

LEEDS

# STUDENT

INDEPENDENT NEWSPAPER

FRIDAY, JAN 29, 1988



## University administration source admits

# “Cuts mean we can't afford full fire safety”

A University administration source has blamed the recent spate of fires squarely on cuts to the University's budget.

The high-ranking staff member – who did not wish to be named – told *Leeds Student* that fire safety has sometimes been sacrificed because of ever-tightening spending curbs.

“The University does not have the funds to replace old equipment,” we were told. “University maintenance has had to be cut drastically and is therefore inevitably less thorough.”

“Elderly wiring or photocopying equipment, suspected of causing the chemistry fire, perhaps might not have been maintained as early as it could have been, and the latest photo-spectrometers would not have caught fire as the one in civil engineering did. Due to the cuts, the University does

not have the funds to replace them.”

The first fire, in March 1987, damaged several rooms of the inorganic chemistry's administration section. Although the cause is uncertain, greatest suspicion falls on faulty wiring connected to a photocopier. However, both Dr Munro, the Departmental Safety Officer, and Mike Hoyland, ASTMS Union representative, are satisfied with the fire safety regulations.

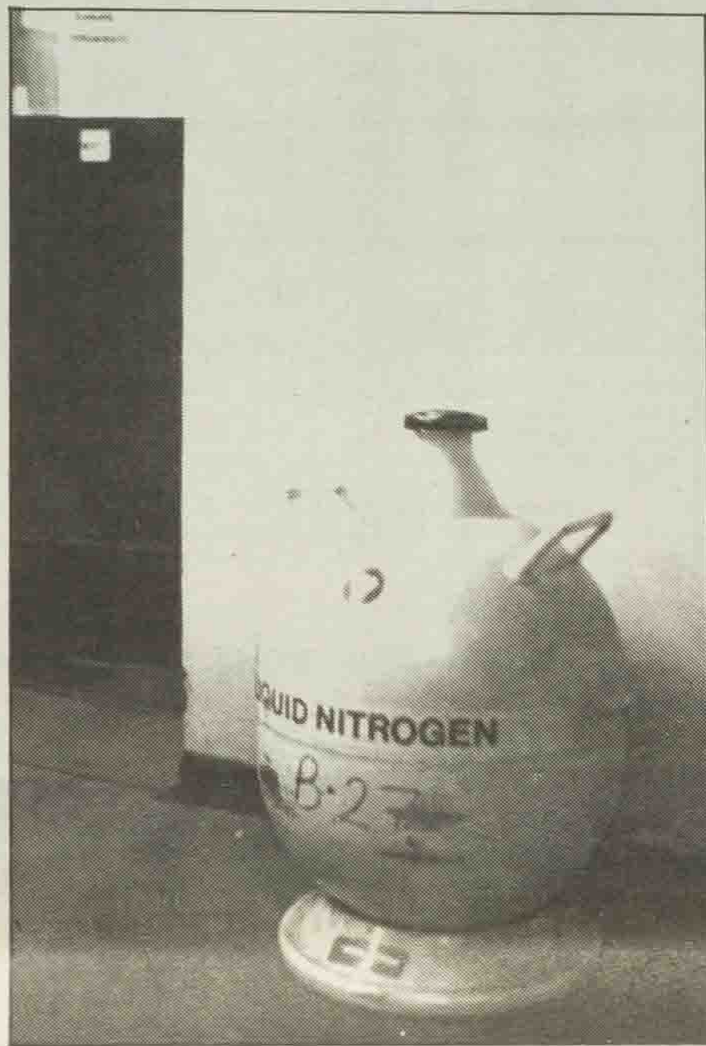
Dr Munro said that there was

a high level of fire extinguisher provision and maintenance, and fairly extensive rewiring over the years provided some level of precaution. He has however, made some changes:

“In the light of our experiences in March, more smoke doors have been installed,” he said.

“The question of fire is obviously at the fore-front of our consciousness, and we are constantly on the lookout for anything that might cause danger. Trouble, however, comes from the unexpected.”

Mike Hoyland agreed that the department had very good safety practice and regulation. “The event in March was unforeseeable; it could have happened in any office situation. However, nothing should be taken for granted, as nothing is



● Just one of a number of safety hazards our photographer found around the University, on a half hour stroll. Snapped in the basement of chemistry.

static and situations change. For example, we have recently changed the way of bottling our solvents to increase the safety.”

The fire in Civil Engineering last December is still fresh in the minds of most. Ross Dixon, the departmental Safety Officer, has since issued notices for everybody in the department to report ideas for improving all aspects of safety, and has had a good response from technical staff especially. The reason for the fault in the photo-spectrometer that caused the fire is still not known although a report is under consideration.

Dixon told *Leeds Student*: “Basically it had a perfect safety record for five years and suddenly something went wrong; we don't know what. In the light of the fire, we are very well covered, and having a fire drill just a few weeks before the fire certainly helped with the evacuation. Only small improvements can really be made.”

David Morris, Senior Assistant Registrar, called these

fires, and the recent one on the earth sciences roof, totally unrelated.

“To put the three events together arrives at a misleading result,” he argued.

“Basic safety procedures haven't changed, but all the situations have been analysed and lessons learnt.”

The West Yorkshire Fire Service agreed. Station Officer Eric Richardson of Fire Prevention Publicity said, “Fires are invariably caused by human error. Blames should not be apportioned, but lessons learnt.”

“The Civil Engineering fire highlighted an area that lack of maintenance can, and very often is, the cause of fire. The earth sciences fire shows that people (in this case workmen repairing the roof) should be very careful when handling inflammable substances.” It is not a case of penalising somebody, but learning.

Safety procedures in the event of fire however, were still said to be entirely adequate.

Martyn Ziegler



● The morning after the night before – a shattered civil engineering building, 12 hours after the explosion.

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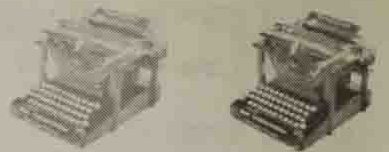
**ARTS:**  
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**DICKY**  
ATTENBOROUGH

**SPORT**  
**SNOWED  
OFF (?)**

**PLUS**  
**THE FAN**  
*Britain's shoddiest  
gossip column*



# NEWS



## Prisoner's wife speaks

Earlier this month on her African tour Mrs Thatcher expressed satisfaction at the human rights record of Kenya.

Last Monday a student at Leeds, and wife of Kenyan prisoner of conscience Wanjiru Kihoro, shattered this typical Western image of Kenya as a stable, even modern African nation, exposing in precise detail the human rights violations and political oppression of the Kenyan Arap Moi regime.

Kihoro placed particular emphasis on the socio-economic factors which perpetuate the situation, especially Britain's economic involvement in writing off Kenya's debt to Britain and continuing aid in grant form.

Questioned about the future, she remained realistically resigned to the fact that things would not change in the near future, despite the recent release of detainees before Mrs Thatcher's visit. She stressed however, the crucial role that international pressure can play in



Wanjiru Kihoro changing the situation.

She held out some hope of success in her husband's case against the Kenyan Government, currently being held in camera, although such cases have always failed in the past.

## Fines for house rockers

Residents of a Leeds University Hall of Residence are this week liable for a bill of £628 for damages which occurred at a party held there at the end of last term.

Permission was given by the warden for the party to take place at Devonshire Hall's Ridgeway Annex on the last Thursday of term which drew around 120 guests.

All students of the house who attended the party are now facing fines of £25 each to pay for repairs to doors, windows and paintwork. The majority

of the damage seems to have occurred later on in the evening with a stained glass centre-piece being destroyed, windows broken and bannisters removed.

One resident commented: "It was a wild and extensive party with unfortunately wild and expensive consequences."

Letters of apology are to be sent to nearby residents disturbed by noise from the party. These include the vice-chancellor of the University, one of Ridgeway's neighbours.

Gay Flashman

## Uni fees to soar by 10%

It has been announced recently that there is to be a ten per cent increase in the fees for overseas students in British universities. This substantial charge increase has been seen by many universities as a method of combatting financial difficulties, and the vice-chancellors are confident that foreign students will be able to cope with the higher fees.

Nevertheless, Caroline Gibson, LUU Welfare Secretary thought otherwise. "Most overseas students are paying huge bills anyway, and are not receiving a particularly good deal." Ms Gibson continued to say that many overseas students, on state scholarships, encountered severe hardships not because of themselves but because often family circumstances change at home, making it impossible to continue their courses.

Tim Whitwell

## Work is a 4 letter word

Barclays Bank have issued a help and advice sheet for those teetering on the edge of gainful employment but unsure of exactly how to go about nailing a job.

The booklet, entitled 'Earning your living', takes you through each step of the road to work with advice on preparing a cv, making applications and the psychology of interviews.

And if all that doesn't work there's a chapter on how to cope with unemployment.

Copies are available from Akan Renwick, Barclays Bank, Juxon House, 94 St Paul's Churchyard, London EC4 8EH.

Leeds Student needs your stories. Bring the noise to our University Office on Mondays and Tuesdays, or phone 439071 (daytime) or 434727 (evening) Monday to Wednesday.

## It's a funny old world!

The world of amateur rugby league goes 'critical mass' tomorrow when its Association Cup competition opens for the second year running under sponsorship from none other than British Nuclear Fuels plc.

BNFL (known as But Not For Long to its employees) has put £12K into the game, starting with tomorrow's first round matches.

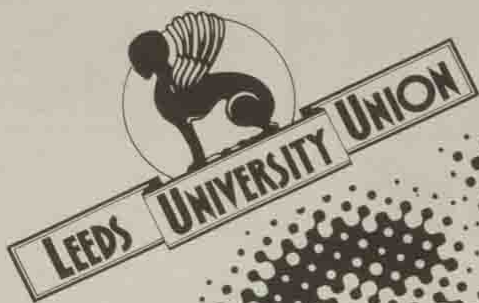
"We are delighted to be associated again with the grass-roots of a game which is so important to the north," enthused the company's Head of Corporate Affairs, Tim Knowles.

So don't be surprised if you see lead-lined rugby strips from the terraces this year. It is, after all, a funny old world.



"SHIT! THAT WAS SOME TRY!"

Cartoon: Martin Ross



MEETING

GENERAL

ORDINARY

TUESDAY 1 PM  
RILEY SMITH HALL

This week:

OZONE LAYER

FRANK STAG

HAVE YOUR SAY!

## THE LEEDS STUDENT PARTY

PASTIFICIO

The FRESH PASTA Restaurant

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**FIRST PRIZE**  
Dinner for two at the Berni Inn plus a crate of wine

**SECOND PRIZE**  
£100 worth of hair extensions from Carlo & Jeffrey

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Wednesday, February 3

TICKET INCLUDES:

3 Course Meal

Jazz Band

Spaghetti Eating Competition

Chance To Win Lots Of Great Prizes!

£3.75

(50p to Comic Relief) (includes 1/2 price vouchers for haircut at Hairworks, Miss Selfridge)

**ALSO ON THE NIGHT:**  
Official red noses ..... 50p (to Comic Relief)  
Budweiser ..... 70p a bottle (normally £1.15)  
1/2 carafe of wine ..... £2.50 (normally £3.20)

COME AND HAVE A GREAT NIGHT OUT AND HELP RAISE LOTS OF MONEY TOO! GET YOUR TICKETS NOW!!!

**OTHER PRIZES**  
Include records, clothes, wine, theatre tickets, haircuts and much more!

The event has been kindly sponsored by:  
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LUU BOOKSHOP  
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OASIS HAIR SALON  
FLICKS  
JAMIES HAIR EXPERIENCE  
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OTHER CLOTHES  
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JEAN CROWTHER FLOWER SHOP  
JOHN SMITHS BREWERY  
GRAND METROPOLITAN RETAILING

**SOLD OUT**

See Gulam Uddin, 'Leeds Student' Office between 1-2pm



# NEWS

## 1000'S March Against Alton's Bill

"The biggest threat to abortion rights since 67" is how David Alton's Private Members Bill, intent on a drastic reduction of the upper time-limit for abortion, was described last Thursday at a rally in Westminster Hall. The rally was only one part of a whole day of action, co-ordinated by the FAB group and the National Abortion Campaign.

The day of action, which was planned for the day before the second reading of the Alton Bill, which has now passed on to committee stage, was largely peaceful, but a heavy police presence led to some arrests.

The 2,000 NUS protesters, who marched from the University of London Union on to the embankment at Westminster, were met by a blockade of mounted police at Westminster Bridge. Apart from a few SWSS members who were heard calling the demonstrators to 'storm' the bridge, most simply took a different route across another bridge.

Outside the Commons, huge queues grew, as women waited, (in many cases) for some hours, to lobby their local MPs voting intentions on the Bill. Most were admitted, only to find that their MP wasn't even in the House. Some, especially those trying to lobby John Battle (Leeds West) said that they felt their Commons representatives

were being unusually evasive.

"Perhaps they're too embarrassed to admit that men exercising effective control over women's bodies proves, once again, how little MPs really care about women," one councillor commented angrily.

The 23 arrests which were made were of those in the lobbying queue. "The police were pushing too many people into too small a space," said Lucy Fishwick, an eyewitness to the arrests. "SWSS members standing behind us were pushing us into the police, jeering at them whilst we were caught in the middle."

Police officials said that certain individuals were in clear breach of the peace, for refusing to step onto the pavement, but the group of demonstrators say those trying to cross the road were forcibly prevented from doing so. Certainly, individuals were being stopped from moving in certain directions, and there seemed to be a



somewhat fraught atmosphere between police and protestors. For most, the best supported and successful part of the day was the Torchlight Vigil, for women only, which was held that night. Thousands of students, health-workers and doctors, carrying candles and blazing torches, walked peacefully through the streets, from Lincoln's Fields to St Thomas's Hospital, on the South Bank of

the Thames. The traffic was brought to a practical standstill, but as a demonstration, the event was commented on as, "Well conducted." Men stood on the sidewalks and above bridges, showing their support but not joining the procession.

