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# Poly Union Prepares To Move - At Last

After a year's delay, the Polytechnic Union are at last moving into their new premises. On June 3rd, the Education Committee of the City Council agreed that the move could go ahead, and the Executive and staff hope to be installed in their new offices by July 10th.

The Union was first due to move to the new premises, in B block, last August, but was prevented by building delays. Checks on fire doors and other safety measures necessitated further work, which was finished in September. As the Union rents the building from the Council, they had to sign a licence agreement, but when this licence was presented to be signed, the Union solicitor advised against it. There were several clauses which he felt were unreasonable, including one which placed

unlimited personal liability on certain executive members. Negotiations went ahead on these points, but the Council then insisted that two breweries must sell their beers in the new bar. At the moment the Union has an agreement with Sam Smiths Brewery, so this caused problems. However, the Union are now negotiating with a second brewery, and it would appear that the Council has accepted that the Union intends to get another brewery in.

Meanwhile, the carpets have been laid and the new furniture is being fitted. There will not be much in the way of social events until next term, but the Executive will be there and it is hoped that the bar will be open soon.

Trevor Posliff, Deputy President, said, "We must move out by the

end of term so our present offices can be modified for tutorial rooms and offices."

The new premises will house the Executive offices, the Ents hall, a bar, a games room and many other facilities. Commenting on the move, Vice-President for Administration Elaine Newman said, "We will now be able to offer much better facilities to the students here, in the form of gigs, drama venues and a wider variety of Ents such as jazz and folk. We also anticipate that it will be much easier to hold quorate OGMs now that we have a proper venue for them. It's about time we had a self-contained unit rather than a series of rooms off a corridor."

Leeds Student will also have a permanent desk in the new block.



## In Brief In Brief In Brief

University Union policy in support of the Irish hunger strikers was overturned in a referendum this week. The referendum was called after several groups had protested about this policy and was held on Monday and Tuesday of this week. The policy, supporting the hunger-strikers' claim to political status, was overturned by a massive majority of 2,636 votes to 300. Voting took place in the Union, medical and Houldsworth schools, and in halls and flats. General Secretary Karen Robinson said after the count, "I am pleased that people bothered to vote, but I wish they'd show the same interest in OGM's."

A petition containing over 2,000 signatures, has been drawn up, calling on the University to continue funding the Womens minibus service, and to "recognise their responsibility to offer effective security to the women

students at the University." The move follows the receipt by the Student Union of a letter from the University saying that they are no longer willing to pay now that Peter Sutcliffe has been convicted.

The Gary Glitter concert, due to take place tomorrow night, has been cancelled. Ents Sec Andy Kershaw received a letter on Tuesday - four days before the concert - from the group's agent, telling him that they had made "alternative arrangements for the 20th June" and cancelled. It appears that Gary Glitter's management didn't like the contract Mr Kershaw sent them, but rather than negotiating they kept the contract for a few weeks and then pulled out of the gig. Mr Kershaw said, "I am furious about this. We are very sorry for the inconvenience, but it is entirely beyond our control."

Ticket refunds are available at the record shop.

The National Union of Students has told the Government that students on sandwich courses are having great difficulty finding placements this summer. The NUS told Dr Rhodes Boyson, under secretary for higher education, that out of 15,000 students seeking placements, over 4,000 will fail to find posts. The NUS blames the recession, cuts in government spending and lack of co-ordination in sandwich education and training schemes. The health service is no longer taking students on, and large private companies are also axing their student vacancies. The NUS has suggested that the Manpower Services Commission pays employers the costs and wages for accepting placement students.

## College Budget is 'Totally Inadequate'

At Park Lane College the Governors have issued a statement totally rejecting the budget set for the college next year, and asking the council to reconsider. The statement says, "This Governing body believes that the estimates for 1981/82 make a totally inadequate provision for the college ... If the college is forced to operate according to these findings it can only do so by severe cuts in its programme which will have serious and damaging consequences for educational provision in this city ... Therefore, this governing body rejects the financial estimates for 1981/82 and urges the Local Education Authority to reconsider immediately the calculations and factors upon which they were based."

As yet, the governors have received no response from the City Council who set the estimates, but if the estimates are implemented it

will mean the loss of 200 part time lecturers, 12 full time staff, 2 heads of departments and all books and materials.

President of Park Lane Student Union Nigel Fisher has given full backing to the governors' statement. He said, "It is evident by the statement made by Mrs Thatcher yesterday, concerning the closure of over 1000 schools and a number of Universities and Polytechnics, that her intention is to reduce education unless one can afford to pay. She is intent on destroying our educational system. Are we to allow this to happen? We must fight!"

These very severe cuts in the budget for Park Lane are just part of general cuts which the City Council must impose if it is to comply with directions from central government on reducing public spending.

# The Seventies— Gone But Not Forgotten

In the final issue of Leeds Student this year, Seamus Gillen delves into the archives to discover how student life has changed over the last decade.

I started to look back at past editions of Union News (later to become Leeds Student when it joined up with the Poly news service in 1970) with the idea of simply picking out a few interesting events from the period of ten years ago. The exercise became too absorbing however, to simply skip through the papers and it became much more interesting to try and capture the feelings and general mood of that not-too-distant era.

Student life in the early 70's as evidenced in the papers, was obviously lived as intensively as it is today but the culture and values on which it was based have changed noticeably, it is occasionally depressing to thumb through past issues and realise that even if some things have changed the gamut of problems faced by students generally has not; whatever predicaments we have to encounter now have often been faced up to in the past in slightly different guises.

Traditionally, the beginning of the 70's is probably the era of which most of today's students are aware and it was responsible for the image which many members of the public conjure up even today when asked about student issues. It was an era which made a deep impression on public opinion and therefore presumably on future trends in society. This was the time when students were adopting a record of militancy, the roots of which were to be found in their 'awakening' in the 60's and the conflict it consequently produced with society as manifested in the 1968 student riots in Paris and the massive anti-war demonstrations on American campuses. This was a period of transition for students, a definite end to an

era when students at Oxford had to ask permission to go away at weekends, and the beginning of one which consolidated their new-found freedom.

Arguably, one of the most important features of this transition was the news in October 1969 that students would be eligible to vote, the voting age having just been lowered from 21 to 18. This now gave students the opportunity to influence important people such as MP's and brought student opinion in from the cold: the alternative politics of the hippies was replaced by a chance to become involved in national politics.

Life for Leeds students was appreciably different then from what it is now. The general campus of the University and the Polytechnic resembled a building site, the result of its expansion programme throughout the 1960's. Only recently have campus students been able to settle down to a relatively unchanging skyline. The City Site of the Polytechnic united four smaller colleges to form its Union in 1969 and only merged with Beckett Park in 1976.

In 1969 the Roger Stevens Lecture Theatre Block, which stands in the centre of the University campus, was opened, with one member of staff opining, "students will be too stupid to find their way around." Lord Boyle became the new Vice Chancellor of the University in 1970. He may only have managed a third for his degree but, as the student paper tells us, he went on to become President of the Oxford Union and also travelled around Canada on a debating tour with his friend and contemporary Anthony Wedgewood Benn. The paper goes on to say that he became the Commons youngest MP at 28 (for Handsworth in Birmingham) and resigned from the Cabinet in 1956 over the Suez

crisis. He was appointed Vice-Chancellor when he finally decided to opt out of national politics.

