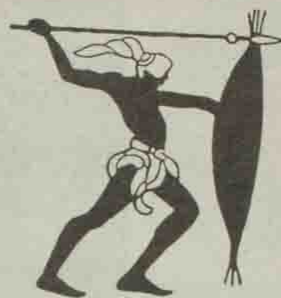


LEEDS

## STUDENT

INDEPENDENT NEWSPAPER

FRIDAY, MARCH 18, 1988



● LUU SASF Extravaganza  
Saturday

# Fury at Poly plans to uproot students

A lightning occupation of the Poly's dean of engineering and information's office took place last Wednesday (16) afternoon, in reaction to the Poly directorate's plans to move the electrical and engineering department to new premises at the WIRA building along Headingley Lane.

Staff in the department have known of the move for a month but students only heard of the plans last Thursday (10), when faculty student representatives called a meeting at which a vote of no confidence in Mr Phillips, the Dean of the faculty, was passed unanimously.

The directorate plans for the move to WIRA were prompted by the accommodation problems already existing at the Poly, and likely to be further exacerbated by another increased first year intake in September 1988.

However, the proposals have been poorly received by staff, students and technicians in the affected department, who had not been consulted and who feel that the move could prove disastrous due to, among other things, the lack of facilities at WIRA.

Further, the costs of dismantling, transporting and reassembling the department's existing heavy equipment and electrical machinery are expected by staff to be phenomenal.

## ISOLATION

However, staff members were particularly concerned about the isolation of the site; in social terms for the students, and in education/corporate status terms in that co-operation with other faculty departments (especially manufacturing and computing), will be made at the least very difficult, at a time when greater interaction would be required for a 'profitable' faculty.

These issues were raised and discussed at the staff-student meeting on Thursday (10), at which the vote of no confidence in the Dean was passed.

"I cannot understand the Dean," commented an incredulous technician, "he has not been prepared to show any support at all nor has he allowed



● Students introduce themselves to Mr Phillips, (centre) Dean of Electrical and Engineering department.

information (about the move) to come throughout."

Mr Phillips was at the meeting and answered some - but not all of student questions.

Leeds Student spoke to Mr Phillips on Monday (14). He was sympathetic to student and staff criticisms, especially regarding the lack of library facilities, but refused to speculate as to the consequences of the move and its unpopularity until he had the opportunity to study a 'project plan' being prepared by department staff.

He pointed out that the final decision rests with the directors, and has in principle already been made.

The atmosphere at the Poly Union Ents Hall meeting the day after, Tuesday (14) was constructive and calm. At least 150 people were present including several staff members, to hear LPSU President Ed Gamble outline the arguments and developments so far.

He announced that a meeting had been arranged between LPSU, NATFHE and NALGO reps and the directors for the next morning, and invited staff and students to state the views they wished to have presented.

Several students spoke, though calls for a full occupation were rejected by the majority. Instead, speakers

asked that the meeting "try reason first" and "fight with the facts."

The meeting unanimously agreed to Gamble's proposals to put off discussion of action until the next day, after the talks with the director.

So on Wednesday (15) the Ents Hall was again full, to hear Chris Price speak at some length about the roots of the Poly's accommodation problems in its policy to increase student numbers rather than make staff redundancies. He

further media coverage as Yorkshire Post reporters were present.

## DEMONSTRATION

The 'demonstration' then moved to the Dean's office, where Mr Phillips agreed to answer questions. As before, he refused to commit himself until after the project plan had been completed and studied.

However, John Readey (student rep) extracted an assurance from him that, if the move went ahead, no options or courses (including the high power options) would be dropped or adversely affected.

Mr Phillips also agreed to see a representation of students next Wednesday to discuss further student, and especially part-time non-Leeds resident student, objections to the move.

The final outcome now appears to hinge on next week's PP meetings and the Easter holidays. Unions-Directorate discussion of it. However, despite the 'cooling-off' time Easter will allow, it seems unlikely that opposition to the WIRA plans will abate.

"We are not against a move in general," said one rep, "but against this move in particular - that's 100 per cent staff, student and technicians."

Karen Thornton

## Report by Karen Thornton

emphasised how short time was, and that some temporary measures had to be taken in time for September 88.

Price would only give his word that "no one will be asked to do the impossible."

Signatures were collected and the meeting voted to lobby Leeds City Council, due to discuss the WIRA plans that afternoon, and to act on Gamble's suggestion that "our friend the Dean would perhaps like a visit."

The lobby of the civic offices unfortunately proved less effective than hoped, due to the short notice given. However, it provided an opportunity for

## Budget ends tax loophole

Amidst the cries of the wealthy calling Wednesday's Budget, "The day we've all been waiting for," can be heard the groans of students sighing "Oh no, not again."

The deed of covenant the last remaining legal loophole which enabled students to claim tax relief from their parent's contribution to their grant, has been abolished, leaving millions of students worse off.

For the 66 per cent of students who rely on some form of parental contribution or another to supplement their grant, a 'more generous' system of contributions was announced by the DES yesterday to compensate for their tax relief loss.

The compensation came in the form of a 25 per cent reduction in the rate of parental contribution, equalling the loss in tax relief.

The announcement was greeted by a 'cautious welcome' from student leaders.

Adrian Longe, National Secretary of the NUS admitted that, "We were extremely worried that the announcement today would not compensate people."

The losers, as there inevitably always are, will be the 30 per cent of students with higher earning parents who do not receive any maintenance grant. The £600 tax relief which they would previously have received through a covenant will be lost, saving the government a total of £45m. The chancellor sees that students will no longer be deterred from taking vacation jobs if they know it will not affect their covenant income.

Longe ridiculed this theory, stating that, "If the jobs were there then that would be the case. In certain areas the situation for people looking for jobs isn't good however."

The real effects of these changes will not be felt by students already in the covenanting system, since they will continue to receive tax relief until they leave further education, but the would-be 'freshers'.

Sue Cocker

# INSIDE

## THE DARLINGS

The life  
and times of a  
Theatre Group

## STIFF LITTLE FINGERS

Suspect Devices

## MUZAK

Three full pages

!!!

## THE FAN

with  
Added Offensiveness





## THE SEARCH FOR AN INTERESTING GRADUATE RECRUITMENT BROCHURE NEED NOT BE UNDULY TRAUMATIC

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### FRESHFIELDS

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TUESDAY 1 PM  
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This week:

LESBIAN & GAY RIGHTS

BRITISH COAL - 6 DAY WEEK

HAVE YOUR SAY!

# NEWS



## Bishop Delivers High Brow Talk

The controversial Bishop of Durham, the Rt Rev David Jenkins, questioned the importance of religion in prayer, in a highly-intellectual University sermon last Sunday.

The Bishop, who is noted for his radical views on evolution and the immaculate conception, told a full Emmanuel Church that prayer was "a joke in very bad taste" if it got mixed up with being religious.

"Religion on its own is a great enemy to the prayer of faith," he explained, as he tackled the traditional "rote, routine or rule-like regularity" notion of prayer. He stressed the need for prayer to escape these confines and to face up to the realities of life; to become a limitless and continually liberating way of life.

Although generally well-received, several bemused members of the audience later confessed to not understanding a great deal of the sermon. The last word must, however, go to one particularly confused gentleman, who faced



only ten minutes before storming out, claiming the whole event to be a "load of rubbish - too complicated."

Neil Amos

## Actions Speak

Representatives from over 90 voluntary student action groups participated in a conference in Sheffield University Union, last weekend.

The election of the national committee took place and Jonathan Senker, Action Co-ordinator for LUU and LPSU and last year's chairperson was elected treasurer.

About 200 people attended from all over the country and there was a unique opportunity to take part in any number of 55 workshops which ranged from the politics of mental health care to the sharing of fundraising ideas.

Issues of national concern which were discussed included the proposal that volunteers should be vetted by using

police records.

However, the point was made that Action is about mobilising people and getting projects under way rather than just devising policies. "Community action isn't something isolated from the rest of the community," Jonathan Senker said.

"NUS conferences seem to be about making policies - this is about actually doing things."

The Action Fun Run (last Saturday) has so far raised £450 from just over half the runners. Action is still waiting for the rest of the money to come in and expressed their thanks to all those who took part.

Maryam Iqbal

## To Boldly Go...

Following the election of a gerbil as president of East Anglia, Liverpool is the latest student's union to have elected sabbaticals on an apparently humorous rather than serious basis. Two were elected on a Star Trek slate to president and NUS/welfare officer, and the Judge Dredd candidate won the post of treasurer.

However, Miles Herridge (Judge Dredd) was anxious to underline the seriousness of his post:

"There is no such thing as 'joke' candidates," he told *Leeds Student*, "all the posts at Liverpool are contested under some sort of name, and none of us wanted to stand under a political banner. John Penny and Andy Firth are founder members of the Star Trek Society and I am a keen 2000AD reader. Obviously we run political campaigns and have political views, but I was not prepared to bring it into my post."

whatever their reasons, it seems to

have been a shrewd electioneering move. No Labour Club candidates won sabbatical posts, and only one running under the 'Students First' banner got in.

In the end, the Star Trek candidates seem to have had the first and last laugh. According to reports, on hearing news of their victory, they jumped on a table and started singing "We got in the back door, we're Lefties, we're Lefties, ha ha ha," much to the chagrin of many present who had voted for them as representatives of the USS Enterprise.

Martyn Ziegler

## It's a funny old world

Safe sex conscious German football team FC Hamburg have run into trouble with the governing body of the national sport, the Bundesliga.

They have overruled the teams sponsorship deal with a British firm of contraceptive manufacturers, because they didn't want the players to wear the name on their shirts.

Whether the team will be promoting the product in other ways is not yet clear, but then it is a funny old world...





## Write for your life

Well-seasoned hacks were roused from their slumbers at Tuesday's LUU OGM to engage in an unprecedented mass letter writing event, organised by LUU Anti-Apartheid, in support of the Sharpeville Six.

In all, 145 letters were sent to Mrs Thatcher and Dennis Worell, the South African Ambassador, protesting against Monday's decision by the South African Government to execute the Six, and urging clemency due to the 'insubstantial' and 'contradictory' nature of the evidence against them. They are expected to hang today.

The Six were part of a large crowd that attacked and killed black town councillor Dlamini in 1983. Although the actual murderers have never been found, the Six were convicted because they had 'common purpose' with the perpetrators of the crime.

The letter, ably dictated to the masses by Mathew Paterson, drew attention to the "dubious and dangerous legal precedent" that the case has established in South Africa, where individuals can be convicted

solely upon this basis of 'common purpose'. It also detailed the evidence that four of the accused were not even at the scene of the murder.

Jasmine Gideon, of LUU Anti-Apartheid, although 'delighted' by the support shown, was nevertheless realistic about its likely influence.

"I don't think this will change the decision," she told Leeds Student. "But I do think it shows Mrs Thatcher that people are concerned, and want her to increase pressure on the Botha regime."

"This exercise was intended to show that there is a lot of sympathy outside South Africa for the Six," she added. "It's a shame though that it takes something as terrible as this for people to get actively involved."

Neil Amos

## Harassed Hockey

LUU Hockey Club is facing a bill of nearly £400 after the alleged vandalism of the men's team coach.

A.J. Fallas, the tour operators involved, claimed that on the coach returning from Liverpool last week, the toilet seat was ripped off, breaking the bowl. Furthermore, a light bulb and its fitting were apparently smashed.

In a strongly worded letter to LUU Executive, Fallas expressed a "deep disgust" at the behaviour of the passengers, including those on the rugby union coach, whose driver was "visibly shaking" at the end of the journey.

LUUHC captain Richard Thursfield as quick to condemn the accusations; denying all damage except for the light bulb. "The alleged damage had been repaired before we were notified, so we never saw any evidence when we visited the company."

The toilet on the coach was out of order but "clearly had to be used" because the apparently hostile driver refused to stop on the return journey.

Feelings are running high within the club as a result of the bill. "There has never been any wilful damage on hockey team coaches in my memory, so why should we start now," commented Thursfield angrily.

The club is now waiting for some advice after a meeting with Germaine Varney, who is going to look further into the incident.

The bill, totalling £390, which a spokesman from Fallas denied as being excessive, is likely to cripple the club's already depleted financial resources, if it is to be paid. Money will have to be drawn from next year's budget as well as from those travelling on the coach.

Dave Hobbs

## Fast out

Health conscious Union presidents covering the West Yorkshire region went on a sponsored fast yesterday, to raise funds for the Nicaragua Container Appeal Project. The appeal, which aims to raise £10,000 was co-ordinated by the NUS in conjunction with the Nicaraguan solidarity campaign and the Nicaraguan Union of Students.

Organiser Suzie Barret of West Yorks NUS said that "The money raised would buy educational materials to fill one container. We would buy books, stationary and technical equipment" she said, "thus enabling students to continue their courses."

Amongst the starving victims were Germaine Varney LUU president and Ed Gamble president of LPSU. Ed fasted from dawn till dusk and hoped to raise over £200. The fasters were only allowed black tea and coffee but Suzie Barret encountered problems with certain presidents who wished to celebrate St Patrick's Day. "Pints of Guinness will be strictly not allowed" she said.

T Whitwell

## Loan Out

The government's plan to introduce a student loans system was boosted recently by the reaction of Tory backbenchers to new proposals.

But there are still major problems for the setting-up of a loans system. The treasury is worried about the effect on the economy because of increased credit.

New proposals will allow students to apply for low interest loans of up to £1,000, whilst grants are cut by £100. Housing benefit will be phased out, costing students up to £370.

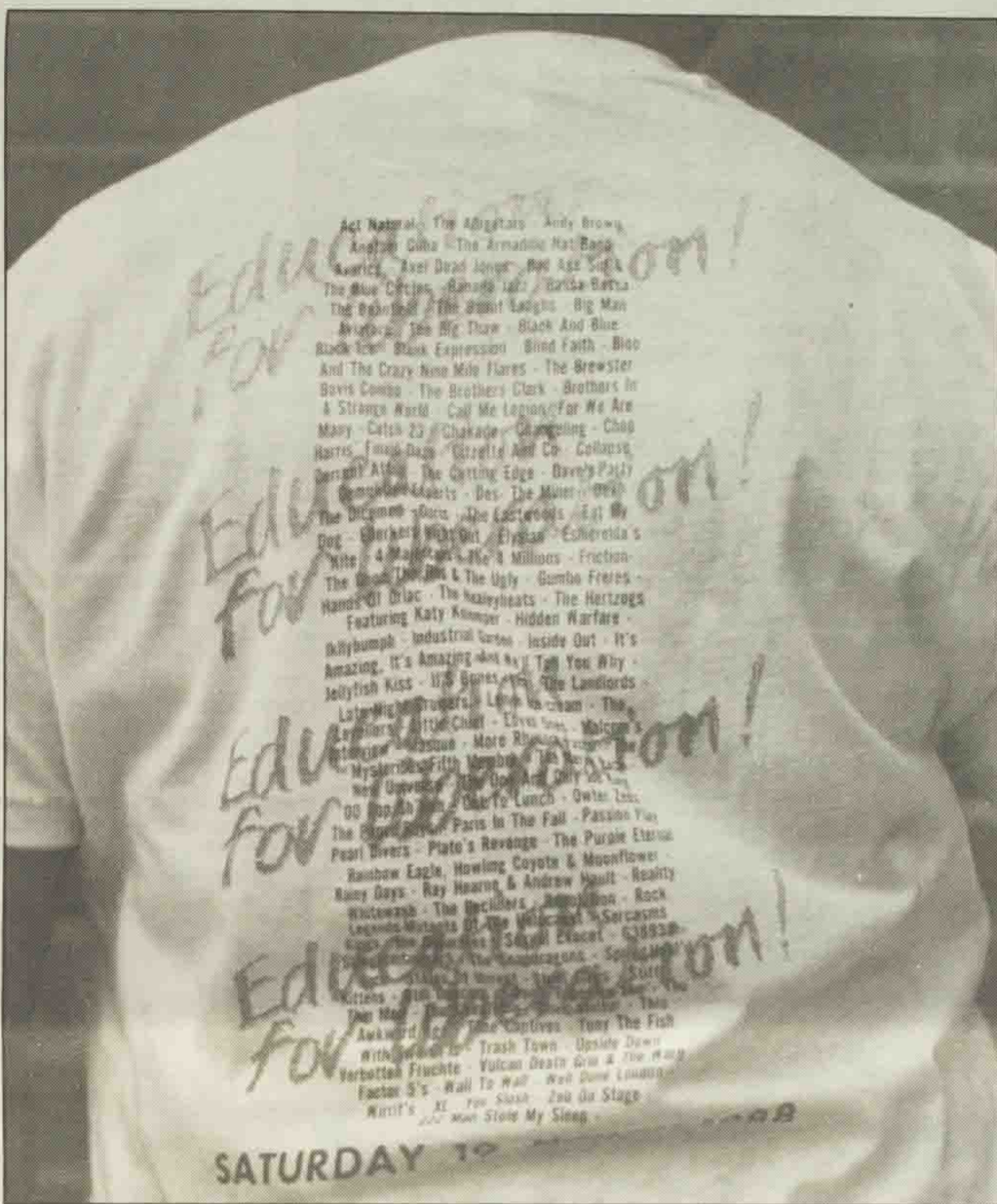
The new proposals have received the support of Robert Key, MP for Salisbury, who formerly led a revolt against Keith Joseph's plan to cut grants.

This change of mind is seen as a sign that other backbenchers will support the new proposals.

Tony Austin, LUU Finance Officer, argued against the new proposals. "We are dead against loans. It's ridiculous to have people paying for their education for the next five to ten years," he said.

Simon Rigg

## Dance Yourself Dizzy



● Pontzo Mapethe models the SASF T-Shirt

Now is your last chance to get tickets for tomorrow's marathon band attempt, which will involve 124 groups trying to establish a world record for the greatest number of bands playing in one day.

