

BA'ATHISTS RENEW INTIMIDATION POLICY

YOU'LL DIE YOUNG

LUU General Secretary, Rob Minshull and other members of Leeds University were intimidated, some being threatened with physical violence, last Monday by a group of people who are allegedly supporters of the right wing Baathist regime in Iraq.

The incident took place at an Amnesty International (AI) meeting where many overseas students, including Iraqi dissidents, were about to watch a film called 'Atrocities in Iraq'.

Approximately 25 known Ba'athists then entered the meeting and, according to witnesses, proceeded to note down the names of the dissidents present. They are opposed to Saddam's regime in Iraq, which they believe is brutal and undemocratic. As a result they live in constant fear of the Iraqi

government and of what it might do to their families at home.

According to Bob Minshull who was asked to sort out the meeting, certain people failed to show their Union cards and were subsequently asked to leave the meeting. On doing so they began to threaten the Iraqi dissidents in Arabic, while the leader of the group made a brief speech about why he and his colleagues supported the war against Khomeini in Iran, accusing those who are opposed to Saddam of subservieny to the Ayatollah.

Shortly afterwards, Minshull was informed that the same group of Iraqis were intimidating others. Iraqi students in the M.J. coffee bar. Here he asked them to stop frightening the students and was immediately accused of being racist and threatened with physical vio-

lence, being told that "people like you will be dealt with."

At this stage the police were called by someone and the news of this apparently frightened the Iraqis off.

Mr Minshull was also threatened last week when he was standing by the CADRI stall in the Union, which was explicitly anti-Baathist and told that he "would die young."

According to a representative of CADRI, who was not present at the Amnesty meet-

ing, the incident was a "typical act by those students who come over to Britain under the pretence of studying but really to intimidate anybody opposed to the policy of terror in Iraq." He asked that those who are intimidated "stand up with CADRI, against the Fascists."

Although Minshull believes that the Iraqi intimidation campaign will "fade as quickly as it started", he hoped "the issue of torture in Iraq will remain in students' minds."

Barclays 'disgusted' by Poly's action

Following the recent LPSU decision to not accept Barclays cheques in their shops, the Bank this week has issued an official statement on the issue.

The spokesman stated that they were "disappointed that such a decision should be taken on political rather than commercial grounds, especially when it infringes upon personal freedom of choice." Geoff Sharp, manager of the University branch, found the action "disgusting". He added "we are talking about freedom of speech, so why stop it here in Britain."

In a pamphlet sent to customers who question South African involvement, Barclays maintain that their continued presence can only encourage the establishment of a fairer society. They claim that withdrawal of investment would not bring apartheid to an end, but would only reduce their ability to bring about internal reforms.

Jill Smith, Poly President, wasn't surprised by Barclays response. She encouraged students to make themselves aware of the true facts. Smith outlined Barclays heavy involvement in the maintenance of the apartheid regime: supplying secret loans, discriminating against blacks, and harbouring military connections.

Ms Smith maintained that the action was being directed against Barclays because they were by far the worst offenders, and action had to start somewhere.

"We have no massive illusions of a large effect. But we must all do our bit."

Polytechnic student reaction in the Union building was mixed. Jim McAlister, a social policy student, said "apartheid was disgusting. I'd never bank with Barclays." Home economist, Kate Harris, claimed that, "so many of the students don't give a damn. People use banks for banking reasons."

While Don Weston, a production engineer who banks with Barclays, was concerned that it was too easy to take such action. "It's an easy option. It's this week's fashion, like Rowntrees, or the Sun newspaper."

It is thought that the University may well be taking similar action against Barclays in the near future.

Chris Elwell

LUU FACES CASH CRISIS

LUU Treasurer, Frank Horvath, gloomily predicts that by the session 1987/88 the Union will be in a "deficit position." If current trends continue the Union will soon be spending more money than it gets in income, and significant savings will have to be made.

Although the Unions £679,000 income from the University last year was a 1% increase on the previous year, in 'real terms' this represents a £17,000 decrease. In the past these yearly cuts have been masked by rising profits from the Unions trading operations, but these have now stabilised at around £80,000 p.a.

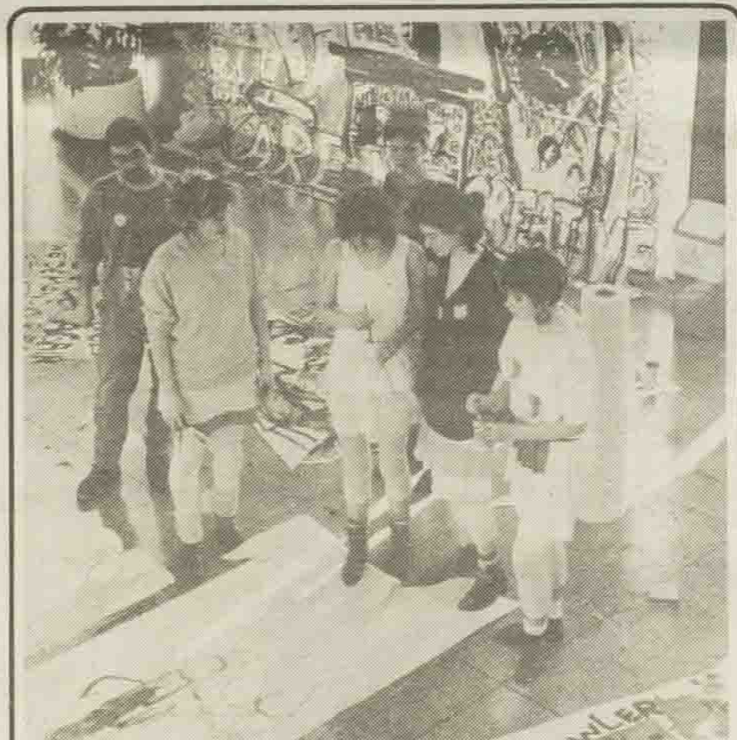
There is virtually no chance of the Union getting more money from the University in the current financial climate and so some cut-backs will have to be made. Although he conceded this point, Horvath refused to be drawn on where these cuts will fall, preferring to make statements like "the cake is only so big." He did, however,

say that following the £100,000 spent on revamping 'The Old Bar', and refitting the toilets in the near future, there would be "no more capital investment on the building itself." Although he accused last years Treasurer of "incompetence", he said he was not too worried and the Union could "make alterations to our policies."

Some other members of Executive were far less worried. Simon Buckby, currently Education Secretary and this year's Labour Club candidate for the new sabbatical post of Education Officer, said he was "not concerned at all", being more interested in 'real political issues'; while Rob Minshull merely quipped: "I wish I knew where it all went."

While the Union may be able to keep its head above water for the next two years, without any significant changes, there are clearly some tough financial decisions to be faced in the not too distant future.

Paul Morgan



Leeds Poly Fine Art students protest against Fowler. Photo: Stephen Robinson

Students from Leeds Polytechnic's Fine Art Department last Friday staged their own artistic protest against the Fowler social security cuts by painting murals and hanging them in the refectory.

"We wanted to do something against the cuts", they explained and so suggested their idea to the Executive who in turn supplied them willingly with the paper and paint.

The murals were brightly coloured and painted with great enthusiasm. They depicted Norman Fowler as a bird 'with very little brain' and the Tories as 'robbers of the poor'.

The Polytechnic's executive were obviously pleased with this unique demonstration for not only do the murals mirror Union policy on government cuts but they also attracted over 350 Polytechnic students to fill in post-cards criticising the Social Services minister which were sent to their home MPs.

Karen Swift, LPSU's Welfare Secretary who was giving out the post-cards said "we can't thank them enough" because they had drawn attention of many students - who might otherwise have not known about the cuts.

Helen Slingsby

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NEWS MARKETS MARKED

"THE KIRKGATE MARKETS ARE IN DANGER", is the message that the people of Leeds market want to spread. They point out that the best source of food and goods bargains, as we know it, may soon disappear: low income groups could be under threat yet again.

Over Christmas the dispute has dropped out of the public eye, but encouraged by the way that Stockport market traders have recently fought off similar redevelopment plans, Leeds traders plan to make it prominent again.

The Dutch company MAB want to redevelop much of the site. There is dispute over whether they will build a boring shopping complex like the newly built and practically disused St John's centre or whether they will provide a decent market building for Kirkgate.

They claim that practical problems like planning permission and finance make it uncertain whether the developers can go ahead with the scheme.

The council say that they do not have the money to rebuild the market themselves. The

traders reply that that is only because they spent the insurance money which came in after the disastrous fire of 1975 to keep the rates down for party political advantage.

At the moment only the Liberal contingent on the council supports the traders, though two or three Labour councillors have said that they will break whip and support the traders if the redevelopment plans are not satisfactory.

The traders say that the council has behaved badly: they claim that it has been running down the market for some years; they allege that the council leader has had secret meetings with the chairman of MAB and they further allege that some of the new council byelaws are going to clamp down on their freedom of speech. Apparently they will try to forbid the placing of petitions and posters on market stalls.

There is general agreement that the temporary buildings erected after the 1975 fire need to be improved upon: they're leaky, potentially insecure, dif-

RENT VICTORY

A student at Sheffield University has won a battle against his landlord, which should help future claims of entitlement to full tenants rights and rent reductions.

Peter Mardon, a law student, applied to a local rent officer hoping that a "fair rent" would be set below the £17 per week he had agreed to pay.

Mr Caplan, his landlord, objected and took Peter to court claiming the "licence agreement" the student had made was not a tenancy. So Peter could not seek a "fair rent" because the agreement was not included in the terms of the Rent Act.

Sheffield County Council ruled against the landlord's claim, following the House of Lords judgement last year which decided that no form of written deal could change a tenancy.

This could prove to be the first in a number of cases in which the courts rule against landlords who have stripped tenants of protection against excessive rents, unfair eviction

and bad housing conditions. LUU welfare officer, Phil Davies, said that it was reassuring to know that the courts were following the House of Lords judgement.

In most cases the non-exclusive licence agreement is a sham device because students do enjoy exclusive possession of their rented accommodation. Many students are now taking action against this.

Phil Davies said, "Over 300 Rent Registration packs have been given out, so we can assume that quite a lot of applications will be made to have fair rents set."

The packs give advice on how to obtain a "fair rent" and are available from the union executive or welfare office.

Phil Davies advised, "If you think your rent is unfair, try and negotiate a reduction with your landlord. It's the most straightforward approach. If this is unsuccessful then call in a rent officer to obtain an estimate of the 'fair rent' of the property."

Catherine Cuthbert

rejuvenation, but it does appear that the present MAB plans, though they possess many advantages, will in essence destroy Leeds market.

Ben Hopkins



Those of you who know anything about NUS will know just how important this illustrious organisation is to our very livelihood. Thus spake Nigel Wright, managing to get lots of past LUU motions sent forward to NUS. Some rather obscure statements were made to oppose this move, but it was passed overwhelmingly.

Next came a well prepared motion on sexual harassment, setting out the problem and proposing some solutions. It was all too much for some blue blooded males and Grunt Mercer rose to speak against. "There's nothing offensive in saying a girl's got a nice bum." (Grunt has a horrible bum by the way, and possibly the most tasteless sheepskin coat ever seen in an OGM). Some of them make millions because they have nice bums, and four million read the Sun because of it, just witness the success of Sam Fox... I never knew it was her bum people were interested in! "What you consider offensive," cried Grunt... "is you" shouted someone. Nuff said, surprisingly few people agreed with him.

On then to the print strike at Wapping, where Mr Murdoch is producing his quantity publications; "The Wapping Liar" according to the print workers. At least they are more witty than anyone who spoke today. It was claimed that the strike "increased confidence of the ruling class." "If this group of 'powerful workers' lose, it will demoralise the working class." Don't fool yourselves, it will also give Norman Fowler confidence and so it affects YOU... a valiant, if misguided attempt at making the issue directly relevant to students. Conservative leader, Michael Simmonds, felt that "a 24 hour week, long holidays and high pay don't exactly constitute poor conditions." The printers have stopped expansion, opposed new technology and tried to prevent the publication of "a very well provided newspaper" and should be condemned.

This made angry Sue Caldwell very angry; the printers got those conditions through well organised unions and if the ruling classes "smash" them, they'll smash everything.

Needless to say the motion was passed, so there will be no copies of the Times in the union shop and the print workers can sleep in the union if they want to... Leeds is, after all, a long way from Wapping.

WE'RE THE LUCKY ONES

In the light of cuts in student benefit which will mean a drop in incomes for Leeds students to the tune of £300-£400 per year, Sir Keith Joseph replied this week that "Britain was generous."

The Secretary of State for Education and Science is under attack from all major parties and pressure groups. A ruling

by an SDP select committee had said that "students will be under real hardship, it is an intolerable position."

Sir Keith told the Commons that Britain spent over three to five times as much per head on students as some European countries and this has been seen as an excuse to remove students from social security benefits and to lower their living stan-

dards.

Claire Whitley, Student Welfare Secretary at Leeds University Union, denied that the Government was generous to students and she felt that Sir Keith's claims were "rubbish". She went on to say that Britain had a history of a free education system which was now being undermined by the Tory Government.

dents are mobilising support to attack the latest Government proposals by lobbying Parliament with an address by both Neil Kinnock and David Steel on February 20. There will also be an NUS demonstration on 26th February.

