

# LEEDS STUDENT

Neo-Nazi terror group targets Leeds University students

## Fascist thugs on campus

Nazi activists have been entering Leeds University Union in an attempt to compile a hit list of possible enemies in the student community.

Leeds Student has obtained photographs of Dave Appleyard and Tony White, members of the fascist paramilitary organisation Combat 18, who have been sighted entering Leeds University Union regularly over the last few months. Leeds Student understands that the purpose of the visits has been to collect the names and telephone numbers of leftwing students. The details have been gathered from societies' noticeboards, mail boxes and filing cabinets.

A spokesperson for the anti-fascist magazine, Searchlight, described the activity as "highly dangerous". He said: "Yorkshire Combat 18 is collecting names. People should be aware that these people aren't joking."

Dave Appleyard was recently chased out of the Union by a member of the union executive and two members of the Anti-Nazi League. Before leaving, Appleyard threatened to break the fingers of one of the group.

A spokesperson for LUU executive saw it as inevitable that fascist extremist groups would start targeting Leeds. "There has been an increase in Combat 18 activity," he explained, "they have targeted

other universities in the past, and it was only a matter of time before they started at Leeds."

In recent weeks there has also been a spate of incidents carried out by rightwing groups against Leeds students.

The Islamic Society has complained that its mail has been opened. More seriously, an Asian student at Leeds University claims he was tied and beaten by a gang of fascist thugs. He described how he was told that if he revealed the identity of his assailants, they would return to kill him. The student said that he was too scared to provide police with

enough details to convict the attackers.

These events come in the wake of a rise of fascist activity in Leeds. Record shops selling anti-fascist merchandise have had their windows smashed and have been daubed with nazi graffiti. Also, leftwing paper sellers have been attacked with hammers and other weapons.

Appleyard is described as tall and thin but well built with a Gazza-style haircut. He has 'York' and 'Shire' tattooed on the sides of his neck.

He reportedly considers himself as the 'hard man' of

Yorkshire Combat 18 and has a reputation for beating up anyone who disagrees with him.

Tony White is, by comparison, quite well dressed and is alleged to be responsible for the theft of an address book from the offices of the now defunct Northern Star.

According to Searchlight, both men are "very violent". A Spokesperson said: "In Leeds there are some extremely violent people who are perfectly prepared to go down for their actions".

The spokesperson for LUU exec described the group as "a bunch of boneheads."

Student societies have reacted strongly to the news. A spokesperson for the Lesbian,

Gay and Bisexual Society said: "This is all that can be expected in this political climate. These people are clearly ill-informed and have nothing better to do. It's for this reason that we take the precaution of not displaying our names and numbers in public."

Combat 18, founded in 1992, is a Nazi paramilitary organisation who are committed to armed race war. They produce a number of publications which incite violence and give tactical advice on how to smash their opponents. Across the country, C18 cells have been responsible for firebombings, issuing death threats and viciously attacking people.

By Leeds Student reporter

### Members of Combat 18 active at Leeds University

#### Dave Appleyard

- Appleyard is well known as a headcase who regards himself as the hard man of Yorkshire's Combat 18. In the past Appleyard has been involved in beating up a freelance photographer and enjoys a reputation for violently attacking anyone who disagrees with him, be they man or woman.

- Appleyard is thought to be an influential figure in Yorkshire's Combat 18.

- Appleyard is tall, thin but well built. He has short hair and the sides of his neck are tattooed with 'York' and 'Shire'.

#### Tony White

- White is believed to be responsible for the theft of an address book from the office of The Northern Star which has been used to compile a death list of 'Red Scum'.

- White has helped co-ordinate recent Combat 18 activity which has featured fire bombs and attacks.

- He claims that he is not really a Nazi but has been seen wearing a Ku Klux Klan T-shirt.

- White prefers a more respectable image, steering away from the jack-booted look of his colleagues.

Information compiled in association with Leeds Anti-Fascist Action

Leeds Crown Court hears defence case in rape trial : see Page 3





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## POLICY

Leeds Student is an independent newspaper serving students at Leeds University, Leeds Metropolitan University and other colleges in and around Leeds. All our journalists abide by a code of conduct, but if you have any complaints please contact the Editor.

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# Elliot's no dope

Leeds University Union Financial Affairs Secretary Elliot Reuben has launched a 'drugs awareness programme' aimed at the University hierarchy which he argues is "largely uneducated on the subject of narcotics".

A pilot programme began on Tuesday night with Reuben giving a 'Drugs Lecture' which he hoped would be attended by a number of top University officials including the Vice Chancellor, Registrar, and Pro-Vice Chancellors, emphasising that in an "education establishment where drugs feature quite prevalently it is important that the authorities are more aware of the issue".

By Simon Greenhalgh

Reuben claimed that the campaign on drugs awareness was motivated by a comment from one University official, stating: "If he was dealing in cannabis, he must have been dealing in heroin as well." Reuben dismissed this notion "as quite clearly untrue".

Reuben emphasised that the drugs awareness programme would attempt to make a distinction between different categories of drugs and their effects. The lecture included a talk on 'student drug use' which he identified as mainly confined to cannabis, LSD, ecstasy and amphetamines.

The drugs awareness

programme is particularly relevant for the University authorities, who in future years may have to face the prospect that possession of drugs, such as cannabis, will be decriminalised with those caught receiving a 'caution' rather than prison.

Reuben confirmed that in past years students have been expelled from Leeds University for drug possession, but hoped the campaign would lead to "an increase in drugs awareness that would make Leeds University more progressive, following the attitudes of senior police officers, many doctors, and a variety of scientists who believe drugs is not an issue any more, but one of personal choice."

## Headingley Estates - an apology

In our 25th February 1994 edition of *Leeds Student* we carried a report on a claim by Unipol - the universities' housing service - that some Leeds housing agencies have been using rumours of a potential housing shortage for the forthcoming academic year to pressurise students to sign contracts early and to pay excessively high deposits by way of bond and advance rental to secure accommodation under the headline "Headingley housing hoax" and showing the picture opposite of Headingley Estates who operate as a property management and lettings agency and estate agents from 81 Otley Road, Headingley.

We wish to make it clear that it was not our intention to infer or imply that as may have appeared the case that Headingley



Headingley Estates

Pic: Ed Crispin

Estates operate or have operated their student lettings service in such a manner and we unreservedly apologise for any misunderstanding which may have arisen as a result.

## Middle of the road to success

By Lucie Spurr

At a time when complaints of student apathy are all too frequent, two Leeds students have proved that they're willing to work for their political beliefs.

Last week Louise Fish and Richard Clein were elected to the National Executive of the Liberal Democrat Youth and Students. Indeed, Leeds is well represented in the executive: Barbara Pearce, who works at the University, was re-elected Honorary Vice President and Liz Truss, a former student at Roundhay School, gained the position of Student Development Officer.

The membership of the Liberal Democrat Societies at both universities in Leeds has

been increasing steadily, reflecting disillusionment with the two traditional major parties. The Lib Dem Societies are currently campaigning against student debt.

Fish, who is a second year English Student at Leeds University, has filled the newly-created position of Women's Officer and is prioritising equal participation of males and females within the Party. She also intends to raise student awareness about their right to vote in the upcoming local elections in May.

Clein, a Leeds Metropolitan

University Public Relations student, was elected to serve as Vice Chairman. He is currently on a work placement as a PR assistant for Woking Borough Council which, ironically, is Conservative-run.

His political persuasions have been influenced by his childhood in Liverpool where he says he saw "Labour act destructively locally. Now, more alarmingly, the Tories are doing the same on a national level."

He is idealistic in his motives, claiming: "I want to change things! My priorities are recruitment and training and I strongly believe we must be both radical and relevant."

## Sun special

Leeds University Union's ban on *The Sun* newspaper could be overturned by a Special Constitutional General Meeting next week. A petition, organised by Revolutionary Communist Party students, received around 290 signatures to force the meeting in the Riley Smith Hall on Tuesday at 1pm. If the meeting achieves quoracy it will be able to reject the ban imposed at last month's OGM.

## Ents elects

Matt Logan will be next year's Entertainments Secretary at Leeds University Union after a dramatic victory in this week's election. He defeated his only rival, Ian Darvill, by just 139 votes to 136. Exec recounted the votes twice to ensure that the close result was fully accurate.

## AGM

Leeds University Union's re-arranged Annual General Meeting is to take place at 1pm next Thursday in the Riley Smith Hall. The meeting had originally been due to take place in week 6, but was cancelled because the agenda was not ready.

## Speak easy

SpeakWatch, concerned with people's speech and language difficulties, will have a stall in the reception concourse of Leeds Metropolitan University's City Site all next week. For more details contact Clare Hepple or Jill Shepherd on 071 734 6030.

## Luvvie in Leeds

Lord Richard Attenborough will be in Leeds next week - and students could get the chance to meet him, writes Tom Miles. 'Dickie' will be present at the regional premiere of his new film 'Shadowlands' at the Odeon. As a student you can get ticket for £4 - £6.50 if you forget your NUS card - and for £15 the chance to elbow your way through the adoring masses to meet the great man at the reception afterwards. The film, which stars Anthony Hopkins and Debra Winger in an account of the life of author CS Lewis, opened in London over the weekend. Lord Dickie is now touring the country to unveil his film at regional premieres over a "gruelling" two week period.

## Recruit dispute

It's all change at Leeds Metropolitan University Students Union. After the quorate Annual General Meeting the Union has got a new-look constitution and a change around in officers, writes Alison Wragg.

Among the changes there is now an officer dealing with disabled students. However the most controversial issue has been the creation of a Lesbian, Gay and Bisexual Officer.

Warwick Taylor, President of LMUSU Exec, said: "Alastair Neely had a less permanent post last year, but was valuable as many people came to see him. He has a very positive role."

However reaction was not universally favourable. Les Rix, who is a first year studying Public Relations at LMU, said: "There should not be a separate LGB Officer. This is just giving them attention, yet they claim that they want to be treated normally."

## The end is nigh

The rent strike at Sentinel Towers - Leeds University's troubled multi-million pound residential complex - could be drawing to a close, it was revealed this week, writes David Smith.

A new deal offering lower rent and a shorter contract has been put forward by the University. If residents accept it - and the signs are that they will - then the near half-year wrangle at the Towers could be over.

"I'd like to say we've won, but I don't think I really can," said Ceri Nursaw, Leeds University Union Welfare Officer. "I'm just glad something is finally happening."

The proposals now on the table would give residents the option of paying rent for 39 weeks instead of the 51 for which they initially signed up. And the weekly charge would be £46 from next term rather than the original £51 at the start of the year.

## Education at a price

Nine out of ten academics in higher and further education strongly agree that financial hardship is damaging students' academic achievement, writes Ian Rose.

According to a survey published this week, more and more students are being forced to take on part-time work in order to subsidise their grant, student loan, overdraft and parental contribution.

Ceri Nursaw, Leeds University Union Welfare Secretary, said that it was not uncommon for students to have to drop out in order to cope with their financial debt. Second year Psychology student Kathy Bennett said that she had been forced to get a job at The New Inn to finance her studies.



# Defence presents case at rape trial

The trial at Leeds Crown Court of a man accused of a series of sexual assaults on Woodhouse Moor has continued this week. David Martin Jackson is denying charges that between June 1991 and October 1992 he committed one rape, three indecent assaults, two attempted indecent assaults and four assaults occasioning actual bodily harm on students in Leeds.

The prosecution wound up their case last week, presenting testimony from the women attacked. Crucial to the prosecution case were DNA samples which showed that

semen taken from the clothing of the victims were 100 million times more likely to have come from David Jackson than a man unrelated to him.

The prosecution also produced a letter, received by the police, signed "Jack the Stripper". In January 1993 a hoax rape claim was made to police. In the letter sent to the police, "Jack" claims that he is the true Woodhouse Moor attacker, describes the assaults and denies the hoax rape, blaming it on a "joker... jumping on the bandwagon".

This letter led the police to David Jackson. Laboratory

By Rosa Prince

detection revealed an imprint of Jackson's address. There, police found a notepad on which experts claim the letter must have been written.

This week the defence presented their case, and David Jackson took the stand to deny that he was the "Woodhouse Moor Rapist", a name given to the attacker by Leeds students.

The court heard a confession, made by Jackson immediately after his arrest admitting two attacks, acknowledging responsibility for the letter.

However, Jackson later withdrew the confession, claiming that police had intimidated him. Asked by Robert Smith QC for the defence why he had made the confession, Jackson said: "I was frightened, naive and in a position where I felt they needed to hear something they wanted to hear so I went along with them to protect myself."

The defence produced an alibi for Jackson on the nights of four of the five dates the attacks are alleged to have taken place, in the form of his wife, Jennifer. Although the couple only married in

September 1992, just before the last attack, Jennifer Jackson said she had known her husband for several years before that, and that on the nights of the attacks he had been with her or her parents.

Mrs Jackson claimed that her husband usually picked her up from the hospital where she worked late at night, and therefore could not have committed the attacks. Jackson also claimed to have spent the evening planning a church event with his future wife on the night one of the assaults is alleged to have taken place.

The defence deny that DNA

evidence linking Jackson with the crime is conclusive. They claim that Jackson would like to take a blood test which he believes would prove his evidence, but cannot get the legal aid to do so.

He said: "I have been begging my barrister to have my blood tested. I know the profile will be different to the profile they have got there. I know I'm innocent."

In summation, Paul Worsley Q.C. prosecuting said: "It is up to the jury to decide if David Martin Jackson was keeping a guilty secret from his family and church." The case continues.

## Dream defacer

By Matt Roper

Security guards at Leeds University remain baffled this week over the identity of the mystery vandal of the statue 'The Dreamer'.

The student prankster left university chiefs fuming when he added a woolly scarf and a giant joint to the seemingly unreachable statue outside the Edward Boyle Library. And in a new twist the spliff-wielding saboteur has threatened to strike again.

The joint joker told *Leeds Student*: "It was just a spur of the moment thing. I was a bit pissed up at the time but I was more bored than anything else. The whole thing was really easy. I did it at about 11:30pm in the evening and didn't have any problem dodging the security guards."

He pledged to wreak further havoc on campus, but when pressed to reveal his next target he would only reply: "It's something very big. Rest assured you haven't seen the last of me."

## Animal lovers march on two by two

By Darren Behar

Leeds University Union Animal Rights Society launched their Leeds ethical research campaign this week with a demonstration on the Parkinson steps. The campaign is part of a wider national event included in the Animal Rights National Day of Action.

Jaine McCard, spokesperson for LUAR, said: "SCAR is a national coalition of local student animal rights groups. Similar demonstrations will be taking place all over the country."

The demonstration itself was a peaceful event, with an enthusiastic number of students turning up. The organisers said they were "pleased with the response", but stressed that there was still a lot more to be done.

The campaign calls for an end to animal research at the University that is not directly relevant to medical progress. McCard continued: "Even when it could possibly be of relevance to human suffering, animal experiments are unethical and often misleading."

She added: "We believe vivisection should be replaced



Animal rights activists on the Parky steps

Plc: Ed Crispin

with other methods of research, such as clinical studies, human tissue and cell cultures and computer simulations."

Robin Smith, an adviser from the British Union for the Abolition of Vivisection (BUAV), was at the demonstration. He has been campaigning at Leeds for many years and published a report two years ago highlighting the plight of many animals. His study

uncovered horrific research that was, and according to him still is, being undertaken.

Smith believes that cats, pigs, cows, mice, dogs, rats and rabbits are all victims of vivisection at the University. He said: "The University should be willing to agree to talks with the BUAV, as Bradford University has done, regarding animal research and its alternatives. Leeds University is

nationally renowned for its closed-shop attitude."

Demonstrators on the march echoed his call for greater openness. One said: "Prospective Leeds students, many of whom are attending an open day at the time of the demo, should be aware of the amount of vivisection that goes on, because animal experiments are shrouded in secrecy."

## Full house for Action party

By Tim Gallagher

The elderly community came to Leeds this week as part of Leeds University Union Action's Tea Dance.

While the 200 guests were enjoying tea, cakes and biscuits, they were entertained by music, a raffle and a bingo competition.

The event provided the elderly with a fun day out and a chance to socialise. "It's lovely to get out when you're old," said party-goer Emma Williams, "we don't get the opportunity to go out at night now - it's lovely."

Some of the more plucky pensioners broke away from their fraternising and took to the dance floor. Accompanied by LUU's dance band, this proved to be a popular activity. "It's

nice to dance," confirmed keen bopper Doreen Swain.

Wednesday's festivities were the fifth annual Action tea party. Indeed the afternoon has become something of an institution among retiree ranks. "I came last year and I intend to come next year if I'm still around," said Tea Dance fan Marae Holmes.

The Lord Mayor of Leeds, Keith Loudon, opened the events, and the party was financed by his charity, LINKAGE. LUU and several local shops also provided funding.

The party-goers were drawn

from Age Concern and the groups with whom Student Community Action works.

The event was organised by Action who exist, according to co-ordinator Emma Roberts, "to allow students to give something back to the community they live in".

Students, as well as pensioners, benefitted from the dance. "It's nice to get away from student life and meet different people," said Action helper Laura Edwards.

The afternoon was hailed as a success by the pensioners too. "We've had a brilliant time," said Walter Conyers. "The Council and students are doing us proud. Book us in for next year."

## Froggy fracas over ciggy sin

Tempers flared in the French department at Leeds University last week as a disagreement over smoking almost escalated into a full-scale punch-up, writes Sam Mountford.

The confrontation was sparked off when a French assistant, who does not wish to be named, was smoking a cigarette outside the Modern Languages Library, a no smoking area. She was accosted by a mature student from the History department who demanded that she put her cigarette out. As she went to do so, he allegedly delivered the coup de grace by snatching the cigarette from her mouth and stubbing it out himself.

A fracas then followed as an onlooker stepped in and grabbed the mature student by the collar, and the two men squared up to each other. It broke up only when the French assistant intervened and parted the two.

She later commented: "I can understand that people who are non-smokers are disturbed by it, but he shouldn't have reacted like that. It's against freedom."

The mature student is well known in the History department for his vehement anti-smoking stance. One second year student commented: "He came up to me and a couple of friends at a History department social event and told us to put out our

cigarettes, saying 'I hate people who smoke'. He's got no right to tell us not to smoke."

Another History student, Philip Baker, added: "He's often sticking his nose in where it's not required."

Student opinion seemed to be divided on the issue of whether the man was right to take the anti-smoking rule into his own hands. One first year German student said: "When you arrive in the morning with a hang-over, the last thing you want is people smoking."

Second year French student Claire O'Leary said: "I don't know how far people can go to stamp their opinions on others. The person who whipped it out of her mouth is more to blame."

## Network working

Initially greeted with scepticism, Network Radio is beginning to attract more and more attention, writes Chloe Edwards.

The specialist sections are proving particularly impressive; as Rob a first year said, "The specialist spots are good, like the '80s one: loads of stuff I haven't heard for ages." But still many people are yet to hear the sound of 100.6 FM. Mark Brown, a DJ for the station, said: "People have been turned off it because of bad press", but feels that the response on the whole has been good.

Network not only caters to specialist listeners, but along with popular music has other programmes like reviews, comedy sections and interviews which have included bands like 'Belly' and 'Sonic Youth'.

With initial problems of reception being solved, and a special club feature coming up, the future of the station looks good. There's even a rumour of an interview with 'East-17'.



# Coma victim fights back

## OFF CAMPUS



### Blow job

A 26 year old German ruined his chances of a job in the police force when he turned up for his interview four times over the limit and hardly able to stand. Matthias Wagner's predicament was compounded by reports that he was caught speeding in the wrong direction down a one-way street. Charged with drink-driving, he explained: "I was nervous, so I downed half a bottle of schnapps and some lager." The police commented: "He's blown the job."

### Banger in Mash

A trainee chef in Portugal was startled to find a live hand-grenade from World War II in a sack of potatoes. The lad was left in a sweat, holding the device until bomb disposal experts arrived.

### So near....

Stuck 3,000 feet up Glencoe mountain in Scotland, a climber was dismayed to hear his rescuers call: "Hang on, we'll be back in the morning." The team had got to within 100ft of the man when a blizzard sprung up, making conditions too hazardous to continue. He was eventually recovered safe and well.

### Chocs away

English rugby's fly-half hero Rob Andrew has revealed that he is fighting a distressing addiction. Rob, who kicked the French into touch on Saturday, is now trying to kick a serious chocolate habit. He used to eat three Twix bars a day at a cost of £3.50 a week, but is now "down to one or two a week".

### Sub-snob

A Loch Ness vicar has refused to marry an Edinburgh couple who wanted their ceremony held in a submarine which is shortly to be used for underwater tours. The Reverend Fray Buell of Drumnadrochit pointed out: "Church is the place I marry people."

### A bridge too far

A Northumberland photographer may be able to provide evidence of his own tragic death. He was taking pictures of the construction of the New Stakeford Bridge in Ashington when a 45 tonne concrete beam dropped from a crane and crushed him.

Compiled by  
Jonathon Gunning

A student who suffered a near fatal accident took an important step toward rehabilitation this week when he returned to Leeds Metropolitan University.

Spyros Efentakis, an Erasmus student from Heraklion University in Crete, was returning to Beckett Park last July after visiting a friend when he was knocked off his bicycle by a motorbike, sustaining brain damage and falling into a deep coma.

Working on an electronic engineering and robotics

project at the University, Spyros was due to return to Crete at the end of August. But he was so seriously injured that his mother and sister flew over to hold a 24 hour vigil at his bedside.

After spells in Leeds General Infirmary and the Younger Disabled Unit at Pinderfields Hospital, Spyros's recovery has been so impressive that last Tuesday he was able to visit the faculty of Information and Engineering Systems, where he was working on his robotics project.

He was accompanied by

By Vicki Worgan

his mother and sister and Anita Rayner, the International Student Development Officer, who has been fully involved with his case.

The visit included the computer labs where he ran his projects and the machine rooms where he programmed robotics tests. Lunch followed at the Grapevine restaurant.

Throughout the visit Spyros remembered more and more of his time at the University.

"It was really good to come back," he said. "I don't remember much about the University, but this has helped."

The moment of triumph came when he was invited to use one of the computers. Without any hesitation Spyros took hold of the mouse and found that he remembered exactly how to use the system.

"I was very encouraged by this," said Heather Batey of the Leeds General Infirmary's Head Injuries Team. "Spyros has come a long way since the accident,



Spyros back at LMU

but as regards total rehabilitation this visit today has only been the start. Now Spyros has to build on the things he used to do prior to his accident; he needs to familiarise himself with life."

## Debating Society talks to the top

By James Miller

The Debating Society at Leeds University Union has enjoyed a highly successful 1994. After their recent achievements at Edinburgh and Birmingham, the University Society reached the semi-finals of a competition at Inntemple in London last week.

The speakers, who were up against three legal teams, had to argue the motion 'This House would talk to terrorists'.

The team was praised by Stewart Holmes, President of the Debating Society. He said: "It is surprising how well we did against the barristers, as many of our speakers are new. Louis Mably, who only recently started debating at Leeds, did particularly well."

Mably, a second year History student, said: "We did well, beating Glasgow, York Legal College, Exeter and Southampton to reach



The Debating Society

Pic: Sam Wells

the semis."

The Debating Society has a good record in competition, winning at Liverpool last year and becoming European Champions in 1991.

Six or seven debating competitions are held each year including the

University's own, sponsored by the Yorkshire Post. Holmes said: "We hope to hold a bigger competition next year."

He also emphasised the Society's willingness to tackle all kinds of debates, how ever controversial. "We encourage all

arguments," he said. "We are not a censored chamber and are keen to hear all sides of an argument."

The Debating Society meets every Thursday at 7.30pm in the Council Chambers of the Parkinson Building at Leeds University.

## Macho man week?

In the spirit of equal opportunities Leeds University Union will be holding its first 'Men's Week' from Monday, following on from the Women's event this week, writes Simon Greenhalgh.

The week-long celebration of 'Manhood' follows complaints by a number of male rights campaigners that LUU was being sexist in holding an exclusively female festival, while ignoring the problems and needs of male students.

The organisers reject claims that Men's Week will simply be an opportunity for drinking, arguing that the festival will mix "serious issues with fun".

The idea behind the event

originated through LUU links with a Leeds and Wakefield based 'Survivors project' that provides information, advice, and support for sexually abused men (there will be a display in Riley Smith Hall during the week).

But on a less serious note there are plans for a buffet, offering free beer and crisps, and a 'Lads' Night' in The Old Bar featuring horse betting.

However Men's Week has not been greeted with support or sympathy in all quarters of the Union. Liz Rouse, LUU Women's Officer, is opposed to the timing of the event, and believes it represents a "distinct lack of sensitivity and knowledge for why Women's Week takes place".

## Reforms split NUS and Exec

By Nicholas Vysny

John Patten's explanation of his embarrassing climbdown over students union reforms has this week highlighted differences between the National Union of Students and Leeds University Union.

Lorna Fitzsimons, NUS President, said that the NUS was "very pleased to see that the Government's final proposals so closely mirror our ideas" and that she felt that the amended legislation would "promote the status of students unions and NUS as the best providers of services and allow for the continued democratic representation of students".