Entry will cost £2, and no students will be allowed in the Union building without paying this. T-shirts will also be available priced £3.50, and all the

money raised will be going to the South African Scholarship Fund.

Publicity for the event has been distributed all over the country and Tony Austin, LUU's finance officer hoped that the Union would be full, its capacity being 4,000. The bands will commence playing at noon, and finish around midnight. In the tartan and

doubles bars, the Riley Smith Hall, Raven Theatre and the extension, such names as Slaughter House Five, Catch 23, Stiff Kittens, Bad Ass Sid and the Blue Circles will be playing.

For all those not into live music, there will be a refectory disco, tickets priced £1.75.

Tim Whitwell

BACK BY POPULAR DEMAND  
FOR ONE NIGHT ONLY  
HUGH LENNON  
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HYPNOTIST  
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THE RUPERT BECKETT  
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ON THURSDAY 24TH MARCH

SHOW STARTS 8.30pm (Doors Open 8pm)

TICKETS £3 ON THE DOOR

TO AVOID DISAPPOINTMENT COME EARLY



# SQUARE ONE

*Today the Sharpeville Six face execution in South Africa, for a crime it is not even clear they committed. Dave Anderson of LUU Anti-Apartheid looks at the South African system of Apartheid, as the 28th anniversary of the Sharpeville Massacre comes round next Monday.*



It is one of History's cruel ironies that 1988 marks the 40th anniversary not only of the UN, Universal Declaration on Human Rights but also of the Apartheid system, the one regime which has most consistently flouted the basic humanitarian values enshrined in the Declaration.

'Apartheid' has sought since its inception in the 1948 election campaign, to legitimise the consolidation of the age-old Afrikaner philosophy of Baaskap (the maintenance of 'white superiority') as a way of upholding the 'cultural integrity' and independence of the different races in South Africa. Since then successive South African governments have altered Apartheid, trying to make it cosmetically more acceptable to the international community, and providing its apologists with tantalizing but ultimately insubstantial insinuations that reform may possibly occur in the distant future.

Yet beneath this fragile veneer it is abundantly clear that, while erecting this facade for public consumption, South African politicians have very adeptly refined the system to enhance the repression of opposition from black, coloured and Asian groups, and to exploit the 'non-white' labour force with greater efficiency, chaining it to the South African industrial machine.

Probe beneath this surface and it is implicit that Apartheid ruthlessly institutionalises racism. This coming Monday, as people across the world commemorate the Sharpeville Massacre, the fact that Sharpeville remains a focus of oppression is a very sobering thought and a shameful indictment of Western governments' (and individuals') passive acquiescence to Apartheid.

In its historical context, the Sharpeville Massacre was of crucial significance in determining the development of Apartheid and the protest movement. In retrospect the events of March 21, 1960, seem to be a manifestation of the contemporary tensions in South African society.

The proceeding decade was one of great social dislocation, with the Apartheid statutes becoming reality; the Group Areas Act uprooting 'non-whites' from their homes and the Bantu Authorities Act isolating their new homes as separate entities.

Set against this was an increasingly cohesive resistance movement, organised around the common principles of the Freedom Charter, radicalised by the formation of the Pan-Africanist Congress (PAC), and driven by an intense momentum for

protest, whetted by the constant success of demonstration.

A tragic inevitability seemed to dictate that these tensions should combine at Sharpeville in 1960.

The killing of 69 and the injuring of 180 peaceful protestors (demonstrating over the Pass Laws) focused the unwelcome glare of international attention on the authoritarian character of the South African regime. Overnight Sharpeville became synonymous with suppression, inflaming international indignation and fuelling concerted hostility from abroad.

The ramifications for the protest movements were profound. The subsequent

banning of the ANC and PAC acted as a catalyst, driving resistance underground. As a result the armed struggle was taken up by Umkhonto we Sizwe, and the seeds of black consciousness began to germinate on this wave of fervent radicalism, flowering into the movements of the seventies.

For the Security Forces Sharpeville equated crossing the Rubicon; an unrelenting policy of smothering resistance was adopted. The government handed them legislation incisive enough to strike at the core of organised protest; the declaration of a State of Emergency and the Unlawful Organisations Act banned the ANC and the PAC and led to the detention of 20,000

individual protagonists. The trend has continued with increasingly sweeping powers being granted to circumvent opposition, culminating in the Internal Security Act and the current State of Emergency.

Since then the Security Forces have consistently expanded their crackdown, refining their torture methods to the cruellest sophistication, from which even children are not immune, sponsoring death squads in the 'homelands', and following a destabilization policy in neighbouring countries, which reached the nadir of barbaric depravity with the murdering of unarmed refugees at the Kassinga Refugee Camp.

The legacy of oppression connected with Sharpeville continues. 1983 and 1985

brought peaceful demonstrations, the latter to mark the 25th anniversary of the Massacre.

Today this legacy is embodied in the death sentences that six blacks currently face in connection with the killing of black councillor Dlamini in September 1983: the Sharpeville Six.

Charged with murder, their defence and their appeal have both been quashed, even though it was made emphatically clear by the Appeal Judge that there was no evidence to suggest that their actions "contributed causally" to the death of councillor Dlamini. Their conviction rests "solely upon the basis of common purpose" with the crowd, which is highly contentious since the crowd gathered to protest peacefully about the rent increases in the Vaal Triangle, intending to persuade the councillor to join their protest; as the Acting Judge said Dlamini's act of firing upon the crowd precipitated the attack on his house.

Aside from the moral dubiety of the legal precedent used to convict the Six, the evidence has proved to be insubstantial. Mokoena was convicted upon the basis of a statement he made while being tortured - a fate that also befell Sefatsa and Ramashamola. Evidence given by one state witness, implicating Khumalo and Mokgesi directly contradicted that of the councillor's neighbour and the witness' own statement made earlier to an attorney. Under cross-examination the other state witness revealed he had been subject to police brutality to obtain the desired evidence and that he did not know how the councillor was killed.

In addition, four of the Six can account for their moves on the day of the killing, absenting themselves from the scene of the crime. The alibi of Theresa Ramashamola, that she had been forced to retire from the march because of being hit in the head by a plastic bullet, was rejected.

The Sharpeville Six - Mojalefa Sefatsa, Theresa Ramashamola, Oupa Diniso, Duma Khumalo, Reid Mokoena and Francis Mokgesi - have had an appeal for clemency lodged on their behalf.

International pressure has prevented executions in the past. Please write courteously worded appeals to His Excellency P W Botha Private Bag X 213, State Presidents Office, Pretoria 0001 South Africa.

Ambassador for South Africa, South Africa House, Trafalgar Square, London WC2N 5DP and PM Margaret Thatcher.





# Letters

## BITS

Dear Editor,

So I see some of the students of this fair city have been protesting against the Bishop of Ripon's anti-homosexual wordings.

I also note that they are protesting against him in his capacity as landlord. Can one presume they don't like the beer he sells?

Ralph Brainiac

Dear Editor,

I have just visited that hive of intellectual pretentiousness - LUU Record Library. It's not always like this - just when that fat blond record librarian is there spouting his hip to be hip, beat jazz sensibility (he likes a little folk music too).

Curl up a die bottom breath, or learn which end of your torso to smoke your jazzy roll-ups from.

Yours faithfully,

N. Glayne

Dear Editor,

I can't really understand why you chose to print that rather unsavoury letter concerning 'musicians' from 'name and address withheld' last week, unless it was to provoke some furious correspondence. It certainly added nothing useful to the correspondence about CLCM's Lesbian and Gay Society. To my mind an attack on the 'intolerance and bigotry of musicians' without any substantiating evidence (or even a substantive allegation) does not deserve the privilege of anonymity. If the writer really feels this way (she is guilty of the grossest intolerance and bigotry him/herself. If not and the letter was motivated by a personal grudge (as I suspect) it was silly and childish.

The right of newspapers to withhold the names of correspondents is an important one, because it ensures privacy on delicate personal matters and reduces the risk of harassment or persecution of those who genuinely need such protection. It should not be extended to individuals who want to peddle this



## Suppression continues

Dear Editor,

Further to your article concerning the discrimination against lesbians and gay men at the City of Leeds College of Music. I would like to express something of my personal feelings about what is going on, and I also feel that readers should know that the intimidating character of the meeting to which I was summoned last Tuesday (with the director, deputy director and my course leader) included a false claim about my academic achievement last year and how I could have been removed from College - actually I transferred to a higher academic level course after passing the audition; furthermore there were threatening noises about how when mud flies some of it will stick. Even after all this and more, I was still astonished when the director denied all knowledge of his threat to have me removed from the meeting in December (approximately 300 students were present), when I had insisted on replying to his reasons for the ban. He also said that I must not forget that some students would support his version of events rather than mine. And it isn't only Leeds Student who have

been threatened with legal action.

Students must make up their own minds about who to believe concerning last Tuesday. I'm afraid I wasn't allowed a witness. Some of the reactions I have received since the publication of your article, as well as the petition which is reportedly circulating against what we are trying to do, confirm with a dreadful intensity the existence of fears and antipathy which still exists towards non-conformity and 'different' minority groups, and which have been lurking relatively quietly beneath the surface until AIDS gave permission to fan the flames of those feelings, whether in General Synod, fire bombing 'Capital Gay', or passing extreme and retrogressive legislation etc.

Although I am deeply sorry we have been forced into a 'confrontational' self-defensive situation, I still hope a real degree of light can be shed concerning a point of view based on the real experiences of a large minority sexual orientation. Of course non-gay people cannot altogether know just what being gay and experiencing homophobia is all about, but

our group doesn't want to exclude anyone who is really interested to understand, whatever their orientation.

The fact of the matter as regards the CLCM Lesbian and Gay Society is simply that we are being discriminated against, and that we're not being allowed the same rights as any other society or potential society. The Christian group meets on College premises and puts big adverts up to tell us all. Adverts for walking and football activities, a vegetarian society, as well as things like material against the anti-abortion legislation have all had unrestricted advertising on the notice-boards in the foyers since I've been a student here. So why don't we have similar rights?

I want people to know that it's not only gay and lesbian rights which are being demolished but next it could well be another group in society, who will be scapegoated and used as a distraction from real causes for social and economic ills.

Yours faithfully,

Clive Spendlove

PS: Watch out for details of a public meeting we'll be holding - not necessarily in College.

## OVERSEAS

Dear Editor,

I wonder how your readers reacted to the article headed 'OVERSEAS' by Ingwani Lazarus Zanamwe?

Horror? ('how awful'). Disbelief? ('you can't be serious'). Agreement? ('you've got it right, man').

sort of abject nonsense for personal gratification.

Name and address NOT withheld.

Andy Rontree  
12 Moorland Road,  
Leeds 6.

Some overseas students do not have such a grim time; some are not pretending when they say that they have a great time here. And we cannot do much about the weather. But we must accept that the lot of overseas students can and must be improved in various ways.

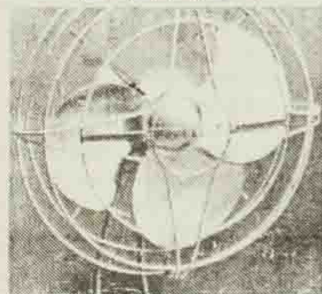
If anyone - British or overseas - would like to be involved in addressing the questions

raised by the article, do please ring or call at LCOSA - Leeds Council for Overseas Student Affairs, at 155 Woodhouse Lane, Leeds 2 (opposite the BBC), tel: 460999 or 752323. Any ideas or practical assistance are welcome.

Paul R. King, Chairman,  
LCOSA

*And so the end is near, and we must face the final blah, blah, blah.  
Yes... the mighty stude is, like most of us, taking a little breather for the next few weeks.  
But do not fear. We will be back to inform, impress and irritate on Friday, April 29.  
Let us know what's going on over the Easter holiday so that we can tell the masses.  
See you next term...*

## THE



## FAN

Flushed with the success of its little practical joke in the Swiss Alps last week, Fanthing once again dons rubber gloves and takes up the sterilised bargepole, the better to probe the entrails of another soul-shagging seven days.

Those with rich parents and be honest, that means most of you, might have cause to mourn the death of the covenant as announced in the budget of the century (that's

as in Crystal Palace - team of the 80s), as may those purveyors of alcohol who depend on the annual squandering of tax windfalls by which errant studes see in the cruellest month and, more important than any cheap illusion, the financial year.

Sid Head, University Union bar supremo, would generally stand to gain from any spare cash slopping around his three dominions, further strengthening his position as the most influential figure in the lives of the shambling ranks of LUU. However, last Saturday he pushed his ill-gotten authority too far, demanding entrance to the women only disco in the Tartan Bar: his mock innocent plea, accompanied by much leering one suspects, that his job was only collecting the glasses was met with the suspicion and contempt it quite clearly deserved.

Still on matters alcoholic, the stude's hugely prestigious Foster's competition

yielded the staggering response of nine entries for 15, admittedly vile, prizes. Tie-break slogans ranged from the dismissive to the touchingly pedantic: "Nobody can mistake the characteristic colour of this delicious drink," breezed one John Burley, who doubtless is being inundated with offers from Madison Avenue as we speak.

Though the prize goes to A. Ward (geddit?) who astutely observed that Foster's is known as the amber nectar because of an extensive advertising campaign.

Monday was a day of action for the NHS, though with no real support from either of our campaigning unions the Woodhouse Moor demo was something of a flop. Feeble though it was, it still merited a slot on John Craven's Newsround, that last proud bastion of British investigative journalism.

The report was hastily brought to a close, though, when the fiery barnet of LUU

SWSS member Marcus Walker, was spotted advancing menacingly towards the camera, placard in hand and just bursting to give the workers' view on the latest government outrage, complete with proverbial looks towards France. Who knows what may have ensued had he been able to address the assembled youth of the nation, though one suspects the long-suffering Blue Peter sunken garden may've found itself in imminent danger.

From the last twitchings of the spirit of 68, to the mean minded grubbing that typifies this unmemorable year. Those foolish enough to continue reading the fast-fading Observer, will've seen their candidate column, where upwardly mobile types can sell themselves to prospective employers. Most nauseating of a nauseating bunch last week was one from a 'Go for it law finalist' called Darren. Worse still was that his number had an 0532 prefix. Two

- Keep your letters concise.
- Signed letters only please, though we can withhold your name if you wish.
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## THE FIFTH COLUMN

Since the election of the present Tory Government in 1979, it has been nothing, if not consistent. It has consistently set about destroying the very substance of British society that rose out of the carnage of the Second World War.

Any concept of social responsibility appears to be lost on the Thatcherite hordes who now infest Whitehall, and the profit margin now takes precedence over every other even human consideration.

In this light then, last Tuesday's budget was no surprise, but no less offensive for that. The decision to cut the top rate of tax from 60 per cent to 40 per cent merely shoves more cash into the hands of those who do not need or deserve it. Just how many BMW's does it take to be successful?

Whilst the top five per cent of the population rake in 40 per cent of the available revenue, the rest must just sit at the bottom and aspire.

And it is this very philosophy of moving up to move on, that has destroyed the substance of our community, because unless we care about every part of the social structure rather than just those at the top, society will fragment and we will indeed return to the much lauded Victorian values - millions residing in offensive poverty whilst a few thousand reap the benefits of a cash accumulating society.

The argument is not just about, the nurses or the health service, education or public services, but the very fabric from which life in Britain is cut.

The divisions are already very deep. How long before they become permanent? What will have to happen before this Government realises that there is more to life than just an inflated bank balance?

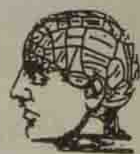
questions remain - who is harbouring this monster and furthermore what can you go for in Leeds except the end of the M1?

All this raises the spectre of job hunting, a bowel-icer to some and fave conversational topic to others, unfortunately. No doubt we shall soon hear of Germaine Varney's application to RTZ, with preference for a Namibian posting, though it's heartening to see that some of the more illustrious sons of the stude have leapt nimbly from the wreckage of the moribund, listing fanzine Weary and Worri, pausing only to reflect that the road to Elle is paved with good intentions. A shadowy buyer has emerged for the rag, intending to take it national. One of the year's crueler hoaxes I feel.

Finally, without wishing to prejudge matters, the lack of any music press publicity for Saturday's SASF extravaganza may make it a less than resounding success. More of those good intentions.



## ARTS



## HEART OF THE MATTER


**APPETITE OF THE HEART**  
**Scarlet Harlots Company**  
 Poly Arts Studio

This is an imaginative piece of theatre in which three women, Emma Bernard, Grainne Byrne and Sue Long take a journey into the heart of the erotic.

The hidden world of the female sexual fantasy and desire is explored in scenes that are sometimes witty, sometimes

disturbing. The overall effect of this piece is achieved by such contrasts not only of mood but also juxtaposing visual images with spoken scenes.

The only stage props are three white boards, three Aladdin baskets and glass bowls filled with water. The boards are used as slopes to slide down in ecstasy, screens to hide behind in shame or merely backdrops

on which to hang the contents of their baskets. Each woman cautiously pulls out a different kind of material from her basket. The first, a huge sheet of black cloth, the second, some carnival bunting and the last, a never ending length of white muslin.

They were at first shy of discovering and displaying the surprises of what were clearly sym-

bols of their sexual frustration fantasies. But each of them becomes more confident, proud or just plain excited of their new found awareness and the pace escalates to an almost anarchic pitch. Emma Barnard pulls out a cherry cake from her basket, which she describes as the heart of her desire. She then proceeds to eat the entire thing while jabbering at a frenzied rate about licking whipped

cream and almonds from the base of her lovers' spine.

Following such a delicious display she is still able, after pouring water over her head, to go on to sing a rendition of 'In the Mood', albeit somewhat breathlessly. 'Appetite Of The Heart' is a striking and energetic play in spite of the impact of its experimental and daring image being sometimes lost in their obtuseness.