Although Germaine Varney, LUU General Secretary said that she was depressed on hearing the outcome of the second

reading of the Bill, she said that there was "Still a chance that we can defeat it." Another national demo is planned for March 19, which will be supported by the TUC.

"The fact that the Bill was passed only by a 41 majority shows that the outcome is still hanging in the balance."

Sarah Mann  
Sue Cocker

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### Renting Standards

Good news for students who rent accommodation from landlords. From January 27 minimum standards have to be met by law.

Leeds City Council has updated its minimum standards for homes in Multiple Occupation (HMOs) such as student houses or bedsits.

The Council has surveyed houses in the Royal Park area of Leeds in the last six months to check that standards are being maintained.

It has also recently brought a prosecution onto an owner of three HMOs who was fined £3,600 for not being up to standard.

There is a general worry amongst students that the changes made by landlords with run down property will result in higher rents being charged, although the Council aims to bring the changes without any increased charge.

The standards now include minimum provision for bathroom facilities, living space and cooking utilities. If you don't think your house comes up to standard, contact Leeds City Council and ask to speak to the environmental health officer, or for general advice phone either Leeds 463458 or 463632.

### AIDS March

Five thousand people marched to Westminster last Sunday, as a demonstration of solidarity against the lack of governmental support for people with AIDS, and in remembrance for those of the estimated one million people who have already died from the disease.

The march, attended by approximately 50 students from Leeds, marked the beginning of the week's AIDS conference which began on Tuesday, aimed at improving information and education about the AIDS virus, and was attended by teams from 150 countries.

At the meeting in Hyde Park at the beginning of the procession there were calls for the governments of the world to co-ordinate a unified and positive response to the global health crisis which AIDS represents.

"Such a response should ensure the civil rights of people with AIDS or HIV by means of

anti-discriminatory legislation" Chair of LUU Lesbian and Gay Soc, David Crellin told *Leeds Student*.

"Governments such as ours, who have so far responded inadequately to the situation, should ensure that far more money is devoted to the crisis," he continued.

Criticism was also made of media representations of people with AIDS and HIV.

The march according to LUU General Secretary, Germaine Varney, was a great success.

"People were actually reading the leaflets they were given, instead of just throwing them away," she said.

The end of the march was marked by a 'beautiful' one minute silence in Parliament Square, as a mark of respect for those who have already died from the virus.

Dave Brighton  
David Crellin

### Bible Blues

Controversy followed a show promoted by the University Christian Union last Friday when Vanessa Jones, Women's Affairs Secretary told the cast that she was deeply offended.

Billed as 'The Blues Brothers' in a gospel show, the performance was given by members of the Poly CU and featured mainly mime and dance to backing records. There was also preaching and a reading from the Bible which caused a mini walk out from the audience of over 200 in the Riley Smith Hall.

Objections were raised immediately the show finished by women's rights supporters who complained that men took all the leading parts and that women emerged only as shal-

low and materialistic objects for men.

Members of the cast could only concede with some embarrassment that the casting could have been more balanced.

"It was a show by men for men," said Vanessa Jones, "and reinforced the view that the only role for women in the church is to make tea and polish the brass."

The women in the show were obviously upset that the whole point of the show - the gospel message, was diverted into a debate about women's roles. "It took a lot of courage to do a Christian show in the hostile environment of the Students' Union," said Amanda Smith. "We wanted to do it for God."

Laurence Pusey

## Austicks for books

ALL THE BOOKS YOU NEED ARE HERE

UNIVERSITY BOOKSHOP

21, Blenheim Terrace,

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

CITY BOOKSHOP

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STUDENT STATIONERS

172-4, Woodhouse Lane,



# SQUARE ONE

SQUARE ONE moves into the heady world of fiction with a piece called *The Three-quarters Moon*, by Matthew Chetwynd.



**H**igh above his head through a small window in the roof, a  $\frac{3}{4}$  moon hung in a clear sky. The young man at his little desk in his attic study tried to view the moon from another direction but it stayed the same.

However hard he tried he could not alter its appearance; he pushed his back up against one of the walls and turned his neck to one side. All that changed was himself. The imperfect disc above remained the same.

From other places in the attic – looking out across the mouldy sink, or leaning over the old stove in the kitchen – the moon was still constant. But he had moved; had swapped one seat for another and turned his body into new and somehow irrelevant postures.

The sky paled towards the horizon, turning pink above the old prison and finally burning away in a blaze of sodium orange. The young man made himself some toast and coffee and tried to ignore the silver disc.

In a room a thousand miles away a young woman sat, ignorant of the sky above her.

Her windows closed it off and made it impossible to view the shape that was irritating the young man. If she couldn't see it, it didn't have to be there and could offer no threat to her world.

She stepped outside to get some air. Pine whistled as the wind blew against its branches, and the tarmac turned white with an early hoar frost. And the moon looked through the clear sky, and however far she walked, or wherever she went, it did not change. She looked up and saw it, but tried to pay no notice. But she was intrigued. Why could she move but the moon not? Why was it static and herself constantly in motion?

'I pity the moon,' she thought, and went back inside to make some tea.

As they sipped their tea and coffee they thought about the moon.

'If it doesn't change when I turn my head, will it change if I walk along the next street? Will it be different if I go across to the other side of town?'

The moon hung above them both and did nothing. Nothing was asked of it so why should it? No one asked it to dance. No one asked it to sing. And if they had – it would have done nothing, for nothing was what it was meant to do, save hang above the head of those below it, many of whom would never bother to look at it, because it was not their concern. But the young man and woman were concerned, because they could move but the moon could not.

Late at night, when most had gone to bed and were trying to ignore the cold, the young man and the young woman left their rooms and walked, through the clear brisk air, through their breath expanding as it hit the cold and rising in clouds from flared nostrils. They pulled their coats around them and clicked their heels on the paving stones beneath their feet and

walked. Away from home towards wilder areas, where the wind had little to catch itself upon, and so swept uncompromisingly into the two young peoples' bodies, raising goose bumps, and numbing ungloved hands.

The city and its lights started to recede, and spared of the glare of the pile of brick, mortar and electricity within which they lived, the sky became deeper and darker, and the stars more intense – and glaring through it all the three-quarter moon remained unchanged.

But neither looked at it. They were saving their next glance for when they were ready. They stared at the ground as it passed beneath their feet, looking up only to avoid obstacles that might make them trip but refused to give the sky a look, in case they saw what they were for the moment avoiding.

The two reached their destinations and walked into fields across ground hardened by days and nights of frost, through thick grass laden with

frost, and over mud rigged and cracked by the rigours of farm vehicles. Tyre tracks led towards dormant machinery. Nothing moved around them except for their air which moved across their faces and made their noses run. They wiped them on sleeves and into gloves, and carried on walking, away from the edges of the fields so that they were as exposed as they could be so near to the conurbation they had left, which shimmered gently on the horizon.

The young man and the young woman stopped, and looked up at the sky, past the top of the trees silhouetted against the paler horizon, past the low stars to the centre of the sky where the moon sat. It had not changed. And as they looked the two young people were not alone.

'It followed me here,' they thought, and revelled in its devotion.

They grew cold and returned to their rooms.

High above their heads a three-quarter moon hung in a clear sky.



# Letters



## Fight Clause 28

Dear Editor,

I would like to agree with everything Katie Grant said in her letter last week. Clause 28 of the Local Government Finance Bill is the biggest backwards step for lesbian and gay rights since the partial decriminalisation of male homosexual practices in the 1967 Act.

The response of the lesbian and gay community to this attack upon its very existence is an indication of the advances which have been made since 1967, as is our response to the AIDS crisis.

This response has been partly the result of the magnificent

practical help given by straight people, like some members of the current LUU Executive. They realise that the Tories' attacks on the lesbian and gay community and the woeful inadequacies of the government's AIDS policies are a threat to the liberty and, indeed, the lives of *everyone*.

It is sad that, despite this help, the number of students in Leeds who are prepared to actually turn out to support those of us who are fighting not only for ourselves but also for *them* is still pathetically small. Only 33 people managed to make it from Leeds for the

AIDS vigil in London on Sunday, January 24 and, as in the case of the Stop Clause 28 demonstration a fortnight ago, only a few of these were students.

When will all of us, whatever our sexual preferences and political orientations, *do something* to stop the creeping growth of fascism in this country?

Yours

David Crellin

Chair

LUU Lesbian and Gay Soc

See Fifth Column

## BITS

Dear Editor,

At least you managed to spell her name right.

Yours

Tony Austin and Austen Garth (sic)

Dear Leeds Student,

On Friday, February 5 people throughout the country will be running loads of different events in order to raise money for Comic Relief.

At Leeds University Union the following events will be taking place:

Twelve hour sponsored events in the Tartan Bar and Raven Theatre (collect sponsor forms from Porters Lodge and come down and join in!). From 11am to 11pm.

There will be a nose-only disco in the Tartan Bar at night.

There will be videos all day in the television rooms.

Plus many other events throughout the day, including music, juggling, people in fancy dress etc.

Don't forget to buy your red nose from the Union and support this nationwide event. Any suggestions for events or offers of talents for the day will be welcomed - bring them up to the executive office, or turn up on the day.

Campaigns Committee

## THE FIFTH COLUMN

Clause 28 of the Local Government Finance Bill is without doubt, the most dangerous and evil piece of legislation that this government has attempted to thrust upon us.

And these are not ill chosen words. By attempting to ban the 'promotion' of homosexuality by local councils, Clause 28 is in effect promoting homophobia, and inevitably general bigotry.

The clause is based on an insane premiss - that local councils, by trying to work for civil rights for gays and lesbians, by trying to blow away bigotry and narrow-mindedness - are trying to 'turn' our children into homosexuals.

People don't become gay or lesbian, just as people don't become straight. It is a fact, and as a fact can be no less right than the fact of heterosexuality.

Why should certain people have to suffer at the hands of those who are too narrow minded to cope either with different orientations or just their own sexuality?

But if you find this too much to stomach, consider this. If Clause 28 becomes law it would be illegal for council libraries to stock books about homosexuals and their relationships. That rules out E.M. Forster, and quite a few works by Aristotle among others.

Similarly no council funded theatre group could perform plays like 'Torch Song Trilogy', about to be performed in the University Workshop, or 'Another Country', 'A Normal Heart', 'La Cage aux Folles'... the list is endless.

In point this Bill is about repression and censorship - the sort of repression people have fought for centuries to destroy. Where will it end?

Fight this Evil.

## Stalinist NOLS

Dear Editor,

Readers of last week's NUS conference report may have been slightly bemused that the main factions involved should be the National Organisation of Labour Students (NOLS) and Socialist Students in NOLS (SSiN), surely some mistake or contradiction.

But unfortunately not, because the leadership of NOLS, commonly known as the Democratic Left, who also control NUS have for the past five years worth of bureaucratic

living and backstabbing shown themselves to be neither democratic nor Left but just old fashioned Stalinists. Indeed literal Stalinists, as shown by the censure of Vicky Phillips and Adrian Long on Soviet Jewry, they prefer to ignore the mandates of their own organisation than to upset the "SOVS" as Adrian Long calls them.

To counteract this and campaign for democracy within NOLS and NUS, SSiN was set up as a broad Left group within

NOLS, with perhaps more importantly the campaigns and ideas which could help save students from the increasing attacks from this government. Unfortunately any such perspective comes well down on the list of priorities of Vicky Phillips and co, well at least below a safe job, free trips to the Eastern Bloc and taking any notice of the membership.

Yours sincerely

Mike Fenwick

SSiN Steering Committee

## Poly isolated claim

Dear Editor,

Having recently read *Leeds Student*, I find that I must agree totally with the comments Ed Gamble makes, particularly on the coverage of the Polytechnic. I am a member of a society that holds its meetings in conjunction with a Uni society of the same name so I feel that I can accurately gauge the position of both institutions.

In the past few months I have felt that the Polytechnic has been increasingly isolated, and there is virtually no coverage of our events and current affairs. I do NOT accept the excuse

given by the editor as a legitimate argument for the appalling situation we have at present. Coverage in the last academic year (86-87) was far more comprehensive and I read many a good article. I also remember *Leeds Student* requesting that sports articles and other 'write ups' be done by the students themselves, due to lack of staff. Is this a fair situation? Are we at the Polytechnic to accept this 'hand me down' attitude? I for one do not and demand equal and fair coverage (after all Leeds Poly SU funds the paper as well; in fact 50:50)

of our institution whether or not the staff are Uni students. This is not a professional attitude.

The more Uni students that know about the Poly and *vice versa* the less ignorant we will be about each other. So come on *Leeds Student* be fair.

J. Westley  
Leeds Polytechnic

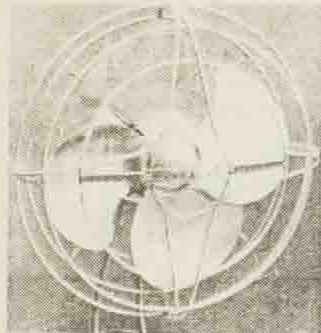
• Firstly between 1/3 and 1/2 of all news stories originate from the Poly.

• Secondly Leeds Poly Union does not supply 50 per cent of

the funding. We receive 33 per cent from the Poly and 67 per cent from LUU. Moreover, nobody funds Leeds Student more than Leeds Student. Out of the £40,000 Leeds Student costs a year, at least £25,000 comes from advertising.

• Finally, our request for students to supply stories to us, is to get them involved in the paper. All the people who write for Leeds Student are students, not paid journalists. All sports clubs (even from the University) have to supply their own reports.

## THE



## FAN

... This week's anal offering ...

A Reader

It's hard for anyone to be nasty when it's been a week of unbridled jollity all round: another LOVELY LOVELY LOVELY little royal spog on the way (and they're worth every penny, you mark **The Fan's** words), birthday fun for Ockers the world over (unless

you're an aborigine) and the *Leeds Student* Pastificio binge selling out in just two days. Such joy! But not for **The Fan**, oh no mateys.

FIRST is the 'news' that Alison 'Good God is that the time?' Walker is to launch an assault on the rarified heights of LPSU's presidency. The extremely-non-insomniac deputy prez (your may remember) contrived to kip all the way through the Xmas NUS conference's most crucial moments.

