

# LABOUR AGAIN

Poly Elections result in another majority

A record number of votes determined next year's Polytechnic Executive in the sabbatical elections.

The five posts, president, deputy president, vice president (administration), vice president (Beckett's Park) and vice president (events), were contested by more candidates than in recent years creating a higher level of interest in the elections generally.

The in-coming president, Tommy Hutchinson, believes this is owing to the publicity brought upon student politics by the Fowler proposals and by the determined and colourful campaigns fought by the candidates.

A majority of 415 returned the favourite, Tommy Hutchinson to the prestigious post of president in what turned out to be a one-horse race. Hutchinson fought his campaign on an independent slate, although he is a member of the Labour Club, in conjunction with his close friends, Jonny Adler and Karen Swift. Adler too had a clear majority of 99 to beat Stuart Belfield for the post of VP (admin.). Adler, a second year politics student, though not surprised by his victory commented that he had expected the result to be closer.

Karen Swift, however, did not have such an easy ride to her victory over Peter Aneja

for the post of deputy president. It took three counts before Karen could be declared the winner due to a long and confusing controversy over the proportional representation system. The agony of waiting was, however, worthwhile as a tearful but delighted Karen joined Adler and Hutchinson to make a happy trio.

The post of VP (ents) was won for the second count by Graham Bullimore who defeated the present post holder, Paul Syrysko. Syrysko amassed only 70 votes less than the winner despite the fact that he was too busy to campaign and had only put up four posters. Bullimore, who spent most of the count lying on the floor, thank-

ed his supporters and those who had voted for him.

Dave Gadd was returned unopposed for his second term as VP (Beckett's Park).

Tommy Hutchinson declared the format of the new executive to be "bloody brilliant". He is hoping to work closely with the new LUU president, Paul Brannen.

Sarah Carroll



• L-R: Jonny Adler, Karen Swift, Tommy 'Chin' Hutchinson, Graham Bullimore.

Photo: Tony Woolgar

LUU TO  
HOLD ITS  
FIRST  
OCCUPATION  
FOR 3  
YEARS?

Tuesdays LUU OGM rejected calls for an immediate occupation over university accommodation fee increases in favour of an open meeting on Thursday to discuss the issue. This meeting was expected to result in a one day occupation itself, but as we go to press the result is not known.

The University was expecting an occupation earlier in the week, but was not thought to be ready for such a move yesterday.

Problems arose after the establishment of a group to discuss accommodation last year effectively excluded any contribution from the Union.

LUU president, Kevin Shute, in an open letter to the University, states that the group "made financial viability its first objective, conference income its second objective and student wishes its third objective." He goes on to say: "Let there be no mistake about my position. Student residences are for students and they are the main priority, the University is not a conference centre or a financial institution."

There will be a full report in next week's issue.

## THOMAS DANBY HEAD TO ROLL

Dr Brian Boffey, head of Thomas Danby College is likely to be sacked for fiddling his expenses.

The decision to dismiss Boffey, who has been suspended since last July, was taken at a governors' meeting on Tuesday night, it now merely awaits the ratification of the local Education Authority.

Details of Boffey's abuse of expenses came to light after an investigation, undertaken by city council auditors. They discovered that his expenses were inflated by between four and seven thousand pounds. Boffey's abuses of the system included claiming car mileage costs when using his bike and claiming two sets of expenses when giving lectures outside the college.

"The student body is quite angry about what Boffey has done," claimed Thomas Danby student union president Phil Warne. He said that staff and

students at the college were well aware of Boffey's excesses: "He was paid £22,000 a year but he rode to work on his bike. Everyone knew about his expenses, it was a common joke," claimed Warne.

Warne was present at the governors' meeting when the decision to recommend Boffey's dismissal was announced. He claims that the general feeling was that the discrepancies over travel expenses were "reprehensible and unforgivable"; neither Boffey, nor his solicitors, attended the meeting.

Chairman of the governors, Jim Watts explained that the governors had not been concerned with the amount of money involved but with the principle behind it. Their priority in recommending Dr Boffey's dismissal was for "the good of the college".

The Education Authority now has to accept or reject the governors' recommendation.

"We will not quibble over the way our decisions are implemented provided Dr Boffey is not returned as head of Thomas Danby College," said Watts.

Dr Boffey, whose health has deteriorated recently, is seeking permission to take early retirement.

CHRIS HILL

## Dental lecturer accused of murdering his adopted daughter: human bones found in Lab at home

Dr Samson Perera, a 43 year old dental lecturer at Leeds University Medical School, appeared in Leeds Crown Court this week accused of murdering his adopted daughter. One hundred and five fragments of human bone were found in his possession which make up a partially complete skeleton.

The remains were discovered by detectives looking for 13 year old Nilanthie Perera who had been brought to England from Sri Lanka by Dr Perera. He denies murdering the child and his wife denies impeding his arrest.

Home Office pathologist, Alan Usher, told

Leeds Crown Court that many of the bones had been discovered in a decalcifying solution. He thought that they probably belonged to a girl aged between 12 and 13, around 5ft 2in tall.

Remains were found in Perera's Leeds laboratory at the University Dental Hospital and under the kitchen sink at the family home in Wakefield. Plastic plant pots and a shallow human grave were found to contain fragments of flesh and bone. Perera told police the remains were part of a medical corpse he brought to Britain in 1971 for medical experiment. The trial is continuing.

Adrian Campbell

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# NEWS

## NO SWEAT, CARL

Twenty year old English student Carl Hindmarch swanned in unopposed to become the new Leeds Student editor this week. Carl has, for the last three years, been the doyen of both the University English Department and the Leeds Student office.

As the former Arts and Features editor, Carl's credentials for the post seem impeccable. His opinion of the paper this year: "Quietly efficient and quite professional".

He sees the role of a student newspaper as being "to inform, to entertain, be controversial and to evoke a response" and next year hopes to introduce "more investigative information and a more exciting style."

Carl intends to institute a Poly News Editor, have an open fortnightly editorial meeting, half a page of UC and OGM news and to attain a more independent stance on Union matters. He wants to "continue to develop Leeds Student as a forum for debate" and to see the paper "play its part in the fight against the cuts."

Carl seemed happy to be elected unopposed as by any other method and this year's editor, Helen Slingsby, said of him: "Carl deserves the post, the fact that he stood unopposed is irrelevant, because he has a great deal of experience and I'm convinced he would have won anyway. There's more to diplomacy than platitudes, Carl."



• Obligatory Marl. for those late, late nights. Photo: Stephen Robinson



Well, what a lot of fun we all had this week! What with rabid Rob Minshull casting pearls of socialist wisdom before the swine in the front row (his sentimentism not necessarily mine) and el Presidente trying to explain the intricacies of next year's accommodation costs, what more could you want?

Apparently, the University set up a group to look at accommodation fees which 'meets at awkward times like 7.30 am in the morning' and everything Mr Shute said was 'either twisted or removed completely'. He did his usual stiff legged walk to the microphone to explain all this - if he tries to look any more macho he'll end up doing the splits. "If the University s\*\*\* on us over accommodation, they'll s\*\*\* on us over everything," he said, by way of explanation.

Seth Harman, as usual, wanted direct action: "We've got to be serious about this and the only way to do that is to occupy Physics/Admin."

"I know Seth is the expert on occupations," said the President, but could you all come back on Thursday at one o'clock. I think this means the occupation will happen then, although it was by no means clear at the time.

On then to the virtuoso display by rabid Rob - during which loads of people suddenly appeared from nowhere, no doubt dragged out of the bars by their mates. NUS have, by all accounts, fowled up another demo; marching students around backstreets into an empty park on the Fowler Domo. There was a call for a vote of no confidence in NUS Executive and much talk of 'angry students' and 'direct action'.

Minshull was incensed: "This government has confiscated parks from the GLC and when we asked the Dept of Environment if we could use them they said f\*\*\* off. We're not going to throw eggs at people just so we can get on TV, nor are we going to go around beating people up either." This response was greeted with rapturous applause.

Angry Sue Caldwell complained that students were "marched past the DHSS which should have been the flashpoint of the rally." She went to see "students demonstrating their anger, not walking about in the middle of nowhere."

Minshull bounced back: "Some of us are socialists and others of us pretend to be socialists, these middle classes in the front row know nothing about workers."

Frankie Blagden informed him: "You are a disgrace to the Labour Club" (cheers), and that "the vast majority of people didn't know where they were going."

Nigel Wright-on tried to get it all into perspective. "It's arrogant of us to say 40,000 students wanted to occupy the DHSS, whose staff would probably agree with us anyway; if we'd wanted to do that we wouldn't have got into London in the first place."

The motion to no confidence NUS Exec was passed however although not my much.

## POISON

Another controversy has arisen concerning the FCS and their posters, following a campaign by members of LUU to make everyone aware of a leaflet distributed by FCS members at the London School of Economics.

The leaflet, portraying a young starving Ethiopian child, bore the message 'Tough Luck Asif', and was distributed in the LSE some months ago. The issue has arisen in Leeds as posters depicting the leaflet have been posted anonymously around the union building, with the message 'It's time to boot out the fascist scum, kick out the FCS now'.

LUUs ex-publicity officer, Paul McCard, stated that the posters appearing in LUU were being taken down as "they had not been stamped, and no-one had acknowledged that they were behind the posters. McCard also stated that as LUUs Conservative Association had not had anything to do with the leaflet, the matter was not directly a problem for the union here. Ex-Chairman of LUU Conservative Association Mike Simmonds reinforced this saying that he "in no way supports the leaflet, and neither do the FCS leadership."

He even cast doubts upon the

authenticity of the claim that it emanated from FCS sources, saying "I would not be in the least bit surprised if members of the left had produced it, in an attempt to discredit the FCS."

This, however, was a point hotly denied by the anti-fascist magazine Searchlight, who first brought the leaflet to national notice. A spokesman for them stated, "We have a letter from the secretary of the FCS branch at the LSE admitting that though it was not official material, their members did produce the leaflet. Furthermore, they defended the students concerned, against whom no action has been taken, saying that we took the picture out of context."

Alan Evans, a member of the executive at the LSE confirmed that the leaflet was produced independently of the FCS by certain of their members last year, who have since completed their degree and left the LSE. He was at pains to point out both that the people concerned had been "severely lampooned within the union, and disowned by the LSEs conservatives, a spokesman for whom only recently damned the leaflet."

Ashley Tabony

## WOMEN'S REP APPOINTED

The new post of Womens' Officer at the University Union has been taken up by second year politics student, Frankie Blagden, who, being the only candidate, was automatically elected.

Claire Whiteley proposed the new position, in order to establish a representative on the executive to deal with problems specifically concerning women at the University.

Ms Blagden said, "Women don't see the union as campaigning for them," and she therefore sees her role as that of a womens' representative who will "campaign specifically for issues concerning the womens' movement that might not otherwise get mentioned."

She wishes to implement a campaign against sexual harassment and press for an educational programme on controversial subjects such as abortion and AIDS. With the backing of the Womens' Action Group and the Labour Club Womens' Group she plans the setting up of an abortion centre, for she feels that "abortion should be done on demand."

She also hopes to help in the setting up of a system of lighting across Hyde Park to make late night journeys safer for women.

Ms Blagden remarked, "Society as a whole represents a moral wave against women," and through her efforts on the executive she hopes to check this trend - at least in the University.

Damian Earle

## EXTREME

There have been allegations of right wing extremism and racism in the Leeds Conservative Association.

According to Jonathan Knight, now an ex-member of the LCA, one of the candidates for Vice-Presidency of the Association in last week's AGM stated that he supported some of the National Front policies. The candidate, Rob Carmichael, although defeated for the post, had 20 votes in his favour. Carmichael later denied that he was a racist, saying he agreed with the National Front only on certain issues, such as leaving the EEC and hanging terrorists.

Knight has now left the Association and in a letter to Leeds Student, accuses the LCA of becoming overtly racist. Both Knight and Mark Lindsey, another member and former chairman of the LCA, believe that there is a vociferous minority of right wing extremists intent on making the LCA a platform for their views. This minority is alleged to be at a

high level in the Association, which has over 120 members; Knight stated that last year's chairman, Michael Simmonds, is in favour of repatriation.

Moderate Conservatives, Lindsey said are worried that there are National Front supporters in the Associations, not only in Leeds but in the Federation of Conservative Students as a whole. One reason for this is that students on the extreme right have no other platform to express their views than in the Conservative Association, and that the Association is unable, due to union policy, to expel any of its members.

During the weekly meeting last Monday, Knight's allegations of racism in the LCA were shouted down by the members present and the Chairman, Jeremy Galbraith, stated that the Association condemns all forms of racism. Carmichael and other members have since demanded that Knight withdraw all his allegations of racism in the LCA.

Philippa Nugent

## SPARE RIB

The antics of a Leeds University second year medic's mischievous dog took on a rather morbid tone this Christmas holiday, when Helen Blincoe returned home to find her prized possession, Oscar the skeleton, scattered all over the floor.

The dog, Jenny, left to her own devices in the house, had managed to find the real skeleton stored in a box in Helen's room, and had attacked the bones before spitting them out, devouring two cuddly toys in the process.

Although the dog suffered no ill effects as a result of chewing the decalcified bones, Helen's purse has suffered from the loss of the skeleton, worth £70 which cannot be claimed back on the insurance. Endsleigh were very helpful but claims that Oscar's demise was a malicious act of the dog proved unsuccessful.

One small consolation remains, however, in that the skull, being too much for the border collie to handle, is still intact, which should fetch Helen about £30.

Sue Cocker



# NEWS

## WHAT A PICKLE! BRANNEN ARRESTED

Paul Brannen, president-elect of LUU was arrested last Friday in a dramatic new development in the continued fight against apartheid.

The incident took place outside the Merriam Centre branch of Barclays Bank on Friday, where Brannen and four others were distributing leaflets urging customers to boycott the bank because of its connections with apartheid. The group had informed local police.

The action was, claims Brannen, totally unprecedented: "We were picketing peacefully as we have done four or five times without trouble when two police officers arrived and asked us to move on. I refused, explaining that we had picketed before in this fashion without any trouble." Brannen pointed out that he had been informed by an inspector that this type of picket is legal.

After refusing to move, the former president of AA was taken to Millgarth police station. He was later released without charge by somewhat shamefaced officers when it became obvious that the arresting officer had not actually seen Brannen obstructing the building.

Brannen added, "I will be very surprised and annoyed if further action is taken against me; in comparison to the action taken by other universities our



• Brannen (as if you didn't know) is the one with the placard.

Photo: Tony Woolgar

action against apartheid is mild." He said that if charges were brought against him, "I suggest we up the stakes and become a lot more active in our campaign against Barclays. We may as well be arrested for actually occupying the bank as for something as petty as this."

Mr Heald, manager of the branch, accused the group of

"causing harassment to customers" and delaying the entrance of customers into the bank. He added, "we had customers complaining about the nuisance caused by students shouting at them." He maintained that they asked the police only to ensure that their customers had free access to the bank.

Anne Gray, spokesperson for

LUU AA reported that the association will not be deterred by the event but will "continue pressing the University to disinvest from institutions with any involvement in South Africa, with the aim of making the campus an apartheid-free zone." She warned, "Barclays can expect a sit-in any day now."

Claire White

## OXBRIDGE UNIONS REJECT NO PLATFORM

The policy of 'No Platform' for fascists and racists, was rejected last Thursday at both Oxford and Cambridge University unions.

This reflects the growing demand for free speech voiced by the Committee of Vice Chancellors and Principals which is, "unequivocal in its support of freedom of speech and lawful assembly."

A 3:2 majority saw the 'No Platform' bill defeated at Oxford although a spokesperson commented that students had voted without being fully aware of the issue. At Cambridge, where it was rejected by a 3:1 majority, the President, Chris Steele, declared that it fell because, "people realised that the policy was open to abuse," and that it was impossible to draw the deciding line on who should or should not be allowed to speak.

NUS officer, in charge of 'No Platform', Lindsey Brandt, concerned at the manipulation of the policy, is to present a paper at the National Exec meeting this Saturday, with the aim of tightening the bill.

Annoyed at its defeat at Oxford and Cambridge, she commented that the people in favour of its rejection are those who do not need its protection. Asked whether she thought the result at Oxford and Cambridge would set a precedent for unions elsewhere she stated, "I hope to God it doesn't."

