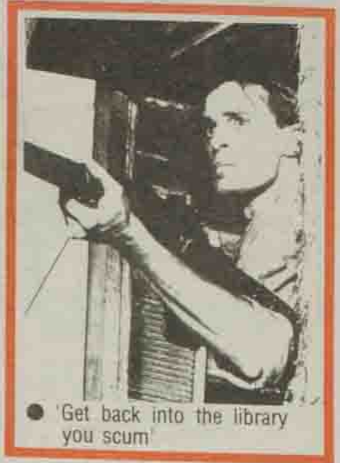


LEEDS

STUDENT

INDEPENDENT NEWSPAPER

FRIDAY, MAY 6, 1988



50,000 hit London in anti-Clause protest

At least a hundred students joined an exuberant and colourful crowd of close to 50,000 to protest against the introduction of Clause 28 of the Local Government Finance Bill, in London last Saturday for what the organisers described as the largest lesbian and gay liberation protest ever held in Britain.

Delegations from as far away as Italy, Germany and the Netherlands made the trip to be with the ranks of lesbians and gay men and their supporters who were protesting against the Clause, which makes the promotion of homosexuality by local councils illegal. The legislation becomes law on May 24.

report by
JAY RAYNER
pictures by
ANDREW SMITH

And already Haringey Council in London has voted to defy the ban by continuing a £22,000 grant to 'Reading Matters' community bookshop in the borough, which provides a vast range of material including gay and lesbian literature and which Prime Minister Margaret Thatcher has personally expressed a desire to see closed.

Celebrities from stage, TV and politics including Michael Cashman and Susan Tully (Colin and Michelle from East-Enders) and gay Labour MP Chris Smith also joined the crowds at the start of the March on London's Embankment.

Gay American writer, Armistead Morpin extended his stay in Britain to be able to attend the demonstration.

"People in America are very upset by the Clause," he said.

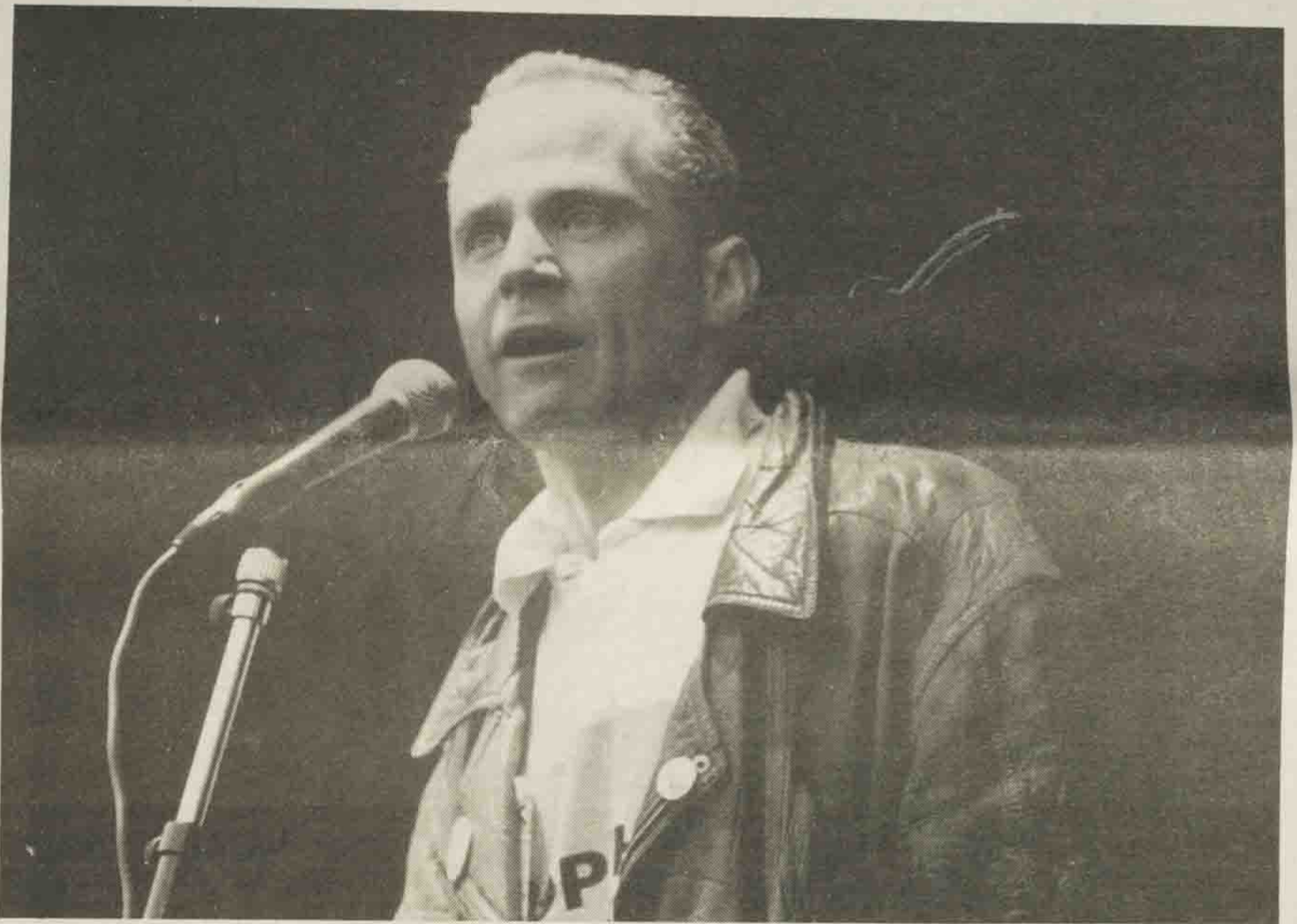
"Glenda Jackson is leading a march in New York about this issue today, so there's general support for the cause.

"I think people should be able to be happy and proud about their sexuality. This is what this march is all about," he concluded.

The procession moved off at one o'clock snaking past the Houses of Parliament and across Lambeth Bridge to a rally in Kennington Park.

The park developed a carnival atmosphere as speaker after speaker came on stage to pledge their support. Labour MP and Shadow Minister for Women Jo Richardson described Clause 28 as "The most odious piece of legislation that even this government with its terrible record has ever produced."

The high point of the afternoon came with the appearance of singer Tom Robinson who finished his set with a rewritten version of the protest song



● EastEnders star Michael Cashman speaks out against the Clause

'Glad to be Gay' and was joined in the chorus by the singing voices of the 50,000 strong crowd.

The next stage in the fight against the Clause is likely to come in the courts when Right Wing groups use the legislation against local government councils who are still promoting homosexuality.

"Once a case arrives in the courts it will be up to the judiciary to decide how the Clause is interpreted," said Peter Tachell, former Labour parliamentary candidate for Bermondsey.

"Our fear is that it could be very widely interpreted to include anything that helps support the lesbian and gay community, in which case there will be a massive response not only from the lesbian and gay community but from civil rights and human rights groups throughout the country."

This is likely to happen in the next few months.

Jay Rayner

See fifth column



● Supporters from Leeds march for the anti-Clause cause

INSIDE

Arts & Music
DEREK JARMAN
meets
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DRAGONS**
in Leeds 6

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GENERAL

ORDINARY

TUESDAY 1 PM
RILEY SMITH HALL

This week:

SEXUAL ABUSE

LEEDS CITY COLLEGE OF MUSIC
& CLAUSE 28

HAVE YOUR SAY!

NEWS



This week we present the first in a (very) occasional series. Just tell us what is wrong with the above picture and you could be the lucky recipient of a much sought after long playing record. Yes... you could be the proud owner

of Cottingley rocker Saxon's latest smash platter, 'Destiny'! AND the runner-up will get a bumper pack of Arista singles - a must for all Ska and Rockabilly fans. Just get your answers into the Leeds Student office by noon on Monday.

Soviet Jewry campaigners target another Refusnik

The Soviet Jewry Action Group (SJAG) have launched a new campaign to free Natasha Solonkovitch, a student refusnik from Leningrad. This project comes hot on the heels of last term's successful attempt to free another student, Ina Tunkel, who was granted an exit visa in March.

The present action is in the form of a petition in the Union foyer. SJAG hope to obtain enough support to send the petition to the Russian Embassy, who would then be forced to review Natasha's situation.

A new emigration law means that those wanting to leave the Soviet Union

must obtain a written invitation from an immediate member of their family - an almost impossible task. Applying for a visa is particularly hazardous for students, as they are likely to be thrown out of their institute and drafted into the army, after which they still cannot leave, as they are then classed as being in possession of 'state secrets' for an indefinite period of time.

Melanie Brazil (SJAG), believes that student intervention can make a difference to the present situation. She states that harassment from the right quarters would force the Russian Embassy to free more refusniks.

Jo Donnelly

It's a funny old world

Pigeon fanciers are sending their more pensionably-aged birds on daring kamikaze missions in the West Country.

The elderly birds are booby-trapped with explosives and then sent up in the air to attract predators, who are getting rather good at making off with the fanciers' more valuable birds - no bird seed at £200 a time.

When the birds of prey strike, the booby-traps are detonated by radio control, and both birds are instantly sent on that final flight to the big nest in the sky.

All of which goes to show that if you're a bird, you can never take much for granted in this funny old world.



THIS SOLVED THE PENSION PROBLEM AND THE 'GIVE RATE' ALL IN ONE GO!

NEWS

Water, water everywhere. . .



● The full horror they call the Action Sedan Chair race. . .

The Action sedan chair race, the first great spectator event of the summer (?) takes place this month on Wednesday, May 18 at 1.10pm outside the LUU building.

Sponsor forms are available now from Action office for this illustrious escapade, which last year attracted 15-16 teams and an audience of thousands.

Using 'flair, verve and imagination',

participants are asked to build a sedan chair, get lots of sponsors and then get 'tired, wet and dirty', lugging one team member around a pre-set course. Naturally, the 'Mighty Stude's' team will be up there fighting with the worst of them, and confidently (?) expects victory over the medics.

Action co-ordinator Jonathon Senker is



● Take that, Weezy!!

hoping that this year's race will raise £500, probably for the Saturday Special club which helps local kids with learning difficulties.

Meanwhile, Action still needs volunteers, so if you're fed up with the exams already (and let's face it, who isn't?), then get up to the Action office and offer your services.

Karen Thornton

Move to support "Political prisoner"

Moves are afoot to propose a 'motion of support' for Michael Foran, considered to be a political prisoner by Leeds Black Cross group, at next week's LUU OGM (May 10).

Michael Foran was imprisoned for robbery from September, 1977 to February, 1984, although he has always protested his innocence.

Following his release, it is alleged that he suffered police harassment before being re-arrested in September 1984 on another robbery charge, this time at a Birmingham pub.

Leeds Black Cross, an anarchist group set up 15 years ago to support political prisoners, believes that Mr Foran has been wrongfully imprisoned, and cites inconsistencies in police records and differences between the victim's description of his attackers and Mr Foran's appearance as part of their case.

Further, maltreatment is alleged for which Mr Foran is suing prison authorities. Whilst imprisoned, Mr Foran developed stomach disorders but only received medical attention after holding a hospital prison officer hostage.

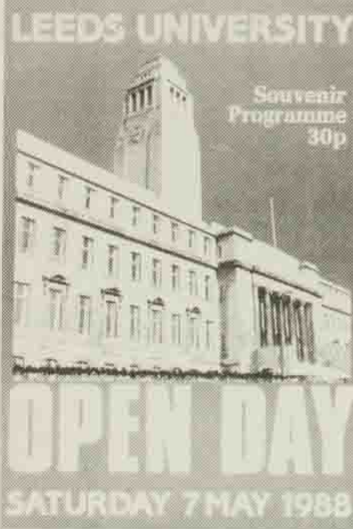
Three weeks after a delicate stomach operation - a colostomy - Mr Foran required further treatment after being "severely beaten up in his cell by prison officers", according to Black Cross. The authorities deny that Foran subsequently requested a police investigation or a solicitor, although the following day the semi-independent Board of Visitors took a statement from Foran to this effect.

Foran's health has since deteriorated further, and Black Cross is campaigning for his release on 'compassionate grounds' due to his medical condition. They hold out no hope of overturning the original conviction after an appeal against a further six-year sentence for taking the hospital prison officer hostage failed.

