

STUDENT



THE  
FRENCH  
FOOD

211 PAGES BELLY-WORSHIP



TUESDAY 1 PM  
RILEY SMITH HALL

*This week:*

NATIONAL HEALTH SERVICE AND LOCAL GOVERNMENT CUTS  
FURTHER EDUCATION, TRAINING AND UNION DEVELOPMENT  
OVERSEAS STUDENTS  
HEALTH SERVICE PROTEST DAY  
UNION MINIBUSES

**HAVE YOUR SAY!**

## The 1st International Film and Television Festival on Science, Technology and Medicine programmes.

# SCI-TECH

## 87

Programme

Theory of Everything	Denmark
Decrease Haemorrhaging	Japan
Mechanical People	West Germany
Innovation to the Nth dimension and back	USA
Down There	Australia
Titanium - The Third Rising Metal	China
Chernobyl	

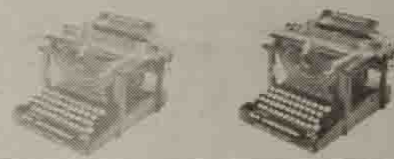
The Rupert Beckett Lecture  
**Admission Free**  
Tuesday, 8th March at 7.30pm

Under the sponsorship of  
**British Gas**

Sci-Tech'87, the first international film and television festival on science, technology and medicine programmes aimed at mass audiences, attracted nearly 170 entries from 25 countries.

An edited selection of the programmes, to be shown at this university, gives an insight into TV and film techniques from around the world, and vividly shows how science and technology is more than ever in the public domain.

# NEWS



## Eritrean Bash

Look out for a celebration in the Tartan Bar tonight, when an Eritrean cultural troupe will take to the stage, and more likely to the floor, for the final Eritrean Action benefit of the year.

This professional band of 20 members, all Eritrean refugees, has performed frequently up and down the country in the ten years it has been together. Tonight's gig will probably involve ten of the group, performing with original East African instruments such as the Kirar and the Kebero, accompanied by dancing.

Dave Hampson of Eritrean Action, is keen to promote a positive image of Eritrea, which he believes the band reinforces.

"The pictures we are given from the

media are usually hopeless and helpless; I believe these are false impressions," he said.

Two years ago Leeds students gave £5,000 to the campaign which resulted in a steel and woodwork shop being built at the Solomuna camp, where essential items are now made.

Today, the band will be given three industrial sewing machines, three tables and a motor which will be sent to the camp.

The campaign is using the gig to say thank you to students who have raised £9,200 this year. The festivities begin at 8pm in the Tartan Bar tonight, and entry is a mere £1.80.

Dave Hobbs

## Women's Week

Various events for International Women's Week have been planned by the Poly, taking place on both City and Beckett Park sites.

LPSU has arranged for stalls to be held on City site on Tuesday, March 8 and Beckett Park on Thursday, March 10, centering around the Alton Bill highlighting the concern felt for this blatant attack on women's rights.

"Women need abortion rights to participate equally in society," stressed Fiona McDowell, organiser of this week of action by LPSU.

"These stalls will build up support for the FAB demo to be held in London on March 19," she stated.

Meanwhile, women from different faculties at Beckett Park site have formed a working party to organise events for the week.

The two initiators of this working party are tutors from faculties largely dominated by men, both feeling that women should be equally and positively represented in both education and society.

Lesley Maitland

## Lost Scots

Edinburgh students worried about the decline in the number of Scots at their University are calling for less bias in the selection procedure.

The allegations came from a former arts faculty administration assistant for admissions, Mrs Ann McGukin. She claimed that selection procedures were biased in favour of English candidates and those from fee paying schools.

In the whole student body the number of Scots has declined from 68 per cent to 57 per cent in the same period.

The Scottish Nationalist motion at an OGM called for the University to "promote applications and admissions from Scots from a wider social basis".

The University court rejected the claims of bias and said selection was based on a purely academic basis but said it wanted "to see an increase in Scottish applicants."

Simon Rigg

## Racial Bias Warning

Following last week's report by the Commission for Racial Equality which found St George's Hospital Medical School, guilty of discrimination against blacks and women, universities and polytechnics are to be told to monitor the numbers of black students in higher education.

Sixty candidates a year have been refused interviews at St George's because they were black and/or female. It was found as far back as 1984 that this programme reflected the vice-chancellor's own prejudices against women and non-whites.

After repeated complaints the programme was eventually scrapped in 1986 and an internal enquiry has been set up as well as investigations by both the CRE and the Equal Opportunities Commission.

However, Mr Day, Chairman of the CRE, said: "What is disturbing about this case is that discrimination was occurring where one would least expect it - in a medical school with a progressive reputation and a relatively high proportion of ethnic minority students. What is happening elsewhere?"

Sue Beenstock

## It's a funny old world

For the next few weeks, any mail you get might include a message from on high.

The Post Office have entered into a private contract to frank all letters - for a limited period - with the trenchant phrase 'Jesus lives'.

And the person behind it (no, not Big G) has coughed up 50,000 pieces of gold for the privilege of passing on this timely thought.

The law prevents the PO from taking advertising on envelopes, but for 50 grand you can certainly put your own message there: 'Hello Doris', 'Happy Birthday Bernie', 'Your dinner's in the oven'... the possibilities are endless in this funny old world.



# NEWS

## Tory Trio Comes to Leeds

### Hamilton Hatred

Protesters chanted slogans and banged on windows on Monday, when Right-Wing Conservative MP Neil Hamilton spoke on the NHS amidst tight security, in room LG 10 of the University Arts Block.

The paltry turnout was attributed to the SWP, or "Hyenas of the Left" as Mr Hamilton described them, covering up many advertising posters.

When he could be heard, Mr Hamilton gave a comprehensive defence of the government's policies, arguing for a more consumer-related and

business-like approach to a "monolithic and highly bureaucratized NHS". In other words, he countered "typical Marxist clap-trap" (his description) with what could be termed as little more than 'typical Thatcherite clap-trap,' advocating the superiority of private health-care.

Mr Hamilton finished as he had begun, however, denouncing what were described as "hooligan window-kicking yobbos," before making an exit through the back door.

Hindpal Bhui

### "Amend Bill" - Hampson

Dr Keith Hampson, Conservative MP for Leeds NW, has used his influence to gain a number of limited concessions for Higher Education in the face of GERBill. Dr Hampson, who used to be a University Lecturer, used his position as a member of the Standing Committee for the Education Reform Bill to put forward a number of amendments to the Bill which the Secretary of State for Education, Kenneth Baker, has accepted.

The new University Funding Council and the Polytechnic and Colleges Funding Committee will now have powers to advise the Secretary of State instead of being purely executive bodies.

One of the major criticisms of the Bill has been the extent of power that it will grant to Baker which will far exceed

the extent of any other Secretary of State's power. Following one of Hampson's amendments, Baker has been persuaded to clarify and limit his power to control and direct the use of money by Universities.

The government has, until now, ridden roughshod over any attempts to curb Baker's potentially omnipotent role and it is not clear how effective this limitation will be.

Dr Hampson intends to table a further amendment that would ensure academic freedom. Although he agrees with one of the major Tory ideals that forms the basis of GERBill that "Better management is a valid goal," he considers that freedom of thought, research and publication is of greater importance. "There must be safeguards," he warned.

Robin Perrie

### Brittan Backs Reform

Former Conservative Minister Leon Brittan predicted that this summer the government would embark on "Radical and imaginative reform" of the NHS - a statement usually meaning privatisation in some measure is on the way.

Speaking in the University last Friday at the invitation of LUU Conservative Association, the ex-Home Secretary told his sixty-strong audience that the NHS crisis was neither a problem of funding shortfall nor of administrative inefficiency.

"It is that we are spending more and more on increasingly complex medical techniques and the current funding structure is no longer suited to the NHS in the 1980s," he claimed.

"Good will come of the crisis if we can persuade the people that, though we are not committed to the NHS structure as a sacred cow, but that we will preserve the sacrosanct principles of health care for all, irrespective of their ability to pay.

"But I see no reason why a future NHS should not have provision for people to pay for health care should they wish - as long as they do not have to pay twice."

And in a later question-and-answer session, Mr Brittan - who resigned his Cabinet post during the Westland crisis - argued that the government's impending poll tax legislation would 'leave the poorest of families better off.'



"The poll tax is the best solution we have to the problems of an unworkable system," he said, "Though it is not a perfect remedy; if it was then we would have introduced it years ago.

"But alternatives like a charge graduated according to income or a local income tax would merely put power into the hands of dangerous local authorities.

"I don't think any of us want to see that."

On the subject of Clause 28 of the Local Government Bill, Mr Brittan was less supportive of the Government's position.

"If I thought the Clause was intended to discriminate against anyone of a particular sexual direction I would not support it," he said.

"But I think it is much misunderstood. It is intended to prevent persuasion in favour of homosexuality."

Andrew Harrison

### Action - Laps

Saturday's fundraising action Fun-Run saw about 50 keen participants (some dressed as businessmen, clowns and rock climbers), running, jogging, walking and even skateboarding around Hyde Park.

Poly student, Ian Harper, won a bottle of champagne for running the most laps - managing ten in an hour - while all other competitors won half-price entry into an Action disco!

The rock climbers managed only one lap around the park, but stopped to brew some tea on the way, while the clowns were more energetic, throwing custard pies at supporters as they jogged past.

Jonathan Senker of Action expects £500 sponsor money to have been raised.

"The afternoon was a great success," he enthused.

He asked for all sponsor money to be in by March 11.

Polly Owen

### MOD Funding

In a report this week published by The Campaign Against Military Research on Campus (CAMROC) Southampton University was highlighted as one of the most 'militarised' universities in the country.

Students have been campaigning there but the Ministry of Defence directly funds university projects in Britain worth about £18 million. Virtually every university is receiving money from the MoD, including Leeds.

LUU General Secretary Germaine Varney stated that "military research is denying chances for civilian free research" and Rob Evans, spokesman for CAMROC commenting on a questionnaire carried out at Leeds University on attitudes to military research, said that "most people objected to research into chemical and nuclear warfare. They had a more tolerant attitude towards conventional arms research."

Claire Houghton

### Minibus hit by Law

Student minibus drivers will face problems if new government legislation is adopted by the law.

In accordance with EEC regulations, new categories of vehicles will be set up, with minibuses being assigned category D, 'Passenger vehicles larger than cars' which will require a licence to drive.

At present anyone over 21 can drive a passenger vehicle up to 7½ tons if it is not for commercial interest. The equivalent

licence at the moment is the Public Service Vehicle licence (PSV) which costs £10 with a £40 test fee and tuition fees in excess of £400.

If the new legislation is adopted, 300 registered minibus drivers in the university and some 200 at the Poly will be affected.

Austin Garth, LUU Administration Secretary, said that although he could see the reasoning that a 7½ ton limit includes a single decker bus'

weight and therefore there should be a reform, minibuses seating 18 people were a different category. He has tabled an OGM motion for next Tuesday condemning the new legislation.

"I urge anyone who is a registered user to come along and then write to the Department of Transport explaining how the legislation affects them," he said.

Simon Rigg

### PRISONER OF CONSCIENCE

The new restrictive policy on Asylum in the UK, the injustices of which were highlighted in *Leeds Student* two weeks ago, are about to affect six Tamils: SARAVAMUTHU SIVAKUMARAN, SKANDARAJAH VAITHIALINGHAM, NAVARTNASINGHAM VATHAHAN, NADARAJAH VILVARAJAH, VINAISITHAMBY RASALINGAN and KANDIAH NAVARATNAM.

All six entered the UK between February and May 1987 and were refused Asylum status. Now that their final appeal, to the House of Lords has been rejected, no legal obstacle re-

mains to their forced expulsion from the UK.

With mounting conflict between the Sri Lankan and Tamil Separatists, Amnesty International believes that any Tamil returned to Sri Lanka is highly likely to be subjected to human rights abuses. Amnesty is specially concerned that the situation has not improved enough to justify the returning of refugees: The provisions of the peace agreement between the Indian and Sri Lankan governments have not been implemented and Tamils still face a grave potential risk of further persecution.

Due to the idiosyncracies of

British Law, the appeals of the six concentrated on procedural factors and not the individual merits of each case or the repercussions of repatriation. Consequently the current decision could contravene International Law, as the six have a 'well-founded fear' of further human rights violations.

Please send appeals urging that the six Tamils are not returned, while a risk remains that they'll subsequently be persecuted:

The Right Honourable Douglas Hurd, CBE, MP, Secretary of State for the Home Department, 50 Queen Annes Gate, London SW1H 9AT.

**Mr Miles**  
of Leeds

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# LEEDS STUDENT

## NUS CONFERENCE

# MANIFESTOS

**Nicola Butler**  
Maths  
David Harvie  
Robin Dey



With our grants and welfare benefits being continually undermined, it is important that the NUS does not waste time on petty factional infighting, but campaigns effectively for students. Vote for a candidate with the necessary campaigning experience and commitment who will put you first. Please vote Nicola Butler 1.

**Simon Buckby**  
History  
Tony Austin  
Gerry Reagan



NUS must take the ideological offensive against the government to defend OUR education. NUS must also align itself with other progressive groups to defend the NHS, oppose the poll tax and defeat Clause 28. To do this it needs to encourage YOUR participation. Vote LABOUR. Vote SIMON BUCKBY. Thanks.

**Mike Fenwick**  
Physiology  
Tony Austin  
Austen Garth



NUS is running out of time with a challenge being made to the Union autonomy, it needs to fight nationally against the GERBill and poll tax, and join the nurses in their defence of the NHS. Defend yourself, defend your Union. Vote Mike Fenwick 1.

**Tom Wright**  
Computing  
Jayne Hainsworth  
Alan Eager



Vote for me. Thanks.

**Jeremy Coleman**  
Politics  
Austen Garth  
Jonny Mendelsohn



As an independant candidate, a first-year, and a Jew, I am committed to the merits of issues, increasing NUS' accessibility to even the inexperienced, and to all liberation campaigns. Make NUS more effective. Fight Clause 28, support human rights. Maintain the NHS. Defend overseas students. Vote Jeremy Coleman 1.

**Matthew A. Jones**  
Economics  
Mike Green  
Eddie Goncalves



NUS Conference is an important national voice for students, it is vital that educational issues are put first and not sectional party politics. NUS should be a non-aligned organisation, campaigning against the Education Bill's assault on the autonomy of universities. Education is essential, NUS doesn't need foreign and economic policies.

**Rachel Taylor**  
Social Policy  
Frankie Blagren  
Germaine Varney



For someone committed to fighting Clause 28 with the experience to have an input into NUS reorganisation. For someone who will ensure that NUS remains a Union for ALL its members fighting racism, sexism, able-bodied prejudice and homophobia. Fighting for real access to education for all. Vote Rachel Taylor 1.

**Austen Garth**  
Adminstration Secretary  
Caroline Gibson  
Germaine Varney



NUS - The next five years? Open up the NUS structures to increase participation. Clause 28? Campaign against it and for non-implementation if it is passed. National Exec elections? Vote for an experienced delegate who will vote for a National Executive which works for students, not their own cares. Vote GARTH 1.

**John Craig**  
Politics  
Jane Turner  
Alison Doherty



I oppose the government attacks on education and training, on civil liberties and on groups already underprivileged in society. As a Labour student I want to see NUS campaigning against these measures and offering a real alternative.

**Paul McDermott**  
Combined Studies  
Max Akroyd  
Andy Burnyeat



As a member of Socialist Worker's Student Society, I believe we have to fight the Tories over health cuts, grant cuts and Clause 28. I support the struggles of all the oppressed - from the blacks in South Africa to Palestinians in Gaza. Vote for a fighting NUS. Vote SWSS.

**Germaine Varney**  
English  
C. Gibson  
A. Garth



Vote for a candidate with experience of working with NUS and the workings of conference. Vote for a candidate committed to fighting for the rights of all students and to defending the rights of autonomous groups within NUS. Vote Germaine Varney 1.

**Mike Green**  
Russian  
Tony Austin  
Eddie Goncalves



NUS should not be dominated by any political party. Unless NUS executive and conference become more representatives of the diversity of a Union of 1/4 million members it will never regain the credibility it so badly needs. For experience and representation vote MIKE GREEN 1.

**Jonny Mendelsohn**  
Politics  
Austen Garth  
Warren Taylor



Vote for a candidate who will fight for a more democratic and representative national Union. Vote for a candidate who will oppose the implementation of Clause 28 and will fight for overseas student rights. Vote for a candidate with progressive ideas. Vote Mendelsohn 1.

**Eduardo Goncalves**  
Politics  
Mike Green  
Matthew Jones



As here, NUS has long been dominated by small cliques who have disastrously alienated the ordinary student. NUS will only be credible and effective when it accepts pluralism, accountability and tolerance as its first priorities. We've started the ball rolling here - NOW LET'S DO IT NATIONALLY. Vote EDDIE GONCALVES 1.

**Tracey Allen**  
Sociology  
Susan Allman  
Sharon Matthews



As a member of Socialist Worker Student Society, I oppose all attacks on students and working people. I believe in the liberation of all oppressed groups, which includes the Palestinians. I oppose the Alton Bill, Clause 28 and attacks on the NHS. Fight the bigots and the Tories - vote SWSS.

**Katie Grant**  
Spanish (Postgraduate)  
Germaine Varney  
Rachel Taylor



For a postgraduate's input into CD5 discussion of the future of NUS and for defence of the liberation campaigns. For someone experienced in fighting Clause 28. For someone campaigning on positive proposals for student financial support to increase access to education for ALL potential students. Vote Katie Grant 1.

**A. L. Austin**  
Fuel and Energy  
Jonny Mendelsohn  
Mike Fenwick



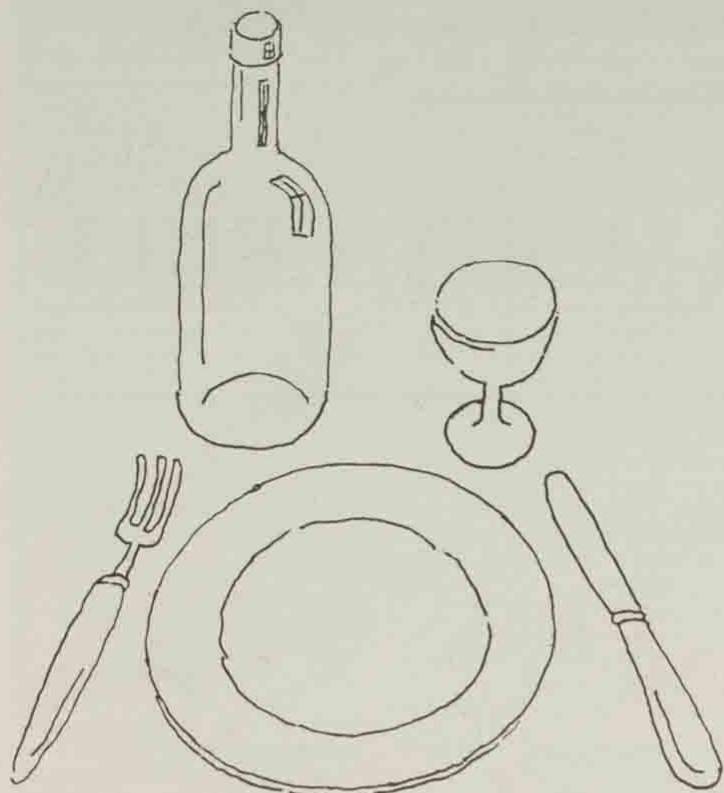
I would like to go to Spring Conference. I think it will be interesting. Please vote Tony Austin 1.

**Alison Doherty**  
History and Italian  
P. Letson  
Julia Hammond



NUS policy is to support abortion up to birth for any reason. This is too extreme and unrepresentative. Although I believe that few of the six hundred abortions performed every day are justifiable, I stand not for a pro-life policy but rather for no policy on abortion.

# Cooking with Chris . . .



Leeds Student has run out of stories containing any truth or interest whatsoever. Therefore it has been decided to resurrect the old 'occasional series' ploy and allow the man with more hair than Keith Floyd, less stomach than Robert Le Carrier, and about the same amount of personality as Fanny Craddock, to lead you on another culinary magical mystery tour.

Chris Donkin once again emerges from his kitchen to share with you the secrets of eating well on a grant.