Michael X, the black militant leader, came to Leeds to tell students that "Parliamentary debate is intellectual masturbation." Jeremy Thorpe also came to speak and claimed that, "we are against decreasing the number of overseas students": both the man and the sentiment expressed were eventually to bite the dust. The new President of the National Union of Students in 1969 was Jack Straw, a former LUU President and now MP for Blackburn, whose aim it was to make NUS "respected but not respectable." Students marched in large numbers, in Leeds and also in London, to protest against the Vietnam war, the Industrial Relations Act and Margaret Thatcher's proposals on controlling student union autonomy: they also helped man picket lines during the miners' strike of 1972. Northern Ireland was then, as now, a burning issue and deep divisions were to be found in the student community, especially after the events of Bloody Sunday in Derry in 1972.

Students were also deeply aware of their own problems. Gone was the age of simplistic 'love and peace' and in its place came the more down-to-earth and realistic social problems of being a young student. Serious articles appeared on homosexuality, contraception, drugs, sex and the role of women in society. In terms of the latter one can see very clearly the origins of today's fight against sexist attitudes in society. The student press contained many photos of women and phrases such as 'Leeds lovelies', and 'warm dollies', which today would immediately be condemned as sexist. The student's nursery was opened in March 1972 and strippers were banned from the Union in



A Union News "dolly-bird." The justification for this picture was that her waterproof boots had been invented by a Leeds Scientist.



Mick Jagger and Keith Richards at the University in 1971.

the same year.

Probably the one other aspect of student life in Leeds in the early 70's which comes across most forcefully is that of the music scene. Students and music were inextricably linked in the early 70's and if there was one place the bands wanted to play it was Leeds. There is an interesting anecdote of a student who so liked drumming that he only stayed at the University for three months (in Charles Morris Hall) before he left to join a fledgling band. His name was Bill Bruford, the band was Yes.

In the early 70's Leeds entertained the Stones, Led Zepelin, (with tickets at 60p) Elton John, Pink Floyd, the Moody Blues, the Who, Family, and many many more. One Leeds Student reviewer said of a group, "At last people have realised what a fine band they are. 'Foxtrot', their latest album, has been acclaimed as one of the albums of the year." It was of course, Genesis.

The student newspapers at the turn of the last decade provide an interesting insight into the way students were thinking and acting at the time. The cartoons, the views expressed, the editorial comments all show student still involved in questioning authority but eventually becoming reconciled, if not to the Establishment, at least to society in general. Their process seemed to be becoming less spontaneous and anarchic, and more institutionalised. Perhaps it wasn't true but the impression was certainly given that that era, and not ours, was the one of 'sex and drugs and rock and roll'. It is often difficult to find out what actually went on however, and people in ten years' time may well misjudge our own era.

Whatever the interpretations, student life is still as enjoyable now as it was made out to be in the early 70's; perhaps there is a little less social awareness now, but maybe we will form the period of transition to yet another student era, who knows?

## Competition

As you may remember, our last competition asked three questions about Elvis Costello, who is playing at the University Refectory on June 23rd. These are the answers:

1. Elvis's first band was called Flip City.
2. His real name is Declan McManus.
3. Elvis has played here (the University) twice before, although he has also played at the Poly once. The winner is Phil Smith of James Baillie Flats - please come in and pick up your two tickets for the concert from the Leeds Student Office.

## The Warehouse

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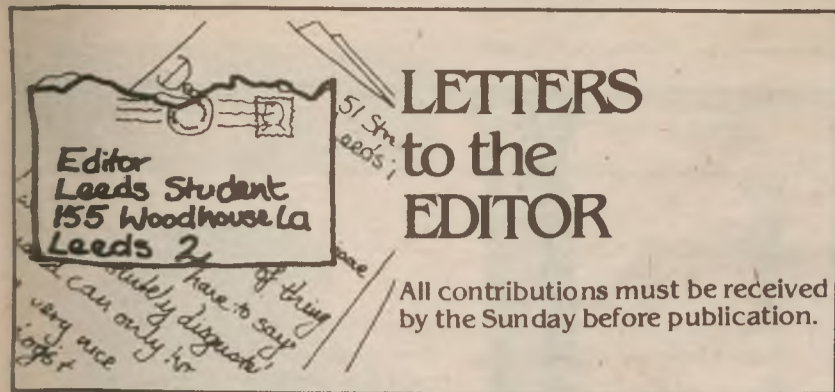
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Dear Editor

In case some readers were misled by the statement from one of the students who visited Peking, that the Albanians wish "to link with the West against China", may I correct this false impression. Albania is the only state in the world today that adheres to the principles of Marxism-Leninism and as such is the world leader on the path to equality and peace. With the withering away of the state machinery as freedom for all is gradually obtained, it is likely to be the first nation to become an anarchic society, the only true form of democracy.

Because of its high ideals, it has in turn rejected the advances of the capitalist west, the imperialists of Eastern Europe and has adopted a colder attitude towards China since the latter's flirtations with Nixon.

Anybody wishing to obtain further information on Albania's example, and anybody wishing to know where it is (Chinese students in

particular) can contact the Anglo-Albanian Alliance for Friendship through myself.

Yours sincerely,  
**Paul Fox, Agric Zoology.**

Dear Editor,

I write to answer the points made by Steve Lane in Leeds Student (5/6/81). Once again he indulges in the unfortunate Tory tendency towards 'righteous indignation' tempered with trite, cheap emotionalism.

1. I understand M Inebnit was asked beforehand to withdraw from the degree ceremony. He refused. If he puts his degree before Namibian lives I do not feel that he deserved much clemency on this occasion.

2. In spite of this I, and a number of others on the protest, tried to find out when he was receiving his degree, in order to halt the protest for this period. University security staff on duty refused to help us. As a result **the University has only**

**itself to blame**, for the unfortunate disruption.

3. In the absence of the information above we did stop the protest for a few minutes to try to coincide with M Inebnit's presentation. **It is the University's fault** that this attempt failed.

Mr Lane refers to the spectre of violence raising its ugly head. I agree, it did. I was one of those who staged the sit down protest. At all stages we were completely non-violent. On two occasions we were attacked by the police, some of us were injured, though none too seriously. The violence was instituted by the police. Does Mr Lane not agree that it is disgusting that the University has to resort to the officers of West Yorkshire Constabulary to resolve disputes with its students?

Mr Lane objects to our slogans. I regret that he has misheard some of them. At no time did we shout 'Tories out'. We did shout 'Shenton out'. I think we were justified in doing this. On this issue he sold us down the river, as on many other occasions in the past, and as he proposes to do soon over the future of my department (Archaeology).

Mr Lane asks how we expect to achieve any headway on protecting students from the public spending cuts as they affect Universities. We won't if we take the advice of a Tory.

Next time Steve Lane chooses to indulge his undoubted talent for cheap emotionalism, (which would be better employed in the News of the World) will he please, please, get his facts right.

For the works,  
**John L H Erskine**

Dear Sir,

Under the influence of post-exam euphoria and large quantities of alcohol, I decided to go along to the SDP meeting at Leeds Town Hall on June 5th, where I had the dubious pleasure of hearing Mrs Shirley Williams speak. At best it was disappointing.