Further information can be obtained from Leeds Black Cross, Box JAG, 52 Call Lane, Leeds 1.

Karen Thornton

Fun for all the family



● The Open Day programme: get yours now!!

Leeds Uni is girding itself for an expected 25,000 visitors at tomorrow's gala Open Day.

The finishing touches have been added to over a hundred exhibitions and demonstrations for the day of education and entertainment; the Uni's first since 1984.

Already representatives from world industry have arrived in the city for a special day's introduction to the Uni's work and facilities.

And tomorrow local visitors and returning graduates will be able to witness some of the new developments at Yorkshire's largest University.

As well as the 'academic' exhibits, there'll be exotic food and drink available, and music including a performance of Puccini's *Il Tabarro* with soloists from Opera North and the sounds of the Leeds Wind Octet.

"Quantity not quality" - MP

Mr Robert Jackson, Minister for Higher Education, this week claimed that quantity was more important than quality when considering further education.

Mr Jackson, speaking at a conference discussing 'widening access to university education' was in favour of making universities more accessible to a larger proportion of the population. He wanted the universities more accessible to a larger proportion of the population. He wanted the universities to look at the question of 'whether we shouldn't produce a bit more quantity even at the expense of a bit of quality'.

After commending the poly's and colleges on the successful advertising of courses and flexibility on higher student intake



● Robert Jackson MP

Mr Jackson suggested that large grants and units of resource were responsible for the universities' poor levels of access. Having stated that government spending had risen by 8.2 per cent this year Mr Jackson also

pointed out the government's interest in making some students pay for their courses.

Alison Walker, Education Secretary LPSU agreed that education should be made more accessible but insisted that quality does not have to fall with an increase in numbers. "If students were given a decent grant more of them would be able to carry on to higher education," she said. "The traditional emphasis on courses at universities give them difficulties in opening access."

Austin Garth, having classed Robert Jackson as a 'stupid bastard', proceeded to say that it would be ludicrous to lower the quality of courses for any reason. "Politicians use statistics as political weapons," he said.

T. Whitwell

Groovy Green goings-on

Hundreds of people filled Leeds University Union last weekend for the biggest Green Fair ever seen on the site.

A wide cross-section of people from ageing hippies to the tweed and wellie brigade were presented with a huge range of stalls, entertainment and speakers that provided a strong and comprehensive case for the Green way of life.

The event, organised by LUU Green Soc, saw many local and national groups repre-

sented, including CND and Third World First. A particularly vivid stand by 'Chickens' Lib' would have made even the biggest cynic think twice before tucking into their Sunday lunch again.

Also on hand throughout the day was a wide selection of vegetarian foods, jugglers, and even a didgeridoo player. Fishnet Balloon offered a well-conceived cabaret performance in the Raven Theatre.

A spokesperson for Green

Soc was delighted by the way the fair had gone.

"It's been an amazing success," he enthused to *Leeds Student*. "This is what Green is all about - getting all these people together in one force."

In all, over £600 has been raised for the Leeds Women Centre and Friends of The Earth.

Personal highlight of the day though was the fascinating display of radioactive lichen samples.

Neil Amos

Fun, sun, freebies, fast cars and jet set holidays. Meet the stars and become their friends and develop hugely respected talents. Is this what you want? Yes? Gimme, gimme, gimme, I hear you clamour. Well go and work in the city then and earn enough to be able to buy some mates. Meanwhile come and work for an organisation that has no untainted principles (because it has no principles). Yes . . . the might *Stude* is just waiting for you. Leeds Student office, lunchtimes.

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SQUARE ONE

This week Nicky Dymond takes a personal look at the root of women's oppression through patriarchy, and asks "Where must the fight back begin?"

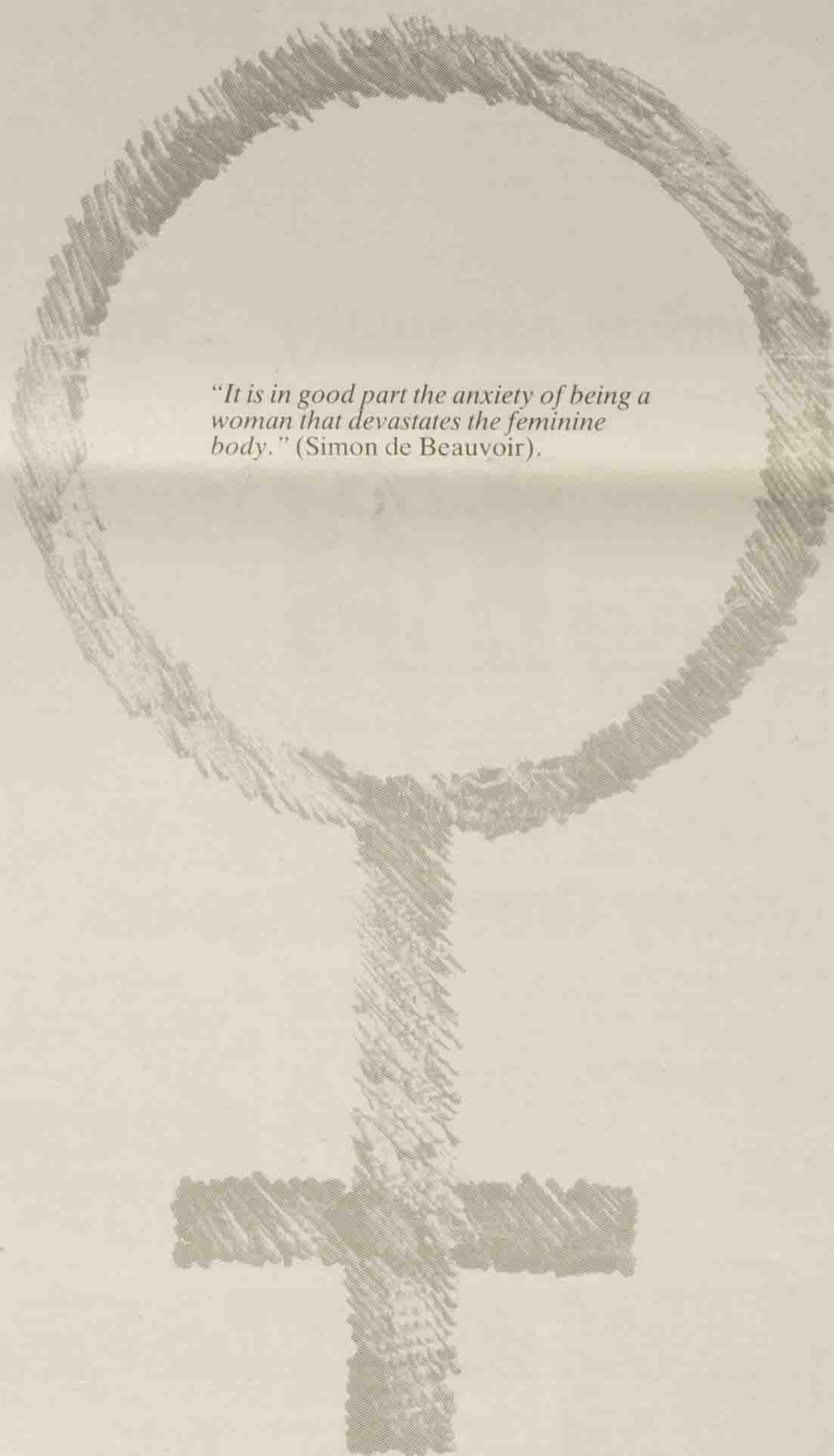


Simone de Beauvoir's words touch on the most damaging and perhaps most powerful tools that patriarchal society uses to maintain itself. Stereotypes and generalisations based on nothing except biological differences between the sexes, become self-fulfilling prophecies, when the consequences of not conforming are severe castigation and antagonism. We all want to be accepted, but for women, acceptance is on men's terms, and we dismiss our individuality to fulfill these criteria; to be women.

What is meant by being a 'woman'? In our society, the essence of womanhood is the body-beautiful, beautiful being defined by men, and being constituted by the alienation of our bodies from ourselves. Our sole importance is enshrined in our value to men, and we are classed along with the Porsche as the property and status symbol of male power. Our only reference point for our confidence in ourselves is male approval, and consequently our self-image is cut up as a carcass is dissected by a butcher. It is hardly surprising if this produces anxiety.

It is no accident — however untrue it is — that many men class feminism with lesbianism needless to say, in a very negative light. To be a feminist — and hence a lesbian — is to be the antithesis of a 'woman'. Why? What could be more threatening to male domination than to have that dominance destroyed by women who totally disregard the male power-base. That power-base is at the root, nothing less than being able to manipulate women as sexual objects, and reduce us to nothing more than that. If our sexuality has no relevance to men, and doesn't rely upon men, then the message of patriarchy falls upon deaf ears. This may explain the antagonistic attitude of patriarchy to homosexuality in general. Homosexuality completely challenges conceptions — or misconceptions — of men and women. Lesbians are not 'real' women because they have no real interest in being subjugated by men. Similarly, gay men are not 'real' men, as they have no interest in subjugating women as sexual objects. It is clear from this that our first priority must cease to be to please men, but must be to please ourselves, if patriarchy is to be effectively undermined. Obviously, this is not enough, but it is a necessary pre-condition if that aim is to be achieved. We must divorce ourselves from our indoctrination.

It is the power and strength of men's images of women that indoctrinates us so



thoroughly. We are constantly brow-beaten by them, with the result that our identity is not our own, but something persistently projected onto us by all forms of the media, methods of education and by our role models. What else can we do but be indoctrinated when from the start we are shown an image and told "this is a woman; this is what you must be." What other frame of reference do we have?

These images are not necessarily consistent — compare pornography in *The Sun* to the models in *Vogue* — but they have one thing in common; they are supremely negative in that they portray subjugation. An opposition is set up between male and female stereotypes. Men are everything that we cannot be. Not only this, but everything that is valuable and powerful. Implicitly we are weak, unambitious, unaggressive, needful of protection, pathetic, and worst of all, these things are what define our sexuality. We are merely a foil to macho male sexuality.

We are not even allowed to be positive about our biology. The reproductive capacity inhibits our physical activity; being pregnant means that you are weaker, and totally unable to look after yourself. Try talking to women in many countries who do hard agricultural labour, pregnant or not. Anything positive or powerful about reproduction is hastily taken away from us. The Old Testament, as an example, appropriates all values of reproduction and gives it to men. A male god created the world and Adam reverses the reproductive order, producing Eve, who taints the whole human race, or maybe only half of it. A very crude move, but it has gone largely unnoticed, its significance already established ie, that 'woman' is essentially worthless in her own right, and is merely a tool for male reproductive control.

With the same aims, we are made to feel ashamed of and embarrassed about menstruating. We are taught in no uncertain terms that it is dirty, repulsive, and must be hidden at all costs. Is it similarly dirty and repulsive to bleed from a cut finger?

We must reject our own bodies at the whim of men. We are our bodies as much as we are our minds. What we must reject, though, is the traditional view of women, along with the idea that there is only one female shape to be, and remember that we are individuals. Our role is not to be subservient to the other half of society, but to satisfy ourselves. In Germaine Greer's words,

"Female masochism must be eradicated if male sadism is to become ineffectual," putting the ball firmly in our court.

Letters



BASTARD JOURNOS ATE MY TABLOID

Dear Editor,
Although I am not a supporter of the National Front, I thought your front page last week was totally unacceptable. Your post as editor does not permit you to smear this sort of abuse over the front page of the Student paper, however much it may do for your ego.

Your anonymous 'reporter' describes members of the NF walking to a pub, I was not aware this was a crime. If they were chanting obscenities, then perhaps they rendered themselves liable to prosecution. By publishing an obscenity on your front page, you have shown that you, personally, are just as bad as those you criticise.

The only difference between the aggressive oral bigotry of the NF and the aggressive written bigotry on your front page was that you have had an education and should know better.

Colin Sawle.

PS: Freedom of speech? If you aren't a total hypocrite, print this letter!

Dear Editor,
The term 'bastards' - *Leeds Student*, April 29 - is loaded with hatred and intolerance, the very emotions we condemn the National Front for. The same sentiments expressed in the *Sun* that we don't sell in our Union Bookshop.

