

CO-OP TO GO? LUU WAVERS

LEEDS University Union is investigating the possibility of changing the Union bank for the second time in two years.

Union Treasurer, Frank Horvarth, presented a report to the Union Council meeting on Monday night which suggested that the Union would be financially better off banking with Lloyds than with its present bank, the Co-op. Union Council decided to survey the political

involvements of the Nat. West, Midland, Lloyds and Co-op banks before reaching a decision on the matter. Mr. Horvarth claims that this survey will be ready in two weeks.

The Union began banking with the Co-op a little over a year ago after having split with Nat. West because of its involvement in South Africa, though the decision to change

banks was only taken after Nat. West began imposing bank charges on the Union.

Report by: CHRIS HILL

Some people have subsequently become very dissatisfied with the way in which the Co-op has handled the account. Cultural Affairs Secretary, Bill Nairn, told Leeds Student that he is annoyed at the "abysmal service" that the Co-op Bank has given to the Union. He claims that many union societies are very unhappy with their treatment in the Co-op's hands. Cheque books arrive late, statements are confused and bank charges are considered high by some.

In one incident around £400, collected by the English Society, at this year's Bazaar Day, was mislaid by the Co-op, forcing the Society to become overdrawn. The president of the English Society had to visit the bank with proof that the money had been deposited before it "mysteriously turned up." The bank did not apologise.

Not everyone supports the idea of leaving the Co-op. Education Secretary, Simon Buckby, claims that the saving made by leaving the Co-op would be just under £1,000 and

that this is not worth the compromise in political principle which he feels would be involved in a move to Lloyds.

Mr. Buckby feels that the Co-op has been going through a "running-in period", and that it would be "unwise to change without giving them a fair chance." He also claims that the low-banking rate which has been offered to the Union by Lloyds is a loss leader, and that the price could rocket after two years. Lloyds' motive for this move is that many students join the bank where the Union has its account, he felt.

Buckby also criticised the handling of the research into changing banks. "This should not be conducted behind the backs of the students" he said.

Frank Horvarth claims that the saving made by moving to Lloyds would be over £3,000 and that, because it has a branch in the Union, another £2,000 would be saved in not having to hire security guards to transport money.

Mr. Horvarth said that he would rather have Lloyds' two-year, low-cost, loss leader than none at all. "A lot of time and effort could be saved by societies not having to mess about with an inefficient Co-op", he said.

RICHER POLY HACKS

LEEDS Polytechnic's five sabbaticals have been awarded a pay rise of £150 a term following a unanimous SRC decision last week.

The increase which is to cover expenses such as meals and bus fares came about as a result of a two-month inquiry headed by LPSU's non sabbatical, Danny Devine. The enquiry, which also included Ron Fairburn, LPSU's Finance Officer and Dave Green WYANUS officer, compared other union's standard of pay with that of the Poly and discovered that many of them pay their sabbaticals much more.

This working party which interviewed the sabbatical officers about their expenditure, finally put forward its recommendation for a pay rise to the first SRC meeting of term.

Although the meeting was quorate, the members of executive felt there were insufficient people present to vote on such a sensitive issue and so the voting took place a week when more people were sent.

Executive did not have a vote and neither did those who look set to stand for election this year.

The pay increase has been back-dated to January 1st so the Poly exec. now get a grant for 52 weeks plus £150. Although 'relieved' by the outcome, VP Events, Paul Syrysko reckons that this now means he will receive about £1.15 an hour.

Helen Slingsby.

GOOD TIMES BAD TIMES NO TIMES

NO more copies of the *Times* will be available from the University Union stationery shop until the dispute between Rupert Murdoch's News International and the printing unions has been resolved.

This was the decision of the Union OGM last week, and posters have been put up around the campus calling for student support on the issue.

Rob Minshull, Union General Secretary, claims the action is designed to bring to the attention of students "What a bastard Murdoch is." Countering claims that the action amounts to censorship by the left, Minshull felt that students should "first of all look at a government that has censored our right to information on the Falklands, the Miners and Northern Ireland."

The stationery shop normally sells about 75 copies of the *Times* a day and this action, combined with the withdrawal of the *Mirror* and the *Sun* last year, leaves them with only five national titles.

The Union has previously had difficulties with the distributors, Menzies, over the withdrawal of the *Mirror* and the *Sun* on grounds of sexism. Both sides had recently reached a mutual agreement and so the withdrawal of the *Times* means that to a certain extent the Union will be "living on the goodwill of the distributors."

Although Menzies have made no objection to the withdrawal of the *Times* they have refused to supplement this by increasing supplies of other titles. All sides, however, believe that this problem will soon be sorted out.

The majority of students asked to comment appeared disinterested or apathetic. Johnny Mazower, a first-year Zoology student is typical in saying: "It all seems rather futile, all it means is people will buy their copies elsewhere..."

The official response from the print unions was provided by Marilyn Smith of SOGAT 82 when she said: "We're absolutely delighted, we need all the encouragement we can get. Thank you very much."

Alex Gardiner.



AN experiment by V.P. of Beckett Park, Dave Gadd, to spend 20% of his entertaining budget on one gig, proved to be an overwhelming success last Tuesday.

The Zoot and the Roots gig in the Beckett Park bar was at

full capacity and approximately 300 people had to be turned away disappointed.

"The evening was fantastic, we had run out of beer by 10pm and had to sell cans" said Dave Gadd. Bar takings were a record £1,400 which easily beat

the average Friday night takings of £1,100.

Gadd hopes to run more gigs of this kind but added that rather than get in for free, students may have to pay a nominal sum to cover costs in future.

BY GADD!

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NEWS

LUU SAYS 'YES' TO BARCLAYS CHEQUES

The University's Union Council has decided not to follow the Polytechnics controversial decision to ban Barclays cheques. The decision, supported by the LUU Anti-Apartheid Society, was taken because the ban was not thought to be practical or in students' interests.

Anne Baxter, LUU Deputy President pointed to the fact that as Barclays dominates Africa's banking system, many African students, who have no choice but to bank with Barclays, would be unfairly penalised.

"The union policy," she said "is to discourage people from banking with Barclays, but first and foremost we deal with students' interests and this is not in the interests of the students." Problems for students with overdrafts, the complications for staff in Union shops and the belief that such a move would not elicit support for Anti-

Apartheid led the Union Council to almost unanimously reject the idea.

Other University Unions such as Manchester have been able to carry out this ban effectively and without noticeable problems. Paul Brannen, Secretary of LUU Anti-Apartheid Society explained in response that as Leeds has the largest travel bureau and the largest number of African students of any University, the ban would create special difficulties. He regards the start of term picket as the most effective way of campaigning against Barclays and the success of this is shown by the fact that, according to Paul Brannen, only ten per cent of students in Leeds bank with Barclays, making a ban un-

necessary.

Reaction in the University Union generally supported the Union Council's decision. Nick Cull a history student, said "a ban would be facile, the sort of mentality that bans the Times." Law student Jeremy Galbraith claimed that "it is not up to the Union to decide things like that, Barclays is no worse than any other." There were a minority however, who believed the decision represented a softening of attitude. Joseph Fogarty, an International history and politics student declared, "The ban coincides with the Union's policy of opposing Barclays, why be namby-pamby when it comes to the crunch?"

Gilad Hayeem

TECH. FRAUD SPARKS ROW

The Fraud Squad have been called in to investigate an alleged misappropriation of funds at Huddersfield Technical College Students' Union which involves a discrepancy of £200 in last year's financial accounts.

College management and the student Executive are at present 'not on speaking terms' as a result of the way the investigation into the actions of past executive members has been carried out. A knock-on effect of the affair has found the Fraud Squad tapping on the doors of Kitson College Students Union and other colleges in the West Yorkshire area to examine their accounts and ascertain that any financial dealings with Huddersfield

Technical College have been above board.

Park Lane College, who, jointly with Huddersfield College organised a public relations trip to twin with Dublin area NUS last year are expecting the police to visit in the near future and give them the all clear and Dave Green, NUS area Convenor stated that, "No college in this area has done anything wrong."

The dispute at the Huddersfield college came to a head when the present student executive failed to produce the Union's audited accounts for inspection by the college governors last November and college management were obliged to call in the Fraud Squad. Suspicion originally arose when cheque stubs were found torn out from a Sports Council chequebook and signatures had allegedly been forged.

Police searched the executive office in January and removed several boxes of financial documents along with potentially incriminating material. As a result of this action the Union is calling for the resignation of two members of college staff and a ballot was being held last week to decide on a possible one day strike by students on February 14th.

Keith Henry, Students Union Treasurer called the college management "totally obnoxious" saying "they treat the exec. like a piece of dirt."

Keith Forward, college Vice Principal stressed that the college has no grievance with the present executive and any cases of fraudulent misappropriation concerned past members. He expressed his disappointment that, in his opinion, the exec. have been unwilling to co-operate and felt that the current situation is regrettable.

"That relationship was built up over twenty years and killed in five minutes," he said.

Joanna Walters

IRISH SOC. BORN

We've finally got it together to hit the Guinness trail and bang our bodhrans. The Irish Society is set to take Leeds' Irish pubs to storm, also managing, however, to take in a series of lectures about Ireland, organising a ceilidh or two and, who knows, maybe the odd trip to Mexico for the World Cup...

The first aim, though, is to organise Gaelic lessons so we'd like to hear from anyone who's seriously interested. If so, put your name on the Irish Soc. noticeboard or phone Alyson, Leeds 752460.

J-SOC THROWS LIGHT ON JEWISH CULTURE

The Jewish Cultural and Educational Fortnight organised by Leeds Jewish Students started on Monday with the exhibition of 'The Holocaust and the Rise of Nazism' meeting with 'an interested response'.

Various events and exhibitions are due to take place at both University and Polytechnic venues in the course of the fortnight which, the Jewish Society hope, will promote an increased awareness of things Jewish. Chairperson Martin Lachs said: "We hope to iron out some of the misunderstandings about Jewish culture and Judaism in general," and stressed the fact that all members of the community can participate profitably. It is hoped that particularly the Holocaust exhibition, situated in the Parkinson build-



• Members of LUU J. Soc.

Photo: Stephen Robinson

ing, will attract some of the general public.

Members of the Jewish Society believe that it is the first time that a cultural event of this scale has been staged in Leeds,

perhaps even for the first time at a British university or polytechnic, and hope that having set a precedent such events will continue in the future.

Michael Ball

AA & SASF boost but vandalism strikes

About 1,400 boppers sweated the night away to raise over £1,000 at the South African

Scholarship Fund disco in the LUU refectory last Friday and a further £100 was raised at the

AA benefit gig in the Tartan Bar.

The Swinging Celibates, Xero

Slingsby and the Works and Dr. Spox Ears played to a sizeable audience in the Tartan Bar and the money raised has already been sent to the Anti-Apartheid Headquarters. It will be used to compensate for the huge cost of the recent publicity campaign.

Despite the large sum raised at the Refec. disco, LUU President, Kevin Shute said that his sense of satisfaction and achievement was considerably undermined by the 'mindless vandalism by certain individuals' who, during the disco, caused £200 worth of damage to Union toilets; something which he feels would not have occurred had sufficient members of Exec. and Security been present.

Although obviously disappointed that the disco finished in such a way, Shute said he was 'extremely grateful for the help of those people who did turn up', and expressed the hope that other fund raising events will be organised for the South African Scholarship Fund.

Karen Douthwaite

Interview with the
new Polytechnic
Director - see page 14

OBITUARY

Dr. Arthur Dower, Pro-Chancellor at Leeds University died of a heart attack at his home last Monday night, aged 79.

Dr. Dower was married with four sons, two of whom are Leeds graduates. He had held various University posts since retiring as Treasurer and Chairperson of the Youth Hostels Association which he had helped found in this country in 1930.

As Chairperson of the University House and Estates Committee, Dr. Dower was responsible for much of the campus as we know it. In other public spheres, his devout Quaker beliefs led him to become Treasurer of the retreat in York. As Chairperson of the Leeds Theatre Trust, he helped to guide the Playhouse from the brink of insolvency to its present position as an established provincial theatre.

Mr. D. Morris, Senior Assistant Registrar said of Dr. Dower: "He was a popular and respected man for whom people had a great deal of affection. He will be sadly missed."

Chris Donkin



NEWS

CREATE A NEW IMAGE: £25,000 p.a.

£25,000 a year is being offered by the university to create a "new image".

The appointment of a Public Relations Officer is intended to halt a decline in the University's reputation.

Dr. David Morris, Senior Assistant Registrar, said that the desired effect is "to raise the university image locally and nationally in a way that increases the feeling that Leeds University and universities in general are a good thing, especially if it means more money for everyone".

Most universities have public relations officers but not usually recruited from top media men and outstripping the salaries of most senior professors.

It is hoped that the initiative will attract more top class students, especially in the science field, but more importantly go

THE UNIVERSITY OF LEEDS OFFICE OF THE REGISTRAR THE PUBLIC RELATIONS OFFICER

Applications are invited for the post of Public Relations Officer of the University of Leeds. This is a new post designed to enhance the effort which the University already devotes to this area of activity, and the successful candidate will have a strong record in Public Relations or a related field. The appointment will be for a fixed period of two years at a salary of £25,000 per annum, and there may be the possibility thereafter of further fixed-term appointments.

