

LEEDS STUDENT

Tetley Bittermen.
Join'em.

No. 227 Friday 16th May 1980 Free.



Above: 2,000 people rallying on Woodhouse Moor - or less.

Party ruined by 'aggressive' Mrvos

A 2nd year Landscape Architects 21st Birthday party at the Polytechnic's Brunswick Terrace building was completely disrupted by new Executive policy last Friday.

The party was originally booked last term, and as the organisers had not been informed to the contrary they assumed that the party was to go ahead as planned. However, on the night of the party, people arriving at 8.15 were informed that their tickets were invalid, because a new ruling prohibited 21st parties from being held in the building, despite the fact that deposits on the booking had already been paid.

The hostess of the party arrived at about 9.00 pm. and claims that she was whisked into a back room. She said that Union President Stevan Mrvos told her in an aggressive manner, that policy had been changed, and that there were to be no more parties. She claimed that he also said that no one could enter the party unless they had a Union card or were being signed in. There was no mention of a refund, and the hostess alleged that Mr. Mrvos had been drinking.

A non-student who had arrived with a member of the Executive, Mr. Graham Lowe, who was prepared to sign him in was also refused admission on the grounds that the numbers were exceeding the fire limit, although it is claimed that there were not the 400 people

that the regulations specify, there.

The person said that he was prepared to wait until others had left the party, at which point, it is claimed that Mr. Mrvos shoved a broken glass into the man's face cutting it badly. Observers say that Mr. Mrvos had been drinking heavily and had been "looking for trouble all night".

The injured man, Gary Smith, said, "They would not let me in, and I called him a drunk, so he put a glass in my face".

After the incident Mr. Mrvos is reported to have followed Mr. Smith to the toilets, where Mr. Smith tried to wash his cuts. Mr. Mrvos is said to have mocked the injuries, and had to be restrained by the security staff.

The hostess of the party said, "It was an absolute shambles. If Mr. Mrvos knew about the new arrangements, he should have told me, and I wouldn't have held the party. It spoilt my party completely, and you do only have one 21st".

The affair has been presented to the Poly Union Executive for discussion, and it appears that Mr. Mrvos might have to appear before a disciplinary committee to explain his actions.

The signing-in procedure was introduced to prevent further violence following a scuffle on Friday 2nd May at Brunswick terrace, when a non-student had been knocked through a reinforced glass door, escaping with surface grazes.

DAY OF APATHY

"You would never have guessed it" was the typical reaction to Wednesday's controversial TUC "Day of Action". Through Leeds life simply continued as normal, even the threatened total shutdown of the bus service failed to materialise.

At the University staff turned up for work as on any other day, although some took time off to attend the march in the afternoon, and the story has been much the same at all the other colleges. The Polytechnic Union Executive decided to close the building, but the result was far different. The staff turned up to man the coffee bars and refectory, which meant that the only facility closed was the Executive Office, which, as an observer remarked, "was no bad thing".

below: Handful of students on the March.



At Park Lane College, some students were sitting exams. Union President Nigel Fisher said,

"Some boards shifted their exams to avoid the day, but two wouldn't".

He said that the Union had encouraged students to respect the day and to stay at home, and claimed that 75% had come in. He explained that this was not necessarily due to a great feeling of solidarity with Len Murray,

"They saw it was a sunny day, and decided just to have a nice time".

At the University few students were made aware of the nature of the day, as there were just two pickets on campus, outside the Parkinson building. There was no call for a boycott of lectures, and members of Executive ferried staff into work in the morning.

The highlight of the day was a march from the Garden of Rest to

Woodhouse Moor, where a rally was held. It has been claimed that about 2,000 people attended this. The University Union Executive said that about 50 members of the University attended.

Many people have been openly critical of the day, saying that its effect has been simply to strengthen the hand of the Government by showing the fragmentary of opposition to it, and certainly Conservatives were pleased that the day was so low key, Gordon Walters, the University Union's Publicity Officer said,

"I'm delighted with the turnout".

One member of staff, who attended the march and the rally, said,

"It's a farce. Mrs. Thatcher must be sitting at Number 10 rubbing her hands with joy, saying "what opposition". She won't take a blind bit of notice of this".

LEEDS STUDENT 1979/80

Editor Elect: Cat Smith.
Arts Editor: Alistair Scott, Sean O'Hagan.
Features Editor: Patti Hewstone.
Sport Editor: Chris Springham
Editorial Staff: Mike Hatcliffe, Judith Breen, Chris Jaecker.
News Staff: Susie Muller, Fiona Mallons, Sheena Hastings, Andy Bickley.
Arts: Donald Watson, Chris Berry, Cathy Galvin, Eben Black.

Dateline: John Braidwood, Andy Hammond, Pauline Ness, and Penny Clarke.
In the other terms many others have helped, and I would like to thank them as well, and everyone who has contributed in any way. Special thanks to the Finance Department for keeping me on the straight and narrow.

Hugh Bateson
Editor.

Inside:- 'Why didn't they ask Evans'? - We did, page 6

LEEDS UNIVERSITY UNION

Sir Roger Stevens Memorial Lecture

The Rt. Hon. EDWARD HEATH, M.P.

will be speaking on

THE BRANDT REPORT AND THE NORTH-SOUTH DIALOGUE:
A Programme for Survival

in the

Refectory, University House, University of Leeds

on

TUESDAY, 17th JUNE, 1980

at

8.00 p.m.

Admission by ticket only. Price 50 pence
from Leeds University Union Travel Bureau,
P.O. Box 157, Leeds, LS1 1UH.

Proceeds will go to the establishment of an annual prize awarded in the name
of Sir Roger Stevens, Vice-Chancellor of Leeds University, 1963-70.

All Welcome

Editor to resign



above: Hugh Bateson (right) and Sports Editor Chris Springham

The Editor of LEEDS STUDENT, Hugh Bateson, is to resign from his sabbatical position. This means that this will be the last edition of the newspaper this session.

Mr Bateson said that he was giving up the job for "wholly personal reasons".

He will be succeeded in August by Cat Smith, who is at present involved in passing her finals. Mr Bateson pointed out that he would not be leaving Leeds immediately, but would remain "for a couple of weeks to tidy up all the loose ends". He explained his decision,

"It is simply a matter of priorities, and my long term career must come first. The summer term is never the most active for a sabbatical, and this seemed as good a time as any to go. I would, though, like to take this opportunity to thank everyone who has worked so hard on the paper this year."

Dancers encounter venue problems

The recent performance in the University Union's Riley Smith Hall by Robert North and Janet Smith, has highlighted several problems facing societies.

Robert North is an internationally acclaimed dancer, and a choreographer with the London Contemporary Dance Theatre. His was the last of a series of visits to the University made by renowned dancers, but the Modern Dance Society now doubt whether they can continue to attract such performers.

The group claims that the facilities that have been made available are inadequate. They say that the Riley Smith Hall has a poor stage and is impossible to blackout. The Refectory is said to be too large, while the Great Hall does not have any raised seating. The society

used staff channels to ask the Vice Chancellor, Lord Boyle, for the use of the Clothworkers Hall because it both suits their needs and would attract an audience that was not simply made up of students. The request was refused.

The treasurer of the Modern Dance Society, Judith Ellis explained that performers such as Ross McKimm and Sue Little could not now be re-booked, as it was not worth their while to return to the Union. Ms Ellis was keen to see a major reconsideration of the criteria by which the use of the Clothworkers Hall is decided.