Penny Hay

## LEEDS MARCH

Did you feel cheated by the last NUS demo? Were you angry by the fact that the largest student demonstration in recent years was totally ignored by the media?

Leeds Campaign for Welfare Benefits and WYANUS have organised a regional demonstration for 19th March under the broader banner of 'Attack Poverty and not the Poor'.

The demo will incorporate a march through the city culminating in a rally on the Town Hall steps. Dave Green WYANUS officer, commented that the demo aims to attract all people affected by the Fowler Social Security review such as pensioners and single parents. Speakers from political parties and Trade Unions will be there, along with live entertainment.

So, if you want to prevent Fowler's benefit cuts fading then made it down to the demo in two weeks time; it starts from the Quarry Hill roundabout.

## Two Leeds students arrested on 'splinter' march

The No Chance Fowler demonstration in London last Wednesday was characterised by a general mood of frustration and anger with what one student called "shoddy and inept NUS organisation," which led to a breakaway march to Westminster and the arrest of two Leeds University students.

The object of the march was to attract public attention to the issues involved which many felt were not being achieved by the Kennington Park Rally.

Thousands of students encouraged by members of the 'Manchester contingent', streamed out of the park in a defiant mood and made their presence felt by doing their utmost to stop traffic along the route. The police seemed adequately prepared for this eventuality and when the march reached within a mile of Parliament it was met by a police cordon. In the resulting crush one woman student from Leeds was temporarily hospitalised.

After failing to break the cordon many attempted to take an alternative route via the Strand. It was while in the Strand that the two Leeds University students, Candi Lawton and Gillian Armstrong, were arrested for 'obstructing a public highway'. They were subsequently charged and convicted.

LUU President Kevin Shute felt that "the splinter march did not achieve anything but marching to Westminster was better than

staying in Kennington Park." Many students concerned agreed. "What the hell are we going to prove standing in a park in the middle of nowhere?" was one view.

Nevertheless LUU General Secretary Rob Minshall was quick to assert that solidarity behind the NUS was the only way to mount a successful campaign. The whole issue caused a major storm at this week's OGM with much of the argument centering around whether students who missed their coaches through taking part in the 'splinter march', should be reimbursed for costs incurred in finding alternative transport back to Leeds.

After a heated debate the OGM passed a motion which resolved to pay the above mentioned transport costs.

A furious Austen Garth, LUU House Secretary felt it was "absolutely farcical that the OGM should mandate the Union to pay the costs incurred by participation on an alternative demonstration," which Rob Minshall had argued was "contrary to Union policy."

NUS was unavailable for comment.

Robert Gubas and Anne-Marie Lavan

## EASTENDER-MANIA: 'DIRTY DEN' HAS CLOSE ESCAPE AT RITZYS

Ritzys Nightclub last Saturday was the scene of what one onlooker described as an "absolute fiasco."

Dirty Den, the rogue that all 'Eastenders' fans hate to love, made a 15 minute publicity appearance in front of nearly 1,000 over-excited women.

The crowd composed not only of screaming teenagers but also of that other great British institution, the middle-aged housewife, resorted to chants of "Angie" as soon as actor Leslie Grantham appeared on stage.

The DJ then proceeded to read out questions that the audience had been encouraged to submit before his appearance: needless to say these were of a very personal nature, resulting in one very embarrassed Dirty Den.

Eventually the crowd of screaming women became uncontrollable and bouncers moved in to hold them back while Den was whisked away to safety.

Anna Kealey

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# LETTERS



Dear Editor,

It is a pity that the abortion film 'The Silent Scream' lays itself open to the charge of using an over emotional script, as this merely sidetracks the discussion onto the questions of linguistics.

The accusations of inaccuracy likewise deflect debate away from abortion and onto medical science. So whilst Prof. Ian Donald formerly obstetrician at the Western Central Hospital, Edinburgh, vouches for the authenticity of the film, let me, purely for the sake of moving the discussion along concede that some parts may be inaccurate. Having done this, it must still be evident that abortion is a dreadful business.

Recently, a man was taken to court in England for battering a hedgehog to death; a hedgehog has rights under the law but the unborn have never been in such danger.

During the discussions which followed the film the feeling came across that Campus Crusade was somehow dismissive of women's rights (despite having a majority of women involved this year). I can only say that we feel strongly about this disposal of human life made in the image of God. To Jeremiah the prophet, God said, "Before I formed you in the womb, I knew you, and before you were born I consecrated you" (Jer. 1:5). Human lives are important in themselves because God declares them so and treats them so and this in the end gives women's rights their validity.

What can be done about the awfulness of abortion? A woman (and man) can use their right to choose. They can choose chastity before marriage which is the Biblical standard. As this is probably too extreme for some, responsible use must be made of contraceptives especially by men, there is really no excuse for not doing so.

If both these measures fail which can happen as one of the purposes of sex is to have babies (and not just to have entertainment) then it can be said that no baby is 'unwanted', many childless couples are desperate to adopt and Care Campaigns are providing 1,000 family homes where an expectant mother can stay for the duration of the pregnancy and post-natal care.

Yours sincerely,

Lawrence Pusey,  
Campus Crusade for Christ.

Dear Editor,

As a group of the 35,000 frustrated students who took part in last Wednesday's demonstration against the Fowler review, we feel compelled to outline our criticisms of the occasion.

The general consensus of opinion was that the Elephant and Castle was far too insignificant a place. With the vast number of students present: "The largest ever student demo in this country ever," to quote a speaker, student apathy can no longer be a complaint of NUS.

Indeed it would seem that this apathy can now be attributed to NUS particularly for: a). organising the demonstration in a location far removed from those we wished to affect, b). apparently failing to notify the media,

c). failing to provide inspiring and relevant speakers for the occasion.

We feel that in our moment of greatest solidarity the NUS failed to capitalise on such a potentially powerful force. Minimum rather than maximum effect was achieved and frustration with the situation was illustrated clearly by the splinter march to Westminster which arguably had more effect than the main rally.

This missed opportunity could have far-reaching repercussions, making it more difficult to mobilise such a large body of students again. In future, students may well be far more cynical about the prospect of spending ten hours travelling, to get to a demonstration as ineffective as this one appears to have been.

Yours,

J. Donoghue, S. Bodnar, P. Welland, S.L. Ogden, R.L. Cruickshank, C. Smethhurst, J.M. McGlie, and L. Bridges.

Dear Editor,

I feel obliged to reply to Rebecca Shtasel's letter of 28th February, 1986 regarding Cultural Affairs Committee. Having resurrected this particular body, I don't think there is any particular prestige to be gained from sitting on it, except that associated with the experience to be obtained from being on any Union committee. This, however, does not mean that the committee is worthless; CAC provides the only direct input which societies have into the Union's administration. As well as allowing business associated with societies to be debated directly by the people whom it will affect, CAC also takes much of the strain off Executive which would be generated by pushing numerous grant requests through their meetings.

I would agree that CAC is not the most riveting of bodies to sit on, but surely the point of a committee is to discuss business rather than to be an entertainment for its members. If the people on CAC feel it does not represent their in-

Dear Editor,

I refer to Chris Elwell's article about Barclays Bank on 31st January. In it, Mr McAlister is quoted as saying that "apartheid was disgusting. I'd never bank with Barclays". Some people feel they hold a monopoly on the abhorrence of apartheid in South Africa. They do not. Barclays feel just as outraged as they do and considers it insulting that they presume that we feel otherwise. Recently our Chairman stressed that apartheid was repugnant, wrong, unchristian and unworkable.

Jill Smith, Poly President, in the same article is quoted as encouraging students to make themselves aware of the facts and says that Barclays supplies secret loans, discriminates against blacks and harbours military connections. Barclays also believes students should make themselves aware of the facts for not one of Ms Smith's allegations is true!

the People Unite musicians' co-op which they helped form in Southall in the late 70s, Misty have made no attempt to enter the mainstream in the way used by their contemporaries, Steel Pulse of Aswad, ie through a major label.

Since the riot in 1979, in which the police smashed up their premises and left their manager in a coma with a fractured skull, their resistance to commercialism has, if anything, hardened.

Finally, while I was too stoned at the time to understand the comments about the gig being like a 'Musicians Convention', let me just say this; if Kieron was so impressed by the

Dear Editor,

I am writing on behalf of Union Council to thank those thousands of Leeds' students who went to London on the demonstration against Fowler's proposals last Wednesday. Despite being dispersed early on, despite the freezing weather and despite the attempts of a small minority to disrupt the rally, the

terests or is discussing the wrong sort of business then it is up to them to put some more interesting items on the agenda.

Finally, if Ms Shtasel really feels that CAC is such a waste of time, then I would suggest that a motion is tabled to delete it at the next AGM. However, I feel that this would be a very retrograde step which would place more power in the hands of Executive rather than the Societies it is supposed to serve.

Yours sincerely,

Bill Nairn  
Cultural Affairs Secretary

Barclays National Bank in South Africa, in which Barclays has a 40 per cent interest, is a fully multi-racial and equal opportunity employer and a leader in the support given to African business. It also gives substantial sums each year to education, welfare and cultural schemes for the black community outside the bank.

The private sector within South Africa is in the forefront of the push for progress and Barclays National Bank is at the forefront of the private sector. Barclays National Bank in South Africa has lost business for its anti-apartheid stance and if students feel strongly that they have to do something about apartheid, they should support companies like Barclays, rather than denigrating them.

Yours faithfully,

J.M. Yelland  
District Manager  
Barclays Bank

performance, he really ought to see Misty on a good night.

Yours,

Rankin' Rob.

P.S. Does this mean I get to review Steel Pulse?

**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,

In response to last week's letter from LUU Liberal Society about 'Grants Student', I have to inform Julie and Rob Hall that the first early day motion was attributed to the SDP because of the information we received from SDP headquarters which stated that this was indeed the case.

I would suggest that this illustrates the SDP's negative attitude towards the Alliance.

Yours,

Anne Baxter,  
on behalf of LUU Welfare Services

Being late by half an hour I missed the coach: wacky! So I walked around the various pick-up sites with a bunch of zany Leeds students looking for coaches to Leeds Uni, Poly, TASC etc. But to no avail! What a laugh!

At 6.45 I phoned up the Union to see if they had any advice, only to be told that all exec had gone home! What jokers!

I eventually forked out £8 for a coach home which got into Leeds at 5.30 am. Roll on the next set of education cuts.

Yours,

P. Doff

vast majority of Leeds University students maintained high spirits and good humour throughout the day.

It is true that the demonstration to a large extent suffered from bad planning; but to organise an event on such a massive scale was only bound to lead to some amount of confusion. The choice of the site itself was unfortunately limited owing to the fact that this government has decided to abolish local democracy and has, therefore, removed the right of the GLC to grant us permission to use the Jubilee Gardens.

Furthermore, Union Council is agreed in its conclusion that those people who organise alternative demonstrations and are involved in the abuse of Trade Union members unfortunately lead to disunity and, therefore, divide our Student Union Movement at a time when we most need unity. I cannot apologise on behalf of NUS, however, but may I apologise on behalf of Leeds University Union to those students who through no fault of their own got lost, got cold or got slightly bored!

We will have to wait to see if Wednesday's demonstration was a success in terms of the government dropping the Fowler proposals, but to those of you who have not yet written to your parents or your MP then remember that it is not too late. Although our rally received little attention in the national media - no eggs were thrown, no buildings were smashed, no fights broke out - we cannot allow the press to dictate our own standards of political action. This government is determined to place students in the poverty bracket; those Leeds students who went to London last Wednesday proved that we are equally determined that the Conservatives are not going to get away with it.

Thank you again. We must not give up our struggle for everyone's right to Welfare benefits.

Yours faithfully,  
Rob Minshall  
LUU General Secretary  
on behalf of Union Council



Designer Violence?  
The bullshit continues....



# CUBA: THE DOLLAR REVOLUTION

*Cuba still speaks fiercely of the evils of capitalism.  
Fidel Castro is trying to create worker intellectuals.  
The peasants have never had it so good.  
Others feel trapped.*

Story: Wendy Robbins

With its tropical beaches, quaint villages and lively city nightlife, it is little wonder that Cuba is now experiencing a giant boom in the tourist industry. There is a constant stream of Latin American and Eastern European visitors and the beaches are covered in summer with Spaniards and Italians. These tourists arrive in groups, stay in their groups and are shown relevant parts of the island. They have as little contact as possible with ordinary Cubans, in fact, an active process of segregation is carried out, incongruous in a country supposedly striving for equality.

There now exists three types of currency in Cuba - the national peso, the dollar, and a light weight, plastic currency exclusively for tourists. There are three kinds of shops; those for Cubans, and those for tourists. The former are half-empty while the latter provide everything from smoked salmon to Levi jeans. Tourists can buy anything from these shops, as long as they do not use the Cuban peso; everyone wants dollars. Cubans love dancing, and their salsa music and nightlife are renowned, but some restaurants and night clubs are reserved for tourists only, and entry is by dollar. Other night-clubs open their doors to Cubans only if there is room after all the foreigners have gone in. After a meal one night in the capital, Havana, my Cuban host found he could not pay the bill as the restaurant would not accept Cuban currency - they wanted my dollars, and he would not allow me to pay.

Food is rationed and there are long queues for most things. There is a tremendous shortage of clothes, toys, sweets and chewing gum, and these commodities, symbols of Western

affluence, are desperately sought after. Shabby children pursue foreigners, demanding 'chicle' (chewing gum), and teenage girls anxiously eye the tourist's jeans. Shampoo and soap are also scarce, and some girls use cotton wool instead of sanitary towels, and washing-up liquid instead of shampoo. Every six months, women are allowed one bra, and men two pairs of underpants.

"We don't mind," a group of young women told me, "Fidel is trying to provide us all with the basic necessities - that's the most important thing; the luxuries will come later."

Relations between Cubans and tourists are discouraged, partly to prevent the illegal exchange of dollars. One Cuban peso equals one American dollar, but it is possible to get up to five Cuban pesos for a dollar on the black market. If a Cuban is caught exchanging money, or even with dollars in his pocket, the penalties can be severe. Walking in the centre, I stopped to ask a young black Cuban the way. When I opened my bag to get the address out, he muttered, terrified, "Stop. Don't open your bag, please - they'll think we're exchanging money."

Working Russians and East Germans stroll about Havana like clones, and their existence causes a great deal of tension between them and the Cubans. "See that flash apartment block over there?" asked a waiter, "that's where all the Russian diplomats and East German technicians live - they always get the best." A black Mercedes glided by and the waiter excitedly told me that it belonged to a Russian engineer. It is virtually impossible for the average Cuban to possess a car. Teenage boys complain of having to give

up their places in queues and their seats in cafes for the Russians. "They're taking the bloody place over." Schools teach Russian as a first language, and many radio stations emit Russian broadcasts or play Russian music.

Militia men and women are everywhere, guarding public buildings and ensuring the general peace. People say how nice it is to be able to walk about late at night without violence or rape, something that could not be done before the revolution. 'Independencia O Muerte' (Independence or death) scream from all the posters around the country; military training has become a way of life in Cuba and defence is certainly the first priority. "Defence from the evils of capitalism and the malevolent powers of the United States and the defence of the things Fidel has achieved in our country," explained one female party member.

Life has certainly improved for many Cubans since Castro came to power in 1959. There is now free education and medical service for everyone. Cuba produces the largest number of books in Latin America and has virtually wiped out illiteracy in the struggle for a new 'worker-intellectual' society. Housing conditions have vastly improved and most families have a television and a fridge. Milk is free for children until they are twelve, and women go to work, leaving their babies in voluntarily run kindergartens. Women have more say in politics and take a much more active part in daily life. Work is of utmost importance and there is no fear whatsoever of unemployment, whereas there were half a million unemployed before the revolution. People are saying they never had it so good. But how do they feel about the fact there's one ruling party, no

opposition and no free elections? Students at Havana University are convinced that Fidel would easily win an election as he has all the popular support behind him. An engineering student pointed out that 30 per cent of Cuba's population is black and that no racial problems exist for many reasons, one of them being that there are "no demagogic elections appealing to people's bad instincts and stirring up hatred. Others declared that they didn't like mixing much with foreigners because "the Yankees send agents to poison our minds, exult the Western way of life and tell us what a bad deal we got..."

