

## LEEDS STUDENT

No. 219

Friday, 8th February, 1980

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14.2% vote for President

# LOW TURNOUT CAUSES ANGER



Chris Shenton and Mike Goodman celebrate their victories.

Members of the University Union Executive have said that they are "disgusted" with the turnout at this week's elections for President and Deputy President.

President Steve Aulsebrook called it "pathetic", while General Secretary Ray Cohen commented,

"I'm as sick as a parrot; it is pretty disgusting".

In the elections, which were held over four days at the beginning of the week, only 1504 people voted, 14.2% of the total electorate. In the past, voting for the President has usually attracted about 33%. Last year, when Mr. Aulsebrook was elected, the poll was considered very low at 25%.

Mr. Cohen explained that considerable efforts had been made to ensure a high turnout this year. "Advertising this year was greater than for any other year" he said. He continued that for the first time voting had occurred in the halls of residence, to enable people who do not frequent the Union to vote.

Mr. Aulsebrook said that the voting in some halls had been better than expected, with half the people present voting, but that at other halls, and he specifically named Bodington and Devonshire halls, voting was poor.

"I think the residents of those halls should be ashamed of themselves" he said.

One reason that is being suggested for the low figure is that there were no outstandingly charismatic candidates, but also that in each case people felt that the result was a foregone conclusion. Mr. Aulsebrook said,

"It must have been the candidates. There were no credible alternatives."

As expected, the Welfare Officer, Chris Shenton was elected President for the next session over Bill Moore. Mr. Shenton gained 856 votes as opposed to Mr Moore's 470.

One exceptional part of the vote was the number of spoilt papers and abstentions, 96 ballot papers did not count, about 6% of the votes cast. Mr. Cohen said,

"That must point to discontent with the candidates".

Mr. Shenton, a third year pharmacologist, was clearly upset with the size of the vote, he said,

"I don't think much of the vote or the majority, but I'm glad to have won. Despite what I think the student body deserves I will endeavour to head a very conscientious and effective Executive".

The post of Deputy President will be taken by Mike Goodman who received 753 votes. Anarchist Ian Rosenthal was second with 322, while Jane Hornsey came third

by Hugh Bateson

with 310. Mr. Goodman was as annoyed with the turnout as Mr. Shenton, he said,

"I hope the students get a better executive than they deserve. Thousands, literally thousands of people used this Union on Monday and Tuesday lunchtimes and they couldn't even be bothered to pick up a ballot paper for their own Union and the way it is run".

Ian Rosenthal commented, "I am very upset that more people didn't take offence at what I was saying and vote to keep me out".

The present Deputy President, Dick Quibell, said that he was worried that the small number of votes would hamper the winners next year.

"It creates a simple problem; to what extent can executive claim to call upon a broad constituency. Usually this gives a certain freedom of movement, which might not be there next year."

## Movement to withdraw is growing

The National Union of Students has been hit by an upsurge in the movement by unions to disaffiliate.

Five Universities are debating the issue at the moment. Dundee and King's College, London have already voted to withdraw, and Aberdeen, Reading, and Nottingham Universities all have motions coming up on the issue.

NUS National Secretary Dave Aaronovitch is deeply worried about the situation, he said,

"There seems to be an element of suicide in this whole thing. Mr. Aaronovitch said that he thought that the movement was inspired by a small group of hard line conservatives.

He was especially worried about the timing of the moves, as he thought that the Union was involved enough fighting the government's plans for financing the Union at the moment.

## Occupations are now out of order

There cannot now be an occupation of any part of the University in the Overseas Students' Campaign. Last Thursday's University Union Annual General meeting voted to reverse the decision of an OGM last term to occupy. Because the motion was passed at the AGM, it cannot be brought up for discussion again this session.

University Union General Secretary Ray Cohen, who has opposed the moves to occupy from the start of the campaign, was pleased with the decision, and was hopeful that the way would be left clear for the Executive to continue the campaign, he said,

"I believe that more valuable work can be done by Executive when we do not have political

extremists on our backs clouding the issue with peripheral matters."

Members of the Overseas Students Action committee, who want to exert direct pressure on the University, are disappointed with the result of the AGM, which, they claim has robbed them of the most effective weapon against the University, one member, Paul Earnshaw, said,

"It is a body blow to people who argued for direct action".

He said that the majority of Overseas Students were in favour of an occupation,

"Without exception, the Overseas students that we have talked to wanted an occupation."

Committee members were also determined to continue to monitor Executive's handling of the campaign in future.

"Until we have an executive willing to fight, we're going to have pressure from the left."

Inside :- Art Galleries pp.6/7 Windsurfing p. 11 Sunburn p. 9

# LEEDS STUDENT

## 8th February 1980

### It should matter

Mr. Aulsebrook's picture of the National Union of Students is a fairly dark one, but it is not unfair. He has said throughout the campaign for the Overseas students that it should be fought on a national level and yet NUS has done nothing to help. So far the move to disaffiliate from NUS has not gathered much momentum but there are signs that it soon will; Mr. Aulsebrook has hinted at the use of a referendum on the issue. For all that NUS might want to disregard this as being inspired by an outside organisation, the fact remains that there has never been such disdain from within and without the students' movement for the National Union.

One question that has to be asked concerns the viability of a National Union at all. It can be argued that the Union has no real influence on decisions that made concerning students that could not be achieved by voluntary co-operation, without the massive financial contributions that colleges are forced to make. Is it really necessary too, to hold two expensive conferences each year, putting delegates in luxury hotels?

If a National Union is to remain in existence, and at the moment that is by no means certain, a decision has to be made soon as to the structure that the Union should have. University Unions are unhappy with the level of financial commitment at the moment, as well as with the service they are receiving. Now, as never before, questions are being asked about the kind of representation that is needed.

With all this discussion about NUS, as well as LANUS, it is interesting that the turnout at the University Union Presidential Elections should be so poor. That it was so poor is a reflection that the disenchantment of students with student politicians is reaching a very high level. Although this is understandable given some of their recent activities, coinciding as it does with an unprecedented amount of Government activity in the area of Higher and Further Education, it is a worrying trend, for it shows that students no longer care about their own welfare and conditions.

### Sweet thief sneaks booze

The University Union was broken into during the early hours of Sunday morning. The intruder used a crowbar to force his way into the Tetley Bar, where he drank a double Southern Comfort and ate two Kit Kats, leaving the wrappers on the bar. He then proceeded upstairs to the Union Shop where he filled two carrier bags with confectionary and other items.

Mr. Jim Head, Manger of the Tetley Bar, continued the story: "The burglar must have been a bit drunk because he set the Union's alarm system off, bringing the police, who surrounded the building. Unfortunately the thief escaped via the T. V. lounge".

Police are continuing investigations into the burglary.

### In Brief

Steven Mrvos and Sean Morris are to represent the Poly Union at the NUS Subscriptions and Priorities conference on 16 and 17th February. Fraser Brown who is in charge of the Poly Union's finance said he would rather concentrate on local issues.

The two main Malaysian Student Organisations MPPM and FUEMSSO have pooled their resources in an effort to keep fees down. They have pointed to the great benefit to Britain of trade with Malaysia.

They will call upon the Malaysian Government to take retaliatory economic action against British firms if the proposed increases are implemented.

Poly Union Executive resolved

to exercise strict editorial control on the content of Fresh Today following the controversy surrounding Stevan Mrvos' statement two weeks ago.

An amendment to the University Unions constitution at last week's Annual General Meeting means that the quorum for O. G. M's will be 2½% of membership rather than 200. When the measure takes effect next year the quorum will be about 250 or less, according to the number of overseas students deterred by next year's level of fees.

Endsleigh insurance have introduced a scheme which drastically reduces premiums for car insurance. For example a female of 18½ owning a mini would pay £210. 91 as opposed to £504.80. Quotations are available at either office.

## Aulsebrook claims reform needed now

Although University Union President Steve Aulsebrook withdrew his motion to disaffiliate from Leeds Area NUS from last Thursday's Annual General Meeting, he remains convinced that both LANUS and NUS nationally are in dire need of reform.

Mr. Aulsebrook said that he withdrew his motion because "a sledge hammer is not always the best way to crack a nut". He claimed that the motion had been designed to show the University Union's dissatisfaction with NUS' "archaic structure" and the representation that it receives on LANUS. Mr. Aulsebrook said that he was keen that LANUS "should redefine its objectives much more clearly than it has done in the past". He said that he thought that disaffiliation from LANUS "was not the best way of

going about these objectives".

He was strongly critical of NUS in particular, for its handling of campaigns, he said,

"Its tactics over the Overseas students' fees rises have been miserably inadequate. NUS has done pitifully little. They made an absolute hash of the International Day of Action in November. So far they have made no representations to the Parliamentary Select Committee considering the finance of Higher Education and they gave no evidence to the Finiston Commission on the Engineering profession".

Mr. Aulsebrook has suggested reforms for both LANUS and NUS, which he hopes would improve both organisations. He said,

"The NUS areas could be improved very easily and made much more effective if they

were centrally funded through NUS in London. The field officers should be scrapped and the cost reapportioned so that the areas were provided with adequate facilities for administration and transport".

Mr. Aulsebrook claimed that this would remove Areas from the threat of financial blackmail from the large Unions and would also establish closer links between areas and NUS. He said that he hoped that the University Union would be submitting such a motion to the next NUS conference.

Mr. Aulsebrook said that although he was far from satisfied with LANUS' he had decided that "it's far better to work from within to change LANUS than to kill it dead at this stage".

Mr. Aulsebrook is not alone in wanting to reform LANUS, Kitson College Union President, Stelios Milonakis is also seeking to change the organisation. The College Union disaffiliated from LANUS last year, and Mr. Milonakis would like to see a voluntary council set up which would meet every fortnight. He said,

"It will be more or less voluntary, and it won't be needing any money; we feel that is it going to be the ideal solution".

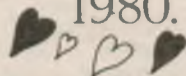
He claimed that each college would be represented according to the number of students that it had.

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and BARKERS, THE HEADROW.

# Law to be used

Universities and Higher Education Colleges are being pressured by the Department of Education to charge at least the minimum fees as recommended for overseas students.

In order to ensure that the Universities comply to Government policy on full cost fees the D. E. S. is threatening prosecution under the Race Relations Act. The position at the moment is that colleges have been given dispensation to discriminate legally against overseas students by charging higher fees in accordance with Government policy. The Department has now ruled that while the Colleges charging the recommended fees will remain under this exemption those

The University itself will be deciding next year's policy on

tees at a meeting of the Finance Committee on February 14th.

In effect those colleges practising less discrimination against overseas students by not demanding the full fees are more likely to be charged with breaking the law on racial discrimination.

This move has been attacked by the Association of University Teachers, the National Association of Teachers in Further and Higher Education and the N. U. S. as an attempt to undermine Universities' independence. Steve Aulsebrook Leeds University Union President expressed his amazement and disgust at the policy adding that it will really "tie the hands of the University".

### University Union Treasurer Len Siskind has put forward a motion to the next O. G.M. calling for a limit to the money that the Union pays to the National Union of Students.