Paul Ogden

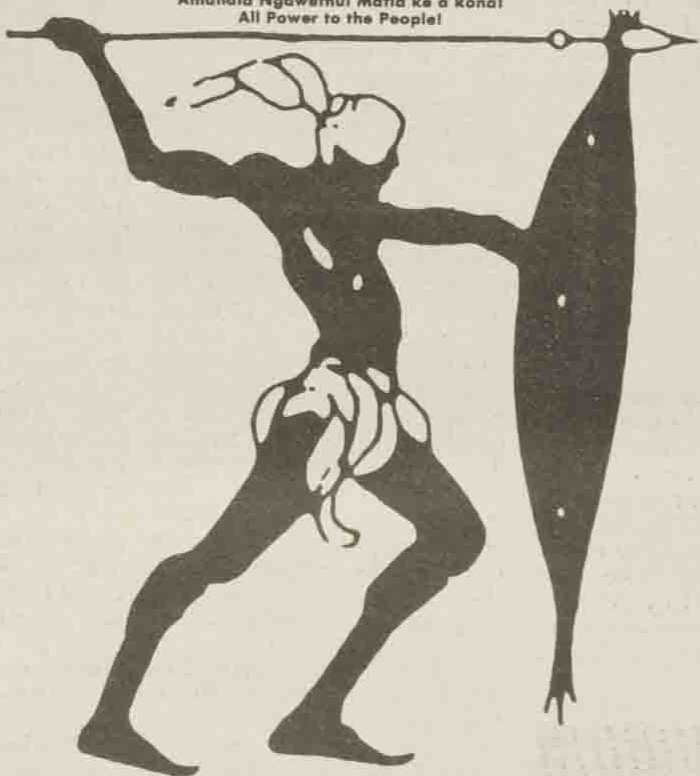
BREW UP

Complaints among members of the University Council that £2,000 is being spent on tea and coffee for union staff were dismissed by Exec. as being petty queries about an insignificant sum of money.

Frank Horvath, the treasurer, describing it as "nit-picking". "Staff," he said, "contribute enormously to the running of this union. If we neglect them, the union will not run as efficiently as it does." Rob Minshull the general secretary was fully in agreement, finding the complaints "scandalous!" As he put it, "Lecturers do not earn excessive wages and this is the only perk they receive." At a cost of ten pence per member of staff per day which amounts to less than one half of a per cent of the union budget, it does seem a bit petty to try to take away the staff's daily cuppa!

Gilad Hayeem

Organise, unite and act for the end of apartheid.
Work for the end of apartheid. Victory is in sight.
Pray for the end of apartheid. Our victory is within our grasp.
Fight for the end of apartheid. Our victory is assured.
Amandla Ngawethul Matla ke a Ronal
All Power to the People!



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DANCING USA

The Ballroom Dancing Society, one of the union's largest societies, has been invited over to Utah in the USA for a prestigious competition being held during the Easter holidays.

The cost to send nine of its 550 members over has been estimated at £550 per head, of which the society has a remain-

ing £2,000 to find.

As an incentive to help the society's fund raising for the event, the union executive has decided to donate the final £550 to help them on their way, but it sees this gift as a definite one-off occurrence.

Sue Cocker

NEWS

GIRLY SWOTS NICK THE JOBS

A recent report by the three main organisations monitoring graduate employment states that the number of unemployed women graduates is consistently lower than the number of unemployed male graduates.

Dr. Richard Siddall, Director of the University Careers Service, said that, in his experience, women began their search for a job much earlier and that their overall approach was more efficient and thorough. The figures only refer to the situation six months after graduation, and male graduates eventually 'catch up', though it takes them longer to begin looking for a job. This is reflected in the fact that a far greater proportion of penultimate year women students visit the careers service when invited to do so in February/March.

The report also points out that applications for Post-Graduate Certificate of Education places is down by 28 per cent. This is not only due to the current teachers' strike, but reflects a downward trend. Dr. Siddall suggested this was due to the lack of real opportunities, the current bad press the teaching profession is receiving, and the fact that the prospects of salary increases to not com-

pare favourably with other jobs.

Graduate output in 1986 will be the lowest it has been in forty years and, with the increase in the number of graduate vacancies, it means that career prospects for graduates are better than ever. Dr. Siddall said the

situation is 'improving all the time' and pointed out that the milkround programme for 1986 was 15 per cent bigger than last year and that there were more visiting companies.

Duncan Murray

IT'S A HACKY LIFE FOR ME

In a closely contested election, Jim Sheridan this week became the Poly's new External Affairs Secretary. In a three way contest, which polled only 137 votes, Sheridan narrowly beat his nearest rival, Eugene Bari, by two votes.

Sheridan aims to encourage more interaction between Poly students and the community, particularly at Beckett Park. He suggests that a toddler or 'old folks' party, given by these students, could



help to promote a good relationship, which has recently been marred by consistent complaints about late night noise.

He would also like to see more communication between the university and poly unions, and hopes they will use their combined power to fight issues like the Fowler Bill.

Jane Bookbinder

M'chester sit in voted out

An Emergency General Meeting held at Manchester University Union decided by 550 votes to 480 on Monday night to end the six day occupation of the University administration building.

Students had originally voted for the occupation at an OGM in protest against the disciplinary proceedings taking place against four students who allegedly attacked and spat at Home Affairs Minister, David Waddington during his visit to the Union last November.

The occupation was supported by as many as 300 students at any one time with many staying overnight. The sit-in caused a total close down of the University administration building and resulted in staff being sent home with no-one left to man the switchboard and the University computer. As a result students couldn't take any books out of libraries or register for summer exams.

Manchester Union's executive are totally opposed to the University's actions as they believe the Union's own disciplinary procedures will sufficiently deal with the complaints against the four students.

Despite this, there was a clear split within the Executive with the General secretary, Chris Grant opposing the occupation, seeing it as a bit premature. However, four Executive members supported the occupation.

On Friday the University had gone to court and got a repossession order for their property which was issued to students on the Saturday but ignored. This opened the possibility of the Police having to forcibly end the occupation.

When the decision to occupy the building was overturned, 200 students peacefully left the building and the University has stated that no damage has been caused.

The University has stated that it is unlikely to take action against individual protestors though it may well bill the student union for the staff wages during the dispute. The four accused students have been summoned to appear before the university disciplinary again this week though no final verdict is expected until late February.

Alex Gardiner

MARY, MARY NEVER CONTRARY

Report by: Rachel Smith



Mary Whitehouse's talk on 'Permissiveness and Religion' in the Politics Department on Wednesday was met with mixed reactions. Over 200 people packed in to see what was nicknamed 'The Mary Whitehouse Morality Show', and further interest was caused by a noisy picket by the Revolutionary Communist Party.

Braving the weather, the communist students stood outside the Social Sciences building, waving a banner which demanded free 24 hour nurseries, free and safe contraception, and free abortion on demand. Although the majority of the picket was male, they chanted slogans in support of women's rights, such as "No return to the kitchen" and "Mary was the victim of immaculate conception. We don't want to be victims - give us contraception."

One of the RCP, 'Eileen', said they were not going to disrupt the meeting since they could defeat 'Holy Mary's' arguments in reasonable debate. Whereas she was 'a figure

of fun' in the 1960's, the 'changing political climate' of the 1980's has given Mrs. Whitehouse's 'hypocrisy and prejudice a veneer of respectability'. By cultivating 'moral scares', such as those over the Pill and Aids, Mrs. Whitehouse's type of moral stance scares people into accepting inferior positions. Criticism of TV programmes such as East Enders is an attempt to deny that things like teenage pregnancy and violence happen in everyday life, and ignore the problem.

Mrs. Whitehouse first apologised for not standing since she had a bad leg, then began her speech, tracing the changing attitudes of society. She claimed that the growth of the so-called 'New Morality' or permissiveness was an unnatural development that had tried to destroy "values developed... from human experience." She criticised the role of the media in the growth of permissiveness in the 1960's, possibly because she was banned from BBC programmes for eleven years.

She strongly rejected the viewpoints of her opponents which were raised in the 1960's. Highlighted for criticism were the defendants of 'Lady Chatterley's Lover' when the book was 'put on trial' in the sixties. She added that, from a religious point of view, permissiveness was wrong since it encouraged freedom without constraint, saying that "If we never feel guilty, ladies and gentlemen, we don't need Christ."

She justified her campaign to clean up television, arguing that "one of the most significant reasons for the downfall of soci-

ety was the debasement of language." If the reserve of certain words to express anger or anxiety were made common usage then "one only leaves physical violence" as a response. She also attacked the growth of pornography as a cause of violence, quoting horrific cases of child abuse and rape as the results of people's reactions when 'fed on pornographers' filth."

Time was allowed for questions, but certain people felt that Mrs. Whitehouse evaded giving direct answers. She denied having made public statements on issues such as the Pill and abortion, and refused to commit herself when questioned about abortion. She said that "every situation is different. I am not telling anybody they should not have an abortion." When asked on her views on homosexuality in relation to her idea of morality and religion, she did not directly comment on adults, but said her major concern was with the dangers of pressuring teenagers into "unnatural roles". She said that most young people go through a "psychological phase" of uncertain feelings, and to lower the age of consent might push them into homosexuality when they might otherwise go on to "normal heterosexual experiences."

Mrs. Whitehouse provoked interest on a number of accounts, if only because people were interested in the views behind the media image. Perhaps the prevailing opinion was summed up by the chairwoman, Judy Kimble, who said that Mrs. Whitehouse was "a very slippery and evasive lady to deal with."

Austicks for books

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STATIONERY, NEWSPAPERS AND MAGAZINES:



Dear Editor,

Both in your preview (17th Jan) and report (24th Jan) on the non-event that was LUU's 'Special Constitutional General Meeting', you seem to have an in-built prejudice that the 'Glancy Proposals' are flawed, and that the new proposals are better.

In reality, the differences may not be so great. The main area of contention appears to be the non-sabbatical posts; but non-sabbaticals are severely restricted by their academic courses, and, as a general rule, will only perform tasks for two reasons. Firstly, if they are interested in a particular area - i.e. there is something they especially want to do, and secondly, if they have a direct mandation from the student body.

The new proposals are full of tokenistic allocations of 'responsibility'. For example, the 'Student Affairs Secretary' will be responsible for overseas, mature, and post-graduate students. This in no way guarantees that the officer concerned will actually DO anything; the only way to do that would be to end student apathy.

Surely it is wrong to expect great benefits from purely cosmetic and bureaucratic changes. Executive will only work better if better people are elected to serve on it.

However, the new proposals do fall down badly in one important place. There would cease to be an officer with the title of 'President'. It is ridiculous to suggest that this will make Executive non-hierarchical. Under the proposals there would be ten members of Executive, nine of whom would be 'specific' Secretaries, and one of whom would be the 'General' Secretary. Does this even SOUND non-hierarchical? Of course not. Yet at the same time, the Union would be deprived, in campaigns, of the prestige accorded to the President of the second largest constituent member of NUS.

All in all, I suggest that the student body in Leeds University is no worse off by having an inordinate SCGM, and, after all, most students couldn't care less.

Yours,
Bevis Ingram

Dear Editor,

I am sick to death of the ignorant prattlings of petty-minded people about a situation that they know nothing about.

I am talking about the Anglo-Irish agreement. (Then again I could be talking about any political issue).

Let's get a few facts straight shall we? The FCS see the

LETTERS

agreement as a sell out to the loyalists, whilst groups such as the RCP see it as a sell out to the Republicans, and to confuse the matter even further the RCP supports the Nationalist cause that wants to exchange one form of capitalist government (London) for another (Dublin).

Excuse me, but in a funny sort of way I am confused, but then again what I find even funnier is the sight of Mr. Simmonds (LUU Conservative Association chairperson) knocking on people's doors on the Bogside area of Derry or the Shankill Road area of Belfast and asking if they are going to vote loyalist. Now that is funny!

Ulster's problems will never (not in 400 years) be resolved when we have such bigoted people like that (whether they support the RCP or the FCS) prattling on about a situation they have very little knowledge about.

To start with, the problems of Ulster will only begin to be resolved when we finally forget our bigotries and hatred.

Yours in hope of a peaceful Ulster.

MSH

Dear Editor,

Re: "Opinion" in last week's *Leeds Student* where it was said that the Green Society would be collecting paper for recycling in the union extension.

Although this was originally our aim this idea has proven to be impossible for two reasons; firstly, the storing of large amounts of paper indoors constitutes a fire hazard and, secondly, if it is stored out of doors it becomes a haven for rats and mice, and thus a health hazard.

Don't stop saving paper though; the council collects waste paper at the following sites:

1. Bennet Road car park (behind Boots in Headingley);
2. Ace of Clubs, Woodhouse Street on the first Saturday of each month 9am-12.30 p.m. and
3. Cooplands newsagent, 105 Otley Road.
4. Parklands P.O., Stonegate Road during shop hours.

Yours sincerely,
Dave Faure
(VP LUU Green Soc.)

Dear Editor,

If your misinformed reader, Sara Gillingham of the FCS (Letters last week), really wants to see the end of apartheid, she would support economic sanctions against South Africa, and the decision our SRC took to ban Barclays cheques from the Union.

Sara says we should exert pressure from within South Africa. But surely this is what we would be doing by disinvestment, because since the Act of Union in 1806, British influence in South Africa has existed and remains considerable, and we have always had the power to virtually control the economy. In 1983, about 38 per cent of foreign investment in South Africa was British. We could use this economic power at any time to control the treatment of individuals within the society. In fact, the only way that South Africa will capitulate to pressure is if the state of the nations' economy makes it essential to do so.