After the revolution, many Cubans fled the country, and formed a mini-Cuba in Miami. Lots of Cubans still living in Cuba, however, are desperate to get out and live with their relatives abroad, but are unable to. The moment you announce you want to leave, you lose your job and ration book, and life is made pretty difficult. Dr Hector Gonzalez, a specialist in blood disease, has been trying to leave for 15 years and has so far been refused a visa. His phone is tapped, his mail opened, and his house is under constant surveillance. His chauffeur, Jorge Lopez, a former TV presenter who fought alongside Castro in 1959 and lost his job through his outspoken views, said: "We are like prisoners. We can go from one side to the other, but never leave. People are frightened to speak their minds and are terrified of the neighbours. No one can phone from abroad to Cuba - we're isolated, trapped. I'd invited the courier of my tourist group to my cafe with some Cuban friends and the latter were furious with me: Don't you know he's a government agent. Now we're going to have to check the conversation all night!"

An upper-class girl complained "I can't even buy a jar of coffee to entertain my friends with, I'm only allowed one pair of shoes a year; the shops used to be full - now they're empty. I want to visit Paris and Florence but can't because it's my misfortune to be born on the island."

In the villages, the peasants have a different view. There are pictures of Fidel Castro and Che Guevara next to Jesus Christ in most homes, and the people will not hear a word against their heroes. Ask any village kid what he wants to be and he will say: "A great revolutionary like Che or Fidel!" One woman says "My daughter would not have become a nurse if it wasn't for Fidel - what opportunities did my children have before?" The villagers have better food, a steady income, and immediate medical attention in cases of illness. Did they think Fidel Castro was eating rationed food like themselves? "No, of course not. Fidel needs more meat because he has to go on television a lot and talk and work for the Cuban people."

My courier, the supposed government agent was called Vladimir (a tall, dark Latin called Vladimir?) and continually sang the praises of the country's achievements. On my last day we went to visit his family in his village and during the bus journey there he recited, parrot-like, the events leading up to the revolution. When he got a date wrong, someone in the front of the bus called out the correct date.

On returning to Havana that night, Vladimir asked me not to say where we'd been to the other courier. "Why ever not," I demanded, "she's your best friend." He looked at me and said quietly: "Here in Havana you have no friends and everyone is your potential enemy."



• Copacabana Beach, Cuba



# ARTS



## FORESIGHT

From each according to their abilities, to each according to their needs, once again the **Foresight** column manages to get up more people's noses than Vick's **Sinex**, as it brings you the greatest story ever told.

To presume foresight is gross arrogance, to look to the past faint nostalgia - there is only the present. Like all dreamers I mistook disenchantment for truth, so here is the flip side, idealism.

No doubt you all know what's worth seeing this weekend, and where and when to go. You all know that **Downchild**, from Saturday 8th - Tuesday 11th at 7 pm in the Raven is a theatrical coup that the faint hearted establishment have so often failed to perform. Written by **Howard Barker**, the name in current British Theatre, it is an uncompromising, iconoclastic play, that uses grotesque farce to strip society of its complacency, refusing even the audience a point of reconciliation.

This you all know, to say more would bore, just as you know that Friday 7th's Film soc showing of the classic **Battleship Potemkin** will be the only place to be on Friday at 7.30 pm in the RBLT. Ranked along with **Citizen Kane**, if not an influence upon Welles, this 1925 portrayal of events leading up to the Revolution in Russia must be seen, and no doubt any self respecting film buff will be their to refresh their memories.

Of course, the second half of the evening has been in your **Filofax** since the start of the year, with the Hyde Park at 11 pm showing **The Discreet Charm of the Bourgeoisie**. This film is s\*\*\* hot. A later work of **Bunel**, and more accessible than some of his other charming dinner party and becomes an hilarious searing critique of liberal morality, middle-class behaviour and bourgeois society as a whole. Go along, laugh at yourself, pause, reflect and consider.

Saturday is something of a blank on the cinematic front, with a toss between **Tess** at the Hyde Park and **Cal** at the beautifully peopled Playhouse. A battle between the soft focus beauty of **Hardy** and the hard realism of Northern Ireland. Go for the latter, for whatever the weaknesses of direction Helen Mirren and John Lynch as the star crossed lovers set against the backdrop of 'The Troubles' in Northern Ireland give superb performances, and a sensitively understated insight into the reality of life in **Derry**.

The best of the rest, with Pasolini's **Gospel According to St. Matthew**, on Monday, 10th at 7.30 pm in the RBLT, a neo-realistic view of the life of **Christ** that shows you where Hollywood went wrong with its Heston's, Wayne's and Powell's.

This leaves you with still enough time to see **Downchild**, or even see it again, with the magnificent unmissable **Marat/Sade** still freaking audiences out in the Playhouse until 22nd March.

Nothing you don't already know, a useless but vital precaution. I never believe a word I write anyway.

Jonny Keats



# R E V O L U T I O N

ABC

'**Revolution**', the 'American Epic' has not been the most well received of films, especially by our American cousins who, in the grip of 'Rambo' jingoism saw nothing worth valuing in it.

It's got everything that should have been a success. Major, flavour of the month stars, romantic involvement, dramatic conflict and the hackneyed good-guy/bad-guy clash. History is used as a backdrop against which personal drama is set in contrast to the massive events around them.

It seems at first as if director **Hugh Hudson** has found a potentially successful theme: an individual struggling to come to terms with himself and his place in the growing conflict around him. When Tom Dobb (Al Pacino) boats into town just as the people are revolting he's immediately caught up in the turmoil and confusion around him. His boat is requisitioned, his son joins-up to provide money for

his dear old pa, and so Pacino himself eventually joins to prevent their separation. As the crowds chant 'freedom' and 'liberty' he's transported to the battle-field, all choice in the matter taken from him.

So whose fight is it? Not his, Pacino insists, but it becomes increasingly impossible to remain neutral as the conflict engulfs all aspects of life. But this is not what block-buster films are made of. What do the public want? Romantic intrigue, that's what, and **Nastassa Kinski** is soon wheeled into struggle with her accent, and set the hearts a-flutter. True to form the two dutifully fall in love.

The only problem is they fail completely to construct any sort of meaningful interaction, and are left floundering in half-baked emotional dross, clumsily directed and so ultimately embarrassing. Neither really appear comfortable either with each other, or in their respective roles; Pacino overstates the

loving father part, and his loved one flits in and out of the narrative like an unstable Florence Nightingale.

But to complete the picture enter Donald Sutherland as Sargent Major Peasy; not only have we the unwilling and ill-done-to-hero, the beautiful and adventurous maiden but now the stereotyped, evil minded baddie. He enjoys impaling simple yankee's, tormenting young children and constantly altering his accent (is he Irish, Northern English or colonial?). A man not to be trusted. So we now have a collection of central characters who would be at home in any comic book adventure.

This is a pity, because the battle-scenes capture the dirty, frightening mud-and-blood atmosphere excellently. However, taken in context with the rest of the story, it's not quite certain if these are central to the narrative, or are there to provide another 'background'

for Pacino to get overwrought about.

**Revolution** is basically a clumsy film: the characterisation is stereotyped and awkward: the editing is poor, over-using certain camera techniques and rendering some parts virtually unwatchable: and the story-line degenerates into goodie v. baddie, with the goodie finding his true love, and discovering the American Dream. In trying to please too many people, **Revolution** sacrifices any revealing penetration into the many issues it raises.

When the budget was allotted for the big-names, the big battle scenes, the army of extras, and the constant hype, the producers forgot one thing: the script. Market forces are not the best of influences, and there's too much evidence of them in this film. '**Revolution**' suffers from one too many compromises.

John Tague

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## MACHO BORE

### ODEON

Perhaps one day a Channel 4 executive will have a brain wave of an idea, buy up hundreds of crass all action adventure movies from the 1980's and run them late on Saturday nights for all the cult fiends and lager inebriates to lap up. Unfortunately, this means that **Commando** will have to wait a good thirty or so years before it approaches anything near this status - because at the moment it is not very funny.

Of course this is no criticism, the film is not totally dependent on humour for its success, but instead makes most of its aspirations in the direction of all action adventure. As such it goes something like this: Colonel Matrix (Arnold Schwarzenegger) is an ex-Special Operations agent who is mellowing out the golden years of his life in some log cabin with his cute little daughter. We never learn what became of his wife, but one can assume she got tired of his machi bulls\*\*\*, and left.

The latent aggression of the film's opening scenes, with closeups of Arnie's biceps, his chainsaw and size twelve green flash trainers conquering the American real estate frontier, bode well for what became a predictable, gratuitously violent debacle of a film. Arnie has certainly come a long way from kicking sand in peoples eyes on the beach.

The beauty of this ideal relationship is shattered by a group of conventionally unappealing terrorists who kidnap Arnie's daughter, and promise to kill her unless Arnie kills the democratic South Amer-

ican President who they are plotting to replace with a, yes, Communist dictator. Arnie is relatively non-plussed, takes it all in his stride and starts breaking heads.

I suppose his lack of response is understandable, Commies are doing things like this every day, and anyway poor Arnie is dead meat when it comes to emotional responses, and acting in general.

Enough of the plot, the film company cries, on with the action. And so it continues for just under two hours, running something like this: Arnie gets hassled, Arnie breaks someones neck and then the coup de theatre Arnie makes a joke.

Neat. And very clever. The film disarms any serious critique by refusing to take itself seriously, and is full of built-in defence mechanisms. Witness the cool, chic up-town girl Arnie picks up en-route to the final apocalypse who adds to Arnie's list of 101 Funny Things to say after killing people with her own line of wisecracks.

The fact that the politics of the film is superficially replaced by the 'truth' of family love cannot hide the reactionary nature of this anti-Communist rant, just as the humour cannot hide its essential blood lust.

Schwarzenegger plays some sort of Nietzschean superman, post-lapsarian and post Vietnam come to save us all. It's the sort of dream that Goebels came up with - and it's a lie.

Carl Hindmarch

## SMOKEY BRECHT

### WORKSHOP

Brecht's **THE JEWISH WIFE** is one of 24 scenes in his 'Fear of Misery of the Third Reich'. This isolated extract was juxtaposed by the Workshop Theatre with Chekov's self contained monologue, 'Smoking is Bad For You'. Presumably for the usual double bill purpose of simultaneous contrast and comparison - as well as for temporal considerations.

The plays shared the theme of a desired, yet unattainable escape. Unfortunately, the major contrast was that 'Smoking' was a success while, out of context, the Brecht piece simply did not work. Susan Barshatsky played the Jewish wife seeking safety from the threat of persecution suffered by the 'less valuable ones' in 1930's Germany. She gave an uncharacteristically uncomfortable performance although the instantly unmemorable scene gave her and Robert Hoagland II - whose hunched arms were on and off in a blink - little chance.

'Smoking', however, proved an ideal vehicle for the highly popular and richly talented, Chris Jones. His precise portrayal of a stumbling bumbling, crumbling man who longs to leave his dominant wife was at once wonderfully comic and highly tragic.

Alistair McGowan



# ARTS

## IBSEN HEDDA GABLER

The half full Raven Theatre on Saturday did not do justice to what is often considered as Ibsen's finest work 'Hedda Gabler' - the English societies production of it did.

To set the scene, Hedda is newly married to Jorgen Tesman, the archetype scholar who exudes delight in such provocative subjects as the 'dominant crafts in the middle ages'. James Frieze as Jorgen adds unwitting comedy by his 'everything's so jolly' chat, at the same time this emphasises the very straightforward, simple fellow that he is.

In contrast, Hedda is played with a certain aloofness, she is revealed as a woman who feels repressed, and for who no one commands her respect. Her unrelenting sarcasm is delivered with a certain sense of enjoyment verging on the malicious, but it helps to set her apart. The boredom she feels both with herself and with her circumstances is relieved by her desire to manipulate people, however in the resounding line "I want for once in my life to have control over a human being's fate" lies the irony that ultimately the only person whose fate she can control is her own.

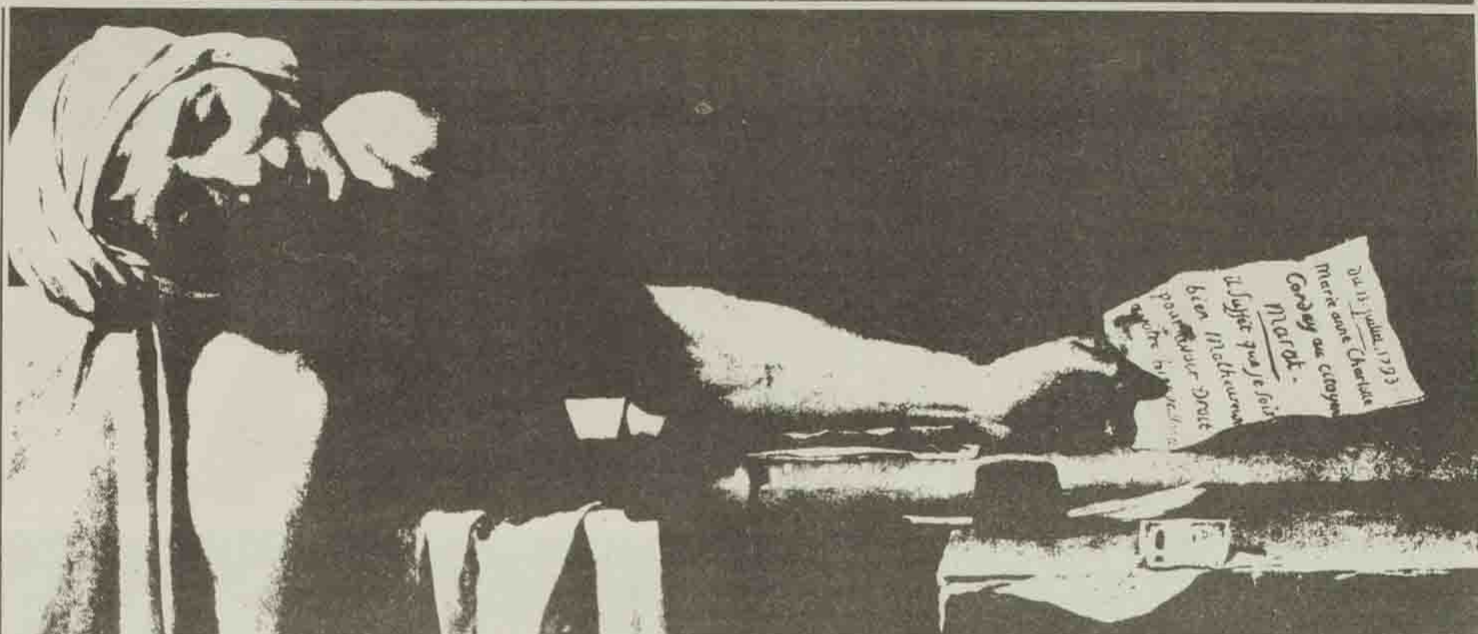
For a time she believes herself to have power over Löwborg, in this state of delusion she reveals her obsession with "dying beautifully" and her scathing respect for his apparent suicide being a "free and fearless" action, shows her concern for independence and points to her later suicide. Matthew Wooten as Judge Brack is excellent, he appears to be the only character capable of perceiving Hedda's true nature, however, even he underestimates her individualism when he tries to beat her at her own game by using blackmail in hope of becoming "the only cock in the yard" (enough said).

Predictably the play focuses on the title character and yet is not purely about one person, but explores the different attitudes of women, the compassionate aunt and Mrs Elvsted who regards herself as Löwborg's comrade, provide a dramatic contrast to Hedda. The bare set within Tesman's house remains unaltered throughout the play. This is an effective device which means we focus attention on the different characters, the audience is made to judge their responses rather than concentrate on a great degree of action.

Lighting is used effectively to reflect differing moods. This is even seen especially in the scene where Hedda burns Löwborg and Mrs Elvsted's book. Symbolically dressed in scarlet and bathed in red light she appears like a satanist, crying, "I'm burning your child."

A play which ran smoothly and although some of the acting did lack a bit of sparkle, it left me feeling that it was a worthy production which was worth seeing.

Alison Padley



## WEIRD SCENES

### PLAYHOUSE

As we settled in our seats, gazing at the starkly-lit gulag bathhouse on the Playhouse stage, a voice from behind said in an excited, conspiratorial whisper: "There's sex in this." Before I had time to clap palm to brow and moan to my companion about school parties, the performance started.