Further particulars may be obtained from the Registrar, the University, Leeds, LS2 9JT, quoting reference 119/46. Applications (two copies), giving details of age, qualifications and experience, and naming three referees, should reach the Registrar no later than 21 February, 1986. Applicants from overseas may apply in the first instance by cable, naming three referees, preferably in the United Kingdom.

some way to halt the government's bad treatment of universities, by motivating a greater public support and interest in the fate of higher education.

Those interested in applying, may find *The Guardian* advertisement of interest???

Chris Elwell

SEXISM: DRAMATIC EVIDENCE

Drama students at Park Lane college are worried that their play, *Habeus Corpus*, may be disrupted this Wednesday by one of their college members, who claims the play is sexist.

Gordon Scott who is the director and publicist of *Habeus Corpus*, insists that the play, which is written by Alan Bennett, is not sexist. The play is a farce, but it is a parody of a farce where all the characters are stereo types and should not be taken seriously, he explained. One of the reasons why we chose the play was that it had an equal number of parts for men and women.

According to Meryl Cunliffe, Deputy-president of Park Lane students union, Ms. Erica Wellington, ex-Chair of LUU Labour club and now a student at Park Lane, took offence at the publicity posters, which are of the 'naughty seaside postcard style', because they were sexist and therefore hinted that the first night performance of the play could well be 'disturbed'.

Asked how he came to design such a poster, Gordon Scott replied that a review of *Habeus Corpus* which appeared in the *Guardian* likened the play to "an animated McGill postcard." Mr. Scott added that the women in the cast have been offended by Ms. Wellington's allegations because she implied they were prepared to appear in a sexist play, which is not the case.

Ms. Wellington was not available to comment.

CAREERS SERVICE OFFERS NO COMMENT ON PROTESTORS

A letter dropped into the *Leeds Student* office this week which has kept the sparks flying in the protest which hit the Careers Service two weeks ago.

Red paint was daubed over the main entrance of the building on Monday 20th, January by an animal rights and peace protestor called 'Emma'. A statement from the demonstrators said that their action was staged in order to draw attention to the connections which they claimed Boots and Marconi, recruiting that day on the Milk Round, have with experi-

ments on animals and the manufacturing of weapons systems. A similar demonstration was executed on the following Wednesday to coincide with the visit of Thorn-EMI representatives.

The letter, typed and signed 'Yours in love and peace, John Walker', expressed fervent support for the action.

"Killing people and torturing animals is not playing fair - it is indecent and has to be stopped. I have only respect for people who risk themselves in action of this sort. The time for playing

fair has gone."

The letter also claimed that the University Careers Service, by allowing these companies to visit, was 'maintaining suffering all over the world'.

Dr. Siddall, director of the careers department, would offer no direct reply to this accusation but he did express his irritation that 'John Walker' should choose to drop letters into the *Leeds Student* office rather than talk the matter out face to face.

John Lawrence

NO GREAT COMMUNICATOR

John Selwyn Gummer's talk on 'Religion and English Conservatism' opened the Politics colloquium last week. The colloquium's theme was 'Politics and Religion', a topical issue since recently members of Mr. Gummer's party have branded the Bishop of Durham a 'socialist' and dismissed the Archbishop of Canterbury's report on 'Faith in the City' as a 'Marxist' tract.



• Imagine what I was like as a public schoolboy.

If it was thought that Mr. Gummer's unique position of being an active member of the Church of England synod, in addition to being Minister of State for Agriculture, would enable him to comment, with clarity on his theme, then judging by his audience's reaction to his rambling argument this was not the case.

In his talk Mr. Gummer commented that 'religion' within the context of politics had suffered from considerable confusion, an impression that Mr. Gummer did not help to dispel.

He gave ample proof of his own personal commitment to Christianity when he explained that religion always came before his politics. 'Politics' Mr. Gummer informed us was not the 'be all of life' for conservatives. However at this point he departed from his apolitical stance to explain to the assembled flock why Socialists could think of nothing else but politics.

He claimed that the left were quite mistaken to believe that politics could really change anything. He added that since the left remained incapable of appreciating the essential futility of politics they treated it as an 'exalted panacea' - by doing so they impinge upon God's preserve.

Mr. Gummer explained that God gave us the gifts of free will and with it freedom of choice - by which he sets great store. Since free will and the freedom of choice are divine gifts it would be anathema for politicians to restrict them. Here Mr. Gummer cited comprehensive education as one way Socialist politicians cut away at these freedoms.

Mr. Gummer argued that the traditional view of the Anglican church as the 'Tory party at prayer' was no longer accurate. His explanation of why leading churchmen were so willing to challenge the government met with incomprehension.

He reiterated that religion

was still more important than politics but apparently a 'fundamental' divide exists between politics and religion which does not prevent a Bishop from commenting on political issues as long as he remains within the capacity of a private individual. Mr. Gummer objected to those of the Church who use their Bishopric to enhance their case. However, earlier Mr. Gummer had paid tribute to the work of Bishop Tutu of Johannesburg for his uncompromising political stand against apartheid and the audience could not help being struck by this apparent contradiction.

Mr. Gummer accused the Bishop of Durham of adopting a narrow position over the Der-regulation of buses in Middlesbrough. The Bishop, Gummer argued, was interfering with freedom of choice.

When asked about the sort of freedom of choice that the unemployed enjoy, he was unable to answer.

Ian Atkinson

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STUDENT STATIONERS

172-4, Woodhouse Lane,



Dear Editor

Just a quick note to express my sincere gratitude for publishing your feature on tyranny of the Ba'ath Regime under the dictatorship of Saddam Al-Tikriti.

As a deportee I was delighted to see at long last some light was being shed on the plight of hundreds of thousands of Ira-

Dear Editor,

I don't know whether to replace my astonishment or relief at the article about Iraq which appeared in Leeds Student (Friday 24th January).

My profound astonishment is a result of the fact that the ice has finally been broken and an article so explicit appears on Iraq, revealing the other dark side of the regime, sheltered so long by the news blackout exercised by the media. Yet at the same time I feel unable to hide my joy that there are people, albeit a small number, who are sympathetic to our plight and are doing what they can to help.

As an Iraqi at this University my true feelings towards what goes on in my country have been suppressed by my fear of the consequences that may befall my family back home if I were to express my views in the open. For the regime has its eyes all round the University and Not just inside Iraq. Every detail about Iraqi students is reported to the Iraqi Embassy and students may face 'disciplinary action' whereby their passports may be confiscated, their family grants cut off or even worse, their families back home, made to suffer. I personally know of someone who did not mix with the Baathists where he studied and as a result his father was threatened and suspended from his post.

Finally, I wish to express my thanks to you and the IUIS who have taken on themselves this dangerous task of exposing the regime. I hope this kind of action will bring the student community in Leeds in closer touch with the reality of my country and will bring the day closer

qis, who are having to cope with the perils of homelessness and having nowhere to go.

Thank you again and please keep up the good work. Believe me it is in a very noble cause.

Yours faithfully,

A Student in Leeds

P.S. The actual number of deportees has risen to 385,000.

when the tears of happiness replace the tears of suffering.

Sincerely yours,
An Iraqi Student

Dear Editor

On reading your article, 'LUU Faces Cash Crisis' (January 31st) I feel I must put pen to paper to express my disgust and outrage at the attitude of some members of the executive to this serious position.

I feel it is wrong that some people should consider politics more important than Union affairs and that some of these people are actually members of the Union executive, that is, supposed to serve and run our Union.

I am sure Mr. Buckby is very pleased with himself to be 'official Labour club' candidate for the new sabbatical post of Education Officer and I hope that in the unfortunate event of him being elected he will realise where his priorities should lie.

If he doesn't, and this doesn't just apply to Mr. Buckby but to the other members of the Executive, I suggest they resign their positions and concentrate on furthering their own 'political careers'. This way, they will leave room for people who will do their jobs correctly; putting Union affairs and Union members first.

I am not suggesting that politics isn't an important issue within the Union but it should stay in its place and executive members should firstly remain fully accountable to all Union members and hold a firm commitment to Union policy.

Yours sincerely,

M. Brassington
A member of LUU

LETTERS

Dear Editor,

I am writing to complain about being quoted out of context in last week's front page article 'LUU face cash crisis', and to explain the position of the Union's finances.

I am very concerned about the worsening situation of LUU's finances, and I am aware of the Union's need to reduce its expenditure in certain areas. Indeed, I am actively engaged in campaigns against education cuts, by both the Government and the University, from which our present problem directly stems.

However, unlike some members of executive, I do not feel that changing the Union's bank will

Dear Editor

There is a motion being put to Leeds Poly's AGM on February 13th on the subject of lesbian and gay liberation.

At present the Poly has no policy on equal rights for this oppressed group. Leeds Poly is/has been regarded as very backward when it comes to adopting equal rights policies and this was demonstrated last month by the need to introduce an anti-sexism policy.

NUS policy is to support the campaign for lesbian and gay liberation, and as a Union within that body we should follow suit.

An understanding of the needs of lesbians and gay men is very limited within our society. Ours is, in fact, a society which

Dear Editor

I am sorry to see Paul Syrysko (Letters last week) does not fully comprehend the fact concerning South Africa.

It is about time that everybody listened to Chief Gatsha Buthelezi, who is the leader of the largest black political movement. He says, "it is imperative that their firms (USA's) remain active here."

Paul points out that British influence in South Africa is considerable. By using this influence we can continue pressure for change and reform by direct, commercial investment. We will then be able to repeat by direct commercial pressure, the 1979 success when there was legislation of black Trades Unions.

I should also point out in the 1984 Schlemmer Report, 74 per cent black workers rejected disinvestment.

Now concerning the Students' Union... Being forced to join this 'closed shop' is immoral and unfair and is also yet another burden on the tax payers.

Concerning the Fowler Review it is natural we should all want more money, but we already receive from the state than other comparable European countries. Surely student loans would be preferential and then setting them through a

chooses not to acknowledge with any seriousness the existence of this minority group except perhaps as the brunt of tasteless humour.

As with sexism, racism and any other discrimination, heterosexism is an issue which must be faced and overcome by any progressive society.

A copy of the motion is available for inspection, on request from the Exec. Office.

As the proposer of the motion I would urge readers who are full members of the Poly Union to attend the AGM and to support this attempt to bring their Union out of the dark ages and to fight for equality, for all men and women, regardless of their sexuality.

Yours faithfully, K.P. Daniels

PAYE system. This will mean less dependence on parents and the State.

Away from politics surely it is our right in a democratic society to have freedom of choice.

Yours sincerely,

Sara Gillingham
(Leeds Poly Conservative Assoc.)

Dear Editor

RE: A Patriots letter in last week's paper, about the Superbowl.

I, as an American student, studying at Leeds, feel the need to apologise to Mr. Patriot and others for the showing of the Superbowl on British television. I agree that Britons should not be subjected to such a mindless spectacle, especially since it was so boring last year.

I will also take the opportunity to apologise for the import of McDonalds and Budweiser. I will also express my regret for other American imports like the automobile, rock and roll, the telephone, the airplane and that horrible example of American culture, popcorn.

Don't worry, though, Mr. Patriot, I don't think England is in danger of becoming little more than a colony of the USA. I happen to love England, but most Americans just couldn't see the profit of owning a skimpy little island, where it always rains.

Yours in Capitalist Swinehood,
A. Yank



LUU ENTERTAINMENTS

FEARGAL SHARKEY, Friday 7th Feb. £5.00

MISTY IN ROOTS, Wednesday 19th Feb. £3.50

SISTERHOOD Saturday 1st March £4.00

HEEL
PULSE

Wednesday 5th March £4.00

POGUES, Saturday 15th March £4.50/£5.00

THE CRAMPS

Wednesday 19th March £5.00



All tickets by personal or postal application by sending SAE and cheque made payable to Leeds University Union, from CATS, PO Box 157, Leeds University Union, LS1 1UH, or Jumbo Records, 102 Merrion Centre, Leeds 1. No cameras, tape recorders, glasses, cans, bottles. No restriction on age, dress or non-students.

STUDENT IN FROM THE CAPE

Last Friday about 1,400 people bopped the night away in the University refectory. However, did they all know what the event was in aid of? The money raised went to the South African Scholarship fund. This week Anne Baxter and Helen Slingsby talk to the current South Africa student.

When Jubilee was first in Britain she watched for hours with disbelief, as a white man swept the roads. In her own country, South Africa, it is only the blacks and coloureds who do such menial tasks. Indeed the Afrikaaners swear by the maxim that 'the blacks are there only to clear up your own back yard and to chop wood'.

For months Jubilee would enter shops expecting to be thrown out - and as she so poignantly stated during the interview: "For once in my life I am being treated as a person and not a thing."

Melody is at Leeds University as a part of the South African scholarship scheme which offers a place to a student from one of the southern African states who has not had access to a full education because of the Apartheid system. The University waives their fees while the Union raises the money for their maintenance through fundraising activities. The scheme started in 1968 and is said to have been prompted by the Sharpsville Riots of 1962. Leeds was one of the first institutions to take up the cause and Leeds Poly had its first Southern African scholar last year.

