

# LEEDS STUDENT

UNIVERSITY SLAMMED IN ANIMAL RESEARCH REPORT

## UNIVERSITY OF 'SHAME'

Leeds University has been criticised for carrying out horrific and unnecessary animal research in a report published yesterday.

Cities of Shame, which was compiled by Animal Aid, includes graphic details of animals subjected to horrific experiments in the University's scientific departments. The group claims that the departments of Psychology, Animal Physiology, Medicine and Pharmacology are among the worst offenders at Leeds University. The study was compiled by monitoring scientific research papers.

The controversial report refers to experiments carried out at Leeds University over the last year.

In one experiment chickens were subjected to heat stress to test whether they consume more food with Vitamin C. The study also alleges that rabbits in the Anaesthesia department at Leeds General Infirmary have been subjected to cigarette smoke and toxic substances.

The report alleges that Leeds is among the top twenty offenders in the field of animal research in the country, with Leeds University and LGI

By John Revill

being the main culprits.

Ian Green, Campaigns Officer at Animal Aid, said: "Leeds is one of the worse offenders. Last year there were nearly 20 publications relating to animal research produced in Leeds. Animal research is unnecessary. In a lot of cases donated human tissue can be used instead, but most scientists do not want to change.

Green added: "Animal Aid is opposed to animal experimentation, because it is

morally unacceptable and scientifically invalid. Other methods of research have simply not received enough funding. The aim of the report is to raise public awareness and to encourage people into non-violent action."

This research is the latest in a string of controversies surrounding animal research at Leeds University. The University Open Day last May was disrupted by animal rights campaigners who demonstrated outside the University and confronted visitors.

However a spokesperson for

the University defended the research: "All such work is carried out in accordance with the legislative provisions of the Animals Procedures Act 1986. Those who hold licenses respect the motives of many of those people concerned over such procedures."

Referring to the claim that alternatives exist, the spokesperson said: "There is as yet no alternative to the use of animals in certain areas of teaching and research that are essential to the improvement of human and animal well-being."

A report into animal

research at Leeds University published in 1991 claimed that experiments included: the implantation of rats with cancerous tumours, then left to grow to 2.5 centimetres in diameter; balloons inflated into dogs' hearts; dogs' intestines re-connected to their anuses; and rats injected with diabetes. Skinned mice were also used as experimental armpits.

All the animals involved invariably died painfully during or after the experiments.

The department of animal physiology refused to speak to *Leeds Student*.

## Heartless thieves steal dyslexic's lifeline

A dyslexic student studying at Leeds Metropolitan University has offered a £100 reward after a burglar stole the laptop computer she relies on for her studies.

Second year Sarah Hunter says the computer, bought with the help of a disability grant, is like a lifeline between her and her course. Landscape Architecture.

"I need that computer like a blind person needs their dog," she explained. "I can't take notes without it. It

checks my spelling and grammar and is the only way I can keep track at lectures."

Now Sarah fears she will have to use up the inheritance money from her grandparents to replace the £1,300 computer.

The burglary took place just seven hours after Sarah had returned to Leeds from her summer holiday, although not in her own home.

The nightmare began when she arrived at her new house in Brudenell Road to discover it empty of furniture and full of builder's rubble.

By Sam Greenhill

Despite paying summer rent, Sarah's landlord had sold the house during the holiday and the new landlord was in the process of refurbishing it.

She was temporarily moved to another house in Royal Park View and it was during her first evening, while she was out at the pub, that the burglary took place.

Sarah went out with a friend, leaving her visiting brother in the house and the

front door unlocked.

The burglars walked in through the front door while Sarah's brother was using the toilet.

"They took my computer but left money in the room," said Sarah. "There was a £5 note lying in the middle of the floor."

Sarah had no insurance but besides, she says, "even if I was insured the landlord had put us at a different address so it would not even have been valid."

Anyone with information should contact *Leeds Student*.



The printer is all that remains...

Picture: Sam Greenhill

INSIDE: FOCUS EXAMINES CULT GROUP- THE LEEDS CHURCH OF CHRIST



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## POLICY

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# You're nicked mate

With burglaries in Leeds 6 reaching an all-time high, police took the unusual step last week of trying to arrest three Leeds University students - for breaking into their own house.

Mike O'Connor, Dom Norton and Chaz Howard had returned to their home on Hartley Avenue, Woodhouse, after a night spent drinking in the Old Bar.

Howard said: "We'd only just moved into the house and so had no gas or electricity. We'd had a few pints and

By Matt Roper  
 Chief Reporter

decided to go into the backyard to investigate the cellar.

"Unfortunately the door was stuck, and Mike had to wrench it off its hinges in order to get in. It made a big noise but after a few minutes we went back inside and sat in the front room.

"Suddenly a patrol car screeched up, lights flashing. I think a neighbour must have seen us breaking into the cellar

and called the police.

"It was at this point the riot van arrived. Before we knew it there were ten policemen and one alsation in our house. The dog was going crazy and I was absolutely shitting myself. Luckily, we could show them the house key and our union cards and they let us off."

O'Connor said that he was happy that the police had arrived so quickly:

"However I was a bit disappointed they could only manage one riot van to arrest three students."

## A pint of 'Brewers Droop' please



Cathy and Rachel enjoy a pint of Brewer's Droop.

Picture: Harriet Walker

Inebriated students were in evidence even more than usual yesterday as the fourth Leeds Student's Rag Beer Festival got under way.

On offer is a selection of forty real ales, and eight types of cider at £1.25 and £1.50 respectively.

Including Marstons famous

By Natalie Highwood

beer Brewers Droop.

Entrance is a pound for the afternoon session, 11 am to 4pm, and two pounds in the evening 6pm to midnight, with a 50p discount for rag members.

Committee member, Graham Buchanan, said that he hoped to raise two thousand pounds from the event.

"There will be lots of students getting really really drunk and having a great time all in the name of charity. That's what Rag's about."

## Public in favour of tuition fees

By Julia Oldham

A Mori poll conducted for the Times Higher Educational Supplement has highlighted student objection to tuition fees.

As reported in last weeks *Leeds Student*, it seems that some kind of student contribution towards university fees will become inevitable as numbers moving in to higher education are ever-increasing.

Vice chancellors have recognised that some form of charge is unavoidable, and the

issue is now on the agenda of both opposition parties.

The MORI poll highlighted vast student opposition to change: 66% of those interviewed wanted the government to remain responsible for tuition costs.

However under half of non students questioned, favoured free tuition.

A graduate tax was supported by 17%, an

Australian-style combination of fees and loans by 20%, and top-up fees by 9%. Support for the fees/loan option was highest among Conservatives, and lowest among the 15-24s.

Conservative supporters give the graduate tax and fees/loan option greater overall support than maintaining the present system. Asked to choose between the alternatives, students rejected the idea of straight tuition fees and favoured instead the idea of a graduate tax.

## "Reform of NUS imminent" - Patten

The threat of NUS reform has been renewed, after John Patten reaffirmed his support for the plans in his educational address to the Conservative party Conference at Blackpool. *Writes Julia Oldham.*

In his speech he repeated last year's promises of "an end to the scandal of tax-payers' money being used to fund political campaigns."

Serious doubts about the chances of legislation this year had been raised due to fears of

an overcrowded parliamentary timetable, and back bench resistance in the Commons and Lords.

However, John Patten's speech has now placed the reforms at the top of the political agenda.

### Briefly

#### Gays and the church

Elizabeth Stewart, author of 'Daring to Speak Love's Name', will be giving a talk entitled: 'Lesbian and Gay Spirituality - a role in the Church?', *writes Peter McEvoy.*

It will take place at 1 o'clock, Thursday 21st October at the Emmanuel Institute. All members of the University, even those with no religious beliefs, are welcome to come and join the discussion.

#### Spanish Classes

The Instituto Cervantes is offering a series of courses especially designed for university students.

The courses will run from the 13th December, and will cost £40 each.

The courses running are: A Preparatory Course for the Diploma of Spanish as a Foreign Language; Written Expression; and How to Survive in Spain. For more information call 461741.

#### No bar price rises

Union officials have moved quickly to quash allegations that beer prices in union run bars will soon be hiked up to pay for the recent Old Bar extension and refurbishment. "It's a complete lie", responded John Rose, the Union General Secretary. "The redevelopment was funded from the Union surplus. Every year the union puts aside a certain amount of revenue."

"This eventually builds up until we can afford to pay for large, one off projects such as this," he added.

#### Chapman still waiting

A top Leeds biochemist, who 'blew the whistle' on a £100,000 NHS fraud, has been unemployed for more than a year, despite being promised a new job back in March. *Writes David Smith.*

Dr Chris Chapman, sacked in June 1992 after making allegations of a cash swindle in a joint Leeds University/Leeds General Infirmary research project, is still waiting to hear when he can get back to work.

Dr Chapman, hit national headlines with his claim that a research group had used false test results in its attempt to win a lucrative contract with British Biotech Ltd. An investigation into the allegations will only begin when Dr Chapman starts work but, having lost his right to claim dole three months ago, Dr Chapman is still waiting for final details of a job promised to him by Leeds Healthcare.

Leeds University admitted at the time that Dr Chapman was justified in making his allegations. Nevertheless, he was fired after 24 years at the LGI. Officials maintained that the dismissal, the only one in a 200-strong chemical pathology department, was due to an internal reshuffle.

#### Overdrafts

Student banking may be not all it seems, according to a survey by Nottingham Trent University Union of Students. Far from offering a better deal, some high street banks charge nearly 34% interest on any unnegotiated overdraft. *Writes Charlotte Lomas.* The survey, which looked at all aspects of student accounts from banking services to free gifts, claimed that even on negotiated accounts, students could be charged up to 9% on any overdraft taken out.

The survey's claims were strenuously denied by a spokesman for the Natwest Bank who dismissed the figure of 34% as "absolute rubbish." Stressing that most banks offer a completely interest free overdraft of around £400 whether negotiated or not he said: "Basically its have a go at banks time, if anyone inquires further they'll find out the truth."

#### Blind Date

A second year Historian at Leeds University last Saturday appeared by Cilla's side on top TV show, *Blind Date*, *writes Rosa Prince.*

Stunning viewers in a skimpy denim number, the student, Joanna Burton, was given a choice between two gormless lads, and a nutter with his legs chained together. Joanna chose the nutter.

Having asked some very historical questions about ancient mythology, Joanna exclaimed: "You call this a Greek God?" as she finally saw her fellow datee. To make matters worse, Joanna then went on to draw an exciting date in Sweden.

Rumour has it that Joanna was very unimpressed with her date, but all will be revealed on *Blind Date* this Saturday, 7.05pm on ITV

#### Apology

*Leeds Student* would like to apologise to Vicky Hunter for several inaccuracies in last week's story entitled "Tragedy of PE undergraduate after amputation blunder".

Ms Hunter is continuing on her degree scheme, and has not, as reported, been forced to abandon her course.