## PAPRIKA CHICKEN

### Ingredients:

- 2 chicken breasts
- 2 tablespoons plain flour
- 2 teaspoons paprika
- 3 oz butter
- 1 onion
- 1 red pepper
- ½ teaspoon caraway seeds
- 2 tomatoes
- 1 teaspoon tomato purée
- 1 teaspoon sugar
- ⅓ pint dry white wine
- 2 oz button mushrooms
- 4 tablespoons soured cream
- Salt and pepper

Coat the chicken in the flour mixed with half the paprika, and then fry gently in 1 oz butter before removing from pan. Melt another ounce of the butter and gently fry the onion and red pepper (both finely chopped) and the caraway seeds. The caraway seeds I should point out are one of those little touches which make the likes of Robert Le Carrier appear to be a pretentious wally (which of course he is) and consequently both rich and famous. They add little if anything to the overall flavour of the dish and can therefore be omitted should you so wish.

After frying the onion, pepper and paprika for about five minutes add the tomatoes (skinned and chopped), the tomato purée and the sugar and simmer for about 15 minutes, stirring occasionally. 'Stirring occasionally' is one of those strange cooking phrases which most people seem to ignore. It does not mean stick the spoon in once, waggle it about for a bit and then go and watch Neighbours. Apart from the predatory risks involved in leaving food unattended (see 'Donkin on Dinner', chapter 7, 'How to avoid having your cooking stolen by friends and relatives') there is the question of the irreparable damage which can be done by allowing the food to stick to the bottom of the pan. So, in the immortal words of Dolly Parton (well, nearly), 'Stand by your food'.

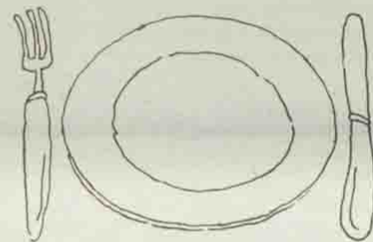
The next stage in the preparation of this truly delicious meal is to add the wine and bring to the boil. As the wine is being boiled it doesn't matter how cheap and nasty it is, so now's the time to dig out that awful bottle of Liebfraumilch which someone who obviously hates you brought to your last party or worse still, gave you as a 21st birthday present. If you're feeling really masochistic AND you want to totally spoil the meal then hang on to the rest of the bottle and serve it (preferably in paper cups) as a delightful aperitif to regurgitation. However, if you want to enjoy the

meal then my advice is to throw it straight in the dustbin, or alternatively, give it to someone that YOU don't like.

But I digress. Returning to the recipe where the wine has just boiled, add salt and pepper to taste, and after returning the chicken to the pan bring to the boil again. Cover and simmer for 45 minutes until the chicken is tender, basting frequently. For those of you without a diploma from the Leeds Student School of Culinary Creation, this involves spooning the sauce over the chicken at regular intervals to avoid drying out. Alcohol, it is believed, has a similar 'basting' effect on humans.

Once the chicken is tender, remove it from the pan and keep hot in a serving dish whilst you re-boil the sauce to reduce it slightly, stirring frequently to avoid sticking.

Meanwhile, melt the remaining ounce of butter in a separate pan and fry the mushrooms (sliced) for one-two minutes. Remove from the heat and stir in the soured cream. Incidentally, at the risk of offending the vast majority of you, I have been instructed by my lawyer that I should point out that soured cream should be bought as such from a reputable supermarket. Soured cream does NOT, I repeat NOT mean that ever so slightly green stuff squatting at the back of your fridge in a milk bottle, left over from the last time you got up early enough to have the cream off the



top of the milk on your Shreddies. I say this only to avoid the risk of criminal proceedings by the nearest of kin to a particularly dense reader with a terminal case of botulism.

Returning (again) to the recipe you are now ready to serve. Pour the sauce over the chicken and top with the mushroom mixture. It should be served with buttered tagliatelle, preferably fresh.

As an ideal complement to this dish, a light, white Italian wine should be served. To be recommended is Vinho Verde, which literally translated means 'green wine', surprisingly enough. Before you throw up your hands in horror and rush to retrieve the Liebfraumilch from the dustbin, the word verde in this context applies not to the colour of the wine but to its age. It is bottled before it has fully fermented, and as such has a fruity flavour and a very slightly sparkling taste.

## BAKED CABBAGE WITH NUTS AND CHEESE

### Ingredients:

- 1½ oz butter
- 2 tablespoons plain flour
- ½ pint milk, heated
- Salt and pepper
- 1 small white cabbage
- 2 oz chopped salted peanuts
- 4 oz grated cheddar cheese
- Nutmeg

The basis of this delicious vegetarian meal is a bechamel sauce. Strict vegetarians can substitute vegetable margarine instead of butter and hot vegetable stock instead of milk.

Melt the butter in a saucepan and

then gradually stir in the flour using a wooden spoon. Add the milk, stirring all the time until the sauce thickens. Season to taste and simmer over a very low heat for about five minutes.

The cabbage should be chopped fairly coarsely and boiled until cooked. Ideally this should mean that it is still crunchy, but remember to remove a portion of the cabbage from the boiling water BEFORE tasting it otherwise a temporary resemblance to Mick Jagger is more than a remote possibility.

Next take a medium-sized baking dish which should be thoroughly greased with either butter, margarine, '3 in 1', hairgel or anything else that's handy... Having just received an obscene phone call from my lawyer

who has read the proof copy of this article I must ask you to ignore the last six-and-a-half lines. I'm sorry, but he obviously has a severely debilitated sense of humour.

Anyway, now you have a well-greased baking dish you may proceed with the rest of the recipe. Place into the baking dish alternate layers of cabbage, bechamel sauce, chopped nuts and grated cheese. Season each layer with salt, pepper and nutmeg, which this time does contribute substantially to the overall flavour of the dish and should therefore NOT be left out under any circumstances, no matter how much you detest Delia Smith.

Finish off with a layer of cheese

sprinkled with a few nuts and bake for about 15 minutes at gas mark 7/425°F/220°C.

The dish can be served either as it is, or on a bed of rice. In the latter case, the cabbage should be chopped up much finer prior to baking, and the bechamel sauce should be diluted somewhat with boiling water.

Again this dish is best accompanied by a fairly light white wine. Fairly reasonably priced wines of this type include Bordeaux Blanc and Muscadet, but it has to be admitted that Liebfraumilch also just about fits the bill and so if there's any left floating about in the bottom of the dustbin after the last recipe and you can honestly say that you enjoy drinking it... then so be it.

The latest volume in the much acclaimed trilogy 'Food In The Fast Lane' is published today by Oxford University Press. Entitled *Keith Floyd, My Part In Spike Milligan's Lunch*, it is available from all good bookshops (and a few pretty dodgy ones too).

The editors of *Leeds Student* would like it to be known that this book is entirely fictional, and any resemblance to persons living, dead, or studying for a sociology degree is entirely intentional.

# SQUARE ONE

Why do we ever bother eating together, considering the disgusting habits we are prone to exhibit at the dinner table? It's one means that we have of actually communicating with each other says Jay Rayner, who goes for a romp across the great buffet bar of life...



## DON'T THINK WITH YOUR MOUTH FULL

He nibbles at a chicken drumstick, his moist lips caressing the succulent skin, enjoying the taught texture of the white flesh against his gnawing teeth, whilst she wraps her glistening tongue around the fresh crisp vegetables that sit on the table that separates them.

Their hands plunge towards the victuals, hungrily grabbing for the nearest morsel as if it were the other's thigh, and all the time with their eyes on each other, a relentless gaze undressing the other as though skinning a rabbit.

It's pretty damn obvious that this casual dinner party is far more likely to finish under the table than round it, as the culinary niceties turn into advanced foreplay.

This celebrated scene from the 1963 film of Henry Fielding's book *Tom Jones*, in which Albert Finney and friend eat three roast chickens and each other over a quiet carriage house dinner, has become a celebrated set piece of the cinema and said more about the social functions of eating than any Delia Smith cookery programme could.

Because eating is more than just a way of killing an hour each evening, or building up the stacks of washing up; it is one of the most fundamental means of communication open to us.

How many dinner parties are remembered because of the food, and how many because of the conversation that went with it, the sharp wit that skimmed around the bowl of chilli or the cutting riposte shot over glass after glass of Yugoslav Laski Reising (£2.99 a litre). For, once the body is gorging, the mind gets gabbling and we get armpit deep in the stuff of life—talking to each other, our elbows resting in the guacomole.

If only lectures and tutorials were held around the dining table we would undoubtedly achieve far more, our minds untrammelled by the need to actually get to the point. We could argue the toss about Kant, chemistry or computing, waving delicacies threateningly at the tutor to force home the point. Who could ignore your argument if it were fired from the end of a fried trout with almonds, and who could deny your premise if you emphasised it with a barbecued spare rib?

And the very eating of a spare rib, or a large prawn or any other food of that ilk can say more than just about any other kind of grub. Finger food which has to be picked up and

played with brings a whole new meaning to the idea of body language and is a lot more fun than the normal knife and fork stuff. Why for example, are shrimps, prawns and oysters seen as sexy foods? Just consider the action of eating the unsuspecting molluscs. They must be picked up and wrenched from their shells, the flesh brought to the mouth with dainty fingers hovering for a split second like a dragonfly above the expectant tongue, and... well you get the picture. It's the Tom Jones syndrome all over again. Even fish and chips could become sexy if eaten properly, but you then have to deal with the smell.

Jews do not actually get the chance to find out just how sexy shrimps can be because their laws forbid the eating of animals which scavenge for their food, and that's just what those innocent looking little sea-bound animals do. But be not deceived. No other religion puts more emphasis on food than Judaism. It could be argued that if it wasn't for eating, all Jewish culture would have died out. (Of course if it wasn't for eating all life would die out, but that's a mere diversion). Centuries of starvation through persecution have stamped on them a deep respect of the stuff—few religions have as rigorous a set of laws about eating as the Jews. The stereotyped Jewish mother is for real, chucking as much cholesterol down the throats of those in her care as possible—the more they eat the more they appreciate her and her efforts, QED if you make them eat more, they love and appreciate you more. One 60s American soap opera described a Jewish family complete with Jewish mother. One week, the man of the house was suffering from flu. Mama took charge, cooking a ten-gallon bucket of chicken-broth to sooth the fever. She goes to him impeaching him to sup-up the goodness.

"It will do you good choochy," she says, and goes back to ironing her corsets in the next room. Meanwhile he passes out, collapsing face first into the ocean of fowl broth.

"Leroy's drowned in his chicken soup," says his wife, and yet another actor is left unemployed, his career shattered by a little bit of foody affection.

But just the way food is served can also say volumes about the type of person you are dining with. If the ingredients are chucked into a large bowl or wok with little thought for order or form, the



cook is likely to be a pretty homely person, for whom the petty details are mere irrelevances at the bottom of the gravy boat—a person who takes things as they find them, and for whom organisation is an irritation. Sod the canapes—let's gorge.

But if the cook serves up course after dainty course, each more beautifully presented than the last, as though life itself depended on the positioning of a sliver of radish, then a clinical mind is in operation, and the social functions of food will be short circuited as the conversation turns to the dishes themselves rather than going off at the

delicious tangents that a good dinner party demands.

In the end of course, eating is one of those unavoidable human functions just like excreting, with the former always leading to the latter. And it is because the actual physical process of eating is such a transitory thing, that we look for more from it—the chance for intellectual and physical stimulation, the chance to satiate the human need for human companionship, so that like a baby breast-fed and satisfied, we can retire for our snooze, completely content.



Jay Rayner

# Letters



## The Jacket Returns

**Dear Editor,**  
 In response to the understandably vehement letters in the 26.2.88 *Leeds Student*, I feel that I must clarify my position concerning my stolen jacket.  
 I apologise most sincerely to ENTSTECH for using their name in connection with this matter. This was due to a genuine misunderstanding on my part concerning the different subsections of the entertainments or organisation in LUU. The accusations I made should have been directed to an official working for ENTS, at the Refec disco, and these facts should be examined by the Union.  
 Let me begin by refuting ENTSTECH'S accusation that I did not approach anyone except the police. After learning that my jacket had been handed in to an official of ENTS at the disco, the next morning I went to the LUU porters office to see if it had been handed in, and spent the next three days looking for it, as well as placing a notice reporting my lost jacket in the Union.  
 After spotting the bloke wearing my jacket and discovering that he had bought it from 'The Wardrobe' I contacted the shopkeeper in the hope that my jacket could be returned together with the £35

that the other person had paid for it. The police were only contacted as a last resort, and only then to establish my legal rights and those of the new owner rather than to make a prosecution.  
 Moreover the police did not reach a different conclusion from myself. The jacket was left in the supposedly trustworthy hands of an ENTS official at the disco and 48 hours later was for sale in a secondhand clothes shop.  
 Since my last letter was printed it has become apparent that the jacket was sold by an affiliated member of ENTS security, and if he sold it directly then he is the culprit, but if as he stipulates, he received the jacket from an undisclosed source, then the question still remains as to why it left the hands of ENTS official and was not put in a secure place.  
 Finally, a man is not helping police with their inquiries as was reported by Robin Perrie in *Leeds Student*, as my jacket has now been returned and I am pursuing the matter no further with the police.  
 Yours faithfully,  
**Michael Crawshaw**

**Dear Editor,**  
 Pompous, condescending, ill-informed! To what do I refer? Last week's letter by Union official T. Austin, in which

he assumed responsibility for advising us all on some 'basic legalities' regarding our rights of public accusation via the pages of *Leeds Student*.  
 I know nothing of the incidents but I was shocked 1) by the arrogant and presumptuous tone of his note 2) by his apparent implication that M. Crawshaw's allegations came close to constituting an actionable libel.  
 In fact, the law allows for a wide measure of discretion for comments which upon the given facts, fall within the broad parameters of 'fair comment' or 'legitimate' opinion. Mr Crawshaw's case is, I contend just such an example.  
 "In the real world" (to quote Mr Austin) no-one is above criticism and the press performs staunch service in providing the channel by which the ordinary person can call to account the distant, impersonal institution. *Leeds Student* performs that same service for our student body and, the hysteria of officialdom notwithstanding, I would urge fellow students not to be deterred from putting pen to paper.  
 Mr Austin as our elected official would do well to take himself less seriously and stick to harmless pursuits.  
 Yours,  
**Mark F. Dillon**

## BITS

**Dear Editor,**  
 I write in defence of the views of both myself and some of the 777 people who voted for me in LUUs Executive Sabbatical elections.  
 To be accused of being a 'homophobic bigot' is no light matter. My dictionary defines a bigot as 'one blindly or obstinately devoted to a party or creed'. My views on homosexuality are neither blind nor obstinate and if after a careful consideration of the issues involved, I have come to a different conclusion than that of the authors of the 'kick the bigots' article, then that should be accepted in a free society. I don't hate people. I love people.  
**Iain Baxter**

**Dear Editor,**  
 I read with much amusement your article entitled 'kick that rat'. Apart from this being speciest, as someone who took part in the Halls of Residence roadshow I thought I ought to inform your readership of what this constituted.  
 1. Oxley - cancelled - no-one turned up.  
 2. Sadler - cancelled - no-one turned up.  
 3. Tetley - audience of 15.  
 4. Devonshire - audience of 15 (who would have preferred to have watched EastEnders).  
 5. Charlie Morris - discussion with six people.

# THE FIFTH COLUMN

**It is without doubt one of the greatest obscenities of this modern age, that millions can die of starvation in the developing world, whilst similar numbers fight against self-inflicted obesity in the West.**  
**But with a growing tide of mass charity projects sweeping across our society, one must also recognise that the problem will never be solved by mere aid alone. Schemes which promote self-help are the only long term answer, and those who have, have an obligation to do what they can to help those who do not to help themselves.**  
**At the same time it is impossible and pointless to deny that we in Britain have a marvellous amount of choice when it comes to deciding just exactly what we are going to throw down our gullets.**  
**Accepting then the very real problems that food supply poses on a planet where the population is continually expanding, this issue celebrates the existence of the stuff and the many ways of consuming and describing it that are open to us in a society that in many ways is far more homogeneous in its basic habits than many would believe.**  
**Food and the eating of it may appear to be little more than time and body filler, but there's much more to it than that...**  
 6. Bodington - you've guessed it - another Union cock up. No-one turned up.  
 Yours sincerely,  
**Jeremy Galbraith**

## BACKLASH

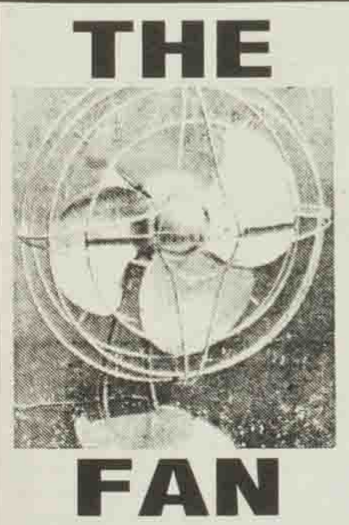
**Dear Editor**  
 It is now a year ago that one of us first advertised on the Union noticeboard to find out if there were other people interested in forming a Lesbian and Gay Soc, and from the outset these notices were defaced before being promptly removed. Even though our Society has actually been approved and established as part of the Union since September, the notices have continued to be removed. In fact, it has been

the college staff who have taken them down, at the direction of Mr Joseph Stones, the College Director. He addressed a meeting of all the College's student membership at the start of an OGM in December about the matter, and the reasons he gave for his ban were: a) some parents would be offended; b) "some of your young minds might not be decided yet about your sexuality, and I don't want you influencing by others one

way or another"; c) he didn't want to encourage "goings-on" in the toilets; d) he didn't want to encourage the spread of AIDS. When one of us tried to protest at this ignorance and prejudice, he was threatened with removal from the meeting.  
 Although the OGM which followed passed the resolution that our Exec should campaign against this ban, at last week's governors' meeting when a student governor had been given assurances that his motion on the matter would be put on the agenda, in fact this was not allowed and announced as such by the chairman.

Our correspondence to the director, also to the director of education at Leeds City Council and others on the Council about the situation has all gone unanswered. It seems people are avoiding us if not opposing us right, left and centre - and that doesn't just mean in terms of party politics. It seems we have been put off and pushed to one side, and now we're reaching the point when they are conveniently able to excuse total inaction with the reason that helping us is likely to be interpreted as 'intending to promote homosexuality'.  
 Please consider during all the

talking in Lesbian & Gay Awareness Week and also the demonstration to stop Clause 28: words are cheap. So please, anybody outside this College who wants to help in this real, specific instance of homophobic treatment in a place of education here in Leeds, we need your help and support, your ideas and collective pressure to get our equal rights. This is just the sort of thing Clause 28 already means.  
 Yours faithfully,  
**Clive Spendlove (Chairman)**  
**Madeleine Holloway (Treasurer)**



**THE FAN**  
 It is a somewhat queasy Fan-thing that approaches this week's task of adding to the endless catalogue of human inadequacy, baseness and evil. Not solely because of the gluttonous frenzy into which the usually sober and ascetic *Leeds Student* staff have plunged: perhaps it was unwise to

approach a group of the Houldsworth School's finest in the bar last Friday and, seeing their uniform of head to toe distress wash Pepe's, congratulating them on their observance of Denim Day, their implacable opposition to Clause 28 and obvious appreciation of the works of Oscar Wilde.  
 Your narrator remembers nothing until 10am Saturday which, by one of those coincidences so useful to mendacious hacks, happens to be the time when the consequences of UC member Tom Wright's failure to keep the Union minibus topped up with juice, came to light. The Role Playing Game Soc were barely seven miles out of our fair city when they found themselves marooned on the hard shoulder of the M621, halfway to the Valley of Mordor, or wherever. It is not known what passing motorists made of the forlorn group hitching lifts dressed as trolls with

their entourage of life size inflatable hobbits.  
 It serves them right, as any upstanding member (I leave you to guess what single entendre the previous incumbent would have inserted here) of our proud Union was tramping the crumbling pavements of the metropolis, if they hadn't been thrown off the coach for smuggling on bags of washing.  
 Precious little of the Spirit of 68 was in evidence, though if they'd held it in Covent Garden or the Virgin Megastore the turnout may've been nearer the 100,000 the BBC1 claimed were expected. An incredulous NUS rang up to quibble but the world's greatest broadcasting corporation wisely passed the buck, claiming it had it on no less an authority than the *Mighty Stude* itself. A high level internal inquiry discovered the dodgy statistic had originated from somewhere

around the top of hard-pressed news hack Nathan Barrow's cranium. Alas it is by such quirks that history is made.  
 But back to the real world, the pressing issues that daily confront us all - like the Union bar running out of Guinness amid bestial scenes during the Pogues' recent soiree, and worse still being reduced to serving **Scotch** whisky in plastic cups which went down poorly with the punters wearing Celtic shirts spreadeagled across the bar and baying for Bushmills.  
 Meanwhile, Rob Murray is still suffering the consequences of his disastrous parachute hurdle - John Noakes he most certainly is not, as you can see below. Now an official announcement: the winner of two tickets for the Stiff Little Fingers Refec gig is Jonathon Green, erstwhile Communications Sec who'll probably tell you how he first saw them at the Vortex in 77,

should you be foolish enough to ask.  
 Finally, this week's headline in Southampton Uni's impressively dire paper, *Wessex News*, is 'Cops Swoop On Wet Sex Romp'. Ever get the feeling you're missing something?  
  