But LUU General Secretary John Rose did not share the NUS's enthusiasm.

Although he welcomed the dropping of clause 20 which divided between core and non-core activities - thus in theory safeguarding the funding of Union societies - he expressed reservations about its replacement, Clause 21, and about the bill as a whole.

Rose described the amendment as "a giant stride in the right direction", but warned that more needed to be done. He claimed that the proposal to abolish the so-called "closed shop" would be an "administrative nightmare". If allowed to go through, non-members would have to

be prevented from using the Union's facilities.

Rose also expressed concern that the University administration would have the power to interfere in the union's budget setting, and that a clause aimed at hindering membership of the NUS would also affect LUU relationships with more than two hundred other national organisations, including the national University Athletics Union.

Rose promised to carry on campaigning, but conceded that this would be difficult without the backing of the NUS. He was nevertheless confident that "minor change is still achievable".



# Wimmin's Week - a right on target?

**L**eeds University students have been celebrating International Women's Week over the past five days, with a programme of events organised by the Union.

Women have had the opportunity to attend a talk on HIV and Aids, a discussion of the abuse of Women's Rights and a review by the Latex Theatre Group, among other events.

However the relevance of some of the LUU events this year has been questioned. Many women said that the inclusion of a Third World First video and a Lesbian, Gay and Bisexual disco on the agenda made the week seem more a promotion of general awareness than a celebration of women.

It was claimed that the LGB disco was completely unrelated to Women's Week, since it catered for and was

By Nicola Woolcock

attended by men just as much as women. Indeed, the majority of those who turned up were men.

Leeds University Union Women's Officer Liz Rouse defended the event: "Lesbian, Gay and Bisexual discos are renowned for having a good atmosphere and being pleasant to relax in," she said. "This event was organised in conjunction with the LGB Society; the profits raised will be divided between Women's Refuges such as Rape Crisis, and a helpline for the parents of gay children who are 'coming out'."

Rouse added: "A women's only disco would not have worked. We needed a mixture of women-only and mixed events. The most important thing is that people get together and raise money for services."

However, many women remained unenthusiastic about the choice of events: "I don't see that even half of the events are specifically to do with women," said second year English student Emma Wright. "HIV/Aids, LGB, and Third World First are all issues involving men as well as women. The rape discussion is a good idea, but why isn't there something more practical like a self-defence demonstration, for example?"

A women-only cartoon workshop was run by Jacky Fleming on Monday lunchtime. "It was really good, I found it very enjoyable," said M Rowe, a third year Geography student. "It's only by chance that I picked up a flyer and read about it. The Women's Week events should have been publicised better, with more posters telling us what was happening," she continued.

Rouse, who co-ordinated

Women's Week, claimed that "the workshop went really well - it was very relaxing and provided useful information. Women's Week has been successful so far. Next week I'll be producing an information leaflet about why we had one and its significance. This year I think we've had a good balance of events. Different people turned up each time, which means that we provided for a wide range of people, rather than catering for just one type."

Last year's LUU Women's Week programme included a 'No Means No' debate with Judge Pickles as well as other events. International Women's Day has been celebrated on 8th March since 1911. It has gained significance and prominence worldwide, and has been the date of demonstrations for issues such as equal-pay, childcare, and free contraception.

See Comment, page 7

Women's Week

Pic: Sam Wells

## Leeds keeps on choking

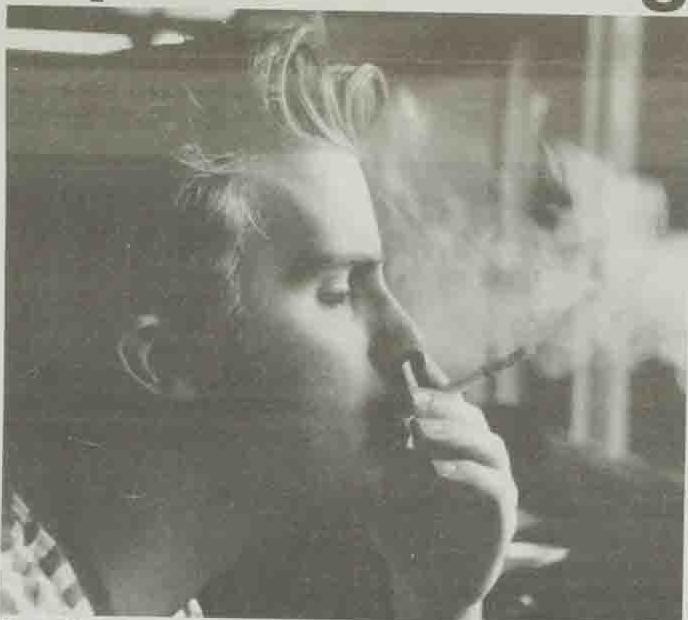
**T**his week saw National No Smoking Day, but despite the increasingly evident risks to health, and the continuous John Cleese television campaign, Leeds students were unwilling to heed the message, writes David Litterick.

While figures reveal a marked decline in the number of smokers nationwide, the student population seems determined to ignore the dangers caused by smoking.

Not many smokers at either university in Leeds had been aware of the event, and few were prepared to rise to the challenge of giving up for 24 hours.

Claire Benson, a third year English student at Leeds University, commented: "There's really no point: I'll only start again tomorrow, so what will I have gained?"

Another popular response was summarised by Katie Alston: "If you really do want to give up, surely you'll have a better chance if you choose your own time to do it, rather than one imposed by somebody else."



You smoke, I choke

Pic: Debashis Singh

However the day did succeed in raising people's awareness of the issue. "I will try to be more considerate of other people; after all, I know the current trend is against smoking," said Andrew Barnard, a second year History student.

Similarly enlightened, the vast majority of smokers welcomed the introduction of no smoking areas into the Leeds University Union Building. "So long as there are still places where I can smoke, I think it's a good idea," added Claire Benson.

## Green fingers dial the way

**R**oll up your sleeves and Runcarth your gardening gloves for the tenth annual British Telecom Environment Week, writes Gemma Wallace.

The week will last from 20th to 30th May and British Telecom are looking forward to receiving exciting ideas from universities all over the country.

By entering a fabulous idea for a project to brighten up Britain you can be eligible for an amazing BT Community Award worth between £250 and £1,000

each.

Students have the chance to win a sizzling £500 by entering the Youth and Students category. Entries will be judged on a regional basis so if you fancy doing something lovely for Leeds here is your chance.

If you think that the campus could do with a clean or that the Old Bar could do with a brush up this is the contest for you. BT welcomes more adventurous entries too, perhaps incorporating environmental entertainers like

musicians and theatre groups.

Already the response from Leeds students has been encouraging. Geography student Flora McDonald says: "I think it's a great way to keep the environment on the top of everyone's agenda."

The closing date for entries is 22nd April and full details can be found out from Hilary Price, BT Environment Week '94 (Campaign HQ), PO Box 272, London WC1A 2EG, or by calling 071 404202.

## Signs of improvement at Exec

**L**eeds University Union Executive is planning to spend £5,000 on replacing the direction signs in the Union building, writes David Davies.

The expense is being justified in terms of the signs' usefulness and durability. John Rose, LUU General Secretary, said: "It is only a one-off payment and the signs should last for ten years. Bearing in

mind how much goes on in the Union, £500 per year is a small price to pay."

However some students reacted angrily to the idea. "When the grant is being cut this is the last thing we want to see our money spent on," said James Thompson, a first year Politics student.

A main sign board will be suspended from the ceiling in

the Union foyer, giving directions to the main sections of the building. The replacement signs will be based on a colour-coded system with smaller, similarly colour-coded signs positioned throughout the Union, each containing further directions to specific rooms.

If confirmed, the new signs should be in place by the middle of the summer term.

## Science of the lambs

**A** Leeds University research farm has suffered an attack by animal liberation activists, writes Gareth Hughes.

Three lambs were stolen in the raid last Monday at Quarry Farm, near the A1. The intruders broke into the isolated centre by cutting through meshed panels.

Once inside the laboratory they daubed "Animal Liberation Front" slogans on the walls, along with the threat: "Re-stock and we'll be back." They also

damaged a sink.

As yet the police have not apprehended the thieves, but investigations are continuing.

English student Vanessa Thomas, a supporter of animal rights, said: "It's one thing to care for animals, but their tactics are too aggressive and extreme. They are undermining the efforts of those animal rights supporters that obey the law to increase public support and concern for animal rights issues."

## Non-sabbatical job pressure breaks Law

By Robert Murphy

**J**ob pressure and student apathy are to blame for Leeds University Union finding itself with an Exec position unfilled this week.

Societies Secretary Eddy Law resigned last week - and there is no one to replace him. He announced his decision to Union Council, but because nobody stood for the non-sabbatical post in the recent Exec elections, the job remains vacant.

Although other non-sabbatical

officers have already assumed their roles, Law is constitutionally entitled to retain the position because there is no one to succeed him.

However he found that it was simply too much work to carry on with while taking his finals.

Jill Whitehead, Societies Administrator, said: "He is perfectly justified in giving it up.

It is a non-paid job and fitting it in with his studies must have been very difficult."

In a University of 17,500 students, not one came forward to stand for election to the post. This may be due to traditional student apathy, or possibly fears that non-sabbatical duties would interfere with coursework.

Law expressed concern about the workload that the post places on full-time students and said: "I don't feel the position should be

non-sabbatical."

The absence of one Exec member is not expected to have too severe an effect on the workings of the Union. Many societies work with Jill Whitehead on a day-to-day basis, but Law's job was important with regards to sorting out the finances of societies, and how they are actually run.

Anyone interested in standing for the position should see Chris Westwood in Exec for details.



## '...there is always a bar full of filthy scumbag no hopers'

There is an easy cure for chronic depression. It is open all day, it is a stone's throw away from campus, off the Headrow, and it is a hell hole of a pub.

Here you can sit at the bar, order a drink and survey some of the most hideous and deprived people in the history of the modern world.

In the corner there is a particularly gruesome

couple who are grappling with each other so ferociously that you wonder whether at any moment if one of their limbs will come off.

On top of this is the sobering thought that back at home they probably have four or five kids who have to witness this horrifying ritual every night of the week.

For this place is a big pulling joint. But it is a difference. Here mothers and

## Rupert Hamer on Friday



daughters go on the hunt for gratification together and presumably take their men back to same house as well. And then maybe they swoop over half way through the

night and compare notes. Nice.

But there is more to this place than just sex. Much, much more. There is also style, panache even, and the

men who walk around in cowboy outfits with fake revolvers slung around their waists are a subtle reminder that you are, indeed, surrounded by total weirdos - weirdos who are living out a bizarre fantasy which most people jettisoned at the age of four.

There is dancing as well. On the floor you will see a 65 year old woman dressed as if she is 17, stumbling around to a jaunty country and western

number.

So how does this cure you of depression? Because after about ten minutes when you leg it out of those ridiculous saloon bar swing doors the whole world is transformed. Your grass is greener and there is no human need greater than to feel that how ever bad things seem, there is always a bar full of filthy, scumbag no hopers.

And the sad thing is we all know a place like this.

## the HACK

A weekly sketch of student politics

No one could question LMUSU Exec's sense of self-importance. Like delegates at an awfully important international chin-wag, they sit round the table in their 'Conference Room' drumming notepads with pens and displaying those honestly keen expressions.

This week saw one of your regular, run-of-the-mill Exec meetings. In the chair, of course, was Warwick Taylor, still nobly aspiring to the title of President more than half way through his term in office.

Missing minutes came first. "The minutes of the last meeting are missing," said Taylor. "What does Exec want to do about the missing minutes?" Struck by a thunderbolt of inspiration, he improvised: "The Mysterious Missing Minutes."

One could imagine Taylor racing home that night, sitting down at his typewriter and titling a manuscript 'The Mysterious Missing Minutes'. A thrilling detective yarn would follow, in which the razor-sharp Sherlock Taylor out-sleuthed all the dozy old "ello, wot have we hearers" from Millgarth to masterfully demystify the mystery of the missing minutes.

For more than forty years people would crowd into theatres to watch the dramatic climax when Taylor, marvellous in deerstalker and long flowing dressing gown, walked coolly around an Exec meeting and - to universal astonishment and consternation - told of how his infallible powers of deduction had led to the indubitable conclusion that the minutes were missing because no one had bothered to write them.

"We'll have to put them down as missing, which is exactly what they are," was Taylor's

less poetic way of finishing the issue on Monday. He turned the pages of the agenda with a dignified air. Routine business followed. Then it was time to go In Camera.

In Camera could one day be a cheap American TV show in which chisel-jawed presenter Warwick Taylor talks to a series of guests who make him seem interesting. At present, however, it is the jazzy title by which Exec's secret for-our-ears-only discussions are known.

The army of punters in the press gallery are ordered outside for about half an hour on these occasions. When they re-enter they have the sense of the person who went outside in a party game.

Exec members look at each conspiratorially, their eyes darting knowingly, as if they have been whispering about the absentee's sex life and have just discovered the perfect way to expose it in the most hilarious fashion.

Or perhaps that is being unkind. They may have sent non-Exec members out for something as innocuous as a quick game of Trivial Pursuit. Conscientious, forehead scratching union officers one moment, maniacal, know-it-all games players the next. The contest is doubtless full of passion and vigour - especially when Warwick Taylor loses again - before the board is hastily shoved into a draw, and everyone adjusts their collar before the door is thrown back open to the world.

There is one further possibility. A room full of people with nothing to do is fertile ground for role play. As soon as the door is closed behind the last hack, Taylor may carefully fill his pipe with dope and declare: "Right everyone, today we're playing crime thriller - it's called 'The Mysterious Missing Minutes!'"

## The slap dash manner of LUU

An open letter to LUU Executive

Why is it that an attitude of 'let's see what we can get away with' seems to have found its way into the running of LUU?

The item which I wish to draw to your attention is the fact that LUU has the wrong number of students registered with NUS. I am told the number registered is a couple of thousand short of the true number registered at Leeds University. Yet although members of Executive know about this - which is how I found

out - no one has attempted to do anything about it. It is seen as a 'clever' thing to do, although it means we have been paying NUS less than the correct affiliation?

Maybe you can explain why we are cheating NUS out of money, and depriving Leeds students of their correct level of representation within NUS. Is there something wrong with having a bit of straight forward honesty in the Union's dealings?

Those of us involved in the running of LUU are here to openly represent and act in the

interests of the members of LUU.

The slap dash manner has found its way into other areas too; why didn't the AGM happen at the specified correct time? Even worse, why was the ballot for the open places on UC not counted in the correct fashion in the first place? I know the recount will make no difference to the result, and wastes time. But the time was only wasted because it was not done correctly in the first place? It is critical that the elections which take place within the union are

conducted properly. The democratic processes within our union must be upheld at all times.

I hope that as an Executive you will decide to be truthful with NUS and register the correct number of students with them. Maybe you will take my comments to heart, all I want is to see everything run properly and openly. It is easiest for all of us if no one has cause for complaint.

Michael Zatman  
LUU Speaker

## Dead fish and the Sun

Dear Editor

Yes this one will run and run. And you know why? Because it's important; the issues of both censorship and democracy are crucial, and we, as students, are some of those who should be responsible for safeguarding basic human freedoms. Although I have been compared to Bukassa and Idi Amin, I don't remember either of them sticking up for freedom.

I am happy to apologise to those members of the Islamic Society who did vote as a result of what they read, heard and understood; but I am not prepared to apologise to those who (a) walked in front of Liz and chatted throughout her opening proposal, clearly not listening, and (b) did not vote on the original amendment until after a count was called and those Islamic members stood at the front waving to their comrades with their union cards. I

am not a Third World dictator, I am not a racist, I am not prejudiced against Muslims; most of all I am not blind or stupid.

It is important to remember that we are all individuals. There will be an SGM on Tuesday 15th March with the intention of overturning that OGM motion; I have never agreed with the Revolutionary Communists so strongly! 500 hundred people are needed. If you reacted against what happened there, and you believe that censorship is something we can't support, then be there at 1pm and don't you dare rely on others to be there for you. Indeed if you have a strong view that we should ban *The Sun* then be there also. But listen, and vote according to what you believe. Don't let yourself be manipulated by others.

Only a dead fish  
swims with the tide  
Elliot Reuben

## It's time for people to 'Shut up'

Dear Editor

I am writing to remind LMU students about the group study rooms available for our use in the City Site library. It's a very simple procedure; you print your name on the sheets outside the door of the rooms under the times you wish to study and they are allocated on an hourly basis.

I am talking of this service because, as a final year student

struggling through huge amounts of work, I am fed up with the constant noise levels in the library. We are adults, so I don't expect librarians to constantly monitor the talking in the library, but why can't we be more considerate to those doing individual study? I don't like to hassle people to be quiet - the ignorant stares I receive are unwelcome. So please, shut up.

A frustrated 3rd Year

## Fighting crime in LS6

Dear Editor

I feel it necessary to respond to the view expressed by Laura Wilkinson in your article on crime in Leeds 6 last week.

How does Miss Wilkinson expect the police to ever make inroads into the stockpiling incidents if people such as herself do not report crimes.

She says that she sees reporting crime as futile and tedious. Maybe her assailants

were not caught, but surely there is more chance of arrests if incidents are reported and the police are able to build up a dossier of crimes.

If Miss Wilkinson and people like her spent more time trying to help the police help LS6 - instead of being negative and obstructive - it has more chance of being a pleasant place for us all to live in.

Thomas Acland  
2nd Year LMU student

## Get off your backsides

Dear Editor

Last week's comment claimed that those who voted at the controversial OGM 'enforce their views' on the the rest of the student population. The OGM is devised to let ordinary students have a voice in the affairs of the Union. Every fortnight students at

LUU forego their opportunity to have a say in the affairs of their union, and then turn around and complain that it is being run by a minority. If you want your say then you will have to get off your backsides and do something about it. Attend your OGMs and AGM.

Sandra Cohen

The Editor  
Leeds Student  
Leeds University Union  
PO Box 157  
Leeds LS1 1UH

Letters should be addressed to the Editor and clearly marked for publication. The Editor reserves the right to edit letters, which should be no longer than 300 words. The deadline for letters is the Tuesday preceeding publication.



# Now they're out-doing each other in the right-on stakes

With the arrival of Men's Week - to complement the long established Women's Week - Leeds University Union Exec members have proved once again that they are capable of little more than empty political statements, and a good old-fashioned waste of money.

The true agenda of Women's Week was clearly revealed this week with the inclusion of a Lesbian, Gay and Bisexual disco as part of the week's events. What on earth does male homosexuality - surely the ultimate rejection of women - have to do with the

female sex?

The concept of staging a Women's Week should be applauded. Events such as Aids awareness seminars can only be beneficial. But Women's Week at Leeds University Union - thanks to Liz Rouse - is about categorising women as a minority group and thereby tagging any old minority group in with them.

"Third World First - a worthy cause, let's bung that into Women's Week." "Gay rights - that's right on isn't it? Must include that." You can almost hear Liz Rouse saying it to her women's committee.

Thanks to the ignorant, right-

## SLEEDS STUDENT

on-for-the-sake-of-it-brigade. Women's Week is not about the lives of women in Britain, or even Leeds University today. Their true experiences are being denied, and therefore subjugated in the name of whatever the so-called Women's Officer deems to be trendy this week.

And what is Ceri Nursaw saying to her male friends? "Never mind darling, you can be down-trodden too." Another

meaningless Week for Exec to squander money on. Message - 'I'm oppressed, you're oppressed, we're all oppressed.'

What is it about students that all of a sudden we all want to be victims who need support groups and awareness weeks.

Too right Liz Rouse is pissed off about the fact that there's a Men's Week, and for once who can blame her for it? Ceri Nursaw's got so damn right-on

her heart would bleed for the Krays ("A celebration of Reg 'n' Ron and all they've brought to this planet. After all, what about their problems and needs?"). Good grief, the androgynous Ceri Nursaw must be even more right-on than Liz Rouse. Wow.

Nursaw is now as stuck for an agenda for Men's Week as Rouse obviously was for her little week. Free beer, horse racing in the Old Bar, a football quiz - definitely a valid contribution to the alleviation of world strife.

Let's think about it. Your Union funds are being squandered on free beer for the lads. Makes you feel really good about closed

shop Unions doesn't it. But of course, in Nursaw's words, we do need a "celebration of manhood" and a "compliment to Women's Week" What a compliment.

Men's Week will achieve nothing of value for LUU's male population, and serve merely to ridicule Women's Week - a proud and worthy event with a history dating back to 1911.

And while Women's Week continues to be hijacked by ignorance, the justification for its continuation is as much in doubt as that of the farcical Men's Week.

# Studying the screen

## SPOTLIGHT

Student addiction to computer games seems to be destroying bank balances, degrees and social lives. Amelia Hill investigates.

Video games, such as 'Streetfighter 2 Turbo', are highly compulsive and often compared to nicotine - dangerous, addictive and expensive.

That there is an addictive element in computer games is an issue with which few players and manufacturers argue. Nintendo side-step the question by encouraging worried parents to ensure that their children "enjoy other hobbies and play sport as well". But once students reach university, many of them seem to succumb to their childhood preoccupation entirely. Matt Skene, a first year English student at Leeds University, began playing on computer games when he was 9 years old: "My brother got a computer for Christmas and I suppose I've been slightly hooked since then."

Matt has a computer at his house in Leeds and spends an average of 3 to 4 hours playing on it every day: "Last night I was playing until 5.30am even though I had a 9 o'clock lecture in the morning. Once you've started a game you've just got to complete it - I sort of feel like life isn't fulfilled until I've finished whatever game it is I've begun."

Obsession with these games obviously leads to reduced interest in one's social life and

university work. Thomas, a first year Maths student, failed his exams last semester because of his addiction to computer games: "I just used to play it all the time - I would be on it for anything up to seven or eight hours every day. Finishing the game I had started was more important to me than my work or my friends. Time passes so quickly when you're playing a computer game: I used to think I'd been playing for about half an hour but when I looked at my watch, I'd see it was more like three or four hours!"

Thomas's parents made him sell his computer after Christmas when they heard about his exam results. He is unsure whether he is relieved to be rid of it or not: "Now there's some distance between me and it, I can see that I was addicted and that I didn't really have a life away from it. But I still miss the games - particularly when I'm tired or need to escape from university life for a bit." Matt agrees that computer games are a "modern day escape from reality; you enter another reality that is as potent as the one we live in today. One where you don't have to worry about exams - just about rescuing princesses."

Jared Dhaliwal, a salesman at Ritz's in Headingley, says

that the games could not be addictive: "Presumably there are laws against making the games addictive. There must be, otherwise there would be a huge public outcry."

But Paul Larkin, writer for the magazine Game Zone, says there is little doubt that computer games are designed to be addictive: "They are programmed to be habit forming - some of the companies actually use psychologists to work out the best methods of making them that way."

Jared rents out anything between two and twenty-four video games every night: "Many more people take them out over the weekend than during the week. We do tend to get regulars who will take out the same game again and again until they finish it. Sometimes they spend a fortune!"

Nintendo claims that familiarity with computers is a good thing: "Video games are a glimpse into the world of high technology. By using video games, players will learn to feel at ease with the technology." Matt agrees with this: "Computers are today's 'thing'. It's just living with the times."

As graphics and animation improve, computer games are becoming increasingly popular. There has been a 50% increase in the number of computer game shops in and around Leeds in the last two years, the total number now standing at 12. There are also a growing number of video rental shops which have recently begun to rent out games such as 'Ritz' and 'Blockbusters'.