Her leg has not been amputated, but the bone removed, and an artificial limb inserted. We sincerely regret any distress caused by the article.

# Bouncer beating at Circus Circus

**A** top Leeds nightclub could be facing legal action this week after allegations that its security staff assaulted three students who later needed hospital treatment.

Staff at the Music Factory are alleged to have punched, kicked and beaten the students in two separate incidents during the popular 'Circus Circus' student night.

In the first incident two female Leeds University students, Kate Anderson and Nicola Collins, claim that they were the victims of an unprovoked assault.

However Geoff Whittle, head of door security at the club, denied the allegations: "There were only 5 doormen on duty that night, two on each floor. There was a big fight,

involving about 20 blokes. But there were no women involved. We have nothing to hide, we have a good reputation. The doormen are not going to hit a woman," he added.

Kate Anderson said: "I was on the first floor, on the dancefloor, when a bouncer shoved me out of the way. I told him to get stuffed, and he just punched me in the face. I couldn't believe it, I hadn't touched him or anything.

"I've never been hit before. The punch was so hard that I couldn't close my jaw for three days afterwards. I think he would have hit me again but Nicola grabbed his arms."

Nicola added: "I saw the bouncer swing at Kate. My immediate reaction was to try and stop him, so I pushed him. He carried me off the

By Matthew Roper

dancefloor. Then I was pushed to the ground and four bouncers dragged me down the two flights of steps. I was frightened for my life."

"I couldn't believe that level of violence, especially against a girl."

Peter Griffiths, a Leeds University student, who was at Circus Circus to celebrate his 21st birthday, claims he was also attacked in a separate incident. He said: "I was enjoying myself, dancing on the middle floor. Someone pushed into me. Instinctively I pushed back. Before I knew what was happening I was surrounded by 5 or 6 uniformed bouncers. "They rushed me off the

dancefloor and started to lay into me. I fell to the floor and one of them kicked me repeatedly in the face.

"I was half pushed, half fell down the stairs and chased out of the club. When I got to casualty I had severe bruising on my cheek, shoulders, neck and eye. I was lucky that I wasn't blinded."

Peter is backed up by Park Lane student, Darren McNamee: "We were dancing on the middle floor when six bouncers just steamed in. They were all in a line, very organised. I thought Pete had just been caught up in it as he's the last person who would cause any trouble," he said.

"His injuries were appalling, I've never seen anyone so badly beaten up. The bouncers should be sacked and face

criminal prosecution."

All three students are now taking legal advice. Griffiths said: "I'm not out for revenge. I just don't want this sort of thing to happen again. If the bouncers get away with it this time, it's going to get worse. The management at the Music Factory have to do something if they want to keep their reputation."

A spokesman for the Music Factory said: "We have been running the 'Circus Circus' night for eighteen months now. This has been the first incident in all that time. We are shocked and horrified by these events. It's a situation which you can never get to the bottom of. We have taken all steps we possibly can to make sure there is no recurrence of these events."



Peter's horrific injuries.

## Insurance increase causes chaos



Leeds University Union minibuses standing idle

Leeds University Union has been slammed for retaining an insurance policy for minibus drivers that will affect every area of union activity - except sport.

Higher than expected insurance premiums have resulted in new restrictions on the minimum age for minibus drivers, which leaps from twenty-one to twenty-five years of age.

However, under an exclusive clause sports societies remain unaffected by the new arrangements.

LUU General Secretary John Rose - coincidentally last year's sports secretary - remained adamant that this special treatment was justified. "Sports clubs are regularly involved in away games and all places on the minibuses are needed for team members, including the driver, and it is rare to have any 25 year olds in the teams," he said. "An exception has to be made".

By Patrick Jenkins

This controversial decision has already had potentially disastrous repercussions in the running of the women's minibus service. After a week of restricted availability, the service failed to run at all last weekend because there were no twenty five-year-olds available.

Second year student Liz Margree said: "I object to putting myself and other people in danger in an attempt to cut costs. I also think that the minimum age should be the same for everyone".

As well as the women's bus, Ents is suffering. Staff are now being shuttled home after events in taxis due to the absence of students eligible to drive the minibus. Ents Secretary Chaz Jenkins said: "Everyone is pissed off. It's a real inconvenience for everyone".

## Saturation Adverts in Old Bar

By David Litterick

Old Bar regulars at Leeds University face the prospect of drinking amid a barrage of TV advertisements, following new plans to erect special screens throughout the refurbished bar. The screens will transmit information on Union campaigns, meetings and entertainments.

According to Mark Walton, LUU Communications Secretary, two screens are to be placed in one half of the bar in an attempt to keep hitherto blissfully ignorant students informed of Leeds University Union activity, for a trial period of one month only.

The advertisements, which will cost the Union £60 per week to run, are to be made by the same team who recently directed videos for Utah Saints.

If they are received favourably by student drinkers, and the heated debate within the Executive itself on the subject is resolved, there will be no escape.

Leslie Peel, third year Textiles student and 'Old Bar regular' said of the proposals: "This will see the death of the 'sociable drink'. I go out for a beer because I can talk to people, not to watch LUU adverts on the TV."

## The prodigal Sun returns

By John Revill and David Litterick

The Sun Newspaper, and Nestle products are soon to return to Union shelves at Leeds University after an absence of three years.

The Sun was banned in 1990 because it was felt that its articles contravened Union policy on sexual and racial discrimination. John Rose, General Secretary of LUU said: "It was banned because it's racist, sexist, homophobic and everythingist."

The previous ban on Nestle, was introduced in protest at their alleged unfair treatment of third world mothers. Rose added: "They are the only company in the world that has

been blacklisted by UNICEF."

Liz Rouse, LUU Women's Officer, said: "I'm really pissed off. It's absolutely appalling - it contravenes union policy completely."

The Sun and Nestle were put out of their misery by a clause in the Union constitution, in which any such ban lapses automatically after three years if not renewed at an OGM. Rose added: "It's up to the students, but at the end of the day it's all about freedom of choice. If no one buys it, we won't stock it."

## Loan company loan sharks

By John Revill

Former Leeds students are among those who have been taken to court for failing to repay their student loans.

Over 600 students nationally have been taken to court for outstanding debts totalling over £500,000, according to figures revealed by The Student Loans Company to Labour MP Stephen Byers. Bailiffs have been called in to some students.

Ron Harrison, head of the loans company, revealed that 636 county court judgements have been delivered against defaulting students since April, with a total of £494,594 outstanding.

Byers said the loans company

should have offered help and advice to those with repayment difficulties. He added: "As a matter of urgency Government ministers should investigate the way in which the company is operating. It would appear to be using the same sort of heavy-handed approach which many high street banks would be reluctant to adopt."

Elliot Reuben, Financial Affairs Secretary at Leeds University, said: "People default on loans because it's so difficult to defer them. The administration

of the Student Loans Company is awful. They are using heavy handed extortion tactics. The way they are going about is like Loan Sharks."

Lorna Fitzsimmons, president of NUS said: "The Student Loans scheme is a nightmare, for students, and for the taxpayer. It is costing millions to administer, and there are reports of severe communication problems between graduates and the company."

A spokesperson for the Department of Education said: "The repayment terms are generous in comparison with other lenders."

**If you hear anything newsworthy call Leeds Student Newsdesk On: 434727 (Night) 314251 (Day)**

# Broken promise

## OFF CAMPUS



### Don't Like Mondays

If you think your Mondays mornings are bad then spare a thought for milkman Bob Shackleton. Father of three Bob from Trowbridge, Wilts, was recovering this week from the worst Monday morning of his life. In the space of an hour he had one milk float break down on him, making him late; the replacement then blow a tyre and to cap it all he ended being kidnapped by armed raiders. Bob walked in on a raid on his local sports shop and was bundled in the back of the raiders van. he was discovered an hour later by a routine police check. Three of the gang had been dropped off earlier and the lone driver ran off leaving Bob in the back. he said later: "It really wasn't my day - I hate Mondays and this was the worse one yet."

### Had Your Bacon

Who is your favourite artist? Constable, Lowry, Bacon? According to a survey published by the London Art Mart Exhibition, dear old Rolf Harris is a better known painter than the likes of Rembrandt or Turner. the TV celebrity, famous for the Wobble Board came way out in front when over a thousand people were asked to name a famous artist. Rolf scored 38 per cent, compared to 23 per cent for Turner - artists such as Lowry and Bacon were even further down the list. Even Tony Har got 18 per cent.

### Naughty Boy

An 11 year old schoolboy was hanged from the rafters of his house by his angry father - as punishment for skipping school after forgetting his satchel. The Father cut down unconscious Xia Hui after half an hour but the boy died the next day in a Chinese Hospital. "It was all my fault," said grief stricken Father Xia Lihan, of Wuhan China. "But I did it for his own good."

### Crap Car

A skoda owner received the ultimate snub this week when he discovered thieves had visited his home in the Isle of Wight, when his pride and joy was parked outside. The car was half raised off the ground by a jack but the thieves wound it down. they stole the jack but left the Skoda completely untouched. The confused owner couldn't understand why the thieves had left the Skoda. The keys had been left in the ignition.

Compiled By Kelvin McKenzie

Wednesday afternoons should be for sport and not for study, Leeds University General Secretary John Rose told Leeds Student this week.

Reacting to the recent timetabling of Wednesday afternoon lectures for some science students, despite an earlier promise that this time would remain vacant, Rose said: "This is a renege on the deal. We don't want any teaching at that time."

Students are not being allowed to do what they want to do.

"Students who feel under pressure should complain to their tutor or department, or failing that come into the Executive Office, where Tess Walton, the Education Secretary, will do everything she can to help," he said. "If enough pressure is exerted we can do something." The timetabling decision comes in spite of a successful LUU resolution against

By Rosa Prince & David Smith

Wednesday teaching in a remarkably well attended OGM last year.

The University's apparent U-turn has deprived students of both sport and, in at least one instance, a major Rag fundraising project.

"Education is not all about study," argues Rose, "it includes recreational activities such as sport,

music and drama - a total learning experience."

The change has been caused by the University's move to a modularisation scheme: "There is too much in too little space, and the increased number of students has not helped," Rose added.

Janine Bayne, a second year Food Scientist, who has physical chemistry practicals on a Wednesday afternoon said: "After voting last term for free

Wednesday afternoons, it seems very unfair to come back this week and find I've got a three hour practical.

The use of Wednesday afternoons is also affecting Rag detrimentally. Miles Bremner, Rag secretary said: "We have Rag raids every Wednesday, we used fill up a minibuss. We have a lot of committed Rag members now unable to participate. Our fundraising capabilities are greatly reduced."

## Complaints book full at Faulty Towers



Sentinel Towers do not work and the residents aren't happy. Picture: Harriet Walker

Sentinel Towers, Leeds University's flagship housing development, has come under fire from angry students only two weeks after opening its doors.

The multi-million pound purpose-built development on the outskirts of Leeds city centre has already been dubbed 'Faulty Towers' after a catalogue of disasters.