 ● The metal lawman who cleans up future Detroit in Paul Vierhoeven's ROBCOP (18) Photo: Ian Glait



# THRILLS, CHILLS, AND...

## STEPFATHER

Cannon

Fatal Attraction may have sent adultery tumbling out of fashion, but it has placed the psychological thriller firmly in vogue, thus explaining the wide cinema release not normally extended to a cheap independent chiller like this.

Parallels between the two films abound: Both directors display dexterity in adapting Hitchian technique to serve up generous dollops of suspense, and both rely for their impact upon taking savage swipes at the all-American family unit.

On this occasion however the family is threatened from within.

Meet Jerry (Terry O'Quinn), a man with radical solution to interminable rounds of marriage guidance counselling and divorce proceedings. He's a fervent advocate of family life: Compliant wife, doting kids, docile pets; you get the idea. If they fail to meet his standards he expresses his disapproval with a few well directed slashes of the carving knife, before assuming a new identity, seducing another single parent, and trying again.

He reckons he has struck upon suburban Utopia when he settles in with Shelley Hack, but her daughter Jill Schoelen, summoning up all her powers of feminine intuition, quickly deduces that her new stepdaddy is a bit of a barnpot; but as her

behaviour grows ever more rebellious we know it can't be long before old Jerry's lid flips again.

This may all sound distinctly silly, but the taut script and exemplary performances lend it an air of believability, which makes the film surprisingly effective, if a little distasteful. O'Quinn is a supreme screen psychotic, for whom I fear a crash course in coping with typecasting could be well in order.

The biggest problem besetting such pictures is that the lingering Hollywood sacred cow decreeing that loonies shall not win at the end tends to make them woefully predictable, but here our expectations are thwarted by a cunningly contrived plot device, which sets us off balance just in time for the climactic mayhem.

The message about the American dream, or more generally about the obsessive pursuit of illusory ideals, is worth dwelling on, but only momentarily. This is a superior thriller which earns its 'psychological' tag, thanks in no small part to welcome restraint (or more probably lack of funds) in the gore department.

A. Moore

## SLAMDANCE and HOUSE OF GAMES

BFT

Remember 'All The President's Men?' Imagine if Woodward and Bernstein had really been

Bugs Bunny and Daffy Duck. Watergate would have been like SLAMDANCE. Tom Hulse plays C.C. Drood, a Loony-Toons character pitted against rectum-splittingly corrupt forces of law and order.

Drood, a cynical and irresponsible cartoonist, one day discovers his ex-girlfriend has been killed and that he is being mysteriously menaced by both the police - in the form of Harry Dean Stanton's Detective Smiley - and Someone Else, the sinister 'Buddy' (Don Opper). By combining bizarre humour with short bursts of sickening violence, director Wayne Wang produces a stylish and fast-paced corruption thriller, instead of an average yuppie-in-peril police movie. This is due both to Don Opper's taut and clever script and the distinctively spiky, crunchy feel Wang's direction and Mitchell Froom's music bring to the film.

By contrast, HOUSE OF GAMES is a far more subtle film. In 'Slamdance', Drood is dragged, kicking and bleeding, into an increasingly vicious and black world of corruption. In David Mamet's (writer of 'The Untouchables') first film as director, Dr Margaret Ford (Lindsay Crouse), a successful psychiatrist and author, is slowly sucked into the grey domain of confidence tricksters. Moving ever closer to the centre of the insidious vortex of deception, Dr Ford succumbs to the



apparently narcotic effect of the deception in which she is involved, failing to appreciate the role she herself is playing.

Although undoubtedly excellently scripted, 'House of Games' suffers from an excess of surprises - after a certain point, you come to expect and

predict even the most apparently incredible twists of plot. Nevertheless, in spite of Ms Crouse's irritatingly stilted acting, the film actually works, and is the thing to see if you like fiendishly convoluted smart-arse thrillers.

Adam Higginbotham

# ANOTHER MIXED BAG

## THE LAST EMPEROR

Odeon

Bernardo Bertolucci's epic spans the years from 1902 to 1967 ie significant period in China's political development, and one that saw the decline and eventual elimination (with the cultural revolution) of the dynastic tradition. It is through the film's constant shift from a 'political to an intensely private perspective however that the emperor's decline is able to take one truly 'tragic' quality.

At three years of age Pu Yi is granted the most powerful position in China. The film records his decline from divine being in an hierarchical society, to a mediocre individual in a

supposedly egalitarian one, and from all-powerful emperor to chastened figurehead, forced to act out a role of authority in a 'theatre without an audience'.

The Last Emperor is a long and in many ways difficult film. It is structured in a way so as to minimalise any element of suspense or tension in the plot. The production however combined both professionalism and flair in almost every field. The photography is at times exhilarating but avoids being flashy to the point of distraction. The standard of acting is high, Peter O'Toole as Mr Johnson, an assertive, dogmatic, but ultimately compassionate upholder of European values, is one of

several outstanding performances.

The film is a lavish spectacle, but what makes it special is that it also constantly demands that we delve beneath the surface to question the significance of a particular character or image. The better quality may be a more demanding one, but it is certainly no less rewarding.

Andrew Elisehoff

## FOREVER ELVIS by Barry White

Leeds Grand

'A Boy Who Dared to Rock' proclaims the opening title - and Roll, we must surely add. Rock 'n' Roll is the backbone of the show, and justifiably so

in a musical biography about the one-and-only Elvis Presley.

We are given a series of songs, supplemented by a fragmented narrative, taking us through Elvis's life. The songs were performed with notable gusto and in rapid succession, mesmerising the audience. 'Lights, Cameras, Action': this is the creation of superstardom, the birth of the King. But there is very little of the private man behind the public image. The snippets of spoken dialogue between musical numbers were poorly, if not badly, acted, oozing in sentiment rather than sober reality.

Ricky Dean, playing the young Elvis, was suitably boyish and agile. His two successors, Kenny G. (Elvis the Movie Star) and Jim White (Elvis the Superstar), possessed considerable vocal strengths, and were successful in their portrayal of the musical giant in action, on stage. A necessary gradation from youth to premature age was depicted convincingly.

This production raised the question as to how far a musical biography, by presenting a series of songs, can provide a biographical understanding of the man behind the music. This having been said, it was a nostalgic night out for the many fans, who went home once again reassured that Elvis really is forever.

Alan Spencer

## HAY FEVER by Noel Coward

Leeds Civic Theatre

Hay Fever, set in the world of the 'darlings' and 'flappers' of the 1920s, is a play revolving around the very artistic Bliss family who all invite a guest to stay on one particular weekend unbeknown to each other.

From the start of the action it becomes clear that the family are far from norm with a 'retired actress' for a mother and a novelist for a father, who is at this time working on his latest creation, *The Sinful Woman*. As the play develops and the outside characters emerge, we see how this obscure family begin the action by all swapping respective partners and ultimately manage to drive each one of their visitors away.

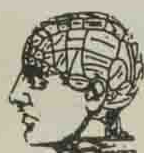
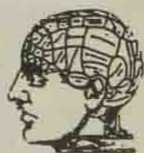
Each individual, however exaggerated, managed to convey an air of the character that they were caricaturing although often the exaggeration of the figures gave the sense that the actor's job was not a hard one and even the less accomplished actor could portray a Judith Bliss or a Sandy Tyrell.

What does become apparent through this intermingling plot though is the cynical, almost misanthropic message that Coward is indirectly implying. The acute attack on this one family acts as a vehicle for Coward to express his cynical criticism of the society that he lived in.

Hayley Lee







## STARDUST EXPRESS

Alvin Stardust, Rock Icon and for many of us a childhood hero is set to re-enter our lives as the star of a touring production of *Godspell*. Andrew Harrison talked to the one time leather clad 'star'.

You don't usually expect a rock 'n' roll legend and boyhood hero to be wearing a chunky-knit navy blue sweater over a white shirt with a rather lurid green tie when you first meet him. Nor do you envisage a ham and cress sarnie in the mouth of the one-time snarling black-clad ball of sexual ferocity that was Alvin Stardust. But them's the breaks.

Times have changed for Alvin (née Shane Fenton of the Fentones, and double-née Bernard Jewry of Mansfield). The glory days of glitter have gone for the man who did Top of the Pops between little Jimmy Osmond and David Carpenter and trashed them both in the star quality stakes with his ring-encrusted black glove, pendulous quiff and mega-Presleyfied vocal shudder. These days he's not 'rock 'n' roll', he's 'showbiz'.

But who can honestly say they don't tremble when they hear My Coo-Ca-Choo? Not Alvin, no sir. Even though he's on the road now with Paul Kenison's production of *Godspell* (coming to Bradford Alhambra later this month) the old times are still alive...

"They were fantastic days, it seemed like we could do almost anything," he muses.

"The character of Alvin Stardust was almost invented to see how far we could take the idea of glitter rock, with all the rings and the black leather and the original rock 'n' roll style sound."

All the 70s stuff is supposed to be coming back. Doesn't he ever feel like dusting off the old platforms and having a go again? It worked for old Gaz Glitter. The answer's quick.

"No, not at all. I think I'm happier doing what I'm doing

now, with the musicals and all that, than I've ever really been in my life. Even when the records and the concerts were selling out all over the world.

"Although I've never thought of myself as an actor at all, I enjoy the musicals so much. I'm doing what I do best, I think."

The *Godspell* part came after Alvin appeared in Tim Rice and Andrew Lloyd-Webber's reunion project, another musical called *Cricket*. It was specially commissioned for HRH The Queen and performed in private at Windsor Castle away from the hungry proletariat, but Alvin found himself enjoying the stint more than he'd expected.

"It was Trevor Nunn, who directed *Cricket*, who really made me realise that this was something I could do," he says.

"Obviously I was over-



whelmed at the Royal connection but I hadn't really thought of doing similar work until he hinted that I might try it."

With *Godspell* currently on tour, Alvin is sitting on the release of his next magnum opus, an LP recorded with none other than Pete Waterman (of Stock, Aitken and...). What is it, Alvin Stardust goes Rick Astley? Sacrilege!

"No, no," chuckles the man. "It's AOR stuff mainly. We're well pleased with it."

We await it with pleasure. Alvin Stardust, rock 'n' roll icon By Appointment To HRH, *Leeds Student* salutes you.

# 168



# HOURS

Food Fever has hit the pages of this venerable rag in a big way. This week we have a front page constructed entirely of fruit, nuts and yummy sweets and a recipe page to rival the likes of the delightful Delia designed to make you dash out and spend the meagre remains of your grant on mouth-watering meals you can ill afford.

Will the more aesthetic pursuits of life be forgotten under this avalanche of munchies mania? Not likely, my friends, the arts pages fight back!!

Tonight's late showing at the Playhouse is **Joe Orton's Loot**. The essential ingredients of this wildly funny comedy are a coffin full of stolen money, a gold digging, wig-wearing nurse and a homeless dead body. Brilliant stuff.

The BFT cash in on the new interest in Thrillers with an evening of **Daphne Du Maurier's Sinister Cinema** (Sunday, March 6, 7pm). There's extracts from **Rebecca, The Birds and Jamaica Inn** and later on a full showing of **Don't Look Now**, an absorbing thriller set in Venice which will ensure that you'll have nightmares about dwarves and very large knives for quite a while afterwards.

Enough of this irreverence. For some *bona fide* culture it's off to **Bradford** again. From March 8-12 the **Northern Ballet Theatre** present a double bill of **Alice in Wonderland** and their much acclaimed tribute to the genius of northern painter **L.S. Lowry 'A Simple Man'** at the Alhambra.

After last week's brilliant **West Side Story Theatre Group** are back again, this time with a production of **Edna O'Brien Virginia**, a study of the life of **Virginia Woolf** from the death of her father to her own tragic suicide, in the Raven for four nights from March 9 at 7.30pm.

## FROM THE WEST TO BRECHT

### WEST SIDE STORY

(Riley Smith Hall)

### MAN EQUALS MAN

(University Workshop Studio)

The challenge posed by *West Side Story* is an immense one, standing as it does as a watershed in the history of musical theatre. Many have tried to adequately perform it and many have failed, stumped by the emotional, physical and vocal demands it makes on any cast.

Sue Yau's production for LUU Theatre Group however, rose to the challenge remarkably, serving up far more than just the expected 'good effort'. It was an intelligent, disciplined and tightly structured production, which owed as much to strong ensemble work as it did to individual performances.

*West Side Story* demands powerful dancing and movement, and Jill Annett's choreography was just that. Spun around the available talents it proved that a well drilled cast does not need to have received their first pair of ballet pumps with their milk teeth, to be able to carry off very effective choreography. Vocally, Jenny Harvey's performance as Maria stuck head and shoulders above the rest with a range of power that was nothing short of breathtaking, though many others were suitably strong as well.

Peter Weir however, dogged by a voice destroying cold, made a valiant effort but was never really able to match up to the emotional demands of the role of Tony, and unfortunately helped to take much of the punch out of the closing scenes,

as his suicidal pleas turned into a whimper into the wings.

As usual LUU's musicians under the directorship of Phil White proved that even Bernstein's difficult score could not hold them back, giving a performance which appeared practically faultless.

It was uplifting to see that LUU Theatre Group could turn out a production that though sometimes a little underpaced, was as polished and as professional as could have been wished for.

Over in the Workshop Theatre meanwhile they were getting their teeth into Brecht's **Man equals Man**, a play which also demands strong ensemble work and which unfortunately didn't get it.

More complete tosh is written and talked about Berthold Brecht than possibly any other dramatist of the 20th century, and often to the exclusion of what is at least partly demanded from a 'Brechtian' production - that humour be used effectively to offset the social message that always seems to be lurking somewhere just below the surface.

But the few laughs that were to be found seemed to be the product of chance and many lines went wasted as the cast strove to get to the end of a production which they never really seemed to be enjoying.

Fundamentally the performances lacked light and shade, and this must finally be put down to a lack of direction, as actors searched for some way to delineate characters which from the outset would have appeared rather similar. They rarely worked as a group, instead opting for the 'jumping up and down and shouting' school of theatre. The pointless waste of energy is no virtue, if it merely leaves the audience clock watching.

John Britton's performance as the initially simple, easily led and potentially amusing Galy

Gay, though one of the more competent, was unable to successfully cope with the transformation into the bloodlust ridden soldier that the all pervading militia of *Man equals Man* demanded. Similarly Maria Delgado's reasonable performance as Leokadia Begbick was rendered irritating every time she opened her mouth to sing, spitting out an appalling North American twang.

The large and dramatic set probably helped to stop this play becoming deathly dull, but the inclusion of a projector screen flashing images of 'militarism across centuries and cultures' was a pointless piece of rubber mallet message ramming.

Indeed it is a shame that these two productions were running at the same time, for in many ways, despite their reserves of experience, the director and cast of the latter could have learnt much from the former.

Jay Rayner



### LEEDS PLAYHOUSE

Calverley Street. 442111



Until Saturday, March 12

#### BREEZEBLOCK PARK

by Willy Russell

(author of 'Educating Rita' & 'Blood Brothers')  
'Sparkling comic performances' - YP

Opening Thursday, March 17

#### I HAVE BEEN HERE BEFORE

by J.B. Priestley

sponsored by Yorkshire Television

Sunday, March 20 at 7.30pm

#### THE ALBION BAND

All tickets £4 (£3 concessions)

Box Office open 10am-7pm

#### FILM AT LEEDS PLAYHOUSE

Friday, March 4 at 11pm

#### LOOT (18)

An adaptation of Joe Orton's very successful stage play

Saturday, March 5 at 11pm

#### THE FLY (18)

Sunday, March 6 at 7.30pm

#### LET'S HOPE IT'S A GIRL (15)

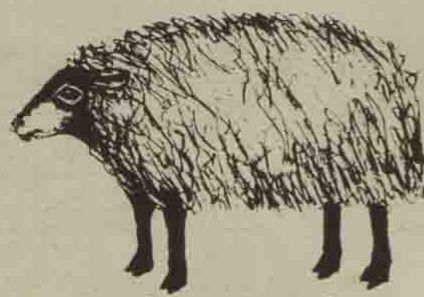
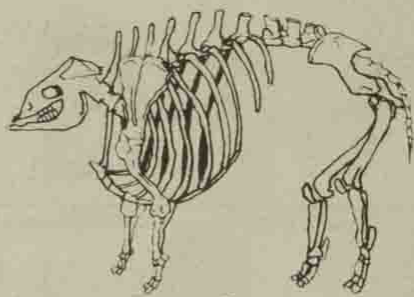
A gently ironical, tragi-comic feminist tale about weak men and strong women, poking fun at both. (Italian - with subtitles)

Friday, March 11 at 11pm

#### PRICK UP YOUR EARS (18)

The film of Joe Orton's life starring Gary Oldman

ADMISSION ONLY £1.80



**Product + Chemicals = Marketing**

*The mention of food additives can often make ordinary sane people go snooping around supermarket aisles, religiously trying to avoid every E number in sight. All this is a bit too cautious, so Roger Lakin and Mark Little are here to delve into the warnings and rumours, to reveal what really is in our daily bread.*

*Photos: Simon Harrison*

With the rise in public interest in the food we eat there has followed a subsequent wave of generally negative literature written on the subject of additives in food. The origins of large scale food processing, and consequently the use of additives, lie in the early part of this century with production escalating rapidly over the past couple of decades. It has only more recently been realised that these wonderful, tasty and convenient 'new' foods are actually full of ingredients.

Scientists have proved to be their own worst enemy by being err... scientific with their terminology. Chemical nomenclature excludes those with only a limited scientific background. Everything we eat is a chemical, yet food additives have become synonymous with poison and lingering death. If monosodium glutamate had been called 'thistledown', or sulphur dioxide 'fluffy funball', everyone would still be gobbling them down without a second thought. The groups of chemicals that have caused the bother are preservatives, colours, flavours, antioxidants, emulsifiers, stabilisers... All these serve their purpose in providing scrummy delicacies such as ketchup, carpet burgers, Smarties or Angel Delight.

The primary role of preservatives is in the prevention of food harbouring salmonella, botulism, and various other forms of food poisoning bacteria. Food manufacturers may view this differently – the longer food can be kept edible, the more chance of selling what they've got, and the more zloties in the bank. Preservatives are nothing new; the Romans used to burn sulphur over their wine to help it keep, but they were probably unaware of the finer details of chemical synthesis. The sulphur dioxide this produced provided one preservative action; SO<sub>2</sub> is one of the most

widely used preservatives today. Another popular preservative is Nitrate/Nitrite, used widely in ensuring meat products remain edible for longish periods. These have become increasingly unpopular as they have been found to have the potential for producing carcinogens in the body – as many a laboratory rat has found to his discomfort. Their days must surely be numbered.

Antioxidants can be considered to be preservatives as their action prevents oxidants, especially those of fatty food, leading to rancidity, off-flavours, foul odours and even toxins being produced. On the positive side here, vitamin C and vitamin E are commonly used as antioxidants, and rumour has it that vitamins are beneficial to the general well-being of the body.

If pressure continues to reduce the addition of preservatives to food, chances are this may encourage the use of radiation treatment of perishables (presently illegal in this country). Now informed scientific opinion assures us that, in the doses administered in sterilising food, radiation is perfectly safe. But reading the legend 'sterilised by radiation' on the packet is likely to spark off a spontaneous mushroom cloud, in the lower regions of the large intestines.

Colours are essential to the attractive appearance of foods,

implicated in causing hyperactivity in children, provoking attacks in asthmatics, aggravating skin complaints and a host of other ailments.

