

**THE NEXT ISSUE IS OUT ON JUNE 6**

# M.O.D PUPPET?

LUU has condemned the visit of the Chief Scientific Adviser to the Ministry of Defence, Professor Richard Norman, to the University.

LUU only found out about the meeting through a leak a day before it was due to take place.

It had been the intention of the University authorities to bar all students from the professor's seminar. The invitation circulated by the Registrar's office was confined to departments that held current research grants from the MoD.

Sheona Merton of the Registrar's office claimed there was nothing secret about the visit since all heads of departments had been informed.

When asked why the Union had not been consulted she said it was "inappropriate for students to attend the meeting", adding that the Union President had been notified and that

he could nominate a group to attend.

President, Kevin Shute, told *Leeds Student* he had received "nothing at all" from the Registrar's office.

In a press release circulated on the day of the seminar the Union said Professor Norman's visit should have been conducted more honestly.

Only six students were present at Professor Norman's seminar on 9th May, three had been sent by the Union, the others walked in unopposed despite a large security presence. There were less than ten pickets outside the Textile Industries hall where the meeting took place.

The seminar discussed MoD funding of British universities and the research potential of 'Star Wars' technology.

Professor Norman claimed he was "just another academic" engaged in academic research.

He argued that scientific military research enhanced the lifestyles of individuals, allowing the development of calculators and digital watches for instance.

Norman said that the University Vice-Chancellor's refusal to support a campaign to secure research facilities for the MoD amounted to censorship. It was pointed out to him that there were only six students at his seminar.

Norman faced hostile questions from the academics, there was a call for a vote of censure on his visit. Paul Brannen, President elect of the Union, told Norman that he did not wish to see the University research facilities turned into "branches of the defence industry".

Two second year English students Duncan Crossley and Peter Chapman noted the euphemistic language adopted by the



• Picket against talks on military funding of university departments.

professor who never mentioned "weapons" during his seminar.

The students felt that it was important to ensure that university departments were not placed in the position where

they had no alternative but to depend upon MoD money. "We should support our lecturers," they said.

Ian Atkinson

## JOSEPH CUT



• "So what if Kenneth is a better looking guy than me, at least I'm drier than him."

Confirming all rumours of a Cabinet reshuffle, Kenneth Baker took over from Sir Keith Joseph as Secretary of State for Education last Wednesday.

Former Secretary of State for the Environment, Mr Baker embodies the new, caring, soft image the Government is trying to attain in order to win back the support it lost in the recent local and bye-elections.

He looks good, smiles a good deal and is apparently not as dry as he first appears. However, his answer to the question "What is your main ambition?" "I want to serve my country", made even the *Daily Telegraph* reporter wince. Not the most appropriate comment to make considering the Tories have now made education a major policy.

Asked for his opinion of Mr Baker, chair of LUU's FCS, Jeremy Galbraith, said "Although his presentation of policies will be better, he is not exactly a radical." Rob Minshull replied that the fact that Mr Baker "is not suffering from mental illness will be an advantage, but given the nature of this Government's strategy, one change at the top won't make an item of difference."

## ON THE ROAD TO RUIN

"The Government has simply learnt nothing and is continuing down the road of destruction of university education," said Vice Chancellor Sir Edward Parkes last Tuesday in response to the University Grants Committee's (UGC) decision to cut Leeds University's spending power by approximately 2.5 per cent.

The cut was expected and Leeds was actually one of the universities which was spared the worst. Aston, Hull, Newcastle, that is, the more modern institutions, plus the majority of Scottish and Welsh universities face even harsher cuts.

As well as hitting arts and humanities the UGC has requested that science courses must also retrench and this appears to contradict the Government's policy of promoting more technical and business orientated courses.

Frank Horvath, LUU Treasurer thought it "illogical" for the Government to cut Aston and Salford for the are both "industrial universities".

In his last speech to the Commons as Education Secretary, Sir Keith said, "Universities with good records in research and management efficiency could expect increases in Government funding from autumn 1987."

Speaking on the 'Calendar' TV programme last Tuesday, the Vice Chancellor claimed that Joseph's

statement, which also made vague promises about giving "more funds to better research departments and less to the less good", was a "barrow boy approach to higher education".

Mike Fin, Department of Education and Science (DES) spokesperson disagreed that rewarding universities for providing "value for money" smacked more of the business rather than education ethic. "What's wrong the rewarding excellence?" he asked.

Asked what criteria Sir Keith will use to determine "good" and "bad" universities and research departments, he said the DES was following the UGC's findings and told *Leeds Student* to wait for the UGC's detailed report which comes out next week.

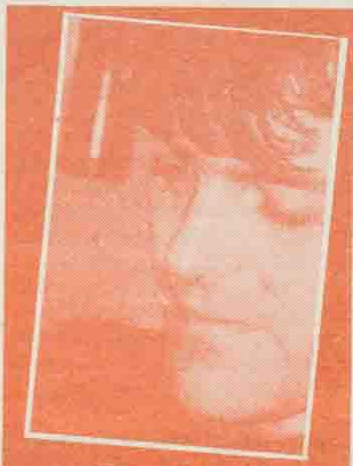
Responding to Sir Keith Joseph's concessions, chair of LUU FCS, Jeremy Galbraith believes they will encourage universities to reach a higher standard of education and will bring in more private investment. He added, "The private firms can tell a good university for these are the ones the Milkround visits."

LUU General Secretary, Rob Minshull doesn't relish private investment quite so much. "The Government is planning to reduce central funding of universities by moving in the private sector, which will in turn only invest in the de-

partments it can make a profit out of," he revealed.

The Government's policy of favouring specific universities implies the closure of "unpopular" ones and this can only mean a fall in numbers at a time when only 40 per cent of applicants get a place at a British university.

Helen Slingsby



**LOTS OF RAMONES THINGS**

REVIEW Page 6  
INTERVIEW Pages 8-13

**INSIDE**

LATEST BOOK RELEASES  
CENTRE PAGES

PLUS NEWS, LETTERS,  
ARTS, MUSIC AND WHAT'S  
ON GUIDE



# NEWS

## NEWS IN BRIEF

Fund raising for the South African scholarship scheme at Leeds Poly has fallen to an all time low.

In response to this fact LPSU vice-president Paul Syrysco pointed out that enough money has been raised to sponsor a student for the coming year, the Student Union is trying to build up its resources for the scholarship fund.

One proposal suggested to revive funds is the placing of an optional levy on the Poly union card.

LUU vice-president Anne Baxter commented that the momentum for fund raising has been maintained and the target of £3,000 has already been raised.

Zoe Osbourne

Paul Allison, a student from Leeds University, will be part of a four man mountaineering team set up to scale the 'Shimhal Weisshorn', in Northern Pakistan this summer.

The 21,000 foot peak has never been successfully climbed before but the experienced team, who have been in preparation for the attempt since October feel confident that they will complete the climb.

The cost of the expedition, around £5,000, has been offset by a grant from the University Expeditions Council. It is also hoped that the LUU will award Paul Allison a Roger Stephen's travel bursary.

The disabled drivers motor club will be holding events in Leeds next week as part of its 'Round Britain Rally'.

There will be a civic reception and buffet, attended by the Lord Mayor, at Leeds Town Hall on Monday and a full day event on Tuesday which will include exhibitions and driving skills competitions.

## COVER UP

Earlier in the year equipment worth £300 was stolen from Kitson College. At the time of the theft *Leeds Student* was asked not to report the additional theft of computer equipment, for reasons best known to Mr Henderson, then head of photography and design at Kitson.

We now know that the additional theft was of £15,500 worth of photo typesetting equipment. Mr Radley, the new head of photography and design, told *Leeds Student* that he was unaware that there had been a cover up as the police and insurance firm had both received details of the crime. He said: "Whoever it was that committed the robbery knew what they were looking for. They took certain items of specialist equipment which could be linked together." The culprits have still not been traced.

Damian Earle

# BEATING THE BENEFIT SYSTEM

Five students who took the unusual step of appealing against their fair rent decision have been successful in achieving an average rent of £10.00 a week.

Initially, the students had their rent for their Cliff Mount house reduced from £16.50 to £12.00 but still felt this was inadequate. They immediately lodged a complaint with the Rent Appeal Committee.

Normally the landlord appeals to this body but their landlord failed to do so.

Instead, the Appeal Committee viewed the house and compared it to similar properties registered in the area. They voted to reduce the rent by a further £2.00 to £10.00 a week.

One of the students, Andy Garrat remarked, "we're thrilled to bits, our action shows that if students get it together they can make an impact on the housing benefit system."

However, LUUs Welfare Office believes the appeal went so smoothly because the landlord didn't turn up to defend himself.

Very few rent assessment decisions have been released and as a result it is too early to draw conclusions.

Welfare recommends students to first negotiate rent reductions with their landlords and if this fails then they should lodge a fair rent and if necessary, appeal against this decision as did the Cliff Mount students.



• The victorious Hoddites with their mascot 'Holtby' • Photo: T. Woolgar

# LEEDS STUDENTS ARE GRANT HOAX VICTIMS

Two Leeds students have been amongst the victims of a hoax in which letters, apparently from Stafford County Council, have been sent to students informing them that they would have to repay part of their grants because of spending cuts.

The letters, which a total of five students have received, are authentic looking forgeries, bearing the council's letter heading, and written in what the council's awards officer, Mr Davies

described as "typical local government jargon."

The two people responsible, both students, have been caught and it appears that the letters were merely a practical joke which went wrong. The result, according to Davies, is that the county council had originally called in the police now views the prank as an "unfortunate incident which escalated," and wishes to see the matter closed with no charges being brought.

Martin Bentham

# MACK THE KNIFE

North Riding College has been ordered to enter into "close academic association", with Leeds University as part of an expansion of public sector teacher training places.

Bretton Hall College may also be required to link with Leeds by Secretary of State, Sir Keith Joseph. In addition five other colleges around the country will be joining up with nearby universities. Joseph hopes that this move will further the development of cost effective and high quality teacher training.

The consequences of disobeying the Secretary of State's

proposals can be dire. Last September it was recommended that De La Salle should merge with the Liverpool Institute of Higher Education. De La Salle failed to find a satisfactory basis to carry this out and Joseph has given them three weeks notice to close the college down.

In a letter to the Bishop of Salford, Chairman of Governors at the college, Joseph manages to conclude that, "It would not be in the interests of the Higher Education System as a whole to increase the number of students at the college."

Chris Hill

# HARD UP

At the end of the summer term 68 per cent of students will be overdrawn to the tune of £50-£200. These were the findings of a survey conducted in Yorkshire and Lancashire by 'Over 16' magazine published by National Girobank.

Over half of the students with an overdraft had found the grant to be inadequate. A spokesperson from Lloyds bank said "the popular view of students just isn't true. We find that those students coming to see us for overdrafts are genuine cases of hardship."

A recent government survey found that the average student spends £14.00 per week on alcohol but the same survey agrees with the bank's view of student hardship.

Does the competition between the High Street banks make overdrafts an easy option for students who might otherwise manage? Colin Byrne of the NUS does not believe so. "Realistically the banks have to make a profit and they do provide a necessary service to students. What the NUS objects to is that it now amounts to a private loan system for students. It is not the bank's fault that students have to borrow money."

The fault lies then with the relative decline of the maintenance award in real terms. 'Over 16' survey found that since 1979 the value of the student grant has fallen by 20 per cent. The situation may be even worse for the 70 per cent of students receiving parental contributions since half of them (an NUS estimate) do not receive all their money.

Unless grants are increased significantly the general downturn of the economy will soon make a system of loans such as those pilot schemes now sponsored by William & Glyn's bank in FE colleges in the south of England, the only alternative to being overdrawn.

Fiona Fordott



# WON'T LIE DOWN

A coach load of students from Leeds University took part in a rally in support of the 'Silent Night' strikers last Saturday.

The march, through the streets of Keithley in North Yorkshire, attracted about 1,000 people, despite constant

rain. It passed peacefully and there were no arrests.

At the after march rally an enthusiastic crowd was entertained by speakers including councillor Derrick Hatton and MP Dennis Skinner. 'The beast of Bolsover'.

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# NEWS

## CRETIN HOP

LUU witnessed scenes of violence and disorder on Friday night as the union played host to the Ramones.

Inside the union building before the concert, the bar manager witnessed a man being hit in the face with a bottle. LUU women's officer, Frankie Blagdon, Ent's officer on duty for the concert, tried to find the man, who is thought to have been badly cut, by following a trail of blood he left behind.

The injured man, was not traced but during the hunt another man was found face down on the floor, suffering from alcoholic poisoning. An ambulance took him to hospital, where he later recovered.

In another incident a number of men were heard shouting racist abuse at a black union member. They stopped this when Ms Blagdon threatened to have them removed from the union, but after the concert they found her in the union and physically attacked her.

The Ramones finished playing in the refectory at 10.30 pm, not at 11.00 pm as was expected so the union was faced with a large number of fans attempting to get back into the union

### Sun Shun

Seven Bristol University students have been disciplined following violent demonstrations against history lecturer Professor John Vincent's involvement with the Sun newspaper.

The University's History department has seen a number of protests during February and March, against the allegedly sexist and racist views held by Professor Vincent in a weekly column titled 'Vincent's View'.

On one occasion 12 out of 60 demonstrators having been refused entry burst into a theatre where he was conducting a lecture, breaking the door down, and assaulted him. It is alleged he was kicked, punched and spat on.

A disciplinary committee comprising academics and students found seven people guilty. Two students will have their degrees withheld for six months, one was fined £80, and three were reprimanded and sentenced to 60 hours community service. One will be suspended if he commits another offence and has had to pay for the broken door.

A fund was set up to pay for the fine which collected the full amount.

The Union does not support the demonstrations and recent OGMs condemned the violence.

Damian Earle

building in order to take advantage of the last half an hour's drinking time. Ent's security had to be called to assist the porters in keeping people without union cards out of the building.

Despite the trouble in the union the concert itself passed peacefully. There was no trouble during the body checks at the door of the refectory and the only injury that occurred whilst the band were on stage was to a girl who received a broken arm in the crush at the front.

Scouse, head of Ent's, was in the refectory during the whole of the Ramones set and there

was no trouble, he commented on the professional attitude of his staff.

Following the problems in the union LUU executive decided, at a meeting on Monday night to discuss with Ent's and Events whether it would be better not to have, "This sort of band appearing at the union again."

Frankie Blagdon said, "There are always incidents of disruption in the union at concerts, but this was much worse than usual." She was not prepared to see, "Ordinary members of the union put off by rowdy behaviour."

Chris Hill

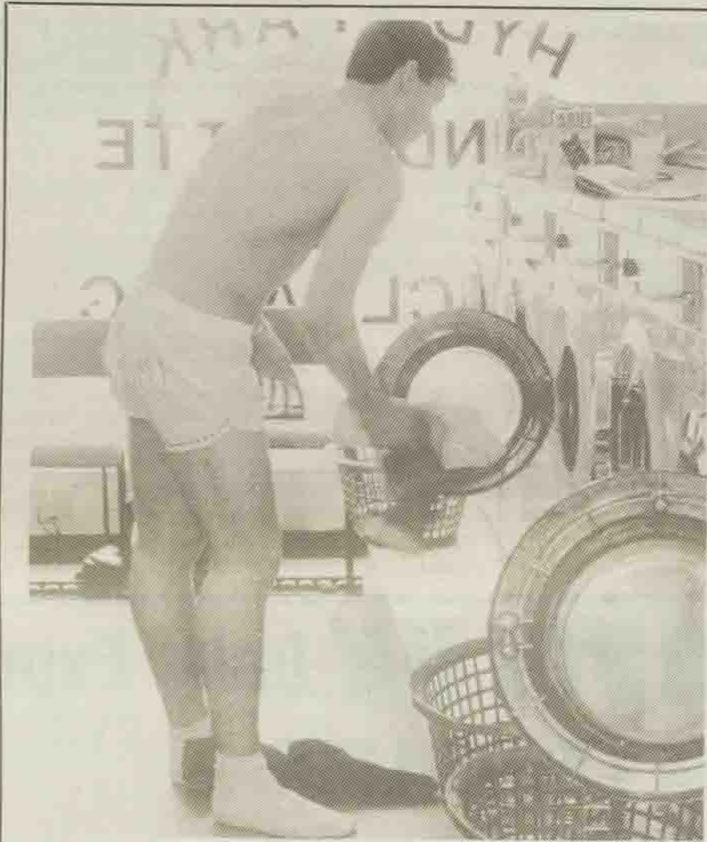


Photo John Jeffay

What a wonderful world it would be if all adverts could inspire ideas for charity students.

Last year's LUU General Secretary, Marcus Sheff, minus his Levis 501s, strips to his boxers in the Hyde Park laundrette to raise money for Donisthorpe Hall old peoples' home.

The event which was organised by J Soc is expected to raise about £150 from Mr Sheff's show of nerve.

## EXEC DISOWNS MILITANT

Militant has had its recognised group status removed by LUU executive at a meeting this week.

The move means that the Union no longer officially acknowledges the existence of Militant group. It will not be allowed to display posters or hold meetings in the Union building, nor will it receive Union funding.

Militant are understandably

annoyed by this move and intend to try to gain full Union society status by bringing the matter up at OGM's next year.

Young Socialists Chair Julie Till expressed anger at the move, she also condemned the fact that posters advertising the Militant backed visit of Liverpool Councillor Derrick Hatton to Leeds have been defaced, with the support of LUU Gener-

al Secretary Rob Minshull.

A photocopied article from the Guardian newspaper, which singled out Militant supporters as a recruitment area for the National Front were stuck onto the posters.

Ms Till found this action "Pretty disgusting coming from a member of the Labour Party" and felt it was "Something that you would expect from a Tory."

She had expected Union support for Hatton's rally which, she hopes, will attract "Hundreds of young people as Hatton represents people prepared to fight."

Rob Minshull said that he knew about the defacing of the posters and that he was present when it occurred. He attacked Militant as a right wing organisation who refuse to support separate sections for blacks and women, the CND or a united Ireland. He further claimed that he had been beaten up by Militant supporters in the past and that three members of LUU executive had recently been threatened with violence by Militant.

The posters which were defaced were displayed in the wrong places and in large numbers claimed Minshull. This constituted an abuse of the Union by-laws, and it was because of this abuse that the Union had banned Militant.

Chris Hill

## ART WORK

A 'work-in', will be held at the Polytechnic on Friday, 6th June in protest against the threatened closure of the Fine Art department.

On Saturday members of the art, design, planning and media courses, occupying the city site union, will mount an exhibition in the building in an attempt to make people aware of the possible effects of the departmental closure. Members of the public and local MPs will be encouraged to attend.

LPSO Deputy President, Chris Tidey, who is coordinating the event, hoped it would "show the commitment of the students involved."

The Fine Art, and Design course at the Poly had its intake stopped by the council for academic awards (CNA) in December of last year. It was also given a 'Zero intake', by the National Advisory Body, which would mean that the course receives no students in the academic year 1987/88.

Head of the Art and Design course at the Poly, Ian McKen-

sie said that he and his staff have been, "working hard to redesign the course", in the hope that the CNA will reverse its decision to freeze the courses intake. A document outlining the changes which have been made has been sent to the CNA which will probably review its attitude to the course within three weeks.