Leeds Student has obtained a copy of a letter to Dr Karen Lee, academic advisor to Sentinel Towers, in which residents highlight a number of growing problems.

In a series of incidents:

- \* a female student was followed into the building by a male prowler when the security system failed
- \* rooms have flooded due to faulty plumbing
- \* there has been no hot water
- \* mice have been found in kitchen areas
- \* there have been false fire alarms nearly every night.

The building which cost Leeds University #4 million to develop has 243 rooms, each with en suite bathroom and toilets split into separate

By Martin Wardle

flatlets for four to six residents.

Residents pay an astronomical annual rent of #2601, or just over #50 per week, for 52 weeks per year - despite being in use for only thirty. A first year communications student at Leeds University who wished to remain anonymous said: "When I first moved in I had to carry my things up five flights of stairs because the lifts weren't working. Then the lights failed and the fire alarm went off all in one night."

"Although I get a full grant I still can't afford the rent and this is the only accommodation that the university offered me."

LUU welfare secretary Ceri Nursaw has already received a host of complaints from Sentinel Tower residents.

"At the moment we are looking into the allegations from the residents and after visiting the building we are looking to remedy these as soon as possible," said Ceri.

## Anti-nazis out stepped

By Clare Wigglesworth

A Special General Meeting set to discuss racism and the recent success of the British National Party was ousted by a Step Aerobics class on Wednesday.

Some 800 posters announcing the meeting were posted throughout the LMU building but the meeting failed to go ahead.

Louise Brooks, the Vice-President of Administration at LMU said she was "Extremely disappointed" that the 'Smash the Nazis' motion could not be put through but explained that the Executive already take a firm stand against any racist or fascist activity whatsoever.

A massive Unity demonstration is to take place outside the BNP headquarters in London on Saturday 16th (tomorrow).

The NUS is strongly supporting the march, and according to Brooks "maximum attendance is vital" She urges anybody interested to come along.

## High ride attempt

By Liz Welsby

A group of Leeds Students are to embark on an attempt to equal the high altitude mountain bike world record.

The 2284 foot high summit of Argentina's Mount Aconcagua will hopefully be the scene of jubilant 1994 New Years Day celebrations for the six Leeds University graduates.

Jonny Green and Tim summer were inspired to achieve this feat when cycling past the mountain on a previous marathon 15000 km of a cycle ride from Vancouver to Buenos Aires.

Joining them are two biology graduates: Ross Davenport and Gregg Minns, who are to conduct an enquiry into the depletion of the earth's

ozone layer. The results are then to be presented to Leeds University and used as a base for a further survey in three years time.

Cold, thin air at high altitude and violent storms face The British Aconcagua Mountain Biking Expedition Team (BAMBE 93), who yet remain fearless. Lightweight bikes have been specifically designed to be carried on backs for the final, 1000 feet.

The entire expedition is to be captured on film by Phil Cooles whilst the #24000 sponsorship is to be raised by Rob Watson. Where have all the young voters gone?

## Expulsion threat to Africans

By Philip Baker

Several Cameroon students studying at Leeds University face expulsion from the country because their government has failed to pay their fees.

The Home Office has confirmed that those who cannot provide proof of registration on their courses will be in a "spot of bother".

The students are also under pressure from banks and landlords. During the summer Leeds County Court gave a student six weeks to find about £1,000 in rent areas.

Leeds University, owed £61,205 by the Cameroon Government which has to pay for ten students, has

refused to register three under graduates.

The Deputy Registrar, David Birchill, said: "I feel desperately sorry for these students, but there appears to be no sign of funding at all"

He added that those students who had finished their courses would have their degrees withheld. However those in the middle of their studies would not be reregistered. Birchill said: "These are very significant debts and we have to stop the problem somewhere."

More students nationally face the prospect of being turned away from their courses as institutions lose patience with the Cameroon Government.

At present around £450,000 is owed and the British Government, wary of precedent is reluctant to offer financial help.

Other universities affected include: Keele, Surrey, and University College London.

Fancy writing for Leeds Student? Pop into our LUU or LMUSU office

# No Union support for catering staff

**L**eeds University Union is refusing to support a proposed one day boycott by catering staff; and as reported in last week's *Leeds Student*, catering staff continue to face an uncertain future pending a decision by University chiefs as to whether a firm of external catering managers should take over the service.

The decision as to whether or not the Sutcliffe group, a division of Granada Group PLC, will take over

the University's catering services, will be taken on November 18th.

John Rose, General Secretary at LUU, said that he could not condone the boycott because it was a University, and not a union, issue.

"My concerns are for the 16,000 student customers. It is not for the union to become embroiled in a University matter, which is an internal affair between the University and catering staff."

Proposals published in

By Michelle Ansher

*The Reporter*, a Leeds University publication, gave details about the reasons behind the proposals. These included market research which: "highlighted a significant level of dissatisfaction with the quality of existing services."

It claimed that the intention of the review was to: "Improve the quality of the catering service" and that:

"...it was not conceived as a cost-cutting exercise."

Rose expressed concern about the proposed refurbishments of the University's catering outlets; particularly the Refectory, which is known as the University's major venue for gigs and dance events.

"I do not want improvements in catering to go ahead at the expense of entertainment. I'm confident that both can be achieved at the same time," he said.

Phil Booth, a spokesperson for Unison, the union which represents catering staff, said he would be balloting staff as to whether they should take strike action. He said: "I regard this option as the only way to turn the thing around. The workers are very angry."

Booth said that in previous major staffing decisions UNISON had been involved, but in the Sutcliffe case, the University had not included them.

There had been no consultation and the review never had any input from UNISON. He expressed great concern for staff salaries.

"In the future we expect that Sutcliffe will raise the price of food," said Booth. He described the situation at Park Lane College, where Sutcliffe presently have a tender. Staff there have complained that the food is very poor.

See Letters Page 6

## Use it

Students are being warned that if they are not placed on the Electoral Roll now, they will be ineligible to vote in 1994, writes Gareth Hughes.

The British Youth Council has launched a campaign to encourage students to register and to vote. The results of the 1991 Census show that throughout the 17-25 age group, one in five young people were not registered which suggests that more than two million people aged 18 to 25 failed to vote in the last General Election.

Vanessa Potter, Chairperson of the BYC, said that: "These alarming revelations must make anyone concerned with the democratic process worried about the future."

Students are eligible to be placed on the electoral register at either their place of study and at their home. Anyone seeking advice about being placed on the electoral roll should contact the Electoral Registration Office on Leeds 476726.

# Security cause ruckus after refec disco

**T**wo off duty security guards from Leeds University Union are facing disciplinary action today following an incident after the Refectory disco last Friday.

The two got into a petty argument which quickly escalated into a full scale brawl.

In the ensuing punch-up, described by one eyewitness as a "rumble", a girl standing behind the pair was caught by a blow. She was hit directly in the face.

The eyewitness, who wished to remain anonymous, said: "The fight was very nasty. They were going at it hammer and tongs, really swinging at each other. The girl standing behind them took a direct punch. Her face was pretty messed up. I was really shocked, particularly when I learned they were both security guards".

By Rosa Prince

The two security guards involved in the fight have been suspended and are awaiting the results of a disciplinary tribunal set to take place today. It is understood that the expected outcome will be expulsion from their posts.

Criticism has been levied at other security members who are said to have stood back from the brawl, and did not act quickly enough to break it up.

Elliot Reuben, Financial Affairs Secretary at LUU, added: "The two men are being subjected to our internal discipline. However, whether or not they were on duty, their action was completely out of order."

Security at LUU is analysed in Spotlight, page seven.



**IF YOU HEAR ANYTHING NEWSWORTHY CALL LEEDS STUDENT ON 434727 OR 314251**

**STUDE** STEVE LIZ JIM DAWN HUNGRY HAL



# Being dumped: the slip up that led to the elbow

There is nothing more galling than losing your girlfriend. Everyone has ridiculous allusions of grandeur. Girlfriends have a healthy talent for reminding us of our true worth.

And there's nothing you can do as your marching orders are read by one - only seconds ago - so near and dear.

But your despatch papers are rarely delivered during a dramatic coup de gras. There are subtle hints.

The promised phone call somehow goes amiss. Arranging times to meet becomes more difficult. The actual meetings are more strained. You try and ignore the truth because it is easier. And then they roll over, look you in the eye, and say: "I hate you. I hate you more than I've ever hated anyone." It is then that the seeds of doubt are sown.

Another favourite is to pick the most unbelievable arguments. If it hasn't happened to you, you are lucky. I remember innocently

## Rupert Hamer on Friday



offering a girlfriend a cup of tea.

"That's it", she stormed. "That's the last time you snap at me!" It was the last of anything.

This method is particularly cruel if you are

someone who believes a bit of conflict is healthy in a relationship. Just as you think things are getting better your demise is infact imminent.

But perhaps the cruellest is when they start being incredibly nice. The phone is

answered in a bright, friendly manner which makes you believe things could never be better. You mention some dull tale about a friend and they look at you enthusiastically and want to know all about it.

But this tone has nothing to do with love. It has everything to do with guilt because shortly you will be in the past tense.

The worst story I heard was of a student who took to drinking very heavily after losing his girlfriend. One night he came back so drunk that he

crapped at the end of his bed. In the morning he got up and slipped across the room in his own excrement. Unfortunately, he believed his girlfriend, who had moved into the next door room, had performed the act as some bizarre form of revenge and stormed into her room shouting: "I didn't think you'd stoop that low."

She just looked up in disbelief to see her ex-boyfriend covered in crap. It was the final nail in the coffin.

# Hypocrisy or political correctness ?

Dear Editor

I am not easily aggravated and I can tolerate most viewpoints, even if I do not agree with them, but I'm afraid this lopsided political correctness, which is for the most part, fanatical feminism, is getting out of hand.

It was the harmless photograph advertising the Poly Bop on the back of the

'Ultimate guide to Leeds' which made me think.

No one will comment on this because it is inoffensive, but had it been a trio of naked females rather than males there would have been cries of exploitation, sexism and chauvinism.

Equally 'The Chippendales' are obviously only harmless fun and just a laugh, while female strippers

are disgraceful, dirty and degrading to women.

This leaves me confused and I am desperately seeking an explanation for this one-sided gender 'equality'.

Does anyone have the answer to what I naively believe to be hypocrisy passed off as political correctness?

I think we should be told. Before anyone writes in I'd just like to say that no, I am

not a repressed homosexual, I got on fine with my mother and I do not have trouble communicating with the opposite sex.

So forget the amateur psycho-sexual analysis and resort to common sense for a change please.

Nick Champion  
Third Year  
Leeds University

# THE DIARY

To Introweek where a regular informant for the *Diary* spots a senior member of Introweek staff and a member of Executive sharing a particularly long roll-up. As the member of Exec passes the sweet smelling cigarette to the member of Introweek staff; security pounce and eject him. His offence? Who knows. But surely a member of Exec would not be so stupid as to smoke dope in the union?