The Vice-Chancellor's secretary said, "The Clothworkers Hall is used specifically for teaching purposes by the Music department, and for recitals and outside concerts. It is a very frail structure, and we are very particular about the societies that we allow to perform there."

A chance to use a dentist's drill

The University and the University Union are co-operating in holding an Open Day for the General Public this Saturday. The event is designed to be an opportunity for the people of Leeds to discover just how their University works.

Over sixty academic departments will be on display for visitors, who will be able to participate in as well as view the exhibits. Among the chances for the public to try something new will be the chance to drill teeth in a dummy head, to attempt to master the intricacies of Chinese cookery, to drive an electric bus and even to try to lift a 500lb weight through levitation. Visitors will also be able to learn about a number of subjects, from marketing beer, to how to buy a railway ticket in Serbo-Croat, to

weather forecasting.

There will also be a central exhibition in the Parkinson Court, which will be on the theme of the University and the Community. Special events during the day will include a lecture on Prison Reform from former Home Secretary Merlyn Rees, an evening piano recital, and a production of Sophocles' Antigone directed by Costis Livadeas from Athens.

The Union will also be organising a number of events during the day. There will be an exhibition on the work of the Union and on Overseas Students. There will also be displays from the ACTION group and the Third World Society as well as a Jazz special in the Tartan bar in the evening.

There will be a bar extension from 11.00 a.m. to 5.00 p.m. and Rag will be selling strawberry and cream teas on the lawn outside.



OPEN DAY 1980

Warbeck

The activities of arch-Tory, Peter Village at the University are beginning to cause concern in a number of quarters. It appears that Peter, who is far from the slimmest person in the world, has made a habit of frequenting some of the least attractive parts of the world, perhaps in an effort to see how the world really lives.

His latest escapade was a trip, highly secretively, to a massage parlour in darkest Headingley.

Now, our hero is not possessed of the greatest intellect, but even he was aware that something was happening when he was offered "extras", if he was prepared to pay for them. The little lad maintains that he refused them indignantly, and far be it from me to cast aspersions on the word of such an honourable gentleman.

News reaches me of a drastic change in the sleeping arrangements of the University Union's newest hack, the self styled "fabulous" Andy Kershaw, the Ents. secretary. The diminutive Kershaw, "mollusc" to his friends, has long been prone (sic) to take his pleasure between any sheets that offer themselves to his boyish body.

This is no longer the case, Andy, (15) has discovered true love and wanders chastely about in a love-sick daze, as befits his tender years. The unfortunate who is the object of his attentions is now the proud

owner of a dozen red roses, and could be a resident in Tetley Hall.

Another arch-Tory who has been misbehaving himself is super-bigot Dave Coburn, whose multitudinous sins include an analysis of women as a convenient receptacle. Just to give you an idea of the sincerity of the worm here is a snippet of conversation involving him. The discussion was about gays, and Mr. Coburn declaimed at length as to how free of prejudice he was, only to be heard two minutes later talking about "These naughty perverts". Nice going, toad.

Islamabad

Tandoori Restaurant,
Coffee Bar & Take Away

162A Woodhouse Lane
(Opposite the Parkinson Building)
LEEDS 2
Telephone: Leeds 453058

Open 7 days a week
11.00 am to midnight

BRITISH RAIL

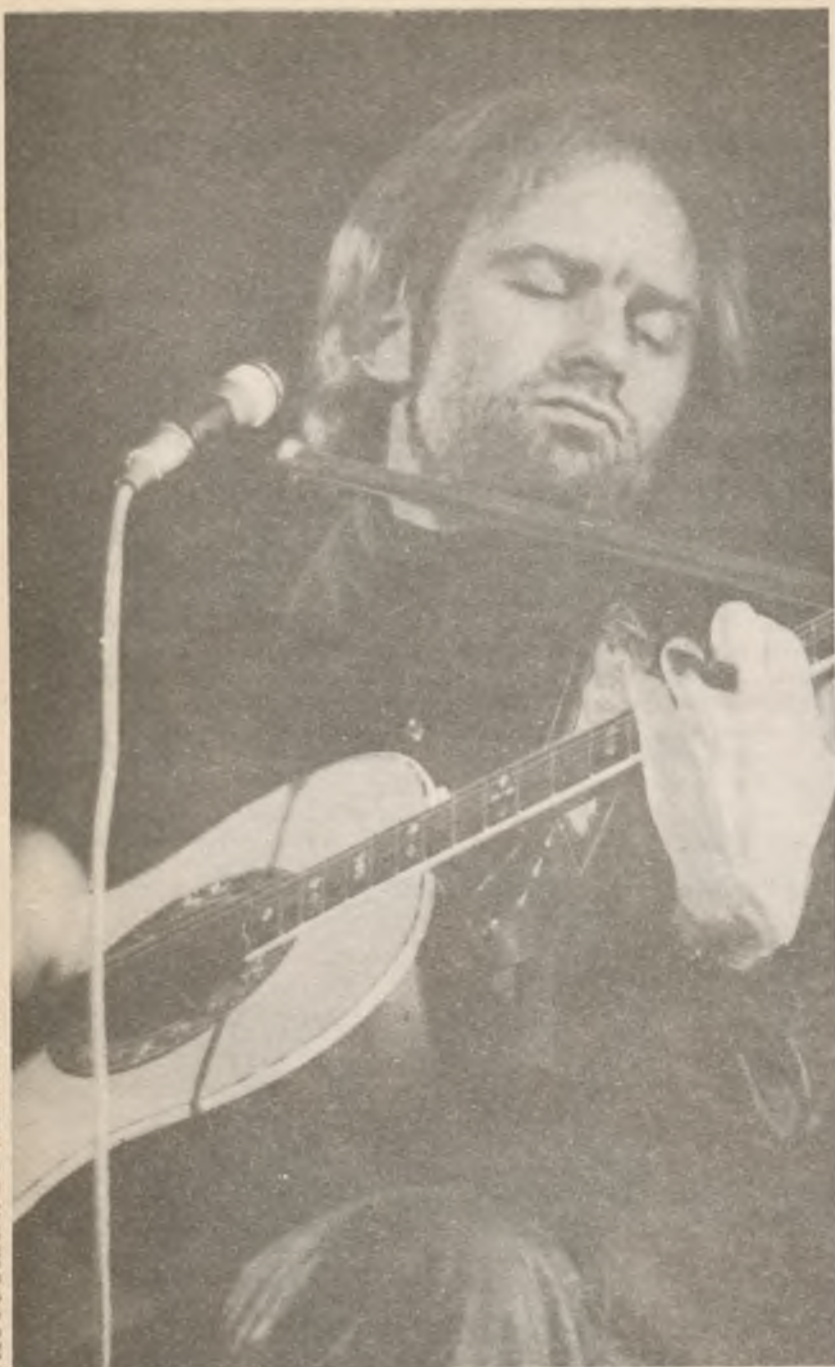
obtain your tickets in advance from

TRAVEL OFFICE, UNION BUILDING, Leeds University

TELEPHONE, 39071 ext. 25-26 OR 448877 direct.

at station prices!