Mr McKenzie felt the reasons for the course incurring the wrath of the CNA were complex. He partly blamed the fact that the course prospectus had been out of date, promising a



range of activity which financial cuts had curtailed.

Government cuts have meant that Leeds Poly arts students have had to start buying some of their own materials and expensive areas such as film and photography, have been especially badly hit.

If the CNA reverses its decision on the Poly then the next campaign the department undertakes will be one to try to get the NAB to remove its 'Zero intake'. Despite the obstacles, Ian McKenzie believes that, "Fine art has a future at Leeds Poly."

Chris Hill

Colin Byrne, NUS press officer said Fowler's action indicates the Government are worried about the report and are delaying the announcement to see if they can "soften the blow", either by compromise or by scrapping the proposals completely. He believes that a new education secretary will be appointed shortly who may take a more moderate line on student grants, but to go ahead with the proposals in the light of the report would be "political suicide".

Damian Earle



Run the Race Against Time on Sunday, 25th May at 4.00 pm on Leeds' Hyde Park starting from opposite the Grammar school.

It doesn't matter if you're a gasping wreck, or amazingly fit, just get off your bum and run.

Hopefully all entrants will have already sent away for the official SPORT AID T-shirt because this is the entrance fee. However, it doesn't matter if it hasn't arrived by Sunday, nobody is going to turn anybody

away just because they are not wearing the top.

The main aim is to get as many people on Hyde Park as possible. Your action will coincide with millions of others world wide when the race starts at 4.00 pm.

Sport Aid, which is jointly sponsored and supported by Bob Geldof's Band Aid Trust and UNICEF, aims to broaden the issue of Africa's cruel famine, to pressurise the Un-

ited Nations to make policy on this continent and to directly raise money from the event.

As Sports Aid's founder, Chris Long says, "We shouldn't have to go on creating glamorous projects to raise money for Africa. What's needed is for the world's political leaders to act now to help Africa help itself." If millions of people get up and act for themselves on Sunday then how can the world leaders ignore this symbolic gesture.



# NEWS



• Jimmy Saville (LLB)

Stephen Robinson

While thousands of students were swotting frantically, six people were granted honorary degrees for not so much as opening a book but for carrying out the more 'honorable' task of providing a service to the community.

The honorary graduates included some lofty names as the congregation gathered in Leeds University's Great Hall two weeks ago: Jimmy Saville OBE (and now, LLB), epic film director, Sir David Lean and David Lloyd Jones, director of Opera North who received a music degree.

Dr Geoffrey Allen who chairs Unilever is now an honorary science graduate while Dr Jan Firbas received his award for 'making linguistics a living form of communication'. Noel Stockdale, who pioneered the idea of British hypermarkets also has a degree in law.

In her opening speech, Chancellor of Leeds University, the Duchess of Kent remarked that "her confidence and pride for the place has deepened with every passing year." She also paid tribute to the Union for its "support of an immense variety of facilities."

## JOSEPH KNOCKS NO PLATFORM

Education secretary Sir Keith Joseph launched an attack this week on the 'no platform for racists' policy which is upheld by the National Union of Students and both Leeds Uni and Poly Unions.

He called on students to remember that "serious, free and orderly discussion of controversial issues is the hallmark of any society which is worth living in."

Recently the 'no platform' policy has been enforced at various colleges around the country through demonstrations against guest speakers like John Carlisle and Enoch Powell. Both MPs are known for their controversial 'racist' views on immigration.

In a letter to NUS President Phil Woolas, Sir Keith drew comparisons between the infringements on individuality by racists and fascists and the 'no platform' policy.

LUU General Secretary Rob Minshull reacted angrily saying it was "another attempt by this Conservative Government to divert attention away from their

## CCC Ambiguity defers grant

A decision at an Exec meeting has brought the activities of Campus Crusade for Christ under closer scrutiny.

The movement will still have the recognised body status that it holds in the Union but has lost its anticipated funding in a debate over its membership policies.

The matter came to light when Bill Nairn wrote to all the Christian movements operating in the Union to ask what their beliefs and policies were on the membership of practising homosexuals. According to the Gay Soc. President the replies were "on the whole satisfactory". CCCs reply while being similar to the others ambiguously stated that the movement may exclude "such a person from our small disciple groups after lengthy consultation." This was discussed at Union Council meeting last week where an unrepresented CCC had their grant de-

ferred until "a crystal clear" explanation of their membership policy was offered.

At Monday's Exec meeting CCC explained that they felt the Bible was equivocal about the fact that practising homosexuality was a sin just as some heterosexual practices were sinful. CCC said they were not "discriminating against gays or lesbians especially" and that anyone could attend their public meetings. As a result it was agreed that the public meetings could be held in the Union with funding provided on the understanding that Union bye laws against discrimination are kept.

The issue follows in the wake of a case at York University where discrimination in the Christian movements against lesbians and gays prompted the York University Union President to write interrogatively to Leeds.

Fiona Furdott

disastrous record on student grants and benefits."

He said he continued to support LUUs policy of 'no platform' but that each case should be reviewed on its merits.

Leeds Poly Deputy President, Chris Tidey, also supported his Union's no platform policy but was more cautious saying "We've got to tread very carefully when we are trying to defend no platform."

Both he and Mr Minshull felt it was part of a more general attempt by the present Tory

Government to prejudice left wing organisations.

Mr Minshull saw it as a counterpart to the present Public Order Bill which he said would be restricting the freedom of speech of left wing organisations like NUS and CND.

Mr Tidey commented that "The Government and Conservatives in general are afraid of left wing organisations. They are probably trying to smear students."

Jay Rayner

## TEESSIDE - LEEDS TRAVELUX Daily Express Service THE X99 LEEDS LINK

### LEEDS TO TEESSIDE

	Monday - Saturday		Sunday
	AM	PM	PM
Leeds City Centre (Calls Bus Stn).....	10.30	4.30	8.30
Leeds University.....	10.35	4.35	8.35
Hyde Park.....	10.38	4.38	8.38
Headingley (opp Safeway).....	10.43	4.43	8.43
Beckett Park (Otley Road).....	10.46	4.46	8.46
Hemlington Shopping Centre.....	12.05	6.05	10.05
The Blue Bell.....	12.08	6.08	10.08
The Coronation.....	12.10	6.10	10.10
Cambridge Road End.....	12.12	6.12	10.12
Middlesbrough Bus Station.....	12.15	6.15	10.15
Stockton High Street (Town Hall).....	12.25	6.25	10.25
Norton Trent Street.....	12.28	6.28	10.28
Norton Red Lion.....	12.30	6.30	10.30
Billingham Green.....	12.33	6.33	10.33
Billingham Town Centre (The Forum).....	12.35	6.35	10.35

### TEESSIDE TO LEEDS

	Monday - Saturday		Sunday
	AM	PM	PM
Billingham Town Centre (The Forum).....	8.00	2.00	6.00
Billingham Green.....	8.05	2.05	6.05
Norton Red Lion.....	8.10	2.10	6.10
Norton Trent Street.....	8.12	2.12	6.12
Stockton High Street (Mothercare).....	8.15	2.15	6.15
Middlesbrough Bus Station.....	8.30	2.30	6.30
Cambridge Road End (Presto).....	8.35	2.35	6.35
The Coronation.....	8.37	2.37	6.37
The Blue Bell.....	8.40	2.40	6.40
Hemlington Shopping Centre.....	8.45	2.45	6.45
Beckett Park (Otley Road).....	10.05	4.05	8.05
Headingley (Safeway).....	10.08	4.08	8.08
Hyde Park.....	10.10	4.10	8.10
Leeds University.....	10.12	4.12	8.12
Leeds City Centre (Calls Bus Stn).....	10.15	4.15	8.15

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# LETTERS



Dear Editor,

I feel I must respond to the article by Chris Hill (*Leeds Student*, 2nd May, 1986) entitled 'Northern Gays Snub NUS'.

The article gives a false impression that a major split is taking place within the NUS Lesbian and Gay Campaign. The sole evidence of this 'split' is the

interview with Mathew Windbank. Mathew is wrong (or just misguided) on a number of points:

(a) He claims the new group will include representatives from the Universities of Hull, Sheffield, Bradford, York and Leeds.

A quick telephone call to Sheffield University confirmed that they were not part of any new group



• Joe Johnson

Dear Editor,

I wonder if any of your readers have noticed the remarkable similarity between World Snooker Champion, Joe Johnson and that well known Leeds Union hack, Jeff Samuels?

I wonder if by any chance they are related?

Yours faithfully,

Mark McLaren



• Jeff Samuels

truly pluralistic NUS they would not run a majority 'slate' for NUS National Executive. It has been noticeable at all the NUS Conferences I have attended (four) that NOLS is always the ONLY organisation to run a

majority slate.

The future of the Student Movement is in your hands.

Yours in Student Unionism,  
Bevis Ingram  
LUU Delegation Leader,  
NUS Easter Conference, 1986

Dear Editor,

Re: the letter in *Leeds Student* of 9/5/86, from Mr Smith, concerning the banning of certain newspapers in the University Union:

I have always been aware of and grateful for the myriad of facilities, events, services and general support supplied by the Union and its officers. However, I feel I must agree with Mr Smith when the Union hierarchy feel it is also their duty to protect us mere non-sabbaticals from the evils of Fleet Street.

Of course the gutter press are fascist rags that corrupt people with their sexist, jingoistic leering and viciousness, but we do expect to have the freedom to choose.

Actually, all I want to do is wander into the stationery shop and pick up a copy of whatever takes my fancy, whether it's *Viz* or the *FT*, and so do many others.

Let's step back a minute and take a real look at the Union. Has anyone for instance ever complained about the large number of incredibly sexist greetings cards in the CATS? Of course not, no-one would be so pathetic. Does any official ever check the notice-boards for the surprising number of offensive adverts that go up? No, why should they? Are the TV rooms closed when the other source of media available

Dear Editor,

It's about time Events got it together. Last night at the Dr and the Medics gig the stage and internal security were nil. If the stage heavies cannot handle three or four pissheads they should give in and get the professionals and pay real money out.

The speaks monkeys with their sign ins should have been replaced with either security staff or people who paid real money to get into the gig.

At the end several people climbed on to a set of light scaffolding at the back. Why on earth it was there or why they were allowed the use of it as it was shaking about makes no sense.

One day real trouble will break out. There were signs of it in the Old Bar with tables going over and glasses being thrown, then we will all be in trouble.

Yours faithfully,

Ian Prior

in the Union schedules programmes whose content is equally biased or whose producers (directors, editors or set decorators for that matter) hold similarly extreme views? Of course they bloody aren't. See my point? Never mind.

Yours,

Jon Melville-Brown

Dear Editor,

I am sorry that the Amnesty International committee of LUU was unable to support the sentiments expressed in an article entitled 'Amnesty Prejudiced'. I believe that AI's failure to support Lesbian and Gay rights amongst others - through the inclusion of the words 'sexual orientation' is something completely indefensible. I also feel that the tone of the AGM was intimidating for those who hoped to see those words become part of the mandate, and that statements made about the meeting by me were factually incorrect. I'm only sorry that those of us involved in proposing the initial motion appear to hold different perspectives.

I have written to AI's British Section about the article and also about the confidentiality. I believe that open criticism of any organisation is vital if progressive growth and change is to be achieved.

I hope that AI will soon rethink and believe that if TUs, students, Lesbian and Gay groups and interested members work together we can succeed in introducing this much needed change into the mandate.

I wish LUU AI all success in continuing to work for human rights worldwide, and in their continued campaign to see 'Sexual Orientation' included in AI's mandate.

Yours sincerely,

Claire Whiteley

Dear Editor,

It was interesting to read the replies of Matt Tee and Rob Minshull to Jay Rayner's article 'Toeing the Line'. Matt Tee is partly right in stating that it is the ineffectiveness of the opposition which has led to the stagnation of NUS. After all, it is the ineffectiveness of the present 'official' Labour opposition in Parliament which has led to similar stagnation in the present government. However, just as the Conservative domination in Parliament does not mean the country can be governed so badly, so the NOLS domination of NUS does not mean they can also perform so badly.

Rob decides that because Jay has never been to a Labour student's meeting, he is completely unqualified to write about NOLS. Jay went to Easter Conference as an independent reporter and observer. He is far more likely to have been able to form an objective view of the dealings on conference floor than Rob, who as National Secretary of NOLS, a fact he omitted to mention in his letter, spent most of his time ensuring that Labour delegates voted in the correct manner.

Rob is quick to take credit for Thatcher's U-turn last year. It was not NOLS or NUS which forced this, but the 20,000 students who marched through London, frightening Tory backbenchers. When 40,000 protested this year it was NUS incompetence that resulted in it being failure. Would Rob like to take the credit for this?

Rob finishes with a cheap jibe in accusing Jay Rayner of 'Sun' like lies and sensationalism. It is this idea that NOLS and Labour policies are above criticism which is doing NUS such harm. NOLS, for the sake of NUS, will continue to ignore this criticism at their own and NUS' peril.

Yours,

Michael Green  
Chair LUU Liberal Society and  
LUU Delegation Easter  
Conference

Dear Editor,

Rob Minshull is right when he says (*Leeds Student*, 9th May) that most students cannot remember NUS before NOLS took control. This enables him to make all sorts of wild claims about it. (For example NOLS actually captured the NUS Presidency with Neil Stewart in 1982 not 1983).

However, I remember NUS ante-NOLS and I was an Executive Officer in a College in the FE Sector at the time, and I do not notice much improvement, if any, coming from NOLS leadership. Tough luck, Rob. If NOLS is so good for FE Colleges why was the only NOLS motion defeated at NUS Conference the one on FE Colleges? And why is the independent FE Caucus hostile to NOLS? If FE Colleges are better represented in NUS now, it is, as with other groups, because they have organised themselves.

Turning to Matt Tee's letter (*Leeds Student*, 9th May) which states that the problem with NUS is a lack of credible opposition to the NOLS machine, surely if NOLS really believed in a

Dear Leeds Student,

As a member of the recently derecognised Militant Supporters Society I would like to complain about the thoroughly undemocratic way in which we have been treated.

Our society was derecognised on the grounds that we stuck up too many posters, despite the fact that they were not Militant posters and were put up by members of the Labour Club to promote a Labour Party Young Socialists rally on 25th May. Does this mean the Executive will close down the Labour Club?

The unequal treatment meted out to Marxists within the Union is highlighted by the way in which the FCS were given the opportunity to defend their flyposting of the Union. Not only were Militant Supporters not present at the Executive meeting which ratified the decision to close down the Militant Society, but we were not informed that it was going to take place. Does this mean any society can be closed at the whim of the Executive?

Mick Connor

(Treasurer, LUU Labour Club)

Dear Editor,

I would just like to point out an irregularity on the piece about 'Poly Exec wrists slapped'. If Chris Tidey thinks that fifty students from the poly attended the demo on 2nd May I suggest he goes back to school to learn to count. The total turnout for the demo amounted to about one hundred students, of that 23 were from Trinity and All Saints College, who had the largest turnout. The poly were lucky if the number they sent even reached double figures.

Yours sincerely,

Ben Topping  
(Ext Affairs TASCUS)

ALL LETTERS  
WELCOME  
ON ANY  
SUBJECT  
NOT JUST  
STUDENT  
HACKERY -  
WRITE TO  
THE EDITOR,  
LEEDS STUDENT  
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and they poured scorn on the claims made in the article. In addition, the NUS Lesbian and Gay Committee consists of a student from Hull University and one from York University. Neither of them have raised at committee meetings this new group. Hardly a major split.

(b) I did address the South Yorkshire NUS Lesbian and Gay Conference in April. My comments centred around the importance of Lesbian and Gay Societies to break away from the 'cheese 'n' wine' syndrome and to involve themselves in political activity as well as providing a much needed social function. I have had no complaints from others attending that Conference of me being 'patronising, complacent and generally ill-informed'.

Perhaps Mathew realised that I did not exactly agree with his views on the role of Lesbian and Gay Societies which centred around whether or not trips should be organised to pubs with drag acts. Apart from being, in my view, irrelevant to the discussion, it also highlighted a generally repressive view of women by some of the men present.

If Mathew wishes to hide his political naivety behind name calling, then so be it. He doesn't fool me.

(c) I have convened the NUS Lesbian and Gay Campaign for nearly two years. In that time I have had no correspondence whatsoever from Mathew. No complaints, no suggestions, nothing.

Why the new found zeal for criticising NUS? Does Mathew not realise that it is not only Linzi Brand and I that he criticises but also the whole of the elected Lesbian and Gay Committee and the hundreds of activists who are involved in the campaign and who set its priorities?

(d) Why does Mathew not mention anything which the NUS Campaign actually does?

Why no mention of the mailings, publicity, Conferences, the AIDS Campaign, for example? Why no mention of our role in helping set up Lesbian and Gay Societies, particularly in the Further Education sector where hostility is greatest?

(e) This year I am the only gay man on the NUS National Executive. The workload is such that two people are required to take responsibility for the Campaign. That is why Linzi Brand, a straight woman, also convenes the Campaign. The Lesbian and Gay Committee and Conference are happy with her. Perhaps those who found her an 'odd choice' might expand on their rationale for this view which would allow us to put their minds at rest.

In all, the article gave credence to the views of one person without trying to present an alternative.

I welcome the development of new groups for specific purposes. But I also welcome some political honesty by the group's spokesperson.

To end, I would welcome a debate with Mathew on his new group and his views on the NUS Lesbian and Gay Campaign. That debate should be open to all those involved in the student movement on the issue of Lesbian and Gay Liberation.

I hope Mathew feels able to enter a debate and not just sink into a pathetic round of name-calling, malevolence and over reaction.

Yours

Jim Doran  
National Secretary  
Co-Convenor, NUS Lesbian and Gay Campaign

Dear Editor,

The University Union is nothing more than a scaled down Banana Republic whose rival factions representing a mere fraction of the population, are locked in a perpetual civil war which only weakens its ability to stand up to outside hostility.

We are apathetic students because our mandatory contribution to the Union takes away only accountability and puts it in the old rubbish bin. We are apathetic students because the Union will still have cheap drinks and tasty chips whether we go to every OGM or just show up for Saturday night piss-ups.

We're not terribly interested in overthrowing the Government or supporting countless motions about whatever is bothering our 'leaders' on that particular day. We think that if you want the government to listen to you, you should start acting civilised (even if you have to hold your nose and pretend).

The Green Paper says that Student Unions are too political. That may be silly but it should give you people some idea of why our voice isn't being heard. You tend to dismiss the shouted slogans of people who spit in your face.

Student interests are under attack and our crucial hour is rapidly approaching when unity is the safest insurance against an uncertain future. When you the minority who use our enslaved voice, stop bickering about Nazi posters and pointless motions and start doing something, we the apathetic majority will welcome you to the real world.

Signed

Tired of Politics



# MUSIC

DOING THE LEN GANLEY STANCE

## THREE FEET OFF THE GROUND

**TIM STORY**  
**'THREE FEET FROM THE MOON' (UNITON)**  
**VIVA! 'DREAM BE QUIET' (UNITON)**

Tim Story has a short history as a rather obscure self-taught American composer and his second (or is it third?) LP 'Three Feet' puts him on a par with the doodling maestros Budd and Eno.