Yours
Lesley Raine

Dear Editor,
Leeds Anti-Fascist Action would like to support your condemnation of the recent National Front march in Leeds. A march clearly did take place and it was an insult to the people of Leeds. One-hundred-and-fifty thugs were allowed to march and rally in the city centre, chanting racial abuse and intimidating shoppers - all this under the protection of the police. One

point of correction: the NF did not walk in 'groups of three or four' - they marched in large groups with a drum corps and 15 flag bearers. This was clearly observed by Leeds AFA, monitoring the situation.

Unfortunately we could do no more than monitor the situation. The only way to ensure that such an outrage never happens again in Leeds is for all sections of the community to turn out and oppose the fascists in a broad based and non-violent way. Leeds AFA has been very successful over the last two years particularly in its campaign at Elland Road football ground, but we desperately need wider support.

Leeds AFA will be speaking at the launch of the new anti-racist pack at the University at lunchtime on Wednesday, May 11. Come and join us.

Yours
Leeds AFA

Garth is 'slap-dash' claim

Dear Editor,
It was very disturbing to hear about the incompetent handling of the NUS spring conference election count. The so-called 'minor' error by Mr Garth did in fact have a major effect on the election results. Furthermore, the mere fact that Mr Garth was organising the count should make the elections invalid in the first place. If Mr Preston had performed his proper duties and Mr Garth hadn't been so slap-dash and incompetent in his approach, none of this would have happened. I can only conclude that Mr Preston's resignation should

be forthcoming and Mr Garth should at least give a written apology and explanation for his actions in this farce.

Alan Eager DT (Disciplinary Tribunal)

Dear Editor,
Unfortunately not everybody shares *Leeds Student's* obvious lack of faith in Austen Garth's mathematical ability (see last week's *Stude*). According to reliable sources, he has just been offered a place to study for a PGCE in mathematics at the Institute of Education, London University - possibly the most

prestigious place in the country to study such a course. The mathematical ability of the future generations of the world are at risk. Austen's number is up.

Yours
Eighty Grant (LUU Publicity Sec).

PS. Sources close to Mr Garth suggest he is looking forward to the end of his year in office.

GREEN THANKS

Dear Leeds Student,

We would like to thank all the individuals who helped in the three months of organising the Green Fair, and those who worked Friday, Saturday and Sunday to make it happen.

Thank you to the Union Societies (12), for their excellent contributions and to Entstech, the Porters, the Union and Security for making the day run smoothly.

The benefit gig on Saturday night raised £250 for Leeds Women's centre, £100 for Earth Action and £50 each for Mozambique, Sunrise Nursery and the anti-McDonalds campaign. Well done to all those who got down.

Only through the hard work of countless individuals was the Green Fair enjoyed by so many people in such a great atmosphere.

See you next year
Green Soc.

WARNING - Dumb Academics at large

Dear Editor,
I wish to express support for the two students who were reported in last Friday's *Leeds Student* to have walked out of a lecture when the lecturer made a racist remark.

There are many cases where lecturers make loose remarks which are insulting to non/white and international (especially African) students, but students choose not to do anything about it, either out of decency or out of fear of repercussions on their academic interests.

In the medical and dental fields, the worst examples of any disease conditions or forms of treatment seem to come from Africa. These are often the most amusing to the lecturer.

These examples are given in the most insensitive and naive way. Lecturers seem to enjoy 'glorifying the uncivilisation and darkness' of Africa. The facts are usually outdated and contorted to make them most amusing and humorous. It is extremely disheartening and upsetting (let alone excruciatingly embarrassing) to an African to hear the sniggers that fill the lecture theatres following such remarks.

My appeal is to lecturers to be more sensitive in their remarks and be aware of anything that may be insulting to any of their audience.

Yours sincerely,
Baipusi Gulubane

BITS

Dear Sir,
I was interested to read of the rise to fame of your new editor, Mr Andrew Harrison, last week.

More interesting though was the fact that it said Mr Harrison is a member of my esteemed department.

As far as we can judge however, from both our attendance and work records, Mr Harrison is unknown to us and may well be an imposter.

Yours faithfully,
Professor Beetham
(Dept of Politics)

Dear Editor,
Thought for today. If only beer was as cheap as petrol.
Yours truly,
Ralph Brainiac

Dear Editor,
Is this some kind of joke?! I had forgotten that Taniti Tikaram even existed! For her upstaging John Martyn was a logical impossibility, since Suzanne - sorry Taniti - did not even seem to realise that she was on a stage. It is not often we get the chance to see such a relaxed and professional performance at Leeds University, as that given by John Martyn. If being a blind devotee means really enjoying a gig that Mr Hackney had contempt for, then long may my illness continue to give me pleasure.

I know little of John Martyn's music, but it is sad to see such misrepresentation in this paper: if sit-down gigs offend Nigel Hackney's trendy spirit so much, then perhaps he would be safer at T'pau.

Yours Robert Lee

Dear Editor,
In last week's *Leeds Student* (April 29) the chief librarian, Mr Carr, is reported to have claimed that the average post-graduate only makes four requests each year through the Inter-Library Loans service.

Where is this elusive being, the 'average' postgrad? We're very eager to find some examples - for research purposes, you understand. But, meanwhile, the vast majority of those people we have spoken with during our campaign do not fit very comfortably into Mr Carr's definition of 'average'.

Admittedly, some postgrads (and undergrads) seldom, if ever, need to use the Inter-Library Loans service. Others may use it infrequently, until, that is, the time for producing their literature survey arrives. However, that still leaves a large number of postgrads who rely heavily on this service for doing their research successfully. This last group will suffer great financial hardship if these charges are implemented.

References to the 'average' person are almost invariably red herrings, and this example, we believe, is no exception. Those who agree... please sign our petition at the porters' office.

Yours faithfully,
PGSRC (Postgraduate Students Representative Council),
Mandy Young, Lamya Mansur,
Dave Lambert, Dave Lord,
Gerry Stein, Anne Peters,
Ahmad Khuddro, Mike Mulvihill, Clare O'Neill, Jane Hully.

- Keep your letters concise.
- Signed letters only please, though we can withhold your name if your wish.
- Send em to:
Leeds Student Letters
LUU, PO Box 157
Leeds LS1 1UH

THE FIFTH COLUMN

Below are the words to the rewritten version of Tom Robinson's song 'Glad to be Gay' sung at the Clause 28 rally in London's Kennington Park.

The British police are the best in the world;
I don't believe one of these stories I've heard
About pretty policemen in leather and jeans,
Showing their legs through a split in the seams
Leering at people and leading them on,
Bringing them in when they start to respond.
The press all ignore it - they don't want to see,
Except when the case is a Tory MP...

Sing if you're glad to be Gay;
Sing if you're happy that way.
Sing if you're glad to be Gay;
Sing if you're happy that way.

Pictures of naked young women are best
In the *News of the Screws* and the popular press.
They clutter their pages with bingo and tits,
Then add all the scandal and slander that fits.
The women at Greenham they smear and despise,
They crucify Alton with sneering and lies.
Its paedophile teachers and Lesbian nuns.
If its vicious and fiction it's there in the *Sun*.

CHORUS

And now there's a nightmare to blame on the Gays:
It's brutal and lethal and slowly invades.
The medical facts are ignored or forgot
By the bigots who think it's the judgement of God.
Edwina and Anderfon calling us names -
The gutter press dailies still fanning the flames.
The message is simple and obvious - please
Lay off the patients, let's fight the disease.

CHORUS

We're friends and supporters from many a land.
We're gathered together and making a stand
To fight for the right to a home and a job,
And to walk without fear or a kick in the gob.
The next time you're bashed by the Bill
And cheap politicians are making a kill
Remember we're lesbian women, we're men that are gay
We're here and we're human and we won't go away.

Sing if you're glad to be Gay,
Sing if you're happy that way.
Sing if you're glad to be Gay,
Sing if you're happy that way.

ARTS



FRESH EYRE



JANE EYRE

Playhouse

In their reviews, *The Guardian* and *Yorkshire Post* used words like 'spooky' and 'eerie' to correctly define the powerful atmosphere created by the elaborate and effective stage set, lighting and sound. The production not only conveys the Gothic mystery of the attic, but a stormy heath, oppressive school and idyllic River's household. It is a striking set, which complements the acting and text excellently. The dolls illustrate by opposition the many statements from the novel, on independence, individuality and identity, especially female.

The strength of this female assertion, derived from the text, was given excellent portrayal by Wendy Nottingham as Jane. Against the tormented Rochester (David Gwillim) and ice-cold St John (Crispin Redman), her inexperienced self-assurance and right-reason were superb. An extra, though I feel largely unsuccessful, dimension was added by dramatising the Brontës; emphasising the autobiographical elements of the novel. The interest of this did not outweigh its disjointing effect early on. My only other doubt in the play was the ending which did not have the power of the rest of the play.

Having said that, the unity of themes and natural/supernatural ideas were strong. There was almost everything of significance on stage, down to a burning dolls house of Thornfield, and what was not, was supplied by the well selected passages of the novel (all credit to Fay Weldon). A very complete use of symbol, image, sound and action conveys both the story of Jane Eyre and its inner sentiment. More than just a story of love for the right reasons, the flashbacks to a harsh childhood and use of Adele (Debra Gillett) to personify Jane, inner deliberation, strong dialogue and great acting gave a true sense of the whole Jane Eyre; and one which found comedy too, in the repeated and ironic references to the action being 'the stuff of novels'.

Ashley Allen

SOLID SCULPTURE

SOMETHING SOLID

The Cornerhouse, Manchester

Life; art; truth; all heady subjects, you might say. All are brought together in Manchester Cornerhouse's 'Something solid' exhibition. Well distributed over two exhibition floors, the varying exhibits range from painting and sculpture, to photographs.

Inspired by Cezanne's comment that he wished to create "something solid like museum art," the display addresses itself to the question of how art becomes ART, embodying a thematic complexity. People look at themselves through mirrors, at objects through camera lenses, at art, and art looks back at us. Such are the contents of Victor Burgin's 'Olympia' (1982), inspired by Manet's 'Olympia'.

Antiquity confronts modernity. So Edward Allington's discus thrower, itself a copy of Myron's sculpture, is diminished before our eyes, to parallel the diminishment of art through reproductions over a period of time. The exhibition is not however unequivocal. It questions the 'remoteness and authority' of establishment art. If Classical Greece and Renaissance Italy were wrong, then all the art world's inherited 'truths' are also wrong.

There is much to interest the 20th century political thinker here, and the materialist, with comments on commercialism and art. Other artists represented are Kit Edwards, Rose Finn, John Murphy and Mark Wallinger. A highly topical and above all thought provoking exhibition, it is well worth a visit.

Alan Spencer

THE PRINCESS BRIDE

Canon

The Princess Bride has got it all. Beautiful heroines, handsome heroes, gentle giants, wicked princes and creatures so vile and disgusting that they can't be anything else but direct descendants of Baldrick. To simply mix together a load of promising ingredients however doesn't necessarily produce a result, ask Ron Atkinson.

It's a fairytale with a difference, based on a story that a grandad (Peter Falk aka Columbo) is reading to his grandson. At irregular intervals the tale of high adventure is halted for grandad and grandson to discuss the direction it is taking. A completely useless idea which serves no purpose whatsoever, perhaps old detectives are struggling for work at the moment.

The heroine (Robin Wright) falls in love with the hero (Cary Elwes) who goes abroad to seek his fortune but he gets captured by a pirate. An original storyline is not perhaps one of the film's strong points.

From here on in the film fol-



lows a predictable path of adventure with unnecessary complexity all wrapped up in a dry wit that desperately tries to wind up the 'True love can conquer all adversity' mentality.

You don't need me to tell you who wins, who loses and who rides off into the sunset on magnificent white horses, you don't even have to see the film to work that out.

Director Rob Reiner has attempted to produce both a run of the mill fairytale adventure and a parody of that genre. With

the knowledge that it was Reiner who directed the brilliant 'This is Spinal Tap' you could hope the latter would make the film worth watching but the ironic sarcasm is just too safe to produce anything even approaching Reiner's earlier gem.

Although there are a few humorous high points, such as an acrobatic ambidextrous swordfight, Reiner has succeeded in little apart from falling neatly between two stools.

Robin Perrie

THAT JOKE ISN'T FUNNY ANYMORE...