Admittedly I wasn't expecting the supporting act, Mr Alex Lyon MP to be spectacular and, to my personal satisfaction, he ran true to form. In fact, when I consider the number of times he allowed himself to fall victim to hecklers, one wonders if he has ever attended the House of Commons!

However, I did expect the main feature, Mrs Williams, to be at least provocative. Sadly she failed even this simple task, reducing herself to repeating the same tired slogans (eg the two party system is ruining the nation) which, by the time she was halfway through her speech, made me wonder if she had any real policies at all. In fact, judging by the rest of the speech, the answer was no!

Even the questions, asked to Mrs Williams afterwards, proved no more informative. The only policy issue tackled there was her attitude towards homosexuals (something to do with the proposed SDP-Liberal alliance?) On this she was equally unhelpful simply saying it was a matter for a person's conscience (ie the SDP wasn't actually going to do anything either way!)

The speech, however, was only half of Mrs Williams performance, for it seems Mrs Williams indulges

in "campaigning by bucket". Perhaps I had better explain. What happened that evening, and presumably happens at each of Mrs Williams venues, is that after her speech a 'trusted aide' rises and, in this case, makes a plea, for nearly half an hour, to all those present to make donations to SDP. These 'donations' he suggests, should take the form of cheques, notes, and any loose change a person might have which should then be deposited in plastic buckets provided by attendants who will "pass amongst you". Needless to say yours truly refrained from this generous offer, despite a promise to refund my bus fare. Even so I was surprised by the number of people who did part with £10 cheques. Still we all know from whom his money is soon parted.

Looking back on the whole event, I don't think the evening was completely wasted. It did at least (or should it be 'at most') open my eyes to the SDP, or more particularly Mrs Williams. The more I think of her performance the more she reminds me of a once great politician (sic) who has sacrificed all political principle for her own personal ambition for power. How hath the mighty fallen.

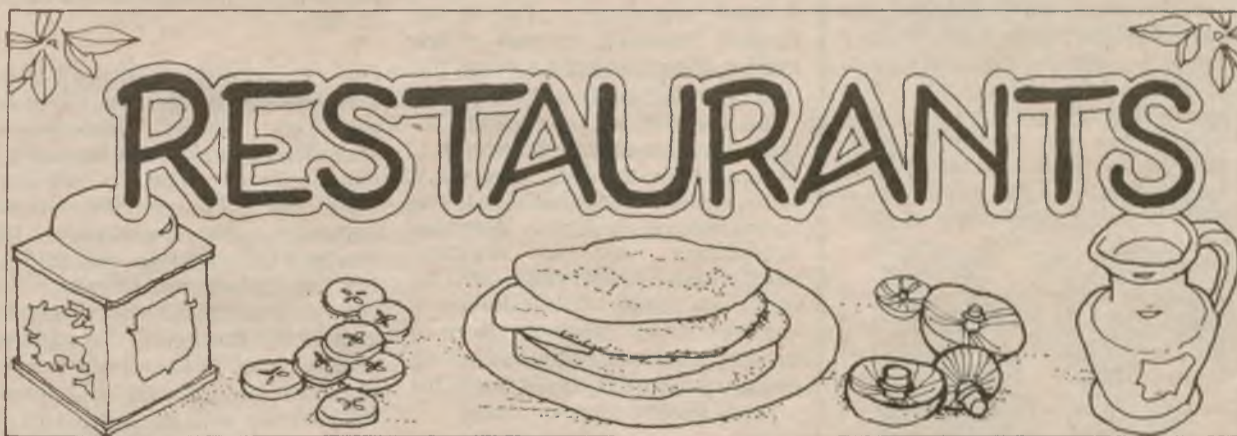
I am certainly convinced of one thing. If I should ever be in a position of having to choose in an election between Mrs Williams and Mr Benn, and being on the right politically I sincerely hope this never to be the case, after seeing Mrs Williams speak, I shall choose Mr Benn every time!

Yours in amazement  
**J F James**

This week we review two rather special Leeds restaurants. They are both quite expensive, but if you want a post-exam celebration, or if your parents want to take you out somewhere, they are both good value.

Shabab is probably the best Indian restaurant in Leeds. It is pointless to compare it to places like Naf-fee's, it is in a class of its own. It doesn't look too much from the outside, just a doorway on Eastgate, but if you climb a few stairs, you are whisked on a magic carpet to the orient. The decor is very plush - orange lamps, exotic prints on the walls and wonderful wooden chairs with little brass bells on the back. The food is just superb. Every dish is a work of art, with spices carefully chosen to enhance, not drown, the flavours of the meats and vegetables. The mulligatawny soup (80p) bears absolutely no resemblance to Heinz - it is very hot, a mixture of lentils and other vegetables flavoured with lemon and spices. The shami kebabs (£1.20) are soft and tender, and come with two sauces - tamarind and yoghurt - and a heap of salad garnish.

The main courses are all about £2.40, though some speciality dishes are up to £4. The menu is extensive, and the staff are only too pleased to offer advice and explain what each dish is. The Muragh Madras (£2.40) has chicken in an excellent creamy sauce and is very hot, yet the subtle flavour of the chicken still comes through. Jhinga Turka (£4) is a delicious mixture of giant prawns cooked with garlic, ginger



and chillies with yoghurt. Curries range from the very mild Korma to the throat-singeing Vindaloo, so check with your waiter and make sure you are getting what you want. Either plain or pilau rice is served and there are a variety of vegetable dishes at £1.10 each, all of which can be prepared as a main course for vegetarians. Try the okra with tomatoes, or spinach with potatoes, which may sound dull but is in fact delicious. There is a good list of standard wines, and the house white, available by the glass, is very acceptable. Water is served in cut-glass with ice cubes, and the food is served beautifully. The heavy silver cutlery, brass table-ware and flowers on each table are a delightful touch.

The sweets are really different. Halwa-e-ghajar (90p) is a dish of carrots, with pistachio nuts and cream, garnished with egg. The Indian fruit salad (Fal-e-Sabrang 90p) is deliciously refreshing, and Kulfi (£1.10) is Indian ice cream, made in a special mould and served with a slice of mango. Coffee is served in tiny demitasse cups but comes in unlimited quantities. Every female customer is given a carnation on leaving. If you feel like being pampered for an evening, and want to enjoy the best in Indian cuisine, a visit to Shabab is not to be missed.

The second restaurant serves completely different food, but the excellent standard is just the same. It is a Chinese

restaurant called Jumbo, situated on Vicar Lane near the ABC cinema.

It is always a good sign when you see Chinese people eating in a Chinese restaurant, and there were several there when we visited it. The decor is pleasant, though more Greek than Chinese, and the atmosphere is cheerful and casual.

The traditional Chinese meal starts with soup, and there is a good selection, including Shark's Fin. They range in price from £1.15 to £1.80, but this is for a large tureen that serves at least two people. Sour and Chilli Soup is a thick,

aromatic stock flavoured with fresh ginger and containing pieces of chicken and vegetables. The elusive flavour is impossible to describe, but it could be one of the reasons that the Chinese are so inscrutable! The soup should be followed by two or three main course dishes (£1.60 - £2.45), alternated with rice. Peking dry duck with prawns is a breast of duck, topped with a 2 inch layer of prawns and then deep-fried and served with a fragrant mushroom sauce. The Fried Sliced Beef with Cashewnuts is also delicious, with its own rich tasty 'gravy'. Char Sui rice is fried rice with pieces of garlicky pork and fried egg mixed in. There is a very large choice, including several Chow Mein or noodle dishes.