PHOTOGRAPH BY WILLIAM SCOTT

Above: Roy Harper Below: Howard Devoto



PHOTOGRAPH BY JENNY MIDWINTER

Gigs

Roy Harper
University, Riley Smith Hall.
Tuesday 6th May

Harper's past history is colourful; having built up a strong following in the folk clubs during the late sixties, he proceeded to alienate this, in true Dylan style, by turning electric. His controversial image was enhanced in the mid-seventies when, in a Melody Maker interview, he extolled the virtues of Enoch Powell. Following this he began to be self sufficient, an attempt which was brought to a premature close by the contraction of a nasty

MAGAZINE RILEY SMITH HALL

Ents. so far this term have come up with some late starters and some non-starters which have left not too many people enthralled. The Magazine concert on Friday thankfully managed to redress the balance.

The Subliminal Cut (ex-Statics) played first and showed that they have found a new direction. They were interesting enough to woo a substantial crowd from the bar and in the end they were unlucky not to get an encore. They were followed by *Bauhaus* who were nothing if not entertaining. They sold an image that at times threatened to overshadow their music. They were almost totally in black and the lead singer (who looked like an emaciated Max Wall with a Nazi haircut) was determined to be nasty as can be. The music was formless depresso-rock that avoided melody like the plague, but their energetic theatricality won them great applause from the

WILD HORSES — REFECTORY

Wild horses have a good pedigree they include an ex-Rainbow and an ex-Thin Lizzy; and on Wednesday they showed they were by no means spent forces.

Their music was in the time honoured heavy rock tradition of Thin Lizzy et al. They were far above the incompetence of much of the new wave of heavy metal, and they had a nice blues influence as shown in 'No Strings Attached', a track from their debut album 'Wild Horses'. This four piece were polished, professional and as tight as their respective trousers, but

ROY HARPER's muse deserts him

WILD HORSES don't drag

disease from a sheep.

Through all this, though, his saving grace has remained a startling song-writing ability, which, on the strength of last Tuesday's performance has sadly deserted him.

The set was opened with the subtle melody of "One of those days in England", which was greeted by an enormous cheer. This, though, proved to be the highlight of the evening, both in terms of Harper's performance and of the energy expended by the audience.

His voice is still haunting and his guitar as proficient as ever, but this failed to conceal the weakness of

audience.

Not long after, *Magazine* filtered on to the stage — they had converted the drab backcloth of the Riley Smith into a striking set with a series of blue and grey perspex shutters, which did wonders for the atmosphere. They began with a song from their new album, 'Because You're Frightened', a fast number, almost commercial, by *Magazine* standards. This pace was maintained as they moved from 'Stuck' to the familiar strains of 'the Light Pours Out of Me' with Barry Adamson's bass and John Doyle's drums characteristically crisp. Their relationship is in many ways the key to *Magazine's* success; the drive and energy which they supply provides an unshakable foundation which supports the counterpoint between guitar and keyboards and affords the luxury of Devoto's verbal extravagances. There was a lull after 'Permafrost' with some more sedate pieces, but the band swiftly hurled themselves into 'Shot By Both Sides'—here the

MAGAZINE are still going strong

the new material. The title of his new album "The Unknown Soldier" for example was no more than a hackneyed musical version of a Sassoon poem, and was only vaguely preferable to the dull and predictable love songs which followed it.

The audience, though, hung on his every word, only stirring from their static admiration to applaud at the end of each song. They tittered at his attempts at inter-song chatter and laughed at his limp attempt at a comic rewrite of Dylan's 'One too many mornings'.

Don Watson

highlight was John McGeoch's guitar. Then they played their latest single 'Thank You (Fa Lettin Me Be Mice Elf Agin)', a song with a sing-along chorus and a funky beat that dates back to Stevie Wonder. Devoto noticeably forewent the possibility of audience participation here, preferring to keep aloof. He delights in his anti-stage presence, frustrating the audience with his own restraint (a frustration, however that fascinates rather than alienates.) The set finished with song 'From Under the Floorboards' and the audience demanded an encore. What they got was a glorious cacophony that sneaked its way into 'Definitive Gaze' from their first album. Strangely enough they were even persuaded to come back for a second encore.

The concert sold out and did so deservedly. For a change the support bands were treated to sizeable audiences and the crowd equally was treated to some great music.

Sean O'Hagan

Support band *McKitty* were a loud, heavy blues and Hendrix influenced band. On bass they had ex-Be bop Deluxer Charles Tumahai. Mr. McKitty himself showed that he was a clever guitarist, though he used a lot of pedal effects for his guitar sound. Keep an eye out for this band, they've got the talent, both as musicians and as songwriters. Their stage show was an excellent warm-up for *Wild Horses*. So how come only 400 odd turned up for this evening's entertainment?

John P. Braidwood



PHOTOGRAPH BY STEVE SAUNDERS

LEEDS PLAYHOUSE

Calverley Street 442111 Book also at Union Travel Office

Until 31st May — Studio Playhouse
Tues. 8p.m., Wed.—Sat. 7.30 p.m.
GOLDA and GROUCHO
British Premiere of US/Japan hit stars Thelma Ruby as Golda Meir. Plus...Alec Baron's fast moving compilation of Groucho Marx's funniest lines....

9th—13th June at 10.30am and 2pm
POLKA Childrens Theatre with actors, masks and amazing puppets. All seats 55p

FILM THEATRE
Tonight at 11.15pm
FARENHEIT 451 (A)
Francois Truffauts film of the Ray Bradbury sci-fi classic stars Oskar Werner and Julie Christie.

Tomorrow at 11.15pm
IT CAME FROM OUTER SPACE (A)
our second 3-D presentation. Come early we sold out last time... Box Office opens 10.30pm Special glasses 10p.

Sunday at 7.30pm
THE GETTING OF WISDOM (A)
"Where many Australian films have lost dramatic focus because of flaccid, passive heroes who are simply victims of circumstances, "Wisdom" is about a girl who's determined not merely to survive but to win" Phillip Adams. Beresford's period drama has some lively, witty playing from a youthful cast. It tells the story of a gauche young country girl who comes to an exclusive girl's school at the turn of the century.

Plus...
Sunday at 3pm
ORCHESTRA D'AMICI Grieg, Kinghorn Guitar Concerto, Mozart, Wagner's Siegfried Idyll, Ibert. Students £1.00 and 50

Monday 19th at 7.30 p.m.
MOVING VISIONS DANCE THEATRE
present Dances of Love and Death From Shakespeare Students £1.00

Books

Emoke
The Bass Saxophone
Josef Skvorecky
Picador £1.25

The 'Bass Saxophone', the second of these two novellas, is set in Kostelec, a grim Czech town under Nazi occupation. Dancing was prohibited, music hysterically censored. Jazz was denounced as a "negroid-judeo" corruption, and alternatively as "bourgeois decadent music".

For Skvorecky, now an exile, at 18, creativity itself, that "elan vital" was a protest of the individual against conformity. Jazz went underground, its American origins misunderstood, yet its music reverently loved by the Czech youth. "The Bass Saxophone" became legendary, the paradigm of jazz, a dream protest.

Skvorecky's portrayal of creative resistance to submission is poignantly ironic, never a crude partisan conflict. He presents, hauntingly, an aspect of everyday life under repression, which is both

Two novellas evoking a rebellion against decadence and repression in pre-war Czechoslovakia

"The Machine Breakers" - a pulp history of the Luddites

D. H. Thomas' award winning debut in fantasy novel writing

unstable and constant. In "The Bass Saxophone" the youth is enticed into accompanying a German Orchestra. Ironically his only chance to play the bass-sax is with Germans for a Nazi concert in his home town.

