

40,000 STRONG

Report By
JOANNA WALTERS
HELEN SLINGSBY

FOWLER DEMONSTRATION ATTRACTS RECORD NUMBER OF STUDENTS

Norman Fowler was made painfully aware of the disgust felt for his benefit proposals this Wednesday when between 30,000 and 40,000 students marched through London.

Leeds University and Leeds Polytechnic sent 31 coaches in total to participate in what has been acknowledged as the largest student demonstration in recent years. To chants of "They say cut back, we say fight back", the mile and a half procession began at the GLC county building and marched past the Department of Education

and Science (DES) and DHSS building on a symbolic but obscure route which was somewhere south of the Thames, and was evidently a restricted 'safe route' dictated to NUS by the police.

The march which temporarily held up traffic, nevertheless proceeded peacefully and in high spirits. Phil Woolas, NUS president, described the high turnout as "a brilliant effort." Students from as far away as Stirling and Northern Ireland had travelled overnight to show their support for the campaign.

Jill Smith, LPSU president, said "it really reflects the strength of students' opposition to the Fowler proposals."

The demonstration reached the site of the planned rally in a state of high morale and optimism but this soon turned stale as it became clear that NUS had failed to capitalise on the potential for action with the large numbers present. Students were herded into an isolated field where a series of uninspiring speeches, punctuated with tedious delays, provoked a feeling of frustration as the demo lost

impetus and the majority were left feeling disgruntled in the freezing cold weather.

Fred Jarvis, general secretary of the NUT and Brenda Dean of SOGAT had originally been invited to speak but had backed down because of urgent commitments. They were replaced by little known speakers who reduced the rally to a disappointing anti-climax with their hollow rhetoric and obvious statements.

Shouts of "We want action, we want action" disrupted the meeting as Manchester students

broke through a cordon of NUS stewards and stormed onto the stage demanding to speak. Offended NUS officials gave the platform to a Manchester area spokesperson who attempted to voice dissatisfaction with the suspension of the three Manchester University students who have been accused of attacking David Waddington MP. His address was inarticulate and confused, however, and the interruption served only to aggravate the growing restlessness of the crowd.

Anne Baxter, deputy president of LUU summed up what many students were feeling; "The whole rally is a shambles, NUS can't expect people to stand in the middle of nowhere and expect morale to remain high." Phil Woolas, however, underplayed student dissent when he remarked that "people always moan at the end of a demo."

For further details of the demo, see page eight.



• Members of Leeds Poly marching from the Department of Education and Science to the DHSS.

NEXT YEARS LUU EXEC

- **Paul Brannen**
(President)
- **Claire Whiteley**
(Welfare)
- **Simon Buckby**
(Education)
- **Tim Munson**
(Finance)
- **Jeff Samuels**
(Admin)

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reviews, arts
+ what's on

NEWS

WORKMAN SET ON FIRE

— Hospitalised trying to sandblast rusty tanks

ONE man was admitted to hospital with severe burns and a second suffered shock after an accident at the University last week.

The men, outside contractors from Harrogate, were painting a large tank in the basement of the Medical and Dental building last Thursday evening when one of the men's overalls caught fire. According to the porters in the building the victim, a 22 year-old, "came out like a ball of fire" with "skin peeling off his face" and it is thought that he may have to remain in hospital for five or six weeks.

The basement of the Medical and Dental building, the plant room, contains four 5,000 gallon tanks. These, as the Safety Officer, Mr Everett explained, were rather rusty and the contractors' task was to sandblast away the rust and repaint the tanks. Three tanks had been completed and the fourth was nearing completion when the incident occurred. Mr Everett has not been able to ascertain the cause, though he suspects that it had "something to do with the paint", which may have produced a spark from the spray-gun the man was using.

His colleague managed to ex-

tinguish the flames, burning his hands in the process, but on the whole the second man, a 17 year-old, escaped relatively lightly. Within an hour or so his shock had passed.

The emergency services were all called to the scene and the fire was soon brought under control. No other people suffered any injury, although fibreglass equipment was damaged. Police evacuated the building but there was no great danger as only a handful of people were there that evening.

Mr Everett dismissed rumours that had been circulating in the wake of the incident according to which the tanks contained radio-active material. They were, he said, "quite groundless", put about by local media, particularly a local radio station, which did not have a proper understanding of the facts. In fact the tanks contained merely water. He also attacked rumours which had it that the man involved had died. "He is a very sick man," he acknowledged, but having spoken to one of the contractor's relatives he was glad to say that the patient is, it seems, "beginning to perk up." The Factory Inspector will speak to the man when he is fully reco-

vered.

Asked about the history of such accidents Mr Everett claimed that the University has "a very good safety record." It is ten years since the last big fire, while there have been no real explosions in the last 20

years. Last week's incident was, he felt, no more than "a minor fire" and talk of it in terms of an explosion was for him emotive. As he said, "it could have been a lot, lot worse."

Michael Ball

SHEFFIELD POLY TO LAUNCH A 'BLACK ONLY' COURSE

SHEFFIELD Poly is due to launch an access course designed exclusively for black students and taught only by black lecturers. Completion of the part-time course will guarantee 18 places on degree courses in applied social studies, education and housing studies.

The decision to run the course, which will examine many issues from a black perspective, was taken after discussions between the local authority and black community groups in Sheffield.

Although Sheffield does not have a large black population, the local education authority is

arguing that the course falls under race relations legislation which allows provision for under represented groups in areas of education and employment.

The four-term course will be run at Granville College of Further Education where Peter Wilson, curriculum development officer for the project, stresses that such positive discrimination is only "an attempt to redress the balance between black and white students in Further Education." He went on to emphasise that it was not a permanent solution to the problem of attracting black people into the system, nor would it solve local community problems.

Anna Kealey

Sports Hall changes due at the end of the decade

EXCITING new proposals concerning the university sports facilities were finally given the go ahead last Thursday.

With a budget of £1.3 million plans are to provide an extra squash court, new weight training room and an underground rifle range all of which will be housed in a new projectile hall.

Alterations to the old hall include an increase in changing rooms, a new sprung floor multi-purpose area, a first aid room and a cafe is also being built. Whilst this is in progress activities normally practised in the old hall will take place in the new hall. The project is due to begin on 3rd March, the completion date set for the old hall is September though the projectile hall will not be ready until January.

With regard to future possible extensions, the Playhouse site which was only on short term lease, has had to be reclaimed. The new Playhouse will in turn be relocated at Quarry Hill, opposite the central bus station.

Cromer Terrace Gym is at present unaffected by these changes and despite speculations to the contrary should remain so.

However, as part of a new



• Sports Hall administrator Bill Butterworth.

Photo: John Jeffay.

development plant for the whole western area of the University campus, Cromer Terrace may ultimately have to close.

Other major changes intended include the conversion of the Purple Car Park, possibly to provide more student flats. The Union building will also be

affected with the closure of the west wing whilst the SCR is transferred to this area. As yet though, these plans are very much in the future and unlikely to be put into effect until the end of the decade.

Penny Hay & Anna Kealey

Act your shoe size - It's Rag Week

THIS year's Rag Week begins on Saturday 1st March with the traditional Grand Procession of floats around the city centre, commencing at 2.00 pm. As with the majority of Rag events this is a joint University/Poly venture, and this year the respective Rag committees have done much to promote closer ties between the two.

Other regular activities include a seven-legged beer race on Wednesday, 'Hugging Day' (I leave you to draw your own conclusions) on Thursday, and various wacky fancy dress discos throughout the week. More original events include the sinistinely named 'Operation Bodysnatch' (how much will you pay NOT to have the Exec members returned?) and a sponsored 70 hour marathon 'Star Trek' watch. There is also the annual Paris Hitch the following weekend (14th/16th March).

Full details of all events are contained in 'FEEDBUNK' - the Rag Information Bulletin - available throughout the Union. The Rag Committee feel that support for Rag Week has dwindled over the past few years as a result of general student apathy, so if you would like to participate in any of the activities, or wish to sponsor others contact Dave French in the Rag Office.

Chris Donkin



THE meeting started with the novelty of a normally uncontested human rights issue being contested: viz the plight of the 385,000 Jewish 'refuseniks' in the USSR. Martin Lacks, proposing the motion, outlined the problem and suggested joining the 'Student and Academic Campaign for Soviet Jewry'.

This was the cue for the grand return of the much loved and much missed Paul 'pigtail' Hubert. He agreed that 11,000 Jews had been "refused their democratic rights to emigrate," but wanted to see in the Soviet Union "democratic rights for everyone, not just for Jews and intellectuals." He said that many Soviet Trade Unionists had been imprisoned and felt that the issue was that the "majority should have rights to influence decisions, not that the minority should have the right to emigrate."

Jeff Samuels was speechless, dismissing this as "workerist rubbish," saying that Jews were being singled out for their religious beliefs. "There has been a long history of Jewish persecution."

"It's not a unique oppression," said Hubert, and cited 16 million Ukrainians, wanting their own national culture, as an example. "This motion turns its back on the majority of people in the Soviet Union."

In a surprisingly close vote Mr Hubert was defeated - but, then, he must have grown to expect that by now.

As reported elsewhere in this paper over the past few weeks, there have been many trials and tribulations going on in the corridors of power over who LUU should grant its prestigious bank account to. Following the advice of the Treasurer, Union Council decided the honour belongs to Lloyds.

This resulted in the first stage of what will, no doubt, be an ongoing hatchet job on said Treasurer, the hapless Frank Hot-Bath. It started with a motion to refer the matter back to UC.

Claire Whiteley wanted a report from the Treasurer dealing with the "political and human rights implications." Anti Apartheid advised banking with the Co-op, TSB or National Giro - having claimed support for them in other areas, why not follow their advice here?

Frankie claimed he only had a fortnight to get hold of any of these organisations (cries of "rubbish"). The Union oughtn't to support repressive regimes, but it also had a "moral obligation to provide a service to its members."

Nigel Wright-On felt that Frankie knew what he had to include in his report; that he hadn't done so was merely due to "incompetence".

The OGM agreed, and an overwhelming majority voted to refer the subject back to UC.

Against the threat of having to discuss the print strike yet again, most people left the meeting at this point.

Austicksforbooks

ALL THE BOOKS YOU NEED ARE HERE

UNIVERSITY BOOKSHOP
21, Blenheim Terrace,

POLYTECHNIC BOOKSHOP
25-27, Cookridge Street,

MEDICAL & LEGAL
BOOKSHOP
57, Great George Street,

Hours of business 9.00 a.m. to 5.30 p.m., Monday to Saturday

and for
STATIONERY, NEWSPAPERS AND MAGAZINES:

STUDENT STATIONERS
172-4, Woodhouse Lane,

NEWS

LUU ELECTIONS

LABOUR CLUB MAJORITY

Paul Brannen claimed victory in the sabbatical elections this week and becomes Leeds University Union President for the academic year 86/87. The positions of Administration Officer, Education Officer, Finance Officer and Welfare Officer were also contested and all 'new' officers will take up their posts on 1st August.

The turn-out for the voting on Monday and Tuesday was higher than in recent years, with 2,895 ballot papers being returned.

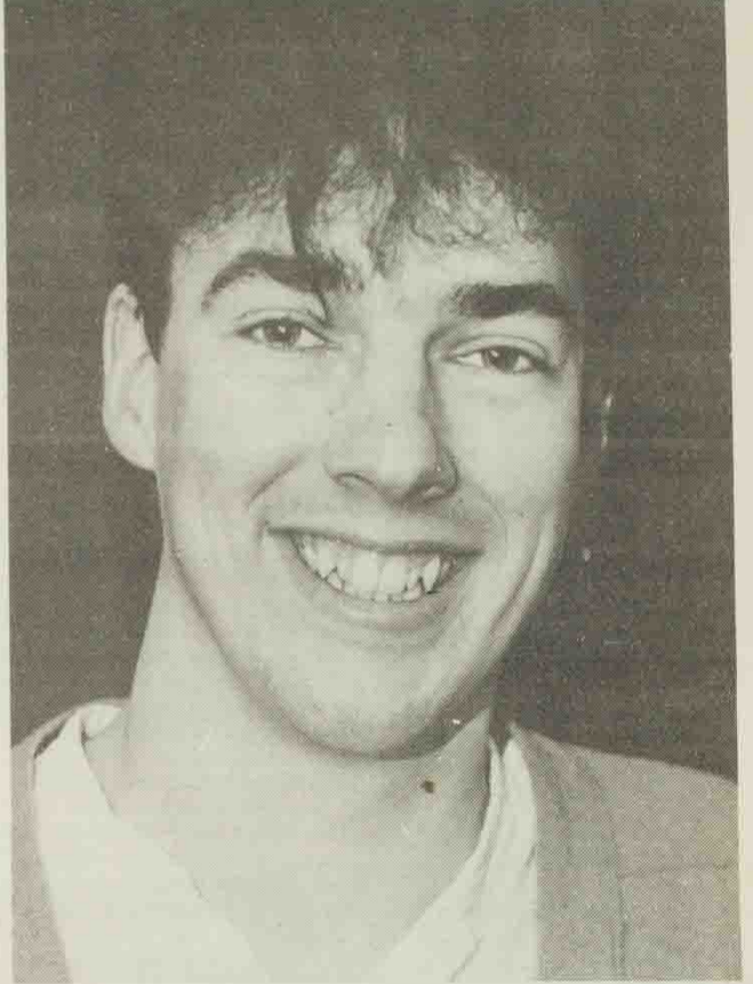
The position attracting most candidates was, perhaps not surprisingly, President with eight people running for the post. However, it soon became obvious that it was a two horse race, between Barney Benson and Paul Brannen. By the end

of the fourth round of counting Brannen had reached an unassailable total of 1,300 votes and was duly declared President for the next term.