These slow instrumentals bear more resemblance though to the nocturn-like reflections of Roedelius, another of the same balding brigade whose main pleasures come from lonesome hours at the keyboard mulling over their inadequacies. This is not to degrade the music though, which in the case of Story consists of grand piano with backing synth and vibraphone, and creates a picturesque whole that doesn't so much meander as actually achieve a destination (surprisingly). It's a sad little record, made for tinkling in the background of a mid-afternoon laze while heads slowly nod off on the patio, and ironic titles like 'Tiny Tortures' and 'Dirge For A Sunless Day' prove it all the more worthwhile.

Not so with Viva! whose LP can really only mar the growing reputation of the specialist Norwegian label Uniton. They are one of those irritating groups who insist on using exclamation marks and whose approach is that of the ponderous pop merchant. Sounding like such bloated rockists as Bill Nelson! and Ultravox!, they prove the point that pop music is only about mutations after all and there's nothing left to explore in that direction anyway. Viva! employ melancholy in the same weighty synth doses as The Wake, but these sonorous strings just aren't convincing enough. Such serious titles as 'The Frozen Field' and 'Dark Shape' ask you to conjure up the images but the nature of the music renders the task redundant. 'Dreams Be Quiet!' starts as a brash exclamation and despite neat packaging and presentation ends as a half-hearted plea, leaving you to wonder what use is this Pop racket anyway?

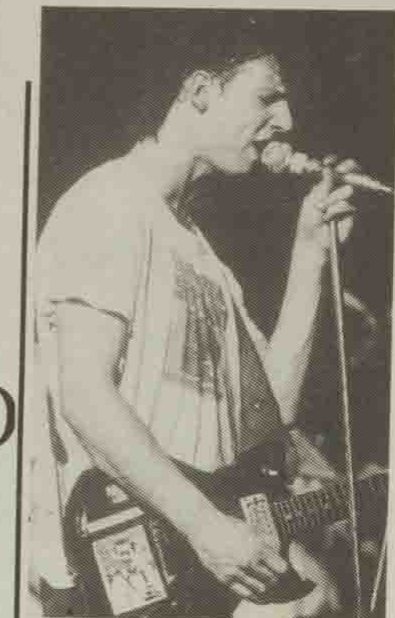
A. Hulme

## TAMBOURINE MAN

**PALLYARD PACKHORSE**

After the customary launching of the vening by floor singers Pallyard opened their set on a lively note with 'The Winsborough Cotton Mill Blues'. From this point on, Pallyard demonstrated their wide knowledge and versatility in playing tunes ranging from a hornpipe (strangely titled 'Hornpipe') to the spiritual 'Rivers of Babylon'.

Their repertoire also included traditional songs such as 'The Cruel Mother' and a more contemporary song



• Photo: T. Woolgar

## HALF-DIGESTED

**HALF MAN HALF BISCUIT**  
**LEEDS POLY**

"Jesus Christ, come on down..."

And you too Nigel Blackwell, because we want to find out if that joke is funny anymore. 'Cos nothing fades so quickly as a smile on the face of popular music, and the welcome given to 'Back in the DHSS' is, freezing on the lips already. Most of the tracks were present and correct - 'Nerys Hughes', 'God Gave Us Life', 'Time Flies By', but the light-heartedness is giving way to something altogether darker, as 'Trump-ton Riots' shows.

Shot through with Bar-

retesque wit, and aware that the jokes can't sustain themselves for long the Biscuits all the same manage to capture the feel of aimless afternoons stuck in front of the television, waiting for the Giro, and the next instalment of Chigley. Cathode-ray culture forced into a directionless generation, but all the more poignant because it can laugh instead of preaching emptily to the converted.

Time may fly by when you're the driver of a train, but don't stagnate on the platform of ephemeral laffs - the next train won't wait so long this time.

John Tague



## SINGULAR COLUMN

1.) **The Sinister Cleaners - 'Lemon Meringue Bedsit' EP. (Aaz)**

ahThis is a truly wonderful, dare I say, awesome record. After a number of worthy but ultimately unsatisfying false starts, the Cleaners have ditched their rhythm box, recruited a real drummer with real arms who can, you know, really drum, and have set the world an object lesson in how to make pop music. Six tracks for the price of the usual number. Maybe the world isn't such a bad place after all.

2.) **The Mission-Serpents - 'Kiss'. (Chapter 22)**

Much, much better than I could ever have imagined. On the surface this is a standard derivation from Siss... you know who, but it is handled with sufficient imagination to establish the Mission with their own, well earned, identity. Flip it over for even more laughs.

3.) **Colour Box - 'Baby I Love You So'. (4AD)**

Another pastiche from Colour Box, this time it's back to the electro-skank as previously heard on 'Say You'. Lorita Grahame is in fine, fine voice, as ever, laying down a firm base for the Young Brother's imaginative trick-tracking.

4.) **BMX - 'Bandits-Sad'. (53rd & 3rd)**

Complete with free BMX Bandits' comic! 'Sad is from the same stable that brought you the fabulous Shop Assis-

tants, and this is very much in the same vein: candy floss on the outside, a diamond heart.

5.) **Brave Combo - 'People Are Strange'. (Rogue)**

Another six-track 45 for a ridiculously low price. Brave Combo are based in Denton, Texas and play various ethnic musics of the area; notably Czech-Bohemian and Tex-Mex. But it's all done with the wit and fire of a punkish bar-room rock band. The lead track is indeed the Doors old choon rendered Polka stylee. Fall about with mirth, then get up and dance.

6.) **Zapp - 'Computer Love'. (Warner Brothers)**

Slow and slinky, tender and touching, but have Zapp really fallen in love with a vdu? The 12in also offers eight minutes of 'More Bounce To The Ounce'. Resist if you can. I couldn't.

7.) **Genesis P. Orridge - 'Je t'aime'. (Intermyth)**

Certainly a lot less to the point than the original; all the gurgling and groaning here could easily have been induced by an over-indulgence in Newcastle Brown. Of course, this has to be heard in the context of the beliefs of the Temple ov Psychick Youth, some of which are succinctly obfuscated on the sleeve.

8.) **Mantronix - 'Bassline'. (10)**

There's little to say about this. Simply the best electro-rap of the year. To be heard only in the very best youth clubs.

9.) **Leather Nun - 'Gimme, Gimme, Gimme'. (Wire)**

Wow, cosmic coincidence! Only a couple of weeks ago I was heaping praise on Erasure's resurrection of Abba's 'Gimme etc. (A Man After Midnight)' and here is another version. More guitars on this one, though. My favourite Abba track was always "Dancing Queen": perhaps the Redskins might care to have a bash at that.

10.) **The Woodentops - 'Good Thing'. (Woof Trade)**

More laid back than the usual Tops stuff, and much better for it.

Gordon Taylor

## OUT-LAND GARAGE BAND

**CAMPER VAN BEETHOVEN**  
**'TELEPHONE FREELAND - SLIDE VICTORY' (ROUGHTRADE)**

In its ceaseless attempt to move onwards, popular music is rapidly forsaking its 'tradition' in rock, and plundering the manifold styles that helped spawn it in the first place. Country, blues, bluegrass, so on and so on. 'Telephone Free Landslide Victory' is a slice of contemporary underground Americana, encompassing a bewildering cross section of styles, from ska to folk to psychedelia to country to hardcore.

The Campers reek of the Californian garage set-up, but while Hardcore still burns up its own impulsive energy, these boys have stepped outside and observed the bewildering array of musical types around; gone back inside and produced music which gathers them all together under their own humorous eye.

Apparently they started out playing folk versions of hardcore classics, and their original irrelevant inspiration remains unblunted. 'Take the Skinheads Bowling', 'Mao Reminisces about his days in Southern China' and the Russian folk 'Vladivostock' concocts a heady mixture of molten music.

But they also take stabs at their own youth-culture; "Maybe he went to get a sideways haircut... maybe he went to buy a vespa scooter... maybe he went to go ride his skateboard" ('Where the Hell is Bill?'), and the obligatory teen-angst causeless rebel touch, 'Club Med Sucks': "I hate golf... I wanna play lacrosse," the nearest thing I've heard to a Country-hardcore song.

These boys are serious about being funny; 'Telephone' is a witty, charming overview of the current obsession with anything un-rock, lyrically and stylistically fascinating. And it proves for all the garbage spouted about British invasions, and the prevailing cultural xenophobia, the best and most consistent sources of musical invention remains the American underground.

John Tague

## PREVIEW

The most eagerly awaited concert of this particular fortnight must be that of **The Mission** at the Poly on Monday 26th. The Mission, as if you didn't know, include in their ranks two members of the Sisters of Mercy, Craig Adams and Wayne Hussey, plus Mick Brown and Simon Hinckley from Led Zorry Wellow Lolly and Artery. Judging by their new single, 'Serpents Kiss', they should be pretty good. Even better, the support is the new band formed by the very, very, very wonderful Pauline Murray.

Wednesday 28th May the Warehouse hosting **Boxing Clever**, but the only other information the Warehouse could give me was that they came from Sheffield. Not much to go on, but it's a freebie, so you might take a chance. If not, sashay along to the Phoenix, same evening, May 29th, for **Smiley Culture**: Yorkshire tradition.

Friday 30th finds the **God-fathers** in the city again, this time at the Marquee in Vicar Lane; then back to the Phoenix, Francis Street, 1st June for **The Gladiators**, who have come all the way from Jamaica.

Third June: **Adrian Legg**, ace guitarist, you name it, he'll play it, in the University Tartan Bar, and the **Guana Batz** (again) at Adam and Eve's.

Wednesday 4th June, may find **Roy Harper** warming up for Stone Henge and other hippy gatherings at the Irish Centre on York Road. What else? **The Red Guitars** at the Warehouse, the very same evening.

Finally, **The Very Things** will be at the Marquee on Friday, 6th June. I honestly can't promise that they will be fun, but they will certainly be intriguing. What's more, it's the evening after my last exam, so if me mam lets me out, I might even be there. Now, there's a recommendation for you.

Gordon Taylor



# MUSIC

I'M GONNA CALL HER ON THE TELEPHONE

## A GOOD THRILL

### THAT PETROL EMOTION WAREHOUSE

That Petrol Emotion, the band with the stupidest name in show business are the Undertones without multi-media sex-god Fergal Sharkey. I'm not sure what it takes to make a good pop band, but whatever it is, the Petrol's have it in chord-fulls.

They've got that edge that makes the best music a bit dangerous: ugly-beautiful guitar noise, lyrical consciousness and, most of all the ability to generate excitement.

Although John and Dee O'Neil had their first taste of success 10 years back they've got more energy in their plectrums than many young upstarts have in their whole band.

The sound is wholesome full-blooded power-pop, more akin to the Buzzcocks than the Undertones. They achieve a pulsebeat of three minute classics, hard edged keyboards and guitar lines, grating and melodic in turn.

A million miles away from the monochrome Goths of darkest Leeds, TPE don't see anything wrong with success as long as it's accomplished with sincerity. They want, (heaven preserve us) to have fun.

Chris Hill

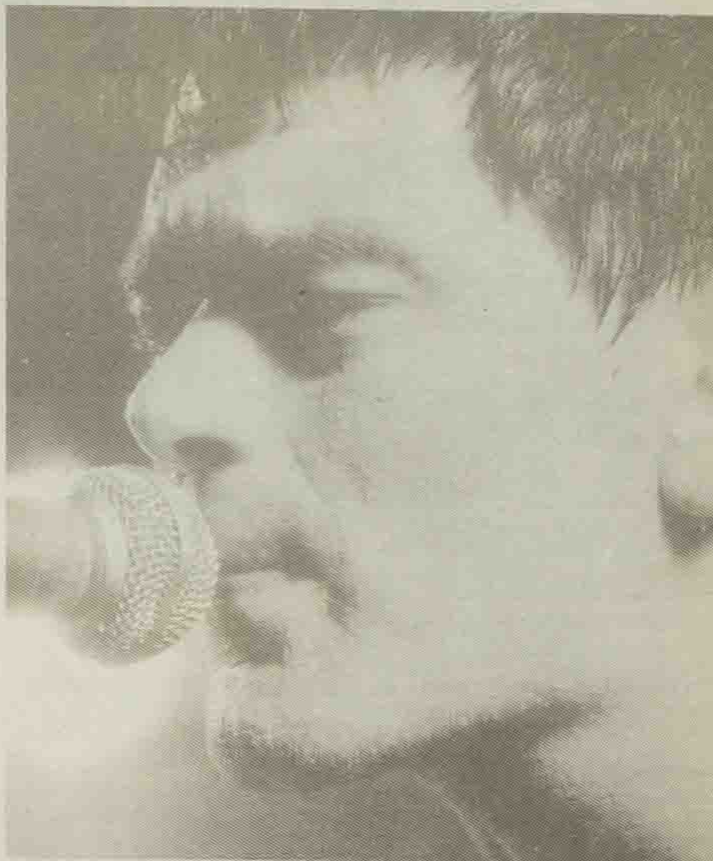
'Happy but Twisted', quickly followed by 'Around and Around', and the answer to many a drunken weekend 'Friday Bad Monday'. The Annadin Brothers were at their best during 'No one Loves You when you've got no shoes' with their trance like dancing and expressions.

The highlight was an extended version of 'Good Golly, Miss Molly' which lost itself half way through but by this time in his element.

I very much hope that Dr and the Medics will stay faithful to their brash, lunatic style of performance, but only time will tell. Here's hoping!

Helen McGergor

## GABBA GABBA ETC ETC



• Photo: Mark Williams

### THE RAMONES LEEDS UNIVERSITY REFEC

Ten years is a long time: a lot of days cultivate cynicism, to let the orgial hunger be dimmed, to get just plain bored with life. Has it happened to da Brudders? Or do they still sustain the gut-excitement that impelled them onwards in the first place?

Emphatically yes: take it or leave it, the Ramones still have the ability to kick the s\*\*\* from under mainstreams fossilising feet.

If anything they're getting harder and meaner as time goes by. 'Animal Boy' descends as a fiercesome blur of sound, aural brutality beating at the ears. Turning out the old faves at double-speed - 'Blitzkrieg Bop', 'Pinhead', 'Teenage Lobotomy', I guess there's just no stopping the brudders from hopping.

OK, so a big tour, a big PA and a very LOUD noise can sometimes get a bit empty, but what saves the Ramones is their dedication, they continue to burn from the pit of their stomachs, with no interest in changing, in compromise.

Joey hunched over the microphone, Johnny cranked-up really high, three chords firing from his guitar, and counting in to break the

blanket of noise tumbling from the speakers. Such stuff as rock 'n' roll legends are made of... but where legends get fossilised, the Ramones won't stay stationary long enough to be touched by the debris of collapsing conviction.

Take it or leave it, the Ramones still have the ability to kick the s\*\*\* from under mainstreams fossilising feet.

John Tague

## FATALE

### NICO MARQUEE

For someone who wasn't born when Nico appeared on the music scene, her longevity has always been something of a mystery. Yet, like her other Velvet Underground collaborators, she has remained active; and, in a musical climate where the 60s tag is no longer viewed with the same implacable disgust it inspired in some quarters, she's still a notable, if not exactly influential figure.

Nico certainly has plenty of what used to be called star quality which, coupled with her disconcerting vocal style, makes her a striking performer. But, paradoxically it was the intimacy of the occasion which defeated her - a more detached, alienating setting which would perhaps have better suited her own brand of icy emotion. As it was, there was little to convince this uncommitted listener that she has anything fresh to offer.

As pop examines its roots she may prove an interesting diversion. But, at worst, Nico is an irrelevance, a king of post-punk Liza Minelli, sadly refusing to give in gracefully.

Tim Wheeler

## MEDICINE HEAD



• Photo: T. Woolgar

### DR & THE MEDICS LUU RILEY SMITH HALL

Every time I see Dr and the Medics, little seems to have changed, but who would

want it to?

The set really began to get going with the aptly name

## GHOST-BUSTERS

### GHOST-DANCE; DEAD VAYNES - THE WAREHOUSE

The Dead Vaynes are one of those imitation bands who try, in vain, to entertain. Mr Dead-Vayne need not have told us that their influences were the Sex Pistols, New York Dolls, and the Stooges - that was blatantly obvious.

The incestuous Gothic scene in Leeds has already given birth to bands such as the Mission, and the Batfish Boys. Ghost Dance might well become the head of the family. Ann-Marie (Skeletal Family) joined forces with Gary Marx of the Sisters, and the infamous drum machine - the cause of so many personality clashes and break-ups in Goth bands.

Ann-Marie, having lost her haunting features, looks much better on stage; her singing, too, has improved a helluva lot. She showed what she's capable of doing most admirably on the last number of the evening, 'Both Ends Burning' with Danny Mass of Salvation joining in.

"Who you gonna see... Ghost Dancers.

PAPI

## FISHER BOYS BLUES

### THE WATER BOYS LEEDS UNIVERSITY REFEC

Cup Final Saturday, having watched Liverpool go to a resounding win over Merseyside rivals Everton, how can I resist looking at the Waterboys in the same manner?

The first half - a lot of new numbers being played here. They're very tight, with a lot of the blues influence showing through. A quick one-two into Hank William's classic 'I'm so lonesome I could cry'.

Mike Scott appears more charismatic than

ever. Check out 'When the savage comes'. He tends to fancy himself as a latter day McCulloch.

Moving up a gear, four classics with an excellent violin set-piece on 'Pagan Place', and Scott is making free with the lyrics of 'Old England', and I can hardly keep up with the emotion of this great occasion.

The crowd clap along, what a night... the Dublin boys have carried off the glittering prize, and over to Ian St John for a comment on the gig...

Nigel Holtby

### HIPSWAY LEEDS POLY

"There aren't many people here are there," I thought when I first walked in. Even though it filled up later there must have only been about 350 at the most, surprising for a band with two recent hits.

Half an hour later, amidst a lot of dry ice and blue light-

## HIP CRACK AWAY

ening which wasn't dissimilar to a giant fridge, Hipsway took the stage, and were soon into the better known songs like 'Ask the Lord'.

Their set was technically perfect and packed with powerful songs, even with the odd Frankie Vaughan lyric thrown in for good measure. As for the lead singer's voice - ooh! exquisite?

Even though Hipsway are not destined to be a mega, sex symbol teenybop band, (John Taylor, pout on) they are destined to be an extremely popular and interesting live group and that's not a bad thing is it now?

Alison



# BROTHERS GO TO BITBURG



• Joey, DDT DID A JOB ON ME

**W**elcome to the pleasure dome of popular music, where the age of the gain is entering its middle-age...

What to do when packaged acceptability begins to stick in the throat, and the right haircut and the right contacts are just nothing more than a measure of their own worthlessness?

You get out of the dome, and scabble around in the trashcans of pops backyard, that's what.

This has always been easy; since its earliest days rock 'n' roll has spawned deviants that have just refused to fit. But we're talking about the Ramones here, and that's twelve years of gigs, and records, and song-writing; twelve years of playing *punk rock*, and one thing punk never set out to do was write itself a history. We're asking has time eroded that original independent, uncaring, dumbkopf zeal that helped shape the movement in the first place?

We're asking does 1986 really need the Ramones?

Does guitarist Johnny never get worried that they're practically an institution, and punk was all about breaking institutions?

"We're not that much of an institution, just among the people who follow punk rock. I know punk is about breaking institutions, but we're still outcasts as far as the mainstream of everything else goes."