Subscriptions from students unions to the National Union have become the subject of fierce controversy in recent months with the Universities complaining that they pay too much and the smaller colleges reluctant to pay more in view of the huge disparity in their incomes. At the N. U. S. Annual Conference last December no agreement could be found on a future system of levying subscriptions.

Leeds University Union paid £10,018 to N. U. S. in 1975/6 compared with a figure for the current year of £37,229. "Even

taking inflation into account our burden of subscriptions is more than double what it was", said Mr. Siskind. By comparison two Colleges of Further Education in Leeds with a combined membership comparable with the University Union (Park Lane and Thomas Danby Colleges) provide N. U. S. with only £400. However their combined income is only £9,000 compared to the University Union's £450,000. In percentage terms their subscription of 8.4% is lower than Thomas Danby's figure of 12.5% but higher than Park Lane's figure of less than 2%.

Len Siskind intends to limit the subscription to not more than 7.5%. He is unhappy about how N. U. S. spend the money and for this reason he wants the subscription to be channelled through L.A.N.U.S. and the remainder going to N. U. S. in London. "If our money

is to help smaller college unions I'd prefer to see it actually being used i.e. in L.A. N.U.S. instead of all being paid to London and wondering where it all goes. I wish the N. U. S. would spend less time and money on conferences one is quite sufficient and work more through the areas" he commented. He pointed out that with a 6% drop in the number of home students and a big fall in the numbers of overseas students anticipated next year Leeds University Union stands to lose at least £70,000 in real terms. "It's absurd to suppose we can afford to subsidise N. U. S. at the same or a higher level when we have to face cuts like that, he said. He maintained that the percentage limit on NUS subscriptions was much in line with other general economies the Union would have to make. He said it was "A just sum that I feel is fair to them and us".

# Poly set to buy hotel

In these times of high inflation the Polytechnic Union has decided to reinvest their assets in property. These assets include some of the funds for "B" block, and other reserves.

The prospective property is a hotel in the Lake District, and a figure of £80,000 was mentioned at Monday's executive committee meeting. Stevan Mrvos, the President, who viewed the property last week described it as "beautiful" and "such a good buy".

The hotel is near a lake, with access to boathouses. There was already talk of opening more rooms to increase living space. At present there are eight bedrooms, though this arrangement could be changed. Mr. Mrvos speculated that the hotel could be used by students in term time, and opened to the public during the long vacation, peak holiday time, with obvious revenue potential.

The executive committee resolved that a structural survey should be carried out, including a valuation. Fraser Brown, the finance officer, felt that "reserve money was not protected in the bank" and that "the present assets structure was not as sensible as in times of less inflation".



# Rees plans peace

The only solution to the Middle East problem is a negotiated settlement between all the parties involved.

This opinion was expressed by the Right Honourable Merlyn Rees M.P. at a talk in Leeds last Friday. Mrs. Rees was invited to speak by L. U. U. Jewish Society on 'Israel in the World Today'. He told the audience that a 'Geneva type' conference was the ultimate aim, although he added that this would not be very likely in the immediate future. He said that the Palestine Liberation Organisation will eventually have to become involved in peace talks, and that both they and

the Israelis will have to compromise before negotiations are possible. He condemned all terrorism and emphasized that one act of terrorism breeds another.

Mr. Rees, a member of Labour Friends of Israel, would like the progress made at Camp David to be continued to include the West Bank of the Jordan and the Gaza Strip. He said that when he visited Israel last year he found a 'lack of movement'. Stressing the importance of negotiation and compromise, Mr. Rees concluded with the hope that a solution could be found to the problem by next year.

It was with deep regret that we heard of the sudden and tragic death of Heather Sanderson in a motor accident on 30th January, 1980. Heather graduated from this University in July 1979. She will be deeply missed by the many friends she made in Leeds.

SA, RC, RD, TC, HB.

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### Do You Like Looking at Paintings?

The Psychology Department will be holding a slide show of paintings by famous artists. Each show is free, although you will be asked to fill in a short questionnaire. Tuesday 12th to Friday 22nd February, (not Monday 18th), each lunchtime 1.15 - 1.145.

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# LEEDS UNIVERSITY UNION ELECTIONS

## General Secretary

<p>Candidate's Name: John Weatherby Proposer: P. Burns Seconder: B. Gallagher</p> <p>I am standing as a member, and on the record of the Socialist Worker Society. The coming year will be important as the Tories attack student union financing and we will need an organised campaign to defeat them. I will attempt to lessen Union bureaucracy and involve more students in Union affairs. VOTE JOHN WEATHERBY FOR A FIGHTING STUDENTS UNION.</p>		<p>Candidate's Name: Karen Robinson Proposer: Jim Murtagh Seconder: Dick Quibell</p> <p>LET'S GIVE LUU A BIGGER CONSCIENCE! Many students are concerned about injustices suffered at home and abroad and are working towards a just, safe, and compassionate society. If you agree that this Union should care, about the problems of its members and others who are less fortunate, vote KAREN ROBINSON 1</p>		<p>Candidate's Name: Nic Barron Proposer: Ray Cohen Seconder: Alex Palacios</p> <p>In fifty words, I'm standing to provide: ** A workable system for Union administration. ** A constructive but moderate influence towards positive change in the Union ** A cohesive force for Union activity unmarred by the petty squabbling that has strangled Union achievement recently. Basically I intend performing my duties as a mediator without bias. Thank you.</p>
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## Treasurer

<p>Candidate's Name: Steve Armitage Proposer: Chris Shenton Seconder: Jim Murtagh</p> <p>I have experience of: How the Union works How to handle figures What the ordinary student thinks of Union services. I will fight to defend: The standard of your education. The size of your grant The money your Union requires. VOTE ARMITAGE</p>		<p>Candidate's Name: Barrie Chittenden Proposer: Sue Bargh Seconder: Dave Cooper</p> <p>The post of Treasurer, like the Olympics, should not be political; but unfortunately it is. Thus the incumbent must be politically aware - I intend to be so without being a political tool, for I will put you, the students, first. For Commitment Common-sense Creativity Vote for Barrie Chittenden.</p>		<p>Candidate's Name: Tony Escreet Proposer: Steve Aulsebrook Seconder: Pat Sanderson</p> <p>The Treasurer must be someone who is genuinely interested in the job and who adopts an efficient and knowledgeable approach to the finances and to developing and extending the range of Union Services. I have a keen interest and a good understanding of the Treasurer's role. VOTE TONY ESCREET TREASURER.</p>
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## Cultural Affairs Secretary

<p>Candidate's Name: Steve Wilcox Proposer: Steve Aulsebrook Seconder: Rashid Nazir</p> <p>Hello, this year will see: 1) Sports day back with a bang 2) 5 New squash courts 3) events trying lots of new things 4) comprehensive reviews for all societies 5) radical improvement in the fabric of the Union 6) more happy faces skipping around the Union 7) possibly even a Union wine bar When YOU vote STEVE WILCOX</p>	<p>Candidate's Name: P. G. Earnshaw Proposer: John Weatherby Seconder: Colin Struthers</p> <p>As CAS, I would run entertainments openly, canvassing student opinion and booking what you want. I would be fully committed to fighting within Exec. for active campaigns started by the mass membership of the Union. I am a member of the Socialist Worker Society and have been actively involved in the overseas students campaign.</p>	<p>Candidate's Name: John Garvani Proposer: Mike Goodman Seconder: John McCombe</p> <p>Cultural Affairs Secretary needs somebody who knows the job - I do. This job needs somebody with experience - I have that experience. FOR SOMEONE WITH A COMMITMENT TO THE UNION COUPLED WITH EXPERIENCE VOTE GARVANI .....1 THE BEST FOR THE JOB.</p>	<p>Candidate's Name: Ian Buxton Proposer: Andrew Buchan Seconder: Stuart Thorp</p> <p>A vote for me is a vote for someone who is prepared to co-operate with and achieve the best for, societies, clubs and Union ventures; who is prepared to cater for minority interests, and who is not prepared to accept declining standards. For Cultural Affairs Sec. vote IAN BUXTON</p>	
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## Voting

### Saturday 9th February

12.00 noon - Bodington  
1.30 p.m. - Sadler  
2.30 p.m. - Wentwood

### Sunday 10th February

12.00 noon - Oxley  
1.30 p.m. - Devonshire  
2.30 p.m. - Tetley

Saturday 9th - Tuesday 12th  
FEBRUARY

Level 7, New Medical School  
12 noon - 2 p.m. - Monday  
11th February ONLY.

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12 - 2 p.m. - Tuesday 12th  
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Monday & Tuesday  
11th & 12th February

## ADVERTISEMENT

# LEEDS UNIVERSITY UNION OVERSEAS STUDENTS FEES - THE WAY WE CAN WIN

At the end of last year the following motion was tabled by Conservative M.P. Anthony Kershaw.

*"That this house, whilst aware of the financial restrictions necessary at the present time, nevertheless deplores the announcement by her Majesty's Government that the fees charged to overseas students for attendance at centres of higher education in the United Kingdom are once again to be sharply increased this year and perhaps next year as well; realises that these charges are by far the highest in the world and must result in handicapping poorer students especially from poorer countries many from the Commonwealth; and considers that the result of these high charges will be to damage our institutions of learning, and to cause loss to our economy not only in the long term but even in the short term, and that this policy calls into question the respect which Her Majesty's Government has in the past paid and which it should always pay to the culture and civilisation of our country."*

If enough M.P.'s sign their name on this motion it will be discussed in the House of Commons and the Government will stand a very good chance of defeat.

M.P.'s don't take any notice of circular letters from pressure groups, but they do read letters from their constituents.

You will all have an M.P.

Please write to them urging them to sign the Early Day Motion, (18 December, 292) and force a debate in the House of Commons.

This motion has attracted support across the political scale, but it needs the support of your M.P. if it is to succeed.

Remember: Over the next three years, Leeds University expect to lose £3 million from their budget through reductions in Overseas Students - this is fact - and it will not be made up from home students.

WRITE TO YOUR M.P.'s, URGE THEM TO  
SIGN THE MOTION AND HELP SAVE  
EDUCATION AT LEEDS UNIVERSITY -

# BEFORE IT'S TOO LATE

# 'I don't know much about art - but I know what I like'

Contrary to popular belief, Leeds is not a cultural wilderness; those who find pleasure in art do not have to make an expensive trip to London to see excellence. There are enough galleries in Leeds to satisfy most tastes, many of them contain works of great repute. Patti Hewstone and Cathy Galvin have been round some of the galleries in and around Leeds.

## Leeds City Gallery Headrow

The city gallery houses the largest art collection in central Leeds, but due to extensive building work, it will be closed for the next 18 months.

A £150,000 grant from the Arts Council has meant that the re-modelling can be on a large scale. An extension is to be built, and there will be a sculpture exhibition on the roof, a public house and a craft centre. The extension will be the first major building project for a museum, displaying nationally important paintings and sculptures, to be undertaken outside London since the Second World War.

Meanwhile many of the works of art have been lent out to other galleries especially to Temple Newsam and Lotherton Hall.

