

NO SPUNKNIK

Band pulls out on night of Poly gig

Contractual problems over inadequate security arrangements resulted in Sique Sique Sputnik, the new angry image band, cancelling their sell-out gig at Leeds Poly just hours before they were to appear on Tuesday night.

By 6.00 pm, ticket holders had started to arrive and were drinking in the Poly bar at City Site while the band's equipment had all been set up and sound checks completed. At 6.30 pm a point of dispute arose in the band's contract and, although Poly Union Executive officers tried to come to an agreement with Sique Sique Sputnik's managers, a compromise was not forthcoming and the band walked out.

Paul Syrysko, Vice President (Events), has not been able to disclose the exact nature of the problem as it is at present under investigation but it is known that the problem involves an allegation by the band that they were not satisfied with security arrangements. Syrysko was left baffled at the bands lack of co-operation.

"We've been using the same

security system for 15 years with no problems. We coped with the Sex Pistols in 1979 and we've coped with other sell-outs before." He attributed the affair partially to the way the press have hyped up Sique Sique Sputnik's reputation for inciting violence among their audiences, but described the security at Leeds Poly on the night as three times its usual strength.

Report by JOANNA WALTERS

Sique Sique Sputnik's own Security Manager had accompanied Syrysko on a spot check of the Union building, removing ash trays and other throwable objects. Extra security personnel and bodysearchers were on hand and the Police had been informed of the gig. Despite all the original security requirements being fulfilled and the band's security manager apparently being satisfied initially, the band unpredictably deemed the arrangements inadequate at the last minute.

One band member, Tony

James, said of the security staff: "Twenty students getting paid £10 and as much as they can drink isn't good enough." Paul Syrysko dismissed this criticism as unprofessional nonsense and affirmed that security staff are strictly forbidden to consume alcohol while covering a concert.

Jill Smith, Syrysko and other members on duty sent all those arriving for the gig away. Late-comers who hoped to get in to see the band after 10.00 o'clock had to be turned away and several irate fans went on a rampage and smashed windows in the Union building. The whole Union had to be shut at 8.00 pm with all entrances sealed off.

Sputnik's management are reportedly intending to sue the Poly for loss of earnings. Syrysko anticipated that they "wouldn't get anywhere" as a successful legal action would have to involve a breach of contract which, he claims, did not happen.

Sique Sique Sputnik were due to play in Newcastle at the Mayfair night club on Thursday



• Sique Sique Sputnik's Martin Degville.

Photo: Stephen Robinson.

and a spokesperson for the club expected an audience of over 800 but did not anticipate any problems that would prevent the gig from going ahead.

The Sputnik concert at Reading University recently caused a headache for security staff and the Student Union Exec when the agents quibbled over fees and the band threw bottles into the audience from the stage which injured three people. The union used a local security

firm. Michelle Horner, RUU Vice President, claimed that the band's agents "tried to mess the contract up" and were keen to play the student circuit in order to best manipulate contractual arrangements to their own advantage.

The final word goes to Sputnik's Tony James who said, "The band would love to play in Leeds again." Don't hurry back boys!

5 HOUR OCCUPATION FORCES UNI RE-THINK

Photo: Tony Woolgar.



• Claire Whiteley explaining Exec's view point of the occupation of Physics/ Admin.

The one day occupation of the University Physics/ Administration building held on Thursday 6th March has resulted in victory for the Union in their efforts to draw the attention of the University to student concern over future plans and halls.

The occupation was called for at the week's OGM because LUU President, Kevin Shute's resignation from the original student accommodation group, which looks at the long term financing of student accommodation, had proved ineffective in gaining assurance from the University that student wishes would be prioritised.

Kevin Shute was told that the group, which consisted of four university representatives and himself, saw him as only an individual and not as a student or Union representative and therefore could not consult the Union Executive about the decisions made.

Immediately after hearing this news, at the emergency meeting on Thursday 6th March in the Riley Smith Hall, approx-

imately 150 students hurried along Red Route to Physics/ Administration, the nucleus of the University. They discovered that staff had already downed tools and gone home, locking their doors and effectively putting the administration, including fees and finance sections, out of action. Nevertheless, students blocked the corridors and locked entrance doors.

When the question of how long the occupation would last arose, it became apparent that many students wanted it to go on longer than the proposed five hours. Many students sided with the Socialist Worker Student Society (SWSS) request to extend the occupation for 24 hours because they felt that the five hour one Executive wanted would have little impact on the University. Shute argued, however that "if we have a 24 hour sit-in now then we use our second card against the University." Simon Buckby, incoming Education Officer emphasised the need for unity.

However, it wasn't until General Secretary, Rob Min-

shall informed everyone that an agreement had been made with the campus trade unions that they would support the occupation until 4.45 pm only that most people dropped the 24 hour request.

The ensuing arguments centred on executive's failure to publicise the occupation, to which they replied, "if we had done that then the University would have known in advance and taken preventative action." Sue Caldwell and others complained that the University knew anyway and were angry that the Executive had made the decision without informing their membership fully.

It has since developed that the Vice Chancellor, Edward Parkes, met with Kevin Shute on Tuesday 11th March and it was decided that Shute, along with two other Union members should be allowed to sit on a new student accommodation group along with three University members and that their views be taken into account.

Helen Slingsby

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AND THE WHAT'S ON FOR
NEXT WEEK AND THE
EASTER VACATION

NEWS FIRSTS FOR SALE

Would you have a better chance of obtaining a good degree if you studied in London? That may now be the case due to the recently established London Essay Service, where qualified academics will research and write essays for students on any subject... for a fee.

Well, yes there's the drawback, with the average 1,500 word essay costing around £50, you need not only to be relatively wealthy, and be fortunate in having an unobservant tutor who fails to notice the disparity between your brilliant essay and your somewhat less than brilliant performance in tutorials.

However some students do indeed seem to be taking advantage of the service, with 50 undergraduates already paying

up since the scheme was set up last month.

As many higher education courses do work on a system of continual essay assessment these students may ultimately have a slight advantage; though can you really take it seriously?

Apparently so, Chris Patten, a Department of Education minister said that his office would investigate such schemes. Terry Perks, senior press officer at the DES stressed: "It is up to the honour of the individual student to write his own essays, and up to individual institutions to take action against those who do use such services."

John Sinclair-Whitely a Canadian economics graduate working at the LES, (who, by the way, claims not to have che-

ated his way to his degree), stressed that he was not breaking the law, he commented that, "Every student can cheat, get a friend to write his essay." Well how many of you can claim that you have never plagiarised in any way?

However, as yet, Sinclair-Whitely has not mentioned the possibility of extending the service to Leeds, but for a small fee, I might just be persuaded to divulge the London address.

Penny Hay



This week's OGM got off to a rather tedious start, which it never quite recovered from. Rob Martin told us that Sheffield University had banned the RCP.

It all started with a visit by Victoria Gillick, who Sheffield's OGM decided to grant a platform to. The RCP had other ideas and disrupted the meeting - they were warned against doing so and so were banned. Martin felt that this was just "a way of preventing people from defending women's rights", he also claimed that the Executive had "packed the meeting with people known to be against women's rights, like Rugby players".

The OGM decided not to condemn Sheffield for their actions; though if someone wants to ban the RCP, to do so because they're boring would seem to be as good a reason as any!

Arguably the meetings greatest attraction was the keynote speech on Education from newly elected Education Secretary Simon 'pass the' Buckby. Clearly raised on the rhetoric without content school of public speaking it was 'full of sound and fury, signifying nothing'. What content there was extolled the virtues of the Labour Party, "the only party which can provide lighting on Woodhouse Moor" (unless I am greatly mistaken, it is a Labour Council which is preventing this). "Vote for a future" cried Buckby "and that future is education."

The SWP had an amendment in to the motion which made marginally less sense, the gist of which could be summed up by the statement: "Public opinion doesn't win struggles, fighting wins struggles." Witness the phenomenal success of the miners strike! "The original motion does nothing" claimed Mike Farrell "this makes it ten times worse." Seth Harman summed up before yet another defeat, but the only noticeable thing about this was a member of the audience commenting that his trousers were falling down; I wonder if this was significant?

Bevis Ingram wanted to know if Mr Buckby was merely recommending that students vote Labour, because we "shouldn't fight the cuts by saying vote Labour, we're all in this together."

Buckby denied that he was saying 'Vote Labour', much as he likes slogans. However, he went on, "if you consider the alternatives you've got to vote Labour." There's a definite lack of consistency there somewhere!

Somewhat surprisingly, Buckby's motion won the day.

Other issues of the day: Two Iraqi students were sent back to Iraq from France to face almost certain death. There was no opposition to the idea of sending out letters and telexes on the subject to Iraq and France.

And finally, Dave Green on education for the 16-19s: No mandatory grants, awful Union facilities, and no rights to a voice. He wanted support, but wanted it to be active. I fear that may be asking rather a lot... See ya'll next term.

Guttersnipe

PADDY ASHDOWN ON NUCLEAR DISARMAMENT

Last week in the Rupert Beckett Lecture Theatre Paddy Ashdown, Liberal spokesman on Trade and Industry, spoke on 'Building a Consensus for Peace'. To just over a hundred people Ashdown gave his definition of an honest politician. Apparently this mythical creature would look at itself in the mirror each morning and freely accept that "Today I am a little more corrupt than I was yesterday."

In a speech that had its good points the Liberal MP for Yeovil got off to a predictably sound start. He explained that "Nuclear Disarmament was the great issue of our age." He made the point that for every single individual on the planet there were three tons of TNT and spoke of the fact that "mankind now had the capacity to break the continuum of human existence."

In view of all this Ashdown argued that it was necessary to clarify the disarmament debate and build a consensus on this issue. He said, "that concepts like collective security and military alliances no longer represented the total picture."

Rather than shackling ourselves to these defunct ideas we should try to establish what he described as a "Global communality of security" although he did not satisfactorily define what he meant.

He said that up until now the disarmament debate had been characterised by an inability on the part of government and, more suprisingly, the peace movement to appreciate the true scale of the debate.

It was at this point as the tone of his argument began to alter, that Mr Ashdown began to sound like one of those pragmatic politicians he had so rightly warned us against.

He argued that CND were guilty of adopting a postured stance over the question of Cruise missiles in Britain. Before the arrival of the missiles Ashdown was opposed to their deployment. Since the Geneva Summit has now begun he now thinks that CND calls to dismantle Cruise could undermine subsequent talks. For Mr Ashdown, Geneva represented "the largest step you can take that will carry the most people with you."

A freeze on all nuclear weapons would gain worldwide support he told his audience, this would be the device to provide his "communality of security".

For many in the audience Ashdown placed far too much faith in the outcome of the Geneva talks.

Ian Atkinson

GORILLAS AND TEDDY BEARS

This year's Leeds Rag week was felt to have been a success by Rag Chairperson David French, with net profits expected to exceed last year's effort.

Some £5,000 has already been made from the various events, made possible by the dedication and humiliation of many Leeds students, which is to be donated to local and national charities. Another £3,000 is expected from the sponsored hitch to Paris to take place today.

The events organised this year ranged from the customary Rag Parade, the sale of Rag Mags, and the shirts only party at the Poly, to the more experimental. These included busking in town, the cracker eating contest which was a flop (the prize cost more than the takings), and the absurd but lucrative Teddy Bear kidnap, where two gorillas prowled the female sections of Charles Mor-



Photo: Stephen Robinson

• Rag: It can turn you to crackers and Henry Price holding cuddly toys to a ransom of 75p.

Chairperson French attributes the increase in profits to the better organisation this year, "there is something to build on now" he said.

Damian Earle

MURKY WATERS

There are a number of theories floating around Leeds as to why the water has changed to a murky brown colour.

Some attribute it to the recent period of dry weather while others agree with Joe Fogarty of International History and Politics: "the water is a reflection on Yorkshire, full of s***!"

The situation is worsened by the fact that Yorkshire water does not come in one colour alone. Students living in halls on campus have found their water to be a milky colour, while those in Headingley are condemned to wash in yellow-green water. Indeed, it seems that only people fortunate enough to live by the reservoir in Hillhead are blessed with clear and natural water. A whole new dimension was added to this



Photo: John Jeffrey

• There are three things beginning with 'W' in this photo, can you spot them? Answer in first issue next term.

already complex problem when Nikki Stolberg a Law student at Hillel House disclosed that the water there was perfectly clear, but had a terrible smell.

A spokesman for the York-

shire Water Authority assured us that the colour is due to an unusually high level of peat in the water. He didn't know when the water would be back to normal, but said, "it's just

nature's water we're receiving, and it's being chlorinated and salted in the usual way, so there is no possible danger to the public."

Gilad Hayeem

NEWS

DRIVE THE WEDGE

An unusual combination - comedy and politics came to Leeds Poly on Monday night.

The humour was provided by acts such as Atilla the Stockbroker, Sensible Footwear and Mark Miwurdz, who belong to the Red Wedge organisation, whilst two Labour MPs, Derek Fatchett (Leeds Central) and Barry Sherman (Huddersfield) were on hand to debate issues after the show.

Red Wedge is specifically aimed at youth issues in politics, as Steve, from 'Skint Video' said "We're trying to get youth to think about politics - and give everybody a good time."

The Labour Party are the only party to make use of entertainments as a medium for their policies. "The Tories haven't gone in for it and the Alliance couldn't find anyone to play for them," said Mr Fatchett, who

felt "Labour has recognised the need to change the face of politics."

However, this leaves Labour open to the charge that they will 'sell out' youth once they had used them to get back into power. Mr Fatchett admitted "We plead guilty to neglecting youth" but was quick to point out Labour's "clear intention to give special attention to young people," although he did warn,

"You mustn't 'ghettoize' youth issues - these are everybody's interests."

The artists themselves were concerned that youth issues get taken seriously and were performing in conjunction with the Labour Party not because they are all hard line socialists but, as compere and poet Craig Charles said, "Labour are the best of the evils... they can't crap on youth again... they'd be sounding their own death knell."

Another problem was that as most of the venues on the tour are colleges, Polys etc that there was a danger of 'preaching to the converted'. However, Red Wedge Press Officer, 'Tiny', said that on the majority of their

previous dates "we've had a 60/40 student/non-student ratio and put the virtually all student audience on Monday down to 'a bad publicity job by Leeds Poly.'"

When questioned on the major student issue at the moment, the Fowler Bill, Mr Fatchett stressed "Labour are committed to fight Fowler and we have called a debate on all student issues."

Red Wedge itself has more events planned and there will possibly be a video as well. Anyone interested in finding out more should write to: Red Wedge, Room 104, 150 Walkworth Road, London SE17 1JT.

Robert Gubas

STUB IT OUT

No smoking day put to the test

A media attack on Britain's second biggest killer drug was held this Wednesday as National No Smoking Day encouraged people to kick the habit, if only for 24 hours.

The government and the medical profession seem firmly committed to their non-smoking stance, but what do the public think?

It seems that the publicity surrounding the event was successful, at least to the extent that everybody that I talked to had heard about the event and knew roughly what it was about. Opinions as to its usefulness and to smoking in general varied widely, however.

Many students were simply not interested and did not intend to alter their lifestyle in response to media hype.

Second year English student, John, thought that the campaign was, "A bit of a stupid idea. Anyone can give up for one day," he claimed.

John, who describes himself as an occasional smoker, "I just smoke other people's cigarettes," felt that cigarette advertisements could be, "very insidious."

"It's made out to be very cool to smoke. The adverts don't show the sore throat in the

morning, or the smell on your clothes."

John thought that anti-smoking advertisements were ineffective on the whole, he favoured a much more direct approach in the battle to make people see the perils of tobacco, "They should show a pair of rotting lungs."

Kate and Fleur were the only two people that I found who had responded to the call to give up smoking for the day.

Fleur felt that the campaign was a useful idea, "People need some sort of incentive to give up. If a lot of people are giving up it encourages you."

She claimed not to be worried about the health risk attached to smoking but had decided to stop for the day anyway, "just to prove that I can give up anytime."

Second year economist, Tim Locklin thought, "If people want to smoke then they should be able to, so long as it doesn't offend anybody else." He pointed out that some people cannot do without cigarettes and have no chance of giving up even if they try, "My dad would be a nutter if it wasn't for his cigarettes."

What did he think about non-smoking day? "I think they

should have a smoking day to even it out."

Second year medical student Andy Sibson treated the anti-smoking issue more seriously than other people I talked to, "I think non-smoking day is a great idea, they should have a non-smoking year," he said.

"It's fine to talk about smokers' liberty but what about people who don't smoke but are forced to inhale it? It works both ways."

As a medical student he was well aware of the physical damage that cigarettes can often do to the body. "Smokers' lungs are revolting, all black and horrible."

Marcus Lyon confessed to smoking, "A lot, over 20 cigarettes a day," and admits that this must affect his health to some extent.

"Smoking is the most ridiculously expensive and unhealthy habit but it's also very enjoyable," he said. "Giving up can be extremely difficult especially when there are people around you who smoke."

So what did he think of the National No Smoking Day?

"I think it's a great idea, would you like a cigarette?"

Chris Hill



Photo: Stephen Robinson.

• Life's just a fag.

McDonald's - A correction in our issue of Friday 24th January 1986 we said that McDonald's Restaurants were implicated in the destruction of rainforests for the production of cheap beef.