The youth is hypnotised by the legend of the bass-sax, yet his temptation to play is punctuated with dark fears and suspicions. Is it a trap. Caught between consorting with the enemy, on the one hand, and the illegality of playing the Bass sax. He succumbs; fascinated by the brutal soulless precision of the concert.

In "Emoke", set in an enforced Soviet holiday camp, where the characters, accustomed to freedom are bewildered and frustrated by their imposed leisure, the girl, Emoke, represents a naive mystical faith in a superficial spirituality, which is more powerful than ideology. Hers is an unconscious resistance to the decadence of everyday life. The cult persists through both novellas.

Lucy Von Smit

"The Machine Breakers"

Angela Bull
Collins £3.95 124pp.

The story of the Luddites, which is recounted in a new book by Angela Bull makes a good read for many reasons.

The Luddites were textile workers made redundant by the introduction of new equipment in the nineteenth century. Unemployed during an economic depression, they were convinced that they would never work again if the new machines continued to be used, and so they went out at night in gangs, attacked mill owners and burnt down factories.

Exciting stuff, and the repetition of those events by that media favourite the silicon chip is making the subject topical all over again. Furthermore, they began and ended their rampage in Yorkshire, and most of the places mentioned will be familiar.

Chris Berry

Cathy Follin

Films

David Essex is a bike-riding super-hero

SILVER DREAM RACER AA
ODEON

Silver Dream Racer initially appears to have all the trappings of a macho motor bike adulation film with a love story thrown in for good measure. However the film achieves so little it is impossible to say whether it has any real aims at all. It is the story of Nick Freeman (David Essex) a mechanic who decides to fight his way to the top of the international race circuits. In the process he beats the bad guy, wins the pretty girl and turns his brother's tragedy into his own success. No doubt the audience is meant to find the drama and speed exciting, but the quality of the film, the script and the acting creates very little atmosphere.

The plot revolves around a series of coincidences and a script which has incorporated all that is bad in TV films. Nick Freeman, his old bike miraculously held together by the expertise of his friend Cider (Clarke Peters) confronts the golden boy of the race track, Bruce McBride (Beau Bridges) at Donington Park. Freeman can never forgive McBride for the calculated death of his idol Jimmy Prince and he declares that he will beat McBride and take on the world. Luckily for him he inherits the proto-type for a revolutionary new bike which his recently dead brother had been developing, the

'Silver Dream'. And he also succeeds in winning the love of Prince's widow. Together they begin the task of beating McBride at Silverstone.

This would all be forgivable if full use had been made of what might be a visually exciting film. However the filming techniques do little to enhance the power and aggression of motor-bike racing. On the racetrack shots seem to have been concentrated on the actors intense and agonized faces with obviously fake backgrounds. Much of the filming is slowed down, bionic man style. Away from the track the tragedies and traumas of those involved in a dangerous life style remain unconvincing and the love scenes have a tendency to carefree and untrue as a 'Coca-Cola' ad.

Despite the new single 'Silver Dream Machine', Essex himself does not survive the weaknesses of the film and the film score only makes it worse. As in 'That'll Be the Day' and 'Stardust' he is the rebellious tough boy next door finally proving himself and receiving the adulation of the crowds. Beneath it all beats a heart of gold.

The climax of the film at Silverstone is shocking and unexpected, unfortunately to find out what really happens at the end you'll have to see the film.

Cathy Galvin

Gigs

Barbara Thompson's Paraphernalia
TARTAN BAR

The blonde-haired lady and her three-piece band, entered the arena to enthusiastic applause and a notable lack of lighting. They began the first number in virtual darkness. A modern piece, it combined the action of funk with dream like sequences. It ended with the audience erupting and thankfully, the lights coming on. From this point it seemed she would be hard put to match her opening number. We were, however faced with a sharp contrast - the music moved into the turgid, self-indulgent arena of avant-garde jazz. The song centred around the bass almost in the mode of Stanley Clarke, but as soon as the sequence ended the funk returned. The sound was punctuated by a complex mix of electric piano and saxophone. Nursery rhyme themes began the next piece and again there was an almost brutal contrast with intrusions of jazz 'noise'. The 'calm and storm' principle was being used to great effect.

In 'Frankfurt Fete', a tune with a European flavour, late in the first set she played both alto and tenor sax at once, an interesting show-piece. By the end of the evening she had proved that she was every bit as good as we had been led to believe.

Chris Springham

GUY JACKSON/25 RIFLES
BODINGTON HALL

After two concerts in the Union last term, Guy Jackson opened the festivities at the Grant Extravaganza with thirty minutes of his own uniquely humorous songs and poems performed with the help of an acoustic guitar and drum machine. Highlights of the set included 'Spots' a satirical look at media attitudes towards cosmetics, the provocative 'I Don't Like The Gang Of Four' and the long poem 'Batman Came to Jingles'.

In contrast, 25 Rifles were all that we have come to expect from the 'forget about music, let's be art' school of thought unfortunately prevalent around Leeds lately. Lyrics obsessed with the SAS and Embassy hostages were yelled out over an out of tune barrage of guitars, synths and drums (can anyone make sense of 'The SAS will win the F.A. Cup?'). The only amusing moment came when the singer flashed his bum at the audience during the final number - an apt comment on the band's attitude. Doubtless fine for Statics fans and 'trendies' but hardly the sort of thing to lead up to Paul Gambaccini's smooth Radio One type disco. One of those rare occasions where the 'support' act was vastly better than the supposed 'headline' act.

Dave Worby

Dance

Domestic Dances
Robert North and Janet Smith
Riley Smith Hall

The dancing was confident and fluid. Charismatic without ever resorting to melodramatic posing, its assertiveness perfectly complemented the simple theme of the piece that was performed. Called "Domestic Dances", it took the physical movements of everyday events as the starting points for dance sequences illustrating the emotional developments of a relationship.

In this way, when washing up, her search for a towel to dry her hands before answering the door became a desperate exposition of domestic pressure. When he found the towel for her, he became the supportive male, the knight on a white charger.

At once telling and humorous, their ability to make so much of something simple left the audience elated.

At times Robert North threatened to overshadow Janet Smith. They both dance with all the precision of a well-rehearsed gymnastic routine, but as well as being sure-footed (even in ski-boots), every move that he makes is expressive. Even when he slumps in a chair, he manages to express the disinterest that has been an irritant in the previous exercise.

Everything is so relevant that you do not dare to turn your eyes away from him for an instant. A lesser dancer than Janet Smith would have been lost, but she was able to complement him when they were together, and shone in her own solo sequences.

Chris Berry

Patience Macarless

Drama

'BEOWULF/DEATHWATCH'
IMPACT THEATRE

Impact Theatre provided fast-moving entertainment on Thursday with their treatment of the legend of Beowulf, who knocked off two grisly monsters in pre-Christian Denmark. Three male actors, role changing energetically and using the minimum of props, performed on a set consisting of some scaffolding a large net.

Unexpected embellishments to the story included a gang of Scots Trades Unionists and the representation of the monster Grendel as an intelligent and anguished mutation such as Dr. Who might have encountered.

The epic mood of the original legend was balanced throughout by deliberately ironical humour; an excellent skit on traditional heroic machismo was in complete contrast to Beowulf's death scene played straight and oozing with nostalgia for the lost spirit of knight errantry.