BATMAN: THE KILLING JOKE by Alan Moore, Brian Bolland and John Higgins

(DC Comics)

If you read Frank Miller's epic *Dark Knight* you'll remember the breathtaking final confrontation between The Batman and The Joker. It was a dense and chilling remix of the Bat-Joker myth with the latter recast not in the traditional Rowan Atkinson mould but as a sexually-driven maniac and child-killer, a true journey into the Joker's heart of darkness.

And it seems to have whetted both the readers' and comics

legends Moore and Bolland's appetites for the definitive presentation of the bizarre relationship between comics' most fascinating arch-enemies.

Unfortunately that ain't *The Killing Joke* by a long shot. What we have instead is a mean-and-gritty-eighties reading of a fairly standard Batman tale: Joker escapes from Arkham asylum, kidnaps Commissioner Gordon and cripples his daughter, Batman saves the day but can't rescue Joker from his pit of madness. The woodwork

squeaks and out come the freaks.

What makes the comic slightly special is Moore's deftness of touch in choreographing Bolland's reader-friendly artwork, and a denouement that, like *Watchmen* bears re-reading a couple of times. Moore delineates the fearful symmetry between Bats and the Joker with aplomb but manages at the same time not to say very much. Yes, they're both totally loopy and yes, the world's a nasty place, but surely we all know that by now?

Of course, as a Moore-and-Bolland comic it stands head and shoulders above the usual pond-life that infests our comic shelves but the flavour is one of powerful talents just cruising. If *The Killing Joke* was supposed to wrest The Batman and The Joker off the two-dimensional page and into *Watchmen* city, then the last word on the Gruesome Twosome has yet to be said.

Andrew Harrison



Coming next issue - Comics special with exclusive Alan Moore interview.



THE SOUP DRAGONS

Leeds Poly
THE LAST OF ENGLAND
Hyde Park Cinema

The impression of indefinite dissatisfaction is either impossible to express, or so tedious in the telling as to be an egocentric waste. Still, the fact that two dissimilar events can fail for the same reasons perhaps makes the risk worth running. Facile as such comparisons are, a few parallels can be drawn between Derek Jarman and the Soup Dragons: both are in transition - Jarman the ageing *enfant terrible*, the Soupies as reconstructed leather boys, having banished forever their zip-up cardies redolent of lonely Saturday morning vigils on Doncaster station platform.

More significantly, both share a neo-classical yearning for an indeterminate past, a sense of dislocation from a hostile present. Jarman tags *Last of England* as a silent film, throwing down a jarring Super-8 challenge to 50-odd years of Hollywood chatter and cash worship.

Continued on page 11

◀ CULTURE CRISIS



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HOURS

As exams loom *Leeds Student* goes fortnightly mainly because the summer is dead boring and there's nothing going on. That said it's a pity that all those who've got exams will be too busy sinking cup after cup of black coffee and overdosing on Pro-plus to take any notice of my irrelevant meanderings as things on the arts front are beginning to liven up.

The three major theatres in Leeds/Bradford all have something to offer this fortnight ranging from the sublime to the ridiculous. **Alan Bennett's *Kafka's Dick*** opens at the **Playhouse** for three weeks on May 12. Kafka comes to life in a cosy Leeds suburban semi and spends most of the play worrying about the fact that he is not at all well endowed.

The Alhambra offers a tribute to the great **Elvis Presley** with ***Are you Lonesome Tonight*** for five days from May 16. **Alan Bleasdale's** play is full of the pelvic genius' classic songs but at the same time attempts to explain the painful and traumatic years of the hero's life.

Andrew 'the ugliest man in existence' **Lloyd Webber's** atrocious ***Song and Dance*** arrives at the **Grand** on May 17 but the less said about that the better.

The pitiful late night offerings at the **Hyde Park** can be forgiven this week as they make up for it by showing the Comic Strips ***Eat the Rich*** a more grotesque and slapstick effort than previous films (May 13-20 at 7.30pm).

Mickey Rourke is in his element over the **BFT** in ***Barfly*** (May 10 for five days) as the king of the slobs plays a slob.

If none of this appeals to you there's one other alternative the Workshop Theatre dramatisation of **T.S. Eliot's** famous modernist poem ***The Wasteland*** plus an all day reading of ***Paradise Lost*** (unfortunately I'm only familiar with the first two books but that's enough for me).

Tom Fallon

SEPARATE PERCEPTIONS

SEPARATE PERCEPTIONS

St Paul's Gallery

This is an exhibition of paintings and drawings by three young women artists who came to the new attention of the gallery through the 'New Art in Yorkshire' shows. All three painters use fairly simple figure compositions with a minimum of contextual detail, yet their themes and approaches are quite different.

Lesley Sanderson's large drawings dominate the gallery with their directness and apparent simplicity. She says of her work that it "concentrates on voicing an opinion on racism, generally personally and from the viewpoint of a woman. I'm interested in confronting the viewer with a strong image which will provoke thought on the stereotyping of race and sex."

'What are you looking at?' is

Image and reflection



a pencil drawing of two figures. In the foreground is a black woman wearing only a cloth wrapped around her waist walking towards the viewer with open arms. Behind her is a self-portrait which looks out of the picture with suspicion and hostility. The image is powerful and accusatory.

At the end of the stylistic spectrum is the work of Anneliese Holles. Her painting is much more painful. It is crudely painted, brightly coloured and apparently about the confines of being female in a male dominated society.

The works are ugly and their meanings obscure. Maybe she should add to her professed themes of difficulties of verbal and physical communication, the difficulty of visual communication.

Finally Sue Brown paints very charming and personal portraits of women. The vibrant paint surfaces breath life into their subjects, especially in 'Joan and Freda'.

This show is worth seeing only for the Lesley Sanderson drawings. It is otherwise unexceptional.



'Cross section of an exhibition'

A BOTTLE OF NOTES AND SOME VOYAGES

Claes Oldenburg

Leeds City Art Gallery

I went along with some suspicion to the Claes Oldenburg exhibition at the Leeds City Art Gallery - well with titles like 'Baked Potato with Butter in Place of Alcatraz Island' and 'Cross Section of a Toothbrush', wouldn't you?

I soon found I had done the exhibition an injustice - there were certainly some elements of the pretentious. One caption read 'The past form would apotheosize the passionate representation of cream of all

kinds of American ads'. However with prejudice set aside, Oldenburg had much to offer.

The collection includes drawings, models and sculptures which revealed a rich variety of both object and style. The larger pieces one of which needed eight people to set up, are impressive constructions, bold and solid. Once the urge to 'tidy them up' is past, they are visually entertaining and unpredictable.

The smaller models are extremely intricate and interesting especially for the great variety of the materials they use,

ranging from cardboard and spray enamel to fur, foam and felt whilst the odd splash of colour elivens the predominant grey.

The pieces are often surprisingly provocative 'Blasted pencil - which still writes', a monument to repression and resistance in the University of California was striking and curiously shocking, whilst 'Giant travelling and telescoping lipstick' on the other hand gave a levelling element of wit and humour.

All in all it is an interesting and challenging collection.

Jacqueline Avery

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THE THREE AMIGOS (PG)

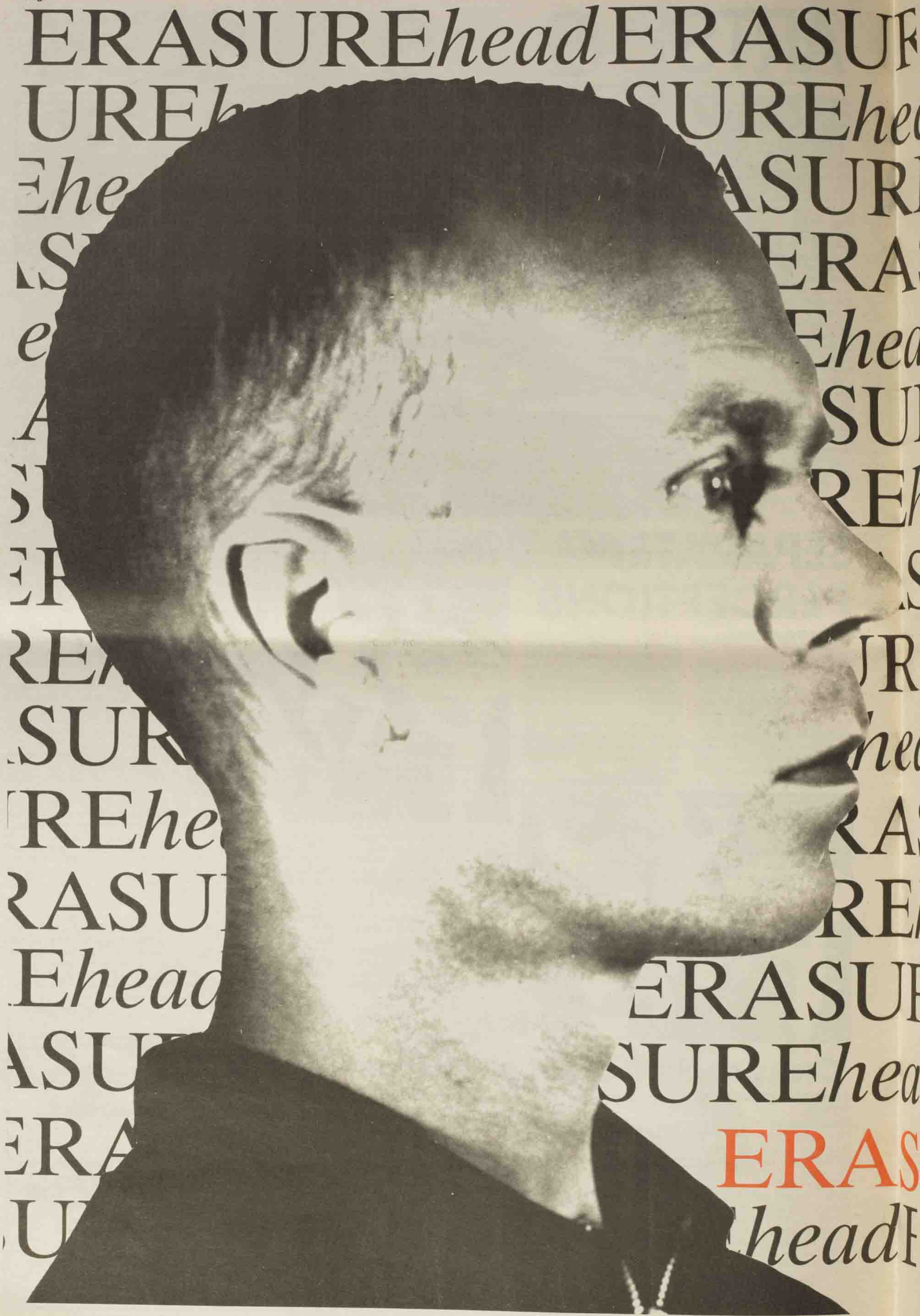
A comedy about a trio of silent movie stars featuring Steve Martin

Friday May 13 at 11pm

ROXANNE (PG)

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ERASURE *head* ERASURE
SURE *h* SURE *he*
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Erasure . . . pap producers or pop stars? Andrew Harrison boards the ship of fools with techno wizard Vince Clarke.

"Some people are going to say 'My God, they've crucified that song, what have they done?' But I think it's quite good, a little bit of fun, you know..."

Vince Clarke, baldy-headed multi-instrumentalist genius behind Erasure, is talking about his band's version of the Ike and Tina Turner classic 'River Deep, Mountain High' and chuckling. It was his singing partner Andy Bell's idea that they should put the old r'n'b classic through Erasure's hi-NRG mill. It works. They've done a distinctly peculiar version of 'Hall Of The Mountain King' too, as well as Abba's 'Gimme Gimme Gimme (A Man After Midnight)', which Andy is wont to deliver in a red latex jumpsuit and ringmaster's hat. Erasure like a bit of fun. "Oh take me through the darkness to the break of the day..."

It's been a busy and sometimes bewildering 12 months for the non-hirsute duo.

Until just over a year ago, the word in the industry was that Vince Clarke and Andy Bell were dead in the water. Their debut album, the exuberant *Wonderland*, had struggled to shift 5,000 copies on its initial release and sales of two of its singles ('Heavenly Action' and 'Oh L'Amour') could charitably have been described as disastrous. Clarke's infallible touch – which had been behind serious record sales for the fledgling Depeche Mode, Yazoo and Feargal Sharkey – had given way to his longest ever hit-free period.