Jubilee comes from Durban city on the southern coast of South Africa and is famous for some of the more bloody confrontations between police and the blacks. After many years of persistent application, which were met with constant rejection because of her family's political ties, she finally secured a place at Natal University. This in itself was a remarkable achievement especially when one considers the inferior standard of primary and secondary ('bantus') education open to non-whites under the apartheid regime.

In South Africa, non-white children are divided into 'races' even at school because of the appalling educational facilities open to them, they have to suffer classes of up to 60 pupils, half days and poor quality teachers.

At Natal University she was victimised by white lecturers who ignored her questions in tutorials and deliberately failed her in exams when it was obvious she was much brighter than many of her white contemporaries. They were allowed onto the honours scheme, Jubilee had to leave Natal with an ordinary degree.

For 18 months she went into the rural farming areas of South Africa as a clinic worker where she assisted the doctors and taught the blacks to read. Jubilee strongly believes that "people cannot achieve change if they are illiterate." She added, "the majority of blacks are labourers on farms owned by white people; children are born, grow up and die on those farms. Most of them know no better."

She told us matter-of-factly that under the apartheid system "the non-whites don't know what freedom is - we are constantly hassled by the police, black males are thrown into prison for no reason and the threat of rape by white police is a constant fear of the black women. Being with our own people is perhaps the only source of happiness we have from living under the Pretoria government."

Overt forms of racism are the norm, not only through police brutality and discrimination but also in forms which manifest themselves in every day life. Jubilee described going into a bar in Pietermaritzburg with a white friend. The friend was given a drink in a glass but she was handed hers in an old tin and made to drink it outside.

When Jubilee left South Africa in September 1985, Botha's State of Emergency had just been enforced, now in Britain she is slowly coming to terms with her freedom. "I can read and say what I like now," she



Photo: Mark Williams 'Jubilee'

said. Asked how she feels about going back to South Africa (which she is determined to do when she has finished her degree here in biotechnology), she replied that she wouldn't be able to handle apartheid and would probably rebel against it.

But surely the recent Botha proposals for 'reform' mean that apartheid is nearing an end? "I can't see any reforms coming from within the system. There are no real changes; just cosmetic change."

And while countries like Britain continue to have sporting links with South Africa we are endorsing the apartheid system. Jubilee strongly condemned the British government for pushing through Zola Budd's British citizenship. "Zola Budd shouldn't be allowed to be British, she comes from the Orange Free State, one of the most racist states and as an Asian I would only be allowed in there for 48 hours and if I hadn't left by then, I would be thrown into prison." In a similar vein she strongly criticises the English cricketers who are offered massive monetary incentives to play and train in South Africa. "They have no morals," she said.

All walks of life are tainted by the apartheid regime - even pop

music. Stevie Wonder's music was banned after he received an award in honour of Nelson Mandela. But can pop music made outside South Africa, which supports the blacks, do any good? Jubilee feels that it "makes young people aware of what is going on."

Although the media can be blamed for dubiously concentrating its coverage on blacks attacking blacks, it is nevertheless a bitter reality. Jubilee told us that those blacks who are murdered by their 'own' people are mainly collaborators and informers who are rewarded by the Botha Government. "Black people exploiting other blacks - is that right? We know where we stand with the whites. But if it happens with the blacks we just don't know."

Even if the blacks do know where they stand with the whites it is no reason for the perpetuation of the apartheid regime. Would economic sanctions help weaken this rule or does she believe the argument professed by many that full economic sanctions would not benefit the blacks and would in fact worsen their plight? "It's rubbish, black people already suffer. It would make no difference to our suffering. What have we got to lose?"



Area Convenor - Noms open Feb 10th
Close Feb 24th

Area Exec - Noms open March 6th
Close March 13th

ARTS



Well, it has been quite a week. Even the average student must have noticed some of the world events of the past seven days - what with **Space Shuttles** blowing up, **Murdoch** putting his own personal boot in the face of **British Trade Unions** and the editor threatening me with dismissal, things are indeed getting pretty nasty.

Before I announce the lucky winner of last week's competition, and outline the nature of this week's, a few words as to what the really **hip** amongst us will be doing in the days ahead.

Friday night offers an alternative to pouring more money down the Union toilets with a chance to see **All My Sons** at the Workshop Theatre at 7.30 p.m. A superb production of a white hot play - avoid the rush and get there early.

This leaves you with just enough time to collect your breath, go to the toilet and lower your pulse rate before **Querelle** at the Playhouse at 11.15 p.m. Not for the faint hearted moralists among you, **Querelle** has a high walk out rate, it is a brilliant film that puts an edge on the Diva style that seems so popular. No empty visuals in this one though, **Querelle** is a story of love, jealousy and hate. Based on Genet's novel of the same name it portrays a grotesque surreal underworld of bars, pimps and knife-fights through which the narcissistic sailor meanders. Not a film to be messed with.

Having managed to stray from that boring path to the grave of conformity, Saturday night offers a slight return. **The Big Chill**, at the Playhouse 11.15 p.m. is something of a gentle comedy about the 60's children of Woodstock twenty years on. Reunited by a friend's death the film has a superb title song, a superb William Hurt and rather too many affectionate moments.

On the premise that you only live once, it seems downright ignorant to miss an opportunity and Sunday evening at the Civic Theatre is definitely an experience not to be missed. **Steve Reich** is a contemporary musician who does things with sound that are worthy of Maxell adverts. Go along, I dare you.

Meanwhile **Birdy** is at the Hyde Park from Friday for six days. It's well worth a visit and scores high on the cred charts, being part of the continuing American expurgation of **Vietnam** guilt, telling as it does of two veterans coming to terms with their physical/psychological wounds.

The **Theatre Workshop** machine rolls on next week with another production, and as it's now February it must be time for some **Brecht**. See this right on Marxist playwright before the revolution or you might have some explaining to do. In the **Jungle Cities** is in the Studio from February 11th at 7.30 p.m.

Meanwhile Theatre Group are about to break the uneasy silence left in the wake of the panto, with their up and coming production of **The Killing of Sister George** in the Raven from February 14th - just in time for all you star-crossed Valentines.

This weeks amazingly easy competition - name the drugs that I am writing under the influence of. The prize as before, a pint of your choice. Last week's winner, Nigel, wins himself a pint of the amber nectar. The answer? Now that would be telling.

Jonny Keats

CIRCUS : POETS

The *Circus of Poets* boldly go where no act has gone before, taking poetry out of the classroom, off the page and into anywhere that will pay their bus fares home.

Having played before the captivated audience of a Women's Prison, been refused entry at a Birmingham Club they were due to appear at and survived an assault of burning cigarettes at a Northern Youth Club the Poly Creative Arts Studio provided a safe, if not sedate audience. Yet even this self-conscious audience was moved to a response of applause - even the occasional outbreak of laughter by the evening's performance.

Formed three years ago the group 'shot to fame', they tell me after the 1982 Fringe Festival. Since then they have toured the country with a show that blends punny poetry with

cabaret theatre, and deals with a host of topics ranging from the heights of the arms race, through the miners' strike to the depths of street fashion in Doncaster.

Never didactic, always entertaining, humour is their most potent weapon - a vehicle that makes their poetry both accessible and meaningful.

The show's diversity was alone worthy of praise, including the acrobatic feat of 'Limerick Hurling', the macho-strutting 'Heavy Metal Poetry' and the Haiku-like precision of 'Barnsley Bus Station at Closing Time'. Sheer genius.

The three members of the group are all from South Yorkshire, an area they parody and at the same time feel a strong empathy with. One of the most powerful pieces of the evening, '84/85 The Year of the Line' dealt with the miners' strike,

with a nervous humour and subtle sensitivity, if this is not contemporary poetry I don't know what is.

In the same way they constantly parody themselves, Literary Society poetry evenings and the self-indulgences and vanities of poetry itself.

While the literary hierarchy may well attempt to ignore poetry that is intended for public performance due to its failings on paper, the *Circus of Poets* do more to make poetry accessible than any high-brow Arts Councillor would like to admit.

While the ranters barrage their audiences with onomatopoeic f***s, and the 'serious' poets hide behind impressive lecterns, the *Circus of Poets* break down all the barriers between poet and audience.

The fact is: poetry can be fun.

Carl Hindmarch

SEASCAPE

WORKSHOP STUDIO

Not quite knowing what to expect as the curtain was drawn (or rather, when everyone had sat down, as there was no curtain), 'Seascape' by Edward Albee was very much a pleasant, and funny, surprise. It's not easy to give a summary of the plot, since not a lot really happens, but I suppose it could be aptly described as a dialogue between an old-aged couple and a pair of lizards.

All the humour implicit in such a situation is fully exploited by Albee. It's a clever play, which knows when to switch mood at just the right time. Trying to deal with themes such as the fear of death and yet the need for a new start in life, it starts with the elderly couple Charlie and Nancy having a day out on the beach and wondering what to do with their lives.

Despite the fact that they don't pretend to look or act elderly, Clive Moore and Ann Wells were very successful in their portrayals of these characters. Just as the dramatic interest of this situation is fading, up pop the lizards and Act One ends.

Paul Bates and Maria Hayes give a skilful rendition of the lizard couple Leslie and Sarah, but as Albee doesn't use any more clever devices and especially as he tries to bring in the new theme of evolution, the second act is inevitably somewhat of an anti-climax.

Nevertheless, with the simplest of sets even more emphasis was put on the four actors who made this a lively and interesting performance.

Chris Hunter

BEASTS

Little Red Riding Hood was once afraid of the big bad wolf; the powerless girl had to rely on Peter, the butch wood-cutter, to leap bravely to her rescue. Now in Roald Dahl's version, she is quite capable of defending herself.

As the esouriant wolf approaches: '...an eyelid flickers. She whips a pistol from her knickers. She points the gun at wolfy's head. And bang! bang! bang! she shoots him dead'.

This is just one of the b*****ised fairy tales portrayed by Open Hand in *Beasts*, to demonstrate the way in which children's stories depict women as mere damsels in distress.

Little Red Riding Hood views the tales as they are told in competition by a typically charming prince and a guardian feminist. If the prince tells the better set of stories he will win a kiss from the literally dumb blonde. Victorious, the lupine prince claims his prize from Red Riding Hood, but is calmly and emphatically rebuffed with her only four words of the evening: 'I'm no man's meat.'

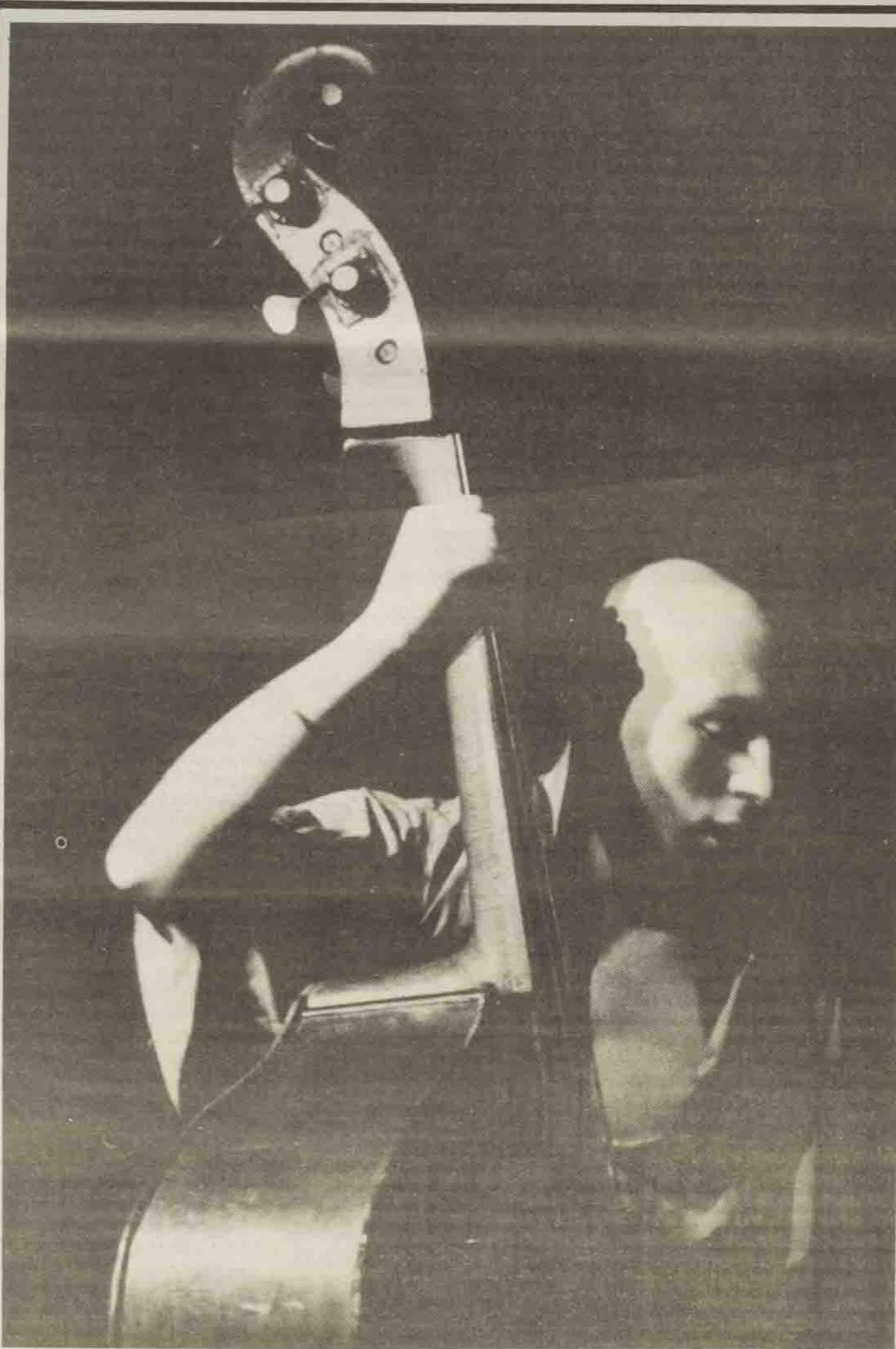
The cast of four each play several roles, with considerable versatility. Different characters are swiftly obtained by the company's vocal adaptability, minimal costume changes and the use of masks.