An extensive list of wines are available by the bottle or the half-bottle, but not by the glass, and they also have sake, Japanese rice wine, which is served warm and is a perfect complement to Chinese food, but don't try and drive home afterwards! The choice of sweets is limited, but then the Chinese don't usually eat sweet things after a meal as we do, but the melon cakes (33p) are very good. Wash down your meal with a pot of Chinese tea.

If you still have any lingering doubts about Chinese food, perpetuated by soggy rice and cold chop suey from the take-away, go to Jumbo and have your doubts deliciously swept away!

# Arts ★ Arts ★ Arts ★ Arts ★ Arts ★ Arts ★ Arts ★ Arts ★ Arts ★ Arts

## Film

### Rocky Acting From Sylvester

#### Nighthawks ABC

'Nighthawks' is like all the best cops and robbers films. Only worse. It's corny, hammy-acted, and is further undermined by a script that abounds in all the well-known cliches. "A man in his situation" states Nigel Davenport weightily "Has to be as careful of his friends as of his enemies."

Yes indeed. The man in question is Wulfgar (Rutger Hauer), an international terrorist who has picked on New York, with a United Nations charity reception approaching, as his next bomb site. Davenport plays Hartman, a British counter-terrorist expert drafted in to run the Operation to catch ruthless Rutger. "Hesitation kills!" he barks severely at a collection of hand-picked but tired-looking American policemen. (This leads up to the film's big moment of irony, so watch out for it).

Sylvester Stallone has forsaken the boxing-ring to star as da Silva, the most talented cop. He is aided by his beloved partner, Sergeant Fox, (Billy Dee Williams) whose attempts at frivolity, though few, fail as dismally as Starsky's. The tragedy is that Sylvester's wife (none other than the Bionic Woman) has left him because he is such a good cop. He tries to get her back.

"Why weren't you like this when I

was with you?" she whispers.

"Because I didn't know what it would be like without you" he drawls stickily, barely able to see out from under his drooping eyelids.

Naturally Sylvester develops a personal feud with ruthless Rutger, especially after the latter nearly kills Sergeant Fox. Tension mounts (or does it?) as Rutger hijacks a cable-car full of UN representatives, with the aid of the beautiful but deadly Shakka (Persus Khambatta). "She has no maternal instincts" he warns his hostages toothily, ignoring the fact that she looks decidedly gauche with a machine gun dangling from her fingertips.

The story line of 'Nighthawks' though basically plausible, is pushed into the realms of the ridiculous by a number of embellishments presumably designed to make it original and interesting. It might be better aimed at children so it's a little unfortunate that it's an 'X'. However, there are a lot of bullet-shattered bodies, violent explosions, and not a few naughty words echoing along tube station platforms. There is one good line in the script but I can't remember what it is. Sylvester obviously has his own opinion. He looks thoroughly gloomy throughout.

Roz Kay

## Drama

### Kimoon and the Paper Dragon Leeds Playhouse

**Kimoon and the Paper Dragon** is a 'Japanese' children's production in the traditional oriental idiom. It is performed by the Northern Black Light Theatre who are to be congratulated for their imaginative use of mime, marionettes and paper puppets, but though the show is colourful and enchanting, the overall effect is more Muppets than the real Makoi.

The story, which is an ancient Japanese legend, concerns the efforts of the Lion Dancer and the Butterflies to defeat the Jade Demon and his talking stones, the Rumbles. The demon aims to turn the world into a barren desert, and the main protagonists, Kimoon (a marionette Geisha girl) and

Origami (a paper carnival dragon) are unwittingly caught up in the fray.

The action unfolds in a blackout lit only by ultraviolet light and the costumes, puppets and scenery are picked out in fluorescent paint to quite startling effect. The music and voices are all taped and the overall illusion is very convincing, but personally I found the Sesame Street/Edward Lear influences at odds with the company's oriental intentions.

However, to the large audience of children it was spell-binding, and the awed whispers of "What's that Mummy?" as each new monster floated eerily into view could be clearly heard above the pinging and bonging of the sound-track. I couldn't help wondering though, how many of them realised that it was a live performance and not a huge video screen.

John Cordeux

### Medic's Revue Riley Smith Hall

True to tradition, the Medic's Revue of Tuesday and Wednesday last week was both crude and funny. In fact, despite a few ragged patches, it was surprisingly good.

Each half lasted approximately an hour, the first half being the third year students, the second half the fourth years. The 3rd year students suffered one or two technical hitches on the first night which were ironed out by the second. In both the musical sketches were very good, particularly the 3rd years' 'If I were a Dentist', to the tune of 'If I were a Rich Man', and John Wedgewood on a ukelele

towards the end, with what might be called an ode to the dragon-like 'Sister Bones' (Sister Jones was away on holiday and therefore he felt safe!)

The 4th years gave a hilarious rendering of 'Stitch Me Hernia Down Sport' complete with Rolf Harris look-a-like and kangaroo (stuffed), and 'Big Tom' - both operating theatre sketches which confirmed ones worst suspicions. But the show was stolen by the 'Nurse' who held the audience spellbound, in the 'Maternity Sketch'. The dental students came in for a lot of ridicule, as did the Dean of the Medical School, who apparently took it all in good part.

Roz Kay



## Opera North: A New Name And A New Season At The Grand

### The Barber of Seville

The programme said Hegel saw it three times in three weeks. Ron said that it was one of Rossini's best; could there be a higher recommendation?

Opera North's (the new name) production of **The Barber of Seville** is most enjoyable. This is an English speaking version which makes it accessible to even the greenest aficionados of the opera.

The story is set around the attempts of a local hairdresser, Figaro, to ensure the eventual betrothal of Count Almaviva to the lovely Rosina (definitely the most voluptuous, not to mention substantial, fifteen year old I've ogled in a goodly while). Barrier to the love match takes the form of an aging, amorous guardian with designs unworthy on his ward (his ward is Rosina not the Count).

The plot is on the flimsy side but provides an excellent vehicle for a delicious presentation of humorous acting and fine music. The singing is at times exhilarating and many of the tunes are familiar enough to grace a Tele-disc album. Inevitably, for an opera, prices are steep, but I found the experience titillated a most jaded palate. The opera glasses were particularly good value at ten pence, although the red plastic does look a little garish on the mantelpiece.

John Boy

### Don Giovanni

The Opera follows the conquests of Don Giovanni the womaniser, his tricks and subterfuges, finally

leading to a suitably sticky end. Pursued by those seeking revenge for murder and attempted seduction, Don Giovanni emerges unscathed. Even the determined pursuit of his deserted wife, Elvira, does not halt him. Don Giovanni eventually receives the reward his persistently evil conduct has earned him.

However, this is essentially a comic opera with extravagant play on mistaken identity, subterfuges, sexual innuendo, and is headed by Giovanni's man servant, Loporello. He provides satiric comment in parodying his master's behaviour as well as playing the archetypal buffoon. The country scenes receive expectedly bawdy treatment, but not without real humour in the characters of Massetto and his wife. She treats his jealousy with great wit and affection, providing a human touch to comedy that is mainly black.