The gallery was built with funds raised by public subscriptions part of the celebrations for Queen Victoria's Golden Jubilee in 1887. It received many gifts when it first opened, then purchases were made from annual spring exhibitions with remaining money from the Jubilee Fund, and grants from the board of Education. In 1913 the Leeds Art Collections Fund was founded; members subscriptions were to provide the first regular purchase money for acquisitions. The declared policy of the fund was then to buy good modern British Art.

Over the years, the Art gallery has also received a number of bequests. Paintings bought with this money include John Sell Cotman's "Ploughed Field" and Constable's "Vale of Dedham".

There have been, of course, gifts of paintings such as Courbet's "Les Demoiselles de Village", a group of etchings by Rembrandt, and various collections of watercolours.

The City Art Gallery has a selection of paintings from the early Renaissance (1500) right up to the present day. Illustrating this first period are paintings such as "The Temptation of St. Jerome" by Giorgio Vasari. The subject is a religious allegory, certainly the most popular theme for paintings of this period. It is a learned and complicated painting, full of symbolic representations of figments of the Saint's imagination - temptations sent by the Devil, and worldly pleasures that the Saint is to deny himself for Christ's sake.

By the 1700's landscape painting had become the predominant style and the City Gallery has a collection of watercolours by John Cozens, Thomas Girtin, Thomas Hearne and George Stubbs. Paintings of ruins were especially popular at this time; they could be included to create a comfortable sense of melancholy which the Romantics thoroughly enjoyed.

With the 19th Century, the Romantics idealism was replaced by realism. This involved not just depicting nature accurately, but painting it as it was and not as it

ideally should be. Cotman's "Ploughed Field" uses simplified shapes and flat washes of colour, and Constable's "Vale of Dedham" is original in depicting the landscape as a place of work and industry and not just a place of escape where the sun shines all the time. There are also paintings of this period by Lawrence, Fautin-Latour and Corot.

Paintings from the Impressionist Period are perhaps the best liked of all, and the gallery has an interesting selection of them. "Les Champs" by Alfred Sisley is very green and fresh, and is a direct record of the scene. Other works by major artists include Camille Pissarro's "Midday Rest" and Auguste Rodin's "Après le Bain". There is also a bronze sculpture by Rodin called "Dance Movement" which is regarded as representative of 'impressionist sculpture'.

During the latter 60 years of the 19th Century, narrative or story telling painting was most popular. People were interested in paintings for their entertainment value, rather than the solutions they offered to artistic problems. "Noah's Sacrifice" by Daniel Maclise is a summary of the Victorian Ideal in painting; the subject itself is heroic and morally elevating, and Noah and his family are clad in classical draperies and set against a grand landscape background. Other representative paintings here are Waterhouse's "The Lady of Shalott" and Leighton's "The Return of Persephone".

The few years before the out-

break of War saw the rise of radical new art movements both in Europe and Britain. Cubist paintings were being taken up in England, and in 1914 Wyndham Lewis published a manifesto for a new revolution in Art to be called Vorticism. Fine examples of this movement can be seen in the Gallery, in Lewis' "Praktella" and Roberts' "Dance Club".

The outbreak of the War had effectively cut short the attempt of the Vorticists to create a truly modern art movement in Britain, but during and after the war young artists such as Paul Nash, Stanley Spencer, Henry Moore, LS Lowry and Graham Sutherland, all of whom have works in the City Collection, were busy channelling their energies into the progression of British Art.

By the 1960's, young artists went off to New York to gain experience, in the same way that their predecessors had gone to Paris. A change of emphasis was occurring in abstract painting, moving towards the idea that painting consists of marks and colours on canvas and nothing more. It was then up to the artist to exploit the inherent possibilities. Paul Huxley's "Untitled 1965" and John Walker's "Image No.3" are both from this most modern period. There is also a painting by Mao by Andy Warhol.

The City Gallery has quite a number of sculptures too, by various artists, especially Henry Moore. "Reclining Figure" is an example.



Detail from Richard Eurick's 'The Mimmers' 1952 at Cartwright Hall.

## Cartwright Hall Lister Park, Bradford.

This hall was built as an art gallery in the baroque style in 1904 and houses permanent collections of 19th and 20th Century British Art and many notable contemporary international prints.

At the present, the Gallery is showing four very different exhibitions. Until the 17th February there is a celebration of a century of free public museums in Bradford called "No charge for Admission".

The gallery is also showing an exciting display of stained glass art from the years 1850-1925. This exhibition includes work from over a dozen artists, most noticeably members of the Pre-Raphaelite Brotherhood, Ford Maddox Brown, and Sir Edward Burne Jones. This show will be running until 14th April. At the moment, the gallery also has displays of Macedonian Art and of Bradford Councillors and Mayors. Paintings by Victor Plasmore are also on show.

## The Northlight Gallery 45 Greenhow Place Leeds 6

The Northlight Gallery is little known, but well worth finding near the junction of Gardigan Lane and Burley Road.

The Gallery is run by the Northlight Photographic Trust, a group

which began meeting three years ago and whose reputation and energy enabled them to establish themselves in Burley in July 1979. The group consists of twenty members, only some of whom are professional photographers.

The two exhibitions which are presently on display are the work of a dentist and a computer operator, the quality of the work is, nevertheless, impressive.

The Yorkshire Arts Association have given the Trust a basic grant, but the running of the Gallery is voluntary, and it needs much support, both from the public, and from photographers who might be interested in joining the trust.

The gallery itself is a converted terraced house, and despite its limitations, the work on display is definitely worth a visit. Downstairs the photographs of Razaq Hussain, while there is an exhibition called "Dutch Film Disease" by Jonathan Lipman. Both exhibitions contain some haunting images, and Mr Lipman's photographs are often very humorous and witty.

The trust has many ambitions for the future, and some of its coming exhibitions will include work by Mr. Tony Crier and his pupils from school in Huddersfield (Mr. Crier recently received television coverage of his work). The gallery will also be showing the work of the early twentieth century American photographer August Sander, and work by Raissa Page consisting of social documentary photographs from London. The Gallery is open on Thursdays 3-7pm and Saturdays and Sundays 2-5pm.

## The Polytechnic Art Gallery Polytechnic City Site

The Polytechnic Art Gallery is perhaps ignored more than it deserves, due to its dwarfed position among all the other City Site buildings. It has a very flexible policy towards its exhibitions, and encourages every style of art and design.

In the past it has received work by well established artists with local connections and also travelling exhibitions with a national flavour. It has maintained links with various Schools of Fine Art throughout the country in the interest of promoting the talents of young artists. The Polytechnic Gallery also exhibits work of its own students while taking an interest in the local community and allowing young artists in schools to exhibit their work.

In fact the philosophy of the gallery revolves around three points. Firstly, to act as professional gallery, secondly, to accept travelling exhibitions, particularly from the Arts Council, and thirdly to be a focal point for work done by the Creative Arts and Design Department of the Polytechnic.

The Spring programme will consist of an exhibition of "Art work" from the students in the art unit of Wetherby High School, until February 9th; from the 18th February until the 29th, Hughie O'Donoghue, a former student at Trinity and All Saints College in Horsforth, will be showing his paintings. Throughout March, from the third to the twenty-seventh, the Gallery will be displaying the work of Polytechnic Students and conducting assessments.

## Lotherton Hall Aberford.

This gallery, which can be found one mile east of the A1 on the Towton Road is administered by Leeds City Council and was the gift of Sir Alvary and Lady Gascoigne in 1968. Like the Cartwright Hall, Lotherton Hall is a country house set in gardens and parkland. The hall houses many interesting and varied art collections. The main collection is composed of items from the Gascoigne collection itself, from articles purchased from the endowment fund, and from works taken from Temple Newsam House.

Lotherton also has a very fine costume and jewellery display, and has a particular interest in collecting the works of contemporary designers and craftsmen.

The most recent addition to the hall came in 1975. "The Oriental Gallery" comprises a new gallery and study showing early Chinese ceramics. It contains 400 items varying from the Neolithic period to the early Ming dynasty.

The hall can be reached by West Yorkshire bus, and is open daily throughout the year.

## Playhouse Gallery, Calverley Street.

Opened by Mrs. Rose Gilligson about twelve years ago, the Playhouse Gallery is now staffed by a voluntary committee. Initially it



from "Anatomia Del Cavallo, Infirmata et suoi Rimedi" by Carlo Ruini, 1618 - Poly Gallery

was financed by the Yorkshire Arts Association, but now relies on its 15% commission from sales, including those of posters and so on. It is helped of course by the fact that the Playhouse is already there being heated and lit, so there are no substantial overheads.

The artists who exhibit their work apply to do so and are not specifically chosen. The Playhouse also holds an Annual Open Show, a 'Collector's Choice' show in which a local collector is invited to share his collection with the public. There are also group shows of work done by people from local prisons, hospitals and so on.

The current showing is of landscapes from 2 contrasting areas, the Yorkshire Pennines and the East Anglian Fens. Carry Ackroyd produces silkscreen prints of the Fens in her spare bedroom, which are full of contrast and depth. There is also a collection of black-and-white photographs of the Pennines by Simon Warren, who is currently resident photographer for the Leeds Playhouse productions.

The next exhibition will be a collection of paintings and drawings of townscapes and portraits by Stuart Heenst, this year's Yorkshire Television Fellow.

## The University Gallery Parkinson Court.

The University Gallery has undoubtedly seen some diverse and interesting exhibitions in its three small chambers. At the moment it is playing host to an exhibition by the Art and Language Group. The

theme of the display is "Portraits of V.I. Lenin in the style of Jackson Pollock".

Pollock was an infamous abstract artist of the 1950's who tipped paint over a canvass on the floor to create his effects. When one enters the gallery, the confrontation with four huge untitled paintings is perplexing, in only one was the face of Lenin traceable.

The Art and Language Group is the child of a group of Marxists, however, the exhibition is rather tongue in cheek. The paintings say nothing. The exhibition is running until February 15th.

Exhibitions in the future will include an exhibition by the Fine Art Department from 20th February until 21st March, and a collection of Recent paintings by John Mitchell from 23rd April until the 16th May. An exhibition of Barrie Cook's paintings and drawings can be seen from 28th May until 25th June.

## What's On at other Galleries in Leeds.

**Adel Gallery**  
473 Otley Road  
A fine selection of oils and watercolours by Yorkshire artists. Also, a collection of fine art prints. Open daily.