But the single 'Sometimes' changed Erasure's fortunes at a stroke. A deft, sexy dance groove and a showcase for Bell's plangent vocals, it swanned to platinum status in the UK and protracted residence in Christmas top tens across the world.

A year and 405,000 sales

of *The Circus* album later, Vince and Andy are on a roll to say the least. The fruits of their latest collaboration – with New Order, OMD and Pet Shop Boys producer Stephen Hague – have just surfaced in the third Erasure long player, *The Innocents*, and after spending much of 1987 on the road, they're off again this month, performing the obligatory world tour ritual.

Vince Clarke is usually a quiet-spoken individual who prefers to allow his records to stand or fall by themselves, but in his current flurry of activity he's positively talkative. Late night rehearsals for the *Innocents* Tour which have kept Andy quiet (amongst other things) do not appear to have drained him in the slightest and he launches into an enthusiastic picture of the new album and its revamped sound.

"*The Innocents* is pretty different for us," he says. "Stephen Hague's given a lot more input than we usually expect from a producer, he's taught us a lot about arrangements and I think we've absorbed some of the way he works."

"It's a more methodical way of making records. When we recorded *Wonderland* we wanted it to be really special and consequently we went mad in the studio, spending weeks and months there. It cost the earth and we're only now beginning to make that money back again. I think *Wonderland* is approaching 50,000 sales now so it'll be out of the red soon."

"But we found that spending ages recording is not necessarily the best way for your sound either. On *The Innocents* we've a much broader sound, which is mainly down to Stephen's presence and his ideas."

Contrary to received opinion, Vince is not the technology-obsessed backroom hardware jockey of rumour. "To be honest I can't really work many

gadgets. Computers for instance – I can't understand them at all. What are you supposed to do? How do they work?"

"The real reason I got into synthesizers was because there was only one drummer in Basildon when I was a kid and he was in about seven different bands. I bought a drum machine and found myself instantly in demand, so when my mate got a synth I naturally started borrowing it. Dead simple really."

For Erasure to have reached the third album stage at all is in itself unusual. Vince Clarke outfits have a reputation for longevity rivalled only by minor residents of *Brookside* and members of *The Pretenders*. He bailed out of Depeche Mode with barely an album behind him and while it lasted quite well Alison Moyet's desire for solo success and coffee-table acceptability put the kibosh on Yazoo.

Vince puts Erasure's stability down to the songwriting relationship between himself and Andy Bell. For the first time, he's not writing alone.

"Actually Andy writes more of Erasure's music and lyrics than I do these days," he admits.

"His talent is more for spontaneous melody ideas, unusual arrangements and that kind of stuff while I have to make sense of what he comes up with. It's a very haphazard approach – we have guitars and keyboards and drum boxes all over the place, Andy tries to sing and we have to pick through what we have to find the good stuff – but with Andy songwriting is much more satisfactory if only because it keeps us close as a working unit. And the songs come out better."

Erasure are something of an oddity in the big league in that they've doggedly stuck with the independent Mute label when big dosh from the majors has not so much beckoned as begged.

For Clarke, it's a relationship that goes back to his Depeche Mode days. Indeed it's his and the other Basildon boys' money-spinning talents (plus MD Daniel Miller's unerring business acumen) that have been instrumental in turning Mute from a "Plucky little indie" (sic) into worthy competition for the EMIs of the world in sales terms. Artistically, Mute beats them hollow.

While commercial concerns like Clark's projects and the ongoing Depeche Mode have paid some of the bills, Mute have had considerable freedom to play with less saleable items like Nick Cave, necrophile diva Diamanda Galas, Mark Stewart and his sound-molesting Mafia and Yugoslav satirists of fascism Laibach. They also license Rhythm King Records and the noise-purveying labels Product Inc and Blast First.

But in *The Circus*'s case the idea of creative marketing took on almost frightening proportions. Singles sales are declining rapidly these days and every half pint of vinyl has to be used imaginatively. Mute's approach was absolutely representative of the music-marketing ethic; they insisted on remix upon re-recording upon remix in a bid to have the album pay every cent of its way. Things reached a bizarre pitch last year when the title track was released as a three twelve-inch "Build-your-own-live album" kit and the entire LP was recorded anew for a double set, *The Two-Ring Circus* (art arf).

Vince Clarke isn't bothered in the slightest. "The idea for a second go at the album was Mute's but we approved it. There's always something else you want to do to songs that are 'finished' and we particularly liked the idea of orchestral versions of some of them."

One-time ZTT resident composer Andrew Poppy was accordingly drafted in

for three new versions with a full orchestra, including 'Oh L'Amour' which Dollar of all people recently turned into a chart-bound sound. "It was the first and only time we'd used real strings so far," Vince says.

"Andrew Poppy heard our songs with fresh ears, which was exactly what we wanted for the new recordings. It was not a case of relinquishing personal control but of bringing in a new perspective. It's possible we'll do something similar in the future for a one-off."

Of course if you're a Sun reader you might be surprised that Erasure have any plans at all. Last month the *World's Worst Newspaper* gleefully informed its readership that Vince and Andy intended to split up so that Vince could pursue his '£100,000 career' writing music and jingles for TV ads.

This was news to Vince, who had merely told an interviewer on Channel 4s *APB* that the TV work was an entertaining sideline. Within a few days "ERASURE IN TV MONEY BUST-UP BLAST" or somesuch tosh was all over the Boreaway Bun's Bizarre page. They even managed to get their wires crossed and confused Vince's agent Jeff Wayne with elderly ELO person Jeff Lynne, to the amusement (but not much) of Erasure and the absolute panic of Mute. This is the other reason that Andy Bell is no longer on speaking terms with the press.

"I do enjoy the ads work," Vince says. "It's a discipline, you have to pack all your punches into thirty seconds or so."

"But the Sun story was pure rubbish, though I think we got off lightly. I suppose they could have made up something a lot nastier, like saying we were murderers or something . . ." he concludes wistfully. I doubt it.

Andrew Harrison

ERASUREhead

MUSIC



Photos: Pete Finnan

aaaaaaargh. . . FREAK OUT!



WAS (NOT WAS)

Riley Smith Hall

Was this a 70s disco in downtown Detroit? Did I spy a white silk split-to-the-crotch shirt? A Prince riff creeps in . . . hey boy, we were getting up, getting down and getting funky as Was (Not Was) told us where it was at.

Funk took on new heights of groovy glam and co-ordinated dance routines were to be seen in their full glory during classics such as 'Robot Girl' and 'Out Come The Freaks', the majority of the set being taken from the follow-up to the age-old 'Born to Laugh at Tornadoes', 'What up Dog?'. 'Out Come The Freaks' showed us

W(NW) at their best - the individual brand of P-funk being only slightly obscured when 'Spy In The House Of Love' suggested a takeover by that totally imitable housey-housey 80s styling. 'Walk The Dinosaur'; different, but the echoes of George Clinton were to return.

Musically incredibly talented, W(NW) strutted their stuff to the max after the Montellas tried to get it together with an embarrassingly small audience obviously not interested in their 'undeniably stylish' set 'with a twist of English eccentricity' as well as a heavily waxed moustache. The last word on Was (Not Was) shall be left with the Montellas: "good and funky".

Gay Flashman



energetic 'Dreamwalk Baby' and 'I'll Stick With You'.

Not only did The Primitives play their way through the new album, but they also did a brilliantly emotional cover of the soul classic 'As Tears Go By'. The couple of new songs in the repertoire included the 'very new' 'Wind Behind Me', which was an enjoyable, jangly love song, rather in the same vein as 'Out Of Reach'.

The two encores included the manic pseudopunk thrash of 'Buzz, Buzz, Buzz' and ended with the heartfelt cry for help of 'Stop Killing Me'.

Chris Smith

THE PRIMITIVES

Leeds Poly (JLP)

On a stage that was struggling to contain all of the band members, Goodby Mr Mackenzie played their way competently and enthusiastically through a radical Big Country-style set. It was radical in the sense that the songs weren't just romantic pop whims, but included the possibly controversial 'Strangle Your Animal', and finished with the brilliant 'Rattlin' Boy'.

In a cloud of smoke, the once calm Poly erupted into a frenzied ruck as The Primitives blasted their way into their new album with the



S.E. ROGIE

Duchess of York

Suleiman E. Rogie has at last made it to Britain to give us his 'Palm Wine guitar music', after 26 years of trying; it took Andy Kershaw to rescue him from obscurity in the States.

the epithet 'Palm Wine music' does not sound promising but, as Rogie explained to his appreciative audience, it is pure blues from Sierra Leone, very laid back, soulful, with a high clean African guitar sound backed by a simple taped drumbeat.

He told us too that we could learn from his tales of his youth, as beggar, thief, and almost as suicide. Rogie is most thankful that he has survived to entertain his 'friends' in Britain - we too have something to be grateful about.

Mark Wright

THROWING MUSES/PIXIES

Leeds Poly

The Pixies inhabit the worst realms of rock 'n' roll. Denying all precedents and images, they mix English and Spanish to belch out gouts of the fiercest black thunder. The standard rock song is smashed apart and re-assembled with all the fragments in the wrong places. The noise springs free of the four slobbers on stage who create it, guitars and voices together in a wordless, frustrated, roar of anger. The sound is both decentred and exceedingly intense, burning itself into the faces and feet of all present.

The Throwing Muses are less directly confrontational and similarly less rock 'n' roll. They redefine their roles

as musicians by performing as transmitters through which the music flows. Nervous and hesitant on stage, only drummer David seems to actually be here - his arms thrashing wildly as he drives the songs along. The others are caught up in the

never to be grasped. They smile, delicately, as they pull apart the spectator's mind.

These two bands complement each other totally . . . knocking down and redefining all the critical theories of meaning and emotion. They are the gods of a music that

complete with a laser light display, mad scientists and two psychedelic balloons! Amidst this, Hawkwind, bedecked in white to be seen through these technicoloured wonders, expertly equalled it all with a set of ease, experience and, at

Perhaps only the length of the set hindered what could have been a perfect night but, then again, this was probably due to being coherent throughout and Hawkwind gigs just weren't made to be like this!

Matty Pretty



LITTLE CHIEF, DANBERT NOBACON, YOU SLOSH Green Fair Benefit April 30, 1988

Tartan Bar

I don't think I've ever seen quite such a diverse collection of people as those gathered to see Saturday's sell-out Green Fair gig. A good atmosphere had carried over from the daytime events, and the newly-decorated 'green' Tartan Bar aptly captured the spirit.

You Slosh kicked off the evening with their brand of 'death-thrash folk', and tried, with some success, to get people off their bottoms. For those of us with tired feet, this electric celidh music provided the perfect medicine. A well deserved rest was taken whilst we listened to Danbert Nobacon, guitarist with Chumbawumba, play a few of his hard-hitting 'anarchist-folk' tunes.

Little Chief were then greeted by a heaving mass of bodies leaping up to dance. An hour's set of wild ska/reggae was followed by four encores and rapturous applause.

The Chieflets played the same song three times, but no-one cared it was so good. A well satisfied capacity crowd dissipated into the night.

Thanks everyone and see you next year.

process of recreating creation.

Where the Pixies choose to avoid meanings, the Muses overload on them, throwing up messages from thousands of separate discourses. There is no traditional structure within their songs, instead incongruous styles and rhythms are massively juxtaposed, the words reflecting snatches of conversation barely heard and

denies all the old necessities of truth and reference. Terrifying and beautiful.

VEE

HAWKWIND

Refectory

'Welcome to Utopia!' was the call of Dave Brock at the beginning of the first refectory gig of the term. And, this was really more of a show than a concert, coming

times, pure inspiration.

Some of their electronic effects and noises were totally spaced out and defy explanation, carrying the audience on continually through the genius of 'Levitation', 'Necromancer' and the mind-warping marathon of 'Sonic Attack'. In the end, the music simply drove on to what can only be described as an aural blitz of the senses.

MUSIC



BBC PHILHARMONIC ORCHESTRA Edward Downes

Leeds Town Hall

Prokofiev's 'Classical' symphony needs a touch of acidity if it is to become much more than a pastiche. Downes and his orchestra managed to gloss over the rhythmic and harmonic quirkiness of the writing, leaving a bland, inconsequential result.