SECOND ELECTION Fan-bit is a MAJOR TRAGEDY which has befallen LUU Societies Sec ('Not him again!' - the *Ghost of Louise Allison*) Divi T. Lasher (anag no 47 in an endless series).

The cheery moustachio'ed gadgets wiz has decided that financial affairs is the job for him BUT fate has intervened.

A recent Labour Club buck-passing session attempted to bundle some sacrificial lambs into the elections slaughterhouse but try as they might

they just couldn't sort out any poor mug to 'have a gan' for finance.

"I know!" piped a bright spark. "In his position as societies boss-dude, Diddy Dar has ex officio membership of all clubs including the shambles that is Labour Club!"

"Excellent, comrade!" they chorused as one. "Now we can nominate him as our official candidate, thus escaping our current dilemma and assuring at least one Labour Club wallah hits the big time!"

Which is all well and good except it was news to Shivers, and not very good news since Labour Club nomination these days is about as useful in LUU elections as an open-ended condom. Odds on Dar's success must surely lengthen with this albatross round his wee neck. MIND YOU at least LUU won't wind up with a CRIMINAL in its exec office like the Poly union has. Oh yus, **The Fan's** Crim-watch dept can bring you evi-

dence (sic) this week of MAJOR THEFT by one Ed 'Fingers' Gamble.

"Absent-mindedly" (we're told) 'Brinks-Mat' Gamble had walked out of a prominent Leeds flat black plastic disc shop WITHOUT PAYING FOR THE RECORD.

And after much panic and a quick underwear-replacement exercise HE DECIDED TO KEEP IT!!!

The Fan says: Fie upon you sir! What sort of example is this to the impressionable students of Leeds?

SPEAKING OF examples, writes **The Fan's** tenuous link correspondent, have you heard the one about globe-trotting blond bombshell Tony Austin's celluloid debut?

The Fan is told that O Nasty Uni (anag) was 'doing yurp' as the Americans say and duly arrived in Gay Paree to sample the cultural delights, drink in the scenery, get pissed and so forth.

And as every single stude

who ever goes abroad does, Bony Tony and chum found themselves conscripted as FILLUM EXTRAS.

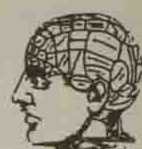
Some kind of wartime drama or other called 'War and Remembrance' (watch out for it) required someone to chauffeur its star around in one scene and - presto! - Our Tone got the job.

Unfortunately the budding thesp blotted his 'copybook' when said scene was shot, for as he glided past the camera in swanko old motor with star sitting in the back, he turned and peeled off the biggest grin ever seen on stage or screen, straight to camera.

The Fan says: Does this man's ego have no bounds? Our children should be protected from this.

THAT'S IT for this week - keep your noses clean, kids, and stay tuned for more wild inaccuracies next week. Remember - same bat-time, same bat-channel!





# Crying Out For Change...

Last December, Richard Attenborough sped into town with the 'Cry Freedom' media circus. Andy Moore talked to the British Cinema's foremost Knight about apartheid, putting it on film and defeating it.

On December 16 Sir Richard Attenborough's promotional bandwagon rolled into town. Attenborough is a film maker uninhibited by commercial trends. He defiantly tackles provocative and often controversial subjects, never more so than in his latest production 'Cry Freedom', an embittered attack upon apartheid. He is well aware that such a film is hardly in line with popular tastes, hence this whirlwind publicity drive:

"This is not the sort of picture that promotes itself. We have to fight for an audience by going around the world and beating the drum for the film. We have to convince people that it isn't just another movie. We'll be going to every country in Europe between now and April."

So hectic is his schedule that today he is to attend press conferences in three cities, Leeds being paid a hasty lunchtime visit en route from Manchester to Sheffield.

The film depicts the friendship between Steve Biko (played by Denzil Washington), hero of the 'Black Consciousness' movement, and white journalist Donald Woods (Kevin Kline), who fled to South Africa

after Biko's murder to write the freedom fighter's biography. Attenborough sees it as an optimistic story:

"The film is a testimony to the human spirit. It shows what a tremendous impact one remarkable man can make by having the guts to stand up and be counted, and by saying 'I protest'."

Attenborough is full of praise for the performances of his two stars, but confesses that Washington was not first choice:

"I really wanted a black African to play Biko. We tested over 90, but none were quite right. I had seen Denzil in the film 'A Soldier's Story', and we got him at the last minute."

The film has been heavily criticised in what Attenborough calls "the right wing American press" for over-simplifying the South African situation, and glossing over the enmity between rival black groups; yet the distinguished director remains unrepentant:

"I don't deny that intertribal warfare exists, but that doesn't make apartheid any less disgraceful. I'll admit I'm biased; to say that people are inferior because of their colour I think is obscene. It contradicts the very idea of civilised society."

One charge that cannot be levelled at Attenborough is that he has exaggerated the events he portrays; if anything he errs on the side of understatement:

"The scene of the massacre at Soweto (which opens the film) was based on the lowest death toll statistics we received. I'm sure it was much worse than it appears in the picture. Also, the list of blacks who died in prison (a chilling catalogue which precedes the final credits) is far from complete. Since the state of emergency was imposed it has been impossible to get names, but we know that over a thousand children are in prison untried, and are being tortured."

This determination not to transgress the realms of authenticity was a major factor in the Oscar-winning director's decision not to portray Biko's murder in graphic detail:

"There's no evidence about Biko's death. The official explanation is that he fell against a chair and a desk. All the doctors were guilty of perjury. We know he was battered to death, but there's just no proof. We couldn't be sure of filming Steve's murder accurately. Also, the audience is conditioned; we're used to seeing

violence on screen. I felt the sense of the horror of Steve's death would be greatest if we left it to the imagination."

Despite the mixed critical reception it seems that the last laugh will be Attenborough's:

"The film is doing even better business than we expected in America. At the moment it is even outgrossing 'Gandhi' (which incidentally remains his favourite)."

The film is also riding high in the British box office charts, but is not likely to break any records in South Africa, where astonishingly it has been released unedited. I suggested that far from intimating a change of heart on the part of the administration, the concession betrayed the realisation that banning the film would only incite more adverse publicity. Attenborough too harboured reservations:

"I insisted that if the film is to be shown at all in South Africa the screenings must be desegregated and uncut. Verification will not be easy, but we have an agreement with Universal (the distributing company) that if a single foot is cut, the film will immediately be withdrawn from South Africa."

During filming in Lesotho he was left in little doubt about

Afrikaaner hostility to the project:

"There were four separate incursions from the South. They tried to destroy the sets, but were unsuccessful. It was a futile gesture, we would only have rebuilt them anyway."

Nonetheless, he is delighted that he has been given sanction to open the eyes of South African whites:

"There's an ignorance among the whites. They have no idea what conditions of life are like in Soweto for example. They simply accept what they're told about the blacks, but if they saw for themselves what is going on they couldn't condone it."

What appals Attenborough is that it is not only in South Africa that ignorance and apathy are prevalent:

"Some countries, such as the United States, are still not prepared to condemn apartheid. They don't really care."

Attenborough believes the elimination of apartheid will be nothing more than a pipedream until such obstacles are overcome:

"Outside pressure is tremendously important. We must unite to ostracise South Africa. The present administration must be brought to talk; we must persuade them to begin a dialogue. That they may make no attempt to find a solution is the terrifying thing."

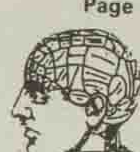
When finally put on the spot about whether he foresaw the abolition of apartheid Attenborough responded with caution:

"We can only live in hope. I don't know if we can be too optimistic, but I do know that we can't stand still."

Sir Richard Attenborough had little time for standing still - Sheffield beckoned.







## PROFESSIONAL FOUL

# 168



# HOURS

As the memory of last weekend's feeble attempt at winter recedes into the cerebral soup (I remember 82 when it were so cold your cheeks cracked when you smiled), and the debris of another fire ravaged University department collapses around your ears, time again to fill your diary with those appointments we call

First off, night at 11.00 and the Hyde Park is screening **Woody Allen's Hannah and Her Sisters**, possibly his best film in many years, and certainly the closest anyone has come to putting the meaning of life on film. **Michael Caine** gives a startling performance, as a lovesick adulterer.

From Tuesday through to Saturday the **University Workshop Theatre** are staging **Harvey Fierstein's Torch Song Trilogy**, all three hours of it. But don't let the clock put you off. There are two intervals and word has it that the production is darn good. Come and see the sort of thing **Dame Jill Knight** and **Clause 28**, would see gone forever. This is possibly the last pre-AIDS gay play to have come out of New York, and the Jewish dialogue is some of the best you can find.

Thursday, and it's to the cinema once more. At the **Hyde Park**, the **Women on the Big Screen** season continues with **Suzana Amarel's The Hour of the Star**, the story of a peasant girl's move to the city, where she fights for her identity amidst the skyscrapers. Showing from 7.30pm with **Alison de Vere's** animation short, **Black Dog**. Alternatively the BFT is showing **What happened to Kerouac**, a documentary about the king (sic) of the beats.

But without doubt the place to be every night this week is the **Grand Theatre** where the **Blackpool Hot Ice Show** is strutting its stuff. Yeehaaa.

George Bernard Shaw's chief interest in the theatre, we are told, was its use as a platform for ideas, so it's good to see Leeds Playhouse presenting 'Mrs Warren's Profession', one of his more controversial works. There is a tendency with Shaw and the writers of this genre - Chekhov, Ibsen, to dress them up in 'chocolate box nice' sets and costumes, shifting the emphasis completely. So it was good to see Simon Higlett's set, airy and full of clean lines and neatness. The sparseness of the design perhaps owes something to his work as designer for Regent Park open air theatre and serves him well here, letting the scenes act as that all important 'platform' for Mr Shaw's ideas, not detracting too much.

Lines were tentative on occasion, particularly during the first ten to 15 minutes, and the first half of the play was a little lacking in energy. I wonder if this was the result of a few alarming directorial choices of positioning and movement. All too frequently the actors ended up in very uncomfortable positions - for the audience and for themselves. Several times when I wanted to see an actor's face, during important spectacles and so forth, instead I got his or her back or profile.

Helen Cotterill as Mrs Warren has a wonderful, large-hearted charm and Janine Wood's Vivie is quite frightening in her dry self-knowledge. Peter Laird's Praed would have to steal best actor from these two, however. His warmth, good naturedness and the wisdom - yet naiveté - are a joy to watch.

Yet the overriding merit of this production lies in the play itself and that the Playhouse team have done nothing to clutter it.

Helen Cotterill's Mrs Warren, with all her messy edges and paradoxes of sense and sentiment, strikes up a brilliant relationship with Janine Wood's Vivie, who seems like a tall thin tree standing very firm against the storm. The two battle it out in arguments that had an oddly contemporary ring.

### NO WAY OUT

The Odeon

'No Way Out' contains all the obligatory elements for a film about American politics: the CIA, the FBI, corrupt senators, a naval hunk, the odd contra and loads of secrets and schemes. Dealing with the extreme lengths and drastic conspiracies officials will undertake in order to safeguard their power and position, the film begins as a 'Top Gun' style thriller, emulates parts of the 'French Connection' and ends as a 'Tale Of The Unexpected'.

Naval commander and all-American hero, Tom Farrell, joins the staff of the Secretary of Defence (Gene Hackman) and finds himself embroiled in a series of events, from which there is 'No Way Out'. He is assigned to investigate the murder of a Washington party girl, killed by the stock-character of a Soviet agent. Farrell's job is to locate and neutralise him, all in the in-



● No easy answers for Janine Wood as Vivie Warren

The moral aspect of the play could be said to be dated but given the current 'Puritan backlash', I wouldn't like to affirm this. Some of the speeches do still ring horribly true as regards the position of women in employment especially at its lower ends, their appalling conditions

and the fact that some are faced with the choice of prostitution or starvation.

The resolution to the moral dilemma - whether Vivie should implicitly condone her mother's profession by accepting that her education, degree and future were, and could con-

tinue to be financed by it, or whether to cut herself off from this life and work to keep herself may not resolve itself today in the same way or so easily. Leeds Playhouse production is worth seeing, especially for the debate it takes to get you there.

Jill Foreman

From next week the Arts Editor will be **Anne Levan**. Thanks for everything, **Tim**, love the Stude...

terests of 'national security', which is all too readily invoked. So runs the office version. Unfortunately, you cannot shred a body and the truth proves to be very different.

The dead girl mixed in very influential circles: as the defence secretary's mistress and Farrell's secret lover. This is a film of survival in the menacing world of super-power politics, the girl's death is irrelevant; what is crucial is averting a scandal - at any cost or by any bizarre intrigue. As the secretary's aide warns, "you have no idea what men of power can do." All good fun, which is, however, all too frighteningly plausible in the America of Ronald Reagan and Oliver North.

J. Glennon

### SIMON CRUMP

St Paul's Gallery

Designer photocopying? It is certainly a novel form: the use of layered photographs, maps

and transparencies in a collage. But innovation does not equal brilliance, and so this is interesting, but not brilliant. The pictures are large, but made up of a myriad of small components: thus creating a very diffuse effect. One is drawn back to gain the effect of the whole, yet one needs to move close-up to see the detail.

The largest picture 'Prayer for the Dead' has a haunting quality about it: portrait photographs and images of skeletons bringing life and death together. Another, less mosaic-like piece, 'American coffin', works because of its images of the US flag, Korean/Vietnamese wounded and other, poignant touches of detail. This is comment not mere illustration. If there is coherence, and who says there should be? It lies in ideas of death and dying. The press bumpf suggests 'solemn' rather than 'morbid'. That's about right.

Ashley Allen

## LEEDS PLAYHOUSE

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Until Saturday, February 13

### MRS WARREN'S PROFESSION

by George Bernard Shaw

"Splendidly revived at Leeds Playhouse... Dialogue crackles; epigrams glitter" - Yorkshire Evening Post

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### FILMS AT LEEDS PLAYHOUSE

Friday, January 29 at 11pm  
**WHEN THE WIND BLOWS (PG)**

The Raymond Briggs story of life after the bomb transferred to the screen.