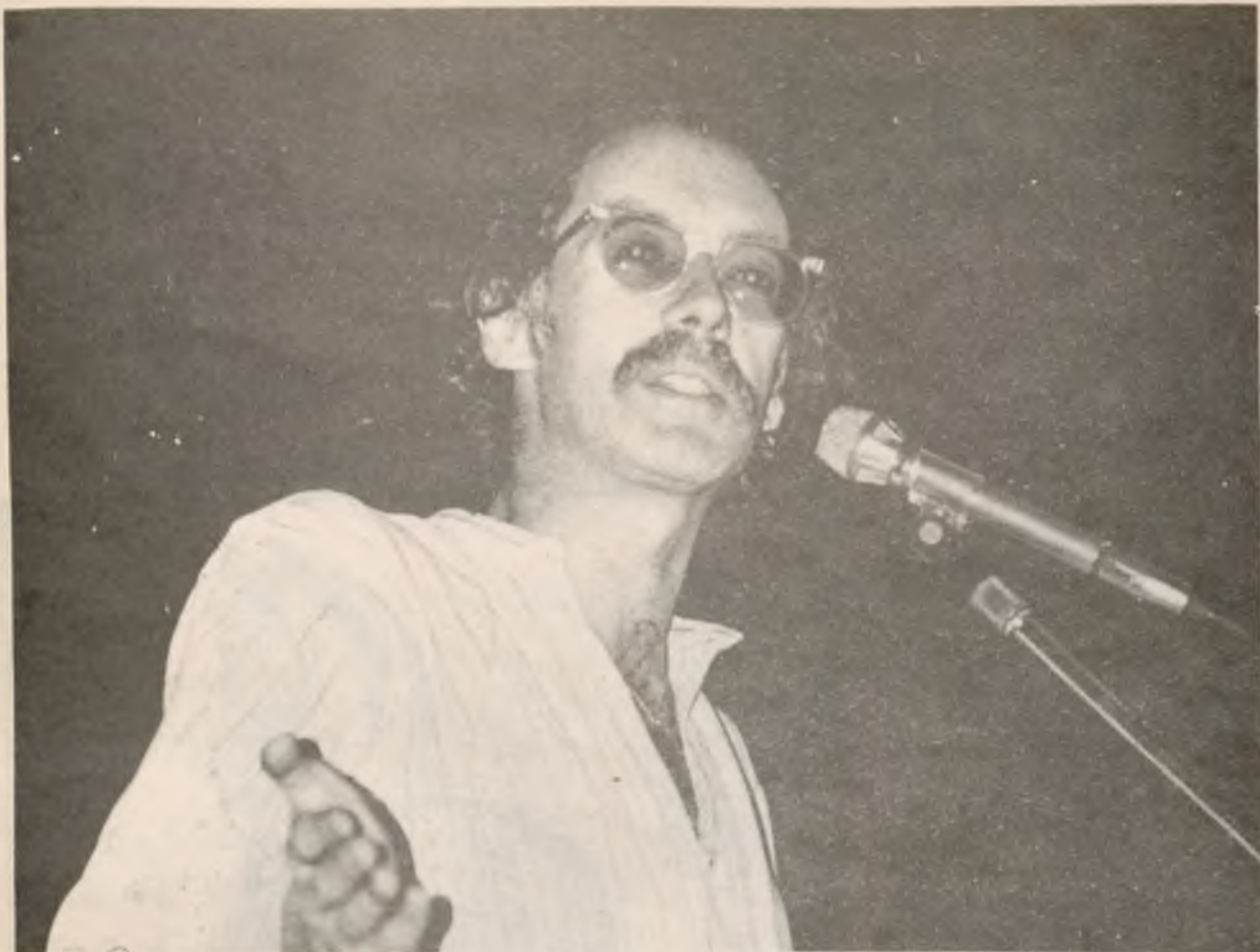
**Breadline Modern Art Gallery**  
138 Town Street, Leeds 13.  
Paintings by Mike Rowan. Paintings and drawings by Colin Davies and Mike Blackburn. Open daily, except Friday.

David Oxtoby with two of his paintings of Elvis



# LIVER VERSE

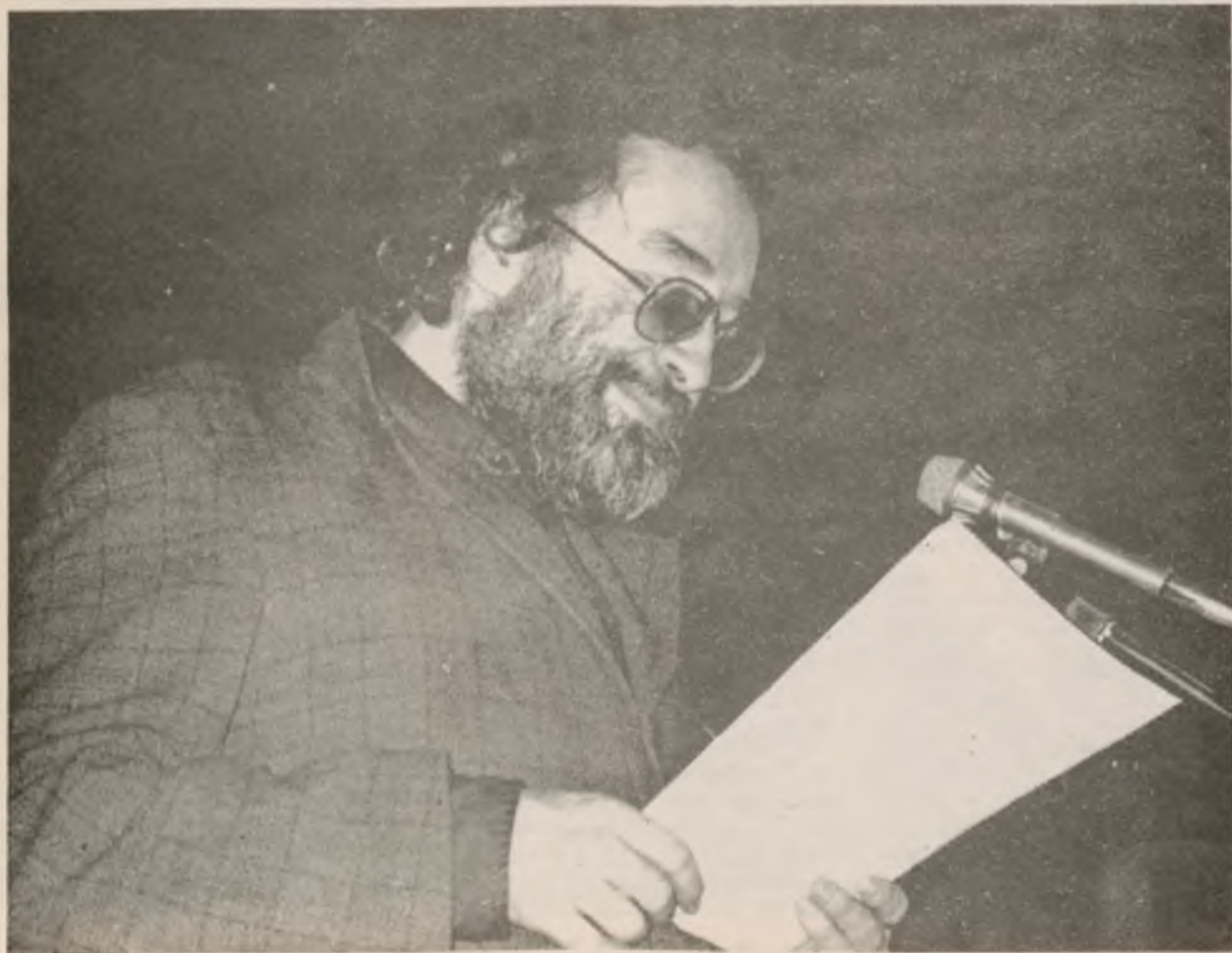
The Liverpool Poets have come a long way since their anthology 'The Mersey Sound' was published in 1968. They are now developing more as individuals than as a group. In fact they now seem to lack faith in the power of poetry and are beginning to turn their talents towards other mediums. McGough, Patten and Henri were at the University last week. Here SEAN O'HAGAN writes about their reading, while interviews with the three are on Page 9. STEVE SAUNDERS took the photographs.



Above: ROGER MCGOUGH



Above: BRIAN PATTEN, Below: ADRIAN HENRI



For many years now or so it seems the voice of poetry at the University has been greatly neglected so it was a great relief for the culture vultures among us to be given the opportunity to see the Liverpool Poets. It is always a refreshing sight to see poetry on the stage rather than languishing in dusty and overpriced volumes in trendy bookshops or having its biannual airing in the darkest recesses of the English Department: especially when the material is of this sort of quality.

The triumvirate of Roger McGough, Brian Patten and Adrian Henri has been together since the anthology "The Mersey Sound" was published back in 1968, but it was difficult to assess how successful the yoking together of three poets on stage might have been. Their stylistic approaches do seem to contrast quite effectively; the upfront humour of McGough, the more personal poetry of Brian Patten and Adrian Henri's whimsical presentation of poetry which spanned both the public and the private worlds of poetry. However the handing over of the microphone from one to the other gave me the impression of a sedated version of "the Comedians" and the atmosphere which might have developed with the reading was frequently broken in this way. It might have been better in some ways if it had only been one poet reading in a slightly more informal setting but once more the Arts must bow to the necessities of economics. Three poets we paid for and three poets (more or less) we got.

Adrian Henri began his stint with a poem called "Death in the Suburbs" which he had written when marooned for an afternoon in Orpington. He suggested that if the End of the World is going to come it is bound to happen in a place like Orpington. This was followed by a more serious satiric comment on the possibility of Armageddon called "Bomb Commercials". He assumed that during the four minutes warning time that we are supposed to have in the event of a nuclear war we'd all be watching the advertisements on television.

The last lines gave a wonderful ironic twist; "General Sherman has the choice/ between peace and the extinction of the human race/ but he can't tell stork from butter." He told us about losing a woman he had been living with for ten years and gave us a poem about it called 'Adrian Henri's Speaking After Christmas Blues'. It was given a delightful, almost singing, blues treatment and began with those immortal words: "Woke up this morning..." His reading and delivery were impeccable all night. He managed to make his poetry entertaining whilst still giving expression to the subtle nuances of sound and rhythm which give such substance to his poetry. One of his shorter poems called simply: "Love Poem" seemed to encapsulate the spirit of his book "I love you/he said/with his tongue in her cheek."

Roger McGough was the most image-conscious of the three, looking very premeditated with his double breasted yachting jacket and his red white and blue handkerchief

in his top pocket. His command of the audience and ability to present his work with such consummate skill made him seem sometimes more of a raconteur on the Michael Parkinson show than a real poet. His poetry was made up largely of that type of anecdotal humour for which he is famed.

His material is the everyday city life which he pokes fun at in "9 to 5 a cosy biscuit" and other poems. His usual method is to take a very familiar setting, to take something funny and offbeat about it and expand and extrapolate it. So that we have for instance, everybody on a bus making love because they're pretending the world is going to end at lunch time called "Lunch time; a Love Story." In another the teachers in a school massacre the students in an orgy of violence, then say; "Now let that be a lesson to you".

The only pieces that departed from this humorous vein were twelve poems from his most recent volume of poetry (Holiday in Death Row), one on pollution and one about Northern Ireland. These last two were movingly performed, there was a haunting mournful quality in his voice but the poems left it all unsaid. The lack of intensity and depth which characterises his work was at its most apparent here. However the poems about his own dying relationship in "Holiday on Death Row" were the highlight of the evening. They were verses emotionally charged, funny and majestically bitter.