After hearing the result he expressed surprise at the margin of his victory. "I had thought it would be a lot closer. I was worried that I had only been able to speak to about 1,500 Leeds students, and felt that Barney's campaign for better facilities might well split the vote. However, I should have had more faith in Leeds students, as they recognised that the battle against cuts and for better facilities are one and the same."

Looking ahead to next year Brannen outlined his hopes for the campaigning Union that he talked of in his election campaign. "In the end I have been elected fairly unanimously and I hope I can live up to the faith that Leeds students have shown in me. I shall continue the campaign versus the Fowler Bill and start the campaign against the Education Green Paper which threatens the whole union. But I need support next year, I cannot campaign on my own. The students must present their ideas and put them into action. I am just their mouthpiece."

The first result declared had been that for the position of Administration Officer, which saw Jeff Samuels win by nearly 500 votes. He had been a strong favourite, a point he accepted, "I thought I would win, but knew it would be closer than people said. I'm just relieved it is all over now and I can try and get my degree. My main aim must be to provide an efficient base in the attack on the Fowler Bill, and I am glad to have been given the chance to provide this



• Paul Brannen

base, thanks to many people who helped me and voted for me, especially Nigel Wright, who almost got arrested putting up my posters in Hyde Park.

Perhaps the most surprising result was for Finance Officer, when independent candidate Timothy Munson defeated Labour candidate Mark Coates by around 400 votes. Timothy agreed, "Though I vehemently oppose the current attacks on student finances, I am not a member of the Labour Club, and did not expect to beat a Labour candidate. But I get on well with the others, especially Jeff Samuels who I campaigned with, and will help them totally with the campaigning that must be done. This can best be done by communicating with University halls and flats rather than the executive sitting in the office all day in rather pompous fashion. We must show students that we are not political weirdos, and must get them as involved as possible."

The new Education Officer is to be Simon Buckby, who, after displaying an unusually large amount of nervousness during counting, won by 200 votes. In between receiving hugs and kisses from his jubilant band of supporters he said, "I would like to say a big thank you to everyone who helped and who voted for me, hopefully I will be able to carry out the mandate that I was elected on." He also promised to give up smoking - until the next election anyway.

The largest victory was achieved by Claire Whitely, standing for Welfare Officer, as she won by over 2,000 votes, the largest winning margin in union history. She expressed great pleasure not only with her result, but with the others as

well saying, "These people will be really good to work with. Apart from the obvious aims, such as anti-Fowler campaigning and the struggle for better lighting on Woodhouse Moor, I would like to make students more aware of the information available to them. This year the Exec has been fairly distant, we must next year encourage people to come to us and find out what is going on."

A final mention must go to the man generally acknowledged to be the election's most colourful candidate, Simon Wilks, who polled 116 votes in the presidential election and whose rather eccentric sense of humour was a major factor in keeping those present awake until 4.00 am when the results were finalised. He thanked those who had voted for him, and assured the rest that they will get the chance to redress the balance next year. Can't wait!

Ashley Tabony



• Tim Munster



• Jeff Samuels

The big chill - Poly town planning and Fine Art at mercy of NAB

The future of Fine Art and Town Planning at Leeds Poly hangs in the balance this week in the light of proposals from the National Advisory Body that these courses receive no students in the academic year 1987/88.

The Poly Directorate subsequently negotiated an intake of 20 students for each course but this number can be rejected by the full NAB Committee who meet on 4th April. Even 20 stands as a hypothetical figure for Fine Art as intake for this course for 1986/87 has already been frozen by the Council for National Academic Awards on the grounds of academic shortcomings.

Staff and students at the Poly are currently leading a spirited campaign to change the face of Poly Fine Art in the hope that the course will be revalidated by the CNA in May.

The main element of the provisional NAB proposals specify that the Poly may have to cut its intake for 1987/88 by 214 places in total, across the board. This figure, according to Leeds Poly Director, Christopher Price, constitutes an "if the worst comes to the worst" eventuality but reductions in anything like these numbers would make Fine Art and Town Planning prime targets for substantial cuts.

This danger typifies the crisis being faced by fine art course, especially those in the Public Sector, nationwide. The Leeds Poly Fine Art problems constitute nothing short of a catastrophe in the wake of the CNA demand for a freeze and, even if the course lives to fight

another day in 1986 on the academic front, the tight purse strings of the Government and the low priority status given to fine art by NAB could combine to force the demise of the course by economic necessity.

The prospects for the Fine Art course at Leeds Poly if it survives CNA reappraisal will be that it can take up to 45 students next year made up only from mature students who meet the course requirements and school leavers applying for Fine Art who find themselves in the 'pool'. Students who put, or would have put Leeds Poly first or second choice when originally applying have had to scrub Leeds from their options. In addition to these blows already suffered by the course, it still faces the awaited NAB verdict which will dictate the size of the course for 87/88.

Nick Cornwell, Secretary of the Art and Design Working Group for NAB put the reduction in Public Expenditure on students as 25 per cent in real terms over the last four years and predicted that 1986 can be seen as a crunch year in that the quality of education will suffer significantly if expenditure levels go any lower.

Cornwell justified the dangerous position that subjects such as fine art have been put in by stressing that the responsibility of NAB is to plan within the resources available. "We have always had a policy to protect highly vocational science and technology courses," he said.

Joanna Walters

LETTERS



Dear Editor,

Following the article entitled 'Being There' printed in your last issue, I felt compelled to reply. Firstly, I would like to state that my views are in no way anti-homosexual, and affirm my disgust at the discriminatory practices that the homosexual community has to endure. I feel that Gay Awareness Week is, as Messrs Lane and Wallace claim, a laudable attempt to "dispel misconceptions" surrounding homosexuality.

However, although I hope that Gay Awareness week achieves its objectives, I do feel that 'Being There', far from dispelling misconceptions, has had the effect of setting them up. Misconceptions lead to ignorance, ignorance leads to fear and fear forms the root of violence, which is precisely what the article is complaining about. Because of this, the article does little to enhance the cause of gay rights.

The article claims that men have a higher sex drive than women, which is caused by society's suppression, and that the all male relationship is therefore, far more sexually exciting. This statement is both misleading and offensive. It implies that women are inferior to men and is therefore sexist; furthermore as homosexuals are also subject to suppression by society, would it not seem reasonable to assume (under Wallace and Lane's logic) that the homosexual sex-drive would be similarly lessened? I feel sure that a homosexual relationship is far more exciting for the writers of the article, but to say that it is more sexually exciting than a heterosexual relationship is ludicrous. Surely the gratification of sexual desire is a matter of personal taste and not a concept that is confined solely to the realms of homosexual behaviour.

The article continues by claiming that the flaunting of homosexuality is a direct reaction against suppression by society and justifies such behaviour by saying that once a homosexual has 'come out' that person wants to be seen as 'special' and 'enjoy being special'. To say that homosexuals are special, completely undermines the case for gay equality. If homosexuals are indeed special then they

must be treated as being special, if they are special what right to they have to equality?

Surely it would have been better to say that homosexuals are just people, not unlike heterosexuals, the only difference being their sexual preferences. Once society understands that homosexuals are not special and live a life much the same as the majority of society, then perhaps the fear and misunderstanding surrounding homosexuality would be dispelled forever.

Finally, the article shows that Neil and Robert are guilty of the same ignorance and stupidity about which they are complaining. The section entitled 'Clever Answers to Stupid Questions' was macho in tone, it implied the superiority (not the equality) of the gay way of life and inferred that the average heterosexual is unattractive and is again, therefore, sexist. Furthermore, I would imagine that both Christian and heterosexual males would find the 'witty' retort to the Aids joke in the rag mag just as offensive and unamusing as the writers found the aforementioned rag joke itself.

The writers could claim that these were just 'throwaway' comments designed to amuse, if this is the case then, do Neil and Robert expect other subcultural groups to endure tasteless jibes whilst demanding that their own group be treated with the most serious respect? It would appear that the writers demand respect and understanding for their way of life yet have scant respect for, and minimal understanding of the ways of others lives.

This article did little to further the cause of gay rights, in my opinion its arrogant, misleading and self congratulatory style in fact demeans homosexuals. Surely, the way to enhance the cause of gay rights is not to extol and sensationalise the gay way of life and ram its virtues down your readers' throats, but to educate people that homosexuals are not monsters and are basically no different from the rest of society, to show that they are not 'special' but are indeed equal and therefore deserving of the equality and understanding they demand.

Yours sincerely,
Martin Maye

Dear Editor,

Before actually reaching the point of this letter, I would like to make it perfectly clear that I have nothing against gay people. If that is the way they wish to live their lives then that is fine.

However, I would like to make three points concerning the article supporting 'gay rights' in this week's edition of *Leeds Student*.

Firstly, why do Mr Lane and Mr Wallace concentrate on the sexual aspect of a gay relationship? Is attraction to another person, of any sexual bias, purely for sexual gratification? Two people can have a loving, caring and, yes even exciting relationship without sleeping together. Why is it automatically assumed that a relationship is worthless, just because people haven't expressed themselves sexually?

Secondly, many people find promiscuity a distasteful way of behaving, be it within the realms of a homosexual or heterosexual relationship. Sex is too easily taken for granted in society and most gays would admit to their promiscuity. I would say that this shows a considerable amount of disrespect, both for oneself, and one's partner. The only thing necessary for promiscuity is a body; no emotions or thought need be involved in sleeping with a different person whenever one feels like it.

Thirdly, and for me, most importantly, I would say if you are gay, for God's sake admit it. Above all, don't marry someone for the sake of conforming to the norms of society, or if you do, at least tell the partner concerned beforehand.

I have seen at first hand, the pain and despair that marrying someone without telling them can cause. After ten years marriage, the wife discovered that

**THIS IS YOUR RIGHT
TO REPLY. SOUND OFF
YOUR OPINIONS AND
AIR YOUR VIEWS...
WRITE TO, THE EDITOR,
LEEDS STUDENT,
LUU, LEEDS LS1 1UH.
ALL LETTERS MUST BE
SUBMITTED BY
TUESDAY LUNCHTIME.**

Dear Editor,

I would like to thank all those who supported the 'Send a Rose on Valentines Day' event. As promised, half the profits have been paid to the Eritrean Action fund, the sum being £110.

Yours,
A. Cottrell
(Treasurer, LUU Chemical Soc.)

Dear Editor,

It is well known that Greece's current form of state is parliamentary democracy. Thus it is unacceptable for Amnesty International (AI) to compare Greece, in any way, with dictatorial regimes such as Uruguay and Iraq, where human rights are systematically violated on a massive scale.

If there is a problem of human rights in Greece, it is to the same extent as any other Western European country. The very fact that AI chose and isolated Greece as its target from the other Western European countries, using false and fabricated data for "appalling human rights records in Greece", is politically suspicious. It subsequently reveals at least, the politically suspicious role that AI plays against countries with more or less progressive governments.

If AI wanted to point at countries close to home, why didn't it point firstly to its own home, Britain or USA... where human rights are being violated with mass unemployment, poverty, police violence against strikers, racism and the occupation of N. Ireland by British troops?

Yours,
LUU Hellenic Society

her husband was gay. She didn't leave, but stuck by him and tried to help him as best as she could. However, she didn't see the gay life as being all that gay, neither does her husband, he suddenly left after 22 years of marriage and no one knew where he was for several weeks. He now realises he must choose one way of life, but can't reconcile himself to one particular way of life.

Consequently, everyone concerned is extremely upset by the whole situation.

So perhaps being gay is not always as wonderful as Messrs Lane and Wallace would like to make out. By concentrating solely on the sexual aspect of a gay relationship, the above mentioned men not only sell gays short but demean the whole ideal of 'gay rights'.

Yours faithfully,
Ana Figueiredo

Dear Editor,

I would like to reply to P. Tassios' letter, in which he accuses some Amnesty International (AI) members of making incorrect comments for the sake of publicity and sensationalism.

Firstly, I would like to reiterate another letter published last week, which pointed out that the comments of the AI spokesperson were in fact, incorrectly reported.

I would also like to point out that AI's human rights concerns cover many countries including Iraq and Argentina where abduction of children has been common.

Finally, I reluctantly feel that I must correct P. Tassios' claim that Greece has as much respect for human rights, 'if not more', than other Western European countries. As with most countries, AI has worries about Greece too.

These constitute: the continued imprisonment of large numbers of Jehovah's Witnesses for refusing to perform military service on conscientious grounds, without being offered an alternative; allegations that some criminal suspects have been mistreated, and the retention of the death penalty.

AI did, however, welcome the establishment of a new law on torture which proposes imprisonment of public officials, convicted of inflicting physical or psychological torture.

I hope Amnesty's position has been fully rectified.

Yours,
Dawn Fuller

Dear Editor,

I was amazed at the number of candidates for University Union sabbatical posts who stated that they had sat on the Cultural Affairs Committee, as one of their credentials.

There is no prestige associated with sitting on this committee - anyone can sit on it to represent their particular society. Most people attend CAC meetings only when they want to screw some money out of the Union for their respective society.

I have spent some of the most boring afternoons of my life sitting on this committee and the only thing I have learnt from the experience is that there are more budding bureaucrats at this University than I would have thought possible.

What really amazes me though, is that anyone who has had the misfortune to sit on the CAC would voluntarily put themselves up for election in order to spend a year attending numerous other, no doubt, equally mind-numbing committee meetings. What gluttons for punishment!

Yours,
Becky Shtasel

Dear Editor,

Whilst we welcome the *Grants Student* and the information provided by the paper, we would like to point out that on page three the article, 'write to your MP' states that the first early day motion is sponsored by the SDP. In fact it is sponsored by the Liberal/SDP Alliance.

We don't want to split hairs over a very useful publication, but feel this typifies the media's negative attitude towards the Alliance.

Yours faithfully,

Julie Hall
Rob Hall
LUU LIB SOC.