# WOTR

**THE NORTHERN BALLET**

Alhambra Theatre, Bradford

Ballet looks easy... a few toe-points, twists and leaps across a stage - **The Northern Ballet** proved that is far from the case in their production of jetées, pirouettes and pliés.

They started their performance with **Alice in Wonderland**, a trip back to childhood days recreated in dance, music and gestures. Alice (Victoria Westall) clad in the traditional blue-and-white dress and pigtails followed the White Rabbit (Jeremy Kerridge) into a land of tea-parties, and danced her way through croquet games in true fairy-tale style. Each encounter with a new character turned into a duet, in which the amazing poise, skill and utter elegance of ballet flowed through.

The setting for this action was basic, but effectively used with screens dropping and sliding in at apt interludes and light illuminating or shadowing through these screens to create the appropriate atmosphere required. Such simplistic scenery acted as an excellent background (as scenery should) and did not distract the audience from the dancing (as often scenery does).

Unfortunately, the same cannot be said for the costumes of **Alice in Wonderland**. Although each costume was elaborate, bright and definitely inventive, catching the eyes of the audience, they tended to undermine the subtlety of the dance in their loudness and not only smarted the gracefulness of the performers, but often led to confusion over the character's identity.

The second part of **The Northern Ballet's** production was on a more original theme, a tribute to the painter Lowry, and inspired inventive ideas in its dance and music.

Unlike the other arts, ballet has no speech and thus its speaking voice must be seen not heard through the choreography, expression and scenery. In order to convey a story successfully, decorum is required and this is exactly what **The Northern Ballet** gave to their performance entitled **A Simple Man**.

Set in the Working-Class town of L.S. Lowry the dancers portrayed the shabby, poor but happy working people and children that had been part and parcel of the artist's life. The scenes reflected on the personal side of his life - in his relationships with the women in his life, his mother and his lover - as well as the more general in the form of balloon-sellers, mill-workers and street-venders.

In this latter performance lay much more originality in its application with fewer props and simplistic, unobtrusive modest costumes that blended into the atmosphere instead of annihilating it.

As a *pièce de résistance* Lowry (Christopher Gable) and his mother (Lynn Seymour) danced a beautifully elegant duet that aroused passion and grief simultaneously. Praise must also go to the working class children of **A Simple Man** (the students of the Elwin School of Dancing in Briggate), who showed skill and concentration far beyond their ages, and to **The Northern Ballet Theatre Orchestra** whose accompaniment added to the feeling of the dance.

Skill, effort and imagination has been injected into this production and **The Northern Ballet's** hard work has paid off, as what is presented is an elegant, sophisticated and professional show which should, and did, pack the theatre full.

Hayley Lee

## HUBRIS

**ANTIGONE**

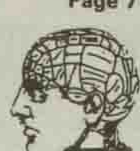
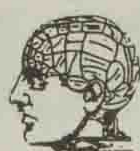
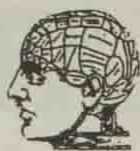
Studio Theatre

Hot on the heels of Sophocles' original at the Studio comes Jean Anouilh's 20th century version from the French Soc. It is quite a static play in many respects, with much of its dramatic content being concentrated in the language, which was well delivered.

In contrast to this apparent inaction was the carefully controlled violence of emotion of the characters. Antigone herself was excellent (Clare Thibault) and she was opposed by a Créon (Jim Dolamore) who successfully mixed the rule of authority with the compassion of humanity in some powerful exchanges. The play shows a conflict between subject and authority and authority itself, embodied in the three guards, was cleverly portrayed as both comic and sinister; especially the self-righteous Garde (Nicolas Guichon). The characterisation and delivery allowed Anouilh's questions of authority, power, public/private life, etc, to be opened up and left unanswered. With the confined Studio the stagecraft was simple and effective and the whole punctuated by a sardonic chorus (Lynn Heighway).

Ashley Allen





# WOOLF TO THE SLAUGHTER

**VIRGINIA** by Edna O'Brien  
Raven Theatre

Edna O'Brien's play about the life of Virginia Woolf is difficult to stage because there is so little dramatic action. However this well cast production was held together by a competent standard of acting.

Imitating Woolf's own style the play followed a stream of consciousness which was reflected by a subtle use of technical devices, using both sound and light to skilfully complement the text.

But certain details of the performances, like the continual lighting and stubbing out of cigarettes, interfered with Virginia's monologues and seemed a superfluous distraction. Similarly the scene changes were often an annoying and unnecessary halt to the proceedings.

But the set itself was interestingly different for the Raven Theatre with a central entrance built up the middle, of what is commonly known as the stage, in this usually unadaptable 'debating hall'.

The decision to use the same actor for the part of both Virginia's father and her husband, came off with the latter successfully taking on the father figure that was required of him.

The play itself is however a largely unchallenging portrayal of Woolf's life, laying little stress on her anorexic tendencies, and her unhappy experiences under hospital supervision.

Yet the production was absorbing and all three actors gave sensitive performances, with special mention going to Sophie Oxenham who showed a strong understanding of a difficult role.

Paula Fascht

**'HAVEN'T A CLUE' or 'MURDER AT WITHERING HEIGHTS' and 'TA, TA MY LOVELY'.** Bristol Express Theatre Company  
Riley Smith Hall

Some performances start slowly, peak in the middle, and trail miserably towards the end. Others start on a high note and decrease in excitement as the evening progresses. 'Ta, Ta My Lovely', stage as something of a prelude to 'Haven't A Clue', began with an invigorating burst of energy which continued throughout the evening.

The production drew the au-



Photo: Simon Harrison

dience in from the beginning, taking them both visually and verbally through a one-act play about the production of a radio play. Both clever and witty, this was good slapstick fun, involving two second-rate, homespun detectives on their first bizarre case. Karen Gerald as Rita was notable in displaying her versatility, handling a script which at one point involved her slipping in and out of character on the same spot!

'Haven't A Clue' took its viewers into the world of murder and intrigue, with a difference. Amidst a set of revolving

panels, the three performers weaved their way through staged encounters and increasing mounds of corpses. Karen Gerald shone again, both as a bawdy, glamorous music-hall star and as the wisened Lady Withering, taking a psychopathic cook into her repertoire along the way. Duncan Law also brought off some remarkably speedy changes of both costume and character, but was most endearingly comic as Clench, the decrepit, dust-ridden butler. David Prescott brought an extra melodramatic note to the proceedings, plus a

hint of the 'Jeckyl and Hyde', as the evil son eager to inherit Withering Hall on the demise of his old mother.

A slight loss of momentum came towards the end of the evening, as the repetitious appearance of corpses took its toll. Then again, the play was keeping slavishly and wickedly true to the Agatha Christie tradition. This was one occasion when emphatic over-acting and zany caricature lit up the stage to elicit full audience appreciation. It's a pity there wasn't a fuller attendance.

Alan Spencer

168



HOURS

Today is a very important day. Cigarettes and booze are more expensive than they were yesterday, hundreds of people, more likely than not, have stinking hangovers due to the fact that yesterday was St Patrick's day, traditionally a heaven sent opportunity to drink yourself silly (whether you're Irish or not) but more importantly, today is the very last issue of Leeds Student (for this term at least).

These three factors could cause heavy hearts amongst the good students of Leeds, so come with me on a magical mystery tour of the artistic offerings this week and forget your sorrows.

The **Hyde Park** wins the battle of the late night cinemas hands down this week. On Friday lose yourself in the madcap mayhem of Skid Row in **Little Shop of Horrors**, the story of a man-eating plant. On Saturday, it's a man-eating woman who dominates the screen in **Personal Services**, the **Cynthia Payne** inspired story of a colourful brothel keeper and her brushes with the law (on and off duty).

This week's big attraction has to be the NFT's production of **Cat on a Hot Tin Roof**, which opens at **Bradford Alhambra Theatre** on March 21 for five days. **Tennessee Williams'** steamy tale of passion and hypocrisy in the deep south was banned in Britain 30 years ago - go and see it and find out why.

It's certainly a good week for theatre as **Isben's A Doll's House** continues at **Harrogate Theatre**. This version was adapted by **Ingmar Bergman** (no less). Bergman focuses on Nora, the doll wife whose facade of charming and child-like submissiveness, hides a frustrated anger with life.

Theatre Group present their final production of term with **Malcolm Gile's Hiding behind the Lines** worth going to see for its intriguing title alone - March 23 for three days in the Raven.

## CHILD'S PLAY

**THE LITTLE NATURALIST**  
St Paul's Gallery

'All grown-ups were once children, although few of them remember it.' This is the theme which Phill Hopkins seeks to recapture in this, his first one-person show. The exhibits are fashioned in welded sheet steel and represent a myriad of images: from cacti to an ironing-board; all related by some incomprehensible logic to challenge adult reality and supposedly take us back to our childhood world.

Staging an exhibition of any sort is inevitably painful. Such soul-baring involves total vul-

nerability, which makes it really difficult to be critical: you want it to be good, to be professional, powerful and passionate. I'm sorry but I found it all pretentious and self-indulgent, and on a more sinister level deceitful. Just who would pay £110 for a piece entitled, 'Sun' made from a circular saw blade which the artist admits to having found?

Will someone please enlighten me and let me into the secret society of contemporary art? I'm afraid I feel as if it's all in code and nobody has given me the key.

Jayne Glennon

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**CABARET (18)**

Fri March 25 at 11pm  
**SOMETHING WILD (18)**

Sat March 26 at 11pm  
**SOME LIKE IT HOT (PG)**



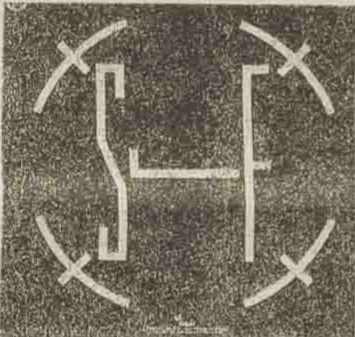
# INFLAMMABLE MATERIAL:

*"I'm running at the edge of their world  
And they're criticising something they just can't  
understand  
Living on the edge of their town  
And I won't be shot down."*

**M**usic is undeniably one of the most important influences on our formative years, at a time when we are intense about everything.

For those of us who were 14 and frustrated back in 1980, and who found little in Haircut One Hundred to reinforce our teenager anger, Stiff Little Fingers were the unique voice of our angry years.

Few who remember feeling that way, and who found a deep and lasting affinity with the angry boys from Belfast, can honestly say that even now they don't get a lump in their throats when they hear the opening chords of 'Alternative Ulster'.



In a sense, SLF belonged to a period of our lives which many of us look back on as the time when we took those first experimental steps into adulthood. We became aware of both the good and the bad in the world around us, we

argued and antagonised our elders, we fought with our peers, and amidst our anger we learnt to love. Most of all, somewhere along the line, we began to grow up. It is a time we look back on with a kind of reverence, and yet in looking back we acknowledge that it is over. For most of us there are certain things which we

certain regret, and the feeling that none of these things could ever mean quite the same again.

In view of such bitter-sweet memories, it was with mixed feelings that I learnt that Stiff Little Fingers had re-formed. The seemingly endless parade of 70s bands for whom music paper headlines such as 'New

the band in question represents a fundamental part of the youth culture in which you grew up, one feels all the more disillusioned.

First impressions seemed to reinforce such feelings as the SLF tour bus rolled into Leeds. Gone were the leather jackets and the impish grins, which once stared down at me from

guest vocals.

I was therefore totally unprepared for the explosion of musical vitality, raw energy, and sheer enjoyment with which the band launched themselves into 'At The Edge'.

No amount of stage make-up and false smiles can hide the fact that a band are merely



● Two Fingers – Jake Burns and Henry Cluney

associate specifically with such times. Books we read, places we went, records we played, all of them are charged with a special poignancy because they were so much part of that chapter of our lives, and when we finally turned the corner and moved on there was a

and Revitalised' really meant 'Bored and Skint' left me with an overtly cynical attitude towards band reunions. The sight of such tired and jaded 'artists' going through the motions for the sake of a final spoonful of gold and glory is depressing enough, but when

my bedroom wall, replaced by tracksuits and more worldly-wise expressions. Even the title of the tour: 'Going For It Again' seemed to reinforce my worst fears. The logical conclusion should have been a set which included 'Danny Boy' with Barney Eastwood on

going through the motions. Conversely, when a band are quite plainly enjoying the thrill of playing live then such enthusiasm is infectious. When the song is eight or ten years old and is delivered with an exuberance which can never be affected, one cannot fail not only to be profoundly impressed, but also to be picked up and carried along by such innate energy.

... 'Living on the edge of their town  
And I won't be shot down.'  
It was 5.45, and Stiff Little Fingers were beginning their sound check.





# BURNING AGAIN

Page 9



"Six hours later, following a concert which shattered every illusion I had fostered, every preconception about 'going back on the road', every fear that 'it just wouldn't be the same', I found myself sitting in the dressing room listening to a refreshingly honest answer to the question... WHY?"

"One might have expected to hear a few well-worn clichés about 'still having some good music to write', but the answer, self-evident to those who saw the concert is that they enjoy it."

"There's no pressure on us as we don't have a record company and we're not trying to promote some awful comeback album. We're just playing for ourselves, and obviously there are a lot of people out there who want to see us."

Talking to Jake Burns one is immediately aware that he is someone who speaks from the heart. His songs too, are infused with a deep personal belief, springing as they did from his own experiences and those of close friends.

On the question of the continuing relevance of songs like 'Tin Soldiers' and 'Alternative Ulster' which were born out of the bitterness of Belfast ten years ago, one finds above all a sense of sadness. The continuing relevance of a song is inclined to make most song writers somewhat smug. For Jake Burns it is more of an indictment of the continuing social and political problems not only of Ulster, but of Britain as a whole.

"Those songs were written at the time about a situation that should have been rectified by now. We wrote 'Tin Soldiers' about people joining the army because they were unemployed. It was written at a time when unemployment was about a million. Now we've got nearer four million. Unfortunately the songs are still as relevant now which just goes to show what a sad state this country's in. The problems the songs were addressing themselves to, have if anything escalated. The Northern Irish songs in particular seem to

mean more now than they ever did... which makes me rather sad."

In view of the strength of feeling amongst the people of Ulster it seems surprising that Stiff Little Fingers were, with the possible exception of the 'Sunday, Bloody Sunday' dabbings of U2, the only band who addressed themselves to the political and social situation in which they wrote their music.

On this subject one immediately feels the anger of someone who willingly took

when it came to songwriting, and then slated then for making a serious effort to confront the same problems.

"The Undertones were a bunch of wimps... a complete waste of space. The stuff they're doing now is a complete about face. When we first started out they said that SLF writing about Northern Ireland was a load of shit. Then, as soon as Feargal pisses off to be a pop star the first thing the O'Neill brothers (that Petrol Emotion) do is write songs ab-

tious and more commercially popular material it's not surprising that Stiff Little Fingers never really made any impression on the singles charts, despite an almost universal thumbs-up from the music critics.

This is a question which SLF are obviously used to answering, for they have had to come to terms with the fact that without compromising the beliefs which underlay their songs they would never achieve 'pop chart' single success no matter how good the

literally look at a record and say 'Stiff Little Fingers, oh, we know what they do', and that was the end of it." Again one is aware that Jake Burns is still angry, but ultimately resigned.

Ironically it was both the fans they did have, and those they didn't, who caused the eventual split. The fact that the album - 'Now Then' did not signal a wider acceptance of their music, convinced Burns that the band as such had gone as far as it could.

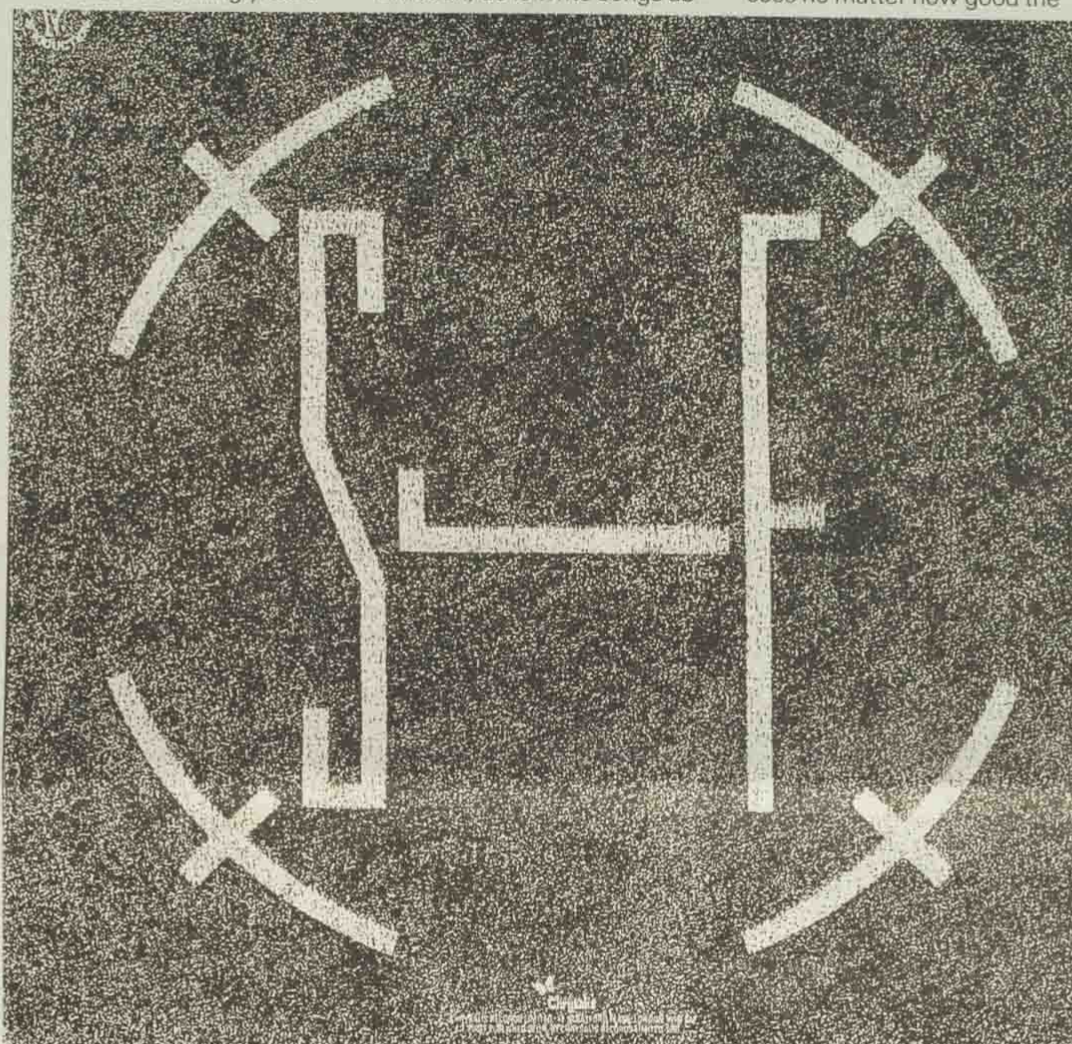
"I still feel that 'Now Then' was the best album we made, and the fact that it wasn't as big a success as I expected it to be, was very disappointing. At the same time, I felt that the audiences were putting restrictions on the band in terms of what we could do. People were expecting us to re-write 'Alternative Ulster' every time. If we'd been the dishonest band we were accused of being, then that's exactly what we would have done, and we'd probably all be millionaires by now."

