley Smith Hall

8.00pm

Tickets f1.50

Proceeds to Sir Roger Stevens
Memorial Trauel Bursaries and ti.C.C.L.

Available from

Union Ersecutive Office and tiiosts

STUDENT

**CALLING ALL POLY
SPORTS TEAMS
PLEASE CONTACT
DAVID GADD**

LEEDS MARATHON SUCCESS

Last Sunday's fifth Trimoco Leeds Marathon lived up to all expectations to produce the closest, finish this event has yet seen.

The race run on a new course with a city-centre start and finish was won by Marty! Hopson, a local teacher, in 2 hours 23 mins 57 secs. only five seconds in front of second place Mick Day. The field of 2,000 trailed behind.

The winning woman was Susan Hall of Sowerby Bridge who came home in 181st position with a time of 2hrs 56mins 20 sec. The second woman was Leeds runner Elizabeth Staig.

During the race which started in Voellingtort Streit and wound its way through the town centre to its finishing point outside the Town Hall, some 30,000 drinks were consumed and over £1,500 in prize money won.

Further details in the results column.

BRITAIN'S BEST POLY STUDENT BREAKS BRITISH RECORD

On Sunday, 20th October Veronique Marot, a law student at the Polytechnic became the fastest British woman to run 26.2 miles finishing the American marathon in Chicago in 2 hours 28 minutes 4 seconds.

A very high class field was attracted by the big prize money in this the world's richest marathon and fast times were expected. Steve Jones from Wales won the men's title whilst Joan Benoit-Samuels, the Olympic champion, beat the holder of the women's world's best time. Ingrid Kristiansen, into second place. Veronique, second in last year's New York marathon with 2 hours 33 minutes, finished 5th so ending a successful year of racing.

Although not given its deserved publicity women's distance running is making rapid progress and Veronique is at the fore front, pushing women's times faster. She was third in the Illinois marathon in January, fourth in the women's National cross-country championship, eighth in the World Marathon cup in Hiroshima in April and got the fastest women's half-marathon run in



Veronique Marot powers her way to the fastest half-marathon time ever run by a woman in Britain.

Britain at Bath. More recently Veronique ran a very fast time of 53 minutes 44 seconds in the Bradford to Leeds 10 miles and then went on to win, for the second year running, the women's National 10 mile championship.

Veronique, in her Law Society final year, started running in 1977 at York University whilst doing her first degree of history. But it was in 1982 that she started running seriously and by June 1983 had made the British teams, with her first international marathon in Hungary. Coached by Brian Scobie, also a good Leeds runner and a lecturer in English at the University. Veronique has been improving each year and her hundred plus miles a week training has pulled her world ranking of around 100th in 1982 for the marathon down to fifth this year.

Hoping that this improvement continues, next year she starts with the Houston marathon in January followed by London where Veronique wants to earn a place in the British team for the European Championships in the summer.

Tim Barnett

Poly storm Isle of Man

BADMINTON

The Leeds Poly Badminton team returned victorious from their recent tour of the Isle of Man. Out of the five events played in the Isle of Man Year of Sport International Badminton Week, the Poly won three.

Torn McFadden won the Men's Singles in a great final against another Poly player Dave Everett. The success continued in the Ladies Singles where Sue Jones and Debbie Abbey earned their way into the semi-finals. Unfortunately, Debbie then lost a close game, but Sue won easily and in the final totally outclassed her

opponent from the Isle of Man to take another event for the Poly. The triumphant march continued in the Men's Doubles where Dave Everett, playing in his second final, partnered 'Rambo' Cowan. This was probably the finest display of Men's Doubles seen at the event, and the result was never more deserved when Dave and 'Rambo' stormed through 15-4, 15-5 amidst applause from a very vociferous crowd.

The Ladies were not to let Leeds down, when although Sue Jones and Debbie Abbey

lost to the eventual winners, a surprise package emerged in Paula and Wendy who did very well in getting to the semi-finals, where they were unlucky to lose in a close game. The mixed doubles was to provide the Poly with another semi-finalist pairing in the form of Sue Jones and Ian Eldridge, where again the fatigue and pressure of the competition took its toll.