I would just like to clarify one point; Leeds Student staff do not produce Grants Student, we are already under enough pressure to bring out a weekly newspaper without writing a grants supplement as well. All the credit for Grants Student must go to LUU and LPSU Welfare services.

Yours,
Helen Slingsby
(Editor)

EVENTS



SATURDAY 1st MARCH - RSH £3.00

THE ENID + SUPPORT

TUESDAY 4th MARCH - Tartan Bar £1.50

THE GODFATHERS

(ex Sid Presley Experience)

+ THE PROWLERS

LUU EVENTS PRESENTS...

SATURDAY 8th MARCH - RSH £3/£3.50

GEORGE MELLY

+ JOHN CHILTERN'S FEETWARMERS

TUESDAY 11th MARCH - RSH £3/£3.50

Dr and the Medics + Salvation

EVENTS





Remember a *101 Uses of a Dead Cat*? That cruelly ironic and humorously black book which gave us a totally new view of those popular domestic pets and made it impossible to so much as look at a pencil sharpener without smirking; well Simon Bond, its author, has come up with another potentially cult book, but one which appears initially harmless: it is called *Teddy*...

At a glance *Teddy* could be accused of being over sentimental and the subject matter as rather well-worn; in fact I can already hear you groaning "Oh no, not another stupid bear book." However, the teddy is a chameleon bear who appears in all sorts of incongruous roles which range from "the pathetic to the silly and from the black to the quite stupid."

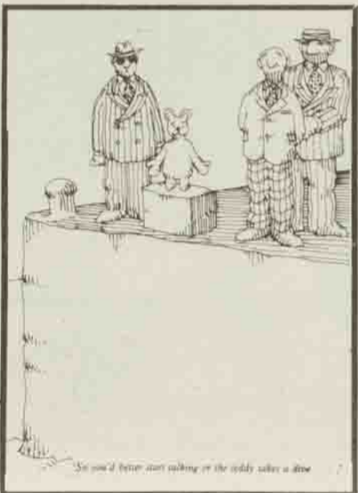
Simon Bond admits that his humour is in fact, pretty broad. His original ambition was to be a stand up comedian but his chronic asthma held him back. "I did a bit of stand up comedy, but you've got to be fit and I think I actually had the talent but never the health - it is normally the other way around; all the other guys could breathe properly but they weren't very funny."

His humour is pretty black and cynical, at times it is very black and cynical, for proof see 'The Teddy Test' where you have to "match each teddy with their famous owners"; teddy number seven has been blown to bits, his owner is Charles Manson... Was Simon Bond ever bitter that he could not achieve his life ambition as a stand up comedian and if so is his cynicism a manifestation of this?

"Erm. I wouldn't choose to do cartooning if I could do entertainment which I think is still my strongest point, but I am not bitter because I think I had more options than everyone else. I am probably the greatest optimist around because I see the black side of life and certainly having bad health you learn optimism very early on, because that keeps you going."

Simon Bond spent years of scratching a living in America trying to find buyers for his cartoons. He had a qualified success when he was 24/25 and managed to sell some of them to good quality magazines such as the *National Enquirer* and *Esquire* but it wasn't until *Dead Cat* was published in the late 70s that Simon Bond really shone and all the faith he had in himself paid off. "I was lucky to realise my own ability, most people tend to underestimate themselves, but I knew I had a couple of strong suits. I kept on going and would probably still have faith in myself now if I hadn't achieved success."

The popularity of *Dead Cats* was overwhelming, when it was published it had to be reprinted 13 times in its first year. Will



Teddy ever match this demand? Simon Bond doesn't think so, "Dead Cat caught on in America first and became a cult and for whatever reason, the Americans are very prone to cults; people who bought that book would never buy a cartoon book again. *Dead Cat* was bought by everybody because it had two different levels. I always say if people have a good sense of humour they are usually smart - it doesn't matter if the guy is a truck driver - sense of humour goes hand in hand with intelligence."

Although Simon Bond has spent a significant part of his life in the United States he is adamant that he would never emigrate there. He insists that the quality of life in Britain, although materially inferior, is much higher than it is in America. He equates quality of life with "simple things".

"It means more to me to be able to pop around to the local shop for a loaf of bread without any hassle than it is to have a swimming pool, a Mercedes and every bit of equipment that Sony have ever made. You suddenly realise that you have got everything, but that you are not particularly happy because you really wish you could meet people in the pub around the corner."

Are these restrictions a result of the violence which prevails in America? Simon felt not and argued that it was more the design of American cities which prevented people from living in a friendly community. "Everything is designed for the car-owner so you can't walk anywhere any more. Shopping centres have become contrived meeting places; they're the social centres now and they don't work."

101 USES OF A SICK BOOK



• Author of the *Dead Cat* Books, and now, *Teddy*, Simon Bond.

Photo: Stephen Robinson.

Simon Bond studied graphic design in the 60s at Worthing Art College, how does student life then compare with student life now?

"Well it was much easier then, a push over, you never thought you would never find a job but I don't think the average student realised the '60s' were going on, it was just their period. Certainly musically, the 60s was one of the heydays for pop music and I don't think music has reached those heights again."

But about about punk? "Come on, no; punk was just one theory, it died and in the end pop wins because it is all about melody. The Beatle tunes have held up, they have been recorded by many artists, but the melodies still remain the same."

"Unfortunately, pop music is now an industry which is run by opportunists who only want to make money. In the 60s when you got an album you had been around long enough to deserve one, now they bang off eight tracks which you can never re-

member for any newcomers.

"The 1964 music charts were far more versatile and genuine; nowadays it has got very cynical, very professional - you have much better production of inferior products."

Although Simon Bond is a naturally funny man, he nevertheless takes his views very seriously, but how seriously does he take his art? I don't actually like drawing very much, I much prefer ideas, my heart sinks when I know I have another three hours in front of me to put the idea down in illustrated form."

Simon Bond claims that he has no difficulty in finding these ideas and adds that he can see where many US comics are going wrong. "I think it is so innate but obviously it isn't."

What then is the secret of good comedy? "It is being able

to identify the invisible line which divides the funny and the unfunny. Joan Rivers, the razor tongued American comedienne, is so rude and vulgar she is tremendous but she just manages to recognise the boundary. I just about got away with '101 Uses of a Dead Cat', if I had written about '101 Ways to Kill a Cat', I don't think it would have been as nearly as successful or funny."

So Simon Bond wavers a fraction away from that invisible line; in the books which made him a cult figure he amused, shocked but never sickened people with his dark cynicism; in 'Teddy' he delights the reader with a vaudeville visual comedy and reveals his true philosophy on life: "in the end love conquers all", and what's wrong with that?

Interview with Simon Bond
by Helen Slingsby

ARTS



FORESIGHT

Always nearer by not keeping still the **Foresight** column drops yet another metaphor into that void between the typist and the reader, the impetus and the action. The problem is not vision, but commitment. You enjoy biting the hand that reads you but you'll never bite it off. Born then of a deep-seated compromise enforced by my contract I will endeavour to once again go where no other column dares to tread.

This week my head joins my reputation on the block as I cast caution to the letters page, and bring you lonely listeners the very best in all round family entertainment. Or something like that. A small step for mankind, but a giant leap for my ratings.

Thursday nights have always been a problem - the need to avoid the mass opting in of the flop in the **Tartan** bar has provoked many alternative responses, not least suicide. **The Women's Film Festival** at the Hyde Park has by now proved its worth, with the icing on the cake with **Black Shack Alley** last week and **Anne Devlin**, made by an all Irish unit under a woman director on 6th February.

Meanwhile at the glorious Royal Park the **Chinese Boxes** can be seen providing their own highly recommended blend of music, film and performance poetry. Your very own happening right in the heart of Leeds 6, an event not to be missed.

The **Marat Sade** recently opened at the Playhouse, and runs until the middle of March, add to this Ibsen's **Hedda Gabler** and the theatrical front seems healthy. It portrays the attempts at vicarious living of the frustrated-by-life-and-marriage Hedda Gabler, and is at the Raven, 28 February-3 March at 7pm.

Celluloid overflows this weekend, and the highly professional **What's On** guide will tell you more - but for the connoisseur here are the essentials. **Film Soc** set the tone and lead the field on Friday at 7.30 with **Slaughterhouse 5** - from **Kurt Vonnegut's** novel of the same - it is a disturbing blend of nightmarish flashbacks and future fantasy as a war vet's memories of the Dresden fire bombing mix with images of a future world. This can be followed up with the thriller **To Kill A Mocking Bird** at 11pm at the Hyde Park, though personally I will be in bed.

Steppenwolf sounds like a naff werewolf shocker but is in fact a bizarre, enigmatic film revolving around the 'suicide' and rebirth of a disillusioned middle aged playboy. Saturday, 11.15 at the Playhouse.

The best as ever is held in reserve until Sunday when there is a greater likelihood of the audience being sober if not awake, with **Nicholas Roeg's Insignificance**. The Leeds film scene is finally forgiven for keeping this **Brill** film out of everyone's vocabulary. Typically Roeg (ie **brill**) the film puts **Einstein, Monroe, McCarthy** and baseball player **Di Maggio** in the same hotel and lets them loose on the meaning of life. What more can I say. Repeat showings will be available at Bradford, see **What's On** guide for details.

Value for money, painless aesthetics - the **Foresight** column, dangerous at both ends with an uncomfortable bit in the middle, has more reasons for you than any other supermarket.

Jonny Keats

W E E D Y ▼

CORNISH PASTICHE!

What a sigh of relief we heaved when the Comic Strip first appeared on our screens five years ago. This team had their finger on the pulse and feet firmly on the ground. The Cambridge footlights-Parrot sketch dynasty was deposed at last. Or was it?

With the establishment of a chair in Rik and Vivyan impersonations at the LSE, as Neil sung his way to glory, with 'Hole In My Wallet' (taken from the album 'The Young Ones sing 60's Faves-Vol. 5'), the dream was fading. The Comic Strip had become as insipid as the SDP and in half the time.

'Supergrass' arrived in Leeds this week, over three months after its release, as a fossil monument to what could have been.

The film is a parody of the TV cop thriller - the favourite butt of artists from The Two Ronnies to Jean-Jacques 'Diva' Beneix and back. Why worry about plot though when you have a cast full of familiar faces and a script choc-a-bloc with formulaic funnies? Sid James and the Carry On crew would be proud.

A De Edmondson is selling point No.1 in the role of Dennis Carter, grassing on a smuggling operation he knows nothing about in the hope of two weeks in Sri Lanka with Andrea, courtesy of the Met. Edmondson takes no chances, Dennis is a paragon of Rik meets Vivyan silliness. His Young Ones partner, Nigel Planer, adopts the part of GUNTER, a Glaswegian crook in drag.

Such TV stars are outshone by The Comic Strips most con-

sistently funny men, Robbie Coltrane (as the Bronsonesque Sgt Troy-Viola case and icy glare) and Danny Peacock as local lad Jim. Alexei Sayle adds to the light relief with his portrayal of a traffic cop longing to get into plain clothes. None of these, however, rival the five minute performance of Dennis Beard as the DJ at the village hall disco. A sequence which validates the whole film.

The obligatory love triangle involves Jennifer Saunders as WPC Reynolds, ex-lover of Sgt Harvey Duncan, who is forced to look on, and steam in silence as she plays the part of Dennis's girlfriend in their undercover operation. Of all the film's stereotyped roles, Saunders is the most objectionable, once again playing the part of a woman whose sole significance lies in her sex appeal.

Though Supergrass is only

half-baked as a comedy, its real failing is a cinematic one. As a TV film, though not a patch on 'Geno' (the pinnacle of the Comic Strip's achievement), it would have gone down very easily. But such abuse of the feature film format cannot pass without censure.

The film has one scene of true visual power, in which big, bad Robbie Coltrane striding along a surf besieged jetty to the big, bad sound of Frankie's 'Two Tribes' and it leaves you praying for more. 'Supergrass' is full of glimpses of talent to tease the punter, and leave us more frustrated than ever.

Let's hope that 'Supergrass' is remunerative enough for its creators to take a long rest. All they have to offer is exactly what is expected, and that is not enough.

MATTHEW COLE



S U P E R T R Y I N G ►

'Sweet Polly Oliver' is a combination of 'Folk Romance' and 'Gothic Horror' which intends to 'reflect life in a powerful and dramatic way; not to provide an escape from it!' This intention, stated in the programme, is an accurate assessment but which belies the very entertaining nature of the play.

The lighting is basic, the props negligible, and the use of mime and choral recitation predominates throughout; a combination of demanding limitations which work not to produce an awkward, self-conscious effect, as I first anticipated, but instead a surprisingly fluid and 'watchable' play.

'Sweet Polly Oliver' depicts the life of an extraordinary woman through the medium of folk romance (first act) and gothic horror (second act) but manages to imbue both with a freshness of tone which adds to the overall impression of originality of theme and method. These two unrealistic genres are effectively employed to create a picture of a very human Polly living in a, sometimes depressingly, real world.

The first half is more successful than the second as the methods of narration employed, six actors who transmute from chorus, to individual characters and back to chorus, suits better the first dramatic mode rather than the melodrama of supernatural horror.

As a result, the second act becomes a bit stilted at times. Small details, such as the following of speech with "she said" or "he asked", which worked well in the first half and had been upheld in the second, to lend cohesion, did not sit well in scenes of a tragic nature.

However, the manner in which ghostly elements are depicted with horribly eerie screeches and rasping breathing is chillingly excellent, just as the sense of construction conveyed by the actors' construction of a lunatic asylum, merely through speech and mime, is unquestionably effective.

My only regret was that there was not a larger audience present to see such a play.

Marian Pashley

WORKSHOP

Franz Kafka's novel, *The Trial*, is a brilliant piece of writing as it is unusual, and it took a playwright of such imagination and intelligence as Peter Weiss to adapt it for the stage.