Millionaires or not it would certainly have destroyed, once and for all, the integrity of Stiff Little Fingers. An integrity which admits that after five years they got back together again because they discovered that they still enjoy each other's company, and more importantly, they enjoy making music together. An integrity which admits that they are playing live again because "it's fun, and the public seem to be loving it." An integrity which admits that playing live is all they intend to do at present, refusing to raise any false hopes of new recordings.

"For the moment anyway, we're happy to carry on playing live every so often, but it would be fooling everybody if we said we were going to start writing again."

To find such honesty in the music business today is refreshing enough, but to find it in a band who were once described as 'the most dishonest band of the New Wave' it is remarkable. That is unless you know Stiff Little Fingers.

Chris Donkin



the difficult option and was then attacked for doing so. Stiff Little Fingers, and Burns in particular, are still upset that bands like The Undertones chose to ignore the socio-political environment of Ulster

out Northern Ireland. They accused us of having no integrity... so what the f\*\*\* does that say about them?"

With such deeply-held beliefs and a refusal to abandon them in favour of less conten-

music.

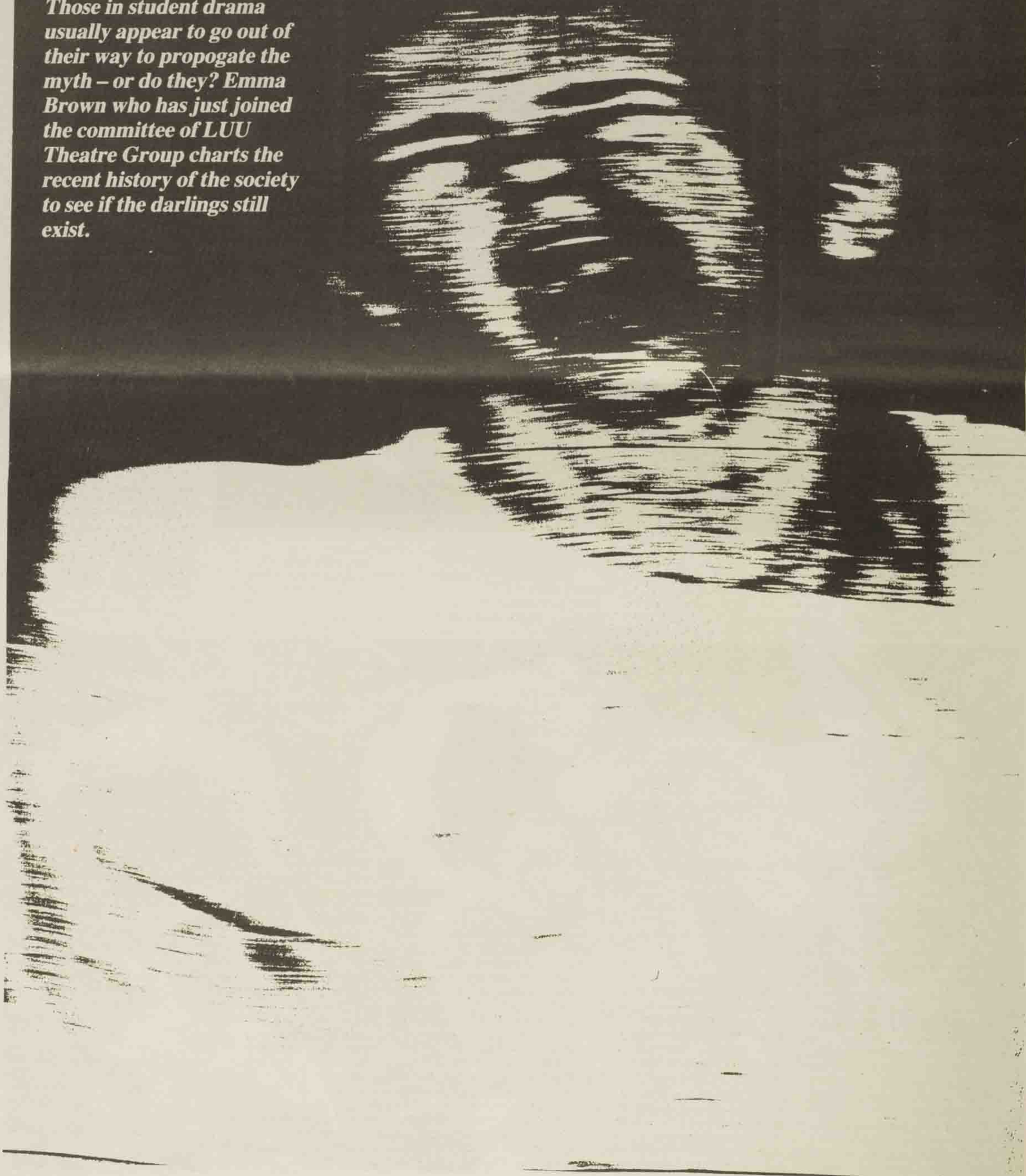
"There were loads of reasons people put forward - bad timing, bad promotion and so on, but the biggest problem I think, was the band's name and reputation. People would





# Oh MY GOD

*Those in the acting profession sometimes appear to be a different breed from the rest of us. Those in student drama usually appear to go out of their way to propagate the myth – or do they? Emma Brown who has just joined the committee of LUU Theatre Group charts the recent history of the society to see if the darlings still exist.*





# darling NO

*Said the actress  
to the Bishop*

## or the life and times of a theatre group

**T**o the average Tom, Dick or Amilia Fotherington-Jones at the University, LUU Theatre Group is some kind of masonic like institution, formed by and for arts students, who like to spend what little time they have off stage either promoting their egos in the coffee bars or engaging in 'deep' conversation at little publicised Leeds 6 parties.

Is this a little unfair? Possibly a touch hasty? Or is there really an element of fire behind all the smoke? (Dope of course, not cigarettes). As a relative newcomer to the society I decided to take my outsiders' prejudices firmly by the hand, and confront the people who know.

The 'closed shop' image of Theatre Group dates back a good few years. In 1984 the current Union Education Officer Rob Murray, then an innocent eager second year zoology student, was elected president. The society was much smaller then, with less than half its present 360 membership. It was a boom time for theatre in the University with a new drive of enthusiasm sparking off unheard of interest and involvement.

Membership doubled within a year and the success of productions like 'Cabaret' and 'Grease' along with the blockbusting financial profits of the first two pantomimes assured continued support for more experimental and ambitious material such as 'Macbeth' and 'Gross' in 1985. Audience figures jumped.

The much-praised mastery of productions at the time can be directly attributed to a group of dedicated, hard-core members. Names from the past like Tim Munson, Carl Hindmarch, Garry Mason and Bi Mitchell who took a strictly professional attitude to their work.

Later however towards the end of this office, this devoted nucleus of actors and backstage organisers began to emerge as an impenetrable clique. The committee became internalised and Theatre Group witnessed a tremendous split in its structure; the 'Thesps' had arrived!

Rob Murray describes the situation; "The Thesps used to sit around in the office all day long, smoking Marlboroughs and being pretentious. Most of the members may as well not have existed at all. It was wholly committee-based and committee-orientated, with no feedback from other members at all."

The development of the 'Thesp-movement' within the society immediately labelled it a very cliquey organisation. It was viewed by outsiders as an

unfriendly intimidating body, too wrapped up in its own self-importance to bother with any unknown inexperienced newcomers.

Despite their financial success all four pantos were sneered at by the clique and its thin trail of successors as "not serious theatre" and "too commercial."

Last year, however, this patronising attitude to anything which was not overtly 'artistic' seemed to shift. The clique had pretty well dissolved and a new committee took over. Although remnants of the 'Thesp movement' still exist with its characteristic 'darlingish' approach and familiar "Oh my god no!" sound effects, the new key faces in Theatre Group were generally inexperienced first and second year students. They had little knowledge of how to actually stage a production and found themselves at a complete loss as to how to go about running the society.



One major problem was that they had not prepared themselves for the battle they were soon to encounter with Exec. Last year seven of the 15 original committee members resigned; president, vice-president, treasurer, stage manager, costumes, publicity secretary and that all-important general dogsbody, the archives co-ordinator.

It is an accepted fact that besides work pressure and other pulling responsibilities, the over-riding cause of a substantial number of these resignations was bad feeling between Theatre Group and Exec. They felt the Union did not take student theatre seriously enough, and that there was a general needless lack of understanding on Exec's part as to the basic needs and requirements of operating a healthy theatrical company in the University.

Emma Davis, last year's original president explained the bitterness between the two groups and the reason for her abdication: "We were never recognised, and still are not

recognised as being different from other societies in the Union. We provide a public service for everyone, in and out of the Union and that's the distinction. I was fed up with having to fight Exec, and having to constantly take second place to Ents."

It is not uncommon for Theatre Group to find their previously arranged performance nights in the Riley Smith Hall altered to accommodate an ENTS event. Or to discover that the Raven Theatre has simultaneously assumed the role of dressing room for an Events band, as well as a room for a Theatre Group rehearsal.

One suggestion for Exec's apparently unfriendly approach to Theatre Group is that the society has lost its political edge. In the summer term of 1986, 'Fishnet Balloon' was created by Germaine Varney and Saida Khanum as a theatrical society for women and ethnic minorities.

It was not long before the ethnic side faded leaving the women's side to expand into an exclusively feminist society. Fishnet seemed to take Theatre Group's political interests with it, and today many members of Theatre Group feel that Exec discriminates against it because of its apparent political standing.

Rob Murray disagrees, attributing the tension to the "stuffy headedness of a certain president who thought Theatre Group was more important than anything else in the Union."

He stresses that Theatre Group's resentment of Ents is completely unfair since Ents "is a sub-committee of the Union and as such takes priority over a society."

Fortunately the chaos that struck after the 1986/87 resignations was short-lived, and the empty committee posts were filled quickly, though unconstitutionally without elections.

Matthew Wootton, a second year English student, became president and brought a refreshingly friendly but active voice into the company. With his characteristic oddball manner, Matthew managed to reopen the stagnant lines of communication and Theatre Group became a unified society once more, not just a committee.

Sue Yau, director of the recent production of West Side Story, was secretary at the time!

"The new panel were inexperienced but very open to ideas and advice. It encouraged more members to take an active role, and became a sort of learning body, pooling its knowledge as it learned it from person to person."



Theatre Group was slowly shedding its intimidating, cliquey image, although the naivety of the new committee led to some disastrous technical difficulties. Matthew and Sue agree that the problems of communication are still to be reconciled.

"There seems to be two sides to Theatre Group; the organisational side and the performing side. Stress between the actors and the stage management have caused problems in productions like Troilus and Cressida, and the Cherry Orchard. It's not just a gulf between individual directors and stage managers, but a division which splits the whole society in two."

Paul Gruber has been with Theatre Group for three years and taken a particular interest in the acting side of productions. He's also been heavily involved with Theatre Workshop, Fishnet Balloon and occasionally the English Society. Unfortunately Paul's introduction to University drama caught the tail end of the clique, which proved to be an enormous disadvantage to him.

"I auditioned for loads of plays but never seemed to get in," he complains. According to the present Union stage manager, Dave Newport, "Paul was considered far too wacky and too honest. Besides he was a first year and that was immediately claimed as his fault."

Paul has noticed the changing face of Theatre Group from the cliquey society to its present state, with interest.

"There is a much bigger pool of actors today, and a less daunting attitude. They've made a conscious effort to bring in more talent and that is a very positive move. Unfortunately this has probably meant less professionalism which is reflected in the productions."

"Theatre Group is suffering from a clique conscience at the

moment, trying to be too nice and not strict enough."

It seems professionalism and open-mindedness are two opposing strains in Theatre Group; you can either have one or the other but not both. But Sue Yau violently objects to this:

"Just take West Side Story. It had a cast of 31 and with the orchestra and technical crew as well the overall number of people involved was over a hundred. It didn't just appeal to regular theatre goers, but to a huge variety of people who had never been to a Theatre Group production before. There was a great atmosphere backstage, and yet the standard of production was high."

Matthew Wootton added that West Side Story "has promoted a healthy image of Theatre Group as a University and not just a Union society," and he hopes the image will stick.

the 1988/89 committee was voted in last week with some interesting alterations. Three of the 15 committee members are scientists, and at least three are first years.

Surprisingly enough the new president Alistair Harries, is in fact an engineer who has concentrated much of his three years' efforts in Theatre Group on the technical side of productions. He'd like to see:

"More plays which have wider appeal rather than the general thespio type. I'd like to see a really good farce done in the Riley Smith Hall, maybe an Alan Ayckbourne."

"Something has to be done to bring the technical and performing side of student theatre closer together, although I'm not quite sure what at the moment."

If you've got any other suggestions don't hesitate to step forward. It's not only Theatre Group that loses out through ignorance or lack of interest, but the absent spectator and member too. You're sure to be met with a welcoming smile.





*Chris Bandfield looks at the work of the award winning Leeds Playhouse Theatre in Education company.*

**T**hough you can't have missed the towering red letters of the Leeds Playhouse next to the sports centre on your trips across campus or into town, you may not be so familiar with the Playhouse's Theatre in Education company, which has its base at the Quarry Mount School, nestling among the back-to-backs on Pennington street opposite Woodhouse Moor.

If you went to the kind of school where 'Theatre in Education' meant the annual Christmas production of **Joseph and His Amazing Technicolour Dreamcoat**, you're well behind the times. Though it has taken a long time in coming, most educationists now recognise the value of using the medium of theatre as a stimulus for learning, across a whole range of subject areas, on and off the curriculum.

Leeds Playhouse Theatre in Education company has been at the forefront of the TIE movement in Britain since its inception in 1971. An active member of the Standing Conference of Theatre for

TIE programme structure will vary according to the age range, aims and content of the piece but always includes liaison with schools throughout, providing background and information packs for teachers on every project.

In this way, it is hoped that by the time the TIE team arrive in a particular school, preparatory work by the class teachers will set the company's work in context for the children.

It takes around two months to put together a programme, which will involve researching, devising, scripting and intensive rehearsals. The end result may be a performance piece, participation session (or combination of the two) lasting a half or whole day.

So what are the programmes about? Often the work springs from real characters and events in history, not just because the past holds a wealth of material, but because contemporary issues can sometimes be most effectively conveyed through an historical setting. Yet while the themes are diverse, perhaps a common factor is a desire to address difficult and sensitive issues, and to challenge and provoke an informed response from the young people participating.

**Raj** (1982/3) was devised for 10/12-year-olds and set in the final years of British rule in

or 'King Ludd' from Sherwood Forest.

In **Who Killed Ned Ludd?**, we are taken back to midnight on a May evening in 1812. Three soldiers are guarding Hinchcliffe's mill, somewhere in the Leeds area, from expected attack by the Luddites. We wait with the soldiers on their night watch, together with Jacob Rushforth, a mill worker who has been kept on, though many of his former friends have joined the Luddites after losing their jobs, and a young mill boy, Nathaniel. The room in which the performance takes place becomes the mill, with the actors moving around the audience, seated on benches in the centre.

Displays of artefacts have been set up around us, maps of Napoleonic battles, replica rifles, costume drawings, copperplate-written inventories, mill machinery, like wheels, cogs and bobbins — all helping the audience become aware of the 170-year backward shift in time and space.

As it turns out, the Luddites do not attack before morning, but as the play unfolds we begin to learn something of the background to each of the characters, most effectively through the use of a 'flashback' technique. Here, the actors adopt a stylistic convention and break from their individual roles

# BREAKING DOWN THE BARRIERS

THEATRE IN EDUCATION

LEEDS PLAYHOUSE



Young People (SCYPT), and funded by an enlightened Local Education Authority and the Arts Council, the company's brief is to provide a free, full-time service to Leeds schoolchildren in the age range 5-18.

The multi-cultural company consists of nine members in total; five 'actor/teachers', a director, administrator, designer/visual artist and another member responsible for educational development and outreach work.

Usually three programmes are toured a year, each geared especially for a particular age group in first, middle or secondary schools.