The price of a Nintendo game is £50, while a Sega game costs £40. Thomas spent his entire £400 student overdraft on games in the first

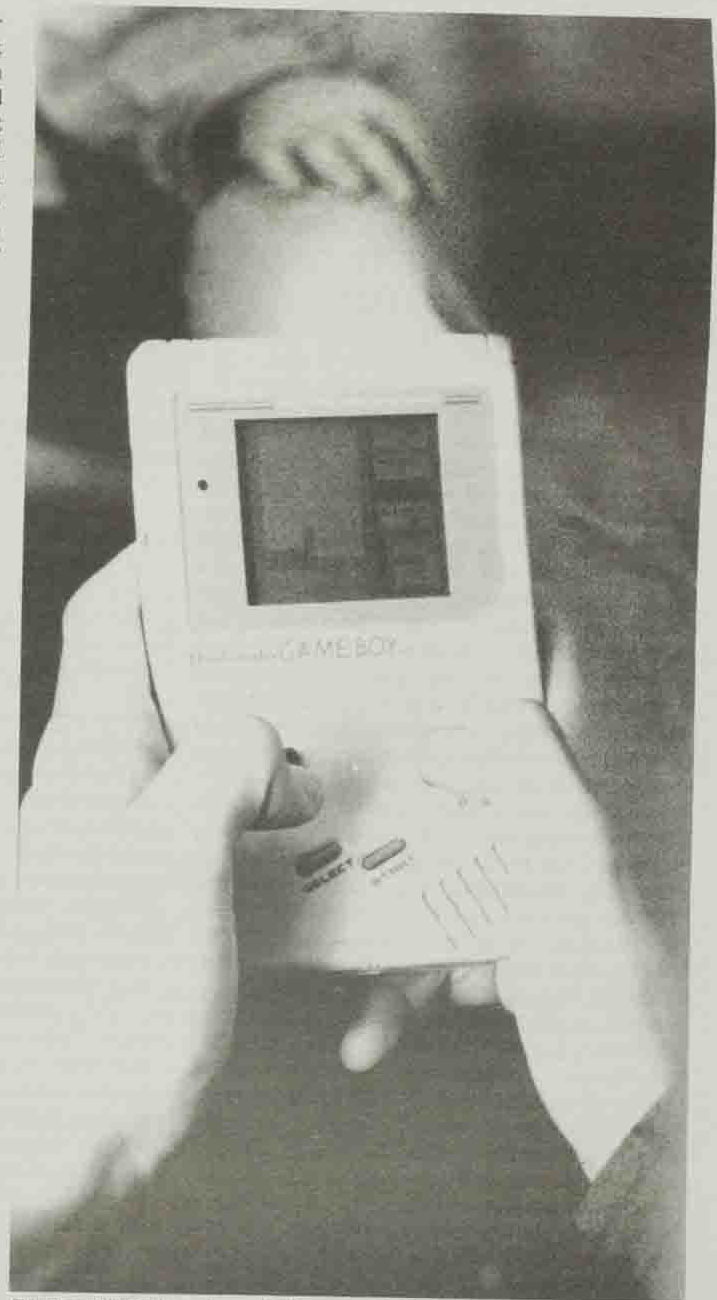
term: "My overdraft is better now because I paid most of it off with the money I got when I sold the computer and all my games. If I hadn't sold it all I expect that by now I would have taken out a student loan to buy some more games. Once you've finished one game a couple of times you lose interest in it and have to buy the next one."

It is the price of new games that has deterred Danny, a first year mature student, from using his own games console more: "When I was working I would spend about £700 to £800 on games every year. Now I'm a student I can't afford to spend that sort of money - I suppose I've spent about £100 on games since October." He compensates by playing on the newest computer games in the Union: "It has become a sort of routine. Every time there is a lecture that finishes at 5pm, I'll come down here for an hour or so."

Matt denies that computer games affect his social life: "It's part of my social life - I sit around with friends, have a smoke, and play Sega. It's a nice, relaxing evening in." Laura Martin, a second year, disagrees: "I go round to see friends, perfectly normal, social people, and won't have a word spoken to me all evening because they're playing computer golf or something."

The obsession with computer games seems to be mainly a male preoccupation. Sarah Heenan, a first year English student, claims: "All the games are appallingly sexist; girls aren't allowed to play them with the boys because in the games the women are just there to be rescued."

David Sillers, a salesman at The Next Level in the Arndale



BA (Hons) in Tetris & Sega studies

Centre in Headingley, claims that most computer games are educational: "The Avenger games teach the player thought-solving techniques, whilst the Fighting games demand fast and precise reaction skills." Thomas

disagrees: "That's just a line that the computer companies come up with. Maybe it is true for smaller kids, but I certainly never learned anything from my computer games that could be classed as 'educational'."



# Roman Holiday

## Postcards from Rome

West Yorkshire Playhouse

No other nation produces tourists quite like England does. Every summer, thousands of sweaty Brits sporting pasty white flesh (later to become red-raw sunburn) migrate to sunnier climes in search of fun, romance and drunken nights.

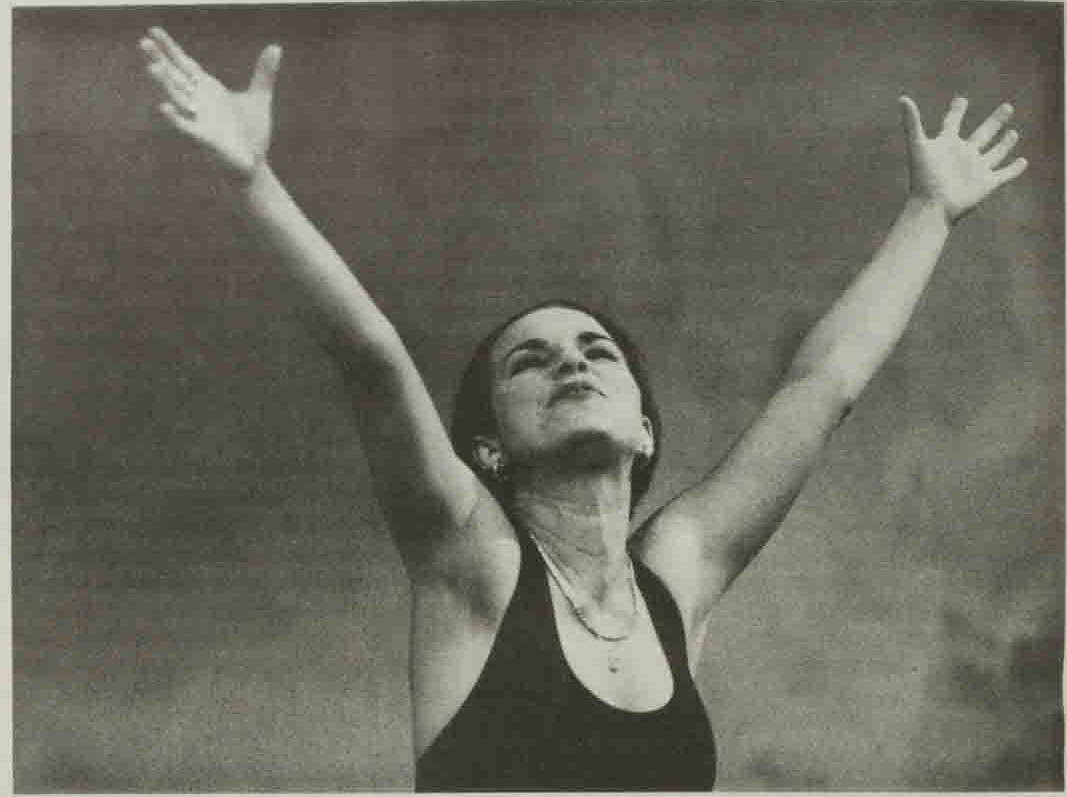
*Postcards from Rome* is a "bittersweet comedy", and the second play from the Playhouse's new writer-in-residence, Adam Pernak, who neatly encapsulates here the fellow British tourists on your package holiday nightmare. Meet Shell and Carol, two lipstick packers from Wigan who have come to party; Wesley and Maj, the stuffy middle-aged couple; and Henry, the solicitor with a brooding secret.

The play does take a while to get going, but once it does, it's well worth the wait. The five's paths constantly clash during a weeks frantic sightseeing, leading to some hilarious scenes and sticky situations. Shell's sure she's found true love with Henry, who reveals himself to be the least desirable holiday romance ever; Carol turns to the bottle for companionship, and Wesley religiously clings to his meticulous itinerary whilst his wife Maj begins to let her life slip away.

*Postcards from Rome* has its moments, such as Carol's drunken tirade against foreigners, and Shell's passion-killer no-no chat-up line: "I love your paunch..." But ultimately the play is let down and almost spoilt completely by its dull beginning and an ending which is slow, full of dodgy metaphors and rather inconclusive.

Despite this, it's still worth seeing *Postcards from Rome* for its atmosphere, wit and performances, especially by Sue Devaney as Carol. A play for anyone who has ever been on holiday, and especially if you can't afford to get away this year. But do try to arrive late and leave early.

Hannah S. Lawrence



## Short Cuts

Hyde Park

It is director Robert Altman's first outing since *The Player* and despite the sensation that this "slice of life" was cut from the same pie as a great many other stories by Hollywood writers writing about their home town, it is hugely enjoyable in a sprawling, soapy sort of way. Raymond Carver provides the original material (eight short stories and a poem) from which the script is built, and the result is an easy sprawl of backstreets, picket fences and sprinklers on which to slake your thirst for American suburbia - which at this stage of the term is infinitely more alluring than an earlier fondness for Northern ghettos.

A cast of many and famous people has been assembled. Around such sparkly stars as Tom Waits, Andie MacDowell, Jack Lemmon, Madelaine Stowe, Tim Robbins, Robert Downey Junior, Chris Penn, a web of stories is spun. There is the TV anchorman whose son is run over by Lily Tomlin, who is married to Tom Waits, who drinks in the same bar as Robert Downey Jr., who is a make-up artist with a nice line in fake cuts and bruises, and whose photos get accidentally handed to a fisherman who has a picture of a real corpse from the fishing trip he went on with Fred Ward, who meets the TV anchorman at a recital; and round and round it goes until the list of coincidences is as long as my arm, but still shorter than Tim Robbins, who plays a hilariously stupid policeman on a big throbbing motorbike.

There is no single theme or tendency for the stories to converge: instead they repeatedly intersect and crosscut, in a manner which - since this is California - causes people to throw up their hands and remark on the awesome synchronicity of the thing. Or would do if these coincidences were visible to anyone other than the audience. And inevitably this is where the

strength of the film lies, for - like a soap opera - it has a deeply voyeuristic feel.

Whilst we are never told anything truly revelatory about the characters or their lives there is enough going on to keep you hooked for the duration. Like a souped-up fix of *Neighbours* this is ultimately escapist, and should shoot a ray of sunshine into your life. Recommended like vitamin C.

Emma Hartley

## Hirst & Jeffries

Parkinson Gallery

Of the three exhibitions currently on display in the Parkinson Building Gallery two aroused my curiosity instantly. If my first impressions of the works exhibited by Hirst and Jeffries were tinged with perplexed amusement, this was at least an interested reaction; something the Bloomsbury paintings in the other room failed to evoke. For me they made an uninspired collection, faded and fusty; lacking freshness.

Jeffries' compositions are arresting even if not instantly appealing. By presenting her work behind circular and domed glass frames, she challenges the conventions that confine images to rectangles. It is an attempt to narrow the gap between the artist's subject and its visual representation, to provide an alternative mode of perception - a new form.

However the images within the frames are abstract ones, and there is a strong sense that these images are merely functional, that the full significance of the work lies in the idea, and not in its expression. In the helpful blurb provided in a handout describing Jeffries' offerings, Wittgenstein is quoted: "Of what one cannot speak one must remain silent." As a legitimisation of this work's status as art, this is a lame device which cuts no ice with me.

Hirst has taken her father's cartoons from the Sixties; removed their topical

captions, blown them up and scattered them irreverently around a whitewashed room. Cartoon images once coherent, now dismembered and relocated, are stripped of any humour and placed out of context.

The intention, I take it, is to breathe new life into dated pictures. Although the effect is bizarre and often thought-provoking, I couldn't help but wonder what it actually achieves. Perhaps now I am doubly aware that by knacker something up I too can be the author of a new creation. Mmmm. Then again, this does raise the bewildering question of what art is, and the possibility that any apparent deficiencies in these works are more suggestive of art's often suspect nature, than of any fault in the part of the artists.

These are works of newly formed artists with new ideas. They deserve a viewing since whatever you think of Modern Art, it would be unreasonable to dismiss their work with a philistine "I could do that!" Perhaps the strongest recommendations of this exhibition are that it is there, that it is free, and that you can't form worthwhile opinions on such matters without recourse to experience.

James Bowe

## Philadelphia

Odeon

*Philadelphia* is the first mainstream movie to address the general subject of AIDS, focusing specifically on discrimination in the workplace, and though it failed to live up to my every expectation, it comes with a recommendation.

The story focuses on Andrew Beckett (Tom Hanks), a brilliant, young, gay lawyer in the City of Brotherly Love. Highly commended for his legal abilities by his powerful law firm, Beckett is mysteriously dismissed under the pretense of misplacing an important legal document. Although he did not tell his employers he was gay or he was suffering from AIDS, Beckett argues he

was fired because they found out. He decides to sue his firm for wrongful termination, and eventually finds representation in the form of Joe Miller (Denzel Washington), a homophobic lawyer acquaintance of Beckett's. However, the pairing of the two was not very plausible; prejudice is unfortunately stronger than justice, and I didn't believe Miller loved the law so much that he would put aside his personal convictions about homosexuals. However, director Jonathan Demme, responsible for *The Silence of the Lambs*, painted the intricacies of the relationship quite well. Though Miller is interested in seeing justice served, he doesn't immediately get over his prejudice, and isn't converted into a pro-gay crusader. He develops a respect for Beckett, and the rapport is genuine, even if the relationship isn't exactly believable.

The language in the film is the movie's main weakness. For a complex topic like AIDS, it is too simplistic and it makes many scenes (most notably those which take place in the courtroom) seem patronizing.

But Tom Hanks is the reason to go see *Philadelphia*. He delivers a powerful, moving, compassionate and believable performance. Hanks is an actor who has paid his dues; after all the cinematic catastrophes such as *The Money Pit*, *Bachelor Party*, or the *Man With One Red Shoe*, he has finally found a vehicle worthy of his talents. This is the film he will win the Oscar for.

Good performances are turned in by other members of the cast: Jason Robards, Joanne Woodward, and Antonio Banderas as Hanks' lover. Washington, however, comes off as Malcolm X in a suit. His style of acting comes from the "same style, different movie" school of thought. Bruce Springsteen, the virtual embodiment of Americana, performs the title track, played against panoramic scenes of Philadelphia. The song is haunting and melancholy. And appropriate.

Nicole M. Campbell



# SLIM PICKIN'S

## *The Cherry Orchard*

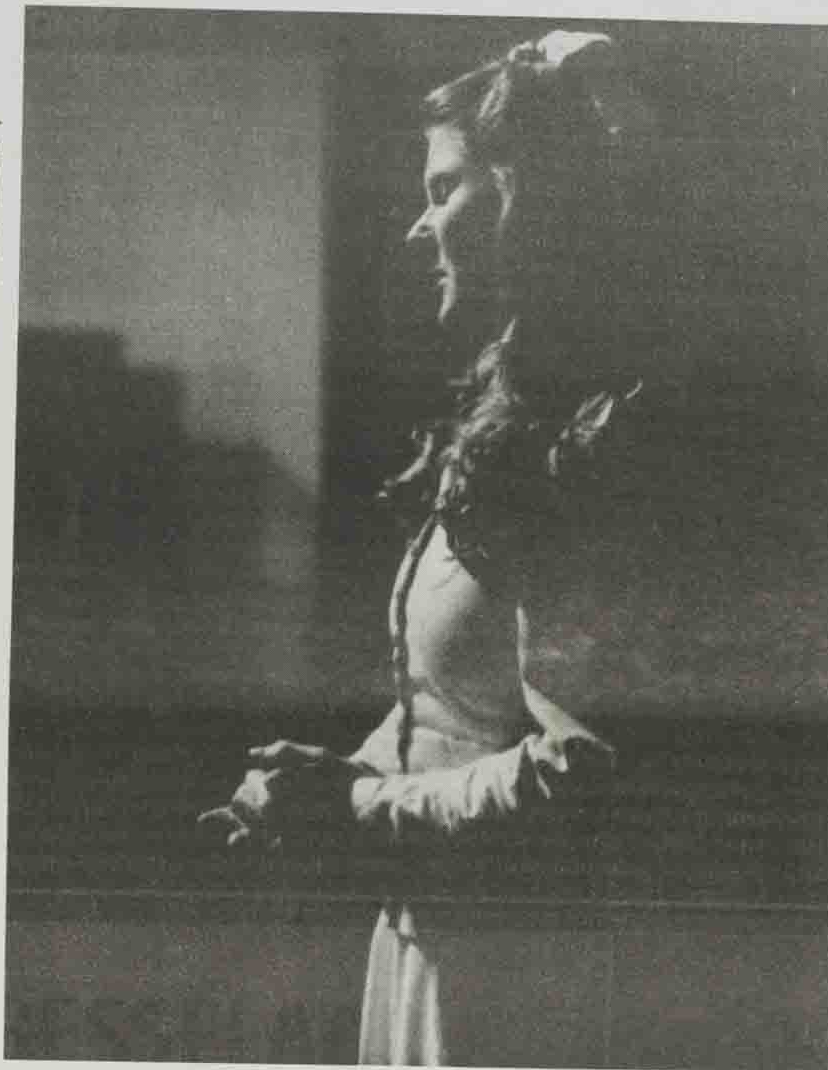
Raven Theatre

**C**hekhov's *Cherry Orchard* is considered a classic, and rightly so: the orchard, which for generations has belonged to a female landowner's family, ends up being sold and hacked down, a symbol of the gradual breakdown of Czarist Russia. It is a poignant play; but, as the Theatre Group's handout tells us, it has always been interpreted in a melancholic mood, and they will bring out the "light-hearted comedy" Chekhov had intended. And this is where the problems begin...

"Highlighting the comedy elements" does not mean turning what is essentially a play about loss and change into a farce. And yet that was the result. Most characters were walking clichés, their traits exaggerated to a ridiculous degree. In all fairness, the student and the upwardly-mobile serf's son were reasonably good, and I found Emma Cardy-Brown, as Liuba the landowner, expressive and touching. The rest ranged from the implausible to dreadful. The landowner's daughters were the most irritating: Anya was interpreted as a Victorian brat who wailed "mama dahling" at the drop of a hat, whereas Varia's religious, tense nature was conveyed by non-stop flailing of arms and hysterical shrieks that made one wonder whether she was about to have a stroke. The German governess' accent ebbed and flowed at will, props were virtually non-existent: not as much as a painted backdrop to convey the orchard which, after all, is the centre of the whole plot. The audience were faced with the same boring white screen throughout. And the ending, in which Liuba must part forever from her childhood home and orchard, was done hastily, with bizarre goings-on in the background (the governess doing the splits among other things), which robbed the audience from the chance to feel the play's most moving moment.

All in all, a disappointing performance which missed the play's whole point without offering the compensation of any successful innovations.

Rea Podas



## *The Northerners*

Bradford Film Theatre

**T**he *Northerners* is set in the 1950's in the street of a housing development that was built to be a bustling residential utopia. Cut off from the rest of society, the inhabitants of these environs provide a particularly trenchant illustration of the futility of life with the unproductive existence they lead. - Such poignant abandoned cement-mixers!

Mirroring the minimalistic stasis of *Waiting for Godot*, this film is a similarly difficult dramatic piece to gain a full bearing on. The characters toy with our sympathies throughout the film and the lack of polarity between good and evil presents refreshingly complex and over-ridingly human situations.

In one of the households there is a sex-maniac butcher whose wife embarks upon a religious puritanism. These minor conflicts add an interest, perhaps not timeless, but unique nonetheless, to a supposedly meaningless daily routine. Arising from the limited extent of the characters' world each contention is made all the more amusing because it is unavoidably played out in front of the whole street. Domestic propriety breaks down and the gossips' tongues start wagging - another telling vignette of suburbia.

Other chiming with *Waiting for Godot* comes in the form of the gamekeeper (like Pozzo, he also goes blind) whose particular obsession is with catching the postman, whom he suspects of reading his mail every morning in the forest nearby. The postman learns in this

manner of the gamekeeper's impotence and during one of their slap-stick chases round the forest pretends to be an as yet chaste (chased?) but enthusiastic maiden calling for the red-blooded huntsman.

All in all this is a film that can not be recommended highly enough. The quirky, grisly and touching world view of director Alex van Warmerdam comes through and this is spoilt only a little by the subtitling. This was only frustrating because I'm sure I missed some of the visual humour - which was meticulously clever. I left the cinema feeling refreshed, optimistic and willing to look for the quietly comical in the daily routine.

Jim Biswell

## *Les Visiteurs*

Hyde Park Cinema

**A** box-office sensation in its native country, *Les Visiteurs* is a new, French time-travel comedy. It begins with a visual reference to *Terminator 2* (a different sort of time travel flick) and ends with a smarmy twentieth century hotelier sitting in some genuine twelfth century muck. Roughly translated, this means that the film goes from the ridiculous to the sublime and back again, whilst studiously avoiding all routes sign-posted "intelligent". In spite of these shortcomings, it still proves to be very funny.

Basically (and believe me it is basic), this is the story of Count Godefroy the Hardy

of Montmirail, and his servant 'Jaquasse', who by some remarkable turn-of-fate (and wizardry gone awry) get transported from war-torn medieval France to present day class-war torn France, where they spend the bulk of the picture attempting to retrieve the magic potion that will send them back to where they came from.

Jean Reno, bearing more than a passing resemblance to Yosser from *The Boys From The Blackstuff* and sharing that character's blinkered defiance and single-mindedness, is outstanding as the Count, while everyone around him forms some kind of ordered chaos, with varying degrees of success.

The norm for these kind of fish-out-of-water films is to provide a handy means of commenting on society's absurdities, but *Les Visiteurs* isn't having any of that. The nearest it gets to social satire is to helpfully point out what a banal and meaningless word 'okay' is. On the plus side however, we do get a never-ending stream of jokes about poo-poo, vomit, bad smells, toilets, farting and the total destruction of anything inanimate, especially motor vehicles. I think you can see that this film possesses class.

Try and ignore the atrocious subtitling (Kelvin Costner?); this should definitely appeal if you fancy something with a Continental flavour but are tired of the po-faced material which emerges from France, and which causes them to think that they are the only Western country capable of producing decent cinema. They make good trash, too.

Matthew Goodman

## cogito

**L**ast Sunday Greek actress, Melina Mercouri, actress of stage and screen and, singer and politician died of lung cancer. Her age, a bit of a mystery, is variously placed at between 68 and 71.

She will probably be best remembered for both her roles as Ilya in the 1960 film *Never on Sunday* for which she won first prize at the Cannes film festival and as Greek Minister of Culture. The later post she undertook in the first Greek Socialist Government in 1981, from then until her death she fought an impassioned campaign to bring the Elgin Marbles back to Greece.

She took up this fight because, as she stated in an interview, she felt that they were "the symbol and the blood and soul of the Greek people. Because we have fought and died for the Parthenon and Acropolis. Because when we are born, they talk to us about this great history that makes Greekness... Because this is our cultural history and belongs to this country and this temple."

When one sits down and thinks about this, Miss Mercouri actually has a point. Although our museums seem to be stock full of other countries' national treasures, I dare say that if another country suggested whipping Nelson off the top of his Column, to place in their museum, or perhaps borrowing the Crown Jewels for a couple of hundred years, we'd probably break of diplomatic relations.

The Marbles were 'rescued' by Lord Elgin from the ruins of the Parthenon at the start of last Century. The relevant authorities approved this. However, it is entirely possible that they were trying to save what they could of their most famous national monuments, which were, at the time, under heavy bombardment from the Turks.

In 1816, after some deliberation, our Government bought them off him and entrusted them to the British Museum, "to be preserved and kept together". Very nice. Legislation in Parliament (dating from 1753) deems that anything entrusted to the museum should be kept together "for the benefit of international scholarship and the enjoyment of the general public."

I am at odds with two things here. Firstly, were the Marbles, Elgin's to sell in the first place? OK - he didn't rip them off the Parthenon, and he was *allowed* to take them; but from a Government under great strain. Surely it would be a gesture of good will to give them back. Secondly, would "international scholarship" or "the enjoyment of the general public" be greatly affected if we did give them back? Why should groups of snivelling GCSE students benefit more than the average Greek. The British Museum pleasantly informed me that entry was free and that "the museum is open 7 days a week". Well if you come from Athens Comprehensive I don't call a round trip to London free.

The fact is that the Marbles aren't ours, they never have been, and now that the Greek Government has made consistent overtures about the fact that they want them back, they shouldn't be for much longer. Surely all the international scholars realise that an item of history is always best observed in it's natural surroundings if possible. If they don't they've probably lost their marbles. (Boom!Boom!)

R.Domeneghetti



# PARADISE FOUND

"You're lucky," said his PR man. "He never, ever speaks to NME, Melody Maker or DJ Magazine and he hates Mixmag just as much." Lord Sabre of Paradise himself brushes off my ensuing gratitude at being allowed anywhere near him with a smile. "I don't mind - because I know YOU won't take the piss". Andrew Weatherall, dub/techno DJ/producer, legend in his own lunch-out time and general law unto himself, is A Nice Bloke. He's very understanding that it's half past eleven in the Orbit so I'm not in a particularly professional state for this journalism business, and when the unthinkable happens and the dictaphone breaks down he offers to finish the interview by fax. Taking the piss would be way out of order.

"I was one of the last generation who could spend a few years messing around, not having to commit ourselves to anything. No disrespect to you university lot but I learnt so much from being kicked out of home at 18 and doing building site jobs and stuff like that." Spending a few years as Windsor's "resident weirdo", he started DJing at mates' parties - playing everything from The Clash to Grandmaster Flash to "633 Squadron". The Boys Own fanzine crew introduced him to acid house in the late eighties, and he spent a couple of years as "a total raving nutter". Memories of this time are somewhat hazy. (Asked whether he thinks drugs are going to have to become less integral to the dance scene if the people involved are to be able to keep it going, he replies "as surely as night follows day".)