Throughout the Opera, there is careful and effective use of light imagery which is one of the striking characteristics of this production by the Northern Opera Company. Those who seek revenge for murder always appearing in black, the peasants in warm pastels and Don Giovanni in flamboyant reds, finally ending in fiery orange. If the audience were slow to catch the implications of use of colour, the 'set-pieces' should have hammered the message home. Specifically at the end of the first half, Giovanni's accusers stand in blue light round the crouched figures of Giovanni and Loporello in full white spot-light.

The music is superbly performed and any Mozart fans would gladly go to hear the music alone. Coupled with this, the performances of those on stage do not always come up to its excellence. This may be the fact that the Opera is sung in English, not in Italian, as it was written. In general the performances are impressive though not outstanding. If anything, the weak link appears in one of the female leads, Don Giovanni's wife Elvira. Although her excellent delivery is not in doubt her lack of acting prowess brings the movement of the Opera to a halt with unremitting regularity.

Don Giovanni suffers from the stigma of stereo-type which he is unable to shake off. The myth provides no variation and this character brings no gasps of horror at his evil, although maybe a grudging respect for his energies. In the majority this character does not live on stage, though through no fault of the actor.

The Opera is well sustained and very professional. Minor disappointments in character portrayal and acting are overridden by the quality of performance. The special effects are of particular note and timings down to the smallest light changes are immaculate.

Overall, this is an enjoyable performance, with wide appeal as a comic moral fable coupled with the exquisite music of Mozart.

Flic Howard-Allen

## Preview

Next Monday, Tuesday and Wednesday, LUU Theatre Group present a new tragi-comedy, The

Writer's Revenge. Chris Johnston was commissioned to write the play which takes themes from Middleton and Rowley's Revengers Tragedy and re-casts them in a contemporary framework, where sexual violence and power politics are major issues in peoples lives. The starting point is a film set in

Italy, where adultery, manipulation and murder are the order of the day, and where one woman tries to fight back ...

The Revenger's Tragedy is on at the University Union Debating Chamber 22nd - 24th June tickets are 80p.

# Arts ★ Arts ★ Arts ★ Arts ★ Arts ★ Arts ★ Arts ★ Arts ★ Arts ★ Arts

## Gigs

### Judie Tzuke A New Image

#### Judie Tzuke Tiffany's Sunday 14th June

Tiffany's provided an interesting venue for Judie Tzuke's third concert in Leeds. On the previous two occasions the venue was the Grand Theatre, whose clear acoustics and 'wrap-round' audience have made it a favourite with Judie and the band. In contrast, Tiffany's is smaller and has dry acoustics, but the standing audience compensated for this.

Judie opened her set with a punchy delivery of 'You are the Phoenix' from the new album, followed by an old favourite from the first album, Sukarita. Next, the song likely to be the next single, 'Higher and Higher' followed by a strong rendition of 'Welcome to the Cruise', the title track of the first album. The gig settled into a pattern of ballads such as 'Stay with me til Dawn', 'Bring in the Rain' and 'Ladies Night', alternated with stronger songs including 'Chinatown' and 'The Flesh is Weak'. The concert reached a climax with a crashing delivery of 'Black Furs'.

Judie came back for two encores. The first was 'Sports Car' and it was in this song especially that the

band's tight playing was noticeable with Mick Paxman on guitar outstanding. The second encore was 'For You' with Judie singing to a studio recorded backing of multi-tracked vocals.

In an interview after the gig, it was revealed that Judie and the band will shortly be leaving Rocket Records, having fulfilled their contractual obligations. They have for some time been dissatisfied with their relationship with Rocket, who have been reluctant to promote them as a major band. In the words of Paul Muggleton who plays percussion and produced the new album, they have been "run as a tax loss for Elton John for the last two years". This has resulted in an unrepresentative selection of their material being released as singles, consisting mainly of ballads and quieter songs from the albums.

As a result of their disagreement with Rocket, Judie and the band have funded the tour themselves and this has necessitated a tight schedule to keep down costs. Within the next two days they will be recording gigs with a view to releasing a live album, possibly later in the year.

Tim Iles and Pete Rosenthal

### The Teardrop Explodes Tiffany's

After keeping a large crowd crammed into the claustrophobic confines of Tiffany's waiting for over an hour (apparently they got lost en route from the hotel), The Teardrop finally exploded onto the stage with a blare of trumpets. In the event they were well worth waiting for and in the little space available to them the audience leapt about enthusiastically. They play with energy and aggression but also manage to retain a style and sophistication which never

gets submerged by mere noise. However, the thing that really makes them sound so good is the way the brass cuts so incisively into the meodies of their songs. Its got a raw edge to it but it's never discordant and whenever it starts it adds a whole new dimension to the music.

They performed most of the tracks from their Kilimanjaro album and also a couple of new ones which were received like much loved classics. Julian Cope is a really excellent and articulate lyricist and a special mention must be given to

the way they played Ha Ha, I'm Drowning in your Love and also Poppies in the Field. Two very fine songs performed exceptionally well. But throughout it was the brass that made it for me. Those trumpets have the ability to add a charge to the music and to the atmosphere. One criticism is that the set was a bit short and one hurried rendition of Treason as an encore was a bit mean for an audience who had waited around for so long in such cramped conditions.

Russ Barr



Judie Tzuke at Tiffany's. Photo Tim Iles

## Books

### Two Striking New Publications From Picador

#### McCarthy's List Mary Mackey

Mary Mackey is a descendant of Mark Twain, and her first novel lives up to any expectations formed by this fact. The book is narrated by a woman called Rinda Sue McCarthy, who is in a Mexican jail waiting to be executed for a murder she didn't commit. However, Rinda is totally mad, and the story of her life is unwound like a journey through a Crazy House at a funfair. In telling her story, she has no concept of either time or place and an incredible whirlwind of events spanning thirty years is laid before us.

It all started to go wrong when Rinda was born, at the precise moment that the Americans dropped the bomb on Hiroshima. Later on, or maybe earlier, her dead grandmother gives her a list of six people who she must kill. I'm still not sure why, but it has something to do with communism, Joe McCarthy (no relation) and men in general. According to Rinda's grandmother, men were invented in 1783 by a French scientist named Genevieve Lefevre. Rinda has also managed to get mixed up with Rose la Rose, a one-time girlfriend of Al Capone, who started off organising Mafia abortions and now has a gang of her own, the Chicago Ladies Garden Club. Do you start to get the picture? No, neither did I.

McCarthy's List is a feminist novel, 'written' by a character who has no feminist or political awareness. Reading this book is like exploring a secret garden full of exotic plants, unexpected views and trick perspectives, peopled by gnomes, ghosts and statues who come alarmingly to life. It will make you think again about insanity, feminism, American culture and politics - not bad for a first novel!

Cat Smith

#### Visitants Randolph Stow

Picador have a remarkable record for publishing the off-beat, the bizarre and the undiscovered, and Visitants is well up to their usual standard.