The *Diary* is concerned about the fortunes of our fellow undergraduates at Cambridge University, and more importantly the future of the country as a whole. Not only has *Varsity*, the Cambridge newspaper, failed to be shortlisted for the NUS/Media awards; for the first time in years; but it also seems that they have nothing to write about. For the second time in as many weeks, *Leeds Student* has received a call from *Varsity* enquiring whether we have any interesting or funny stories. The *Diary* had always believed that finding a story was the most important part of being a journalist. If they are unable to find a news story, just think what a mess they will make of running the country in 10 years time.

Following last week's story about Lorna Fitzsimons and her driving lessons, *The Diary* hears of yet another vicious, and probably completely untrue story, spread by those horrible trots. According to the rumour, Lorna's latest perk is her very own portable phone, and not just any portable phone, but a top of the range Sony handheld, that retails at over £300. Getting hold of Lorna at NUS is impossible, so if anyone out there has the number, perhaps they would be kind enough to give the *Diary* a

ring. Unfortunately we don't have a portable number, but you can always leave a message for us on 314251.

Having finally managed to find a couple of journalists who can spell, the only job left for *Guardian* Editor Peter Preston is to sort out his admin staff. Tomorrow night the results of the *Guardian*/NUS media awards will be announced in London. Although the results should have been kept secret, until Peter Preston announced them personally, *Leeds Student* and two other newspapers received a press release over two weeks ago listing in full the runner ups and winners. This years winners are .....

To the Department for Education which seems unable to lay its hands on a copy of the student charter - despite having spent £1.6 million on publicity for it. When *Leeds Student* tried to obtain a copy, our reporter was informed that it was out of print. Try the National Union of Students, a helpful member of staff suggested. But where will they send people if the Government succeeds in its plan to abolish NUS?

The *Diary* is becoming concerned about the workload of LMU's Vice principal and Chief Executive, Leslie Wagner. As well as running LMU, it seems that Leslie is also moonlighting. Only last week, Leslie, was quoted in the *Islington Gazette* as the Vice Chancellor of the University of North of London. Confused the *Diary* contacted the University who confirmed that he was in fact their VC. The *Diary* thought it was hard enough to run one University, particularly when you are spending only one day a week in Leeds, but to run two at the same time must be nearly impossible.

## Catering staff OGM

Dear Editor

*Leeds Student* was right to highlight the disgraceful treatment of University catering staff, threatened with the privatisation of central catering services. Where this has happened elsewhere, pay has been reduced, standards have fallen and prices risen.

Universities, in line with Tory policy, are embarking on wholesale privatisation of our services, whilst at the same time smashing grants, cramming students into already overcrowded lectures and

libraries and forcing them to pay for over-priced accommodation. The University is profiting from both students and staff.

It is vital that students support the catering staff who have resolved to ballot for strike action on 18th November. All students should sign and take petitions round as well as voting for the motion put into the OGM, on 19th October, calling upon the Union Executive to fully support all action taken by the staff.

Ann Brown, Steve Parry,  
George Stavrou  
Socialist Worker Society

Annette Lawson, pictured right, who spoke to *Leeds Student* last week about her future at Leeds University after 15 years of loyal service. University bosses plan to contract out their catering services which union officials believe will lead to redundancies. See story, page 5.



## Old bar - heated debate

Dear Editor

The comments in last weeks article in *Leeds Student* about the refurbishment of the Old Bar were spot on.

As a returning student, I welcomed the expansion of the Old Bar, after spending numerous nights getting crushed fighting my way to the inadequately sized bar.

However, the situation has barely improved. The bar is

still cramped, especially at weekends, and the lack of air conditioning is a farce.

It has always been hot in the Old Bar, simply because of the many students who choose to drink there, but when I last went in it wasn't very busy and the heat was still unbearable.

And no matter how big they make it you'll never be able to get a seat!

John Davey  
3rd Year Leeds University

## LMU Discrimination case

Dear Editor

So despite the fact that an Industrial tribunal has found Leeds Metropolitan University guilty of sexism and racism, and criticised staff who gave evidence to the tribunal as evasive and in some cases untruthful, LMU still manage to sweep the tribunal under the carpet, no disciplinary action will

be taken against individual members of staff.

Either the University accept the criticism of the tribunal and discipline the staff who have obviously then discriminated against a fellow human being or they reject its findings in which case it should say so publicly.

Paul Falton  
LMU Student

## Liz lashed for review

Dear Editor

I found it remarkable to read the suggestion (In Lix Ekstein's review of *Medea*) that a performance of *Medea* would have been more relevant to the debate about the position of women had it been contemporaneous with the Alton Bill.

As one who saw *Medea* at the Almeida last year and

enjoyed it for a second time at the Bradford Alhambra, I am unable to see how the production needs any justification other than its artistic excellence.

To what kind of agenda is Liz Ekstein working that she considers it necessary to arrange art around political events?

Amanda Banton

The Editor  
Leeds Student  
Leeds University Union  
P.O Box 157  
Leeds LS1 1UH

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

# The real reason why so called liberals want to ban the Sun

The decision by Leeds University Union to begin re-selling the Sun newspaper should be applauded. The idea that for the last three years the decision of three hundred unrepresentative students at an OGM has censored the reading habits of 16,000 students is abhorrent.

Censorship in itself is wrong. But more importantly, once we have given a body, any body, the right to censor what we read, they can abuse that

right and we shouldn't be surprised when they do.

If the Sun is not considered suitable reading material for the ordinary student, then what about the Telegraph. Surely that's as right wing and as bigoted as the Sun? But why stop there? Living Marxism clearly undermines the whole system we live under, surely we can't allow people to read that either?

The fact is that the majority of students at university are intelligent people and are able to decide what they believe to

## LEEDS STUDENT

be right or wrong.

Do the potential censors really believe that reading the Sun will turn students into homophobic racists as their arguments would suggest or that after reading Living Marxism students will immediately take to the streets intent on smashing the system?

Secondly, why pick on the

Sun anyway? The Sun was originally banned from the union not because it was racist or homophobic but because of the way Rupert Murdoch treated the printing unions.

But in comparison with other tabloids how racist and homophobic is the Sun?

The Mirror, which no one objects to the union selling,

may not be as right wing as the Sun, but its line on immigration and gay rights is pretty similar. Compare the two papers and there is really not that much difference. Both run similar stories, both invade people's privacy, both cater for people's base instincts and both have have page three girls.

But the potential censors who have appointed themselves as the guardians of our morals despise the Sun, not because of what it says, but because of what it represents. Middle

class liberals would never dream of publicly blaming the C2s for 14 years of Conservative rule, or attacking them for their bigoted views reflected in the content of the Sun. After all it is the working class that they claim to care about.

But by blaming the Sun they can attack the views and beliefs they so despise without affecting their claims for political correctness. This is the driving force behind a ban on the Sun.

# The union's troubleshooters

## SPOTLIGHT

Following the fight between two off-duty members of door security at Leeds University Union, Helen Crossley examines the problems of 'policing' Leeds University Student Union and looks at how their neighbours run the show.

The recent fight between two members of Leeds University Union Security, in which an innocent female bystander was punched in the face, has highlighted the 'problems' of security at LUU.

Unlike at Leeds Metropolitan University Student's Union, where a permanent security manager has been employed for the past seven years, members of security at LUU consist entirely of students.

Security at LUU is broken up into two entirely separate organisations. Ents Security deal with special events, such as gigs and discos, whereas Door Security operate every evening of term and are responsible for checking student cards on admission, ensuring that Union facilities are not abused, and averting trouble in the Old Bar.

Over the last couple of years the professionalism of both Ents and Door security has been called into question on several occasions.

In November 1990, a member of Ents security was sacked after setting fire to a female student's union card. Later in the same week, Ents security were slammed after an Economics student badly bruised his neck as he was dragged through a packed concert. On the same night security were accused of pushing people back into the crowds instead of helping them out.

Later that month, two students were savagely assaulted in the Tartan Bar (now called the Harvey Milk Bar). The first victim was head-butted in an unprovoked attack by a man who was said to be "friendly" with the Ents Stewards. The victim saw his attacker led away by security staff before making his own way to hospital. However, despite witnessing the assault, Ents Security failed to eject the attacker and half an hour later he was still in the building when he executed his second and more serious attack.

The second victim became involved in a scuffle with the man who stamped on his face and kicked him repeatedly in the head and neck. The victim said: "Security didn't know what the hell to do. They didn't figure in it at all and my mate had to step in and break it up."

The student had glass embedded in his head and spent the night in hospital with a fractured cheek-bone. The attacker, who was arrested and charged on two counts of Actual Bodily Harm, turned out to be a former member of Ents security who had been sacked earlier in the term following complaints about his behaviour. He was believed to have intimidated security staff in order to gain entry without a union card.

These incidents led to a review of the Union security system, but in the following year Union door security's

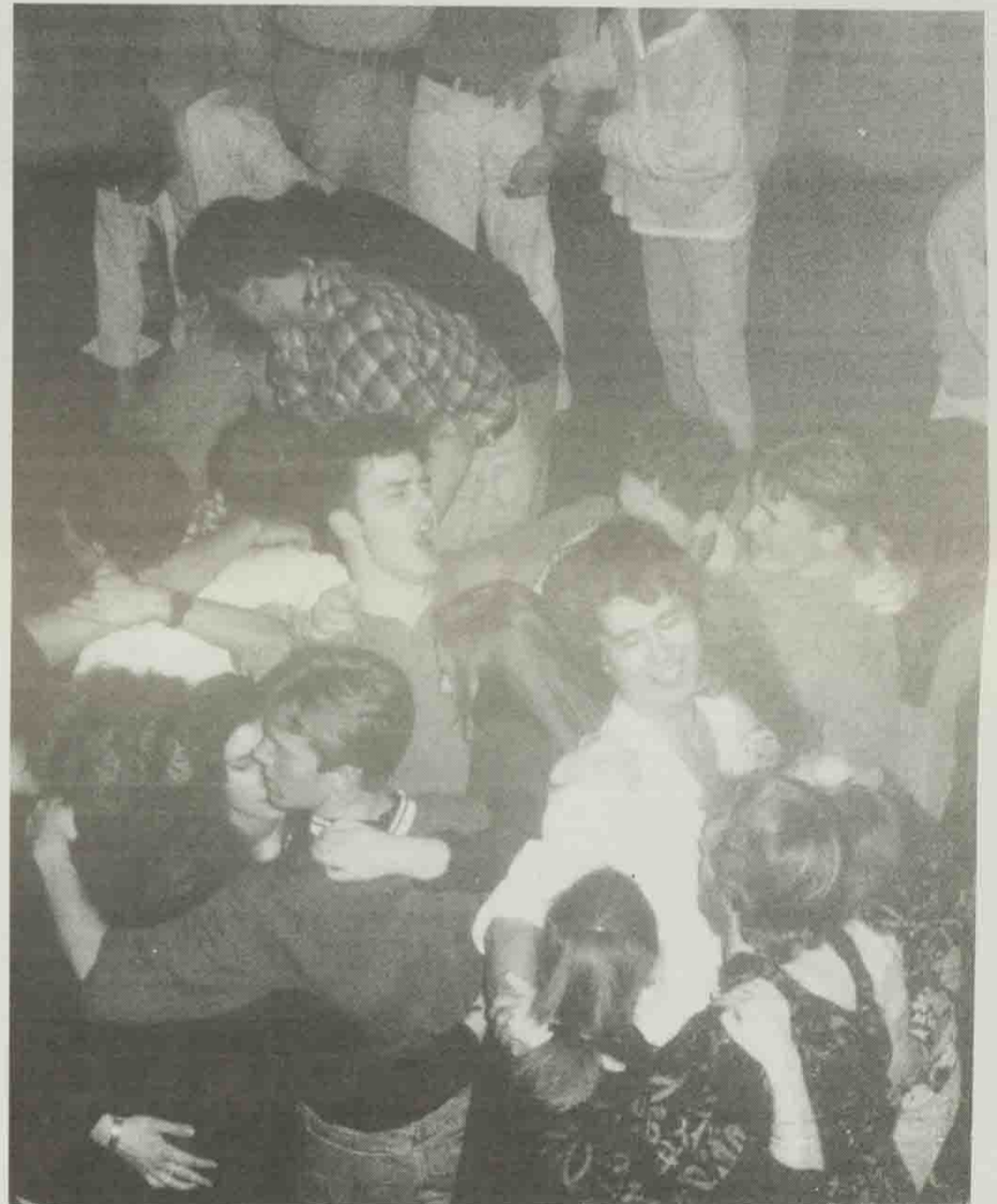
conduct came under fire again.