The pace of Jean Genet's *Deathwatch* was understandably slower, since its setting is one cell of a French prison. Enacting Genet's complex fantasies are three very different prisoners whose heavily charged relationships have developed within a kind of twisted hierarchy of prison life. It is in more than one sense a story of perversion, where the natural leader coldly plans the deaths of his companions; and in the violent ending moments there seems little distinction between the acts of sex and murder.



REAL ALE FOR YOUR PARTY,
OR TO DRINK AT HOME?
COME TO THE
ALE HOUSE

on Woodhouse Lane/Clarendon Road junction
Tel: 455447 Open Tues-Sat 12 - 2 & 5.30 - 9.30
Sun 7-9.30

THE BEST RANGE OF CASK BEER IN THE NORTH
OF ENGLAND!

9 gallon casks from £19.40
4½ gallon polypins from £12.80
Draught beer & cider by the pint or gallon from 31p/pt
plus wines, spirits, Chimay etc.

OVERSEAS STUDENTS

CONTACT

ATLANTIS

FOR PACKING AND/OR SHIPPING OF YOUR EFFECTS

10% Discount for Students

39 OTLEY ROAD, LEEDS 6

Telephone: 789191



Picture by Sally Soames

Profile

HAROLD EVANS
editor of The Sunday Times since 1967,
came to Leeds University Union at the end of last month.
ALISTAIR SCOTT
met him

The taxi driver takes to him immediately. Recognising a fellow northerner he launches into a flow of small talk directed at what he thinks is just another northern businessman successful enough to be working in London.

Effortlessly and unselfconsciously Harold Evans encourages this inconsequential chatter, discussing prospects for the Cup Final, the hard times taxi drivers are having, how long a neighbouring driver spends in the strip club at lunch times, and women drivers.

Despite his easy affinity with down-to-earth northerners, Harold Evans does not come across as the working-class whizz-kid which some, notably Auberon Waugh, make him out to be. A smallish man with a benign face framed by a thick, slightly greying head of hair he looks as much as ten years younger than his real age, which is 51. He talks quietly with a mellowed but obvious Lancashire accent.

At lunch he seems full of contradictions that ought to disconcert

but which in fact seem to fit comfortably side by side. A Harrods suit, a digital watch, a pot of tea with his lunch, a smart executive brief-case beside a scrappy canvas bag that looks as though it contains the more important papers. After the few phone calls 'to reassure the office I'm still alive', conversation seems to turn naturally to the day's top news stories. He talks quickly and enthusiastically: these are exciting times for news (even as we spoke the Iranian Embassy in London was being occupied by terrorists) and although this clearly means a lot of work, Evans relishes the stimulus.

Although pleased by his paper's coverage of most stories he is not complacent. He blames himself for not having foreseen Cyrus Vance's resignation - his name was conspicuous by its absence from a list of those attending Carter's press conference about the mission.

After 13 years as editor of the *Sunday Times* Harold Evans shows no sign of boredom. Each story is a new challenge for bigger, better, deeper coverage. He rejects sugges-

tions that his paper gives obsessive and excessive attention to certain stories, the Schild kidnapping, for instance. 'You can't overdo a big story, and in any case we're not forcing people to read the whole paper.'

Despite a closure lasting almost a year, 'production difficulties', as print union disputes are euphemistically called, still disrupt the *Sunday Times*. The previous Sunday the paper had lost 400,000 copies because of a demarcation dispute over which union should control a largely irrelevant button.

Harold Evans speaks of the print unions as a generous headmaster might speak of a miscreant whom he has given yet another final chance and who has betrayed him yet again. He is more hurt by the unions than angry with them. Again and again he has put time and energy into negotiating agreements only to see them unfairly broken. Like so many management leaders these days he speaks about 'my friends in the unions', but this engine driver's son uses the cliché with more sincerity than most.

The delay in the introduction of the new technology is 'an absolute tragedy' which Harold Evans seems to feel very personally. 'I remember when the British Press was in a position to become one of the most modern in the world; now we are one of the most backward'.

Speaking to an audience of students, Evans chooses Thalidomide as his opening subject. In the field of press law 'not a single thing has changed since Thalidomide. We have in Great Britain a glacial genius for inertia.' His speech is too well prepared; he has given it too often. On this topic he for once seems his real age: a sad man still banging his head against the brick wall.

Moving on to more topical subjects his speech becomes fresher and more incisive. Press freedom is something he believes in passionately: 'We should be free not to be perfect, but to be free.' Although he receives between 20 and 30 libel writs a week, he by and large supports the law of libel, 'but I would give legal aid to poor

people.' The kind of investigative journalism on which the *Sunday Times* has built its reputation is still shackled by legal restraints. 'Not one of the *Washington Post* Watergate stories could have been published in Britain.'

The most recent example of restrictiveness of the law governing the press is the case between Granada Television and the British Steel Corporation. Harold Evans is dismayed by Justice Megarry's assertion that investigative journalism is pursued for commercial reasons. 'The British Judiciary has an extraordinarily narrow view of the British public interest. It has great respect for property rights but not for personal rights.'

Answering questions from his audience Harold Evans shows tremendous mental agility as well as a remarkably detailed knowledge of the workings of different sections of his newspaper. A committed but ill-informed representative of the *Militant* alleges discrimination

Continued on page 7

Extra-time effort wins trophy

On May 4th the Soccer U.A.U. final was played at Nottingham.

The teams involved were Leeds and Liverpool 3rd XI's.

The opening minutes of the game set the pattern for what was to follow; heavy pressure on the Liverpool goal, with Leeds' front three, Corbett, Sherlock and Atherton suffering from some harsh and illegal tackling, notably from right-back Victor Lungo.

At the opposite end Liverpool winger, Spoonfoot caused the Leeds defence some concern.

After 90 minutes the score was 0-0 and the game moved into extra-time.

By now the Leeds trio of Hall, Burns and Matthews had gained control of midfield and a goal seemed inevitable. It came from the most unlikely of sources, the giraffe-like figure of centre half Dick Meechan. An indirect free-kick, touched on by Atherton and the ball was still rising as it crashed into the back of the net.

In the remaining 20 minutes Leeds clung on, with defenders Parry, Cooke and Williamson doing good work. Keeper Coward made a string of fine saves.

Mixed fortunes meet cricketers

The University 1st and 2nd XI cricket teams have had mixed fortunes so far this season, in the U.A.U. competition.

Each team has now played two out of the initial three regional fixtures. The first XI have beaten Sheffield and lost to Bradford, and the second XI defeated Bradford and lost to Sheffield.

The first XI defeat by 14 runs at home to Bradford was a tragic affair. Having restricted their opponents to only 160-6 from the full 60 overs (Dave Birkett 3-63), the batsmen then proceeded to make a complete hash of the reply, with only Phil Hardy (32) and Mark Walton (32) making a stand of any note.

By contrast, a very much stronger Sheffield side were beaten convincingly by 5 wickets a week later.

Sheffield made 181-5 in their 60 overs and Leeds passed this total with time to spare; a consistent batting display figures especially Mark Walton (57), Grant Biddle (30) and Steve Turner (29).

The Leeds 2nd XI victory over Bradford must be one of the biggest U.A.U. wins for some time.