It is a science fiction novel without the science and maybe without the fiction, and it comes from the talented pen of Randolph Stow, one of a small clique of emergent Australian writers. The narrative covers the events on a small Papanian island in 1959 and is about

the relationship between the indigenous population and their white masters, the visitants. Stow was stationed in the islands at the time, and his descriptions of the jungle culture are utterly convincing.

Unfortunately, however, Stow has chosen an unusual technique which involves alternating autobiographical paragraphs from five of the main protagonists, which makes the reading complicated and unnecessarily taxing - especially as there is no noticeable change of style between British, Australian and Papanian narrator.

The plot, though, builds to a nightmare climax and along the way the cultural inadequacies of both races are savagely exposed. Sex, religion, politics and friendship are all examined in the damp and decadent atmosphere of Indonesia - and there are one or two surprises for the UFOlogists as well.

It is a pity that constant reference to sections already read are necessary for a real understanding of the book, but in the end the struggle is worth it and one is left with an indelible image of the clash between two (or maybe three) incompatible cultures.

Tom Bliss



## LEEDS PLAYHOUSE

### Carifesta '81

Two nights of Caribbean arts and entertainment

**Friday 26 June at 7.30 pm**

Steel Band, theatre from **Urban Zebra**, dance from **Mara Ya Pili**.

And at 10.30 pm, Film **Babylon (X)**

**Saturday 27th June at 7.30 pm**

**Gala Night** - Gospel, Reggae, Comedian, Theatre, Dance, Fashion Show, Limbo, Steel Band, West Indian Food, Jump-up in car park if fine.

Tickets: Adults £1, Children 50p.

# ive • Perspective • Perspective • Perspective • Perspective

**This week, Lisa Lewak discusses the plight of homeless people in Leeds and offers a challenge to local and national government.**

**Homes Not Hovels** - This is the unequivocal demand that homeless people will be making of the Government and of local authorities in June. CHAR, (The Campaign For Single Homeless People) is staging a day of action against government housing policies and continued neglect of the plight of homeless people by both central and local government.

In every major city in Britain thousands of single people have as their sole place of residence a bed in a large dormitory in a large hostel or a night shelter, or a DHSS

Resettlement Unit (a fancy name for the workhouse). CHAR estimates that over 30,000 single people have to live in such places, and that 10,000 more are in mental hospitals, not just for the occasional night but frequently for months and years because of the lack of more suitable accommodation. In addition there are unknown numbers of people sleeping rough - two years ago a spot-count in Leeds revealed

about 200 people in this position.

In Leeds the best known places the homeless go to are the local authority hostel Shaftesbury House (500 beds), Lisbon Street Salvation Army Hostel (160), and the night shelter in Great George Street, which has floor-space for 100. The voluntary sector - Leeds Cyrenians, St Annes Day Shelter, etc - also provide a certain amount of better standard accommodation, but the vast majority of single homeless people are consigned to large institutionalised hostels whether they like it or not, a situation which is of great concern to West Yorkshire CHAR.

In order to find out how people felt about the accommodation available to them, W Yorks CHAR carried out a survey of the residents of Shaftesbury House. While the 92 people interviewed had lived there for an average of 3 years, the majority of them wanted to live somewhere permanent. Before coming to Shaftesbury House, most of them had lived in their own self-contained housing, and almost all who wanted to move wanted self-contained housing again.

The interviews also pointed to a number of improvements which could be made in the running of the hostel. Although they had a right to, residents were not encouraged to register on the Council Housing Waiting list - thus denying them access to future permanent accommodation. Over a third of the residents had a right to permanent housing under the Housing (Homeless Persons) Act 1977, but none had apparently been told this. Although the survey was undertaken over two years ago, organisations working in the interests of single homeless people report no improvement since then. Last year the Labour council set up a working party to look at the future of the hostel, but as yet has made no recommendations. Help may be at hand from

the newly formed Shaftesbury Project, which aims to rehouse those residents who want to get out, but the project is short of money and it is hard to see how housing will be found at a time of deeper and deeper cuts in the council's housing budget.

As could be expected, the cuts are hardly helping matters. Single homelessness is on the increase everywhere. Statistics from the Leeds DHSS Resettlement Unit show a 25% increase in nightly admissions over the last year. Voluntary Organisations are under ever-increasing strain. Against a background like this, being single and homeless is a depressing prospect. The situation is not helped by statutory bodies like the DHSS. Single homeless people are amongst the most disadvantaged of claimants - for example, here in Leeds the local DHSS office is implementing arbitrary cuts in the Supplementary Benefit paid to claimants resident in Shaftesbury House. This means that by the time you read this, they will all be £2.50 a week worse off - a great deal of money when you consider that at present each claimant has only £7.10 for his or her own use.

Why, after 60 years of state hous-

ing and 30 years of state welfare is the problem of single homelessness so widespread? The answers are not simple, but lie partly in social attitudes to single people, particularly those who are forced by the labour market to live transient, often poorly paid, lives. A stereotype is perpetuated of an alcoholic, inadequate, or just plain lazy person. Thus, the combined effects of both the housing and work markets consign them to the 'prisons' of the poor. It is significant that when in 1977 homelessness was finally made the subject of legislation, single people were mainly ignored - after all, local authorities had no figures for single people, as they had never been studied. The problem simply did not exist.

Leeds Action for Single Homeless (LASH) encourage volunteers to participate in various projects for the homeless. At present workshops, visiting the homeless, moving furniture and day trips are taking place. LASH, CHAR and other organisations are coming together on June 27th for a Day of Action at Dortmund Square, and events include a photographic exhibition, bookstall, video and street theatre. In the evening there is a benefit gig at the University Union with Really and Seething Wells, plus a disco. Tickets are £1 or 75p with dole card.



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Thank you to everyone who has helped me to run Leeds Student this year, especially Fabian, Kate, Sue, Doris and Gloria.

Good luck for next year, Chris!

CHAR's campaign for 1980/81 includes;

1. Inducement of local authorities and housing associations to provide adequate and permanent housing for single people.
2. To demand better standards in hostels and promote alternatives to DHSS resettlement units, but ultimately to promote phasing out of all institutional accommodation for single homeless.
3. To demand an increase in social spending on provisions for homeless and poor people during the current economic difficulties - especially income support.
4. Pressure must be put on the DHSS to improve medical services to the homeless by developing greater co-operation between doctors, hospital staff and voluntary organisations working with the homeless.
5. To repeal 1824 - 1935 Vagrancy Acts against homeless people.

### OVERSEAS STUDENTS

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# • Sport • Sport • Sport • Sport • Spo

## DUNCAN GOODHEW—Still Pooling His Resources

Last Saturday was the opening day at Gerrards, a new electrical goods shop in the Merrion Centre which does not even remotely resemble a swimming pool. Nevertheless, Duncan Goodhew spent most of the day there in the role of crowd-puller. More familiar in nothing but a pair of trunks, it was almost unexpected to see him fully clothed.

Twenty four this year he has now retired from competitive swimming. "Two Olympics is a lot for any swimmer" he explained with a smile. Like gymnasts, swimmers of international standard seem to be hitting the top and retiring younger these days, and compared to some, Goodhew was a latecomer to the international scene. He disclaims any special talent, putting his success down to sheer determination and even force of circumstance.