But time is a great familiariser; has it ever bred contempt? "I don't think we're gonna get too professional. There's a lot of thinking, as far as the show goes, but we don't practice. If we don't play for a month and a tour's gonna start, we have a rehearsal the day before we tour. I don't play guitar at home or anything, we're not going to get too slick."

So the punk enthusiasm/unconcern is still there. But were there any points in your history when you thought it was all going to end?

"At times around 'End of the Century' and 'Pleasant Dreams', I didn't like the direction in which we were going and I was getting really tired of it. I didn't write any of the songs on 'Pleasant Dreams' only because I'd lost interest. I felt we were getting soft, people were worrying about having a hit, worrying about compromising and putting out watered-down Ramones. I never cared about having a hit, it didn't matter to me. Now the last two albums are good again, everyone's less worried about hits."

Why, though, out of all the bands that came out of the rush of 76/77 should the Ramones out of all of them lasted? Dee-Dee answers this one: "We like what we're doing, and probably because we never had a hit we never got corrupted." Why should

commercial success bring corruption? "It starts the band arguing about money, and the guy who writes the song gets more than the others, and they still have to tour so they start fighting." Johnny takes up the point, "Everybody knows they have a good thing going - we're a good band. I think everyone in the band believes we're the best at what we do. If I saw a band that was better than us I'd be worried. Once in a while I see things I like. I saw the Clash - early Clash, and oh boy, they were really good, nearly as good as us. Then I saw them a year or so later and they weren't the same anymore."

Johnny lists the Clash, the Sex Pistols, the Damned, the Dead Kennedys and a couple of others as being his favourites, they were the ones who could write songs and keep the excitement going. They're more or less in the past now, certainly their finest moments are long gone. Why should that be so, that music's gone back to its former dullness?

"There was a time when I thought that we'd become really big, around the time when the punk movement started to become big. We were up to our third album, the Sex Pistols were putting out their first, and I thought that this was the music of the future, that us, the Pistols, the Clash were the Beatles, the Rolling Stones of today. But I guess the music industry really worked to keep it down because they didn't really understand it. They wanted to keep the acts that they understood big, so it never really caught on as it should."

Ah, memories only make us cry. What does he listen to now?

"I don't listen to music, so that's a bad one to ask. I just got so much of it through the years, that I just had to escape from it. I guess music comes in different waves, all of a sudden there's a high point, and in a couple of years a low point."

"Is synthesiser music at a high point now?"

"No, it's not really going anywhere at the moment... All that synth music seems to have come out of England, so you can have credit for it." Suicide?

"I know they might have been one of the first, but at least they were sick y'know. I liked Suicide, I was a fan of theirs, they were crazy. After that it became all wimpy."

Ah, wimpiness, here's something to play with. Not that it could ever seep into their music, let's not be so naive as to think that, but this 'hardness' of attitude has dropped them into trouble in the past. The last time they played Leeds someone smuggled a loaded air-pistol into the concert and took a pot-shot at Joey. Dee-

Dee has also been the target of violence, once a kung-fu star embedded itself in his amplifier, narrowly missing him, and not so long ago Johnny underwent a brain operation after being kicked in the head by someone wearing combat boots.

Wimpiness this ain't, but should it extend to Dee-Dee expressing the opinion that Libya, England and anywhere else should be bombed because of anti-American feeling, not only stirring up trouble but contradicting their own stance in songs like 'Bonzo Goes to Bitburg' (anti-Reagan), 'Planet Earth 1988', and 'Commando' (both anti-war)?

"Well I took LSD last night and I learnt to be more gentle and non-violent... I'm getting custom-made T-shirts with big peace signs on them." So why did he say all that about bombing Libya, England? "Oh, I was drunk, I was just showing off. I don't drink very much - I take anti-abuse, 'cos I'm an alcoholic. But I had a couple of drinks that day and I was really bombed, so I was just taking the s\*\*\* out of this reporter. I knew this was just what he'd really like me to say, I knew he wouldn't believe it if Dee Dee Ramone says "I pray for peace". I know he's gonna say oh you're right wing, and all this.

"Look, I hate war. When they bombed Libya I didn't feel good. I saw the pictures of Gaddafi's kids, and it just makes it hard for everyone. We all want to survive."

Looking at Dee Dee Ramone myself, the tattoos, the hard face and even harder New York accent I too find it a little hard to believe that he prays for peace. Then again such a fine slice of vital vinyl like 'Bonzo' can't be all wrong. Speaking of the music, would they say they've changed (I don't say *mellowed*) at all over the years?

Johnny: "I hope not... I like us to be as close as possible to what we set out to do. I never like seeing bands change when I was a fan of theirs. I always wanted to play punk rock, the songs I was involved in on the last album - 'Mama's Boy', 'Warhog', 'Endless Vacation' were the punk stuff. There's a certain percentage of the album I want to be a certain way - three chord punk orientated songs." Doesn't all this inevitably get a little limiting? "Everybody's limited. Every band's got their style, they're stuck with it. Not many bands can continue to change styles and still be good."

But for all this, hardcore is certainly making its presence felt in Ramonesville. It was a style that helped focus attention back on da brudders, absent though still working the small American clubs whilst caught up in record-company hassles. Paradoxically though, it was the Ramones



• RICHIE: I just found a nurse that I can go for

**From Old Hanoi to East Berlin, the Brothers Grim are with us again. With a major tour underway, and their tenth LP 'Animal Boy' about to be released, John Tague speaks to The Ramones about the what's the why's and the where-to's of the celebrated three-chord mash. Faces on film: Mark Williams**



# ARTS



## FORESIGHT

Come on down...

Yet again the price is right at the Hyde Park Picture House - even if you walk out half way through you still waste less than the price of a pint of Tetleys.

With value like this how can you miss **LETTER TO BREZHNEV**? This must be the largest and most reality full prize this week. Sexual tension, tension between countries, steamy scenes and **LURVE** as Teresa meets Sergei and Elaine meets Peter. A cynical fairy tale about two ordinary young women (Friday, 23rd May for seven days).

**COLONEL REDL** transposes these themes of sexual and, political tension, which seem to be the Hyde Park's raspberry ripple flavour of the month. Hissing self repression, opulence and angst (Friday 30th for three days). Sex, murder and psychology mingle in an intelligent continental movie that puts wits and laughter into the word thriller. (22nd May for four days). **DEATH IN A FRENCH GARDEN**, it's called, or so the Hyde Park say.

The Playhouse does well on the late night and Sunday scene: the eccentric **KISS OF THE SPIDER WOMAN** should have enough energy to keep the volts dazzling through your skull. (Saturday and Sunday 11.15 and 7.30). On Sunday, 1st June there's **THE WAGES OF FEAR**, a 50s black and white subtitled B movie. It throws together South America, nitro glycerine, fire and the road to the Oil Wells, all courtesy of the Playhouse hand-out. I'm using indelible ink for this one in its confrontation with page 42 of my diary.

**SUBWAY** is the best that the Cottage Road can offer, late night on the 30th May. It's a French comic book thriller turned into a moving picture.

But if you've seen all the films before why not guess how much it cost to revamp the Alhambra Theatre in Bradford whilst experiencing some of Britain's top contemporary dance with the **Ballet Rambert**. (27-31 May). You too could win a plastic toasting fork.

There's something even better closer to home. The Grand and Opera North are conspiring to produce a series of songshows in which all loudly and stupidly lose their souls and end up twisting on that eternal toasting fork, the devil's fires. **THE RAKE'S PROGRESS**, **FAUST**, and **DON GIOVANNI** are all on at some point over the next two weeks.

But I'm missing out on all the polished stuff. The nitty gritty of ideology sounds again as the **Workshop** theatre presents a week of women's theatre, 2-7 June.

On the more static side of life Bradford's NMFP is probably still the best bet, municipal museum wise. Indeed Leeds hasn't yet managed to open half of its gallery: see What's On for further info.

More importantly, and building up to an end here, there's the Poly Creative Art **PRINTMAKING DEGREE SHOW** at the Poly gallery, 23rd, 28th and 29th.

Agitation and Propaganda time: the powers that be, in this case the evil, gluttonous, monominded NAB (National Advisory Body) are again trying to close down the Fine Art Course. Watch out for action. Work-ins are planned and if they want you to march - the price (pretentious bit coming up here) must be right, for walking is free and, so the cliché goes, art is without price.

The DJ draws (dooles?), "the first girl to bring me her bra and knickers gets a free bottle of Asti Spumante but make sure they're clean though" - no, not 'ladies night' at Tiffanys, but an extract from John Godber's excellent play **Bouncers**.

This two hour, four man performance accurately catalogues the weekend nightclubbing scene through some hilarious characterisation. The play thrives on its use of stereotypes and could be criticised for doing so but Godber's skill as a script writer means that no single night clubber escapes derision. We find we are laughing at ourselves as well as others.

Students are portrayed as moaning Smiths fans who plague the DJ to play 'The Jesus and Mary Chain' instead of Lionel Richie's getting off music; the Hooray Henries don't even get across the threshold, their 'now listen here, my good man' chatter rubs the doormen up the wrong way and they are told to p\*\*\* off.

Most of the play, however concentrates on four women, four men and the Bouncers themselves. Few props are used or indeed, are needed to distinguish these characters for the actors deftly change their personalities at the drop of an accent.

There's Suzie, "she's sexy, wears suspenders, goes on the sunbed - she's had everybody", her friend, whose birthday they are celebrating, has hysterics because someone



• John Godber's 'Bouncers'

has stolen her boyfriend and they had "been going out for two whole days".

Suzie's foil is Dirty Eric, the massive bouncer who has taught the other 'lads' all they know. His two speeches are introduced bluntly by the other doormen. The laughing stops. Eric's description of the Suzie genre is poignant;

"they're sixteen going on thirty five, young and vulnerable - exploitable." He recalls an incident he witnessed in a pub when a woman, p\*\*\*ed up, was repeatedly raped by members of a football team and nobody, apart from him, did anything to stop it. Certainly no laughs here.

In **Bouncers**, the mood switches from the predominantly jovial for

example - "You don't need a brain to be a bouncer, just an ego" - to the occasionally ghastly.

John Godber of the Hull Truck Theatre company is a talented man, he writes plays that have mass appeal but don't seek the lowest common denominator. One hopes and expects he has inspired a whole new class of theatre-goers.

Helen Slingsby

## • TOP • HOLE •

Biggles (ABC)

Just when you thought it was safe to join FLYSOC, Captain James Bigglesworth, alias Biggles, flies his finest hour to save the ABC, and the world as we know it from almost certain reality.

Biggles first clattered off into the blue in 1917, the sooperdooper aerial chappie who shot the Huns into the pieces they jolly well deserved to be shot into.

Looking back to the future, director John Hough has had him fly into a timewarp and crash into modern day America. He is rescued from the wreckage by a curious Jim (Alex Hyde White), who becomes, via the urging of from 1917 of Colonel Raymond (Peter Cushing) caught up in the desperate bid to find out the nature of the new German secret weapon, which could change the outcome of the Great War...

Complex stuff. The film is entertaining and amusing; Biggles (Neil Dickson) is pukka English and contrasts well with his American counterpart, who is yo-yoed between present and past to good comic effect.

There are a few giggly scenes (Biggles dressing up as a nun etc) and the aerial skirmishes are well shot. The adventure and the hero are reminiscent of the Bond films, though they're not in any way a rip off. There's a good comic stooge, Peter Cushing is as stern and sinister as ever, and only Biggles himself needs a little more stuffing to become a first division superhero.

Very enjoyable. Let's hope the Biggles saga continues...

## AN ILL WIND

THE WINTER'S TALE:  
WORKSHOP THEATRE

The *Winter's Tale* is one of Shakespeare's later plays and one of his most mature, so my English teacher used to say.

The Workshop Theatre's interpretation of the play rather than its visual presentation meant, however, that this production was only a qualified success.

As a modern audience we expect psychological realism but Leontes' jealousy, the starting point of the action, seemed unjustified and his subsequent ranting and raving far-fetched, even ridiculous.

The staging of his first suspicions of the illicit 'relationship' between his Queen, Hermione and Bohemia was highly effective though: a sea of dim blue light in which he struggles to come to terms with the 'evidence' in front of him as the action freezes and the other characters remain motionless, statuesque.

The *Winter's Tale* falls in to two distinct, very separate halves which are rather rudely brought together at the end. At times it was difficult to reconcile the two. The first half ends with the death of the Queen and then we are transported to a different world where the mood, even the language is far removed from what has gone before.

The contrast in tone was striking. Initially there was Lawrence Nasskau as Leontes, prancing around the stage, filled with jealousy, tormented and suspicious; the mood is sombre, the action slow. Then in the Bohemian forest the tone is lighthearted, like a Shakespearian comedy.

Antolycus, played by David Clarke, was the most attractive figure in the production, a rogue who always had the audience on his side and who provided comic relief with contemporary references.

Despite my reservations about the last scene when we get a virtual resurrection, as with most of the production the scene was well presented but the actual text served to alienate or slightly confuse the audience.

Duncan Murray



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25 May 7.30pm

**KISS OF THE SPIDER  
WOMAN (15)**

Fri 30 May, 11.15pm  
**DIVA (15)**

Sat 31 May, 11.15pm  
**TRADING PLACES (15)**

Sun 1 June, 7.30pm  
**THE WAGES OF FEAR (PG)**

**LEEDS PLAYHOUSE**



# BOOKS



## RED CRIME

Exterminating Angels, Peter Duvent (Pluto Crime)  
 Strange Inheritance, Bod Biderman (Pluto Crime)  
 Bloody Murder, Julian Symons (Penguin)

"What the modern crime novel can do" writes Julian Symons "is to say something interesting about our time. The fine art of murder... can tell us something about the world we live in and about the best way of living peacefully in it."

The two novels from Pluto crime attempt to just that. As a subsidiary of that well known publisher of left wing literature, Pluto Press, they bring a socialist or 'socially aware' perspective to the sphere of crime.

But does it work? And, after the way Dashiell Hammet seemed to corner the genre in the 30s, is there any point?

Both deal with disillusion. (Does this tell us something about the state of the left in our time?) "Strange Inheritance" is set in America and examines the betrayal of Socialist hopes after the Second World War as the USA dragged itself into, the fires of the McCarthyite witch hunts.

The plot has little drama and the conclusion is completely underwhelming. Certainly not worth fighting your way through two hundred pages of plodding prose, paper thin characters and uninteresting stereotypes.

Exterminating Angels is something very different. This time the disillusion is of ex-students and ex-activists who have seen the hopes and ideals of the late 60s dissipate into mortgages and sensible jobs, but who still need to do radical acts.

The eponymous Angels are a terrorist group who have infiltrated high society and the security forces. Instead of simply destroying banks and military targets the group kidnap corrupt and prominent capitalists and force them into compensating the victims of their exploitation. Inevitably they bite off more than they chew and the operation begins to collapse.

What Exterminating Angels gives is an insight into the strange twilight world of international terrorism and its detection. Infiltration and counter infiltration build into and onto one another: both terrorists and security forces use the same tactics and the same methods, until eventually it becomes obscure who's working with who.

Symons's *Bloody Murder* is a

survey of the evolution of the detective/crime/police story, from its earliest roots in the memoirs of Vidocq, a flamboyant 19th century criminal turned detective who was often detailed to track himself down, through the American 'hardboiled' school and eventually onto the likes of Le Carre. It's a personal net comprehensive account: A ready guide, and a valuable starting point for those who wish to look deeper into the reception, production, and criticism of the stories of 'the fine art of murder.'

Evelyn Waugh, 'Waugh in Abyssinia' Penguin

"On 2nd November of that year 1930 Ras Tafari Makonnen was crowned King of Kings, Lion of Judah Emperor Haile Selassie I" at Addis Ababa. It was muddy and everyone's uniforms fell apart but nevertheless it was dead symbolic. From it followed, amongst other things Rastafarianism and the complete collapse of the League of Nations.

Abyssinia was the only country in the whole of Africa that was ruled by Africans rather than European settlers or officials. It has an ancient, if rather rundown, church and a reputedly formidable army. The Italians led by the Fascist Mussolini were desperate to take it over in their quest for empire.

Evelyn Waugh, fresh from the decade of the "bright young things" was sent as a journalist to Abyssinia where he reported on the Emperor's coronation and the Italian take over that followed shortly after.

The book is not a compilation of his news reports. Like a 30s version of Michael Herr's 'Dispatches' it is a tale of the

## IN BRIEF

MARIO VARGAS LLOSA: 'THE TIME OF THE HERO' PICADOR, £3.95

Set in Lima, the *Time of the Hero* concerns itself with a world of cruel and often grossly sadistic behaviour, on the part of the military cadets it looks at. But what started as pranks, escalate into something far more serious and with far greater repercussions.

Vargas Llosa has written a curious book here: often changing styles and points of view, alternating between first and third person narratives, he paints a world where nothing is certain and the thrill of uncertainty is the main force.

Kieron Collins

*Absolute Beginners...* Colin MacInnes  
 Colin MacInnes only had to scratch the surface of bowler-hatted, Telegraph-reading London of the late 50s to reveal a brand new subculture of jazz, drugs, opulence and above all, youth, bubbling just underneath the beach.

The second book of a trilogy, *Absolute Beginners* effectively examines the reality of London's boom-period through the hero of the novel, a hip,

thoughtful 18 year old, who makes a living as a risqué photographer and who also is suffering from a dose of adolescent angst.

MacInnes peers through London's basement flat window to find a room full of colourful, memorable characters like Crepe Suzette, the 'spade-lover'; Cool, the half-caste torn between two cultures; Big Jill, the fat lesbian hustler who provides a plentiful shoulder to cry on and the Wizard, a closet racist - all of whom represent what really went on behind the shabby net-curtains.

A cult book, a little archaic at times but as a commentary on 50s racism, painfully relevant 30 years on.

Robert Silverberg *Sunrise* on Mercury. Pan £1.95

Sci-fi and fantasy are here used as playthings to illustrate thoughts close to home than Moon Base Alpha. The stories discuss sociological, psychological, philosophical issues in unusual surroundings: a kind of Dr Who meets Freud and Marx.

Of course not all the stories live up to these high standards. In some the ideas are too shallow, and the settings ludicrously ill thought out, but on balance the book's an enjoyable read. It raises interesting points in an undemanding fashion. Beam me up Scotty.

New York, New York by Miles Turner. Pan £3.50

It seems increasingly unlikely that any of us will have enough money to swan off to King Kong's hideout this summer, but in case anyone's lucky enough to be sporting the cash, here goes...

Competent and interesting guide. Bopping students would probably want something more along the lines of the Lonely Planet Rough Travel books, but this does make an attempt at putting over the music/club scene, and Turner has included the world of fleamarkets, obscure museums, bookshops etc.

The Penguin Dictionary of Political Quotations, Compiled by Robert Stewart. £3.95

Robert Stewart's reference book is a cleverly balanced work, he has quoted Biko on freedom and Goebbels on power, Thatcher on men and Gadafi on women. From Burke to Hardie, the Koran to the Bible, Stewart has carefully chosen those quips and passages that show the essence of the speaker.

Both intelligent and trivial it blends, mixes, contrasts political verbiages and profundities.

"I am an English Liberal. I hate the Tory party, their men, their words, and their methods." - Winston Churchill.