As a result of further investigation we have decided to withdraw the comments in that article and we apologise to McDonald's Hamburgers Limited for any embarrassment caused.

NEXT TERM

HOW MULTINATIONALS CAN BUY THE LAW

STOP PRESS

Samson Perera, a Leeds University dental lecturer was sentenced to life imprisonment at Leeds Crown Court on Tuesday for the murder of his adopted daughter.

Bone and flesh fragments of the body of 13 year old, adopted Nilanthie had been found in the Pereras' Wakefield home and the lecturer's laboratory. The girl was

alleged to have been murdered between December 1983 and June 1984.

Mr Justice Kenneth Jones told Perera, "The crime which you have committed is one which revolts the mind of any right thinking person." The judge made no recommendation of a minimum length to the sentence.

ROB NOLS YOU KNOW

LUU General Secretary Rob Minshull was recently voted National Secretary of the National Organisation of Labour Students (NOLS) at their National Conference.

The post will involve Minshull attending student Labour club meetings around the country to organise and speak. He was nominated by the universities of Leeds, Newcastle and Glasgow because, in the words of Glasgow University President Austen Lally, "We had heard him speak at NOLS student events over the year and were very impressed. He is the sort of person we thought we would like to have representing us on a national level."

Minshull's main aim as National Secretary is "To work for a student Labour vote in the

next general election which will involve popularising the ideas of the Labour Party amongst a student population who have suffered more at the hands of this government than any other in the history of this country." He intends to involve himself in sexual politics and the fight against racism.

Ben Lucas, last year's National Secretary and this year's Chairperson of NOLS commented: "He'll bring an important dimension to the work of the NOLS. In particular his involvement in the promotion of a radical socialist vision will be very important in a political climate which is veering towards pragmatism. "Clearly these people speak a different language from the rest of us."

Claire White

Austicks for books

ALL THE BOOKS YOU NEED ARE HERE

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Hours of business 9.00 a.m. to 5.30 p.m., Monday to Saturday

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STATIONERY, NEWSPAPERS AND MAGAZINES:

STUDENT STATIONERS
172-4, Woodhouse Lane,



Dear Editor

Last week's issue of *Leeds Student* drew attention to allegations of right-wing extremism and racism within Leeds University Conservative Association. Although there are, in my view, few if any racists in the association, the problem of right-wing extremism must give great concern. I tried to persuade Mr Knight not to resign from the association and his action to do so is an over-reaction.

Supporters of the National FCS leadership believe that the Association's task is to support government policy, yet many of these people have openly opposed the Anglo-Irish agreements signed by Margaret Thatcher, who they claim to admire. They claim to fight socialism and yet they believe that students should not stand in student union elections, allowing socialists to win them. They now argue that students should not attend general meetings at the Union, allowing the viewpoint of the left to go unchallenged.

The National FCS leadership prefers to send delegations to Nicaragua and Ulster than to take on the left at home.

If their views are bad enough their attitude is worse. Far too often they answer any criticism of their own views with a not too polite request to join the SDP. They also clearly regard democracy as an inconvenience.

Last term when the committee decided not to hold a general meeting to elect delegates to a special FCS conference, a petition was called to hold such a meeting. Their reaction was to hold the meeting at 8.45 am so making it inoperative and denying the members their right to elect these delegates.

In writing this letter, I will certainly be accused of being sectarian by the supporters of the FCS leadership; at least I have the consolation of being accused by the past-masters of sectarianism. It is about time that more Conservatives within FCS and outside realise the true nature of the FCS leaders. Unless the Conservative Party takes firm action to stop their antics, they will become a great liability to the party.

Yours faithfully,
Robert Winfield

LETTERS

Dear Leeds Student

Concerning non-sabbatical nominations for elections I am personally disturbed at the gross inadequacy of publicity for the event. Such an inadequacy has led to a small unrepresentative number of candidates. If the forthcoming elections are to give scope for choice then nomina-

tions should be reopened and simultaneously publicity increased. An increase in awareness of the nominations will hopefully bring forth more candidates and hence greater representation of students within the Polytechnic.

Yours
Steve Kane

Dear Editor

In an urgent action report dated 27th February 1986, Amnesty International reported that two Iraqi nationals, both postgraduate students at the Sorbonne in Paris, France, had been expelled from France to Iraq on 19th February 1986. The report says: "there is deep concern at information received indicating that they were involuntarily expelled and that they may face arbitrary detention, torture and/or execution upon arrival in Iraq." In the same report AI mentioned reports that one of them has been executed and that the execution of the other is imminent.

The deportations came as a consequence of the French police raids on the homes of ten exiled Iraqi families. Ten Iraqis were arrested but the police admitted that no laws had been broken by them. Six were later released while four remained in custody. The lawyers handling the case complained at the attitude of the police in preventing them from obtaining basic information about the above case. The French government asked the press, AI and the UN refugee unit in France not to interfere in the case using the pretext of 'national security'.

Eye witnesses have mentioned that the two deported students appeared comatose and walked like zombies to a waiting plane belonging to the Iraqi Airways without any resistance.

It is not surprising that France would commit such an unprecedented act of kidnapping in collaboration with the Iraqi regime, for France has openly supported the regime in economic, military and expert aid and has a lot at stake in the present ruling dictatorship. The French government is becoming all too familiar with such acts since their involvement in the destruction of the Green Peace 'Rainbow Warrior'. The dissident Iraqi community in Britain totalling more than 100,000 have voiced concern about this matter and the possibility that similar actions might occur in this country.

How can the students help?
We appeal to all students'

societies and unions to put pressure on the French and Iraqi authorities to secure the release of the deported students and ensure that a similar act would not occur in France, Britain or anywhere else in Western Europe. This can only be done through a wide scale publicity campaign and coordinated action with all other European National Students' Unions. We can start here by demanding that the issue be raised in the NUS conference of which positive action has to come through.

Yours faithfully
LUU Islamic Union of
Iraqi Students

To All Women's Rights Groups

We have recently observed that from 3rd March to 8th March is 'a week of events leading up to international women's day'. It would seem, looking at the itinerary, that women are not merely seeking sexual parity with men, but supremacy over men. This is particularly highlighted by the film on the 5th March, which is restricted to 'Women only'. Imagine the outcry if it was decided to show a 'Men only' film. We would immediately be accused of being sexist.

Generally, we feel that sexual equality is a valid cause, but that you have gone far beyond this. You are now imposing your biased views upon the majority; for instance, in banning certain tabloid newspapers from the Union. This directly restricts our freedom of choice. Do we live in a dictatorship of women? If we wish to look at page three, surely we have a right to do so. The models are obviously not being degraded or exploited as their career is the one of their choosing. Also, it is abundantly clear that most women spend much of their time attempting to improve their appearance; if not for men's benefit, then for whose?

'Men of the world, rise up, for you have nothing to lose but

Dear Editor

I am writing with reference to the article concerning the march organised by WYANUS. I feel that after attending a disappointing demo in London where so many students made virtually no impact at all, a local demonstration of this kind could prove to be a lot more worthwhile, attracting other people affected by the Fowler cuts as well as students.

Surely a 'peoples' demo' will gain more recognition from the media and if all Poly and University towns demonstrated in this way, not only would there be less chaos and more organisation, but also perhaps more response.

I feel that the article should not have been hidden in the bottom corner of a page in *Leeds Student* but publicity should be as extensive as that of the NUS demo.

I am a student at Beckett Park and as yet, seen no publicity for this demo but feel it is crucial that our attendance together with others should be great enough for the recognition we deserve.

Yours,
Julie Taylor

THIS IS YOUR RIGHT TO REPLY. SOUND OFF YOUR OPINIONS AND AIR YOUR VIEWS... WRITE TO, THE EDITOR, LEEDS STUDENT, LUU, LEEDS LS1 1UH. ALL LETTERS MUST BE SUBMITTED BY TUESDAY LUNCHTIME.

your chains'.
Equality - YES. Female Supremacy - NO.
Yours faithfully,
M. Flanagan, A.J. Monk
G. Singh
E.T. Jones

(See article on page 8 - International Women's Week)

Dear Editor

I feel your paper is the best forum to draw notice to the electorate that our president elect (Paul Brannen) was either superbly confident of winning the election or was possessed with psychic powers since both his manifesto (I presume you mean for NUS Easter conference, although you didn't say so - Ed) and his *Leeds Student* declaration both proclaim the fact that he is our president for next year. Only problem is that these notices had to be in by 10.00 am on Tuesday 25th February and voting did not finish until 7.00 pm on the same day.

Yours faithfully,
Julie Hall, Rob Hall,
Mike Green, LUU LIBSOC

Dear Editor

I would like to point out that I did not state that Michael Simmonds is in favour of expatriation, in fact I stated the complete opposite. I have never accused any member of the 1985/86 and 1986/87 committee of the Conservative Association or any liberation member of the Association of holding racist views.

It is a contradiction in terms to state that a libertarian can be a racist and I never intended to make any suggestion to the contrary.

Yours,
Jonathon D. Knight

WEDNESDAY 19th MARCH

DEMONSTRATION

unemployed? Y.T.S.?
single parent?
disabled? pensioner?
a woman? student?

THEN YOU LOSE

1.00pm : ASSEMBLE (Quarry Hill Rd.)
2.00pm : RALLY Leeds Town Hall



• Paul Brannen - a victim of the Rag Coup. Photo: Stephen Robinson

Dear Editor

During Rag Week Polytechnic and University students organised a large number of events, including the Rag Parade, which *Leeds Student* completely failed to report. Were the 'Spare Rib', 'Eastender-Mania' stories or 'New Order' and 'Cuba' articles so vital that they had to be included in last week's edition?

At this rate it would seem that in order to gain the attention of the Editor, Colonel Windbank's uniformed squad will have to snatch a few bodies from the *Leeds Student* office rather than an OGM.

Yours faithfully,
Rag O'Riilla

OPINION



Lost On The Wrong Side Of The Attilla Line

Cyprus, the scene of Turkish-Greek conflict 12 years ago, is still a divided island. During the conflict, 1,619 Greek-Cypriots went missing: they remain unrecovered. H. Phylakton gives his view of the situation.

On the morning of 20th July, 1974 Turkey announced to the world that she was mounting a 'peace keeping operation' in Cyprus to restore constitutional order.

Though Turkish planes dropped leaflets on Cyprus promising peace and friendship the operation was a full scale military offensive. Hospitals were bombed, napalm was used, homes and hotels were destroyed. Civilians were killed, women raped and properties looted.

The use of terror tactics and indiscriminate cruelty was deliberate. Turkey wanted to seize territory without its population. Their methods were effective; terrified civilians fled the new regime.

The small Cypriot armed force fought desperately, though they knew they faced conquest. Ill-equipped, disorganised, and betrayed by an ill-conceived coup by the Greek government, their struggle was an expression of their determination to remain free, rather than an effective counter to Turkey's offensive.

Three thousand Cypriots were killed, and over 1,600 are still missing, 37 per cent of Cyprus is still under Turkish rule. Almost the whole of the Greek Cypriot population fled the areas of Turkish occupation.

A report compiled by prominent jurists, later adopted by the European Commission of Human Rights shows that Turkey used deliberate means of terror

and indiscriminate cruelty: "The Turkish army embarked on a systematic course of mass killings of civilians unconnected with any war activity..."

For years prior to the invasion the Turkish Government had stated that 'Greeks and Turks cannot live together'. After the invasion the Turks established segregation between the Greek majority (82 per cent of the population) and the Turkish minority (18 per cent), deeming that such action was a necessary prelude to 'equality' between the two communities - a step towards the dominion of Cyprus by Turkey.

The fact is that for centuries Greek and Turkish Cypriots had lived interspersed in the towns and villages of the island. This was a demographic barrier to partition for Turkey. Ten years before a secret Turkish organisation, TMT, had tried to segregate the Turkish Cypriots in enclosures. After the invasion all Turkish Cypriots were forced to move into the area occupied by Turkish troops. The segregation imposed by the Attila line across Cyprus forced one third of the population to live as refugees. Almost two hundred Greeks fled in terror, whilst those who remained in their homes were harassed and intimidated until they left for the free area of Cyprus.

Soon after the invasion a transfer of colonists began from Turkey to the occupied Cypriot territory, an estimated four hundred and fifty thousand. The colonist, mainly peasants

from Anatolia have no interest in the independence of Cyprus, or the identity of its inhabitants. These have become the mainstay of the separatist regime.

The fate of the missing person in Cyprus could perhaps be described as the most painful issue of all. Altogether 1,619 Greek Cypriots, including civilians who were alive and in the hands of the Turks well after the cessation of hostilities, have since disappeared without trace. By comparison only 800 American Servicemen were listed as missing during eight years of fighting in Vietnam.

There is indisputable evidence that most of those who never returned were detained by Turkish soldiers or armed civilians after the invasion was over. Evidence that Greek Cypriots were captured and held in concentration camps was even undisputed by the Turkish side. The Turkish authorities themselves had issued lists of Greek Cypriot prisoners of war but subsequently some of these people were never released and no explanation has been forthcoming.

Since 1974 most countries, via the United Nations, have taken a stand demanding implementation of the repetitive UN resolutions iterating full support for the sovereignty, independence, territorial integrity and non-alignment of Cyprus and calling for cessation of all foreign interference in its affairs. Turkey, however, remains impassive, ignoring both resolutions and principles, even the ones concerned with the missing people.



ARTS



FORESIGHT

Well, what can I say. I suppose some form of **apology**, and yet that would only appear as another smoke screen, another stance intended to confuse the innocent and give a smirk to those in the know. The problem has always been the truth, the reality beneath the self-indulgent provocation, the allusions in the sub-textual reading and the honest belief I had in what I was doing.

The **insults** to your intelligence are too easy, and the confidence in your interest seen as elitist. So what's the next step? Your move.

Bleeding hearts have after all no place in this ruthless world. **My Beautiful Laundrette** cuts contemporary society to the bone as it tells of the attempts of two racially and ideologically opposed youths and their attempts to work at their jobs, and in their relationship in England in the 1980s. At the **Hyde Park** until 27th March.

Film Soc have closed shop for the time being, and so the already limited choice of flicks is further reduced. Friday offers **Blade Runner** at the Hyde Park - a visually stunning piece, but basically a tongue-in-cheek re-working of the lone detective against the world thriller of the 50s.

Subway on Saturday night at the Playhouse will be undeservedly full, so needs no recommendation. Whoever said it was "...this years **Diva**..." must have seen a different version to the one I saw. It is a slight, if not insubstantial film that is all too easy, a real gateaux of a film that says very little and doesn't even look very good. It relies upon the undoubted goodlooks of Isabelle Adjani and Christopher Lambert, a few over used scenes and the **French** label that creates something of an Emperor's-clothes syndrome whenever attached to even the worst film. See it again on Sunday at 7.30 pm but I won't be there.

That rounds it up for the weekend, but look forward with your diaries for the following up and coming treats to keep you sane while all around you people are losing their heads, wallets and linings of their stomachs in what is described as end of term euphoria.

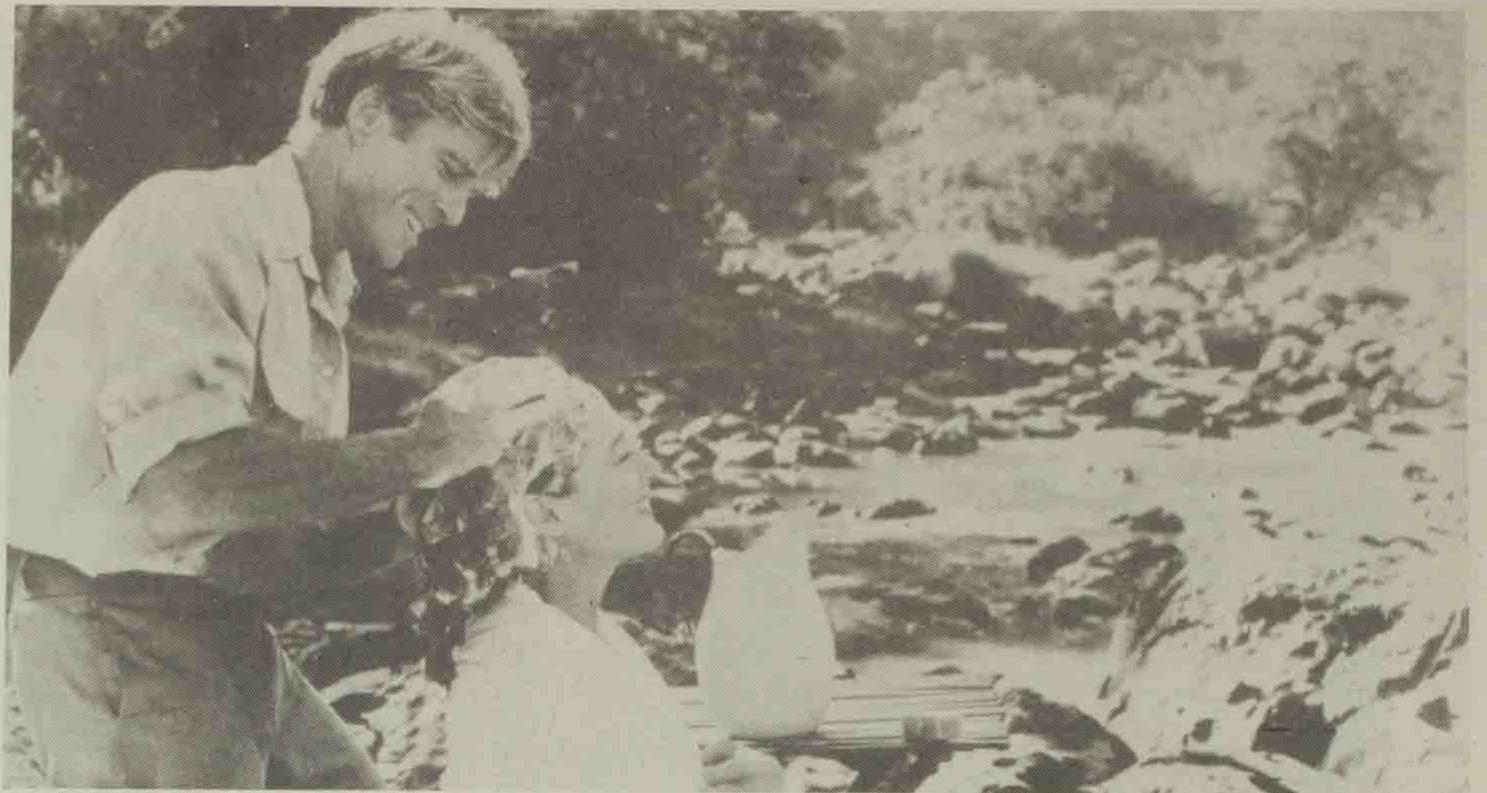
Friday 21st offers a choice between **Eraserhead** at the Hyde Park - a real feast of a cult film, this one has everything - and the quietly restrained powerful **The Shooting Party** at the Playhouse.