Occasionally programmes are produced for special schools or children learning English as a second language. In addition, a company play will be presented over a week's run at the Leeds Playhouse.

The great strength of the Playhouse TIE team, and the international reputation the group has earned, derives from the devised nature of their work. Very rarely will the company rely on extant scripts, favouring instead a collective approach which draws on the experiences of the members themselves, their understanding of current and historical events and their analysis of the needs and position of young people today.

Above all, it's important to realise that the company's work is rooted very firmly in maintaining close contact with and involving the community of schools it serves. It is of no interest to the group simply to perform a play and move on to the next venue. A Playhouse

India. Seen by nearly 6,000 pupils, it looked at divided loyalties, imperialism and paternalism and the failure of relationships based on inequality of power. **Flags and Bandages** (1984) viewed the events of the Crimean War from an army hospital outside Sebastopol through the eyes of an ordinary soldier and nurse, questioning our understanding of accepted roles of men and women in war. The play was twice taken to the Vancouver Children's Theatre Festival where its striking visual images and imaginative theatricality were enthusiastically received by Canadian audiences.

In 1988, the latest project currently touring middle schools and designed for 12-year-olds is a programme called **Who Killed Ned Ludd?** Again, historical material provided the stimulus for the project, particularly considering the way in which history is set down according very much to the perspective it is being written from.

By the early 19th century with the onset of the Industrial Revolution, textile production was becoming increasingly mechanised and the new, much-hated Shearing machines were putting many croppers out of work. In Yorkshire, soldiers had to be drafted in to protect the mills from machinery-smashing night attacks by groups of angry mill-workers, who became known as Luddites. Though there is little evidence to suggest any combined strategy in the activities of the Luddites across the country, the apocryphal leader of these groups was General Ned Ludd

to support in some way a narrative sequence spoken by another who remains in character. For example, Sergeant Winterbottom recalls being sold into the army while the others become the cheering crowds and eerily smiling recruiting officer.

It's a wordy piece, but apparently the company has had no problem in keeping the young people's attention for its duration. All of the performers, but especially Annalyn Bhanji as the boy Nathaniel, are engaging and concentrated in character. Two of the soldiers — all are in modern dress — are played convincingly by women. The exploration and challenging of traditional gender roles seems to be a valuable recurring theme in the company's work. A visual artist produces a sketch during the performance at each school which is displayed at the play's conclusion.

**Who Killed Ned Ludd?** is successful in focusing on a specific, troubled period of English social history, but in doing so, also has important implications for our own times of rapid technological advance, and radical changes in work practice. The apparent contradiction in two oppressed groups of the period, soldiers and mill workers, set in opposition to one another, highlights how simple and effective the notion of 'divide and rule' really is.

Leeds Playhouse TIE welcomes visitors and anyone wishing to see any of the work in schools should contact the company on Leeds 442145. I am grateful to Gail McIntyre for her help in the compilation of this article.



● Scenes from 'Who Killed Ned Ludd' devised by Leeds Playhouse Theatre in Education



## MUSIC

## BINGO MASTERS

## THE FALL

## The Frenz Experiment (Beggars Banquet)

Mark E. Smith has etched his bolshy bastard bane-of-the-south persona firmly onto the consciousnesses of those who've made the effort to listen to him over the past decade.

So where to take this nation's saving grace but into the hearts, charts and minds of its less devout populace. Much of 'Frenz' sees Mr and Mrs Smith draft in one-time Fall member and production expert Simon Rogers to swab away at their rickety biscuit-tin beauty, but the aim is to highlight the songs' user-unfriendliness rather than streamline them for radio processing. While Rogers has placed Smith's spiky narratives and soapboxing in a definite context of studio competence, followers will be glad to hear that their old sit-up-and-beg quality shines as much as before.

Take 'Carry Bag Man', a Smithian rant of the first water in which Mark declaims "I am Carry Bag Man-ah!" just as you would expect him to.

What he's on about - short of wilful abuse of the English language - is as ever anybody's guess, but as the Fall's most credible fusion of commercial designs with their indispensable otherness, 'Frenz' does the business. Put that in your carry bag and swing it.

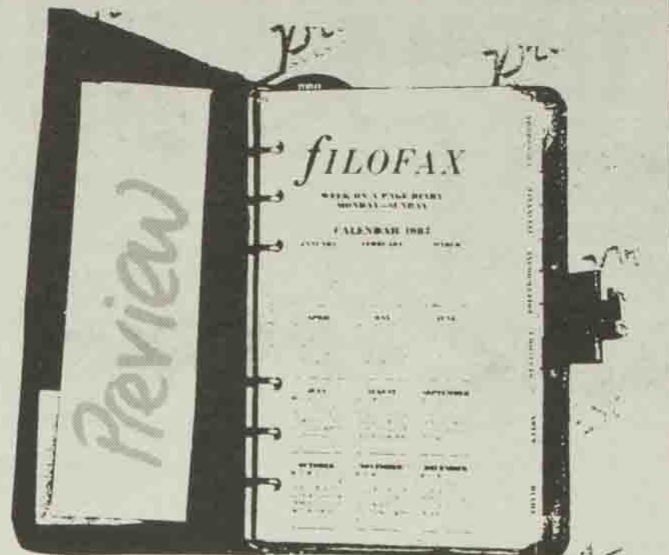
Andrew Harrison



This is bouncy-benefit weekend starting with the RAGE benefit at the Astoria tonight featuring **The Wedding Present**, **The Four Millions** and **Doris**. The Rydale-Against-Gas-Exploration campaign aims to prevent the construction of an experimental gas plant in the Vale of Pickering, which would turn the naturally beautiful landscape into an acid rain wasteland. Also tonight T'Pau play the Refec, but sadly, teeny boppers, it is now sold out, so why not get down to the Duchess of York for **Harlequin** and **Tapestry** instead?

Tomorrow the SASF present their 'musical extravaganza' in the Uni union: 124 bands play five venues. The line-up includes such notables as **Another Cuba**, **The Big Thaw**, **Little Chief** and **The Dicemen**. The entry fee is £2 and the bar's open from noon to midnight (there's an incentive!). There will no longer be any live music in the Refec, but as an alternative there will be a Mega Bop from 7.30pm till 2am (£1.75).

The DNA promotion for next week will be the **Hot House Flowers**, at the Warehouse; this Irish band is strongly recommended. Suffering from end-of-term exam blues? Then join the Leeds posse in the Refec on Tuesday for **Aswad**, who return, thankfully, so soon. Or if reggae isn't quite your cup of tea then the Irish Centre plays host to **Kevin Ayers and the Gargoyles** on the same night. John Keenan also presents **John Martyn**, on a



rare solo date at the Riley Smith Hall on Wednesday. When students are away the Irish still play: **Dolores Keane**, vocalist with 'DE Dannan' on April 6, and **Sabbath** (heavy metal) on April 13.

Back to next Wednesday again, the 'Wig-out' at Adam and Eve presents those velveteens, **The Perfect Disaster** and the brilliant **Spacemen 3** and on Wednesday 30, same venue **The Thanes** will appear.

The next ICE presentation will be the stateside-sonic-surreal-set-up **Pere Ubu** at the Poly on Thursday 24, with those reformed punksters **The Mekons** and thier squeeze box in support. Over Easter Steve Hawkins (ICE) presents **F.S.K.** on Thursday, April 21 and **McCarthy** on the following Thursday. Both at

JFK's new venue The Duchess of York. To end next week **Barrence Whitfield** and his **Savages** will play at the Astoria on Friday.

Looking forward to next term, **Faith No More** may well return to the Uni on Monday, April 25 and don't forget **Hawkwind** gas-bagging at the Refec on April 26. **The Soupdragons** will be dishing out the noodles at the Poly and on the same night **The Primitives** return to Leeds to play at the Poly on 29, by popular demand, while **The Macc Lads** are at the Astoria on the same evening. And finally if you're intrigued by the **Ket Kolomper** interview catch them and **The Landlords** at the Cardigan Arms on Saturday, April 16.

Till next term, 'Christos Anestis!'

Paul J. Greco

## HUNGARIAN POTATOES AND CRICKET BAT BASES

KET KOLOMPER INTERVIEW  
Or - A lunchtime sesh with 'Two potatoes'

Words: Paul J. Greco. Pics: Mark Wright and PJ

A wet and dreary Sunday afternoon in Leeds; dehydration-induced awakening and a scramble for the aspirins and Irn' Brew before my head splits open. Today I'm off down to the White Swan near the Corn Exchange to have a chat with Leeds' own rockin' Cajun-punksters, Ket Kolomper over a few pints of Guinness.

Ket Kolomper (that's Hungarian for two potatoes) are what's left of the razzlin', dazlin' racket once called Ritzun Ratzun Rotzer. Spirited appearances from Peterborough to Chesterfield, a 12 inch, a live appearance on the Tube, and their infamous Kershaw sessions for Radio 1. Then Andy, the crazed-kilted acordion player had a tragic accident in which he lost his right arm, and RRR came to a premature end. Since that fateful night, Paul Farago (the Hungarian belly connection), Gordon White (the flying Scotsman) and Mick Thomson (the Cockney Taoist Led Zepper) have kept the spirit of RRR live, initially to raise money to help Andy, with a couple of benefit gigs, and now as an answer to the boredom of being out of work, fine artistes living in the frozen wasteland of Leeds inner-city. RRR were renowned for their huge turnover in personnel. Ket Kolomper make up for their low membership by displaying an assortment of weird and wonderful 'instruments'.

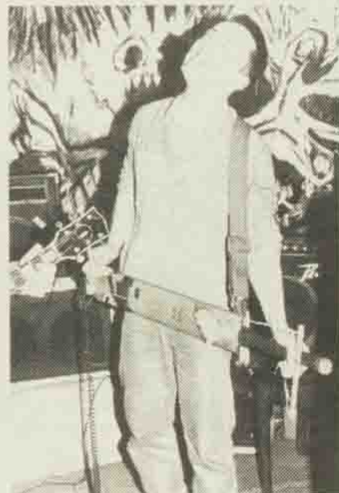
Ever heard of a cricket-bat-bass or a steel guitar made out of baked bean tins? Well, if you're curious then read on...

Turning the clock back a couple of years, we find RRR supporting the Guana Batz in the Tartan Bar with a line-up of guitars, tea-chest bass, an awful array of percussive instruments, Andy's squeeze-box and a fiddle. Peculiar! "John Lake from LOP described us as a 'sizzling pizza'. The *Sounds* review of the 12 inch said 'Dayglo cover, what a racket'."

"In those days Gordon played harmonica and then he learnt how to play three chords, starting with 'Alan the Parrot is coming to town' - a song about a plastic parrot. He practised faster and faster until we couldn't keep up with him."

Talking of speed-geetar: "We played with the Wedding Present once - in fact they supported us, they refused to go on first. Age of Chance supported us as well". Both of these distinguished local bands have been featured recently on Channel 4's new magazine programme APB.

"Well, we were on the Tube - they weren't! Even if it was only for 12 seconds," says Paul, bass-man! "That was Ritzun Ratzun Rotzer. Things started to peeter out and then Andy had his accident. The reason this band got together was to raise money for Andy. We were trying to sort out a name for ourselves, like 'The' or 'We Am'. I've got these Hungarian records at home and Gordon spotted the title of



one: Ket Kolomper, I had the idea of the cricket-bat-bass ages ago. I wanted to play an electric bass that was as easy as a tea-chest bass. One of my friends left a Slazenger short handled cricket bat and I thought I'd convert it. Before when I had the tea-chest, I was in a static position, but now I can run around. I'm thinking of stretching a skin over a Wok next."

Gordon: "I saw Steve Phillips with this real fancy steel guitar, I also saw Bo Diddley with a big square guitar and thought how stupid it looked. But it cost too much so I started collecting baked bean tins (as you do), then one day we got bored so we smacked it all together. It doesn't half sound odd."

"We're a multi-functional, uni-directional band, like three amoebas."

Catch Ket Kolomper at the SASF Benefit on Saturday at 8pm in the Old Bar extension, but prepare yourselves for something completely different.





# MUSIC

## TURN BERTIE

### MARC RILEY AND THE CREEPERS

#### Rock 'n' Roll Liquorice Flavour (Red Rhino)

Marc Riley and his merry Creepers have produced a smacker of an album here; could this mean a rise to the status of stadium rockers? Not on your life: the title track 'Liquorice Flavour' puts an end to that possibility. This is followed by a testimonial to the excesses of 'demon alcohol'. This one I can really relate to; the notion of becoming glassy eyed and reckless after one whiskey too many, taking one more step to old death's door. Very fitting.

Marc Riley has carried on where Mark E Smith left off, and rather than release covers of classics to cash in on the teeny bopper market, he has written a fine and varied selection of originals. Varied in the use of instruments; like Eric's accordion in 'bastard Hat' – play that squeeze-box! "Wondering if I should wear my bastard hat/or mellow out and be a nice kinda chap" – fine words indeed.

Other interesting moments are the good ole bluesy sound of 'Curl Up and Dye', and the eerie, spooky noises (a la Beefheart) of 'Derbyshire', a ripper of a track, describing the antics of nasty creepy-crawlies burrowing their way into the masturbatory minds within Derbyshire craniums to 'lay their eggs in the ID'.

Paul J Greco

## BETWEEN THE SHEETS

### EVERYTHING BUT THE GIRL Idlewild (Blanco Y Negro)

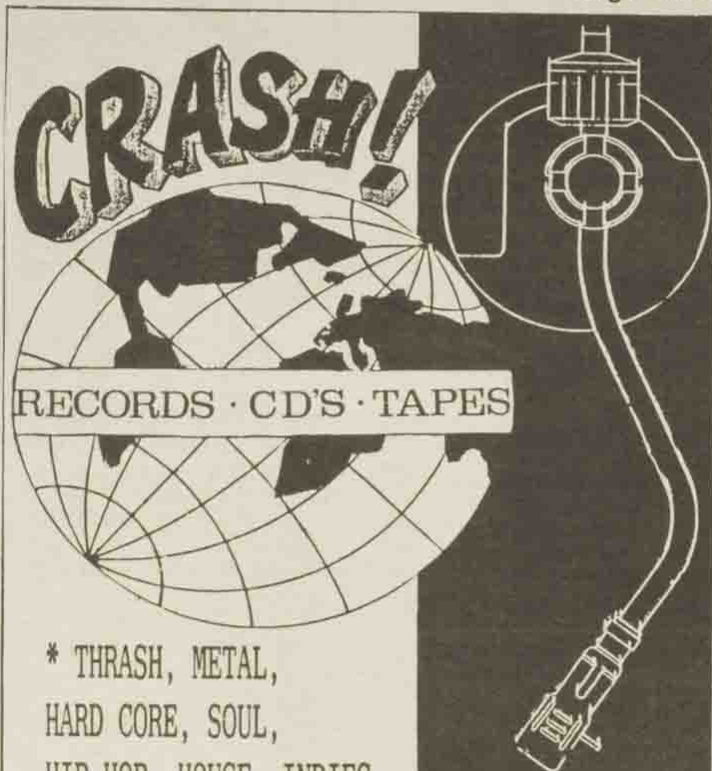
It comes as a bitter disappointment when you expect to be thoroughly rude about somebody's (un)creative output and then the record in question turns out to be just the opposite – a wonderfully agreeable album.

EBTG are an anomaly in that all the adjectives such as pleasant, tuneful, relaxing etc normally reserved for banality like Sade or Swing Out Sister are perfectly appropriate and in no way derogatory.

'Idlewild' could almost be one long, sultry song; a balmy midnight jazz-pop miscegenation with the occasional conspicuous moments, notably 'Lonesome for A Place I Know', 'The Night I Heard Caruso Sing' and 'I Always Was Your Girl'.

Archive footage of Grover Washington on TV recently was introduced with the unintentional insult of being 'music to go to sleep to'. 'Idlewild' fits a similar bill, yet the combination of Ben Watt's subtle production and Tracy Thorn's charismatic phrasing elevate it to a more attention-seeking status.

Roger Lakin



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### BUZZCOCKS CUD

Peel Session (Strange Fruit)

Some of the finest moments from placky-teeth Pete Shelley and the band that spawned a thousand copyists. And some even finer moments from Cud – a sexier thing than Errol Brown. Cud are even better racket makers than the pre-hop version of Age of Chance.

### THE SEERS

Lightning Strikes (Rough Trade)

Judging by the controversy this recording has provoked, it is perfectly acceptable for a bunch of ageing popsters with popularity crises to release an aurally offensive single (Ferry Aid); but it is despicable for an unknown rock band with punk overtones to give an anti-gun, anti-violence, condemning account of the situation surrounding a machine gun massacre (Hungerford?).

### STUMP

Chaos (Chrysalis)

Stump may be described either as an exercise in de-

constructing the limitations imposed on the structure of popular music, or an unlistenable load of b\*\*\*\*\*s. I favour the latter.

### THE CLASH

I Fought the Law (CBS)

A breath of fresh air on the music scene is how T'Pau recently described themselves. It is to be hoped that such a crass statement by self-indulgent revivalists can inspire a new musical revolt such as the one which spurred this single. Truly a classic record.

### THE ORCHIDS

I've Got A Habit (SARAH)

The Orchids have all the hallmarks for indie credibility – a jolly, if uninspiring tune, recorded in Scotland, published by Cubic, and released on SARAH. A band living life on the hard shoulder.

### MICRODISNEY

Gale Force Wind (Virgin)

Microdisney are unusual in that they endeavour to put across some important

sentiments in their lyrics. Unfortunately, with Gale Force Wind they have wrapped them up in some very ordinary pop music. Still much better than most of the Gallup chart nonsense.

### KENNY G

What Does It Take (Arista)

An old Jnr Walker chestnut with the only saving grace being that it is co-written by a cheese glorying in the name of H. Fuqua. If you like this record, seek some therapy. Try Nightline, the Samaritans, or even EXIT.