In the same way that isolation in sport has led to some changes in 'petty apartheid' to allow black and white to meet on the sports field, economic

isolation will lead to changes on a much larger scale.

Sara then makes an attack on compulsory membership of student unions. She seems to think that abolishing compulsory membership will lead to a swin in SUs' political outlooks. Where is the reasoning behind that? Surely the only reason that student unions follow left of centre viewpoints is that students are weary of the treatment they are getting from the current government, especially with the impending Fowler Review which could lead to a 20 per cent cut in students' income, and Keith Joseph's Green Paper on Higher Education.

Yours,
Paul Syrysko
Vice President (Events) LPSU

Dear Editor,

Is it not time when we said enough is enough?

I refer, of course to the sad decline of British television.

It was with horror that I watched Sunday night's coverage of the "Superbowl". Why should we be subjected to such a spectacle? Doesn't Britain have enough sports of its own? Are not crass music, junk food and "Dallas" sufficient evidence on which to reject any further imports of American "culture"?

I for one have had enough. The shallow superficiality of the event, the mass hysteria, and above all the sight of Britons wallowing in this mindlessness is too much. We are in danger of becoming little more than a European colony of the USA.

I say back Heseltine. Keep Britain British and send the Yanks back where they belong.

Yours in faith,
A. Patriot

SATELLITE T.V. AT THE ROYAL PARK!

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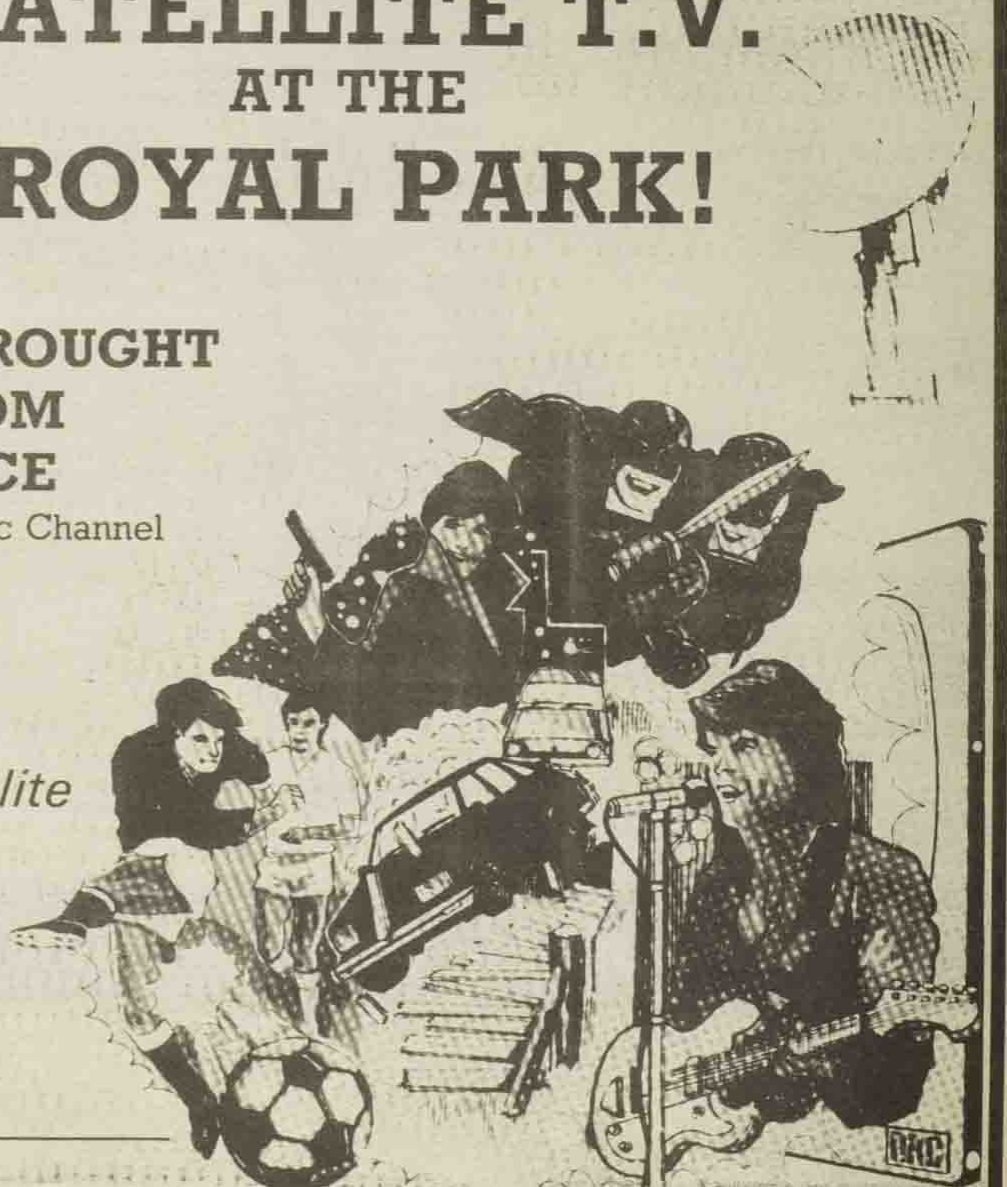
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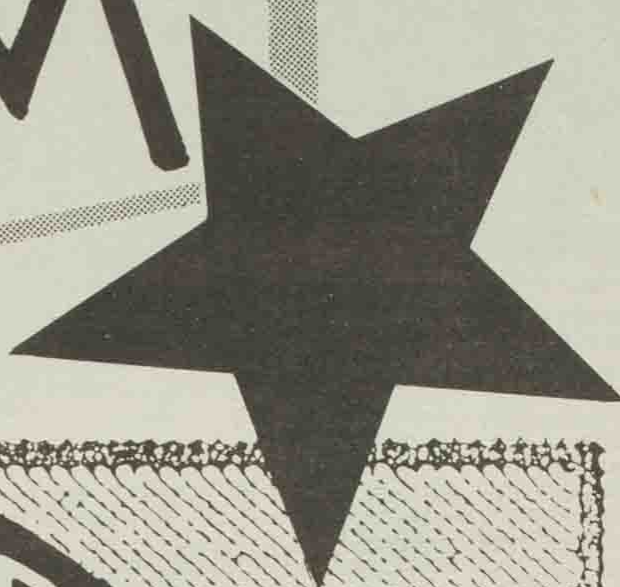


LEEDS

UNIVERSITY

UNION

AGM



REFECTORY

2.15pm

THURSDAY

6th FEB

1986

Come the Revolution!



ARTS



FORESIGHT

Another cigarette. Another attempt to generate interest, a response. Another cliché taken too seriously. This week's competition: Write and tell the Arts editor what you most dislike about the **Foresight** column. Answers on a postcard, in words of not more than three syllables. The prize: A pint of your choice from the bar at either the Uni or Poly.

The latest attempt to win readers and **Leeds Student** enters the bingo battle.

Why? Because there are serious entertaining alternative places to be and things to be done. Are you going to be the first one on your street to actually do something different? Go on, I dare you.

Break yourself in gently, test the water, start with **Wetherby** at the Playhouse. A superb film, effortless in its complexity, worth even the discomfort and pseudo-trendiness of the **Playhouse**. Go sober, and you won't regret it, go drunk and I guarantee nightmares.

Follow this with some slick visuals, traditional thrills and twenty-first century detective romance pulp of the highest order with **Blade Runner**. Again at the beautifully peopled Playhouse on Saturday at 11.15.

Loath as I am to ever condemn the Hyde Park, do not bother with **Cat People**. It is an embarrassingly bad film, it goes down-hill the moment Bowie stops, and he only sings the title song. Never mind the film, hear the record. This film explains why Natassia Kinski can do **Lux** adverts and still take herself seriously. It's awful.

The greatest step lies ahead, if you've got so far then you know it's worth going on, if you've fallen already, resign yourself to a life of **TV-am** 24 hours a day.

Paul Schrader should need no explanatory footnote. Anyone who could script **Taxi Driver** has already got themselves a place in the history books. The man is a genius, his work is quality. No self-ish art snob, nor exploitive crass artist, his work treads a tightrope. **Blue Collar** on Tuesday at 7.30 follows the efforts of three Detroit car workers to blackmail their Union. Starring Richard Pryor and Harvey Keitel the film promises to be one you will regret missing. All for a measly quid, RBLT at 7.30. Surprise me, see you there.

Theatre remains something we dream about. Help though is at hand, with the Workshop Theatre reviving Arthur Miller's angst special **All My Sons**. Miller married that sex symbol of the century **Marilyn Monroe**, so he must have had something - see the play and you'll find out it was intellect. So that is the secret of success. Workshop Theatre, February 4th-8th at 7.30 p.m.

This is only the beginning, so stay tuned. **Paris** stinks, it hasn't worked out. Too much perfume and not enough feeling, and the buildings are all falling apart - falling masonry everywhere, almost swallowed a brick this morning.

Thanks for the air fare I'm coming home and the duty frees are on me.

Jonny Keats



• Stallone: "Wurrawurrawurra (dollar) wurra"

H O R S E ★ S H I T

Stallone, the Italian stallion with the eye of the tiger and the acting powers of the Lesser Albanian Wharthog goes for it again.

How does Rocky 4 differ from Rocky's 1, 2 and 3? How has our pugilist progressed? Well, this time the opposite corner harbours no less than the Russian Superpower itself, Comrade Officer Ivan Drago - nasty, brutish and very, very tall. Yes, Mr. Stallone, that Nobel Prize could be yours.

Drago (Dulph Lundgren) and his Russian entourage, who bicker and boast about him like of course the nasty commie b*****s we know they all are, have barged their way stateside for an international boxing showdown. They want Rocky.

But Rocky is a has-been (you knew?) and besides is far too busy now moo-ing moral philosophy at little Rocky. So, his old buddy and trainer Apollo Creed boldly steps into the ring - and into the grave, too, as the techno-flash trot twitches a deadly forearm. Rocky rises narked from the armchair.

If art has an arsehole, this is probably it. At every step, at every opportunity in the film, we have depicted the vast superiority of all things American to all things Russian, in the most crassly propagandist and incendiary way conceivable.

Russia got first strike in America, so Rocky now hits Russia where he trains, like a crazed frontiersman extending

the Union, by chopping down all their trees and living in a log cabin.

Drago trains indoors. He is the product of secret Soviet technology, computer regulated, over watched, soulless and hateful. And, of course, drug squirted.

The big fight arrives, and that gargantuan cocktail of un-guarded haymakers, farcically overdone sound effects and macho red stuff lunges into action once again. Russia goes down bloodily with Drago and America galumphs on forever.

One must be fair to this film. What really redeems it is the crisp witty dialogue. There is something indefinably, well, something about hearing, or rather straining to hear, those

mumbled 'wurrawurra's' that Rocky interjects with such exquisite timing for 1½ hours, rolling towards the final sententious victory wurra, hilariously translated to the ecstatic Russian spectators.

Sylvester Stallone created Rocky Balboa and must now count him out quickly. The original had something going for it - once. But Rocky 4 in turning to overt and traditional commie-bashing is the most dangerous film possible today.

Watch it and see if you agree with the heroes own claim that Rocky's is 'A victory that transcends politics'.

The Stallion is, I'm afraid, talking horse-s***.

Steve Miles

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R A D I C A L L Y C H E K O V

WORKSHOP THEATRE

Uncle Vanya by Anton Chekov

Subtitled '19 Scenes from Country Life', this was a radical and in many ways daring adaptation of a familiar work by a notoriously difficult playwright.

Uncle Vanya has little by way of a plot, but is primarily a study of the seething frustrations and strained relationships brought about by the bleak and hopeless environment, in which the characters find themselves trapped. The director, Richard Jenkins, had taken up this theme, and attempted to focus the attention of the audience wholly on this situation, by means of a chronological disordering of the play, which removed any possible 'distraction' of plot, or the possibility of vicarious involvement. Theoretically. The result had an almost Brechtian feel to it, the actors introducing each scene and addressing their speeches to the audience, challenging us to think and analyse.

Although unusual and imaginative, this approach not only robbed Chekov of the subtlety on which he thrives, but also destroyed the carefully crafted shape of the play, by which he remains interesting and stimulating.

This was a well cast production, in which each individual performance complemented the others. Alistair McGowan gave a characteristically polished and sensitive, if somewhat mannered, performance as Vanya, and Alison Shannon dealt with a difficult part very well, as the niece, Sonya.

The whole mood of the play was reflected well in the barren set of 'grey, dim shapes', some equally evocative, dark, shadowy lighting and good costumes.

Graham Alcock

ARTS

DISCREET CHARM

Cross the street when you meet a cynic. Never listen to a politician. Don't let anybody put you off, this is lovely.

In fact don't even try to remain urbane, the opening scenes of this film are so emotive you haven't a chance.

It charts the life of a woman who begins the film in the French Resistance. There are black parachutes falling in the half-light, reminders of a thousand things... well.

Meryl Streep stars in this episodic tale, with a variety of famous names who enter as characters in the passing phases of her life. Streep looks the same throughout the film, pale and perfect, not perceptibly ageing although this only adds to the impact of changes around her.

Plenty is a very poised film, every frame beautifully composed, subtle colours and shades of grey, blue and green worthy of any impressionist interior. Everybody dresses in black, speaks French and carries a gun.

After the war the heroine, Susan Traherne, returns to England and becomes connected with a more polite society. John Gielgud is very dignified and acid as an ageing diplomat, Charles Dance very dignified and insipid as his inferior, Meryl's boyfriend.