The must of next weekend for the dedicated is the **Dietrich** double-bill at the Playhouse. Starting with the weird and wonderful 1930s classic that puts Hollywood's contemporaries in the nursery, **The Blue Angel**. This is followed by a bio-pic of sorts called Marlene - a film about Dietrich made in 1984 but in which she refused to appear. Now I will be there.

I always thought grease was something you got in bad restaurants, but apparently they have made a musical of the same name. In the Riley Smith Hall from 16th March at 7.30 pm **Grease** promises a blast from the past, and some quaint new dance music called rock and roll.

The lawsuit follows, thanks for the angst.

Jonny Keats



• "Robert and Meryl in *Out of Africa*, another soap..."

EMPIRE STRIKES BACK

ABC

A pedigree of success in the US is rarely a good omen for the discerning filmgoer as may be seen from the current vogue for musclebound 'Oaf Operas', however there is certainly no cause to doubt the verdict of the box office in the case of **OUT OF AFRICA**: Sydney Pollack's magnificent adaptation of the life and works of the celebrated Danish authoress Karen Blixen.

OUT OF AFRICA lyrically portrays the life and experiences of Karen Blixen, unforgettablely portrayed by Meryl Streep. Blixen emigrated to Kenya in 1913 to join her husband-to-be (a down-at-heel Swedish Baron) in the running of a farm at the foot of the

Ngong hills. Her hopes of a new life are dashed by the outrageous activities of her husband (Klaus Brandauer).

With rank disregard for either the farm or his wife he sinks in to promiscuity eventually infecting the unfortunate Baroness with syphilis. After a convalescence, the Baroness resolutely returns to run her farm single handed. At this point she becomes involved with an enigmatic English big game hunter - Denys Finch Hatton (Robert Redford) - who displays a rare empathy with the landscape and wildlife of Africa. It is through Hatton that the Baroness discovers both the primeval splendour of the Great Rift Valley and her peace of mind. However neither Hatton nor the land he loves prove

easy partners.

Visually **OUT OF AFRICA** is most impressive. Pollack captures and grandeur of the Kenyan landscape with consummate skill, building up to the crowning sequence when Hatton takes the Baroness flying. Pollack does for safari suits what **THE GREAT GATSBY** did for felt hats and spats! The spectacle is enhanced by a powerful score by John Barry and the use of superbly textured natural sound including a native chorus.

The central performance by Meryl Streep cannot be faulted; even by her own exacting standards it is a performance of stature, and this film will surely be remembered as her 'tour de force', and Redford is no less memorable. However, Pol-

lack's decision to drop Redford's English accent does seem rather incongruous considering the meticulous attention to detail evident from the costumes, settings and particularly the splendid interiors. Yet the flaw is not serious when weighed against the overall splendour of this film.

Pollack paints a unique picture of Africa and its people; it is perhaps the sequences concerning Karen Blixen's relationship with the local tribe which are most powerful. Pollack teases the audience by refusing to overplay any image or sequence, which underlined the ephemerality of Karen Blixen's experiences and, even after nearly three hours leaves one eager for more.

N.J. Cull

ENDGAME BECKETT'S LAST LAUGH

Four moribund characters - Hamm, unable to stand, Clov unable to sit, Hamm's parents, bottled up in ashbins after a maiming cycle accident - are the only creatures still cursed with life in Samuel Beckett's play 'Endgame'.

In their vague, possibly post-nuclear world, yesterday is 'That bloody awful day before this bloody awful day' every day

is a move nearer death. Beckett's characters would welcome this 'infinite emptiness' although not anticipating a life to come: life for them has never come yet. Their life, their world, their hell has no god, no laughter, no cure. Above all it has no meaning.

The play shares this tendency not to make sense, yet somehow it manages to amuse, to appal,

to hypnotise; the recent production by 'Educational Theatre Projects' was, although not faultless, quite spellbinding.

The two leading actors gave powerful performances and rightly demanded that ultimate attention be paid to Beckett's every word. Nagg and Nell do not have the same intensity of delivery and neither character was sufficiently grotesque. In-

deed the entire production could have done with several more helpings of 'inhumanity'.

Yet the coal black humour of the play was well handled and the whole was beautifully paced. The audience were suitably impressed and depressed, enlightened and confused by a play which operates on more levels than the Empire State Building. Alistair McGowan

THE BARGAIN

WORKSHOP THEATRE

Contextual coincidence? At Wembley the South African problem was easily settled the same evening by Frank Bruno clubbing down Coetzee inside two minutes; Botha, having got through 750 in eight months, called off his State of Emergency; while the 'Out of Africa' premiere flashed the film worlds' fleeting heels, true to form.

Zwelakhe Mtsaka's fifth play, 'The Bargain', which he directed shows how the indignation of black middle-class families in S. Africa is curbed

by the bourgeois bargain-offer: money, status membership of the white business aristocracy - in return for silence. Yank (Sam Kasule) is in the crucible of his culture - head of a split family, caught between the roles of tribal-leader and capitalist Afrikaaner. The choice of the latter role leads to the eventual loss of his wife when enraged blacks firebomb the house.

'The Bargain' deserves to advance the reputation of Mr Mtsaka (as seen on BBC TV) in this country. Rather than be merely didactic about apartheid

he has sought to portray its convolution, and his characters err, if anything, on the other side - confused and all-too-human. The weak point is in the drawing of Yank's socially aspirant spouse Maria (C. Chesaina) - too self-confident, too stereo-typed. As played she could perhaps have exuded a more magnetic influence on her husband, who is drawn to her set of values.

Nephew protege Themba (J. Mzyere) and his sympathetic white friend Timmy (L. Nasskau) add further tension in the family as the younger genera-

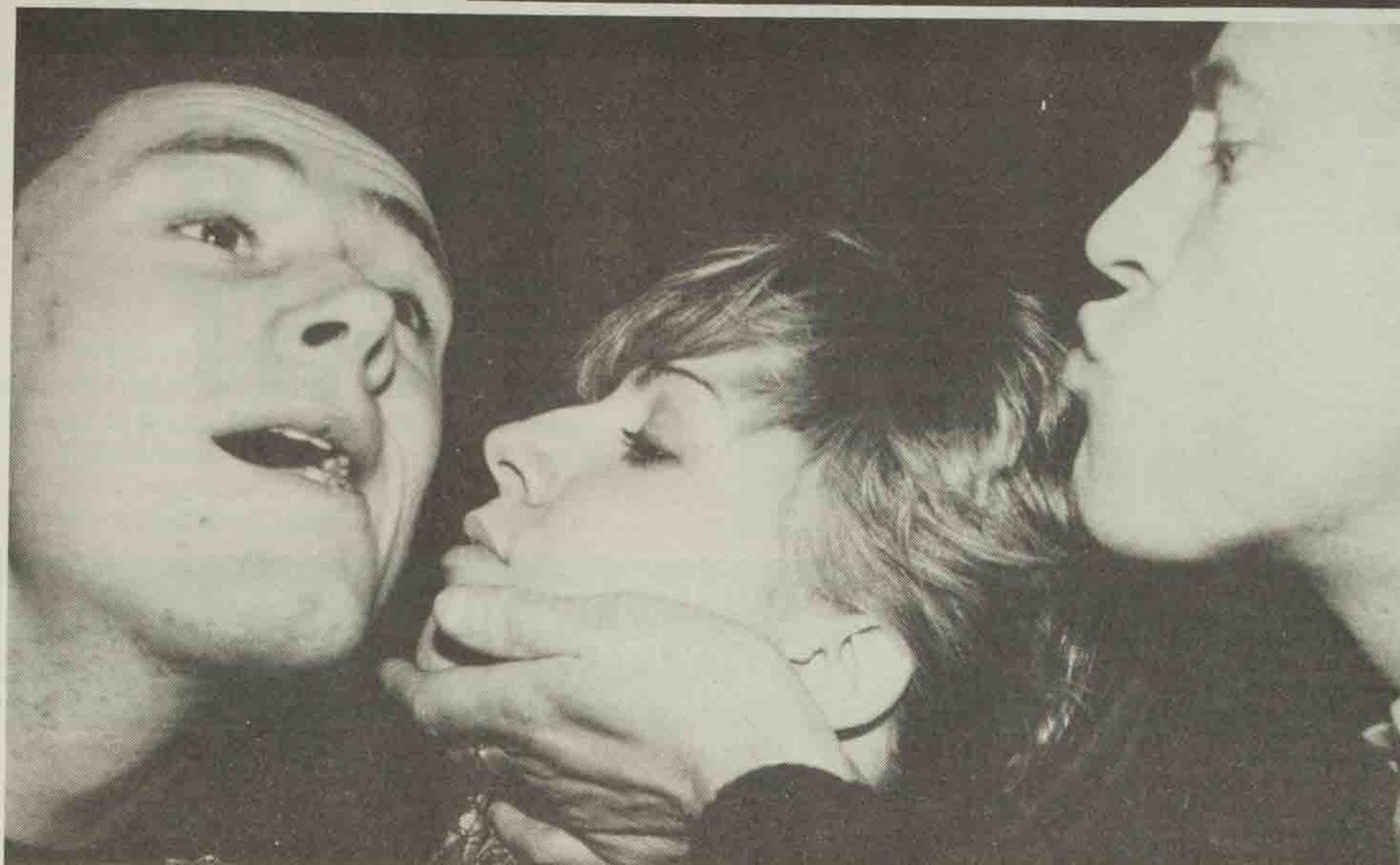
tion thirsting for revolution. In a series of sketches of escalating impact they act out for their amusement the genesis of apartheid - from kindergarten to torture-chamber.

The pervasive wry humour showed good stylistic control of emotive issues. Limited themes, subtle treatment, no f***s: Howard Barker fans take note.

The simple unchanging domestic set disturbed only by the fire-bomb at the end was portentous. The South African drama is coming to a head. Steve Miles

▲ STATE OF EMERGENCY ▲

ARTS



• "A scene from *Downchild*, with Malcolm Giles, Victoria Smith and Finance Officer Elect, Tim Munson."

Photo: Stephen Robinson

SEX WAR

SENSIBLE FOOTWEAR

Riley Smith Hall

"My wife, my wife, my mother-in-law. My wife, my wife, my mother-in-law. Ha. Ha. Ha. Ssnigger. Ssnigger. Ssnigger. The masked trio strike masculine attitudes and shake the audience spineless. An audience not used to tables being turned. Not knowing at times, whether to laugh or wince.

The three women pursued their audience with joke after joke, all offensive and degrading to women. Conditioned by society to join in the fun, this time nobody knows how to react. The men are quiet, and the women, well after all, women don't have a sense of humour, do they?

This is one of the sketches presented by 'Sensible Footwear' as the culmination of the University's participation in International Women's Week.

Comic sketches depict the roles of women, and the real women beneath these roles. Focusing, firstly, on the girl sent to the school psychiatrist for biting a teacher after he molested her. Shifting to advice on how to turn those flaws to your advantage, with 'make-up, exercise, diet, clothes, and any other available means for the insecure woman to catch that man'. We all need a little cosmetic aid. After all, no woman is absolutely perfect. On to the Cindy and Action Man syndrome. She with her 'fabulous wardrobe' and fully working washing machine, but whose pathetically small feet teeter on high heels, with virtually immobile limbs. He with eagle-eyes, fully moveable parts, an army jeep and many more exciting accessories. Progressing to the bored, trapped housewife; husband and son taking her for granted.

With these various portrayals of generations of incomprehension and downright ignorance, it becomes clear that it is not simply that women's roles are taken for granted by much of society, rather that women are not even considered to be important.

The humour is sharp, quick, clever. It works by parodying typical attitudes towards women. Attitudes which take on new meaning when expressed by women.

There are moments of sheer anger and frustration. Rape - where women, the victims of verbal aggression through sick jokes, become victims of actual physical violence. Mental hostility has translated into reality and action.

The things 'Sensible Footwear' have to say are said in an endearing, persuasive, shocking, but entertaining way. They state their case but remain accessible to comment from both sexes. But above all, they are very, very funny.

V.J.

BARKER BITES

The sheer novelty of being made to occupy seats that hadn't had a backside on them in donkey's years prepared the audience for something out of the ordinary. And that's what we got: part Whitehall farce (missing trousers and all), part political polemic, part expressionist fantasy. 'Downchild' roams the uneasy boundary between convenient classifications, taking all of England under the scope of its 'obscene' satire. During 2½ hours, every aspect of The Establishment was dissected and dispatched: aristocracy, royalty, politicians, journalists, the Church, and even God didn't survive unscathed.

Sex and class: these obsessions are the very bonds making up the central relationships. The language of the play squirms with sexual passion, the words themselves are on heat. Tom Downchild (Mal-

colm Giles) is the upper-class gossip columnist, pretender to high art and socialist scruples; Barry Stoa (Tim Munson) is his lover, a bovver boy fresh out of Wandsworth and Tom's beloved 'criminal'. They are torn and twisted in all directions by class, language, lust for, and disgust with, the Other Half. The squalor of Stoa's criminality, his violence and inarticulacy, are the stuff of Downchild's sexual arousal.

Set against them are the ex-lovers, Roy Scadding (Paul Bates), and Lady Heyday (Victoria Smith), who between them led the country, before scandal brought them from office, and now threatens to destroy them under the hounding of gutter-press Tom. Sex brought Ann Heyday from Cabinet to the Cabinet, and under Prime Minister Scadding she never had it so good. Now power has gone, her sexuality has

evaporated, and all that remains is to finish the 'dirty work' that remains.

The performances of the central four gave full justice to the complexities of their parts, and resonated with passion, desperation and wit. In supporting roles, Lord 'Lucky' Dicker (Clive Moore) was both comedy turn and pathetic victim of insanity; the compromised Reverend Moscrop (Isaac Banda) gave a weary and convincing rendition of a man weighed under by his own hypocrisy.

There were technical problems on this first night. Taped seagulls and organ music sounded just that, and cumbersome scene changes provided almost comic relief. More seriously, there were problems with plot and logic. The bizarre Ghost of St Leger sub-plot threatened to turn the whole exploit into an X-rated Scooby Doo. And how does captive

Downchild become the figure of Justice and Power, 'the great Judge Crab'?

Necessary as the trial scene is for resolution, I felt that it needed more justification. But the acting quality and the vitality of language can be measured by the fact that in this half-hour of unbroken action, interest never flagged. A vast range of acting space was used in this production, from the remote and huddled final cliff-top scene, to the physical contact with the front row resorted to the incoherent Lord Dicker. And a verbal range, from Downchild's 'poetic' posturing to Stoa's rage-choked babble. Verbal ingenuity and (mostly black) humour livened even the most didactic of speeches, underscoring the play's potent vision of England as a tragic mess.

Alan Murphy

KISS OF THE SPIDERWOMAN OLD ONE TWO OEDIPUS REVISITED

Bradford Film Theatre

It was a courageous decision to film Manuel Puig's novel, on which 'The Kiss Of The Spider Woman' is based. Set in a South American jail and basically a two-hander, the material seemed to demand dramatisation for the stage rather than for the big screen.

The triumph of the film is that it transcends these limitations and achieves a breadth of vision that is quite remarkable. The oppressive restriction of the setting is left far behind and the film addresses itself to altogether larger-scale questions.

Sharing a cell in this squalid prison are Molina, a homosexual charged with corrupting a minor, and Valentin, a political prisoner committed to revolution. To come to terms with the

squalor and tedium Molina is given to flights of fancy, where he acts out sequences of favourite films of his. Valentin has no sympathy for his cell-mate and is more concerned with confronting the stark reality of the situation more practically.