He began his DJing for real as an indie DJ at The Trip, moving on to one of THE original acid clubs The Shoom, but it was his production work on Primal Scream's "Screamadelica" (transforming what had been a jangly, unimportant little C86 band into a dubby, spacey uniquely wonderful thing) and

**Claire Rowland bonded with the tattoo king Andrew Weatherall when he dropped into The Orbit last week.**



reconstructing The Orb on the "Aubrey Mixes" that really raised him into the public's (heightened) consciousness. Gold discs and universal acclaim followed each, no mean feat considering he'd never set foot in a studio before "Loaded". "I informed a man (Brian O'Shaughnessy) that I knew absolutely nothing about it, and he informed the machines. That's how I

worked it out." Weatherall's reputation for doing things his own way is legendary. He's come on to the decks at top house clubs and played two hours of ska, and because he's Andy Weatherall he gets away with it. (Mixmag once said he could play Andean nose flute music - and the B-sides - all night and the crowd would love it. Perhaps that's why he doesn't like them.) I've heard rumours that he used to resolutely refuse to ever learn to mix, but he insists that he picked it up within a week. "When you're playing different styles of music at all different speeds mixing's out of the question. But playing in a club now you've got to keep people dancing. You can't dance to a shit mix so it's got to work." And how does he get away with those "unusual" records? "Easy really, whip 'em up into a dancing frenzy and then drop the difficult tune. Sometimes it works and screaming, hooting etcetera will occur: get it wrong and you have to pretend to be rooting through your record box, thus avoiding all eye contact." Has it ever gone really badly wrong? "I suppose the most extreme reaction would have to be threats of violence".

Thankfully no-one threatens him at the Orbit. To be honest he's not that stunning as a techno DJ - his subliminal, acidic, left-of-centre set is good but lacks immediacy. However, you could do much worse than see him play dub at Soundclash or his own club Sabresonic in London. Alternatively, try the M1 Toddington North Services in Bedfordshire, where (as he scrawls Sabres of Paradise's fax number on a dog-eared receipt with my eye-liner) some probably unwitting assistant has relieved him of forty-odd quid for a tankful of petrol, Walkers BigBag and medium coffee. Hey kids, pop stars are real people you know...

Andy Weatherall plays Soundclash at the Music Factory, 24.3

## Brownswood Workshop

Multidirection (Talkin' Loud)

The Japanese have long appreciated their jazz. Innovators like Coltrane, Blakey and Davis were always treated with a respect reserved for visiting royalty, while not even the phenomenon that is karaoke could remove jazz from its pivotal role in Japan's pervasive musical culture.

But it hasn't been easy. The stagnancy of the scene in the late 70s and early 80s left the movement with no option other than to re-evaluate itself, and it was to this end that the United Future Organisation - the DJ/production trio behind Talkin' Loud's latest compilation - went underground, inspiring a jazz-fusion club culture with itself at its epicentre.

The selection here basically reflects the foundations on which the Oriental hip-hop live scene has flourished, unleashing a rush of talent such as Cool Spoon and Kyote Jazz Massive Project. Both are featured here, and their contributions do not disappoint.

The problem with such eclectic compilations is that invariably they are open to the charge of hit and miss, and 'Multidirection' is no exception. The Brownswood Workshop's most endearing quality is not the strength of its selection (the tracks are plagued by underproduction and tack rap) but its underlying aim to export this otherwise exciting movement.

Talkin' Loud should be applauded once again for talkin' jazz in a language which few other labels are willing to understand, but the hard work is yet to come: the survival of the scene will always be perilous in the consumer capital of the world where trends are sucked in and spat out at a rapid rate. Persevere.

Martyn Beauchamp

## Vic Chestnutt

Drunk (Texas Hotel)

Having a few beers with Vic might be fun. Maybe if you got the first round in he'd flesh out some of the tales on his record, tell you more about what fired him to pen these frequently intriguing sketches of smalltime American life suffused with paranoia, edginess and regret. Some might choose to quiz him on Michael Stipe, the voice of R.E.M, who Vic shares a home town of Athens, GA with and by all accounts knows. But I'd ask first about "Kick My Ass", about the friend whose life he ruined and who took a swing at him.

"Drunk" is made for the small hours, musically stark. You wouldn't be likely to have a knees-up to it, not unless you were planning a celebration of tears and introspection. It may, on balance, not sell millions and become the choice for a new generation. So when they'd be calling last orders, I'd politely ask Vic if he's still feeling disjointed and whether he's now keeping more appointments, as he documents in "When I Ran Off And Left Her". Would he mind me describing his music as tortured, quiet, indie country-folk? Yes, probably he would, but it's said now.

I hope Vic feels better now, anyway. There is very very little that is pure, as he says/sings in "Gluefoot". And I'd mumble agreement and suggest we move on somewhere else. It's my shout.

Phil Scowen

## The Blue Aeroplanes

Life Model (Beggar's Banquet)

I live in Bristol and take it from me you can't pop down the newsagent for a pint of milk without finding Gerald Langley (the Blue Aeroplanes' singer) clad in sunglasses reciting piss poor poetry to anyone who'll listen. Equally embarrassing was Rodney Allen's (their guitarist) previous incarnation subverting influential adolescents with his Stars in their

Eyes-esque impression of Billy Bragg at Bristol's various free music festivals. One could perhaps be forgiven for thinking that the Aeroplanes' lack of success was absolutely justified. Sadly, it's not.

While previous albums have been marred by over-ambition and utter pseudo twaddle on the part of Langley, they have always demonstrated that the band are potentially classic songwriters (Love Come 'Round, Colour Me, Yr Own World) and this finally is an album without a single duff track. The lyrics are much more accessible and much less veiled in poetry (although we're still at home to Mr. Pretence with 'Honey I', a dialogue partly narrated in French) and the pace of the simultaneous guitars, all seven of them, has become even more breakneck. An effortlessly cool record, the work of no less than 28 different musicians which is probably about as many people who'll buy it, somewhat tragically.

Ann Coates

## Moodswings

Live at Leeds B2B (Arista)

## Horizon 1

Leeds 93-94 (Jingo Records)

Bin your "Leeds on the scene" pamphlet now; What does the council know that you haven't done at weekends for about 4 years? So long and thanks for the extra hours. These two albums will last long after the leaflets lie in the gutter and the tents have collapsed at the forthcoming 'Summer extravagance'.

Moodswings have produced an album that is eminently listenable to but seems to lack something in its conception. Why record a dance album live? All we get is crowd noise, some lad chatting at the beginning and the odd confused whistle carrier. This record would have benefited from some quality studio production and a free crowd of friends with every sale. A good album that shot itself in the foot in the name of originality which isn't a bad reason.

Horizon however has the right idea. A

very stylish product standing as warm testament to Leeds prominence over the last few years. Jingo have collected tracks from most of the places Lorna Cohen has just discovered and thus we have Back To Basics providing "Hoth", the sound of that basement. Rhythm Invention, the new and much touted signing to Warp, handed over their glorious "Ad Infinitum" and Cortex offered up their horribly hard to get hold of "Feel It" just to show where it's all going to be going. If you buy now you'll find a cheeky little 7" bootleg by the "Men in Frocks" with a saucy use of sampling that got itself neatly banned and we all have a vague idea who did that don't we?

Horizon 1 is available from Jingo Records, PO Box 117, LS1 4TY.

Alex Sanders

**CRASH!**

Top ten recent vulture-esque death cash-in reissue obscurities.

Compiled by Matty at Crash -

- |                |                         |
|----------------|-------------------------|
| 1 Frank Zappa  | Hot rats                |
| 2 Frank Zappa  | Sheik yer bouti         |
| 3 Frank Zappa  | Zoot Allures            |
| 4 Frank Zappa  | Chunga's Revenge        |
| 5 Frank Zappa  | One size fits all       |
| 6 Frank Zappa  | Overnite senstation     |
| 7 Frank Zappa  | Weasals ripped my flesh |
| 8 Frank Zappa  | Cruisin' with Ruben     |
| 9 Frank Zappa  | It's Uncle Meat         |
| 10 Frank Zappa | Wacka Jawaka            |

It's not all comedy at Crash and that's for sure.





# Sympathy for the Devil

*Inspiral Carpets  
Devil Hopping (Mute)*



Last week, Inspiral Carpets delivered one of this years great TV moments by staggering through "I Want You" on Top Of The Pops, aided by the Godfather of scowl, Mark E Smith. The Inspirals transformation into a psychedelic Dead Kennedys was pretty astonishing, but not as shocking as "Devil Hopping" turning out to be 100% proof classic pop. That it's their fourth album, shows both how quickly time flies, and also how undervalued they are.

Despite their original role as one third of the Madchester mafia, the Carpets always had more in common with Teardrops-y crafted pop, than James Brown sampled beats. "Devil Hopping" shows the Inspirals following their pop instincts and showing a depth and maturity previously hidden. Their cheesy fairground Hammond organ is thankfully held in reserve, allowing Clint Boon to display his talents on various pianos and keyboards. The immediate but limiting rush of early Carpets tunes like "Joe" has been purged from their sound, to be replaced by more longer and building songs like "Plutoman", which reminds me of a less manic "Reynard The Fox". Mark E may be absent from the album but his extricated influence is felt on "All of This and More".

Lyricaly, "Devil Hopping" is the British cousin of Pixies "Bossanova". There's no social comment like "Sackville" here, Tom is more likely to be singing love songs to spaceships. More interested in outer space than Oldham Athletic. "Devil Hopping" is a great example of how bands can improve if the spotlight and pressure is removed for a while. The Inspirals have certainly vindicated themselves here, and maybe they'll become fashionable again. It certainly is a funny old world.

Martin Futrell



Rock and roll dreams came through for Akin Ojumu.

MARCELLA DETROIT  
I Believe (London)

This is a classy pop song, despite her much publicised vocal range she avoids the temptation to descend into operatics right until the closing moments of the song. Definaty, an improvement from the tiresome Shakespear's Sister, I Believe is still basically a MOR tune, but its amazing the difference a bit of subtlety makes.

SENSOR  
Switch (Ultimate)

For a start this is not Wham Rap, although there is a irresistable catchy hook. Impassioned ranting does not always create good rapping, but Heitham Al-Sayed uncompromising vocals are complimented by Kerstin Haigh's soulfulness. The dark and light aspects of the song come together resulting in a future Thursday night bop crowd puller.

WHALE  
Hobo Humpin Slobo Babe (Warner)

Interesting, a mixture of the ubiquitous funky drummer riff and intermittent power chords. James Brown would be bemused, but who cares, this a decent stab at a musical crossover and is worth a listen. The only dilemma is whether to skillfully foot-shuffle across the dance floor, or let yourself go in a spot a deranged head shaking spreading greasy spilt ends, dandruff and goodwill as you strut.

ECHOBELLY  
Insomniac (Rhythm King)

Standard issue indie tune, crashing guitars in the loud parts giving way to waifish vocals in the quiet bits. Not a terrible song, this is like The Sound Of Music, just bearable if you are guaranteed that it will never have to be endured again.

TORI AMOS  
Pretty Good Year (East West)

Yet more Kate Bush warbling from this year's favourite CD artist. Amos seated on her own in front of a piano has produced a pleasant tune which again shows off her impressive voice. Beware there is a in built tedium factor in this record, a few too many playings will soon expose a glaring lack of ambition. Never mind I'm sure this will be a very good year for Amos.



The Voodoo Queens  
Duchess of York

Curiously enough, The Voodoo Queens only played one song, a very long number, with about ten, equally interspersed, fifteen second breaks, or so it seemed to me. The content of their lyrics is basically a rivetting devotion to the men of the Queen's fantasies, with titles such as "Dream Boy", "Choc Eyes" and "Mr. Machismo". They reach a literary high with "Supermodel (do you mean superficial?)" but fail to expand on the idea, preferring to repeat the one line throughout the track.

To do a great injustice to far superior bands, the Voodoo Queens occasionally sound like L7, the Breeders, and once or twice, were reminiscent of The Primitives, only faster. The non-vocal guitarist, who was superbly inanimate, detached and sexy throughout, produced the odd few notes that fitted surprisingly well, and were the highlight of the evening. Sadly, the entertainment was at its highest when they weren't playing.

"I hate it when bands go off and pretend they're never going to come back", preceded an encore that saw the return of the Glasweigan support band, the A.C. Acoustics, providing a benefit gig type finale. The two bands gelled so well, that the song was abandoned half way, after the lead Voodoo Queen had managed to unplug herself in a frenzied solo.

At times, I thought there must have been a pig being disembowelled backstage, such was her screaming.

"My voice is fucked, I'm supposed to sing this one, but I can only shout it", she said, which is a fairly good summary of her talents.

Steve Nex

Banco De Gaia  
Maya (Planet Dog Records)

One thing's for sure - Mr Banco de Gaia is a big fat show off. He's got more tricks up his sleeve than that horrible little man Paul Daniels and yet still manages to give you the feeling there's more he's not showing you. This, the third album release from the recording arm of the Club Dog empire has a lot to live up to, following as it does in the footsteps of the heavenly 'Abduction' by Eat Static and the much praised 'Feed Your Head' compilation. What's more it manages to, no problem.

It's not ambient, even though the signs are all there (tweeting birds, helicopters and assorted squelchy noises) and it's not dub even though in places the basslines are almost skull-crushing. It's a wolf in sheep's clothing - very clever, full of Eastern promise and not to be ignored. Imagine Orbital, only with the sense of urgency turned down and then diluted with a little of The Orb's pomposity. Maya is the soundtrack to Aladdin that Disney aren't make, knowing no doubt that if they had it would have been transformed from good clean family fun into a spectacle packing cinema seats the world over with space cadets, drop-outs and losers.

This isn't the sort of long-player which grabs you and screams 'listen to me' - more subtle than that it charms you, slowly gaining your attention and then your appreciation. 'Heliopolis' for example gently massages the senses as about forty-two different rhythms and tunes emerge and then subside, yet managing never overpowering each other.

Banco de Gaia play at Genome later this month and anyone with half a brain will be there to see Mr Showoff prove how much cleverer than any of us he is. Git.

Nick Collins

Magnapop  
Hot Boxing  
(Play it Again Sam)

New Wave of New Wave? More like a bunch of no-hopers clamouring for attention as part of a rather dubious 'scene' held together by a couple of half-decent bands, I'd say. Far closer to the essence of the original New Wavers are Magnapop. What's more, they come recommended by some top names, most notably REM's Michael Stipe, who produced their first EP, and Sugar/Husker Du man Bob Mould, who took over for this, their new album.

And what an album. This is like 'Plastic Letters' re-recorded, with the extra benefit of having seen 16 more years of music, turning Magnapop into a classic American indie-pop band, continuing in the same tradition that has recently given us Belly and Sugar (how much of this is due to Mould I can't say), but better than either of those. The key to the whole thing is Linda Hopper's voice. This is a woman who knows the virtue of restraint. No matter what is happening around her, she never feels the need to let rip and break the spell that her smouldering tones create throughout. The subtlety of the vocals on belters like 'Lay It Down' and 'Texas' creates a beautiful juxtaposition with the manic guitars, giving the whole thing a wonderful lazy, summery feel.

There's no relief. You'll be grinning like Peter Milligan from the moment you hear the first few notes of opener 'Slowly Slowly' until the end of the brilliant last track 'Skin Burns', and then, cliched though it sounds, you really will want to start the whole thing all over again and keep going till your jaw aches. This is easily the best album I've heard for, ohh, I don't know, ages. Don't rest till you hear it.

Joe Williams



# Get the Max

**BBC Philharmonic**  
St George's Hall, Bradford

Within the next twelve months Peter Maxwell Davies expects to write another of his Strathclyde Concertos, compose two orchestral works for the BBC Philharmonic Orchestra and an opera for Welsh National Opera. All of this makes it faintly astonishing that he could spare the time to conduct the BBC Philharmonic in Bradford at the weekend. At the heart of the Saturday concert programme was his own Concert Suite taken from the ballet *Caroline Mathilde*. This was premiered at the Royal Festival Hall a couple of years ago. The suite performed in Bradford is taken from Act II of the ballet and tells the story of the love affair and subsequent detection and banishment of Caroline Mathilde, the daughter of George III, from the court of her mother-dominated husband King Christian VII.

Maxwell Davies conducted from a score of the work, but without a baton as is his habit. The Maxwell Davies hallmarks were there - wailing flexitone and shrieking woodwind - unfortunately the brass wasn't quite adequate to the demands made of it. But this piece was much more Maxwell Davies the pasticheur than the rigorous experimenter we have sometimes heard. The strata of the sometimes dissonant harmonic overlay, particularly in the strings where the writing was often strikingly reminiscent of Shostakovich, were never allowed to obscure the underlying dance rhythms. Hence the work began with a ponderous march to denote the activity in the public square. Then came that staple of ballet scores, the court ball, requiring a gavotte which was formally recognisable but distanced and given a menacing air by the eccentric percussion accompaniment. The practical balletic underlay which determined both the musical forms and lent it narrative drive made the musically complicated Suite a satisfying experience as a whole. Moreover,



Tasmin Little, not always at ease with her instrument

the dry acoustic of St George's Hall was probably ideal for this work which was originally conceived with the boxy acoustic of the opera house in mind. It allowed the BBC Philharmonic's clean articulation of the piece to impress without overwhelming the audience with sheer bombast.

The final item in the programme would certainly have benefited from a warmer acoustic. It was the famous Borodin *Polovtsian Dances*. In these the Bradford Festival Choral Society made a brave if slightly improbable attempt to impersonate the sexy young maidens and youths of the Polovtsi tribe who sing nostalgically of their distant homeland. But the piece brought the concert to a rousing high romantic close, acoustic notwithstanding. The concert began

with a work that is often mistaken for high romanticism but evinces something much closer to classicism. This was Mendelssohn's *Fingal's Cave* which was immaculately performed by the BBC Philharmonic. The Beethoven *Violin Concerto* which followed was a disappointment. Tasmin Little's playing tended towards flatness almost throughout and the huge cadenza which concludes the first movement started badly and was bludgeoned thereafter. Not even the beautiful muted strings against the soaring and unmuted solo violin at the beginning of the second movement could quite remove the sense of a soloist not, on this occasion, at one with her 1757 *Guadagnini*.

Christian White

## The Nutshell Guide

An occasional series on musical celebrities performing in the Leeds area.  
Peter Maxwell Davies

Distinguishing features? A Cheshire Cat grin at the beginning and end of performances.

But wait a moment, isn't he a composer as well as a conductor? Yes, and...

Well, composers are artists and they're meant to be angst ridden. Sorry, no sign of navel gazing creative agony.

So, what does he have to smile about? How's 186 published works and associate conductor/composer of the Royal Philharmonic Orchestra and the BBC Philharmonic for starters?

Doesn't he live somewhere rather odd? Yes, the isle of Hoy in the Orkneys.

There are precedents for this? Benjamin Britten living in Aldeburgh on the crumbling Suffolk coast, but that's positively metropolitan by comparison with Hoy.

Could this explain the prolific output? It certainly could, there's nothing else to do! Erm, Orkney, doesn't that ring a bell? I suppose you're making a gratuitous reference to the Satanic child abuse enquiry

But of course our boy had nothing to do with this? Absolutely not.

But there is an embarrassing composition lurking somewhere? Yes *Black Pentecost* for baritone, mezzo-soprano and chorus, and composed back in 1979.

And Pete would rather let this one gather dust? I think so.

So why should we be taking any notice of him anyway? He's just finished a three concert series in Bradford.

OK, the big one. Is he any good? Well he has the Orkney Wedding with Sunrise going for him - the sunrise is represented by a lone piper in full ceremonial get-up entering from the back of the concert hall at the end. No, he's not in the big league of conductors but those in the know reckon believe that his compositions will survive well into the next century.

Christian White

## Penguin Cafe Orchestra

Irish Centre

First, I will lay to rest some inevitable, slightly comic misunderstandings: no, there are no penguins in the Penguin Cafe Orchestra, and no, they do not play exclusively in cafes. However, the slight wackiness of their name is a hint at the effect that they are trying to create, of experiment through a traditional, classical framework. The composition of the orchestra is as unusual as its aim: it is comprised of a string trio, a pianist, a ukulele player, a trombonist and a bass guitar among various other instruments, as well as samples of telephones ringing and rubber bands twanging. Over the last twenty years the popularity of the somewhat reclusive Penguin Cafe Orchestra has grown steadily, and the success of their last album, *Union Cafe* has resulted in this full English tour.

Composer Simon Jeffes, the leader of the Orchestra, takes inspiration from a wide variety of sources, from baroque strings to Irish folk music and African drumming, and blends them together in compositions of incredible potential. Once the initial novelty of the fusion has worn off, the complexity and at times brilliance of the music becomes apparent. Bizarrely named compositions such as 'Telephone Rubber Band' bring together the omnipresent sounds of technology - the dialling tone - with the rhythms of African drumming in an attempt to humanise them, by turning technology into music to remake the present as a positive instead of a technological nightmare. Indeed, the underlying theme of the Penguin Cafe Orchestra seems to be this praise of human potential, which is expressed through compositions like 'Lifeboat' which weaves together the intricacies of the string trio with the rhythms of world music.

Although in theory, and most of the time in practice the Orchestra is brilliant, it did sometimes fall flat. At times it seemed a

little too repetitive, and lacking in real direction, lacking the confidence to break out and experiment as much as they could. Also, at times the music tended towards the embarrassing, because the audience was being pulled in two directions - towards classical and modern - at once. Some of the less successful compositions failed to bridge this gap, and so the audience fell into the gap between, unsure of how to react, unsure whether they should engage their classical sympathies or their sympathies for more experimental forms.

Even so, the Orchestra found an eager and responsive audience at the Irish Centre, who seemed happier with the inconsistencies than I was. So if you are looking for the different, dangerous, cutting edge of experimental music, then you will be disappointed. But if you are looking for something that thinks that it is at the cutting edge, but is more likely to end up being used as easy listening backing music, then look no further.

Steven Ranger





# Comic Relief

## Cosmicomics

Italo Calvino (Picador £5.99)

My hackles always rise when I read a sentence like "it was the only name available for everything that required a name". It always makes me think of those smart-arse passages in Umberto Eco's novels, when he refers obliquely to some philosophical theory, knowing most of his readers won't get it. Rest assured, however, that Calvino is not indulging in that annoying fictional onanism. Keep reading and this book of science-inspired short stories (I hesitate to call them science fiction - that might imply all sorts of damning criticism for some people) and it reveals some post-modern delights.

Linking the beginning of the Universe and Canberra in 1922 through the consciousnesses of beings such as "Old Qwfwq" (and others with similarly typographically gauche appellations) allows Calvino to create a series of tales which project his view of human nature into all sorts of amusingly anachronistic situations. Old Qwfwq is our narrator for ten of the twelve stories and a piece of scientific information printed at the head of each piece incites him to these extended anecdotes.

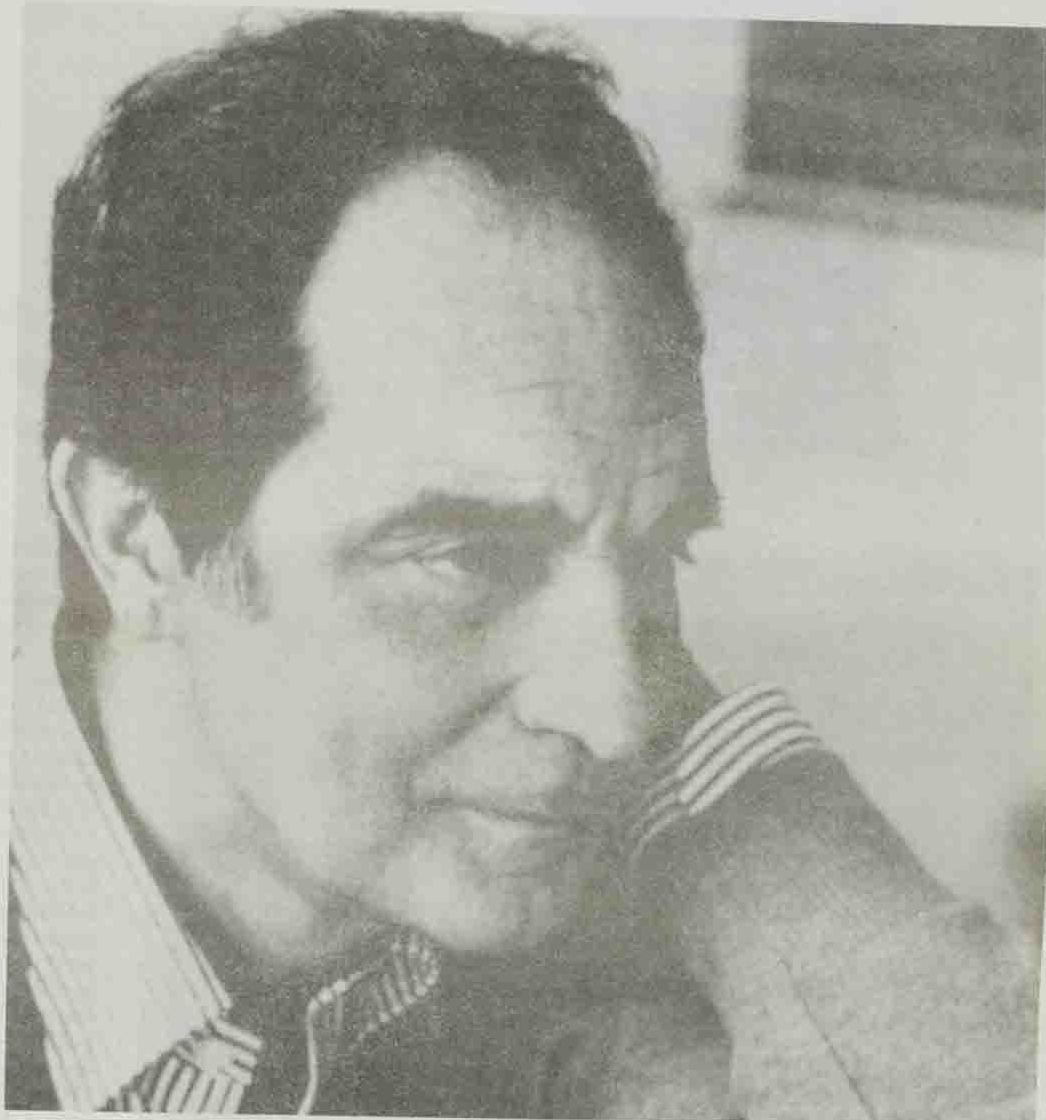
Very soon one realises that despite all the science, Calvino is mainly interested in sexual jealousy and linguistics. Explaining how the proximity of the moon allowed people to reach it by ladder provides the scenario for a bizarre love quadrangle between Captain Vhd Vhd, Mrs Vhd Vhd, the Deaf One and Qwfwq. Swiftly following this, Calvino ponders whether thinking was possible at all before the existence of signs - although the fact that such meditations are set in a time before the planets had formed seems not to disturb him.