He was born in London and brought up in Yapton, Sussex. He considers it lucky that his family were well off, which gave him the opportunity to start swimming at an early age, and recalls an enormous hole appearing in his father's lovingly-tended grass tennis court. "He knew every blade of grass, every patch of moss on that court," he grinned "and he turned it into a swimming pool." He added, slight-

ly wryly, "little did I suspect then that I'd spend a large part of my life in similar holes."

He speaks matter-of-factly, but not without feeling, of the problems of his childhood. At the age of seven, barely out of his water wings, he was sent to boarding school in Worthing. Here it became apparent that he was dyslexic. He lost all his hair when he ten. To some extent his dyslexia isolated him.

"I was getting ... negative vibes, I suppose" (he grinned in apology for the cliché) "and swimming was a way of getting positive ones. Dyslexia's like a cut, a deep cut" he said, halving his skull with a gesture to emphasize the point. "It's got to be healed over." He used swimming as a means of proving himself, an aid to the healing. When he was fourteen he went to Milfield School, where his dyslexia was recognised as a special problem, a fact which helped considerably.

He first set his sights on the Olympics when he was fourteen, and the breakthrough came when he finally qualified for the Age Group Nationals in the 16 - 17 year old category. This, as he pointed out, is the last category - "Which suggests that I wasn't all that good" he

said modestly.

Like other British swimmers, he spent some time in America, but unlike David Wilkie, whose sojourn in the States left him with an extraordinary accent, Goodhew still sounds reassuringly English. Why choose America as the training ground?

"When I was seventeen, my mother told me she couldn't afford to keep me at Milfield any longer, so I had to make the choice - whether to go into swimming properly or give it up. I knew I wanted to swim, and there's not much chance of combining education and swimming in Britain.

"Swimming's an amateur sport. One tries to get into a situation where training and academics can be combined, and you don't want to have to go out and beg for food. America has the ideal structure."

He won a scholarship to North Carolina State University, combining swimming with a course in Business Management.

He feels that the wider the scope of the degree, the more beneficial it is, and thinks that the American system of higher education is better geared to this end.

"While I was in America, I took a semester out and studied exo-physics, astronomy, alternative futures, religion and Greek philosophy. Which," he laughed "did a lot more for me than an economics degree."

Preparation for his first International - the 1976 Olympics in Montreal - had begun in earnest.

"The first year was very stormy, but from January 1976 I started dropping times, and they kept on dropping til Montreal." There he came seventh in the 100 metres breaststroke.

The 1980 Olympics brought the looked-for rewards. He was sixth in the 200 metres breaststroke, won the bronze in the Medley Relay, and took the coveted gold in the 100 metres breaststroke.

He may have fulfilled that ambition, but by no means has he retired from active or public life.

Apart from starting up his own company, Swimorama, he spends a great deal of time visiting and talking at swimming clubs all over the country. He does not consider himself a natural winner. Part of the interest of the struggle to succeed he says, came from working

out his own system of achieving success. He hopes to make a positive contribution to British sport by conveying his own enthusiasm, and providing others with some incentive.

Goodhew is branching out into other channels too; literally. At present he spends quite a lot of time in Leeds, working on the second series of a YTV programme called 'Ad Lib', which will be starting shortly.

"It presents new, adventurous ideas, and makes the bold claim to be different" he grinned. "There are eleven presenters. They're all actors or showbiz apart from me, though I've got an Equity card now so I suppose I could count as showbiz. It's basically a magazine show, with a lot of studio work, a lot of group work. We hope some form of energy will be transmitted to the viewers." He paused, and added "It's a hell of an ambition. The first series was a sort of try-out really - it ought to improve. That kind of show needs time to evolve."

It might be ambitious, but judging by what he's already achieved, Duncan Goodhew may well find himself with another success on his hands.

**Roz Kay**

## One Day International at Headingley

Last week, the third Prudential Trophy cricket match was held at Headingley. Ruth Bedford reports on the match, and Dave Farrow took the pictures.

The long-held view that the Australians will never learn to play one-day cricket, plus any lingering ideas that Ian Botham

could salvage some respectability from his term as England captain, were finally shattered at Headingley last Monday.

Botham's decision to put Australia in was a gamble which, had it paid off, would have been hailed as a clever tac-

tical stroke; in retrospect, it is but one more to add to the catalogue of Botham blunders. For a time it looked like succeeding; Australia set the by no means impossible target of 236, thanks largely to man-of-the-match Graeme Wood, who defied the competent bowling of Willis and Hendrick for a well-earned century. Even this low total, however, could have been a good deal lower if the England fielding had been in any way professional. As it was, with the exception of Gattling at fine leg, the fielding was a series of missed opportunities and misunderstandings. Humpage, keeping wicket, seemed to have donned a pair of Teflon gloves for the occasion, and the incessant barracking of the pro-Bairstow crowd hardly improved his performance. Randall was sorely missed at cover, and his brief appearance as twelfth man was not enough to stop the rot.

When England's turn came to bat, however, they began confidently enough, and despite Boycott's early dismissal, to a seemingly perfect ball from Hogg, Gattling and Gooch appeared about to place Australia's total well within reach. But the dismissal of Gattling for a stylish 32 signalled a demoralising collapse. Gooch unaccountably lost confidence, and was out for 37 having added only 8 runs, defending himself from a fast one from Lawson. Gower went in typical

fashion, trying to play a ball he should never have attempted, this time to Alderman. After than England had little to offer. A captain's innings from Botham was not forthcoming, and only the under-rated Willey, playing too low down the order for a distinguished 42, emerged with anything like credit. Rod Marsh, having wiped the butter off his fingers after Edgbaston, added to England's ignominy with an intelligent performance behind the stumps, but in the main the Aussie bowling won the day. By and large, it was thoughtful and accurate, rather than alarmingly fast, and while Australia deserved their win, the England supporter is left wondering whether his team are only capable of playing bad balls. That they are not producing really fast bowlers is the last of our worries; intelligent use of spinners (remember spinners?) with a less devil-may-care attitude to batting and fielding, would make defeats like this far less common. As it is, the England selectors must be looking to a serious change in their thinking. On Monday, the result on paper was a win for Australia by 71 runs. The result in wider terms is that England will be seeking a new captain, and that Keith Fletcher waits like Fortinbras in the wings to enter and clean up the stage. But can everything that is rotten in the state of England be put right simply by getting rid of the leading actor?

## Poly Cricket

Last Wednesday, 10th June, Leeds Polytechnic met Trent Poly for the Quarter final of the BPSA Cricket Championship. Leeds won in devastating style, totally annihilating Trent.

The Leeds bowlers took heavy toll of the opposition with the result that Trent were all out for 128. The bowling was impressive to say the least. Matt Roper took six for 18, while Andy Davison took two for five off 8 overs. Rod Long also took one for 22. The bowling was complemented by equally tight fielding from Leeds.

Leeds' batting proved to be as successful as their bowling and fielding. Bruce MacDonald made a superb 50 not out, and Dave Harrison added 30 to the score. Good scores by Chris Thomas and Andy Davison took the total to 129 for three wickets.

This win by seven wickets means that Leeds Poly go through to the semi-final next Wednesday, though their opponents in that match are yet to be named.