Gradually, however, the two men move closer to each other, with initial antipathy giving way to intimacy, as Molina's charm weaves a web around the revolutionary.

Director Hector Babenco handles his material sensibly, allowing no unnecessary frills. The result is a solid, non-nonsense film, where more abstract issues are married satisfyingly with elements of the political thriller and an examination of homosexuality. A film well worth seeing.

Michael Ball

The history of Ancient Greece is something to be forgotten rather than made a play of in most peoples minds - a suggestion raised by the Workshop in a weird as well as apt way.

Set in an American University, *The Old One Two* is as we discover a series of lectures on the classics - something of an unwelcome institution imposed by professor Holden whom Mike Patterson brings to life with a half-crazed eccentricity.

As the fanatical Professor delivers his introductory speech, we as the audience are made to sit back and assume the role of those being lectured - and so should 'learn' from the experience.

Robert Hoagland as the Dean captures the art of the

smooth talking glib American brilliantly. In his affair with Mrs Holden he becomes the starchy eyed teenager whose infatuation is reflected through hilarious word association. He picks out Double entendres so that normal conversations wonder comically into his imaginative fantasies.

The three settings on the one stage made rapid scene changes possible, and allowed the play to move speedily along to the highpoint of the play in which the Dean is revealed to be Professor Holden's long-lost son. With this ironic final intrusion of the Classics in the form of a glance towards the Oedipus myth the production came to a neat and witty conclusion.

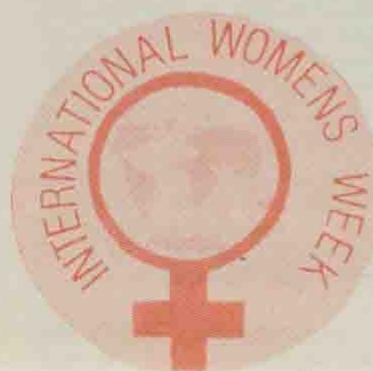
Alison Padley



• Leeds women reclaim the night march last Saturday.

• Photo: Alison Campbell.

Helen Slingsby reviews some of the events held during International Women's Week which culminated last Saturday in the Reclaim the Night march through Leeds city centre.



One of the most facile and inappropriate criticisms I heard directed at International Women's Week was that it was 'sexist'. I can't really see how one 'women only' event out of at least ten others can be regarded as sexist but what I can see is how some men are easily put off from taking part in debates on women's issues.

I don't normally advocate 'women only' meetings because I find the idea patronising, however, I supported the no men restrictions on the film *Not a Love Story* because it showed scenes of such gruesome violence against women, it was an evening where women needed to discuss the film without the presence of men.

International Women's week was designed to create interest and enlighten, even, and there would have been a lot to be learnt by men about women's issues if they had attended the various debates instead of complaining about 'female sexists' from a distance which appeared short sighted and negative.

International Women's Week cannot escape criticism for it was inadequately publicised and, as a result, poorly



• Michelle Carlisle (NAC).

• Photo: T. Woolgar.

attended, which seemed a shame because the majority of the events promised some very interesting debate. However, if it wasn't for the fact that more than one women's week a year would reduce the impact of this event, I would advocate one a month because it was a truly enlightening week.

The week started with two women from the **Silent Night Strikers Womens' Support Group**, Cath and Mary, who told us how they were inspired, by the 'Yorkshire women against pit closures' support group, to help the men who have been on strike for nine months after being officially sacked by their 'boss', Tom Clark. The women, mainly the wives of the strikers, have set up a soup kitchen and regularly go out on money collecting ventures, and have also appeared on the picket lines. As far as this has affected the women Cath and Mary were keen to point out that their involvement in the strike has made them 'more aware' about what is going on, in terms of the strike and nationally. Both women recently joined the Labour Party. Before the strike Cath hadn't been out for six months and now she claims she is constantly meeting people, many of whom will be friends for life.

Their families have been affected also, "even the kids are involved; they are no longer selfish about themselves, they won't ask for sweetie money because they know we don't have it; instead they talk about what was said at school about the strike. Even my husband and I don't argue half as much."

Maggie Jones, an executive member of NUPE which has a majority of women members was quick to criticise the TUC as 'outdated' in her talk on **Women in Trade Unions**, which incidentally was attended by a majority of men.

She revealed that the TUC had learnt nothing from the women's movement in terms of tactics used to draw them in; and while two thirds of NUPE's members are women, the further one gets to the top of the union, the less women there are. Hardly surprising, she adds, when you consider the obstacles which stand in front of a woman before she is committed to become actively involved in her Trade Union. For a start the way in which the majority of women have been educated and brought up means that they lack confidence in their own ability and therefore

feel unqualified to stand. They also have a conflict between their family, their job and the Union; often Union meetings are arranged at inconvenient times such as meal times. Maggie claims that things are changing though, branch meetings are now being taken into the place of work thus enabling the women to air their views.

Separate women's meetings and training programmes are held to encourage women to join NUPE's executive but there is still blatant misrepresentation of women in NUPE with 180 full-time members, only 11 of whom are women. "Men in trade unions still want to control, they are happy to pay lip service to the development of women in trade unions when really they would prefer women to take the minutes, or

razor blade advert which has a woman in a mini-skirt standing astride with a flash motor boat driving towards her groin, to discover that these adverts are anything but innocent.

Many of the adverts have subliminal messages; what appears to be a very straightforward advert for vermouth and a shot of the bottle and glass slipper full of ice cubes, on closer inspection actually has the word 'sex' cunningly written on the ice cubes.

According to the male school of advertising, sex and women sell products, this attitude needs to be changed from within by women joining advertising agencies and expressing their own more honest perception of women and by educating men to see women as their equals and not objects to be exploited.



• Reclaiming the night.

be promoted as long as it isn't a threat to them!

Although Maggie commented that the TUC is just beginning to run women's courses and that this marks a growing trend towards women she emphasised that it combined some of the worst practices of all the trade unions; "they are bureaucratic, they patronise us and call us 'dear', I don't see anything good in the TUC, they will be the last thing to change."

Another institution which needs to change is the advertising industry which is dominated by men busy indoctrinating women with their perception of how women should look and behave.

Marjory Lee, who gave an inspiring and well-researched talk on **Women in Media**, pointed out that many of the images of women which appear in adverts derive from hard core pornography. Indeed one only has to look at the recent

FIGHTING THE IMAGE FIGHT

the fee for a private abortion to be forced to seek other means.

Here is an account of the film **Not a Love Story** shown on Wednesday evening and which caused controversy because it was billed 'women only'. Having now seen the film I believe that the decision that the film be shown to a women-only audience was the right one. The film consisted of scenes on location at a variety of porn institutions - all of which left women with a heightened sense of the abuses to women's bodies which are inherent in our society.

There were many scenes in this film which I could not watch - especially those near to the end when a series of shots from 'snuff movies' were shown. The progression of brutal scenes could be traced to the men who publish the magazines - especially the one who said that the biggest turn-on for a man was to have a woman kneeling at his feet. This man also thought that the way in which the porn industry had 'improved' was that it had become 'rougher'. It has also become more lucrative with this particular and most insidious form of abuse of women than either the film or record industries.

The film is necessary and women should see it so that we become angry, take action to acknowledge the abuse which can so easily be translated onto our bodies, and understand the women who are abused by the system and who need us to fight for all women's liberation.

However, one must not end on such a negative note for women are growing in strength and unity all over the world. Mary Stead who gave the talk on **Women in Nicaragua** emphasised that whereas women's role under the Samozza regime was that of motherhood, it is now changing since the Sandinistan revolution and women are becoming the workers to fill the gaps left by their soldier husbands. Literacy is also improving but the women have a slow process ahead of them in such a renowned 'macho' society as Nicaragua.

The general message of the week must be therefore that the sisters are (or should be) doing it for themselves.

Many thanks to Claire Whiteley, Dawn Fuller and Vanessa Jones

On Wednesday Michelle Carlisle of the **National Abortion Campaign (NAC)** emphasised that women have a right to control their own bodies, however, without embarking on a massive debate about abortion, I found her argument for no time limit on having an abortion too dogmatic. Late abortions are still very dangerous and Ms Carlisle's reasoning that 'women are intelligent enough to realise that the earlier the abortion the better for the woman' is a naive assumption.

Abortion is a woman's right but it is not an issue to which dogma can be applied, it is a very individual decision which no woman takes lightly.

Ms Carlisle pointed out that Leeds has some of the worst NHS facilities available for abortion and that the majority of women have to find the money to pay for them. Such poor facilities only exert pressure on women who can't find

BIDDY'S



A R K

For 24 years Biddy Baxter has edited a childhood institution - Blue Peter. Chris Elwell talks to the woman behind the programme no one in their twenties admits to watching, but can always hotly debate when occasion requires.

Going behind the scenes at Blue Peter could easily compromise too many fond childhood conceptions - an innocence could be swept away as it is discovered that the pets are rabid, the presenters hate kids, and the programme is set up to manipulate and brainwash the entire population of Britain between the ages of four and 14.

Thankfully, that was wrong... Biddy Baxter's Blue Peter reflects both this stylish top editor, and a smiling warm-hearted 'primary teacher type' in her own 'classroom'. Stepping into the office reflects this mix: bright pastel paintings, photographs and banners cover the walls, while the clatter of typewriters and animated discussions as to the exact phrasing of the next programmes script focuses the seriousness demanded in top TV.

The programme captures an audience of eight million. So, why is the programme such a success? Biddy's answer lies with the children themselves. The children judging by the letters love the programme. In fact, a member of the team is employed purely to answer and file all the letters received. The infamous 'Blue Peter Badge' is awarded for the most outstanding letter, picture or whatever. 75 per cent of all ideas come from them too. The badges were all part of the newlook that Biddy brought in in 1962: part of a nautical theme, the ship emblem, and the whole idea of each programme being a voyage of discovery; transforming a once weekly piece on model railways and dolls into the magazine programme of today.

"If I am ever feeling depressed, we just go to the letters. We are working in a limbo - a oneway medium - but we've got a terrific finger on the pulse through these letters. Children are perfectly honest, they tell you what they think: whether they like it or not. The whole beauty is satisfying the audience." And the value of the whole game of audience awareness is survival - perhaps where 'Magpie' went wrong? "It is very fashionable to knock the BBC but only a public broadcasting service could ever contemplate this, because a commercial set-up would have said, 'where are the returns'... and you don't get returns immediately, only long term."

The presenters, as in the past, are the older brothers and sisters of the mainstay of the viewers - the 6s, 7s and 8s. OK, we may bemoan the loss of John Noakes or Valerie Singleton - despite the arrival of some new, trendy female (or male) presenter, little older than the average student, for reasons beyond the imagination of the average 6, 7 or 8 year old. The student is highly critical when an attempt to 'go back to the womb' isn't quite the same as it was 'when I was small'; similarly the 'sniffy' fifteen year old isn't that important either.

So, will the programme last for another 28 years. The form might change, as life itself does, but as long as it reflects the children of the society it serves, it probably will. In the mid-60s, for example, when it was the trend to place children in high raised tower blocks, pets were introduced - a dog for everyone,



• Happy Biddy Baxter

a kind of substitute pet, for those that couldn't have them. While for those who did there were tips on how to train and look after them.

But will Biddy be around in the year 2000 when the boxes buried in 1971 and 1984 are located and dug up? She laughs, and reckons that is she is invited, they will wheel her in, sitting in a wheelchair. And the programme? Who knows. All the signs are that our kids will tune in to the programme on Monday's and Thursday's, as we did. The format and presenters will obviously change, but a magazine programme, like a newspaper, could and can

go on for years and years; 'Children have beautiful butterfly minds. It is always best to have a variety of ideas rather than just one subject, and if you keep it lively enough, that is a good and successful formula'.

But how long will children's TV survive in the UK and how can the character that we see today survive? As the independent channels push what remains of their output earlier and earlier - so excluding the very audience they are aimed at - and replacing them with soaps and quiz shows, it is the Beeb that is left with the task of maintaining the notion of kids' TV. It must and does reflect the best of the adult output: from 'John Craven's Newsround' through nature and art programmes to drama. But when will the equivalent of 'Dallas' take over the prime spot? Or is 'Grange Hill' doing so already? Blue Peter is caught in a 'catch 22' situation.

"As long as the programme reflects the viewers interests and presents them in a lively manner, it will survive. The day that the audience figures drop, the correspondance ceases, Blue Peter can no longer continue. At present this isn't the case: "What is encouraging is that the children are not forced to watch, but do so because they want to, therefore we must be entertaining them."

Blue Peter no longer collects the numbers of awards it did in the mid-70s. The 'best children's TV programme' is now superseded by awards like The National Co-operative Media Award for distinguished Community Service - reflecting the institution Blue Peter has become.

Blue Peter is the product of a Durham graduate who a quarter of a century ago applied for the job as Blue Peter editor because it would have seemed rather 'unenthusiastic' if she hadn't. At the time she had completed an attachment to radio and had nothing planned. She never expected to get the position or ever imagined that she'd still be there today.

It would be foolish to say that there wouldn't have been a programme if Biddy Baxter hadn't have been in charge. What can be said however, is that the atmosphere of the whole set-up could only be different. The moment that one programme is off the air the next is rehearsed. As one of the secretary's commented: "Her energy is incredible. We only get a bit of a respite in the summer when the programme 'supposedly' goes off the air for three months."

Biddy Baxter then dashed off to grab some lunch before another 'voyage of discovery' is set-up - a programme covering a new ballet based on the story of 'Frankenstein', the inventors of film projectors and the progress report of Goldie's new puppies.



• Blue Peter's presenters, their animals and their plastic smiles

MUSIC

A MEANS TO AN END

PREVIEW

**Sunday 16th March -
Sunday 20th April**

Another term draws to its inevitable conclusion. For some, this is a time of quiet contemplation, reflecting on the successes and failures of the past three months. For others, many hours are spent in a state of blind panic as exams loom and there are still six essays to write before the hols begin. This week's column, then, is aimed at the real ace swots who can afford the time to go gigging over the next few weeks.

A good place to start would be the Packhorse this Sunday 16th March, where the University Folk Society, as estimable and temperate a body of young people as you could ever wish to meet, are holding the first of what is to become a regular term time series of events. Most will be singers nights, as will this first, but various famous folk folks will be turning up from time to time to regale you with traditional airs about buxom milk-maids and randy swains, in addition to the contemporary stuff which, I am assured, will be predominant. This Sunday and every Sunday next term: don't forget.

Back with rock 'n' roll, of sorts, one of the best gigs of the term is due to take place in the University's Riley Smith Hall on Tuesday 18th March as Husker Du embark on their second tour of this

country in less than a year. I saw them last summer in Nottingham and they were electrifying. They began life in the States as a manic hard core band but over the past eighteen months they have managed to reduce the abrasion and rely more on melody without losing one iota of their ruthlessness. Their new single, 'Don't Want To Know If You Are Lonely' was made single of the week both in the NME and *Leeds Student*; and let me tell you, the *Leeds Student* singles reviewer is a man of impeccable taste. Not to mention his wit, charm and good looks.

There seems little point in telling you about the impending visit of the Cramps because all the tickets went before the ink had time to dry, but if you don't fancy standing about on the University Union steps, waiting to make some ticket touts fortune, you might do worse than wander down to the Warehouse where the latest Glam band, the Cherry Bombz are due to appear. The Bombz' debut single, which is unfortunately called 'Hot Girls In Love', is currently bombing up the indie charts and the band's recent appearance on the Tube should ensure a respectably sized audience.

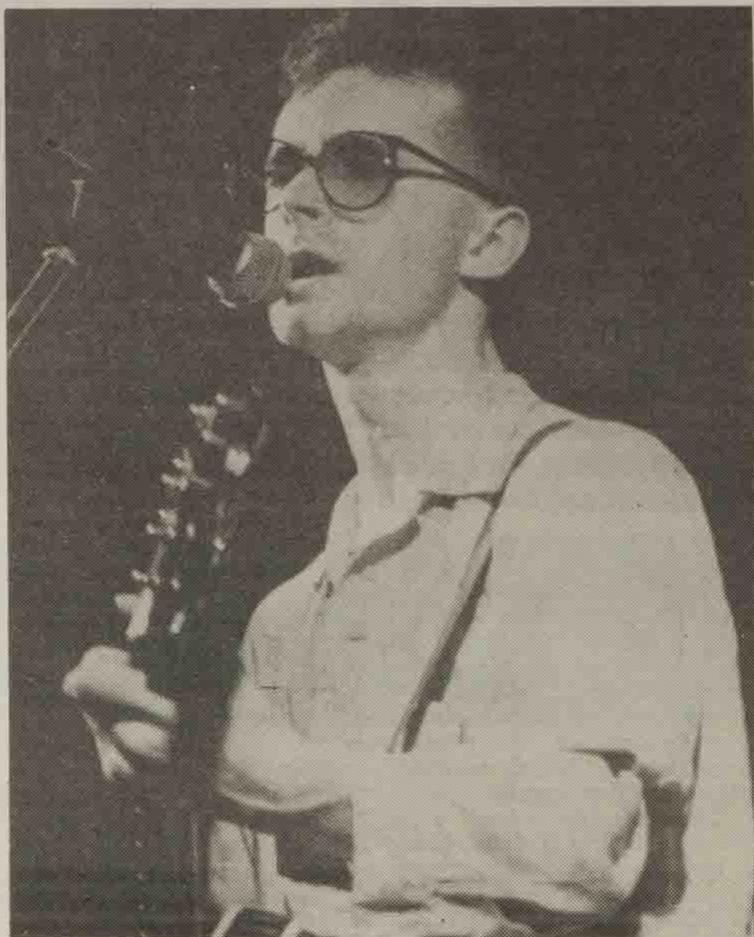
More music for the hard of hearing the following evening down at Adam and Eve's with another new band. Baby Tuckoo are destined for the big time, it says here, with their Saxon-style heavy rock. What is more, they are fairly local with all their romper suits being bought at the Bradford branch of Mothercare. All this, I hasten to add, is complete hearsay so make your own inquiries if you are scared of the unknown.