Another story depicts conscious life at a time when all matter was condensed to a single point (although there is still a room for a female character to have breasts). Calvino uses this to meditate on prejudice: "there were those who insisted that the concept of immigrant could be understood in the abstract, outside of time and space". No-one will fail to be amused by the sharp wit of a phrase like this, although some will be disturbed by Calvino's view of sex with Mrs. Ph(i)Nko in this environment: "it was at the same time vicious contemplation (thanks to the proximity of the punctiform convergence of us all in her) and also chastity (given her punctiform impenetrability)".

The best story in the book is called *The Dinosaurs*, in which a Dinosaur comes to live with the New Ones and undergoes various experiences of alienation and confusion of identity, much of it figured through sexual desire and the story-telling and dreams of his new companions. Excellent also is the story of the mollusc who proclaims "when you're young all evolution lies before you, every road is open to you, and at the same time you can enjoy the fact of being there on the rock, flat mollusk-pulp, damp and happy."

A better place to encounter Calvino for the first time is *If on a Winter's Night a Traveller*, but for admirers of his work this will be an enjoyable book.

Mark Tranter



## The Orchard Keeper

Cormac McCarthy (Picador £5.99)

One would do well to review this book by merely translating a section of its prose into the space I am allocated. Instead the following passage, describing kittens loosed from a box, will hopefully suffice.

"One of the cats wandered behind the meat block and on his return to the chair he stepped over it carefully. It went by in a drunken reel, caroled off the meat case, continued. Lost, they wandered about the floor, passing and re-passing each other, unseeing. One staggered past a coffee-can next to the stove, slipped, fell in the puddle of tobacco spittle surrounding it."

A remote rural community in Tennessee provides the setting for Cormac McCarthy's elegy on the passing of white Americans' experience of the wilderness. Such details, which the author opens our eyes to through the precise, evocative quality of his language and observation, represents that part of an elegy which is devoted to a celebration of its subject. Consequently the plot emerges as a clearing does in a forest, only after close experience of the undergrowth.

A young boy grows up laying traps for minks, while the local wild one, Marion Sylder, risks jail or death making illegal whiskey runs on the mountain roads. The

young boy's uncle, Arthur Ownby, maintains a solitary life in the valleys, cut off from all but those still bonded to the land through hunting and trapping.

These three characters are connected by the death of the boy's father, killed in self-defence by Sylder. The decomposed body is found, concealed and guarded by the old man, driven in part by superstition, until nine years have passed.

McCarthy has in this book taken the baton straight from William Faulkner's hand, and as *The Orchard Keeper* was first published in America in 1965, three years after Faulkner's death, the sense of an elegy extends to the passing of that great mythologist of the American South. Though at times dense and difficult, McCarthy's writing is well-worth experiencing in its own right.

Ian Copestake

## Fortune's Daughter

Alice Hoffman (Picador £5.99)

Ever had the urge to have your future life revealed to you in all its terrible glory, just so you can get outside the hopeless uncertainty that dogs your days? Wallowing in my present sense of insecurity, it was a relief to realise that I'm not the only one unable to make decisions, trapped between ghosts of

childhood past and fears of monsters waiting in the future. The interplay between Hoffman's female characters crystallises this contemporary malaise, as they struggle to come to terms with the choices that determine their lives.

The picture on the cover, which depicts a baby asleep in a teacup, connects the two main strands of the novel: mothers and babies, and tea drinking/fortune-telling. The baby revealed in Rae's empty tea-cup is part of her future and of Lila the fortune-teller's past so that Rae's anxieties about her pregnancy - will her lover be present at the birth, will she love her child more than her mother loved her? - run alongside Lila's guilt about the baby she gave away and the mother she spurned.

Over the endless cups of tea and coffee, decisions are made, bits of the past are exorcised, characters reach out towards each other across oceans of loneliness. There is something reassuringly familiar about these exchanges, these people; think of revelations over coffee you've had which leave you changed, a little less confused and imagine them rendered in crystal clear prose, in voices you almost recognise.

The poignant, interior monologues of Hoffman's emotionally scarred women, with their strange ability to cut themselves off from their bodies while slitting their wrists/making love/giving birth echo around your head like the cries of a child in anguish. We hold our breath as the world they inhabit becomes a

semi-mythic landscape, overrun by menacing coyotes, subject to ominous earthquakes, where Lila's dead daughter can snuggle to her long-lost mother.

Having said all this, there is still something throwaway, insubstantial about this type of fiction - it doesn't startle, it doesn't linger in the mind. It left me a bit empty, more than a bit unfulfilled and the happy ending made me want to vomit. A four-hour tea and sympathy session with a friend would be a much more memorable and life-enhancing experience.

Emma Liggins

## Just Champion!

Alex Ferguson (MUFC £11.95)

Ah, sweet memories. Remember Giggs's double-strike at home to Southampton? Or Pallister's free-kick against Blackburn? Well, relive the good times with Fergie as he gives you his version of United's championship season. It's an unashamed piece of hype, but United fans will find it hard not to enjoy Fergie's own mixture of utter cliché and cutting honesty.

It's not a *Fever Pitch*, but as football writing goes it is pleasantly brutal and artful, and proceeds at a cracking pace. A bit like United, really.

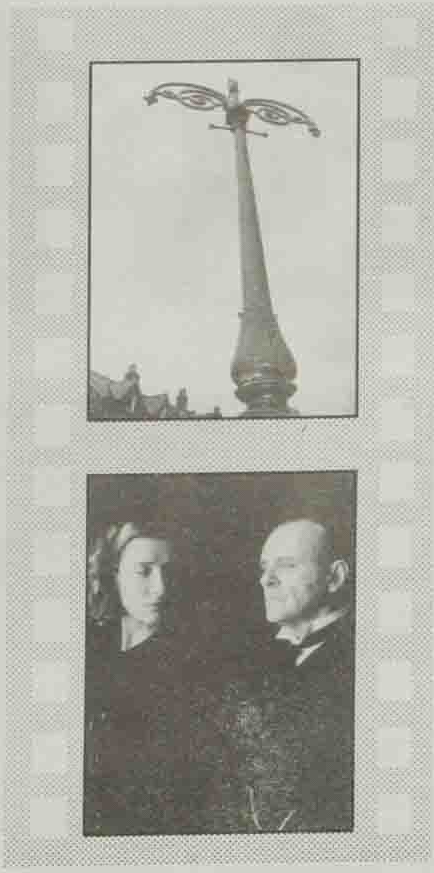
John McLeod



# Leeds' oldest Picture House gets

# HYDIN

The Hyde Park Cinema is under new management and in the  
the refurbishment of arts buildings. *Juliette Garside* casts a fond  
has a word with manager Liz Rhymer about the soft breeze of  
local history most Leeds students



**I**n 1977, when Geoff Thompson inherited the Hyde Park Picture House from his uncle Len, he had two hours to decide what to do with the place. He felt it "seemed a shame to let it go", and against all financial logic he gave up his job, and the cinema was given a new lease of its long life. Or so the legend goes. That was just one of the many times the fate of the Hyde Park hung in the balance, saved from the bulldozers by a split second decision. Over the century there have been a hundred or so screens in Leeds alone, most of which have disappeared without a trace. There are only a handful left today. Why the Hyde Park survived remains a bit of a mystery.

The fact that it ever came into being as a cinema is a matter of pure chance. The original proprietor, H & W Child, built it as a hotel, but thanks to a certain Lord Cardigan, responsible for building most of Leeds six and creating what is known as the 'dry square mile', (ever wondered why there's only one pub in the area?) refused to give him a license. Lord Cardigan did not want anything to lower the tone of what was then a middle class area (the man wouldn't even hear of fish and chips shops), and so the building became the Brudenell road Social and Recreation Club. As you can imagine, that inspired idea did not last long, and in 1913 the Hyde Park was eventually converted into its present form as a cinema by architects Thomas Winn and Sons Ltd.

And so it was that a few months after the outbreak of the first world war, the Hyde Park became part of the cinematic boom of the early nineteen hundreds. Advertising itself as "Now open with the best and steadiest of pictures. Exceptional music. Tasteful decorations and every comfort. The coziest in Leeds", it opened on November seventh 1914 showing 'Our Only Son', a great patriotic drama.

The war does not seem to have adversely affected the Picture House. On the contrary, apart from the loss of a projectionist to the armed forces, it cashed in on the excitement generated by the war and flourished. Without television or radio entertainment, people were flocking to the big screens to watch the most fascinating motion picture of all, the Pathe images of the great war, images in stark contrast to the decadent opulence of the picture palaces that were built to house them. As well as usherettes, a projectionist and his assistant, the cinema kept a full time fireman (compulsory by law until the late forties because of the highly flammable nitrate film that was used) and a three piece band to accompany the silent films. The then manager of the Hyde Park, Mr Joseph Hardy, would greet his customers in the main entrance, in full evening dress under an enormous chandelier, and personally see them off after every performance.

Leeds was the centre of much innovation and excitement in the film business during that period, and has its own claims to make in the long running, international argument over who actually invented cinema. If you go down to Leeds Bridge today, you will see a plaque dedicated to cinematographer Louis Le Prince, who is said to have made the first official film screening in 1880. It showed a man cycling over Leeds Bridge. The stakes were so high in the race to invent film that Le Prince is said to have been assassinated by the opposition on his way to France to publicise his invention. Years later Leeds actually became, for a

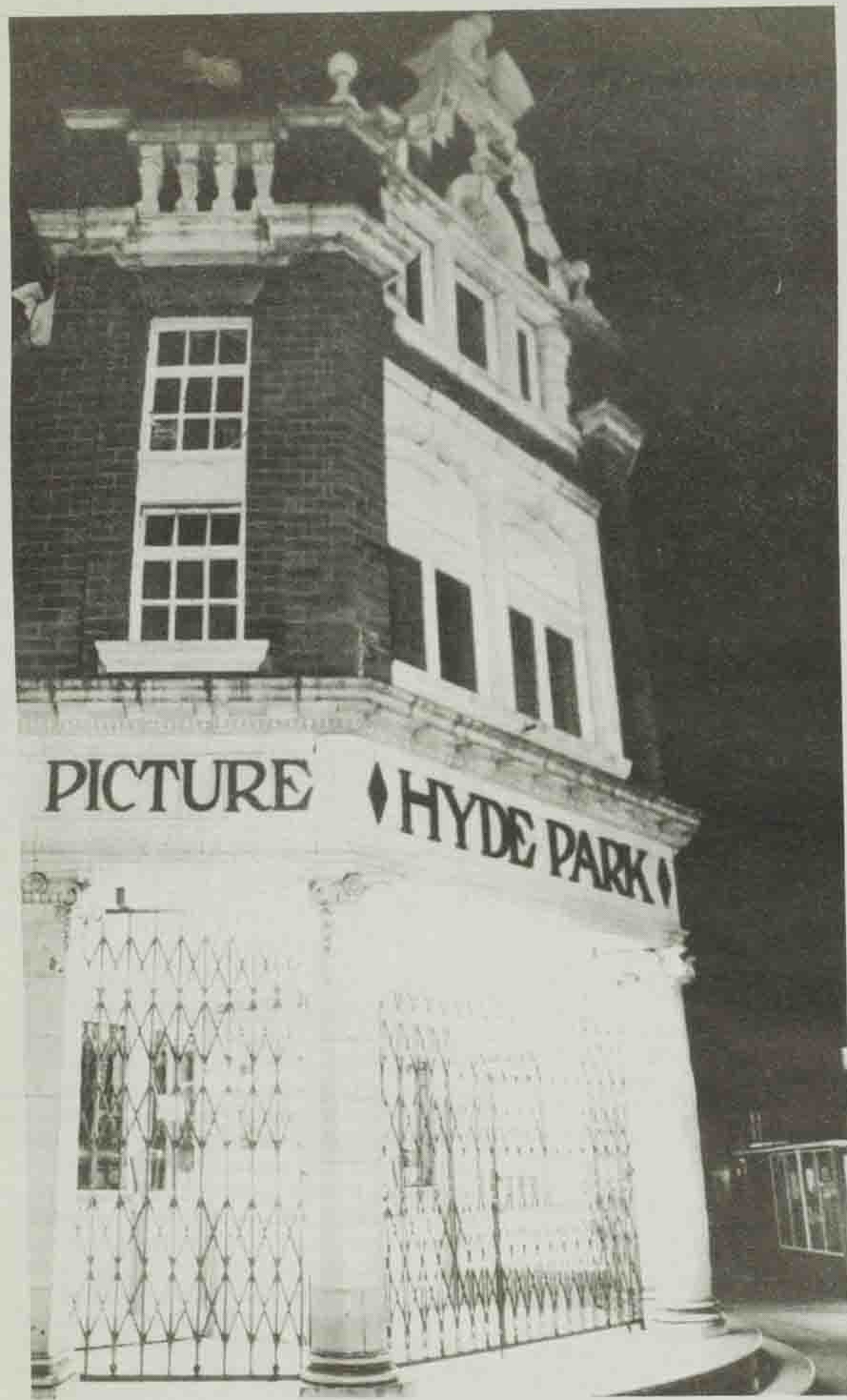
period, the distribution centre for the North. In 1927, talkie films were pioneered here, with the opening of the Electrocord Studios in Domestic Street, Holbeck. It stands today as a dilapidated reminder of a greater, bygone age in British cinema.

There have been times when the Hyde Park seems to have made more money as a landmark than a functional cinema. It starred in *Wetherby* along with Vanessa Redgrave, and for an episode of *First of the Summer Wine* a mock Victorian postbox was planted outside. After each day's filming, the crew would find that a certain amount of mail had been deposited in it, and have to cart it all off to a real postbox. Peter Ustinov, Michael Palin and Victoria Wood are just some of the showbiz people who have filmed and given talks there. During the filming of a comedy series, there was a great uproar when posters were put up announcing "this cinema is now opening for bingo only".

The idea was a little too close to home. For sixteen years Geoff Thompson struggled to support his family, the projectionist Terry Bottomley and his wife Marian, the usherette on little more than the takings from the sweet sales. The Hyde Park was saved from financial ruin when Geoff remortgaged his house, then by a City Council takeover in '88, and again in '93 when Robins Cinemas took over the Picture House and its £35,000 debt. Geoff's uncle Len did not have much more success, despite a lifetime in the business. He acquired the cinema in 1962, and after spending a fortune doing it up, held a big party on the opening night. For a fortnight nobody turned up, and he was forced to close and rethink his ideas. He reopened on a smaller budget, catering for the growing student population and pinning his hopes on movies that the rest of the circuit had rejected.

The Hyde Park has not been financially viable in decades, and yet in 80 years of existence it has never been closed for longer than six months. What made Geoff Thompson dedicate the best years of his life - not to cinema, by his own admission he never watched the films he showed - but to a building? Perhaps it's financial troubles have been a blessing in disguise. Nobody has ever had the money to do it up, so all the old fittings have remained - even the original gas lamps are still used - and the building has lost none of its late Edwardian charm. The layers of years have only added character. Now it seems that the future of the Hyde Park Picture House is secure, at least for a good few years to come. Takings have trebled since Robins Cinemas took over, and they now have money to spend on badly needed renovations. However, manageress Liz Rhymer assures me that the renovations will not alter the character that has inspired so much affection over the years.

But perhaps the thing that has seen the Hyde Park through nearly a century of existence is a mysterious pull, something as indefinable as the poltergeist which is said to have haunted it since before the sixties, the ghost of an old fireman. As Liz puts it "it's amazing how a building can engender that sort of emotion in people. It did it to me the first time I walked in here, years ago. It immediately grabs you, it's a sort of existential link, I don't know."





# gets the long overdue TLC treatment

# BRUDENELL ROAD

in the running for some European Community money set aside for a fond eye over the local history of the place (left), whilst Emma Hartley change blowing down Brudenell Road toward the only piece of dentists appreciate on a regular basis (right)



There are many things to like about the Hyde Park, and many more things to put up with because you like the Hyde Park. The sub-Odeon selection of sweets is irrelevant in the face of the gas lamps. The fact that you have to queue outside in the freezing cold in the middle of the night in Brudenell Rd is a positive bonus by contrast with the vomiting, urinating revellers you have to stomach as you loiter (albeit relatively briefly) outside the town centre screens for a late-night movie. And, I don't mean to imply - heaven forbid - that the place is quaint, or dinky in some way that an American tourist would home in on, but I actually like the smell of the place. It reminds me of my granny's front-room.

So on hearing about the impending renovations, whilst pleased that some Eurocrat has seen fit to cast an eye and (hopefully) a fistful of ecus in this direction, it was in urgent need of reassurance that I went to Liz Rhymer, anxious to be told that only the curliest of the cinema's ragged edges would get the wash-and-brush-up. Sitting comfy in the back row of the auditorium, I received the full Horlicks treatment.

"Well, we'd like to return the place to its former glory really. When we first came here we thought it would just be a case of redecorating and re-upholstering the seats. But when we got an estimate in it came to ten thousand pounds just to paint the entrance foyer, because they'd have to remove that horrible artex paper without damaging the ornate plasterwork."

Oh... I quite like that paper. But then I guess it's not a feature of my workplace.

"It's out of keeping with the character of the building. It was stuck up in the sixties and it's almost as bad as the carpet."

I have to admit I've never noticed the carpet. Must be something to do with spending most of the time sitting in the dark.

"When people walk into this cinema I want them to be gobsmacked and amazed. The plasterwork needs picking out; the auditorium could become "splendid", and we'd also be in a position to provide some sort of cafe. Originally I thought of the basement as an ideal situation, but it turns out that in the 1950s this great long canopy that was on the side of the building towards Brudenell Rd was taken down. It was glass and wrought iron and very beautiful. With it being an existing structure, as far as the plans are concerned, we're trying to raise enough money to put it back. It'll have to be bullet proof glass, of course, or something else unbreakable."

Good plan. An alternative venue for students of dubious application to spend smoky afternoons. But apparently the appeal is meant to be broader.

"We want to screen films earlier. But when people finish work they don't want to drag straight out to the cinema at six o'clock. At the moment there's no added value here. It's not like you're in town and you can go for a cup of coffee or a bite to eat while you're waiting for the film to start. We're getting people from Otley, Ilkley and even further turning up now, because of the films we're showing. But they're not going to keep coming back unless we do something for them."

"The foyer was all budgeted and paid for by Robins before

Christmas. But then we found out about this European heritage money, and didn't want to do too much until the plans were drawn up and forwarded, incase we prejudiced our chances by looking too smart."

Bit like asking for a hand out whilst wearing a pair of Guccis. But whatever else changes in the Hyde Park, isn't it true that there'll always be at least one person who won't be able to keep away. I speak, of course, of the alleged Hyde Park haunting. Woooooooooooooooooooo!

"Geoff seems to think that it is the old fireman from years and ago (see piece opposite). He told stories about hearing footsteps on the stairs and doors slamming when he was in the canopy outside. And at the time I just thought: oh, that's nonsense. It's just an old building - it has its idiosyncracies and creaks and groans. But having said that, on a couple of occasions I've seen it myself now and I'm inclined to think there's a little more in it than that!"

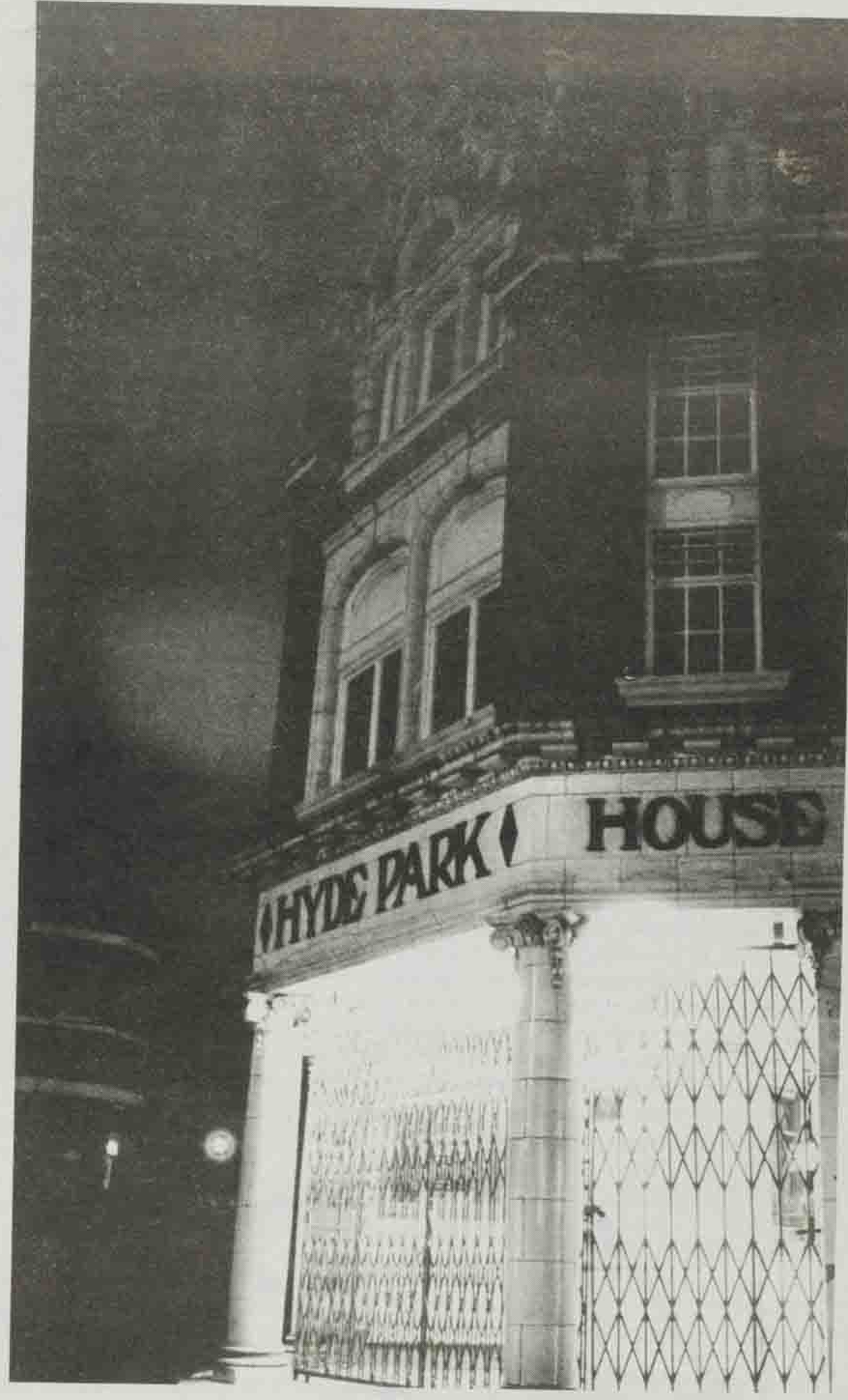
"You get things like somebody calling your name - shouting for you - at the top of the stairs when you know there's no one there. And my gloves keep disappearing. I'll put them down and then, a few moments later, find them twenty yards away. Once the cleaner found them on the stairs of the left circle - and I never go that way, especially with what happened when the BBC were filming here."

"When they were filming *First of the Summer Wine*, there was a bunch of men hawking gear in and out and setting up in the auditorium. There was a very burly camera man who took his gear up to the top left of the auditorium, and when he came down he was ashen. I wasn't here, but apparently he was inconsolable: there was no way he'd go back up there. He was shaking and crying - white faced."