Saturday, January 30 at 11pm  
**LITTLE SHOP OF HORRORS (PG)**

The film follows the Playhouse's sell-out production of this horror musical last year.

Sunday, January 31 at 7.30pm  
**COMRADES (PG)**

Visually rich and powerful film telling the story of the Tolpuddle Martyrs

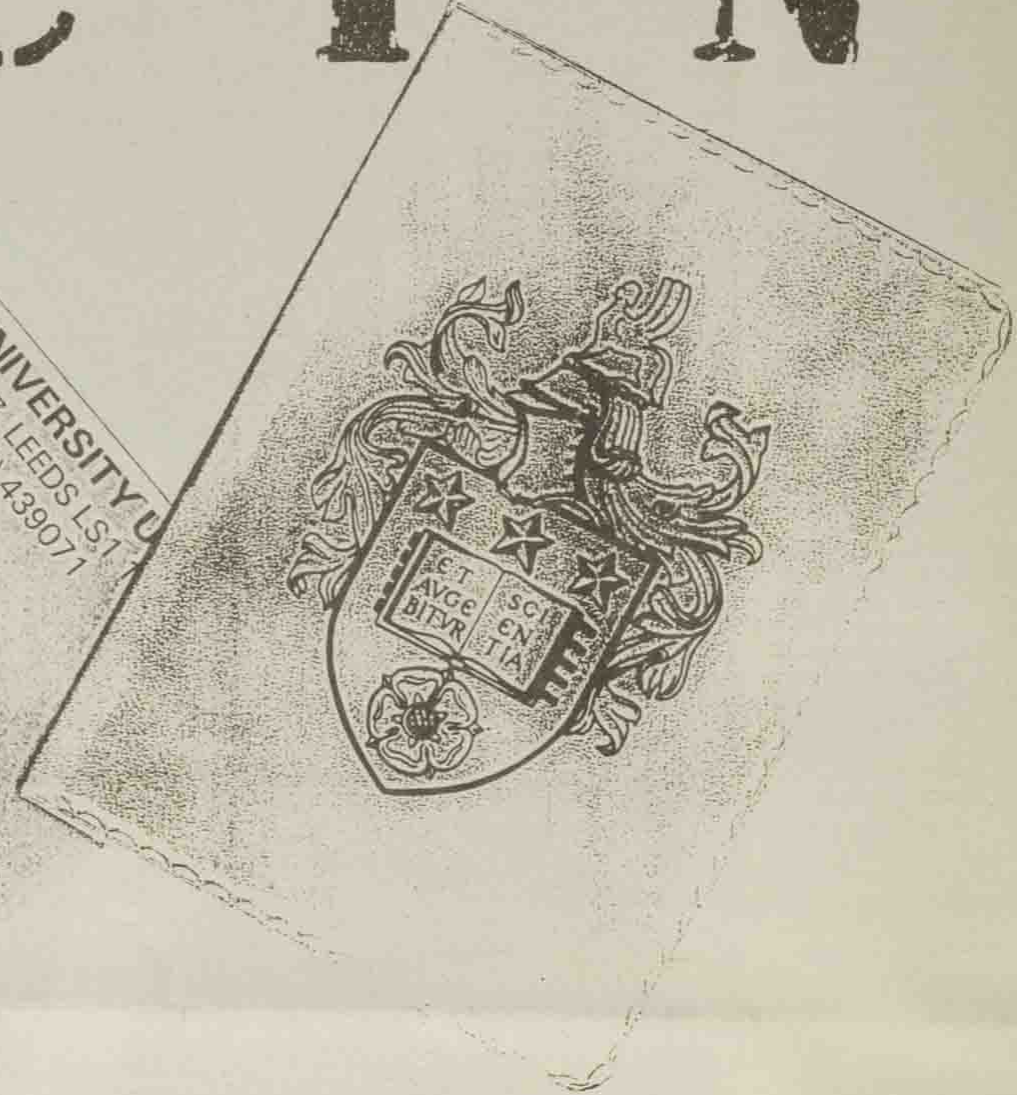
Admission only £1.80



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Nomination forms available from the  
PORTERS' OFFICE in the Union Building





# SASF A RIGHT TO LEARN

*"There is no place for (the African) in the European community above certain forms of labour . . .*

*Until now he has been subjected to a school system which drew him away from his own community and misled him by showing him the green pastures of European society in which he will not be allowed to graze . . ."*

*Dr Verwoed introducing the Bantu Education Act, 1953.*

*Words: Pontso*

**L**eds University was one of the pioneers of the South African Scholarship Fund under the auspices of the World University Service.

The scheme enables talented black students to enjoy an education denied them by the system of apartheid currently operating in South Africa and many of the border states.

The University currently offers two places to award holders and hopes to set up another. The Polytechnic offers one place at present.

Under the scheme the institution waives all course fees while the Union organises fund raising events to make up the equivalent of a grant.

Apartheid operators in all aspects of life in South Africa, especially through the most potentially influential ideological state apparatus – the education system.

The Bantu Education Act which was introduced in 1953 in South Africa removed the control of education from provincial authorities and churches and placed them under the control of central government.

The purpose of this was not only to exacerbate the differences in resources and access between black and white, but also to control what was taught, to prepare blacks for the inferior role assigned to them under apartheid.

Discrimination does not only apply to primary and secondary education, but feeds into further and higher education. A white child has 100 times more chance of becoming a university graduate than a black one.

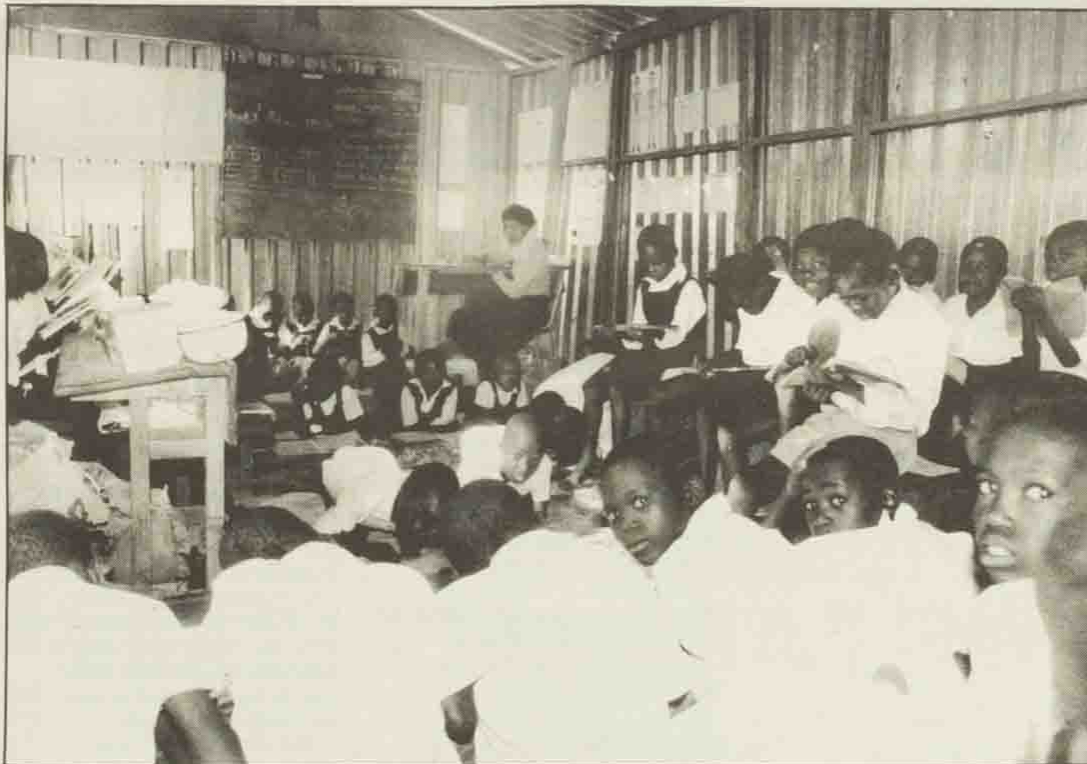
The extension of University Education Act passed in 1959 segregated universities along racial lines and led to the establishment of universities for blacks in remote rural areas known as 'Universities of the North'.

These universities are for blacks only and offer inferior and non-recognised degrees.

The few blacks who manage to enter university suffer not only from similar disparities in teacher-student ratios as those in schools (1:20 for white children and 1:50 for black children) but also because of the poor quality of education.

The staff at many of the non-white universities are predominantly white Afrikaans speakers who failed to gain posts in white universities.

There are five Afrikaans language universities at which 99.4 per cent of the students are white and 0.6 per cent are non-white.



In science subjects the inequalities are especially pronounced where a number of black students I spoke to had never seen let alone worked in any kind of laboratory.

These students are expected to compete with the better educated white students and are unfairly compared with them on the basis of results.

One consequence of this is that without even those blacks who do attend, universities are rarely successful academically and only 13 per cent of the black students obtain their degrees in the allocated time.

For many blacks the major criticism of the 'black education' system is not of the entrenched racial bias but of its purpose.

It is not intended to enable an individual to attain their potential and assist in the development of the country but rather as a means of social control.

The government of South Africa, through its control of education has sought to eradicate radical critical thought: to preclude the existence of a black intelligentsia.

In so doing it has forced many radical black students into voluntary or involuntary exile.

It is in response to this consistent abuse of human rights that many countries including the UK, USA, the Scandinavian countries and many African states have taken positive action in the form of the SASF.

The World University Service which acts as a clearing house for the selection of candidates chooses students mainly

- through the liberation movements
- from those who have been referred from educational and development agencies
- from referrals of personal contacts abroad.

These students are drawn from the entire southern African region – South Africa, Namibia, Mozambique, Angola etc.

Fund raising for SASF is already underway. At the University a benefit gig is planned to take place in every exploitable venue in the Union and refectory in March.

At the Poly, an anti-apartheid awareness week will begin on Tuesday, February 16.

Anyone interested in helping at these or any other SASF events should contact University or Poly Welfare.

Contributions are always welcome.





# The Politic



**O**peras concern themselves with intense emotions – fear, joy, love, death, hatred. Similarly, people usually absolutely love or absolutely loath opera: it is an art-form about which it is impossible to be indifferent.

Those who love opera claim it portrays experiences which are 'beyond' ordinary life, in that life is heightened and intensified through art. Those who hate it think it is irrelevant to life – a 'dead' art-form.

## Fashion

Dead as it might be, opera definitely seems to be 'fashionable' these days. It's on television more than it used to be, with regular series of 'Opera on 4' and, from the BBC, live relays from Covent Garden and a recent Verdi season. To go with technical developments like the advent of CD, there is a spate of new opera recordings and remasterings of classic older versions, like EMI's Callas collection. Everything points to an expansion of the market for such products, and an increase of general interest in what used to be an art-form seen as exclusively for the wealthy or a cultural elite.

## The Past

The charge of elitism often levelled at established art-forms is particularly associated with opera, and is linked to the charge it is 'dead'. If this second charge is true, that is because it belongs to a past culture – the beliefs and values it contains ought to be consigned to history.

However, it is made clear that opera is not culturally and politically irrelevant, if by nothing else, then by the political uses which are being made of it today. All the Arts are affected by the current reactionary political climate and cutbacks in public spending, but the case of opera shows in a particularly acute way the political questions surrounding the arts.

## Culture

At stake is the question of what people think 'culture' is and what it ought to be. Radicals who think all art ought to be community-based and non-elitist (such as Ken Livingstone and Tony Banks of the GLC, who wanted to stop

## Opera: Art

*OPERA, opiate of the masses. David Crellin takes a high look at the art form that is 'a load of old arias'.*

the Royal Opera House's grant) have in common with Tony opera-goers a view of culture which makes a rigid distinction between 'high art' (like opera) and 'alternative' art which is produced by ordinary people and is openly politically progressive. Both Tony Banks and Bernard Levin would see this distinction as being based on a system for the regulation of art production which is elitist. The difference between them would be that Bernard Levin would see this as a good thing.

## Audiences

There is no doubt that opera is usually reactionary. Operas have never been written for the people, but always for the ruling class – first the monarchy and aristocracy, then for the ascendant bourgeoisie. The international banks and corporations who fund most new productions are not in the business of paying for instant revolution.

The audiences for opera are mostly middle class, middle aged and quite comfortably off, thank you: for an evening's entertainment they're more interested in 'Black Magic' than Black Power. For a lot of them, what opera is about is long intervals so they can have plenty to drink, and a nice meal to finish off the night.

the other side of the traditional audience (and there has never been an absolutely clear-cut distinction to be drawn between the two) is made up of the opera-buffs and intellectuals, who take opera (sometimes excessively) seriously, approaching it with a critical intelligence and not seeing it merely in recreational terms.

The appeal of opera and the ways in which it has been used in social practice have been conditioned by these extreme variations in the ways it has been received by audiences.

One result of the fashion for





# cs of Voice

## & Extremity

asses or refuge of the rich?  
ghly personal and emotive  
is often discarded as 'just a



opera is that a new kind of audience seems to be emerging. If, traditionally, people have either loved or hated opera, this new audience does neither – rather, it is interested in opera, and somehow likes it. It is similarly indeterminate in the way it inserts itself into the traditional audience: bourgeois like them, it is nevertheless noticeably younger. Although its consumption of what it sees as this appealing (and newly-discovered) cultural artefact is, at first, casual (it can't, though young, be reduced to the traditional 'earnest music student' category), it nonetheless has the potential and will-power for a more serious and committed appreciation.

### Commodity

I suppose that what this is the 'Yuppification' (over-used term!) of opera – its assimilation to the tastes of a younger, newer middle class. What's so worrying about such a move is the way it seems to put in danger the intellectual frissons opera affords.

The new popularity of opera might, at worst, be seen as a 'toleration' which is the reverse side of an indifference to all cultural commodities because they are seen, finally, as commodities.