There was sex in it, and a lot of other things that one has not come to expect from Playhouse productions. Peter Weiss' 'Marat/Sade' has never been performed by a professional company outside London since it was the darling of theatrical types in the Sixties, and it is easy to see why. Your average regional theatre audience doesn't like it.

A mixture of Brechtian, absurdist, didactic and Theatre of Cruelty stylistic elements, 'Marat/Sade' uses the framework of a performance by the inmates of the asylum at Charenton to present a discus-

sion of the principles, actions and effects of revolutions, religion, class structures and sexuality. "Wait a moment", I hear you cry, "are we talking about the same Leeds Playhouse? The big concrete building past the Sports Halls? The Happy Haven?" Yes, it's the same Playhouse, but this is different. This is good. This is really good.

From the moment the first patient enters the stage and gazes at the audience in wonder tempered with insanity, until the play's brutal and chaotic finale, one's attention is vied for by contending elements on stage and off: Marat and Sade discuss the aftermath of the French revolution while patients perform grotesque mimes, sing, gibber and advance threateningly towards the audience before being clubbed back to their places by burly men in nurses' uniforms. Meanwhile the audience is forced to assimilate and unravel the mass of visual and aural output from the stage: 'Charac-

ters', 'Plot' and 'Meaning' are not handed pre-packed to the public.

This may all sound a bit too much like hard work for an evening out, but the performances and the production as a whole make it all worthwhile. Michael Byrne's last-minute Sade, already impressive, should improve as the run progresses, while Aden Gillett's Herald is superlative as negotiator between Sade, Coulmier, actors and audience.

It would be possible to spend an entire performance watching any of the little pockets of action onstage: the patients' increasingly convincing and disturbing portrayals of mental illness and the Four Singers' grotesque mime and song provide a Cabaret-esque backdrop and atmosphere to the principal action.

The performance gained momentum and courage as the first night progressed: the

actors were clearly unsure of the reaction they would receive from a Playhouse audience used to mollycoddling productions of 'safe' plays, yet as the run continues I am sure that they will push the play's disturbing elements even further, to give the early part of the show the same edge that was evident towards the end.

After a particularly harrowing piece of action, Coulmier, who runs the asylum exclaims: "I thought plays were supposed to be entertaining, M de Sade," echoing the sentiments of the few fainthearts who had walked out, presumably disappointed that the Playhouse was presenting something more challenging than 'My Fair Lady'. If you want to see a superb production of a play that will bombard your brain simply by expressing the inexpressible, hie thee to the Playhouse before 22nd March. It's the big concrete building past the Sports Halls.

JS

## AMERICAN PIE THE INHERITORS

### WORKSHOP THEATRE

In her heyday Susan Glaspell was one of America's premiere literary figures; the discoverer of Eugene O'Neill, leading light of the 'little theatre' movement and author of numerous stories and plays, including 'Alison's House' which won her the Pulitzer prize for drama in 1929. Over the years she has been squeezed from her former place in the pantheon of American writers and a performance of her work is a rarity. Though this Workshop production of 'Inheritors' can be no more than a gesture in what director Chris Dymkowski evidently believes to be the right direction it is certainly of considerable interest if only from the historical point of view.

'Inheritors' stands as a child of the intellectual crisis which rocked the world in the aftermath of the Great War, neatly demonstrating the incongruity between the ideals of American civilization and the hypocritical realities of American society and politics. The play focuses on a midwestern college at the time of its foundation by an idealistic farmer in 1871, and then forty years on, as the granddaughter of the founder, realizing the nature of her inheritance comes face to face with the bigotry and double standards of those around her. The USA here displayed - where the grandson of a Hungarian refugee persecutes fugitives newly arrived from British India, and a conscientious objector still languishes in solitary confinement two years after the end

of the war - has too many parallels with the present for comfort.

Ms Dymkowski presents what may best be described as a charcoal sketch of the play. The settings were well used, and uncluttered, however certain characters were drawn with a decidedly unsteady hand. Several members of the cast had obvious difficulties with the necessary accents and while for the most part the doubling of roles worked splendidly, Liz Brook was sadly unconvincing as the aged matriarch of the prologue, while her reappearance as the fussy aunt was merely a crude 'off the peg' characterisation. Despite such other weak areas as Neil Walters as the beleaguered professor, the play also boasted some fine performances; Richard Jenkins made a delightfully bigoted college boy and Susan Barshatzky sustained her role admirably. David Robertson gave a strong performance as the Principle and Andrew Fox's contributions as the Senator were beautifully timed, however, for me the saving grace of this production was the performance given by Val Gallagher as both the college's founder and his son; the latter broken by shock blows of personal tragedy and the attrition of a life-time on the land.

At the end of the evening I was left intrigued by the ideas behind the play, which must have been the goal of the director... I thus suspect that despite the rough edges in this production, Glaspell would have approved.

NJC

## PREVIEW



• LUU Theatre Group 'Downchild'

Photo: Stephen Robinson

## DOWNCHILD

Howard Barker's hard-hitting highly entertaining satirical farce Downchild opens on Saturday, 8th March at 7 pm, in the Raven, and promises to be as entertaining as it is controversial.

Tom Downchild, a Fleet street gossip columnist, retreats to the South-coast with his horst-al lover-boy for a weekend away from it all. Following a number of 'revelations', however, the tranquility of the South

Downs is shattered as he uncovers a host of sinister and unsavoury goings-on, including an ex-prime minister, his secretary, a vicar and a local lord who is on the brink of insanity.

Barker's brilliant writing strips these one time pillars of English society of their veneer of respectability and offers a severe warning as to the demerits of consensus, or rather conspiracy, politics, and all who dwell therein.



# TODAY'S NEWSPAPER

*Come Tuesday morning thousands of people all over the country were wearing red rimmed sun glasses in anticipation of the arrival of the first colour national newspaper. However you can forget the sun glasses because apparently even if you could get a copy, TODAY was dull and overcast. Mike Ball reports.*

The launch on Tuesday of Eddy Shah's new national newspaper TODAY, Britain's first national colour daily, passed most citizens of Leeds completely by as production and distribution difficulties meant that newsagents could cope with only a fraction of the tremendous demand for the paper.

Most retail outlets in Leeds received no more than thirteen copies each and these were snapped up within minutes of the shop opening. Some newsagents were having to turn away prospective buyers as early as 6.30 am. The word from newsagents in Leeds was that demand was exceeding supply to such a degree that, typically, "if we'd had a hundred copies they would have gone in next to no time."

Although TODAY was on sale at the Polys students hoping to pick up a copy at the shop in the University Union were thwarted by a Union Council decision the previous evening not to allow the paper to be stocked. The shop manager, Mr Steve Ruddy, said that had it not been for the ban "several hundred" copies could have been sold and went on: "We've had a lot of comeback from students, with various comments - 'bloody marvellous', 'ridiculous', 'stupid' and 'idiots'." Mr Ruddy said that the shop would abide by UC's decision but added: "We're here to provide a service to the majority of students, the best we can possibly offer, and every time a political decision is taken to reduce that service that affects the students, which concerns us."

Asked to explain the reasoning behind UC's 'overwhelming' decision to ban TODAY, Frank Horvath, LUU Treasurer, said: "There is a piece of policy against Eddy Shah and his publications going back to the 'Stockport Messenger' dispute last year and that was held up as one reason. There was also the idea that Eddy Shah and Rupert Murdoch are playing the same game and are anti-unionisation."

General Secretary Rob Minshull claimed the ban was instigated on moral rather than political grounds.

"It's nothing to do with politics. It's our moral duty not to stock this paper. There are certain moral decency that society has to conform to and Eddy Shah doesn't." In response to the suggestion that the issue should have been debated at an OGM before a firm decision was made Minshull said: "Once the principles involved are explained I'm confident that the students of Leeds University Union will accept the decision. There's a certain amount of disgust at the moment with these big printing magnates and I think that this decision is quite alright as a reaction towards that."

Notwithstanding the political ramifications of Shah's struggle in Warrington with the printers craft union, the NGA, TODAY's first editorial claimed that the paper is to be politically independent. "We have no manifesto or creed," it said, rather "a set of attitudes based on optimism and confidence." However, a wildly optimistic and idealistic article immediately alongside the editorial column eulogising the spirit of Britain - "During the eighties we were working out. In the nineties we're going to be unstoppable" - robbed the editorial of any convincing quality it may otherwise have had.

Desmond Hutchinson of Headingley, who is not a student, was one of the few who managed to see a copy of Tuesday's edition of TODAY, and was not impressed by the paper's independent stance. "Shah's a union-buster and it's full of Maggie Thatcher's rubbish," he said. "Anything to do with union-busting - I just don't want to know."

On the University campus on Tuesday efforts to ascertain student opinion of Britain's first new national daily since the 'Daily Star' met with a series of accounts of abortive attempts to purchase a copy of TODAY, each one of which bore out the view that Eddy Shah had missed an excellent opportunity to take advantage of the novelty value of his newspaper. One student was so keen to obtain a copy that he made an offer of £2 for a copy in both the Union shop and Austick's, opposite



• A sample of Today's average readership enjoying the colourful pictures.

the University.

In the pockets of the Leeds community where the paper had been seen, however, the feeling was that the claims made in advance for TODAY's colour printing had been exaggerated, as far as both the quality and the quantity were concerned. The colour photographs in Tuesday's 'Daily Mail' and 'Daily Express', the newspapers thought to be TODAY's opponents in the more serious tabloid market, which were clearly rising to the new challenge presented by TODAY, were generally found to be more clearly defined than the 'wishy washy' and 'fuzzy' photos in the new paper. Most people had also expected more colour and were disconcerted to find several black and white photographs.

William Cooper, a second-year English student, summed

up the overall opinion of the minority who saw TODAY. He said: "It doesn't seem to have a lot to offer. The colour, which is the big gimmick the paper's been launched with, has been devoted largely to advertising space and the actual quality of the colour is rather disappointing." Although he welcomed the advent of a new and independent voice on the newsstands, William said he wouldn't be a TODAY reader.

Dar Shvitiel, a first-year student of Electronic Engineering, said: "I wasn't too impressed at first because I was expecting something new and extravagant and it seems a normal, standard, day-to-day paper apart from the pictures in colour." Although Dar was not impressed by the quality of TODAY - "Uncle Eddy's got a lot to work on at the moment" - he did find

that the new paper gives a lot more news than some of the others and he said he "would have another look at it."

The teething problems encountered in the launch of Eddy Shah's venture make it difficult to assess the contribution that TODAY will make to the national press in Britain. The newspaper has made a very low-key initial impact but the hope at TODAY will certainly be that their seven days-a-week newspaper will find itself a niche alongside the 'Mail' and the 'Express'. Its novelty value and its price, which undercuts that of its main rivals by two pence (eighteen pence as opposed to twenty) will certainly help it in the short term, but in the longer term, short of having a magical crystal ball, time alone will tell.

Michael Ball



# MUSIC

SOONER THAN YOU THINK

## HOT GOSSIP

Disappointment time again. The **DOCTOR AND THE MEDICS** gig scheduled for 11th March has now been postponed until May, various reasons abound for the move, including the fact that with **SIGUE SIGUE SPUTNIK** appearing at the Polytechnic on the same night.

Stories flew through the press last week about the **S.S. SPUTNIK** tour. A lot of the concerts have ended up with beer (can) missiles flying. The latest incident being at the University of East Anglia in Norwich where Tony James made a racist joke, inciting the largely student audience to excess, one bright young thing leapt on stage and proceeded to attempt physical violence on the ex-Generation X guitarist.

A spokesman for UAE stated that such things happen all the time, and it serves S.S.S. right for producing a very tedious set.

**LEEDS STUDENT** asks could Bernard Manning be the next big thing? Sign him up EMI, he tells better jokes than Mr James.

**THE SISTERHOOD**, that being the Wayne Hussey/Craig Adams band has a new name. The band is now called **THE MISSION**, though plans for the conversion of the savages in the wastelands of Leeds seem to have been shelved indefinitely.

Sheffield electronic band **CABARET VOLTAIRE** have, so sources close to the band state, set up a recording contract with **FON RECORDS**, the Sheffield based company responsible for the wonderful **CHAKK** and soon to be big **TREEBOUND STORY**. The Cabs were recently dropped from the Some Bizarre rostrum, though the choice of label is unusual as the band runs its own **DOUBLE VISION** label.

Aside from all the Led Zep to play in the Tartan Bar jokes made on these pages recently it appears **ROBERT PLANT** will be playing a low key gig at the University on Wednesday 12th March. Plant has not appeared on these shores for over a year, and actually played at the University two years ago. Tickets should be on sale by the time you read this.

Finally make no definite plans for the summer yet as word has reached us that another mega-lig at Roundhay Park is in the offing. Popularly touted for the headliners are **DIRE STRAITS** and **U2**.



# NEW ORDER

nefit in London, 'Manchester With Love', and the miners' benefits. Do you just choose them at random?

"We always support the underdogs. We try not to think about political things really, once you start getting into it... it's not really what music is about."

Of course the music is the most important thing as far as New Order are concerned. As a studio band they are brilliant, though live they are erratic; sometimes indistinct, monotonous, and on other nights a cerebral and all those other words the NME use which you have to look up in the dictionary.

I ask her about the bands change in direction.

**Do you think you've alienated or lost a lot of your audience by making more disco-orientated records?**

Gillian laughs at the idea, "We don't make disco-orientated records."

**Sub-culture was...**

"Mmmm... but not all of them are disco records. I don't think I could dance to it, I can't dance to anything."

**But there has been a change in direction since 'Blue Monday', the records have been more discoey.**

"Well, I think you mean 'Sub-culture' the one John Robie did."

**And 'The Perfect Kiss' as well.**

Perhaps they don't need to chart or analyse their progress like that. As Gillian says, "The latest single we've released is always my favourite. I hated 'Sub-culture' at first because it was so unusual. But I really like it now."

Their approach is an instinctive one, there is no 'five year plan', they do just what they feel like doing. The reason they released singles off an album ('Low-Life') for the first time...

"We decided to do things that we haven't done instead of saying no we won't do it."

...and the reason they are playing more Joy Division songs these days...

"Just something different to play I think. I don't know why we said we weren't playing them. We've started doing a lot of things we said we'd never do. You might as well just try everything."

And there we are. We talked about the new single, 'Shell Shock', which is out in mid-March, and a soundtrack for a film, 'Pretty In Pink' which they did with John Robie, and which

includes 'Elegia' and 'Thieves Like Us'.

I came away from the interview with the impression of how straightforward and relaxed she was, and wondered about the public image and their private personalities being so at odds with each other, and whether this strengthened their following and adds a significance to their music that in reality isn't there.

**NEW ORDER**

Bradford, St Georges Hall

New Order generate a lot of excitement even though it's still early. This is the third time I've seen New Order, and in both previous concerts there had been moments to savour eternity. Tonight I don't feel quite the same about them, and yet they are controlled and reflective, and still able to mirror that inner-calm that is at the heart of their best songs.

'The State Of The Nation' opens the set, and it captures what New Order's music is all about; a distant feeling you cannot put your finger on - it's not really about anything concrete, it just has a universality, a simplicity that you can't argue with.

A subdued version of '5.8.6', and then two new songs. The first is 'Broken Promise' - a fast, aggressive, and experimental, which gives Peter Hook an opportunity to posture like a macho guitar hero (perhaps he is...) and then the 'Unresolved Triangle', which is "all about the News of the World".

'Lonesome Tonight' and 'Sooner Than You Think' follow. Both have wistful melodies, but the lyrics fail - both are nonsensical throwaways.

"Do you believe in truth/the history of all youth?"

It doesn't matter though, it

might strike you first time but you get conditioned to it, and perhaps you don't even notice. Words like "youth" and "truth" articulate some sort of emotion albeit unspecified.

Highpoint of the concert is a riotous rendition of arguably the two most exciting songs off 'Low-Life'.

'Love Vigilantes' is one of their strongest songs, with a discernable story-line; everyone knows the chorus, and the massed singing drowns Barney Albrecht's voice. 'Face Up' almost seems to legitimise hate, and the crowd are carried away from the action on stage thinking of the person to whom they'd love to say, "Oh how I cannot bear the thought of you"... it doesn't sound as good written down.

In contrast 'Temptation' and 'Confusion' are fragmentary, almost incomplete. But it's hard to be subjective since at this point I was thrown out by a very beefy bouncer for having my camera with me, though I plead my innocence and get back in time for the encore.