It should be understood though that the sufferer always has a predisposition to these allergic reactions. Figures for those sensitive to Tartrazine vary from one in 10,000 to about five in 1,000 according to which source you want to trust. Whichever figure, this is less than the numbers of people sensitive to 'natural' products such as pollen,

but is nature identical, cheaper, and probably safer due to its purity.

Food flavours constitute the

occasionally misleading advertising campaigns incites consumers to eat, eat, and then eat more. I'm sure all of us have experienced the body's screams of 'NO MORE' and then over-ruled them. When you consider the increased amount of blanket advertising in operation ('how do you eat your cream egg', etc. etc *ad infinitum*) it's perhaps surprising that not more people are overweight or suffering from heart disease.

It's not surprising either that food companies have cashed-in on the health food boom, but why does the consumer pay more for flour that has just been coarsely milled and packaged than they do for flour which has been finely milled, bleached and then 'fortified' with some of the vitamins and minerals lost during processing? What they don't tell you is that 'fortified' white flour still contains less than normal wholemeal flour.

The biggest mis-informational field-day occurs over labelling and packaging. For instance, if a drink contains alcohol, the producer is under no obligation to tell anyone what's in it other than alcohol. If a dessert mix is 'chocolate flavour', it needn't contain any chocolate. If, however, it's 'chocolate flavoured' it must contain a certain amount of chocolate. If a product contains below a certain percentage of

*bad*

largest group of additives, and being the most complex food constituents, the information available on them is limited. There is a massive array of flavours used by food manufacturers none of which have been assigned the EEC's mark of 'safety', the E number. The Food Act (1984) prohibits the addition to food of any harmful substance – but as yet complete salubility of flavour additives cannot be assured.

Whilst additives continue to be regarded as bad, the suggestion is that natural, additive-free foods are good and safe. Think again. Many food plants contain toxins at the same levels as additives are found in processed food. Bananas and nutmeg even

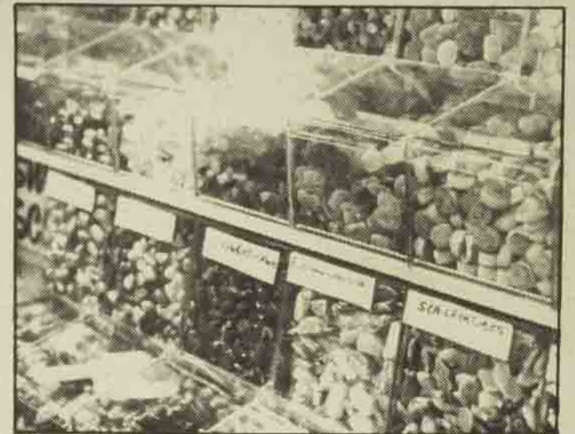
*(always)*

*aint*

household dust, strawberries or shellfish. This doesn't make it right or wrong to use Tartrazine and its related colours – it makes it important that foods should be accurately and informatively labelled to allow a choice. Tartrazine is the most thoroughly tested food additive, and according to whose figures you take, it seems safe enough for the other 9,999 of us – but then again, you never know.

Just as some preservatives are nutritious (vitamins C, E), one of the most common food colours, beta carotene is valuable to good health, being

but processing does tend to have a delirious effect on food colour, hence the need(?) for some cosmetic treatment. It is possible that we could become



contain hallucinogens, but by the time you've consumed enough to start tripping you're probably in danger of being frittered or ground up into apple pie.

If one of us was to make a list of food – associated problems in order of decreasing severity, surely starvation, obesity and heart disease would head the list, with additives down near the bottom. It's in relation to this list where the food companies lead the public most seriously astray. Basically, food companies don't produce food people don't want to eat; they want to produce an attractive, tasty product so they make more money, and never before have they had such an array of effective additives at their disposal to achieve this. Thus, it is now possible to mass produce a range of products more aesthetically acceptable than ever before, and this coupled with clever and

fruit, manufacturers are not allowed to put a picture of the fruit on the packaging. However, they can get round this by depicting the product with as much mouthwatering fruit as they want by simply printing 'serving suggestion' beneath. Baby food is not allowed to contain monosodium glutamate as a flavour enhancer so manufacturers use hydrolysed vegetable protein instead which is converted to MSG in the intestines. Need we go on?

The advent of intensive additive use has resulted in both benefits and malpractice. It has meant stricter legislation and testing of what goes into our foods (after all it was only 70 years ago that such dangerous chemicals as lead chromate, mercuric sulphide and copper arsenite were used as additives), but also more room for abuse of this legislation by food manufacturers and marketers.



accustomed to eating less visually attractive foods, but it seems unlikely.

The most emotive food additive is Tartrazine – a member of a group of synthetically produced food dyes, all of which have been

the substance from which vitamin A is produced. Virtually anything orange that you eat or drink will contain beta carotene. This will most probably have been produced synthetically, rather than extracted from natural sources,

*additives*



# FOOD

## IN Art



*If you can eat it – paint it*  
 Food has for centuries been a vital part of visual culture. Why, and for what nefarious ideological purpose? Damian Earle looks at paintings and talks about food.

*Pix – Rembrandt, Warhol.*

**F**ood has always been a popular subject in art, not merely for the salivatory pleasure of gazing at representations of favourite dishes as we do when we read cookbooks or watch **Delia Smith** on the telly, but for many other reasons – religious, moral, didactic, social and economic.

From cave painting to **Dali** and **Warhol**, the subject 'food' has lent itself to all sorts of metaphorical appropriation.

Your average cave wall painter represented animals that he/she would hunt. The function of those images was to give the painter (or perhaps the tribe) power over the animal's spirit to make it easier to catch it and stuff himself (themselves).

When **Jesus** comes on the scene, the depiction of food – particularly meals like the **Last Supper** and the **Supper at Emmaus** become incorporated into the visual language of Western art.

These sorts of subjects become immensely popular in private devotional chapels in the 15th, 16th and 17th centuries, but are fairly common in pre-Renaissance European painting from the early Medieval period.

To have commissioned a painting of this sort you were seen to be drawing attention to the devotional significance of holy food that is, the eucharist, which for Catholics even now occupies a key position in the liturgy. Food is transformed – bread into body and wine into blood.

**Fish** has a particular religious significance as a symbol of the resurrection (remember **Jonah**?), and the apple a reminder of the original sin from which **Christ** delivered us (remember **Eve** and that nasty snake?).

You can see these and other religious symbols being integrated into moralistic and not so moralistic still lifes and vanitas paintings of the 17th and 18th centuries.

In the 17th century in particular there was a European boom in food painting along with other types of 'genre' scenes including landscape, domestic scenes and portraiture.

The Dutch and Flemish were the best at it, having got to grips with perspective and the relatively new medium of oil on canvas.

The expert combination of the two made it possible to make organic material seem to live and breathe. **Lobsters** shone, oranges were juicy, meat was raw and bloody. There are hundreds of still lifes from this period still rendering food so tactile that it inspires the cliché 'you can almost touch/smell/taste it' that most art historians fall

back on when they can't think of anything else to say about them.

The object of commissioning a painting of this kind (although they were increasingly bought off the peg) was to display **wealth**.

If you could afford to buy a painting of a lobster you could also afford to eat them whenever you wanted.

The mercantile and aristocratic classes bought food paintings for the same reasons they wanted portraits of themselves in luxurious clothes; to commemorate and show off their wealth.

Food (in the form of still lifes) was often combined with a religious or moralistic message. To sanction the secular sumptuousness of the food, a religious episode or a *memento mori* could be incorporated into the background of a painting while the foreground was taken up with dead birds, cow carcasses, **dead rabbits**, fish, lobsters, fruit and expensive dinnerware. These peripheral images were intended to draw attention to the vanity of earthly sensual pleasure when compared to the abnegatory life of **Christ**.

In other cases the still life is integrated into a predominantly religious painting to serve as a complement to the didactic purpose, as with the **Last Supper**.

Food has not only functioned as a religious symbol. It has been important for the communication of sexual innuendo. Strawberries, raspberries, pomegranates, bananas and peaches among others have played their part in drawing attention to human sexuality both literally and metaphorically, from **Bosch** to **Caravaggio** to **Dali** though for different reasons.

**Bosch** for instance used fruit as symbols of licentious pleasure, of the excess for which we are damned in hell.

**Dali** used the pomegranate as a potent symbol of sexuality that dominated his dreams. Baked beans were also important to his overactive subconscious though their meaning is in question (they're probably something to do with sex).

In the 60s **Andy Warhol** comes along and makes food consumerism a subject for art with the series of **Campbells soup** tins that helped increase his notoriety.

Warhol's achievement serves to remind us that mankind's obsession with food pervades every aspect of life and culture just as it always will, although its ideological significance may change from decade to decade.



# VENUES & ME



## LA DOLCE VITA:

Vicar Lane

Price per head £8-£9 (incl wine)

**L**a Dolce Vita in Vicar Lane is a family run restaurant with a menu based around the traditional dishes of the Messina. It would appear from the rather garish exterior neons and brilliant white decor internally that it targets its appeal towards the 'Bright Young Things' of Leeds. Do not let this deter you as the gratifying absence of intrusively loud muzak suggests the fundamental object of the exercise is the quality of the food.

Dining here on the average student budget would definitely constitute a special occasion, although a basic starter and pasta main course would only set you back

approximately £5. As with most restaurants, alcohol does not come cheap - £4.50 for a bottle of house red. Having said this, the words special occasion were not idle for the quality of food is really very good.

A wide and interesting variety of starters and pastas are complemented by some delicious steak, veal and chicken courses.

All the food is prepared in a kitchen visible from the restaurant area and the service was prompt and polite whilst not intimidatingly formal.

The desserts looked inviting but this particular gourmet/'bright young thing' was already full - a recommendation in itself.

Adam Batstone

## SUHANA RESTAURANT

194-196 Woodhouse Lane, Leeds LS2

Tel: 458216

**T**he Suhana is something of an undiscovered jewel on Woodhouse Lane. It seems that students prefer to patronise the gaudier, greasier establishment nearer the University rather than availing themselves of the Suhana's award-winning cuisine, as honoured in the 1987 Yorkshire Heritage Curry Trail contest and recommended on the flesh-free front by the Vegetarian Society.

Well, it's most definitely their loss. They're missing out on an excellent little place: small, informal and certainly cheap enough for an after-the-pub chowdown, but with culinary standards to compete with the very best of them. The Suhana's management believes that money can't buy genuine eating pleasure, and the fact is reflected in a menu that takes in the usual dishes and a few Kashmiri surprises as yet never prices anything above a wallet-watering £4.

We kicked off with fish pakora (a kind of 'fish bhaji', £1)

and the similar but slightly swankier fish masala (deep fried spiced fish, £1.50) from the extensive and intriguing starters menu. Then, true to poverty-stricken student form (sic) it was on to a delicious Chicken Bhuna (chicken in a dry spicy sauce with coriander, £2.60). All £2 would get you in most places is a couple of chicken cubes adrift in a vat of E-number rich 'sauce', but not so in the Suhana. The portions were positively generous, and with plenty of very tender chicken in the delicate sauce to boot. A pleasure in every respect.

It should be pointed out here that the Suhana's meat is genuine halal, fresh from Bradford. And Manager Mr Iqbal also keeps the faith of Islam by his policy of not applying for an alcohol licence, so get your liquor in first. "A principle at a cost," he says, but who wants to hit the bottle when a glass of Lussi (whisked yoghurt drink, sweet or salted, a snip at 80p) is healthy, satisfying and quite enough to do you for your whole meal?

The Suhana welcomes party bookings, and you can eat heartily for less than a fiver.

Andrew Harrison



Leeds certainly has a lot of eating houses but unfortunately many of them are of questionable quality. I attempted to set you all in the valiant Leeds Students who sacrificed themselves, a painful task of visiting the bunch, all in the name of research. Although most of them are pricey, they are generally more expensive than most of the other ones and sometimes a good deal of course take into account the fact that they were all freeloading.

Pictures: Adrenochrome



## COCONUT GROVE

Lower Merrion Street

**T**his is the sort of place you go for a complete night out. There's Ricky's Nightclub down in the basement, the restaurant on the ground floor and a bar with live music upstairs. This can prove to be a mixed blessing, particularly on a Wednesday evening, when a heavy metal disco rages downstairs clashing with jazz from heaven: the booming bass of 'Paranoid' vibrating through your rump steak doesn't quite mix with the sweet sounds of jazz which works its way into your head with the vino blanco.

The service however, is quick and efficient but certainly not over the top. Mein host John is always at hand to ensure everything's groovy with the gravy in the Grove. The cuisine is excellent and essentially Mediterranean, thanks to the Italian touch of chief chef Franco. Expect to pay around a fiver for a main course and about £2-£3 for a starter, so roughly about a tenner a head. We started with Kalamari fritti (£2.50) and since I've sampled deep fried squid in batter in just about every establishment from Majorca to Cyprus, I can safely say that the Grove's offering is simply delicious (and not too rubbery).

## MANFRED'S RESTAURANT

54 Wellington Street

Tel: 436 438

£12-£18 a head (incl wine)

**M**anfred's restaurant, in a basement setting just down the road from the coach station on

Wellington Street, may not be one of the cheapest restaurants in Leeds, but it's certainly one of the best.

Superbly prepared Italian food comes fresh from the kitchens without a sight of the microwave ovens that seem to have become prevalent in a number of the Leeds 'Bistros' recently, and it showed.

The extensive menu offered a number of interesting pasta appetisers including a tagliatelle in a seafood sauce with crab meat and prawns, as well as a choice of soups and seafood cocktails.

The set price dinner menu at £11.95 was marvellous value for money, with four courses and a choice of four dishes on the first and the third. The escargot in garlic butter was not over cooked as is often the case, and the cauliflower soup that followed was both beautifully presented and seasoned.

For our main courses we both chose chicken, though the imagination used in the birds

presentation made both very different. The devilled spring chicken was beautifully dark and sticky, and came with a finger bowl for those who wanted to get really involved with their food, whilst the chicken breast stuffed with spinach was refreshingly different.

The dressing on the side salad was however a little oily, but the deep fried courgettes made up for it, as did the final sweet trolley which was an orgy of thick cream including an Italian trifle which had to be seen to be believed.

Although the attentions of the numerous waiters sometimes made one feel as though they wanted you out quickly (and they probably did as we were eating for free), it is very hard to fault Manfred's there being few to compare with it in Leeds.

Although there were some non-meat dishes on the menu it is probably not a good place for vegetarians. A meal for two including a bottle of Soave, came to £36 which is as I have already said is not cheap by any stretch of the imagination, until you taste the food which is worth it. So if you ever feel really rash and want to turn a £100 overdraft into a £120 one then get down to Manfred's.

Jay Rayner

## BISTRO FIORI

Bond Street Shopping Area

£8-£11 per head incl wine

**T**his popular, first-floor restaurant has much in common with most of Leeds' Italian

establishments - pleasant decor, reasonable prices, good food and, for the most part, unobtrusive music.

The menu has a very extensive selection, from salads and steaks, to pastas and pizzas. The only drawback is a lack of vegetarian options.

The food itself is of excellent quality. The avocado vinaigrette melts in the mouth as do the garlic mushrooms.

Both of these starters are middle of the price range at under £2, with smoked salmon at the top at £2.95. The garlic bread is also a must - a pizza base dripping with butter, garlic and herbs.

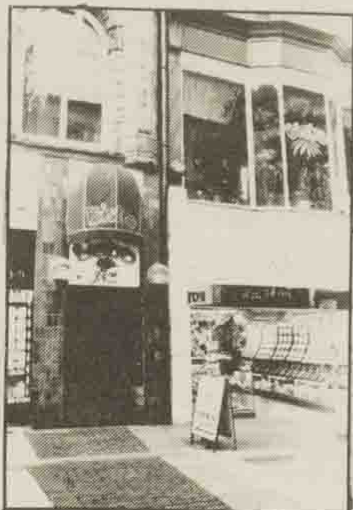
The main courses are similarly reasonable, at £2.75 to £3.30 for pastas and pizzas, with steak the upper limit at £6.95. The pepperoni pizza was massive and mouthwatering, but while the seafood pizza was similarly large, the chef had gone somewhat over the top with the vinegar.

The manager was very insistent that I should try the ice-cream, as apparently it had

not been up to scratch in the past. He can rest assured - I had the most elaborate banana split of my life, with four different types of fruit, and the ice-cream in that was as first class as the rest. The profiteroles were also exquisite - a large helping with real cream.

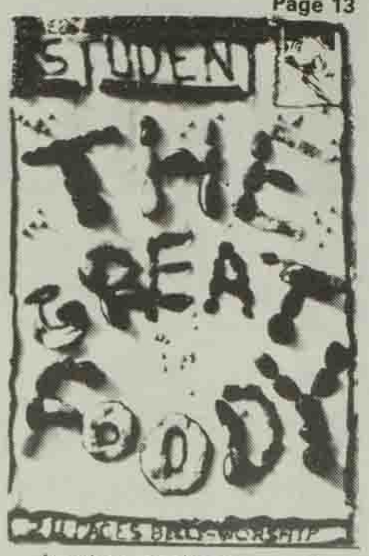
With coffee and a bottle of wine between the two of us, the total bill came to £18.20. Having indulged ourselves with three courses plus the extras, the Bistro Fiori is a fair bet for a good and reasonably-priced night out.

Martyn Ziegler



# LEADS Student goes restaurant reviewing

has a large number of unfortunately many of questionable quality. In an attempt to go in the right direction Leeds Student staff have been busy, and taken on the task of reviewing some of the best of the city. The names of these will appear in the next issue, and generally no more than a good deal cheaper. Do not account that the bills of each of reviewers were by the fact that they were high.



**HANSAS**  
74 North Street  
Price: £12 per head

Its location and price-bracket mean that Hansas is hardly your typical after-binge curry house. What it is though, is a high quality restaurant which specialises in Indian vegetarian cuisine to satisfy the palate but not necessarily the pocket.

The vast menu left me a little perplexed at first, but in its introduction it states that the emphasis is on sharing, so ask to mix and match and they will provide you with large silver trays designed for such a purpose.

The starters, around the £1.50 price range, included deliciously light mushroom and aubergine bhajiyas, deep fried mixed vegetables wrapped in pastry, and not to be missed, the paretha, an unleavened bread filled with spicy onions, potatoes accompanied with a yoghurt sauce.

If you want to go the whole hog, the next suggested step is to choose a speciality second course to be shared amongst two people so as to leave a gap for the main course and dessert after.

Priced at around £2.50, my favourite was the Ragda Petis, a mixture of potato, onion and rice mixed with peanuts and crisps, but for those who like the hotter the better, try the Bhej, a spicy mixture of chickpeas, potato, sev and onions served in tamarind sauce.

Undo the belt a notch or two and proceed, after a breather and a swig of Kingfisher Indian lager or maybe some of the Indian wine on offer, to the main course.

Now onto the main course and you really are spoilt for choice. There are single vegetable curries such as cauliflower or aubergine, or a variety of textures such as the Posho, a green bean and potato mixture. There is a selection of vegan dishes such as the Chevti Daal, a mashed up mixture of five different pulses, or the Kofta, chickpeas shaped into round balls covered with a tomato curried sauce.

Accompany your main course with pilau rice, chappatis, or puri, a delicious puffy deep-fried bread. The price of this course averages out at about £3.75.

If, after all that, you have room for any more, cast your eye over the sweets on offer. The traditional Indian ice cream Kulfi, is available in pistachio, almond or mango, or you could go for a refreshingly light home-made mint ice cream.

This is definitely a place to go with a small group of people so that you can experiment with the vast menu, and gain a clearer idea of the textures and flavours of the dishes for your return visit, which, provided there is no cash-flow problem, will bound to be soon after.

Sue Cocker

**PASTIFICIO**  
152-155 Headrow

3 course meal with wine and coffee  
£6.50-£10 a head.

Pastificio stands out from other Italian restaurants of its ilk for two reasons.

Mercifully it makes no attempt to create an 'Italian' atmosphere. There's not a singing waiter in sight and the surroundings are decidedly 'English' with wine bar type decor and muted pop music.

Even more impressive is the fact that all the pasta served here is made on the premises and any language student may be aware that Pastificio translated means 'Pasta Factory'.

The food of course comprises mainly of pizzas and pasta but if you fancy a change you can always try the house specials, a few chicken and veal dishes which are well worth forking out the extra pennies for.

Another good feature is the salad bar where you can help yourself to enormous platefuls of varied salads at a reasonable fixed price.