In a new and well written translation by the director, Nicholas Whybrow, this dramatisation retains all the verbal power and intensity of the original work. However its execution on stage was ultimately a disappointment.

This production wended its way a little too slowly through Joseph K's self-destructive encounter with the labyrinthine system in which each individual becomes corruptly dependent on the next. Stuart Fortey gave a sensitive, well produced but rather underplayed performance as K. Becoming progressively more and more disturbed as he is put on trial for no apparent reason, he fights his way out of the trap in which he is caught.

The irony is that K tries to fight for justice within the terms of the establishment, the courts and judges who perpetrate the injustice and corruption. He refuses to accept the only escape, to break away and not conform, but like the whole production he was sound, but lacking in

conviction - the nightmare was reduced to a bad dream.

The large cast of small parts was filled by means of considerable doubling up. This emphasised the dream-like quality of the play in a series of ever recurring faces. This also revealed the versatility of some of the cast, most notably both Gus Cooper and David Miller gave a range of humorous and well conceived performances.

The Trial is composed of a series of short, disparate scenes, and as such clearly proved to be difficult to provide much sense of continuity, cohesion or the crescendo of K's insecurity and frustration.

This was nevertheless accommodated well by the simple set. Like the costumes, the set was largely in stark black and white, and locations were indicated purely by level and position on stage. As characters emerged one by one from what appeared to be a wardrobe, it was as though K's life could have taken place entirely in his bedroom. Dream and reality became one.

Although sometimes technically roughshod the play was still compelling; Kafka's imagination could not fail to draw you in.

Graham Alcock

ARTS

T I T T E R

BUT NOT GUFFAW

Raven Theatre

As a comedian writing for comedians, Woody Allen knows as well as anybody how to get laughs. To do his scripts justice the cast must also know instinctively what is funny and how to make sure it is so. Unfortunately, the problem with this production of *God and Death* was that once a comic situation had been established the impetus was allowed to flag thus many a laugh was lost.

The first half of the programme, entitled 'God', is set in an ancient Greece where typewriters and telephones are as common as togas. Hepatitis is desperately trying to devise an ending for his play. He is advised by Diabetes, who is to play a slave given the opportunity to earn his freedom, to start at the end and work back to the beginning to which Hepatitis replies that he would then be left with a play without a beginning. Hepatitis is attempting to stage a play within a play which throws open the notion that life is a huge theatrical extravaganza with an audience of one, ie God.

Rigged members of the audience find the way onto the stage to confuse and complicate the distinction between actual and fictional and in the ensuing chaos the audience begins to lose confidence in whether it is a separate entity or whether it is just part of the play's design.

The second piece, 'Death' takes place in contemporary America and the idea of a play within a play within what we complacently assume to be actuality, is replaced by a farce within a

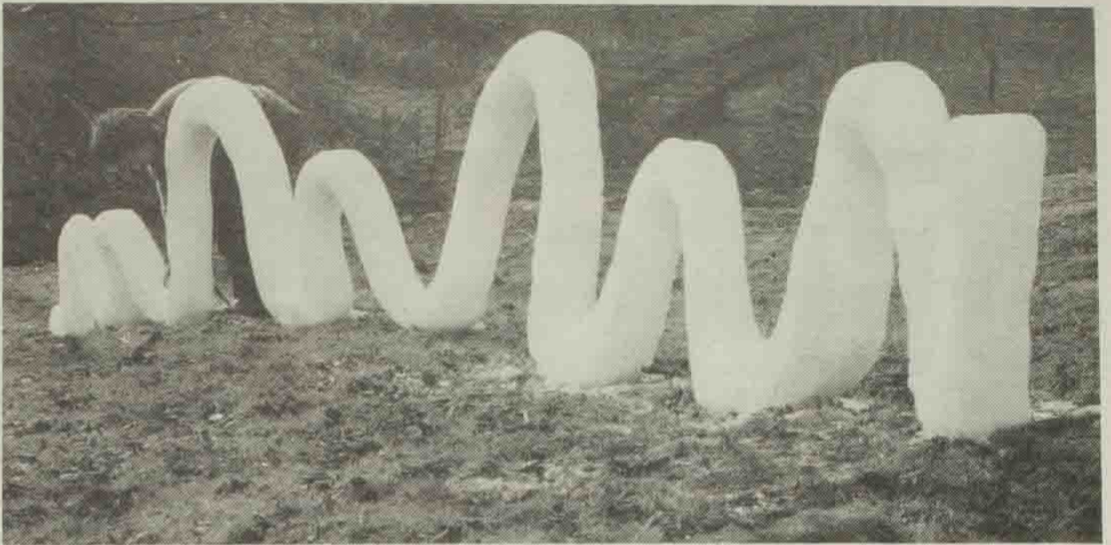
farce. Dean Woolley who took the part of the frustrated playwright in the previous act, played Kleinman, a reluctant and cowardly member of a vigilante group on the trail of a homicidal maniac. Before he is even briefed on his role in the plan he is identified by a clairvoyant of dubious mental health as the murderer and only believed innocent when he himself falls victim to the elusive killer. Once face to face with the 'maniac' Kleinman is surprised to discover that he is an ordinary citizen much like himself. The few precious minutes Kleinman takes to die is one of the rare moments of comic genius to be seen in the entire programme which seemed to be the result of poor exploitation rather than paucity of material.

Kleinman is an amiable but unfortunate guy whose fate suggests that God is the most experienced comic writer of all but has a disconcerting tendency to kill off many of his best characters just for sport.

The part of Kleinman is the only really taxing role in the script and probably the one that Mr Allen intended for himself and Mr Woolley proved to be the most competent and consistent member of the cast, not least by virtue of the fact that he was the only one capable of maintaining a constant American accent.

God and Death is an illustrious script which shows Woody Allen to be the versatile comic writer that he is, although many of the lines that should have provoked bursts of hilarity raised no more than wry smiles.

S. Chesworth



• Andy Goldworthy's snow work - part of Leeds City Art Gallery's current exhibition.

Andy Goldworthy is a sculptor who uses natural objects: stones, leaves, sand, grass stalk feathers, icicles and snowballs. His art is colourful stuff and he's becoming quite famous - he's been in the *Guardian* and on *Blue Peter*.

"When I began working outside I had to establish instincts and feeling for nature: some I never had while others I had not used since childhood. I needed a physical link before a personal approach and relationship could be formed. I splashed in water, covered myself in mud, went barefoot and woke with the dawn.

"My work is an expression of care, but I need to work against resistance, even though I'm working with processes that have gone before: growth and energy. It's a window into a lot of things whereas manufactured materials are remote from those processes. The processes are life, that's energy, and I want my work to be

about that."

Goldworthy hasn't retreated into nature: he's gone into it and now tries to explain it for the benefit of the city dweller he is, showing its colour, details and order, using an artistically unorthodox method.

One result of his method is that artistically trained people aren't sure how to respond; other people at first sight say it's really good.

In a way he's getting back to basics: he puts value on ingenuity and skill as well as intellectual concepts. Rather as Michelangelo went to the quarries, he goes out into the wild woods and fields to find his materials: his work is definitely interesting.

The exhibition is on at the city art gallery until the 20th April.

Ben Hopkins

T R E M E N D O U S

GRAND THEATRE

Ballet Rambert flogging cheap tickets down the Union? Strange perhaps but typical of the way in which the company is prepared to flaunt traditional ballet convention. Rejecting the hierarchical structure of the Royal Festival or Sadler's Wells, the Rambert demands rigorous classical training in all its dancers, allowing individual talent to flourish in the context of the company.

Through its open invitation to the original and exciting in choreography from home and abroad, this unity is enhanced by a spontaneity immediately apparent in the first piece, *An Occasion for Some Revolutionary Gestures*. Taking the theme of the American revolution, and played under the Stars and Stripes the piece was a celebration of humanity at its most

ridiculous and poignant. Tumbling onto the stage like kaleidoscope Lowry, a disorganised precision contained each individual gesture within the greater human flow of the dancers as a whole.

Ushered in by a Schubert string quartet, a classical piece followed entitled *Death and a Maiden*. The paradoxical needs of freedom and integration in a relationship were examined with the inevitable concentration upon one couple, but again the emotional heights of the second section required the careful build up of a full cast, providing the breadth of emotion in the first movement, *Premonitions*. The lead couple achieve an ephemeral perfection, which is seared by the violence of the dependence, confusion and ultimately death.

Perhaps unjustly Richard Alston's *Java* first performed in

part at the Playhouse received the most generous applause. All

brylcream and glitter, the piece was a gentle and sympathetic parody of 1930s ostentation. Nine jazz and jive classics from the era inspired the choreography every score being milked for its charm and humour albeit in a rather literal way. Thoughts became Rodin poses and Whispering Grass drew the inevitable finger to the lips. In the naivety of its fun, however, the piece stood like the naughty child with soulful eyes; impossible to chastise for petty faults.

And like a child the Rambert incessantly roams the Leeds', Derbys' and Dundees' of this country, where traditional ballet disdains to be seen, dissolving the barriers of pomp and elitism with a charm unaware of the weight of reputation.

Dave Hampson

LEEDS PLAYHOUSE

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SCREENING WOMEN

WOMEN ON THE BIG SCREEN

The Women's Film Season at the Hyde Park continues on Thursday 6th March with the *Story Of Anne Devlin*. Shot on location in Ireland, directed by Pat Murphy.

FOCUS ON FOWLER DEMO

Photographer: STEPHEN ROBINSON

Cries of "direct action" were ignored by the NUS officials at the rally and this prompted a splinter group of angry students, led by Manchester area, to spontaneously leave the field and attempt an independent march to Whitehall.

The route was hurriedly blocked by police officers and although they failed to reach Westminster, small groups of students managed to break away down side streets and disrupt traffic around Trafalgar Square.

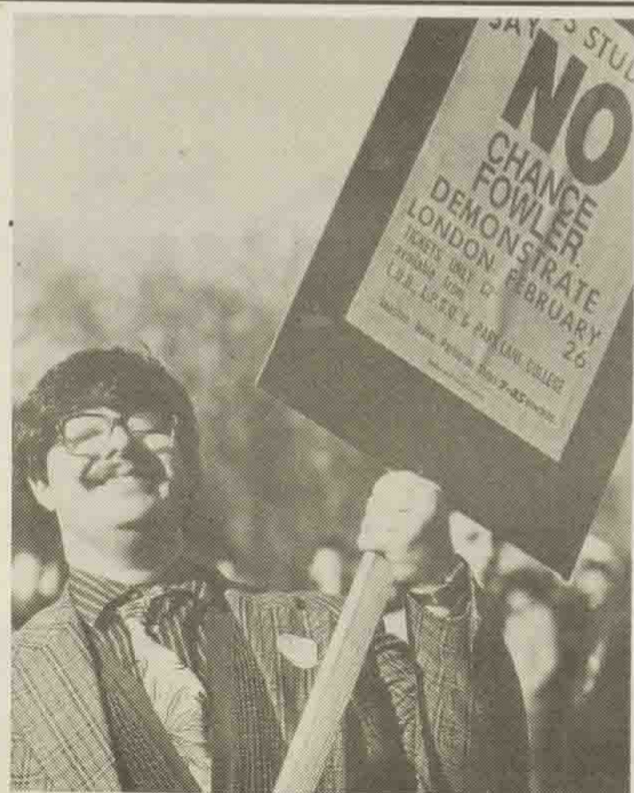
Several students were arrested in this unanticipated turn of events, bringing a day of low key demonstration to an end.



• Splinter group from the main demo march towards Westminster.



• Coventry Poly trying to get their faces on telly by st



• Simon Wilks is still happy despite Fowler.



• Paul Bower - Red Wedge organiser - urges students to strive to get the support of the working class.



g at the front of the rally.



Student is arrested marching to Westminster.



• See no evil, hear no evil and speak no evil

Photo: John Jeffay

PEOPLE NOT PROFIT

Chris Hill reports on the Alternative Jobs Fair and shows that there is life after graduation without a company car

On Wednesday the 19th of February the Leeds University Union 'Alternative Jobs Fair' set out to prove that there is life outside of Thorn EMI.

Organisations whose work is useful to the community and who consider moral as well as economic repercussions of their actions were represented, as were those who are experimenting with alternative methods of management, such as co-operatives.

Despite an appalling turnout on the part of the organisations invited, only about half of those who said that they were willing to attend arrived, the event was a success in that over 500 students visited it.

For those who missed the fair, here is a brief guide to some of the organisations who attended.

CAREERS SERVICE

Careers Service representatives at the fair wanted to draw attention to the fact that they are interested in "alternative work", as well as in traditional jobs. To prove this they brought along stacks of files on self employment and community and environmental work.

A well meaning gesture, though the obvious question was why didn't the service organise the event instead of leaving it to the Union? "That's a difficult one," said their spokesperson.

A very successful jobs fair is run annually by York University careers service and the Leeds service fears that any similar event at Leeds may be under attended by organisations wishing to take part in only one fair in the area.

This argument is sound, but perhaps also unreasonably defeatist. The spokesperson was willing to suggest that the event could be run as a joint venture in future years however.

COMMUNITY SERVICE VOLUNTEERS

The Community Service Volunteers are groups of "young people" aged between 16 and 35 who carry out various types of social work.

CSV voluntary director Martin Coley says that the work of the CSV is useful in two ways. It gives young people confidence and experience and is at the same time useful to the community.

Volunteers have to commit themselves to between four months and a year of work in one of four areas, broadly headed, 'Volunteer, Media, Advisory and Youth Employment'.

Martin Coley admits that some people might see volunteer work as "fiddling the unemployment statistics by getting people off the streets", or as enabling the Government to avoid providing for

adequate welfare services. He denies these charges feeling that the CSV gives individuals a chance to be positive and constructive. "We're not government puppets, nor do we pretend that working with us will lead to employment, we are just trying to benefit the community," he claims.