Things improved immeasurably however in their performance of Rachmaninov's vast Third Piano Concerto, 40 minutes of superbly executed late romantic indulgence. Yefin Bronfman coped well with a solo part of legendary difficulty; the occasionally clanging piano tone probably a result of a lousy acoustic. The closing minutes were awe inspiring; uplifting yet still leaving a trace of introspective melancholy.

After all this, Glazunov's jolly Fourth Symphony sounded incongruous. Undeniably 'nice' music, well written and well orchestrated... but unmemorable.

Graham Rickson

CASSANDRA COMPLEX

Theomania (Preview)

The Cassandra complex are a Leeds band, overlooked by the general public in their search for drivel-house-bop and written off by the music press after a recent band split.

It's their loss. Whatever the critics buried has kicked off the coffin lid and come out screaming for attention.

The third (and best) C.C. album 'Theomania' kicks off with the new single 'Godjon' (soon to be released) and proceeds to drag the listener into a world of seething guitar and keyboard rhythms laid over a rapid-fire drum machine beat guaranteed to have you feeling around your Leeds 6 abode.

HEAD

Sin Bin (Virgin)

INXS with a Vegas swing; The Clash backed by the chorus line from '42nd Street', Sinatra sings selections from 'The Great Rock 'n' Roll Swindle'. Enjoyable in a blindingly naff sort of way.

PRINCE

Alphabet St (Paisley Park)

Prince apparently began with a mix as skeletal as 'Kiss' but then let The Family Stone into the studio next door on the condition that they left their drugs outside. Therefore not a disorganised bulldozing wall of funk noise, but a clean and sparse pop record with a quietly deranged funk backing.

SALT 'N' PEPA

Push It (ffrr-London)

Pop-rap record of similar doubtful lyrical content to Fleetwood Mac's 'Big Love', and uncomfortably close to Devo's 'Whip It'. Nevertheless, pleasant enough, with a hummable keyboard part.



EXPOSE Seasons Change

FISHER-Z Big Drum

FUNKREW

Bad Bad Boy (Arista)

The distant imploding sound of helicopter rotor-blades biting the dry, Asian air... the swirls of dust as the first aircraft flashes briefly into view... the opening bars of The Doors' 'The End'... the surreal liquid horror of napalm cloaking a row of palms in a sunburst of American death... the opening scene of 'Apocalypse Now'. A bloody sight better than listening to these records, I can tell you.

THE WILD FLOWERS

Take Me For A Ride EP

(Chapter 22)

The Wild Flowers continue to cling desperately to their Long Ryders and Husker Du albums and play correspondingly. Includes one track from 'Dust' LP and an excellent acoustic version of the title track.

The style of the disc is as hard to classify as it is good, ranging from the ranting thrash of 'Too stupid to sin' to the more sinister and haunting 'honeytrap'.

However you want to pigeonhole this album you cannot ignore the talent that went into its creation.

Currently available only on important (15,000 advance copies sold in Europe) but will be available here soon on Rouska/Play It Again Sam. Treat yourself!

Rorschach

PIXIES

Surfer Rosa (4AD)

Steve Albini is not a nice guy. He is the master of Scything Metal Whine, pioneer of the electric guitar as percussion

instrument and wielder of white noise as a physical force. Steve Albini does things in recording studios which make the Jesus and Mary Chain sound like The Carpenters. Steve Albini is not someone you'd ask to feed your cat whilst you're away: he is a complete bastard. He is also the producer of this Pixies album.

The result sounds as if, during the making of Talking Heads '77' David Byrne first discovered the delights of tequila slammers, heavy metal guitars and shouting in Spanish, and then attempted to record the album in 35 minutes backed by The Buzzcocks. Hence, there are relatively straightforward songs - most notably 'Gigantic' - there are straightfor-

ward songs which turn into deranged deconstruction workouts as they progress, like 'Bone Machine', and there are tracks which are clearly threatening and contorting wrecks of songs from the outset, like 'Broken Face'.

This is a good record. It has Pixies' songs. It has Steve Albini's production. It has choruses that go 'Rosa, oh, oh, ohh, Rosa!' But most of all, it has shouting in Spanish.

Adam Higginbotham

● Pixies: Trouble at the bottom of the garden



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MANTRONIX In Full Effect (Ten)

Do you know what Time it is? Mantronix is the sound of a future always out of reach, gangster boogie meeting glittering impersonal electronic mayhem in the sonic crucible of Curtis 'Mantronix' Kahleel's mind.

And 'In Full Effect' is the sound of their arrival at ground zero of the dance war. An impending million dollar deal with Capitol Records ensures Mantronix's viability in the Loadsamoney stakes but it's this material that will make it a world domination enterprise.

Slicing and dicing the hardcore beat and sampled exotica, Kahleel has built the greediest, most exciting miscegenation of dancefloor thunder and noise compulsion since Public Enemy's 'Yo! Bum Rush The Show'.

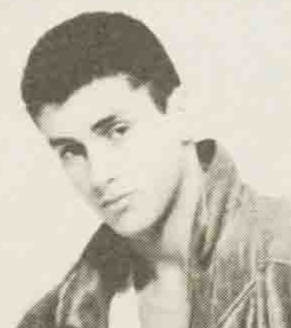
The opener Join Me

Please... casts Mantronix and rapper MC Tee in a fake open air jam setting, and apart from the unfortunate interlude of Dear Tracy (Death to Lovers' Rap!!) the heat never drops until the final beats of Megamix '88 shake your stereo. Buzzsaw scratching highlights MC Tee's digital ragamuffin rap against the dumb beat of Sing A Song and Simple Simon's sampled finesse alike, but behind it all Mantronix micro-stitches a breathtaking panoramic of impossible sound.

This is a multi-purpose dance album for the next decade, as potent an answer to House's club nihilism and the parochial Yo-boy stance of LL and the rest as it is to the Mish and their barren retarded ilk.

Unless you've been through 'In Full Effect', you're not living in 1988. So now do you know what Time it is?

Andrew Harrison



CULTURE

Continued from page 7

The Soup Dragons' genealogy and preoccupations have demonstrated a similar desire to establish some mythical point in history Where It All Went Wrong. Their task, then, is to find some new language in which to articulate such a laudible project, and, sadly, where nemesis awaits the whole undertaking.

Classical silent cinema evolved a language of gestures and conventions placed in the service of narrative. Jarman, in creating a silent film without narrative, turns for his visual language to the popular media, and in doing so delivers a barrage of images hopelessly drained of meaning and, without the crutch of narrative, impossible to renew - Union Jacks, skinheads and hooded terrorists/SAS men. Likewise the Dragons with their clumsy and premature taking up of the authoritarian trappings of rock stardom - conspicuously expensive equipment, the rigidly drilled stage act - enact the same self-lacerating cycle of the banal and the incoherent.

CRISIS

What's on



Cinema



THE HYDE PARK (752045)

May 6 - For six days THE DEAD at 7.30pm.
May 12 - For one day ANGEL HEART at 6.30pm and 9pm.
May 13 - For seven days EAT THE RICH at 7.30pm.
Late films at 11pm.
May 6 - THE FLY
May 7 - INNERSPACE
May 13 - THE BLUES BROTHERS
May 14 - FULL METAL JACKET

LEEDS PLAYHOUSE (442111)

Late films at 11pm.
May 6 - THE THREE AMIGOS
May 13 - ROXANNE
May 14 - MIDNIGHT EXPRESS.
May 15 - BABETTE'S FEAST and PRESENCE FEMININE at 7.30pm.

COTTAGE ROAD CINEMA (751606)

May 6 - For seven days BABY BOOM at 5.40pm and 8.10pm.
Sun 6pm and 7.30pm.
Late show at 11pm. May 6 - THE BLUES BROTHERS
From May 13 - For seven days MOONSTRUCK at 5.45pm and 8.10pm. Sun at 5.15pm and 7.40pm.
Late film at 10.45pm.
May 13 - PINK FLOYD THE WALL.

THE LOUNGE CINEMA (751061)

Friday, May 6 for a week EMPIRE OF THE SUN at 5.20pm and 8pm. Sun 4.20pm and 7pm.
May 13 - For seven days BROADCAST NEWS.

Gigs



ASTORIA (490914)

May 6 - Nancy Griffith (£4.50/£5)
May 7 - Five Famous Women (benefit gig)
May 11 - Ted Hawkins plus Tanita Tikaram (£4.50/£5)
May 13 - Little Chief, Hang The Dance, Exile Intact and the 4 Millions (£3.50)
May 20 - John Coghlan's Diesel plus Red Eye (£3)

HADDON HALL (751115)

May 6 - Brothers In A Strange World
May 7 - Red Eye
May 12 - Third Man
May 13 - Pyjama Party
May 14 - Bruised And Used
May 19 - The Keep

ADELPHI (456377)

May 6 - Demolition Experts
May 7 and 14 - Ed O'Donnell And His Band

TRADES CLUB (620629)

May 7 - Nana Vasconcelos (Jazz and Blues Society meet on Union steps at 7.30pm)

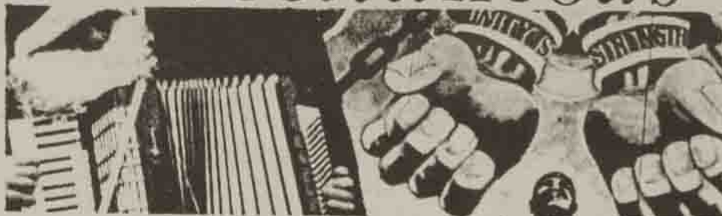
CITY VARIETIES

May 6 - Loose Tubes (£5, £4, £3.50)

LEEDS POLY

May 6 - Misty In Roots
May 8 - Fields Of The Nephilim
May 12 - The Icicle Works
May 20 - Abdullah Ibrahim

Miscellaneous



FRIDAY, MAY 6

J. SOC SHABBAT - Comes in at 8.31pm and goes out at 9.45pm. Services at 7.15pm, Friday night and 10am Shabbat morning in Hillel Flat. Shabbat Shalom.

ARAB SOC - Speech about the uprising of the people of Palestine by UK PLO Representative. Room 21 Roger Stevens Building 5pm. Free.

SATURDAY, MAY 7

PROG ROCK DISCO - with Black Lodge supporting, in Tartan and Doubles Bars. 8.30pm.

MONDAY, MAY 9

Third World First, planning meeting in the Old Bar at 5pm.

SUNDAY, MAY 11

ALTERNATIVE CYCLING SOCIETY - Ride to Harrogate off the beaten track. Meet at LUU steps at 10am. Remember the ACS won't leave you behind so why not take a break from revision and come on down.

MONDAY, MAY 9

CHRISTIAN UNION MEETING/LPCU - At the Jubilee Room in Beckett Park. Speaker David Williamson. 'Personally Speaking' 7pm. All welcome. Dare to be challenged.

THEATRE GROUP

Directors Meeting, Raven Theatre at 1pm. Members come and select/provide plays for early next term and next year's musical.

ANTI-RACIST MULTICULTURAL EXTRAVANGANZA - Riley Smith Hall. 12-2.30pm. Exhibitions, stalls, videos, food. Speakers. Evening Steel Band in Riley Smith Hall. Entry free.

THURSDAY, MAY 12

DRY SLOPE SKIING, HARROGATE - Includes one hour lesson and hire of all equipment. Leave Union at 7pm. Tickets £4.40 (£2 deposit).

DEBATING SOCIETY - Debate 'This House Believes It's A Man's World', Raven Theatre at 1pm.

FRIDAY, MAY 13

THIRD WORLD FIRST - Day of Action in London, for NO FOREIGN INTERVENTION. Tickets on sale in the Union. Meet on the Union steps at 10.45am.

WEDNESDAY, MAY 18

THEATRE GROUP - Disco, Doubles Bar, drinks promotion. Members 30p, non-members 50p.

Exhibitions



BRADFORD NMP (0274 727 488)

To June 19: Exhibitions of the work of Fay Godwin (landscape photographer) and Julie Margaret Cameron (Victorian portrait photographer) and Yousuf Karsh (Canadian portrait photographer). Also a display of theatre photographs celebrating Opera North's first visit to a newly refurbished Alhambra Theatre in June.