The following week finds a

new venture starting up at Ritzzy's near with Merrion Centre. I was promised details of who, how, what, where and when. None have arrived (they have now: see article) but, reading off a poster in Jumbo, I can tell you that the inaugural night on Monday 24th March feature there bands with, in a starring role, the utterly wonderful Shop Assistants. The Shops have released two singles to date, both of which have met with great critical acclaim. The current offering, Safety Net, seems destined to remain one of the essential records of the year. As an added bonus, the support bands, the Wedding Present and the Passmore Sisters, are two of Leeds' finest.

Later that week, Thursday 27th, sees a real treat for jazz fans as the legendary Art Blakey takes his Jazz Messengers to the Trades Club. A long time exponent of hard bop, Blakey has never lost any of his drive, his inventiveness as a drummer, or his incredible talent for finding new players. The current line up of the band, which I was lucky enough to see in the summer of 84, features Terence Blanchard and Donald Harrison who some reckon to be even better than the Marsalis brothers. If you even think you might like jazz, you cannot live without seeing Art Blakey.

I can only find two dates so far for April, the first of these being at the Warehouse on the 17th with Cactus World News. This band played at the University only a month or so back to a fairly mixed reaction but the odds on this young band from Dublin pulling something spectacular out of their collective hat are generally reckoned to be very



• Cactus World News

good. Finally, the second of the Leeds Jazz concerts scheduled for the period finds a fairly new band, Kintone, at the Trades Club.

The band was formed last year from an experienced group of session players in order to present the style of music currently being heard in the townships of South Africa. Kintone's debut album on Sterns' shows that they have only been partly successful in this enterprise, the African influences being

often hard to find under the jazz-funk flavoured icing; a relic from their earlier careers which may confirm the rumour that this is merely a thinly disguised reincarnation of the latin-influenced Breakfast Band. However, once the pre-conceptions have been thrown out, the album, entitled 'Going Home' shows itself to be an excellent and inspired work. A very lively evening is promised.

Gordon Taylor

ALBUMS



The Rose of Avalanche

First Avalanche (LIL)

With this excellent debut album, The Rose of Avalanche have established themselves as the current vanguards of the Leeds guitar tradition that has already brought you The Sisters of Mercy, The March Violets, The Three Johns and Red Lorry Yellow Lorry.

Displaying more American leanings than their illustrious predecessors, The Rose of Avalanche sound is dominated by some searing, rampant guitar work over which floats a light, laid-back mid-Atlantic drawl: what they lack in originality is more than compensated in power.

The opening track, 'Stick in the Works' is a punchy statement of intent, but what follows on Side One is a mite disappointing, with the exception of 'A Thousand Landscapes' and its supremely melancholy psychedelic swirls. 'Rise to the Groove' never quite lives up to a superb title, and the frantic 'Conceal Me' appears to consume a lot of energy for rather mediocre results.

The album is almost worth buying solely to obtain the recent single 'Goddess' which begins side two, being a storming five-minute gallop around the guitar. 'American Girls', which contains some of the most appalling banal platitudes in the history of the (American) English language ('I live my life, I play the games, And that, that's how it got to be - yeah!'), is followed by the band's animated rendition of 'Gimme Some Lovin', which in turn prepares the way for the wonderfully sluggish climax, 'LA rain'; close your eyes and you can almost hear the sleazy tones of Lou Reed joining in towards the end.

Apart from providing an adequate alternative to The Cult's 'Love' for closet hard rockers, 'First Avalanche' will doubtless prove to be the perfect antidote to this year's revision blues.

Jeff Marsh

It's ALIVE

His Latest Flame

Porky The Poet

The Housemartins

The Leadmill, Sheffield

This 'Go-Disc' mini extravaganza which featured three of the best artists from Billy Bragg's Indie label was watched by a very large and inhibited Sheffield crowd of eager Peel listeners.

First off were a new band from Glasgow, His Latest Flame, a six piece comprising five girls and one lad. Apparently the band emerged from the splitting up of 'Sophisticated Boom-Boom' and are now determined to go places with the new line-up. The obvious comparison is with Altered Images, (although I don't think they would be too happy with that themselves), combining all the ingredients, staggeringly brilliant guitar melodies, nice snappy lyrics, and a singer, Moira, who has all the makings of a true 'musical gossip column' character. The first single 'Somebody's Gonna Get Hurt' (played twice to 'get it into our heads') is out next week - buy it.

Porky the Poet was not over-funny, but extracted quite a few laughs from an appreciating audience with his (supposedly THE original!) version of Bill Bragg's 'New England': 'I don't wanna change the sty, I'm not looking for a new farmyard, Just looking for another sow'.

Hmm, yes, that's what I thought as well...

Onto the Housemartins, who were really rather good, but suffered from a slight case of the 'playing for too long' syndrome, ie, encore after encore. The boys from Hull however did treat us to a spanking version of the Hollies 'He ain't heavy, He's my brother' and both 'Flagday' and 'Joy' were excellent.

Altogether a neat little package well worth two quid.

Rufus Meakin

The Wedding Present

LUU

The Wedding Present play guitar like Billy Whizz on amphetamines, and break strings more often than Phil Collins wins awards.

This set was smart, eight or so tunes owing a lot to the Velvet's 'What Goes On'. Rhythmic noise with an insistent drum beat, rapid strumming and impelling vocals. The songs may not be too distinctive yet, but then this was only the first time I have heard most of them.

A last minute switch was made from the Doubles Bar to the more spacious Tartan Bar, which may indicate increasing interest in the band though the room was less than half full. Typically for the Tartan Bar mixing problems did abound but these did not detract from the overall performance.

The Wedding Present could lead a new wave of Leeds bands; two impressive singles ('Go Out And Get 'Em Boy', and 'Once More') and a new John Peel session indicate their progress.

A splendid gig, though the chap with the drink problem and delusions of grandeur could have abstained, particularly as he was singularly responsible for the rest of the audience missing an encore.

Roger Lakin

MUSIC

CHAKK

LOVE MISSILE PAGE 11

Not at all like Madonna CHAKK pose a threat to the safety of pop. Nigel Holtby talked to the band on their latest visit to Leeds.

Photo: by Steve Robinson

Chakk, bringing a new dimension to pop music, the grit that forms the pearl, a harder sound. Chakk want to twist and pervert to cosy facelessness of so much of today's music.

Chakk's sound stems from the experimental sounds of the early eighties, from the likes of Cabaret Voltaire, Defunct, 23 Skidoo, even Suicide and the Pop Group. Chakk use that hard electro-funk allied with gravelly vocals... but Chakk manage to retain a sense of purpose, a presence inside the framework of pop. The enemy within?

Chakk are dangerous, Chakk are the name on everybody's lips, the essential sound of the eighties.

Chakk formed four years ago, a trio of friends in Sheffield, with an interest, a view to 'messing around with a four track tape recorder, manipulating sounds on tape'. The current line-up came around just over a year ago with the addition of a drummer and vocalist, the first result of this being the excellent 'Out of the Flesh' single on Cabaret Voltaire's Doublevision label.

Interest in the single led to a recording deal being set up with MCA, though the band retain a certain autonomy through their own FON organisation set up as a partnership between the band and their management, and the building of their own studio in Sheffield.

The first fruits of this contract are the single 'Imagination, Who Needs A Better Life', and a forthcoming LP on which the band are aided in the production role by Jamaican rhythm aces Sly and Robbie, and Richard Burgess, such collaboration points to the faith the record company has in the band.

Vocalist Jake explained how this collaboration came around.

"We thought it would be a good idea, and so did the record company, to work with producers. We've worked with engineers as such on the records ('Out Of The Flesh' and 'You'), like Richard Mall helped us out on the engineering side of 'Out Of The Flesh', though Alan (keyboards) is a qualified engineer, and we thought it would be a good idea to see what it was like, really as part of a learning process. We chose out of a long list, Richard Burgess, because he was the operative end of the pop market where we were as he did KING and 'Chant No.1', and Sly and Robbie because we'd admired them for ages, they were heroes of ours."

"It was interesting to see their different attitudes towards the music, Richard Burgess, because basically he's a pop producer. He has roots in avant garde, like Landscape were a bit more avant garde than it was fashionable to be at the time in the pop market, although they had a couple of quite big hits.

Both Sly and Robbie and Richard Burgess are musicians, Richard Burgess used to be the drummer and vocalist in Landscape, so we produced as we wanted with musicians as opposed to songwriter type people. These people actually made their living out of being musicians which was quite important."

With such talented advice the Chakk sound was naturally affected...

"It was strange obviously, neither Sly or Robbie, or Richard Burgess had ever produced anything like us, and one of the reasons they did it



• Half a band, Jake, John and Mark

was there was a bit of a buzz about us. I think that what they did was they cleaned it up a bit, probably a bit more than we'd actually like. It's a lot cleaner than the old stuff was, it sounds a little more poppy, and some of the tracks are maybe a little more accessible than some people are going to expect. Some are more song-like although we don't like to call them songs as such... some of them have verse/choruses."

With expertise like this on the LP Chakk shouldn't fail to make a favourable impression with their debut disc, and the parts I've heard on the advance tape they supplied and as played live on their appearance at the Polytechnic bode well though they lack the fire of the earlier releases.

In recent reviews there has been a lot written about how Chakk take basic songs and then wreak an orgy of destruction to pulverise them into

their eventual form. Is this destructive tendency part of the bands working method?

"There has been a sort of fascination. I think it's just basic-literally the way we work, the tape as a medium, we create a pattern ridden music and put it on the tape in quite a mechanical way, not without feeling though. And then the way we work with the mixing desk as an instrument is to do just that, to break it down into all its elements, the essence of the song is still there, but just the bare bones of the song."

As John the other vocalist adds: "The actual feeling we hope that people get from what we're doing is the physical feeling as well, perhaps predominantly, especially in the modes you're likely to hear it; at a discotheque or seeing us live. We expect some kind of physical response, and whether this incorporates a letting out of aggression on

our part or on the audience's part is what they're talking about when they use that sort of imagery."

The new 'dance-stance' or a more formidable force in music? Perfect pop or something more subversive? Chakk define their sound as being, "very hard funk... not out and out pop music really, it's a perversion of funky pop music." And... "it doesn't sound anything like Madonna!"

But what is the perfect pop music that Chakk strive to produce?

"The perfect pop record doesn't sound plastic. Isn't contrived or made up, and comes from the gut and you feel from the gut for it. That's what a pop record is, and there aren't many examples especially today."

A gut reaction, I can feel that for Chakk, they excite. In a pallid music scene as exists at present Chakk are essential, they should go far.

Nigel Holtby

GEORGE MELLY

RILEY SMITH HALL,
9th March 1986

George Melly is a trooper; he's been singing Jazz for over 25 years and has been with his band, John Chilton's Feet Warmers, for the last twelve. To say he is flamboyant is to undermine his style and he is able to build a bridge between his stage and his audience, not just by the type of songs he sings but by the way he sings them.

The majority of those songs contain some of the greatest sexual innuendo ever presented on stage and even the most innocent of ideas are twisted into the deepest of double entendres. Songs such as 'Was I Drunk, Was He Handsome and Did Moma Give Me Hell?', the story of a sixteen year old girl losing her virginity, is complemented not just by the gesticulation of George but also by the risqué stories he tells during the instrumental parts. George Melly is not just a dirty old man; he is a dirty old man, who knows it.

However, Melly does not always take the lead and he is aware of the skill of his musicians and gives them every opportunity to display it. The four members of John Chilton's Feet Warmers, all looking like respectable bank managers, provide an exemplary demonstration of the



• Good time George

Photo: Stephen Robinson

possibilities of their instruments (a fact Melly could make endless cracks about), as well as giving a sober alternative to Melly's theatricality. Of course, one has to mention the suits: anyone who can seriously wear colours like that, has to be respected.

So Melly, the singer, comedian and above all, entertainer, never failed to delight the packed Riley Smith Hall audience, who attentively listened to his tales of fallen heroes and brazen gals. And everybody wore a smile as proudly as George wore his suit. A fat, middle-aged man in a carnival costume, sing-

ing of lying in the long grass and letting his 'snake crawl all over Rosie' has to be taken with just a sprinkle of salt. But if he didn't have such a bloody good voice, gravelly or chirping his way through songs as required, he would not be as respected as he was this evening.

Melly professes to have led a life of vice: of wine, women and song. Except for the fact that, as he says "My canaries got circles under his eyes", it doesn't seem to have done him any harm. Jazz and George go hand in hand and, like the man says, don't knock it till you've tried it.

Kieron Collins

THE GODFATHERS/THE PROWLERS

Tartan Bar

Considering the musical emphasis of both these bands, this gig could have been subtitled 'A Celebration of the Guitar', an instrument much maligned in recent years but currently undergoing something of a renaissance.

Regular readers of these hallowed columns should already be familiar with **The Prowlers** and their individual brand of R&B which also accommodates occasional tinges of the Buzzcocks. Their sound is further rounded by singer Andy Townend's ability on the acoustic guitar and harmonica, which is used to good effect, for example, in their version of 'I Just Want To Make Love With You', which also featured the customary, but on this occasion rather curtailed walkabout. The middle of the set was a shade ragged, but then as a friend remarked, isn't that what live music is all about? In any case, they redeemed themselves with 'Boulevard' and the forthcoming single 'Buried Alive', and well deserved the encore demanded by the audience who had been gradually enticed away from the pleasures of the bar (never an easy task).

The Godfathers developed from the wreckage of The Sid Presley Experience, purveyors of noisy nostalgia-ridden pop, and when they took the stage in Carnaby Street 'gear' and launched into the Presley's militaristic anthem 'Hup Two Three Four' it became obvious that, personnel aside, very little has changed. With their incessant yet irresistible twin-pronged guitar attack which never displays technical expertise greater than 'A Tune A Day Book One' standard, The Godfathers played a set comprising their own songs, cover versions, and their speciality, fast and furious instrumentals: they would undoubtedly have loved to have written signature tunes for sixties cult TV series.

They never really looked at home in the Tartan Bar, which vocalist Peter Coyne likened rather bizarrely to 'the inside of Gary Glitter's underpants', but they nevertheless managed to produce some moments of genuine excitement, notably with their new single 'This Damnation' and the Presleys' classic 'Public Enemy No. 1'.

Those who believe that the guitar revival is an exclusively American phenomenon are not only labouring under a great misapprehension, but are also missing out on some excellent musical entertainment.

Jeff Marsh

CLASSICAL MUSIC GIGS

WHAT'S ON

EXHIBITIONS FILMS

CLASSICAL MUSIC

WHAT'S ON

EXHIBITIONS

MISCELLANEOUS

'BODY OF CHRIST'. Unity Service: Raven Theatre in the Union, 19th March, 12.30 - 2.00 pm. All welcome.

LUPTON FLATS. "Not quite the Easter Ball" at Headingley Cricket Pavilion, on Wednesday, 19th March, 7.30 - 2.00 am. Price: £4.00, Mari Wilson, The 4 Jays, two discos, chicken and chips. Tickets from Union Extension, Friday, Monday, Tuesday lunchtimes.

END OF TERM BOP. Sofistfunk 4 at Ritz's on Monday, 17th, 9.00 - 2.00 am. £1.00 advance, £1.50 on the door. All drinks 50p.

DEBATING. This house believes that "No platform is no answer". Raven Theatre, 20th March, 1.00 pm. Free. Speakers from FCS and Union Exec.

RUGBY LEAGUE. Varsity Match-Oxford Uni. vs Cambridge Uni., Headingley, Tuesday, 18th March, 7.30 pm.

PALESTINE SOLIDARITY EXHIBITION. Union Extension, Tuesday, 18th and Wednesday, 19th March, 11 am - 2 pm.

PALESTINE SOLIDARITY. Lecture, in RBLT on Wednesday, 19th March, 7.00 pm. Speaker on "Who's promised land? Israel, immigration and racism".

PALESTINE SOLIDARITY. Social evening in RH Evans Lounge, Thursday, 20th March 7 - 11 pm. Palestinian food, music and dancing.

HYPNOTIST. Martin Taylor in RBLT on Wednesday, 19th March at 7.30 pm. Psychology Soc. members £1.25, others £1.75.

HANG-GLIDING SOC. There will be a meeting in Common Room D. on Wednesday, 19th March at 1.15 pm. Failing that, make it to the Chem for 9 pm, the same evening. Final arrangements for trip to Swansea will be discussed. BE THERE.