THE GREEN PARTY

Terribly nice people on the Green Party stall, a mummy, a daddy and a small child with a colouring book.

Concerned about such issues as the arms trade, animal research and pollution, they were present not to offer jobs but to "Encourage people to think."

"Many graduates take jobs purely for the money, we want them to realise that it is more important to consider whether they are doing something useful," they said.

The Greens stood for many individual issues but their overall aim was to promote conscience in industry, a concern for the future as well as the profit margin.

THE SIMON COMMUNITY

A Simon Community volunteer lives with and on the same terms as, some of the most severely disadvantaged people in Britain.

Volunteers set up houses where they eat, dress and receive the same £9.25 weekly pocket money as the down-and-outs that they help.

Money is tight as the community is funded by donation and fund raising events and refuses to compromise its principles by accepting government money.

The London branch of the community, represented at the fair, runs houses based on a "tier system". At the lowest tier "Any behaviour is acceptable", and subsequent tiers build on this. A person may find the level of support they need within the system.

Community worker Richard Bolton told me that he finds "A great deal of joy and excitement" in his work but points out, "If you don't have a love of people, the Simon Community isn't for you."

LEEDS CLAIMANTS UNION

There is a certain irony in an organisation set up to represent the unemployed sending a delegation to a jobs fair. As the fastest expanding occupation in Britain and one which a fair proportion of students will be joining it undoubtedly deserved its place.

Leeds Claimants Union offers advice to anyone entitled to government benefit. It tells them what and how to claim as well as dealing with the problems of those already claiming. LCU can also act as a pressure group on such issues as heating and laundry costs for the unemployed.

LCU volunteer Roz said that she deplored the conclusions of the Fowler review which would make benefits a privilege rather than a right. "We want more people to learn what they can claim. Being unemployed is no longer a social stigma. We're not scum anymore, just average."

CO-OPERATIVES

Leeds Council has a policy of commitment to strengthen the co-operative sector in Leeds. Council employee Charles Ball who is in charge of development of worker co-operatives, was one of three people putting the case for co-ops.

"Co-ops protect old jobs and create new ones," he claimed. As unemployment figures grow ever higher many workers are spending their redundancy payments on setting up co-ops. The egalitarian spirit encouraged by co-ops, the healthy interest in the future of the company that they breed in the workforce and the close links that they are able to forge with the community were cited as some of the main advantages of co-ops.

Oddly government privatisation has led to some workforces trying to buy their company but despite this unintentional support for co-ops on the part of the Government, Charles Ball feels that they are only likely to expand if a "non-Tory" government grants tax and legal benefits to the third economic sector.

Mr Ball was enthusiastic about the future of alternative jobs fair. "In time of mass unemployment it would be advantageous if students knew about ways to make the world better and more humane," he felt.

He hoped to see the fair better organised next year and that it would become "A good interface between students and the city."

Ex LUU education secretary, Ruth Davis, who organised the event, hopes to see it expand to include speakers, films and discussion groups as well as stalls.

Next year the post of Education Secretary will be sabbatical and Ms Davis feels that this will allow more time and energy to be spent on the jobs fair.

Whilst accepting that the Careers Service could probably organise a more professional jobs fair she thought that the Union could provide a political edge and take an anti-apartheid, anti-arms industry stance in organising the event.

Debate as to whether the first LUU alternative jobs fair was a success or a failure is, on the whole, irrelevant. More important is the question of what can be done to improve and expand on it next year.

MUSIC

OUT OF THE FLESH

PREVIEW

2nd March - 15th March

Okay, I admit it. The last Preview Column was the least accurate piece of reporting since 'Titanic Sails Triumphant Into New York'. Anyway, hope you all enjoyed the Blue Oyster Cult, and don't forget to look out for the Led Zeppelin reunion in the Tartan Bar. What? Oh sorry, that was last week.

Better must come, as they say, and even if we can't manage to Plant and Page, how about the Godfathers, from whom great things may be expected as they are a half of the erstwhile Sid Presley Experience who, in turn, you may remember, were the future of rock 'n' roll for ten minutes or so about 18 months ago. If the Godfathers show even one tenth of the blistering attack associated with the Presley's, there will be some seriously damaged ears in the Tartan Bar on Tuesday the 4th.

Next day, Wednesday, 5th, just in case you couldn't work it out, the heroes return. Steel Pulse came out of the post-punk reggae party and immediately hit their high

spot with the 'Handsworth Revolution' LP and its follow-up, 'A Tribute To The Martyrs'. Since then, prompted by the waning popularity of reggae in the UK they've spent a lot of time in Jamaica where they have established themselves as one of the most popular live attractions on the island; which is no mean feat considering the standard of the opposition. So, if you're looking for a little Caribbean sunshine, or even a little West Midlands smog, get down to the University Refectory and dance your heart out.

Following this, a rare treat for jazz fans with two very different stylists appearing in the city on successive days. First off, a man whose suits need no introduction, Mr George Melly. Poor old George gets a lot of bad press, especially from the purists, because he's hardly the authentic thing. But he's great fun, very witty, and loves and appreciates jazz a great deal more than those who slag him off. Accompanied, as always, by John Chiltern's Feetwarmers, George Melly will be revolting into style in the Riley Smith Hall on Saturday the 8th.

Then down to the Civic Theatre on Sunday night for the debut UK tour of one of the real giants of jazz, George Russell. Though denied the

fame accorded to Ellington and Basie, Russell was every bit as influential as these two in pushing the music in a new direction; big band or orchestral compositions with room enough for the individual players to stamp their own identity on a performance.

After all this high-brow stuff, you'll probably be looking for a good belly-laugh, something that should be more than amply supplied by the Red Wedge Comedy tour at the Polytechnic on Monday, 10th March. Featuring all your favourite comedians and all your favourite jokes for a measly two quid there will also, no doubt, be the opportunity to support the socialist party of your choice for the run up to the next election. At this point, I'm supposed to tell you who is actually due to appear, but I can't read what I've written down. Possibly; Craig Charles, Mark MiWurdz and Sensible Features.

Tuesday, 11th promises to be a fairly busy evening on the gig scene (dreadful phrase) with three different events taking place. Down at Adam and Eve's, the Sting-rays, hot and sweaty late 50s-early 60s r'n'b revivalists. PWOR. More revivalists in the Riley Smith Hall the same evening as Dr. and the Medics take a nostalgic look



• George Melly

back to the hippy-drippy days of loon pants, Pink Floyd and patchoulli oil (yuck!). Though I've never seen the good Doctor, the word is that they, or he, are one of the best live acts around and are thoroughly worth catching.

Whether the same can be said for Sique Sique Sputnik is another matter. For those of you who spend large amounts of time on Mars, I'll explain that Sique Sique Sputnik formed by Tony "after working with Billy Idol, anything's got to be an improvement" James as the instigators of the 5th generation of rock and roll. Hastily signed up by Parlophone/EMI who brought you the Beatles, but not the Sex Pistols, Sique Sique etc have been made the subjects of an extended advertising, some say hype, campaign and thorough

trashing by the music press. But, are they any good? As a matter of fact, their single 'I Love Missile F1.11' is very good, though hardly as revolutionary as they might like to think, and I suspect that their appearance at the Polytechnic on the 11th will be something special.

Finally, the Pogues will be storming the stage of the University Refectory, breathing whisky and rye on Saturday the 15th. I'm sure you already know everything you need to about this totally, insanely, inebriately wonderful band of London-Irish musicians already; if you don't, then nothing I can say will go anywhere close to conveying their beauty and strength. Such wonderful people. You have no excuses at all for missing this one.

Gordon Taylor

ALBUMS

THE LEGENDARY PINK DOTS -

'Asylum'

(Play It Again, Sam!)

EDWARD KASPEL -

'Eyes! China Doll'

(ScarFace)

Edward Kaspel in mentor of the Legendary Pink Dots, an obscure but on-going outfit of many years standing. In the good old days he sang of fear and loathing at birthday parties, suicide pacts and other jolly activities, pottering around with a half decent tale to tell. Today, he's a 'matured' artist playing Wierdo Music and inevitably wastes a lot of vinyl telling us so.

On Asylum he gathers his troupe and beats a retreat covering, not only four (over) long sides, but (some cynics would say) quite a distance up his anal cavity also. Starting out with good intentions, the music gradually disintegrates into guitar solos, sub-electro scraping and tinkling and a lot of silly noises, climaxing as backward masturbation under the guise of wayward avant-garde-isms. Crying out for lack of structure, Kaspel asks "Where are you Gershwin, now that we need you?" as his lyrics go limp in the wash and leave some pretty grubby stains.

At best, his poetic reveries and tales of woe touch on former glories ('The Hill'), sarcastic but ironic; whilst at worst his misery gets the better of him and his disjointed humour turns to cud in his mouth. Asylum can only become known as total vanity, catering solely for the fans who'll love every self-indulgent moment of it.

But with hours of spare recording time, Kaspel embarks on an incomprehensible trilogy, of which 'Eyes! China Doll' is the second instalment. Lacking the pretensions and without a point to prove, this excursion shows how he can actually tame the rampant slackness of the Pink Dots into a more cohesive experimental music. His songs become frail splinters of Faith and Fragility: "He believed and she behaved. She stroked

his chin (he hadn't shaved)." Moments of love touch his fractured soul, whilst the angular music with its eccentric sequencers plods to its denouement in the expansive cut-up 'Hotel Blanc', retaining imagination and posture yet still somehow failing as music to shake your hips to.

How can you knock this bashful but paranoid genius though, cloaked in his madcap expectations, prone to bleak Peake-arian visions, yet unable to contain or properly express his dementia. Like Harold Pye before him, Kaspel is a man with Faith and a Mission, but who's only shortcoming, like all of us, is his wanting to be taken seriously.

A. Hulme

THE ICICLE WORKS

Seven Singles Deep

(Beggars Banquet)

The Icicle Works have struggled commercially in the three years that have elapsed since their one and only hit single ('Love Is A Wonderful Colour'), so in an attempt to draw attention to their more recent output, Beggars Banquet have released this low-price compilation, which as the title suggests, contains all their singles to date (extended mixes thereof), plus one of the band's best album tracks.

Like their fellow Liverpoolians Wah!, China Crisis, the Bunnymen and The Teardrop Explodes, the Icicle Works music is a subtle blend of passion, pop and psychedelia. Unlike their Merseyside contemporaries, they have had little chart success, though on this evidence it is hard to see why.

Though they may have changed their musical style as often as they've changed their producer (five so far, and they're currently recording with a sixth!), the Icicles remain faithful to their original belief in classic pop songs with epic choruses. The energetic pop canter 'Birds Fly (From A Whisper To A Scream)', 'All The Daughters (Of Her Father's House)' with its brass introduction à la Dexy's, and the American-influenced guitarwork on 'Seven

Horses' and 'Hollow Horse' - reflected by the gatefold sleeve's Wild West iconography - are examples of their diversity, whilst nevertheless remaining within the bounds of what Mike Scott defines as 'The Big Music'.

But the standout track is the slower 'Rapids', which closes the album on an optimistic note. Jacques Lousier's shimmering piano solo adds an extra dimension to an already beautiful song, and vocalist Robert Ian McNabb is heard to ask, "What price hope over adversity?"; if the Icicles can continue to produce works of this calibre, the odds must be very short indeed.

Jeff Marsh

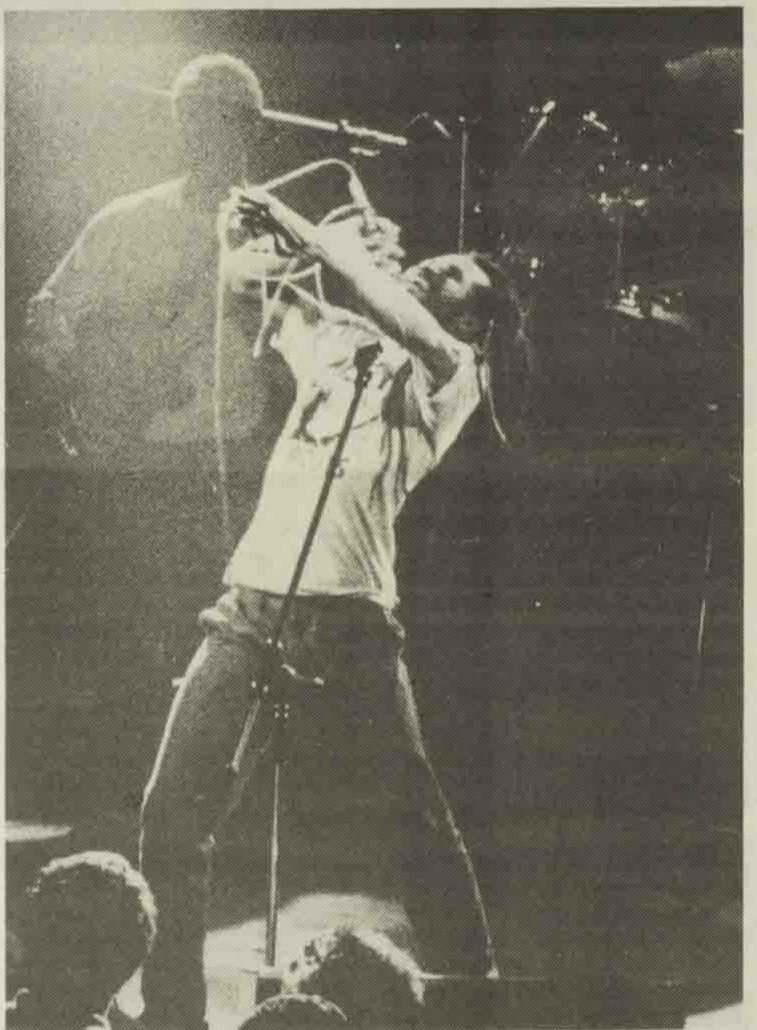
Misty in Roots, Riley Smith Hall, Wednesday 19th February.