ST PAUL'S GALLERY LEEDS

To May 14: 'Separate Perceptions', a display by Sue Brown, Annelise Holles and Leslay Sanderson, three Yorkshire artists.

LEEDS CITY ART GALLERY

Claes Oldenburg.

Nightclub

FRIDAY

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

SATURDAYS

Funk/House/Soul at the Warehouse (£2.50)
Downbeat at Ricky's (£2)
The Buzz at Ritzy
Megabop in Tartan Bar (75p/£1)
Poly Disco in City Site (£1)

SUNDAYS

Alternative Night at Ritzy

MONDAYS

Music Review at Ritzy (£1.25)
The Mix at Ricky's (£1)
Lesbian & Gay at Rockshack

TUESDAYS

Kaleidoscope Pop at Ricky's (£1.50)
Rock and Alternative at the Warehouse. (£1.50).

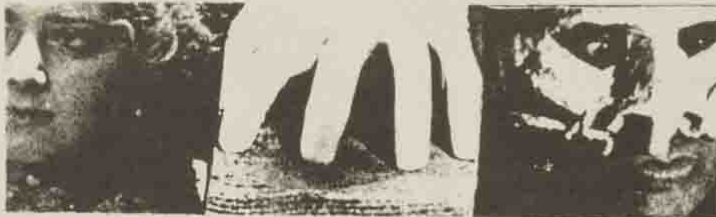
WEDNESDAYS

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

THURSDAYS

Thursday Bop in LUU (70p)

Theatre



LEEDS PLAYHOUSE (442111)

May 6 and 7 only, Fay Weldon's stage adaptation of Jane Eyre.
From May 12, Kafka's Dick by Alan Bennett at 7.30pm.

LEEDS GRAND (459351)

May 6, Fidelio, May 7 Tosca, both at 7.15pm.

UNIVERSITY WORKSHOP STUDIO

May 6 and 7, The Wasteland.

BRADFORD ALHAMBRA (0274 753 635)

May 6 and 7 New Sadlers Wells Opera Company in Bitter Sweet by Noel Coward.
May 10-14 Bradford Gilbert and Sullivan Society present The Gondoliers. May 16-21 Are you lonesome tonight.

LEEDS CITY VARIETIES (430808)

May 6, Loose Tubes 7pm, 9pm.

Next Issue

MAY 20

See you then

What's on



Personal



"I had to show my body on stage in those days" - so THAT'S what you did in Light Op., eh Mel? (Oooer!!).

□□□
Tetley plant-killer, beware or you might get hitched.

□□□
RAW LINDA
25 DOWN - Zippy Gray Had Bath! (5,8,3) Oliver Flabot (4,2,4,3)

□□□
BALL DRESSES FOR SALE. Telephone 446895. Ask for Louise in Flat 5.

□□□
OWTER ZEDS - original reggae/ska/rock music band need a sparkly trombonist/percussionist/backing vocalist urgently. Giggling band (0442) 844339.

□□□
Well there's Popeye Perry anyway!

□□□
Country and Western is the way ahead.

□□□
Late drinking result. Ridgeway 1, White Lodge 0.

□□□
No Glastonbury? Stonehenge is on every year. Go for it in 88.

□□□
You'll be lucky, HIPPY. Come and get it, love PC McBastard.

□□□
'Buchers' and taxi drivers - a fatal combination.

□□□
Al; how many tabs do YOW smerk, ya darty Cockney BASTARD!!!

To all road users and pedestrians: NOTICE: Chris "My other car is a 6R4" Jackson is back - SOON!

□□□
NAYONE hoys tabs at wor lass!

□□□
DEVONSHIRE HALL BALL TICKETS ON SALE. 1-2pm in the Union. Only a few tickets left. Top bands, novelties, buffet supper, firework display, prize draw and many more.

□□□
NAYONE shags wor lass in me aan hoose!

□□□
"He's NOT a major contribution to road safety."

□□□
It will take a nation of millions to stop us. Word.

□□□
What is coming?

□□□
Cas, Nad, Mar + one = glorious!

□□□
Aztec Theatre Company is coming...

□□□
I love Natalie!

□□□
Snowy: yee spilt my f****n' pint ya bastad...

□□□
What's on people... WHERE ARE YOU??

□□□
Please understand I'm very very shy.

□□□
Aztec, Aztec, Aztec...

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● From COLOSTOMY, BOOK II Ch.3 Verse 27: "...and Hampson did come down from the High Place, and spaketh he unto the students. And they didst cry 'Bugger off, hippy!'"

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ALBANTIA

SPORTS



● IAN BAIRD, scorer of 2 goals v Swindon

LEEDS TOO LATE

Leeds recorded their two latest significant results of the season over the bank holiday weekend with victories over Swindon and Crystal Palace, coming too late to save the season from disappointment for the loyal United faithful.

On Saturday, Leeds produced a good display against Swindon. Sheridan's return to form and a good defensive performance by Peter Swan providing the basis for some incisive play which helped Ian Baird grab his first goals for six games. Both Baird's goals were headers in the first half following moves involving John Stiles, recalled to the side after a six month absence. Although Swindon managed a goal, their direct 'up and under' style of play was no match for Leeds classier passing game. However only a fine save by goalkeeper Mervyn Day with the last touch of the ball helped United to finish 2-1 winners.

Not for the first time this season, manager Billy Bremner was forced by injuries to play inexperienced players in the game on Monday. Vince Brockie and Peter Maguire came into the side for the first time against Crystal Palace but their performance showed promise.

A determined all-round Leeds performance gave the team a well deserved win, a John Sheridan penalty sending Leeds fans home, perhaps a little more optimistic about next season's promotion prospects.

Richard Wilson

FESTIVAL OF SPORT

From Monday, June 20, for one week only, the University is holding its annual Festival of Sport.

On each day a varied selection of sports will be played in the various University premises all over Leeds. The Sports Halls, Oxley Hall and Weetwood playing fields will all be used for students to get rid of that post-exam tension.

There is a 64 team 5-a-side football competition taking place on the Monday and Tuesday of the Festival. A straight knock-out competition it is open to any team. Also on the first two days are the mixed-doubles badminton championships, ladies doubles tennis and a singles table-tennis competition as well as an individuals squash competition.

Cricket (six-a-side), basketball and the women's five-a-side football take place on the Wednesday.

On the Thursday, a mixed hockey tournament will be played indoors at the sports hall, as well as the tug of war, whilst Friday will bring the men's doubles tennis, netball and volleyball competitions. The mixed doubles tennis will bring the festival to a close.

Before the week starts, on the Sunday, a sports day will take place at Weetwood, with athletics continuing throughout the day.

If anyone would like to enter any teams for the festival they can do so by going to the University sports office, where application forms are already available. The closing date for entries is May 20.

A

R

C

Launch of New ANTI-RACISM PACK

and

RESOURCE CENTRE

WEDNESDAY 11th MAY.

LUNCHTIME/1pm IN RILEY SMITH HALL—SPEAKER, DISPLAYS, FOOD, MUSIC, EXHIBITIONS, DANCE.

EVENING/7.30pm RILEY SMITH HALL—STEEL BAND, FOOD, DANCE.

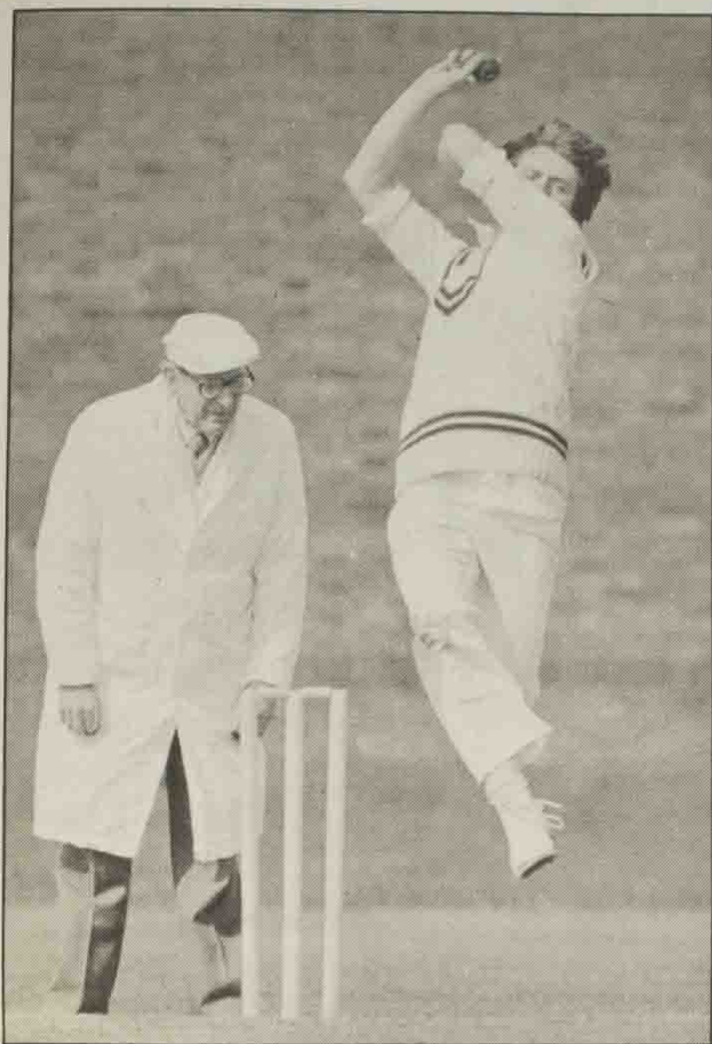
ANTI RACISM CAMPAIGN

P.P. LUU

SPORTS



UNI CRICKET WIN



In the first cricket match of the season both the men's cricket teams won comfortably against Bradford University, although neither produced wholly satisfying performances.

The 1st XI, sent in to bat on a slow and wet wicket, never struggled against a limited attack which failed to use the helpful conditions as UAU opponents will do. Two half centuries were important - wicket keeper and opener Kersey's maiden 50, and a rapid 59 in nine overs from the previously rusty Murgatroyd. With

the other batsmen chipping in, the daunting total of 200-5 suggested strength in depth for the Leeds team.

In reply, Bradford had few problems against a poor opening attack, and a number of boundaries removed spin twins Cox and Harley from the fray. Bradford however, passed up the opportunity to take the initiative and Healy plus Jones' (3-15) tied them down before Cox returned with a vengeance to take five wickets for 42 runs. Bradford crumbled to 142 all out.

Tony Ross

YORKS POOR START

After their success in the Benson & Hedges trophy last year, the cricket season has not started well for Yorkshire. With three matches played, the early confidence has gone down the drain with the rainwater as a win still eludes them.

Rain has always played its part as always, and in the defence of their trophy against Northants last week, Yorkshire's highly promising start was again ruined by the weather. Metcalfe was out for a bright 70, and Moxon hit four boundaries in his unbeaten 82 as Yorks put together 173-1. Then the rain came down...

With a proven one-day batting order, the home side would have felt confident about setting Northants a sizeable total, and with Worcs and Notts in the same qualifying group, one point a-piece could prove costly for both sides.

The newly-established fourth day of the Britannic Assurance League was not needed last Saturday as Derbyshire secured

a win in a low scoring match at Headingley with a display of solid batting.

In the first Refuge Assurance match, Yorkshire were this time somewhat fortunate that the weather intervened. Having done quite well to have dismissed Derbyshire for 159 runs in 31 overs - especially considering the absence of Jarvis (with a bad back) from the bowling line-up - Yorkshire then were struggling at 36-3.

Then again came the rain, hail, thunder and lightning - putting both the game and the electronic scoreboard out of action, and Yorkshire were perhaps lucky to get two points from this abandoned game.

After this poor start, Yorkshire must look to the return of both Jarvis and the fine weather to restore their fortunes. They will not, one must hope, yet again resort to 'The return of Boycott'.

Johnny Chapman
Clive Hayward

DUTCH TENNIS

After one member of the men's tennis team got so drunk in London that he forgot to catch the ferry, the rest of the University team arrived safely in Tilberg, Holland, despite the valliant attempts by Simon Davis to get locked in the ferry's galley.

The tournament comprised of university teams from all over Europe, with each team playing in a group before qualifying for the play-offs. Each match consisted of two singles games and one doubles game, and Leeds University fielded four teams of two players each.