There is an ironing-out of reactions to all cultural forms and a blurring of the distinctions between those forms. It is now seen as unexceptional for one of ENO's biggest 'hits' in 1987 to have been a revival (recently on TV) of 'The Mikado', which, until the final collapse of the D'Oyly Carte company, was seen as irredeemably 'middle-brow'. The point is not whether or not Gilbert & Sullivan is 'good enough' for a national company to put on (the production, in fact, proved it is), but rather that, recently, distinctions

between categories such as 'opera', 'light opera', 'musical' and 'operetta' have been partially dismantled.

### Extremity

If such dismantling helps to make enjoyment of opera available to greater numbers, then that is a good thing; but if however, it rather endangers the continuation of opera as a distinct art-form sustaining certain kinds of social practices, then recent developments should be questioned.

What is in danger is the extremity of the experience of opera. If opera is both politically contentious and aesthetically moving, that is because it knows no 'middle ground'.

Traditionally, there has been no bridge between the smug Philistinism and the (potentially politically progressive) aesthetics of the opposing ends of its radically fractured audience. Similarly, there can be no link between those who see it as 'elitist and wrong' and those who see it as 'elitist and right'.

What the new audience is attempting to do is to fill that middle ground, an attempt seen in their clamour for 'political' productions of operatic old favourites, which all too often succeed only in promoting a kind of SDP version of social conflict.

Jonathan Miller's famous mafioso 'Rigoletto' could be seen, not only as bringing the work's plot into present-day relevance, but also as serving implicitly to distance and aestheticise organised crime and rape by the mere fact of representing them as operatic spectacle.

### Politics

Any interpretation of opera which ignores its part in the history of reaction is bound to fail because it tries to make anodyne both opera and the political subjects to which it addresses itself.

It is because it has a resistance to the values of 'liberal democracy' that the discourse of opera offers areas of opposition to established and oppressive cultural norms.

The difficulties in reclaiming a cultural apparently so embedded in the strategies of the Right is one mark of the challenge a progressive Leftism faces if it is to win back the political/cultural ground lost in the past few years.







**LEEDS UNIVERSITY UNION**

# **ANNUAL GENERAL MEETING**

**2-15pm Thursday 4th February, 1988  
in the University Refectory**

CONSTITUTIONAL AMENDMENTS should be handed to the Administration Secretary before 5pm on Friday 22nd January 1988. ALL OTHER BUSINESS must be handed in by 5pm on Thursday 28th January 1988.



# SKIING!



No doubt after last weekend's snowfall, everyone suddenly felt the urge to rush outside and polish up their skiing. However in case you missed the masses slaloming through the lamp-posts along Brudenell Road, here is the attraction.

WORDS: PENNI MAWSON PICTURES: NICK GRANDIGE

Going skiing may not be the first priority if you are on a non-existent student grant, but many students do go, attracted to its youth and vitality.

Skiing is fast becoming a big growth industry and even if you can't afford to join the enthusiasts on the slopes this year, it's quite probable that one year you may.

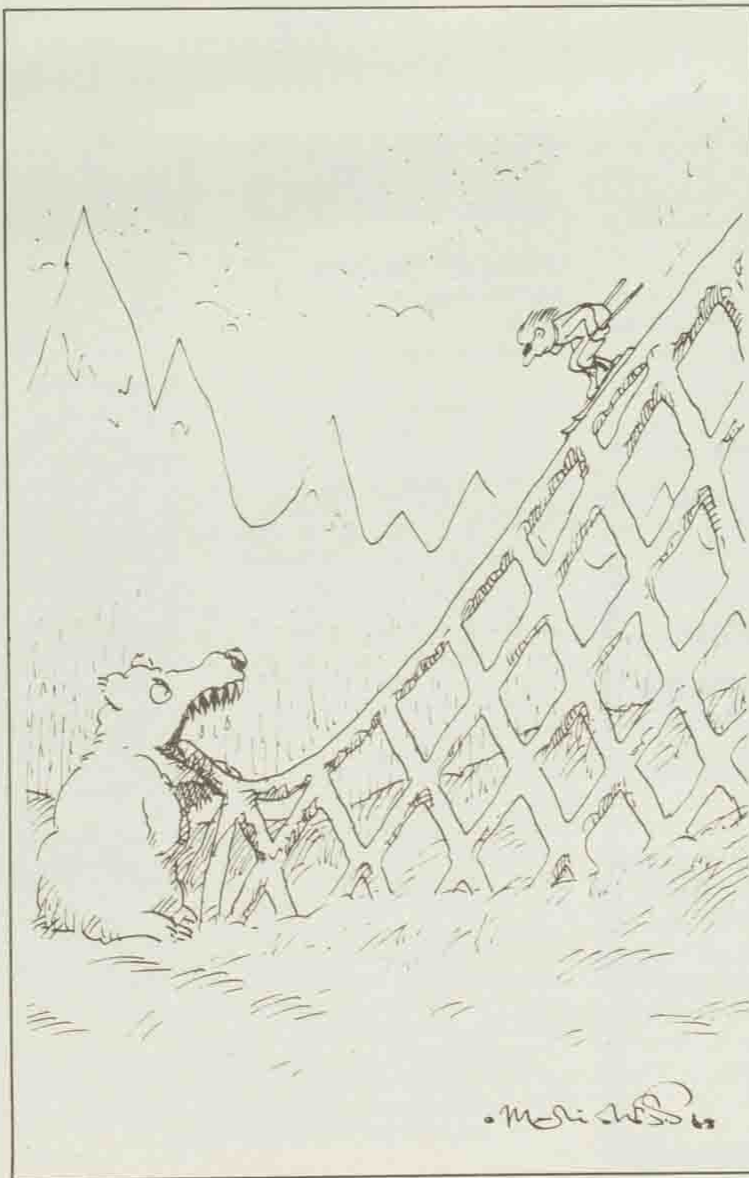
It is a sport which more and more people are getting addicted to. Over a few years it has become incredibly fashionable to indulge in this expensive and glamorous sport. In fact it often seems wrong to label it merely a sport because going skiing is a round the clock holiday experience.

Sport is now an in-built part of today's society and like it or not, the emphasis is on healthy living. So it's not surprising that a sport which combines fitness, fashion and socialising has started to boom.

The attractions of skiing are endless but it is the non-stop activity which thousands find exhilarating. The day starts early at nine o'clock and it's straight onto the slopes for a hard working but enjoyable day. It doesn't stop at dusk either. The apres ski is as big a part of the holiday as the actual skiing. The sociable can join the discos and numerous bars or you can continue being out in the snow, go tobogganing down mountain trails in the dark, or watch local ice-hockey teams. Anything from ice-skating to sleigh rides can fill up the evenings and all the time you are surrounded by hundreds of people from all different sections of society. Many people use it as a chance to improve a foreign language.

For someone to go skiing reflects a certain degree of adventure and nerve. Most people are fully aware of the horror stories. There is the one run called 'The wall' which runs over the French-Swiss border which is rumoured to kill about three people every year. Insurance companies refuse to insure skiers in the area, because if you fall there is nothing to stop you and you go plummeting straight to the bottom of the sheer drop.

Despite all these incidents, people are still



attracted. In fact it is an added attraction; all sports which can be dangerous are challenging. For a beginner the risks are minimal but the associations are still there. In fact it only takes a couple of days for a learner to experience the thrills of the slopes and find out what it's all about.

There is an undeniable sense of achievement in skiing which, unlike most sports, starts from day one. It is an early success sport. It is also paradoxically a sport where perfection is impossible because not only do you have to improve on your own style but also the elements have to be compatible. There are many variables which affect the slopes: the condition of the snow, the temperature, the time of year and also the equipment used, different skis can affect your performance. Everyone has to find their own level, yet the challenge is always there to improve it.

In really good conditions many experience a high, which is almost like a drug. The faster the speed at which you ski (possibly up to 120kph), the greater the thrill is in the control you have over it. Skiing, to put it romantically, is about people and nature. It is breathtaking to be skiing down a remote slope, completely isolated in a huge snow-ridden landscape. The combination of power, speed and magnificent scenery attracts people back year after year.

The practicalities of skiing are soon learned. It is cheaper to go off-peak and avoid the expensive Christmas and Easter weeks which are always very crowded. It also depends a great deal on which country you decide on. Andorra in Spain is one of the cheapest, whereas the resorts in France are extremely expensive. Realistically £400 is about the cheapest a week's skiing will be, because the cost of things like ski passes, meals and equipment mount up quickly.

However good holidays abroad in the summer can easily cost that much and often the only attraction to some of them is lying on a beach all day. A skiing holiday with its thrills, continual activity and lively social scene is certainly a tough rival.



# MUSIC

## BUTCHERED



**THE JAZZ BUTCHER**  
Fishcoteque  
**THE JASMINE MINKS**  
Another Age (Creation)

Worrying signs are afoot. When The Jazz Butcher appears on his record covers with his jacket sleeves rolled-up a positive fashion crime on a par with white socks and slip-ons – the suggestion is that something is amiss. Further distress is caused by the absence of Max Eider; constant companion of four previous albums – to be replaced by a cheese with the unlikely name of Kizzy O'Callaghan.

But initial fears are mainly groundless. The slick wit is still intact and the playing has progressed with similar sophistication to that of the last album proper, 'Distressed Gentlefolk'. Also, in keeping with that album, some of the more direct humour of earlier albums has been lost, for instance no ode to alcohol again – the man's holding a can of Lilt on the cover for chris-sakes.

As with most of The Jazz Butcher's songwriting, this collection appears rather personal: 'Susie' being the prime example. On a less sensitive level, 'The Best Way' is a culinary rap – all you need to know about take-away chicken, and 'Looking For Lot 49' and 'Chickentown' are the rowdier numbers – nothing on the scale of 'Caroline Wheelers Birthday Present' though, sadly. Jacket sleeves apart, everything still seems to be in order – almost.

The Jasmine Minks are not unlike The Jazz Butcher in that they could be disregarded on a first casual, low volume listen, then unfairly consigned to the 'another-ex-jangling-bunch' bin. But once Jim Shepherd stops sounding like Paul Heaton, and Tom Reid's drums start sounding accomplished instead of basic, then 'Another Age' gets under the skin. And besides, it doesn't matter that it sounds loosely 60s since who can remember being two, three, four... anyway?

Roger Lakin

S.J.M. Present

**TED CHIPPINGTON**

Friday, Feb 5  
Duchess of York  
£2.50 Advance  
£3.00 Door

Advance tickets  
from Jumbo Records Leeds

### MDMA Eyes Wide Open (Ediesta)

If your toes only twitched to 'Toy Boy', or your feet didn't get past itching over 'Bad', the 'Eyes Wide Open' should make your body go bananas. MDMA don't deal in cissy disco music; this is hell-for-leather disco havoc – a Nobby Stiles among dance records, a veritable Norman Whiteside.

### LEN LIGGINS A Headful of Ants (AAZ)

One man, a drum machine and a crumpet. Len Liggins lives amongst us, writes about us and for us – from a portastudio in his front room. Do something daft in Leeds 6 and find your way into Len's acerbic, eccentric worldview. Better still, grab a copy of this direct from 47, Brundnell Mount, and give him some money. Football rating: Bruce Grobelaar.

### THE BATFISH BOYS Another One Bites the Dust – Purple Haze Mix (GWR)

Now this really is tasteless... an unsavory hybrid of Freddy Mercury and Jimi Hendrix on a dayglo lump of plastic. Most surely the work of a twisted mind. Backed with last year's classy 'Bomb Song', and a ropery cover of 'Born to be Wild'. A Charlie George among Grebo records.

### MANTRONIX Sing a Song (10)

Hip hop that can't fail to impress even those that think Uzi is a Greek spirit. All the power of Public Enemy, with none of the bad habits. When the run off groove says 'Put that record back on' what can you do?

### SCARLET FANTASTIC Plug Me In (To the central love ling)(Arista)

"The central love line is the energy love force we can tap into" – honestly!

These used to be some of Swansway, so I'm told. That couldn't have been profitable enough since SF must be getting a lot of zlozzies compensation for doing this. Having said that, I'd be Shakin' Stevens for his money.

### THE SEA URCHINS Christine (Sarah)

What a nice name. What a nice record. Kittens playing, young children laughing, sunny meadows, thistledown in the morning dew... TOSS, in fact.

### TACKHEAD Reality (On-U Sound)

As easy on the ear as a combine harvester. The On-U Sound disseminator gets to work again on the electro beats, dub effects and assorted other musical accoutrements.



### SEARCH PARTY If It Makes You Happy (President)

The press release says "raunchy guitars, manic popping horns... a soul/dance track of rare power and authority." Someone's telling porky pies.

### LUXURIA Redneck

Howie Devoto returns from oblivion with a new meisterwork, reminiscent of the glorious magazine of old. Perfect Kaleidoscope Pop!

Andy Owen



## SEEING DOTS

### LEGENDARY PINK DOTS

Any Day Now (Play It Again Sam)

### HULA

Threshold (Red Rhino)

What both of these LPs have in common is their (ab)use and reconstruction of accepted forms of music.

With the long over-cue LEGENDARY PINK DOTS we're given a rampant strain of pop music, **quirky** being perhaps the best word to describe it. Their acid synthesis of styles – collated from several types of music – is not just mashed into a pulp but carefully re-arranged and played as **cut-up**. Their songs jump internally from, for instance, mellowness (in 'Waiting For the Cloud') to a chaotic pop with even stranger lyrical prophecies: "The thirsty dogs spat fire, rolled in glue, then they burst..." With the use of trumpet, piano, violin etc the result stretches the bounds of most imaginations and appetites. By way of The Pink Dots' humour and willingness to entertain, 'Any Day' is a satisfying culmination of everything good about their dishevelled career.

With Sheffield's Hula who have an equally long track record their compilation 'Threshold' is more an anthology of releases to date. This covers the earlier and somewhat disjointed 'Black Pop Workout' up to the excellent ponderous 'Black Wall Blue'. By omitting the recent 'Voice' LP we're given an insight into the title and are confronted with their dark career in order to put it into perspective.

The execution of their music, similar to the Pink Dots, is in a form of collage, only Hula transpose unfamiliar strains and techniques into what is essentially dance music. Here then is a hybrid of strange sounds and pumping rhythms, worried synth lines and tortured vocals.