In England, Meryl's character has problems coping with English reticence. She enjoys the more Bohemian aspects of London life, very sensibly drops Charles Dance, and attempts to conceive a child to the sound of brass bands - which is where Sting comes in. All this proves too much; she withdraws and collapses, her friends rally and Dance comes back, proclaiming, "A mad wife is not seen as any disadvantage in the diplomatic service."

Back in cosmopolitan society she attempts, and fails, to adjust to the absurdity of polite social life, and the subordinate position of a diplomatic wife. It is a life opposed to her own instincts, and this independent woman becomes a sedate and submissive accessory, only escaping through a posting to Tunisia, where she opens the windows of her old home and lets in the flowers and rain, much to the annoyance of her husband.

There follows a lovely battle of nerves between husband and wife, and an encounter with Ian McKellen, coldly diplomatic with harsh black hair, and an empire in his fat black heart.

The heroine ends the film free and alone, her isolation won in a seaside boarding house by a cold deserted beach, with Turner's 'Buried at Sea' above the bed. Having followed her through frustration and confinement one is relieved at the peace that follows, even though it is derived directly from echoes of the war and her time with the Resistance.

The film has been made at a calculated distance from the political ethos of the time. This may be evasive but it is also stylistically and commercially shrewd. As the film attempts neither to document nor to judge, anyone who criticises it on such grounds can easily be accused of missing the point.

Plenty has been criticised for using 'petty' nostalgia to both sell and condemn the era, but it's straight sell all the way and I don't care.

As Meryl remarks, playing the final scene from yet another landscape, "Have you ever seen anything so beautiful?"

Hardly ever. Needs a BIG screen.

Jill Stewart



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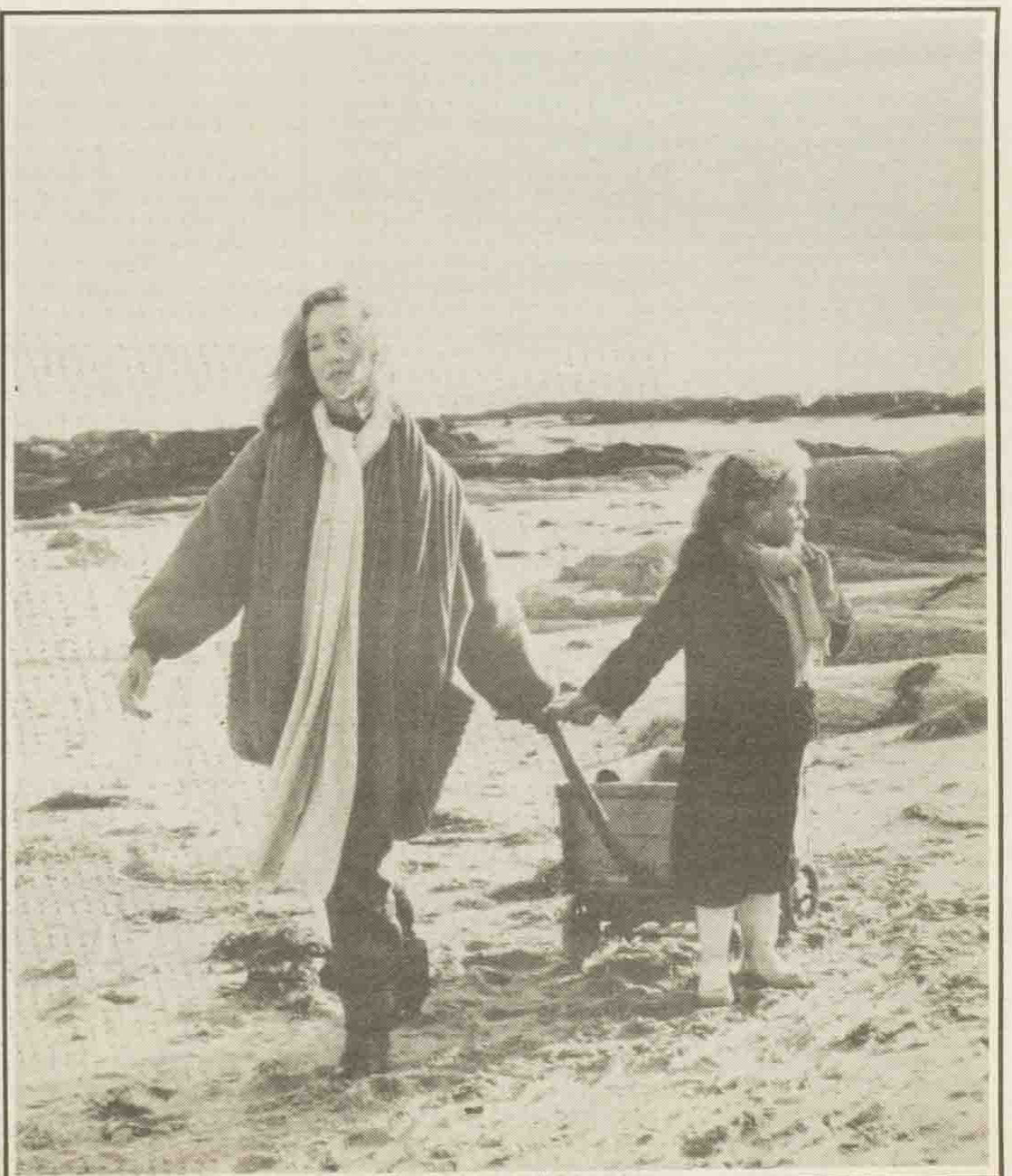
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City Limits



SAFELY SATIRICAL

Justin Hunt reports on 'Spitting Image'

'City Limits' claims that Spitting Image is essential viewing 'when the right of reply seems to be quickly disappearing from our TVs.'

John Lloyd, the producer of the programme admits that he has little respect for people in authority. "It's not compulsory to admire them simply because of where they've got to. We don't get revolutions here because there's a constant process of evaluation and criticism by the press and TV, curbing the vast excesses of government."

Recently Jeffrey Archer took a merry band of cabinet ministers to an exhibition of the puppets. A shrewd move some would say. 'If you can't beat it, court it.' Michael Heseltine would seem to agree. He has made repeated efforts to buy his own puppet. A signal perhaps that the establishment has finally agreed to be laughed at only for half an hour but always on Sundays.

"We had this vision that you could do 28 minutes of political satire," says Law. "Forget it. You can't find 28 minutes of political satire. When it was all politics people turned off in their millions."

This explains why Fluck and Law have turned their attention to theatre and cinema. 'If we all spit together we can drown the bastards' runs the slogan on the latest Spitting Image tee-shirts.

There are however some taboos. They wouldn't make jokes about the Brighton bomb or the sinking of the Belgrano. As Lloyd says: "I don't want to sound like a pretentious wally, however I do like to think that Spitting Image has something serious to say. But having said that I also think that what people want most of all from our programme is laughs."

The Spitting Image techniques have taken years to perfect. Peter Fluck remembers the struggle when they were experimenting and modestly concedes that now they could be regarded as having evolved a completely new art technology.

Fluck was the pioneer of the controlled eyelids - enabling the puppets' eyeballs to roll convincingly from side to side. The mouth is worked by gripping the inner foam of the rubber head with one hand, whilst using the spare hand as the puppets actual arm.

Some of the puppets' heads are cast in latex using plaster moulds. This process yields quick results - several heads a day if necessary. Others are cast in latex foam because it's far more durable, and allows such features as big ears, fat cheeks, heavy jowls and thick lips to be accentuated.

In emergencies, which are frequent at Spitting Image, the team sometimes has to create a puppet in two days. They did this when Chernenko died and a Gorbachev was suddenly required.

Normally making a puppet takes a week. Fluck and Law are quite proud of the fact that their puppets only cost £100 to produce. ET cost £80,000 to produce.

Puppets constantly wear out and have to be replaced. "We keep having to make a new Hat-

tersley every couple of programmes because his spitting mechanism gets him soaked with water." Prince Charles has a weak mouth and presents similar problems. Reagan and the Queen however are very durable.

Roger Law admits that he is very partial to Reagan. "We've had letters from people who thought we'd been too hard on him. They objected to his completely senile expression and the way his brains keep spilling out. However in America they loved him."

John Lloyd's favourite puppet is without doubt the Queen. "In Spitting Image she is meant to be a sympathetic sort of character. We know that the Queen is very hard working, conscientious, rather a nice mum and clearly very fond of Prince Philip."

This is very lukewarm stuff from the producer of the allegedly acid show. However, Rob Grant the script editor is determined that the royal babies must be completely repulsive. "We believe people have to earn respect and do not acquire it automatically no matter there parents are."

Grant obviously relishes this aspect of the job. Fluck, too, admits "There's a certain satisfaction in being able to slag off members off the public."

However some aren't so enamoured by this. Norris McWhirter, of Guinness Book of Records fame, is furious. He has written to the Home Office complaining that the show brainwashes viewers.

Punch magazine disagrees, hailing the show as something the nation needs. Norman Tebbit too admits to being an admirer of the show: "The puppets are marvellous but the scripts are puerile." SPD leader, David Owen, thought his portrayal as Count Dracula wasn't bad and Dennis Healey thought his was particularly good.

All scripts are carefully scrutinised by producer John Lloyd, their lawyers and finally the IBA. Fluck and Law dismiss charges of savagery as narrow minded and eccentric. Like Private Eye they are attacking people who affect everyone's lives. Their service is a public one.

In a recent cartoon in 'The Standard' Fluck and Law were on a list of people which two British ambassadors wanted to give to the East. The cartoon tickled Spitting Image's ego as they are anxious to be seen as a thoroughly radical and politically indifferent group of self-taught people, out for a few laughs.

The question some people are asking is whether these grotesque, rubbery, revolting, call-them-what-you-will toys will continue to provide entertainment for 11 million viewers each Sunday night? Or will people start to switch off?

It's hard to say, though half an hour's mud-slinging and then back to Monday morning conformity, seems to be at present quite a safe TV slot.

There has to be a spirit of criticism in the air - even though the sources of dissatisfaction remain, week in week out. Peter Fluck agrees: "We're not showing anything as shocking as the news, where you turn on and get another bit of famine or 'football violence'."



FEEDBACK 
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THE MORNING DIRGE

As TV am heads towards its third anniversary, Jay Rayner takes a look at how the station has fared over the past three years, and asks a few questions about the media.

TV AM is a business. The profit margin defines the format, the personalities who appear on the programme and their approach, indeed the whole look of Britain's first and possibly only commercial breakfast TV station.

It wasn't always this way, and as a result it nearly went to the wall, as viewing figures plummeted and advertisers became loath to send any of their business in the direction of this fledgling media venture.

TV AM took to our screens in February 83 amidst a fury of hype that made the station appear invincible, with a line up of the country's top five journalists at the helm - Angela Rippon, Anna Ford, Peter Jay, David Dimbleby and David Frost.

Very quickly however, the "mission to explain" as one present employee of TV AM described the original programme, was in trouble and the 'gang of five' went their separate ways leaving only David Frost and David Dimbleby from the original crew.

So, how has TV AM changed over the past couple of years, and if it isn't trying to explain what is it trying to do?

The basic idea behind it has never actually changed. They have always had a franchise to present news and current affairs, and have always maintained a formalised structure of programming which allows for timings to be printed in the TV Times every week.

Basically it's the attitude that's changed. TV AM has become the tabloid popular press of Breakfast TV. Its style is chatty, and its features are human interest.

Lucinda - TV AM's press officer who had been 'assigned' to us for the day was at pains to point out, that this chattiness was pure professionalism on the parts of Nick Lowe and Anne Diamond. These two new presenters had been brought in from outside, Anne from the BBC and Nick from "Somewhere up north" (Lucinda's words).

How professional these two presenters are became obvious when we were led to the floor of the studio. A surprisingly small area, it seemed to be filled by an enormous number of people and machines, and sometimes it was hard to tell the difference.

During commercial breaks there would be flurries of activity as directions were given for

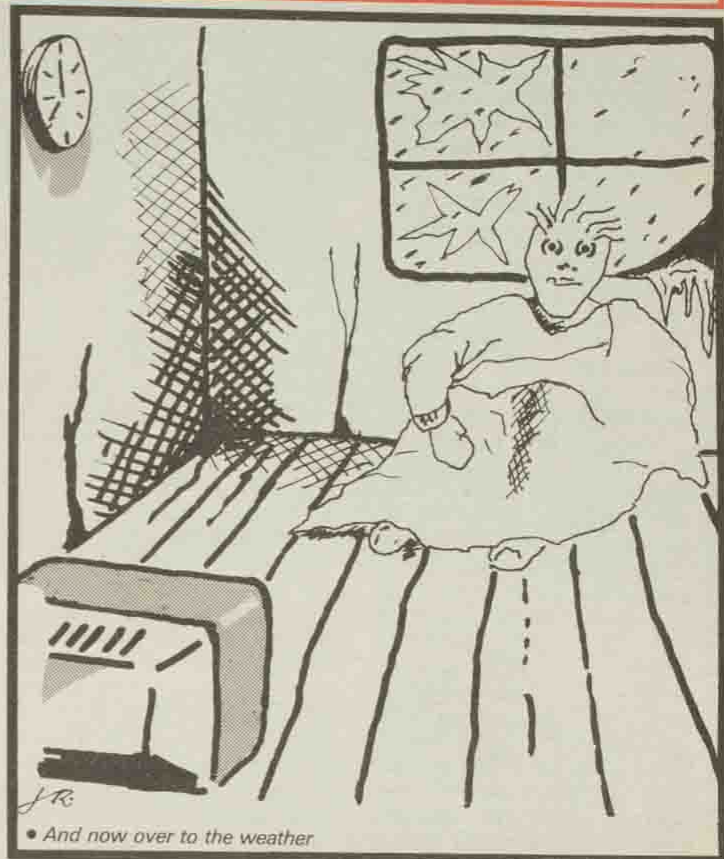
the next section of the programme. The ability to combat the volumes of technology, to take directions from a voice in your ear and to talk in an informal style seemed something near to a gift.