The company also make use of some gorgeous puppets, like the three little pigs and the 'cat' in boots, in which Ray Barber's realistic and forthright puss saves an overlong tale from becoming boring.

Unfortunately, the 'destroy-the-myth-of-the-feeble-female' bit gets rather lost here: the feminist message is throughout rather more latent than blatant.

Yet this does not detract from the show and enables it to remain satirical without becoming polemic. Visually and aurally impressive and amusing, *Beasts* is a show for everyone.

Alistair McGowan



• Louis/Xero Slingsby -

this weeks star photo comes from Baz Arden.

Submit your pictures and help make the arts pages a brighter, more beautiful place!

ARTS

TRICKY DICKY

GRAND THEATRE

What with it being a pantomime and all, I decided to take my niece, Julia, who is five and three-quarters, could provide me with some real brass tacks criticism.

Of course, you all know the story of Dick Whittington; Stu Francis, going crackers after many years, decides to come to Leeds to seek his fortune. It is there he meets many dangers and perils: he is faced with the evil 'shoddy scenery', comes up against 'flat jokes' and fights with 'technical faults' and all of this on the first night, too!

Julia thought all of this was incredibly funny and I must confess the show would have lost half of its appeal, had these 'spontaneities' not occurred. Pantomime is perhaps one of the hardest of dramatic forms, since nobody expects it to change, and consequently it is difficult to present any sort of variety.

What makes this Dick Whittington attractive, apart from its well deserved forename, is that it is a wonderful joke at its own expense. A director seems almost superfluous and the leads take the action where and when they want. Add to this a pre-adolescent dance troupe of Tracy Langton clones and the recipe is almost complete.

Of course, pantomime also needs topical humour and this appeared in abundance. King Rat was described as 'the thinking-mans Derek Hatton', the leading lady as 'Madonna with O levels'.

In short, if you're suffering mid-term blues and need something bright, brash and very, very breezy, then this is as good as the next thing. But pantomime is different from the halcyon days of your youth. In the interval there were thirteen year old children buying pints at the bar. Kids ain't what they used to be. And I should know - Julia told me!

Kieron Collins

SENILE DEMENTIA

LEEDS PLAYHOUSE

The Happy Haven is set within the confines of a retirement home, which lends its name to the play. Run to a strictly time and money conscious regime the Haven is presided over by an ambitious, public school doctor.

I began to wonder how this setting would allow for the comedy that is threatened on all the posters, and soon realised that it didn't. As the man sitting next to me remarked, 'Not many belly-laughs, eh!'

This verdict was pronounced at the interval, and as I hoped, there was some improvement in the second half. However this was offset by the desperate boredom that set in due to the crawling verbalisations of the preposterous characters.

John Arden draws upon various theatrical genres and devices in an attempt to produce a freshness of tone, but the overriding impression was of a play that was self-consciously innovative.

The 'old people' wore exaggerated masks as did the younger visitors to the home. This devotion to the nineteenth century principle of conveying personality through physical characteristics was an appropriate device in as much as each of the inhabitants of the home were grotesque personifications of human frailties and vices. However, it also added to the barrier that was created between the audience and the play by similar artificial techniques, all employed in an attempt to portray and explore human nature.

The uneasy blend of farcical action with the valid themes simply curdled as the humour was too forced, as if added as an afterthought. Similarly, the serious issues were detracted from by the use of such juvenile elements as games, and repetitive songs as a form of embarrassingly clumsy revelation.

The basic themes around which the play was constructed became obscured by the unsuccessful balancing of dramatic tone and dignity. The doctor, striving to launch his elixir of life, was an unamusing mixture of cold English sanity and farcical cliché of the 'mad professor' variety - a performance unaided by the actor's determined efforts to ape John Cleese. Similarly the sluggish 'truth game' of the second act might have induced something other than somnolence had it been brisk and concise.

The theatre should after all be imbued with an atmosphere of interested attention rather than the air of strained tolerance that presided over Thursday night's performance.

Marian Pashley



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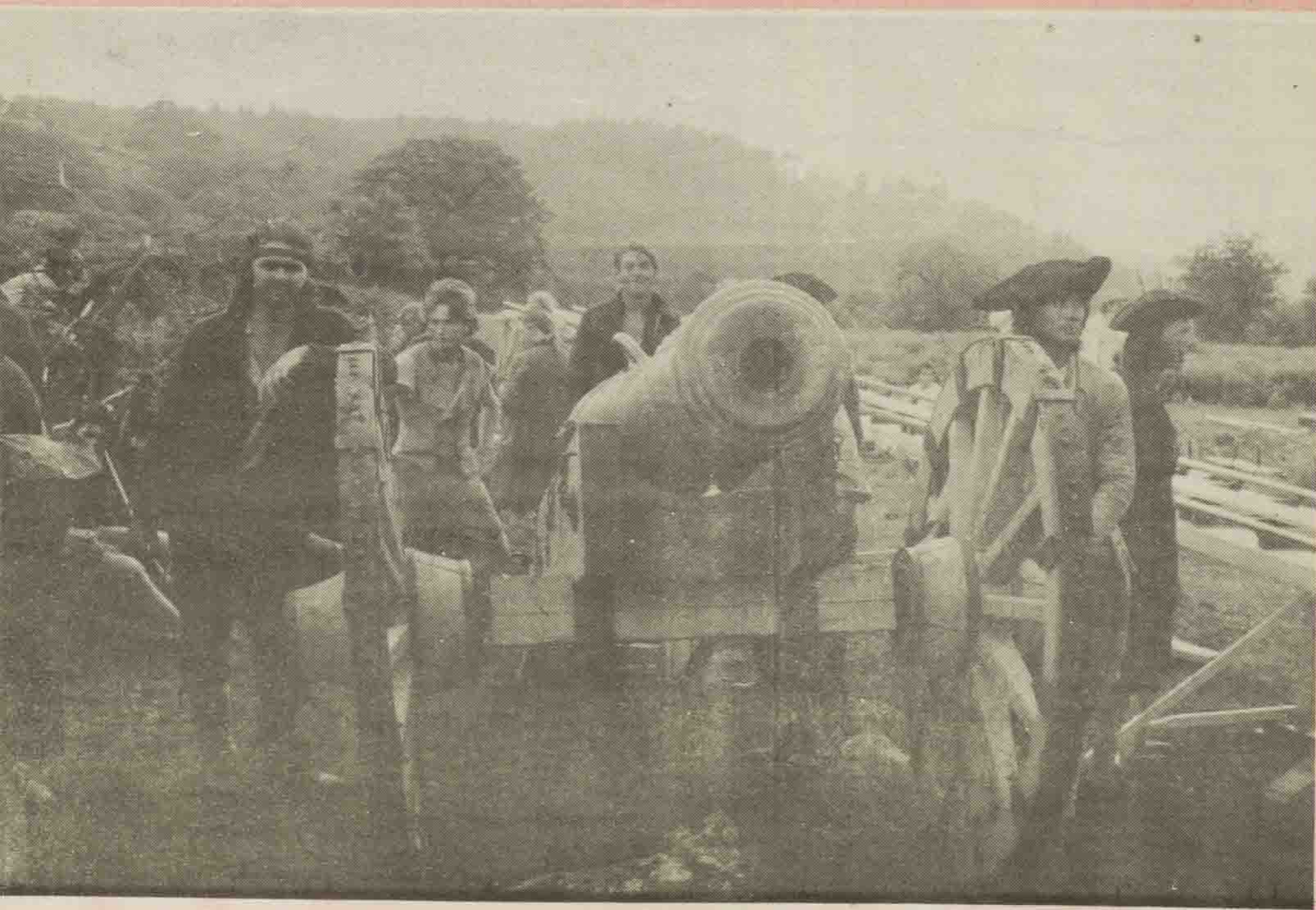
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WORKING FOR THE REVOLUTION

The first of three major films released by British company, Goldcrest, **REVOLUTION** stars Al Pacino, Natassi Kinski and Donald Sutherland. Part of it was filmed in Britain over the summer and Paul Greco, working as an extra in Devon, gives us a behind-the-scenes look at the making of some of the battle scenes.



'Revolution' is a film which should be cherished American property. It's about a fundamental chapter in their history; they make all the films which make the money, there's been nothing committed to celluloid of the subject since the 1920's. And Irvin Winkler, responsible for that all-American hero Rocky had the original idea for the script. So why should he bring his 'epic love story set against the backdrop of the American War of Independence' to the British firm Goldcrest?

Winkler had sound reasons behind his decision: firstly Goldcrest has been one of the world's leading companies with productions like David Puttnam's 'Killing Fields', Hugh Hudson's 'Chariots of Fire' and 'Greystoke', and they also have a fine selection of film personnel. It was Hudson who was chosen as 'Revolution's' director. Goldcrest also had the reputation for making low budget films (say, a measly £10m). Doing it on the cheap was also facilitated by the availability of ideal period settings in this country, considering the United States today looks nothing like the thirteen colonies owned by Britain in 1776. Devon's wild moors and rugged coastline matched the New England terrain on which battles were fought, and the town of Kings Lynn in Norfolk has architecture and layout which resembles that of York Town.

Early last year set designers transformed Kings Lynn into a York Town by venering shop-fronts, cobbling roads, hiding a cooling tower, dredging a river, building a dock and renovating a ship of the period. An added bonus to the film makers was that the locals in both Devon and Norfolk had the perfect rustic colonial look needed for the film about them.

Goldcrest first came to Plymouth in February '85 to hold auditions for extras, at which about four thousand people turned up. They only wanted about a thousand to re-enact an early battle, Valley Forge, an humiliating American defeat, and the siege of York Town when the beleaguered British General Cornwall has surrendered all his forces to Washington's thus marking the end of the war. Most of the extra's picked were either long-haired bikers, those on the dole, or dock-workers.

Ex-marines and other servicemen were preferred to play the disciplined, professional British redcoats: they were well trained in drilling, parading and marching in formation by the real-life Captain Hunt about a week before filming.

I secured a short, exhausting three week career as an American Ranger. I had to be up by 7.30 each morning, and then going down to a converted power station for costume and make-up. The busloads of period-looking extras would then be ferried to Dartmoor. Once at the Burrator Reservoir we would transfer to army trucks and travel to our destination.

Here we'd be given a water-bottle, back-pack and powder horn, along with a musket; either a genuine 200 year old 'dog-lock', or the latter Springfield, as used in the civil war. Only the real things

were used in the front line. Although the film has taken criticism for its plot, it cannot be faulted for costume, props or historical authenticity. John Mollo's research went down to the finest details.

Most extras spent the mornings lazing around waiting for filming to begin. I looked backstage to discover what was going on. The main cameraman, was Bernard Lutig, who had an eye for subtle images and a thought towards montage. The filming hierarchy went from the runners, up through assistant directors, to the 'Guvnor', Hudson himself. Then the faces in front of the camera's: the seasonal actors, the actors picked for specific skills such as horse-handling: the Indians straight from the reservations, the stunt men, and the stars: Donald Sutherland, playing a British regimental sergeant, is just like those he portrays on screen in films like 'M*A*S*H', 'Steelyard Blues' and 'Kelly's Heroes': a laid back, humorous zany giant.

Al Pacino on the other hand never seemed at ease on set, apart from the odd moment when he forced himself to smile and have a joke with the 'lads'. He was for the most part moody, reserved, and very temperamental about his picture being taken without him knowing. When David Bailey or the acclaimed war photographer Don McCullin wanted to take a pic it was OK, but no-one else.

His serious moods, and deep conversations with Hudson were probably the result of his determination to play his part as he saw it. His character had already been changed drastically to suit his mode of acting. He was, though, always ready to learn as much as possible from the Indians on set.