In November 1991, a student had his shirt ripped by a member of security in a closing time clash in the Old Bar. The student said that the Union "should not employ people who fly off the handle and can turn bar-room banter into a violent confrontation."

Employment of wanna-be security staff does appear to be getting more selective. All applicants must work for a trial night and, if the team feels the candidate to be suitable, he or she then receives both 'on-the-job' and individual training. In addition to this, staff were recently sent on a three-day course run by a professional security firm.

Simon Bell, LMUSU Entertainments and Marketing Manager, supported the employment of students in a security capacity. He said: "We believe that students are the best people to work in a student union as security and we are fortunate to have many suitable people in our membership. We tend to look for more mature individuals who have dealt with people in some official capacity and have first aid or martial arts skills. Our security are trained to work as teams and restrain people. They are not taught to be violent but aim at avoiding 'one on one' confrontations."

Scott Henderson, a member of LUU Security for the past four years, believes that Union Security serves a very useful



Would you want to be the security member responsible for this lot?

purpose. He said: "There is very little violence in the union considering the number of students who come in here. In the past year there have been only three or four fights."

However, Henderson expressed concern about the size of the teams, just seven members of staff on one evening, following the

expansion of the Old Bar. This point was also addressed by Elliot Reuben, LUU Financial Affairs Secretary, who said that security teams should be expanded in line with the increased size of the bar.

Disciplinary procedures are being taken in the wake of last week's incident and it remains to be seen whether another

review of LUU Security will ensue. Some believe Leeds University Union could do worse than follow LMU's example by installing a permanent experienced security manager. Whatever happens security will always have a difficult job to do and will always be under the spotlight.

*Romeo and Juliet*

Grand Theatre

**R**ead the programme, read the reviews, hell even read the play, and you are still not prepared to see the ESC's "Juliet 4 Romeo". The set is sparse, dominated by a huge statue, the likeness of leading lady and leading man in almost balletic pose. Scenery is also at a bare minimum: out go rose trellaced balconies, in come step ladders and tables.

As for the production, it is contemporary in almost every facet. Tybalt is some kind of Adam Ant devotee, Friar Lawrence appears on a bicycle and smokes B&H, but this is where problems arise.

All the paraphernalia of the late twentieth century are available as little more than visual gags, mood lighteners which in themselves fail to make any significant point. In the case of Mercutio's death scene the atmosphere is provided by a grating percussion (performed by the cast) creating a wild air of tension which is swiftly dissipated when the umbrella steals the show in a sublime moment of farce.

Perhaps the ESC want us to acknowledge the transitory nature of emotion or to question how image and art are often fixed, frozen by certain impressions and expectations (certainly the statue must mean something).

There are sixteen quotes in the programme concerning perceptions of women. However, these seem forgotten when, at Juliet's "deathbed", Lady Capulet and the nurse beat Lord Capulet in a wailing frenzy. Frying pans would have completed the sit-com stereotype.

The show is equivocal and although I laughed at the flashing bow tie and the hangover scene I want more from my Shakespeare.

Stuart Davies

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D*Alan Parker*

Alhambra Studio

With raised fist, legs akimbo and a more than slightly psychotic glare, Alan Parker ripped open Bradford's new comedy season on Sunday night. "The Urban Warrior", as part of a long and rather tufty lunatic fringe, supports the rights of all people to do all things. Especially women. And especially if they want to take their bras off, 'cos it's not natural is it? Keeping them all squashed up. They might go rotten, or curdle, or anything. Alan Parker supports women - by wearing their clothing.

And he was an absolute scream. The set involves taking on the personality of a highly political inadequate. You know, like the ones who distribute papers outside the Union, only funnier. He was supported by Dave Thompson, who looked too tall to be comfortable on stage and seemed to give up half way through his set. But that was OK, because after glancing at his watch for half an hour Dave shot off and made way for our one-man revolution.

The "Urban Warrior" should, in a just world, be a one joke gag. But with the imagination you'd expect from some one who's had his own comedy slot on Radio One, Parker finds it in him to take the punters on a lightening tour around the inside of his well intentioned but utterly deranged mind. If you get a chance to see him, as some did last week when he was part of the Intraweek festivities, then do so - you won't be disappointed. But, hey, how could you fault a man whose idea of social justice is scratching "On your side" into the paint work of a Rolls Royce with a disabled sticker on it?

Emma Hartley

*Frank Skinner*

LMU

Frank Skinner does not live up to expectations. The pre-gig posters heralded a 'comic heavyweight', showed him aggressively kitted out in boxing gear and a malicious grin, and warned 'Do not come to this show if easily offended'. The act promised a few short, sharp, horizon expanding shocks, a break from self-conscious political correctness.

Unfortunately Frank Skinner's idea of being shocking is pontificating for almost a whole set at length and in depth about his penis. He told the audience how we British in our prudishness had evaded talking about sex for long enough. Perhaps he forgot he was addressing a room full of students. With introductions like "now ladies, here's something you always wanted to know about men's...", a line already used by the support act, talented impressionist Terry Alderton, who also had a penchant for the subject, Skinner led us through the ins and outs of male genitalia without ever touching on anything more controversial than ageism.

Having a good laugh about taboo subjects is cathartic, it's an essential part of comedy, and it was disappointing that Skinner didn't have the courage to go any further - excuse the pun. Surprisingly, perhaps, he has supreme stage confidence and manages to keep the audience on their toes through constant interaction - the man actually encourages heckling. This means that an impressive amount of his material is improvised. He is technically a good comic, but I wasn't the only member of the audience to be disappointed: he walked onto stage - looking endearingly tame compared to his poster photo - to a cry of "He's a dwarf". When he politely asked the heckler what was meant by the this, the comic was told "You're smaller than I expected". Summed it up for me, really.

Juliette Garside

*Teachers*

Raven Theatre

Doesn't your heart sink when the playwright's comment in the programme mentions the word comedy four times in the *not so* subliminal message: "Okay children. Tonight you're going to laugh". In fact John Godber's words "It is important to remember that 'Teachers' is a comedy..." were well conveyed by the "youth worker voiced" teacher, played by Nick Moffat, a character clearly rooted in both the actor's and audience's experience of such people at school.

The play's strong evocation of school life made it an excellent choice for Intraweek, reminding the many freshers in attendance what they had escaped. There was the harsh headmaster, the drippy teachers, the romantic schoolgirls and of course the cool hard man. With Moffat committed to the Adrian Mole-esque Mr Nixon, the role of Oggy Moxon fell to two females, both of whom made the character work for them by capturing superbly everything that's bad about masculinity.

With Lawrie Kipps' confident direction of such a talented trio we didn't need Godber to tell us that the play was funny, since the gags that did misfire were mainly his. The rapid changes of role (Liz Margree alone moved smoothly through 12 different characters) and scene meant that any permanent set was impossible, and the large spaces of the Raven could occasionally leave the actors exposed. But some largely ingenious lighting, and the ability of Sally Benton and Moffat to stop the frenetic pace dead when their characters confronted the serious educational issues at the heart of the play, gave the Theatre Group Society a fine start to its new season.

David Smith

*Dracula*

Civic Theatre

The publicity for this production by the Leeds Art Centre emphasises that it is faithful to Bram Stoker's original. You don't have to possess an exceedingly long memory to recall this as one of the selling points of Francis Ford Coppola's recent 'Bram Stoker's Dracula'. Unfortunately the net result of this is that to a philistine like myself, who has seen the film but not read the book, what the play appears to be faithful to is Coppola's version.

The play is adapted by Liz Lochhead using a mix of modern, period and rhyming language. The madman, Renfield (an excellent Michael Brooksbank), speaks in a mixture of puns, perversions of nursery rhymes, and contemporary phrases which are suddenly shocking because unexpected. Some of his scenes are almost Shakespearian but they are not matched by the rest of the play. While a few of the actors are aware that they are in a horror story (Kathryn Heneachon as Lucy is also good), others seem to feel they are appearing in something more like an amateur production of a comedy of manners and act accordingly. The production is obviously concentrating on the tragic and human elements of the story and not going overboard on the special effects is fair enough; but when Dracula exits in a cloud of mist and you can hear him using a spray can you do feel that maybe they're missing the point slightly. For a Gothic Horror story this production is short on any sense of terror, or even any actual thrills, and at over 3 hours long we could have done with some thrills.