The result is a dirge of comforting sound which delivers the important information whilst easing the average sleep weary viewer into the terrifying rigours of the day.

A bit like "Radio with pictures" was how the ratings executive described TV AM. He's the man who spends hours finding out who watches what and when.

The majority of TV AM's viewers watch between 8.00 and 8.30, using it to set their watch and to add visuals to the news they are being given from their newspapers.

However Breakfast TV on both channels seems to come into its own when there is a big news story breaking. More than ever before people have been able to know the facts and see the pictures almost and sometimes exactly as they happen. Add to this the fact that Breakfast TV has already got the population to accept TV at 8.00 in the morning and the potential for communication is enormous.



• And now over to the weather

Within two hours of the Brighton bomb incident almost having whipped out the Cabinet in October 1984 the pictures were on our screens. Similarly, by a quirk of fate TV AM actually had a camera crew at Manchester airport last summer when an aircraft burst into flames killing more than 50 people.

Even the morning we were there, pictures of a French terrorist, gun in each hand, Gauloise in mouth, holding up a French courtroom were being beamed to the TV AM studios every 15 minutes and the schedule had just about been thrown in the bin.

When these things hit our screens the ratings soar, as people hear the news on the radio and turn on the TV for pictures.

However, these events seem to raise questions of journalistic ethics. Is it ethical to show pictures of people dying in a burning aircraft or trapped in a bombed building, just because they are available?

The answer is brutal but true. TV AM has a franchise to present news and these events are news. Terrible as they may be it is the job of the journalists involved to present the stories and then allow other people to decide.

Don't allow morals to get in the way of a good story.

They attract the ratings and ratings mean business. How was the ratings war going with the Beeb and TV AM? According to Lucinda there was no ratings war. As she said "We've been constantly ahead despite the demise of Roland."

It's easy, even too easy to question the credibility of a TV station that sights one of its greatest ratings pullers as a grey felt puppet with a nasal voice

and tendencies towards egomania.

TV AM serves an audience's demands - demands which some might say are the result of indoctrination by big business - but they are demands none the less. It provides a service which is both informative and helpful, and at the same time light and frothy.

However this kind of service which in the majority of cases only appears on commercial TV, needing the larger number of viewers to get money from advertising rather than from the licence fee, creates a paradox.

As our friendly ratings executive said "Commercial TV is geared towards the lowest economic sectors yet we're constantly hitting them with ads for luxury goods!"

People are constantly going to be faced with images of things they can't afford yet will always desire, not because they need them but because the media says they want them.

This is by no means a modern phenomenon but one which has become intensified as the technology of communication has developed making the job of persuasion that much easier and more effective.

However the question that must be on all your lips is why are we running a feature on a TV station that probably less than a dozen students have ever been up to watch? The answer is this.

Within five years the vast majority of us are going to be up at 8.00 every morning getting ready for those aspiring jobs, and will be in need of some kind of mental dirge to keep us sane and so we will all be switching on.

Anyway, they gave us a nice breakfast.



• The media at work - Nick Lowe and Anne Diamond

PREVIEW

Casually leafing through the Music Diary, brushing aside a scattering of pressed daffodils, grimy ten-bob notes and a petrified crane-fly, I find that there are still only a very few entries for the forthcoming weeks. The Warehouse shows no sign of dragging itself back onto the gig circuit, so the action is centred around the campus for the most part, with just a couple of extra special forays into town.

The fortnight's delights begin on Tuesday 4th in the University's Riley Smith Hall with an excellent triple bill starring the legendary Alan Vega.

Vega sprang to fame as the Voice in the seminal electro duo Suicide, who were a great influence on Soft Cell. I only managed to see Suicide once, when they were bottled off-stage as support to the Clash on the 'Give 'Em Enough Rope Tour'. Still, despite what most of the audience thought, Suicide were a revelation and Vega showed himself to be a star performer in the Gary Glitter mould; charisma oozing from every sequin. Since then his career has taken him through a Glam-abilly phase to a current, Talking Heads influenced, new pop sensibility. Giving their full support as second on the bill are Fatal Charm who hail from the same town that brought you Ten Years After and Paper Lace; Nottingham. Despite their promising Tube appearance and their enthusiastic following in the Wine Bars of Hockley, I can't say that Fatal Charm

are destined for stardom, but they're still a very nice little band.

Completing the bill are a band which, by rights, should be headlining their own tour. Welded together from the wreckage of the absolutely wonderful, best band ever to come from Scotland, the Fire Engines, the new combo called Win have released two perfect singles in 'Unamerican Broadcasting' and 'You Got The Power' and have all the critics raving. For once, the critics are right and Win should make an already excellent gig into something rather special.

For the less adventurous the next evening, Wednesday the 5th, sees a rare visit to the Town Hall by John Martyn, whose distinctive blend of folk, blues and originality has made him one of the most respected survivors of the early seventies.

Possibly the most eagerly awaited concert of the period comes on Friday the 7th as Feargal Sharkey comes to the University Refectory. I won't insult your intelligence by telling of Feargals many claims to immortality in the annals of pop; but don't worry, I'm bound to insult it later. Just remember that all the tickets for Feargal Sharkey will go very quickly so get one now and say a big 'thank you' to that nice Mr. Whitehead and his team of hard-working gnomes for being so kind to you.

Next... Cabaret Voltaire at the Polytechnic on Sunday the 9th. The Cabs are always marvellous, whether on record or on stage and, once again, there should be a healthy demand for tickets so try to get one in advance.

Offering stiff competi-

tion the same evening finds Steve Reich at the Civic Theatre. Reich is one of a new breed of composer, gradually carving out a niche that encroaches on the borders of rock, jazz and the modern classics without being part of any of them. His antecedents are people like Stockhausen and John Cage, though he isn't nearly so extreme; his peers are Philip Glass, Michael Nyman and, to a lesser extent the members of the Eno School. At times the music can stray into the rather bland area known as 'New Age' music, see David Toop's article in this month's 'Face' (although Toop himself has made some contributions to the genre in the past). However, the works that Reich has recorded to date show him to be more than merely a Tangerine Dream for the '80s and I would venture that a stimulating evening awaits.

From the sublime to the Blubbery Hellbellies who will be... ahem... strutting their stuff in the University Tartan Bar on Tuesday the 11th. I'm afraid I can't tell you much about this lot, but I imagine that they'll be loud, fast and obnoxious, which is, no doubt, how you like them.

The next preview column will appear in two weeks time, covering the fortnight of Monday, February 17th to Sunday March 2nd. I would like to feature as wide a selection as possible so, if anyone has any details of gigs, large or small, due to take place in that time, please let me know at the Leeds Student office by Friday, February 7th.

Gordon Taylor

for their token Last Poets impersonation.

Oh well, another dream shattered. I chalked that one down to experience and looked forward to the Maffia. At least Wimbush, LeBlanc and McDonald have proven their ability to devise and deliver new and exciting soundscapes at the drop of a drum-machine.

To begin with, everything was fine. The material, mostly taken from the recent 'The Veneer of Democracy Starts To Fade' L.P. was surely no worse for being shorn of Adrian Sherwood's becoming-tedious production style.

There was no apparent point of contact between the singer and the band. Whilst Stewart was on they did their backing band bit to great effect, though it was alarmingly close to how I remember the Pop Group being on stage. Then, during a break in the polemic he would wander around the stage looking very lost whilst the band got down to some hard...err... whatever it was they were supposed to be doing. As the instrumental passages got longer as the set progressed, it became increasingly apparent that whatever it was should have been strangled at birth.

Of course, it's my own fault. I should have remembered that:

- i). When funk musicians come off record and go on stage they always (with the honourable exception of Defunkt) sound like a bad rock group;
- ii). Session players lose all sense of proportion when confronted by a real live audience, and
- iii). Virtuosi live to show off.

The third bass guitar solo was the last straw. I left, a sadder, but probably not much wiser man.

Gordon Taylor

IT'S



• Cactus Boogie

Photo: Anna Di Prospero

CACTUS WORLD NEWS/CHILDREN ON STUN

Tartan Bar

This year's great white hopes, Cactus World News, found themselves playing the Union again barely two months since their last visit as support to The Cult. As they've released two singles since then (one on Bono's 'Mother' label) and received the unanimous accolades of the music press, the sizeable crowd they attracted was not entirely a surprise.

You should be able to guess from their name what support band Children on Stun were like but if not, here are a few clues; drum machine, garments of paisley and black, the traditional post-Joy Division scratchings, the singer's battered black fedora; I'm sure you get the picture. And you won't need me to tell you that they did a cover of Iggy and the Stooges' "I Wanna Be Your Dog." Nevertheless, their tacky plagiarism was partially redeemed by some excellent guitar work, and the recruitment of a further member would endow their sound with the kind of substance Cactus World News already possess.

Eoin McEvoy's band could scarcely have found a more helpful patron than Bono, but cynics' comments about a U2 carbon-copy are churlish in the extreme. For though CWN are in many ways a natural progression from what has gone before - the physical enthusiasm of early Jam, the warrior spirit of The Armoury Show, the acoustic energy of The Alarm (previous Bono protégés), the melodic angst at The Buzzcocks and the pained passion of the Bunynmen - their original musical recipe is vibrantly powerful. The singles thus far, 'The Bridge' with its effervescent melody and the bass-driven 'Years Later', are the gateway to the full CWN sound, a vigorously colourful global battery. The intimate confines of the Tartan Bar seemed to suit them better than the Refec, and the resultant stirring performance, though impaired by an indistinct sound mix, suggested their true potential. 'Hurry Back' and 'One Step at a Time' were both outstanding, but Frank Kearns' inappropriate display of guitar histrionics at the end of the set ruled out any prospect of a well deserved encore. In their current position, Cactus World News have every chance of obtaining real success, but only time will tell whether they are the musical messiahs the media make them out to be, or merely this year's Immaculate Fools.

Jeff Marsh

THE PROWLERS

The Eagle Tavern

The Saturday Night Special, and two new songs in the set. The Eagle swells to the seams, and I've heard Andy Kershaw has seen the band and liked them.

'The Alamo' opens the first set, a fine tale of the whisk(e)ly talkin' as she walks out the door, strung together with a speedy guitar line that is spiked with licks Chuck Berry would be proud of. From then on the Prowlers sail through a fine set comprised mostly of their own numbers with the odd cover thrown in for good measure; Dylan's 'Sweet Marie', the New York Doll's, 'Don't Stop Me Talkin'', and the raucous blues shout of 'Down On The Farm'.

The Prowlers are a Rock 'n' Roll outfit in the true sense of the word, they are fast, simple and above all entertaining. Dewy eyed nostalgia is not the game here but to kin-

dle the spark that is lacking in so much of today's music, no video's or vinyl, no real image just guitar, bass, drums, a voice that owes more to its owner's energy and verve than to the finer points of the art of the chanteuse.

As both guitarist and singer start to walk across the table tops the audience start to warm up; but this is no incidental music to form a background to a nights drinking, the pub has standing room only and is far too packed to be able to dance. 'Messin' With Evil', 'Tongue Tied Johnny' (a cautionary tale of the Teddy Boy), and 'Barbed Wire Heart' form the core of the set, and have evolved into very tight concise songs as the band moves from strength to strength. After tonight's showing I would hope the Prowlers can move on out of the pubs (and leave behind the prejudicial 'Bar Band' tag) and hold their own on the wider gig circuit.

Nigel Holtby

Mark Stewart And The Maffia & 23 Skidoo

Leeds Polytechnic

You know, children, I keep telling myself that the best thing to do about the past is to take a one way ticket away from it. But, then someone puts up a poster advertising Mark Stewart supported by 23 Skidoo and, being a dumb kinda feller, I fall for it. After all, there was a time when Stewart's old combo, the Pop Group, were as a grit storm to the dry rotted shell of the punk revolution; when 23 Skidoo's torrent of sound washed away the last of the debris. Now the winds have died, the waters abated; and what remains?

Even the smallest stream has some power and when 23 Skidoo took the stage I was not immune to the thrill of anticipation. The intro hinted that the eighteen months since their last gig, and the three years since I last saw them, had done nothing to blunt their attack. A 'Beat Box' type rhythm beckoned the band on stage armed with a variety of megaphones through which were shouted utterly incomprehensible messages until they moved to the instruments proper. For me, they stopped right there.

Oh, they were, usually, very good at what they did, but somehow, what they were doing lacked the original turn of phrase that always characterised the band's work. The least worst aspects were the ersatz-funk workouts which might have sounded good coming from A Certain Ratio in '81, but in '85 they were just routine. Much, much worse were the attempts to introduce some American 'street culture'. First of all, two record decks on stage for a bit of that authentic scratching, as perfunctory and inept as you could ever imagine. This was followed by the band gathering around the hand-drums

MUSIC

AN UNKNOWN REFRAIN

GOOD TECHNOLOGY

Punks with synths? John Tayne plugs into the Cassandra Complex

Cassandra: the figure of Greek legend doomed to foretell the future though no-one would believe her. Cassandra Complex, where do they fit in? Well, they'd have me believe the future is known to them, and what's more they're telling it. But like the ancient Greeks I'm not too sure I believe them.