"But the most spectacular occasion was when we had the builders and electricians in for the box-office and the rewiring. I came in and because there had been so many people around I just assumed there were people in the building. It was getting towards dusk and the entrance hall lights were off, so the only light was from the vestibule outside. And as I came in I saw this guy walk through the foyer in a long coat and black hat and disappear into the toilet. I assumed he was an electrician, so I just went up to my office. Then I heard all this clattering so I came straight down again and it was the workmen coming back from getting supplies. So there had been nobody in the building except myself and whatever that was."

"I think he's just letting you know that he's here. There's nothing really sinister about all this. I mean, the building's got a lovely atmosphere and I don't mind being here on my own. In fact sometimes I prefer it."

On the *Scooby Doo* scale it has to be admitted that these stories are strictly of the girl-guide camp-fire variety. No ectoplasm, no phantasmagorical hysteria. But they are also strangely appropriate to the building itself - easily mistakable for the day-to-day but quietly surprising. And if you can suspend your disbelief again - which is after all the Hyde Park's stock-in-trade - in order to maximise appreciation of the place, they're a real addition to the myth.





# Postcards From

Adam Pernak is writer-in-residence at the West Yorkshire Playhouse. He has won the Royal Court Young Writer's Festival and was nominated for the Writers Guild Award for Best Fringe Play. His new play is *Postcards From Rome*, a comedy now showing at the West Yorkshire Playhouse.

For Adam Pernak, writing plays is a vocation that beckoned to him early on in life: at the age of ten, he was inflicting on his schoolmates his theatrical creations during assembly, with topics including such cult figures as Dennis the Menace and Bananaman. Like another Steven Berkoff, he not only wrote the things but starred in them as well; but things didn't get serious until he was about seventeen, when plays such as Chekhov's *Uncle Vanya* and Caryl Churchill's *Top Girls* left him fascinated, wondering whether he too could come up with something of his own.

He then became a student at Warwick University (reading English and American Studies), and it was during that time that he wrote his first play, *Blind Voyeurs*. It was performed on student radio - and no one listened to it. But this did not deter Adam; his next play, *Killers*, was staged as a student production, and he had the masterstroke of sending the script to the West Yorkshire Playhouse and the Royal Court theatre. Replies were received within three days: Royal Court decided to stage *Killers*, and The Playhouse wanted to be his patron. Adam Pernak had managed to get his foot in the door.

Despite claiming he is a non-celebrity who dwindles into unimportance next to Mark and Steven McGann (who starred in *Killers*), 23-year-old Adam is a friendly, intelligent and unpretentious man who has come a long way - and it looks like there's a long way ahead too. But doesn't his young age predispose people when they approach his plays? Well, not everybody knows his age to start with; it's usually critics and interviewers who are concerned with such trivia. But it does provoke curiosity: does someone so young have something to say already? Adam himself confesses he does feel naive sometimes, especially when working with experienced actresses such as Ann Firbank (who plays in *Postcards from Rome*), who refers to him as "a boy".

*Killers* was a sombre play, its plot revolving around two brothers who both become killers in different ways (one in the Gulf, another in a dispute) and the effects on their parents' marriage. *Postcards from Rome*, on the other hand, is a light-hearted comedy about the way people's behaviour changes during holidays: Carol and Shell, two factory girls from Lancashire, go on a package holiday to Rome and have various encounters with a stuffy middle-aged man and his ailing wife, as well as a mysterious solicitor who is hiding something. Despite the overall emphasis on comedy, the play also exposes the various ways in which holidays can change one's perspective on life. The fresh backdrop serves as a step taken

Adam Pernak is the newest thing at the West Yorkshire Playhouse, where Rea Podas talked to him about Bananaman, being 23 and the British abroad. All that was missing was the sunshine and the post.



Sue Devaney as Carol

Photo: Simon Warner

At the West Yorkshire Playhouse until 2 April

back from things which in everyday life are too close for us to evaluate. In explaining this phenomenon, Adam quotes Fellini: "when people go to Rome, they get a sense of rebirth". Adam should know: like his heroines, he too has been on a package trip to Rome, and has felt the special atmosphere that brings out one's impulsive streak. The factory life is also something he is no stranger to: having done temping work in a Wakefield lipstick factory, he encountered the atmosphere of the canteen, which he describes as "a woman/girl domain, in which a man feels like an eavesdropper". He has made the girls from Wigan, because he has lived there, and has noticed an attitude of "emotional honesty and bluntness" which appealed to him. On the whole, the play investigates the idea of the British abroad, each with his or her own "emotional baggage". They come into contact with people whom they would never have normally met - the class system would have seen to that; and when they do, things are never quite the same again.

Adam Pernak remarks that men in his plays come out quite badly in relation to women, and compares his approach to that of playwrights like David Mamet, who is more sympathetic towards his "men behaving badly". Is he a "new man" himself? I ask. He just laughs. On a more serious note, though, it is always a danger for a writer to end up creating stereotypes: the reserved middle-aged, middle-class Englishmen; the bubbly working-class girls whose no-nonsense sincerity sorts them out, etc. How does Adam avoid this trap? "Well," he muses, "the secret lies in writing honestly, in trying to put down what you think would happen instead of forcing it; this should hopefully result in believable characters."

Adam is currently working on *True Love* for the Royal Court Theatre; the play isn't finished yet, but is already sounding quite promising. It tackles the recently-publicised problem of celebrity stalkers: having done his research by stalking a few celebrities himself, Pernak attempts to go into the world of both the stalker and the stalked (a well-known TV actress) and show both sides of the coin before the final confrontation. Adam himself has not been stalked (yet), but says it's really quite scary, getting letters from strangers who assume familiarity on the evidence of having seen one of his plays.

Any long-term plans? Well, he'd like to have his own theatre, a small one, probably in the North. And he'd like to encourage feedback from the audience: the Playhouse's "OutLoud" sessions, where the audience have a dialogue with the writers as to what kind of plays they'd like to see, have been a big success. In the not-so-distant future, he will be writing another play for the Playhouse, and will be collaborating with American director Devan Dickson as part of the BBC's "Screen 2" season. Adam Pernak has come a long way since Bananaman.

## A Playwright



# Nasal Assault

## Stage

**Cyrano De Bergerac**  
Raven Theatre LUU

"There's nose business like show business..." to twist a lyric, and if the song rings true, then this perfectly-produced proboscis is the hooter to top the lot. Edmond Rostand's play about the nasally-challenged romantic swordsman-poet was first brought to life in 1897, but next week, LUU Theatre Group will be swashing their buckle around the Raven Theatre with the superb Anthony Burgess translation.

The play, set in Paris in 1640, tells the story of Cyrano De Bergerac, a man with a passion for verse, swordsmanship, large handkerchiefs, and his cousin, the beautiful Roxanne. Unfortunately, due to the rhinotic protuberance in the middle of his face, he hasn't the courage to approach her and declare his love. Before he can work up the will, he finds that she has fallen in love with Christian, a handsome young man from Normandy with a normal size nose.

Fate deals Cyrano another blow to the bonce as Christian has been assigned to his own guard company, and Roxanne asks Cyrano to look after him. Unable to refuse her wishes, this he duly does, but takes on more than he bargained for when he agrees to write love letters to Roxanne for the poetically inept Christian.

Cyrano even goes so far as to tell the intellectually limited Christian what to say to his cousin when the two are alone together, and to his great disappointment, his efforts pay off, and Roxanne and Christian fall in love and get married. Happily, this foils the efforts of the villainous Comte De Guiche, who has also been attempting to seduce Roxanne, but unhappily, he then decides to send the pair off to fight in the war with Spain, with Christian & Roxanne's marriage



not yet consummated.

If you've followed the plot so far, then congratulations. Basically, this is a fast-moving comedy with a distinctly tragic edge, with love triangles spiralling out of control, and emotions being sacrificed for the good of others. A highly popular play, 'Cyrano De Bergerac' enjoyed a run in the West End last year, with Robert Lindsey in the title role, and Derek Jacobi has also portrayed the sizably-snouted one for the RSC in 1985.

Taking on the challenge for Theatre Group will be Jon Spooner, who's last performance was as the lead in 'Torch Song Trilogy', but you're most likely to compare his portrayal with that of the gorgeous Gallic god, Gerard Depardieu, who starred in the highly successful French film of the play.

If you've seen it, you'll know how

moving the language is, the subtitles having also been written by Anthony Burgess. And if you've somehow managed to avoid that film, then Steve Martin's updated version, 'Roxanne', starring himself and Darryl Hannah, tells roughly the same story, but replaces the guardsmen with firemen.

So for a night of passion, romance, poetry, dashing costumes, and the rhinoplastic efforts of the make-up department, get yourself down to the Raven Theatre any night at 6.00pm from Tuesday 15th to Saturday 19th March. Tickets cost just £3.00 (£2.50 for TG members), and are available every lunchtime from 12-2 on a stall in the LUU extension, down from the Porters' office, or on the door each night. It should be magnificent, but if you're sat on the front row, don't forget to duck when Cyrano turns your way...

# Fleshing It Out

## Stage

**The Merchant Of Venice**  
West Yorkshire Playhouse

What a mistake to make! A loan of three thousand ducats, which, if not repaid, will be exchanged for a pound of flesh, taken from any part of the anatomy... It really doesn't bear thinking about.

But this is the deal which drives the fast-moving action of Shakespeare's 'The Merchant Of Venice' - starting at the West Yorkshire Playhouse today. Set in sixteenth century Italy, a prosperous playground of the wealthy and titled, the play traces two intertwined strands of plot. For those of you who desire passion, the cause of the action is a bizarre marriage lottery, whereby the suitor's eligibility is judged entirely on his ability to choose between three caskets.

Somewhat 'boxed in' by this, her dead father's wish, Portia, the prize of the

competition, does not take her man problem lying down, as the saying goes... She's a woman with a mission, she knows what she wants, more importantly she knows what she doesn't want - and particularly sad specimens they are too - and she goes out to get her goal.

However, the contest gives rise to the bloody bargain between Antonio, a merchant, and the despised Jew and money-lender, Shylock. Snubbed and insulted by a society that has always tormented and rejected him, he sets out to really stick the knife in.

The show, which promises to be an easily understood "theatrical tale of love, revenge and justice" is not exactly groundbreaking in the casting department, but they all look good so I suppose you can't really argue. Nichola McAuliffe, who starred as Kate in "The Taming Of The Shrew" at the Playhouse last Spring plays Portia. She's also well known as 'Surgical Spirit's Sheila Sabatini.

Antonio if portrayed by Michael

Cashman, who can hardly even have had time to change after finishing his role as Herbie in 'Gypsy', once more at the Playhouse. In fact, Jane Arden, who played Gypsy Rose Lee herself, takes the role of Shylock's daughter. Just so long as they don't get confused and break into song...

However, if not unknown, there are at least some new faces descending on Leeds. Gary Waldhorn arrives to play the Jew after his role as Jacko's boss, Lionel, in 'Brushstrokes', which could be an interesting switch. And for all you women out there, Portia's lover is Richard Lintern, currently on screen as heart throb Daniel in 'The House Of Eliott', so go along and swoon if nothing else.

'The Merchant Of Venice' runs in the Quarry Theatre until April 23rd, with ticket prices starting at just £4. Overall it promises to be a fresh, original production of one of Shakespeare's less predictable plays, and well worth going to see.

Natalie Highwood

## Previews In Brief

**Wheatfields Hospice Charity Chariot Race, Sunday 20th March, Woodhouse Moor.**

Your chance to get Roman and raise loads of cash for a worthy cause in the process. Next weekend sees a sponsored romp around Woodhouse Moor, and teams are wanted to enter. Three people are required - two to pull and one to ride, and you should aim to raise £30 minimum in sponsorship. There are loads of prizes, including beer by the barrel-load. Contact Wheatfields on 787249 for an entry form.

**Leeds Tibet Week Events**

Saturday 12th :- 10am-4pm, Dayschool at Swarthmore Centre, Clarendon Road. Slide show, talks, & discussions.

Sunday 13th :- Tibet Fair in Granary Wharf, 10am-4.30pm. Goods, books, handicrafts.

Sunday 13th :- 'Lord Of The Dance, Destroyer Of Illusion' - video, Headingley Community Centre, 8pm.

Monday 14th :- 'Song For Tibet', video, Hopewell House, 173 Woodhouse Lane, 8.00pm.

Tuesday 15th :- 'The Ecological Destruction In Tibet', slide show & talk, ESS building, Room 9.12, Leeds Uni, 6.00pm.

Wednesday 16th :- Talk and course on Tibetan meditation, Friends meeting house, Street Lane, Roundhay, 7.30pm.

**Royal Philharmonic Orchestra, Leeds Town Hall, Saturday 12th March, 7.30pm.**

Pianist John Lill celebrates his fiftieth birthday by playing Brahms' Piano Concertos Nos. 1 & 2 and only then getting rip-roaringly pissed. Great gig, better party.

**Halle Orchestra, St George's Concert Hall, Saturday 12th March, 7.30pm.**

Alternatively, if you don't want to get Brahms & Liszt with John Lill, pop over to Bradford for a feast of Tchaikovsky. 'Capriccio Italien', Piano Concerto No.1, and excerpts from Swan Lake are all on the programme, so don your tutu and a long coat, or you'll get some very funny looks on the train.

**Sean Hughes, St George's Concert Hall, Wednesday 16th March, 8.00pm.**

Seanie's strange soapy show transfers to stage and stays stupidly surreal. Sud it, just go.

**'Chandralekha', The Sphinx Theatre Group, Studio Theatre LMU, Tues & Weds 15th & 16th, 7.30pm.**

Acclaimed journalist Amrit Wilson's first play examines the particular experience of being Asian in Britain today, and also plays havoc with my spell-checker. Creative, humorous and powerful, "Chandralekha lives out her many lives confronting Christian missionaries and macho comrades alike with a rare clarity of vision." Sounds excellent.

**Two Old Farts, City Varieties, Saturday 12th March, 7.30pm.**

Barry Cryer and Willie Rushton create a stink with their incontinent cabaret.

**The Dubliners, St George's Concert Hall, Friday 11th, 7.30pm.**

More old farts, but at least they can play some decent music.



## FRIDAY

### Clubs

**UP YER RONSON** at THE MUSIC FACTORY - Dance & garage, £6 NUS, 9.30pm to 3am.  
**DOWNBEAT** at THE MUSIC FACTORY - Hip-hop and acid jazz, £3.50 NUS, 9.30pm to 3am, £1 a pint.  
**TRIBE** at KICKY'S - Acid jazz, Funk & Dance.  
**LOVE TRAIN** at TOWN & COUNTRY CLUB - 70's night, £4.50.  
**ANYTHING GOES** at THE WAREHOUSE - Dance. Student night, £1 with flyer, cheap drinks.  
**SEX CASINO** at ARCADIA  
**DENIM & DANCE** at MISTER CRAIG'S  
**STOMP** at LMU - Indie, grunge  
**INCARCERATED** at SCRUMPIES - Alternative / hardcore night, £2.50 / £3.  
**TIME TUNNEL** at RIFFS - 60's night, £2.50 / £3.

### Stage

**WEST YORKSHIRE PLAYHOUSE** tel: 442111  
**QUARRY THEATRE**  
 'The Merchant Of Venice' - 7.30pm, from £4.  
**COURTYARD THEATRE**  
 'Postcards From Rome' - 7.45pm, from £4.  
**GRAND THEATRE** tel: 459351 / 440971  
 'Me & My Girl' - 7.30pm.  
**CIVIC THEATRE**  
 'The Mikado' - 7.30pm.  
**STUDIO THEATRE LMU** tel: 833134  
 Kaos Theatre present 'Hamlet' - 7.30pm, £4.50 / £3.00.  
**RILEY SMITH HALL LUU**  
 LUU Music Theatre present 'Jesus Christ Superstar' - 7.30pm, £3 / £4.  
**HARROGATE THEATRE** tel: 0423 502116  
 'Three Steps To Heaven' - 7.45pm, from £5.50.  
**ALHAMBRA** tel: 0274 752000  
 'Cats' - 7.30pm, from £10.  
**ALHAMBRA STUDIO**  
 Mark Hurst - 8.00pm, £6 / £3.  
**SHEFFIELD CRUCIBLE**  
 'Grapes Of Wrath' - 7.30pm.  
**SHEFFIELD LYCEUM**  
 'Romeo & Juliet' - 7.45pm.

### Music

**CITY VARIETIES**  
 The Country Kings - 8.00pm  
**THE DUCHESS**  
 Experimentations in Elastic Dub  
**THE DRUM**  
 Elsie Moon  
**ROYAL PARK**  
 Nonsense & Captain Jesus  
**THE GROVE INN**  
 Folk Club present Tom McConville  
**ST GEORGE'S CONCERT HALL**  
 The Dubliners - 7.30pm.

### Film

**PICTUREVILLE CINEMA**  
 In 'The Line Of Fire' - 5.45pm & 8.15pm  
**BFT1**  
 Century - 6.00pm  
 In 'The Name Of The Father' - 8.15pm  
**BFT2**  
 Night On Earth - 8.00pm

## SATURDAY

### Clubs

**THE COOKER** at ARCADIA - Jazz / soul / funk, featuring DJ EZ.  
**TOP BANANA** at THE TOWN & COUNTRY CLUB - 80's night.  
**MAINSTREAM** at MISTER CRAIG'S  
**BACK TO BASICS** at THE MUSIC FACTORY - Dance.  
**THE LIZARD CLUB** at RICKY'S - Best of Rock, £3 / £2.50, 10pm to 2am.  
**THE POWER HOUSE** at THE GALLERY - 9pm to 2am, £6 / £7, casual dress.  
**ALTERNATIVE / INDIE** at SCRUMPIES - 12-6pm, all afternoon  
**VAGUE** at THE WAREHOUSE - £5, cross-dressing.  
**SATURDAY BOP** at LMU - £2 / £4 guest.

### Stage

**WEST YORKSHIRE PLAYHOUSE**  
**QUARRY THEATRE**  
 'The Merchant Of Venice' - 8.00pm  
**COURTYARD THEATRE**  
 'Postcards From Rome' - 3.00pm & 7.45pm.  
**GRAND THEATRE**  
 'Me & My Girl' - 2.30pm & 7.30pm  
**CIVIC THEATRE**  
 'The Mikado' - 2.30pm & 7.30pm.  
**CITY VARIETIES**  
 'Two Old Farts', Barry Cryer & Willie Rushton - 7.30pm.  
**RILEY SMITH HALL** as Friday  
**HARROGATE THEATRE** as Friday  
**ALHAMBRA**  
 'Cats' - 2.30pm & 7.30pm.  
**SHEFFIELD CRUCIBLE**  
 'Grapes Of Wrath' - 2.30pm & 7.30pm.  
**SHEFFIELD LYCEUM**  
 'Romeo & Juliet' - 2.00pm & 7.45pm.

### Music

**TOWN & COUNTRY CLUB**  
 The Wonderstuff - 7.00pm  
**LEEDS TOWN HALL**  
 Royal Philharmonic Orchestra play Brahms' Piano Concertos 1 & 2 - 7.30pm.  
**ST GEORGE'S CONCERT HALL**  
 Halle Orchestra play works by Tchaikovsky - 7.30pm.  
**NEW BEEHIVE INN CELLAR, BRADFORD**  
 The Cajun Aces - 8.00pm, £4 / £2.  
**THE DUCHESS**  
 Archers Of Loaf  
**THE DRUM**  
 Fail Safe  
**THE GROVE INN**  
 Legs Bisto  
**ROYAL PARK**  
 Post Modern Egg  
**PARKINSON COURT**  
 University Of Leeds Symphony Orchestra play works by Saint-Saens, Antony Whyton, Berlioz & Tchaikovsky - 7.30pm.

### Film

**PICTUREVILLE CINEMA**  
 In 'The Line Of Fire' - 5.45 & 8.15  
**BFT1**  
 Century - 6.00, In 'The Name Of The Father' - 8.15  
**BFT2**  
 Night On Earth - 5.30 & 8.00

## SUNDAY

### Stage

**CITY VARIETIES**  
 Billy Pearce Charity Concert in aid of Wheatfields Hospice - 7.30pm.  
**CIVIC THEATRE** as Friday

### Music

**CAFE MEX**  
 The Duf Club, 7pm onwards, £1 on door, with guest DJs Mark Jones & Taj Dhami playing Soul, jazz & funk.  
**THE GROVE INN**  
 Jim Murray & Martin Fletcher (lunchtime)  
 The Jon Strong Band (evening)  
**ST GEORGE'S CONCERT HALL**  
 The Wonderstuff - 7.30pm

### Film

**SHOWCASE CINEMA**  
 27 Gelderd Road, Birstall. Tel: 0924 420071  
 Tickets £4.25 / £3.00 NUS  
 Remains of the Day  
 A Bronx Tale Aladdin  
 Schindler's List Cool Runnings  
 Wayne's World 2 My Life  
 On Deadly Ground  
 Philadelphia  
 Free Willy  
 The Pelican Brief  
 In The Name Of The Father  
 Age Of Innocence  
 The Three Musketeers  
 Mrs Doubtfire

**COTTAGE ROAD CINEMA**  
 Cottage Road, Far Headingley. Tel: 751606

**LOUNGE CINEMA**  
 North Lane, Headingley. Tel: 751061

**HYDE PARK PICTURE HOUSE**  
 Brudenell Road, Leeds 6. Tel: 752045  
 Orlando - Fri to Sun, 6.30pm, plus Sat & Sun 3.00pm  
 Bhaji On The Beach - Fri-Sun 8.30, Mon - Thurs - 6.30  
 Late show Fri 11th - Reservoir Dogs  
 Late show Sat 12th - True Romance  
 Three Colours - Blue - Mon to Thurs 8.30pm.

**MGM MOVIE HOUSE**  
 Vicar Lane, LS1. Tel: 451031  
 Schindler's List - 2.00, 7.15  
 On Deadly Ground - 1.00, 3.20, 5.45, 8.30  
 The Pelican Brief - 1.15, 5.05, 8.00  
 Free Willy - Sat & Sun only, 1.00, 3.00

**ODEON - See Monday**

**PICTUREVILLE CINEMA**  
 Dr Zhivago - 7.00pm

**BFT1**  
 In 'The Name Of The Father' - 5.45 & 8.15

**BFT2**  
 Night On Earth - 5.30 & 8.00

## MONDAY

### Clubs

**PHUX** at MISTER CRAIG'S - Student night, £2.50 entry.  
**THE WORLD** at RITZY'S - Student night, £1 a pint.  
**UP THE JUNCTION** at THE GALLERY / RICKY'S / ARCADIA - Student night, £1.50 before 10.30pm, £2.50 after, 80p pint (£1 in Arcadia), 80p double, £1.50 'Mad Dog' - music inc. house, garage, indie, & funky groove.  
**STUDENT NIGHT** at YEL - £1 a pint, £1 spirits.

### Stage

**WEST YORKSHIRE PLAYHOUSE**  
**QUARRY THEATRE** as Friday  
**COURTYARD THEATRE** as Friday  
**GRAND THEATRE** as Friday  
**CIVIC THEATRE** as Friday  
**CITY VARIETIES**  
 Andrew Newton, hypnotist - 8.00pm.  
**ALHAMBRA**  
 'Cats' - 7.30pm.

### Music

**THE DUCHESS**  
 The Blueflies  
**TOWN & COUNTRY CLUB**  
 Daryl Hall  
**BELUSHI'S**  
 Wes Martini  
**THE DRUM**  
 Pepper Pots  
**HOLY TRINITY CHURCH**  
 String Serenade - 1.05pm, free.

### Film

**ODEON CINEMA**  
 The Headrow - Tel: 430031  
 Philadelphia - 2.00, 5.00, 8.00  
 My Life - 1.30, 5.25, 8.15  
 Cool Runnings - 1.25, 3.50, 6.05, 8.30  
 Mrs Doubtfire - 1.55, 5.10, 8.05  
 The Age of Innocence - 1.25 (Mon to Fri only), 4.50, & 7.50 (not Mon)  
 The Three Musketeers - 1.25on Sat & Sun only  
 Much Ado - Thu only, 1.55, 5.10, 8.05  
 The Rocky Horror Picture Show - 11.00  
 Philadelphia - 10.40  
 True Romance - 10.50  
 Reservoir Dogs - 10.55  
**PICTUREVILLE CINEMA**  
 Raining Stones - 6.00 & 8.15  
**BFT1**  
 In 'The Name Of The Father' - 5.45  
 Bhaji On The Beach - 8.15  
**BFT2**  
 Naked - 5.40 & 8.00

### Telly

'Coronation Street' (ITV, 7.30pm) - Kevin & Sally have a Mother's Day shock when they discover they're both descended from a sea cucumber called Norman. 'Northern Exposure' (C4, 10.00pm) - Chris's friend & mentor dies, and he must decide what to do with the remains. Burying them is of course, far too easy.