With Chris Swift (65) and Neil Folland (47) establishing a sound start, the momentum was carried on by Pete Williamson (28) and a good innings of 52 from Chris Crace. Facing the resulting mammoth total of 226-8, Bradford were unceremoniously wiped out for 48. This meant a 248 run victory! Leeds bowlers' figures were impressive: Mark Baldwin 5-17, Chris Crace 3-2 and Williamson 2-16.

The best cricket match of the season though was the 2nd XI's defeat at the hands of Sheffield. Leeds' total of 244-4 from 60 overs was based around four fine innings. Simon Lee 63, Chris Swift 60, Malcolm Hewson 42 not out.

In any ordinary game this would have been a match-winning effort, but Sheffield's reply of 228-8 in 58.2 overs was an inspired one. Leeds, try as they might, could not quite get completely on top, and despite Pete Williamson (4-83) and Mark Baldwin (4-63) they were finally beaten in a thrilling contest.

The results of these games mean that both Leeds teams travel to Nottingham for the final regional match needing a win to ensure qualification from their groups.

Local supremacy easily secured

After their success in the U.A.U. at the weekend, the University athletics team returned to Weetwood on Wednesday in an attempt to establish local supremacy.

In the women's event the University team crushed the opposition. Tina Allen in the field events and Kath Barnett on the track took all the 'A' string events between them while the rest of the Leeds athletes took an event each in the 'B' string.

The mens' team was drastically under strength but club-Captain Phil Whitney with a ludicrous 11 events kept the team in contention until the last event where Bradford sneaked ahead to take the trophy for the second year running. Good individual wins were recorded by Andy Evans, Ray Holdsworth and, of course, Phil Whitney.

The third place in the meeting was taken by the Polytechnic team for whom Dave Farquhar, Ian Wright and Neil Jennings were prominent.

On the 30th of April athletes from the Christie Universities Athletics teams (Leeds, Liverpool and Manchester) took almost 11 minutes off the One hundred mile running record despite a very strong wind.

An especially pleasing aspect of this achievement is that many of the laps were run by girls whereas the previous record was held by an all mens team. Indeed it was also set on a brand new track. The Leeds team ran at around 12.15 and Christie captain Phil Whitney completed the 400th lap 7 hours 18 minutes and 28.1 seconds later.

Going Home? Let us give you the most competitive quote

LYNWOOD FORWARDING

89 Sheepwalk Lane, Castleford

For all your packing/shipping requirements

Phone Castleford 0977 550087

LEEDS STUDENT

Next year we hope to expand the business section of the newspaper. To this end we are looking for four or five people interested in selling advertising space and running economic affairs.

If you are interested please apply to us in the University Union or at 155 Woodhouse Lane.

Austicks for books

UNIVERSITY BOOKSHOP - 21 BLENHEIM TERRACE, LEEDS

DON'T LEAVE IT TOO LATE THIS TERM TO GET THAT TEXTBOOK YOU NEED FOR YOUR EXAMS

THEN PREPARE FOR THE SUMMER VACATION WITH

- SUMMER JOBS IN BRITAIN 1980 £2.95
- SUMMER JOBS ABROAD 1980 £2.95
- ADVENTURE HOLIDAYS 1980 £1.95

Mainliner Crossword No. 75

CLUES ACROSS

- 1 Player has this one on the hill (5)
- 4 Hot wet drink (4-5)
- 8 Drinker holding raffle for high social position (3,6)
- 9 Grotesque worker in charge (5)
- 10 End game because there isn't a team? (2,4)
- 11 There are many of them in the Chilterns (8)
- 12 Having first of the month in 9ac makes you sterile (10)
- 15 Like Hansel, find one's individuality in it (4)
- 17 Come back grievous for love (4)
- 18 Flier held by raging confusion (4,6)
- 21 Overcame fruit - note the colour (8)
- 22 Carry suddenly away - naturally (6)
- 25 Effeminate can get confused in New York (5)
- 26 Action in the age of choice (9)
- 27 When one was always jammy? (9)
- 28 Adulterates? Does in a way! (5)

CLUES DOWN

- 1 Rarefied this news you swallowed we hear (9)
- 2 Writes symbols (5)
- 3 Concerning repeat, put Saint on altar screen (7)
- 4 Football group won without a centre. It makes you cringe! (4)
- 5 Sending another way, so I run to Reg (2-7)
- 6 Claim instrument named in the river (5,4)
- 7 A boat does this when it hits, perhaps (5)
- 9 Help to make an opera (4)
- 13 Many more of you grains than 11 (9)
- 14 Plot to make Diane - such a heavenly body! (9)

- 16 Distant objects of little value (9)
 - 19 Is there any fat round the rope? (7)
 - 20 Genuine light (4)
 - 21 One of my bank notes (5)
 - 23 In the first place Tiberius rushes along and stumbles (5)
 - 24 Right in Cambridgeshire? Depend on it! (4)
- The sender of the first correct entry opened will win two free tickets to the Hyde Park Cinema.

Last week's solution:

ACROSS: Prostrate, Fair, Lorn, Erratic, Yes, Under, Roman, Exist, Manor, Defeat, Lintel, Mimic, Folio, Frail, Board, Cam, How come, Aria, Ride, Free Wheel.

DOWN: Pellucid, Sennet, Adler, Ere, Activist, Recant, Frenetic, Soporific, Bat, Man of God, Followed, Lip, Landfall, Father, Potash, Lapse, Elf.

Profile

Continued from page 6

against his paper by the *Sunday Times*. Evans answers with vigour, citing the full details of the case and adds, 'The Left doesn't have the automatic protection that it thinks it should have. I am not a political animal. I just simply want to report the news. It is a newspaper's job to be involved in a constant fight against all sorts of different extremes.'

Other political questions involving allegations of bias are dealt with in meticulous detail, while questions about foreign affairs usually receive the confident answer 'I've just sent a reporter there.'

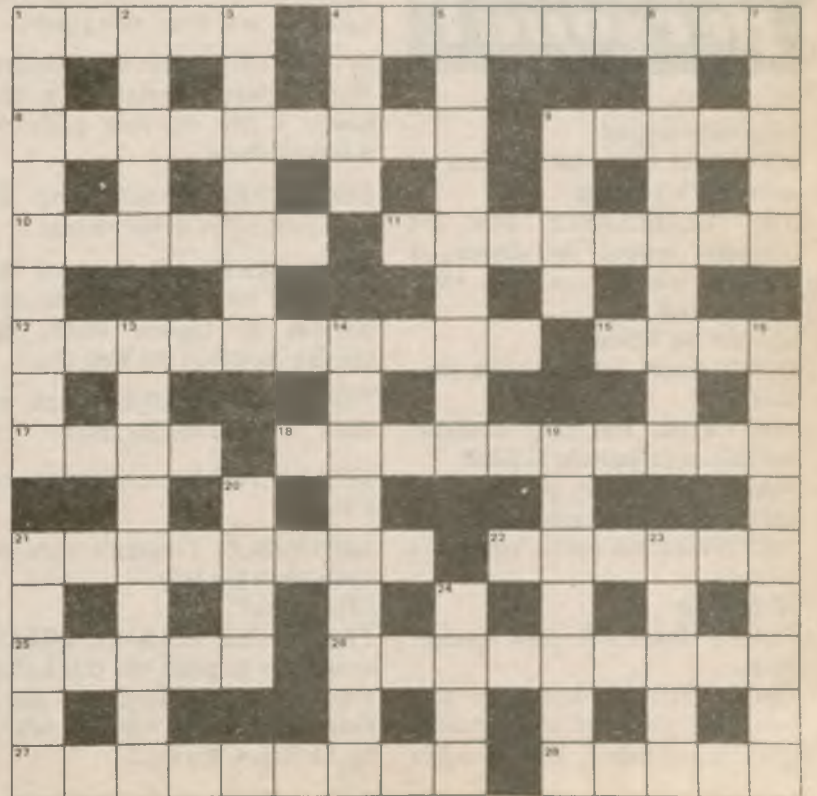
Is it really possible for one man to edit a paper the size of the *Sunday Times*? 'Obviously I have a number of very good Managing Editors, but I do try to take as much of an interest in all parts of the paper as I can.' He occasionally spends a couple of weeks overseeing a particular section of the paper, like a conscientious headmaster

sitting in on lessons every now and then.