Eleanor Rose



# Heart and Cell

Someone Who'll Watch Over Me

West Yorkshire Playhouse

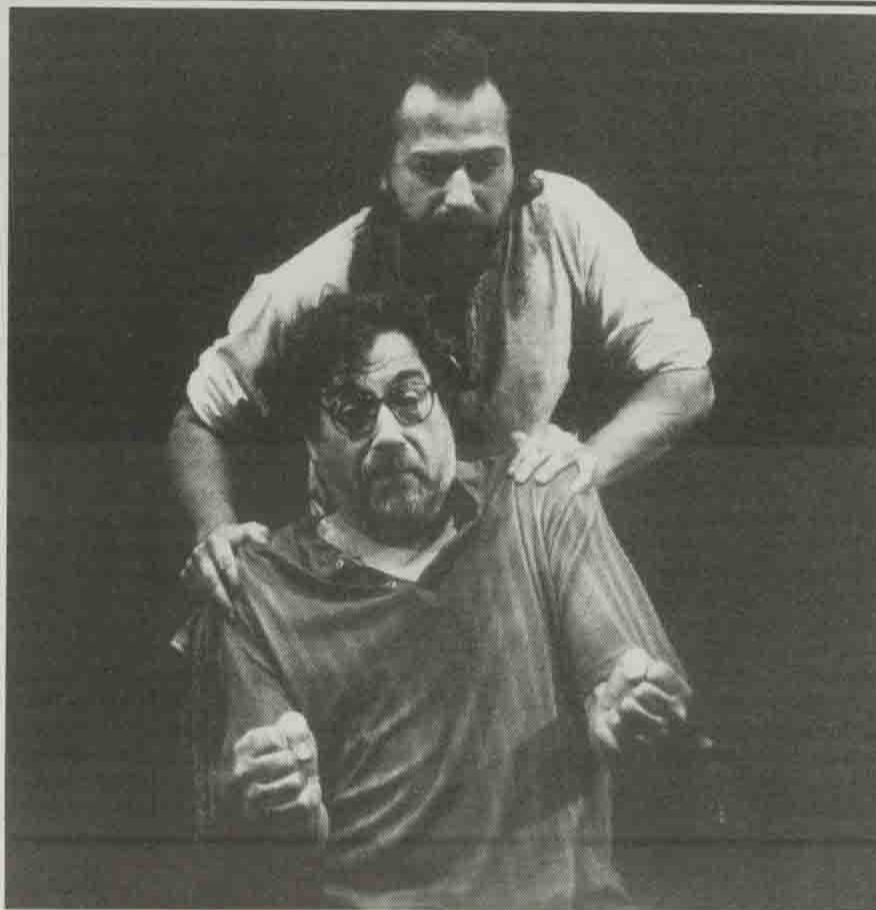
I'd take a guess that this is a title you'll have heard of before - if not as a 1987 Ridley Scott thriller, then perhaps as the haunting jazz melody sung by Ella Fitzgerald. It is in its latter incarnation that Irish journalist, Edward, selects it as the eighth of his "Desert Island Discs" choices. However, Edward is not tucked up in a studio in Shepherds Bush with Sue Lawley, but chained to the wall in a basement in the Lebanon with four feet of chain, Adam - an American doctor - and Michael - an English teacher.

Frank McGuinness's play won a string of awards when it was first seen last year. Taking the Keenan/McCarthy/Waite hostage situation as his starting point, McGuinness portrays his idea of what happens when strangers are thrown together without warning and without promise (though not without hope) of release.

Stripped of social structures and reference points, the three-way relationship acts as a microcosm of the joys and downfalls of human communication. Here all taboos are annihilated, from imitating bunny rabbits to joking about the death of your wife. And it is a rare and cathartic experience for the audience, being both poignant and intense - the relentlessness of the hostages' position means that they can develop no distance from it. Yet the play is shot through with shafts of lightening humour, leaving behind an electrifying triumph of the human spirit.

McGuinness's play is an uproarious celebration of the tenderness and bitterness of life's difficulties. It speaks eloquently of the confusions that arise when nation conflicts with nation without once mentioning politics; and since it is superbly produced and acted, it is a rare opportunity to laugh, cry and lick your spiritual wounds.

Liz Ekstein



## Young Americans

Odeon Cinema

God bless Great Uncle Harvey. Let His Good Works earn my debut film a pile of cash and me a Tinseltown contract. He did it for Quentin Tarantino and "Reservoir Dogs", didn't he? O.K., so I'm British, but I believe in a benevolent God."

This presumably was the prayer of young British director Danny Cannon as he gambolled out of the National Film and Television School and found himself with a tidy grant and the participation of 'cultural icon' (and winner of associated pretentious platitudes) Harvey Keitel in this, his first full-length feature.

John Harris (Keitel) is an American cop on loan to Britain to help investigate a series of drug-related crimes around the London club scene, finally acquiring the co-operation of young Christian O'Neill (Craig Kelly) to get his villain.

Despite his background, Cannon has no great arty pretensions, choosing rather to excel at the familiar. The gunfire, occasional but necessary brutality, and indeed the plot (including obligatory climactic shoot-out) are derivative of many American films, yet the atmosphere is distinctly BBC Screenplay (Keith Allen and Iain Glen are among the predominantly English cast). Close-ups of Paul Merson at Highbury aside, Cannon has chosen his shots skillfully, making for a striking and frequently beautiful work, pushing the right buttons to elicit emotive leading performances, particularly from the haunting Kelly (excellent as bereaved son) during the film's climax.

This is a sound thriller. Hardly adventurous, but still moving, exciting, and accessible (intentionally I'm sure) to English and American audiences. What else can I say? The boy done good

Hannah Jones

## Rising Sun

Showcase Cinema

More like a two hour lesson in Japanese phraseology, Director Philip Kaufman's "Rising Sun" is no box office hit. It's a Hollywood disaster. Sean Connery and Wesley Snipes star in this weak adaptation of Michael Crichton's best selling novel about a powerful but corrupt Japanese Company.

The trouble starts at a lavish office party when sly business executive Eddie Sakanura's (Cary Hiroyuki Tagawa) beautiful girlfriend is strangled whilst "entertaining" her killer on the boardroom table upstairs.

Armani-clad Connery and energetic Snipes set out to solve this "whodunit". They think they come up with the answer when they find that the murder has been captured on the highly sophisticated cameras set up in the room. However, as everyone knows, nothing is ever that easy.

With a weak script ('What is it? It's a homicide'), "Rising Sun" is nothing more than an action packed violent thriller. Car chases, street gangs and martial arts - it has them all, but it turns out to be a tedious cross between "Beverly Hills Cop" and "Karate Kid".

If you're interested in learning about the latest video technology, picking up a few judo tricks, or just in brushing up those Japanese phrases then this is the film for you. The rest of you - don't bother.

Victoria White

## Passion Fish

Hyde Park Cinema

At the risk of trying to sound like a token "new man" enthused by political

correctness, it has to be said that there is a lack of substantial female non-romantic roles in the cinema. However, *Passion Fish* is an exception, essentially a two-header starring Mary McDonnell and Alfre Woodward, it is an intelligent tale of personal rehabilitation set in the heavy atmosphere of the Deep South.

In the main, managing to avoid predictable sentimentality the story begins with a daytime soap star (McDonnell) after the accident which has left her paraplegic and depressed driving away a series of home nurses as she languishes in her family home. Thankfully into her alcohol-sodden life enters her new black care assistant (Woodward) arriving from Chicago to escape her dark past.

The relationship which gradually develops from antipathy to mutual dependency and eventually friendship is well handled by director John Sayles; marking a change from his previous works (*Matewan*, *City of Hope*) which had political points to press. Therefore, in this film the potential theme of racial tension is understated and we are spared the crass simplicity of a film like *Driving Miss Daisy*.

Sayles's direction manages to mirror the characters personal development as we gradually move from the dark, claustrophobic interiors of McDonnell's family home to the colourful and lazy world of the south. Whilst, simultaneously the ex-soap star loses her self-pitying, prima donna's attitude and her nurse learns to trust again.

This is a film that is seeped in understatement and is much the richer as a result, perhaps it suffers from being too long but its sentiments undoubtedly ring true.

Akin Ojumu

# cogito

Disorientation is a terrible thing. It leads people to drive on the wrong side of foreign roads and piss in cupboards, and rarely, unlike embarrassment and stupidity, does it buy you a pint. It is also a propaganda weapon. Show me the person who understands the meaning of Maastricht, the modernisation of the Labour Party and the rationalisation of the BBC and I will show you an information junky of the first order (read: political equivalent of a train-spotter.) This is true simply because there has been no article written on any of these subjects which is understandable by itself. You would have to read around the subject for years in order to absorb, osmotically, the crucial information that will allow you to explain the basic and simple facts to a novice.

So the Eurocrats, the John Smiths, the John Birts of this world sit happily at the centre of their own curious web of re-structured bureaucratic tissue, safe in the knowledge that the changes they are implementing are so broad that only a handful of people, insiders probably, will understand them. And when these insiders express outrage they sound so far up their own arses that they get labelled "the chattering classes / squabbling lefties / Belgians". When anybody else has a problem with the newly reassembled organisation it is inevitably a problem affecting only one facet of the fabulous monster and which will thus get briskly brushed under the carpet in the name of the greater good.

But this time the eponymous *they* have gone too far. You *must* know what I mean. Shock waves of disgruntlement and pockets of unrest litter previous havens of civic and familial duty. There is a wailing and a gnashing of teeth, especially in my particular area of Leeds 2. And why? Because, as part of the re-structuring of the BBC, those faceless bureaucratic spoilers have decided to retire Prince of the Air Waves, spawner of a million record collections, Mr. "Whispering" Bob Harris of late-night Radio One. And worse, Nicky Campbell, possessor of the preceding slot, and soul mate to Bob, has announced his own departure in order to look after his wife, who is suffering from M.E.

My sorrow is unbounded. The sense of loss immeasurable. And I know others, benighted others, who feel pretty much the same. Admittedly we're all solitary late-nighters, who work better with the radio on than off, and are therefore in danger of remaining unheard through lack of an effective community. But there is insult to this injury. Apparently the reason for Bob's involuntary retirement is his age, which is usually articulated as being interchangeable with the kind of music he plays. The BBC, in their wisdom, have decided that Radio One is for kids, and because *kids* don't have either the taste to listen to Bob, or the inclination to buy a non chart album, it is Bob, and not the kids, who have to go. It's enough to make you as agist as the Beeb itself.

So how old is Bob Harris? Answers on a postcard to the Arts pages, because I've never cared enough to find out. And where else is the music of Harris and Campbell going to get an airing? Virgin 1215, that's where; so wither and die Radio One. You're cutting your own throats. Rivers of blood, we're talking here. Rivers of blood,

Emma Hartley

# the elastica band



Last month The Face, I-D, Select, NME and Melody Maker all shared one thing in common. They all featured articles on a new band of apparently vast importance, a band who write 'instant pop classics' (I-D's quote). The band being talked about was Elastica. Select even ran a poster in its centre pages. Elastica had played under a dozen gigs. They have yet to release a record.

From any of the articles in the above magazines you will doubtless have learned two pieces of trivia. One: Justine, Elastica's singer used to be in Suede. Two: Justine now dates the lead singer of Blur. All of a sudden pop magazines start to sound dangerously like Hello! magazine.

Elastica are nearly one year old and come from London. They are (because no one else has mentioned it) Justin Welch (drums), Annie Holland (bass), Donna Matthews (guitars) and the already-much-written about Justine Fischman (guitars and singing). When I met them they were relaxed, affable and decked out in full mod gear. They were also "quite surprised" to be supporting a Queen tribute band and not The Frank and Walters (the wacky indie funsters pulled out). Justine, as any good front person should, does most of the talking.