From the outset Brian Patten seemed very nervous. He launched into his first poem "Trout - or the confessions of a manuscript sifter" which was an appropriate choice for the occasion. For an audience of students who seem determined to retain a paranoia about their intellectual roles at university a poem which criticises - "decomposed kidneys of Dylan Thomas" etc., - gave them the opportunity to be seen laughing at themselves. From here on he read largely love poems such as "You came to me as quiet as rain not yet fallen" which seemed intense and emotive as he read it in a quiet, tremulous voice, despite it being a somewhat dubious quantity given leisure to see it written down.

By the beginning of the second half he was still very much on edge and also very drunk. He started shakily reading "Meat", a vision of the obscenity of sex that is grown into a habit, but seemed to gather strength from his own poetry. But then he began to disintegrate, starting poems and then abandoning them half way through.

In the end he reverted to love poems taken from an earlier volume, "Notes to the Hurrying Man". It was as if he was so unsure of his own poetry that he had to find security in his first poems, as if he had crawled back into an adolescent artistic shell.

All in all, despite the embarrassment of Patten failure to 'pull himself together' in the second half, it was a very enjoyable night. I only hope we can see some more poetry-reading in the Union.

Sean O'Hagan

## Interviews

### ROGER MCGOUGH

Roger McGough views his talent as part of his life and accordingly there are low spots and high spots. He feels 'less alive', even 'less of a man' when not writing poetry, and sits down at his desk to write methodically for three to four hours every day. Ideas used to come to him 'out of the blue' (the idea for "Lunch-hour: a Love Story" occurred to him whilst riding in a bus through town), but now inspiration is harder to find.

McGough is aware that poetry is now his living and he can no longer just write only when he feels the urge to do so. This also means that he must be more critical of his poems and revise them much more strictly.

McGough originally wanted to become a painter but instead went to university to read French and Geography. Whilst at university he became very interested in the French symbolist poets, especially Villon and Beaudelaire, and it was partly through their influence that he realised how suited he was to poetry.

Despite his previous involvement in the pop scene (he was in the Scaffold group, of 'Lily the Pink' fame—, McGough now had very little interest in music. He quite enjoys Ian Dury, and finds Punk exciting 'in a mild way', but he does not own a record-player and

prefers to sink down in front of the TV than listen to music.

McGough feels it is important for poets to get about and show off their work. He agrees with Adrian Henri's statement that these three Liverpool poets were 'sort of flung together — a shotgun wedding at best', but nevertheless enjoys touring as a group, and would be happy to do more of it.

### Patti Hewstone

### BRIAN PATTEN

Brian Patten was sitting hunched over several loose sheets of poems old and new, leafing through them to no apparent purpose. I walked over to him and interrupted to ask if I could talk to him, this being a press conference in his honour. He didn't raise any great objection so I began by asking him if he was looking forward to the performance. He answered that he was really looking forward to it, but his facial expressions gave the impression that he felt the exact opposite. I asked if in fact he liked reading his poetry. He said that he didn't do an awful lot of readings these days, but he did enjoy it when he got together with Roger and Adrian and they did a few gigs.

I asked if he, like his partners, had any sort of intellectual background. 'I was a docks kid at fifteen'. The answer to a question about people who might have influenced his poetry was an unqualified 'No'. I asked what other poets or writers he himself liked to read. 'I don't think much about literature.'

I detected a certain animosity and dismissive tone in his conversa-

tion so I asked him whether he liked university as an institution. 'There's nothing wrong with university', he said, 'I think it's a good thing.' A very diplomatic answer in the circumstances.

Finding difficulty in asking questions which were not predestined to receive a paranoid answer, I decided to talk about his own poetry: 'Your own poems tend to be mostly lyrical in tone....' 'Yes'.

'In your earlier poems you seem to cherish the idea that people are more human when they do unforced, natural things.'

'If you find that in my poetry that's OK. I've got nothing to say about it.'

'There's no particular philosophy that you might apply to your poetry?'

'I don't believe in a philosophy in poetry.'

'What do you think you're actually doing in your poetry then?' I said hoping for some small justification of himself or at least an eloquent put-down.

'I have nothing to say about my poetry', he said and walked across to the other side of the room.

I was very disappointed that he should think it sufficient to hide behind the mask of the sensitive neurotic poet and say nothing, especially when he makes a living from his poetry. His poem 'A Blade of Grass' says all that needs to be said about his work. He comments on the ultimate failure of poetry to express what a frost-covered blade of grass can. If this is so, then why should we waste our

time with futile attempts?

### Sean O'Hagan

### ADRIAN HENRI

Adrian Henri is perhaps the least well known of the three Liverpool poets, which does not do justice to his talent and commitment to poetry. He was brought up as a working class boy in Liverpool, and made his way through University to become a teacher, and now works for an Academy of the Arts which he has helped to found in Liverpool. There he gives frequent readings to anyone who happens to come along.

He was standing in a corner looking rather bohemian with a shabby jacket and a glass of red wine when I approached him. I asked how it was that the three poets had joined up in the first place. He explained that he and Roger McGough had met one another when they were going round clubs trying to establish themselves. At one point on the circuit they met a young poet from London who was enthusing about a fifteen year old who was writing phenomenal poetry. He introduced them to the youngster, who was Brian Patten. Since that time the three have been involved in independent projects, but every now and again they meet to renew the old friendship and reassert their collective image.

I asked him what was to come after the new volume of poetry, which is to be published in April. It was a surprise to hear him say that he was going to abandon poetry for a while, and that he was going to turn to prose.

isation breaks no new ground. Both literally and figuratively it is escapist, with Eastwood playing Frank Morris, the new inmate who is underwhelmed by the often repeated catechism that there is no escape from Alcatraz. Morris himself has no real background, the only information being provided by his one liners, when asked what kind of childhood he had, Morris replies "short".

Supporting characters are well drawn, if lacking a little in perspective. Patrick McGooohan plays the archetypal prison governor, short on humanity, but long on unstated malice. Various characters show different ways of reconciling themselves to their long stays. One paints, another keeps a mouse as a pet, and English, a coloured inmate played by Paul Benjamin, who is serving two concurrent 99 year sentences for killing two white punks in Alabama has developed into a prison boss, with fine lines of understated humour.

The actual escape itself is well handled, staying just this side of improbability. In the end, we are left in doubt as to the final success, but the message is plain enough.

The film is a worthy tribute to the directing talents of Don Siegel, who also directed Dirty Harry, and the acting ability of Eastwood. The character he creates is unchanging, but sufficiently flexible to make the film worth seeing. There are no deep insights, and very little is said that has not been said elsewhere. It is simply good entertainment.

Chris Jaeger

I'm finding that there is too much artifice in poetry, I spend too much time concentrating on finding nice sound patterns and rhythms'

He thought that his next work would be in prose, though not as conventional as a short story, it will probably be in the form of a prose poem.

Adrian Henri thought that there was no tremendous difference between the poetry of the Liverpool group, and that of the more traditionally literary figures.

'I don't think my poetry's very different, in fact TS Eliot has always been one of my heroes'. He also mentioned A.E. Houseman and Louis MacNeice in the same context.

Henri feels that poetry should be both entertaining and instructive, and that his poetry strives to achieve a balance between the two elements. He also bemoaned the fact that he did try to superimpose features onto his poetry, and showed a desire to possess something of the immediate and inspirational qualities that he attributed to Brian Patten.

He said he felt that one had to do lots of varying things in life, and that one can not simply sit down and write poetry every day of the week.

He is also envious of Brian Patten's non-academic background, 'I'm the worst possible thing, a working class intellectual'. He claimed that this distanced him from people, and was potentially a limit on the number of readers that he could reach.

Sean O'Hagan



## Films

### Sunburn ABC

Somewhere in Hollywood lives a man who is making piles of money by giving false advice. Farrah Fawcett's agent has done her a great disservice by getting her involved in such a dire film. It's a shame, too, because she is nothing like as bad on screen as some critics would have us believe.

'Sunburn' is billed as a 'comedy thriller', but on both counts it fails

lamentably. The thrills are sadly outdated, the climax revolves around a car chase, which as a form of novel excitement leaves an awful lot to be desired. The comedy is established by the relationship between Charles Grodin, (remember Warren Beatty's secretary in Heaven Can Wait?) and Farrah Fawcett, which is predictable in the extreme. There is also the token 'has-been' played for laughs by Art Carney.

The plot is about an attempted insurance swindle in Acapulco and the attempts of Grodin and Fawcett to prevent it being successful; and that's it. The rest is just fluff to give an impression of action, most of which is incompe-

tent. The super-insurance-swindle-buster-Grodin can't do anything right, and stumbles from one mistake to another with a wry grin; this is called characterisation.

Surprisingly the only half way decent performance in the film comes from Ms Fawcett. She may not be in the Katherine Hepburn class, but there have been many stars who acted less competently than she does here. Of course, she may just seem better than the rest, which is not a great challenge.

Hugh Bateson

### Escape from Alcatraz ABC

This film sits easily within the prison film genre, but for all its starkness and deliberate depersonal-

## Folk

### Allan Taylor Lipman

Tuesday 29th January

As a folk venue the Lipman Building is just preferable to the Doubles Bar, with strains of the Stompers' Disco wafting up from below, but no-one can claim that it is strong on atmosphere.

The uninspiring surroundings might have led Allan Taylor to cut short some of his pre-song patter — audiences at the Packhorse and the Grove have found him a good deal more conversational — but they did not affect the quality of his performance. A long-time professional with four albums to his name and another on the way, he writes all his own songs, many on the subject of the musician's nomadic life, though his repertoire includes a ballad about the American Civil War, a surprisingly political song called *Time* and another in the form of a letter, addressed to Joni Mitchell. Particularly impressive was a number called *Close To The Edge*, which featured an expensive looking instrument called a sitan and a lot of skilful tempo-changing in the Greek folk music style.

Bright lights and bad acoustics notwithstanding, the singer's humour and general professionalism eventually got through to an uneasy audience.

Patience Mackarness

Calverley Street 442111

Only a few seats left for the last two nights of  
**WHOSE LIFE IS IT ANYWAY?**  
by Brian Clark — tonight and tomorrow at 7.30 p.m.

Starts 13th February

Alan Ayckbourn's **JOKING APART**  
"Ayckbourn spreads it over 12 years of open house hospitality. Through the nightmare of a children's bonfire, the horrors of a colour supplement Sunday, the alcoholic haze of a wet Boxing Day tennis tournament, and finally their daughter's 18th birthday party..." Daily Mail

12 — 29 March  
**IT'S A MADHOUSE!**

by Alan Bleasdale  
"Whichever way you choose to view it, IT'S A MADHOUSE is very strong meat indeed — disturbing one moment and hilarious the next." Manchester Evening News.

### FILM THEATRE

Tonight at 11.15 p.m.

**ONE SINGS, THE OTHER DOESN'T (AA)**

Agnes Varda 1977

"Agnes Varda's first fiction feature in years marks a significant change in her style and approach, and has strong claims to be considered the best of all her films. Very much feminist in inspiration, it is also her warmest and most open film" — Film Comment

Next week —

Friday — **THE LONG GOODBYE**; Saturday — **NETWORK**; Sunday — we are unable to show the film programmed for this slot **LA GRAND BOUFFE** because of a council ban. We will instead be showing **NETWORK**.