Another taxi driver: again he takes an instant liking to this genial northerner. A bad driver nearly takes the taxi's wing off. The taxi driver is hot-tempered and in favour of retaliation. He looks to Harold Evans for moral support. Evans looks at the car driver and urges restraint 'the man is under stress; he's had a bad day; better leave him alone'. The taxi driver clearly did not expect such reaction of sympathy from his passenger, but he takes the advice. A minor triumph for the sensitivity and diplomacy of Harold Evans, but one indicative of his general temperament.

Having edited the *Sunday Times* for thirteen years, perhaps Harold Evans feels it is time he had a change. 'The day I pick up the paper and see it's perfect I shall leave. I suppose I could go into television,' he says, but this sounds like an idea already considered and rejected (he has previously described television news as 'a derisory segment of superficiality').

Finally, accommodating as ever, Harold Evans supplies a ready-made last line: 'I might go to Zimbabwe and start a paper there. That would be an interesting challenge.'



CINEMA

Sunday: 2.55, 5.35, 8.20
Weekdays: 1.00, 3.35, 6.15, 8.55

HYDE PARK

Tonight and tomorrow: Woody Allen and Diane Keaton in MANHATTAN at 8.50.

Also THE MISFITS at 6.40 starring Marilyn Monroe.

Late night films at 11 pm

Friday: Brando in Tennessee Williams' A STREETCAR NAMED DESIRE. Plus cartoons.

Saturday: Arlo Guthrie in ALICE'S RESTAURANT

Sunday and all next week:

Woody Allen and Diane Keaton in ANNIE HALL

Sunday: 8.25 Weekdays: 8.55 and Pasolini's saucy CANTERBURY TALES

Sunday: 6.30 weekdays: 6.55

ODEON 1

Tonight and tomorrow: GOOD GUYS WEAR BLACK showing at 1.45, 4.40, 7.30
Next Week: David Essex stars in SILVER DREAM RACER

ODEON 2

Tonight, tomorrow and next week: KRAMER v KRAMER starring Dustin, Justin and Meryl.
Sunday: 2.25, 4.10, 7.00
Weekdays: 2.00, 4.45, 7.30

ODEON 3

Tonight and tomorrow: BLACK HOLE
Next week: 39 STEPS together with THE LADY VANISHES.
Sorry! All times not available at time of typing.

ABC 1

Tonight and tomorrow: THE LIFE OF BRIAN 1.00, 5.10, 8.00
Next week: AMERICAN GIGOLO

ABC 2

Tonight, tomorrow and next week excluding Sunday: Clark Gable in GONE WITH THE WIND

ABC 3

Tonight and tomorrow: MURDER BY DECREE 12.30, 4.30, 6.35
Next week: LIFE OF BRIAN plus 2 other Monty Python films.

TOWER

Tonight and tomorrow: Light entertainment with EXORCIST 1 at 2.20, 6.20 and EXORCIST 2 at 4.30, 8.30
Next week: NORTHSEA HIJACK
Sunday: 4.30, 8.00
Weekdays: 1.25, 5.00, 8.35
Also SMOKIE AND THE BANDIT
Sunday 2.45, 6.20,
Weekdays: 3.10, 6.45

PLAYHOUSE FILM THEATRE

Friday 16 May at 11.15: FAHRENHEIT 451
Film about book-burning in the future!
Sunday 17 May at 11.15 pm: IT CAME FROM OUTER SPACE
Special 3-D glasses will be available for this presentation!
Sunday 18 May at 7.30 pm: THE GETTING OF WISDOM
Story of a country girl who tries to make it in the city.

COTTAGE ROAD

Tonight and tomorrow: RISING DAMP: 5.15, 8.50
Next week: YANKS
Sunday 4.25, 7.20
Week, 5.20, 8.00
Coming soon: THE LIFE OF BRIAN

LOUNGE

Tonight and tomorrow at 6.00 Marlon Brando and Robert Duvall in APOCALYPSE NOW
Next week: Warren Beatty in HEAVEN CAN WAIT and SMOKIE AND THE BANDIT.
Sun. 4.50; Week. 5.40. L.C.P. 7.40

PLAZA

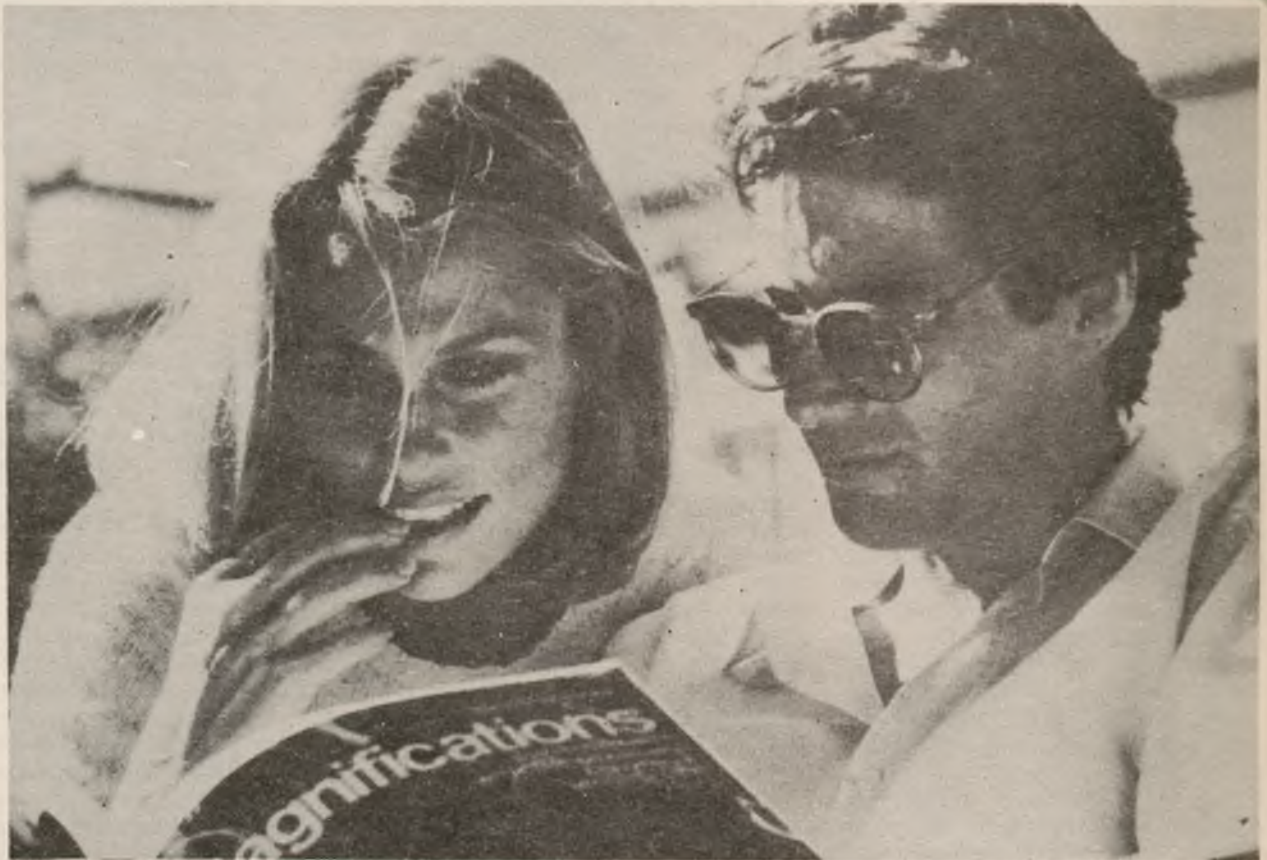
Tonight and tomorrow: Dustbin Halfman in STRAW DOGS: 4.45, 8.30
Plus DEATH WEEKEND at 6.05