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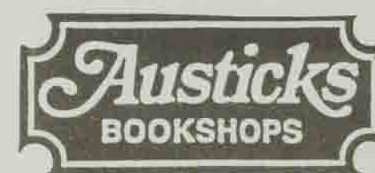
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## TUESDAY

### Clubs

**BEAT SURRENDER** at THE MUSIC FACTORY - 60's to 90's. £2.50 on door, £1 a pint.  
**THE ROOST** at ARCADIA - Live jazz. £2 admission, £1 a pint.  
**DECADENCE** at SCRUMPIES - Gothic / Alternative.  
**HELL RAISER** at THE OBSERVATORY - Rock night, 8-12.  
**MELT** at ASHFIELDS (Merrion Centre) - 10pm to 2am, £2 entry, £1.20 bitter / lager, £1.30 cider.  
**GORGEOUS** at LEEDS UNI HMB

### Stage

**WEST YORKSHIRE PLAYHOUSE**  
GRAND THEATRE as Friday  
COURTYARD THEATRE as Friday  
GRAND THEATRE as Friday  
CIVIC THEATRE as Friday  
CITY VARIETIES as Monday  
STUDIO THEATRE LMU  
The Sphinx present 'Chandrellekha' - 7.30pm, £4.50 / £3.00.  
**RAVEN THEATRE LUU**  
LUU Theatre Group present 'Cyrano De Bergerac' - 6.00pm, £3 / £2.50.  
**HARROGATE THEATRE** as Friday  
ALHAMBRA as Friday  
SHEFFIELD LYCEUM  
'Pickwick' - 7.45pm.

### Music

**LEEDS TOWN HALL**  
Lunchtime Organ Music - 1.05pm, free.  
**THE DUCHESS**  
Compulsion, Shed  
**BELUSHI'S**  
A Taste Of Honey  
**THE GROVE INN**  
Jam Session  
**THE DRUM**  
Nectar 3  
**LEEDS METROPOLITAN UNI**  
St Etienne  
**WHITKIRK PARISH CHURCH**  
Carmina Quartet play works by Haydn, Schubert & Szymanowski - 7.30pm.  
**TOWN & COUNTRY CLUB**  
Al Stewart

### Film

**PICTUREVILLE CINEMA**  
Raining Stones - 6.00  
The Man Who Fell To Earth - 8.15

**BFT1**  
In The Name Of The Father - 5.45  
Bhaji On The Beach - 8.15  
**BFT2**  
Naked - 5.40 & 8.00

### Telly

'The Oprah Winfrey Show' (C4, 5.00pm) - Some jerk has a 94% accurate Marriage Laboratory which predicts whether relationships will last. Several couples get divorced immediately to save time.

## WEDNESDAY

### Clubs

**DIG!** at THE GALLERY / ARCADIA - 10pm to 2am. Live jazz / latin / funk / soul / hip-hop.  
**CIRCUS CIRCUS** at THE MUSIC FACTORY - 3 floors of pop, 60's to 90's, £1 a pint.  
**70'S NIGHT** at YEL  
**BLACK LODGE** at SCRUMPIES - Hardcore / alternative, 10pm to 2am, £2 / £1.50.  
**A CLUB CALLED COLIN** at LEEDS METROPOLITAN UNIVERSITY - £4 on the door, 9pm to 2am.  
**NORTHERN EXPOSURE** at RICKY'S

### Stage

**WEST YORKSHIRE PLAYHOUSE**  
QUARRY THEATRE as Friday  
COURTYARD THEATRE as Friday  
GRAND THEATRE as Friday  
CIVIC THEATRE as Friday  
CITY VARIETIES as Monday  
STUDIO THEATRE LMU as Wednesday  
**RAVEN THEATRE LUU** as Tuesday  
**HARROGATE THEATRE** as Friday  
**ALHAMBRA**  
'Cats' - 2.00pm & 7.30pm.  
**ST GEORGE'S CONCERT HALL**  
Sean Hughes - 8.00pm, from £8.00.  
**SHEFFIELD LYCEUM**  
'Pickwick' - 2.00pm & 7.45pm.

### Music

**CLCM RECITAL ROOM**  
Chamber Music Recital - 7.30pm, £3 / £1.50.  
**YORK UNIVERSITY**  
University Choir & Orchestra play Strauss & Mahler - 8pm.  
**ALHAMBRA STUDIO**  
Soprano / piano recital - 1.05pm, free.  
**THE IRISH CENTRE**  
Goats Don't Shave  
**THE DUCHESS**  
Paw & Headswim  
**BELUSHI'S**  
The Price Of Ivory  
**THE GALLERY**  
DIG!  
**THE GROVE INN**  
Al Dickinson  
**THE DRUM**  
Unsophisticated

### Film

**PICTUREVILLE CINEMA**  
The Man Who Fell To Earth - 5.30  
Raining Stones - 8.15

**BFT1**  
Bhaji On The Beach - 6.00  
In The Name Of The Father - 8.15

**BFT2**  
Naked - 5.40 & 8.00

**IMAX** - Titanic - 8.00pm.

## THURSDAY

### Clubs

**LOADED** at THE MUSIC FACTORY - Indie / dance / dub / hip-hop / psychedelia - £2 / £2.50.  
**ROCK NIGHT** at THE WAREHOUSE - £2 before 11pm.  
**THE MILE HIGH CLUB** at RICKY'S / THE GALLERY / ARCADIA - 70's disco.  
**PARTY NIGHT** at MISTER CRAIG'S - £1 before 12pm.  
**BANANAS** at RITZY'S - £1 a pint.  
**STUDENT NIGHT** at STOGGY'S - Free before 11pm, £1 after, 10pm to 2am.

### Stage

**WEST YORKSHIRE PLAYHOUSE**  
QUARRY THEATRE as Friday  
COURTYARD THEATRE as Friday  
GRAND THEATRE as Friday  
CIVIC THEATRE as Friday  
CITY VARIETIES as Monday  
STUDIO THEATRE LMU  
Scarlet Theatre present 'Paper Walls' - 7.30pm, £4.50 / £3.00.  
**RAVEN THEATRE LUU** as Tuesday  
**HARROGATE THEATRE** as Friday  
**THEATRE IN THE MILL**  
BUTG present 'Muder!' Murder? - 7.30pm, £3 / £2.  
**ALHAMBRA** as Friday  
**ST GEORGE'S CONCERT HALL**  
Taras Cossacks - 8.00pm, from £7.00  
**SHEFFIELD LYCEUM** as Wednesday

### Music

**CLOTHWORKERS CONCERT HALL**  
Serenades For Wind - 1.10pm, free.  
**THE GROVE INN**  
St Patrick's Night with Slur  
**ROYAL PARK**  
Bloodshot  
**THE DUCHESS**  
Done Lying Down  
**THE DRUM**  
Malicious Pillows

### Film

**PICTUREVILLE CINEMA**  
Unforgiven - 5.30 & 8.15

**BFT1**  
In The Name Of The Father - 5.45  
The Servant - 8.15  
**BFT2**  
Orlando - 6.00 & 8.00

### Telly

'Beloved Country' (BBC2, 9.30pm) - South African nurse with a passion for Ballroom Dancing. And that's the truth. Let's hope she doesn't get the two mixed up, eh folks?!  
'Running The Halls' (C4, 6.30pm) - Yet another US comedy series about primary-coloured kids with day-glo socks, cute dimples, and an informed and caring attitude to world crises.  
'The Great Outdoors' (C4, 8.30pm) - Isn't so f\*\*king marvellous when you're hanging upside down suspended in it by a bungee rope.  
'The Wonder Years' (C4, 6.00pm) - Kevin & Winnie DO EE. Bet that makes you watch. Pervies.

## TV FILMS

**Friday 11th March :-**  
'Uncle Silas' (C4, 2.00pm) - Moody Victorian thriller to fill those long-lectureless Friday afternoons. Plenty of dark interiors and harassed heroines. My life on film.  
'A Streetcar Named Desire' (BBC2, 12.15am) - The Marlon Brando version of the Tennessee Williams play is still worth watching over 40 years later. Brando plays Stanley Kowalski, and struts around in a sweaty T-shirt insulting everyone. U2 provide the soundtrack. Not.

**Saturday 12th March :-**  
'42nd Street' (BBC2, 12.15pm) - Tap your way down the avenue I'm taking you to-oo, forty-second street and join us, 'cos we're in the money - we've got a lot of what it takes to get along. Choreography by Busby Berkeley makes this backstage musical buzz even after 60 years.

'In Broad Daylight' (BBC1, 11.15pm) - Brian Dennehy as a nasty piece of work who terrorises an old couple. In broad daylight, presumably.

**Sunday 13th March :-**  
'Never So Few' (BBC2, 3.00pm) - Steve McQueen & Frank Sinatra fight the Japanese in Burma to take your mind off your furry tongue and blistering hangover.

'The Godfather Part 2' (C4, 9.00pm) - More Robert De Niro, this time joined by Al Pacino, and directed by Francis Ford Coppola, and still chillingly brutal, it says here. Apparently even better than part 1, but I'm a big scaredy cat who doesn't like blood, so I'll have to take their word for it.

'Salesman' (BBC2, 11.30pm) - Fly on the wall documentary about Bible salesmen. These flies on the wall make a helluva lot of films, don't they, in between making all their documentaries.

**Tuesday 15th March :-**  
'Dead Calm' (BBC1, 9.30pm) - Nicole Kidman & Sam Neill take on board smooth-talker Billy Zane, and discover a whole new meaning to choppy seas...

'Hedd Wyn : The Armageddon Poet' (C4, 10.35pm) - The first British film to be nominated for a best Foreign Film Oscar, this is the true story of a young Welsh poet who died in the World War 1 trenches. Beautifully sad.

**Thursday 17th March :-**  
'East Of Sumatra' (BBC2, 6.00pm) - Jeff Chandler plays an engineer who flies up Anthony Quinn's nose on his native tropical island. Or something like that. Absurdly good.

'The Lady From Yesterday' (ITV, 12.20am) - has disappeared, leaving nothing but a pile of crumpled bed sheets. Why do people keep filming my life story?

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# Get Stuffed

# Triumphant Harold

## Music

**The Wonderstuff**  
Town & Country Club  
St George's Concert Hall  
St Etienne  
Leeds Metropolitan University

Fans rejoice, and groupies scream! Our own little corner of the North of England is graced this weekend by those lovely Stourbridge boys, The Wonderstuff, who'll be playing one gig in Leeds and one in Bradford, to give you more chance to get your hands on some tickets.

What can I tell you that you don't already know? They're huge, they're exciting, they're probably already sold out. They've got four brilliant albums to their credit, as your record / CD collection should proudly prove, and for just a tenner, you get to see this eight-legged groove machine live in the flesh.

The dates are as follows; Saturday night (12th) sees them wowing the Town & Country Club in Leeds, and then on Sunday (13th) they'll be over in Bradford at the St George's Concert Hall. Both nights start at 7.30pm.

Meanwhile, in our own fair Metropolitan University, we are being treated to a return visit by those pop giants St Etienne. After last year's sell-out show, you can guarantee tickets will be in hot demand



again, so get yours quick. With any luck, now that they've got another album under their belt, you should get a little more live music for your money, but however long they play for, it'll be pure popstastic pleasure this Tuesday night.

And finally, a quick plug for a gig at the Irish Centre this Wednesday. Top of the Silly Band Name list are Goats Don't Shave, and they'll be bringing their vibrant, powerful, and hairy performance back to Leeds, after their successful visit with the Murphy's Lore Music Tour.

## Music

**University Of Leeds Symphony Orchestra**  
Parkinson Court

If your other senses are feeling rather belittled by the enormous nose on page 17, then give your ears a real treat this Saturday, and take them to this term's concert by the University Symphony Orchestra. Before Christmas, they wowed the Parkinson Court with a brilliant programme, and now return to do the same with an incredible variety of work.

This concert, on Saturday 12th at 7.30pm, again in the Parkinson Court, features four pieces, from Saint-Saens, Berlioz, Tchaikovsky, and a new commission by 3rd year music student Antony Whyton. It promises to be an excellent evening's music.

Things kick off with 'Danse Macabre' by Saint-Saens, which was booed and whistled so harshly at its premiere that the composer's mother fainted. Open your mind however, and this symphonic poem, which began life as a song, will take you on an eerie ride round a churchyard, with skeletons dancing to the music of Death and his fiddle, and lead you trembling to the cock-crow and the relief of the morning.

It will also lead you into the next piece, which is the new work by Antony Whyton, 'Fanfare and Chaconne For Orchestra'. Specially commissioned by the Symphony Orchestra itself, the piece blends

contemporary styles with the traditional forms of fanfare and chaconne, with the inspiration of Stravinsky noticeable in the chaconne. To see whether the University's own music department can produce works which hold their own against established favourites, this is the perfect opportunity.

Next on the bill is a bit of a rarity - a viola solo. Not the most popular of lead instruments, the viola (and the soloist Alison Gilchrist) get their chance to shine in Hector Berlioz's 'Harold In Italy', an unusual symphonic work inspired by the composer's 15 month trip to the country. Originally, the piece was meant to be a viola concerto which the virtuoso Paganini had asked Berlioz to write; instead, to Paganini's disapproval, Berlioz produced four beautiful movements recollecting his wanderings in the Italian countryside, using, as he put it, the viola "as a sort of melancholy dreamer".

Finishing off the evening will be a performance of what Tchaikovsky himself believed to be his best work, his Symphony No. 6 in B Minor, 'Pathetique'. This mysterious and masterful work typifies our idea of the Romantic Symphony, with four movements planned around a secret programme set by the composer himself, which still remains undeciphered. Written close to his death, Tchaikovsky noted on an early draft of the score that 'the ultimate essence of the plan of the symphony is life', and the work seems to be a deeply personal expression of the composer's feelings.

Altogether, a fantastic programme of music which should make for a superb evening's entertainment.

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**on**

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# Souper Dooper

video

**In The Soup** - Juliette Garside  
**The Story of Qui Ju** - Stuart Davies  
**Blue** - Akin Ojumu  
**Jamon Jamon** - Juliette Garside

review

Alexandre Rockwell's Hollywood production *In the Soup*, winner of the 1992 Sundance Festival Grand Jury Prize, stars Steve Buscemi of "The Dogs" - as they now appear to call themselves. He plays Adolpho Rollo who dreams of making his first film and will go to any lengths for his art, even stripping off for a naked chat show - hosted by Jim Jarmusch in a cameo performance for that extra pinch of cult credibility.

When Adolpho introduces himself as "brought up by Feodor Dostoevsky and Frederick Nietzsche", you know it's time he had a good shaking. That's exactly what he gets when producer/gangster Joe (Seymour Cassel) materialises like a fairy godmother, with women, wads of cash and psychotic Skippy the haemophiliac brother in tow.

Why it flopped on the big screen

remains a mystery to me. It's as untinseltown as they come, unpredictable and blackly comical. Treat yourself.

*The Story of Qui Ju* is a very simple film. Simple plot, simple style. Qui Ju's husband has been assaulted by the village chief. She wants the chief to apologise and, when he refuses, she takes her case to successively higher authorities.

The authorities invariably offer cash based compensations to the couple but Qui Ju rejects these. The stubborn repetition of the charges, involving long journeys for the heavily pregnant Qui, creates an opposition between the patriarchal artifice of the law and the poignantly simplistic desire for justice.

Shot in a documentary style *The Story of Qui Ju* conveys powerful emotions and equally strong messages. To call it a parable is perhaps reductive. It is a neat

portrayal of a very human situation, one that is not confined by the boundaries of Chinese village life.

Casting aside the normal cinematic conventions in *Blue*, his last film, Derek Jarman seeks to minimise not utilise the visual effect of the screen. Using a plain blue backdrop as his only prop, Jarman introduces snatches of poetry, recollections about himself and almost casual references to the HIV virus which ravaged his body but left his mind strikingly lucid.

The underlying idea behind the film is commendable, some passages are uniquely harrowing, unhindered by visual images that would dilute his message. Unfortunately, on the small screen the constant blue picture leaves plenty of opportunity for the mind and eye to wander, making you think that the project would have been better presented as a radio documentary rather than a film. Consequently, *Blue* is difficult to watch for all the wrong reasons while its strong moments are constantly obscured.

Catalan director Bigos Lune's *Jamon Jamon* is, like Almodovar's comedies, so fun and carefree it makes you wonder what the Spanish know and we don't. Perhaps they still haven't got over getting over Franco.



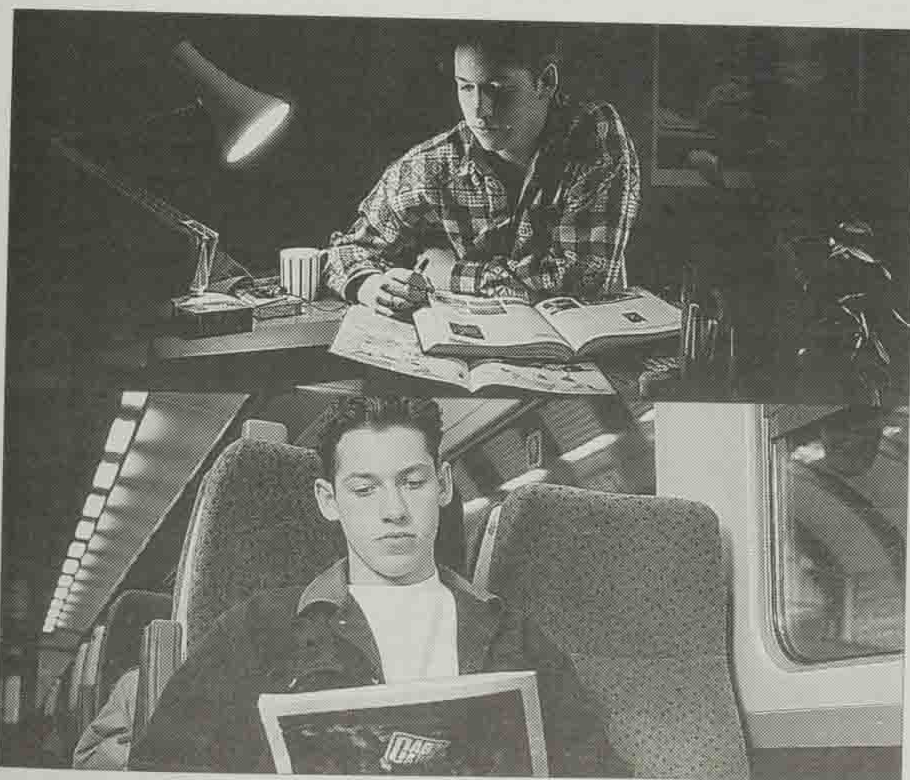
I asked you for a fag!

The fun begins when Jose-Louis' mother finds out he wants to marry Silvia the factory girl, and persuades Raul, the well hung Y-front model to seduce Sylvia away from her son. This sparks off a torrent of infidelities and exploits that will leave you dazed and amused.

The characters romp with irrespressible energy from naked bullfights to sex scenes with parrots, in a garnish of continuous visual and verbal puns on ham, garlic, olives and tortillas. a light and sexy dish, guaranteed to stir your appetite.

Videos courtesy of Village Video, Cardigan Road, Headingley

## IF YOU NEED A BREAK FROM YOUR TIMETABLE, STUDY OURS.



You know what they say about all work and no play. So, if you want a day out or to shoot off home or see friends for the weekend, you'll be pleased to know we've got a busy timetable too.

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For more information, ask at your Student Travel Shop or call Leeds (0532) 448133. When you fancy being somewhere else, we'll take you there.

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York	34	28 mins
Huddersfield	48	21 mins
Manchester Piccadilly	48	1 hour
Liverpool	15	1 hour 49 mins

\*TransPennine Express services

REGIONAL RAILWAYS



**BBC 1**

**BBC 2**

**ITV**

**CH 4**

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6.00 News and Weather  
6.30 Look North  
7.00 Home Truths about Tony Slattery, Whahey.  
7.30 Tomorrow's World  
8.00 Only Fools and Horses  
8.50 Song for Europe Preview 1994 You know you love it really. It's on again tomorrow.  
9.00 Nine O'clock News  
9.30 Love Hurts.  
10.20 "Dogs of War", Action film.  
12.00 "Night of Dark Shadows". Thriller film. Only one star.

6.00 Captain Scarlet And The Mysterons...  
6.25 The Man From UNCLE??? But I don't think it's related to Ben Elton. Who is Illya? Answer's on a postcard to LS. C/O Harriet.  
7.15 The Living Soap Three. New housemates get it on during the housewarming party.  
7.45 What The Papers Say... about John Rose's private life  
8.00 Public Eye  
8.30 Gardeners' World. Is full of green growing things.  
9.00 Red Dwarf. 'Thanks for the memory'. The crew wake up and realise they can't remember the last four days.  
9.30 Take My Mother-In-Law.  
10.20 Small Objects of Desire.  
10.30 Newsnight.  
11.15 The Fantasy Football League. Including bedroom shots of Ryan Giggs and Mark Bosnich.

6.00 News  
6.30 Cryer's Crackers. And you can't deny it.  
7.00 Celebrity Squares. People such as Bobby Davro, Ray Alan, and Lord Charles.  
7.30 Corrie. Curly finds himself in urgent need of a babysitter. Er, have we missed something?  
8.00 The Bill. 'Killjoys' A pirate radio station is mucking up Sun Hill's communications system.  
8.30 Street Legal.  
9.00 The Chief. Last in the series.  
10.00 News.  
10.40 Street Legal.  
11.35 Triumphs Of A Man Called Horse. What?  
1.10 Whale On. People of the sea unite.

6.00 Blossom.  
6.30 Happy Days.  
7.00 News.  
7.50 You Don't Know Me But...  
8.00 Faces of the Family. Series about the changing picture of the family unit.  
8.30 Brookie.  
9.00 Nature Perfected. And his name is Richard Fletcher.  
9.30 Home Improvement.  
10.00 Roseanne. Halloween. With a guest appearance by Sandra Bernhard.  
10.30 The Word. I feel trendy just watching it. Maybe that says something about me.  
12-10-1.40 "Love Letters". Romantic drama, starring Jamie Lee Curtis as a classical DJ who finds her love life mirroring that of her mother.

**BBC 1**

**BBC 2**

**ITV**

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5.35 Song for Europe Preview. All eight song are performed this coming Friday at 8pm.  
5.45 The New Adventures of Superman. 'Pheromone, My Lovely'.  
6.30 Noel's House Party. With guests Alf Garnet and racing commentator John McCrick.  
7.30 Big Break.  
8.00 Do The Right Thing. Vote SSWS  
8.45 Birds of a Feather. 'Okey-Cokey Karaoke'.  
9.15 That's Life!  
9.55 News.  
10.15 Match of the Day: the Road to Wembley. Highlights of today's FA Cup sixth-round ties.  
11.15-12.45 "In Broad Daylight".

5.25 Priests for Our Time. A live report from Bristol Cathedral, Where the Church of England ordains its first woman priest this weekend.  
6.30 Scrutiny. Its like Scruples, 'cept different.  
7.00 News and Sport. Followed by the weather by Suzanne Charlton and we think she's lovely.  
7.15 Crufts 1994. Terriers, Hounds and Gundogs.  
7.50 The Giant Awakes. It was Napoleon who inspired the title for this three-part view of China today by Michael Robinson, the first of which is called 'Moving the Mountain'.  
8.40 Unplugged. Pearl Jam in a performance from 1992. Should be excellent.  
9.15 Arena. This is about the new style of documentary that showed techniques never used before on TV.

5.10 Babewatch.  
6.00 You Bet!  
7.00 Barrymore. Now there's a genuine man.  
8.00 Inspector Morse. 'The Day of the Devil'.  
10.00 News.  
10.15 The Big Fight. See 'Punch up in the French Dept' by Sam Mountford.  
11.30 Gideon Oliver. The adventures of a globe-trotting anthropologist. Sounds good eh!  
1.15-2.10 Tour of Duty.

5.05 Brookie repeat.  
6.30 Right/(write) to reply. It's your SU/Leeds Student.  
7.00 A week in politics.  
8.00 Kingdoms in Conflict. A lovely sounding film about bald eagles in of north of America.  
9.00 NYPD Blue. Drama series set in the New York Police Department.  
10.00 Don't Forget Your Toothbrush. Chris Evans is becoming less annoying and the contestants do actually win prizes.  
11.05 United States of Television.  
11.50 One Night Stand: Sharp political comedy from Jimmy Tingle.  
12.20-4.00 Late Licence. But there is no 24hr office in Leeds.

**BBC 1**

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5.25 Antiques Roadshow. Yes, but how much is it worth?!

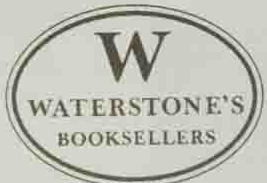
6.10 Yet more News.  
6.25 Songs of Praise. Halleluja, praise the Beeb for giving us such inspirational and joyful viewing.  
7.00 Honey for Tea. Felicity Kendal makes my day.  
7.30 Pie in the Sky. New series by makers of Lovejoy.  
8.20 "Dragnet". Hit detective spoof starring the stupendous Dan Aykroyd and Tom Hanks. Well, I liked it.  
10.00 News.  
10.15 Sunday Night Clive. Tony Curtis makes my mothers' day.  
11.00 Everyman. 'This land is Ours'. Jewish Fundamentalism in the wake of Hebron massacre  
11.40 Channel Hopping. Job hunting in Berlin. A must for I don't know who.