'Threshold' is a resplendent document (with its Simon Crump sleeve) that fails only where the primitive techniques of the earliest work seem obtrusive by juxtaposition.

Two records for the unorthodox.

John Frum

## TERROR

### UNSEEN TERROR LP

Human Error (Earache)

Pheeeeeewwwwww. Where did that song go? 20 songs of moshin' intensity and the world's most vociferous critic of speedmetal (and it's shallow subsidiaries) has to admit a liking to something, well... fairly metallic.

'Divisions' is my personal favourite, a scorching example of hardcore's humanitarian sensibilities. It is the heavier, less drum-directed sound of ANTHRAX or METALICA however, that most influences UNSEEN TERROR and the sheer extremity of these social outblasts has to be heard to be believed. I've never been a particularly attentive pupil in the Earache School of hardcore, but I believe this record could signal a significant move in the speedmetal scene. Some of these songs are pure jokes, like 'Nermal' which lasts only ten or eleven seconds, and is one of three songs about Garfield the cat, including also the classic 'Garfield for President'. The remainder should carry warning stickers for the musically timid, and be tested as a cure for the hard of hearing.



# MUSIC



Photo: Tom Glatt

## DUBLE

**DESMOND DEKKER** Astoria

It's been a long time since I've seen such an unusual audience: skinheads and rude-boys, as if reappearing from the distant past, rubbed shoulders with young 'professionals'.

Soon Desmond Dekker on stage, small and wiry, wearing a beret, looking more like a revolutionary than a singer. Dekker's sweet, sweet voice crooned through '007' and 'You Can Get It If You Really Want' with small snatches of rock 'n' roll classics, such as 'Blue Moon' and 'Candy Girl' intertwined within them. Desmond Dekker often looked like a black Elvis Presley, with his pelvis thrusting on stage (even though this may be a contradiction to some sensitive souls).

It's a shame that ska seems to have gone out of fashion in reggae circles as it is by far the catchiest and most-accessible of reggae music.

Finally came what many people had been waiting for; the brilliance of 'The Israel Israelites'. The whole hall skanked to its mellow chant. It may have been 1.30am on a cold night in Leeds, but it didn't seem to matter. Desmond Dekker had once more warmed our hearts.

Helen McGregor



First on the agenda those purveyors of the Big-Bad-Noise and designer-cyclist wear, **The Age Of Chance** play the Riley Smith Hall tonight to raise cash to fight the construction of a nasty gas-processing plant in our beautiful Dales. Another benefit tonight at the Cardigan Arms with, **The Pearl Divers**. Hot from supporting Desmond Dekker last week, **Little Chief** play again tonight in the Duchess of York, and tomorrow at the same venue, a real must for rhythm 'n' balls fans - **The Prowlers**. At the same time over at the Astoria, hardcore folksters, **The Oyster Band** appear.

Have you started 'moving mountains' yet for the debut appearance of megahype American 'dance-metal' band **Faith No More** in the Tartan Bar on Monday, February 1? Could be interesting?

And to round up this week **Balaam and the Angel** will be drawing in the goth-gurles at the Poly on Thursday, February 4, but I'm sure Anne-Marie from support slot **Ghostdance** will attract a few goth-guys.

Till next week, hang loose readers.

P.J.

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## LIVELY UP YOURSELF

**MARTIN STEPHENSON**  
Duchess Of York

I came curious and left converted. Previously I had only heard Martin Stephenson on record and although his songs were both thoughtful and tuneful, I wasn't sure they would come across live.

They did though, and did well. The music was distinctive and very proficiently played, with just Martin on guitar, aided and abetted by a bassist/clarinetist and later on a steel guitarist. The songs were mostly old favourites, such as 'Coleen', 'Crocodile Cryer' and 'Rain', and ranged from lively jazz and ragtime to bluesy ballads, in which he came across as a kind of Geordie Tom Waits.

It wasn't singalong stuff so don't expect to see him playing Wembley Stadium in the near future, but for a little venue such as the Duchess Of York, it was just right. The intimate ambiance was enhanced by his between-song patter of amusing anecdotes and one-liners.

What made this gig so enjoyable, was that he was clearly enjoying himself, so even though some of the songs tackled subjects as serious as a miscarriage and the break-up of a lesbian love-affair he still managed to keep a happy atmosphere by the best means possible - being happy himself. There's nothing worse than po-faced pop stars.

This was intelligent, yet unpretentious entertainment and most importantly of all, fun, so over all I'd say a good time was had by all. Spot on.

Guy Millard

# CRASH!

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## SPLASH DANCE

**PEARL DIVERS** Duchess Of York

Another Leeds band on the road to more widespread recognition? Could be. Pearl Divers are a six-piece, dominated by the interweaving sounds of three guitars, but paced by sometimes chugging, sometimes galloping drums and filled out with keyboards and percussion. And although their current line-up is a relatively recent occurrence they have many years accumulated experience with previous bands.

They have a strong set, lead singer Tom Bliss having written all but a couple of covers. Memorable were 'Secret Operator', the thumping opener 'Sleeping Demon', and 'Wrecker's Moon'. And their version of 'It's All Over Now' was especially impressive for having been so reworked it sounded absolutely nothing like the original. Some healthy guitar-jamming sneaks in here and there, and Andy Fielding on lead showed himself well able to give Bliss a break in a complementary and unpretentious way.

They are a band with vitality. They are clean-cut, and they are relaxed. They are far from innocent however. Talking Heads started this way...

Martin Baker

## CULTURE

**ENGLISH NORTHERN PHILHARMONIA**  
**JACEK KASPRYCK**  
Leeds Institute Gallery

Mahler's Fifth Symphony, what a scorcher... Kaspryck, last minute stand-in for an indisposed Elgar Howarth, made the most of the prog-

ressive aspects of the work, conducting it as a bold 20th century symphony instead of a piece of late romantic kitsch. Opera North's pit orchestra played with a panache that left you wondering why they're barely known south of Watford. The physical impact of the brass was overwhelming, and seemed to disturb the elderly contingent in the Town Hall.

It was sad that the audience participation became too enthusiastic. Do Asthmatics Anonymous send their members in coach loads to sabotage music by subversives like Mahler? It was odd that the audience remained silent during the innocuous ramblings of Schumann's Cello Concerto (well played by Ralph Kirshbaum), though this sounded like 'Terry and June' before the wild and raunchy delights of Gustav Mahler.

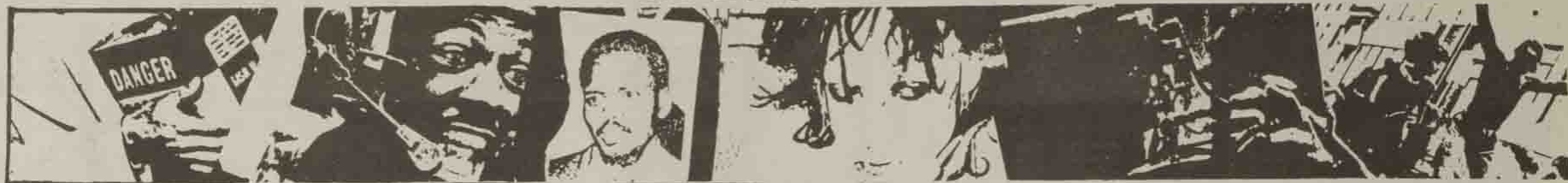
Graham Rickson

**STOP PRESS...** Anyone interested in writing reviews or taking photographs for this page, come on down to our Uni Office lunchtimes or the Poly Office Monday evening...STOP.





# What's on



## Cinema



### LEEDS PLAYHOUSE

January 29, 11pm WHEN THE WIND BLOWS: 30 - LITTLE SHOP OF HORRORS: 31 - COMRADES 7.30pm.

### BRADFORD PLAYHOUSE

BFT 1 - February 1-3 at 7.30pm FULL METAL JACKET; 4 - at 6pm WHAT HAPPENED TO KEROUAC; and at 8.15pm TIN MEN.

### COTTAGE ROAD CINEMA

All week at 6pm and 8pm (Sundays 5.30pm and 7.30pm) PRICK UP YOUR EARS. Late show Friday, 10.45pm, PINK FLOYD, THE WALL.

### HEADINGLEY LOUNGE

All week at 5.40pm and 8pm (Sundays at 5pm and 7.30pm) FANTASIA. One day only Thursday at 5.40pm and 8pm. A ROOM WITH A VIEW. Saturday Matinee, 2pm. Madonna in WHO'S THAT GIRL.

### ODEON (436230)

1. NO WAY OUT, at 2.10, 5.30 and 8.10.  
2. PREDATOR at 2.15, 5.30 and 8.00. Cinema closed from January 31.  
3. WISH YOU WERE HERE at 1.50, 3.50, 5.50 and 7.55.

### CANNON CINEMA (452665)

1. CRY FREEDOM, at 2.20 and 6.45pm on Mondays to Saturdays, Sundays at 2.15 and 6.10.  
2. FATAL ATTRACTION at 1.50, 4.25 and 7pm, Mondays to Saturdays. Sundays at 2.50 and 4.40.  
3. LOST BOYS at 1.15, 3.35, 6.00 and 8.10 on Mondays to Saturdays. Sundays at 4.50 and 7.25pm.  
MASTERS OF THE UNIVERSE, Matinee on Saturday at 1.15. Sundays at 2.15pm.

### HYDE PARK PICTURE HOUSE (752045)

All week at 7.30pm, THE WHISTLE BLOWER. Late show Friday 29 at 11pm, HANNAH AND HER SISTERS, Saturday 30 at 11pm BETTY BLUE.

## Miscellaneous



### FRIDAY, JANUARY 29

THEATRE GROUP Cheese and Wine SGM in Committee Room D and RH Evans Lounge. 1.30-5pm. It's happening NOW!

LUU FUEL SOC DISCO - Tartan Bar. 7.30pm till late. 50p members/80p non-members.

J-SOC - Shabbat comes in this week at 4.25pm and goes out at 5.39pm. Friday night at Hillel Flat 6pm, Saturday morning at 10am. Shabbatical Salutations!

CYPRUS: IN SEARCH OF A JUST SOLUTION. A discussion by a panel of distinguished speakers including a representative of the Cyprus High Commission in London. Brunswick Building Exhibition Area, Leeds Poly, Merion Way. 6pm, free. Reception with snacks and Cypriot wine will follow.

University Union, 1pm. All welcome.

A chance to hear the youngest MP talk about Youth Rights!

STUDENT CHRISTIAN MOVEMENT - 'Liberation Theology in Britain' - a talk and discussion. The Catholic Chaplaincy, 25 Clarendon Place, 8pm.

FISHNET BALLOON - Auditions for Mary Cooper's TABOO. OSA Lounge, 5pm, Mon and Tues 2. Male and female parts available.

### TUESDAY, FEBRUARY 2

LIVE DANCE BAND BOP - Doubles Bar, 8pm. £1 (Music Soc members 50p). Late, late bar!

FISHNET BALLOON - 'Bazaar and Rummage', a hilarious comedy by Sue Townsend. In the Raven Theatre at 7pm. £1/£1.20.

POLY LABOUR CLUB MEETING - 1pm, Conference Room. 'Labour Students and Internationalism'. Speaker - Tommy Hutchinson.

### SATURDAY, JANUARY 30

NUS LESBIAN AND GAY CONFERENCE, NEWCASTLE. Saturday 30-Sunday 31.

### SUNDAY, JANUARY 31

ALTERNATIVE CYCLING SOC - Towpath Pootle. 10am, Union Steps. A Classic Event!

### MONDAY, FEBRUARY 1

THE LIBERAL YOUTH CHANCE CAMPAIGN - launched in Leeds by Matthew Taylor, Liberal MP for Truro. RH Evans Lounge.

SKI CLUB GLUHWEIN PARTY - 15 Chestnut Avenue, £1.25. See noticeboard for details, tickets and maps.

JAZZ 'N' BLUES CLUB - blues band 'Mojo-Mania' upstairs at Packhorse Pub. 8.30pm, free.

### DUCHESS OF YORK (453929)

January 29 - Little Chief  
30 - The Prowlers  
31 - Slow Down Zone  
February 1 - Zoot and the Roots  
2 - Rough Justice  
3 - Lop Benefit - two local bands  
4 - Son of Sam, Hang the Dance, UV Pop  
5 - Simon Moran

### HADDON HALL (751115)

January 29 - Gargoyles  
30 - New Market Cross  
February 5 - Armadilla Hat Band

### ASTORIA (490914)

January 30 - Oyster Band and Black Spot Convention. £3  
February 5 - Funk Disco £2.50 adv. Every Tuesday - Jazz Night

### COCONUT GROVE (455718)

January 31 - Tommy Chase Quintet 7.30pm. £3 (conc)  
Every Wednesday - Jazz Club

### THE GRAND (459351)

The OPERA NORTH season continues in March, April and May with KATYA KABANOVA, TOSCA, FIDELIO AND CARMEN. Book Now. £1.90.

### THE WORKSHOP THEATRE (Arts Building)

Perform TORCH SONG TRILOGY by Harvey Fierstein, on February 2-6 at 7.30pm, £1.50.

### STUDIO THEATRE (Emanuel Institute)

On January 29-30 at 7.30pm THE HOUSE by David Halliwell, £1.50.

### LUU RAVEN THEATRE

Andy Sherlock performs GOOD-NIGHT, on February 4 at 7.30pm, £1.20. (Not for the easily offended but for those who have to deal with the offensive, everyday).

### WEDNESDAY, FEBRUARY 3

ALTERNATIVE CYCLING CLUB - Safari Supper at Hyde Park Pub. 7.30pm, £2.

FISHNET BALLOON - meeting and workshop. OSA Lounge, 1-2pm. All welcome.

J-SOC - 'Israel - What's Happening'. A meeting for J-Soc members. 7.30pm, Hillel Flat.

FILM SOC - 'Letters from a Dead Man', Roger Stevens LT21. 7pm, £1/50.

CANAL SOC - weekly meeting. Cardigan Arms, Kirkstall Road, 9pm.