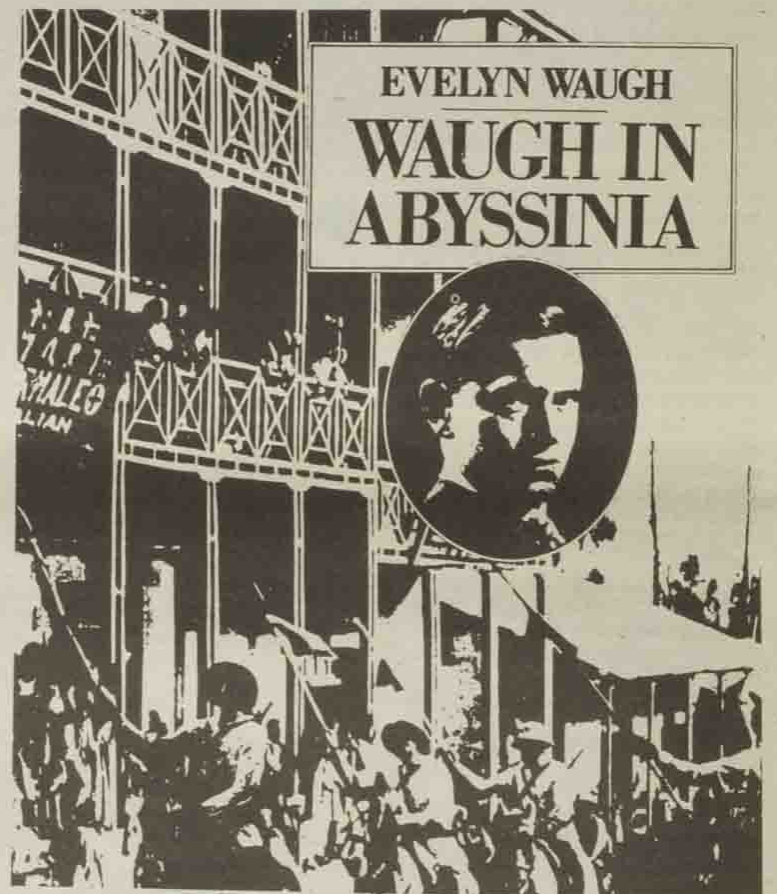
time Waugh spent in the war-torn country with a few newsy bits thrown in: as such it is a work of many sides.

You can read this for his funny and penetrating account of life in Abyssinia; you can read it as a work showing how the media operates. You can read it along with 'Scoop' and 'Black Mischief' to see how "real life" transmits into "art", you can even read it as an analysis of the politics of imperialism.

Most of all it's fun to read, Waugh tangles with Abyssinian custom, French railways, Arab spies, drunken soldiers, the heat, the dust, plus his own courage, fear and mistakes. It is an early work and his style is a mite ponderous, but his wit is lively and his pen is satirical.

In a way the book is written to shock. Waugh's politics were reactionary and his conclusions on imperialism are usually pretty dubious if not downright wrong.

Yet Waugh was an intelligent and truthful man: in this little, lively book he made perceptive comments that helped disturb the cosy "push it out of the way" styles of thinking about Africa that so often prevail.



## EVELYN WAUGH WAUGH IN ABYSSINIA

Naruddin Farah's 'Maps' is a philosophical novel that examines the consequences of conflicting emotional and political affiliations against the background of the Ogaden civil war.

Life, death, sex, reality are all clearly discussed by this original writer.

'Maps' covers the first 17 years in the life of Askar a Somali orphan boy who is mothered by Misha, a non Somali. The relationship between boy and woman is the centre piece of the plot. Their closeness is almost abnormal; it is conveyed by the flux of Askar's emotions - his jealousy of Misha's lovers, his joy at being alone with her and, as he grows up, his struggle to throw off his step-mother's profound influence and become a complete man which he does by becoming involved in the fight to free Western Somalia from Ethiopian domination. Farah brilliantly portrays Askar's confusions and doubts which are the crux of the novel.

The complex, indirect, switchback form of narration and the almost conversational tone employed in places occasionally obscures and tones down the dynamic plot. Farah uses dreams and fantastic imagery to give a telling insight into the workings of Askar's mind. African legend and tradition lend a richness of colour and

mystical, ancient quality to this unique and enjoyable novel.

Less than Zero - Brett Easton Ellis - published Picador

An outstanding first novel from American University Student Brett Easton Ellis, who wrote his original manuscript at 20 years old.

The book deals with the 'blank generation' of spoiled rich kids in LA. In a world where there exists a constant whirl of social activity, a high of cocaine accompanied by the ubiquitous MTV; where there is money for nothing... and for the taking.

Into this world is pitched 19 year old Blair, coming home for Christmas from College.

Brett Easton Ellis captures brilliantly the decline into nihilism of Blair's companions. He can hardly speak to his girlfriend, a 'best' friend is a rent bot, parties become 'gang-bangs' and a corpse in the street a source of amusement.

The style of the prose is slack and unassuming peps, porsche and cigarettes. The false glamour of the situation becomes monotony and monotony/boredom breeds discontent.

Eloquent, gripping, disturbing and unforgettable, the movie rights are already taken. Nigel Holtby

## L.U.U. EVENTS

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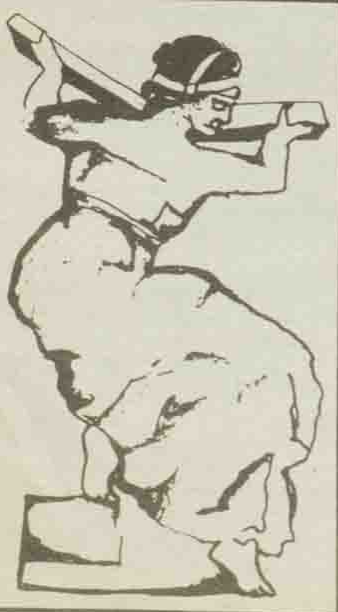
(available from Jumbo Records and CTS)

also

## ADRIAN LEGG

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# BOOKS

## AMANDLA

Nelson Mandela by Mary Benson  
(Penguin £2.50)

The difficulty of writing about a life of such unfulfilled potential is working out the historical perspective that you have to start from.

He is still very much alive in Pollsmoor Prison and the mythology that has grown up around him is becoming an increasingly irritating thorn in the South African government's side. However his deeds now form part of South Africa's history.

Fleeing from an arranged marriage and pursued through the state by men determined to bring him back to his royal Zulu family and chieftom, Mandela was forced into an early political awareness. He was woken by various of the deeds of General Smuts, like the massacre of the Israelite sect of 63 or the bombing of the Bundelwats brethren for not paying their dog licences. Although these acts were not necessarily directed against the black population, they still reflect the barbarism and national character around which the ideology of apartheid has been structured.

Compiling quotations from many different sources Mary Benson has managed to prevent this book from becoming just another political biography of Nelson Mandela.

She has shown the guiding influence that the Mandela-Tambo partnership had on an ANC which had lost its ways and degenerated into a 'talking shop' during the 1930s. As a rare indication of the stature of this man we are given a detailed quotation from Nelson Mandela's four hour statement in his defence at the Rivonia trial in 1963.

Since then he has been in gaol, and Mary Benson has had to try to account for the staggering influence that an unquotable, imprisoned man has had on the angrily politicised people of South Africa.

The task is a difficult one, and she has not fully succeeded. Rather than an analysis of the situation we are left with an 'as it happened' account of the stories that Winnie Mandela can tell of her husband's life in prison.

Easy to read with amusing first hand stories and anecdotes from Mandela's early life, this version of events does give an interesting introduction to the lives of one of the modern world's born leaders and statesmen. If only...



### CONTRIBUTORS

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Helen Slingsby

### SNOOKERED

BY DONALD TRELFOED

Snooker is primarily an armchair spectator sport. Apart from David and Dickie and Dickie's obvious and occasionally banal gentry inquisitions the average enthusiast gleans most of his/her knowledge of the green baize from televised frames.

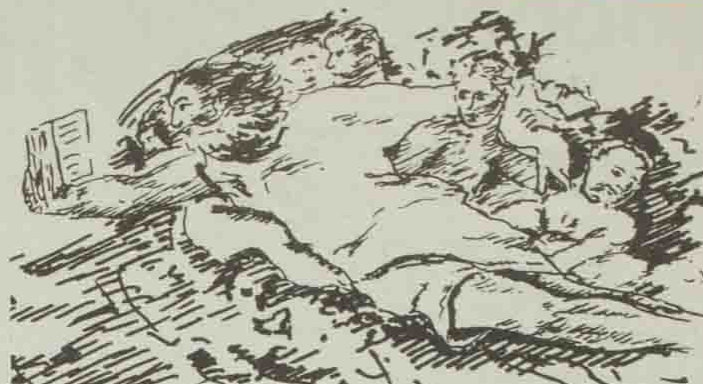
Tabloid printed sensations - where Knowles puts his and how Kirk lines up the white - offer a disposable gossip supplement. Donald Trelford's book appears as an oasis of genuine inside information in this desert of useless trivia.

In the first half of the book he traces the game's origins, explains why Joe Davis was 'Mr Snooker' and charts the sport from its comparative obscurity in the 60s and 70s. From this foundation the author reveals his fascinating comments on the 1984/5 season, culminating in the book's pinnacle, the *Crucible 85*. The writer pens a plethora of individual portraits: Thorburn has 'the air of a riverboat gambler', Knowles is 'boorish', Higgins 'mis-spent his youth' and White boasts 'a reputation for speechlessness'.

The reader discovers how Steve ticks and how the man from Coalisland won at Sheffield, Hearn's Romford Mafia which Trelford seems to have infiltrated, is his chief source of insight.

The author edits 'The Observer' and he relishes his leave of absence from political analysis. His love of snooker is complemented by his writing pedigree. They blend to produce an appreciative but critical appraisal of the state of the game and the characters within it.

The compelling content is enhanced by a fluent and witty narrative and generous use of quotation. 'Snookered' is scintillating material for cue buffs - a literary one in seven.



The Tunnels of Cu Chi by Tom Mangood and John Penycate  
(Pan Books £2.95)

Much has been written, photographed, filmed and sung about Vietnam, yet the 'Tunnels' reveals a whole new area of the war, and a whole new nightmare that makes *Apocalypse Now* seem like the teddy bears picnic.

The tunnels of Cu Chi were a system that the Vietnamese built to fight their foreign enemies. During their struggle with the Americans they extended for hundreds of miles around Saigon.

This book provides a comprehensive and detailed study, not just of military facts and figures, but also of the men and women who fought in the tunnels, the conditions and the horrors they had to undergo.

The best parts are the remarkable interviews that the authors have managed to secure with tunnel veterans.

This is not just military history but a view into what makes people tick.

Those Pluto Press people have done it again and found this. 'The Big Sea' is very good, unlike the typical student party quipped the 'reviewer' dryly.

Langston Hughes an 'all-American' black, wrote this autobiography from his experiences as a poet and 'aware' man of the 1920s when radical prejudice was not covert but viciously open.



The book is a tale of his travels: Mexico, New York, Africa, Paris etc. Because he was a 'negro' it centres around people's perception of race and reveals the absurd seriousness of the colour bar.

It's a friendly personal book rich with anecdotes. Sailor one moment, Harlem socialite the next, he writes about it all with an amiable richly observant pen. Marvellous content is allied to a powerful plain style.

It's quite probably the friendliest most approachable book ever. Friendliness with a true tongue, for Langston knows what's what.

He reveals the error of the Hollywood Cotton Club myth: the policy to him was vile. Even if blacks were let into the clubs "now the strangers were given the best ringside seats to sit and stare at the negro customers like amusing animals in a zoo".

Yet the ideological soundness is not all: the personal brilliance stuns. Though Langston knows a heck of a lot of people I have never heard of, I still had a fine time hearing about them. *Ta Lانس*: you was a swell guy.

The Ledge Between the Streams  
by Ved Menta (Picador 1984)

"From experience they knew that within moments the riverbeds would be flooded. But they knew of no way to warn us. We were far out of the reach of their voices, and the fastest legs amongst them couldn't get to us in time. They closed their eyes and prayed. When they opened their eyes, they saw us slowly coming up, still unconscious of the wall of water, which even at that moment was coming out from under the bridge. They gave us up for dead. Then they saw us break into a run. They held their breath as they lost sight of us in the blinding rain."

Vedi is trapped by his blindness as if on the ledge between the streams. He can help himself, other people can only watch. Outside his blindness other forces contend against him, the Indian social system which condemns any handicapped child to a life of dependence on his or her family, and the political upheavals and violence leading up to and following the 1947 partition of the Indian sub-continent into India and Pakistan.

Vedi, now Ved Menta, writes about the years from his sixth to his fifteenth birthday, in the language and style of a child, and from a child's point of view, showing how the world outside has to be fought with and mastered. His autobiography is not another 'Gandhi' or 'Jewel in the Crown' packed with dramatic incidents and suspense, but a documentation and evaluation of the British ruled India of 1940-49 as it appeared by a small blind boy, and a monument to his determination in breaking free.



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ARTS REVIEWER  
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# ARTS

## GOODBYE TO MINELLI?

It is unfortunate that in these days of mega bucks production audiences would always prefer to watch television than go to the cinema, and go to the cinema instead of the theatre.

It is probably for this reason that the stage version of Cabaret has for the past two decades or so remained unperformed on the professional stage in Britain, apparently rendered obsolete by the 1972 Bob Fosse film version of the same name which starred Liza Minnelli and Joel Grey and which scooped numerous Oscars.

However it is by no means obsolete as the touring of Cabaret which stopped at the Grand Theatre earlier this month showed. Cabaret is a "traditional" love story set against the decadence of 1930s Berlin and the rise of Nazism. Unique in its time, it sets love against politics, and does not allow the audience to settle back into a cosy world of 'boy meets girl' stories, constantly posing questions about sexuality and its relationship to extremist politics.

Wayne Sleep, who played the Master of Ceremonies seems to have chosen this production as a way of branching out from his stereotyped role as the doyen of dance for the masses. He acquitted himself very favourably.

His was an unenviable task because however hard one tries to ignore it comparisons are bound to be made between him and Joel Grey's film performance.

Looking more like a Borstal bully boy than the sinister ringmaster Joel Grey had made his own, Wayne Sleep gave a performance which although slightly lacking in the vocal region was exceedingly powerful physically.

He typified the sleaze and decadence which is meant to permeate through the whole of Cabaret. He

FRIGHT NIGHT - a modern day horror movie spoof with no surprises or originality. Writer/director Tom Holland wanted to exploit two markets: comedy and horror. The lure of financial gain seems to have obscured his judgement.

His mistake starts with a full moon, ethereal mist and a barely glimpsed coffin. From here on in the plot "develops", ie gets more thoughtless, and little of interest happens until the last half hour when the audience is treated to some highly polished and mildly gruesome special effects.

Roddy McDowell is relatively amusing as 'Peter Vincent' the horror show host who when presented with a real vampire, bottles out but comes through in the end. 'Ami' played by Amanda Bearse is, at first a typical sickly sweet heroine. Luckily she proves more interesting when metamorphosed into one of the vampire's minions. The most amusing role is that of Stephen Geoffrey's 'Evil Ed', who as a bizarre teenager and then as a bungling vampire provides most of the laughs. William Ragsdale as 'Charley' the hero does little for the film.

Revision is more scintillating than this film.

Katherine Dean and Simon Winchcombe

was of course aided by a chorus of dancers and singers who spared no blushes, not to titillate but to unnerve.

Unfortunately not all the other principal characters were as strong. Sally Bowles lacked the vocal capacity necessary and veered too much towards vulnerability as the real Sally Bowles rather than the cover for the hard woman within which it is meant to be. She flashed her suspenders as though she were a convent school girl rather than a raunchy night club singer.

The staging was remarkably slick for a musical which has always had



the problem of too many diverse scene changes. In the style of the modern musicals the action and movement carried on as each scene moved off to be replaced by another set, all of which were both simple and effective.

Continuity was maintained by setting the whole play in the fantasy world of the Kit Kat Club, into which all the sets moved.

Only one number came across particularly badly. Called 'Political Tap' it seemed to have been dropped into the second act purely as a vehicle for Wayne Sleep's tap dancing, which is not actually his

greatest skill. It was a rather obvious combination of Nazi gestures to a sound track of Nuremberg rally type chanting. It can only be called a show stopper in that it destroyed the continuity of the play and jarred with what went before and after.

It also seemed a shame that the songs 'Money Money Money' and 'Maybe This Time' both of which were not written for the play but the film, were put into this production.

It seemed like an attempt to give the theatre-going audience a live production of the film, which is totally unnecessary.

This said however, the staging of 'Money Money Money' was spectacular and in itself a great break with the film.

It is unfortunate that the provinces of Britain which apparently means anything outside of London where of course only about 85 per cent of the population live, are so rarely given the chance to see productions like this which almost exclusively are restricted to the hallowed streets of London's West End; which is in fact where this production is finally bound.

Jay Rayner

## FLIM-FLAM AND SPACE: ALHAMBRA & RAMBERT



The famous Alhambra Theatre of Bradford reopens on 27th May, revamped and largely rebuilt. The tickets will be quite cheap - only three quid a throw for all us student pop pickers.

It's a mixture of vulgar Victorian flim flam and open-structured modern metal and glass. There are some wonderful evocative spaces, some light, some dim. It's big. The stage looks like the hanger that Darth Vader and Luke Skywalker used, for the final struggle in Star Wars; to my untutored eye the auditorium looked like the 'Super-bowl'. Bars and restaurants abound.

The strange size, the large orchestra pit, the extensive dressing rooms and various bits of technical wizardry should combine with rehearsal scheduling policy to mean that it will be the only real dance theatre in England. Another artistic first for Bradford.

Deputy leader of Bradford City Council, Gerry Sutcliffe, points out that the Alhambra won't only be a grand theatre and a "northern centre of excellence": local communities in Bradford should be able to use the workshop style theatre which has been built behind the main stage; pricing policy will be fixed so that the relatively poor can

afford to use it.

The theatre starts off on the 27th on a brilliant note with the Ballet Rambert dancing a high energy modern line up. There are some other decent shows - Agatha Christie's 'Death on the Nile', but unfortunately about Christmas time the programme deteriorates with Cannon and Ball.

With any luck, after the tastelessness of Yuletide, sanity will return with some improved offerings. As I repeat, 30p off peak evenings in Bradford promise some restoration to your social life.

Ben Hopkins

### SPIES LIKE US - ABC

After a highly promising opening half hour or so this unrestrained spy spoof veers fast towards unhumour. Funnymen Chevy Chase and Dan Ackroyd fight a losing battle to extract laughs out of a corny script and disregarded plot which displays the usual American padded-cell internationalism and neanderthal sexual codes.

The best bits are in two sketches early on, if you think they are worth the admission fee, and they might be. Aykroyd and Chase are two obscure fledgling CIA ops suddenly hauled into the big time by the thoroughly nasty General Sline, as unknowing decoys on an impossible mission into Soviet territory. To do this they must sit through a token exam in which their ridiculous attempts to cheat in front of suspicious invigilator Frank Oz are highly mirthful. In the second such scene they operate on a great Afghan tribal leader, mistaken for eminent surgeons.