Decked out in club colours Leeds were the largest and most impressively dressed team.

Simon Davis, Justin Parfitt and Chris Hull were unlucky in being drawn into a tough group but eventually finished seventh, beating Leeds Geoff Smith and Simon Trees into eighth position.

Leeds third team finished in ninth place. D.S. Lim and Rob Burnett were also unlucky in their group draw.

The pairing of John Stead and Jim Haddleton reaped some reward, losing to the eventual winners (Brussels University) 2-1 in the semi-finals before eventually finishing fourth.

Despite Chris and Justin's sorrows they came back from Amsterdam on cloud nine!!!

Jim Haddleton

FOOTBALL ROUND-UP

Whilst the Division One championship is now certainly Liverpool's, the race for promotion from Division Two is far from definite.

Leeds United, who battled hard against injuries and indifferent displays, now look certain to finish in seventh place after a good Bank Holiday weekend, but now Millwall are certain of going up.

Bradford City are certain to gain a play-off place, McCall and Hendrie having improved tremendously this season. If they win against Ipswich, and Middlesbrough and Aston Villa falter, then they can still achieve promotion automatically.

In the Third Division Sunderland are assured of promotion, whilst in the Fourth Wolves' Steve Bull's 52 goals (so far!) have helped them to be the first team to win every division's championship.

Lincoln City regain their place in the Fourth Division after being the first team to

automatically be relegated from the League last year.

Back in West Yorkshire, Huddersfield drop out of the Second Division, whilst Oxford, Watford and Portsmouth are all relegated from the First.

All in all, the prospects are good for an interesting year next year but hopefully for the average football fan, without the total dominance of the League by Liverpool. With the news that they are trying to buy Gary Palister for £2½m, it is annoying that they want to have a virtual monopoly on all good players in the division.

Anyway with the season nearly over for most of the country a note for your diaries. Next Tuesday an international XI will play a Leeds XI strengthened by Kevin Keegan, Peter Shilton and George Best. The event is for charity and features Chris Woods, Bryan Robson, Gary Palister and Paul Gascoigne amongst others. It will be played at Elland Road, and costs £3 to get in.



As the European Championships begin to look like a happy hunting ground for the West German team, England's hopes of showing the world that the country that invented the game are still able to field a class team, and are a force to be reckoned with look remarkably slim, after their draw in Yugoslavia last week.

England's side was to be fair an 'experimental' side classed as such even before the game. But for England's faithful followers (why did they travel all the way to Yugoslavia, and where do they get their money from?) the performance shown live in this country was not awe-inspiring.

Also providing worry for England in the coming months will be Jack Charlton's fine young men from Northern, no sorry, the Republic of Ireland. John Sheridan, the Manchester born Leeds midfield supremo provided the inspirational corners that led to the two goals which defeated Hungary recently, and Mark Kelly, the Republic's latest acquisition from England's youth team, played an excellent first international performance.

When asked about him being "as English as you or I" by a London-based journalist, big Jack responded, "No, he's an Irishman, his dad was born in Belfast, no Dublin." But although Jack may not be sure which Ireland he is managing, he knows one thing for certain. "We'll give England a run for their money."

England's only realistic solution seems to be to play the team together as much as possible and to get them to know each other. Beardsley took a while to settle in at his new club and will do so in the England colours.

The European Championships will prove a difficult challenge for England, who were reckoned by Franz Beckenbauer to be one of the favourites. Yet England in individual terms must seem to have a far stronger side than that which travelled to Mexico in 1986, and they got to the quarter-finals of that competition only to be knocked out by the eventual winners.

There is still hope for the England squad, but there is a lot of preparation needed if they are to impress their European colleagues this summer.

CREATIVE IMAGE U.K.

PRESENTS

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MAGIC

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SPORTS DIARY

MEN'S CRICKET

Saturday, May 7
LUU v North Leeds

Wednesday, May 11
Medics v Liverpool

Thursday, May 12
Inter-Mural Cricket Final

MEN'S LACROSSE

Saturday, May 7
LUU v Cheadle

MEN'S TENNIS

Sunday, May 8
LUU v Manchester (away)
Wednesday, May 11
LUU v York (away)

LEEDS

STUDENT

INDEPENDENT NEWSPAPER

Blunkett
speaks
at LUU

David Blunkett, Sheffield's well-known blind MP, gave a challenging and thought-provoking talk to a small but interested audience in the Riley Smith Hall last Wednesday.

The lecture, as part of Disability Awareness Week, concentrated on the need for people to change their attitudes and prejudices towards the disabled: "People have a very paternalist attitude," he explained. "Disabled people have to make the decisions for themselves - they have to have a go at everything and hope to succeed and yet accept they might fail."

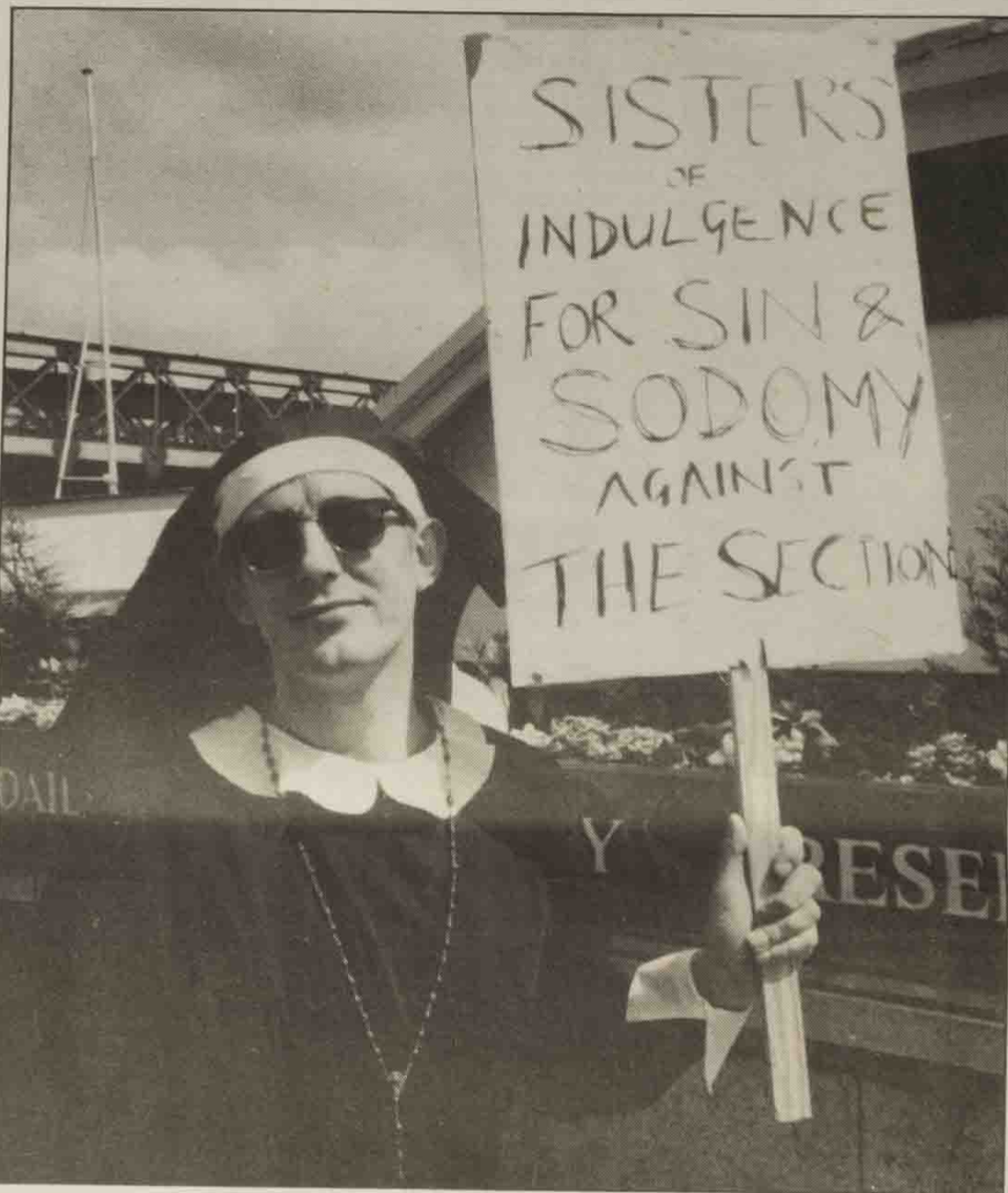
He also emphasised the need for people not to make assumptions about the disabled's expectations.

"We all want to have sexual relationships and to partake in the interesting and exciting activities of everyday life," he concluded.

When questioned on his ambitions, Blunkett was less open:

"I don't want to just be an MP," he told *Leeds Student*. "I'd obviously like to be a member of a Labour government. Beyond that, I'd have to see at the time what was right for me. Right now, I think we have to concentrate on just getting a socialist government."

Martyn Ziegler



● A sister of mercy parades his habits at the Clause 28 demo (see page one)

Photo: Andrew Smith

New SU Exec backs CLCM Gaysoc

At the Open Meeting last Thursday to discuss the banned Gay and Lesbian Society of City of Leeds College of Music, it was revealed that the new students' union Exec, who were expected take over this September as is customary, had already replaced the old Exec on the instructions of the Director of the College Joseph Stones.

Clive Spendlove, Chairperson of the Gay and Lesbian Society explained how a group of anti-gay students had got hold of a copy of the constitution of the college and then pointed out to the Director that the new Exec, which was elected before Easter, should take over now and not later in the year.

It is uncertain whether Stones believed that the new Exec might be less sympathetic to the outlawed society than the outgoing one, but if this is so, he is mistaken.

New President Mark Finney explained, "We will be giving the society our full backing and fighting just as hard for them as the old Exec."

Finney went on to say that he found it "ironic" that the Gay and Lesbian Society which is officially recognised by Exec, has its posters pulled down and is not allowed to

Report by
JOHN RIGBY

hold meetings on college premises, yet the Christian Union for example, does not suffer the same treatment despite its failure to submit a constitution to Exec.

At the meeting, which took place at the Poly, Spendlove expressed thanks to everyone who had given their support and he mentioned LPSU President Ed Gamble, who took the matter to NUS Spring Conference.

Treasurer Madeline Holloway spoke of a group of Leeds women, 'Parents Friend', who have banded together to support each other as they come to terms with the fact that their children are gay. She also explained that a campaign to ensure that the Gay and Lesbian Society would survive, would be launched on May 18.

Richard Mills, now the ex-president of LCCM Exec expressed hope that a special governors meeting to discuss the matter would be held soon, if possible before the

next scheduled one in June. Left Wing Councillor Garth Frankland, who has done much to pass gay legislation into Labour Party policy, spoke of his fear that Clause 28 would be law in a month's time, and that this could damage the society's hope for survival. He spoke of Stones' "psychosexual problems" and how the removal of Stones "would be the preferable option now."

Special guest Dr Austin Allen, the Bradford teacher who was sacked (and then reinstated) after admitting he was gay, related the homophobia in Thatcher's Britain to the apartheid policies of the South African government in the sense that they both violated the UN Declaration of Human Rights. He pleaded that Joseph Stones should not be prejudiced, but educated to recognise his mistakes.

Since the meeting the *Guardian* newspaper have been in constant touch with Clive Spendlove, and this Thursday the BBC's *Brass Tacks* team will be in Leeds to interview the prominent members of the society for a documentary about the effects of the Clause on young people, especially those in education.

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Mark Wright

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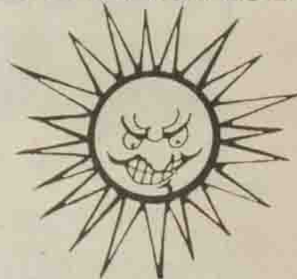
FAN

Fanthing

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WEATHER
FORECAST

Friday: Dry with sunny clear spells, approximate temperature 6°C 43°F.

Saturday: Dry with sunny spells, light winds, rather warm, maximum 18°C 64°F.

Sunday: Dry with sunny intervals but rather more cloudy with cool easterly breeze, maximum 14°C 55°F.

Supplied by LEEDS WEATHER CENTRE

NEXT ISSUE: *Leeds Student* goes KOMICS KRAZY!

* ALAN MOORE
exclusive interview
* COMICS GUIDE
and more...