**The Sports Editor  
thanks all those who  
have contributed to the  
page over the last year**



Bob Willis comes in as Yallop looks on. Photograph Dave Farrow

# Dateline

## Cinema

### Hyde Park

Tonight and tomorrow; Jack Nicholson in **One Flew Over the Cuckoo's Nest** 8.00, shorts 7.10.  
Late night movie, Friday 11 pm Dirk Bogarde in **Death in Venice** + cartoons.  
Late night movie, Saturday at 11 pm, Jane Fonda and Donald Sutherland in **Klute**.  
Sunday for 6 days (not Weds), first Leeds showing of Edward Woodward in **Breaker Morant** - took London by storm.  
Sun 8.10, week 8.35, also Elliot Gould in **The Silent Partner** Sun 6.20, week 6.45.  
Wednesday special **The Night Porter** 8.25, plus **Stiletto** 6.40.  
Late night special next Friday and Saturday, 26th and 27th, **The Rocky Horror Picture Show**

### Playhouse

Tonight and tomorrow at 7.30pm **Stalker**  
Sunday 21 - Wednesday 24 at 7.15 pm, **Don Giovanni**  
Sunday 28th at 7.30  
**Une Partie de Campagne** and at 8.25 pm  
**Pierrot le Feu**

### Odeon 1

Tonight and tomorrow and next week;  
**Chariots of Fire**  
2.40, 5.25, 8.10.

### Odeon 2

Tonight and tomorrow;  
**The Howling**  
2.05, 5.25, 8.45 plus

### Death Sport

3.40, 7.00.  
Sunday and all next week  
**Green Ice** plus **Escape to Athena**

### Odeon 3

Tonight, tomorrow and next week; **The Postman**  
**Always Rings Twice**  
2.00, 4.45, 7.40

### ABC 1

Tonight and tomorrow;  
**The Exterminator**  
3.00, 5.50, 8.40, plus  
Supporting programme  
1.55, 4.45, 7.40.

Late show 19th June,  
**Tommy**, plus  
**To Russia With Elton**  
Doors open 10.30.  
Sunday and all next week;  
**A Star Is Born**

### ABC 2

Tonight and tomorrow;  
**Private Benjamin**  
3.05, 5.50, 8.35 plus  
supporting programme  
2.25, 5.05, 7.50.  
Sunday and all next week;  
**The Exterminator**

### ABC 3

Tonight and tomorrow  
**Fingers** 1.30, 5.10, 8.55  
plus **Drum**  
**3.05, 6.45.**  
Sunday and all next week;  
**Private Benjamin**

### Tower

Tonight and tomorrow;  
**Clones of Bruce Lee**  
2.35, 5.40, 8.45 plus  
**Super Dragon**  
4.05, 7.15.  
Sunday and all next week;  
**Squirm** plus  
**Satan's Slaves**

### Cottage Road

Tonight and tomorrow;  
**Raging Bull** 5.20, 8.15.  
Sunday and all next week  
No Details Available

### Lounge

Tonight and tomorrow;  
**Nine to Five** 6.15, 8.45  
plus **Bio Woman** 5.40, 8.10  
Sunday and all next week;  
**Private Benjamin**

## Theatre

### LUU Theatre Group

**The Writer's Revenge**  
Debating Chamber  
Monday 22nd at 7.30 pm,  
Tuesday 23rd at 2.30 pm,  
Wednesday 24th - time to be  
announced. 80p.

### Grand

Opera North present;  
Friday at 7.15,  
**Der Freischutz**  
Saturday at 7 pm,  
**Don Giovanni**  
Next week at 7.30 pm  
**Private Lives**

## Misc

### LUU Events

Thursday disco 25th June  
Tartan Bar, late bar, 40p.

Agony Column + support and  
disco, Friday 26th June, Tartan  
bar, late bar 50p.

### Bodington Hall

Live at the Pauper's Ball,  
**The G Men**  
Friday 19th June

### Cathsoc

Presents, Kiddies Party  
in Doubles bar. Childrens silly  
dress essential. Wed 24th June.  
Start 8 pm. Tickets from  
committee members, 50p. Bar  
extension applied for.

### LUU Light Opera Soc

Ruddigore, by Gilbert &  
Sullivan. June 23rd - 27th.  
Riley Smith Hall.

### LUU Pharmacology Soc

Graduation Party, Tues 23rd June

8 pm - 12 pm, Doubles Bar.  
Tickets 50p on door.

### LUU HM Soc

All discos are cancelled  
for the rest of this term. May  
the phantom guitar go with you.

### Oxley Hall

Tonight, 19th June,  
Floodlit Calypso 8pm - 1am

Late bar. Steel band and disco.  
£1.25 on door.

### International Soc Evening

8 til late on Wed 24th,  
in Lipman Building. Food from  
different countries, film, talk,  
plus information about travel  
abroad. Members 50p, non-  
members 60p. Tickets on sale  
12 - 2 pm in the Union Extri.



## Personal

Badger - big mouthed prat,  
Ellerslie

Poops, the gold's worn through  
underneath T.G.

I love Stan the man - Super  
Tweaky

Gnome - pull the other one  
and watch the beans burn

G.T. loves brown fat but  
Flower loves him.

Tiger, if you want it like that  
ask first next time.

Happy belated birthday  
Bobbins love Poppet

Mushy Flip strikes once  
too often

Little Knomb says Heinz and 11?

Goodbye to all that and milky-  
muck too.

Glen we miss your beautiful  
body - sigh

Sheels, thanks, you're a good  
room-mate. Linda

Jim did it twice in the refectory  
and everybody cheered!

Julia, when can your little boy  
Mark go down to tea all by  
himself.

Eating for two, grr and you.  
Do they water-ski in Preston Alan?

Room vacant; Dobree 405.  
Apply M.O. 442 and 461.

Scores on the doors;  
Hollin 3 Rich 3?

Wanted; Sikh physicist, 6ft 2ins  
green eyes, turban, dark glasses  
initial IKVP for equally lovely girl.  
Applications to Hindu Soc Pigeon  
Hole.

Don't forget your water-wings  
Paul - Vickie.

Is Badger's future in the balance?

Make a DASH to Cavy and SPOT  
the FRESHLY distributed  
DIAMONDS INN ES room - COL  
IN anytime.

Due to circumstances beyond our  
control, Whoppy, Stroppey and  
Floppy will return next term.

E4, E8, and E9 thanks for a  
great year - 16, 21 and 34.

## Classifieds

**Leeds Record Collectors**  
Fair Sunday June 21st, 11 am -  
5 pm, Astoria Centre, Roundhay  
Road. Bargains, rare records etc  
for all tastes. Details Underwood  
Leeds 687572.

Squash Racquets for sale.  
Price £8 (shop price £25)  
M Gale, 10 Moorland Rd, Flat 2.

Stompers  
Stompers  
Stompers Mobile Disco  
Leeds 620385

Yippee, the last Dateline  
for THREE MONTHS!!

## Wednesday 24th June at 1.00 pm Presidents Reception Room

(First Floor Union Building: Next to Exec Office)

## Important Workshop On The Womens Centre

This is an important meeting to discuss a proposed site for the  
Womens Centre. We need to submit a report on our conclusions  
so far to the Union Council Meeting next week.

These workshops are for any women interested to discuss  
what they want from the Womens Centre, how they see it would  
work etc, so feel very welcome to come along.