**MUSIC** — where can you see a top class concert for 50p.

Friday 22nd February at 11.15 p.m.

**ELTON DEAN'S NINESENE**

ex Soft Machine/King Crimson etc.

Students £1.00 and 50p. Booking 442111





PHOTOGRAPH BY ANDY KERSHAW

swirling organ and plodding bass riffs, and they achieved a very full and enjoyable sound, in spite of a certain lack of confidence.

Second on was Mickey Dread, fresh from a D.J.'s job in Jamaica, laying down some real dub reggae over pre-recorded tapes. He didn't put on much of a show, and though I'm sure the connoisseurs found his performance riveting, most of the audience quickly became bored and slightly aggressive. Before the disco resumed the punters were surprised by a short poetry reading by a Bradford Punk called Little Brother. Sadly his rather pertinent post-Cooper Clark poems were met with bigotry and intolerance, which was a pity, because poems like "Tit Week in the Sun" had a lot to say.

The Clash came on to the strains of '16 Tons', which is the theme for the tour and contains the ironic line about 'owing one's soul to the company store.' I don't know how the Clash stand with the record company, but there is evidence to suggest that they may be having to think more in terms of money than motivation now. With the release of *London Calling* the band have finally exposed the subtlety and intelligence that they had been at pains to hide before, and there is no doubt that they will now appeal to a wider audience. However, judging by Thursday's performance they may be having to sacrifice the angry energy that was their original 'raison d'être' in order to progress and meet costs.

The first number was Clash City Rockers followed by Safe European Home, and then the most un-Clash-like Jimmy Jazz. It was ironic that the fans who had so narrowly-mindedly refused to listen to Mickey Dread and Little Brother were quite happy to accept this change of style. Sadly a terrible sound mix ruined *London Calling* robbing it of all the atmosphere and providing the first real disappointment of the evening.

The band seemed to be a bit out of control at times, with Strummer losing the mike frequently, and even the usually impeccable Topper dropping a beat. They seemed happier to be playing the older songs - perhaps they find the musical intricacy of the new material hard to pull off live. Certainly *I Fought the Law, Police and Thieves*, and the final three *Capital Radio, Janie Jones* and *Complete Control* went with a different swing, and when the band returned with Mickey Dread for the first encore and then roared into *The English Civil War* and *Garage Land* they seemed at home almost for the first time.

The audience seemed to be well pleased with the whole gig though and three encores were not enough, so the band were dragged back for *Tommy Gun* and *London's Burning*. However, in spite of repeated pleas, they did not play *White Riot*, and it is just possible that they were afraid of inviting comparisons with the immortal *White Riot Tour of '77*.

John Cordeux

#### The Vye/Switch Tartan Bar

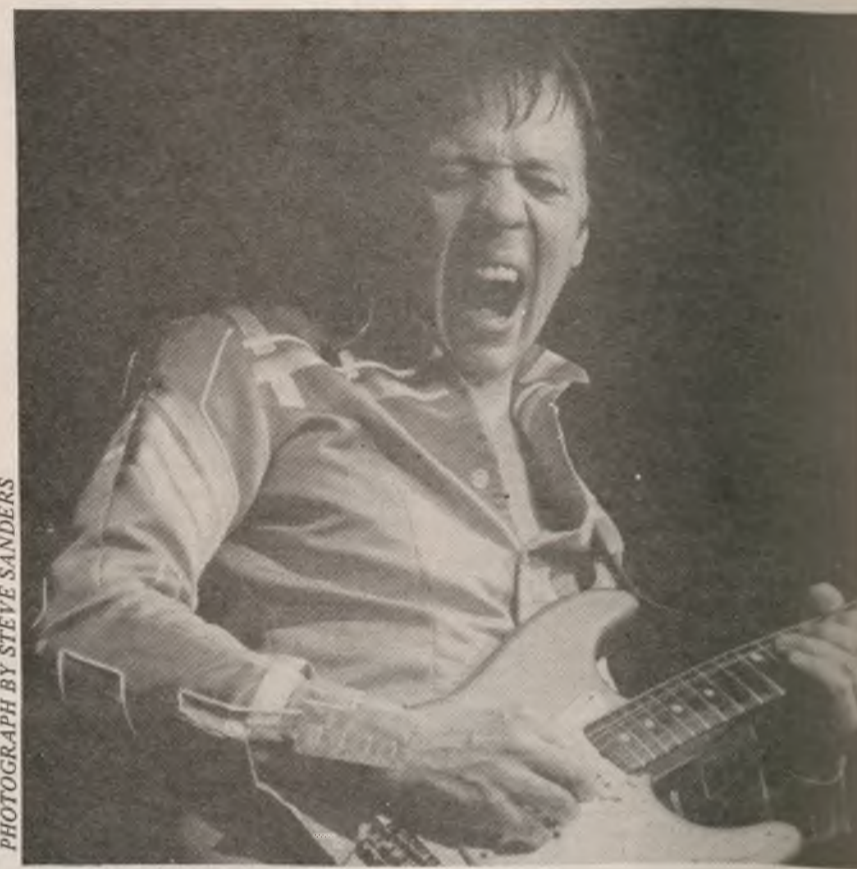
The return of the Vye to the Tartan Bar on Friday night was veiled in a cloud of indifference. Despite the relatively large crowd, they failed to seduce any more than polite applause from the audience, and rarely deserved more.

The set was delivered with a veneer of slick professionalism which precluded any real soul or character from being exposed, and consequently added to the lack of depth and visual excitement in the proceedings. It consisted of short sharp pop songs which were agreeable to the ear but lacked the all-important hook to engrain them on the memory. The conventional nature of the arrangements served only to emphasise this by making little use of the five-piece line-up and relying on the strength of the

songs which failed to stand up to such close inspection.

The overall impression given was that they would sound more at home on the radio, though more for the 'in one ear and out the other' qualities than any real hit potential. Neither good nor bad, merely indifferent.

Switch however exuded a warmth and friendliness which, coupled with a string of neat pop songs went some way towards penetrating the cloying atmosphere. Keeping arrangements to a minimum, with only a few piano frills to enhance the bass, guitar and drums, the songs were competently performed with some strong vocals and equally strong harmonies. The audience appreciated the quality and called for an encore although none was given.



PHOTOGRAPH BY STEVE SANDERS

Robin Trower in the Refectory last Saturday

## Gigs

### THE CLASH Refectory 31st January, 1980

The Clash played at the University last Thursday, and the prospect of the gig got an expectant audience through the mushiest day so far this term. Whether the band justified this optimism is hard to tell, though there is little doubt that the gig was a good one.

First on were the Expelaires, a local combo with a national future. Their music falls into the 'hypnotic new-wave' category with lots of

# Why should students be interested?

Dear Editor,

Leeds University Union is totally undemocratic when judged by any textbook definition such as 'government for the people by the will of the majority of the people', with a maximum involvement in any election or general meeting of only 18%. We still see ourselves as democratic although we will never be able to get the majority of students interested in the Union; and why should they be? The thing the far left often neglect is that the students at Leeds didn't come here to stop oppression, or fight against "U.S. imperialism"; no, they came here to achieve a good degree, and enjoy themselves. To many students the Union is not an integral part of this; and for the 70% of students that do use the Union regularly, it is merely a social centre to have a drink, buy cheap stationery, and see the odd group. The percentage of students that actually take an interest in the Union as an entity is probably less than 10%, and of these less than half are politically motivated, so you see the problem of democracy, accountability, etc., only concerns a very small fraction of members.

Democracy can be divided into two categories: participative and representative. Messrs. Hubert and Earnshaw favour the former, which in LUU occurs in the form of OGMs. These are theoretically to allow the 'ordinary student' to participate in decision-making, but since very few are interested in how the Union is run, since OGMs only involve 200 people (it need be only 165 'ordinary members' since all

Union Council members must attend), and since the speakers are usually on Union Council or political activists, the ordinary student doesn't stand a chance. The only matters that I consider valid business for OGMs is the formulation of policy, but due to the amount of business dealt with at OGMs only 8 minutes is devoted to debate. I think that for something to become the legally binding policy of this Union for 3 years, with only a 2 minute speech against, and a vote of as little as 100 students is completely wrong, undemocratic, unrepresentative and a clear case for removing general meeting sovereignty. It is impractical for many decisions to be made by OGMs and it is for these that we require a Union Council, which I see as a representative democracy.

Over 1000 students voted for this year's UC. Its political composition is the opposite of that of the OGM, and accordingly many decisions made by this body elected by 1000 people have been reversed by 100 at an OGM. This situation is ludicrous. Arguments against powerful UCs have tried to suggest that the ordinary student is isolated from decision making, but any student can attend a UC meeting, speak, and submit business.

In short, I see these as the ways to achieve greater and more representative democracy in the Union: 1. The quorum of OGMs should be raised to a more realistic 500 (5%)

2. We should end OGM sovereignty on certain matters.

3. Union Council should be increased to 50 members with more regular meetings and having sovereignty in certain matters such as finance.

4. Reversal of Union Council decisions, and no-confidencing of sabbatical officers should only occur by an SGM.

5. Referenda, which represent the most democratic form of decision this union can have, should have the same power as an AGM with limits on their use, being as recommended by the Constitution Review Body.

Yours,  
Gordon M. L. Walters,  
Secretary, LUU Conservatives

Dear Editor,

Following the inquorate Special General Meeting at the Polytechnic on Tuesday, 22nd January, 1980 on which a motion of censure was put on three delegates to NUS Conference at Blackpool, we would like to take this opportunity of replying to the allegations levelled against us.

i. It is alleged we 'repeatedly missed debates'. In answer to this we missed only one formal debate which was on Union subscriptions. That the Welfare Secretary Grahame Lowe failed to attend the Welfare Sections of the NUS Executive Report is simply not true. Mr. Lowe has in his possession the



notes from that section which are in his own handwriting!

ii. That we 'disenfranchised over half the membership of the LPU' when voting took place on the Union Subscriptions Debate. We freely admit, at this early stage of the proceedings we were functioning as less than competent delegates. However, we believe that this was due to our lack of experience at Conference and the failure of Mr. Morris, the delegation leader, to provide us with adequate information on the procedures of Conference and his equally 'less than competent' leadership. But we believe that this was due to Mr. Morris's inexperience as a delegation leader and therefore we would choose not to level any criticism at him.

It should however be pointed out that Mr. Morris's insistence upon adhering to convention effectively disenfranchised the entire membership of Leeds Polytechnic Union on a number of issues on which there was no actual LPU policy. He rejected out of hand the suggestion made by ourselves that we should split our five votes 3 to 2, rather than not vote at all, so that we might take positive action, if only to maintain the status quo and give voice to the member-

## LETTERS to the EDITOR

ALL CONTRIBUTIONS MUST BE RECEIVED BY THE SUNDAY BEFORE PUBLICATION

ship of LPU.

It has further been alleged that Mr. Lowe has colluded with Mr. Mrvos 'to fix' the Presidential elections so that Mr. Mrvos will be re-elected for a further term of office. We wish to make it very clear that we act freely and independently of Mr. Mrvos in all our actions.