Pastificio like any other Italian restaurant bombards you with every type of ice-cream under the sun but for the grossly greedy among you there is a selection of sticky puddings to choose from.

A three-course meal for two came to £16.50 (and that includes wine and coffee) which is extremely reasonable. The service is excellent, the wine unfortunately nondescript but if you want to eat out in quiet conducive surroundings, Pastificio is for you.

A.M. Lavan



The spike (we had a garlic - £3.40) is the Grove's speciality. It's a cross between a burger and a kebab. These specialities are grilled over charcoal and are full of flavour, and the amount of garlic was enough to keep a vampire at bay for years to come. We also ordered a nice and juicy lamb steak (£5.85). It was smothered in a delicious sauce and accompanied by a selection of fresh vegetables which were very well presented. Care and attention to presentation is always a good indication of high standards. Other criteria include the way a glass of water is presented (with ice and lemon) and a damned good cup of coffee at the end of the meal to clear the intoxicated mind.

Talking of alcohol, a carafe of house wine, red or white is reasonable at £5.15 a litre, and the extensive wine list caters for all tastes. And if you finish your meal before your drink why not take yourself and it upstairs to the jazz club on Wednesdays (free entry with meal) or Ricky's.

The Coconut Grove is not the sort of place to go for a quiet candlelight dinner for two. But for more company and especially parties it's the place to go if you've got a few pennies to spare.

Kieron Dodd and Paul Greco



**SANG SANG**  
The Headrow  
Tel: 468664

It is said that the test of a good Chinese restaurant is the number of Chinese people one finds eating there. Sang Sang is invariably alive with the chattering of Cantonese and the clattering of chopsticks, justifying its reputation as one of the busiest, and best Chinese restaurants in the Leeds area.

Sang Sang has a reputation for being rather expensive which undeniably it can be, but this does not have to be the case. The set dinner for two for example costs £15 which includes soup, spring rolls, two main dishes, and a special fried rice. If one adds to this a couple of glasses of the extremely drinkable house wine (red, white or rosé) at 75p a glass, and a cup of China tea (35p) you can enjoy the very best of Chinese food for less than £9.50 a head.

If you want to be a little more adventurous than the à la carte menu offers an extensive choice of over 100 dishes ranging in price from £1.50 up to £7.00.

Starters begin with the ubiquitous spring roll at £1.50 and continue via a variety of soups at around £2.50 to Harlequin Hors D'oeuvres at £5.20. In between one can enjoy baked squid at £4.20 or the truly delicious Peking capital spare ribs at £3.30.

The majority of main dishes cost £3.60, and as a general rule two dishes between two people should be ample, especially if you have a starter as well. For this price one can enjoy traditional dishes such as sweet and sour pork, beef in black bean sauce, or more unusual dishes like chicken in honey lemon sauce or braised bean curd with spicy minced meat.

Moving up the price scale a little, one finds several more 'exotic' dishes including stewed duck's webs with vegetables (£4.00) and roasted suckling pig (£6.60).

Over 20 different seafood dishes are served at Sang Sang, and many are merely listed in the menu as available at 'market price' - a reassuring

sign of freshness.

Vegetarians are also catered for, although perhaps not to as great an extent as they should. Five dishes, including seasoned greens in oyster sauce and mixed monks vegetables are available, ranging in price from £3.20 to £3.50.

Sixteen different types of rice are served, many of which constitute a meal in themselves such as the Sang Sang special rice with seasonal vegetables (£3.80), or rice dishes with prawn, beef, duck and many others (£3.60).

Rather than a sweet a far better way to round off what is likely to have been a fairly heavy meal is a cup or two of delightfully scented China tea (35p) which complements the meal much better than coffee, which in any rate is a little overpriced at 80p.

Sang Sang doesn't serve the cheapest Chinese food in Leeds but it certainly serves some of the best. For the quality of preparation, presentation and service the price is very reasonable, and as somewhere to go for a special evening out it has to rank with the best restaurants around.

Chris Donkin

# Food in Sport

## Or - Sod the Diet - Let's Boogie

*DiETING, with all its nail-biting hunger and torturous discipline, is finally being pushed out by sport-trendy, sociable and lots of fun.*

*PENNI MAWSON explains why calories and flab have no place in the world of sprightly sportsfolk.*



Eating a meal nowadays could not be easier, with the food industry bending over backwards to make everything more convenient for the consumer. Things never used to be so simple, turn the clocks back and it's a different picture. We'd wake at dawn, slip into the latest number in Tarzan/Jane fashion, leap out of the cave and run around all day making odd noises in search of wild animals to kill. Of course the wild boar are not quite so numerous as they were two million years ago but who needs to hunt when a quick trip to Morrison's will satisfy those hunger pangs.

Regular eating for cavemen was difficult but obesity wasn't a problem. All that running around pushed the human body to its limits and it means we can thank our hungry ancestors for the way

our bodies work now. Our genes programme our bodies to expect regular physical exertion and a moderate food intake. But although our lives have become more sedate the genes haven't cottoned on. Queuing up in The Old Bar for a plate of pie and chips is not exactly going to make a furnace of those calories as chasing wild animals over mountains would.

There is a theory that people will naturally want to exert themselves by choice and enjoy doing it. Sport is meant to be fun, healthy and sociable but all too often the delights of an armchair and a pint easily outweigh the attractions of sweating and frolicing on the squash court. The danger is that you become unfit and fat. But if you still want a quick way out, a diet appears easiest compared to exercise, nature's own remedy against flabbiness. The realms of diet literature create the illusion of the effortless body-reshape.

Diets are without doubt horrible things. They make you feel bad-tempered, irritable and hungry, stop you enjoying your food and worst of all, 95 per cent of people who go on a diet, put the lost weight back on and more.

When you go on a diet your body goes into a panic and thinks you've been stranded on a barren desert island, so it slows down your body's metabolism to conserve supplies. This is all very well for those planning a trip to the Sahara desert but not much use to the student who expects miracle weight loss by eating lettuce for a week. After the diet your metabolism

will still be slowed down so you need less food than you did before the diet. You will start to pile the weight back on and possibly end up fatter than before.

There's worse. If you go on a crash diet of around 1,000 calories a day, or less, your body burns the most easily available form of fuel simply to keep you alive. This is a substance known as glycogen which is stored in the muscles. Glycogen is bound up with a great deal of water and when the glycogen is used up the water is eliminated. This is how crash diets can produce astonishing weight losses like ten pounds in ten days. The trouble is that half of the loss is water which will go back on the minute you stop dieting. Of the remaining 5lbs, half of that could be muscle tissue which may be used up as fuel on a very low calorie diet, meaning that you've lost very little actual fat.

The importance of exercising is crucial because unless you do, once the diet is stopped, the weight goes back on as fat, not muscle and fat, and you will end up with more body fat than when you started. Exercising however will build up the muscles and, by regularly raising the metabolic rate, excess fat will disappear more naturally.

Professor Robinson of the University Biochemistry Dept agreed that "Personal metabolic efficiency is improved by reducing the intake of nutrients, and increasing the expenditure of energy."

However you have to reconcile yourself to the fact

that there is little you can do to permanently raise your metabolic rate. Someone with a low rate will have to work harder to use up as many calories as a person lucky enough to have a high one.

For a young person an improvement in fitness can happen quickly. However for many students standing around long practicals, ploughing through set texts or, more likely, lying in bed recovering from an alcoholic binge, means very little time set aside for exercise. The important thing is to make time, if you can afford the time to watch 'Neighbours' every lunch-time (Phew! Had to mention it somewhere), then perhaps a bit of sport could be squeezed in.

One of the most popular sports with students is aerobics. The Cromer Terrace gym runs daily aerobic and circuit training sessions which are attended by droves of students. Ms Val Rose who runs the classes has noticed a marked increase in the numbers attending.

"Young people love crowded, lively atmospheres. It's extremely sociable and exercise to music is always more pleasant because it takes your mind off the exertion."

But if the boppy sounds don't attract you, any exercise two/three times a week is beneficial. Swimming is one of the best all round toners, as is running. Ms Rose believes it's vital to form good habits while you're young because by the time a 'crash-diet only' person reaches 27, their bodies start to suffer from all

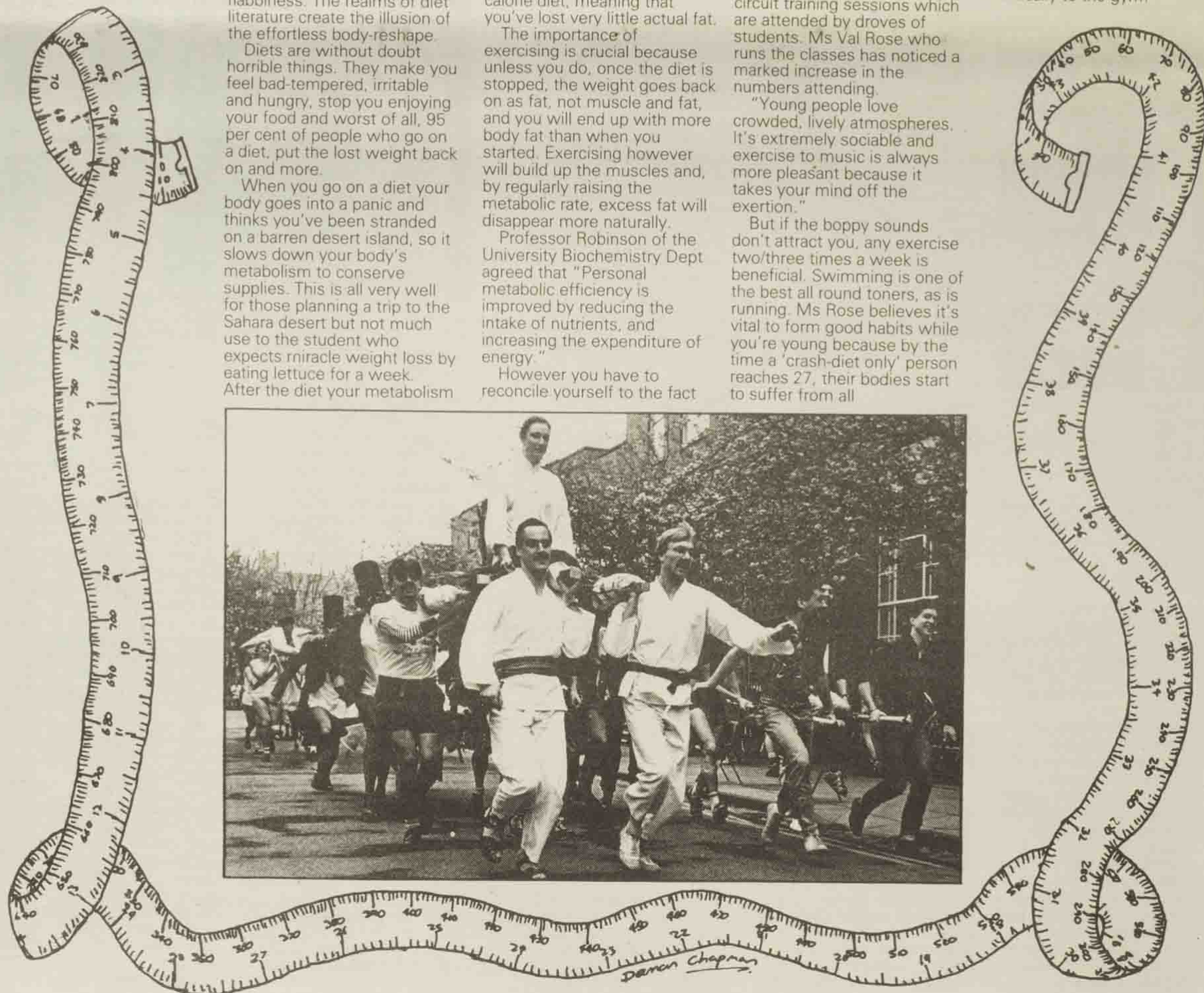
diet-irregularity and inactivity. A change in diet should be made because your current one is unhealthy and because you want to adopt better eating habits for life, not just for a couple of weeks.

Sport has many hidden benefits too. As well as helping to control your weight and keeping in shape with trim muscles; exercise can help resist stress by improving your stamina, increase your energy level by making your body stronger and it also means you can eat more while staying in shape.

If sport still bores you, take heed of LUU Welfare Officer Elect Will Wood's recommendation for burning energy; "Go on a student demo because you spend so much time rushing around you forget to eat." It's enough to make anyone go rushing frantically to the gym!



Darren Chapman



# Food in Rock 'n' Roll

The path to rock superstardom is paved with many a mealtime. Andrew Harrison jumps into the heady world

of popular muzak and brings back the bacon on pop icons who were legends in their own lunchtime.



# EAT

to

da



# BEAT

Rock 'n' roll's a hungry business. No honestly, it is. Whether you spend your lonely hour and a half on the boards coaxing gentle tonal inflections from a real acoustic like Bob used to use or moshing your favourite two chords through thirty-second permutations, when it's all over and the Hillman Hunters have gone home then there's only one question you can possibly ask: "Have you got the cheese and Branston pickle sarnies sorted out for me?"

You gotta bite for your right to party. You wanna rock 'n' sausage roll. *You need to eat.* If you're going to choke on your own vomit then you have to have something in your stomach first, right?

And like all other human foibles before them, the rickety rituals we erect around 'getting some scran' have taken on their own character in the Giddy Whirl That Is Rock and Pop (smash hits). So take a saunter with us backstage as we explore the wonderful and frightening world of *The Rider*.

## RIDERS ON THE STORM

The Rider is a part of the concert contract which has attained near mythical status in the annals of rock (yes, another one). Briefly, the band is able to stipulate the victuals with which they intend to unwind following an evening spent taking care of business, and it's the promoter's job to ensure that they get *exactly* what they want. No ifs or buts.

It resembles a kind of contract in primitive societies, when the promoter's reliability, the band's importance and the easiness (or lack thereof) of their relationship can be symbolically reduced to the issue of whether or not the *apres-gig* chips were fried in sunflower oil as specified. Reneging on rider conditions is often sufficient to lead to an ongoing empty-stage no-show situation.

And suffice to say, when fame, fame fatal fame starts playing hideous tricks on backstage brains, you can gauge the mounting insanity by what the star wants and just how absurd the request is.

Take the case of **The Rolling Stones**. They played Roundhay Park in 1982 as part of the last leg of their last (ever?) world tour, and arrangements on the ground were under the auspices of erstwhile Leeds Uni Ents secretary and now Radio One supremo Andy Kershaw. Take pity on poor Kershaw, dear reader, for not only was the harassed BA Political Studies failure (fact!) obliged to arrange a whole Japanese spread for the ageing rockers, but he also found himself masterminding the construction of a whole Japanese water garden behind the stage, filling its ornamental pond with imported carp, procuring a pair of love-birds in a cage for *each* dressing room and – believe it or not – having 'Welcome Rolling Stones' painted on the umbrellas above

each table in this backstage cultural oasis, in Japanese script. The poor devil had to find someone at the University who could do the business for him.

Or **Frankie Goes To Hollywood**. The scally Springsteens' rider for their last ever UK show at Wembley Arena included a veritable EEC wine lake, some jelly babies (one colour for each member of the band, a la **Bon Jovi**), a mountain of sarnies and sundry other snackettes. But the caterers (nominally) were also supposed to find the talent-free (except Holly) bevvy merchants a motorbike each, half a dozen kittens and the actress Susan George, in person. It is not recorded what they actually got. Probably hard cheese.

## EAT Y'SELF FITTER

But on the non-stadium level things tend to be a wee bit more moderate. No requests here for steamed sea bass (a Jamaican favourite rarely found in the UK and demanded by **Sly and Robbie** when recording **Chakk** in Sheffield), nor for a dozen crates of Bud and some multi-coloured, flavoured condoms (**The Beastie Boys**). There just ain't the facilities, see?

Thanks to the good offices of current Ents boss Sally Milnes, *Leeds Student* has caught a glimpse of recent riders at LUU and they make somewhat bemusing reading.

**Little Steven**, for instance, gets the Huey Lewis Hip to Be

Square award for his order which reads like the menu at Fat Freddy's. The formidable enemy of Apartheid requested *fresh* fish and chicken, doughnuts, *fresh* fruit, *herbal* tea (none of your PG Tips), a selection of fruit juices and some coffee, decaff of course. No booze.

But unfortunately Stevie's request also illustrates a problem of trying to feed and water visiting foreign artistes.

Where are you supposed to get jelly (as in jam), cranberry juice or 'classic Coke' in the UK? And everyone knows you can only get 'English' muffins in the States.

He was lucky to get the chocolate milk he asked for.

**Peter Murphy**, on the other hand, was a piece of cake (arf arf) to feed. Like many of his compatriots in the Wacky World of Pop, old Cheekbones was more concerned with stipulating his and his band's alcohol requirements (a bottle each of vodka, bacardi and gin, plus a couple of crates of lager – *tres civilised!*) than with the nosh. Hence Ents' hard pressed caterers merely had to come up with 'a three-course meal and a cold buffet' it says here. They should have given him Little Steven's leftovers.

## PAPA'S GOT A BRAND NEW PIG-BURGER

Bearing in mind their status as pretenders to the throne of Grebo-dom, **Crazyhead** came up with a lulu of a 'menu' when they hit the north last year. The

filth-ridden turpentine babies requested a packet of windcheaters(?), 6 Kinder eggs (as in 'Kinder surprise, chocka-dooby... etc) and a whole roast pig, *genitalia included*. Yum, yum, yum.

And no-one would fancy being stuck in the tour bus with

**The Damned** after their Leeds date. While they professed to be content with a jar of honey (?) and any three course meal (so long as it wasn't fast food – very wise), the liquor list was as detailed as you might expect from a crew who've scarcely been off the road since New Rose. Apart from the customary tankfuls of spirits, Dave Vanian and his cohorts requested 48 Ruddles, a beer which certainly leaves a commotion in one's trousers. Grimly fiendish? You could say.

But to close, who better than **The Pogues**, whose 'diet' should be well apparent to anyone who saw Shane demolish a bottle of the Water of Life during their 1986 LUU show, never mind this Tuesday when the boys from the county hell demanded: three pints of cold milk (for stomach-lining purposes), 200 Marlboro and 200 B and H, seven crates of lager (not Harp!), a case of *bottled* Guinness, three bottles of tequila, two bottles of port, four bottles of wine "Oh, and a dinner please."

And how anyone can sing "We are going, we are going, where streams of whiskey are flowing" after that lot beats me.

# Society's

## Anorexia

*Anorexia – probably one of the most socially misunderstood illnesses there is, with most people's understanding stretching to little more than it having something to do with food.*

*But food is little more than a symptom and the real problem is one of social pressure. On this page Sophie Jackson looks at the basic medical description of the illness, and opposite Paula Fascht looks at how society and particularly patriarchy creates the atmosphere that results in it.*

**A**norexia nervosa remains a largely taboo social subject; something that families hush up, and so something that few people know much about.

In fact, it can affect men and women of any age, although it is 12 times more likely to affect a female, and usually occurs soon after the onset of puberty. It can also be fatal.

Anorexia is really a combination of mental and physical problems. This is reflected in the official clinical diagnosis of the illness, which, while acknowledging that various from case to case do exist, states that the core features of the condition are:

1. An intense and irrational fear of being fat.
2. Abnormal eating patterns especially avoidance of carbohydrate foods, starvation periods and

sometimes bulimia: secret binges followed by self-induced vomiting, or the use of laxatives.

3. A resultant weight loss of about 25 per cent of normal or average body weight.

4. A distorted view of their own body size; the sufferer considers themselves to be fat through a genuine inability to calculate accurately their shape.

5. Menstruation in females will cease.

On the whole, the physical symptoms arise from the basic emotional problems: that is, the obsession with being slim and the actual inability to see themselves as they really are. Because of this, the sufferers often cannot believe that they are ill and will not want medical help. Even once brought into contact with a doctor – usually after persuasion from relatives or friends – they can continue the deception which is all part of the problem.

An anorexic acquaintance of mine would drink a lot of water and weight her pockets down with coins before going to be weighed, and she says she almost enjoyed this deception. This girl describes anorexia as being like two people; half of her knew that something was wrong, but the other, usually dominant half, was obsessed with the idea that she was fat. The most worrying part for her was that her distorted image of body size extended to other anorexia sufferers – to her, people who had recovered from the illness looked obese and repulsive. This took away any desire to recover, as she thought there was no point in doing so only to look as gross as she had before.