There were so many people floating at this one, it could have been a Magician's Convention. But if half the audience were on high, then the other half had more room to dance; and they danced - like there was no tomorrow.

Reggae bands get a rough deal, never quite receiving the acclaim they deserve, often the music being compared to Bob Marley tunes that 'sound a bit similar'. But Misty in Roots rise above what I expected from a Reggae Band, providing a sound that is tight, danceable and above all enjoyable. Indeed, enjoyment was the key to the whole evening; the eight musicians on stage playing out of sheer pleasure and enticing the audience to share in that. They did: euphorically.

I'm told that Misty in Roots are on the verge of commercialism and this is certainly apparent, especially with songs such as 'New Day'. I only hope that if they receive the success they deserve, then they will not lose sight

It's ALIVE



• Misty 'n' Roots

Photo: Baz Arden

of the main ideas behind the music. Playing for over two hours, each song often lasting longer than fifteen minutes, there was never a time when I wanted them to leave the stage; and that is as good a yardstick as any.

Any apathy that I had felt towards the style of music, any feeling that I could not like Reggae further than

'Legend' was dispelled by the third song, and I was left wondering why the majority of people are not able to realise the joy of the music. Not a still toe in the place, not a stationary hip to be seen, four hundred people cannot be wrong! Sometimes I wondered if it was a Magician's Convention - it was magic!

Kieron Collins

MUSIC

OVER THE AIRWAVES

Nigel Holtby talks to Radio One's Gary Davies

I must admit I am not a true listener of radio, in the spirit of real consumer values I prefer to exercise some control over what I listen to. Whereas all radio must pertain to be subjective, I prefer the objective approach. Such an approach may lead to a blinkered stubbornness on my part, but the fate of the control of the airwaves being held in the hands of the few for the service of many has led to a state of abject dictatorship. In order to please such a wide variety of taste in its possible audience the radio stations must search for the lowest common denominator, the great potential for education through the medium is lost to the gratification of the masses.

One can't please all of the people all of the time, but only some of the people some of the time; the statement, clichéd as it may be, holds true for radio.

Last Tuesday I was present in Leeds City Square as witness to a spectacle that made me wonder, the square was packed with predominantly young people, who stood in the cold to watch a man seated in much warmer conditions inside a small trailer play records over the airwaves, and run through the weekly changes in the Gallup chart. It was not the music that brought them out on this bitter February afternoon, that pleasure was frequently marred by the mans ineffec-

tual attempts at crowd control, but the mere presence of the man in person. All that stood to be gained was a strange sense of participation, of being there. This is the new face of radio.

"This is the first time we've taken the show out at lunchtime to various cities and towns. At least most people have an opportunity to come down and see at least part of the show during their lunchbreak... never knowing what sort of reaction to get because this is the first time we've done it.

"We've done morning shows out and afternoon shows out from different locations, but never gone into the middle of winter into the centre of a town. It's pretty cold at the moment, in fact it's very cold, one of the coldest winters we've had for a long time, and yet they're turning up in their thousands and just standing there for hours. Which is quite amazing."

Or bloody stupid... it depends where you look at it from.

"This is basically a chance for people to come along and see us in a mobile studio. We haven't advertised it as a Roadshow, it's basically for people to come along and watch me do my programme; and obviously we hope to capture the atmosphere of Leeds, and the people of Leeds, and the characters, and that's basically what it's



• Gary Davies

Photo: Steve Robinson

about."

The man sitting opposite me gently toying with his coffee in the relaxed convivial atmosphere of the Queen's Hotel is pleasant company and is also obviously very pleased with the reaction he has gained through his afternoon's work. At 28 years of age Gary Davies is one of the new golden boys of Radio One, alongside Steve Wright, Mike Read and Simon Bates he supplies music and chat to the masses during the peak hours of daytime listening, the time when television poses little threat to his audience.

"I think radio over the last few years has changed. Radio has become far more personality radio. I think people obviously on the main tune in to listen to good music, and they also now tune in to listen to somebody they know, and a personality that they like and I think that

personalities are important.

"I have my own personality and my own style, but I also think a lot about the music that I play, and am very concerned about the music that I play. I don't just go into the studio and say 'Ah well this old record will do over here, and this old record will do over there.' We sit down and think very carefully about the music that we are going to play in a programme. But for the same reason you have to entertain an audience, you can play records and you can give them the entertainment as well, so hopefully they get the best of both worlds."

So this is the 'new' broadcasting, the elevation of the disc jockey to folk hero, a small step from Saville to Wogan, or from Peel to Wright. Once this is accepted then the statement that... all I'm worried about is my figures, that is all I care

about..." appears respectable.

"My life over the last three years while I've been a Radio One DJ has been totally changed. There is no comparison say when you get a daytime show on Radio One to any other commercial radio station in the country, because you don't get the exposure you get when you work on Radio One. You can see the reaction in Leeds today, which is unbelievable. If anyone said to you 'In three years time this is going to happen', you'd say 'Forget it... No way!' It's fantastic."

The adulation?

"I think it's bloody marvelous, I love it... who wouldn't it's very flattering and it's very nice."

"Hopefully it's because they like the programme, they listen to it and want to come down when it's near them... we've always been strong, but are becoming stronger than we ever have before, and it's obviously reflected. There's a real big interest in Radio One which is fantastic."

There is also a monopoly of the airwaves in this country, with commercial stations being fettered by the interests of their advertisers, and with the Home Office prohibiting the issue of new licences for more specialised stations (as in America) Radio One is all there is, and at best it can only be a compromise of the various listening demands. Back to the theory of the lowest common denominator.

NIGEL HOLTBY

COMPETITION



WIN TWO COPIES OF STEEL PULSE'S 'BABYLON THE BANDIT', who appear at Leeds University on Wednesday 5th March.

All you have to do is say when and where Steel Pulse were formed and let LUU Ents know immediately!!

Send to:- Scouse, Ents Sec, PO Box 157, Leeds University Union.

It's ALIVE Extra

BLUEBERRY HELLBILLIES
JOHNNY JUMPS THE BANDWAGON

Tartan Bar

Johnny Jumps the Bandwagon - a good name for a band don't you think? The alliteration gives it a nice snappy sound. It's just a shame that the band don't really live up to the name.

It's not that they were particularly bad; they just weren't particularly good either. The first two numbers of their set turned out to be the end of their soundcheck, and I didn't really see the point of them leaving the stage to change and return a few minutes later, especially as the audience had already seen them and were by now visibly anxious for things to start.

Musically they couldn't really be faulted but their choice of material proved bizarre. Envisage a nine piece band including violinist doing a version of Prince's 'Purple Rain'. On a stage the size of that in the Tartan Bar they looked uncomfortable, a feeling I shared as it became obvious that this was the sort of band that should be playing holiday camps and variety clubs, rather than Students Unions. The inclusion of George Michael's 'Careless Whisper' complete with "moody" sax solo confirmed by worst fears.

Onto the Blueberry Hellbillies. Only a five piece that made it clear from the start that they meant to have fun. Audience rapport was high, something that JJTB failed to achieve... this wasn't a band playing to an audience but one big party. The funniest moment came through the increasing undress of the band's harmonica man, aided at the end by a somewhat zealous member of the audience (don't worry, she was female). The music itself was what you might expect: country 'n' western/rock 'n' roll/rhythm 'n' blues, and fast and furious with it. Really the only way it could and should be played. Definitely more enjoyable than the support, this band are probably better to see live than to hear on vinyl. However, I'll still recommend their forthcoming LP to



• Blueberry Hellbillies

Photo: Jeremy Larkins

anyone who wasn't there to see them. Give it a listen and you'll probably be put off dieting for life.

MARTIN HAMBLETON

CLASSICAL MUSIC GIGS

WHAT'S ON

EXHIBITIONS FILMS

CLASSICAL MUSIC

WHAT'S ON

EXHIBITIONS

MISCELLANEOUS

ANNUAL GREEK EVENING. Tickets on sale now outside the refectory at lunchtime for the 7th of March. Price £5.

CONSERVATION VOLUNTEERS. AGM Thursday, 6th March from 7.30 onwards in the Eldon. Come and vote for the new committee.

Tongs Cockersdale-trip on Sunday 2nd March for fencing, meet Union Steps at 9.30 pm.

Peak District Trip - see noticeboard now!

GREEN SOC. 3rd World role-playing in RH Evans Lounge, Tuesday 4th March, at 7 pm.

CLASSICAL

Birmingham Symphony Orchestra; Rachmaninov, Dvorak. 7.30 pm Leeds Town Hall, Saturday, 1st March.

BBc Philharmonic; Berlioz, Janacek. St. George's Hall, Bradford, 7.30 pm, Saturday, 1st March.

EGYPTIAN SOC. Egypt - day exhibition on Wednesday, 5th March in the Riley Smith at 4.30 pm, video, films, slides and displays.

ONE WORLD GROUP. Sexism in Development Dayschool. Saturday 1st March 10 - 5 pm. Workshops/film/speaker/discussion. Free - all welcome. OSA Lounge.

LEEDS BUDDHIST GROUP. 6th March: Talk by nun Amanda, from the Tibetan Buddhist Centre in York. Venue: Hopewell House, 173 Woodhouse Lane, LS2. For more info on the Leeds Buddhist Group, phone Ken Jones on Leeds 785814.

EXHIBITIONS

IN THE BROTHERTON UNTIL THE END OF TERM - exhibitions on comets, Marco Polo and Philip Larkin.

LEEDS CITY ART GALLERY

A selection of photographs by Andy Galsworthy. Also David Watkins' 'jewellery and sculpture' (until 6th April).

UNIVERSITY GALLERY

17th February - 19th March: 'Out of Isolation'. Combination of the works of ten artists, working under the title of ARTEMESIA.

PLAYHOUSE

15th February - 15th March: 'Modern Landscapes', by Paul Hudson and Lesley Wadsworth. Performance days only.

ST. PAUL'S GALLERY

Stowe House, 5 Bishopgate St. 22nd February - 29th March. A selection of work by the winners of the Rank Xerox/Yorkshire Contemporary Arts competition.

OUT OF TOWN

BRADFORD UNIVERSITY: Sweeney Todd, play in the Great Hall, 27th February to 1st March, at 7.30 pm.

HARROGATE: Yuri Gagarin Cosack Troup, 28th February, 8 pm at The Marcus Garvey Centre. Tickets £4.50.

BRADFORD PHILHARMONIC: see Classical Guide for details.

YORK: RAILWAY CENTRE exhibition, Station Road, 10 am - 5.30 pm. Free.

NATIONAL MUSEUM OF PHOTOGRAPHY: Take One, British Film Stills; Charlie Chaplin in close-up. Both until 16th March.

Harry Callahan 1939-1985; Another Country, Photographs of North-East England. Both until 23rd March. Open Tuesday - Sunday, 11 am - 6 pm.

GIGS

THE ENID Saturday 1st in Riley Smith Hall - 8.30 pm, £3.00.

STEEL PULSE Wednesday 5th in the Refec. £3.50.

THE GODFATHERS Supported by the Prowlers in the Tartan Bar, Tuesday, 4th March. £1.50.

WARP FACTOR FIVE The Shaftsbury (York Road). Saturday, 1st March. Free.

NIGHTJAR The Little Londoner. Wednesday, 5th March. Free.

N.B. The Sisterhood have been forced to cancel their gig on Saturday because of legal problems.

WIPEOUT APARTHEID Gig at the Warehouse, all proceeds to SWAPO/ANC. Tuesday, 4th March, 9.30 - 2.00 am.

COCONUT GROVE (455718) Jim Birkett - Gary Boyle Duo. 5th March, admission £1.00.

ASTORIA (490362) Trad Jazz: 7th CITY JAZZ BAND. Every Tuesday, admission free.

ADAM AND EVE'S (456724) ANTI-SECT plus SACRILEGE plus DISEASED. On Wednesday, 5th March. £2.00 admission.

WIPEOUT APARTHEID At the WAREHOUSE. All proceeds from this all night Reggae/Soul/Funk/Live Band. Extravaganza go direct to ANC/SWAPO.

FIVE DJ'S with PRETTY BOY FLOYD as mc. MICKEY DREAD coming too. PLUS ANC VIDEO not seen in this country.

FABULOUS FUNK all for ONLY £1 tickets in advance from Poly/Jumbo and Uni Extension. RELEASE MANDELA!

THE CINEMA

LOUNGE CINEMA, HEADINGLEY PLENTY. Sun: 4.45, 7.15 pm. Week: 5.45, 8.45 pm. Sat: Mat. NEVER ENDING STORY.

COTTAGE ROAD (751606)

ROCKY 4. Sun: 5.40, 7.40 pm. Week: 6.00, 8.00 pm. Late show Fri at 10.45 pm. THE BLUES BROTHERS.

UNIV FILM SOC.

SLAUGHTERHOUSE 5: Fri. 28th Feb. MESSIDOR: Tues, 4th March. Both in RBLT at 7.30 pm. £1.00.

HYDE PARK (752045)

THE MEANING OF LIFE and LIFE OF BRIAN. Comedy double bill, starts at 7.00 pm. Late show Fri: TO KILL A MOCKINGBIRD. Late show Sat: MOULIN ROUGE. Both at 11.00 pm.

PLAYHOUSE (442111)

ALL OF ME: Fri, 28th Feb at 11.15 pm. STEPPENWOLF: Sat, 1st March at 11.15 pm. INSIGNIFICANCE: Sun, 2nd March at 7.30 pm. Admission £1.70.