DISCOS

HITCH-HIKERS HOP
Thumb a lift to Brunswick Terrace tonight for 8.30-12.30. Bar till 12.00. Union Cards needed.

MEDICS RUGBY DISCO

Tomorrow in the Lipman Building, featuring overthrowal of old captain by fashionable group,



Richard Gere and Lauren Hutton in American Gigolo

Military Coup. Disco by "Til Midnight".
Bar 'til 11.30. Admission 50p.

POLY DISCO

Tomorrow at the City Site. 40p.

LUU DISCO

Thursday night in the Tartan Bar. 20p.

Theatre

PLAYHOUSE THEATRE
GOLDA and GROUCHO - a fascinating double bill devised by Leeds writer Alec Baron.
Tuesday: 8.00 pm
Wednesday-Saturday incl: 7.30
Monday 19 May at 7.30, DANCES OF LOVE AND DEATH FROM SHAKESPEARE. Students £1.

POLY DRAMA

CUTS by 2nd year drama students. Admission 20p. 21-23 May at 1.00 p.m. in F34 Beckett Park.

EXTEMPORARY DANCE CO

Monday 19 May at 7.30,
Tuesday 20 May at 2.00, 5.30
at Beckett Park. £1 per ticket or 80p on the door.

WORKSHOP THEATRE

ANTIGONE in the Chancellor's Court at 8.45 on 16th and 17th May.

Music

L.U.U. ENTS

IVOR CULTER, famed humorist, ex-Beatle and John Peel Show Star live in The Debating Chamber at 7.30 p.m. tonight. Only £1.00 to witness this senile Scotsman.
BRAND-X with their own excellent brand of jazz-rock in the R.S.H. on Saturday night. Bruford, as in Bill the drummer, are supporting. Tickets a mere £1.85.

FFORDE GRENE HOTEL

WHITE SPIRIT, a group not the evil drink, live on Saturday at 8.30 p.m. And on Sunday good wholesome family entertainment with SLEDGEHAMMER at 7.30pm
Pay on the door for both.

L.U.U. JAZZ

THE DEREK WADSWORTH BAND, featuring famous Engineer Alan Holdsworth on guitar. In the Tartan Bar as usual, on Saturday at 8.30 p.m. £1.50, elitist students only £1.00

MISCELLANY

QUIZ

For all you Mastermind loving Students, the semi-final of the gripping QUIZ-80. Union Exec v. Mortain House, whizzo kiddies! On Thursday 22 May, Belton Lounge and Doubles Bar, 11.10 p.m.

CHILD CARE

STUDENTS needed to help look after children during School holidays. At the Belle Vue centre near University from 26 May to 6 June; Any help welcomed, go up to the ACTION office for details.

RECORDS

LEEDS RECORD FAIR, on Sunday May 18 11a.m.-5p.m., Astoria Centre, Roundhay Rd. For books, mags, badges, posters, sheet music etc. 1000's of records, all tastes catered for. There's a Bar too! Browse, exchange, buy, sell... Just 30p.

DATELINE was painstakingly, but lovingly brought to you by Pauline Ness, Abdul Hammond and Jerome Braidwood.

Bye-bye!!

personal

DEAR VOMIT-BOOTS please ring your mum, urgent.
ICEBERGS ARE cool, but Ents are definitely luke-warm.
THE DELECTABLE Duo are cordially invited to dinner at Paradise mansion on the 16th, Formal dress only.
WHO IS No.7 Steve?
DON'T forget the apron this time Rodge.
ANDY/PHIL You may doolittle, but talking to animals; G.Raffé.
MARK C speaks very quietly.
IAN BERRY is a degenerate slob.
VICKIFreud red pants, happy late birthday.
JD IS Cool?
BOGEY MAN will have revenge, Blob.
ONCE UPON A time there were two little girls; one was a midget, and kept losing her favourite

knickers, and the other had very dark hair and slept with plants.....

IN THE NEXT ISSUE of Golden Flocs: Sewage treatment in the home, a step by step guide to activated sludge.

DOG SEEKS Kennell, short let preferred, offers to Mal Derson.

WILD PARTY TO Celebrate the return of baby-face Finlayson, this summer in Laguna Beach, the starfish capitol of the West Coast.

THE BLONDE ONE wants to know, what is so funny, Pat?

YOU DO TOO know someone who is blonde.

IMPOSSIBLE, I haven't been to Spain since last May.

TILL, Ding!
TRASH, THE KELSALL DREAD would like to point out that he has been known as Trash for some fourteen years, so who the hell is Nashir Rajan, anyway?

classified

WANTED TO BORROW for the month of July, one or two large rucksacks, preferably framed, suitable for Interrail Travel. Small cash sum available for loan. Contact Karen Shuttleworth 752460 room 0/2.2.

SWIMMING CLUB, I would like to apologise to all members of the swimming club who used the Grammar school pool. As you probably know by now, the Swimming club has not hired the swimming pool this term due to the Grammar school deciding to almost double their hire charges at the beginning of this academic year.

Have fun next
year Cat

H

This means that the club, having budgeted for the hire of the pool at the original rates, cannot afford to hire the pool for this term.
Ian Knight (club captain).
GRAND FUNK BALL
Notice is hereby given to all students of the University who might want to assist with general security and stage work during the GRAND FUNK SUMMER BALL, to leave a note on the Society's noticeboard (in the West Wing of

the Union) before 23rd May. Incentives include booze and cash. The Ball is on 20th June 1980, and the live acts will be OSIBISA plus support.

STOMPERS
STOMPERS
STOMPERS
Mobile Disco Leeds 620385.
PREGNANT, WORRIED? Free confidential help and pregnancy testing. Tel LIFE between 4-10pm Leeds 788684.

PABLO'S

178 WOODHOUSE LANE
(opposite University)

For Pizzas, Pasta, Burgers, Mexican dishes
and more

Fully licensed

Open 12 noon to 2.00 p.m. & 5.30 to 11.30 p.m.
(midnight on Saturday and Sunday)