DEVONSHIRE HALL BALL. On 20th June, 9.00 pm - 8.00 am. Tickets on sale from Monday, 28th April.

DEVONSHIRE HALL DISCO. On 14th March at 8.00 pm. £1.00 Whiskey/Gin/Vodka, all 30p a shot.

LUU FOLK SOC. Folk evening at The Packhorse, Woodhouse Lane on Sunday, 16th March. Raffle, 20p.

POLITICS SOC. Room 9-02 ESSB on Wednesday, 19th March at 7.15 pm. Non-members 50p. An illustrated talk by Dr Jeff Gleisner on 'Life in the Soviet Union'.

LEEDS GAY YOUTH GROUP. 1st Birthday benefit bop in the Doubles Bar on Saturday, 15th March. 50p. All Welcome.

CONSERVATION VOLUNTEERS. Joint task with Huddersfield. Sunday, 16th March, 9.30 am. Union Steps. See noticeboard for details.

GAY SOC. Final meeting of term on Tuesday, 18th March in PRR. Also Disco and Sheffield trip arranged for final two weeks. Check noticeboard for details.

GREEN SOC. Working Group Meeting, discussing next terms events, in the OSA on Tuesday, 18th March at 7.30 pm.

DEMONSTRATION. Demand the reinstatement of 'regardless of sex/orientation in EO Clause'. Fight Gay and Lesbian attacks on rights. Saturday, 15th March, Coach leaves 12 pm.

LUU MUSIC SOC. Concert in The Great Hall, 7.30 pm. Friday, 14th March.

WORKSHOP THEATRE. BUS STOP. A new translation of a play by leading Chinese Playwright,

Gao Xingjian. Tuesday, 18th - Friday 21st March, 7.30 pm.

THE BOYFRIEND. Musical comedy at Tetley Hall on Tuesday 18th, Wednesday 19th March, 7.30 pm. £1. Bar.

UNIV. ATHLETICS SPORTS DAY. Weetwood, 19th March, 7.00 pm. All welcome to compete, events for all disciplines and abilities. Emphasis on FUN!

MARCUS FOX MP. PRR on Friday, 14th March 1.00 - 2.00 pm. All Welcome.

MR D.J. SAUNDERS. "THE PRIVATISATION OF LOCAL GOVERNMENT". PRR, Monday, 17th March, 1.00 - 2.00 pm. All welcome.

INDUSTRIAL SOC. Visit to BP Chemicals in Hull on Wednesday, 19th March. Leave Leeds 1.00 pm and return 5.30 pm. Limited places. See noticeboard for details.

ANTI-FOWLER MARCH. Wednesday, 19th March, 1.00 pm meet at Quarry Hill Road, march to Town Hall.

FLEA MARKET at the Poly, Wednesday, 19th March. If any students want to be stallholders contact Paul Syrysko in exec. or on 430171.

CLUBTERRANEAN the last disco of term on Friday, 21st March, 7.00 before 10, £1.00 after. At the Poly.

IMPORTANT MEETING on abortion facilities campaign, Women's Centre, Monday, 21st April, 5 pm.

EXHIBITIONS

CITY ART GALLERY. Andy Goldworthy 'Rain Sun Snow Hail Mist Calm' till 20th April. David Watkins, jewellery and sculpture, till 6th April.

ST. PAUL'S GALLERY, 5 Bishopgate St., Ls 1 'Tradition and Innovation in Printmaking Today' 22nd February - 29th March.

UNIV. GALLERY. 'Out of Isolation' till 19th March.

POLY GALLERY. Ring for details.

CRAFT AND DESIGN GALLERY. The Headrow, below the Art Gallery, 6th March - 4th April. 'Two Yorkshire Makers: Tom Fisher, furniture; Roger Barnes, copper bowls'.

LEEDS POLYTECHNIC FASHION SHOW. Wednesday, March 19th, 2.00 pm. Thursday, 20th March, 10.30 am; 2.00 pm. Friday 21st, 2.00 pm.

OUT OF TOWN

BRADFORD Playhouse and film theatre. (0274 720329). Thursday 13th-15th March at 7.30 pm. 'Subway' BFT1.

Friday 14th - Saturday 15th at 7.45 pm 'The Border', BFT2.

Monday 24th - Saturday 29th at 7.30 pm 'Colonel Red' BFT1.

Friday 28th - Saturday 29th at 7.00 pm 'Sophie's Choice', BFT2.

Monday 31st - Wednesday 2nd April at 7.30 pm 'A Zed and Two Noughts', BFT1.

Thursday 3rd - Saturday 5th at 7.30 pm, 'The Purple Rose of Cairo', plus 'The Dress', BFT2.

Friday 4th - Saturday 5th at 7.45 pm 'Easy Rider' BFT2.

Monday 7th - Saturday 12th at 7.30 pm, 'Plenty', BFT1.

Friday 11th - Saturday 12th at 7.45 pm 'Goin' South', BFT2.

PLAYS:

17th - 22nd, 'Key for Two', by Ron Chapman and Dave Freeman.

April 14th - 19th 'Mary Stewart' by Schiller.

NATIONAL MUSEUM OF PHOTOGRAPHY (0274 732277). Saturday 15th - Sunday 16th at 7.30 pm 'Queen Kally', 1931.

Tuesday 18th - Wednesday 19th at 7.30 pm 'Black Narcissus'.

Saturday 22nd at 7.30 pm 'The Wicked Lady'.

Sunday 23rd at 7.00 pm 'The Black Pirate' + 'Fire Over England'.

Tuesday 25th - Wednesday 26th at 7.00 pm 'The Leopard'.

Saturday 29th - Sunday 30th at 7.30 pm - Tuesday 1st - Wednesday 2nd April at 7.30 pm 'Indiana Jones and the Temple of Doom', in stunning 70mm.

Saturday 5th - Sunday 6th at 7.30 pm 'The Searchers'.

Tuesday 8th - Wednesday 9th at 7.30 pm 'An American in Paris'.

Saturday 12th - Sunday 13th at 7.00 pm 'The Wild One' + 'The Loveless'.

Tuesday 15th - Wednesday 16th at 7.30 pm 'The Draughtsman's Contract'.

Saturday 19th at 7.30 pm, Sunday 20th at 8.00 pm '1984'.

Sunday 20th at 5.30 pm 'Script to Screen 3': film talk and meal with Tom Priestley, film editor (Great Gatsby, Tess, Jubilee, 1984).

Tuesday 22nd - Wednesday 23rd at 7.30 pm, 'Senso'.

NATIONAL MUSEUM OF PHOTOGRAPHY daytime: Permanent exhibition + 'Take One, British Film Stills'; 'Charlie Chaplin in Close-up', both until 16th March. 'Henry Callahan 1939-1985'; 'Another Country, Photographs of North-East England'; both until 23rd March.

25th March - 29th June: 'Britons'; giant polaroid photos by Neil Slavin, a look at British society. He talks on Saturday 5th April. 25th March - 29th June 'Simon Reid', 1st April - 8th June 'Shots of Style', David Bailey's choice of fashion photos from Edwardian to modern times.

Festival of Imap, 24th March - 25th May.

Tuesday and Wednesday 12.00 'We are Born as Stars' + 'Skyward', 1.00 pm 'Volcano' + 'Nomads of the Deep' (a film about whales). 2.00 pm 'Count Down to the Dream' + 'The Dream is Alive', 3.00 pm as 12.00 noon, 4.00 pm as 1.00 pm.

Double bill Thursday and Friday night at 7.30 pm 'Volcano' and 'Nomads of the Deep'.

NMPFT (0274 732277); add. Prince's View, Bradford.

BRADFORD Industrial Museum, Moorside Road, 15th March - 11th May 'Lustre Fabrics'. Tel. 631756.

YORK Arts Centre, Micklegate until 22nd March 'Young German Film - New German Film'. Tel. 27129. City Art Gallery.

15th March - 4th May, Print in Germany '1880-1933'. Tel. 23839.

IMPRESSIONS GALLERY of Photography, 17 Colliergate, 28th February - 5th April. 'The Sea and the Skylark' + 'This Wide World'.

THE CINEMA

HYDE PARK Tel. 752045. Starts tonight for two weeks, the Leeds Premiere of 'My Beautiful Laundrette' (15). Two shows at 6.45 pm, 8.45 pm. Late show tonight 11.00 pm 'Blade Runner' (15). Late show Saturday 11.00 pm 'Sons and Lovers'. Late show Friday 21st March 11.00 pm 'Eraserhead' (18). Late show Saturday 22nd March 11.00 pm 'Catch 22' (18).

FILMS

LEEDS PLAYHOUSE Details: Tel. 442111. 15th March at 11.15 pm. 16th March at 7.30 pm 'Subway' (15). 21st March at 11.15 pm 'The Shooting Party' (15), 30th March at 6.45 pm 'The Blue Angel' (PG) and at 8.30 pm 'Mariane' (PG). 6th April at 7.30 pm 'The Swing' (PG). 13th April at 7.30 pm 'The Assam Garden' (U) with 'Paradise' (U).

HYDE PARK PICTURE HOUSE Brudenell Road, Leeds 6. Details: Tel. 752045. Programme for April: 4th April for seven days, two shows at 6.30 pm and 8.20 pm 'King Solomon's Mines' (PG). 11th April for seven days 7.45 pm 'Deathwish 3' (18). 7.20 pm 'Short'. 18th April for seven days. 7.40 pm 'The Holcroft Covenant' (15), 7.20 pm Cartoons. 25th April for seven days, one show at 7.20 pm 'Mishima - A Life in Four Chapters' (15). Late Shows for April at 11.00 pm, 18th 'The Repo Man' (18), 19th 'Brazil' (18); 25th 'Midnight Express' (18); 26th 'The Blues Brothers' (15).

PROGRAMMES FOR WEEK COMMENCING FRIDAY 14th MARCH

COTTAGE ROAD CINEMA Headingley, 'Forbidden' (PG). Sunday - cont. 5.30 pm, last show 7.25 pm. Week - cont. 6.00 pm, last show 8.00 pm.

LOUNGE CINEMA Headingley, 'Defence of the Realm' (PG). Sunday - cont. 4.45 pm, last show 7.15 pm. Week - cont. 5.40 pm, last show 8.10 pm.

ODEON (436230) 1. Rocky IV; 2.00, 4.15, 6.25,

8.10; Sunday 3.20, 5.40, 8.10. 2. Commando; 3.10, 5.45, 8.30; Sunday 2.15, 4.50, 7.30. 3. Chorus Line; 2.00, 4.50, 7.45; Sunday 2.00, 4.50, 7.30.

CARNABY CLUB FILM SHOW 'Smashing Time', in RBLT on Monday 17th March, 7.15 pm, 1967 comedy.

ABC (452665) 1. 'Out of Africa', Monday to Saturday 2.30, 7.30; Sunday 2.30, 6.50. 2. 'Car Trouble' Monday to Saturday; 2.30, 5.15, 8.15; Sunday 3.00, 7.30. 3. 'Teenwolf' Monday to Saturday 2.10, 5.10, 8.00; Sunday 1.30, 4.15, 7.15.

STOP PRESS!!

University Film Soc is able to show two more films. Go see them - it may be the last time. Friday 14th March 'My Darling Clementine', starring Henry Fonda and Victor Mature. Tuesday 18th March 'The Last Picture Show', Peter Bogdanovich film starring Jeff Bridges. RBLT, at 7.30 pm. £1.00. FILM SOC. would like to thank the (FEW) loyal.

MY BEAUTIFUL LAUNDRETTE

An amusing, and deeply honest portrayal of life within the Pakistani community of South London. Starring Gordon Warnecke as Omar, who in his attempt to escape his claustrophobic home starts to work for his Uncle - a flashy entrepreneur. In an attempt to put private enterprise into action in the harsh realities of England in the 80's he enlists the support of Johnny, a one time school friend and now National Front sympathiser.

Declared best film of 1986 at the London Film Festival **My Beautiful Laundrette** receives its Leeds Premiere at the Hyde Park on Friday night at 7 pm and runs for two weeks until 28th March.

THE THEATRE

WORKSHOP THEATRE: Tuesday - Friday 18-21 March. Bus Stop, a new translation of a story by the Chinese playwright Gao Xingjian.

CREATIVE ARTS STUDIO: Polytechnic, Calverley Street. 13/14 March. Theatre at the Poly, Paines Plough; 'Joyriders' by Christina Reid 7.30 pm. Details Tel. 462522.

PLAYHOUSE: 27 February - 22 March. Marat/Sade Monday/Tuesday 8.00 pm, Wednesday-Saturday 7.30 pm. Box Office: Playhouse Tel 442111. Details Tel. 442111.

CIVIC THEATRE: 10-15 March. Leeds Art Theatre: 'Time Remembered' by Jean Anouilh 7.30 pm. Box office: TIC Tel 462453

GRAND THEATRE: 14, 19, 22, 24, 27 March. Opera North: 'Aida', 7.15 pm. Box office: Grand Tel 459351. Details Tel 459351.

CIVIC THEATRE: 16 March. 'Songtime' with Dennis Lotis and Rosemary Squires, 7.30 pm. Details Tel 462453. 17 - 22 March. Cosmopolitan Players 'Shut Your Eyes and Think of England'. Details Tel 892549.

CREATIVE ARTS STUDIO: Polytechnic, Calverley Street, Leeds. Fusion-Theatre Totale and No Alternative 'Greek' by Steven Berkoff, 7.30 pm. Details Tel 462522.

GRAND THEATRE: 21, 25, 29 March. Opera North: Intermezzo, 7.15 pm. Box office: Grand Tel 459351. Details Tel 459351.

CREATIVE ARTS STUDIO: 25/26 March. Polytechnic, Calverley Street, Leeds. Leeds Laughing Stock: 'A Fool At Large' by Martin Riley, 7.30 pm. Details Tel 462522.

RALPH THORSEY COMMUNITY THEATRE: Holt Park, Leeds 16, 25, 26, 27, 29 March. Limelight

Drama Group: 'Separate Tables', 8.00 pm. Details Tel 683296.

PLAYHOUSE: 27 March - 19 April. Wild Honey by Anton Chekhov. Monday/Tuesday 8.00 pm; Wednesday - Saturday 7.30 pm. Box office: Playhouse Tel 442111. Details Tel 442111.

GRAND THEATRE: 31 March - 5 April. Headingley Amateur Operatic Society: 'Orpheus in the Underworld', 7.15 pm. Details Tel 624238.

GRAND THEATRE: 9 - 19 April. 'Pyjama Game' with Paul Jones and Fiona Hendley, 7.30 pm. Box office: Grand Tel 459351. Details Tel 459351.

CIVIC THEATRE: 14 April. The Magic of Rogers and Hammerstein presented by Kathleen Lewis (Soprano) with Soloists and Dancers, 7.30 pm. Box office: TIC Tel 462453. Details Tel 462453.

CIVIC THEATRE: 15 - 19 April. William Sheafield Dramatic Society: 'Cider with Rosie', 7.00 pm. Box office: TIC Tel 462453. Details Tel 665237.

CIVIC THEATRE: 22 - 29 April. Leeds Arts Centre 'The Linden Tree' by J.B. Priestley, 7.30 pm. Box office: TIC Tel 462453. Details Tel 572198.

GRAND THEATRE: 22 April - 3 May. Leeds Amateur Operatic Society: 'Hello Dolly'. Box office: Grand Tel 459351. Details Tel 459351.

CIVIC THEATRE: 29 April - 3 May. Leeds Youth Players: 'Take (Pieces of) 8 - An original Revenue with Music, 7.30 pm. Box office: TIC Tel 462453. Details Tel 462264.

RILEY SMITH HALL: LUU production of GREASE - the original stage show opens on Sunday, 16th March at 7.30 pm in the Riley Smith Hall. There will be five performances excluding Tuesday, 18th March. Tickets are £1.50 for students and concessions, £2 for others, available on the doors. This production includes the hit songs Summer Nights, Grease Lightning and many more! Rock and Roll is here to stay!!

L.U.U. Events Presents
 Tuesday 18th March RSH
 £3 adv. £3.50 door
Husker Du + The Prowlers
 + Circus, Circus, Circus

Friday 21st March - Refec
 £2 in advance
Refectory Laser Disco
 1.30 bar & drinks promotions

Coming next term
 Wed 23rd April
THE BLOW MONKEYS
 Tues 29th April
KATRINA AND THE WAVES
 + JOHN OTWAY

Tues 6th May
LATIN QUARTER
 Thurs 15th May
Dr. and The Medics

Tickets available from the Union CTS Shop
 or Jumbo Records, Merriion Centre.

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MARAT/SADE
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SPECIAL STUDENT OFFER!
 TWO TICKETS FOR THE PRICE OF ONE
 (2 for either £3 or £2)
 MONDAY 17th MARCH ONLY).

FILM
 Saturday 15th March at 11.15pm and
 Sun 16 March at 7.30pm

SUBWAY (15)
 A cracking, stylish French thriller.
 'A genuine original' The Guardian.

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THURSDAY 17th April
CACTUS NEWS WORLD
THURSDAY 8th May
PETROL EMOTION
 9th APRIL

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 (gets you over the hump for the rest of the week)
DISCO, SOUL AND FUNK
 all the latest releases and best of the soul 60'

FREE Admission up to 11pm

CLASSICAL

TOWN HALL: 15 March. BBC Philharmonic Orchestra, 7.30 pm. Box office: TIC Tel 462453. Details Tel 462453.