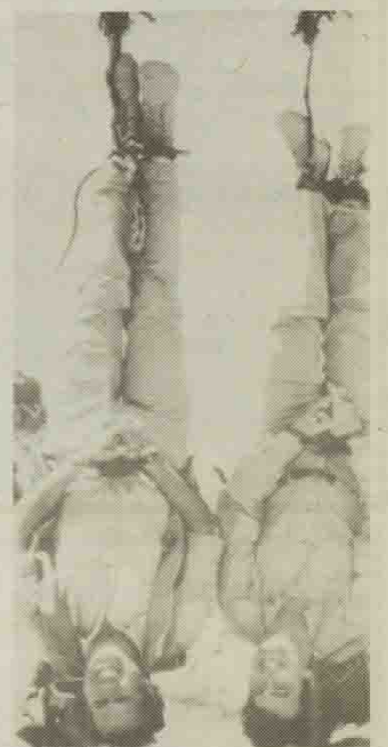
He dies just in time, but alas so does the film at this point.

It's only left for the heroes to go on to launch a Russian missile at America, threatening world disaster and some nearby Russian women in a last minute fling. Here Donna Dixon undresses well in a difficult scene, surely a name for the future.

There's some exotic filming in

Eritrean culture looks peculiar in the context of the Tartan Bar, but I have to admit that their dancing would work well anywhere and that their spongy pancakes, green beans, lentils and fatty curries are a step up from your usual 50p ploughmans.

The Eritrean Liberation Front have been fighting various Ethiopian regimes for many years now. Behind their front lines they have created a new African state complete with hospitals, agricultural assistance schemes etc. Leeds stu-



Morocco and Norway if you like that sort of thing, and fine clapper work by crewman Danny Sheldermine if you don't.

Take my advice and you'd defect to the bar.

Steve Miles

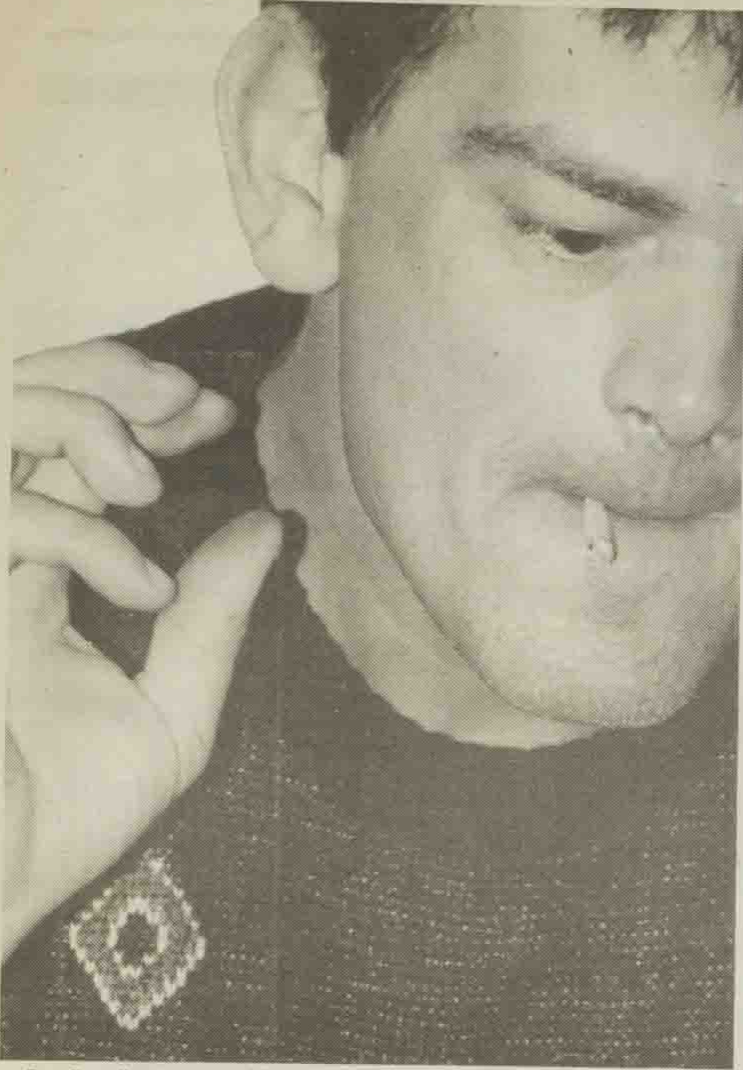
dents have raised about £4,000 to support this infrastructure: the cultural evening was by way of thanks.

The music had a boppy beat and hip swaying tune, the dancers danced, the crowd joined in.

They didn't really succeed in putting over any essence of their culture: the griminess of the bar prevented this. But they were different, refreshingly different from your usual Tartan Bar bop. If you weren't there you should have been.

Ben Hopkins





• Dee Dee, 'It want my LSD...'



• Johnny 'I wanna be sedated...'

that helped inspire the movement in the first place. "It evolved into what they do. It started off as punk and evolved into hardcore. We always play with local hardcore bands, they open for us the different towns we play in America. We want the kids to know that we *identify* with that, that we still listen to that stuff too. It's *nice* they play with enthusiasm, but they need *songs*, you can't have every song sounding the same. I mean our stuff might come close to sounding the same, but you need to concentrate on having good songs." Dee Dee: "Now we have two songs that are really difficult to play, they're really hardcore, beyond punk - 'Animal Boy' and 'Eat That Rat'. They're really *fast* y'know, faster than punk songs."

**W**hile Dee Dee enthuses, as he always did about the delights, of the two-minute thrash, Johnny's a little less impressed. He's the only person I've ever heard describe hardcore as *nice* and despite being involved in the writing of the two songs, prefers the older stuff. "I love to play the old stuff, I enjoy playing it more than the new. The new gets a little harder to play, and I don't like going up there and having to worry about how I'm going to play the song. I like to go up there feeling relaxed, so I can just

enjoy it, y'know, so I don't have to concentrate on what I'm playing."

Are the Ramones still singing about the same things? "Yeah, probably the same things... you just find new subjects to sing about, hopefully it'll still be amusing." But those lyrics, Pinhead, hopping Cretins, baseball bats, and a hundred other splat comic scenarios, why those? "We were trying to sing about things other people weren't singing about. There's only so much you can sing about, girls, getting drunk y'know? So you come up with new subjects, pinheads, mental conditions, mental problems... Other lyrics seem dumb, we're singing about different things, that's gotta be a little bit more intelligent than the same *dumb* bands - Foreigner, Journey... I don't even know their names." "Gimme *gimme shock treatment* perhaps a little, ermm, tasteless? "Other bands they don't know the fine line good taste, there's a fine line where you go into bad taste and a lot of bands do that. I hear lots of songs on the radio, and I go (*tuts*) that's bad taste. Somehow I feel we stay on the line of bad taste and not go into it. We're always aware that we can't sing about something 'cos it's bad taste."

Fun but sick, sick but fun, but can it go on much longer? Periodically rumours of

a Ramones break-up will circulate, so how long will this thing be going on? "I just take each year one at a time, I feel we still have another year left, then after that dunno, we'll see. I'm looking forward to retiring."

As retirement looms, does Johnny Ramone cast an eye over his history, and take pride in what he and the band he's with has done? "Oh yeah, 'cos if us, and the Sex Pistols and everyone didn't start then I don't know if there'd be any rock 'n' roll now, y'know. It seems like it's dying, the *short songs*, the *energy*, when you parents go *get that junk off!* - that's how it's supposed to be. None of this, oh they're a very cute band, Duran Duran, very nice. I want people who aren't into wild aggressive music going I *hate* that, it's *horrible*, get it off..."

**Y**eah, I know that feeling, people say it to me quite often. Packaged acceptability is still scum as far as this band are concerned, the home fires still burn strong. Though because they are an institution, however limited, their attraction never tempts them to go really big? Not commercially, but generally with massive sets, massive venues, which they've got the clout to sell-out?

"We played four sold-out shows in London, and had a day off and went and played a little club. We did four encores there, y'know, and that's the first time we did four encores... we haven't done it in so many years I can't remember."

All those years ago: despite the years, the all too easy path towards big-scale ease, something still hungers

inside these boys. As dedicated as ever to spontaneity, perversity, pure as ever that what they do is the best, and with no desire to compromise for the sake of anyone, punk begins, and maybe will end with the Ramones.

Wilful, hard and dedicated, any year needs such an attitude, and maybe now more than ever. Last word falls to Dee Dee: "My solo work's a bit like the early Stones blues stuff, mixed with some hardcore. But the hardcore I'd like to give to the Ramones, the next album I'd like to make an all hardcore album. I hope we get dropped by the record company, get picked up by an independent label so we don't have to make singles, videos and stuff, but put all our energy into playing live."

Is punk dead? This may be the living end, but *it's still living*.



• - one - two - three - four

• Photo: T. Woolgar



# THE WAY -



## THE JEWISH SOCIETY

**It is difficult to talk about peace solutions in the Palestinian-Israeli conflict. There is tremendous confusion over the rights and wrongs of a complex and tortuous history. Debate often descends into a slanging match, trading atrocities that highlight the great divide between the two peoples. In an issue where it is difficult to remain objective we should state our position clearly.**

We are Zionists. Zionism is not a total ideology. Zionists still have to clarify their position on their relation to society, on the problem of the territories, on the questions of religion and state, and on the problem of social inequalities.

The author Amos Oz put it more simply. He said "Zionism is a family name." There are religious and non-religious Zionists, capitalist and socialist Zionists. As members of Leeds Jewish Society we cannot speak for the whole society, but we do represent a train of thought within it.

We believe the initial element in any road to peace is the understanding that Zionism and the rights of the Palestinian people are *not* diametrically opposed. Arab and Jew can live peaceably in the Middle-East. At the settlement Neve Shalom, Israelis and Palestinians live together in a communal society where the emphasis is on peace, understanding, co-operation and an appreciation of each others' cultures.

So what is at the centre of the conflict? Many anti-Zionists claim that the root is the 'racist policies' of the Israeli state, which are themselves an 'inevitable consequence' of the 'racist ideology' it is based on - Zionism. In this scenario, Israel is a colonial state founded through imperialism, and the Jews are not justified in claiming the right of self-determination.

The Jews are a people - we have a language, a culture, a history, and a religion - as a people we have the right to autonomy and self-

determination, as all peoples do. The desire of the Jewish people to a homeland is no more inherently racist than any other national liberation struggle. The synthesis of the progressive Zionist thinkers and the recurrent waves of anti-Semitism in Europe (which reached their horrifying fruition in the slaughter of the Holocaust) produced a commitment and resolution in Jews and most of the world for the establishment of the state.

Holocaust survivors were denied entry into every country in the world and many entered Palestine illegally as their last refuge. In November 1947, the state appeared as a reality with the partition plan of the United Nations, which created, side by side, Jewish and Palestinian states. This was accepted by the Jewish Agency but repeatedly rejected by the Arab leaders who swore to destroy Israel. It was in the war that ensued, that the Palestinians became refugees, having had a state of their own.

Over half a million Arabs became refugees in 1948, an almost identical figure to the numbers of Jewish refugees from the Arab world at the same time. It was argued that driving the Palestinians out of Israel was a policy of the Israelis. Whilst it is certain that many Palestinians were driven out, as in the massacre at Deir Yassin, it is also true, that many fled.

"The Arab states which had encouraged the Palestinian Arabs to leave their homes temporarily in order to be out of the way of the Arab invasion armies, have failed to keep their promise to help these refugees." - Jordan daily newspaper, Falastin 19th February 1949. "The 15th of May, 1948 arrived, the Mufti of Jerusalem appealed to the Arabs of Palestine to leave the country because the Arab armies were about to enter and fight in their stead" - Cairo daily, Akhbar el Yom, 12th October 1963.

For nearly forty years the Palestinians have been left, without a country of their own, in refugee camps. They are a people without a home, and their right to a state is unquestionable. The problem is to reconcile the legitimate aspirations of the Palestinians with the legiti-

mate fears of the Israelis.

Why then have the Palestinians and the Israelis not been able to reach some form of compromise? The answer is both complex and tragic. The PLO has since its formation in the 1960s claimed to be the sole legitimate representative of the Palestinian people. What has the PLO stance been on Israel? The Palestinian National Covenant, the Charter of the PLO declares, "claims of historical or religious ties of Jews with Palestine are incompatible with the facts of history... Judaism... is not an independent nationality. Nor do the Jews constitute a single nation with an identity of its own."

Having denied Jews, the right of all people to self-determination, the covenant declares that they "reject all solutions which are substitutes for the total liberation of Palestine." In the process to this 'liberation', "armed struggle is the only way to liberate Palestine. Thus it is the overall strategy, not merely a tactical phase."

But surely the PLO and Arafat have changed some of these views? The PLO is indeed changing and some of the elements within it may well be moving towards recognising Israel, but the Israelis have good reason to fear otherwise. "I want to tell Carter and Begin that when the Arabs set off their volcano there will only be Arabs in this part of the world." Arafat, Beirut, March 12th 1979. "The Fatah movements... aim is the liberation of Palestine... and the extermination of the Zionist entity economically, politically, militarily, culturally and idealistically." 4th Fatah convention, Damascus, Syria, 31st May 1980.

The first war that Israel loses will be the last war that Israel fights. And what if they *did* lose? The suggestion offered is that of a secular democratic state. This sounds reasonable, but as members of a minority group, living in Britain we are aware that the society's predominant culture is based upon Christian, white, male values (University holidays for example, revolve around the Christian calendar, forcing minority groups to conform to it regardless of their own cultural calendar).

Thus a secular democratic state in Palestine would mean that once again the Jews would be unlike the other nations of the world, without a spiritual centre, and without a homeland. Moreover, the actions of the PLO do nothing to inspire confidence in such a state and there is clearly no guarantee that the Jews of this state would be either protected or free to express their culture. We believe, that a one-state solution, would lead to a bloody civil war, as in Lebanon.

The Israeli-Palestinian conflict has now gone on so long, and has been so bitter that sensible logic cannot always apply. The average Israeli or Palestinian will have lost either family or friends in the war. Emotion, for most people is stronger than rationale. You simply cannot tell an Israeli who has lost members of their family that the 'one-state' is a solution, and that Israel must dismantle its army, allow all-comers in, and enjoy the rosy future.

There can be no Palestinian state which does not agree to live in peace with Israel, as there can be little positive future for an Israeli state that doesn't agree to live in peace with the Palestinians. The first step is mutual recognition. Before this can mean more than just words, a revolution of attitudes is necessary.

The way to peace does not lie in the Jews or Palestinians solely defending their own rights, rather it **must lie in both parties sympathising with the rights and sorrows of each other.** Accepting that the Israelis will not willingly de-Zionise themselves and destroy their own state, a two-state solution is the only just, and realistic option. A two-state solution will however never work until both peoples are genuinely in favour of such a proposal, that accepts the existence and rights of both peoples.

There are good signs. The 400,000 Israelis who demonstrated against the realities of the government's war in Lebanon were a sign of the concern Israelis feel about their country's actions. The experience of Neve Shalom has been mentioned. Members of the Peace Now movement, which calls for a Palestinian state on the West Bank

and Gaza number many thousands.

In Israel, the Ratz party has policies based on mutual recognition and understanding. The Labour Party has a new policy that advocates allowing political organisation in the occupied territories, providing an alternative to the PLO, and a few hesitant steps towards a Palestinian state.

The peace movement, The Way to Peace, has West Bank Palestinians, and Israeli-Jews, working together, lobbying for peace. Three thousand Palestinians attended the first rally of this group. They reject the PLO's tactics and courageously condemn the murder since 1977 of over 50 moderate Palestinian leaders who dared speak out against them.

A settlement cannot be found that does not involve compromise. Israelis must accept the Palestinians rights, and give land (as they have shown willing to do, eg Sinai). The Palestinians must accept that they cannot have the whole area, and with it the destruction of the State of Israel.

Anyone who considers peace a priority should be doing their utmost to support those Palestinians and Israelis who work for the revolution of attitudes that will save both peoples from the self-destruction that intransigence will bring.

"Two national movements have clashed... over possession of the same land, and the only way to resolve the conflict, the only way to two rights, and two kinds of justice can be reconciled would be to partition the country between them. It is difficult for one people to understand the nationalism of another... if such peoples wish to survive they must make the serious effort to understand. Every reconciliation begins with empathy. I believe that this remains our greatest duty..." Amos Elon, 'The Israelis' Tel Aviv, 1981.

By Raymond Shaw (Political Officer, J-Soc)  
Paul Berman (Vice-Chairperson, J-Soc)  
Dougie Kriker  
Lawrence Glyn



# - TO PEACE

The middle Eastern debate seems unresolvable and is a constant obstacle to world peace.

Below both the Palestinian Solidarity Society and the Jewish Society put forward their points of view on the future of the Israeli state and the Palestinians.

## THE PALESTINIAN SOLIDARITY SOCIETY

The Palestine conflict is a result of the attempt to create a Jewish state on land already inhabited by another people, the Palestinian Arabs. This has caused the dispossession of millions of Arabs, the oppression of hundreds of thousands more, and a war which has lasted, with brief breaks, since 1948.

Palestine was under British 'protection' until 1948, when part of the land was handed over to the Zionists for the establishment of the Zionist state, Israel. Many Palestinians were forced to leave and become refugees in the surrounding Arab states. In particular, many went to the West Bank and Jordan.

In 1967, many were made refugees for the second time, when the Six Days war broke out and Israel occupied the West Bank along with the Gaza Strip, Sinai desert and Golan Heights. Not satisfied with occupying the land the Israelis began to build settlements on Palestinian land and to impose oppressive economic, legal and educational restrictions on the Palestinian people. Abba Eban, Israeli Foreign Minister in 1967, expressed Zionist aspirations to the land openly in statements such as:

"Increased (Jewish) immigration will add to the strength of our gains in war; it is not enough to occupy the territories, we must settle them too."

Two and a half million Palestinians are still homeless refugees as a result of the creation of Israel. Between 1948 and 1967, 385 Palestinian villages (¾ of those occupied by Israel in 1948) were destroyed and their land taken for exclusively Jewish settlement; since 1967, this process has been extended to the occupied West Bank, Gaza Strip and Golan Heights in defiance of International Law and United Nations resolutions. As Moshe Dayan, the Minister for Defence, said in 1969:

"There is not one single place built in this country that did not have a former Arab population." Even those who remained after 1948 lost much of their land with the result that 91 per cent of the land area of 'Israel' is now by law allocated for the benefit of Jews alone. By this means Palestinians have been forcibly transformed from a largely peasant economy into hired workers at the lowest levels of Israeli industry.

Because much of community development in Israel is provided for by money raised through the World Zionist Organisation and not through the state, this absolves the Israeli

government from normal responsibilities towards its citizens in the areas of health, education and other provisions covered by a welfare state. Thus the standard of welfare amenities for the Arab population is vastly lower than that for Israeli Jews.

It is obvious from this that the Palestinian problem is really the problem of Israeli state racism. It is not essentially a dispute about refugees but about the basic human rights of Palestinians both within and outside the undefined borders of Israel and any possible solution must therefore involve the dismantling of its institutionalised and systematic discrimination.

The view of Leeds Palestine Solidarity is that the starting point must be the right of Palestinian people to self-determination and to return to their homeland. The argument is often put that if Palestinians are seeking a peaceful solution, they should recognise 'Israel'. However, in this sense 'mutual recognition' can only mean recognising the right of Israel to perpetuate racist policies and actions against Palestinians and thus deny them the right to freedom from discrimination within that state. For the same reason, we cannot accept a two-state solution since it is untenable and unjust for there to be an apartheid state in one part of Palestine however democratic the



other part might be.