5.10 Rugby Special.  
6.10 The Natural World. 'The Toadskin Spell'.  
7.00 Crufts.  
8.00 The Money Programme. 'Jobs'.  
8.40 The Bafta Production Awards.  
9.50 Video Nation. The video diary goes nationwide as fifty people are given the chance to film their views on 'Money, Money, Money'. Ahha. Must be Funny. In a rich. See The Money Programme.  
10.40 Athletics. From the European Indoor Champions.  
11.30-1.05 "Salesman". Classic documentary by Maysles Brother is a funny an penetrating look at salesmen selling Bibles in 50's America.

6.30 "The Rescue". War action adventure in North Korea with Kevin Dillon.  
8.15 Anna Lee. Immature detective story thing.  
10.15 News.  
10.30 The South Bank Show. Dame Kiri Te Kanawa's 50th Birthday Concert.  
12.00-12.55 Urban Angel. Canadian newspaper drama. 'Smoke and Mirrors'.

6.00 Moviewatch. Reviews of "The Music of Chance", "Gunhed", and "La Crise".  
6.30 The Cosby Show. 'Grampy and Nunu'.  
7.00 Encounters. 'The Elephants of Timbuktu'. How people and animals could live in harmony. Maybe it has a message for all of us. Then again who cares! I do.  
8.00 The Goldring Audit. High financial programme.  
9.00 "The Godfather, Part 2". Gangster epic continuing a season of films starring Robert de Niro and Al Pacino.  
12.35-2.55 "La Nuit de Varennes". Drama set in the French Revolution. In French with English subtitles.

Reviewed by  
**Harriet Walker**



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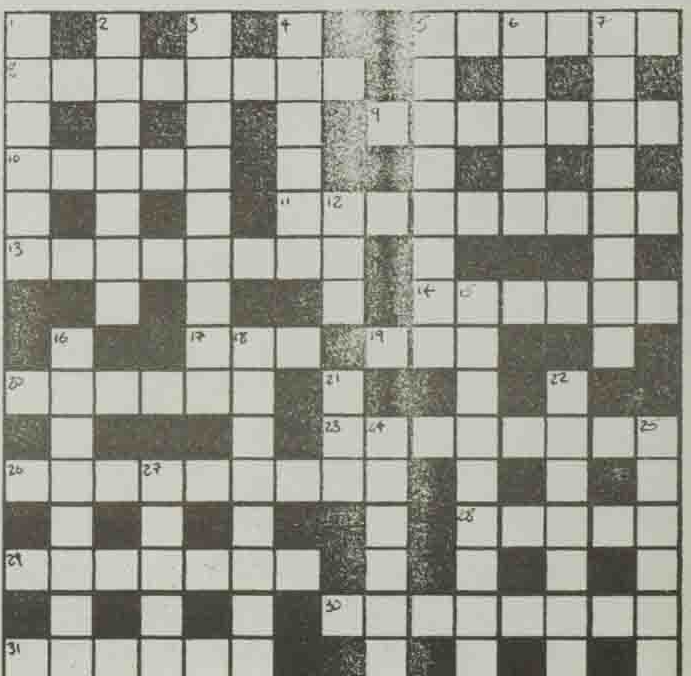
**Across :-**  
5. Quickness? Leave it out and stick with the salad! (6)  
8. Support for the ship came from the American pitch. (8)  
9. Ten cents away from scoop story - it's difficult to get hold of. (7)  
10. I'm Ste - I fall to pieces. (5)  
11. Death By Chocolate. (6,3)  
13. Leaves light drink? (5,3)  
14. Northern navy lost chair. (6)  
17. Cross? Make trouble. (3)  
19. Phenomena of parapsychology under pressure. (3)  
20. Chlorine furnace is split. (6)  
23. Arr? Groan! It's so self-important. (8)  
26. Mean street in Liverpool? (5,4)  
28. 1000 leap about in syrup... (5)  
29. ...but now they're clearing up and explaining

their way out of it. (7)  
30. Scraps a possible canine encounter? (4,4)  
31. It's about my nose, doctor - it made a noise! (6)

**Down :-**  
1. Staring at a confused lion and horse. (6)  
2. Enthralled, but diverted with Penny's absence. (7)  
3. Christian, for example. (5,4)  
4. Elk gets right to be ill-tempered. (6)  
5. Virus deeply affects the cooked meat. (4,4)  
6. Vigorous sexual desire. Why? (5)  
7. Never getting up over worker who returns from the dead. (8)  
12. Bill provides acid. (3)  
15. Random success featuring alternative young lady. (3,2,4)  
16. Song lasts a long time. (4,4)  
18. Disposed of in sea, say, having ruled. (8)

21. Grade and reorganise. (3)  
22. Fruit held in two dimensions can be spotted. (7)  
24. Stolen communist recently received ... (3,3)  
25. ...an agreement to provide a teetotal year. (6)  
27. Half of an imaginary land - NOT! (5)

**Last Week's Answers :-**  
Across :- 2. Disenchanted 9. Three point turn 11. Fret 12. Titre 13. Paco 16. Ambling 17. Lambeth 18. Needful 20. Insofar 21. Sake 22. Armed 23. Nato 26. Parish register 27. Puts to rights  
Down :- 1. Fit of madness 3. Ides 4. Evoking 5. Control 6. Alto 7. Turn a deaf ear to 8. Fried breakfast 10. Mother boards 14. Jiffy 15. Amuse 19. Lurcher 20. Iceberg 24. Sift 25. Hint  
Last week's winner :-



The first correct answer drawn from the hat will win a £5 Waterstones book voucher. Send your answers to Crossword Competition, Leeds Student Newspaper, Leeds University Union, P.O Box 157, Leeds LS1 1UH. Answers must arrive by Wednesday the 16th of March.  
For full answers to all your questions check out the biggest and best bookshop in the North.

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# FEEDBACK

Edited by Mark Walton, LUU Communications Secretary

Welcome to another copy of Feedback the LUU Newsletter. An interesting week lies ahead, democracy is in full swing; the elections for RAG, Action and Leeds Student Sabaticals is taking place on Monday and Tuesday in the Union foyer between 10am and 7pm, at the same time elections for NUS conference delegates is taking place, also in the Union Foyer, there are 30 candidates going for 15 delegates places and 2 observer positions, there is an SGM on Tuesday 15th at 1pm in the Riley Smith Hall to discuss censorship and letting the Union Shop stock the Sun newspaper, on Thursday at 1pm it's the Union's Annual General Meeting which is the most important meeting in the Union all year.

The AGM is where the Union's accounts get ratified, the executive officers present their annual reports - so YOU can find out what they've been doing and whether or not they have been doing their jobs well, there are also one or two constitutional changes put in to make the Union run smoother. If you do anything in the Union, are a member of a society or sports club, spend money in the Union shops, have used the Welfare Office or Women's Safetybus, or go to the Events organised by Ent's or Rag, then the AGM is something not to be missed as it is one way in which YOU can support the Union which serves



YOU. A couple of hours is not long to spend to ensure that the highest decision making body in the Union works and can get things done. 500 people are needed to turn up and make the meeting quorate and therefore able to go ahead.

Taking part in the Union's democracy is important, and never feel that your one vote can't change anything, in the election for next years Ent's Secretary the result was decided by 3 votes so every person in the Union has the power to change things.

On Tuesday 22nd March is the last OGM of the term and it involves elections for 3 people to sit on NUS policy committee, if you are interested in standing contact Chris Westwood in Exec before 5pm next Thursday. That is also the deadline for submitting business to the OGM, so if there's anything you think the Union should do, anything you'd like discussed, or anything you think the Union Officials haven't

done that they should have, then talk to Chris Westwood in Exec. about getting it into the OGM.

REMEMBER, the Union is a participatory democracy, so if you do nothing you can't complain if YOUR Union doesn't represent YOU.  
See Ya

*Mark Walton*

## MAKE IT HAPPEN...

# A

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EETING



**1PM THURSDAY 17th**

**RILEY SMITH HALL**

**DON'T LET ANYONE MAKE YOUR DECISIONS FOR YOU.**

# international

# men's

# week

tues: sport quiz night at 8.30pm doubles bar  
crate of beer to winners  
weds-fri: display and drop in 12-2  
weds: self defence 2 pm osa lounge  
racing night (betting on races)  
pornography debate 7.30 osa lounge  
thurs: comics 8.30pm rh evans lounge  
fri: christian union debate 'the invisible man' 1-2  
buffet, info, free food and beer

plus more events to be confirmed  
see posters for details

## march

14 15 16 17 18

## 1994

**putting the balance right  
setting the record straight**



## Rag sabbatical officer



Shaun Hennessy

### About me:

- Experienced, 3 years Rag organising and 1 year UC
- Hardworking and dedicated.
- Easy to get on with.
- Enthusiastic ... etc.

### Aims

- Update Rag image (we're not just pissheads).
- Creative and credible events & publicity.
- Cheap, quality events.
- Establish hall reps.
- Close links with the Union
- Highlight the positive side of Rag
- A more effective committee
- Work with charities & societies
- Expand Poly

Vote for Experience and Creativity



Paul Knight

### Vote for a self funding sabbatical

I have a lot of Rag committee experience  
I have been on over 50 rag-raids raising over £9000.  
I have organised numerous events including

- Mutli legged Otley run

- Hilton abseil

- Cuddle Week

I have already obtained sponsorship from 4 companies totalling over £1,000

I have many contacts within charities and other Rags

I'm enthusiastic and always cheerful (even if no one will buy a Rag mag)

Vote Paul 1

## Leeds Student



Tim Gallagher

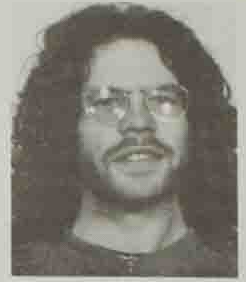
I have worked for *Leeds Student* for two years and am currently a news editor.

Next year I hope to implement the following:

- Extended sports coverage with a results table.
- Full TV listings for the entire week.
- Improved news gathering facility
- Campaigning, investigative journalism
- Sophisticated analysis of major student issues
- An exciting paper written by students for students.

Vote Tim Gallagher  
for *Leeds Student* Editor

## Action



Phil Newby

Action Coordinator Candidate

Three and a half years' experience

I will: introduce much needed projects for young adults

Offer opportunities for more training and qualifications

Expand the fundraising I initiated this year

Vote for Phil Newby -  
Action Coordinator

USE YOUR VOTE - IT'S YOUR UNION

# Saturday Work

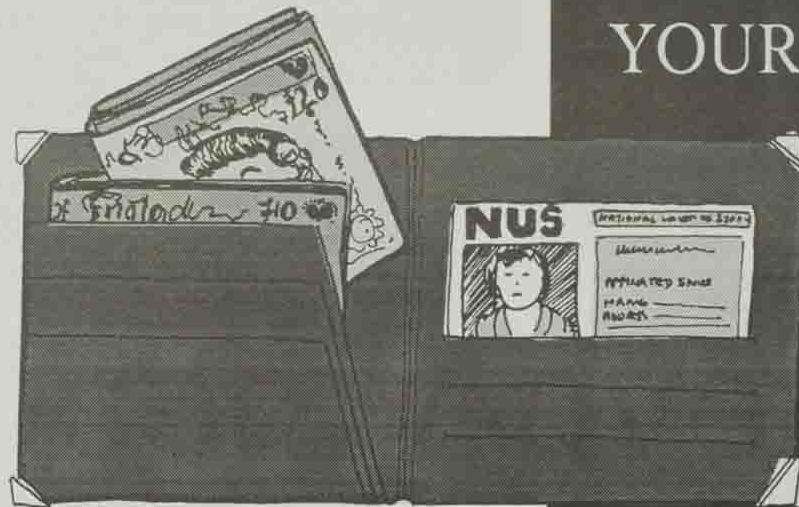
earn yourself  
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# British American Football: A mess?

Throughout the season the progress of the Leeds Celtics, and that of most, if not all, of their rivals has been dogged by organisational problems, all of which are an intrinsic part of the British Student American Football League.

In a league of this size - there are 28 teams - in a sport as complex as American Football - there can be up to 50 players in a squad; games last three hours; each one needs an ambulance present; the list goes on - such problems can only be expected. But is there anything the BSAFL can do?

One of the main problems arises from cancelled games. Due to the fact that few people play American Football when they come to University means the first few weeks of our Winter term are taken up with training. The difference in

Universities' term times means that a few more weeks are lost. The new system of modularisation that places exams in the middle of our second term adds further strain and the inadequacy of many of the pitches means a light shower can sometimes ruin a fixture. This year the two weeks set aside for rearranged fixtures in the North were absorbed by the regular season backlog. This meant that when the first round of the playoffs was called off (affected by weather) they could not be re-scheduled. Leeds and Glasgow were immediately promoted and their would-be opponents Sheffield and Paisley were given no chance to upset the form book.

Further problems arise from the use of illegal players. League rules allow teams to use players from other

In the aftermath of Leeds Celtics semi-final defeat, Roger Domeneghetti takes a look at the organisation of the British Student American Football League

Universities, however some use players who aren't students. Steve Lubock, Celtics' president says that several teams they have played this year have admitted to this use of 'ringers', as if it was only natural and that it should be an everyday part of the game. However it is hard to prove which players are 'legal' and which aren't, especially when some employ the use of fake NUS cards or letters of registration.

The final and perhaps the most alarming problem is the standard of refereeing. In short it is consistently inconsistent. Referees are as

amateur as the players, getting paid only a small expense fee so that they turn up. However poor decisions can mean that whole seasons of effort go to waste. The Celtic's game is a case in point. Over half of Glasgow's yardage came from penalties, and whilst the referees were within their rights to penalise Leeds they overlooked most of Glasgow's infringements. At this standard of play there are bound to be mistakes, however either all should be penalised or none. The referees also stopped the game for 15 minutes at one point to discuss a call over which they were

not sure of the exact rule. Not only was this break detrimental to a game that, perhaps more than any other relies on momentum, but they also ruled incorrectly, a move that led to the match winning touchdown for Glasgow.

When I spoke with Seth Jones, the director of the Northern Conference, he recognised all these problems and identified some potential solutions.

As far as fixtures are concerned it is clearly beyond the League's powers to change University timetables, however to avoid having to knock teams out of the play-offs without them actually competing, an all weather pitch is to be booked at a central location (such as Gateshead) as back-up.

On the issue of illegal players, Jones feels that the one way to deal with the

problem, is to restrict teams to taking their players only from designated Universities. This would make it harder to fake Union cards.

Lastly on the issue of referees, Jones appreciated that the standard was not the best but short of employing professionals, the cost of which would be prohibitive, he felt we could only wait in time for them to improve. He dismissed the rumour that referees had been told to crack down on the Leeds more than others.

This is not a whinge from a disgruntled fan. Considering the poor attendance to the Celtic's last practice perhaps they didn't deserve to win. If they can improve on this next year they may be able to beat all comers (including the referees) and finally win the Championship they so richly deserve.

## A fitting end to the season for LUU

There was a fitting finale to a very successful season for the cross-country club in Durham last Saturday.

They celebrated recently gaining the Mike Brooke award for most improved university sports club with another impressive victory.

Since many of the club's athletes were away competing at a mixed relay in Paris, Leeds were unable to field a present women's team. Yet the men more than made up for this by winning at Durham for the first time in the club's history.

Willie Speake amazed everyone, himself included, as he shot into the lead on the first of the two-mile legs over this attractive riverside course. Although he was just caught at the finish by Martin Roscoe of Leeds Uni Past and also the runner from Edinburgh University, his

time of 10.05 stood up as the 5th fastest time of the day.

After Danny Gibbons then forced his way to the front on leg two with a good run of 10.25, Leeds were never to be headed. Paul Sudlow (10.50), Duncan Southgate (10.45) and Nick Mannian (10.40) all consolidated the lead, and even the fastest lap of the day from Edinburgh's Phil Mowbray (9.45) could only bring them back to within 20 seconds on the final leg.

Mark Colpus (10.04) was always well in control at the front as he cruised to the third fastest individual's time for the second year running.

Leeds Uni Past had earlier dominated a surprisingly low-key women's race. Lucy Wright (11.50), Caroline Young (13.25) and Lesley Leavesley (12.50) finished over a minute clear of Manchester past in second place.



## LUU snookered by Warwick

The BUSC, finally a recognised UAU event, was held in Coventry this year, hosted by Warwick University. It was a high quality event, producing record breaks of 95 and 101. All round, the tournament produced an excellent set of results for an under-rated Leeds side, captained by Adam Chatterton.

Leeds A fought their way through tough early rounds in which they faced the number 2, 3 and 4 seeds. Richard Goodchild and Jim Wilde did particularly well to win a number of crucial frames.

Leeds then went on to produce perhaps the biggest upset in the tournament's history, by knocking out Queens University, Belfast (no.1 seeds and undefeated in

nearly 4 years) in the quarter-finals. J.H.Low played brilliantly under pressure to prevent the match from going to an undesirable tie-break.

A thoroughly drained Leeds A team went on to lose to Warwick in the semi-finals by a disappointing score of 6-1.

Leeds B, led by Simon Williams, reached the later stages with a series of convincing wins, and were more than a little unfortunate to go out to Warwick B on a re-spotted black in a quarter-final tie-break. Tony Devereux, Y. Poi, Andy Seferta and Steve Tittle all performed very well.

John Little, the Leeds no. 1, also played well throughout, and picked up a silver medal in the individual event, losing 3-1 to the Irish under 21s champion in a high class final.

## Leeds shot down

On the 20th of February Leeds University rifle team shot against Manchester in the second round of the Cristie Cup after losing the first round to both Manchester and Liverpool teams.

The Manchester team found it hard to adjust to the Leeds range, losing some of their accuracy, which was countered by some good scores from the full-strength Leeds team. Best shots for Leeds were Kris Kressy who scored 96 and 99, and Richard Brigg who beat his previous best of 96 to score a 98 and a 96 (maximum score is 100 points per card), giving Leeds an 11

point lead going into the fourth and final detail.

However, Leeds' hopes of a win were dashed by brilliant Trond (199) and Chris (191) from Manchester, giving them a 3 point win, the team dropping 59 points over 12 cards against Leeds 62, which is still our best result against Manchester in over 5 years. The rifle team and range officers of the Rifle and Pistol club would also like to congratulate rifle captain Dale Phillips who has been selected to represent the English Universities rifle team in a match against Scottish Universities team.

Please keep those sports reports coming in.

Drop them into either our LUU or LMUSU office before 5pm the Monday preceding publication.

## THE ARMCHAIR

Saturday 12th March: BBC1 12.15pm grandstand; 7.30pm Big Break; 10.15pm Match of the Day; BBC2 7.15pm Crufts 1994; ITV 1.10pm Champions league Special; 2.40pm Schoolboy soccer; 10.15pm The Big Fight Live; C4 11.00am Gazzetta Football Italia; 12.00noon World Tennis; 2.45 C4 Racing; Sunday 13th: BBC1 3.00pm Match of the Day; Chelsea vs Wolves; BBC2 5.10pm Rugby Special; 7.00pm Crufts 1994; 10.40 Athletics; C4 1.45pm Football Italia; AC Milan vs Sampdoria. Monday 14th: BBC1 8.00pm A Question of Sport; 11.15pm Match of the Day; ITV 12.05am Nigel Mansell's Indycar '94; Tuesday 15th: BBC1 12midnight Cheltenham Festival; ITV 7.25pm The European Match Live; Arsenal vs Torino; 2.55am Sport AM; Wednesday 16th: BBC 7.9.30pm Sportsnight Special; 11.20pm Cheltenham Festival; 12.40pm Champions League Highlights; Thursday 17th: BBC1 12midnight: Cheltenham Festival

## THE TERRACES

Saturday 12th March: Bradford City Vs Swansea (h); Huddersfield Town Vs Hull city (h); Challenge Cup Semi-Final Wigan Vs castleford (at Headingley). Sunday 13th: Leeds Utd Vs Sheff Utd (a); Leeds RLFC Vs Featherstone Rovers (h); Bradford Northern Vs Leigh (h); Wakefield Trinity Vs Widnes (a)



# SPORT STUDENT

## Agony and Ecstasy

### LUU Football club end 16 year UAU wait

Having tasted success in the regional tournament, the seven representatives of Leeds University Football club travelled to Cheltenham to take on the best that the rest of the country had to offer.

Leeds got off to a disappointing start losing their first group game to Brighton 3-1. Needing a victory in their final group game against Manchester

Metropolitan to qualify for the quarter-finals, Leeds battled well and though they didn't set the house on fire, they did enough to win 3-0 and duly marched on to the knock-out stage.

From the quarter finals onwards the length of the games was extended to ten minutes each way, and this change seemed to help the boys from Leeds.

A strong Swansea side were dispatched 6-5, after trailing

3-2 at half-time. Stu Whittle grabbed four and also managed a stunning own goal.

The semi-final against Birmingham was evenly poised at 3-2 to Leeds at half-time the subsequent introduction of club captain Elder led to an avalanche of goals. Elder grabbed five and along with a brace from Petros, the Leeds team ran out worthy winners by a massive 10-2 scoreline.

Their final opponents were

Brighton, the team that had beaten them in the group stages. Leeds, however, were reaching peak form and felt confident of victory. A burst of four goals in a five minute spell of the first half combined with a couple of outstanding reflex saves from Myers set the tune for the game. Brighton threw everything at Leeds in the second half but to no avail. Man of the Tournament, Molefe broke away to score and put the

issue beyond doubt.

The final score, an impressive 6-0 victory. This was a fantastic result for Leeds who, won their first UAU honours since 1977 and their first ever 5-a-side championship. The team grew in strength as each game progressed and it was a unanimous decision that the best team won.

*The Squad:* Myers, Petross, Molefe, Elder, Christos, Whittle, Anderton.



THE  
FINAL WHISTLE

Apart from being discovered as a Tory MP with some very strange sexual habits, probably the worst job around at the moment is that of England cricket captain.

Mike Atherton has now captained England in five one day internationals and a Test match in his first stint in the position. Yet already his captaincy and team have been dismantled by the tabloids and so called 'quality press'.

This is perhaps not unfair criticism as it is plainly obvious that the present England team are not good enough.

The bowling attack without Devon Malcom is restricted to line and length at best, and Atherton and Stewart are the only batsmen, at the moment, who can score runs under pressure.

However it should be remembered that this England side is very inexperienced with only four of the squad having toured the West Indies before.

Batsmen such as Thorpe, Maynard, Hussain and Ramprakash cannot be expected to be Test sensations overnight. Had they been integrated one at a time over the previous 3-4 years then maybe England would not be losing by 160 runs in a 50 over game.

Anyway lets put things into perspective. The West Indies are the best team in the world, and - hey its not as if we've lost to Pakistan recently... well Australia... OK how about India?... Sri Lanka..?

Peter Jeffrey

### Leeds Celtics lose out in national semis

For the second year running, the Northern Conference Final became the annual slugfest between the Leeds Celtics and the Glasgow Tigers. This year, writes Steve Lubbock, the game slipped out of Leeds' Grasp in the final seven minutes, and Glasgow ran out winners, 20-6.

Early on the match developed into a defensive struggle, as both teams tried, and failed to move the football. An interception by safety Matt Gazola provided an early chance to score, as did several good runs by running back Steve Barlowe, but penalties kept Leeds from scoring.

Fortunately for the Celtics, the defence took up the strain and shackled the

powerful Glasgow running game. Superb tackling by defensive end Tyrone White, linebackers Al McGregor, Steve Lubbock and Jon Whybourne, and Man of the Match, Gazola provided the offense with the field position to get into the Endzone.

Shortly before half-time the offensive line, led by Chibuzo Okereke, managed to give Quarterback Brian Bear the time to find Shane Martin for a five yard touchdown pass and a 6-0 lead.

At the beginning of the second half, Leeds started to move the football, but an injury to Barlowe stopped the game for half an hour, which seriously disrupted the Celtics. The match continued as before, until late in the fourth quarter when Glasgow blocked a punt.

The following drive was finished off with a 15 yard touchdown pass that levelled the score.

Several dubious penalties stopped Leeds recovering, and allowed Glasgow to move into scoring range once more. The Celtics almost kept the Tigers out, but more refereeing errors led to the Glasgow QB diving in from the one yard line with the conversion, Leeds trailed 14-6.

The final blow came when Glasgow blocked another punt and scored with a minute left, for a final score of 20-6.

Despite the score, the Celtics played their best game of the year and have a lot to look forward to next year as few players graduate this year. The best of luck to those that do.

● See article page 27



Celtics in action

All sports reports should be handed in to either our LMU or LUU office by 5pm on the Monday preceeding publication. Anyone intrested in writing sports ring Richard or Roger on 434727 or 314251