The encore is 'Perfect Kiss' and not 'Love Will Tear Us Apart' as I had hoped. The song is heavily reliant on electronic wizardry, so the band hardly need to do anything. My favourite New Order songs are not the hi-tech ones but those that rely on the traditional guitar set up ('Age of Consent' et al) but the band continue to mix both elements into their repertoire with a high degree of success, and remain one of the most exciting groups around, probably because they stand outside the music business and the whole nature of the industry itself.

DUNCAN MURRAY

## Duncan Murray succumbs to the temptation of an interview with New Order; Gillian Gilbert in Bradford: plus full gig report.

There is a mystique surrounding New Order, and recent interviews have fluctuated between the forthright and the uncooperative, so that as a result I tried to remain indifferent to the whole prospect of talking to whoever was available. As it turned out I ended up talking to keyboard player Gillian Gilbert while the other three members of the group finished off the sound-check.

Often on stage she gives the impression of merging into the background; she seems to be so distanced from the whole process of playing live that I wondered if she would have anything much to say.

Aside from the inevitable rock clichés, and the stock replies to questions you've heard asked a hundred times before, I tried to ask questions I hadn't heard the answers to; with varying degrees of success. The atmosphere was relaxed and she took no offence at anything I said. The idea that New Order are obnoxious is ridiculous - perhaps it's just that they don't go out of their way to ingratiate themselves with the normal channels that provide publicity, greater exposure and hopefully bigger record sales.

**Do you dislike doing interviews?**

"No otherwise I wouldn't be doing this one."

**But in the past you never used to do them.**

"That is untrue..."

**Well rarely.**

"We used to do loads of interviews, it was just a rumour put about by the press... and because we've been stitched up in the past."

**How do you mean?**

"When we first started doing

interviews they always used to put make up stuff or put things in a different way, so we thought we're fed up with this, and we're not doing any more again. And now... (she laughs) we've started doing them again."

The gap between New Order's private personalities, and their image (austere, distanced and aggressive) is a big one but I don't think they are pretending. Their detachment, their ordinariness is misinterpreted so that people get completely the wrong idea of them.

**Do people take you too seriously?**

"Some people do. They get annoyed when they meet you and you're not what they expect you to be."

The very fact that New Order don't see the need to explain themselves adds fuel to the myth and the image. When they take the effort to speak to the press they are frequently misrepresented and so there seems no obvious approach.

Politically they have been accused of being fascists, and so has Factory Records in general, but when I asked Gillian about politics, and especially Red Wedge, the answer is typically indifferent and uncommitted.

"I don't think about it at all."

**Have New Order any plans to get involved with Red Wedge, as there are going to be more concerts leading up to the next General Election? Have you been contacted?**

"No."

**Will you volunteer your services?**

"No, we just play for anyone who asks us to come and play."

**How do you choose the benefit concerts you do play, such as the Mexican Earthquake be-**

## LUU EVENTS PRESENTS...

Saturday, 8th March

**George Melly & John Chilterns Feetwarmers**

RSH £3.00/£3.50

**Dr & The Medics & Zodiac Mindwarp and the Love Reaction**

DATE POSTPONED

Until Thursday, 15th May

Tickets valid for this date

Tuesday, 18th March

**Husker Du & Circus, Circus, Circus**

& The Prowlers

RSH £3.00/£3.50

Next term - Katrina & The Waves & John Otway, 29th April

Latin Quarter 6th May

Dr & The Medics, 15th May





# MUSIC

## SINGLES



### 1) Husker Du

Don't Want To Know If You're Lonely (Warner Brothers)  
Though the Go-Betweens are, currently, the best rock band around, the best pop group is undoubtedly Husker Du. After all, who else can sound like Bob Dylan, the Beatles and the Ramones all at the same time? OK I know the Barron Knights can, but who else? No one. Right! The new single is conventionally stressed, with a middle, eight guitar solo and everything. In itself, nothing special, but it is delivered with all the style and verve of a group who know that the real alternative to chart pop is chart music. Do the Du!

### 2) Wim Mertens with Soft Verdict

Maximizing The Audience (Les Disques Du Crepuscule)  
This is stretching the bounds of singularity somewhat but with one seven minute track on the A side, I guess this 12in 33 rmp disc qualifies. Very reminiscent of Philip Glass' 'Einstein On The Beach' period, though without the electronics, the lead track is a typical serialist whimsy, in contrast to the more substantial 'Whisper Me' on the flip. Both pieces are from Jan Fabre's play 'The Power of Theatrical Madness'.

### 3) Flesh Fell

The Hunger (Scarface)  
So this is the sound of young Europe. Three young Belgians to be precise with a powerful slab of up to the minute dance-rock, heavy on bass and drums, leaving the guitar to scorch its own wild path through a crystal clear production. 'The Wind' which takes the B side allows song and melody to assert themselves to very good effect as keyboards snoulder the weight of the listener's interest. No matter how good this record sounds, it sounds even better the next time.

### 4) Durutti Column

Tomorrow (Factory Benelux)  
There are those who would have you believe that Vini Reilly has only ever made two records. One with singing, one without. This is with the singing. No new ground is broken, the playing matches the vocal and lyric point by point for fragility, yet the whole is enfolded with that special Durutti Column charm which, like a field of daisies, is spread fresh and new every year. You see, even an old cynic like me can be affected by it.

### 5) Anna Domino

Take That (Operation Afterglow)  
A sophisticated, possibly too sophisticated, yet unassuming little ditty from Ms Domino. Produced by Alan Rankine it matches very well with the recent Paul Haig and Winston Tong albums though, once again, a fine B side takes the record out of the ordinary. 'Koo Koo' is a moody, almost ethnic piece performed with sparse instrumentation and a languid deliverance which demands devotion.

### 6) Brilliant

Love is War (Food)  
Brilliant's commercialisation continues with a funk-rock outing that contrasts nicely with the sub-reggae lilt of 'Man's etc. World'. A very active and articulate record which would dance up a storm if it came from the US but which, alas, will probably be passed over with its home grown roots. The easy hook may, however, ensure enough airplay to catch the charts.

### 7) Various

Impact! Auto Edit (Audio Instant)  
A wonderful EP featuring one track each from Sonic Youth, Portion Control, Okapi Fever and Hula. The Sonic Youth number is live from the Hammersmith Odeon, and is remarkably sensitive and restrained. Hula's 'Dirty Talk' is available elsewhere, being lifted from the 'Cut From Inside' LP and Portion Control are pretty much the same as they always are. All of which is leading up to the fact that the stand-out track is Okapi Fever's 'Criminally Powerful'; gentle, naive, almost shambling but with considerable, here comes that word again, charm. Worth buying for Okapi Fever alone, the record also makes for a good introduction to some bands you might like to hear, but never quite bear to donate £5 to.

### 8) Chakk

Imagination (FONIM.C.A.)  
I'm trying hard with this, but it is rather difficult to reconcile this with the radical dance stance of Chakk's earlier releases and their Sheffield background. It's solid and dense but the inspiration seems to be lacking when it comes to composition and production; the mix I've heard a thousand times before. Still, great things are promised so here's to the future. Shame about the present.

### 9) Zeno

A Little More Love (Parlophone)  
Zeno come across like a cross between Rainbow and Rush. Whether this is an attractive combination or not may be open to debate, but 'A Little More Love' makes for a promising debut. All the clichés, of course, but finely executed with a well developed melodic sensibility able to take advantage of the restraint exhibited by the playing and production.

### 10) The Winans

Let My People Go (Qwest)  
By rights this should be single of the week, but as a repromotion, as opposed to a new release, it goes to the bottom of the list. The Winans are the latest, and possibly greatest, of the new-style gospel groups who aren't afraid to appeal to the asses on the dancefloor. 'Let My People Go' connects South Africa with the Israelites in Egypt; slavery is the same wherever and whenever. Buying this record sure won't help, but hope is a precious commodity and is not to be passed over lightly.

Gordon Taylor

# LIPSTICK, POWDER & PAINT

Nina Nanner  
investigates  
the Glam Rock  
phenomenon

"I'll tell the little buggers what to wear, I'll tell them how to set and dye their hair" ('Highschool' - Hanoi Rocks).

Satin and sequins, spandex and sleaze. It's a while since the first glam rock posers strutted onto the music scene in a cloud of powder puff, boosting the nations cosmetic industries. Gary's glitter may well have faded, yet the dazzling but trashy image has survived countless permutations to become what is today, very big business indeed.

At the end of the 70s, the much underrated 'Girl' reared their oh so pretty and perfectly made up heads, only to be decapitated fairly promptly by heavy rock fans who would not accept the possibility of men playing credible rock music wearing eyeliner and lipstick. Whilst all that was left of 'Girl' was the scent of their perfume, the doors had nonetheless been opened for other glam rock contenders to the cosmetic throne and the 80s had seen the perfection of the glam rock/metal image.

'Twisted Sister', with their brash, stompalong anthems even made it onto the hallowed grounds of TOTP with the ridiculous 'I am, I'm me'. The key to this band's commercial success here and their acceptability is probably their tongue-in-cheek image and attitude. This band are made up like Cinderella ugly sisters and fling themselves about the stage like epileptic Muppets. You have to laugh at them; even your grandmother has to laugh at them.

Twisted Sister have succeeded where the incredibly brilliant (not that I'm biased or anything!) Hanoi Rocks failed because the former cleverly packaged the glam rock image into something unthreatening, something in the Widow Twankey style. The latter however who were the undoubted kings of glam rock, were everything their image said: sleazy, spiky, loud and trashy, their androgynous beauty and obvious excessive indulgences



• Mikw Monroe/Hanoi Rocks

in things illegal meant they could never achieve deserved commercial success without toning town (witness the anaesthetised version of 'Don't you ever leave me' which got them on TV).

The band's demise is history now but their glamorous image has continued to be cloned by the fans (there's a Mike Monroe and Sam Yaffa in every town).

Anyone who's seen Motley Crue (they've just completed a sell-out tour of Britain), can not fail to have lapped up every corny and clichéd second of the gig. They are, quite simply, exciting; image and all. They don't for a minute profess to be great musicians so as long as you don't go along to a gig expecting an outstanding musical performance you will leave afterwards feeling fully satisfied at a most entertaining hour and a half.

But then the thing about concerts by the glamorous likes of Motley Crue is that not everyone leaves the concerts straight afterwards. I am referring to what has become almost intrinsic to a heavy metal gig and to a greater extent a "glam rock" gig: the groupies.

"I saw you standing down by the stage,  
Your black stockings and  
your see through dress"  
(All Night Long - Rainbow).

Heavy metal has long been

accused of being sexist, of unfairly seeing women only in terms of objects to be lusted after. However it's not unfair to say that a number of women at the Motley Crue had worked hard to cultivate this very image. Glam bands like Crue, Kiss and Ratt attract more groupies than bands from probably any other genre of music. They are always there in great numbers, teetering about the backstage doors in the six inch stilettos waiting for more than an autograph. If the band aren't up for grabs these leather-clad harpies will settle for a member of the road crew, the bus driver perhaps - anything that is in the least bit connected with the band. It makes you think that the reason heavy metal bands write about women like that is because they're the only type they ever meet.

So that then is glam-rock today. The proponents of sleaze have to live out the image on and off stage; the women, the arrogance, the whole "life in the fast lane" attitude, corny as they may sound are a must. Musical ability is helpful but not obligatory, plagiarism is quite acceptable (hey let's all look at Dave Lee!).

It's tacky, trashy but thrilling - and don't you just love it!

NINA

# ALBUMS



### ELEMENTARY

HORACE ANDY/RHYTHM QUEEN

Despite its somewhat mythical organic roots in field and street, reggae is now (and has, in fact always been!) much more frequently forged in studio or on vinyl - a fact which ELEMENTARY underlines definitely.

Not seeking to compete with the great live sets of MISTY or ASWAD, or even to duplicate supposed traditional sounds, Horace Andy together with the RHYTHM QUEEN unashamedly set out to create what can only be described as "modern-electro reggae". But to what effect?

Well, the title track is the most outstanding in a rather uneventful 40 minutes: the most impressive of the remainder being those which use an up-tempo rhythm and a 'fuller', if more obviously synthesised sound. The others fail in their efforts to imitate the incomparable Marley. Perhaps more reminiscent of 'classic' reggae they attempt a stark simplicity, but achieve a wailing emptiness, owing chiefly, I think, to the over-riding lack of socio-political statement in the lyrics.

However, this is not intended to dismiss the album as a whole, in essence it has points in its favour. It is

pleasantly listenable to (an insult to some, but a marketable asset for others!) and whilst it lacks the dynamic power of more "hard core" reggae, it is successful in combining electronic musical techniques with a traditional beat and complementary lyrics. There is even a distinct "Mowtownish" feel to a couple of the tracks which perhaps points to it being a more light hearted and approachable form of reggae. It is undoubtedly an interesting album, but one which looks forward to the future of a combination still in their experimental, or should I say, elemental stage.

LESLEY CHADWICK



# MUSIC

## LIVE AND LET LIVE

A PORKY PRIME LAYOUT

*Robert Gubas discovers how the promotion business works as he probes the live music scene in Leeds.*

**"Congratulations in having chosen to live in what is probably the town with the most exciting live music scene outside London."**

So opens the 'Live Music In Leeds' entry in the LUU handbook, a remark so optimistic that the author probably had a nostalgic twinkle in their eye. The facts tell a different tale. A browse through the NME gig guide (week ending 15/2/85) reveals that in another major city, Manchester, there were 17 gigs played as opposed to nine in Leeds, not much of a comparison really.

A casual observer may put this down to a lack of efficiency as far as the booking of bands is concerned, but as I discovered the problems involved in the signing of acts are numerable. The absence of some of the really 'big' names from Leeds' venues is more a reflection of current trends in live music than any glaring ineptitude on the part of those responsible for bringing live music to the city.

Paul Syrysko (Poly Ents. Sec) explained the procedure he follows, and the difficulties involved in getting bands that as well as being good acts might also sell a few tickets.

The vast majority of bands belong to an agency, whose responsibility it is to arrange appropriate venues for the band when it takes to the road. An important factor here is that most bands play dates to a large degree as part of a tour, therefore limiting the number of bands available at any one time - "you don't just phone up and book a band" explained Syrysko. Thus when a band

tours the agency contacts possible venues to arrange a deal and a price for the act.

Before signing a band there are several considerations to make - first and foremost, 'can the band actually play a decent live set?' Acts with notoriously bad live reviews are largely rejected.

Assuming the band can hold their own on stage, Syrysko then has to 'research the buzz' on the band in question. It should be remembered that gigs are booked at least one month in advance, so it helps if the band is likely to gain some kind of media attention before the proposed event.

Most tours are based around a record release so the press and the public's reaction to the record is an important indicator of how the concert will sell.

A good example of the process was the booking of Sigue Sigue Sputnik. Apart from worrying that discerning punters might be put off by the name (it apparently means 'Burn Burn Satellite') Syrysko had to ensure that as a new band would be relatively well known by the concert date. After a few phone calls it was discovered that EMI have decided SSS are going to be 'big', with an investment in the band to the tune of four million pounds. Coupled with this was a four page spread in the Sunday Times colour supplement, a cover story in the Melody Maker, and the release of their first single, 'Love Missile F1-11'. These facts convinced Syrysko the deal was worth striking.

Once the venue has decided to accept the band a fee has to be arranged - £1,000 or

less is usual for the Poly. On top of this the agency will usually claim around 70 per cent of the profits above the 'Breaking even point', where the cost of the band and the staging of the event are met by ticket sales.

This leaves little room for profit by the venue (especially as after VAT only £2.61 is taken from a £3 ticket) who usually try to bump up their profits by quoting the agency over the odds staging costs (crew/publicity security etc). This is an accepted practice, as Syrysko points out, "It's a business like any other business... a game of bluff."

The size of gigs at the Poly falls in between the two types of live events put on at the University, where two distinct organisations exist in conjunction to one another.

**EVENTS** apart from running disco's stage a variety of entertainments, mostly featuring up and coming acts who have yet to achieve significant success. Here Roy Morley heads a committee which is responsible for the decision of which acts to book. Considerations are similar to those made at the Poly, though some acts (The Enid, Dr & The Medics) have a cult following, so whilst not selling many records can draw in a large audience at their concerts. Bands are also booked on the strength of demo tapes and on the suggestion of members of Events.