The Palestinians have been forced into a position where they have no alternative but an armed struggle. There is no point in negotiating when one side has all the power. The only bargaining chip the Palestinians have is military action - they otherwise have little to offer and everything to demand.

We can only conceive of the use of an international conference as a forum for discussing the restoration of full rights, including the right of return to all Palestinians to the land of Palestine - a prospect which, in the present climate, is impossible to imagine.

The Palestine Liberation Organisation is recognised by the

Palestinian people as their sole representative both inside and outside 'Israel' and this is the only framework within which liberation can be achieved.

It is often argued that taking a stance against 'Israel' is necessarily anti-semitic but in fact, we are strongly committed to anti-racism including the fight against anti-semitism. To oppose the Jewish state is not to discriminate against Jews but to fight against the anti-Arab racism carried out in their name by the Israeli state machinery.

The liberation of the Palestinian people cannot be seen in isolation from the liberation of all Arab peoples and is part of an international struggle for equality and freedom.





# CLASSICAL MUSIC GIGS WHAT'S ON EXHIBITIONS FILMS

# CLASSICAL MUSIC WHAT'S ON EXHIBITIONS

## GIGS

**COMMUNARDS**  
Saturday, 24th May in the Refectory. £4.00.

**ADRIAN LEGG**  
3rd June in the Tartan Bar. £1.50.

**ALIEN SEX FIEND**  
25th June in Riley Smith Hall. £3.00 advance, £3.50 on the door.

**THE MISSION**  
Ex-Sisters of Mercy. Monday 26th May. Advance £4.00, £4.50 on the door.

**PINK PEG SLAX**  
Our Lady of Lourdes Social Club, Cardigan Road. Friday 30th May, at 9.00 pm. £1.50. All proceeds to the Catholic Church.

**AT THE PUB WITH NO NAME (EX-MARQUEE)**

MAY: Friday 23rd - The Shrubs plus Easterhouse. Saturday 24th - The Bomb Party plus The Parachute Men. Sunday 25th - The Atlantics. Monday 26th - Zoot and the Roots. Tuesday 27th - Hang The Dance. Wednesday 28th - Fidei. Thursday 29th - Jon Strong and Band. Friday 30th - The Godfathers. JUNE: Sunday 1st - Blues Bite. Monday 2nd - Chainsaw. Tuesday 3rd - Lykos Opera. Wednesday 4th - Mecasars. Thursday 5th - The Prowlers. Tickets - Weekday £1.00. Weekends (Friday and Saturday) £2.00. Doors open at 7.00 pm.

**BOXING CLEVER**  
29th May at The Warehouse. Free admission. Drinks promotions.

**RED GUITARS**  
Wednesday 4th June at The Warehouse.

**MISTY IN ROOTS**  
Sunday 25th May, 12.00 mid-night - 4.00 am at The Phoenix Club.

**SMILEY CULTURE**  
29th May, Thursday, at The Phoenix Club.

**THE GLADIATORS**  
Thursday 5th June, at the Phoenix Club.

**ROY HARPER**  
On Wednesday 28th May, at The Irish Centre, York Road, Leeds. £3.00.

**ZOOT AND THE ROOTS**  
Plus The Atlantics. Friday 23rd May at The Astoria. £2.50 waged, £2.00 unwaged.

**BRENDAN CROKER**  
At The Astoria, Friday 30th May. £2.50 waged, £2.00 unwaged.

**SLIM GALLIARD**  
At The Astoria, Friday 6th June. £2.50 waged, £2.00 unwaged.

**THE JESUS AND MARY CHAIN**  
The gig scheduled for the 9th of June at the Poly has been cancelled. The lead singer Mr Reid has apparently had a nervous breakdown. Obviously, playing for 14 minutes at a time was all too much for him...

## OUT OF TOWN

**BRADFORD NATIONAL MUSEUM OF FILM, PHOTOGRAPHY & TV, Princess View**

May 31-June 1 at 8pm: Heat & Dust/James Ivory; June 1 at 5.30pm: Script to Screen with Walter Lassally; June 3-4 at 7pm: Kagemusha/Akira Kurosawa; June 7-8 at 7.30pm: Detective/Jean Luc Godard; June 10-11 at 7pm: A.K./Chris Marker & RASHOMON/Akira Kurosawa; June 14-15 at 7.30pm: Vertigo/Alfred Hitchcock; June 17-18 at 6.30pm: Lawrence of Arabia/David Lean; June 21-22 at 7.30pm: Rumble Fish/Francis Ford Coppola; June 24-25 at 7.30pm: Return of the Soldier/Alan Bridges; June 28-29 at 7.45pm: Far from the Madding Crowd/John Schlesinger; June 29 at 5.30pm: Script to Screen with Richard Rodney Bennett.

Box office: Bradford 732277.

**PLAYHOUSE & FILM THEATRE, Chapel Street**

(All films commence at 7.30pm)  
June 2-7: Room with a View/James Ivory; June 16: Trophy Scenes; June 17-18: The Official Version/Luis Puenzo; June 19-21: Death in a French Garden/Michael Deville; June 23-25: Dangerous Moves/Richard Dembo; June 26-28: Caravaggio/Derek Jarman; June 30-July 2: Streetwise/Martin Bell.

**SECOND SCREEN**

(Films commence at 7.45pm)  
June 6-7: Jane Austen in Manhattan/James Ivory; June 20-21: Hullabaloo over George & Bonnies Pictures/James Ivory;

June 27-28: Quartet/James Ivory.

Box office: Bradford 720329.

**ALHAMBRA THEATRE, Morley Street**

June 2-7: The Lion the Witch and the Wardrobe; June 8-12: Tommy Steele; June 21 onwards: Jesus Christ Superstar.

Box office: Bradford 752000.

**PEDESTRIAN PRECINCT**

June 4 at 11am: The Hidden Parchment/Pilot Street Theatre.

Details: Dewsbury 454771.

**PLAYHOUSE, Chapel Street**

June 9-15: Sweeney Todd/C.G. Bond; July 14-19: The Fosdyke Saga/Alan Plater & Bill Tidy.

Box office: Bradford 720329.

**THEATRE IN THE MILL, Bradford University**

May 30-June 1: Black Key Study/Tony Graves; June 3: One for the Road/Harold Pinter; June 5-6: The Northern Trawl/Remould Theatre Company; June 13-15: No Platform/University Drama Group; June 19-21: Palach/Charles Marowitz; June 24-26: Good Morning Bradford/University Revue; July 1-5: Old Time Music Hall/Bradford Youth Players.

Box office: Bradford 733466 ext 8416.

May 27th sees the opening of Bradford's £8.2 million ALHAMBRA Theatre. Seating 1,500 the theatre will be producing a variety of shows, from ballet, to drama, to Sooty. The theatre comes at a time when there has never been a greater need for performance venues, and it is a worthy addition to the Yorkshire arts scene.

## CLASSIFIED

**JUMBLE SALE** in aid of SASF. Thursday 12th June, 12-2pm in RSH. Please have a clear out and bring all your unwanted clothes, such as a bra, pictures, books etc to Helen or Anne in the Exec Office.

**FEDORA BEAT** - discos for all occasions. Phone Wade 742796, Mick 740643.

**FRIDAY CLOTHES STALL** - every Friday in the Union extension, selling practical clothing, Granddad shirt, mohair jumpers, evening jackets, 1950s jewellery and Trilby hats.

**LIBRARY STOCKTAKING** - takes place during the week beginning Monday 16th June. Please ensure all books are returned to the Edward Boyle and Brotherton Libraries by Friday 13th June.

**THE ELECTRONIC TYPING SERVICE** - all audio/copy typing work undertaken. Theses, dissertations, manuscripts and cvs. Competitive rates. Phone Leeds 611774.

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**NIGHTLINE** - for someone to talk to and for information. Tel. 442602 8.00pm-8.00am every night of poly or uni term. Nightlight is confidential.

## PERSONAL

Steven - 122431 - A.T.E.I. Just remember to take the key out of the door this time!

Nicky Bezzar - get your fringe cut!

5G+T. Thanks lads - I'll not forget it. XC

Sophie - good luck! Aled - I know you'll pass.

A.N.J. - thanks for the help. I don't think I could have done it without you. Love, A.J.C.

La Holtby - Conservative candidate for Woodhouse Moor?

Blue Holtby - Thatcher's puppy?

Happy birthday Anna: Girl 20 lots of love, Nigel X.

Luck and love to the girl with the parrot on her head.

Break your leg.

Think once, think twice, think elite pair.

I've never seen so many DID-Heats.

Daisy - come play with my bike pump.

Blue shorts, grey top - keep up the keepfitting - love keepfitness.

Who says nobody sends you a message Matt? The whirling dervish. XXX

Hazel - does your Mornsons bag leak?

It's inhuman Hazel, will it fit in your bag?

If your bag's too heavy Hazel, don't ask me to carry it, I know what's in it.

To all at Hillel - rather you than me! Good luck in your exams - Lisa.

To our own little rabbits, Mel and Rob - ever tried myxing yer toesees?

Today's horoscope: Gemini: An exciting day with lots of surprises and glittering prizes.

Good luck Candi, love Ben. Don't economise on your revision.

The situation concerning Mr MB is getting desperate. Large cash reward PLUS the rest of the house thrown in for the love of a good woman.

Sharon, Ali, Jill, Rose and Shauna send their love to all their mates in Leeds. See you all soon.

Ta very much for the Spanish hospitality, to the Granadan bunch, from Jay.

Superb effort lads, love EDxx.

## FILM INDEX

### FRIGHT NIGHT

Supposed to be a horror spoof movie, with all the vampires you could wish for. Unfortunately, it doesn't really work, and instead you get a below average comedy about American high school kids. Don't bother.

### JEWEL OF THE NILE

You've heard the song, you've seen the video, now watch the film. Sequel to Romancing the Stone, with Michael 'Zak' Douglas et al. Good fun adventure movie; nice way to get rid of those exam blues.

### JAGGED EDGE

Top-notch thriller starring Jeff Bridges and Petre Coyote. Everything you need for a good night out. Take a cushion to hide behind.

### BIGGLES

See this week's review. New blockbuster; chocks away.

### SPIES LIKE US

Chevy Chase and Dan Akroyd star in what is probably the first of many spoof anti-commie movies. What it lacks in plot, it gains in laughs. John Landis film, which is enough to make it a hit.

### OUR OF AFRICA

Oscars or not, one of the better movies going around. I don't really see any attraction in Ms Streep, but I only write the film guide. An intellectual offering, served on a panoramic platter.

### KING SOLOMAN'S MINES

Richard Chamberlain stars in average adventure story. Naturally enough, it is sexist and racist and all the other ists you can think of. Even if King Solomon doesn't mind, I do.

### LETTER TO BREZHNEV

If you've ever crossed the Mersey, on a ferry, in the rain, you'll love this one. Trashy, disposable fairy tale, teeming with the Scouse humour you know and love. London? Where's that?

### THIS IS SPINAL TAP

Been on telly. Story of a disastrous tour by spoof heavy metal band, Spinal Tap. Quite funny in places, especially when they're all being so serious. I knew somebody who thought the band were for real, but he likes Twisted Sister, too.

### AMERICAN GIGOLO

Richard gets in gere, for a real trousers-down, ho-down. The Playhouse calls it "an essay in redemption". I say it's porn, thinly dressed up as art.

### KISS OF THE SPIDER WOMAN

William Hurt whiles away his prison days by escaping into an extreme world of fantasy. Brilliant film. Brazil, turns out better films that it does football teams.

### DIVA

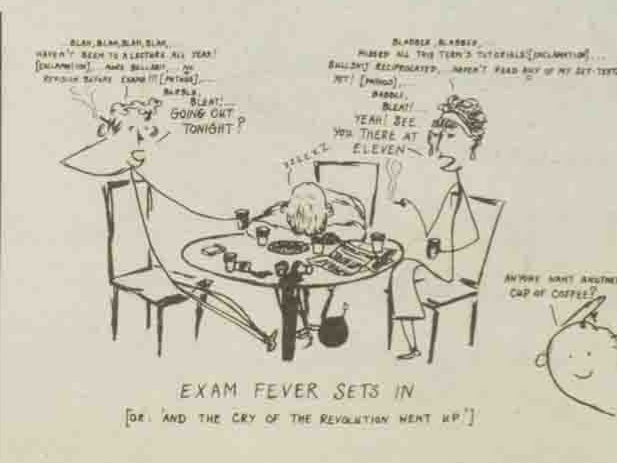
1981 French movie full of intense loonies and operatic murders. Subtitled and recommended.

### TRADING PLACES

One of Eddie Murphy's better films, concerns the role reversal of a down and out to a financial wizard. Good fun because you don't have to make any effort at all - sit back and let it roll.

### WAGES OF FEAR

1953 French film about two lorry drivers and their cargo of nitroglycerine. Tense and exciting, pretty much like going to the Tartan Bar the night before a Medieval Lit exam.





# MUSIC GIGS ON THEATRE FILMS

# CLASSICAL MUSIC GIGS ON THEATRE EXHIBITIONS FILMS

## MISCELLANEOUS

## THE CINEMA

## EXHIBITION

**Leeds Labour Party**  
Young Socialists Mass Rally: 'Give Youth a Future', Sunday 25th May, 7.00pm, Town Hall. Doors open 6.15pm. Slide shows and speakers: Derek Hatton and Linda Douglas (Young Socialists Rep on Labour's NEC). ALL WELCOME. Admission 30p.

**Leeds Poly Printmaking Degree Show**  
At the Leeds Poly Gallery, 23rd, 28th, 29th May, 10.00am-4.30pm. Admission free.

**LUU Light Opera Soc**  
'SOUTH PACIFIC' by Rodgers and Hammerstein, 17th-21st June. In the Riley Smith Hall at 7.30pm, £1.00.

**DISCO**  
LUU EVENTS in The Refectory, 20th June, 8.30pm. Tickets £2.00 from CTS shop. END OF TERM BOI! DRINKS PROMOTION.

**GREEN SOC**  
Important meeting to organise Bazaar Day and some other things! Committee Rm C, Thursday 12th June, 7.30pm.

**CHARLES MORRIS HALL - CIRCUS BALL**  
Monday 23rd June, 9.30pm-8.00am, £10 single, £18 double ticket. Tickets will go back on sale Monday 9th June.

**GREEN SOC PICNIC**  
Joint meeting with Bradford Greens, somewhere in the countryside. Tuesday 17th June, meet 5.30pm Union steps, with some food.

**JOHN PEEL ROADSHOW**  
Saturday 31st May in the Ents Hall, Poly City site. Live band, THE JAZZ HIPSTERS, PLAYING TOO. £1.20 before 10pm, £1.75 after.

**FAMILY BOOK FAIR**  
May 25th at the Phoenix, Roundhay Park, phone 667183 for details.

## THE THEATRE

**PLAYHOUSE (Box Office, 442111)**  
23rd May onwards: The Sea by Edward Bond. Monday-Tuesday 8.00 pm. Wednesday-Saturday 7.30 pm.

**THE GRAND (459351)**  
27th May - 14th June: Opera North - performing Rakes Progress, Faust and Don Giovanni. For performances and times, ring the Box Office.

**CIVIC THEATRE (455505)**  
Sunday 25th May: An Evening with Jake Thackray - 7.30 pm. Saturday 31st May: The Gary Wilmot Show - 6.00 pm, 8.30 pm. Sunday 1st June: Animal Magic and Music with Johnny Morris and Douglas Coombes - 7.30 pm. Monday 2nd June: 'George - Don't Do That...' - celebration of Joyce Grenfell by Jennifer Rose - 7.30 pm.

**ODEON (436230)**  
1. Daryl - 2.20-4.45; Fright Night - 7.30; 2. Jewel of the Nile - 3.00, 5.40, 8.25; 3. Jagged Edge - 3.05, 5.30, 7.35. (Shows for 30th May to 6th June unavailable).

**ABC (452665)**  
1. Biggles - week: 2.20, 5.20, 8.20; Sun: 3.00, 7.20; 2. Spies Like Us - week: 1.50, 4.50, 8.10; Sun: 2.50, 7.10; 3. Out of Africa - week: 2.10, 7.10; Sun: 2.10, 6.30. (Shows for 30th May to 6th June unavailable).

**COTTAGE ROAD CINEMA (751606)**  
Week commencing 23rd May: King Solomon's Mines - week: 5.40, 7.50; Sun: 5.00, 7.15; Matinees: Saturday and Mon-Thurs 2.00.

**LOUNGE CINEMA (751061)**  
Week commencing 23rd May: Out of Africa - week: 7.30; Sat: 5.00, 8.00; Sun: 4.00, 7.00; Matinees: Mon-Thurs 2.00.

**HYDE PARK PICTURE HOUSE (752045)**

Week commencing 23rd May: A Letter to Brezhnev - 6.45, 8.40; Late shows Fri 23rd May: The Falcon and The Snowman, 11.00. Sat: This is Spinal Tap, 11.00; Fri 30th May-Sun 1st June: Colonel Redl, 7.20. Late shows (11.00) Fri 30th May: Fellini's Casanova; Sat 31st May: Fanny and Alexander; Mon 2nd June-Thurs 5th June: Death in a French Garden, 6.45, 8.40.

**PLAYHOUSE (442111)**

Fri 23rd May: American Gigolo, 11.15pm; Sat 24th and Sun 25th May: Kiss of the Spider Woman; Sat 11.15pm, Sun 7.15pm. Fri 30th May: Diva - 11.15pm; Sat 31st May: Trading Places, 11.15pm; Sun 1st June: The Wages of Fear, 7.15pm. All admission: £1.70.