But why does anorexia start? Usually it is linked with the inability to cope with adolescence and all its implications. My friend wanted to remain a child for as long as she could, and was afraid of developing sexually; anorexia began to affect her at the age of 12, and she is still unwilling to consider entering into any kind of sexual relationship. Anorexia sufferers often do not want to grow up; this can be the result of an unpleasant sexual experience at any age, or simply a desire to be protected and sheltered.

Other anorexia sufferers have found parental problems to be contributory; one girl felt

that her illness was holding together her parents' marriage and so did not want to recover. The disease is very often linked with serious depression. Some theories suggest that the sufferer is searching for an identity, and an escape from their sense of ineffectiveness.

A major contributory factor for girls has to be the desire to be attractive. The media, in all its forms, presents a simple criteria: slim is attractive. Whether reading *Cosmopolitan* or watching the Clothes Show, models are usually over 5' 8" and under a size 12. This trend is reflected in the high street fashion stores, which very rarely make garments in anything larger than a size 14. This, combined with the current emphasis on diet, exercise and muscle tone, can obviously send an adolescent girl into a panic at the first sight of flab. Everyone knows that to be seriously overweight is unhealthy, but not every young girl can tell what seriously overweight is, especially when she has the media ideal to compare herself with.

Blaming these socio cultural factors is justified by the fact that anorexia nervosa is almost entirely a Western condition. It is unknown in black Africa, and in fact has only been widely acknowledged in the West for the last 20 years, although William Gull actually named anorexia nervosa in 1868 while addressing Oxford students. The illness is also four times more likely to affect families in the upper social bracket.

However, anorexia is curable and 95 per cent of cases will recover, to varying degrees. A patient can regain their normal weight but not overcome the mental problems which led to the illness. If they are able to regain their normal sense of perspective in judging body size, they are less likely to suffer a relapse. The girl I know can now eat whatever she likes without guilt, but on the other hand finds the idea of eating out quite repulsive. She also believes her attitude to sex has been coloured by her wish to remain like a child.

Everyone should have enough time to try to understand the disadvantages of our society; disadvantages which can be fatal.

Sophie Jackson





# Illness

**"We know that every woman wants to be thin. Our images of womanhood are almost synonymous with thinness." Susie Orbach.**

**W**omen's perceptions of themselves are continually being influenced by externally imposed images of womanhood. When we open magazines or newspapers or turn on the television or just walk down the street, we are always confronted with perceptions of our sex from the male point of view. The ubiquitous child-woman image with its androgynous form and aura of innocence is a familiar one.

Pre-pubescent girls of 14 or 15 pout sexily at us from the pages of *Vogue* imitating a sexuality which they may never have experienced. Tiny teenagers swing their hips sensually as they perform their latest hit on 'Top of the Pops' betraying premature awareness of how sexiness in women gains instant approval. Young women of 17 or 18 dumbly parade around in beauty contests clad in revealing swimwear and teetering on four-inch heels desperately trying to endear themselves to a panel of men who sit in judgement on their beauty.

These negative images of women reflect our subservience status in society. They portray us as weak and childish with an innocent sexuality which men can easily dominate. These pervasive images of womanhood are far more dangerous than they immediately appear. As the 'ideal form' for women becomes increasingly more and more childlike, so child abuse escalates. These images which are little more than extensions of male paedophilic fantasies create the impression that women are asking for sex at 18, 17, 14, 13 . . .

These images also have a highly dangerous political implication. By creating a childish ideal for which many of us strive, men are able to severely limit our development. Whenever women have been achieving political strength, the fashion contrives to make us weak. In the 1920s when the suffragettes were struggling to obtain the vote, the fashion for women was to look like boys, in the 60s with the renewal in strength of the feminist movement Twiggy became popular and 'Weight Watchers' emerged. As the feminist movement strived to achieve feminine power, enlargement of women and freedom from limitations, another united group of women strove to achieve feminine weakness, to reduce themselves and to enforce limitation upon their impulses.

How different is the situation now? We may gasp at the idea that in China they bound women's feet to keep

them tiny and doll-like thus disabling them. We may snigger at Freud's belief that women are anatomically deficient and are longing for a penis. We may ridicule the Californians with their obsessions for 'work-outs' and plastic surgery, yet we all do this as we yearn to become thinner and smaller, more pleasing to men's eyes.

We women who desperately pursue the enforced image of 'ideal form' get thinner and thinner, weaker and weaker while men in the same pursuit build themselves up to be bigger and bigger and more and more dominant.

Anorexia and bulimia are the extreme result of this "tyranny of 'thinness' over women's bodies and souls" (Alice Walker). We struggle against nature to reduce our figures as much as possible. We become a dictator over our own bodies enforcing them to endure dangerously extreme hardships. This gives us a sense of power. We deny ourselves a right to hunger denying our insatiable, nauseating appetite yet we feel greedy because we know in truth that we want so much. We know however much we eat we still want more. We feel fat and repulsive, we are filled with self-loathing and hatred.

We walk, talk, work, cook as our stomachs turn from laxative abuse and our heads spin from self starvation. We go furtively to the toilet to make ourselves sick, we count calories till we are blue in the face, we exercise till we are ready to drop . . .

We have unconsciously allowed these dangerous images of womanhood to penetrate our minds. However, we find that those images that promised that thinness equalled popularity, love, success, control have told a terrible lie. We feel greedy because we still want more. It is not food that we want but the freedom to assert our true selves. Vomiting is no longer the answer, we cannot purge ourselves of society's guilt.

The approval-seeking anorexic is the epitome of the woman as the appendage of the man. She has literally given up her life for her pursuit of the ideal form. Yet her hunger-strike is so significantly a social protest.

She is unnaturally disallowing her body to become the body of a mature woman, a shape which is so despised in our culture, arresting her growth and maturing and with other urges and desires. If only these women could realise that we have a right to decide how we want to look ourselves. We can accept ourselves on our own terms. We must stop using our bodies as tools by which to make statements of protest - we must nurture our bodies and love our uniqueness. You have only yourself.

**Paula Fasht**



# MUSIC

## DOUR MOON

### VARIOUS

'It's A Crammed Crammed World! 2' (Crammed)

### TUXEDOMOON

'Pinheads On The Move' (Cramboy)

Belgian Crammed Discs' second compilation is again an interesting affair. There are a few familiar names on board: Tuxedomoon, Minimal Compact, Colin Newman. But these are the superficial entrants in this more diverse and cosmopolitan selection. The wealth of talent displayed is quite impressive, similarly with global coverage: from Mexico to Japan.

The music is naturally just as diverse. Juxtaposed with more standard pop is the wispy chanteuse Sonoko, Volti's electro-latin dance, the euro-African dance of Zazou Bikaye and the haunting strings of John Lurie's Stranger Than Paradise theme. Personal favourites are Deihim/Horowitz' ethnic desert equations and Mahmoud Ahmed's Ethiopian and Fela Kuti-esque dance. As far as compilations go, this is a standard marketing device, but it must be noted that the divergence into some of the rare musics of the world marks a more unorthodox and pleasing change to the norm.

Tuxedomoon established themselves as leaders of a San Francisco avant-garde movement in the late 70s, and were associated with others like The Residents on the legendary Ralph Records. Since then, their career has been broken, reformed and moved continents, and 'Pinheads On The Move' is an attempt to re-identify their origins.

It consists of rarities, unreleased, live recordings; all the outtakes in fact. And quite honestly, the raw quality of some of these home recordings is almost painful to listen to, and a double LP of such, a chore to wade through. There are few highlights out of the general sludge of guitar, violin and pattering rhythm box, these being the rendition of 'In Heaven' from Eraserhead and 'I Heard It Through The Grapevine'. Otherwise, the bizarre phone conversations and snatches of tapes add tangential interest but fail to relieve the overbearingly dour atmosphere.

'Pinheads' is a document for die-hards only. For the rest, it sheds very little light on Tuxedomoon's beginnings, just smears their uniqueness.

John Frum

goes a little astray – refer yourself to Renegade Theme by Renegade Soundwave for a runt of an idea which needed its life support system unplugging about 30 seconds in.

But as a taster of the possibilities for the independent dance label sector, you could do much worse. Plus Taffy's contribution, Step By Step, is the best defence for crappy Italian eurobeat records since, ooh, Spagna. Or was she Spanish?

Charlie Pontoon

**BARRY MANILOW**  
Swing Street (Arista)

Ok, so it should have been obvious from the outset, but some of us are just gluttons for punishment and will do anything for a little bit of pain.

At the beginning of his memorable (sic) career Bazzar was a vaguely respected jazz type, knocking out the odd reasonable swing number, if you like that sort of thing. So it seemed fair to suggest that this little round piece of plastic, with the word 'Swing' in the title might actually have some kind of value. After all there are a large number of respected jazz musicians like Getz and Mulligan, guesting on this and if they thought it was worth doing... well some people will do anything for money.

This is a dull and unimaginative piece of over produced schmaltz; the sort of thing to curl up to the CD player with. The special guests add little or nothing to the finished sound which is akin to a high pitched fart – nicely produced but still offensive.

The two sides are respectively titled 8pm, and midnight. If Barry gets this lan-

### THE WEDDING PRESENT

Nobody's Twisting Your Arm

(Reception)

Another one of David Gedge's perspectives on the breakdown of romance. If he ever takes a course on improving inter-personal relationships there'll be a chronic gap left in the market for bitter/sweet, down to earth pop thrill. The Wedding Present is one of the few bands who can continually sound the same and remain brilliant.

### MEGADETH

Anarchy in the UK (Capitol)

Having been led to believe Megadeth to be quite an unruly bunch of chaps, I'm most surprised to find this

guid by the witching hour, he should immediately be bought a life membership to 'EXIT'. The attempt at Gershwin's Summertime does nothing new and leaves poor old Getz parping into the fade, like a dying cat. Someone should have told the Manilow camp (sic) that old chestnut requires a little more than just a sax solo to make it interesting, so many times has it been covered.

In the end, of course, the discovery that this Manilow offering is very dull will be a revelation to no one. He has a marvellous track record for this sort of thing and he wouldn't want to blot his copy book.

I think I'll send it to my sister – she just loves him.

Jay Rayner

### THE MISSION

Children (Mercury)

The Mission have been away for many moons but they return with this album which matches their previous work but also moves them forward into a new sphere of musical brilliance.

The main subjects covered in their new found freshness includes their exploits in America – the heat, the excesses and the hugeness of the country. This mellow music which flows and passes over you, pulls you deeper into their world. But simple mellowness is not a loss to the musical wonder of this record. They can still rock as 'HYMN FOR AMERICA' proves, a near H.M. tune.

They have proved that they are still a band to be reckoned with. Be you a missionary or not, give your ears a chance to experience music worth every penny you spend buying it. A majestic mixture of contrasts.

Tim Peel

sounding about as savage as a Buck's Fizz cover of Seasons in the Sun.

### WORLD DOMINATION

ENTERPRISES

I Can't Live Without My Radio

(Product Inc)

A hip hop cover of a hip hop record – now there's a novelty. World Domination is an apt description for this heavy, heavy bass and bludgeoning beat treatment... just a touch oppressive.

### THE SHAMEN

Knature of a Girl (Moksha)

A basic-beat and sit-on-the-floor psychedelic blend of Blancmange's Living on the Ceiling and the Shamen's

previous single's B-side, Shitting on Britain. No marks for the Kerrang type spelling though.

### MANTRONIX

Simple Simon (10)

Now what's the street word for it? ... err... Busy, that's it BUSY. Lots of blippy bits, a smattering of metal geetar and some smooth rappin'.

### CRUZADOS

Bed of Lies (Arista)

A combination of Huey Lewis and the News and some of the lighter touches of ZZ Top's southern boogie.

Roger Lakin

Supplied by CRASH RECORDS



### VARIOUS ARTISTS

Move – the Rhythm Kingdom

(Rhythm King)

Rhythm King is the UK's unrivalled premier dance label feeding the dancefloors of this house nation with a steady stream of incisive imported beats, homegrown gangster boogie and the odd inspired moment of random perfection. This is the junction box of worldwide dance, the label that brought you Rok Da House – included here in remixed (read: buggered up) form – and Bomb Da Bass.

Def Jam, Profile, Sleeping Bag and all the rest of the hip label names to stencil onto your baseball jacket... well, they stick to a unique sound, be it metal rap or Mantronix's sonic power sculpture.

But the rhythm kingdom is a broad church, taking in every spare dance beat from mainstream soul by Gwen McCrae to demolition noise merchants Renegade Soundwave, and this end-of-year-report sampler is testimony to their laudibly eclectic approach. There's Schoolly D's crowbar rap Gucci Time, the Three Wise Men and Sugar Ray Dinke's biting tenement tales from both sides of the Atlantic, some lazy go-go from Chuck Brown And The Soul Searchers and a whole lot more.

At times the compilation's sprawl means quality control

## REASONABLE RECORDS

**TAYLOR DAYNE** Tell It To My Heart (Arista)

The title track sets the scene for an album which has 'MADE IN THE USA' stamped all over it.

There's the compulsory duet which has the sick bucket filled to the brim. That said, there are moments here that make them feet dance – a near impossibility normally. This has a few good releasable tracks, which would fare well in the present musical desert of sound.

There are moments when you could be almost be mistaken for thinking this was Madonna, though with more style and in a superior class.

Tim Peel

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## PINING FOR THE GROOVE



**COURTNEY PINE**

Grand Theatre

The evening began with the audience waiting to be thrilled and ready to hang on every solo and, for a while, they did. However, the interest waned as the solos in the first half became increasingly self-indulgent.

Courtney Pine seemed unable to create either the traditionalist melodic quality or the modernist thrill of improvisation, simply because the solos were too long. There was gradually increasing lassitude in the ranks until the Errol Garner tune 'Misty' which was an interesting variation on the theme.

Faster than the Bird, he managed to bring back the excitement of speed and

sound along with the dashing piano of Joe Bashorunn and the wild rhythm of drummer Mark Mondesir. When confronted with the other giant of jazz, he says "I try to build on what Charlie Parker did, and someone else will build on what I do." The second half consisted of more of the right stuff of jazz, and Courtney was accompanied throughout by a wild driving rhythm section with a mean 'Contrabass' player, a zingy-xylophone player and Nigerian virtuoso Joey on piano.

On the whole, the gig was a gradual revelation of the style and pace of a man who has greater things to offer, if he is allowed to develop his talent for the music and not

be stopped on his prime by an overkill of media coverage and false expectations.

**Aruna Mocherla**

### THE COURTNEY PINE EXPERIENCE or 'SEX, DRUGS AND JAZZ'

What is CP really like? How does it feel to meet him in person? What has he got to say for himself? (not a lot!). All these questions and more will not be answered, not next week, but NOW in our own special expose on the new spirit, the young blood of British jazz today, as revealed (so willingly) as we went for a 'nite on the town' with the Man.

From smooth-cool, detached sophistication in the jazz suits on stage to gimpish

inarticulation in the sports gear and baseball caps when out for a drink and a smoke afterwards. Is this the real thing?

The band were quite disarming; overawed by what was happening, like Joe, of that exquisite piano, being childlike over a gashed left hand (and they aren't even insured!). Generally they were more inclined to chatter about the contents of Moscow Airport's duty freebies than Moscow jazz trends for instance. Nothing wrong with a bit of triv I suppose.

I approached Mark Mondesir, the drummer, (much to his consternation) who was sitting lost in the tabla of one of Shankar's disciples. He went into detail on the train-

ing required, the rhythm, the style of tabla playing and his longing to visit India. Yet again, the feeling that they could not grasp the events around them emerged - lost in a world of one night stands and long haul flights.

And what of CP himself? Interestingly enough he revealed the news that the second half of the concert (see left) was preferable - wild stuff, yet not for him a great gig. But what about his, then current surroundings, the Coconut Grove? "Yeah, it's cool (groovy-Ed) place... there's nowhere like it."

Somewhat less than a great revelation, the experience was strangely obtuse but **wildly** exciting.

**Lilly White**

## COME AGAIN SYNTH-OUT

### OPERA NORTH ORCHESTRA

Leeds Town Hall

In the age of safe-sex, one of the few pleasures equating to the emotional and physical delights of the real thing is perhaps the incongruous spectacle of rich, powerful Russian music, ringing round the cold, gaudy interior of Leeds Town Hall.

Following some delightful foreplay, Rimsky-Korsakov's, Easter Festival Overtures, a smug John Lill took the stage for Rachmaninov's 2nd Piano Concerto. Avoiding brief encounters with the slushy, romantic excesses, to which this piece is prone, he gave an adept if uninspiring account of the first movement, delicately languishing in the melancholy of the second, then marching inexorably to the uplifting occasionally brutal climax of the finale. **ORGASMIC.**

Having stocked up on Kleenex at half-time, the audiences frail sensibilities were assaulted by Shostakovich's 10th Symphony.

An entranced audience, overwhelmed by the orchestras authoritative playing, clapped in a bout of feverous post-coital ecstasy.

**Dave Anderson**

### THE WOODENTOPS

Leeds Poly

Impressive stage-props and back-drop. Projectors all over the shop revealing the weird and fantastic artistic tastes of the revitalised, trendyised band, from Inca airstrips to naughty naked Edwardian ladies with wings! Far out.

Oh yes, The Woodentops. From the hip-hopping stand-up drummer to the restrained acid-geetar-man, everyone in the band was smiling and it was infectious.

The Woodentops are 'in-Creedance-able': a mixture of 60s West Coast sound, with a hard hitting 80s dance beat. But I heard they were a wet jingley-jangle band? Their latest plastic offering, 'You make me feel', is in that vein, but luckily tonight Rolo was suffering from a cold and decided after the first hoarse attempt to give it up as a bad job, answering the disheartened punters with "I'm not a selfish f\*\*\*\*r, I just can't sing it." Put it down to fate.

The show (for that's what it was) really took off as the band hammered one number after another down our throats with a spoonful of honey and a ton of red pepper.



Photo: Pete Finan

A few technical hitches forced the drummer to synth-out, and Rolo and his semi went AWOL, and then there were none. Good ploy folks - really got the audience ripping up the seats (what seats). Back on again, but not until the hall reached fever pitch. And what's this Rolo?

A Paisley turban to turn on the girls as he sits perched so sensually on his monitor, loving every moment of it. Why didn't he just do a Lux Interior and drop his kecks? Well look what happened to the Lizard King when he tried that one!

**Paul J. Greco**

## Drop dead

### THE MIGHTY LEMON DROPS THE WILD SWANS

The Irish Centre

On stage The Mighty Lemon Drops sound very much like they do on vinyl - remarkably tedious for a band who have had so much critical acclaim, and who have built up such a following. Despite bursting onto the stage with the old favourite 'Happy Head', nothing that was to follow seemed to mark any departure from the one tune present in all their songs, the one rhythm in which they were all played, and the one line, 'Come on Baby' that appeared to feature in every other verse. Even when the tempo was slowed down for a short-lived moment towards the end (so atmospheric!) the song was still the same, and it was only when they came back to play 'Like an Angel' as an encore that the energy hinted at so teasingly throughout their set finally came across, and by then it was too late.

This was all such a contrast to The Wild Swans, who had earlier treated us to an all too brief set of tuneful and sensitive yet powerful songs, performed with a vigour that had the audience crying out for more.

**Tim Ray**

# What's on



## Cinema



**HYDE PARK CINEMA (752045)**  
Mar 3-6 - MISS MARY, 7.30pm.  
Mar 4 - RADIO DAYS, 11pm.  
Mar 5 - FOURTH PROTOCOL, 11pm.  
Mar 7-10 - ANGEL HEART, 7.30pm.

**LEEDS PLAYHOUSE (442111)**  
Mar 4 - LOOT, 11pm.  
Mar 5 - THE FLY, 11pm.  
Mar 6 - LET'S HOPE IT'S A GIRL, 7.30pm.

**NMP BRADFORD (0274 727488)**  
Mar 4 and 10 IMAX Double Bill - THE DREAM IS ALIVE and FLYERS, 7.30pm.

**BRADFORD FILM THEATRE (0274 720329)**  
Mar 4-5 - HOUSE OF GAMES, 7.30pm.  
Mar 7-9 - JEAN DE FLORETTE, 7.30pm.  
Mar 10-12 - COMRADES, 6pm, BLUE VELVET, 8.30pm.