### CRAIG DAVIS

Jennifer Holliday

This Salford crooner must surely be the Bing Crosby of Coronation Street, singing about budderflaas and fabulus luvvers.

### CLICK CLICK

I Rage I Melt (Play It Again Sam)

A trifle over-indulgent on the electro technology. I feel compelled to write 'sub-industrial' as it's my last chance.

Roger Lakin

Supplied by CRASH RECORDS

## SLAINTÉ

### THE POGUES

If I Should Fall From Grace With God (Pogue Mahone)

Probably the most ambitious album by these merry Gaelic pranksters, but on first listening it doesn't quite come across as a successful attempt. But like their classics of yesteryear, most of the tracks here grow on you.

They were robbed of that Christmas 'top-slot' (just) with 'Fairytale of New York', but the tacky and utterly corny 'Fiesta' will (probably) become the summer's Club 18-30 anthem, along with their 'Find a Mate in '88' wet T-shirts.

The heart-warming Irish bodhran is mixed surprisingly well with strings and brass by producer Steve Lillywhite particularly in the anti-war 'medley', reliving the drudgery and hell of the trenches, and again in the near-eastern delight of 'Turkish Song of the Damned', Where sas meets tin-whistle.

There are also some fine ballads on this album, notably those by respected Irish musicians, Philip Chevron and Terry Woods; the latter having written the introduction to Shane's tribute to the 'Birmingham Six'. With his snarl and growl he makes the political statement of the dilemma of being "Irish in the wrong place and at the wrong time."

Although this album is full of the pain, agony and living hell of Shane's life, there are some optimistic moments in tracks such as 'Bottle of Smoke', which talks about the joys of winning on the gee-gees: "The moon is clear, the sky is bright/I'm happy as the horses shite."

The coda of this album is the solitary cello and sobering advice of a very queer fella, all about worms crawling into your brain (what is this obsession with forcing your eyes to fall in and teeth to fall out – Shane knows all about this). "Be merry my friends, be merry!"

Paul J Greco

## SILAGE

### THE SILOS

'Cuba' (Ediesta)

This band reflect that stream of good music that is flowing out of the good ol' US of A at present. It is sometimes vibrant, sometimes mellow, with acoustic guitars, drums and violin creating a strong sound – of rock with a country tinge, or vice versa.

Lyrics are sincerely professed, and the tunes are simple and unpretentious. Strong songs are, for example, 'All Falls Away' and 'Tennessee Fire'. Much allows the Sound of the Sixties to creep back, or alternates between that of REM (even up to the Michael Stipe sounding vocals at times), yet without the regular and driving rhythms, and the Rain Crusade, yet with a bit more energy.

Judging by the album packaging and the minimal publicity, I doubt whether they will get too much air-play here. This is a shame because, compared with the other US garbage we have to endure, they deserve it.

Martin Baker



# MUSIC

## MISSION ACCOMPLISHED

### THE MISSION RED LORRY YELLOW LORRY

Refectory (Ents)  
Indie stalwarts Red Lorry Yellow Lorry got the manic evening's proceedings off to a frantic start with a refreshingly raw and livewire electric set. Their riveting, frenzied guitar and heavy drum-beat style had a slight March Violets feel to it, pounding the songs deeply and relentlessly into the brain.

However, for some reason known only to the 'Lorries', the drum machine was delicately accompanied by a drummer whose sole task, apart from having to stand up due to an apparent lack of stools, was to give an occa-

sional tap to the snare and the cymbals, providing a negligible supplement to the beat. Strange, but, nevertheless damned good music.

Inestimably better stuff was yet to come, as the Gods of Goth, The Mission, emerged from the darkness into a baptism of smoke. In the alcoholic haze, the draconian guitars, and the gargantuan drum-beats of Mick Brown raged like an unquenchable fire. The power and mesmerising brilliance of The Mission was truly breathtaking.

Hussey was his usual inimitable, vivacious and outrageous self - not only French kissing members of the audience, but for some

twisted reason doing the same to guitarist Simon Hinkler (strange, but then 'strange' in the dazed world of The Mission is probably the norm).

This was definitely one of the best gigs the Refec is likely to see in a long time. 'The Mish' treated us to almost two hours of savage and yet heaven-sent rock. It was a set which interspersed several new tracks from their impressive new album 'Children' with a collection of the favourite songs of old.

Pure genius! One question still remained, however: what on earth has happened to Craig Adams' hair?

Chris Smith



• The Mission

Photo: Pete Finan

## CHARTS

### INDEPENDENT ALBUMS

1. ERASURE Circus
2. THE WEDDING PRESENT George Best
3. THE SMITHS Strangeways Here We Come
4. NEW ORDER Substance
5. ERASURE Wonderland
6. JAMS Jams
7. THE SMITHS Hatful of Hollow
8. THE SMITHS Louder Than Bombs
9. THE RHYTHM SISTERS Road to Roundhay Pier
10. ELVIS COSTELLO The Man - Best Of

Supplied by VIRGIN MEGASTORE, Briggate, Leeds

### LE RUE

The Irish Centre

To some people, the idea of spending two hours watching a man who shares a name with one of the most infamous drag queens of this century, plays American folk music on a violin and, above all, wears a beret, may not seem an alluring prospect.

It seems that La Rue is capable of playing any form of American music well) if you let him play it on the violin,

he'll do it exceptionally well. Thus, what he began as an easily-recognised Jimi Hendrix song swiftly became a Cajun Dance Mix of 'Hey Joe'. The set developed in a similar way, eventually including the oft-requested 'Lafayette' and leaving a lot of people to realise that they'd been alcoholically conned into enjoying yet another excellent gig.

Adam Higginbotham

# L



Photo: Pete Finan

• Men they tried, tried and tried but just could not hang

### THE MEN THEY COULDN'T HANG

Leeds Poly

This London-based, punk-folk band manage to convey the impression that they actually enjoy themselves playing on stage. As a result, the audience were guaranteed a good time, and left at the end feeling that it was £4.50 well spent. Cush (sporting a right-on Nicaraguan Solidarity T-shirt), Swill et al interspersed favourites old and new with bouts of humour and general larking about. Kicking off with 'Going Back To Coventry' soon had the arms flying, and the sweat began to flow as freely as the music.

Established 'greats' from their first album such as 'Ironmasters' were mixed with tracks from their second and a taste of things to come from their forthcoming release 'Waiting For Bonaparte' (due out on March 24).

As the musty guitar and violin faded as the group prepared for the trek down the M62 to Manchester, I was left reflecting on the lack of recognition of a band who are equal to The Pogues musically and better live. See them next time around.

Martyn Ziegler

### CUD (AND OTHERS)

Warehouse

'Bob says opportunity knocks' must have been holding auditions tonight. This was certainly the worst x collection of musical acts I have ever had the misfortune to hear.

The Psoriasis Doctors and Elvis Belt at least had the decency to keep it short. Electric Joe King didn't. The following Gospel performance in praise of Bob was at least vaguely interesting though I'd have thought that those son of Sam chapies could programme their beat boxes by now.

### STIFF LITTLE FINGERS

Refectory (Ents)

No-one could mistake the first few chords of 'Alternative Ulster' which opened Stiff Little Fingers' set, and from then on they could do no wrong. The crowd went wild to EVERY song, old favourites such as 'Barbed Wire Love', 'Tin Soldiers' and 'Suspect Device' shaking the audience into a positive frenzy.

It's certainly a relief to find that Jake et al still very much have a sense of humour, in the face of such adulation: their appreciation of modern music (or rather lack of it) came in the form of 'No Sleep 'Till Belfast'.

It's amazing that four ordinary blokes (admittedly a bit older these days) can produce the most powerful and inspiring punk music. I wasn't convinced that comebacks were a good idea, but seeing SLF again, with their energy and, amazingly, freshness, proved that such a band could do the world a favour by returning to the stage.

A light shone once again that night in an otherwise very dim musical world, to cries of "Who said punk's not dead?!"

Helen McGregor

# V

The undisputed winners though were Cud. Showering the audience with condoms and empty beer cans the lads were in a party mood in front of the small but fervent audience. It is sad that they have missed out on the recognition given to other indie bands of their calibre, such as The Wedding Present. Perhaps they should have an LP called Kevin Keegan. With their energetic brand of guitar pop, fame surely beckons.

Andy Owne



• Stiff Little Fingers

Photo: PJ

# E

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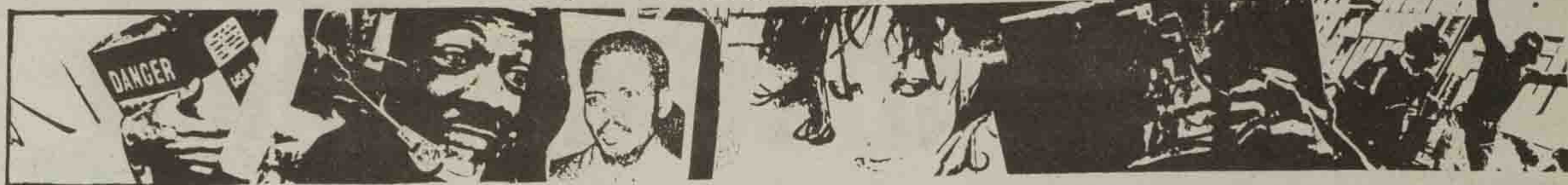
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# What's on



## Miscellaneous

**FRIDAY, MARCH 18**  
**BIO SOC ANNUAL DINNER** - Dragonara Hotel, 7.30pm, £13.50/£15.00.

**J-SOC** - Shabbat comes in at 6.01 and goes out at 7.10. Friday night service at 6 o'clock and Saturday morning at 10 o'clock. Shabbat shalom.

**DEVONSHIRE HALL DISCO** - 8 till late. £1.50. Fancy dress optional, 'Tarts and Tramps'.

**SATURDAY, MARCH 19**  
**People's Sanctions Against Apartheid Conference**, Civic Hall, Leeds. 10am-4.30pm. Speakers from ANC, SWAPO, SACTV and National Union of Namibian Workers, £2.50.

**FAB NATIONAL DEMO**, London coach from Parkinson Steps, 7am, £4.

**DEVONSHIRE HALL BARN DANCE** - 8 till midnight, £1.50.

**SUNDAY, MARCH 20**  
**ALTERNATIVE CYCLING SOC** - Ride to Fountains Abbey, meet Union steps 10am, £1.50.

**ANGLICAN-METHODIST SOCIETY** - Easter Prayer and Praise, 4pm at Oxford Place Methodist Church (near Town Hall). All welcome.

**MONDAY, MARCH 21**  
**Student Christian Movement, Catholic Chaplaincy**, 25 Clarendon Place, 8pm, Mike Bonna will talk on the churches in Tanzania.

**ENGLISH SOC AGM** - Foyer of English Department, 1.30pm.

**MATURE SOC AGM** - RH Evans Lounge, 1-3pm.

**TUESDAY, MARCH 22**  
**GEOG-SOC DISCO** - in the Doubles Bar, 8pm till late, cheap for members.

**WEDNESDAY, MARCH 23**  
**Eritrean Tent Campaign AGM**, RH Evans Lounge, 2pm.

**ANGLICAN-METHODIST SOCIETY** - Emmanuel Church, 1.10pm. Communion and Ploughman's Lunch, UNI SGM 1.45pm. All members, please attend - election of Vice-President.

**COMMUNION FOR ALL!** Christian Union meeting, Beckett's Park, Jubilee Room, 7pm.

**FISHNET BALLOON** - OSA Lounge, meeting 1pm.

**AFRO-CARIBBEAN SOC OGM** - Meet outside committee rooms A&B.

### ADVANCE WARNING

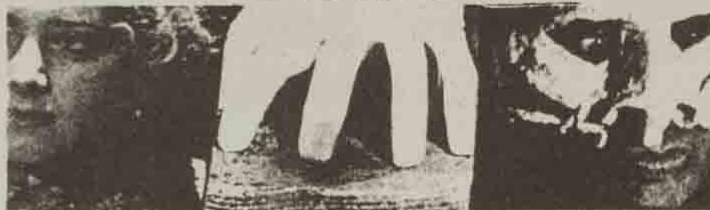
**FRIDAY, MARCH 25**  
**'Freak Out on Friday'**. Last night of term, ACTION IN TARTAN BAR with Reggae and Dub Club. Late 'bevies'.

**AFRO-CARIBBEAN SOC** - Coach trip to Third World Radical Bookfair, Bradford. Coach leaves Parkinson steps, 1.15pm, £1.50.

**THE NEW DIRECTION - GREENS & LIBERAL 'Green Voice'** - Leeds University Union Mar 26-27. 'Green Voice' theme is political values for the 1990s, and has attracted a host of top speakers. Reduced rate if register before Mar 19.

**STREET PERFORMERS** - wanted for the GREEN FAIR on Sat, April 30, 10am-5pm. Can you: play music, juggle, sing, tell stories, read poems, or anything at all? You are needed to make the Green Fair a good day. If interested contact Nigel on 758034 or leave a message on the Green Soc Noticeboard. Thanks - LUU Green Soc.

## Theatre



**LEEDS PLAYHOUSE (442111)**  
 Mar 18-April 9 - I HAVE BEEN HERE BEFORE - By JB Priestley.

**WAKEFIELD THEATRE ROYAL AND OPERA HOUSE (0924) 366556**  
 Mar 18-19 - THE BEGGAR'S OPERA - 7.30pm.

**BRADFORD ALHAMBRA (0274) 752000**  
 Mar 18-19 - NO SEX PLEASE WE'RE BRITISH.  
 Mar 21-26 - CAT ON A HOT TIN ROOF.

**LEEDS CIVIC THEATRE**  
 Mar 18-19 - LEEDS GILBERT AND SULLIVAN SOCIETY presents THE GONDOLIERS.

**PALACE THEATRE, MANCHESTER 061 236 9922**  
 Mar 17 - HENRY VI  
 Mar 19 - HENRY VI - 10.30am; HENRY VI 3pm; RICHARD III 8pm.

**LUU LIGHT OPERA SOCIETY** presents FIDDLER ON THE ROOF, Riley Smith Hall. Mar 21-25 (excluding 23), 7.30pm, Mon, Tues £1.50; Thurs, Fri £2.  
**THEATRE GROUP** presents HID-ING BEHIND THE LINES by Malcolm Giles, Raven Theatre. Wed 23-Sat 26, tickets £1/£1.30.

**AUDITION FOR 'Happy End'**, Berthold Brecht and Kurt Weill comedy with music. Auditions in first week of Summer term for production in week nine. See light opera noticeboard for details.

## Gigs



**ASTORIA (490914)**  
 Mar 18 - The Wedding Present, Doris & 4 Million, £4.50.  
 Mar 19 - Bassa Bassa & Ben Ghagi Blues Band and other guests, 8pm, £2.50.

**LEEDS UNIVERSITY**  
 Mar 18 - T'Pau. SOLD OUT.  
 Mar 19 - SASF 124 Band Benefit, LUU Refec, noon-midnight.  
 Mar 22 - Aswad Refec.  
 Mar 23 - John Martyn, £4.50.

**COCONUT GROVE**  
 Mar 19 - Toby Lerone and the Acid Drops.  
 Mar 23 - Coconut Grove All Stars, £1.

**IRISH CENTRE**  
 Mar 22 - Kevin Ayers and guest, The Gargoyles.  
 Mar 24 - Andy White.

**JAZZ AT THE QUEENS**  
 Mar 20 - George Melly and the Feetwarmers, 8pm, £4.

**LEEDS TRADE CLUB**  
 Mar 24 - Bob Stewart's 'First Line' featuring Kelvyn Bell, Stanton Davis, Pheeroan Aklaft, 8pm, £4.

**ROYAL PARK LS6**  
 Mar 19 - Lizzie Wouldn't Like It, 9.30pm, 70p.

**DUCHESS OF YORK**  
 Mar 18 - Harlequin  
 Mar 19 - Goodnight Vienna  
 Mar 20 - Engine  
 Mar 21 - Bastard  
 Mar 22 - Spring Heeled Jack  
 Mar 23 - Fingers and Thumbs (as seen on Opportunity Knocks)  
 Mar 24 - Love it to Death

## Exhibitions



**ST PAUL'S GALLERY**  
 Until April 9, Phil Hopkins, The Little Naturalist.

**UNIVERSITY GALLERY, PARKINSON BUILDING**  
 Mar 24-25 Newfoundland and New York Portfolios - photos by Zygmunt Bauman 1986-87. Malaysian Batik by Toya.

**BRADFORD NMP (0274) 727488**  
 Until June 12: JULIA MARGARET CAMERON: The Herschel Album.

Until June 12 - KARSH - photographic portraits.  
 Until May 15 - Fay Godwin - landscape photography.

**LEEDS CITY ART GALLERY**  
 Until Mar 25 - The Art of the Book - Art of the Seventeenth Century. Free.

## Cinema



**IMAX BRADFORD (0274) 727488**  
 Mar 18 - Double Bill - THE DREAM IS ALIVE, FLYERS 7.30pm, £4.  
 Mar 19 - OPERA DO MALANDO - 7.30pm.  
 Mar 20-23 - THE KITCHEN TOTO - 7.30pm.

**BFT BRADFORD**  
 Mar 18-19 - On Stage: A VIEW FROM THE BRIDGE - 7.30pm.  
 Mar 21-23 - THE WITCHES OF EASTWICK - BFT1, 7.30pm.  
 Mar 22 - MONA LISA - BFT2, 7.30pm.  
 Mar 23 - PLAYING AWAY - BFT2.  
 Mar 24 - SOMETHING WILD - 6pm, BFT1. THE WITCHES OF EASTWICK - BFT1, 8.30pm.  
 MONA LISA - BFT2.