Due to the nature of these acts Events is a loss maker - the sign-in system has in the past seen more guests than paying punters at these gigs. Losses are subsidised by the profits made on other promotions and Events provides an important service for lesser acts.

Responsibility for the signing of major acts to the University lies with Alan 'Scouse' Whitehead, Ents,

Sec. Scouse prefers a more direct approach to the job and is more prepared to take a risk in signing the bands. "You can't just beat around the bush - if you're offered a band that could be a success then you've got to take it straight away." A sound knowledge of the business and the intuition that goes with it are very important here. Scouse had no hesitation in booking The Cramps who have sold out their date with the minimum of publicity.

Such recklessness can sometimes backfire. Ents are currently running at a loss of £2-3,000 although as Scouse points out the position is quite simply that the "Union has spent that amount of money on entertainments." A major complaint of LUU Ents is that they are hampered by an unhelpful exec. who puts perhaps unfair pressure on them to "make a profit rather than provide a decent live entertainment."

Away from the college venues there are a number of places where bands play but not enough to justify the opening quote. Adam and Eve's provide weekly punk and 'anything-a-billy' gigs, and both the Trades Club (Saville Mt. Chapeltown) and the Coconut Grove provide Jazz gigs. The Astoria in Harehills runs occasional events, and there's always the pub scene.

The Warehouse Club, probably the third major venue in Leeds, has recently changed its policy towards promoting bands, in line and perhaps due to the problems inherent in music promotion at present. As Margaret Dutton explained: "We have to be more selective when choosing bands... people won't come out in the middle of the week to see less well known bands. In order to avoid making huge losses

the Warehouse has opened its doors to outside promoters, who can book the club at a cost of £50. Thus DNA are promoting the Violent Femmes and Red Lorry Yellow Lorry gigs, though the Warehouse is continuing on a much reduced scale to promote in its own right.

"It's a Catch 22 situation... smaller bands need live exposure but we just can't afford to give them the opportunity."

Undoubtedly the trend in live music is going back to the prepunk days of 'super-groups' playing in massive arenas at high ticket prices. Paul Syrysko argued that "people seen increasingly ready to part with a lot of money on a single concert, leaving little money for other gigs." Paul Wilson of the 'Wasted Talent' Agency, who controls acts such as the Simple Minds, The Clash and the Boomtown Rats, shared this view: "The music business is drawing up and there is a trend towards bigger acts," although he qualified this, by suggesting "bands don't break by playing live anymore."

This trend reveals a yawning gap in the facilities for live music in Leeds. It lacks an attractive venue, large enough to accommodate the really major groups, The Queen's Hall proving barely adequate.

The move back to the era of supergroups will mean continued hardship for smaller bands for whom playing live is not financially viable. Syrysko feels that the music business "needs a jolt similar to that experienced during the punk era" and with the horrific possibility of thousands flocking to see the likes of Sigue Sigue Sputnik in stadia around the country in years to come... I'll not disagree with him.

Robert Gubas

## THE BOTTOM LINE

## It's ALIVE

### THE ENID

RSH

'Look at you all sitting on the floor... You're all bloody pathetic!'

One angry voice in a hall full of attentive listeners. The Enid are a band who can take criticism with a pinch of salt. Heckling is just water off a duck's back. The Enid's answer to the above is to play an impromptu version of the National Anthem.

The fact that the Enid can merit such an interlocation is just one more pointer to how the band are seen by the general public. The Enid were once big, at a time when the unfortunately titled 'pomp-rock' was flavour of the day, disagreements with their label EMI sent the band on a rapid spiral underground, but their status as an independently funded band perhaps aided their survival of the storms of punk. Nowadays the Enid are more or less an institution.

The Enid make a music that verges on the edge of classical, traces of Debussy, Shostakovich, and Stravinsky, fused to a rock element in the sound. Much of the set is instrumental, the songs being marred by the

lack of a strong vocalist, though the vocals are more voiced mannerisms via a vocoder rather than true (pure) singing.

The set tonight consisted on the whole of material from their 'Something Wicked This Way Comes' album and their new 'concept' a musical rendering of the biblical story of 'Salome'. The new pieces sounded very much like in the same vein as the Bowie/Sakamoto theme from 'Merry Christmas Mr Lawrence', proving a surprisingly modern change in direction for the band.

The Enid will never be hip, they're 'too old and fat for that', but will keep making music both to please themselves and their fans. It doesn't really matter what I think, they'll carry on regardless, and if you didn't see them at the University there will be countless other occasions. The Enid are unique both in attitude and music, and are in no way guilty of the excesses that poured scorn on the so called progressive rock bands, this is 'good music', played and portrayed in the best possible fashion.

Nigel Holtby



• Chakk

### CHAKK,

Leeds Polytechnic, 24th February

Chakk had always sounded to me like Shriekback on speed and what Peel had forecast as the new proponents of the music revolution had taken a long time in coming. Sometimes, during a forty minute set, I wondered whether Chakk had already been and nobody had noticed. Obviously, playing to fifty people, huddled at the front for warmth, is not the greatest incentive to play live. But Chakk certainly didn't rise to any challenge and I got the impression they wanted to leave as much as I did.

Their songs are a strange mix - highly technical, with shifting rhythms and vocal patterns (hence the two lead vocalists), they have an epileptic edge to their sound that is backed by a strong Drum/Bass relationship. Such precision of music is difficult to produce live and, with the exception of the excessive volume of the drums, Chakk managed admirably.

Where they did fail was the way they handled the songs. I've got a version of 'Cut The Dust', on tape that could strangle you with severity. Live, it was a restrained working, that raised an eyebrow and made me wonder where the bite of Chakk had

gone.

The rest of the songs, with the exception of a couple, ran together and breaks often seemed superfluous. In another years time it would be the fate of Sigue Sigue Sputnik: the thicker the red carpet, the harder it is to see who's walking on it.

For me, anyway, Chakk reached the zenith of my evening with 'Out Of The Flesh', but then they'd done that on Peel a year ago. At the end of it all, the singer went off saying "This was Chakk": as good an epitaph as any.

Keiron Collins

Photo: T. Woolgar



# CLASSICAL MUSIC GIGS IN CINEMA WHAT'S ON EXHIBITIONS FILMS

# CLASSICAL MUSIC IN CINEMA WHAT'S ON EXHIBITIONS FILMS

## FILM INDEX

### CAR TROUBLE

A silly film about a man who becomes obsessed by an E. type Jag. Sex, violence and jokes in a polite British kind of way.

### SUPERGRASS

From the Comic Strip team - If you don't go with your expectations raised too high it should be funny. Alternatively go thinking its going to be brilliant and it should be complete dross.

### TEENWOLF

Michael J. Fox in missable c\*\*\* about a teenage werewolf. I loved 'Back to the Future' but this is dreadful.

### ROCKY IV

Ahhhhhh - his head hurts, my head hurts, yours will if you go and see it.

### LOVE IN GERMANY

Hanna Schuggaller as a German in WWII who falls in love with a Polish POW and thus comes up against the Nazis. Meant to be good.

### COMMANDO

SCHWARZENEGGER sings Rambo. Presumably this is tedious c\*\*\*. I haven't seen it so my brain cells are relatively intact. However Carl went to see it and he's going to be Editor next year...

### NOSFERATU

Dark brooding vampires, Teutonic castles and very little sound. I saw it and found it very tedious but I was nine at the time. I've heard it said that it's a classic of our time - but I couldn't tell you where.

### CAL

A much acclaimed film about love across the barricades in Northern Ireland. Worth seeing.

### MY BEAUTIFUL LAUNDRETTE

Brilliant, superb, stunning. You'll laugh, you'll cry. Really one of the best films to come out in a very long time. It goes to show that you don't need time machines and were wolves to keep the attention of the audience. If you miss it, you'll be sorry!

### CHORUS LINE

Darling Dickie's production of this piece of 'Broadway Myth' in which the characters seem incapable of belching without bursting into song. However, the dance routines are stunning and there's miles and miles of gold lamee to keep the eye amused.

### SUPERGIRL

Go to the top of the Parkinson tower and jump off and you won't have to waste £1.50 watching a person fly - you can do it yourself.

### THE PURPLE ROSE OF CAIRO

Traditional Woody Allen except he's not in it. Pretty damn good.

### THE DISCREET CHARM OF THE BOURGEOISIE

About a member of the bourgeoisie who's really discreet with his charm. Paul says its dead good.

### PLENTY

Meryl Streep in another of those films where she has to look miserable - she's so good at it now she'll probably win another Oscar. Alright but a bit confusing.

### PINK FLOYD THE WALL

A crazed Irishman, a brick wall and lots of really staggering music. A brilliant way to end a Friday night.

11th, 7 pm, £1.25/£1. A political intrigue of sex and corruption.

### POLY THEATRE (462522)

Calverley St. 7.30 pm, 13th March, unwaged £1.25. 'Joyriders' by Christina Reid.

## CLASSICAL

Bradford St. Georges Hall, Saturday, 8th March, 7.30 pm. Hungarian State Orchestra - Liszt, Bartok and Beethoven.

Leeds Town Hall, Saturday, 8th March, 7.30 pm. City of Leeds Youth Orchestra - Sibelius, Ravel and Kodaly.

### ABC (452665)

1. CAR TROUBLE, ring for details except on Sunday 9th when HEAVEN'S GATE is showing - ring for details. 2. SUPERGRASS: 2.00, 5.00, 8.00; Sun, CAR TROUBLE is on instead at 1.50 & 7.00. 3. TEENWOLF: 2.10, 5.10, 8.00; Sun, 1.30, 4.15, 7.15. £2.30, £1.30.

### PLAYHOUSE (442111)

1. NOSFERATU: Fri, 7th, late: Sat,

8th, late CAL. Sun 9th, 7.30 pm LOVE IN GERMANY.

### ODEON (436230)

1. ROCKY IV: 2.00, 4.15, 6.25, 8.10; Sun, 3.20, 5.40, 8.10. 2. COMMANDO: 3.10, 5.45, 8.30; Sun, 2.15, 4.50, 7.30. 3. CHORUS LINE: 2.00, 4.50, 7.45; Sun, 2.00, 4.50, 7.30.

## MISCELLANEOUS

### OUT OF TOWN

BRADFORD PLAYHOUSE AND FILM THEATRE 0274-720329.

1. 7th/8th Kiss of the Spiderwoman, 7.30 pm, unwaged £1.50. 2. The King of Marvin Gardens, 7.00 pm; £1.00.

Friday 7th, 11.15 pm, Bladerunner. Mon 10th - 12th, 7.30 pm Hail Mary, 13th - 15th Subway.

### BRADFORD UNIV THEATRE 0274-733466 EXT 3416

7th - 9th March, new plays by new Bradford writers.

13th: Northern College of Music - Mozart, Oliver and others. Guided walk: John Wesley walk, meet 1.15 pm, Sat, 8th March, Info centre, Hebden Bridge.

### YORK THEATRE ROYAL

0904 23568  
5th - 15th March, Educating Rita, Mon - Thurs 7.30 pm; Fri - Sat 8 pm, York Arts Centre.  
8th - Mates, 8 pm. 14th - 15th, 'The Monstrous Regiment' in a play about a Chilean detention centre. 0904-27129.

### 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 to 6 pm. Tel. 0274 - 732277.

THEATRE - Grease coming soon 16th-21st March, excl. Tuesday 18th 7.30 pm, unwaged £1.50, all others £2.

POLITICS SOC: 13th March, 1 pm 'Local Socialism and the Death of Local Democracy'. Room 9.02 ESSB, speaker Dr Owen Hartley.

'TRIAL OF SOCRATES' debate. Philosophy foyer, New Arts building, Wednesday 12th March, 7.30 pm, free bar.

CONSERVATIVE Association. Weekly meeting, TBA, Monday 10th March, 1 pm. All members welcome.

SPIRITS promotion and disco. 25p a shot. Charles Morris Hall, Saturday 8th March. 8.30 pm until late, £1.50.

SOFTISTIFUNK/RITZY fling end of term practise hop, £1.00. Ritzy/Central Park, 9.30-2.00 am. Tickets on sale - door and Union ext. Monday to Friday.

CONSERVATION volunteers AGM. The Eldon, Thursday 13th March, 7.30 pm onwards - come and vote in the new committee!

IMPACT Theatre Company (Bedford) present an evening of music and

## GIGS

ADAM and Eves: (456724) Monday - details available on Friday.

TUESDAY 11th: Stingrays and Stingritse £3.00 or £2.50 con.

WEDNESDAY 12th: UK Subs, Dangerous Living and Civilised Society £3.00 and £2.50 con.

ASTORIA: every Tuesday the 7th City jazz band, admission free.

FRIDAY 14th: 'Zoot the Roots' - probably £3.00, but they're not sure as yet.

POLYTECHNIC: Tel. 490362. Monday 10th, Red Wedge Comedy tour £2.00, £1.00 UB40.

TUESDAY 11th: Sique Sique Sputnik. SOLD OUT.

UNIVERSITY: (439071). Saturday 8th, George Melly £3.00 in advance. £3.50 on door. Tartan Bar.

WEDNESDAY 12th: Refectory, Robert Plant, £5.00.

THE LITTLE LONDONER: Wednesday 12th March, Warp Factor Five, FREE.

UNIVERSITY DOUBLES BAR: Ping Stuff, Monday 10th March 9.00 pm, 40p.

THE WAREHOUSE: (468287). The Clip Joint Club, Funk, Go-Go, Jumping Jive and best in 50s sounds. This Tuesday: 50p, NUS/UB40 before 11.00 pm, £1.00 afterward.

THE GROVE: Back row near the Dragonara Hotel. Saba Rizvi anti-deportation benefit, March 10th, 7.30 pm. Including Chilean folk music, peace artistes and Bradford women singers.



• The Leeds Student staff celebrate Carl Hindmarch's unopposed succession to the throne of Editor.

### LOUNGE CINEMA,

### HEADINGLEY

PLENTY: Week, 5.45, 8.15; Sun, 4.45, 7.15; Sat matinee, March 8th, SUPERGIRL.

### COTTAGE ROAD (751606)

THE SUPERGRASS: Week, 6.00, 7.50; Sun, 5.20, 7.10. Late show, 7th March, 10.45. PINK FLOYD THE WALL.

### HYDE PARK PICTURE HOUSE

### (752045)

PURPLE ROSE OF CAIRO: Till Thursday, one show 7.20. Late show Fri, 11 pm THE DISCREET CHARM OF THE BOURGEOISIE. Late show Sat, 11 pm TESS. Starts next Fri, MY BEAUTIFUL LAUNDRETTE.

mime in 'Jesus, fact or fiction?' Tetley Hall dining room, 8.00 pm, 7th March. Tickets £1.00 on the door.

CONSERVATION Volunteers, Butter-shaw Beck, Sunday 9th March, 9.30 am, Union steps: Tree planting!

GREEN Soc: AGM and raffle of ye old notice board sign. Doubles Bar, 10th March, Monday 7.30 pm. Election of new committee (six posts).

WEDNESDAY 12th March: the Great Hall at 7.30pm £1.50. 'Between a Rock and a Soft Place'. Dramatic performance and reading of climbing poetry. Ed Drummond and David Craig.

WORK AMERICA Orientation, BUNAC, PRR, Wednesday 12th March, 7.30 pm. Compulsory for all Work America participants.

WEDNESDAY 12th, 1 pm OSA lounge, Anti Apartheid Society. Cedric Mason, South African churchman and writer speaking on 'The Liberation Struggle from the Inside'. All welcome.

THE CLIP JOINT CLUB - This Tuesday at the Warehouse 50p NUS/UB40 before 11.00 pm. £1.00 afterwards. Funk, Go-Go, Jumping Jive and the best in 50s sounds.

LUU Industrial Society

1. AGM to be held in RH Evans Wednesday 12th March, 1.00 pm: will elect next years committee. All wishing to stand for posts must attend. Leeds Poly are also welcome to attend.

2. Marks and Spencer presentation Wednesday 12th March, 2.00 pm. Topics covered: retail, buying, food technology, textile tech., commercial etc.)

3. Institute of Marketing Presentation Thursday 13th. See noticeboard for details.

MOTOR CLUB. Tonight. The last scatter of term starts from the Golden Acre car park and uses all the classic roads on Map 104 and a few more. Signing up at 7.00 - 7.30 pm.

25p A SHOT - Drinks Promotion. At: Charles Morris Hall on: Saturday 8th March 8.30 pm till late - Disco. £1.50.