We are upset that political connotations have been attached to this motion of censure. We further regret the emergence in LPU of the kind of political back-stabbing that has so impaired the efficiency of the University Union. We have never, and never shall be, a party to political slanders, no matter where they come from. The developing war of words between two members of the LPU Executive, Mr. Mrvos, through his abuse of "Fresh Today" is a regrettable state of affairs.

We do not for one moment believe that this can be a constructive course to follow and it is most certainly not in the interests of the membership for it to continue. We therefore wish to disassociate ourselves from these unseemly actions.

Yours sincerely,  
G. Lowe, Welfare Secretary  
C. Jones, External Affairs Secretary

# Large score is not reflective

Although the University 1st XV lost in the UAU quarter-finals at Loughborough last Wednesday by a large points margin, the score does not reflect the even balance of the game.

In front of a large crowd, and in good conditions, Leeds took an early lead through a 35 yard John Haworth penalty. Already, though, the Loughborough backs had looked dangerous, and after ten minutes they scored a try in the corner.

The University fought back strongly, and stormed up to the Loughborough 22. From a ruck, scrum-half Kevin Underhill crossed the line, only to have the try disallowed for an earlier infringement.

Loughborough then stretched their lead with a penalty, but with Geraint Llewelyn-Roberts winning the strikes 2-1 in the scrums, and Bob Sit dominating the back of the line out, the University dominated the set pieces.

The University had a lucky escape, though, when a kick in midfield was charged down and kicked on to the Leeds line, where Mulligan just won the race to touch the ball down and avoid giving away a try.

The pace and flair of the Loughborough backs posed problems for Leeds throughout the game, and they scored two tries in quick succession after creating an overlap on each wing. Haworth kicked another penalty before half time, but Leeds were still trailing by 18

Rugby Union	
University	12
Loughborough	31

points to 6 at half time.

Although Leeds began the second half well, Loughborough scored another penalty, and then two more tries, effectively sealing the game.

The University managed to go out gallantly, though, when they scored the best try of the match five minutes from time. Pete Glover broke clear on the half way line, beat two players, and switched the ball inside to John Haworth who went over near the posts, and then converted his own try.

below and right: Mike Daintree going down and staying up.



# It's not as easy as it appears

Every weekend, even during the winter, a small group of people make their way out to Roundhay Park, or Yeadon Down, to indulge in what is one of the fastest growing sports in the world; windsurfing.

The University Windsurfing Club has about seventy members, and according to its President Mike Daintree, has been an active club since the beginning of the session.

The club has one Windsurfer, but a few members own their own. A new surfer costs about £350, so its not a sport that everyone has the opportunity to take up, unless they know a club which owns some for the use of members.

Mike Daintree pointed out that when you first begin the sport, "You spend an awful lot of time in the water", but that once proficient the sport can produce tremendous exhilaration.

## Windsurfing

It is worth noting that Windsurfers hold the speed record for vessels with a sail size of under ten square metres, and are breaking their own records time after time.

No-one is going to reach those speeds at Roundhay Park, but it is an excellent place to learn the basics of the sport.

Mike Daintree is looking for new people to join the club, and can be found with the Sailing Club in the University Union Tartan Bar on Friday lunchtimes, or contacted via the club's noticeboard in the Union.

# Weather can not ruin competition

The sailing team at the Polytechnic managed to brave the elements last weekend to attend a team racing event hosted by Leicester Polytechnic at Melton Mowbray Sailing Club.

All six races were sailed in poor conditions, with little wind and perpetual drizzle. Despite the weather the races were competitive and all teams enjoyed the challenge of trying to keep their boats moving!

Newcastle emerged the strongest

## Sailing

of the teams at the event, although in one race one of their over-enthusiastic members managed to capsize his boat before starting, much to the delight of the spectators!

The results of the races for the Leeds team of Chris Rawsthorne, Shane Rankin and Paul Gwynne were very encouraging.

Overall Newcastle came first, Leeds second and Leicester third.

# Third spot taken by team effort

The University Union Cross Country team performed well to finish in third place in the British Student Championships at Loughborough on Saturday.

On a testing course, which was 7½ miles of mud and grassland, Keith Irvine and Geoff Turnbull led the Leeds team home, coming in 12th and 13th places respectively followed by Ray Holdsworth in 23rd place, Pat McCullagh (27th) and Maurice Calvert (33rd). Andy Evans, Paul Johnson and Ian Sage completed the Leeds team.

The performance was not enough, though, to beat a strong Loughborough team on their home

## Cross Country British Stockport Championships

course, and last year's winners, Birmingham, who finished second this time.

The strength of Loughborough and Birmingham also showed in the UAU race, in which Leeds again took third place. Guy Heathers had a great run to win the race by over 20 seconds. John Lunn also ran well to come in 6th, the other Leeds scorers being Phil Witney, Colin Lancaster, Dennis Orme and Kevin Ellis.

# Mainliner Crossword No. 67

This one was compiled by Pat Gale.

### CLUES ACROSS

- Congress differs. More quietly this time round, one hopes! (7,7)
- The grid is rotated and put straight (7)
- Undergo transformation to bring reward (9)
- God has a point - it is prickly! (5)
- Lenin swallows 15, and loses weight, but may now rule the jungle (7)
- "Play tag" is rule for bands (9)
- Sounds weak but could thrash you easily (5)
- A bush, right? Correct! (5)
- Post office bugs lead trail - but probably not as well as this (6,3)
- Back to back against another he might be at the end of the bed (7)
- Line up against flasher (5)
- Contemptuously it sounds like the pub's what (2,5)
- Successfully turn a somersault, but lose out with nervous shocks (7)
- Electrified, this plays more heavily - but certainly not otherwise (5,9)

### CLUES DOWN

- Not the best man, but a quick way to get one! (5,5,4)
- Fiddler grabs string and turns black (5)
- Dead put out (7)
- He really does make for your ass! (7)
- Concerning the interpretation - it puts a whole new shine on things (7)
- That woman took half the rubbish - get a policeman (7)
- Enlist a Gentile from the cultured classes (14)
- Unrelenting stiff (3,4)
- Kiss young Roger on return? Petrifying! (7)
- 15, 21 and 22 go out of fashion, but still have identity (3)

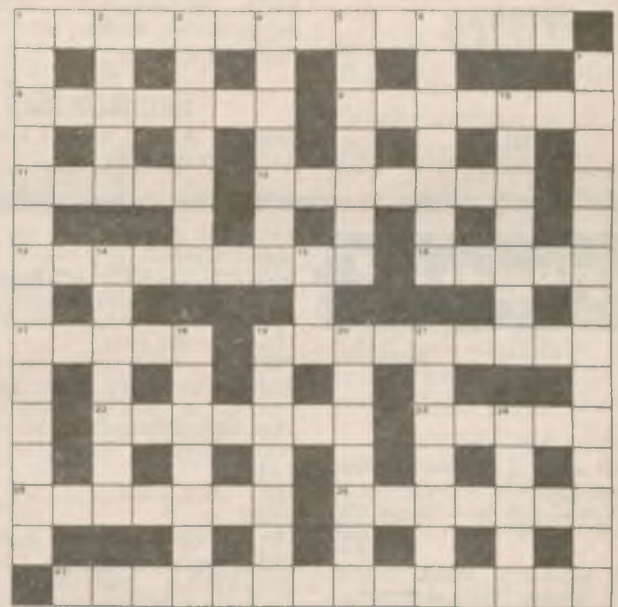
- Promise, and French soup is stirred (7)
- Point me out to a bit of hot stuff! (7)
- Sounds like a moon-bug? He's got to be mad! (7)
- Decoration put round legitimate company (7)
- Move almost all of it around, before it comes up your throat! (5)

All entries into the Union office by 1 p.m. on Monday, please. The sender of the first correct entry opened will win

two tickets to the Hyde Park cinema.

Last week's winner: Jane Myatt, Cromer Terrace, Leeds 2.

Last week's solution:  
Across: Jack of all trades, charred, piccolo, lobes, sentiment, realm, chorister, Indonesia, goner, chief-tain, coded, elapses, roulade, keep off the grass.  
Down: Jocular, Coal Board, orris, Andes, reclining, drone, spotter, Pandora, manifesto, casuals, tank drama, in check, redress, irate, north, clung.



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# SWINARDS

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## STUDENT TRAVEL OFFICES

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CONTACT UNIVERSITY OFFICE  
PARK LANE COLLEGE  
TUES & THURS 12.00 - 1.30  
TRINITY & ALL SAINTS  
FRI 12.00 - 1.30



# CINEMA

## HYDE PARK

Tonight and tomorrow at 7.15  
MONTY PYTHON AND THE HOLY GRAIL, also at 8.50 Gene Wilder in BLAZING SADDLES. LATE NIGHT MOVIE Fri at 11pm ROCKY starring Sylvester Stallone. Also cartoons.

Sat at 11pm Dustin Hoffman as LENNY plus cartoons.

Sunday for 6 days (not Wednesday) THE DEERHUNTER - 3 Russian-Americans confronted with the degradation of war in Vietnam.

Sun 6.30; Week 7.05  
Wed MATINEE & EVENING SPECIAL - HENRY V at 2.30 and 7.30

## ABC 1

Tonight and tomorrow:  
PHANTASM - If this doesn't scare you, you're already dead! (Or you're just too damn cynical!) 2.10, 3.40, 7.05

Next Week: ESCAPE FROM ALCATRAZ  
Sun 2.10, 5.00, 7.55

Week 2.35, 5.30, 8.30  
Also VICTIMS Sun 4.05, 7.00  
Week 1.40, 4.30, 7.30

## ABC 2

Tonight and tomorrow:  
AMITYVILLE HORROR at 4.25, 7.30

Next Week: YESTERDAYS HERO  
Sun 2.00, 4.30, 7.05  
Week 2.55, 5.25, 8.00

## ABC 3

Tonight and tomorrow and all next week:  
APOCALYPSE NOW! directed by Francis Coppola and starring Marlon Brando, Robert Duvall and Martin Sheen. Sunday 3.00, 6.20. Week 3.55, 7.55

## ODEON 1

Tonight and tomorrow: SUNBURN  
Times: 1.30, 5.00, & 8.40

Next Week: BREAKING AWAY  
Sun 3.00, 5.30, 8.05  
Week 3.20, 5.50, 8.25

## ODEON 2

Tonight, tomorrow and all next week, ONE FLEW OVER THE CUCKOO'S NEST

Jack Nicholson still fighting obliteration in a mental asylum.  
Sun 4.05, 7.10  
Week 5.00, 8.00

## ODEON 3

Tonight and tomorrow: and next week MANHATTAN at 2.00, 5.00 and 7.45.