Our whole discussion hinges around technology and society. They think it's a good thing, eventually leading to complete deconstruction of authority: Evidence - witness the computer hackers. Me, not too sure: yes, this might happen, but it's who controls that matters. Until technology becomes familiar to all and so loses its mystery, it'll just be used by those in power as a weapon of oppression. This, it seems, is what they're getting at: exactly the point says Andy: "That's why we keep the technology so up front, to show it's not baffling, that it can be made to serve you."

The synthesiser shouldn't be something to engineer techno-fear, but break it down.

Cassandra Complex have been burning ears in Leeds for about two years now with their own form of mutated ex electro-dance. Early appearances were adventures into the world of multi-media - film, video and a mixture of different acts. The Complex events didn't last though, the organisation each one demanded eventually became too much to live with. Instead they turned to recording, and have so far released two singles. The first 'March' on their own Complex label, and the second 'Moscow Idaho' through the new Rouska organisation. Both are hard harsh slabs of techno-fury, electronic and guitar splintering melt-down.

In the tradition of New Order, DAF, Suicide and the Cabs they show how synthesisers can be used to convey emotion, that they're not mutually exclusive. But why does Andy think they fell out of favour in the first place? "Well people generally think of synthesisers

as the huge orchestral Trevor Horn sound, or plinkety-plonk Depeche Mode. They seem quite upset when they can sound as 'angry' as a guitar, it puts them off. Synthesisers aren't supposed to sound like that..."

Agreed then that 'anger' can be communicated, but what about subtler emotions? Aren't they lost somewhere in the computer? Vocalist Rodney Orpheus has obviously heard this line before, "As for technology being unable to trigger your emotional side, I don't think there's a single person in Great Britain who hasn't burst into tears at sometime watching television. And that's a pattern of lights and electronic impulses flashing across a screen. Pure technology, and it moves you."

Yeah, but it's what the screen shows that matters, "That's right, you're crying at the emotion that's conveyed by the technology. It's exactly the same thing. You can use technology to convey incredibly complex and subtle human messages." That might be alright for pictures, but what about music? Aren't the 'basics' always going to be the most effective Andy? "Well you get The Smiths saying you can't convey emotion because of all this technology, and they release 'How Soon Is Now?' which has got the most enormous technological production. They'd never have been able to make a record like that twenty, even five years ago."

This leaves keyboard player Paul to wearily sum it all up: "You see, it's an incredibly stupid argument."

A stupid argument it might be, but one that still refuses to go away. It seems a hang-over from those far off punk days: anyone can pick up a guitar and get some sort of intelligible noise out of it, but synthesisers, particularly computer keyboards demand knowledge and practice. They can be intimidating. Would you agree Rodney?

"Well, not really..."

That surprises me.

"We were talking to some 16/17 year olds about a year ago



• Cassandra Complex

Photo: Tony Woolgar

about starting bands. And they were saying things like 'I only took up the guitar about four years ago, so I'm gonna need another two years practice before I even think of trying to play a gig!' They'd got this attitude from the Style Council, people like that who they admired, thinking they had to be really polished to play."

So I take it you weren't too polished when you first started.

"When we started you bought yourself a plank with six strings on it and stuck it into an amp..."

So would you still call yourselves a punk band?

Rodney: "Well we've still got that attitude."

Paul: "We don't gob on anyone!"

Andy: "Yeah, but we use synths, so we can't be real punks."

The question of what's in the songs is one which Cassandra Complex are a bit reluctant to answer. "Most of the lyrics are inspired from things I see on TV," says Rodney, but when I ask have they got any particular message I get no further.

"People always start asking about the lyrics, what do they say. But you can't do anything without sending a 'message', even if you sit in a room you send a message. It doesn't matter if you say the most boring

bland thing you can think of, that's still saying something, it's still a message."

I notice though the reoccurrence of sex in several songs: 'March', 'Beyond Belief', 'Pick-up'...

"The average male of our age thinks about sex at least once every eleven minutes..."

Andy interrupts with a laugh, "Sex and TV, that's it."

"Yeah, the old quote, sex and TV, that's what we're all about."

Yes, an old semi-serious ghost has come back to haunt Cassandra Complex; it's something they've been talking about since their early days. Joking aside, Rodney thinks television and sex are the two most important things in people's lives, which motivate them the most. What about religion, politics, the local football team? Doesn't Andy think these are more generally discussed?

"You look at Paul Weller. His way of talking about music and 'real life' is to talk about politics. But unless you are highly interested in political party/movement you're not going to spend much over an hour a day talking about politics. Even then you have to be pretty highly motivated in that area. So it's not really a reflection of what people do or say."

"Or", says Rodney "more im-

portantly feel."

"You look at any established way of talking about behaviour - politics, religion, anything like that. If you see the average person that's motivated in a political or religious manner, what they say they're doing, or what they want to do is totally, almost invariably at odds with what they actually do. The way they react to things is completely opposite to the way they talk. They have a completely false impression of the way they relate to the world. They get an intellectual system to explain the world and the way they act in it, but that system usually bears no relation to the way they really do."

This statement has more than a ring of truth about it. Maybe it is more comfortable to believe people think about their situation and how to change it, but if they did I doubt we'd be needing bands like The Redskins, or movements like Red Wedge attempting to alter things. People should be motivated to act, but whether they do is another matter. Realism over idealism? Or by recognising and accepting what generally motivates people, true communication becomes possible. This is at the heart of what Cassandra Complex hope to achieve; communication on all levels, not just to a converted following.

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EVENTS



ALAN VEGA + FATAL CHARM RSH

Tuesday, 4th February £3.00 ADV £3.50 door

BLUBBERY HELLBELLIES +

JOHNNY JUMPS THE BANDWAGON

Tuesday, 11th February £1.50 Tartan bar

THREE MUSTAPHAS THREE
GRANDE ENSEMBLE

Thursday, 13th February £2.00 Tartan bar



THE ENID

Saturday, 1st March £3.00 RSH

GIGS IN THEATRE

CLASSICAL MUSIC GIGS WHAT'S ON EXHIBITIONS FILMS

CINEMA

MISCELLANEOUS

CARNABY CLUB disco, Wednesday, 5th February Tartan Bar, Carnebetians 40p, initiates 70p.

CARNABY CLUB Teen Ravers live bands Friday, 7th February, Doubles Bar, Carnebetians 50p, initiates 80p.

WEDNESDAY 5th February 7.30 p.m. motor club going 10 pin bowling, meet LG16.

POLITICS Lab MP Leeds Central Derek Fawcett 'Does the Labour party lead or follow the electorate?' Friday, 7th February 1.00 p.m. LC17 arts block, all welcome.

JON TAYLOR band, every Saturday at the Royal Park, every Thursday at the Eldon.

TARTAN BAR Silentnight benefit disco and bands, Tuesday, 4th February.

CLASSICAL MUSIC Wednesday 5th February, Leeds Festival Chorus etc. Mozart, Bruckner, Penderbecki, Delius, Wilby, Parry. Tickets £3 (£1 concessions) from the info bureau, ext. 7187, or Austicks booking office 91 The Headrow, Leeds 1. Concert in memory of Dr. Wynne Owen 7.30 p.m. Great Hall.

TEXTILE BALL Dragonara Hotel, Saturday, 8th February 7.30 p.m. Bands, food, disco £8.50 for members.

STUDENT CHRISTIAN MOVEMENT Meeting in Catholic Chaplaincy, Thursday, 6th February at 8.00 p.m. Also meeting at 13 Hyde Park Terrace on Monday, 3rd February, 8.00 p.m.

CONSERVATIVE ASSOC. Meeting in Co.mmittee Room C, Monday, 3rd February at 1.00 p.m.

FLYSOC. Trip to Church Fenton (free drinks), Friday, 7th February 11.00 a.m. See noticeboard.

REGGAE DISCO. Afro-Caribbean Soc., 1st February, Tartan Bar 80p.

GAYSOC February 4th, meeting with the members of York Gaysoc., 7.30 p.m. PRR.

OXFAM aluminium foil collection bins in the Belton Lounge, all money to Oxfam.

ONE WORLD GROUP meeting in LG 10, 7.30 p.m., February 3rd.

CYPRIOI SOCIETY it's coming...

BUNAC Work America Orientation. Wednesday, 5th February 7.30 p.m. Raven Theatre. Compulsory for all work America participants.

THE SOCIETY Disco in the Doubles Bar, Monday, 3rd February 30p/50p.

CHRISTIAN UNION 'Hungry or Hungary' meeting, Wrangthorn Church Hall, 1st February, 7.30 p.m.

MOTOR CLUB tonight Leeds round of Numo Scatter Championship, see noticeboard. Wednesday, 5th February - ten pin bowling, meet in LG16, 7.30 p.m.

ENGLISH SOCIETY Thursday, 6th February, poetry reading by Hugo Williams, English foyer at 7.30 p.m. 5th February, trip to Manchester to see 'As you like it', £4.

MODERN DANCE SOC. disco in Doubles Bar, 5th February, 8.30 p.m.

GREEN SOC. Green Party Roadshow, RH Evans Lounge, Tuesday, 4th February, 7.30 p.m.

HOCKEY CLUB disco in Tartan Bar, 3rd February at 8.00 p.m.

ART GALLERIES

Leeds city: David Watkins, a jewellery maker, meant to be good.

Poly: Industrial design exhibition o.k., but not terribly inspiring.

Univ.: Trevor Stubley 55-85 some of it well impressive, dovetailing social and economic ideas into pretty landscapes.

THE THEATRE

THE HAPPY HAVEN: 30 January to 22 February at the Playhouse. A comedy, by John Arden.

SEASCAPE: In the Workshop Theatre, every night until Saturday 7.30 p.m.

KING LEAR: February 4th-8th at 7.30 p.m. at the Civic Theatre (Tel. 462453).

ALADDIN AND HIS WONDERFUL LAMP: At the City Varieties Music Hall (Tel. 430808).

HYDE PARK (752045)

Friday 31st for three days: 'WEST SIDE STORY' 7.20 p.m. Monday for three days: 'JABBERWOCKY' at 6.40 p.m. plus 'TIME BANDITS' at 8.35 p.m. Thursday only, Helma Sanders-Brahms 'THE FUTURE OF EMILY' at 8.00 p.m. Late show Friday 'METROPOLIS' at 11.00 p.m. Late show Saturday 'CAT PEOPLE' at 11.00 p.m.

COTTAGE ROAD (751606)

'LETTER TO BREZHNEV'. Week: Cont. 6.20 p.m. Last show 7.50 p.m. Sunday 5.00 p.m. Late show Friday at 10.45 p.m. 'BLADE RUNNER'.

UNIV. FILM SOC.

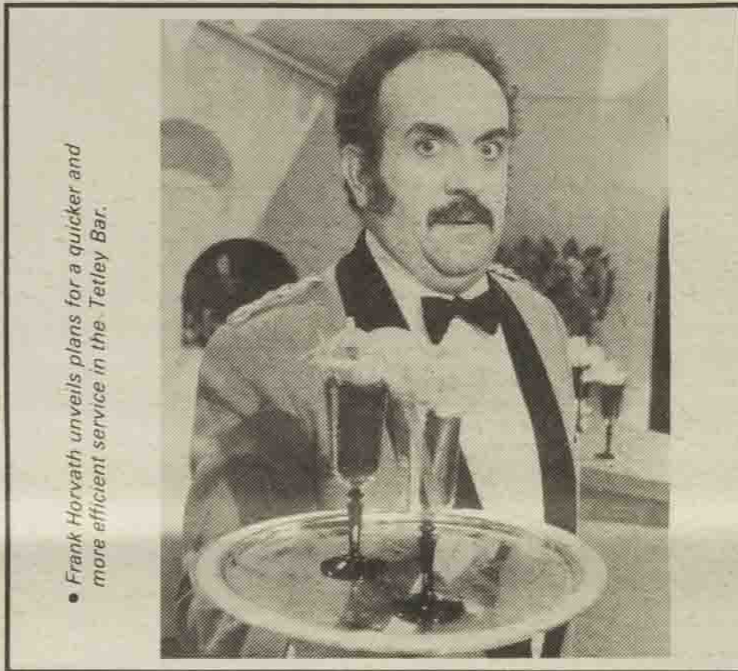
Friday 31st 1900 - Part 2, RBLT 7.30 p.m. Tuesday, 4th February 'BLUE COLLAR', RBLT, 7.30 p.m. both £1 each.

LEEDS PLAYHOUSE (442111)

'WETHERBY' at 11.15 p.m. Friday 31st. 'BLADE RUNNER' at 11.15 p.m. Saturday 1st. 'CONGRESS DANCES' at 6.45 p.m. and 'THE THREEPENNY OPERA' at 8.20 p.m. on Sunday, February 2nd. Admission £1.70.

LOUNGE CINEMA (751061)

'BACK TO THE FUTURE'. Sunday 2.30, 5.50, 7.30 p.m. Week cont. 5.50 p.m. Last show 8.10 p.m. Mat. Saturday at 2.00 p.m.



• Frank Horvath unveils plans for a quicker and more efficient service in the Tetley Bar.