**ODEON (436230)**  
1. LAST EMPEROR - 2.30, 7.20pm.  
2. STAKEOUT - 2.15, 5.35, 8.15pm.

**CANNON (452665)**  
1. NUTS - 2.45, 5.20, 8.05pm (Sun 4, 7.20pm).  
2. FATAL ATTRACTION - 2, 4.35, 7.45pm (Sun 3.15, 7.30pm).  
3. DRAGNET - 1.35, 4.05, 8.15pm (Sun 2.30, 5, 7.40pm).

**SCIENCE FICTION SOC**  
Mar 7 - ROCKETSHIP, the first Flash Gordon Film at 7.30pm in the RBLT. 50p/£1.

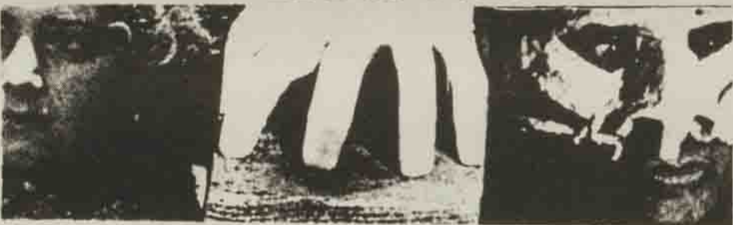
**LUU FILM SOCIETY**  
Mar 4 - YOL, Turkey 1982.  
Mar 9 - DON'T LOOK NOW. Both at 7pm in RBLT. 50p/£1.

**LPU FILM SOCIETY**  
Mar 9 - GOTHIC, 1.30pm in LTH114. Guests 50p.

**COTTAGE ROAD (751606)**  
WHITE MISCHIEF - 6.00, 8.15pm (Sun 5.30, 7.40pm)  
Late night Friday, ROXANNE 10.45pm.

**LOUNGE CINEMA (751061)**  
FATAL ATTRACTION - 5.50, 8.15pm (Sun 5, 7.30pm).

## Theatre



**ALHAMBRA THEATRE (0274 752000)**  
Mar 8-12 - ALICE IN WONDERLAND and A SIMPLE MAN, Northern Ballet Double Bill - The works of Lewis Carroll and LS Lowry specially and effectively adapted for Dance.

**CIVIC THEATRE (462453)**  
Mar 9-19, Leeds Gilbert & Sullivan Society presents the GONDOLIERS at 7.30pm. £2.

**LEEDS PLAYHOUSE (442111)**  
Until March 12, BREEZEBLOCK PARK, by Willy Russell.

**PALACE THEATRE, MANCHESTER (061 236 9922)**  
English Shakespeare Co - THE WARS OF THE ROSES, Mar 15-19. THE ROYAL BALLET, Cinderella, and an exciting triple bill including the new ballet 'Still Life' at the Penguin cafe. March 21-26. BOOK NOW.

**RAVEN THEATRE**  
Fishnet Balloon present Mar 4 - TABOO, a play about incest. Women's performance only. Mar 5 - TABOO. All welcome! Both at 7pm.

**RILEY SMITH HALL**  
Mar 9, the Bristol Express Theatre Company presents 'HAVEN'T A CLUE' or 'MURDER AT WITHERING HEIGHTS'. 7.30pm. £2.

**RAVEN THEATRE**  
Mar 10-12, VIRGINIA by Edna O'Brien at 7pm. £1/£1.30. A new play about the lives of Virginia and Leonard Woolf.

**IKLEY PLAYHOUSE (0943 609539)**  
Mar 9-19 - WHEN THE WIND BLOWS by Raymond Briggs at 7.30pm.

## Exhibitions



**ST PAUL'S GALLERY (456421)**  
THE LITTLE NATURALIST - childhood imagination transformed into steel sculpture, by PHILL HOPKINS.

**DEWSBURY EXHIBITION GALLERY (0484 513808 ext 216)**  
All types of printing techniques in works by Henry Moore, Lucien Freud, Hockney, Toulouse-Lautrec and others. Until March 26.

**CITY ART GALLERY (462495)**  
EQUUS - THE HORSE IN ART - work by Geoff Beaumont. The collection focus, A SPLASH OF COLOUR, continues til March 13.

**NMP BRADFORD (0274 727488)**  
BRITONS - group portraits; boxers, nuns, swimmers, by NEIL SLAVIN.

**JULIA MARGARET CAMERON** - the brilliant Victorian portrait photographer's work from the Herschel Album.

Portraits of Tennyson, G.F. Watts, and the sexiest lingo ever. KARSH - a small selection of his internationally famous portraits; Hemingway, Man Ray, Churchill. FAY GODWIN - Britain's best known landscape photographer.

## Miscellaneous



**FRIDAY, MARCH 4**  
LUU HELLENIC SOC - ANNUAL GREEK EVENING. University Refec £5 - full meal, live Greek and jazz music, Greek dancing, disco. Bar til 1.30am.

J-SOC - Shabbat comes in at 5.34pm and goes out at 6.43pm. No services this week. Shabbat Shalom.

**SATURDAY, MARCH 5**  
LESBIAN AND GAY SOC - STOP CLAUSE 28 - March and Rally. Meet 12 noon outside Art Gallery, Headrow.

LESBIAN AND GAY SOC Benefit Disco - 'The Rubber Dance'. Doubles Bar 9pm. Drinks promo. Proceeds to Leeds Gay Youth Group.

ARTS SOC trip to Lucien Freud exhibition. £5.50 for coach. See noticeboard for details.

HAZLETON ANTI-VIVISECTION MARCH - Knaresborough to Harrogate. Coach leaves Parkinson steps at 11am. £1.50.

SOUL SOC trip to Rooftop Gardens/Casanova's, Wakefield. Free transport for members. See noticeboard for details.

**SUNDAY, MARCH 6**  
WALK AT OSMOTHERLY - meet Parkinson steps at 8.30am.

**MONDAY, MARCH 7**  
STUDENT CHRISTIAN MOVEMENT. 'Faith in the City' - Heinz Toller will talk of his experience of the inner city. Catholic Chaplaincy, 25 Clarendon Place, 8pm.

HIKE SOC AGM AND DISCO - RH Evans and Doubles Bar. 7.30pm. Free to members. 'Are you scared to be happy?'

DEBATING SOC AGM - 1pm, Misha Taratuta Room.

LUU MALAYSIAN SOC CULTURAL EXHIBITION in North Court, Parkinson Building. Until March 9. Know more about Malaysia, Indonesia and Brunei, countries, peoples, foods, cultures etc.

**TUESDAY, MARCH 8**  
J-SOC AGM - 6.45pm, LG19, Arts Building. Nominations for committee positions must go to Melanie Brazil as soon as possible. Constitution amendments must go to Elliot.

LPU CHORAL SOC - Rehearsal for Handel's Messiah. 7pm.

**WEDNESDAY, MARCH 9**  
LESBIAN AND GAY SOC AGM - 7.30pm, Comm Rooms A & B.

PLOUGHMAN'S LUNCH - RH Evans Lounge. 1pm, 80p. Sign up for Wales Weekend and Pyrenees trip.

FISHNET BALLOON meeting. 1pm, OSA Lounge.

FISHNET BALLOON - A workshop for International Women's Week to explore sexism and positive ways of dealing with it. Open to everyone - please come along! OSA Lounge 2-4pm.

**THURSDAY, MARCH 10**  
LUU CND Another Great Meeting (AGM) in the OSA Lounge, 1pm. All members welcome.

BIOSOC talk - 'Playing Games'. Maill LT 5pm.

BUDDHIST SOC Meditation Evening. Instruction available. Theology Dept, 173 Woodhouse Lane. 7.45pm. All welcome.

**ADVANCE WARNING**  
LUU CONSERVATION VOLUNTEERS. The last weekend residential of the year at Barton Clay Pits Nature Reserve. March 11-13 - meet 6.30pm on Friday, Union Steps. Sign up at noticeboard.

THEATRE GROUP AGM - Comm Rooms A & B, 1pm, Friday 11. All members please attend.

ENGLISH SOC DISCO - Doubles Bar. 8.30pm, late bar, drinks promo. 50p/75p.

ARTS SOC trip to Howarth. Sunday 13. See noticeboard for details.

ENGLISH SOC trip to Henry IV part II at the Palace Theatre, Manchester. Leave 5.30pm, March 17. £5.50. Tickets from English Dept foyer, Mondays at 1pm.

AMNESTY INTERNATIONAL - 'Steve Biko' video. RBLT. Some time next week! Watch for posters!

BIOSOC Annual Dinner at the Dragonara Hotel, Friday, March 18. £13.50/£15.

GREENFAIR - Street Performers wanted for the Greenfair on Saturday, April 30. Can you play music, juggle, sing, tell stories, read poems or anything at all? You are needed to make the Greenfair a good day. Contact Nigel on 758034 or leave a message on the Green Soc noticeboard. Thanks - LUU Green Soc.

## Gigs



**ASTORIA (490914)**  
Mar 4 - Zoot and the Roots, £3. 8pm.

Mar 5 - All women's disco, 8pm. £3 rich waged, £2 poor waged, £1 very very poor unwaged.  
Mar 9 - Guest Stars (last ever tour) £3.

**ADELPHI (456929)**  
Mar 5 - Ed O'Donnell Band (jazz), free.

**BRADFORD ST GEORGE'S HALL**  
Mar 8 - The Mission £6.

**COCONUT GROVE (455718)**  
Mar 9 - Moody's Mood £1.

**DUCHESS OF YORK (453929)**  
Mar 4 - Love it to Death  
Mar 5 - Act Natural  
Mar 6 - Hill Bandits  
Mar 7 - Little Chief  
Mar 9 - Fingers and Thumbs  
Mar 10 - Late Night Cruisers

**HADDON HALL (751115)**  
Mar 4 - Demolition Experts  
Mar 5 - New Market Cross

**IRISH CENTRE (480887)**  
Mar 8 - Here and Now plus Good Question. £3.  
Mar 9 - Le Rue plus Little Chief. £3.

**LPSU**  
Mar 6 - The Cross plus Ya Ya £4.50 advance.

**LUU**  
Mar 4 - Refectory: Greek Evening with Vain Jim's Quintet (jazz) and 4 Zorbas 4. £5 inc. meal.  
Mar 6 - Tartan Bar: Xero Sling-sby and the Works plus Vain Jim's Quintet, free.  
Mar 9 - The Mission plus Red Lorry Yellow Lorry, £6 adv.

**NORTH HILL HOUSE**  
Mar 5 - Ceramic Hobs, Demolition Experts and Howl in the Typewriter. 9pm-ish, £1.

**ROYAL PARK (757494)**  
Mar 5 - Lizzie Wouldn't Like It. 9.30pm, 70p.

## Classical



**LEEDS INSTITUTE GALLERY (462453)**  
March 9, at 7.30pm - HILL WILTSCHINSKY guitar duo. Programme to include works by Scarlatti, Guliani and Gangi. £1.25 conc.

**LEEDS TOWN HALL (455505)**  
On March 5, CITY OF BIRMINGHAM SYMPHONY ORCHESTRA, perform Stravinsky, Ravel and Lutosiawski. Conductor, Simon Rattle. Soprano, Elise Ross. At 7.30pm. £3.

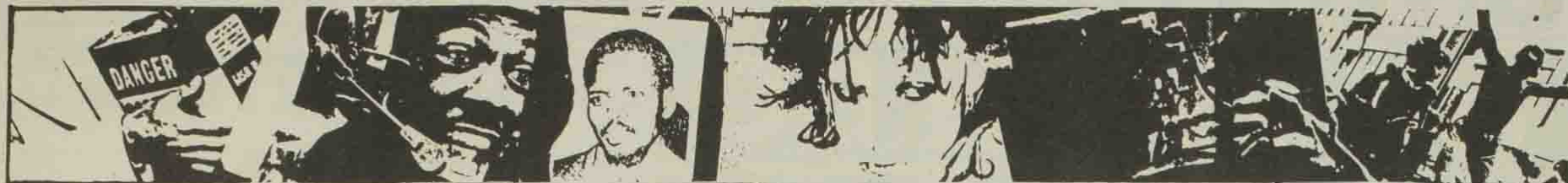
**TEMPLE NEWSAM (455505)**  
On March 8 the ALBION ENSEMBLE perform Ibert, Nielsen, Ligeti at 7.30pm.

**CLOTHWORKERS' CONCERT HALL**  
March 10 at 1.10pm, Inok Howard and Keith Howard present a programme of Korean Music.

**ST MICHAEL'S CHURCH, HEADINGLEY**  
(Opposite The Oak). The Music Soc Chorus and Orchestra perform Faure's Requiem, and Adagios for Strings by Barber and Albinoni (the music from Platoon and Butterflies). 8pm, £1 conc.

**UNIVERSITY GREAT HALL**  
On March 6 the LUU Music Soc Chamber Choir perform Richard Prior's 'The Seventh Seal', plus organ music. 8.15pm, free.

# What's on



## Personal



REFLEX DISCOS for all occasions and tastes. Leeds 468170.

H.K. - Thanks for the card. How can I get in touch? - J.H.

BILL - what happens when we pinch you? - the Red Underpants Fans.

Hazleton Torture! - March for Liberation!

Nicola Nicholson has quite a ring to it - doesn't it Jamie!

Why will you be wearing clothes this Friday? - Support Socialist Worker.

Reflex Discos Reflex Discos. Leeds 468170.

GRANDPA, WE LOVE YOU! - PIGPEN xxx.

NOT SEXY ENOUGH, EH CHRIS?

BROOKFIELD ROAD WOULD HAVE LACKED A CERTAIN LIONEL BLAIR-NESS WITHOUT YOU!

Ceramic Hobs/Demolition Experts/Howl in the Typewriter Live at North Hill House. Saturday, March 5. £1 in, £10 out.

Happy Birthday Mich - Love from all at no. 5.

PAULA GUY! FIREY DEVIL!

Many thanks to everyone who organised and ran in the Fun Run - from Action.

JESUS LOVES YOU

If you want to know more about ETERNAL LIFE - ring 743593.

Phil - Can we try again because I love you. Shash xxx.

Smallness - Happy Birthday - Medium.

Shash - you're an independent woman. You don't need him.

## Personal



BORIS HAS LOST HIS BALL(S)

They seek them here, they seek them there, Those club E5-highers seek them everywhere, Are they in Hartley Ave, Or are they in Burochet Place, Those damned elusive Tom and Siobhan.

PAULA, PAULA, PAULA!

Phil - she only wants you for your Meccano set.

There once was a boy called John Lea, Who blamed everything on apathy, On Friday he'll dump, And it'll come out in a lump, No doubt he'll add this to his CV! Happy 20th!

What else isn't Adrian very good at? (Oooh, yer bitch!)

Congratulations to Debbie and Gervase on the birth of a bouncing baby perm, Sharon. Thanks to all at 21.

'STOP IT, I LIKE IT!'

Dear Kate You are great I can't wait!

Paigu - G/N N/G NO lo huai xi nun! - Pigu.

I'VE HEARD OF BLUE TURTLES, BUT THAT'S RIDICULOUS!

Forget Phil - he's history.

Chris, singed stubble's in.

Paula Guy, Why oh why, Won't you try and play with my fly.

Thanks to you all for helping get all 24 pages together. Love J.

Will Phil come running back? Will Shash get her man, and what will Kevin have to say about it when he gets the results of the test? Tune in next week to your personal column...

## Classified

### FIRST IMPRESSIONS

We have professionally word processed Articles \* Book MSS \* C.V.s MSS \* Papers \* Reports \* Theses Collection and delivery if requested Ring Leeds 621996 to book your slot



### NOW AT RICKYS

COCONUT GROVE 70S, FUNK AND SOUL, ELECTRO. \* PILS 90p 1.50 STUDENT/UB40 FOOD AND COFFEE FRIDAY 10-30

## Nightclub

**FRIDAY**  
The in Scene at Ritzy (£1)  
Friday Bop at Beckett Park  
Alternative Night at The Warehouse (free)  
Student Night at The Phono  
Mile High Club at Ricky's (£1.25)  
Heavy Rock Night at Central Park (£1)  
The Soul Pit at Ricky's (£1.50)  
Refectory Bop (£2/£2.50)  
**SATURDAYS**  
Funk/House/Soul at the Warehouse (£2.50)  
Downbeat at Ricky's (£2)  
The Buzz at Ritzy  
Megabop in Tartan Bar (75p/£1)  
Poly Disco in City Site (£1)  
**SUNDAYS**  
Alternative Night at Ritzy  
**MONDAYS**  
Music Review at Ritzy (£1.25)  
The Mix at Ricky's (£1)  
Lesbian & Gay at Rockshack  
**TUESDAYS**  
Kaleidoscope Pop at Ricky's (£1.50)  
**WEDNESDAYS**  
Poly Disco in City Site (50p)  
Live Jazz at Coconut Grove (£1.50)  
Student Night at The News (£1)  
The Keep at Ricky's (£1)  
**THURSDAYS**  
Thursday Bop in LUU (70p)

### G.J. Business Services

All typing work undertaken. Word processing, mailing list management, specialist documentation productions, theses, specifications, estimates etc.  
Contact Mrs G.A. Jealous  
98 Ring Road  
West Park LS16  
785 786

### STOP CLAUSE 28

March + Rally - LEEDS

Sat March 5

Meet - 12 noon outside Art Gallery, Headrow

Benefit Disco - 9pm

Onwards - Doubles Bar

'The Rubber Dance' 70p

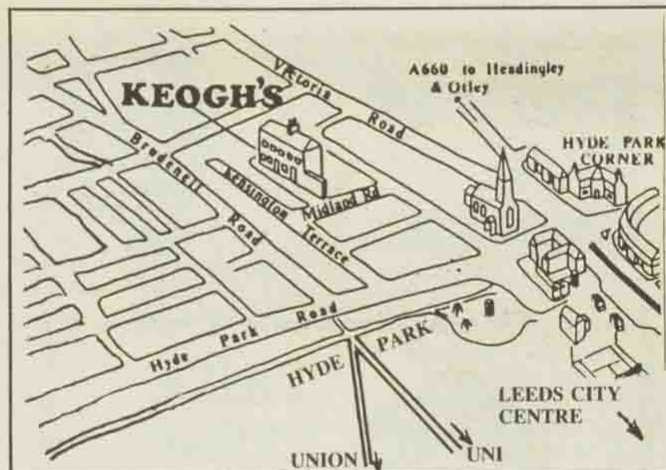
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BRISTOL EXPRESS THEATRE COMPANY PRESENTS

# HAVEN'T A CLUE



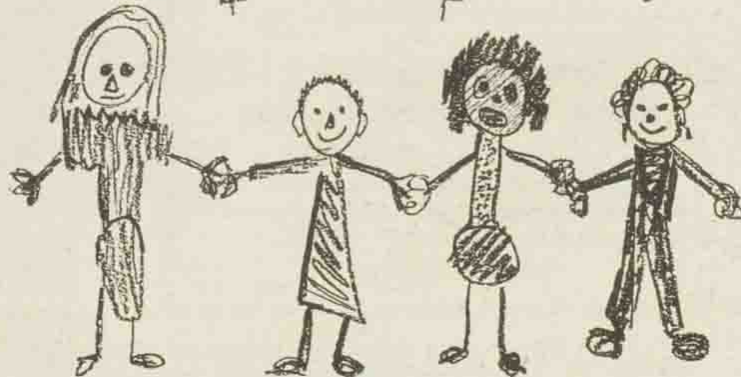
...OR MURDER AT WITHERING HEIGHTS!

"The Fringe is fun again!"

The Guardian

Riley Smith Hall Wed 9th March

## international womens week



A CELEBRATION

AT LUU A WEEK OF ACTIVITIES, SPEAKERS ETC  
MON 7 MARCH WOMEN'S MARKET ALL DAY IN THE RSH. TUES MARCH 8 DISCO, FOOD, LATE BAR IN THE RH EVANS LOUNGE, FRI 11 WOMEN'S DISCO AND CABARET WITH 3 women's bands. IN THE TARTAN BAR 8pm AND MUCH MORE CELEBRATE WITH US

# SPORTS



## TAE KWON DO



● (left to right) Attila Shevket (Bronze), Alan Boyce (Silver)

The first fixture of 1988 took place on a dreary St Valentine's day when members of the Leeds Uni/Poly Tae Kwon Do team travelled to Coventry for the 1988 Central Insurance Championships. Although only seven members fought, the whole team put up a very spirited performance.

Unfortunately Andy Lloyd was knocked-out in the first round of the blue belt sparring section but he put up a determined performance.