5TOWN HALL: 18 March. Lunchtime Organ Music: The Choir of the Leeds Parish Church, 1.05 pm. Admission free. Details Tel 462453.

LEEDS INSTITUTE GALLERY: 19 March. Harvey Hope (Classical Guitar), 7.30 pm. Box office: AUSTICKS, 91 The Headrow, Leeds Tel 433099. College of Music, Woodhouse Lane, Leeds Tel 452069. Details Tel 452069.

CITY ART GALLERY: 19 March. Lunchtime Chamber Music: Tasmin Little (Violin), Vanessa Latache (Piano), 1.05 pm. Admission free. Details Tel 462453.

UNIVERSITY CLOTHWORKERS HALL: 20 March. LUUMS Chamber Concert, 1.10 pm. Details Tel 431751.

CIVIC THEATRE: 23 March. Great Pianists of our Time - Shura Cherkassky, 7.30 pm. Box office: TIC Tel 462453. Details Tel 462453.

TOWN HALL: 25 March. Lunchtime Organ Music: John Scott, 1.05 pm. Admission free. Details Tel 462453.

GIGS IN THEATRE CLASSICAL MUSIC GIGS WHAT'S ON EXHIBITIONS FILMS

PERSONAL

There was a young man name Mark C.
Who from Annette and Anna did flee,
On seeing Annette
In his nice wash and set,
It was with Anna he'd much rather be.

I voted for you Mark because I want to hold your hand. Love Anna L. xxx

CITY ART GALLERY: 2 April. Lunchtime Chamber Music; Sally Ann Bottomley (Piano), 1.05 pm. Admission Free. Details Tel 462453.

TOWN HALL: 5 April. National Youth Orchestra of Great Britain, 7.30 pm. Box office: TIC Tel 462453. Details Tel 462453.

TOWN HALL: 8 April. Lunchtime Organ Music; Dr Gillian Weir, 1.05 pm. Admission free. Details Tel 462453.

TEMPLE NEWSAM HOUSE: 8 April. Jerusalem String Trio, 7.30 pm. Box office: TIC Tel 462453. Details Tel 462453.

TOWN HALL: 15 April. Lunchtime Organ Music; Jonathan Bielby, 1.05 pm. Admission free. Details Tel 462453.

CITY ART GALLERY: 16 April. Lunchtime Chamber Music; Estampie, 1.05 pm. Admission free. Details Tel 462453.

LEEDS INSTITUTE GALLERY: 19 - 27 April. CLCM Festival, 7.30 pm. Box office: Austicks, 91 The Headrow, Leeds Tel 433099; College of Music, Woodhouse Lane, Leeds. Tel 452069. Details Tel 452069.

UNIVERSITY CLOTHWORKERS HALL: 24 April. Gagliano String Quartet - Members of the Music Department, 1.10 pm. Details Tel 431751.

UNIVERSITY CLOTHWORKERS HALL: 24, 25, 26 April. Department of Music, Orchestra and Choirs, 7.30 pm. Details Tel 431751.

SOPHIE - SORRY I FRIGHTENED YOU Just smile a little. And by the way, you look very sexy after a shower - CELLO.

Little Willy wishes to apologise for exposing himself in the Poly Bar after the beer race.

Team W7 wishes to categorically deny all allegations that they took Little Willy on the beer race.

Who knows Little Willy?

Team W7 don't

Little Willy has grown up and found better things to do.

'Hind' sight. Wot a tart! Wot charm!

Steak for tea for little Jonny; but which supermarket did it come from?

March on Cari - from the aut to the hind - fanny Brawne. xxx

Mrs Jones has had a baby. Was it a boy? No. Shut up Matthew!

Sarah D - does the dog's collar's associate know?

COLIN - height comes before a fall, The Dwarf,

J.G.; Buggers-Cats.

Does Mr Staypuft float?

Please will the beautiful girl with her friend in the blue coat at the Steel Pulse gig say hello to the lad just in front of her with the patched jeans; any dinner time in the Union.

Sims, I'm sorry again, Hannah

Sophie - Happy 21st Birthday.

Soph - you're still nice enough to con anyone, especially on your birthday.

Danny Zuk/Jim - for my part, I hope you're not spoken for.

Aled G, you are the Phoenix rising from the ashes of my love.

PERKY - Je pense que tu me sasse - Piriky.

I was so busy enjoying Harvey's Earl Grey, I forget the message you wanted. Sorry, Claire.

M. SMITH - When it's falling off the back of a lorry, he's there to catch it. (I always thought the Flakes you tried to sell were a bit too broken for my liking).

ANDY L. (THE G.G.) - Come back, all is forgiven.

Midnight tonight - McCarroll will get you it, OK?

TETLEY BALL - You'll get more than a bottle from C and I, at 9 o'clock

TETLEY BALL - Virgin on the ridiculous.

TETLEY BALLS - Bigger and better.

BE A TETLEY boyfriend next week.

Get your boyfriend at TETLEY.

ALISON W. The banana will not be forgotten.

Happy 21st Sl, with all my love.

Mrs Jones is having a baby.

JONNY A. - Mine is longer than yours.

Dear Meduas, Weaze, The Trude, Gerbil Poodle, Jo Zandy and Kath; thanks for being extra-crawly-bum lick nice on my birthday. Love TMGN.

Dr Bob prescribes walking sticks to TMGN.

WHAT DOES HE WEAR IN BED?
Does the sun shine out of his mouth?
Who's impotent until August 1st?

WHERE'S SAIGON? BRUDENELL ROAD
WHERE'S SAIBEN? HONG KONG.
I love your Boris Becca, from the has-been hippy.

Ei Presidenti shoots press officer. Viva Ei (ideologically unheard of) Presidenti.

Helen: "My morals are getting the better of me"

Do you need to burp to be an editor?
BKR productions

BYE BYE FOLKS SEE YOU NEXT TERM

CLASSIFIED

FEDORA BEAT - Discos for all occasions. Tel. WADE 742796, MIKE 740643.

Attention all societies and periodicals; Grant applications for session 86/87 must be submitted to the CAS by the end of the term. Forms for this can be collected from Exec.

ALEX ON WHEELS
Light removals - £6 per hour, LEEDS area. Estimates quoted for longer distances. Tel. LEEDS 753888.

NIGHTLINE
For someone to talk to and for information. Tel. 442602 8.00pm-8.00am every night of Poly or Uni term. Nightline is confidential.

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PREGNANT.. worried? Phone a friend, Life: 434320.

INSCRIPTION - For CV's, mail shots, address labels. Phone LEEDS 441592 (evenings).

SUNDOWN DISCO - Leeds 780253, Phone Chris.

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1986 Engineering Graduates

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Leeds University Monday, 17 March

See your Careers or Appointments Officer for a leaflet and an application form beforehand.

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Baker Perkins
ENGINEERING-THE TOTAL CONCEPT

LEEDS POLY STUDENTS UNION NUS EASTER CONFERENCE DELEGATES ELECTIONS

SUE SMITH

Fowler's cuts represent a serious threat to ALL students. It will mean less courses and less students in the future. At the Poly this has meant the proposed closure of the Fine Arts - Town Planning Departments. We need a fighting union to stop these attacks.

VOTE SUE SMITH 1st VOTE SWSS FOR DIRECT ACTION



TOMMY HUTCHINSON

The Poly has courses under threat of closure. We're about to lose our housing benefit while our grants are being cut again. We need to send an EXPERIENCE DELEGATION which will help build a progressive campaigning National Union.

PUT LEEDS POLY ON THE MAP!



PAUL MARR

All students must unite and stand together. Through NUS, students must fight back against pathetic (and worsening) grant levels, benefit cuts, course cuts, and fight for a better education system. NUS must also take a stance against other issues such as Apartheid and all forms of discrimination.

VOTE MARR 1



JANE BROPHY

I'm becoming increasingly worried by the devastation that's hit education recently. Cuts in education, inadequate student grants, the Fowler proposals, course closures, Student Unions - what next?

I am a member of the Liberal Party, but I think the time has come for students of all political opinions to work together and

**CAMPAIGN FOR THE FUTURE
VOTE JANE BROPHY 1**



JONNY ADLER

Next year students are going to have a hard year with the Government cuts. NUS must have STRONG POLICIES and a STRONG NATIONAL EXECUTIVE to fight the Government proposals, and TRIUMPH for the rights of all students.

Send a determined delegation to NUS Conference who will WORK FOR THE FUTURE.

VOTE ADLER 1



JACKIE NIXON

Fowler's proposals must not be implemented. NUS must continue its campaign against the cuts in Student Finance, using all its powers.

Education must be the priority in fighting sexism, racism and all other forms of oppression.

VOTE JACKIE NIXON 1

JEREMY TARLOW

Oppose Fowler, fight racism and campaign for Soviet Jewry; these are the messages that you will hear from the Secretary of the Labour club around the Polytechnic. If you support these issues come to the Hustings, listen and then vote for the candidate who will be best for you.

VOTE JEREMY TARLOW 1



JILL SMITH

As President of the Poly Union, I know the threats that face our education. I am convinced of the importance of fighting these threats with a united front through NUS. No women went to this Conference last year - vote for a woman to go now - vote for a woman with experience and commitment.

VOTE SMITH



CHRIS TIDEY

Conference is the sovereign body of NUS which determines the priorities for our activities.

I have the experience and commitment to ensure that this conference gives students a positive lead in defending their rights to education and autonomous organisation.

**VOTE FOR EXPERIENCE
VOTE FOR CHRIS TIDEY**

ALISON WALKER

NUS must campaign and organise more effectively against the Fowler proposals and course cuts being imposed on Polytechnics and colleges by the government to ensure protection of the right of all individuals to a decent education and to prevent discrimination against disadvantaged groups eg women, disabled, ethnic minorities.



VOTE ON MONDAY 17th MARCH AND TUESDAY 18th MARCH UNTIL 5pm at CITY SITE INFO. POINT AND BECKETT PARK ADMIN. OFFICE and until 4pm at BRUNSWICK TERRACE COFFEE BAR.

NON SABBATICALS

EDUCATION SECRETARY

CANDIDATE: ALEX DICKINSON
PROPOSER: TOMMY HUTCHINSON

Education is under threat. Any cuts will wreck not only your education, but your future and your union.

As current Education Secretary I have opposed all these cuts and have the necessary experience and energy to fight them for another year.

**EDUCATION IS YOUR RIGHT
SO FIGHT FOR IT
VOTE DICKINSON 1**



**CLAIRE EADY
SOCIAL POLICY YEAR 1**

We must defend our basic rights to education. The Education Green Paper proposes cuts in Arts and Humanities courses, hence the threatened closure of the Fine Art and Town Planning courses. If elected I aim to mobilise a fightback within this Union. Say no to further cuts now.

VOTE EADY FOR EDUCATION SECRETARY

**CHAIR OF SRC
(STUDENT REPRESENTATIVE COUNCIL)**

CANDIDATE: KATHRYN PARSONS
PROPOSER: CHRIS TIDEY

The SRC is the watchdog of the Union. In theory it filters down to members of the Union through reps, but this is not happening due to lack of communication by the organisation itself. To combat this undemocratic move, vote for me at this election.



ED GAMBLE

It's no joke the SRC needs strong leadership I can give that through my experience.

VOTE ED GAMBLE 1

DANIEL DEVINE

I am a second year Town Planning Student and have been involved in the Union as Brunswick Secretary for the past year and have been a regular attendee at SRC this year. I hope I elected to be an impartial and dynamic chairperson for SRC.

**VOTE DEVINE 1
THANK YOU!**



EXTERNAL AFFAIRS SECRETARY

ADRIAN THORNE

I know its a cliché but what DID happen to the student radicalism of the 60s? I, for one, would like to see the revival of positive student action in tackling the problems that face the world today. Everyone getting involved. Everyone standing up and being counted.

**VOTE ADRIAN THORNE 1
EXTERNAL AFFAIRS SECRETARY**



JACKIE NIXON

The External Affairs Secretary is responsible for communications between the Union and NUS at national and local levels, for links between other student unions, Trade Unions and community groups.

I am presently an active member of SRC and have just been elected Women's Officer of the Labour Club.

**VOTE JACKIE NIXON
EXTERNAL AFFAIRS SECRETARY**

PUBLICITY SECRETARY

CANDIDATE: ROGER BLAKE
PROPOSER: GRAHAM BULLIMORE

The primary role of the executive is to make sure the Union does what its thousands of members want, and to do this it must communicate. If elected, I intend to tell you what it's doing, how you can use it to get what you want, and increase Union accountability through improving participation and information.



CANDIDATE: JANE ROUSSEAU (GRAPHICS)
PROPOSER: PAUL SYRYSKO (VP EVENTS)

I would like to be Publicity Secretary as I believe I have a lot to offer the union as regards my graphics skills, enthusiasm and dedication.

I essentially intend to work hard at increasing communications between Polytechnic sites so ALL students are aware of, and can participate in the events and running of the Union.

WELFARE SECRETARY

PAUL MARR

Students must be made aware of the range of Welfare Services available. These services must be improved on all sites, increasing levels of services offered: at Brunswick Terrace and especially Beckett Park. With the Fowler proposals the role of Welfare Secretary becomes even more important. Vote for commitment.

VOTE MARR 1



CANDIDATE: LINDA CROAL
PROPOSER: CHRIS TIDEY

My main aims as Welfare Secretary will be to oppose the proposed cuts aimed at students, both concerning their education and finance. In these times of cuts, make welfare work for you.

**VOTE LINDA CROAL
FOR WELFARE SECRETARY**

SERVICES SECRETARY

CARL PUTTNAM

Another election, another exec. post again I make a call for imagination, enterprise and energy.

Say goodbye to LACKLUSTRE bureaucracy. Say hello to CREATIVE democracy.

VOTE CARL PUTTNAM



CANDIDATE: NICK MILLARD
PROPOSER: QUENTEN ENGLISH

With cuts facing polytechnics throughout the country it is essential that money from successful trading ventures is ploughed back into providing a better welfare service and to improve the social, sporting and cultural opportunities available to Leeds Poly students. For better services.

**VOTE NICK MILLARD 1
SERVICES SECRETARY**

GARY SCOTT

Services is in chaos due to personnel changes in the last year.

It is my aim to achieve real goals on behalf of students through: Accessibility Information Liaison

Since I can be found at each Poly site daily, I want to know what you want from YOUR Union, so that I can help you.



SOCIAL SECRETARY



EUGENE BARI

Let's bring life back to our union. Let us try and beat the apathy, the lethargy that seems to surround days in our union. I want people to get involved and use the facilities available. It's up to you, what do you want? Let me know and if you give me the chance I will try.

YOURS THE LOVEABLE WOMBAT

WILLIAM POTTER

Put me in office to give a less tired boot to old hacks, encouraging freshness and inviting life to the minority routine of students unions. Balance the business management mentality with ideas for execution.

CALL FOR WILLIAM POTTER



CANDIDATE: IAN SAMELS
PROPOSER: NADIR KHAN

Students must be involved in ents within the Union, to do this there must be equal access to ents for everyone, wherever they live or what sort of ents they enjoy. Better use must be made of Lounge 3 at City Site.

**VOTE IAN SAMELS
FOR MORE BETTER ENTS**

NON-SABBATICAL ELECTIONS - LPSU

ELECTED UNAPOPOSED

- Women's Officer - KATE DANIELS
- Sports Secretary - STEPHEN GRAINGER
- Post Grad Part Time Sec - ROGER GAVIN
- Brunswick Sec - NADIR KHAN
- Cultural Affairs Secretary - CHARLES HURST

SPORTS

SPORTS
FOCUS

ALL AGGRESSION

Michael Bull looks at the often underestimated sport of volley ball, focusing on its often aggressive side

Picture the scene if you will. A group of lads have formed a small circle by linking arms and are bending forward to hear the quiet but insistent voice of their leader urging them to focus all their energies on the game about to start. Suddenly a roar is heard and the circle breaks up. The team is ready for battle.

Such is the scene on a volleyball court immediately prior to the start of a game. For a non-contact sport it is remarkably aggressive. Any preconceptions of volleyball as no more than a leisurely game between bronzed hunks played to while away long summer afternoons on continental beaches are destroyed even before a ball is hit in anger.