The prize presentation proved to be very much a Poly affair, an overall success for the team. Everyone was a credit to the team, including such people as Phil Venier, Mike Thomas, Judith Spark, Maggie Hargreaves, Kath Harbison, Mike Park and George Whatking who all performed extremely well. In particular, a final mention must go to Dave Harrand, who produced a brilliant performance in the county event to reach the quarter-finals in a field full of top county players.

The success was an added bonus to a great tour in which the 5-star Crosby Church Hall provided the team with a comfortable resting place for all the medals. In the words of Simon Fletcher it was a 'massive performance'.

M. Thomas



Members of Leeds Poly badminton team fresh from their victorious tour of the Isle of Man.

SPORTS DIARY

Soccer: Sat. 2nd Nov: L. Uni 1st XI, 2nd XI and 3rd XI vs Keirrol Uni. Wed. 6th Nov: L. Uni 1st XI, 2nd XI and 3rd XI vs Durham Uni.
Rugby Union: Sat. 2nd Nov: Newcastle Uni vs L. Uni V. 2nd XV and 3rd XV (away).
Men's Hockey: Sat. 2nd Nov: L. Uni 1st XI vs Hand: 1 Um and XI and 4th XI vs Wakefield.
Women's Hockey: Wed. 6th Nov: L. Uni 1st XI vs W. Yorks Police; L. Uni 2nd XI vs Salford.
Women's Lacrosse: Sat. 2nd Nov: L. Uni vs Durham Uni.
Wed. 6th Nov: L. Uni vs Sheffield Swifts.
Rugby League: Wed. 6th Nov: L. Uni vs Salford Uni.
Netball: Sat. 2nd Nov: L. Uni 1st VII and 2nd VII vs Liverpool.
Women's Squash: Tues. 5th Nov: L. Uni 2nd team vs Birshin. Thur. 7th Nov: L. Uni 1st team vs Add.
Cross Country: Sat. 2nd Nov: 3-mile relay at York.
Cricket: Wed. 6th Nov: Dickie Bird at Austicks autographing his hook 12.30-1.30.
Denotes University Athletic Union match.

RESULTS IN BRIEF

Men: 1. Martyn Hopson, 2.23.52. 2. Mick Day, 2.24.27. 3. Philip Hall, 2.24.27. 4. Terry Ream, 2.25.55. 5. Ian L. 111, 2.27.48. 6. Geoffrey Robinson, 2.24.27. 7. John (), n% cry, 2.28.51.8. Jon Goodman, 2.28.57. 9. Robert Marshall, 2.29.34. 10. Keith Cluderay, 2.30.34.
Women: 1. Susan Hall, 2.56.20. 2. Elizabeth Staig, 2.59.56. 3. Yvonne Bisset.
Women's squash: UAL! Leeds Uni 4, Sheffield Uni. 1
Leeds Metro League Div 1: Leeds Uni 1, Chapel Allerton 2, Wetherby 2, Leeds Uni 1.
Leeds Metro League Div 4: Leeds Uni 2nds 2, Garforth 1, Leeds Uni 2nds 1, Pontefract 2.
MEN'S HOCKEY: Leeds Uni 2nd XI 3, Acomb 2nd XI 1, Leeds Uni 3rd XI 0, Sheffield Uni 3rd XI 0, Leeds Uni 4th XI 3, Acomb 1, Leeds Uni 1st XI 0, Sheffield Uni 3rd XI 3, Sheffield Illni 4th XI 3, Leeds Uni 1st XI 0, Farslev 3, Leeds Uni 2nd XI 1, Nottingham Uni 1.
WOMEN'S HOCKEY: Leeds Uni 1st XI 1, Durham Uni 1st XI 1, York Uni 1st XI 1, Leeds Uni 1st XI 2, Durham Uni 2nd XI 2, Leeds Uni 2nd XI 4, York Uni 2nd XI 1,3, Leeds Uni 2nd XI 0, Sheffield Uni 2nd XI 0.
RUGBY LEAGUE: Leeds Uni 24, Airedale and Wharfe 4.

* SPORT * SPORT * SPORT * SPORT