ABC (452665)

1. 'BACK TO THE FUTURE' 2.25, 5.15, 8.25 p.m. Sunday 2.25 and 7.25 p.m.
2. 'PLENTRY' 2.05, 5.05, 8.10 p.m. Sunday 2.25 and 7.40 p.m.
3. 'RETURN OF THE LIVING DEAD' 2.50, 5.50, 8.50 p.m. Sunday 2.20 and 7.50 p.m.

GIGS

PINQ STUFF: 4th February at the Adelphi, Leeds Bridge, Briggate.

ANTI-APARTHEID BENEFIT. With Zero Slingsby, The Swinging Celibates (ex-The Squares), and one other. In the Tartan bar tonight at 8.30 p.m. Drinks promotion and late bar.

SILENTNIGHT STRIKERS BENEFIT. Dread and the Badas Weeds plus support. In the Tartan Bar, 4th February at 8.30 p.m. 50p.

CABARET VOLTAIRE. Sunday, 9th February at the Poly. Tickets available now.

ALAN VEGA. Tuesday, 4th February, Riley Smith Hall. Tickets £3/£3.50.

ODEON (436230)

1. 'DEATHWISH 3' 2.25, 4.25, 6.30 and 8.50 p.m.
2. 'ROCKY 4' 2.00, 4.15, 6.25, 8.10 p.m. Sunday 3.20, 5.40 and 8.10 p.m.
3. 'DEFENCE OF THE REALM' 2.00, 4.05, 6.10 and 8.20 p.m.

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CLASSICAL MUSIC GIGS
WHAT'S ON
 A EXHIBITIONS FILMS

CLASSICAL M
WHAT'S
 A EXHIBITIONS

PERSONAL

SEXY - You won't grow any while I'm around. * * *

Oh Stewart, fibreglass heart. Why break the engagement just because my wheel-arch is resprayed? - V. * * *

Does senility strike at 24? * * *

Do Irish mules make the best videos? * * *

WINE SOC. - First team training in the bar 7.30 p.m. * * *

Support the Anti-Apartheid Societies campaign for an Apartheid free campus. * * *

Mark - When's the bad taste party? O.K. don't get shirty. * * *

Kate, Dave felt really horny on Tuesday morning. Revenge WILL be sweet. * * *

Information Science? Huh! * * *

Sarah, F. Fishface is NOT a nice name for a cat. P.S. Karen and Gill, hi! * * *

Kate, by the time you read this, we had better have enjoyed your meal! * * *

For Information Science, read Pseudo-Librarianship. * * *

The Anti-Apartheid Movement has a cash crisis. You can help by taking out Student Membership: £5.00 from AA Movement, 13 Mandela Street, London, NW1 0DW. * * *

The Leprechaun, I love you - The Bear.

Boycott South African Goods! * * *

You've stopped smoking, sweetie - now stop eating. * * *

Happy Birthday, Thunderhighs! * * *

Are Pinky and Perky at Vincies tonight? * * *

Next time we'll do it properly - use a car wash. * * *

Big Daddy wants your trousers back - after Percy Thrower's fertilised them. * * *

Happy Birthday, from all your friends - ANON. * * *

When Wales meets the Norfolk Broads, ask Rob and Mike at Gaysoc. * * *

It sims that piggy backs are in, hey Hannah! * * *

Christopher Robin - Happy Birthday, love Pooh Bear. * * *

'The Papermen' - no tissue of lies. Coming (not a moment too) soon! * * *

I don't come from Birkenhead! * * *

Ha, censorship of the press is alive and kicking. * * *

Celebrate the celbate. * * *

Cyp Soc - will you be one of the lucky few? Yassas... * * *

Well done, Sherlock Valins. * * *

Ann Levan is not a man, and I humbly apologise for thinking that she was. Sorry - Mr. Robert Gubas.

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Miss S. you are invited to an at home at 9 Brudenell Mr. Any time, anyday, love and kisses the lot. * * *

Skincare by Ganja, Levy and Lyon I.R Ann. * * *

Temporarily bearded, part time hack, seeks girl in green tartan - I hope you know what I mean. * * *

STOP PRESS - Mr. Minshall still oppresses women!

NIGHTLINE
 For someone to talk to and for information. Tel. 442602 8.00pm-8.00am every night of Poly or Uni term. Nightline is confidential.

SUNDOWN DISCO - Leeds. 780253. Phone Chris. * * *

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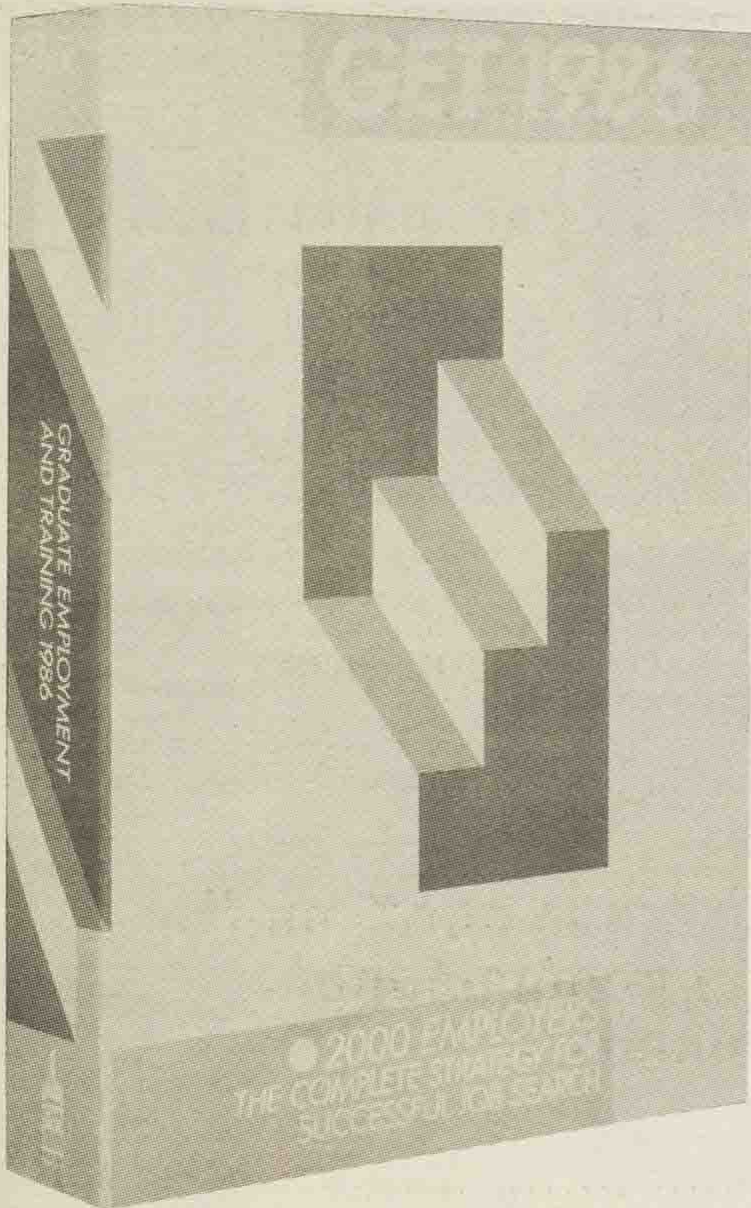
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CRAC

UNIVERSITY ELECTIONS

UNION COUNCIL (SCIENCE)

The following nominations were received:

	Proposed	Seconded
HAYCOCK Gordon	Damien Hindmarsh	Rebecca Sinton
HELLAM David	Ian Thrush	Iain Baxter
McPARLIN Gabrielle	Margaret Davies	Lindsay Robertson
STRONG Rod	Bill Nairn	Adam Pretty

WYANUS COUNCIL

As only three nominations were received, the following candidates are elected unopposed:

Simon BUCKBY
Stephen FLATLEY
Michael FRAPE

UNIVERSITY COUNCIL, UNIVERSITY SENATE

No nominations were received for these posts.

UNION COUNCIL (OPEN)

The following nominations were received:

	Proposed	Seconded
ALLISON Louise	Sam Chugg	Sophie Nicol
CHUGG Sam	Sophie Nicol	Louise Allison
FLATLEY Stephen	David Tupling	Gavin Lumsden
HELLAM David	Ian Thrush	Iain Baxter
INGRAM Bevis	Katherine Pilgrim	Chris Whitlow
JONES David	Sam Chugg	Simon Buckby
LANDSMAN Marc	Adrian Savage	Helen Roxby
McARDLE Nicholas	Adrian Savage	Paul Higgins
NICOLSON Rachel	Nigel Wright	David Faure
NYE Roderick	Clare Hanna	Claire Rowsell
RAMSDALE Nicola	Ruth Tuck	Bernadette Kehoe
TUPLING David	Stephen Flatley	Gavin Lumsden

(signed) Returning Officer

NIGEL K. PEPPER



Gabrielle McParlin
Chemistry
Union Council (Science)
M. Davies
L.A. Robertson

Like all sensible students, I am oppose to cuts and will campaign strongly against them especially if they result in loss of funding to any department. I would try to represent all science students and would be open to any ideas which people suggested. Vote McParlin 1.



Ron Strong
Psychology
Union Council (Science)
Bill Nairn
Adam Pretty

I am an active member of the CND Society. I am a proud socialist but not a politician. If I am elected I will fight for peace and against racism and sexism. I also want to remove a lot of the red tape surrounding Union, hence your affairs.



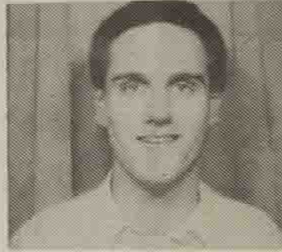
Gordon Haycock
Ecology
Union Council (Science)
D. Hindmarsh
R. Sinton

Here's Gprd: Green independent candidate working actively for peace through disarmament and termination of the arms race which directly causes Third World famines. Working actively against bureaucracy, suppression of minorities, pollution, consumerism, uniformity. Also for student's rights to decent housing, food and study conditions regardless of race, sex or appearance.



David Hellam
Mathematics
Union Council (Science)
Ian Thrush
Iain Baxter

LOVE the Lord your GOD with ALL your HEART, with ALL your SOUL, with ALL your MIND, and with ALL your STRENGTH. LOVE your NEIGHBOUR as YOURSELF.



Rick Nye
Politics
Union Council
Clare Hanna
Claire Rowsell

The Fowler Review shows the need to unite the maximum number of students and parents in the defence of our financial independence. This requires a realistic response in which all can participate. Large scale involvement increases credibility and with it the ability of students to lobby successfully for their interests.



David Jones
Politics
Union Council (Open)
Sam Chugg
Simon Buckby

Executive needs to be fully accountable to all union members and hold a firm commitment to union policy. As a socialist who backs union policy against government cuts, racism, sexism and heterosexism, South Africa, and workers in struggle I would fight to ensure that each issue is given total support.



Bevis Ingram
Econ/Hist
Union Council (Open)
Katherine Pilgrim
Chris Whitlow

Much of the UC's work is very boring; many people don't realise this when they stand. I do. I have the commitment to do the job PROPERLY and the drive to speak out at meetings. Say NO to 'nodders' and 'time-servers'. End boredom and indifference. Vote Bevis Ingram (1).



Marc Landsman
Mathematics
Union Council (Open Place)
Adrian Savage
Helen Roxby

Conservatives can play an active and even constructive role in running this union, and yet there are none on union council. If you think union council should be more balanced and spend more time on internal affairs - vote for it. Vote Landsman for Union Council.



Sam Chugg
English/History of Art
Union Council
Sophie Nicol
Louise Allison

The UC must be active in all campaigns against sexism, heterosexism and racism and in defending student rights against the threat of the Fowler proposals. It's vital that women play a more active role in the union and that their interests are properly represented. Vote Chugg 1. Thanks.



David Hellam
Mathematics
Union Council (Open)
Ian Thrush
Iain Baxter

For God so loved the world that He gave His one and only Son, that whoever believes in him shall not perish but have eternal life. For God did not send his Son into the world to condemn the world but to save the world through him.



Louise Allison
Sociology
Union Council (Open)
Sam Chugg
Sophie Nicol

Students stand to lose £400 due to Fowler's proposals. The Union must strongly campaign to prevent this. Apartheid and all other forms of racism must be opposed. Women need a stronger voice within this Union. If elected I would try to represent your interests. Vote LOUISE ALLISON 1. Thanks.

MINUTES OF ACTION COMMITTEE MEETING HELD AT 1.00 p.m. ON MONDAY, 20TH JANUARY, 1986.

Present: C. Elborn, L. McEnaney, L. Cains, P. Northam, E. Hiorns, P. Metcalfe, C. Lee, R. Withey, C. Whitlow, S. Weld, A. Hunter, C. Boardman.

1. Sabbatical Officer

The Campaign for an Action Sabbatical Officer is proceeding according to plan.

2. The Student Community Action Development Unit is organising a conference on anti-racism - action members are welcome to attend.

3. Outdoor Mix Insurance

It was RECOMMENDED that an insurance policy, covering non-students aged under 21 participating in Outdoor Mix weekends, will be set up at a cost of £1 per young person, and a minimum expenditure of £100. This will be paid for from the fund raising account and will cover Outdoor Mix only. The details of the policy are to be approved by Chris Boardman.