ODEON (436230)

1. CHORUS LINE: Week 2.00, 4.50, 7.45 pm. Sun: 2.00, 4.50, 7.30 pm.
2. ROCKY 4: 2.00, 4.15, 6.25, 8.10 pm. Sun: 3.20, 5.40, 8.10 pm.
3. CRIME OF PASSION: 4.15, 8.35 pm. Sun: 3.45, 8.05 pm. Also BAD TIMING at 1.50, 6.40 pm. Sun: 5.40 pm.

ABC (452665)

1. REVOLUTION: 1.30, 4.30, 7.45 pm.
2. SUPERGRASS: 2.00, 5.00, 8.00 pm. Sun: 2.00, 4.25, 7.30 pm.
3. TEENWOLF: 2.00, 4.30, 7.15 pm. Sun: 2.30, 5.00, 7.45 pm.

THE THEATRE

MARAT SADE: At the Playhouse from 27th February, Monday, Tuesday 8pm; Wednesday - Saturday 7.30 pm.

HMS PINAFORE: Civic Theatre, until 8th March, 7.00 pm

HEDDA GABLER: English Society present a new translation of Ibsen's Classic in the Raven Theatre. Friday 28th February to 3rd March. £1.25/£1.

ENDGAME: ETP on tour present Beckett in The Clothworkers Hall, Monday, 3rd March. Tickets £1.50 from Information Bureau.

PERSONAL

I think the man on the fourth floor is Mark... If so, what are you going to do about it? Love Claire.

NEWS: PC 'erection' arrested a hooker on Friday; she was later freed for being a 'specialist'. However she intends to be 'court' again.

You too have seen the son a bird of fire.

Malcolm Bird - ugly teddy loves you

Crystal - we love you're omelettes.

WF5; WF5; WF5;

WF5; WF5; WF5;

WF5; WF5; WF5;

WF5; WARP FACTOR FIVE; WF5;

WF5; WARP FACTOR 5; WF5

Horn-y-China, Happy 22nd Birthday, love Trogg, Jigsaw and Blemish.

Pop/Rock at the Little Londoner, Wednesdays

Thanks to everyone who helped make the Silentnight a great evening.

Andy - you were (quote) 'EXCELLENT' (unquote).

To the girl in the blue headband. The answers are as follows:

a: Yes
b: Smaller than an album but significantly bigger than a single
c: 'Let's get animal'
d: Yes
Yum yum yum. xxxx.

ALED - I love you.

Ruth Grime likes men in black suspenders and fish-net stockings

CHINA - Start smoking Marlboro

Is the whole of the moon a case of magnetism, Andy?

Always, love endures defeat

STDP is intrigued. Meet me 6.30 pm Weds in Tetley Bar, for a pint. TA.

CHEMSOC: Thanks a million, Britrean Action. £4,500 now sent to Solumnia Camp.

SKSKSK - Timid or just considerate?

No. 60 - Food and general adoption appreciated!

Paul and Dom: We know why you went to the 'Disco', (let's not get annoyed about it), love the Black and White Minstrels.

Jane - Do gerbils always turn you on? love the Black and White Minstrels.

Jim wants to, Phil would like to with Baby Oil, Lisa and Caroline think John wants to but Jane doesn't. Sorry chaps - love the Black and White Minstrels.

Paul and Dom: you did not convince otherwise on Monday 17th but you tried! Love the Black and White Minstrels.

Frankie: Have you bottled out? We await your reply, The Black and White Minstrels.

The Two Down: next time own up - if you have the guts. Or else!!!

Keep that 'Beaker' flashing.

What have Yanks got we haven't?

HELEN - I'm sorry, your eyes are wonderful. Paul.

The strip was quick. The pint was wet. The puke sounded loud. Does your head resound? Steve.

Share it with us Rose.

Big A 4, Big D says Honky (!) Steve.

Paul - they hit me over the head with a mallet. Do you need a chambermaid? RSVP

Dr Bob is surgery

The Mortal Green Whim is still green.

RICHARD WEARS ANKLE WARMERS, hee-hee.

El Presidenti denies being a poster. Viva El thicko Presidenti.

Dear (crawley bum lick) bass player. GET YOUR HAIR CUT!

Congratulations Paul - love Gerbil.

T.G. REBELS SAY: MUNSON WINS! GOD HELP THE UNION.

GLADSTONE SAYS 'Shoot it up'.

Girl on first floor - meet me in MJ today, at 12.30 pm. Your last chance.

Thought for the week - all you need is love, tra-la-la-la.

GIGS
THEATRE
MSE

CLASSICAL MUSIC GIGS
WHAT'S ON
EXHIBITIONS FILMS

CL
CINEMA



CLASSIFIED

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Knitwear, unusual handmade jewellery and buttons. Find us at CAROLINE HOUSE, 38 THE CALLS, LEEDS 2 (nr Wharf St). Wed-Fri 10am-6pm. Sat 10am-1pm.

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

SUNDOWN DISCO - Leeds 780253. Phone Chris.

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ALEX ON WHEELS
Light removals - £6 per hour, LEEDS area. Estimates quoted for longer distances. Tel. LEEDS 753888.

RAG WEEK '86

Leeds University/polytechnic Rag week starts this Saturday, 1st March. As usual, the rag-mag TYKE will be flying around like there is no tomorrow. Whether wanting to buy or sell them, they are available from the Rag Office. Saturday 1st sees the Rag parade through the city-centre, at 2.00 pm. Last year Rag-Week raised £7,500 for various charities, so pull your hand out of your pocket and help to raise that figure. Other events are: Wednesday 5th: Seven-legged beer race. Thursday 6th: Hugging Day. Monday 3rd: Cream cracker eating competition in the Old Bar, 12 - 2.00 pm.

Many more events and stunts are taking place, so see the rag freesheet FEEDBUNK. Don't be bloody apathetic, like the man said "Doing it is much more fun than watching."

Leeds Student, behind the scenes at the Presidential Election; Paul Brannen, mid left confuses opposition by disguising himself as a dustbin.

DUTY FREE TRIP TO DUBLIN

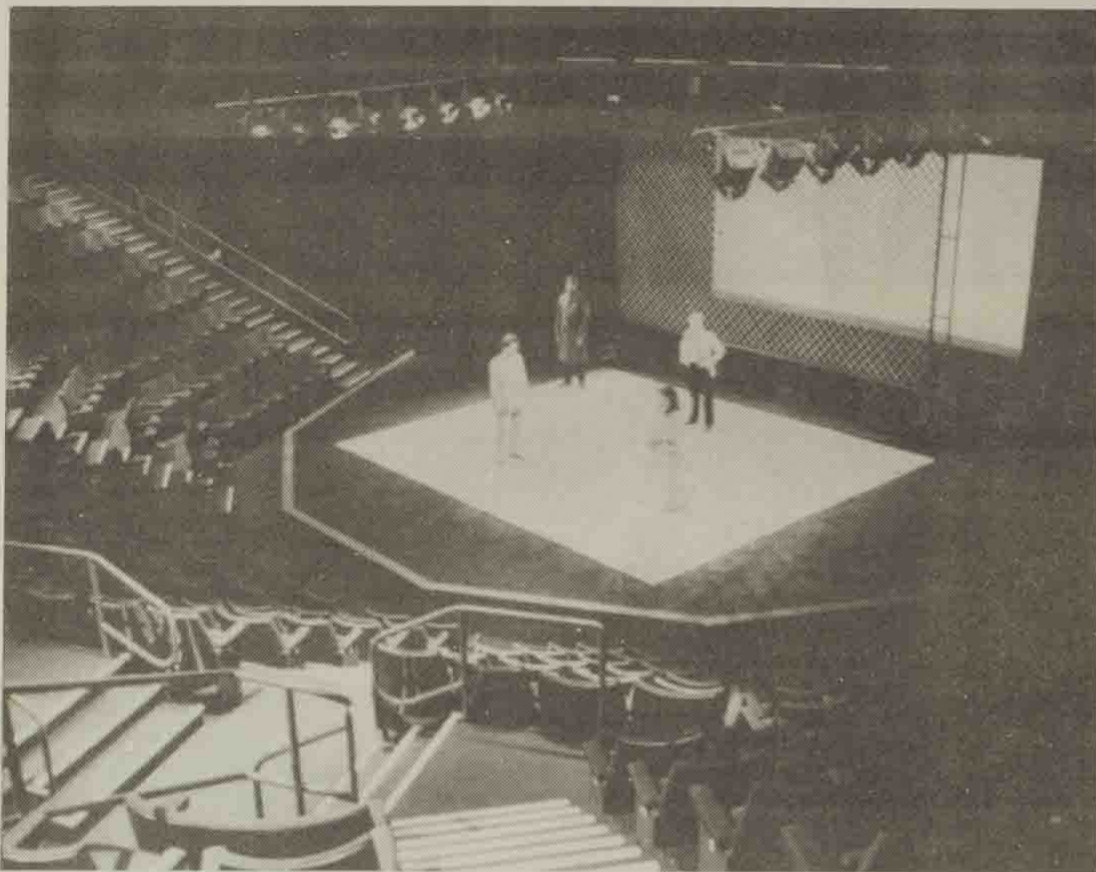
£18 inc. Free Litre Spirits

FRIDAY 21st MARCH

Apply to Travel Bureau
LEAVE PARKINSON STEPS - 7.30pm
Return Sunday 9.30am

IF YOU HAVE A WELL-DEVELOPED INTEREST IN CREATIVE WRITING, AND ARE NOT CAMERA-SHY, YORKSHIRE TELEVISION ARE LOOKING FOR PEOPLE OF ALL AGES AND BACKGROUNDS TO PARTICIPATE IN A SERIES OF PROGRAMMES FOR CHANNEL 4.

Please contact:
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Education Department,
Yorkshire Television Ltd.,
Kirkstall Road,
Leeds L3 1JS
Tel: Leeds 438283
ext. 368 or 297



THE PLAYHOUSE PREPARES FOR NEW ROLE

Madeline Laxton and Catherine Barr report

Leeds Playhouse was opened in 1970 by His Royal Highness the Prince of Wales, on a site provided by Leeds University. The University had initially planned to open two sports halls but inevitably spending cuts impeded the opening of the second hall. The Playhouse company successfully acquired a ten year lease for the site, but it was never intended to be anything other than temporary accommodation. Indeed the University leased the property to the company on the understanding that it would one day be converted into a second sports complex.

From these shaky foundations began a box office success. The Playhouse leads many provincial and London theatres and attracts audiences of over 150,000 each year - not only the 20,000 strong student population at Leeds. It is a busy cultural centre, with productions ranging from the thought-

provoking 'Golden Girls', last term, to the current production of 'The Happy Haven', a black comedy by John Arden. Theatre, cinema and exhibitions all jostle for the public's attention. Yet unbelievably the Playhouse is organised and run from only two caravans in the car park.

Why move?

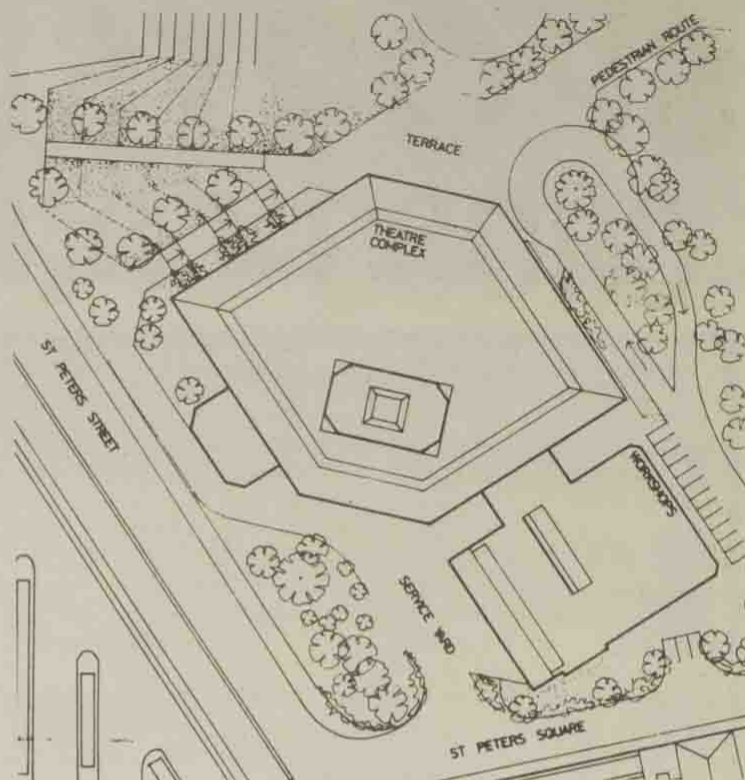
As might be expected, most students are puzzled and dismayed at the Playhouse's proposed move from its existing site, at present conveniently located within stumbling distance of the Union, to Quarry Hill. Students will no longer be able to enjoy late night films at the Playhouse, after a jolly evening spent in the Union bars or at other local haunts. For the film theatre group will not be moving with the Playhouse. Its fate is, as yet, undecided.

How then does the Playhouse justify their plans to move? The answer is very simple. Without

a new theatre, the present Playhouse would not continue to operate after 1990. There are several major drawbacks; the building is too lightweight for theatre performances and is deteriorating fast. Inadequate seating, ventilation and heating are other pressing problems. Sound insulation is a major headache. It is impossible to keep the bar and restaurant open during a show. And it's a disaster if there's a thunderstorm.

It may seem inconceivable but there are no rehearsal rooms or workshops on site. Neither is there any space for storage; to create alternative sets and scenery, and to design new wardrobes. Additional space has to be uncovered in the city's redundant buildings. The Playhouse also has insufficient bar and restaurant facilities.

Maintaining the high standards of the Playhouse is be-



Photos: Simon Warner

coming increasingly difficult. In fact so much so that it now seems only natural that the theatre should move.

New Theatre

The Playhouse launched a unique architectural competition for the design of the new theatre. The contract has been awarded to the Appleton Partnership of Edinburgh. The proposed site is Quarry Hill (at the bottom of the Headrow) which Leeds City Council designated as a new development site. The new theatre will bring much needed employment and revitalisation to a depressed area.