**COTTAGE ROAD CINEMA (751606)**  
 Mar 18-24 - ROBOCOP - week 5.50pm, 8.15pm. Sun 5.20pm, 7.40pm. Late show Friday 10.45pm. THE ROCKY HORROR PICTURE SHOW.

**LOUNGE CINEMA (751061)**  
 Mar 18-24 - FATAL ATTRACTION - week 5.50pm, 8.15pm. Sun 5pm, 7.30pm. Sat matinee SUPERMAN FOUR, 2pm.

**PLAYHOUSE (442111)**  
 Mar 18 - BLIND DATE - 11pm.  
 March 19 - AN AMERICA TAIL - 2.15pm. Cabaret 11pm.

**CANNON (452665)**  
 NUTS - 2.45pm, 5.20pm, 8.05pm. Sun 4pm, 7.20pm.  
 FATAL ATTRACTION - 2pm, 4.35pm, 7.45pm. Sun 3.15pm, 7.30pm.  
 DRAGNET - 1.35pm, 4.05pm, 8.15pm. Sun 2.30pm, 5pm, 7.40pm.

**ODEON (436230)**  
 LAST EMPEROR - 2.30pm, 7.20pm.  
 STAKEOUT - 2.15pm, 5.35pm, 8.15pm.

**HYDE PARK CINEMA (752045)**  
 Mar 18-19 - COMRADES - 7pm.  
 Mar 20-24 - EL NOITE - 7.30pm.  
 Friday late show 11pm THE LITTLE SHOP OF HORRORS. Saturday late show 11pm PERSONAL SERVICES.

**LUU FILM SOC**  
 Mar 18 - HAROLD AND MAUDE, RBLT Artsblock, 7pm, £1/50p.  
 Mar 21 - A STREETCAR NAMED DESIRE - RBLT Artsblock, 7pm, £1/50p.  
 Mar 23 - JUNGLE BOOK - RBLT Artsblock, 7pm, £1/50p.

## Classical



**LEEDS UNIVERSITY GREAT HALL**  
 Mar 18 - LUUMS Chorus and Orchestra 'American Concert', 7.30pm, £2.  
**INSTITUTE GALLERY, CIVIC THEATRE**  
 Mar 18 - Trevor Vincent Jazz All-Stars, 1.05pm, 25p.  
 Mar 18 - Chamber Music Recital, 7.30pm, 75p.  
 Mar 19 - Indian Music Workshop, 2.30-5.30pm, 75p. Also a concert of Indian Music, 7.30pm, £1.50.

**LEEDS TOWN HALL (462453)**  
 Mar 19 - Scottish Chamber Orchestra plays all - Mozart programme including Requiem Mass.

Mar 20 - CLCM Symphony Orchestra, 7.30pm, from £2.  
 Mar 19 - Scottish Chamber Orchestra playing all Mozart programme including Requiem Mass.

Mar 22 - Choir Leeds Parish Church, 1.05pm. Free.

Victoria Pecker and Kathryn Mars Bar. Check your mail.

David Senegal, Mark Warsaw, Chris Gillingham removal service. Rooms cleared in minutes.

**WINE SOC PARTY Wednesday 23**, £2.50 R.H. Evans, 8pm, Eat, drink or be a mushroom!

**"349 - if you want it, come and get it!"** - RC.

**FAREWELL AND GOOD HEALTH** to Damian Earle, another rat off the sinking ship that is Leeds Student. All the best from the remaining Stude crew.

**N. McArdle** is a superior pool player to myself. Edward Duckham.

Sally Melvin is cool.

## Personal



**EMILY NUTTALL** - Have a wonderful time in France and Brazil. We'll miss you lots and lots. Luv from No. 17 xxx.

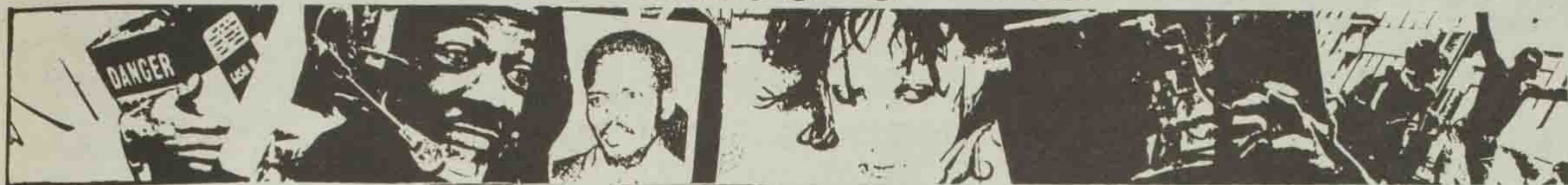
**REFLEX DISCOS**. The best student discos you can get. Leeds 468170.

All work and no play, will PHIL of BEDFORD ever get his way?

"Are the reviews ready yet Roger?", "Bollocks what, Tom?" GOODBYE AND GOOD LUCK to Roger Lakin the Man on the ...er...music pages from the Mighty Stude posse.



# What's on



Peanut butter or marmite?!? Gorgeous, you lick them all.

□ □ □

Cor - Gina Whitfield!

□ □ □

**FAB DEMO THIS SATURDAY \*\*\* MAKE THE EFFORT.** 7am Parkinson steps.

□ □ □

Devonshire Hall disco, Friday, March 18. Drinks promotion: Gin, vodka, bacardi 35p. Late bar - 8 till late. Fancy dress optional: 'Tarts and tramps'. Tickets £1.50.

□ □ □

Farewell the trump and tented field... **SUE COCKER** where would News have been without you? Toodle-oo from the 'Team' and your 'oppo' xxx!

□ □ □

Saxy Judith's 21, etc etc.

Key 'Rubber Nose' Collopy, don't use Mark's bed again. Chubby.

□ □ □

Simon scored!! Well what can I say?

□ □ □

Electrical engineer seeks drinking partner. Must have own earplugs.

□ □ □

See Sarah to find out what Christina did with her midget gems!

□ □ □

"And now the end is near, and I must face the **IRON CURTAIN**." By bye Broomfield babies don't cry... (Has anyone paid the milkman (fnur fnur)?

□ □ □

Jill/Viv, 'Cheers' - Dick

□ □ □

Yvonne Napper rules OK

People just do what's most convenient and then they repent.

□ □ □

Thank you and goodnight to well-developed (fnarr!) Kieron Dodd from the Stude snap-fans!

□ □ □

Shash and Phil are pleased to announce their reunion and the imminent arrival of their next Lego set. Thanks for all the concern!

□ □ □

**Leeds Student** sends heartfelt congratulations to Shash and Phil on the occasion and of their reunion. Power to the Press.

□ □ □

Shash and Phil - you haven't heard the last of this... from Kevin.

□ □ □

Two men, a drum machine (beat-box) and a trombone - now don't get personal! (Guess who? - Cockney rhyming slang)

□ □ □

Bonne Chance, mon petit âne

□ □ □

To little Mary of the extension, celebrations! Don't forget Monday is pint day, Happy Birthday. Lots of love Siv and Ellie.

□ □ □

Have a groovy Easter, you Windbanders (you're worth a million) - Emotional Fart.

**THANK YOU  
ROSEMARY  
WELL  
BEYOND THE CALL OF  
DUTY  
LOVE - THE STUDE**

Thanks to all of those who helped make Deed and Al awareness week a success.

□ □ □

Thanks to everyone in Hall fasting for Tigray today.

□ □ □

Robbo had to wash that sheet, you know.

□ □ □

Julie A - Dassvidanya, tovarischa, (is that right pet?) XXX from the Beechwood View Crucial Crew. Yo!!

□ □ □

"I want to have his children!!"

□ □ □

2 little pigs and Audrey II = 102

□ □ □

Humphrey Bogart?

□ □ □

Shash and Phil - "Rejection in love is cruel" etc. Sniff sniff sniff.

□ □ □

Kate McGregor; What's On will always be Off without you, pet...xxx from the Tearful Team.

□ □ □

PJG - it was short but it was worth it, hee hee.

□ □ □

Clairey-baby, Ruthy and Jubops - end of an era!

□ □ □

Julia Coulter - Ole! xxx

**THE MILE-HIGH CLUB**

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## ANTI-APARTHEID ACTION

**JOIN US** - at 1pm on Monday 21st March, for one minute silence in the University Union, in remembrance of Sharpeville 1960.

**COME TO** - our stall on Monday 21 for more information.

**VIDEO** - Steve Biko LT20 7.30

**SUPPORT** - the SASF gig on Sat, March 19.

**DON'T BUY** - South African goods.

**DISPLAY** - All day in the RSH to mark Sharpeville Day.

## LEEDS GREENPEACE SUPPORT GROUP PRESENTS

**Steve Phillips, The Slow Down Zone, The MO James Band and the Pearl Divers**

**Playing at the Astoria, Roundhay Rd., Leeds.**

**Saturday, March 26**

**Doors open 7.30**

**Live music until at least 1am**

**Tickets Advance**

**£2.50 (£2 conc)**

**Door £3 (£2.50 conc)**

## SUMMER CAMPS WANT YOU



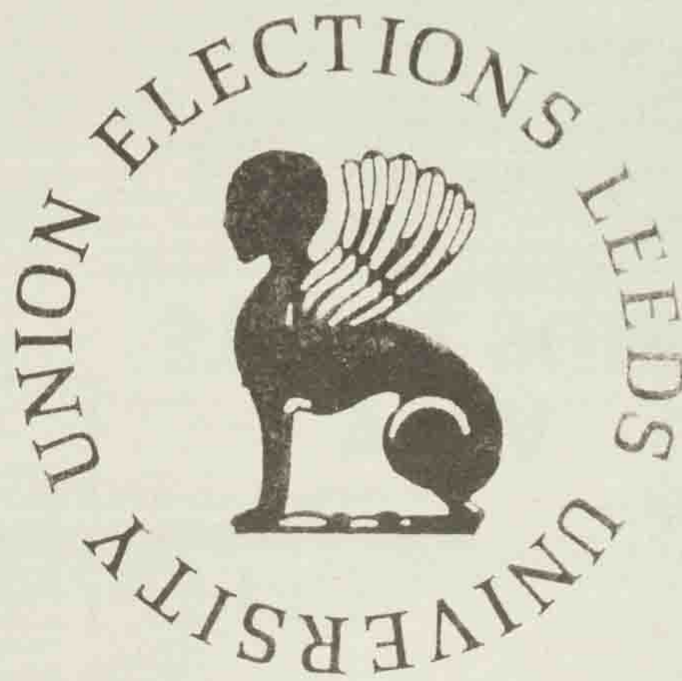
There are **MORE OPPORTUNITIES THAN EVER** on BUNACAMP this year. If you are between the ages of 19 and 35 and want to spend **THE SUMMER OF A LIFETIME** working as a counsellor on an American children's summer camp, **APPLY NOW**. You need to be free from about June 20 to end August. You must have previous child experience, though specialist qualifications are not necessary. Areas of special need are:-

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## BUNACAMP



**STUDENT COMMUNITY ACTION COORDINATOR**

**LEEDS STUDENT EDITOR**

**POLLING FOR THESE POSTS**

**WILL BE FROM 10am-7pm ON**

**MON/TUES 21/22nd MARCH IN**

**THE UNION FOYER**



# SPORTS



## EXCLUSIVE: GLYNN SNODIN



• Glynn Snodin in action at Elland Road recently.

**Glynn Snodin on the field appears a small, nippy player, able to slip through gaps to beat larger defenders to the ball.**

Upon meeting him, at the Leeds United Supporters Society annual dinner at Elland Road recently, you realise how powerful a player he is. And he enjoys it at Leeds. "I love it," he says, "it suits my style of play."

Glynn puts Leeds style a "passing attractive game" down to the Don Revie era, when they were arguably the best team ever. "Billy Bremner was the captain then, and the boss now and he still wants to get back to those days at Leeds."

Glynn was bought in the closed season last year for £135,000 from Sheffield Wednesday, and although the move is a step down in division terms, he is more than happy with the move. "Leeds is still a big club in England. Players always want to play here."

The money to buy Glynn came from the sale of his brother Ian to Everton for £840,000. The two brothers are very close, and Glynn says

Ian still misses playing at Leeds. "He was spoilt at the club and it's different at Everton. The Leeds kop is different to the rest of the land. Even with 40,000 a week the Everton kop is much quieter."

A report two weeks ago said Ian was unhappy at Everton, but Glynn denies he is upset with the club as a whole. "The team are a great bunch of lads, and the supporters are great, but the manager now is not the one that signed Ian. There are difficulties."

Looking forward to Leeds' appearance in the Mercantile Credit Football League centenary festival at Wembley on April 16-17, Glynn smiles. "It's every players dream to play at Wembley. Notts Forest (who Leeds play in their first game) are a footballing side. It will suit us down to the ground and we've got a good chance against them."

And Glynn is also looking forward to playing against his brother, and Everton in the benefit match for John Charles in April. "I've played against him twice before, once in Ian's first game for Everton when he came on as substitute

against Sheffield Wednesday. It'll be nice to play against him."

Commenting on referee's this season, Glynn is on sure ground. "Goalkeepers are over-protected for much of the time, referees often fail to take the competitive spirit into account." But on his own sending off recently he says "I deserved it, I was a bit niggly, it's stupid."

Glynn says "Leeds possibly still have a reputation amongst referees from the old days, but Leeds are not a particularly hard side. They will hold their own, though."

Glynn owes his overall happiness to his manager. "He is a great manager to play for. I played with him at Doncaster and he has always mixed well with the players. Howard Wilkinson (manager at Sheffield Wednesday) was so different, but the gaffer's great."

And Leeds are as happy with Glynn as he is with them. With eight league and cup goals this season, Glynn has helped them to seventh place (at the time of writing) and they are still looking for a promotion play-off place.

Simon Rigg

## LEEDS TOPPLE VILLA

### ASTON VILLA 1 LEEDS UNITED 2

Leeds United travelled to top of the table Aston Villa last Saturday facing an uphill task to keep promotion hopes alive.

Four thousand Leeds fans saw a first half performance in which Leeds attacked well, and gave away little. At half-time, they led 2-0 and appeared to be coasting.

Leeds were a severely weakened side, without Sheridan and Davison through injury and Adams through suspension, but they still came across as a promotion side.

The first goal came from a Glynn Snodin corner, flicked on by Pearson who caused considerable trouble for the Villa defence, and Swan headed home.

The second goal came again

from a corner. A melee in the Villa penalty area was followed by a header from Taylor which gave him his twelfth goal of the season.

Aston Villa had more of the possession in the second half, but Leeds still provided dangerous moments. Villa right back, Kevin Gage had a nightmare game and it was his weak back pass which Baird latched onto. He dribbled round the keeper Spinks only to be pulled down, but the referee refused the penalty appeal.

Villa seemed to dominate in mid-field, but Leeds defended well until with only seven minutes remaining Swan let a ball go towards Day, and McNally stepped in to bring the score to 2-1.

Simon Rigg

## GOLF

Leeds travelled to Hornsea on the Yorkshire coast to play in the Eastern Universities Strokeplay Championship against eight other universities.

In a force six gale skill was always going to play a vital role. Although Dean Fletcher's small shoulders were not able to come to terms with the conditions, he putted well. In contrast, Eddie Edwards ate up the course and earned himself a creditable third place with a round of 72.

Andy Litchfield finally gained his place in the representative Eastern side with a 156 total. Mark Church with some elegant strokeplay scored an excellent 76 in the afternoon. Richard Lee and Peter Gracey demonstrated their awesome power and scored steadily.

After nail-biting calculating the Leeds team won the trophy for the first time, some 15 shots ahead of the course.

## POLY NEWS IN BRIEF

Two Polytechnic students have been selected for a BPSA football tour to Eire at the end of the month.

Steven Oakes, a second year building studies student, and Gary Truran a sports studies student will play against Waterford RTC in County Down and an Irish Colleges FA team in an annual fixture for the Cara International Waterford Glass trophy. The tour lasts from March 22-25.

Leeds Poly five-a-side football team won the Endsleigh competition at Coventry last Saturday.

At the end of the month, the first annual invitation tournament at Leeds Poly will take place. Held at the University

sports hall, the Poly will be joined by Chester College, North Staffs Poly, Ripon and York St James and St Mary's College, Twickenham for a five-a-side football competition.

Leeds Poly rugby league played in the BPSA knock-out cup match last Wednesday at Featherstone Rovers ground.

Next term on April 23/24 the BPSA volleyball championships will take place at Becketts Park.

And finally, the final of the 11-a-side football departmental cup takes place on March 23, at Adel. Competing are Grolsh Gremlins, a team of town planners and Queens Square Rangers, from the business school.

## BOAT CLUB

At the Yorkshire Head last Saturday, Leeds Uni Boat Club, although not producing a win in any class, performed well enough to be reckoned as one of the top universities in this most demanding of sports.

The fastest Leeds crew was the senior one, who finished second out of more than 70 IVs, the experience of the stern pair Neal Juster and John Williamson, provided a calming influence to the impetuous youthful bow pair which had been so disruptive in previous years.

The most dramatic incident of the day robbed the pre-race favourites Leeds from the

Novice IV title. A sequence of collisions worthy of a Hollywood car chase left Leeds angry and bitter, and even a passionate plea to the race jury by coach Dave Kettle could not restore the damage done.

The men's Novice VIII took part in their first race and produced a fine fourth place, their superior strength and fitness compensating somewhat for their technical inadequacies.

Good fourth places also by men's Senior III and women's Novice IV rounded the day off as one of the best for Leeds in recent years.

J.D.

## Uni 2nd's beat Poly

### LEEDS UNI 2nd XI 3 LEEDS POLY 2nd XI 0

Having taken a crash course in defeat last Saturday at Liverpool, full marks from the Polytechnic examination was a must if Leeds were to remain top of the second division class.