Things have got to a bizarre state where a band like Elastica can headline The Sheffield Leadmill (an event they admit is "just ridiculous at this stage") on the strength of a demo tape and a whole lot of hype. Instant faith in ones so young could surely bode impending disaster. Are they getting fed up with all this hyperbole?

"We're not pissed off, we're just very surprised" says Justine. "It's something to live up to" agrees Annie.

Hmmmm. Rumour also has it that you sound not unlike The Jam or Blondie: is this true?

"Not really. We don't sound like either of them. The problem is that you talk about people in interviews who you like and stuff and then it just becomes lazy journalism". Quite. Time to dispel a myth: Elastica sound nothing like either band. Just because they play fast spikey guitar pop this does not make them The Jam. Just because they have a female singer they are not Blondie. And they certainly sound *nothing* like PJ Harvey as The Face would have it.

"We have bands we like. There definitely are influences, but influences that you wouldn't notice if you hadn't been told". Justine continues, "I think we sound different to anyone I know. I wouldn't bother doing it if I didn't think we made an original sound".

Despite obvious interest from the major record companies Elastica have resisted the lure of instant money, opting instead to sign to the independent label Deceptive. "It would have been a bit of a premature move to dive straight into a (major) record company and let them take over" offers Justin. Justine is slightly less reserved, "They're c\*\*s. They just wave money at you and then take over. They don't let you have anything to say. I'd rather be in The Fall than U2 every time".

Did you actually speak to any of them?

"They were speaking to us. We were just ignoring them as much as we could"

At this point the interview falls apart as loud cheering heralds the arrival of double vodka's and brandies from the bar complementing an already not immodest pile of Stella's. Justin's told he can't have a double vodka before they play. He counter argues that it won't have taken effect by the time they go on. A hefty debate ensues. I humbly try my upmost to restart the conversation.

So exactly how many gigs *have* you played then?

"This is our 14th. The response has been really varied. Obviously it's been best in London, all our gigs there have been packed. No one knows any of our songs though, which is a bit of a problem."

Justine elaborates. "We haven't had a record out and although we've got our picture in the papers no one knows what we sound like, so we haven't got any actual fans or anything."

A problem that was apparently most obvious in Sheffield. "There were 500 people thinking 'What the fuck is going on?' No one knew who we were. They were obviously all thinking 'Why is this band headlining when we haven't heard of them?'. Such hard work seems somewhat negligible when the media attention has already ensured they are spared years of trudging up the motorway to play the Swansea Bull and Buttock as unknowns. They might be supporting a crap Queen tribute band but there's a queue of curious punters a hundred deep outside the University. Justine seems genuinely surprised. "What to see us? No..they're all queuing to see the dance bands. Students like dance bands these days, indie bands don't matter".

There are no dance bands playing tonight. Elastica are both lovely and self effacing. They are going to be very famous very soon. They might even release a record and justify the hype. Until they do, believe everything you read in the papers.

Johnny Davis

The debut single 'Stutter' is released by Deceptive Records on October 25th. Elastica are support on both the Kingmaker and Pulp tours later this year.

## CRASH!

### Dance - Trance Albums Top Ten

Compiled by Matty and Steve at Crash.

- |                      |                               |
|----------------------|-------------------------------|
| 1 Various            | Trance-Europe Express         |
| 2 Fluke.             | 6 Wheels on my Wagon          |
| 3 Air                | Air                           |
| 4 Black Dog          | Temple of Transparent Balls   |
| 5 Reload             | A collection of short stories |
| 6 Sabres of Paradise | Sabresonic                    |
| 7 Various            | Let's go tesko                |
| 8 Joey Negro         | Universe of Love              |
| 9 Various            | Strictly Rhythm-The Album II  |
| 10 One Dove          | Morning Dove White            |

Thanks to Crash Records you get better every week and then some.



## Echomania

### Dub Syndicate (On U Syndicate)

Firstly, a warning, all you punters still listening to albums on trusty mono record players circa 1970 this is definitely not the choice for you, because to fully appreciate Echomania I recommend you to strategically position your hyper-stereo speakers for maximum effect and slowly soak into the atmosphere.

Although the mainstays of the crew, Style Scott and Skip McDonald show no signs of graceful old age as they get closer to dark side of forty, and the Dub Syndicate's characteristic heavy bass sound is largely conspicuous by its absence, this remains a collection of hidden depth.

Across a sparse drum and bass rhythm section occasionally drifts snatches of vocals or the sustained echo of a piano. The production here is top-notch, what appears first to be a monotonous backing track lacking in any direction expands on closer listening as a variety of spatial effects continually vie for your attention.

Ultimately this is a soothing experience, the mood could be described as "ambient dub" a collusion of different

influences forming to create a mellow dub extravaganza, not a million miles away from elements of "Aphex Twin".

The whole piece could be described as a concept album as each track effortlessly blends into another maintaining the same atmosphere, but I don't think the intention is anything so pretentious. This is music to chill out to so let the mind effortlessly wander throughout the layers of "Echomania". As reggae moves back into the mainstream pop scene after a hiatus lasting virtually a decade, the Syndicate have refused to compromise themselves and to their credit remain stoned and immaculate. Dub-tastic Mate.

Akin Ojumu

## Bivouac

### Intro Week Marquee

How to create excitement by mashing up the sound of high-quality drums and bog-standard guitars, lesson 72. Derby-based Bivouac are a bunch well qualified to take charge of this class, yet another power trio to mould a top ditty or ten out of a pile of shredded feelings. Mostly, the sound is unmistakably American, but woah, steady!

We're talking about a band who are also evocative of some of our own great threesomes like The Jam or (ahem) The Police. Perhaps.

The completely appropriately-named bassist Granville, a dead ringer for a Radium-treated Peter Schmeichel, can only look on at frontman and plank-thrasher Paul. Paul is pirouetting like Yosemite Sam caught in a wind tunnel. The band do not appear to be aware that such a thing as a set list exists. They also play with a conviction that would have you believe that this gig was their last wish before the death penalty. But then Paul wants to know how long there is to go before hometime. Highly confusing. Almost as amusing, too.

Bivouac's "Dragging your weight around" was easily the most impressive offering on the free 7" single given away with Leeds' very own Ablaze! fanzine. It proves that a band like this can be weighty and threatening without being bloody hard work to listen to. The feelings expressed in most of the lyrics certainly wouldn't win a Michael Jackson think-alike competition at Butlins either. However, had he been present, even The Accused himself might have taken his moonwalk and incorporated into it a headbang or two. In case you're a bit confused, that means that Bivouac are well worth your time.

Marc Starr

# LOST IN MUSIC



## Gabrielle

*Find Your Way (Go Beat)*

Once upon a time Gabrielle was an unknown vocalist on a bootleg that was remixed into a ginormous club hit. Before her feet could touch the ground the stylish young songstress was captured by a huge and evil record company and forced to write ten more songs exactly like "Dreams" to satisfy their voracious money lust. Completely untrue but with an album that says 'ker...ching' this loudly you don't need to shut your eyes and tap your heels together to believe it could happen. "Find Your Way" wouldn't dream of allowing any of those previously invited scruffy long hairs near it to get a remix in, oh no, and the result is predictably bland.

"Dreams" was a flushed love song by a teenage girl, it was the Summer soundtrack to a million forays into romance and it was a wonderful single. Sadly the recording of this album tragically aged Gabrielle by a good 15 years. All these new tracks are about relationships in various stages of mid life euphoria or twice divorced depression. Gabrielle has written a variety of voices into her songs, none of them are real and she does not lie well.

She is being packaged as an album artist for a younger generation. Her current single is a weak sop of a song which incidentally and rather foolishly opens the album. Yet its simple chorus took it top 10, and this is the fate that could await at least 9 other tracks on this bored offering. But this is the work of no soul diva, no great song writer; indeed Gabrielle is a very average, safe product. "Dreams" worked because it was a teenage song for a pop market, but then came this elderly product, tailor made for the CD market and Gabrielle got lost in a sales push. She should have sodded the lot of them, binned three quarters of it and remixed the rest.

Alex Sanders

## Senser

*Irish Centre*

Throughout 1993, and especially in the wake of the Tower Hamlets council election, "political" bands have been gaining more support and coverage. I hope this is a sign of a developing politicised youth, as it's certainly the time for one. However, my cynical nature leads me to believe that the only change in youth attitudes at the moment, is wearing Rage A.T.M. T-Shirts instead of Ned's ones. The politics are taking second place to fashion, and Anti-Racism/ Anti-Fascism sentiments should never be treated as a fashion.

Right, that's my soapbox rant over, what was the gig like? Pretty stunning. Much has been written about Sensers multi-genre mix of rap/ rock/ dub, which they juggle effortlessly. The audience ranged from indie-kids to straight edgers to Ozriced spliffheads. Senser pay an obvious debt to Public Enemy, and cover "She Watch Channel Zero" brilliantly. Close your eyes and it could be Chuck D and the rest up there. They also take from PE the notion of song titles as slogans: "Don't Lose Your Soul!", "What's Going On?". Slogans get your message across quicker than any other lyrical device known to man, and the message itself is simple: Racism Is Wrong.

The power of words in political songs doesn't mean the music has to be any less powerful, as the Chumbawamba/Credit T.T.N. single has shown. "Eject" is the highlight of an impressive set, that had me dancing wildly, while straining to hear the lyrics. Senser's debut album is out early next year. Buy it, listen to it, but don't forget about it six months later.

Martin Futrell

## Tindersticks

*Tindersticks (This Way Up)*

For a relatively little-known band to make their debut outing a double could be perceived as more than just a little ambitious, but on first listening the Tindersticks' album had me captured for its entire one and a quarter hours, and it hasn't been off the stereo for a week.

Pleasant though the first track is, all of Stuart Staples' words are completely lost in his under-the-breath mutterings. It's a shame, but more than made up for by the music - a dark, menacing mix of bass/trumpet and a piano from hell - dangerously trespassing on Gallon Drunk territory.

Side Two opens with the recent 45 'City Sickness' and it's nothing short of stunning. And the singing, pitched somewhere between Nick Cave and Ian Curtis, is great - yes, on this song you can make out the words! I could reel off all of the lyrics, but that would spoil it for you. The music is covered by a soft blanket of violins - so much so that even the guitar hammering in the middle is barely audible - but it's all so perfectly sublime it's beyond criticism.

On the whole this is a treacherously morbid album. The songs are pretty much all lost love and broken relationships but it's stuff you can relate to, like 'Raindrops', "We sit and watch the divide widen. We sit and listen to our hearts crumbling. When our only chance was to jump, neither of us had the guts".

This debut does have the odd flaw - the occasional pointless one minute

interlude - but on the whole this is a strong album, ridden with powerful, moving songs. I'm left feeling sorry for them, hoping that they can get serious girlfriends or whatever, but if they did then they couldn't make another album as heart-stirringly brilliant as this one.