NUS PRESIDENT for 86/87: Candidates for this post, currently held by Phil Woolas will be speaking and available for questioning at the Poly's OGM next Thursday 13th at 1.00 pm. All are welcome - Poly and Uni students.



Present

"THE LAST BUT ONE FLING!"

RITZY/CENTRAL PARK  
ALL DRINKS

50p

ALL NIGHT

Monday 9.30 - 2.00

Admission 100p

Tickets Union Ext. and Door)

# WOMEN RECLAIM THE NIGHT

ON INTERNATIONAL WOMENS DAY  
8TH MARCH 1986

MEET AT LEEDS CITY SQUARE (Nr. RAILWAY STATION) AT 7p.m.  
OR A MARCH TO DEMAND THE RIGHT TO WALK IN SAFETY

ALL WOMEN + CHILDREN WELCOME  
TORCHES ON SALE, DISCO AFTER

RING Ls. 439071 FOR CHILDCARE/ACCOMMODATION



# GIGS THEATRE MSE

# CLASSICAL MUSIC GIGS WHAT'S ON EXHIBITIONS FILMSE

# CL IN MA

## CLASSIFIED

**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.

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CALLS, LEEDS 2 (nr Wharf  
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ments. We make up your  
material. Jackets, bowties,  
tops too.

## PERSONAL

WF5: WF5: Fact Warper 5?

President saves agn:

Grease is the word

Simon - any time, any place, any where!

Happy 21st Sime - love No.4 and Jay!

WF5: WF5: Warp Factor 5!

Summer Nights, Summer Nights

Vlad the Impaler would like to thank all those who helped out  
with the organisation of Lesbian and Gay awareness week.

Warp Factor 5, The Little Londoner: Wednesday

El Presidenti smells - up! No! No! Don't shoot!

What is the word

**MESSAGE FOR WOMEN** - Re-  
lieves stress, tension, aches,  
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feel good. £5-£8 per hour. Phone  
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occasions. Tel. WADE 742796,  
MIKE 740643.

Mr and Mrs Bae proudly announce the forthcoming marriage of  
Fraulein Helga to their son Grandad to be held at the Lloyds  
metropole (city Branch)

Birdy - just to prove that Bottom's influence does extend this  
far

Roses are red  
Violets are blue  
The question is Phil,  
Does Panda like Sue?

Is there intelligent life in Thornville Crescent? As yet we have  
found no proof and the excuses are running dry.

For sale - One pillow, good mileage, much loved, ideal for  
every occasion. Now surplus to requirement as previous  
owner has moved up to deluxe model.

Toady - thank you for the eggs. I didn't know free range tasted  
so good!

Phil: Has the French connection moved to 18 Brudenell Grove?

Phil: Can I have Fiesta and Playboy now?

The mere appearance of the boots has proved it was Clint -  
who else would pose in five-inch heels?

Lumberjack: Is this the one, is she really keen on you?

Riley Smith Hall - Friday 1.00 pm - Nat appearing live 'cool in  
the kaftan' - be there flower children

Lumberjack: Don't mention the...!

BUNAC - Work America Orientation. Wednesday 12th March  
7.30 pm Presidents Reception room. Compulsory for all Work  
America participants.

Paul Morton b\*\*\*\*\*d extraordinaire.

Would you trust this hairy yeti with your teeth?

Join the hate Paul Morton society now! Your Dental School  
needs you.

Wait till clinics GJ

Morton - you make the whole dental school vom.

Who's been nibbling your ear Adnan?

In the trenches  
Upon the moor  
Lies Mr Stayputt  
Man of bore

Hi from the roof

Boy on third floor likes blondes?

Jill, you'll always be five foot to me! Love Gary?

Lonely mature male (Una seeks female for a genuine rela-  
tionship. How about it Vanessa?

Carsten is out. Real men are in.

Hazel I love you heaps. See you in Ireland. F.F.

Can't wait to be Mrs Steward - GM

Pooh bear - Happy Birthday, lots of love, snuggle bum.

Dear Janet, You spoke excellently, now turn your talents to  
somewhere more worthwhile. A. Admirer

Mailypoos - I love you to bits. Curly tots.

Simon Heywood - Happy Birthday Luv Axl

Jo, Thanks for being there. Normal.

Aled my heart conspires with my soul, for your love will keep  
me whole. This brittle mask to hide salt tears: It dulls my  
words till you can't hear. So even when I find you near, I can  
say nothing.

Dave Laigee has got a bottom.

"Not knowing anything whatsoever about Union Affairs" (Bar-  
ney Benson)

Love to the ouija board

The weeze says - "Cheer up mortal green whim"

Matthew?

The Gerbil's got a trendy new hairdo!

Happy Birthday to the Mortal Green Whim from the weeze

Pssst Gobi. Happy Birthday.

My mum can blow out all the candles!

Happy 21st Birthday Tina, love from all at 21 Bloomfield  
Terrace.

Congratulations to Tina's liver 21 hard years

Oh for a Marlborough man!!

I didn't see Leeds Student until 1pm last week.

Subscribe to Clint Satterfield fan club now.

Yes!!! Blod xxx

Too-tall! Bet you did blush (must be all the PDAs) Love big D!

RS Do you put baby oil on your woggie?

Rob Minshull: Congratulations on being elected to take sectar-  
ianism nationally seriously. Viva the revolution!

Ruth G\*\*\*\* Likes Bondage

Has the Prince in lace gloves been sick wicky over Nail??  
Love Arthur and the Leprechaun.

To the John Travolta of Ritzys - Jellylegs - whip me whip me!  
Love Arthur and the Leprechaun

Two little boys beware - leprechaun with scissors

Jim the sellotape isn't for your mouth

The Black Minstrel loves his mini - the Leprechaun

Renate the Jammy Dodgers are v. sticky. Love Arthur and the  
Leprechaun

A single sentence will suffice for Leeds Student; they fornicate  
and read the personal column. After that I'm afraid the topic is  
exhausted.

And so we reach the end of another bloody boring personal  
column. Beam me up Scotty. I can't bear the tension any more.  
The Raver

## 1986 Engineering Graduates

# AN APPOINTMENT WITH A FUTURE

Baker Perkins has exciting career paths starting  
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If you're looking for a worthwhile career as a senior  
engineer in manufacture; in mechanical, chemical or electronic  
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We also have openings in marketing and personnel.  
We will be visiting your campus shortly and would like to  
tell you the full story about the opportunities within the  
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**Don't miss  
the opportunity!**

**Leeds University  
Monday, 17 March**

See your Careers or Appointments Officer for a leaflet  
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We have a policy of continual investment in new  
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leading edge of technology.

All this creates a wide range of challenging opportunities  
for engineering graduates.

If you cannot make it on this date, write or phone  
Bob Griffiths on 0733 261261. Baker Perkins PLC, Westfield  
Road, Peterborough PE3 6TA.

**Baker Perkins**  
ENGINEERING-THE TOTAL CONCEPT



# Polling for NUS EASTER CONFERENCE ELECTIONS

## Mon 17th & Tues 18th March

**Denise Dowen**  
Law  
Disciplinary Tribunal  
Chairperson  
Jonathan Knight  
Sarah Nuttall



I have been a member of DT for a year so I think I've got enough experience. As a law student I believe I will be impartial and committed. DT is an important student body. I don't want to see it become a political battleground. Its dependence should be maintained.

**Mike Frape**  
Law  
Disciplinary Tribunal  
Chairperson  
Peter Creber  
Gaynor Worthington



The main role of the Disciplinary Tribunal Chairperson must be to act as a unifying influence helping the Disciplinary Tribunal Committee to reach a just decision. I believe I have the necessary qualities to take on such a responsible position as this. For fairness and effectiveness - vote FRAPE 1.

**Paul Brannen**  
Theology and Religious  
Studies  
Delegate NUS Easter  
Conference  
Nigel Wright  
Francesca Rhys



Next year, as president, it will be my duty to liaise with NUS. To conduct this liaison successfully it is important to meet those involved in the running of NUS and to be familiar with the policies and decisions being made. This is best achieved by attendance at conference. Thanks.

**Julie Till**  
Economics - Politics  
NUS Delegate  
G. Bennett  
F. Makrill



Foul up Fowler - that must be the aim of all students facing the hardship of the Fowler proposals. The grants demo on the 26th January is an important step in mobilising opposition but we must make sure it doesn't end there. NUS must continue the campaign against all education cuts.

**Frankie Blagden**  
Politics  
NUS Conference  
S. Hobbs  
Simon Buckby



NUS is prioritising women's issues this conference, advantage must be taken of this. The Fowler cuts should not be opposed just by a demo, links should be made with wider campaigns. Labour club candidate..

**Rick Nye**  
Politics  
NUS Conference Delegate -  
Easter 1986  
Clare Hanna  
Bevis Ingram



Never before have students had a greater need for someone to promote and defend their interests. At present NUS fails to do the job satisfactorily. It can and must be changed from within. Only then will NUS become more realistic, responsible and effective in its campaigning and targeting of priorities.

**Sue Hobbs**  
Social Policy  
NUS Easter Conference  
Sam Chugg  
Simon Buckby



NUS has prioritised women's issues at this conference. I welcome this as NUS must play a part in the fight for women's rights, economic and sexual independence. A more active and effective campaign against the Fowler proposals and other cuts wanted by this Government must be taken up by NUS.

**Nigel Wright**  
Mech Eng/Applied Maths  
NUS Easter Conference  
Delegate  
Ruth Davis  
Paul Brannen



It is important that we keep ourselves informed about international issues. The worsening situation in Nicaragua will be debated at conference. In line with our policy of support for Nicaragua, I want to ensure that NUS takes practical and relevant action. Just expressing support for Nicaragua is not enough.

**Clare Hanna**  
Economics  
Delegate NUS Easter  
Conference  
Rick Nye  
Bevis Ingram



NUS should be a representative and pluralistic union, working for us all, reflecting student opinions and interests. It should not be the political tool of a vocal organised minority. Vote CLARE HANNA 1.

**Helen Menzies**  
Eng/Art History  
NUS Easter Conference  
Delegate  
Claire Whiteley  
Sam Chugg



The Fowler proposals must be combated at NUS. We must make sure that protest against these measures does not stop after the march. For the first time in ages women's issues will be discussed, women must be given proper representation. Vote Labour. Vote HELEN MENZIES. Thanks a lot.

**Katy Rao**  
Plant Sciences  
Delegate for NUS Easter  
Conference  
Claire Whiteley  
Sam Chugg



This year's NUS conference is very important to me. This is because it will be the first conference to prioritise women. I want to see NUS really campaign on issues such as reproductive rights, health and discrimination at work. Send a Labour candidate. Send a woman. Vote RAO 1.

**Simon Buckby**  
History  
NUS Easter Conference  
Sue Hobbs  
Sam Chugg



NUS must campaign vigorously and effectively against the Fowler proposals and against the education Green Paper. To protect YOUR rights to a decent education NUS must also act to prevent discrimination against women, people from ethnic minorities, disabled people and mature students. Vote Labour. Vote SIMON BUCKBY 1.

**Kat Morse**  
Plant Sciences  
NUS Easter Conference  
Delegate  
Sam Chugg  
Claire Whiteley



Please support me because of this conference's prioritisation of women's issues, we need more female delegates present. I oppose Fowler, Green Paper, racism, sexism and discrimination against gays and lesbians. I support a women's officer on national exec to represent women at a national level. Vote Labour. Vote MORSE 1.

**Rob Minshull**  
General Secretary  
NUS Easter Conference  
Mark Coates  
Deb Seidler



NUS is the only body capable of representing and defending students. I want to see a campaigning NUS fighting against Fowler's review and Tory education cuts; a NUS in solidarity with the South African people and a NUS supporting the right of further education for all. Please vote ROB MINSHULL 1.

**Ann Cooke**  
French/Russian  
NUS Easter Conference  
Delegate  
Claire Whiteley  
Giuliana Molinari



This NUS Easter Conference is at long last looking at issues pertaining to women, issues which have too long been pushed to one side. In view of this I feel women candidates are best suited to represent the views of women, for this reason I urge you to vote ANN COOKE 1.

**Claire Whiteley**  
English  
NUS Easter Conference  
Delegate  
Alison Tyldsley  
Lisa Havard



LUUs policy needs representation on all motions, specifically NUS must prioritise women's issues including sexual harassment and autonomy. The politics of disability must be acknowledged. Opposition to Fowler's cuts must continue. We must state our opposition to anti-semitism and other forms of racism at conference. Thanks, Claire.

**Bevis Ingram**  
History/Economics  
NUS Conference Easter 1986  
Tim Munson  
Bill Nairn



NUS Conference is awe-inspiring; there are literally hundreds of Hacks trying to be heard. I have the experience and self-assurance to put Leeds' case. Many try to turn NUS into a Labour Party tool. Don't let them. Vote for experience, pluralism, and true Student Unionism. Vote BEVIS INGRAM 1.

**Melanie Brazil**  
Food Science  
NUS Easter Conference  
Delegate  
Claire Whiteley  
Jeffrey Samuels



Women's issues are finally going to be debated at this conference. It is essential that women are properly represented on our delegation. Vote for someone with experience on Women's Affairs Committee, who will campaign fully for women's rights and representation. Vote MELANIE BRAZIL 1.

**Michael Green**  
Russian Studies  
NUS Conference Delegate  
Rob Hall  
Simon Rumley



This year, student rights are being attacked more severely than ever. It is vital that your interests are reflected by a radical candidate at conference. It should not be left to be dominated by extremists who have already damaged student credibility. Vote Liberal. Vote MIKE GREEN 1.

**Mike Frape**  
Law  
NUS Easter Conference  
Pete Creber  
Lisa Anderson



Clearly the absolute priority of this Easter's Conference will be to organise effective opposition to the proposed cuts. If elected I will work for a broad-based campaign within which students can unite and fight for their rights. These cuts are unacceptable and will be stopped. Fight cuts. Vote FRAPE 1.

**Michael Curtis**  
Politics  
NUS Easter Conference  
Paul Brannen  
Carole Murphy



"Some people think NUS conferences are a matter of life and death. I don't like that attitude. I can assure them that they are much more serious than that." Misquote, Bill Shankly, football manager and philosopher, 1914-1981.

**Seth Harman**  
Physics  
NUS Easter Conference 1986  
Pippa McCarthy  
Tom Mulligan



The Tories have launched another attack on students living standards with the proposed Fowler cuts. In order to defeat these proposals we need a fighting campaigning NUS that will use militant direct action to fight the conservatives attack. Vote Socialist Worker Student Society. Vote SETH HARMAN 1.



# SPORTS

SPORTS  
FOCUS

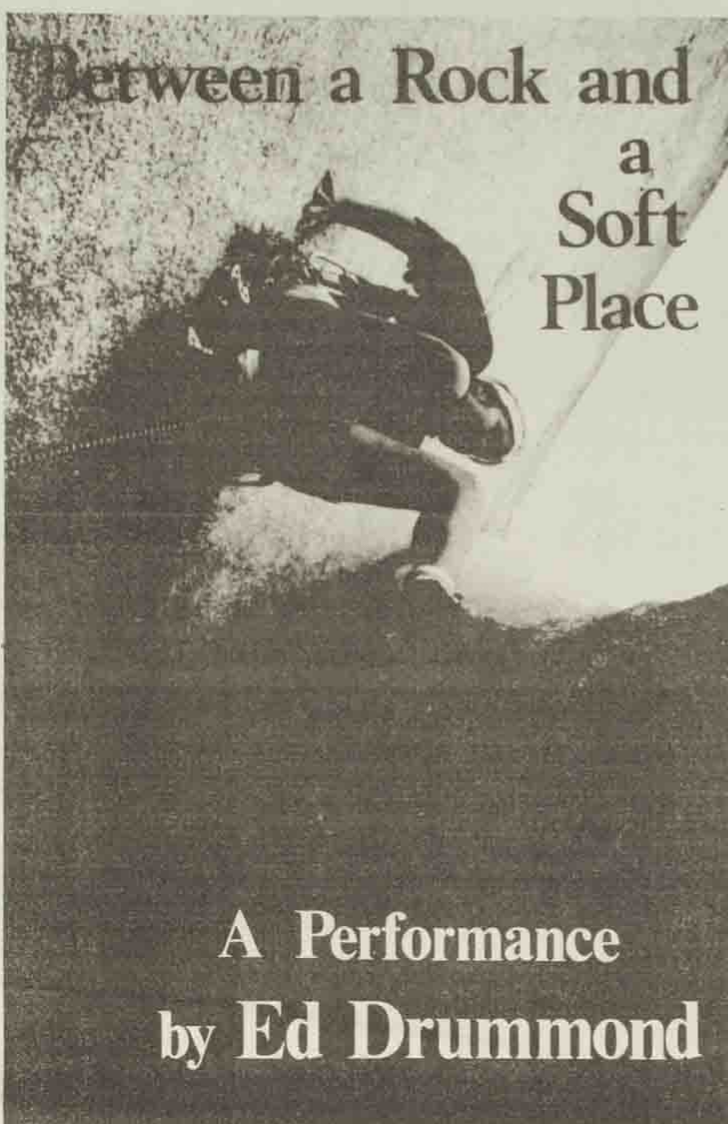
## POETIC CLIMBING

NEIL CRAIG  
PREVIEWS AN  
ENTERTAINING  
PERFORMANCE  
WITH A  
DIFFERENCE

On Wednesday night in the Great Hall, Leeds University Union Mountaineering Club will experience a cultural revolution. Ed Drummond, an active rock climber and prolific writer, is putting on a performance of poetry and motion which will be unlike what most rock climbers would expect from a show by a climber, and, indeed, unlike what most people would expect from a show.