## TOWER

Tonight and tomorrow at 2.30,

5.00 and 8.40, THE WAY OF THE DRAGON

Also at 3.05 and 6.45 FIST OF FURY

Next week: PHANTASM  
Sun 4.55, 7.55

Week 2.35, 5.40, 8.45  
THE GROOVE TUBE  
Sun 3.30, 6.30

Week 1.05, 4.15, 7.15

## PLAZA

Tonight and tomorrow at 4.00, 7.15  
EMMANUELLE IN AMERICA and BLACK EMMANUELLE GOES EAST

Next week: NAKED LOVERS Sun 2.50, 5.45, 8.35  
Week 3.20, 6.10, 9.00

CONFESSIONS OF A COLLEGE GIRL. Sun 4.20, 7.10. Week 4.45, 7.40

## COTTAGE ROAD

Tonight and tomorrow at 7.05  
FLESH GORDON plus support. Late show tonight at 1.30. THE SONG REMAINS THE SAME.

Next week THE INLAWS starring Peter Falk and Alan Arkin plus THE GOODBYE GIRL. Sunday 4.10 & 6.10. Week 6.35 & 8.45

## LOUNGE

Tonight and tomorrow at 7.10  
DOCTOR ZHIVAGO. Next week's programme was unavailable when Leeds Student went to press.

## PLAYHOUSE FILM THEATRE

Tonight at 11.15 p.m. Agnes Varda's ONE SINGS, THE OTHER DOESN'T

Tuesday at 7pm in LT-21 in RSB  
AI NO BOREI

## LPU FILM SOC

Thurs at Art LT H114 at 6.30  
Kubrick's LOLITA

# Theatre

## GRAND THEATRE

Tues 12th February for 2 weeks  
ELVIS - award-winning musical. A must for Elvis fans!

Mon to Thurs 7.30pm; Fri & Sat 5pm and 8pm

## PLAYHOUSE

Until 9th Feb. Bryan Clark's comedy WHOSE LIFE IS IT ANYWAY?

7.30 and 8pm on Tuesday  
Wed 13th Feb until 8th March  
Alan Ayckbourn's JOKING APART

## CIVIC THEATRE

Tonight and tomorrow at 7.30  
THE MARRIAGE OF FIGARO (in play form) Tickets 50p.

## POLY LIGHT OPERA SOC

Wed 13th to 16th Feb at 7.15pm  
MY FAIR LADY at Ralph Thoresby Theatre, Holt Park. Tickets 60p

# DISCOS

## BODINGTON HALL MEGAHOP

Tonight - 9-3. Bar until 1 am

## POLY DOUBLE DISCO

Tomorrow at Poly City Site - choice for discriminating disco-goers. Either FREE or 40p.

## ST VALENTINE'S BALL

With James Baillie, Henry Price and Lupton Flats. At Tiffany's on Tuesday.

## BRUNSWICK TERRACE BAR

TV and Movie Stars St Valentine's Disco. Thurs. Fancy Dress. 40p.

## LUU COMBINED STUDIES SOC

Thurs in The Merrion Rooms at 9pm. Tickets (from CS Centre - 1.00 dinner) Members 40p, Non-members 50p

## LUU DISCO

Thurs in Tartan Bar (Late Bar) Admission 40p.

## PALESTINE EVENING DISCO

Thurs in Refectory, food provided  
Tickets £2.50

# Music

## LUU EVENTS

Ginger Baker's Energy. The aged skin tapper graces the Universities Riley Smith Hall tonight at 7.30pm  
Tickets £1.25.....hurry!

Plus special local support:  
Crafty Avenue

## LUU REGGAE SOC

Bodecian play the Lipman Building plus Maverick Sound System  
Tonight 7-12 with late bar.  
Members 70p, non-members £1.

## FAN CLUB

WRECKLESS ERIC. Still stiff after

Defectors. Members £1 others £1.25 on Thursday Feb 14th, 8.30pm.

## KITSON COLLEGE HALL

Michael Garrick New Quartet.  
Jazz at 7.30 tonight. Only 25p.

## ROYAL PARK

Dirty But Nice (y-a-w-n) on Valentine's Day for free.

## LUU JAZZ

Paul Lacey Band. Back by popular demand in the Dobules Bar on Saturday 9th Feb. Plus Landscape and Disco in RSH. Only 85p.

## LUU FOLK CLUB

Tony Capstick is there celebrity? guest in the Lipman Building. Tuesday 12th Feb at 8.00 p.m.

## LPU VALENTINE'S NIGHT

The Wide Boys, Birmingham's latest Ska band in Refec. Late bar till 12.00 plus disco. 40p at door. 8.00 p.m.

# MISCELLANY

## LPU BODINGTON HALL GALLERY

Exhibition of prints by Poly students (nice girl). All day at the Hall, Otley Road. From now 'til 27th.

## JUMBLE SALE

Belle Vue Centre: off Belle Vue Road, near Woodsley Road. Entrance 5p. Starts at 2.00.

## ST. PAUL'S GALLERY

James Hugouin exposes his artefacts here in St Paul's St., Leeds until 8th March.

## LUU OCCULT SOC

Talk by John Short (who is quite tall actually). "Key Concepts in Buddhism". Monday 11th Feb. 7.30 pm. OSA lounge.

## BREADLINE MODERN ART GALLERY

Paintings and drawings by Mike Blackburn and Co. until 28th Feb.

## PALESTINE WEEK

11th - 15th Feb, 10.00 a.m. - 4.00 p.m. Exhibition. Extension Bar, Union.

Monday: 7.00 pm LG15. Discussion on Palestine questions.

Tuesday: 7.30 pm RSH. Film starring Vanessa Redgrave THE PALESTINIAN

Wednesday: 7.00 pm LG15. Talk by Moske Makrovah: "The Racist Policies of Israel".

Thursday: 7.30 pm. Palestine Night Food, traditional dances and songs. Tickets £2.50 from exhibition.



Paddle your own canoe to the ABC to see 'Apocalypse Now'

Film viewing the relationship between two women over ten years  
Feminist approach.

## LUU FILM SOC

Tonight at 7pm in RBLT Oshima's  
AI NO CORRIDA

Tickets £1

## LUU REGGAE SOC

Tonight in Lipman Building 7 - 12  
Late Bar Members 70p Others £1

## SRI-LANKA-INDIAN SOC'S

Tomorrow in Lipman Building 8-12  
Members 40p. Non members 50p.

all these years. Plays on Sunday  
Feb 10th. Two shows; 4.30 with soft drinks. 8.00 with hard drinks (?). Pay at the door.

KNOX. Have a vibrator for Valentine's Day. He's here solo for his Leeds debut. Plus Hull's

# personal

WELEASE BWIAN? ? Amnesty tried to.  
Welease SAKHAWOV? - Amnesty will try to.  
With your help Woderick.  
JEAN, still having problems with your panties....elastic, of course.  
QUINN: Would you like to see my tattoo? Avec louve and skin, your S.A.  
ALIBABE says "I think you'd better go"; Reply: "In a minute"... Tee-hee.  
LET US SEND your anonymous Valentine phone-call. Just let us know the NAME, PHONE NUMBER and SUBJECT MATTER to be discussed, and we will do the rest.  
NO GUARANTEE GIVEN AND NO LIABILITY WHATSOEVER ACCEPTED. Box 5 ex Leeds Student Newspaper.  
R.I.P. Cleopatra.  
Eff off Muz!  
WHO IS THIS Lucy Whicker? Love Mainliner.  
PEEled Prawns only 88 pence a pound eh Zilog.  
Boadicea announces the arrival of her new partner, Edith.  
JULIE-grateful thanks for your

help. I'll do the same for you one day - Karen.  
MAGPIES HATE red! In your case, green is more appropriate.  
H is for HANDYMAN. Many thanks - the girls.  
MSRC would like everyone to know that they have grudgingly paid £5 of their precious money to the Rag Fund, in return for the much coveted Beer Race Trophy Lids.  
HEY MUZ How many seconds in a year?  
GALADRIEL adores striding by night.  
BOADICEA and Edith request Badger to refrain from vulgarity in their column.  
BE WARNED!! Clapham's Rover bites not Barks.  
BOROMIR thinks Badger is a boring fart.  
My Mother doesn't get upset when there's no pot in the house.  
Hello Karl  
EDWYN managed to go underground this weekend and enjoyed it  
PRAWNS 176 - Zilog 0  
Mike - Boromir's wrath skins the Lizard.  
PADDINGTON and Rattie both wore rubber suits this weekend.  
With a Melon Earwig?  
FOR SALE - Half Pound of Prawns apply Zilog/Ambrose C20.1 James Baillie

HAPPY 21st to Melanie for Sunday  
With love from all at Welton Grove  
SNOGGERS and Concorde like Prawns too.  
LIBBY-how's your Bum?  
We're still waiting for Dave's version of what happened in the taxi  
Sara - Hippy Bathday  
LOVE to Supermuz; Dave the W; Danny the Disco; Top; Sue; D.K.; Dave D; Stu (who Carol thinks looks a little like Jimmy Page) and Karl (Pool King) from Sunny Headingly  
Did you FLOCCULATE last night.  
I fart in your general direction Mr. Leonid Brezhnev.  
OK SO it's different for girls-But sixty nine is the same whichever way you look at it. Geddit!!!  
If you like Meths,  
Getting soaked to the bone,  
If you're not into Aikido,  
But get a kick out of Dalglish;  
Like making love at midnight,  
In the bus shelter,  
Then I'm the nutter you're looking for,  
Write to me - and escape.  
(Bill Oysterprejudice-Staleluft XI)  
N.B. First come first served.  
GOLDEN FLOCKS. In the next issue "The experience of steric sterilisation" and "Flocculation can be fun" by a leading Doctor, hurry now whilst stocks last.

NOBODY IN LONDON CAN READ THIS PAGE.  
Hissing Sid is INNOCENT!!  
Not even a Snake can be punished without a fair TRIAL.  
WHO vetted the Jury in the Hissing Sid Trial. Put that in your moot Nicki.  
Don't prevaricate! Do it tomorrow.  
So, farewell then,  
Steve Auslebrook.  
You of the Shiny baldpatch.  
They said you were Our President.  
If we were American,  
We could say:  
So was Nixon.  
Your replacement Is Chris Shenton  
About whom So little Is known.  
Except that He cannot reach The microphone.  
Just because you're in the press and play squash doesn't mean you get any thinner. Oh yes it does (J. R. Ewing).  
Dewey was the morning,  
That fateful day in May.  
Dewey were the admirals eyes  
Those orbs of Royal blue.  
But Dewey feel discouraged?  
We dew not think we do.

Campaign to reinstate Green Arrow in the Green Lantern books. Write Now to D.C. comics and your M.P. Badger is boring. You Rotters, stop hunting Otters and have him put down instead.  
COMING SOON!  
THE LEEDS STUDENT VALENTINE COLUMN (15 Feb)  
Get your entries in soon!  
Georgette - aren't I good enough? Peter.  
Please give me lots of money.  
No amount too derisory for consideration.  
Cheers Tim.

# classified

SQUEEZE & WRECKLESS ERIC APPEARING AT THE BODINGTON HALL FORMAL BALL on the 29th Feb. ONLY A FEW TICKETS LEFT.

STOMPERS  
STOMPERS MOBILE DISCO  
LEEDS 620385  
FOR YOUR SUMMER in America, see the BUNAC table every Friday lunchtime in the University Union Extension 1-2