Wayne Carson, a regular member of Leeds University's first team, confirms that volleyball is no game for the faint-hearted. "Psyching-up" and aggression are very much part

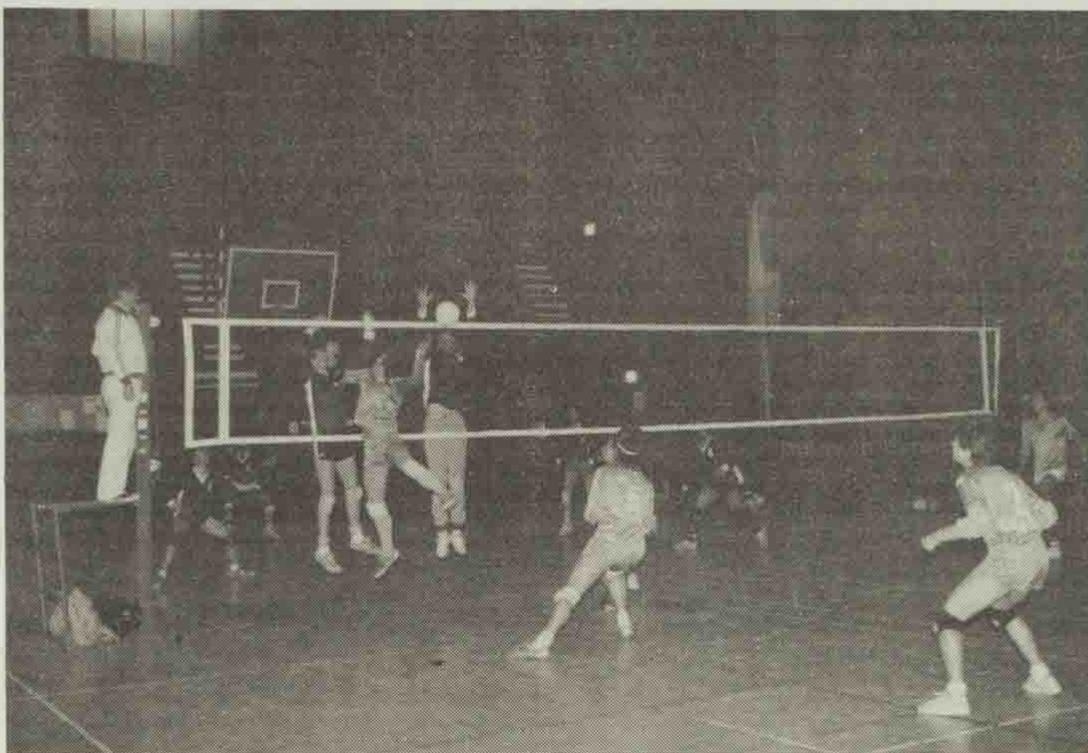


Photo: Mr Zhang Yuanpeng

of the game," he says. "That mental edge is what counts." Andy Duxbury, another mainstay of the team, agrees. "A lot of people call it 'puffy' with it being a non-contact sport, but there's a lot of aggression in it."

The appeal of volleyball for those who play regularly lies in the particular importance of teamwork. When all six mem-

bers of the team are playing well and performing cohesively as a whole a great deal of satisfaction is derived from playing the game. No other sport springs to mind in which there is so much emphasis on selflessly setting up point winning opportunities for others. The constant encouragement and motivation of team mates, which accounts for the

surprising amount of noise on court during a game, is meant to ensure that the team operates as a unit. As Wayne Carson puts it: "If one player's playing badly, the other five can really gee him up."

The skill factor in volleyball is certainly higher than an uninitiated spectator would believe. A front man jumping to smash the

ball at the net has to time his leap as precisely as any football centre forward rising to meet a cross. The speed of the game and the high level of fitness this pace demands of the players is striking too. Suppleness of body, depth of concentration and quickness of reflexes are essential. "It's a game where you've got to be thinking all the time. You've got to be on your toes."

Television coverage on Channel 4 has certainly helped to make the British people more aware of volleyball, but the game is still, relatively speaking, a minor sport. Wayne Carson is disappointed at the game's low-key image, believing that volleyball has a good deal to offer spectators. "Volleyball is very good to watch. There's so much action and the ball is always moving. People don't realise that."

The Leeds team has been having a successful season this year and has, indeed, qualified for the UAU finals to be held in Cardiff in March. The club itself boasts approximately ninety members of varying degrees of talent and provides coaching for beginners on Wednesday afternoons in the Old Sports Hall. A women's team is also run - fittingly, as volleyball is the most popular women's sport in the world - and is just as successful as the men's.

CROSS COUNTRY

On Saturday, 8th March, John Sherban (Leeds University) represented BUSF in a major cross country fixture between the British Universities Sports Federation, the Combined Services, British Polytechnic Sports Association and the English Cross Country Union at RAF Halton, Aylesbury. John had a superb run and was first to finish for the BUSF team in ninth place.

On the same day the rest of the University Cross Country Club travelled to Durham to participate in the Nike Cathed-

ral Relays. While the men's A team lost four athletes through injury, illness and representative fixtures, it was the turn of the women to shine and pick up some prizes.

Despite having a poor start Lesley Lake managed to work her way up through the field to hand over in sixth place to NiNi Strivastara. NiNi did not have a good run but avoided losing any places. Jenny Rea on the final leg had a particularly good run to bring the A team home in a

very respectable fifth place.

Annie Murray, the lead off runner for the B team surprisingly finished ahead of the A team in fifth place and Diane Tupper improved the team's position by overtaking three teams to hand over to Anne Thorpe in second place. Anne ran the sixth fastest leg of the day but could not catch the leading team. Much to the astonishment of everyone the B team beat the A team and picked up the second team prize. University C team, comprising of Heidi Cerutti, Jo Sheild and Eileen Twigg eventually finished seventeenth.

Robin P. Hudson gave the University A team a rather poor start only managing to hand over fourteenth place to Martin Roscoe. Neil Mathieson had a reasonable run, managing to make up a few places.

Unfortunately, last minute replacements Gary Tydings, Roger Mee and Willie Gaunt could not improve the teams position. The much weakened A team eventually finished a disappointing eighteenth, just behind the University Past Team (16th).

For the B team, Steve Ashton returning after a long injury lay off had a good run. The C team were given a good start by James Werner but, as the rest of the team was composed of runners on their second legs the team slowly slipped down the field.

Martin Roscoe

FOOTBALL

LEEDS POLY, 2nd XI 3
BRISTOL POLY, 2nd XI 0

Leeds Poly won a place in their second successive BPSA final with a clear cut but hard fought victory over the West Country lads.

Having not played since the demolition of Leeds University 1st XI (5-2), Sandy's boys were both rusty and nervous. However, a very competitive first half played against a strong Yorkshire gale ended with a 0-0 scoreline at the break. This and Duffy's passes gave the boys heart and Leeds got their act together to overcome Bristol's exciting play.

Bristol clung on for most of the second period against heavy Leeds pressure, then Kabbani latched onto a fine Ferris pass (both were substituted later) and finished clinically.

Duffy notched up Leeds' second after letting loose a 35 yard thunderbolt. Bristol had already packed their bags and started the minibus when Malcolm's efficient strike finally dispatched them in style.

WEEKEND ROUND UP

The backlog of fixtures caused by the winter freeze meant that the first two teams had two matches this weekend. The matches at Sheffield saw wins all round with the first team winning 4-1 (see match report) and the second team 2-1 with goals from Edwards and Quinn - the latter collecting a loose ball in his own half and running

the length of the pitch to score with this splendid virtuoso effort.

Sunday saw more success for the second team, keeping their championship challenge alive, beating Lancaster 5-2. The first team drew 1-1, with yet another goal from Rooney.

MATCH REPORT

SHEFFIELD UNI, 1st XI 1
LEEDS UNI, 1st XI 4

Leeds, beaten only three times since Christmas, scored an emphatic 4-1 away win at Sheffield.

Early Leeds domination resulted in a cross by P. Large which livewire P. Rooney skillfully directed into the bottom corner (off his shinguard). Momentary Sheffield pressure was thwarted by the safe handling of keeper, Cooke and the composure of the defensive 'kingpin', T. Edwards.

Midway through the second half Sheffield's keeper parried a drive by P. Large and M. Devine beat Rooney to the rebound to lash the ball home from a yard out.

After the interval flowing football, inspired by the mid-field trio of Rooney, Bowden and Thompson allowed Leeds to score twice more through the aging but still effective veteran, P. Large.

Reduced to ten men for the last half hour Leeds coasted to a well earned victory.

Michael Thompson

DENTAL TREATMENT

24 BLENHEIM TERRACE, LEEDS 2
Tel: 456631

(opposite Parkinson Building above Westminster Bank)

J.R. NEWBOLD BChD, LDS
D. GOODMAN BDS, LDS, FDS, RCS (Ed)
D.G. MONIES BChD, LDS
A. TAYLOR LDS, RCS (Eng)

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LEEDS STUDENT

SPONSORED SKI-IN

On Wednesday 26th February 16 members of the University Ski Club managed to show that happiness is not just confined to

a ski run covered in a forest of slalom poles, by raising over £3,300 for charity by means of a sponsored ski at Harrogate Dry Ski Centre. Funds raised will go towards sending physically handicapped and terminally sick people to hospitals in Lourdes in the French Pyrenees for a week in the summer. It is hoped that these trips will foster the spiritual strength and courage needed to face what in most cases are appalling prospects.

The ski club hopes to make this an annual event with a view to funding a number of charities. It would be nice to see other clubs take the cue to hold similar fund raising events. The ski club would be particularly interested to hear from people who would like to raise money for the 'Lourdes Appeal'.

Angus MacLaren

RUGBY LEAGUE

LEEDS POLY 2nd XIII 14
WHEELWRIGHT COL.
(Dewsbury) 24

The first fifteen minutes of this game saw Wheelwright fully in command and they scored two tries through slipshod work by Leeds. One of these tries was converted which gave the Dewsbury side a 10-0 lead.

The next quarter of an hour saw Leeds play their best football of the game. Their first try came after good forward pressure which enabled Barker to scamper over the line from a play-of-the-ball situation. Almost from the restart Leeds gained a penalty and a quick tap saw the ball pass through numerous pairs of hands before half-back Cram strode over for an excellent try. A conversion by Cram levelled the score at 10-10.

This should have been the score at half-time but good handling by Wheelwright stretched the Leeds defence again and gave them another try.

Playing against the wind in the second half and facing a 10-14 deficit Leeds had it all to do. It was however, Wheelwright who scored first to extend their lead to 10-18. This lead proved too much for Leeds to overcome although Barker scored his second try and a conversion to make the final score 14-24 in Wheelwright's favour.

JOY AT LAST

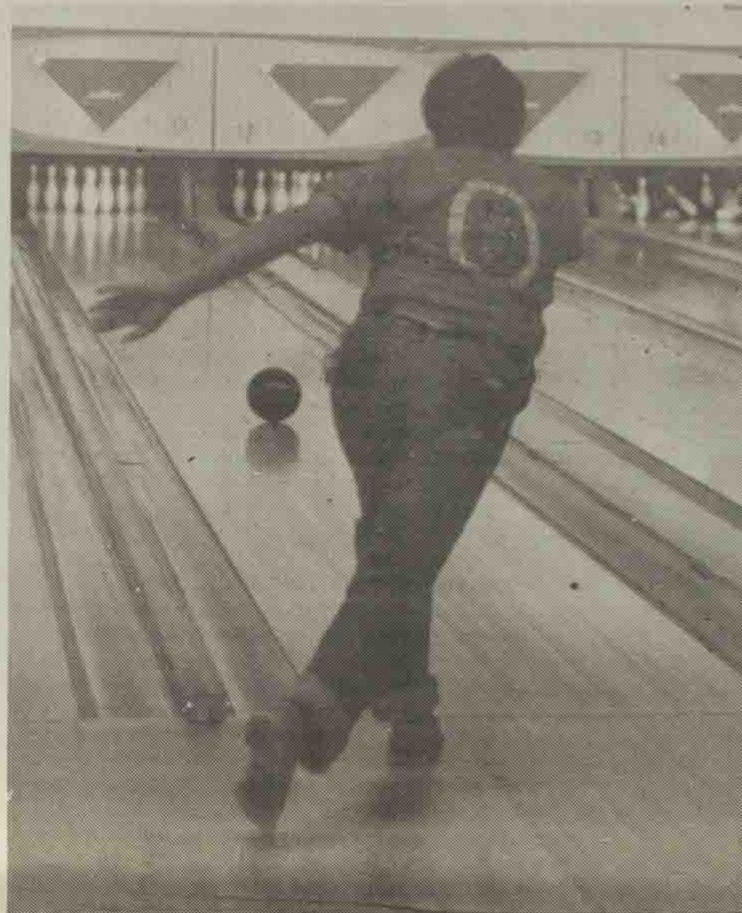
Towards what has been a rather disappointing season for both the University and the Polytechnic Ten Pin Bowling teams spirits were raised on Saturday, 1st March at the annual Leeds Doubles tournament with home bowlers taking the first two places.

In a year in which the University team only managed third place at the UAU championships, neither the University or Polytechnic team qualified for the UCTBA finals (an event unheard of in modern times) and Leeds bowlers came home with very little to show from many tournaments, team morale was, not surprisingly, running a little low.

The Leeds Doubles Tournament, comprising 49 teams from twelve different Universities/Polytechnics from all over the country, was finally decided ten hours after it had begun, by a Leeds Uni-Leeds Poly clash.

Graham Firth and Tom Walsh representing the Poly had gone straight through to the final from the qualifying stages, Tom bowling a superb 246 on the way to win the men's high game trophy.

The University pair, Ann Martin and Jamie Brade on the other hand had battled all the way to reach the final, Ann putting in a captain's performance with a magnificent 210



games to help remove the Hull 'A' team on the way. This game earned Ann the women's high handicap game. Over the whole day though there were in fact

no more than six pins between Jamie's total and Ann's over 12 games - both averaging around 151.

The tournament itself ran smoothly despite the distractions of scantily clad females selling Rag mags and the horror of running ahead of schedule - a shock to all concerned especially the organisers.

A close fought final was resolved in the Poly's favour, Tom and Graham regaining the trophy which had been won by Rick Baldry and Elaine Gelder 12 months earlier.

J. Roebuck

BALLROOM DANCING NATIONAL CHAMPIONSHIP

Last Friday night, at the De Montfort Hall, Leicester the LUU Ballroom Dancing 1st team succeeded in coming second in the finals of the National Universities Ballroom Dancing Championships, losing by the narrowest of margins to Cambridge.

Having earlier this year won the Northern Championships the team expected the toughest opposition to come from Oxford, the Southern champions. However, by the final stages of the evening their challenge had faded and only Cambridge and Leeds out of the twenty Universities competing had managed to retain all four couples in the competition.

In the final round the best performance was achieved by Lindsey Patterson and Jim Reeves who gained third place overall. This was all the more remarkable for the fact that Jim had only taken up dancing at the beginning of this academic year. While more established dancers such as Society President, Chris Ayer, partnered by Tina Lee progressed easily enough through the early rounds to eventually take fourth place in the waltz final.

In the remaining two dances, jive and quickstep, creditable



Leeds Cha-Cha-Cha couple Jim Reeves & Lindsey Patterson.

performances were also accomplished. Audrey Pereira and Paul Nicholls managing sixth place in the jive while in the quickstep Fiona Williams and Paul Bulleyment went one better by achieving fifth place.

Unfortunately this combined effort was not quite enough to

match Cambridge, Imperial College, London who won three of the four individual dances, were unlucky to see their chances of the team title disappear through a poor display from their quickstep couple who went out in the early rounds.

The performance by Leeds was their best since 1973 when they last won this competition. A great deal of this improvement must be accredited to the Society's new coaches Paul Beeton and Andrew Edmonds.

Leeds feel that much of the credit for their performance must also go to the coach load of supporters who cheered and shouted enthusiastically throughout the evening, both competitors and spectators alike were treated to a fine display of dancing in the form of the World Amateur Championships which were being held at the same time.

Most of the team now head for America at Easter to take part in a British-European Dance Tour. This will also provide an opportunity to gain revenge on Cambridge who along with Oxford and Leeds are the only British Universities to have been invited.

Martin Eldridge

SPORTS DIARY

ASSOCIATION FOOTBALL

Saturday 15th March
LEEDS UNI 4th XI vs O.
COCKBORNIANS. Home.

CROSS COUNTRY

Saturday 15th March
LEEDS UNI Past v Present.
Meanwood Park.

HOCKEY (MEN)

Saturday 15th March
LEEDS UNI 1st, 2nd and 3rd XIs vs
SCARBOROUGH. Away. LEEDS
UNI 4th XI vs ADEL. Home.
Sunday 16th March LEEDS UNI 1st
XI League game. Home.

HOCKEY (WOMEN)

Saturday 15th March
LEEDS UNI vs OLD GIRLS. Home.

LACROSSE (MEN)

Saturday 15th March
LEEDS UNI vs STOCKPORT B.
Home.

LACROSSE (WOMEN)

Saturday 15th March
LEEDS UNI vs MANCHESTER.
Away.

NETBALL

Saturday 15th March
LEEDS UNI 1st and 2nd Vills
triangular match. Home.

RUGBY UNION (MEN)

Saturday 15th March
LEEDS UNI 1st and 3rd XV vs OLD
BOYS. Home. LEEDS UNI 2nd XV
vs TASC. Home.

RESULTS IN BRIEF

BALLROOM DANCING

National Universities
Championships.
1st Cambridge, 2nd Leeds, 3rd
Imperial College, London, 4th
University College, London, 5th
Oxford, 6th Manchester/Sheffield.

CROSS COUNTRY

Nike Cathedral relays, Durham. Men
Leeds Poly A 9th, Leeds Poly B
15th, Leeds Uni Past 16th, Leeds
Uni A 18th, Leeds Uni C 41st,
Leeds Uni B 54th.
Women
Leeds Uni B 2nd, Leeds Uni A 5th.

SPORT ★ SPORT ★ SPORT ★ SPORT