One charismatic old Indian I met was Skeeter Vaughn, a Cherokee, ex-President of the Indian Nations, and reputed to be the world's most accurate tomahawk and knife-thrower. He would tell of his exploits as a moccasin Ranger during the Second World War, as he was the only survivor in his platoon of Commando-Indians.

When filming actually got started, usually about mid-afternoon, the extras came to life. We would take our positions as ordered by the assistant directors: once in 'first-positions', we would have to wait for an indefinite period of time for the light to be just right for Lutig, for the atmospheric black battle smoke to be travelling in the right direction. For the two moments to coincide was a miracle: when they did, cameras would roll, along with a video camera (which they would play back immediately afterwards to see how the take had been).

Many of the shots had to be taken again no matter how well we had done our part as extras. When we heard the deep crackle of Hudson's right hand man come over the loud speakers we knew what he would announce: "That was brilliant lads. That was better than brilliant, that was terrific! OK boys, back to position, we're going again, and this time I want 110 per cent." Opposing us were a formidable force of British Redcoats, charging down

with bayonets glistening.

The actual stuntmen were much more daring. One spectacular stunt involved an exploding cannon which rolled uncontrollably down a bank 'hitting' a stuntman in its path. It was so realistic that a standby first-aider rushed to the aid of the 'injured' stuntman right in front of the camera. Such a stunt costs thousands so only one take can be done.

With so much activity and Hudson's insistence on 'realism', it is not surprising that over sixty serious injuries were sustained in three weeks of filming in Devon. Before filming began, we were warned about the dangers of bayonets and the blank rounds which could still blow a hole through both sides of a tin water bottle from six feet. Yet still the accident occurred and some started to say there was some sort of jinx on the film. While practising marching with muskets and bayonets, before filming even started, a redcoat got a bayonet stuck into his back; in front of my eyes I saw one fool accidentally thrust his bayonet into another's mouth, knocking out his front teeth.

Another fell into a pit and broke his leg, one man collapsed with a slipped disc after vainly imploring Taff to let him see a nurse. Charges, as laid down by the effects department, had a habit of causing destructive damage to people. I personally sent someone to hospital with burnt hands, while 'firing' a cannon: he was still ramming home the cannon ball when on my cue a charge was set off within the cannon.

Even the experienced guys are not immune to injury: Alan Wibly, the 'guy' on effects, sustained serious burns to his face while checking an explosive.

Rumours also abounded that the few professional extras on set were being paid £38 a day (the stunt extras were on £30 a day, £35 at the weekends). There was real injustice, however, in that locally recruited 'drummer boys' were on £10 a day, whereas those boys who got their parts through an agent, but played drums no better, were on £100 a day.

The extras had had enough by now, and their grumbling about the safety of working conditions, long hours and inadequate pay, culminated in a strike. While various assistant directors and runners tried to keep the peace, the clock was ticking away thousands of pounds worth of filming time.

Hudson was prepared to sack the lot of us, when at the eleventh hour a settlement was reached, giving all extras a fiver extra, but on the condition that we understood that we were just 'props' on the side of the set, always readily available to be used when and how they liked.

A strike wasn't the only problem Hudson and crew had to face during the filming in Devon. They were virtually throwing money away for a start by paying the owner of Scobbiscombe Farm on the south Devon coast, literally thousands to depict the siege of York town. Goldcrest had to pay for damages to a Medieval site on Dartmoor which was desecrated by two thousand feet.

Weather and bad lighting hampered filming some days and this affected Pacino's health as well, putting filming back a whole week in Norfolk.

If these 'normal' setbacks weren't enough, there was also hostility from the Devonian ruling class, who criticised the filming at any opportunity as when two hunts refused to take part in a 'man hunt' scene because they thought it preposterous for fox hounds to chase a man, even though Hudson had intended to use bloodhounds.

Although some were very well trained, most animals proved to be a nuisance: Dogs would run off during a take, like the priceless bloodhound which held up filming for, an hour until it was found; and the restless, frisky horses which were meant to act dead, but had to be tranquilised...

Then there were the mysteries of the catering tent which burnt down all by itself, and the camera boom mounted on a Bedford truck. One of only six in Europe, it cost a quarter of a million pounds, and somehow it made its way over the edge of the cliffs at Scobbiscombe, smashing on the rocks below. Sabotage was suspected, though no-one has been charged with the offence.

The troubles didn't end when the cameras stopped rolling. The film was already well over budget, estimated at around 19 million. Hudson rushed the film through the editing stages, so as to get it to the American market for Christmas, but the reviews in the States were awful, audiences even laughing at the film's more poignant moments. The main characters were chosen to appeal to the majority of cinema goers - the mid-teens, but to little avail.

The future of Goldcrest rests on the success/failure of this, and two others, 'The Mission' and 'Absolute Beginners'. 'Revolution's' reception in America bodes ill for its chance in Britain, and already the reviews have not been completely favourable. However, the film is not without its good points. For £20-£25 a day it was worth it to take part in what are probably its best moments - the spectacular, panoramic battle-scenes, where no expense was spared to capture that valued 'realism'.



• Hugh Hudson Director of Revolution



• Al Pacino & Donald Sutherland



• Shooting the scene

MUSIC

BEDBUGS & BALLYHOO

PREVIEW EXTRA

Preview Column Special

Just a quick addendum to last week's 'Preview Column'. It appears that the Warehouse people have finally extracted their collective digit and arranged for some live music. The best news of all is that they have pulled something of a scoop by booking Psychic TV whose current LP is doing very nicely in the indie charts. The Warehouse will be transformed into a Temple Of Psychic Youth on Wednesday, February 12th. Feel the vibes, man.

Gordon Taylor

It's ALIVE



• The 3 Johns.

3 Johns, The Membranes, Leeds Polytechnic

Tonight's concert was a benefit for the LPSU Student hardship fund, and in the face of the Fowler proposals a very worthy cause. Unfortunately the musical side failed to live up to expectations.

The Membranes, hailing from the rock city (the sweet sort of course) Blackpool, played with enthusiasm, but their grating cacophonous sound falls as little more than noise for noise sake on these ears. Granted that the Jesus And Mary Chain also use such a presentation to their music, but with the Membranes there is little subtlety to the effect. The perfect three chord thrash may be in their grasp, but the hallmark of '76 punk is wasted on them. White Punks On Dope who needs them?

The Three Johns are staunch supporters of many a fine cause, almost adopting through their spin-off, 'Johnny Jumps The Bandwagon' the ultimate play anywhere for the 'right' function.

As any one well versed on the Leeds music scene will know, the reasons for the Johns success, is their stylistic simplicity combined with highly witty and acerbic lyrical observations. On record they are powerful and honest... this is no frills rock 'n' roll... whilst live the whole thing is taken a step further with the kind of rapport between band and audience that makes for great concerts.

Tonight was no exception, Langford and Hiatt's rhetoric on the life of the Leeds 6 pop personality, and their answers to the tirade of abuse concerning the latter's rather portly figure... it's not fat just that wearing a jumper like that makes one look that way. But the set lacked familiarity, consisting mostly of new material, the bulk of which sounded weak against favourites such as 'Teenage Nightingales', 'English White Boy Engineer' and the masterful 'Death Of European', the last single release.

It could have been so much better, 'twas a shame.

Nige! Holtby

TOP TWELVE HOROSCOPES

1. Stars Are Stars - ECHO & THE BUNNYMEN
2. Earth - MISTY 'N' ROOTS
3. Air - TALKING HEADS
4. Fire And Water - FREE
5. Stargazer - RAINBOW
6. Astronome Domine - PINK FLOYD
7. Signs Of Change - AFTER THE FIRE
8. Capricorn - MOTORHEAD
9. Gemini Suite - JON LORD
10. Born Under A Bad Sign - ALBERT KING
11. The Planets Suite - GUSTAV HOLST
12. 'Bout Change And Things - ERIC ANDERSEN

Chart compiled by the Leeds Student Crystal Gazers.

THE SINGULAR COLUMN

I've been writing the singles column in *Leeds Student* for around two years and, let me tell you, sometimes it can be a pretty uninspiring business. This week, though, I'm pleased to be able to recommend ten records, any one of which would make single of the week under normal circumstances. So, in no particular order...

... except that I always like to begin with the local heroes. Top of the pile then are **The Wedding Present** whose latest waxing *Once More* is almost worth getting married for. Snappier than an alligator sandwich it does bear a passing resemblance to the Jam and the Redskins, vibrant yet fluid, though the similarity is born of a shared commitment to, well, commitment I guess, rather than stale imitation. An essential addition to the collection. More from Leeds with the debut release from **The Sisterhood** who, you won't be surprised to learn, are made up of ex members of the Sisters Of Mercy. Yes, them! The song is in the Sisters well loved style; very slow, very doomy. 'Words are just dust in deserts of sound'. The closest precedent is the 'Reptile House' e.p., a free razor blade with every copy, but for all that, quite an endearing record and a vast improvement on the Sisters rather tedious output since they found fame and fortune. It's called, I nearly forgot to tell you, *The Giving Ground*.

The 'bargain of the week' award must go to a five track e.p. from **Illuminated Records** entitled *Gate That Snare*: which no doubt means something terribly technical to a recording en-

gineer. Featured are remixes of some recent singles from **400 Blows**, **DAF**, **Chai-am** and **Elevation**. The inclusion of DAF's *Brothers* is particularly welcome as I'd missed out on this when it originally came out towards the end of last year. It's good to find that Gabi and Robert have still got their old magic.

On the 'alternative scene', **Sonic Youth's** *Flower* beats all the rest for volume if nothing else. I haven't quite decided whether this is offensive or not. This is not due to the frequent inclusion of the word 'f***' but to the ambiguous way in which women are presented. I'll give them the benefit of the doubt, but I'm not totally convinced. At which point I must own up that the only record which actually features a woman this week is a collaboration between **No Trend** and the utterly wonderful and only slightly deranged **Lydia Lunch**. Still, as Ms. Lunch is worth ten of any men drawn at random from the population, perhaps I might be forgiven. The record is a four track 10in called *Heart Of Darkness* (Joseph Conrad, superstar) and, as usual plumbs the depths of love and other unsavoury habits. An anti-Wedding Present of sorts.

Meanwhile, out on the dance-flaw, **Floy Joy** are back, unfortunately without their erstwhile vocalist and Derby's very own superstar **Carol Thompson**. *I Go Weak In The Presence of Beauty* is the kind of pleasant pop song it is easy to dismiss on initial hearings but which insinuates itself into the early morning stroll to lectures with no trouble at all. Moving

up a gear, **Ministry's** *The Nature Of Love* has been around for quite a few weeks but still demands its place on the turntable. Powerful and dense, Alain Jorgensen's cutting between the nature of beauty and the nature of cruelty, as evinced by animal experimentation, makes for far more than just another mindless boogie.

Into fourth for the rap-trap of **LL Cool J** and *I Can't Live Without My Radio* on the hip label of the month, Def Jam. It's difficult to say anything about rap records; the backing tracks are consistently strong so the real strength of the cut depends on the words. This is the business. From whence, into overdrive for the 'eurobeat', 'hi-energy' to you, of **Ricocheted Love**. This comes from a group called **Data**, fronted by one **Georg Kanajus** whose previous claim to fame was as the leader of **Sailor**. *Ricocheted Love* makes it because there is more to the track than a monotonous drum-programme; although the monotonous drum-programme is there battling it out with the sequencers for world domination, but Mr. Kanajus has remembered to put a rather nifty melody in with everything else. Smart bloke.

Finally, a record I can't imagine anyone else dashing out to buy, but it's my column and I'll put what I want in it. The January issue of *'Guitar Player'* features an interview with **Robert Fripp** and, as an added bonus, has a free Frippertronics flexi-disc. Entitled *Easter Sunday* it's the usual inconsequential but oh so tasteful doodlings. Delightful.

Gordon Taylor

CRIME & THE CITY SOLUTION

Crime & Punishment THE MEKONS

Once upon a time, there existed in Leeds a band called **The Mekons**, not so much a band but more a loose aggregation of musicians, the line-up forever expanding and contracting. The Mekons were never really popular, no cult status, they were more like a dear old friend, you could rely on them to be there and be the same, time and fashion couldn't touch them. Eventually they kind of drifted apart... end of story.

Well not quite, for while old members may well go on to greater things (John Langford, 3 Johns) The Mekons would still get together once or twice a year and play a gig or two somewhere. Now they're cutting vinyl again.

'Crime & Punishment' is the second released by the band on the Sin Label, and consists of four tracks; three originals and the fourth a cover of Merle Haggard's 'Deep End'. All the tracks were recorded as part of a session for John Peel's programme on Radio One.

The songs are a light-hearted frolic with country music, lyrics like 'I caught a train to Sheffield/But in my mind I was already in Hell/I betrayed a friend/Beaten and



• Mekons '86 - L.R. - Patrel, Kevin, Richard, Susan, Quality Trousers, Martin, Robert and the Shark.

broken to the end. (from *Beaten and Broken*) and the use of links between the songs taken from the great American Western, show the strength of The Mekons, their ability to instill a good sense of humour in their records.