LESBIAN AND GAY SOC - discussion - 'What do you want from Lesbian and Gay Soc?' Committee Rooms A&B, 7.30pm.

STUDENT INDUSTRIAL SOC - Challenge of Enterprise. Arts Block LG19 at 1.30pm. £1 refundable deposit. See Union foyer everyday 1-2pm. Free buffet, free entrance.

### THURSDAY, FEBRUARY 4

HISTORY SOC - Cheese and Wine in the History Department, 8pm. Free for members, 50p non-members. Free food.

J-SOC - Debbie Brazil speaking about her trip to Russia, 8.30pm, Conference Room, Poly.

J-SOC - NB. Ball tickets now available. Ring Paul Becker 783128 for details.

### FRIDAY, FEBRUARY 5

LESBIAN AND GAY SOC - Trip to Manchester. Leave Union steps 8pm. £3.50. All welcome!

LUU MOTOR CLUB - Pennine Hut Weekend, February 5-7. £9. Sign up on the noticeboard for a mega weekend.

CANALS SOC - Working party, Pocklington, near York. Sunday, February 14. Transport will be provided. Sign up on noticeboard.

## Gigs



### TRADES CLUB (620629)

January 30 - Trevor Watts Sextet

### ADELPHI (456377)

January 29 - Termites Club  
30 - Ed O'Donnell Jazz Band

### POLY

February 4 - Balaam and the Angel Ghostdance, 8.30pm

### ROYAL PARK PUB

Every Saturday night - Lizzie Wouldn't Like It - Jazz-Jazz Rock-Blues, 9.30pm, 70p

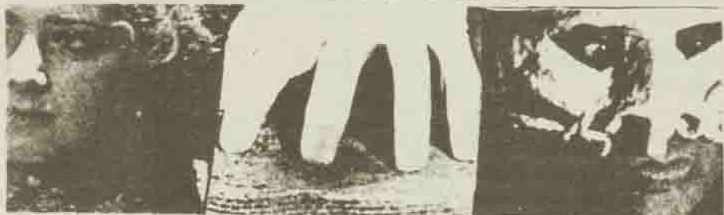
### LUU DOUBLES BAR

February 5 - SASF Benefit Gig - The Dicemen

### LUU RILEY SMITH

January 29 - Age of Chance  
Nightmare on Wax, Son of Sam  
Rage Benefit, £3, 8.30pm

## Theatre



### CIVIC THEATRE (462453)

From February 4 until February 6 at 7.30pm, JANET SMITH & DANCERS now firmly established as one of the top Contemporary Dance Companies touring Britain today. £2.

### LEEDS PLAYHOUSE (442111)

Until February 13 - MRS WARREN'S PROFESSION by George Bernard Shaw. Written in 1894 - originally banned from the stage as 'immoral and otherwise improper'.

## Exhibitions



### ST PAULS GALLERY (456421)

'CRUMP' - an exhibition of the collages of Simon Crump, until February 13. 'Things seem to have got a bit out of hand...' (S. Crump).

### ART SPACE GALLERY

An exhibition of CHRIS TAYLOR'S work during his residency in Leeds Poly printmaking department. Until February 6.

### CITY ART GALLERY (462495)

The exhibition of the work of the battle artist LADY ELIZABETH BUTLER continues until February 14.

### NMP, BRADFORD (0274 727488)

HENRY PEACH ROBINSON'S pictorial photographs, made up from several negatives, and the photography of LEWIS CAROLL - both exhibitions end on January 31.

The work of HUMPHREY SPENDER, photographer for the Daily Mirror, Picture Post and Mass Observation, and HUMPHREY JENNINGS, a founder of British Surrealism and Mass Observation. Both exhibitions end February 14.

### COOKRIDGE ST GALLERY

A selection of drawings by ANN SEABOURNE reflecting her experience of recent travel in Africa, and her involvement in contemporary dance. February 1-12. Opens 9am until 4pm.



# What's on



## Personal



Is it the mild mannered janitor? - Could be!

□□□

REFLEX DISCOS - book now for your society or private parties. Leeds 468170.

□□□

CLAIRE AND CLIVE, THANKS FOR THE FLOORSHOW. LOVE, THE AUDIENCE.

□□□

Lend me ten pounds and I'll buy you a drink. Pogues ticket wanted. Tel: 757302 (after 6pm). Slainte!

□□□

J. Rathjen, Charles Morris, please contact Dev Hall Ents.

□□□

History Soc Cheese and Wine. Thursday, February 4, 8pm. Free entry and food for members.

□□□

Is it the SMALL mathematician? - Could be!

□□□

Anyone who wants to claim their Dev Xmas Ball photos please contact Dev Hall Ents.

□□□

ROBERT HICKLIN - WHOEVER YOU ARE YOU'RE A STAR! Thanks for returning the purse intact. We owe you one!!?? Kate, plus young, free and single (desirable) friends Emma and Charlotte - 432401.

□□□

LOST - Tuesday afternoon, a blue purse. If found, please return to porter's office. Thank you.

□□□

On his 21st birthday may it be said that Andy Scouse Git's wisdom is greater than his stature.

□□□

Is it the Gnome Ranger? - Could be!

□□□

Eeyorn 'Press-to-Play' Beatbox, gets gumbified.

□□□

TORCH SONG TRILOGY - Workshop 2-6.

□□□

BOP 'TIL YOU DROP! - LIVE Dance Band, Doubles Bar, 8pm, Tuesday, late bar, f\*\*ing good music, get dancing!

□□□

NO! It's the Phantom Cake Maker of Hall Grove!

□□□

W.B. (secret code), Flower arranging with P.D. Gumby, Tuesday 5-7, Great Hall. Wear something daft or cough up cash.

□□□

ISN'T THAT LOVELY? I COULD PUT MY TEDDY BEARS IN THE HOLES!

□□□

Apey Barfday Andy Pandey (Cleery, that is).

□□□

HAPPY BIRTHDAY BIG BOY. HAVE A LUNCH ON ME. M.

□□□

Slabs to you all!

□□□

"It's my Birthday, and I'll eat lots if I want to!" - Mr C.

□□□

"No hurt, no harm; just another false alarm..."

□□□

Ski Club Gluhwein - Tuesday. BE THERE!?!?

□□□

W \* E \* G \* O \* T (more) T \* R \* O \* U \* B \* L \* E !!

□□□

"Got my lawnmower working but it just don't work for you..." MARQUEE CHACHA - 12 tomorrow. BE THERE, petals.

□□□

Torch Song Trilogy - break a heart (sic).

□□□

Happy Burfday to Andy Mad Caterpillar O'Bleary and Jonny my good buddy. Lots of love Damian.

□□□

The letters typist who left without leaving her name - THANK YOU! Come down next week and claim your deserved fame!

## Nightclub

**FRIDAY**  
The in Scene at Ritzy (£1)  
Friday Bop at Beckett Park  
Alternative Night at The Warehouse (free)  
Student Night at The Phono  
Mile High Club at Ricky's (£1.25)  
Heavy Rock Night at Central Park (£1)  
The Soul Pit at Ricky's (£1.50)  
Refectory Bop (£2/£2.50)  
Speedy Banana Club in Coconut Grove

**SATURDAYS**  
Funk/House/Soul at the Warehouse (£2.50)  
Downbeat at Ricky's (£1.50)  
The Buzz at Ritzy  
Megabop in Tartan Bar (75p/£1)  
Poly Disco in City Site (£1)

**SUNDAYS**  
Alternative Night at Ritzy  
**MONDAYS**  
Music Review at Ritzy (£1.25)  
The Mix at Ricky's (£1)  
Lesbian & Gay at Rockshack

**TUESDAYS**  
Kaleidoscope Pop at Ricky's (£1.50)  
**WEDNESDAYS**  
Poly Disco in City Site (50p)  
Live Jazz at Coconut Grove (£1.50)  
Student Night at The News (£1)

**THURSDAYS**  
Thursday Bop in LUU (70p)



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\*\*\*\*\*

**MANY THANKS TO MY NEW WHAT'S ON MINIONS! - JASMINE, JACKIE AND SALLY**

## Classified

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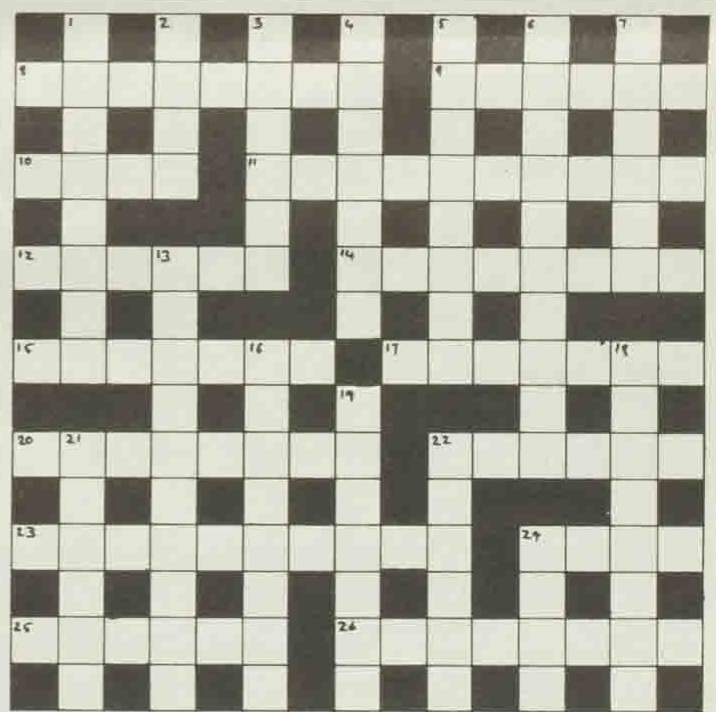
LUU HELLENIC SOCIETY  
**CYPRUS**  
IN SEARCH OF A JUST SOLUTION  
A discussion in a panel of distinguished speakers, including a representative of the Cyprus High Commission in London.  
6.00pm - FRIDAY 29 JANUARY 1988 - 6.00pm  
Byrnsack Building Exhibition Area, Merrion Way, Leeds Polytechnic, Leeds LS2 9BT

## Classified

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## CROSSWORD



**ACROSS**  
8. Bad rash and writers makes the blade Keener. (6)  
9. Yearly Book (6)  
10. Succour (4)  
11. Watchers (10)  
12. Rainfall in the bathroom (6)  
14. Agonises (8)  
15. In three dimensions (7)  
17. The Marquis De Sade was definitely one (1,6)  
20. Mythological Beast (3,5)  
22. Last out (6)  
23. Tense used in court (10)  
24. Stalked (6)  
26. Homes for insects (3,5)

**DOWN**  
1. Posh hoes (anag) (4,4)  
2. Fall over on a journey (4)  
3. Not as great: ogle without the gestapo (6)  
4. Has sent some hidden agreements (7)  
5. Enmeshes (8)  
6. Left alone (10)  
7. Silver bird (6)  
13. Conducted in Salem 17th C (5,5)  
16. Laurel... (3,5)  
18. Glystron (anag) (8)  
19. Paris is great (7)  
21. Small problem (in breathing) (6)  
22. Chooses for office (6)  
24. Nips back to bowl (4)

**Answers to last weeks**  
**Across**  
1. Interest, 5&12 De Niro (Streep), 9. Stowaway 10. Past it, 11. Scholars, 14. The monkeys, 17. Common Noun, 21. Eagles, 22. Hawthorn, 23. Sanity, 24. Accident, 25. Assure, 26. Asbestos.  
**Down**  
1. Insist, 2. Trophy, 3. Really, 4. Sea-urchin, 6. Enacting, 7. In the red, 8. Octopus, 13. Ambulances, 15. Imagines, 16. Forester, 17. Chelsea, 18. Strides, 19. Go west, 20. Unites.

## Classical



**LEEDS TOWN HALL (462453)**  
Royal Liverpool Philharmonic Orchestra plus the Leeds and Liverpool Philharmonic Choir perform Beethoven, Symphonies No 8 and No 9, on January 30 at 7.30pm, £4 (conc).

**LEEDS INSTITUTE GALLERY (452069)**  
College of Music piano and violin recital - "Dream and Reality" (Vienna Fin-de Siècle) February 3 at 7.30pm. £1.25 (conc).

**UNIVERSITY CLOTHWORKERS HALL**  
Department of Music Ensemble perform Menotti - The Medium. Soprano and mezzo-soprano voices, performance by the Workshop Theatre on February 4 at 11.00pm. Free.

**LEEDS CITY ART GALLERY (462495)**  
Lunchtime Chamber Music. Ingrid Jacoby (Piano) plays Bach and Chopin, on February 3 at 1.05pm. Free.



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# SPORTS



## MARCHING ON TOGETHER

**YORK 1st XI: 1  
LEEDS 1st XI: 5**

Leeds Uni 1st XI continued their relentless march towards the NUL Championship with a resounding 5-1 away win at York University.

Despite a little rustiness due to five weeks without a game, Leeds dominated the first half but were unable to convert their superiority into points. A referee who granted York every offside decision simply on the strength of their appeal did little to help the Leeds cause.

Dave King who rounded off an impressive performance at centre forward, opened the scoring in the second half with a confident strike. This acted as a catalyst for Leeds who became more cohesive and penetrative as the York defence fell apart. John Grisdale twice made decisive breaks from midfield, slotting the ball home with the natural assurance of a born finisher to put the result beyond doubt. (Nice one, John - Ed).

Andy Croston made a welcome return from injury in the last 20 minutes to demonstrate that his pace and strength have not been diminished by his enforced lay-off. Two well-worked goals were his just reward.

At the half way stage in the season, Leeds Uni 1st XI sit proudly at the top of the NUL and are also in the last 16 of the UAU.

As long as consistency is maintained and a worrying injury list does not grow any longer, there is no reason why at least one trophy should not be gained this season.

John Grisdale



● Leeds Student photo file goes back in time

**YORK 2nd XI: 0  
LEEDS 2nd XI: 4**

Leeds 2nd XI went to York in search of another win to consolidate their position at the top of the league, and to continue a winning streak which has left them undefeated since November 4. During the opening 20 minutes the York team belied their lowly position and had Leeds on the retreat.