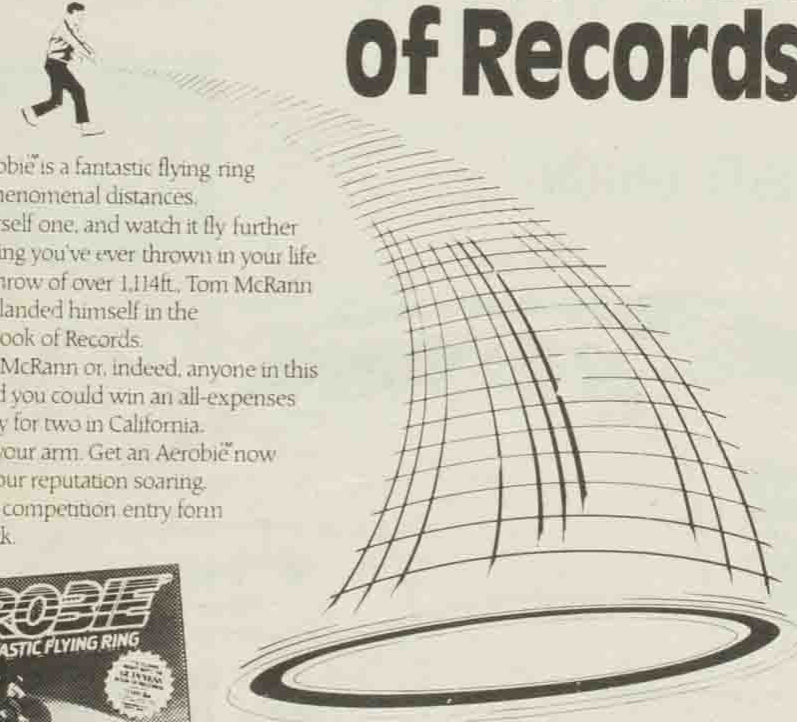
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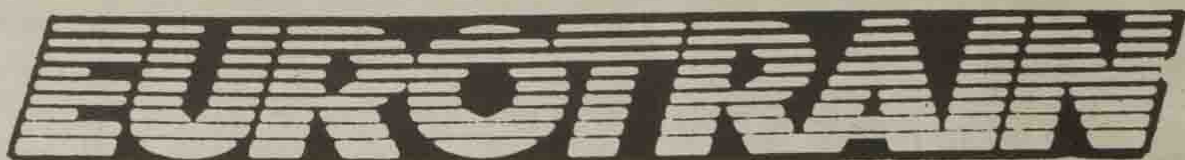
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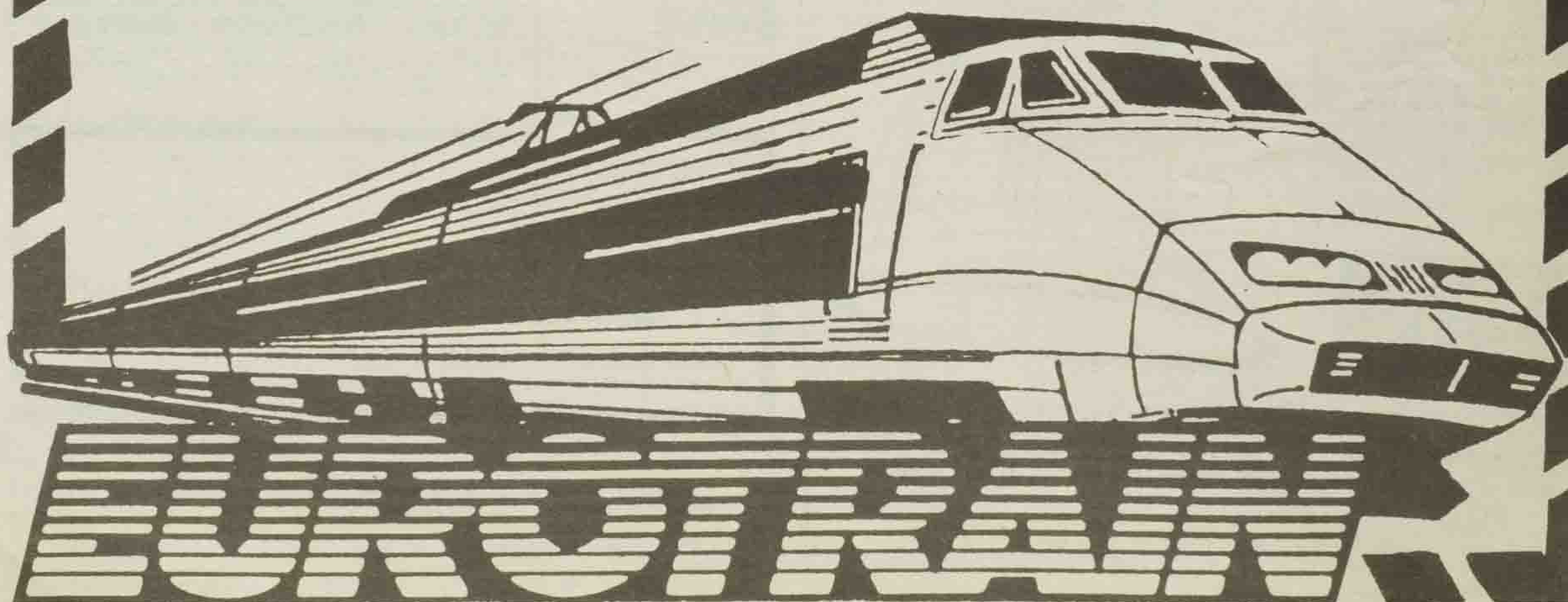
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## GRASS SKIRTS IN GLOUCESTER

An excellent season for the University Table Tennis Club came to a close at the beginning of this month during the tournament finals of the Leeds Table Tennis League.

After the finals had been played the presentation saw the University pick up 12 trophies. The first team were champions of division 4A, Zaid Al Kurdi picking up another trophy for the highest average in the division (100 per cent). The second team were champions of division 6A, while the third team, who could only finish third in division 6B, picked up trophies as runners up in the Norman Smith Knockout Cup.

## TABLE TENNIS ROUND UP

Eight representatives of the Leeds Skiing Club took part in the BPSA Dry-Slope Championships in Gloucester last week.

Although such weather as hail and torrential rain hampered skiing conditions somewhat, Jarlyn Howard managed a fine sixth place in the women's individual event.

With about 100 skiers participating the Leeds men's side were still able to bring some originality to the proceedings with all four competing in grass skirts and Beach Boy tops.

The overall winners were the favourites Plymouth Poly (not surprisingly considering that their union had payed for them to practice in Switzerland) but Leeds, Hawaiian gear and all, finished a 'staggering' fourth.

An eventful two days was had by most, both on and off the Gloucester slope, and the team hope for further success in the future.

## URGENT

The University Athletic Club would like to hear from any of the people listed below. If you know any of them could you please let them know. Contact can be made via the noticeboard in the union building. For further details contact the sports editor of Leeds Student.

Joseph McMartin, Lynton Boardman, Alison Williams, Rick Robbin, D. Woods, Martina Fertigan, Mike Grethe, Liz Whalley, Jennifer Rae, Charlotte Rourke, Ian Chapple, John Race, Ian Green, Richard Elliot, Donald Walker, Vijay Parmar, Caroline Johnston, Paula Mathson, Ginny Lunn, Andrew Holme, Peter Danson, Mike Devine, Jonathan Kenyon, Susan Pybus, Natalie Ashby, Thanos Matzoros, Andrew Jackson, Bob Hurling, Vicky Waldron, S. Hardy, Mary Bloomfield, Tefan Coleman, Steven Holmes, Janine Freeman, M.J. Smith, Judith Roberts, C. Anderson, D. Brown, S. Smith, H. Forde, B.S. Mander, Nick Witney, Simon Taylor, Jon Sandford, Gay Lewis.

# BRITISH HOPE

## PIDCOCK TO TAKE ON WORLD?

Leeds University sent a strong team of four riders to the BSSF Road Race Championships, held near Cambridge over an undulating 78 mile course consisting of six 13 mile laps.

After the long drive down in the morning it took some time for the Leeds riders to become active among the 60-strong field. However, after 30 miles new club captain, Giles Pidcock broke away with five other riders, aided by ex-club captain John Newman and Roger Tonsil who tactically 'blocked' the bunch for some ten miles.

In the very windy conditions, the breakaway group reached a lead of some two minutes before Pidcock attacked after 55 miles, over Onwell Hill, dropping everyone save Jason Rimmer (Newcastle University).

The lead then slowly dwindled as the main field counter-attacked over the last 20 miles. However, Leeds fourth rider, Matt Walkley, had now recovered from the long drive and was active in blocking manoeuvres. Meanwhile Roger Tonsil retired with 'leg ache'.

Pidcock, realising that a place in the World Student Cycling Championships to be held in Moscow could rest on this performance, and riding skilfully ensured that he and Rimmer stayed ahead of the main bunch which was chasing hard.

Into the last half mile and, feeling very confident, Pidcock, pausing only to put on his shades, sprinted away from Rimmer up the finishing hill to win by some five lengths. As he crossed the line he raised his arms in delight to the sound of an appreciative crowd's rapturous applause.

One minute later the bunch



• G. Pidcock in action during the ten mile TT

came in, eleventh place going to Matt Walkley. Leeds were almost certainly robbed of the team prize when John Newman's rear derailleur committed suicide after 65 miles, forcing him to retire.

Pidcock was awarded both the

BUSF and UAU individual trophies, and is now leading the season-long best all round competition. He waits to see who will be selected to represent Britain at the World Student Games.

M. Elliott

## RUNNING TEN KM

Since the gradual decline of the mass marathon there has been a boom in medium distance road races. Many series have sprung up, often highly sponsored by companies such as Mars, Kodak etc. In order to follow this development in competitive running Leeds University Athletics Club are holding their own series, the Doss A.C. Grand Prix.

The first race of the series was the Allerton High School 10km Road Race. The course was rather hilly and with poor weather conditions, hail was falling during the warm up, fast times were not expected. After covering all the breaks during the race, John Sherban kicked with less than half a mile to go and comfortably won the race, at the same time setting a course record and a personal best time of 31min 7sec.

Despite the unfavourable conditions many runners set new PBs, including Greg Hull who claimed many notable scalps in finishing third. Eric Morrison (17th) was third to finish for Leeds University and in doing so ensured them of the team competition.

After setting the pace for the first three kilometres, Doscoe's efforts slowly faded until he eventually finished a miserable twenty-second, being overtaken by Roger Mee (19th) who had a particularly good run.

Unfortunately there were not many women competitions, but Lesley Lake had an exceptionally good run to pick up the women's second prize.

# FINALS CHOICE

With an appalling lack of consideration, FIFA have arranged the World Cup Finals to coincide with examinations for thousands of students all over the country. This obviously places many in an awkward position, forcing them to determine their priorities for the next month.

This task is made even more difficult by the fact that England are genuine contenders to carry off the winner's prize for the second time. England go to Mexico as one of only two sides who were unbeaten in the qualifying rounds (Brazil are the other), conceding just two goals along the way. They have long been a side that are difficult to beat, with a defensive record that any team in the world would be proud of, but they now also seem capable of damaging the very best countries when going forward.

Gary Linekar has the sort of electric pace which can embarrass any defence, while the imagination and artistry of Glenn Hoddle will surely provide him with ample opportunities to prove this point. Although still lacking authority Hoddle could use the tournament to demonstrate that his vision and passing ability are second to none - and

that includes Michael Platini. These two players in particular could make the difference between England just missing out or actually winning, and this could make more difference than you think.

In the dreadful event of you failing your exams, you will need to have a fairly good excuse prepared. A sudden attack of yellow fever, or kidnap by the IRA are two potential humdingers. However, there may be doubts in some quarters if these are used without being accompanied by some proof. Similarly, "I was watching the World Cup when I should have been revising" might seem to be a rather limp explanation. But, "I was watching England WIN the World Cup when I should have been revising" seems to have a much better ring to it altogether, perhaps also allowing you to wax lyrically about being swept along on a wave of patriotic favour. But you might also need to know about some of the players involved.

Bobby Robson is fortunate to have a core of five highly experienced players of truly international class to mould his team around. In Peter Shilton, England simply have the best goal keeper in the world. The com-

manding presence of Terry Butcher will be vitally important, while the gutsy but cultured Kenny Sanson rivals Italy's Cabrini as the best left-back in Europe. In midfield, England have the much criticised but highly talented Ray Wilkins, with nearly 80 caps he has the kind of international experience it would be folly to ignore in Mexico, and his influence as a natural leader will be crucial if Bryan Robson's injury problems get the better of him. Then there is Robson himself, providing the cutting edge to the English challenge. There are few more influential players than a fit Bryan Robson - his reading of the game is excellent, his tackling strong and crisp, and he has the priceless knack of appearing at the right place at the right time to score vital goals. His true value is sometimes only appreciated when he is not playing, and even with players like Hoddle, Wilkins and Reid competing for the places in the midfield, there appears to be an alarming lack of pace without Robson.

The World Cup will also provide the opportunity to make unlikely national heroes almost overnight, as it did with Geoff Hurst in 66. Waddle and Barnes

have proved that they have the raw ability to trouble the best in the world, while Beardsley and Hodge have arrived late to impress with some fine performances. But I hope that a hero does not emerge in the form of Kerry 'over the moon' Dixon, for although he will undoubtedly feel 'magic' should he find the 'back of the net', I am not sure I will be able to keep pace with his profound after-match insights.

If you are not tempted to put down your books by the mouth-watering prospect of seeing the world's best players (Hughes and Rush apart) competing against each other, with the added possibility of England winning the World Cup, nor sufficiently scared of failing your exams to need a ready-made excuse, then think of it another way. People are often asked where they were and what they were doing when important events were happening, such as Kennedy being shot or the space shuttle blowing up. If you are asked in ten years time what you were doing while England were winning the World Cup in Mexico, imagine how boring you will sound if you admit to revising in the Edward Boyle! John Grisdale



# LEEDS STUDENT

# VOLLEY BALL

The phenomenal success of the Leeds Poly Mens Volleyball Club continued with the club retaining the BPSA title held in Leeds recently. In the group matches Leeds were drawn with Liverpool, Sheffield, and Cen-

tral London. Leeds beat Liverpool and Sheffield without losing a set. With uncharacteristic carelessness Leeds lost a closely fought game against London, 16-14, 16-14.

This defeat was the first suffered by Leeds in a student competition in a staggering six years. Although the defeat did not affect Leeds reaching the semi-final, the team's pride was dented.

In the semi-final Leeds beat Hatfield 2-0, the performance being efficient rather than spectacular.

In the final Leeds played Central London, who beat Brighton in their semi. Leeds quickly took revenge for the defeat the day before, demonstrating their superior teamwork, winning 15-12, 15-11, 15-13.

Earlier in the season, Leeds Poly again dominated the English Student Cup, beating Loughborough University in the final, and only dropping one set in the whole competition.

# TRINITY TRIUMPH

Reported by  
**Dave Wardale**

Following the defeat of Bilston in the final, Horsforth's Trinity and All Saints College won the Endsleigh National 5-a-side competition at the first attempt.

Having also won the 11-a-side British Colleges Nike Shield three times in the last four years, Trinity must rank as one of the best student football sides in the country.

Their captain, Paul Batty, attributes much of their success to a squad that enjoys great strength in depth and to their manager John Golathorpe. John, who left Trinity three years ago, is one of the few outside managers in student football which enables him to have the respect of his players thus helping standards of discipline, fitness and organisation to remain high.

Trinity beat 300 University, Polytechnic and College teams to the Endsleigh Trophy despite a score in the final at Coventry. They went in at half-time with a four



goal lead and scraped home 4-3 against a spirited Bilston College side in front of a crowd of some 500 people. Their record in the last stages of the competition mirrored the quality of the Trinity team: they conceded only one goal in the last five matches to the final whilst

top scorer Paul Batty netted seven times in the same spell.

Locally, Trinity regained their first division Yorkshire Old Boys League title for the fourth consecutive year and the second team won the equivalent cup competition for the third year running.

Such an impressively consistent performance level over the past two years makes Trinity a feared team nationwide and their dominance of student football seems like to continue as the majority of the squad remains unchanged for next season.

# POLY AWARDS

Last Saturday night the Beckett Park bar served as the venue for one of the more formal occasions in the Union calendar. The Leeds Polytechnic Sports Clubs annual 'SPORT-SNIGHT' was a relaxed and friendly evening, a level above the regular bops taking place there.

Morris Bramford - Great Britain Rugby League Coach was seemingly impressed by "so many intelligent young Sportspersons" gathered to pay tribute to the achievements of the 1985-86 season.

It was an impressive display of cups, shields, trophies and colours which served to emphasise the range of sporting prowess in the Sports Clubs. The ever popular Hockey, Rugby and Football Clubs were joined in the evening's honours by many others including the more unusual Sports Parachuting, Climbing, Horse Riding and Martial Arts.

Apart from the variety of Sports the evening also underlined that there is no truth in the myth that Carnegie students dominate the Clubs. Awards went to those who had earned them through time, effort and dedication and not via the name of their particular school.

Jacky Weston

## ATHLETICS

# ISLE OF MAN

During the Easter break, the University Athletics Club was far from inactive, the first event of the vacation being the Leeds City 10k Road Race.

John Sherban predictably won the event, but team results were very close and the University were nudged into third place despite good performances by Greg Hull (8th) and Neil Mathieson (17th).

As expected, Veronique Marot (Leeds Poly) won the Women's event with Lesley Lake just missing a prize in finishing fourth.

However, the main event of the vacation was the Isle of Man Athletics Festival where many University teams turned up to compete in a three race series held over the Easter weekend.

The first obstacle all the competitors had to overcome was a four hour crossing with gale force winds and a rather lumpy sea which made many regret their decision to sail to the Island, others seriously thought of chartering a plane for the return journey.

The crossing was hardly ideal preparation for the first event, an evening 5.24 mile road race around Douglas. Greg Hull started off well but faded in the second half of the

race, eventually slipping out of the prizes to be 'pipped at the post' by Rob P. Hudson. Next to finish for Leeds 'A' were Trev Taylor (34th) and Mike Balls (46th).

Further down the field Martin Doscoe (75th) managed to catch Eric Morrison (74th), who had an excellent run considering how green he had been looking only an hour before the start of the race. However, Doscoe could not overtake, having no idea where the finish was.

In the Women's event over the same course, Annie Murray was first to finish for Leeds in tenth place, the 'A' team was made up by Nini Shrivastava (14th) and a particularly good run from Liz Ashworth (37th).

Saturday afternoon saw a hill race starting from Peel, on the opposite side of the island to Douglas. The race over a new extended course was about four and a half miles long with a thousand feet of ascent. Feeling fully refreshed and with the effects of the journey out of their system Leeds showed their true potential. Greg Hull had a magnificent run coming in ninth, just ahead of Martin Farran (13th). Good finishing by Bill Taylor (29th) and Mike Balls (30th) pulled the 'A' team into third place.

Doscoe improved on his previous day's effort to finish a respectable fortieth, another noteworthy performance came from Mark Dillion (64th) running with a badly swollen ankle.

Annie Murray proved Leeds's most consistently successful athlete of the weekend, finishing sixth in the women's race, closely followed by NiNi.

It has long been traditional for athletes to run the eleven miles back to Douglas, and it was during this run, while negotiating one of the faster corners on the TT course that Nicki P. Williams sustained a rather serious leg injury. Fortunately she managed to stagger back to Douglas.

On Easter Sunday morning the women ran a three mile race along the promenade at Douglas, once again Annie Murray (9th) was first to finish for Leeds, followed by Pat Williams and NiNi.

The climax of the weekend event came on Easter Sunday afternoon with an interclub four by three mile relay, run on a very flat and fast promenade course. Leeds University entered several teams, the 'A' team (Hull, T. Taylor, Balls, Farran) all ran well to finish sixth and the 'B' team. (Planckaster, Doscoe, Shepard, B. Taylor) were

the second 'B' team to finish, coming 14th, overall. However, Al Morton and Phil Davies ran the most memorable legs of the day for the 'D' and 'E' teams respectively.

By finishing third in the hill race and sixth in the relay, Leeds 'A' managed third in the overall weekend event.

## RESULTS

ATHLETICS DAC Grand Prix (Standing after one race)	
Individual	
L. Lake	10pts
J. Sherban	10pts
G. Hull	8pts
E. Morrison	6pts
R. Mee	4pts
M. Doscoe	2pts
Constructors Championship	
Nike International	34pts
Reebok	4pts
Ron Hill	2pts

## DIARY

<b>CRICKET</b> Saturday 24th May LEEDS UNI 2nd XI vs NORTH LEEDS, Weetwood
Wednesday 28th May LEEDS UNI 1st XI vs LEEDS ALLERTON, Weetwood
<b>ATHLETICS</b> Wednesday 28th May Match vs Army, Carnegie
<b>ROWING</b> Sunday 25th May NORTHWICH, Regatta

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