Of the other three songs, the stand-out track is 'Hey! Susan' a whistful tale of a

woman who has lost her children, portrayed at breakneck speed. A nice little e.p., as it says on the slip accompanying the review copy of the record, 'Winter comes to Chicago'. I suggest a gig around the bedsit to this should stave off hypothermia even if you don't live in Chicago.

Hank Holtby

MUSIC

KEEP THE RED FLAG FLYING

RED WEDGE TOUR SPECIAL

A fusion of pop and politics; Paul Ogden and Duncan Murray caught up with the Red Wedge tour in Bradford.

WELCOME TO THE WEDGE

What do Paul Weller, Billy Bragg, Jimi Sommerville and Junior Giscombe have in common? Apart from all being successful musical artists in their own right, they have banded together in their "outrage at where society is going under the Conservative administration" to form the thick end of an organisation called Red Wedge.

The first in a series of concerts from Red Wedge started in Manchester on the 25th of January, and due to its popularity, (all seven gigs in the tour so far are sold out) another two or three venues are expected to be announced in Liverpool and London.

It is the first time pop and politics have been fused so successfully under one banner, and even before the present performances were over, more Wedge tours were being organised.

Red Wedge was initiated by Billy Bragg and Paul Weller last spring after Billy Bragg's successful "Jobs For Industry" tour which was closely allied with the Labour Party. (The tour involved Labour MP's being present to answer questions after the gigs - Ed.). After informal meetings with artists and managers, more performers joined the Wedge, including The Communards, Junior Giscombe, Lloyd Cole, and Heaven 17. There was a feeling that popular music could be used as a medium to make the youth of the country realise that they could be important in the political arena, and to make them aware of the issues that are affecting them.

Over half of the young unemployed failed to register to vote in the last election, and it is this apathy and sense of uselessness that Red Wedge wants to dispel. Junior Giscombe told me, "If it raises a level of consciousness where people are thinking about things, then we will have achieved something."

Although the Wedge is concerned with the young unemployed, it is the whole spectrum of youth that the artists want to politicise. I asked Billy Bragg whether Red Wedge was concerned with students as well?

"Yes, it means students, they are a political force, and making them realise that is one of the most important things. They are facing cuts, what can they do about it? They can vote in a radical Labour government that is committed to their benefit."

The Wedge also believes it can influence Labour Party policy in the areas where the artists are knowledgeable: youth and the arts. Billy Bragg believes Red Wedge can be a stepping stone for young people to the National Labour Party, because, "they probably find it easier to say things to me rather than to an



• A smile for Labour: Junior and Billy Bragg.

MP." When the Labour Party realises the strength Red Wedge can muster in the ranks of the young, Billy Bragg believes they will have to listen to them or it will "prove they're the bankrupt group of people it's been suggested they could be."

Although Red Wedge is not officially aligned to any political party, the artists are all socialists and want to cultivate socialist beliefs in the youth with the aim of driving out the Thatcher Government in the next General Election. Neil Spencer, Press Secretary for Red Wedge Operations, says:

"We are for the Labour Party but not of the Labour Party." Indeed there are deep divisions between the present Labour policies and the views of Red Wedge, but Wedge spokesperson from the Special A.K.A. Jerry Dammers points out, "The worst Labour government is better than the best Tory one."

There is no funding whatsoever from the Labour Party into Red Wedge and the only reason Red Wedge offices are situated in the Labour Party headquarters is purely for "convenience". This financial independence from any political party means that the revenue from the tour can be

used by the artists involved at their discretion, and it has been suggested that the vast bulk of the profits be "redistributed" to deserving causes such as the Silentnight strikers, and various music co-operatives.

There is a temptation to concentrate on the politics and not the music on the Red Wedge tour which Billy Bragg wants to avoid. When asked what instrumentals would do to further socialism, he replied that "it entertains people". The entertainment side of the concerts was always uppermost in the performers' minds, no less Billy Bragg, who said he didn't want to make a record of Red Wedge, or any other spin-offs of the tour.

"What we are going is an event and something for people to look back on and think, '**** me that was a good night', not play the record for the next six months and think they've done something to help the Labour Party."

The event as a musical experience is just as important to the performers as the politics and at Bradford there were no speeches in between the bands or dogmatic propaganda being spouted by the artists. The politics were left behind in the foyer where local MP's were stationed to talk with the fans of both politics and music. The Labour MP for Leeds South, Derek Fatchett, whose constituency incorporates the university, was on hand to discuss Labour policy, and to listen to what the audience had to say.

Mr Fatchett believed that Red Wedge was a very good medium to communicate with young people, who are "a completely new political audience". He commented that the old ways of communicating with the Labour Party through the Trades Unions were lessening in importance, and these traditional methods needed revising.

As the Labour Party was obviously benefiting from the Red Wedge tour I asked Mr Fatchett why the Labour Party did not fund concerts of this type. He replied that there was a conservatism in terms of Labour Party administration at head office, and even though some of this conservatism had been broken down over the last few years, to be involved in the Red Wedge tour was "adventurous". He went on to say that if this conservatism was shattered they "may take the risk of financing Red Wedge".

Everyone agreed that the breaking down of the apathy young people were feeling would be a good thing for them and the country, but I had to remind myself that the "uninitiated" had not arrived, the concert had not begun, and the youth were not convinced they had a part to play in the political spectrum.



It's ALIVE Extra

Red Wedge Tour

St Georges Hall, Bradford

The music was virtually continuous from 7.30pm onwards, Billy Bragg, founder member of Red Wedge, taking the stage first. Distinctly untrendy, he relies on his lyrics and fiery delivery to produce a series of rousing ballads.

The highlights of his short set were, "It Says Here", a bitter attack on the way the right-wing press report politics, and his last number, "Days Like These" (a Top Twenty hit!!!), dedicated to the Labour Party. Bragg set the tone for the evening saying:

"It's not about us preaching to you, it's about you making the first move. You taking that responsibility for yourself, thinking about the issues and you making your own decisions."

"Days Like These" made its point without being overtly political, and the

understated implications of the line "...and wearing badges is not enough in days like these", brought his set to a thought provoking close.

Porky the poet came on next and produced quite a sinister monologue on the YTS and "fitting into the scheme of things".

Paul Weller and the Style Council, perhaps unfairly, played a much longer set than any of the other artists, but were nevertheless very entertaining, mainly playing songs off the last album "Our Favourite Shop".

Jerry Dammers, of Special A.K.A. guested on keyboards for a couple of songs. The lyrical content of the Style Council's repertoire is certainly not as political as that of Billy Bragg, but nevertheless their stance is clearly reflected in songs like "A Stone's Throw Away". Though surely it is a combination of

the lyrics and music that conveys a sense of commitment and determination.

The nearest the whole evening came to direct propaganda was when half-way through the Style Council's set Steve White played a drum solo; as backdrop to Thatcher rhetoric concerning the NHS and YTS among others. Also featured was President Reagan in a series of slides projected in a very "1984" manner at the back of the stage, provoking ironic cheers from the audience.

The Style Council were followed by Lorna Gee who received a rather muted response. Then it was local, Bradford poet, Joolz, who reflected the plight of Bradford without offering any alternatives, which seemed indirectly to contradict Red Wedge, since, as she pointed out the local council is Labour controlled.

The Communards, featuring Jimi Sommerville (ex-Bronski Beat) were simply excellent. The power and brilliance of his voice on songs like "Headline Britain", and a cover version of Smokey Robinson's

"Tracks Of My Tears" was one of the highlights of the concert.

There was a little gap between each act, and Junior was quickly followed by Billy Bragg and Johnny Marr (guitarist with Mancunian mega-group The Smiths) whose appearance elicited the biggest cheer of the night. They played Bragg's "A Lover Sings", The Smith's "Back To The Old House" and a highly impressive version of the Stone's classic "The Last Time".

The evening reached a climax with a stunning series of encores including, "Many Rivers To Cross", "Move On Up", "People Get Ready", and 'for the first and last time' Heaven 17's Glen Gregory singing "Fascist Groove Thang"; all performed with verve and sincerity.

Red Wedge was not forcing opinions down people's throats but as Neil Spencer stated at the press conference: "tonight will prove that left-wing musicians make better music."

We second that emotion.
DUNCAN MURRAY
PAUL OGDEN

GIGS THEATRE CINEMA

CLASSICAL MUSIC GIGS

WHAT'S ON

EXHIBITIONS FILM

CINEMA

ODEON (436230)

1. "CRIME OF PASSION", 2.00, 4.15, 6.25, 8.10pm. Sun 3.20, 5.40, 8.10pm.
3. "DEATHWISH 3", 2.25, 4.25, 6.30, 8.50pm.

ABC (452665)

1. "BACK TO THE FUTURE", 2.25, 5.15, 8.25pm. Sun 2.25, 7.25pm.
2. "PLENTY", 2.05, 5.05, 8.10pm. Sun 2.25, 7.40pm.
3. "TEENWOLF".

COTTAGE ROAD

"LETTER TO BREZHNEV", 6.20, 7.50pm. Sun 5.00, 7.00pm. Late show Fri "NATIONAL LAMPOON'S ANIMAL HOUSE", 10.45pm.

LOUNGE CINEMA (751061)

"BACK TO THE FUTURE", 5.50, 8.10pm. Sun 2.30, 5.00, 7.30pm. Sat Mat 2.00pm.

HYDE PARK (752045)

"BIRDY", 6.00, 8.15pm. Late

show Fri "THE JAZZ SINGER" at 11.00pm. Late show Sat "WUTHERING HEIGHTS" at 11.00pm. Thurs 13th "DIARY FOR MY CHILDREN" at 8.00pm.

CARNABY CLUB

Film show on Wed 12th at 7.15pm in Rupert Beckett Lec The. "PRETTY POISON". Kinky murder film starring Anthony Perkins of "PSYCHO" fame. Carnabetians 50p, initiates £1.00.

UNIV FILM SOC

"PASSION OF JOAN OF ARC" on Fri 7th. "ALPHAVILLE" on Tues 11th. Both in RBLT, at 7.30pm, £1.00 each.

PLAYHOUSE (442111)

"QUERELLE", Fri 7th at 11.15pm. "THE BIG CHILL", Sat 8th at 11.15pm. "FAUST", Sun 9th at 7.30pm. Admission £1.70 each.

FILM INDEX

CRIMES OF PASSION

Go and see it and tell us what it's like. We don't even know the times.

ROCKY 4

Rambo saves America (again) this time in the boxing ring, as he batters a Commie. Another nail in the coffin of variety. (I like the Rocky films but I'm too ashamed to say so - A.L.).

TEENWOLF

The star of Back to the Future, Michael J. Fox turns into a teenage werewolf. Girls in his school are turned on by it etc. Worse than it sounds.

LETTER TO BREZHNEV

Good fun. Liverpudlian and love and ferries and Russia. See Rocky beforehand and you'll realise exactly who the baddies are. Also serves as a crash course in Scouse.

ANIMAL HOUSE

Ben's mum took him to see it. All the same characters as the other films of this genre. Read this week's letters page and see America in a new light. You'll rip your Porky sides.

THE JAZZ SINGER

If you go to this you'll either be

very lucky in seeing Louis Armstrong in the first 'sound' movie, or very unlucky in seeing the less than kosher Neil Diamond, forever in blue jeans, crooning his way to the top. Could have been John Denver; Could have been Val Doonican. Who cares?

WUTHERING HEIGHTS

Apparently inspired by a Kate Bush song of the same name, this one stars Larry 'The Ram' Olivier and Merle Oberon (WHO'S SHE?). Something to keep you awake until the early hours. "It's me, oh editor, come home; so cold..."

FAUST

Ancient black and white gothic masterpiece, about the bloke who sells his soul to the devil for a life of knowledge, hedonism and intellectual mastery. Just be thankful that the average student grant covers you for this.

PLENTY

The divine Meryl Streep as an ex-French resistance woman, suffering mental breakdown in fifties Britain. Filmed predominantly in two colours - and not just black and white.

PASSION OF JOAN OF ARC

1982 obscure black and white

film about religious experience; featuring Joan as more a saintly hero than feminist individual.

ALPHAVILLE

Jean-Luc Godard, which promises great sci-fi brilliance, but in reality is an intellectual piss-take of a gangster film. No effects for good effect.

QUARELLE

Fassbinder's last movie about the exploits of a narcissistic sailor(?). Everything filmed in orange, and a plot that runs like clockwork. Brad Davis and Jeanne Moreau - Fassbinder always ready to chance his arm.

THE BIG CHILL

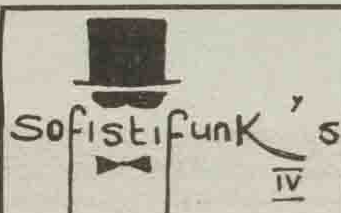
Off-putting, because typically Yank, 'old-friends reunion' film. But we put it in, so it can't be all bad. Meet up, jog together, eat a lot and, naturally enough, try to bed each other. And they've all got to be back at work on Monday too.

BIRDY

Two Viet-vets meet again in a military hospital. One has a disabled arm and the other thinks he's a bird - and you thought you had problems? Meant to be very good.