The new theatre will be a 'hive of activity' from breakfast to the early hours of the morning. There will be everything from cabaret in the foyer to open air productions. The company hopes to expand its range of shows and audiences, by having:

- A smaller auditorium (seating 350) to house small and middle scale productions. A venue for anything from launching a new car to comedy shows.
- A second auditorium which will be similar to the present auditorium (seating 750), designed to maintain the friendly and informal atmosphere.
- Spacious new restaurant, buffet and bar facilities.
- More room for exhibitions. Workshops and rehearsal rooms for the performers.
- Proper access for the disabled.
- A fully equipped stage enabling the theatre to work to its full potential.
- Entertainment suites provid-

ing space for private functions.
• Conference facilities.

Campaign

The major hiccup in the Playhouse's plans to move is finance. It is committed to raising £1,000,000 towards the cost of the new theatre, and £400,000 of this must come through individual donations and fund raising events. To date after only three months, they have managed to raise £200,000 and feel sure that the rest of the money can be raised in three years. They hope to start building early next year and to complete the theatre and begin a new autumn season in 1989.

It is an ambitious project, but the Playhouse has devised a number of ingenious schemes to enlist your support and that of the general public.

One such scheme is called 'seat covenants'. By making a covenanted gift of £50 a year over four years. The Playhouse will, in exchange for the income tax benefits accruing to them, name a theatre seat after you. This might seem to represent a huge hole in the already depleted student grants, but the Playhouse claims that it only amounts to a packet of spearmint every day. Forthcoming schemes include 'buying bricks' for the new theatre and a 'Playhouse Pedal' - a sponsored pedal ride to Harrogate and back (25 miles) on 26th May, to tie in with National Bike week.

The inevitable closure of the present Playhouse is, by all accounts, a well justified move, and heralds exciting prospects for the future.



SPORTS

CROSS COUNTRY

HYDE PARK RELAYS

Imperial College, London held their Invitation Relays at Hyde Park last Saturday over the traditional course around Hyde Park and the Serpentine.

The lead off runner for Leeds University 'A', John Sherban, had a magnificent run and after leading for some time eventually handed over to Rob P. Hudson in second place. Robin managed to regain the lead for Leeds only to be overtaken, predictably, by Loughborough and Birmingham Universities and a couple of guest teams. Greg Hull, with a good strong run managed to hold onto fifth place. Unfortunately Neil Mathieson was overtaken by three athletes (including Geoff Turnbull, who ran the fastest leg of the day). Last minute substitute, Willie Gaunt ran superbly to stop the rot and hold onto eighth place. Despite a very strong run, Pete Carpenis could not make up the ground to catch seventh place. So, Leeds Uni 'A' finished eighth overall (fifth student team) which was the

best result they have had in this event for several years.

For the 'B' team, Phil Daviers ran well on the first leg to give Martin Roscoe the chance to make up a place or two, which he did. The rest of the sextet, Al Morton, Gary Tydings, Roger Mee and Robert Letton all ran well to bring the 'B' team home in the top half of the field.

Veronique Marot, running as a guest in a Leeds Uni team, made amends for her disappointing performance in the Women's Nationals by coming home in front of the first leg. Nicki Williams held the lead for some time but unfortunately slipped one or two places down the field. Nicki's sister, Pat could not make up any of the lost places, so when Veronique ran the fourth leg she started somewhat lower down the field than when she finished her first leg.

Lesley Lake ran a brilliant first leg for the Women's 'A' team to give Annie Murray the opportunity to make up a few places. Ni Ni Srivastana

ran particularly well and a good leg by Jenny Rae, who the team have missed over the early part of the term, ensured a very creditable eighth place.

MARTIN DOSCOE

LEEDS TO HOST ROAD RALLY

On Saturday night, 1st-2nd March, Leeds University Motor Club will be hosting the only road rally in the country to be run by a northern university.

The 150 mile route will wind its way around the roads of North Yorkshire, but the exact course will not be revealed until an hour before the race when competitors will receive full details from the marshalls.

The start is scheduled for a quarter to midnight from Boroughbridge. Marshalls will be on hand at the site from eight onwards with information for spectators.

In this, the second year it has been run, the competition will have a full entry of 75 cars.



RUGBY LEAGUE

MICHAELL JONES REPORTS ON THE LEEDS - DONCASTER CUP MATCH

DONCASTER 10
LEEDS 28

A fortunate Leeds pack eventually overcame a spirited fight by a gritty Doncaster, to put them into the third round of the Silk Cut Challenge Cup.

The tie was due to have been played at Doncaster but was switched to Headingley, with its under-soil heating in order to overcome the freezing conditions. The loss of home advantage however, did little to impede the brave performance of Doncaster.

Leeds went in front after 15

minutes when full back Ian Wilkinson raced through a lethargic Doncaster defence and, following a series of quick passes, directed the ball to wing man Andrew Smith who charged down the right flank to score.

Instead of the expected deluge of Leeds tries it was Doncaster who looked the more decisive side. Doncaster - unlikely winners over Salford in the last round, were duly rewarded for their efforts with a brilliant solo try from their irrepressible stand off, Kevin Jones, who sliced his way through a satueque Leeds defence that could only watch as he sped between

the posts. The resulting conversion put the second division side 6-4 ahead.

Following this try a sustained period of Doncaster pressure was helped by some poor Leeds handling, due in part to the bitter cold but perhaps also to frustration, as every time Leeds tried to escape the Doncaster tacklers they seemed to just become more entangled in the web of the Doncaster pack.

Just before the interval Doncaster went further ahead as a string of passes in front of the Leeds goal line eventually released burly prop, Kevin Parkhouse who was carried over a desperate tangle of flailing arms and legs by his own momentum.

Surprisingly 10-4 behind at half time, Leeds began to find their touch in the second period of play. Within ten minutes Keith Rayne broke through a floundering Doncaster defence to bring Leeds back into the game. The conversion evened the scores at 10-10.

Leeds went ahead on the hour after some strong approach work by Roy Powell who drew the Doncaster defence, creating the space for Creasser to score down the right wing. This try must have dispelled any real hopes Doncaster had of winning the game, as the Leeds pack became stronger and more creative.

The final ten minutes yielded Leeds a try from Lyons and a second from Creasser. Creasser successfully converted both tries to leave Leeds slightly shaken 28-10 victors.

ORIENTEERING IN SHERWOOD

The University Orienteering Club had a successful time at the British ranking event which was held in the heart of Sherwood Forest, Nottingham over the weekend. Competing against the country's top orienteers, several members gained valuable points for the National League.

Jaqui Merckel finished only one minute before Sarah Kelly in the women's event and John Pearson achieved a creditable fifth place overall in the men's under 21 event, just two minutes ahead of Martin Porter. In the men's senior event Alan Cade was narrowly beaten by Thomas Somers Cocks who made a rare navigational error and yet managed to finish only minutes behind the course winner.

These results auger well for the forthcoming Student Championships being held over Easter.

CAROLINE HAGUE

DENTAL TREATMENT

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Tel: 456631

(opposite Parkinson Building above Westminster Bank)

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D. GOODMAN BDS, LDS, FDS, RCS (Ed)
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LEEDS STUDENT

**UNIVERSITY AND
POLY SPORTS
CLUBS - KEEP
THOSE REPORTS
COMING IN**

SOCCER UNLUCKY SECONDS OUT OF UAU

**NEWCASTLE UNI 2nd XI 3
LEEDS UNI 2nd XI 2**

(After extra time)

The cup run of arguably the best second team in the UAU competition came to a tragic end at Newcastle last week.

Both these sides were at full strength for this exciting and explosive clash on a snow covered pitch. The return of centre forward, John Watts immediately paid dividends for Leeds when he used his strength to thunder a shot into Newcastle's net. Just when it looked as if Leeds were cruising to victory Newcastle scored on the break to put the teams level.

John Watts put Leeds back in front, yet a defensive error saw Newcastle equalise. J. Warhurst and Andy Clarke always looked likely to score for Leeds, but it was Paul Rooney who came closest in the dying minutes of normal time.

Extra time saw Leeds with most of the possession, although Newcastle had more clear cut chances. With no more than ten seconds left Newcastle's centre half pounced on a loose ball to hit home the winner.

Disconsolate Leeds players lay in the snow bemoaning their bad luck - there was no time to restart the match - while jubilant Newcastle players congratulated their hero.

CHRIS VALE

BADMINTON

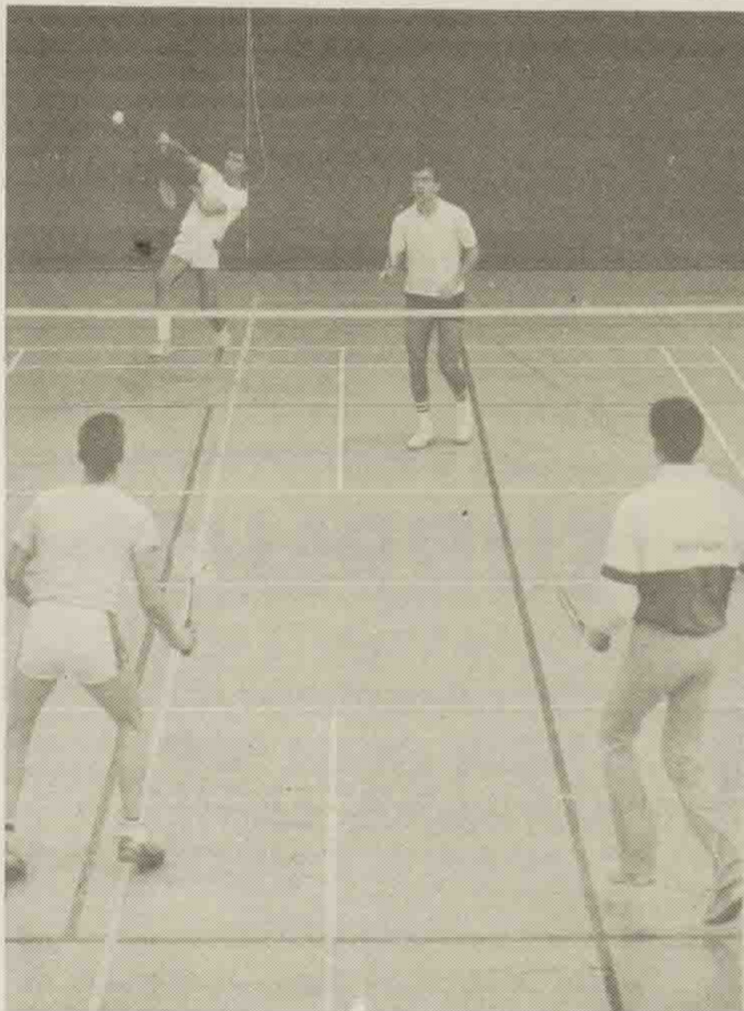
BUSF INDIVIDUALS SUCCESS FOR LEEDS

The BUSF Individual Tournament was held in Leeds last weekend. It was an invitation tournament, and the fact that six men and four women from Leeds were asked to play (more than from any other university) reflects the good performances at Nottingham earlier in the year.

In the women's singles Dawn Kelly reached the final without any trouble, but lost to Karen Keiryren (Aberdeen), who retained her title with an 11-8, 11-1 victory.

In the men's singles Steve Collier lost to A. Shah (Kent) 15-6, 18-15 in the semi-finals, while Adrian Bramham lost to Robert Baddely in the quarters.

The best result for Leeds players came in the men's doubles. Steve Collier and Neil Golding, after a mediocre performance in the semis, were much improved in the finals, beating Robert Baddely and Dave Taylor (Cambridge), 15-6, 15-7.



BASKETBALL POLY WIN BPSA



• Sue Bradshaw retrieves the ball on the rebound for Leeds.

WOMEN COME UP TRUMPS

This weekend Leeds Poly, acting as hosts for the BPSA Women's Basketball Finals showed their strength by regaining the Polytechnic Champions title they had lost to Brighton last year.

UNIVERSITY SQUASH TEAM IN YORKSHIRE QUARTER FINAL

Leeds University Men's Squash first team progressed smoothly, if unexpectedly, to the quarter finals of the Yorkshire Cup with a 4-1 victory over Holme Valley.

There were comfortable wins for Andy Colby, Nigel Roper and Stuart Arbuckle, whilst Gary Lennen struggled to win in the fifth game.

Leeds now face a tough tie against Skelmondthorpe in the next round, but again as underdogs they are capable of springing a surprise.

SPORTS DIARY

ASSOCIATION FOOTBALL

Saturday 1st March
LEEDS POLY 1st, 2nd and 3rd XIs vs LEEDS UNI, home. Sure to be hotly contested local derbies.

CROSS COUNTRY

Saturday 1st March
LEEDS UNI. National Championships, away.

HOCKEY (MEN)

Saturday 1st March
LEEDS UNI 1st XI vs SCARBOROUGH Away.
2nd XI vs SCARBOROUGH Home.
3rd XI vs CHAPELTOWN, away.

HOCKEY (WOMEN)

Saturday 1st March
LEEDS UNI 1st XI vs ADEL, away. LEEDS UNI 2nd XI vs ADEL, home.

LACROSSE

Saturday 1st March
LEEDS UNI vs O. HULME 'A', away.

NETBALL

Saturday 1st March
LEEDS UNI 1st and 2nds vs LANCASTER, home.

RUGBY LEAGUE

Saturday 1st March
LEEDS RL COLTS vs HULL KR, home.

RUGBY UNION (MEN)

Saturday 1st March
LEEDS UNI 1st and 3rd XVs vs LEEDS CSSA, home. LEEDS UNI 2nd XV vs LEEDS CSSA, away.

SPORT ★ SPORT ★ SPORT ★ SPORT