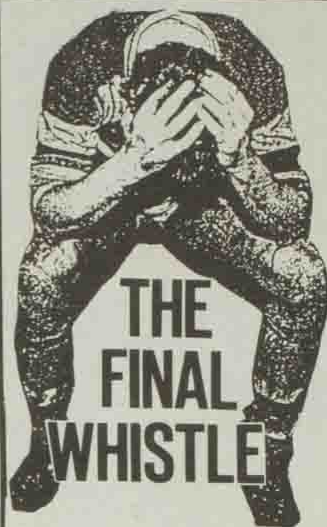
The Christmas break had obviously left some players short of match practice and Leeds were lucky to remain on level terms after the early exchanges.

A goal against the run of play proved to be the spark needed to enable Leeds to play the sort of football of which they are capable. During a fine spell Webb, Hill and Haverson all saw efforts scrambled away and York did well to hold Leeds to just one goal at half-time.

In the second period Leeds began where they left off in the first, pushing forward, looking for goals. Brown, an influential member of the mid-field began to split the home defence with some measured passes. On 60 minutes Hill finally atoned for earlier misses when he fired home from close range to give

Leeds a two goal cushion. When Edwards added a third soon after, the Leeds team appeared to be cruising. However, instead of pushing for further goals, *la la Liverpool*, Leeds seemed content to sit on their lead. If not for two excellent saves from Morgan in goal, Leeds may have destroyed earlier good work by relaxing. This shock sparked Leeds into life again and Walker netted Leeds' fourth just before the final whistle. A satisfactory result from a less than satisfactory performance.

Ian Edwards



1988, the year graphic artists the world over have a field day of pretty pictures involving Olympic symbols and figures of eight. For once again that bulbous mammoth of razzamatazz which now has about as much in common with the ancient Greek athletic ethos as chalk does with cheese, waddles to the starting blocks awaiting a gunshot that could signal far more than an innocent 100m dash.

Los Angeles in 1984 unashamedly displayed what had come to be common knowledge; the fiercest competition happens far away from the sandpit, swimming pool or boxing ring but in the plush offices of politicians, administrators and multi-nationals.

LA 84 made money, lots of it, but this owed more to Olympian feats of marketing by one Peter Uberoth than the sportsmen and women themselves. South Korea may well have made a very rash decision in assuming that this was true of all Olympic games. Fortunately for them they have a more impressive line up than has been seen before in most of our lifetimes and therefore the standard of competition should be higher. But as the times get lower on the track the stakes get higher behind the scenes. Munich in 1972 showed how tempting such an obvious worldwide stage is to a man with a machine gun and an axe to grind.

Already there have been rumblings that all is not 'tickety-boo' with Korea's neighbours north of the 39th Parallel. Sadly just because some muscle bound, dumbbell juggling, colossus from the University of Iowa believes that sport and politics don't mix does not make this the case. Any number of balloons, doves, olive branches or children in national dress they intend to release during the opening ceremony will not be able to stifle the lingering tensions.

As regards the events themselves and Britain's chances of success, last summer's European championship results do not bode well for this year. No doubt Ron Pickering will assure us that the whole team deserve golds for attitude and enthusiasm.

Perhaps we would be better off looking to the Winter Olympics in Calgary next month for a semblance of the Olympic ideal. And rumour has it the British boys are confident of a win over Egypt in the men's 'downhill'. Adam Batstone

## PADDLE STEAMING

The team arrived in Llangollen on a cold Friday night, to be greeted by the bad news that the bitter was off in the local bar.

However, the team struggled on with the men's 'A' team. A. Tordoff, S. Lewis and C. Pinder, carrying off the gold medal on Saturday afternoon.

Unfortunately the 'B' team chose to play to the crowd, with Dave Mullane getting carried away by the excitement, flinging his paddles away at the roughest part of the course, and

waving to the spectators whilst handrolling down 'Town Falls'.

Sunday saw excellent performances from Alan Tordoff, who won the individual event by over 30 seconds, and also from Steve Lewis (7th) and Colin Pinder (12th). Andy Edwards, Jon Lyn and Dave Mullane all managed to finish in the top half of the competition as well.

Overall Leeds came third, a good result considering they were hampered by a lack of women and Canadian paddlers.

Andy Edwards



## WINTER WHITE OUT

T.S. Elliot assured us that "April is the cruellest month" but I reckon that as far as sports fans are concerned January must be a close second. Last Saturday saw the first snowfall of 1988 and the weathermen don't think it was the last. So it was mass cancellation of fixtures with a quiet week in prospect.

This explains why the sports pages could be more accurately referred to as the sports page. However, if your club or society is doing anything despite the weather or even as a result of it, we still want to know.

University news as per usual to the Leeds Student office, all Poly information to be left in the Leeds Student pigeon-hole in the Union Offices city site. Thank you.

## RUGBY LEAGUE

**LEEDS Uni 51  
SHEFFIELD POLY 12**

Leeds University RLFC produced their best performance of the year to defeat Sheffield Poly by 51 points to 12. This was one of the few matches this season that could not be classed as a game of two halves, Leeds having established a substantial lead by the interval.

A wide pitch suited the University's style of play; with the extra space allowing Clark and Gill to use their strong running to good effect. Davidson was excellent, yet again, and Hensley's drop goal kicking ensured Leeds gained a profitable return from every attack. Try scorers included Gill (4). Connelly, O'Neil, Luty and yours sincerely.

Paul Hartley

## SPORTS DIARY

### MEN'S FOOTBALL

**Saturday, January 30**  
YOBs v County Hall (away)

### MEN'S HOCKEY

**Saturday, January 30**  
LUU 1st v Adel (away)  
LUU 2nd & 4th v Sheffield Bankers (away)  
LUU 3rd v Sheffield Bankers (home)

**Wednesday, February 3**  
LUU v Birmingham (away)

### WOMEN'S HOCKEY

**Saturday, January 30**  
LUU v Warwick (home)  
**Wednesday, February 3**  
LUU v Newcastle (home)

### MEN'S LACROSSE

**Saturday, January 30**  
LUU v Manchester (away)

### WOMEN'S LACROSSE

**Saturday, January 30**  
LUU v Nottingham (away)

### Wednesday, February 3

LUU v Sheffield (home)

### NETBALL

**Saturday, January 30**  
LUU v York St John (away)  
**Wednesday, February 3**  
LUU v Liverpool Poly (away)

### RUGBY LEAGUE

**Wednesday, February 3**  
LUU v Leeds Poly (away)

### RUGBY UNION

**Saturday, January 30**  
LUU 1st & 3rd XV v Scarborough (home)  
LUU 2nd & 4th XV v Scarborough (away)

**Wednesday, February 3**  
LUU 1st, 2nd and 3rd XV v Warwick (away)

### LEEDS POLY

### MEN'S RUGBY UNION

**Wednesday, February 3**  
Leeds Poly v Nottingham Univ (home)



LEEDS

## STUDENT

INDEPENDENT NEWSPAPER

## Palestinian - J Soc row

An exhibit in last Wednesday's Palestinian exhibition was censored, and the exhibition eventually closed down after a heated and emotional argument between Palestinian and Jewish students.

The row surrounded one picture in the exhibition which showed Palestinian refugees in a camp, underneath which was written 'The Final Solution'. Jewish students explained that the phrase was used by Hitler to describe the extermination of the Jews, and that its use in such a context was an attempt to equate the policies of Israel with those of Hitler.

Palestinian student representatives denied this.

"None of our members equated the phrase with that," a spokesperson said.

After much arguing, the Union Executive produced a signed minute ordering the offending phrase to be covered up.

"We are very upset. They have no legal rights to do this. They took this decision without consulting us," said the Palestinian students spokesperson.

"We are showing our point of view but it is not against the policy of the Union," he continued.

Finally the organisers decided to close the whole exhibition as an act of protest.

LUU Jewish Society Political Officer Jonny Mendelsohn was disappointed that the problem had arisen.

"This is an argument which I thought we were getting somewhere on and then this happens," he said.

"The photo with the words 'The final solution' was outrageous.



"It's opening up the wounds of previous arguments. It's opening up a Pandora's box of anti-semitism."

He was however, grateful

that the Executive had taken action. Meanwhile the Palestinian students are still deciding on whether to take legal action.

Jay Rayner

## Clause 28 demo

A small but vociferous demonstration against the anti-lesbian and gay, Clause 28 of the present Local Government Finance Bill, took place outside Leeds Civic Hall last Wednesday lunchtime.

Representatives from LUU Lesbian and Gay Soc, and women against Clause 28 staged a protest as a preliminary to further larger demos to be held in March.

"This is just to make our presence felt," said LUU Lesbian and Gay Soc Chair, David Crellin.

"This Clause would mean the destruction of the lesbian and

gay culture that has been established over the past 20 years," he continued.

Clause 28 would ban any local council from spending money on anything which could legally be interpreted as 'promoting' homosexuality. This would mean the phasing out of funding of any lesbian and gay helplines, of the freedom of association for lesbians and gays on council premises, or of any council funded arts which have any lesbian or gay content.

University student Brian Filis presently rehearsing for the University workshop theatre's play Torch Song Trilogy, de-

scribed how the clause would effect such productions.

"The clause bans the representation of pretended families, and that's precisely what Torch Song Trilogy is about. If a polytechnic performed this they would be penalised."

In early March a delegation of five people from LUU is going to see Leeds City Council and National Day of Action against Clause 28 is planned for February 20, as well as a further demonstration in Leeds on March 5.

See Fifth Column.

Jay Rayner

## Poly 'wins' new gym

Plans for a new sports-gymnastic complex at the Carnegie College - Beckett Road site now seem secure after Leeds City Council confirmed its funding of the project this Wednesday (27).

Earlier in the week, there were fears that LCC would withdraw from the project as Council Chairman George Mudie delayed agreement (required by the Sports Council for its £250,000 contribution) to the project.

LPSU speculation suggested that the council wished to put off a decision until the Poly becomes a corporate body responsible for its own funding in 1989, and that LCC would prefer to see the Elland Road site in South Leeds developed in preference to North Leeds.

The existing sports halls at the Carnegie College of Education are in a serious and dangerous state of disrepair (see last week's 'Sports Hall Delay' page 23), and are inspected weekly by council engineers. Plans were announced last December for their replacement by a modern complex, three times the

existing size, to be funded jointly at an approximate cost of £528,000 by Leeds City Council, the Poly and the Sports Council.

"LCC would only be responsible for five per cent of the funding," claimed an irate Ed Gamble (LPSU President) earlier this week, "as the rest of the debt would be transferred to the Poly when it becomes a corporate body anyway." He was, however, sympathetic to fears that the expenditure could exceed the council's central government-imposed budget ceiling, leading to rate-capping. Ending the project, though, would mean 'missing a great opportunity' for furthering future corporate-Poly/LCC links, and would be a great loss for sports in the north in general, said Gamble.

The issue became a matter of urgency this week as the Sports

Council had set a deadline of February 1, by which time it required confirmation of LCC funding if the conditions of its own grant offer of £250,000 were to be met.

LPSU had been planning a local and national media campaign to highlight the issue, as repairing the existing sports halls would cost only £100,000 less than replacement by the prestigious new centre. So Wednesday's news from the council was greeted with relief on all sides. Ed Gamble was "delighted."

Council members Mr G. Driver and Chairman Mudie were in a meeting and therefore unavailable for comment.

However, Council Press Officer, Mr Hardy confirmed that Mr Driver had been "very confident" that a satisfactory decision would be, as it has been, reached before the Sports Council's February 1 deadline.

Karen Thornton

## LPSU premises rights unclear

The Great Education Reform Bill due to take effect in April 1989 has raised serious doubts over the ownership of the Poly buildings which houses the Union, with the removal of Leeds City Council's control.

Jeff Driver of Leeds City Council, the present Chair of the Governors at the Poly told Leeds Student that although to all appearances the Poly will own the buildings, central government will, in fact wield the real power as they will be the sole appointees of the governors. Although he felt it was impossible to predict the future of the Poly Union, he commented on the lack of governmental concern for the welfare of students.

However, Chris Price, Director of the Poly is under no doubt that the Poly will own the buildings, including the Union. He said that nobody could be certain of the effect the Bill will have, but expects the Union's position to remain unchanged. Although he "doesn't anticipate any difficulties" and points to the directorate's good relations with the Union, he could offer "no real hope of greater funding."

The President of the Poly Union Ed Gamble, is "slightly worried" about possible reductions in the area the Union currently occupies, as the Poly is short of academic space and because of the example of Kitson College which is being kicked out. The future position of the Union will be decided in discussions with the Poly which Ed Gamble hopes will take place in the near future.

Philippa Shann

## EDITOR

Jay Rayner

## NEWS

Sue Cocker  
Andrew Harrison

## ARTS

Tim Whelehan

## MUSIC

Roger Lakin  
Paul Greco

## SPORTS

Adam Batstone

## PHOTOS

Kieron Dodd

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Leeds Student Newspaper,  
Leeds University Union,  
PO Box 157, Leeds LS1 1UH.  
Tel 439 071 ext 251

Produced by Hamilton Press Limited,  
Quayside House, Pedders Way,  
Preston Riversway, Preston,  
Lancs. PR2 2XS. Tel. 733333

Printed by Pace Web Offset, Unit 16,  
Centurion Industrial Estate,  
Centurion Way, Leyland, Lancs.  
Tel. (0772) 436000

## WEATHER FORECAST

**Friday:** Outbreaks of rain, will turn to showers as brighter weather spreads North East.

**The weekend:** Broken cloud and blustery showers with a fresh to westerly breeze preventing overnight frost. Later on Sunday cloud will increase and rain is likely preceded by sleet or snow.

Daytime temperatures near 5°C 41°F, and it will feel cold in the wind.

Supplied by LEEDS WEATHER CENTRE.

## STOP PRESS

University Hall Presidents in move to force resignation of LUU General Secretary Germaine Varney at LUU AGM. Full story next week.