BACK TO THE FUTURE

Still brilliant, pulling them in, Spielberg, expensive and fun. Can't wait to get it on video.



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1950's



Poly Exec. told of new pay rise, some are more surprised than others. Guess who's who?

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SKI CLUB

Annual Dinner, Castle Grove, Headingley, on Feb 20th 1986, 7.30 for 8. Tickets £9. Five course meal & wine. Tickets on sale every lunchtime by the Ski Club noticeboard.

CONSERVATION VOLUNTEERS

Hollybush Barn dance at Hollybush Barn, Sat 8th Feb, 7.30 pick up union steps, £1.00. Bring a bottle and food.

GREEN SOC

Talk on "Green" job opportunities, OSA Lounge, 11th Feb, 7.30pm. An alternative way of earning a living.

GREEN SOC

Talk on recycling paper, OSA, 12th Feb, 7.30pm. What happens to the paper you save? Man from SWAP.

CARNABY CLUB

AGM, Presidents Reception Room, 9pm, Wed 12th Feb.

NETWORK 4

AGM, Presidents Reception Room, 1pm Wed 12th Feb.

STUDENT CHRISTIAN MOVEMENT

Continuing the series of meetings on the Beatitudes. 13 Hyde Park Terrace, Mon 10th Feb, 8pm.

ONE WORLD GROUP

Meeting Mon 10th Feb, 7.30pm. All welcome.

POLITICS SOCIETY

Fri Feb 7th, 1pm, Derek Fatchett, Labour MP Leeds Central. 'Does the Labour Party lead or follow the electorate?' LG17 Arts Block. All welcome.

CONSERVATION VOLUNTEERS

Skipwith Common, 9th Feb, 9.30am. Scrub-bashing. See if there are any places left.

POLY WALKING CLUB

Still some places available for Wales weekend, 14th-16th. Please contact Dick, 780750 or Phil, 789851.

LPSU CONSERVATIVE ASSOC

Speaking at the poly is John Carlisle MP, 6.30pm, Thursday 20th Feb in the conference room.

THE SOCIETY

Disco, Doubles Bar, this Mon, 10th Feb (really), 30p/50p, late bar.

SKI CLUB

Tickets on sale every lunchtime at Ski Club noticeboard for annual dinner, Thurs, Feb 20th at Castle Grove, Headingley, only £9. Black tie.

STUDENT INDUSTRIAL SOCIETY

Marks and Spencer presentation, RH Evans Lounge, Wed 12th Feb, 2.30-4pm. Free. All welcome.

STUDENT CHRISTIAN MOVEMENT

Charge nurse Steven Jack from Leeds Drug Addiction Unit. Thurs 13th Feb, 8pm.

BODINGTON HALL

Presents a Valentine's Ball on (you've guessed it) Friday Feb 14th - with Imagination. Tickets on sale in union or at Bod.

CLASSICAL MUSIC GIGS WHAT'S ON THEATRE EXHIBITIONS FILMS

CLASSICAL MUSIC WHAT'S ON THEATRE EXHIBITIONS FILMS

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THE THEATRE

KING LEAR
Civic Theatre, until 8th Feb, 7.30pm, tickets £2.00.

THE HAPPY HAVEN
A comedy by John Arden and Margaretta d'Arcy. At the Playhouse until Feb 22nd, Mon/Tues 8pm, Wed-Sat 7.30pm.

ALADDIN
City Varieties, until 22nd Feb, weekdays 2.30pm & 7.00pm, Sat 2pm, 4.45pm & 7.30pm.

DICK WHITTINGTON
Grand Theatre, until 16th Feb, Tues-Sun 7.30pm. Mats Thurs, Sat, Sun 2.30pm.

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ANNUAL GENERAL MEETING

LEEDS UNIVERSITY UNION NETWORK AUDIO/VIDEO PRODUCTION SOCIETY

Wednesday 12th February 1.00pm

President's Reception Room

Nominations invited for President Secretary Treasurer

Audio Manager
Video Manager
Tech Manager
Publicity Sec

KISMET

Ralph Thoresby Community Theatre, until 8th Feb, 7.15pm. (Farrar Lane, Holt Park).

ALL MY SONS

A real weepie by Arthur Miller. On at the Workshop till Saturday. A good production. 7.30pm.

GIGS

WARP FACTOR 5
Residency at the Little Londoner, every Wednesday.

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ROMANCE IS NOT DEAD YET

Send a rose on Valentines day to your loved one; any time, anyplace, anywhere. £2 each. Orders taken in Union Extension. Tuesday, 4th February, 11th February, 12-2.00 p.m. Half profits to Eritrean Action.

PERSONAL

Please send Valentines to Sarah and Becky at 12 Springfield Mount.

Flourucl - la table a un certain, je ne sais quoi, no n'est ce pas?

Steve and Benson, both randy bug-gers, but Benson is having something done about it.

Kieron Collins - Man of Mystery.

Dear Pussballs, happy picking, love D+S.

Anneka Rice is an old boot!

Andy is not a mess on skates - the panicker.

I am not a breeding machine, any comments Martin?

Sharon and Mandy - thanks for the bacon sandwich - love, Andy.

Rebecca, thank you for saying 'yes', all my love, Michael.

Thanks for the ball, Bettina. (The Philadelphia cheese was a whole new experience!)

Matt Porter says 'hello' to the Christian Union, Sadler 83-84, Devon 84-85, History and 3 Ashville Avenue. See ya in June.

TK - bruising tachiwaza and a mean strangle; good luck and get gold. BH.

Was the CV good enough for Michelin Man - follow events at Gaysoc.

To my favourite sprout in all the world, love the pizza.

Congratulations Karen Goodman on your engagement - a fellow student.

Adrian thinks biochem's easy, hates anatomy, and can't even spell FISEYOLOGEE.

I love your tanned hide, Brian
Release me, Brian
Tickle me, Brian
What are you doing in the coffin Brian?
Give me a five Bri
What goes Brian in the middle of the night?
Jon hates Matthew
Janet thinks Matthew is an OK guy.

Stuart - our engagement is no minor achievement in spite of the odds against us - but you made the classic choice - happy birthday darling, your fiancée.

Pete Goodman is a queenie.

Paul Shingleton is a skinhead.

Richelle - someone loves you!!

Pregnant women watch out - the Gerbil knows.

Immac Owen?

Caroline - I hope your smile is as broad as the jungle bunny's - belated happy birthday.

John - keep aiming for the red bowl, and missing the hedge - I'm off to embrace the Irish problem. XXXX.

WARP FACTOR FIVE: WARP FACTOR FIVE.

Droopy Willy claims to be an erection specialist.

JT - I recognised your writing - AL.

The Warp Factor Five at the Little Londoner, next Wednesday.

Mr B - you're really cute.

Congratulations to a food scientist with love from a textile manager.

Mr B - do you want to go out for a drink some time?

Dave Lennon - last night was wonderful. Thanks Pete. XXX.

Mr B - are you totally unaware, or are just not interested?

Zakhov loves Tatiana.

Catriona - you saved my life.

You went on the holiday, now are you going on the dinner? 44 people can't be wrong.

Richelle, my belle.

You need hands, don't you H.

Dave Humphries had better keep his big mouth shut.

German Dept, 'Fasching' Party, 11th, 8pm, wine flowing. Julie, Mandy, Isla apologise in advance for their actions.

Simon - big muscles and so gorgeous in the morning.

Ben - good luck on Friday night, from the 57 boys.

Viva El President!

How's the poodle? Love legion of the trude.

Where's your hippy hat Medusa?

The Mortal Green Whim is.

Dr Bob's apes phono surgery resumes next week.

Knock next time Louise, it gives me a chance to hide.

Jay Rayner would like to apologise.

Sorry, there's more.

Jay Rayner would like to apologise to his reader for the cock-ups in his TV-AM feature. The fifth member of the original team was Michael Parkinson, and the present presenter is Nick Owen, rather than Nick Lowe.

Zakhov loves Tatiana.

Happy birthday Elaine. Love from Kate, Tracy and Frances.

Zakhov loves Tatiana.

Is Clint Setterfield gay?

Wicious won woyage to twextile ball?

Direct Dyes? Ever serious?

Ski Club dinner - roll up, roll up, get your tickets from Treeeeenah.

Valentines Day comes but once a year... and I'm not any more regular. Unless, of course, you're wearing clashing green tartan.

Valentines Day Personal Column - show them and everyone else on campus, that you really care.

The man on the fourth floor awaits your next visit. SOON?

Rob Minshull stop using my bloody phone.

Actually, Rob, you do harass women.

Happy birthday, Gwiggy.

Rob Minshull - is it true he's really Spiderman?

S.B. Militant and Mayfair.

Anne - what's it like mixing business with pleasure?

Chris Whitlow oppresses more women than Rob Minshull.

Chris Whitlow and the mueslis-moving to the right. Come back - the cuddly left are waiting. Waiting.

Happy birthday to the best application form typist in Leeds. XXX.

Thought for the week - "It's easier to say I love you, than yours sincerely, I suppose." Taken from the Gospel of Costello, Book 5, Chapter 14.

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LABOUR'S PRICE DIRECTORS

Mr. Christopher Price, ex Labour MP for Perry Barr in Birmingham, is the new director of Leeds Polytechnic.

Ashley Tabony reports
Photos: Steve Robinson

THE Polytechnic welcomes its new director on Monday, 54 year-old Christopher Price. Born in Headingley, Mr. Price was brought up in East Keswick near Leeds and went to Leeds Grammar School.

After graduating from Oxford with a degree in Classics, he taught in secondary schools for ten years, until he became a city councillor and deputy chairman of the education committee in Sheffield in 1962. In 1966 he became a Labour MP for Perry Barr in Birmingham, and sat in the house as MP for that constituency and later Lewisham West for a total of 17 years. In 1979 Price also became chairman of the select committee on education, science and the arts, a position he held for four years.

After losing his parliamentary seat in 1983, he was invited to South Bank Polytechnic in London in order to help develop the Bio-Technology department whilst assistant director.

Mr. Price openly admits that his local background was a major reason for his taking the chance to become director at Leeds. "Obviously the attraction of a return to Leeds after 20 years away was very strong, directorships at other polytechnics such as Birmingham had been advertised, but they did not hold quite the same appeal." This said, a love of the area is not Mr. Price's only reason for taking up the position, he sees scope for great development at Leeds Polytechnic in coming years: "Whilst not wishing to rubbish uni-

versities, I have always been a great believer in polytechnics, and feel that they are more adaptable to the challenges and problems of the future. My aim will be to try and ensure that this polytechnic serves the needs of the people of Leeds and the region. As the number of 18 year-olds entering drops, I would like to give older people, and especially women and those from the ethnic minorities, who do not usually feel able to enjoy an extended education, a chance to study here. I would like to see access courses laid on here which are both relevant and attractive, and which will give people the confidence to take on full three year courses. It is vital that we make the polytechnic more welcoming as a whole."

With his experience in both local and national government, Price realises fully the role that the local authority can play. "I am well aware that there has been friction between the local authority and the polytechnic, but I shall attempt to draw the two together, and if both work well I believe that the polytechnic can greatly help industrial regeneration in Leeds."

One of the more immediate tasks facing the new director is to try and resolve the problems in the Fine Art department. There have been allegations of drunkenness and sexual harassment by lecturers, and Price has set about sorting the matter out already. "I have seen the reports and am aware of the allegations. I spoke to the president of LPSU in order to brief myself on the matter, and am confident the issue can be resolved quickly. Negotiations are under way at this

moment, and I hope that an announcement can be made on the matter before long."

Despite the work ahead, and Price readily admits to being "a bit of a workaholic" he is sure he will enjoy his time at Leeds, and comments that he thinks one of the great attractions of the post is the polytechnic's geographical situation. "It's wonderful to be close to the Dales again, I love walking, and especially so in this area."

Ashley Tabony



• Leeds Polytechnic's new director

LEEDS UNIVERSITY UNION



elections

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SPORTS
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DOWN UNDER



**Chris Hill takes
a look at the
world of sub aqua
diving and finds
it isn't all
glamour...**

CONSIDERING the romantic image that scuba diving conjures up the life of the Leeds University Union Diving Club is not the constant round of glamour and excitement that might be expected.

Mediterranean seas and submerged wrecks are distant horizons for new members who spend most of their time splashing up and down the Grammar School swimming pool in their wet suits.

The training of divers takes place during swimming sessions and at weekly one hour lectures. Safety procedures such as

Splashing up-and-down the Grammar school swimming pool.

air sharing, underwater hand signals and swimming with a blacked out mask to simulate silty water are taught as well as how to use diving equipment.

Safety is a primary concern for the club as diving can obviously be dangerous. "There aren't many normal injuries in diving, just severe injuries and deaths," said club member John Bowan. However, the club chairman claims that the sport can be safe and fun, "as long as you stick to the rules."

Severe injuries and deaths aside, the most prohibitive factor in joining the club is the cost. Members are expected to pay around £200 on equipment and club fees during their first year, though Union funding means that this amount is lower than expected by many clubs.

These costs make diving a sport for only the most dedicated and though many people join up during bazaar day most drop out soon afterwards.