Minutes recorded by:

Chris D. Boardman

Action Secretary



Nicola Ramsdale
Mechanical Engineering
Union Council (Open)
R.S. Tuck
B. Kehoe

I hope to see a wider cross-section of views represented on the council, and an awakening to the vast number of non-extreme students. I see Christianity as a unifying force and a means of achieving greater cohesion and constructive co-operation within union affairs.



David Russell Tupling
English/Philosophy
Union Council (Open)
S. Flatley
G. Lumsden

My aims - to encourage greater links between all sectors of the further education system, greater welfare concern and the mobilisation of students to be active in union politics. My main fight will be to uphold students standard of living and rights, by forcefully opposing the governments social security reforms.



Stephen Flatley
Politics
Union Council
D. Tupling
G. Lumsden

1986 is a crucial year for students. The new year was greeted by the governments new proposals with regard to state benefits. Last year's campaign was successful with the resulting u-turn by Keith Joseph. This year we will have to work harder. Vote Flatley Union Council.



Rachel Nicolson
Combined Studies
Union Council (Open)
Nigel Wright
Daid Faure

I am not standing for any political party, so can support or oppose a motion on its merits; but I will support the right to religious and political freedom and equal opportunities. My main reason for standing is to promote policy which helps protect the environment.



Nick McArdle
Law
Union Council (Open)
Adrian Savage
Paul Higgins

Like all good Tories I'm horrified by the 14% rise in beer prices this year. Don't let the left rip you off, put someone on Union Council dedicated to low beer prices.

SPORTS

SPORTS
FOCUS

FIVES - AN UNKNOWN SPORT

In this week's Sports Focus, Chris Hill takes a look at an unashamedly silly game.

You have probably never heard of fives, but don't worry, no one else has either. In these days of Channel Four and cable tv coverage it has got to be one of the only truly anonymous sports left in the world.

At bazaar day the LUU Fives Club set out a stall and increased its membership to a staggering eleven people, a large improvement on last year and an unexpected breakthrough into double figures.

One of the main reasons for fives being virtually unheard of may be that it is so odd. It is played like squash with one important difference; the player's hands are used instead of a racket. The sensation of having nothing to hit with except the hand is an unusual one and takes a lot of getting used to. Backhand is impossible as the

gloves fives players wear are only padded on the front, but either hand can be used to hit the ball.

An inoffensive and friendly lunatic fringe, the Fives Club don't really care what anyone else thinks about their sport, they play because they enjoy it. A small group of men dedicated to bashing a rubber ball against a wall with their hands.

I was left wondering where sport as unashamedly silly as this could possibly have originated. "Fives started in the public schools," said LUU Fives Club treasurer, Steve Chalk. This could explain a lot.

An inoffensive and lunatic fringe don't really care what anyone else thinks of their sport.

The sport began with schoolboys hitting a ball against the walls of their classroom and over the years it has spread and developed in a modest way, so that now its devotees are scattered in small pockets throughout the country. Fives is still most popular in the public schools of the south but Manchester, Halifax, Seattle and of course Leeds have all adopted it over the years.

Though hardly likely to rival football as the national sport, fives is doing quite nicely, its main problem is that its childhood was a little confused.

There are three entirely separate sets of rules for fives. Eton, Winchester and Rugby - and each demands a different type of court. Winchester rules stipulate a buttress at the side of the court, Rugby do not; Eton have a step around the sides of their playing area, the other two types of court are flat. A back wall to courts is optional and sizes vary from one to the next. Scoring differs for all three games. Understand? No neither did I.

Surely it would be simpler if everyone played the same rules, the sport would have a much better chance of catching on and competitions would be easier to organise. "It's tradition really," says Steve Chalk apologetically "you'd never get Eton to play Rugby fives."

Despite its stubborn refusal to see sense fives has quite a few advantages as a sport. The Leeds club plays free in a court at Devonshire Hall. The only expenses are balls at £1.50 each and gloves costing around £15. The game is energetic and club members enthusiastic, but perhaps the main advantage is that fives can not be taken too seriously.

IN GREECE? FANCY A FORTNIGHT

Young people with an interest in sport are being offered the chance to spend a fortnight this summer in Greece at the International Olympic Academy learning about the Olympic Games as the guests of the Olympic Association.

The Academy, which was set up twenty five years ago is sited near the scene of the ancient Olympic Games in a purpose built establishment with modern sports facilities.

As part of its purpose of spreading Olympic ideals and principles, the Academy invites young people from the 150 plus countries in the Olympic Movement to attend a special conference. Students are selected by their National Olympic Committees, the British Olympic Association will be awarding four scholarships this year.

The 1986 Session will be held in Olympia from 3rd to 18th

July and will include lectures, discussions, films, sporting and leisure activities and various trips. Major topics for discussion will include the history, philosophy and organisation of Olympism and Olympism and arts.

Any young person interested in these subjects who would like to attend can apply for one of the scholarships. The BOA is looking in particular for people interested in sport, either as spectators or participants, especially artists or anyone with a keen interest in painting, sculpture, poetry, dance or drama related to sport.

Applications must be made before 31st March. To obtain an application form write to: Academy Applications, The British Olympic Association, 1 Church Row, Wandsworth Plain, London. SW18 1EH.

VOLLEYBALL

The qualification of Leeds University Women's Volleyball team for a place in the final of the UAU competition went unnoticed by many at the end of last term.

After the hard graft of the previous two years this, their third consecutive qualification, was achieved with relative ease. Playing host to Sheffield, Nottingham, York, Durham, Newcastle and Hull on November 30th, Leeds dominated the competition, winning every game 2-0.

The Leeds women now have high hopes for the finals which are to be held in Bangor in mid-March. They feel they have now achieved a standard of consistent attack and are working on their defence. The presence of several outstanding players in the team is also a benefit.

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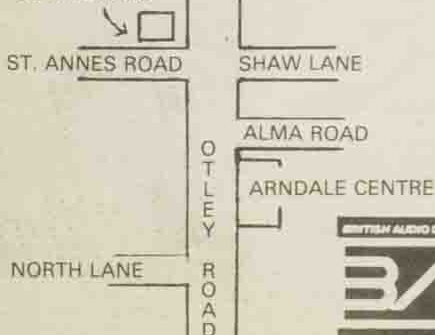
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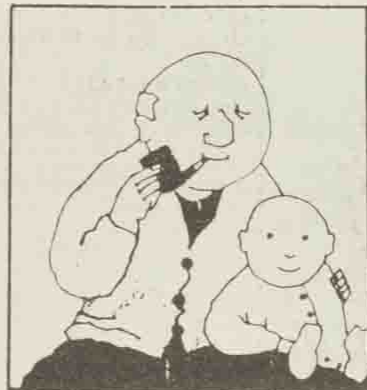


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LEEDS STUDENT

TEN PIN FIRST

LEEDS POLY 7
LEEDS UNI 3

After winning their previous five matches, the Poly needed only five points to be certain of winning the UCTBA North East Zone for the first time in

their history, and qualify for the quarter finals.

The Poly entered this match expecting to win the zone but were prepared for a close match. Despite the score they were proved right. For the first time this season the 'A' team bowled to their expected standard, gaining 2,013 pins, easily their best this season. This was reflected throughout the rest of the team with the 'B' and 'C' teams giving good performances.

The result was the Poly's best performance so far this year: a pinfall of 7,131, which takes them through to the quarter finals as the top team in the country. Confidence is now understandably sky high.

Good individual performances came from Tom Walsh, Graham Firth, Nigel Beighton and Keith Dean who all bowled over 500s with Keith Dean having a 200 game.

SWIMMING/W.POLO

Despite missing four swimmers and three water-polo players, Leeds managed a comfortable win against an admittedly depleted Sheffield team.

In the swimming match, wins from Alan Hollis, Laura Cooke, Mike Yardley and Pete Carpenter, who adopted the renowned Andy Sigsworth race tactics, helped the team to a 71-63 win.

The water-polo team, with only eight players to choose from, won 7-3. This term they promise to match the pre-Christmas form which won them the Northern UAU even at the same venue.

X COUNTRY

On Saturday a small but dedicated team of runners represented the University in the Yorkshire Clubs Championships at Groates Park, Sheffield. The freezing weather conditions produced an ideal course, fast, hard but quite undulating.

In the youths event, over a six mile course, William Gaunt was first to finish for Leeds, in 19th place, closely followed by Roger Mee (23rd) and Anderson Hirst (26th).

Many of the senior athletes treated the 7½ mile race as a training run in preparation for the BSSF Championships at the weekend. Greg Hull ran well to finish 19th, but unfortunately full results are not yet available.

ORIENTEERING

In the first major orienteering event of the New Year University members produced some impressive times.

In nearly ideal conditions last Sunday at Sheffield many of the club were prominent. At senior level the captain Paul Jarvis narrowly beat the treasurer, Thomas Somers to finish only a few minutes behind the leaders. Slightly lower down N. Smith came in just in front of Andy Bradley.

The results from the junior men's class were marred by John Pearson being disqualified for punching the last control incorrectly, without this he would have won the class. However, Martin Potter finished a short while later to achieve a good result.

The women showed their ability to master fast courses with Rachael Spoonley, Sarah Kelly, Liz Marrow and Jacqui Merckel all putting in good performances.

This success is obviously a great encouragement for the team who will be competing in the inter-University semi finals (Churchill Cup) being held in a few weeks time.



• The Poly in the attack

Photos: Sweyn Hunter

POLY IN SEMIS

LEEDS POLY 22 EDGEHILL CFE 18

A tremendous UCARLA Cup Quarter Final involving two of the best college rugby sides resulted in a victory for the Poly against a previously undefeated Edgehill.

Leeds went in front with a penalty from Jenkinson but were soon 6-2 down after a converted Edgehill try. Leeds replied with another penalty. Then slick handling from Cartier, Weebles and Jenkinson left Sharpe to hare over the line for a superb try and a two point lead at half time.

The second half saw three Poly tries: two from Stu Grainger and one from Sharpe after some nifty footwork. The best of these tries began with a sweeping move through the backs, leaving centre Kirby to make a break and link up with wingman Grainger who touched down. Edgehill fought back strongly in the closing stages but the Poly, and Neil Forceps in particular, tackled like stags to hold on to victory.



• Taking the man out

RUGBY WOMEN WIN

Leeds 12 Keele 4

Leeds braved the cold and frost on Sunday afternoon to play Keele at Weetwood. Conditions were unpleasant with the ground hard and slippery but both teams were keen to play so the match went ahead.

The first half was sluggish with a lot of kick and chase from both sides and little fluent running and handling in the backs. Leeds won some good early ball in the line outs and loose play but Keele were quick to capitalise on good kicking conditions and forced a penalty on the Leeds line when a scramble for a high ball caught the Leeds scrum half off side.

Keele number eight took the ball from the tap and managed to break the Leeds defence and crash over for a try.

Sleeping Leeds were embarrassed into action (as usual) and the game heated up noticeably in the second half. Keele's initial flourish was effectively over and Leeds scrummaged well to keep the pressure on.

The forwards were rewarded for excellent mauling and support play when flanker, Carol Isherwood took the ball into a barricade of half a dozen Keele shirts and burrowed out the other side to score the first try for the home side.

This was followed soon after by prop, Shelagh McNulty, who

made a brilliant break from the middle of a maul and tore for the line. As Keele intercepted, the pass went to number eight,

Liz Whalley who thundered over to put Leeds firmly in the lead. Both tries were converted by Carol Isherwood.

UNIVERSITY HOCKEY

WOMEN

Leeds entered the UAUI Indoor Championships with little confidence and no indoor practice, but after an easy three goal win over Sheffield they realised they were in with a chance.

Having gone 1-0 down to York by half time Leeds made an impressive comeback to win 3-1 through a brilliant (though long overdue) hat trick from Georgina Cockroft.

Despite only managing a draw against Nottingham, Leeds came top of their section and so met Bradford in the semi-finals. With some excellent tackling from Andrea Fleming and another goal from Cockroft it looked as if Leeds were going to win, but then Bradford squeezed a goal in at the near post much to the embarrassment of the Leeds keeper. The result then had to be decided on penalty flicks which Leeds coolly won 3-2.

In the finals despite being

evenly matched in the field Leeds could do nothing against the brilliance and accuracy of Birmingham's corners and lost 4-1. A creditable performance none the less.

MEN

DRIFFIELD 1
LEEDS UNI 1st XI 0

A poor result for promotion on a near frozen pitch at Driffield, Leeds squandered numerous short corners, this partly due to two bumpy goal mouths. A turnaround in the team's performance was mashed by the arrival of Podger, back after injury. Still Leeds lacked penetration and, although they had much of the possession in the second half, they still failed to get the equaliser.

LOUGHBOROUGH UNI 2nd XI 0
LEEDS UNI 2nd XI 4

Despite losing six players,

through injury Leeds gained revenge for last year's defeat in the UAU final by comprehensively dismissing a strong Loughborough team.

A competitive first half ended with Leeds 1-0 in the lead following a penalty taken with force and vigour by Robin Suggate.

The Loughborough goalkeeper was obviously intimidated by the vicious shooting of the Leeds forwards and buckled under constant pressure in the second half. Simon Ballard, impressive on his return to centre forward scored twice, missing several early chances and Robin Suggate added a second to his total and Leeds fourth. This last goal followed superb work by James Eiloart slaloming down the left wing before crossing with great precision.

Loughborough's collection of international and county players could not cope with the dedicated commitment and determination of a Leeds side who have now gone ten games without defeat.

SPORT ★ SPORT ★ SPORT ★ LEEDS UNIVERSITY ARCHIVES