Also knocked out in the first round were Frank Robinson and Dee Harris, Leeds only black belt competitor.

Muhammed Kadami won his

first round fight in his very first competition, and went out in the second round with an attitude which in the future will win him a few prizes and a few hearts as well.

Gay Lewis, 1986 Yorkshire champion and 1987 British Open Lightweight Silver Medalist, was Leeds' most energetic fighter. He bounced, jabbed and darted his way into the yellow belt lightweight quarter-finals. Although his techniques were sound enough he couldn't quite land enough strikes on legitimate scoring areas of his quarter-final opponent to win, but it was exciting to watch.

Attila Shevket, 1987 Interu-

niversities Full Contact Heavyweight Champion battered his opponent into oblivion on his way through to the semi-finals, where he met the eventual winner. He didn't quite do enough and ended up with the bronze medal.

Alan Boyce, 1987 British Lightweight Champion was Leeds' best performer. After causing his first round opponent to retire through injury, he fought his way to the final but was not impressive enough and had to settle for silver medal.

The Leeds team did the University and Polytechnic proud with a dedicated and hard working performance against tough opposition.

## CRICKETERS DEFEAT DURHAM

LUU men's cricket club romped through the regional qualifying round in the UAU indoor cricket cup six-a-side tournament at Headingley.

The grand slam performance began with an impressive 98 all out against Sheffield whose blades were definitely blunted by the Leeds bowlers, replying with a poor 81 all out.

Against Hull it was 'keeper Murgatroyd who was both hero and villain. His punchy 27 not out was a vital knock after the openers had stuttered, but a missed stumping when Hull were 34 for four allowed them to reach the last two balls needing only three runs to win. Veteran seamer Healey took a timely wicket, and then, with a quirk of fate the last ball disappeared out of the arena rendering it invalid.

Arch rivals Durham, winners in the previous two years on the last ball against Leeds, were out-played by Leeds. Again Murgatroyd was in the thick of it. As last man, he steered Leeds home with three balls to go. This followed a fine partnership of 41 in four overs from Healey (31) and Cox (11). It was the same pair whose bowling has tied Durham down during their innings.

Fine catches from Jones and Ayle underlined the superb fielding which is crucial for this style of cricket. Captain, Ayle's post match comment reiterated the quality of the team's performance.

This success has guaranteed Leeds a place in the national finals in Newcastle on March 6.

Tony Ross

## GOLFERS DRIVE AHEAD



This year's Christie Cup was held at Royal Liverpool Golf Club, the scene of many past Open championships, the format being the aggregate scores of each member of the six-man teams to decide the winner.

On a bright day with a strong cold wind, the course was not playing easily, with the best score of the day coming from Liverpool's best player, Rob Stevens who shot a fine 76. However it was a team competition and Leeds had four of the next five best rounds - Eddie Edwards and Andy Litchfield both shot commendable 78s, a Manchester player shot a 79 and then Peter Gracey

and Sean Bottomley both shot rounds of 80.

There were a few tense moments as everyone waited for the final groups to finish and all the scores to be summed up but at the end it was the party from Leeds who were victorious.

**LEEDS 505  
LIVERPOOL 507  
MANCHESTER 514**

A good week for Leeds including two separate victories over Manchester plus the win over Liverpool. Leeds are possibly the strongest University side in Britain today and are currently the English Universities Team Strokeplay Champions.

Col. Sanders' Recipe

**Kentucky Fried Chicken.**

"It's finger lickin' good"



**PRICE CHICKEN FILLET BURGER**

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Tender, tasty chicken breast fillets cooked to Colonel Saunders secret recipe in a sesame seed bun with crispy lettuce and dressing

**OFFER CLOSSES 11.30pm MONDAY NIGHT, MARCH 15, 1988**

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32 Station Road, Crossgate  
121 Stanningley Road, Armley

One voucher per person



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## POLY NEWS IN BRIEF

This weekend sees the National Students swimming finals at Barnet, London. The Poly who have established an admirable tradition in the water will be hoping to maintain their form with such hopefuls as Dave Lyles representing them in the 100m breaststroke.

The following weekend is the date of the BPSA netball competition at Becketts Park. Other news includes the selection of N. Waine, P. Bee, L. Beaver and D. Lovatt for the BPSA National cross country team. Our congratulations and best wishes go to them.

Recent parliamentary legislation has put the whole future of sports team transportation into question, as it has been suggested that no longer should any vehicle be allowed to carry more than ten persons without being driven by a properly licensed driver. If this bill gets further it has very serious implications for many societies and sports clubs who presently provide their own drivers. We will keep you posted on any further information we receive.



## BATTLE OF THE ROSES

**LEEDS UNI 1st XI 3  
LANCASTER UNI 1st XI 3**

A lack-lustre Leeds team were lucky to come away from this game with a draw. A dire first half saw Leeds go in 3-1 down due to several defensive errors and a clinical hat-trick from Lancaster's UAU star Rob Williams. The only relief came in the form of a superb strike from Andy Croston which got Leeds back into the game.

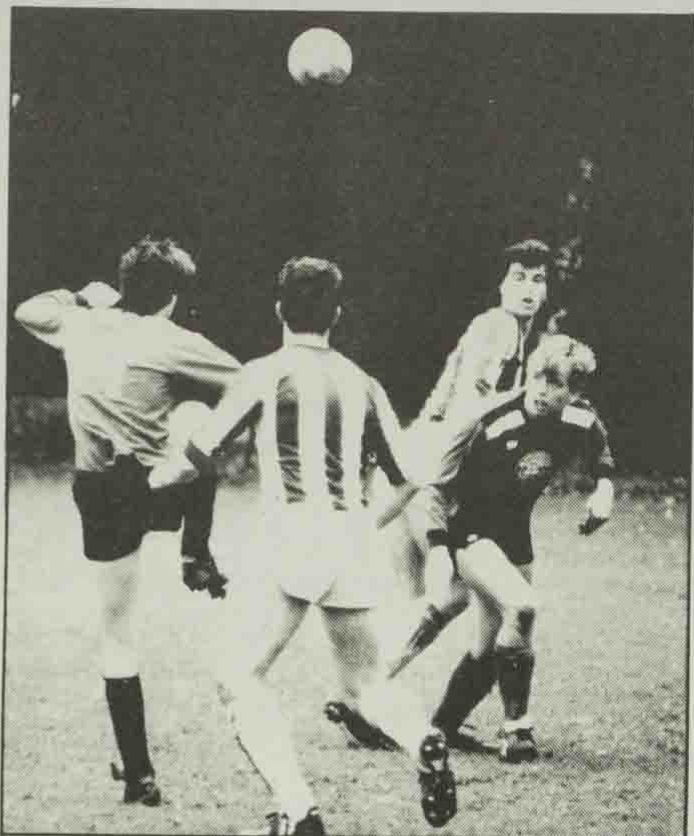
An uninspiring Leeds team adopted a more attacking approach in an open, end to end second half in which Lancaster squandered several chances to put the game beyond doubt. John Grisdale managed to pull one back after a slick move split the Lancaster defence.

With the game seemingly lost Paul Rooney rose above the Lancaster defence to send a looping header over the advancing keeper to salvage a point and Leeds' championship hopes.

In fact it was Leeds who could have won the game when Andy Clarke missed an open goal with just seconds remaining. Leeds are now faced with the daunting task of winning their remaining four matches to be sure of clinching the NUL.

**LEEDS UNI 2nd XI 4  
LANCASTER UNI 2nd XI 0**

After the heady heights of the recent UAU successes on Saturday, Leeds returned to the more mundane concerns of the NUL. Their opponents, Lancaster, fielding a depleted side, battled gamely, but never looked like halting the



march of the sure-footed Leeds side.

Having defeated Lancaster on two previous occasions Leeds were looking to complete a hat-trick and stay one step ahead in the championship race.

Early in the first half a lack-lustre Leeds side failed to find their touch. Then the Leeds game ignited and produced three goals in 20 minutes to extinguish the Lancaster fire.

Leeds first arrived when Brecknock's measured pass found Nicholas who evaded a clumsy tackle inside the area

and fired a goalbound shot which was helped on its way by Webb.

Warlowe added a second when his long range effort took a cruel deflection and looped over a stranded keeper. Webb then rounded off the first half when he rifled home his 17th goal of the season.

In the second half Leeds were reduced to operating in second gear and Coates added a fourth with a clever lob to add to the Lancaster's misery and conclude Leeds easiest victory of the season so far.

Ian Edwards

## LOCAL DERBY

The second annual challenge between Leeds and Bradford Universities takes place at Leeds this weekend. It consists of two separate parts firstly the Eurotrain indoor challenge (Wednesday, March 9) and the Great Thornton Outdoor Challenge (Sunday, March 13).

A wide variety of sports will take place including: badminton, basketball, squash, table tennis, volleyball, fencing and swimming (indoors), football, hockey, lacrosse, netball, rugby league and union and tennis.

The indoor events sponsored by Eurotrain discount travel will be held at Leeds.

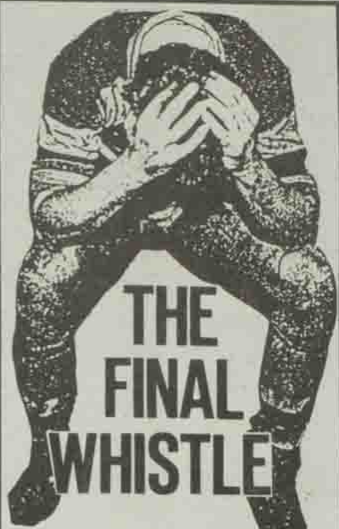
On Wednesday, March 9 the two universities will fight it out in the sports hall so go along and give our teams a cheer.

## CUP FEVER

The Poly has, yet again had a tremendous run in the BARLA National Cup. A hard fought 10-0 victory at Wigan Street, Cuthberts set up a clash with the top Cumbrian side Mirehouse in the second round. In this match an impressive all-round performance by the Poly gave them victory by 34-16.

The reward for the victory against Mirehouse is a draw against the present holders Chatto Heath. This ultimate test for the Poly should draw a sizeable crowd for what is surely going to be a real 'David and Goliath' clash at 2.30pm this Saturday at Becketts Park.

Bruce Carter



As the winter olympics disappear from our screens, the cameras turn to the next major sporting festival: football's European championships to be held in the early summer in Germany. And as it is the activities of England's supporters, rather than their team's, which tend to enthral the news media we shall no doubt be treated to more of a recently emerged genre of TV reporting.

The plot is generally the same, dealing with the infiltration and breaking up of a gang of notorious football hooligans (usually operating under some improbable acronym). This is accompanied by shots of hooligans nosing through crowds, seething terraces and an arms cache found in somebody's bedroom.

All fairly laudable, one might think - though the tone of the reports should give pause for thought, with their uncritical acceptance of indiscriminate video surveillance, the keeping of secret records and detection techniques that smack strongly on entrapment.

Furthermore, all this clearly doesn't work. A handful of convictions can't put an end to the whole problem, while tight security around grounds merely shifts the violence to areas where the general public are exposed to greater danger.

In fact, whether or not such techniques work is of no importance to the authorities. What matters is the opportunity to build up a repressive structure. By deploying it upon soccer fans, an almost universally reviled section of society, public opinion may be won over where otherwise it may not.

The policy works. Public tolerance of surveillance is increasing; witness the video cameras recently installed in Wolverhampton city centre to monitor the streets, or a senior policeman's much publicised demand made last Christmas that doctors notify the police of known problem drinkers.

We live in the era of the moral panic, where social problems are treated in isolation and all means are justified to destroy them. Football hooliganism though a very real problem ultimately poses no threat to the stability of the State; yet it has given rise to a machinery of repression that can, and no doubt will, be used to deal with those who pose more fundamental questions about the nature of the State and State power.

Desmond Lenin  
(Dynamo Tblisi Transit Elite)

## MOTOR CLUB NORTHERN LIGHT RALLY



This weekend sees the annual LUU Motor Club Mobil 1 Northern Lights Rally. The event will begin at Harry Ramsden's, Guisley, Britain's largest fish and chip shop!

Competitors will then head northwards and cover 150 miles of mixed roads before finishing (hopefully) at Green Hamerton.

This year's 75 car entry will

certainly make the event competitive and the prospect of snow should add some interest to those tight bends.

If anyone is interested in helping with marshalling on the night contact John Ramsdale on Leeds 75719.

Spectators should arrive at Harry Ramsden's at 10pm on the Saturday (March 5).

E.J.M.

## ORIENTEERING

A new name has appeared in this year's race for the Potter Trophy for outstanding orienteering achievement.

With Thomas Somers Cocks reveling in self-congratulations for retaining the YHOA Night League championship, the door was left open for Malcolm Erskine to thrust himself into the limelight. A string of impressive performances this term had taken him to the fringes of the contest, but an excellent run last weekend catapulted him from amongst the also-rans to the position of leading contender.

## SPORTS DIARY

### MEN'S FOOTBALL

**Saturday, March 5**  
LUU 1st, 2nd & 3rd XI v Durham (home)

**Sunday, March 6**  
LUU 2nd XI v Liverpool (away)

**Wednesday, March 9**  
Possible UAU Final venue unknown

### MEN'S HOCKEY

**Saturday, March 5**  
LUU 1st XI v Normanby Park (home)

LUU 3rd XI v Sheffield Bankers (away)

LUU 4th XI v Sheffield Bankers (home)

**Wednesday, March 9**  
LUU 1st, 2nd, 3rd & 4th XI v Sheffield Uni (away)

### WOMEN'S HOCKEY

**Saturday, March 5**  
LUU 1st & 2nd XI v Salford Uni (home)

### Wednesday, March 9

LUU 1st & 2nd XI v York U (away)

### MEN'S LACROSSE

**Saturday, March 5**  
LUU v Ashton B (home)

### WOMEN'S LACROSSE

**Saturday, March 5**  
LUU v Harrogate Penguins (home)

**Wednesday, March 9**  
LUU v Leicester (home)

### NETBALL

**Wednesday, March 9**  
LUU 1st & 2nd VII v Sheffield U (away)

### RUGBY UNION

**Wednesday, March 9**  
LUU 1st & 2nd XV v Medics (home)  
LUU Medics 1st & 2nd XV v Manchester Medics (away)

LEEDS

## STUDENT

INDEPENDENT NEWSPAPER

FRIDAY, MARCH 4, 1988

## Excuses as NUS demo

## flops

Just 15,000 students attended Saturday's NUS demo against the GerBill - but NUS headquarters are still claiming that the demonstration was a fine display of collective action.

Only two coaches from Leeds were needed for the journey to London. Jackie Nixon, LPSU Vice-President, when questioned about Ed Gamble's (LPSU President) claim in last week's *Leeds Student* that eight coaches would definitely be full, said that she believed it to be "More of a battle cry than a definite statement of fact."

She blamed the poor attendance on the fact that people are still unsure of how the bill will directly affect them.

"Publicity was good for the event, but people are still not really getting the message," she said.

Ms Nixon added that she thought that the demo had been worthwhile and noted the press attention in the national newspapers. She hoped that a WYA-NUS Day of Action planned for early in the third term, would help to increase student awareness.

Germaine Varney, LUU General Secretary, echoed Jackie Nixon's sentiments about the importance of the march, which proceeded from the Embankment to a rally in Hyde Park, and the need to continue the fight. She noted that the march was "very good natured" but expressed disappointment at the rally, where NUS President Vicky Phillips explained the reason to make the student voice heard.

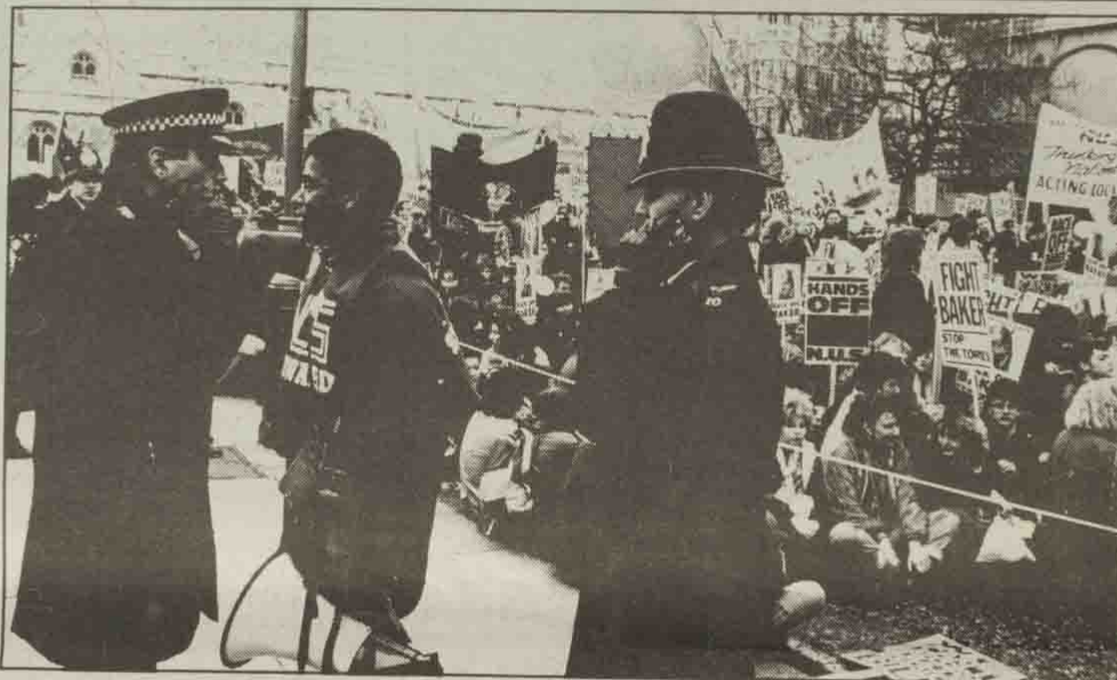
"This demonstration is the culmination of student protest against the Education Bill," she told the assembled students.

"The needs of students, the consumers of education, have been almost entirely ignored and the excellent turnout today is a sign of the anger felt by everyone involved in education at the bulldozing through Parliament of the education Bill. Students have been forced onto the streets to have their voices heard.

"For every student here today there are many other students in their colleges who feel the same way but can't afford to come. The Jackson Review of grants has dragged on for over 18 months and yet there is nothing in the Bill that gives us any hope that the government has a commitment to properly funding current students and prospective students."

Various guest speakers backed up the words of the NUS President and saluted the turnout of the students. Many emphasised the injustice of a system which would enable those with more money to gain better education than the rest.

The Bill will "send education back into the Dark Ages," warned TUC General Secretary Norman Willis, who showed particular anger at the disbandment of the ILEA. His thoughts were reiterated by Professor Sir John Griffith, Vice-Chancellor of Manchester University who said that the Tories were trying to "turn us into a production line and return us to a feudal society." **John Rigby**



● Tempers flare on the march (top) while students run through the dark streets of London

Photo: Pete Finan

## Police alert after burglaries

Police this week issued a warning to students living in the Leeds 6 area to be on the alert following a series of break-ins over the weekend.

Six burglaries were reported to the police in one area on Saturday night alone, some of which are believed to be connected. In one incident, thieves physically forced open a downstairs window with a crowbar and smashed down door frames, before making off with several expensive electrical items, including a microwave and a stereo. Only a rather unsavoury mess left on the kitchen floor could provide any clue to their identity.

PC Cooper, the local Crime Prevention

Officer, stressed the need for students to ensure their houses are secure.

"Quite a number of the houses that have been broken into were via front or rear doors, and in some cases where the doors have been left unlocked and insecure," he commented.

"Obviously the situation might have been improved if good standard locks are fitted to external doors, but even so, whatever locks are fitted must be used."

He also warned students to be particularly careful during the day, as most break-ins occur when students are at lectures.

"Anyone who sees anything suspicious should contact the police," he added.

Neil Amos

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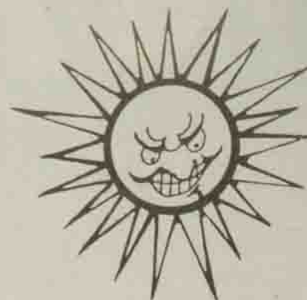
Fanthing

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## WEATHER FORECAST



**Friday:** Cold fresh northerly winds but with sunny spells and only scattered wintry showers.  
**Saturday and Sunday:** Dry with sunny spells with decreasing winds but still rather cold with overnight frost.

Supplies by Leeds Weather Centre.

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