Diving addicts find it hard to explain what it is that they enjoy about a dive but it seems to be a combination of the sensation of floating and the fascination of an underwater nature trail.

"There aren't any normal injuries... just severe injuries and deaths."

The Club's diving trips take it mainly to the seas around Britain. These are not the grey and uninteresting sludge that one

might expect but contain plenty of undersea life, particularly around Scotland. There are also an abundance of wrecks to

The sensation of floating...an underwater nature trail.

dive, though, because many of its members are inexperienced, the club does not explore inside wrecks, only around them.

Not all dives are successful, some can be tense and nervy. Half an hour may be spent fumbling around in water so silty that it is impossible to see anything at all "sometimes you freeze for nothing", said John Bowan.

In common with many University societies the Diving Club's social life is good and members spend at least as much time in the pub as in the water.

On the whole diving seems an exciting and interesting sport for those who can afford it. It is too late to join the club this year, but club members can be found in the Packhorse after their swimming pool sessions

The Diving Club's social life is good.

on Mondays and Thursdays, from around 9:00 p.m. and are willing to talk to anyone who is interested.

RUGBY LEAGUE

A report by our correspondent Michael Jones

LEEDS 20 SWINTON 8

DESPITE the bitter cold and driving rain a crowd of 4,769 saw a recently rejuvenated Leeds record their sixth successive victory, beating Swinton by 20-8.

It was the second time in 72 hours that Leeds had defeated Swinton, having stopped their progress in the Silk Cut Challenge Cup last Thursday night.

A penalty from Gill after 15 minutes put Leeds ahead, but Swinton quickly replied with a lovely try from wingman, Derek Bate. He picked up the loose ball ten yards in front of his own posts, turned three tackles, exchanged a quick pass with Topping on the wing, then ran alone from the half-way line unmatched for pace.

Topping, injured in the tackle which led to the try, failed to capitalise on their lead when he hooked the conversion. The inability to score from the conversion was a major feature of a match which contained six tries none of which were converted by either side.

The strength of both sets of tacklers left the game static in midfield until just before half-time, when the relentless pressure of the Leeds forwards allowed Webb to escape through the Swinton defence to put Leeds ahead 6-4 at the interval.

Leeds increased their score in the second half as Gill scored his second penalty of the match. This was followed with a try from Gibson who had a free passage down the right wing, to ease Leeds further ahead.

Swinton rallied with some intricate passing which bewildered the Leeds defence, letting the reserve, Evans charge down the left wing to score a superb try. This gave the Lancashire side some short-lived hope of a much needed two points.

Leeds utility back, Tony Currie was a decisive factor in their attacks as his strong runs from defence, and intelligent passing allowed both Leeds wingers to come close to scoring on four occasions. Currie's commitment was rewarded in the second half when he received the final pass in a move which he had begun with an interception on the half-way line. Within two minutes of this, Webb scored his second try to leave Leeds worthy 20-8 victors.

ORIENTEERING
ANOTHER WIN

JOHN DALTON stepped up a class and performed magnificently despite the blizzard conditions during last Sunday's event, held at Grenoside, north of Sheffield.

DALTON, a relative newcomer to orienteering, ran for the first time on the Men's Senior Course and beat several established members of the club.

Club captain Paul Jarvis won the event, though the performances of Malcom Erskine and Simon Amers also deserve mention.

The Club are now certain to travel in a very confident mood to the semi-final of the Churchill Cup being held on Sunday.

John Dalton

SHOOTING
CHRISTIE CUP

THE Leeds University Rifle Team were defeated by 20 points out of 800 in the match for the Christie Cup against a strong team from Manchester. However, several of the Leeds shooters put in good scores - Steve Hampton 97/100, Sarah Rennie 95/100, Jon Beck 95/100 and Jonathan Saniolsih 94/100.

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LEEDS STUDENT

CROSS COUNTRY CHAMPIONSHIPS

THE British Student Sports Federation Cross Country Championships were held on a bleak, exposed, muddy course around Keele University.

Once again Annie Murray was first to finish for Leeds University Women, well ahead of Lesley Lake and Ni Ni who both ran well over the strength sapping course.

The Men's 'B' race was completely dominated by Loughborough and Birmingham Universities. After a slow start and getting lost in the middle of the field, Martin Doscoe managed to pick up a few places on the last lap to finish 35th. Next to finish for Leeds was Andy Robbins closely followed by Phil Davies and James Werner.

By the time the Men's 'A' race started the course had been badly churned up by the previous runners. Dave Buzza (Loughborough) won the race, with John Sherban, Leeds highest placed runner, in 17th. Next to finish were Greg Hull (49th) and Robin Hudson (53rd). The 'A' sextet was completed by Mark Dillon, Pete Carpenis and Willie Gaunt and eventually claimed sixth in the BUSF Championship.

LEEDS WALTZ IT

Ballroom Dancing report by **Matthew Flintoff**

LAST Saturday night, in the impressive surroundings of Hull City Hall, the LUU Ballroom Dancing team competed and succeeded in taking the Northern Universities 'A' team title for the first time in their twelve years. The team were well ahead of Manchester, their nearest rivals.

Leeds sent the largest number of competitors and supporters, and succeeded in outshouting all their rivals throughout the evening. The four competition dances are waltz, quickstep, cha-cha-cha and jive. The team was captained by society president, Chris Ayer, who, partnered by Tricia Lee in the first dance, the waltz, progressed through the three rounds to take second place in the final.

Fiona Williams retained her quickstep title partnered by Paul Bulleymont despite a confusion over the numbers by the judges. The Latin American team put in a very impressive performance in reaching the finals, with Jim Reeves and Lindsay Patterson coming fourth in the cha-cha-cha. The Leeds 'jive' pair, Paul Nicholls



Left to right: Fiona Williams; Paul Bulleymont; Lindsey Patterson; Jim Reeves; Paul Nicholls; Audrey Pereira; Chris Ayer; Tricia Lee.

and Audrey Pereira managed second place with a loudly cheered acrobatic routine.

Amongst the 'B' and 'C' teams, two couples in particular stood out. David Richmond and Julie Polles in the quickstep, and Dean Mabley and Heather Morrish in the cha-cha-cha reached their semi-final stage with confident displays.

Chris Ayer rounded off his evening by winning the open paso-doble and coming second in the open tango with Tricia

WOMEN'S RUGBY

Leeds Uni 20 Leics Poly 0

Leeds met Leicester Poly under appalling conditions last Sunday on a quagmire of a pitch in freezing wind and sleet. Despite the sticky mud and slippery ball, Leeds took control after only a few minutes and fly half, Andrea Wallace drew the opposition across then slipped through to touch down for the first try.

The Leicester scrum were persistently pushed off the ball

by a strong Leeds pack and a rare win for the home side was soon whitewashed when flanker, Carol Isherwood intercepted the scrum half's pass from the back of the scrum and powered over to make the score 8-0. Isherwood scored again soon after with a blind side peel from a maul near the Leicester line.

Approaching half time, Leeds won yet another scrum against the head and scrum half, Joanna Walters picked up on the blind side and sprinted for the line, sidestepping the covering defence for the fourth Leeds try. Lock, Claire Eady raised the score to 20-0 in the second half when the Leicester full back lost her way and sprinted twenty yards towards her own line. Wallace tackled and Eady capitalised with an easy try to finish off a lunatic game.

BASKETBALL POLY TOPS

LEEDS POLY 78 WETHERBY WIZARDS 41

LEEDS Poly progressed with relative ease into the semi-finals of the Leeds Area Handicap Cup against a Wetherby side lacking in vigour. Coach Roper was not happy with the Poly's performance, although the result seemed to please him somewhat.

Alan Lukster (how do you spell his name?) turned in 23 points. Mark Green and Richard Gillat, both playing their first game of the term, scored 16 and 19 points respectively. Other points came from Greg Taylor 9, Nigel Hall 8, and Ian Hall 3, with only Richard Cooper failing to get a hoop.

MOTOR SPORT CHAMPIONSHIPS

AT the end of last term seven crews from the LUU Motor Club made their way to Salford University for the start of the Endsleigh National Student Motorsport Championship as did about fifty other crews from as far away as London and Belfast.

The event started at nine in the morning when the drivers had a number of very tricky autotests to complete and the navigators had to do a couple of table top rallies lasting two hours each.

Simon Hedley of Leeds came a very close second in the autotests, losing out by less than a second over the seven tests to Bradford's Rob Snowden. Peter Wright deserves credit for his excellent seventh position in his first event.

In the table tops, Dave Markham came sixth and Mike Wood seventh, but the results showed that Leeds navigators need to practice these exercises for future events as they struggled to finish in the lower twenties.

During the late afternoon the crews made their way back to the Leeds area for what was perhaps the most enjoyable event; the 180 mile road rally around the twisty roads of North Yorkshire, which started at midnight near Harrogate.

Fortunes were mixed, David Dye/Roland Cross "retired" before the half way mark but Simon Hedley/Dave Markham came second overall and beginners Keith Welsby/Martin Douglas came a creditable 13th overall in their 1300 Viva. Andrew Hughes/Nigel Hartley came 15th in another 1300 Vauxhall, an Astra. Nigel Gray/Ian Miller would have come third overall had they not booked into the halfway control two minutes early and Rick Townend/Mike Wood would have come even higher had they not rolled their Astra on the fifth section, however, despite this they still managed to finish sixth.

The final results showed Leeds crews to have done well again this year, though not quite as well as last when they won. Simon Hedley/Dave Markham in their giant killing Mini 1275 came second over the three disciplines. Rick, Townend/Mike Wood seventh and Andrew Hughes/Nigel Hartley eleventh. In all a good team result for LUU Motor Club.

MARTIN DOUGLAS

SKI TEAM ROUND UP

THE ski team have been busy this winter with dry ski slope races and snow championships.

A sixteen strong squad competed in the English and Welsh Universities Championships in Haute Nendaz, Switzerland during the Christmas vacation. The team's social activities were not particularly conducive to fast times on the race pistes, but Stiffy Bachus will have left a lasting impression on Swiss ice skaters.

The Championships involved 27 universities, 56 teams and about 280 racers, many of the top performers having been involved in international competition. Manchester, with a formidable team, ended overall men's winners and Durham won the women's competition.

From the Leeds Men's team, James Eiloart finished 20th overall, closely followed by Wham Meinertzhagen 24th. Tony Meadowcroft skied like a man possessed to come 16th in the Giant Slalom.

The women fared a little better with Leisl Grant racing consistently well to finish 16th overall. Perhaps the star was Catriona Marchant who, although in theory a substitute, came 24th and first in the Novices' section. Belinda Fletcher finished 27th overall and Judith Lunn 24th in the Giant Slalom. The women also took fourth place in the team special slalom.

But, all in all the emphasis was on fun.

On dry slopes, the team met with considerable success, winning a Northern Universities race at Rosendale, and coming third at a similar event in Telford. The team also won the Yorkshire and Humber-side Championships at Harrogate.

All members of the ski team wish Dan Johnson a full and speedy recovery.

SWIMMING/WATERPOLO

LIVERPOOL were unable to field a women's team for this match, Leeds' first at home this year. The University won 42-33, aided and abetted by wins from Nick McKeown (special guest appearance), Mike Yardley and Andy Sigsworth. Sigsworth, in a bid to shrug off his stereotyped image, dumbfounded the spectators by leaving the blocks before the other competitors (and possibly before the gun).

The Water Polo match, against a team ranked as number one British University this year, was a closely contested, fast moving game. Goals from Pete Carpenter (3), Mark Stacey (2), Clive Jervis (2), Rick Morris (2) and some remarkable goal keeping from Nigel Wadsworth helped Leeds to a 9-8 victory, and boosted morale for the UAU assault later this term.

SPORTS DIARY

SOCCER

Sat 8th Feb.
LEEDS UNI. 1st, 2nd and 3rd XIs vs LANCASTER. Home.
LEEDS UNI. 4th XI vs O. MOD-ERNIANS. Away.

CROSS COUNTRY

Sat 8th Feb.
LEEDS UNI. Away. Northern Counties.

HOCKEY (MEN)

Sat 8th Feb.
LEEDS UNI. 1st and 2nd XIs vs GRIMSBY. Away.
LEEDS UNI. 3rd (Home) and 4th (Away) XIs vs ADEL.

Sun 9th Feb.
LEEDS UNI. 1st XI vs SHEFFIELD. Home. U21 Cup game.

HOCKEY (WOMEN)

Sat 8th Feb.

LEEDS UNI. 1st XI vs UMIST. Away.

LEEDS UNI. 2nd XI vs TASC. Away.

LACROSSE (MEN)

Sat 8th Feb.
LEEDS UNI. vs ASHTON 'B'. Home.

LACROSSE (WOMEN)

Sat 8th Feb.
LEEDS UNI. vs HULL and MANCHESTER. Triangular match. Home.

NETBALL

Sat 8th Feb.
LEEDS UNI. 1st and 2nd VIs vs LIVERPOOL. Away.

RUGBY UNION (MEN)

Sat 8th Feb.
LEEDS UNI. 1st, 2nd and 3rd XVs vs BRADFORD. Away.

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