Entitled 'Between a Rock and a Soft Place', the performance represents Drummond's attempt to answer the perennial question, "Why do you climb?" His reply consists of a set of poems recited whilst clambering gymnastically on a scaffold 25ft high. The first performance scheduled for last October in the Crabtree Lecture Theatre was cancelled because the ceiling was too low!

Ed Drummond's poetry comes at the audience as flurries of unexpected imagery, always evocative, often strange and occasionally surreal. It is based upon a large stock of climbing experiences, he was a leading pioneer of new rock climbs in the Avon Gorge near Bristol, but it was not until he climbed in North Wales, Norway and Yosemite in California that his unusual voice began to form, moulded by the cultural climate of the late 60s. His literary talents have won him two Keats Prizes and a National Poetry Prize, his work has been chosen by Ted Hughes and Seamus Heaney for a recent anthology. He was also the first poet to be published in the climbing magazines 'Mountain' and 'High'.



### A Performance by Ed Drummond

The literature, though, grows out of the fertile ground of Ed Drummond's climbing achievements. In October 1984, for example, Drummond attempted the first solo climb of the North

America Wall in Yosemite. Within 150 ft of the end of the difficult section of climbing, having been on the face for fourteen days, he was stopped by a violent storm. Two Japanese climbers on the face below him died due to the terrible conditions. Drummond survived by using a piton to hack up his thin, lightweight foam sleeping mat and stuffing the

strips of foam down the arms and legs of the clothes he was wearing. Having been rescued, his response to the experience was to say that it was the best thing that had ever happened to him and that during the climb he had worked for several hours each day on a novel entitled 'Blood from a Stone'.

His taste for adventure extends into the realm of politics. As a protest against apartheid in 1978, he climbed Nelson's Column with Colin Rowe. His conscience on this occasion landed him in Bow Street Police Station and resulted in a wrangle with the courts which lasted for months but which he came out of on top, as usual. A similar attempt to scale the Statue of Liberty tested the friction of both the statue and her guards!

'Between a Rock and a Soft Place', which was premiered in California and has subsequently been performed all over England, Scotland and Wales, has received good reviews and has excited audiences. In some of the performances Drummond has been accompanied by another writer. David Craig, similarly addicted to the climbing drug and similarly able to communicate the experiences to others, Craig has written novels, anthologies of poems, literary criticism and numerous climbing articles, he too will read some of his work as part of the performance in Leeds.

But all those stories and opinions are subjective heresay and as such are unreliable. If you want to discover the truth for yourself and feel the dramatic impact of these writers cum climbers, come to the Great Hall on Wednesday, 12th March at 7.30 pm. Tickets cost £1.50 on the door.

So, receptive audiences of all student societies unite, you've nothing to lose but your conservative literary chains.

Neil Craig

### WATER POLO

## UAU FINALS REPORT

Last weekend at Shrewsbury, Leeds University Waterpolo Club represented the north in the UAU Water Polo finals. Travelling with only the bare minimum of seven players all three subs having broken limbs, the other teams took them as an easy pushover.

On Friday night against Liverpool, Leeds were down 8-2 at half time but came back in the second half to bring the score to a more respectable 12-8, goals coming from Stacey (5), Carpenter, Morris and Jervis (one apiece).

The first match on Saturday morning is usually tough and this one against Bristol proved no exception. Playing half the match with only six players (Stacey having been sent off) Leeds were hammered 16-9. Leeds goals from Carpenter (4), Jervis (2) and Brierley, Morris and Stacey (1).

In a close match against Birmingham, Leeds eventually faltered in the final quarter going down 10-6, Carpenter (3), Jervis (2) and Stacey (1) being the scorers.

In their final against Imperial College, a team almost as tired as themselves, Leeds went in at half time with a 9-1 advantage. Slack play and tired limbs in the second half allowed London back in but the final score of 10-6 to Leeds flattered them little.

Over the tournament good play by Howell and goalkeeper, Wadsworth at the back held much fresher opposition. Really all Leeds need now after coming fourth is a pool to train in.

### WOMEN'S BASKETBALL

## BPSA FINALS

Judy Polack reports in more detail on the Poly's win at this event

England player, Vanessa Ellis given an inspired performance as Leeds Poly regained the BPSA Women's Basketball title.

Coach and Captain Ellis scored 44 of the points which sent last year's winners, Brighton Poly, crashing to a 92-74 defeat.

Leeds reached their fourth successive final with easy wins over Newcastle, Liverpool and Leicester before crushing Teesside in the semi-final.

The squad was reduced to only seven players when Janet Moore was injured in the second match but the team pulled together magnificently and were rewarded with victory.

The final itself was a keenly contested match with the teams level for much of the first half before Leeds pulled away to lead by ten points at half time.

Brighton struggled to get back into the match but never closed the deficit and outstanding teamwork from Leeds demoralised the visitors even further. Leeds piled on the points to stretch the advantage to 18 at the final bell and give them victory by their biggest ever margin in the final.

TEAM: Vanessa Ellis (captain), Anne Winter, Julie Franchetti, Sue Bradshaw, Claire Ogie, Kim Ward, Judy Polack, Janet Moore.

## RUGBY LEAGUE

### LEEDS 34, SALFORD 12

In the bitter cold and biting wind of a February night the skill and pace of the Leeds pack eventually managed to subdue a spirited fight by Salford to give them a 34-12 win.

Leeds took the initiative after ten minutes when a deft kick from stand off, David Creasser had put the Salford backs under pressure. Leeds captain, David Ward scooped up the loose ball, and through prop forward, Brendan Hill, eventually found David Heron, who sped across the line.

Some excellent forward play by the Salford pack following the Leeds try resulted in the winning of a penalty which was duly converted by their captain - ex-Wigan forward, John Pendlebury. Minutes later, Salford loose forward, Mick McTigue took the ball well inside his own half, raced down the middle, and via Ged Byrne released ex-

Leeds trialist and Rugby Union outcast, Steve Ford on the right wing who cruised over the line. The resulting conversion put Salford 8-4 ahead.

The lead changed hands once more after 22 minutes following a powerful run and subtle dummy by Heron, which confused the Salford backs and allowed the superb Creasser to dart through a static Salford defence. Salford's reply was immediate - a high drifting kick from centre, O'Loughlin, pressured Leeds full-back Phil Gill underneath his own posts - his careless fumble allowing Pendlebury to capitalise with an easy touchdown.

Just before the interval Leeds scored an almost identical try to that with which Salford had taken the lead. Here, centre, Currie was the beneficiary of a high kick into the teeth of a swirling wind. The ensuing goal put Leeds 16-12 in front at half

time.

In Bloor's absence, Leeds used the advantage of an extra man to score twice, with tries from Ward and Heron - the latter a superb 50 yard solo dash after he had received the ball just inside the visitor's half, charged through a huge gap in the Salford defence, turned three tackles and bundled the ball over the line - leaving a trail of desperate tacklers in his wake. The conversion took Leeds 28-12 in front.

As the frenzied pace of the game began to slacken towards the end, Leeds found the composure to seal the result with a final try when Currie carried the ball over in the left corner, following a period of strong Leeds pressure. Creasser's conversion took the final score to 34-12 in favour of Leeds - a score line that slightly flattered the home side.

Michael Jones



# LEEDS STUDENT

## SQUASH TEAM MARCH ON

LUU Men's Squash Team sprang another major upset on Friday to reach the semi-finals of the Yorkshire Cup, beating Skelmonthorpe 4-1.

Playing a team two divisions higher than themselves, Leeds produced a gutsy performance to surprise their opponents who had underestimated their strength.

Gary Lennen at No 1 string produced brilliant stroke play to win his match easily. Nigel Roper at No 3 backed this up with an impressive performance, while Andy Hutchinson at No 5 pulled out a thrilling fifth game victory. With Stuart Arbuckle completing the Leeds wins by scraping to victory against an England ranked 11 year old at No 4, only Simon Busby lost.

Progression to the final is now largely dependant on the semi-final draw because two out of the four teams left in the competition are all professional, but with luck having shone on their side to date, the team are hopeful.

## CANOE POLO

Last weekend two teams of intrepid Leeds University Canoeists took London by storm at the BUSF Canoe Polo Championships.

Weeks of dedicated practice in the pool paid off as the Men's team surged forward to reach the quarter finals, whilst the Women's team dominated the early rounds to reach the finals.

Goal scorers were Andy Hill and Steve Lewis for the men and Bridget Hill and Katy Boocock for the women.

Leeds also managed to destroy a paddle belonging to the opposition, such was the ferocity of their attack.

Katy Boocock.

# TROPHIES FOR LEEDS

University Orienteers carry off two of the trophies in the Yorkshire and Humberside Night League event. Clive Foord reports.

At the fifth and final event in the Yorkshire and Humberside Night League, held last Saturday evening, Leeds University members won two of the trophies.

The event was staged by the East Pennine Orienteering Club in a piece of woodland near Huddersfield. Before the event Rachel Spoonley was leading the Junior Women's league and Thomas Somers Cocks the Senior Men's. With the best three out of five performances to count Thomas Somers Cocks was in an uncatchable position, having won two events and come third in another. The nearest competitor to Rachel Spoonley failed to score any more points thus making Rachel the Junior Women's Champion. Thomas won his event to make it three wins in a row and maximum points, and hence becoming Senior Men's Champion.

The venue on Sunday was a wooded hillside close to Castle Howard. For the second year in

succession the event was blessed with a brilliantly sunny day. With seven different courses being offered, Leeds University members opted for the three hardest. On the longest course Thomas Somers Cocks, Paul Jarvis and Martin Potter finished close together just behind the winner to take three of the seven top places. Slightly lower down the field was a close fought battle between Steve Farnworth, Nidge Smith, Andy Bradley and Alan Cade. On the second largest course Simon Amers put in a good performance, with Jacqui Merckel beating Rachel Spoonley in the Women's section.

On the third longest course Kelvin Topley finished sixth with Clare Hanna only a few minutes behind. Special mention goes to Leeds Student reporter Mike Ball who also took part on this course. For his first taste of orienteering he chose one of the harder courses and completed in a very respectable time.



# HOCKEY

## WOMEN

Leeds University 1st XI set off for Bath yet again, this time to take part in the UAU indoor championships.

In their first game against Kent, Leeds stung into action by an unexpected early goal battled to regain control. They were rewarded late in the second half by a successfully converted corner from G. Cockcroft giving a 1-1 score at full time.

Leeds then met Reading. A slow start saw both teams evenly matched. Then, moments before half-time, Reading's confidence was shattered by a goal from Jill Shapland. One minute after half-time she sneaked another one in to destroy any chance of a come-back by Reading. A superb goal from G. Cockcroft, flicked in with amazing accuracy, sounded the death knell for Leeds' opponents.

After a tediously long break of four hours it took Leeds some time to make any im-



and were narrowly defeated 1-0 by Bristol.

Leeds destined to never make an appearance in the finals of a UAU competition were nonetheless content with a creditable performance.

## MEN

### LEEDS CORINTHIANS 0 LEEDS UNIVERSITY 2

Unfortunately, the University did not fully exploit their superior activity in this game, and because of their lack of control and discipline and refusal to play simple hockey, at which they are best, caused themselves problems and squandered chances.

However, an excellently taken chance by Farrell and a fumble in from four inches by Godfrey after Ballard's superb solo run mean three more points and a third place standing in the Yorkshire League - promotion is still on.

SEE RESULTS  
IN BRIEF FOR  
FURTHER DETAILS

## SPORTS DIARY

### JUMBLE SALE

Saturday, 8th March  
At Headingley Parish Hall in aid of LEEDS POLY WOMEN'S HOCKEY CLUB tour to Holland. 11.00 am to 3.00 pm.

### ARCHERY

Saturday, 8th March  
BUSF/UAU INDOOR CHAMPIONSHIPS involving Leeds Uni. at Essex Uni.

### ASSOCIATION FOOTBALL

Saturday, 8th March  
Leeds Uni 1st, 2nd and 3rd XIs vs Leicester or re-arranged NUL game, home.

### HOCKEY (MEN)

Saturday, 8th March  
Leeds Uni, 1st XI vs Brigg, home.  
Leeds Uni, 2nd and 4th XIs vs Sheffield Bankers, away. Leeds Uni 3rd XI vs Sheffield Bankers, home.

### HOCKEY (WOMEN)

Saturday, 8th March  
Leeds Poly 1st, 2nd and 3rd XIs vs Leeds Uni, away. Sure to be hotly contested Derby games.

### LACROSSE (MEN)

Saturday, 8th March  
Leeds Uni vs Timperley, home.  
Leeds Uni, Cambridge Tour.

### LACROSSE (WOMEN)

Saturday, 8th March  
Leeds Uni vs Durham Uni, home.

### NETBALL

Saturday, 8th March  
Leeds Uni, 1st and 2nd VIs vs Newcastle Uni, away.

### RUGBY UNION (MEN)

Saturday, 8th March  
Leeds Uni, 1st and 3rd XVs vs Ilkley, away. Leeds Uni, 2nd and 4th XVs vs Ilkley, home.

## RESULTS IN BRIEF

### NORTHERN LIGHTS RALLY

1/2 March  
1. P. Gallagher/N. Gallagher, Talbot Sunbeam 1600. 2. C. Stringman/P. Burns, Ford Escort RS 2000. 3. L. Cooper/J. Dent, Ford Escort RS 2000. 4. A. Hawkesworth/N. Harrison, Vauxhall Astra GTE. 5. N. Stephenson/J. Kitson, Ford Fiesta XR2. 6. D. Fox/J. Matthew, Talbot Sunbeam 2000. 7. C. Drake/S. Kemp, Ford Escort RS 2000. 8. K. Goodall/I. Tempest, Ford Escort 1700. 9. A. Powell/R. Mackinnon, Ford Escort RS 2000. 10. S. Summers/M. Harris, Ford Escort 1300.

### LUU MOTOR CLUB CREWS

53. Matthew Sykes/Jeremy Davison, Ford Escort 1600. 59. Tim Bishop/Mark Chamberlain, Ford Escort 1300. 60. Sue Hill/Richard Hill, Mini 1275 GT.

### ORIENTEERING

A COURSE  
4. Thomas Somers Cocks 66:20  
5. Paul Jarvis 67:39  
7. Martin Potter 69:00  
11. Steve Farnworth 73:30  
17. Nidge Smith 75:46  
19. Andy Bradley 77:02  
20. Alan Cade 77:33  
30. Malcomb Erskine 93:58  
33. Dave Faure 99:02  
B COURSE  
20. Simon Amers 67:22  
29. Jacqui Merckel 72:00  
39. Rachel Spoonley 79:00  
C COURSE  
6. Kelvin Tapley 58:28  
9. Clare Hanna 61:52  
17. Mike Ball 103:25

### HOCKEY (MEN)

Leeds Uni 1st XI  
Scarborough  
Leeds Uni 2nd XI  
Part Timers

LEEDS  
UNIVERSITY  
ARCHIVES

SPORT ★ SPORT ★ SPORT ★ SPORT