Usually these local derbies are torrid affairs—90 minutes of frenzied activity with little attention paid to the finer points of the game. Wednesday however, proved an exception with both sides playing some intelligent football.

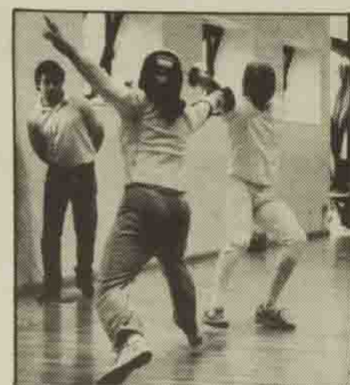
The Poly had the better of the earlier skirmishes, then on the half hour, a direct hit put the home side in front. Nicholas' strength and pace took him past three challenges and inevitably his cross found Webb. You can guess the rest.

The half-time whistle heralded a brief respite, then the battle recommenced in earnest. The Poly went close to equalising when a header from a set piece went just over Morgan's crossbar. Soon after, a Poly attack broke down on the edge of the box and Brecknock shuttled the ball to Brown who in turn helped it on to Webb. He gave the visitors a severe attack of *déjà vu*.

By now the University side were beginning to dominate in all areas and created several good chances. Of all the opportunities, only one was converted when Nicholas found the net with a blistering drive to round off the scoring and let the University pass the exam with merit.

Ian Edwards

## FENCING



Leeds fielded an understrength team for this match against Bradford, with all three teams losing members, yet the team spirit remained as strong as ever.

The match started with the foil, and it soon became apparent that Bradford would be no match. Indeed the match came down to inter-team rivalry to see who could concede the fewest hits.

The foil team won 8-1 with Wilhelm Furlonge-Kelly winning three fights without being hit, closely followed by Stuart Grimsell, who conceded two.

The sabre was the weakest team for Leeds, although there was still no danger of losing. Again Wilhelm was in the thick of things winning his three fights. He and Grimsell were hit only five times each.

The match score was now only 15-3 with nine fights remaining. The epee team won easily 8-1, to put the final score at 23-4 to Leeds.

The closest fight of the day was between the team members Grimsell and Furlonge-Kelly. Kelly won conceding only nine hits compared to Grimsell's 13. However, the rest of the team also fought well for a very convincing result. Stuart Grimsell





## RUGBY LEAGUE: LEEDS COME GOOD IN CUP BATTLE

### LEEDS UNIVERSITY RLFC 11 Hull University 10

LURLFC had to pass the Oxbridge test to qualify for this year's premiership final. They progressed through the quarter final by defeating Cambridge, and their place in the final was ensured by a resounding win over Oxford in the semi-final.

After a shaky start to the season Leeds finally managed to produce some excellent rugby to retain the Premiership Cup for the second year in succession. At the end of the year, it's all about performing for the whole of the season, and Leeds were over the moon that they managed to do so.

Prior to the final, Hull must have been slight favourites to win, having already narrowly defeated Leeds at the start of the season. This time, the early sequence of events suggested a repeat was unlikely.

McCarthy, who is probably Leeds' most improved player, penetrated the Hull defence like the proverbial knife through butter, and spread himself all over the pitch with an excellent tackling display. Indeed, he was extremely unlucky to be stopped two yards from the try line early in the second half.

Leeds' first try came midway through the first half;

Maskey broke a tackle on the Leeds 25, yard line and once in space, speeded up and showed his class. A set interchange with Connelly culminated in Gill crashing over the line to make it 4-0.

Leeds scored again soon afterwards; it was Luty who made the touchdown, but it was Connelly's tactical gains that provided the opportunity, as it has done so often this season. Hensley made no mistake with the kick, and Hull appeared to be dead and buried.

Hull staged a dramatic comeback soon after the restart to level the scores at ten points each. Hensley's drop goal edged Leeds back into the lead, and was to provide the winning margin in a breath-taking finish.

The final whistle went with Leeds on the offensive, as had been the case for the majority of the match. The occasions that they had been on the defensive, Hansboro provided an almost impenetrable barrier.

The only unsatisfactory element of the match was the poor standard of refereeing. The referee's concept of five yards made me glad he wasn't measuring my carpets, and as one spectator stated, "It's a pity the referee hasn't got a

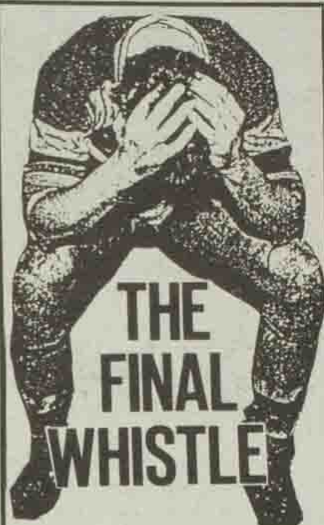


pair of glasses because he's missing a good match."

However, this did not spoil the celebrations for a Leeds' side that has become accus-

tomed to success since the appointment of John Holdsworth as coach four years ago.

Paul Hartley



As Liverpool prepare to overhaul Leeds United's record of successive league games without defeat, the question must be asked: Why are they so good? What has made them so continually successful to degree that has made their absence from European Competition belittle the achievements of the likes of Real Madrid and Juventus?

Any team who can afford to shell out £1.9m on a single player is obviously at an advantage, but the likes of Ablett, Rush and Grobelaar are all players who have built their reputations at Anfield. Big spenders such as Ferguson and Souness might well have scoffed at the thought that Aldridge would be able to fill Rush's boots. The ex-Oxford star has succeeded in doing more than just looking like Ian Rush (a rather bizarre ambition in itself, one might think) but is also playing like him in terms of goal-mouth deadline.

So is it the manager who has wrought this Rolls Royce of teams? Is the quality of Mersey even trained let alone strained? It is hard to believe that Kenny Dalglish, a man for whom the phrase: 'Eh' constitutes a lengthy discourse, could suddenly become a great orator or rhetorician delighting in phraseological nuance or subtle wordplay behind the dressing room door where mere mortal hacks fear to tread. They'd probably get more out of Bill Shankley.

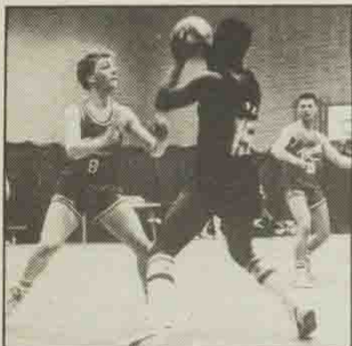
Or is it the famous Scouse wit, that undefinable but charming 'Je ne sais quoi' which has somehow made the Liverpoolian terrace wag more of a legend than his equivalent from the terraces of Peterborough or Gillingham?

I would firmly contest that the secret of Liverpool's success lies in the reverence that players are inured with when they come to the club. Liverpool are generally accepted to represent the pinnacle of the club game and therefore they rise to the occasion accordingly. John Barnes, previously dogged by mediocrity, has blossomed into one of the most exciting prospects in British soccer today.

The quality of Mersey droppeth as the gently weighted lob from Beardsley to an unmarked John Aldrich who, in turn, waiteth on the edge of the six yard box to sticketh it in the back of the net - that's what it boils down to.

Adam Batstone

## BASKETBALL TEAM PROMOTED



LUU men's basketball first team concluded their most successful season yet with mixed results last Wednesday. In the afternoon they cruised to victory against Bradford in the Varsity Challenge 86-62 before being beaten in the decisive match for first place in the Yorkshire League that evening.

Having started badly against Holset International, the team overcame their fatigue to stun

the 150 strong crowd and opposition with some exciting basketball. However, the half time lead was too great and Leeds eventually lost by a few points.

This deprived LUU from first place in the league, but not of well deserved promotion to division 1, having lost only four of the 16 league matches played.

Earlier this season, the club succeeded in reaching the UAU finals, coming from behind to beat the previous holders, Sheffield, in the semi-final, but struggled to find the same form in the finals against the likes of Manchester and Loughborough (second and third behind LSE).

Following the first team's success, the men's second team also gained honours, finishing second in the Leeds league and the semis of the Cup coming up.

S.A.M.

## ORIENTEERING

On Sunday, March 13, LUU Orienteering club sent a strong squad to the Annesly Woods for the Robin Hood Trophy.

The Martin Potter Cup contest was thrown wide open with a very pleasing run from Andy Chilton who showed his rivals a very muddy pair of heels in the MZ1 A class. Steve Farnworth was unable to match Chilton's success having to retire half way round with a bad knee injury. The strength of the club was further shown with excellent runs from Rachel Spoonley in the W 21 and from the ever-competitive Tom Somers Cocks and Jeremy Parr. The senior members of the club were also

locked in combat in the rain and mud so common to Midland orienteering. Clive Ford eventually won the race after uncharacteristic errors from Nick Strange.

The new, younger members of the club; Alun Powell and Marcus Bowler showed from their runs that the club has a bright future.

It was all good preparation for the forthcoming events over Easter, the JK and the British Student Championships. Hopefully the club will be made even stronger by the return from injury of Malcolm Erskine and Alan Cade.

Philip Austen

### LUU 2nd XI 1 - Bradford 2nd XI 5

Leeds' one bright moment in a game played on an ice-rink, cunningly disguised as a football pitch, came when Skipper Slater, for one fleeting moment, forgot who he was, his alter-ego took over and Gazza

promptly scored from 25 yards. The atrocious conditions spoiled any real opportunity to play football and, rather than being far superior, Bradford profited by being able to handle driving snow and six inches of mud better than Leeds.

Robin Perrie

## SO LONG SALFORD

### LUU 3rd XI 2 - LPSU 3rd XI 4 LUU 3rd XI 8 - Salford 3rd XI 0

With the scoreline reading 2-2 after the first ten minutes, the game against the Poly promised all the ingredients of a hard fought derby.

Hill, with a spectacular 30 yard volley and Hall, dancing Maradona-like through the despairing Poly defence, were on target for the Uni.

Although the first half was evenly matched, the Poly turned the screw in the second half and subjected the Uni to intense pressure which they just couldn't survive.

During this 20-minute period of pressure, the Poly scored

twice, one a penalty, to effectively kill off any title hopes the Uni still fostered.

Leeds gained their biggest win of the season against a Salford side whose complete inability to play football was perhaps best exemplified by the fact that Bon The Ubiquitous, Leeds' new keeper, spent more time watching the team he used to play for on the next pitch than he did watching this game.

Mammatt was Leeds' most clinical finisher on the day, hitting the target four times. Meehan, in an impressive debut, scored twice and Slater and Murray completed the rout.

Robin Perrie

## SPORTS DIARY

### MEN'S FOOTBALL

Saturday, March 19  
Yob v St Bedes (away)  
Yob v O. Centralians (away)

### MEN'S HOCKEY

Saturday, March 19  
LUU 1st XI v YPI (away)  
LUU 2nd, 3rd & 4th XI v Scarborough (away)  
Wednesday, March 23  
LUU 3rd XI v W Yorks Police (away)

### WOMEN'S HOCKEY

Saturday, March 19  
LUU 2nd v LUU 3rd (home)  
Wednesday, March 23  
LUU 1st & 2nd XI v UMIST (home)

### MEN'S LACROSSE

Saturday, March 19  
LUU v Stockport B (home)

### WOMEN'S LACROSSE

Saturday, March 19  
LUU v Nottingham (home)

### RUGBY UNION

Saturday, March 19  
LUU 1st & 3rd XV v Ilkley (home)  
LUU 2nd & 4th XV v Ilkley (away)  
Wednesday, March 23  
LUU 1st XV v Staff (home)

### VOLLEYBALL

Thursday, March 24  
UAU Volleyball team v Leeds select (University sports hall)

### WOMEN'S VOLLEYBALL

Sunday, March 13  
LPSU v York St Johns (away)  
Wednesday, March 16  
LPSU v York St Johns (home)



LEEDS

## STUDENT

INDEPENDENT NEWSPAPER

College Gaysoc  
'persecuted'

The attempts by Joseph Stones, Leeds College of Music Director to ban the College's Lesbian and Gay Society, has been met with a mixed reception throughout the College since *Leeds Student* revealed them last week.

Clive Spendlove and Madeline Holloway, who were met with repeated setbacks in their attempts to form a lesbian and gay society, have been greeted by hostile reactions from members of staff this week as a result of the article.

"Copies of the paper pinned up on notice boards were ripped down within two hours of placing them there," Richard Mills, CLCM Students' Union President told *Leeds Student*.

News has already reached their ears of a resulting unofficial anti-lesbian and gay campaign, spearheaded by what Mills calls "A minority of Right wing students."

While Stones is continuing to seek legal advice about suing *Leeds Student*, Mills has contacted NUS solicitors to find out the College's legal position over the ban.

A joint consultative committee held at the College's Union on Monday afternoon decided to postpone policy on the issue until an NUS barrister had been contacted.

"If a solution cannot be resolved internally to lift the ban through the board of governors, then we will have to take proceedings to court which everyone wants to avoid." A gloomy Mills added, "Personally I am pessimistic that the governors will resolve the matter."

Leaflets have been distributed throughout the College and on last week's Clause 29 march summarising Clive Spendlove's letter to Joseph Stones, with a list of the 24 governors who should be petitioned to help save the society.

"We are trying to gain as much support as we can," said Madeline Holloway, Treasurer of the Lesbian and Gay Society.

"We have been advised to hold a public meeting to discuss recent events and are planning to talk with other gay groups."

"Although last week's story has not made things easy for us, we feel that we should make a stand and dispel the myths which still exist about homosexuality."

Sue Locker

## Headbangers

Trouble flared at the Stiff Little Fingers gig in the University Refectory on Saturday night.

As well as expected crowd-control problems, disturbances also occurred when external security, employed by MCP Entertainments, allegedly scuffled with some of Ent's security.

"This sort of gig attracts a more energetic and excitable audience than usual," said Ent's Secretary, Sally Milnes.

## Hundreds march in Leeds to defend Health Service



● Putting the case for health

Photo: Kieron Dodd

Trades union delegates, pensioners and members of the public were among around 800 people who attended a march in the centre of Leeds on Monday in support of the fight against government cuts in the NHS.

The campaign was aimed at persuading Nigel Lawson to give the NHS the equivalent of a 2p tax cut in Tuesday's Budget. Health workers also took strike action in many hospitals in and around Leeds.

The march, part of a Leeds 'Day of Action', started on Woodhouse Moor and proceeded to the Town Hall where a rally had been organised in support of the national campaign of the health care union, COHSE.

Local colleges, branches of NALGO and COHSE, the Labour Party and a local jazz band all backed representatives of the NHS speaking at the rally. These included Kevin Rolandson of COHSE and a youth trades union rights campaigner. First to speak however was Mr Derek Fatchett, Labour MP for Leeds Central, who declared that the march had shown that "the public is with us, and will continue to be with us."

Steve Bushell, a staff nurse at the particularly understaffed Meanwood Park Hospital complained, "We're already working under stipulated emergency cover," while a nurse at Otley Hospital maternity unit, also told of cutbacks as well as a severe shortage of equipment.

"We're going to win this campaign," Mr Fatchett said "because morality, right and justice are on our side."

Another nurse on the march, however did not share the same optimism: "It won't work," he said, "I can guarantee it."

Gay Flashman

## Whither the GERBill?

During the three months the committee has been sitting over 1,500 amendments have been tabled, the majority of them coming from the Labour opposition.

However, the government's in-built majority has ensured that none of these amendments have succeeded. The only changes to the Bill have been those sanctioned by Kenneth Baker himself. In the earlier stages of the Bill we even had the spectacle of Conservative backbenchers, such as local MP Keith Hampson, voting against their own amendments. The one major change to the Bill, the abolition of the Inner London Education Authority, didn't result from opposition pressure, but from the demands of the Tory Right and saw Michael Heseltine making an early bid for the post-Thatcher leadership battle.

The opposition attack on the

The GERBill is now out of committee stage and ready to go before the House again. Alex Gardiner, a Leeds University politics student currently on placement in Parliament, fills in the background.

Bill has been led adroitly by the Labour Party's Jack Straw and his deputy, Leeds Central MP, Derek Fatchett, with Paddy Ashdown fighting the Liberal corner. With little chance of success the opposition has had to satisfy itself with probing the government and getting commitments on their interpretation of the Bill. At the same time there has been a power struggle amongst the opposition parties, each trying to prove themselves as the alternative to Margaret Thatcher. As his party political ground moved unsteadily beneath him Mr Ashdown, also attempted to prove himself as a potential leader of the emerging Social

Liberal Democrats.

The key changes affecting universities remains the setting up of the new University Funding Council, and the loss of tenure for academics. Fear that these changes will interfere with academic freedom, coupled with the close associations many lords have with the universities, makes this the part of the Bill most susceptible to amendment in the Upper House. Realistically however, opponents hold little hope of success.

For the future, the Thatcher government is promising far reaching legislation to entitle individual students to opt-out of NUS membership. This will have major ramifications for LUU and could totally alter the nature of student unions across the country, possibly ridding them of any political role and turning them simply in to social and welfare clubs.

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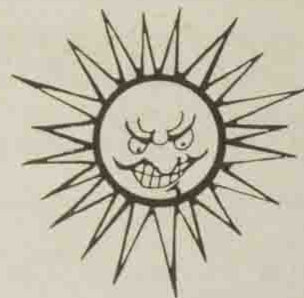
## FAN

Fanthing

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WEATHER  
FORECAST

**FRIDAY:** Cloudy this afternoon with rain spreading from the west. Temps up to 7C, 45F in a freshening south east breeze.

**SATURDAY & SUNDAY:** Cloud and rain on Saturday and at first on Sunday, but becoming dry Sunday afternoon with some sunshine. Becoming mild from Saturday onwards.

Supplied by LEEDS WEATHER CENTRE