Stephen Dick

## Thirteen

*Teenage Fanclub (Creation)*

Teenage Fanclub love pop music. I do too. This could be fun. Long ago, however, the appeal of these four Glaswegians eluded me. I remember one afternoon in the Leeds Student office getting increasingly agitated as two other writers played "The Concept" into oblivion. It sounded so ragged, cloying and amateurish.

I saw the light in time. It didn't hurt too much. This new album, much like the last, is fairly drenched in the good things I was once blind to. We have lovingly crafted harmonies; the usual Fanclub squad of dishevelled guitars gliding by, trailing gorgeous melodic clouds in their wake; and songs of devotion and dejection. We almost have it all here.

And when Teenage Fanclub hit their stride, they just keep on going. The pace rarely exceeds a sleepy-eyed lope, but you're with them all the way when "Norman 3" sticks with the line "Yeah! I'm in love with you" for what seems like eternity, and when the introduction to "Gene Clark" goes on for ever, heavenwards. "Thirteen" exudes such devotion for sixties and seventies pop, it sounds out of time in 1993. Get around that, and you reach a group mining a rich seam. Scotland's finest have given us a tuneful, calming, uplifting record.

Phil Scowen



Gone but not forgotten, here's Steve Lowe

**BJORK AND DAVID ARNOLD**  
*Play Dead (Island)*

There is apparently now only an elderly couple in Kidderminster who haven't yet realised that Bjork is the supreme Love Goddess of Popular Music. And many reckon that they all eventually come round too. After one of the best albums in ages she then tops it with one of the best singles.



She has now joined up with David Arnold and Jah Wobble for the soundtrack to the new movie 'Young Americans'. An Olympian orchestra broods momentarily behind a vocal that is sultry beyond belief. One of those records that shows everybody that music in 1993 is not going up a cul-de-sac.

**BLUR**

*Sunday Sunday (Food)*

Their pompous pronouncements on life, the universe and everything might be grating. They might only be equalled by Newman and Baddiel in contriving that new lad image. They might even be twats, but they do make good songs.

It's join-the-dots music of the highest calibre. This one's probably 'Itchycoo Park' meets 'Driving in my car'. Full of suburban ennui, angst about all the crap in the Sunday Times and a celebration of that drabest of institutions, the English family. And anyone who's an enemy of fun pubs is a friend of mine.

**THE BOO RADLEYS**

*Wishing I Was Skinny (Creation)*

Considering that with the rest of their 'Giant Steps' album they have waved goodbye to the ordinary world, this song is a substantial step back again. It's a mildly affecting moan about not being one of the Beautiful People. In their quest to show their effortless curiosity and variety they revisit the sort of indie-jungle that was spat out by public taste some time ago. Why?

**JACOB'S MOUSE**

*Good (wiiija)*

More Brits pretending to be yanks. The difference between them and Swervedriver and a thousand others are just too small to compute. I saw them once and can only remember the fact that they shake their manes in perfect synchronicity. This is very low on my list of things to store in my memory.

# Tasty bit of Trumpet

## BBC Philharmonic

Tchaikovsky: Piano Concerto

No.1 etc

Leeds Town Hall

The Russian composer Khachaturian is renowned for his ballet and film scores, but his exclusively orchestral music is rarely performed. Therefore it was a privilege to be present at the British premieres of "Triumphal Poem" and Symphony No. 3 at Leeds Town Hall last Saturday evening, in a concert performed by the BBC Philharmonic Orchestra, under the baton of the Russian conductor, Fedor Glushchenko.

The concert opened impressively with the "Triumphal Poem," a charismatic work which displayed rhythmical playing in the brass and percussion and firm articulation in the strings. Various instruments, most notably the clarinet, horn and trumpet, were given a chance to shine and this they did, both in solo passages and in dialogue with one another while the mellifluous tunes in the romantic sections allowed the strings to display their fine, collective tone. Brass was used liberally to add intensity to the powerful climaxes, although at times it did seem a little overbearing. However, one couldn't dispute the essentially majestic nature and interpretation of the piece, which was appropriate in view of its title.

After the performance of such an unfamiliar work, the Tchaikovsky Piano Concerto seemed to offer an opportunity to relax, particularly as the legendary opening began with such poise and assertiveness. However, what began auspiciously proved to disappoint as the music unfolded, the soloist being unable to match either the power of the orchestra or demands of the hall. Although impressive technical expertise was evident in many parts, the chordal passages, particularly the fast ones, tended to be glossed over and more than a few wrong notes were to be heard. The orchestra was not without its faults either, with some glaring intonation problems in the wind. The 'allegro con fuoco' also disappointed, with a distinct lack of fuoco - sparkle and charisma being essential components of this ebullient finale. However, the audience appeared to appreciate the performance and the soloist, Oxana Yablonskaya, played an encore, which was far more articulate and sensitive than her rendition of the Tchaikovsky - a delicate after-dinner mint far more palatable than the



Soloist Oxana Yablonskaya: an ecstasy of fumbling

main course.

Ippolitov-Ivanov's *Caucasian Sketches* provided both a change of mood and a platform for some laudable solo playing, this example being set by the solo horn at the beginning of the piece and continued by the exquisitely phrased, resonant *Cor-Anglais* solo. The second movement included a haunting duet between viola and *Cor-Anglais* and as the love story unfolded, strings crept in to support the sensuous melodies. Enjoyable too was the pot-pourri of styles, from the Egyptian sounding sections to the "Spanish" pizzicato strings, the cascading clarinet and oboe solos to the melancholic woodwind playing of the third movement.

However, I'm sure that it would be unanimously agreed that the third symphony, a work written in celebration of the thirtieth

anniversary of the 1917 Revolution, was the highlight of the concert. The dramatic nature of this piece was evident from the beginning, as the strings tremalandoed and crescendoed to almost deafening intensity, accentuated by percussion and finally joined by a trumpet fanfare of gigantic proportions (17 trumpets in all). However, there was more to come with an unexpected organ entry, adding tremendous authority and displaying virtuoso playing of the highest calibre. After a section of melancholic beauty in the strings, which provided respite from the relentless grandeur, the trumpets and organ joined forces once more for the blazing climax, where triumphant sounds rang through every crevice of the entire building.

Lisa Jefferson

## The Temperance Seven

West Yorkshire Playhouse

If your notion of jazz is one where notes escape sporadically, weave small patches of tune before unthreading themselves, loosely hint at a complex sound-pattern before legging it hell for leather up the maker's arsehole, then I should imagine *The Temperance Seven* will not be your *tasse de the*. True, their clarinetist does occasionally unfurl a patchwork flag of notes which would not be totally out of place in a seedy basement inhabited by black turtle-necks, but this is jazz as it was supposed to be: Trad with a capital T.

The show is as much music-hall as concert-hall with the *Temperance Seven* rejuvenating the show-band idea of the 20's and 30's. All the songs are from this era (classics such as 'Tea for Two' and 'The Charleston') but, more importantly, so is the atmosphere. Not that this is some Golden Age nonsense where great English values are replayed; this is just fun.

After 36 years it's not inconceivable that *The Temperance Seven* could be getting a little stale but this is certainly not at all evident from their performance. Each of them has their own persona - the bolshy southerner, the put-upon trumpeter, the camp singer - and the relationships between them are puerile, silly, knockabout and hilarious. So much business occurs during and between numbers that it is difficult to know whether the music is a vehicle

for the jokes or vice-versa.

If a criterion for judging the success of a band is the response of the audience, then *The Temperance Seven* are certainly an excellent outfit. As far as I could tell the whole audience had a wild time. Most of them were the wild young things of the 20's and 30's and if I can have as good a time listening to a group of old men thrashing out the grunge of yesteryear in 2040 then I shall be a happy chappy.

This was easily the happiest audience I've seen at the Playhouse. People you'll never see again chatted with you, shared a joke. The bloke sitting next to us told us how he used to listen to this stuff on the wireless, and go to Manchester to dance when this really was the popular music - before the trendy middle-classes turned it into an esoteric plaything for chess players and bad poets.

## The Byronic Men

The Romantic era: while every other major European country struggled through bloody revolutions and political upheaval in the quest for national identity, Britain stood frigidly aloof, and was unafflicted by the destructive perils of civil disorder. Other countries produced musical giants, men who sought inspiration in the songs and legends of the peasantry, in mythology and in the mannerisms of bygone days, as music found identity in becoming a vehicle for personal emotion. Britain produced nobody. But she certainly produced her fair share of literary giants. One of them was Lord Byron. And without the inspiration that his poetry excited, we would have been denied some of Romantic music's most stirring and evocative statements.

So what's the big deal with Byron's poetry? How does one creative genius' work reduce another to tears and help in bringing him to the point of nervous breakdown and eventual suicide?

The individual in question here is Robert Schumann. He'd been haunted by the figure of Manfred (from Byron's dramatic poem) since his teens. The poem's effect increased as his own tormented psyche plunged more deeply into the realms of dark foreboding and despair. His 'Manfred Overture' is suffused with suffering and emotional mayhem - the inescapable reality for an incurably troubled spirit.

Tchaikovsky is best known for his outrageously over-exploited fairy-tale masterpieces, 'The Nutcracker Suite', 'Sleeping Beauty' and 'Swan Lake'. Few know anything of the 'Manfred Symphony', fewer still have ever actually heard it. Tchaikovsky, his homosexuality forcing him to accept the role of outcast in an uncompromising society, identified with the misanthropic Manfred, who is tortured by memories of forbidden love. The 'Manfred Symphony' is a four movement depiction of Byron's Gothic masterpiece, and is itself an extraordinarily powerful work. Tchaikovsky committed suicide after a court of honour comprised of old school-fellows, in a bid to avoid public scandal, condemned him to death for an alleged homosexual relationship with the Tsar's son. The parallels between this tragedy and Manfred's own are frightening.

Recommended choices:

*Manfred Symphony*:  
CSR Symphony Orchestra / Lenard (Naxos)

*Manfred Overture (with Symphonies Nos. 1 & 4)*:  
Berlin Philharmonic Orchestra / Levine (DG)

Mark Funnell

The next time someone rings you up and asks you to go and watch a group of old men playing 20's jazz, don't snigger up your oh-so-sophisticated sleeve: leave your prejudices behind and enjoy yourself.

Matthew Pateman

The Classical & Jazz page is looking for new reviewers (and old ones - get back in touch!). No previous experience or extensive knowledge necessary. If interested, please leave name and number for Mark Funnell at either office.

# Raj to Riches

## *The Grandmother's Tale*

R.K. Narayan (Heinemann, £9.99)

Recent weeks have seen an increase in rhetoric about 'clashing civilisations.' It would appear trade is next to impossible when Asian business just won't play the game. Add to this the movie of Michael (Jurassic Park) Crichton's *Rising Sun* with its suggestion that Japanese businessmen are all evil and unscrupulous (Donald Trump, J.R. Ewing anybody?), and one wonders just who these bloody 'orientals' think they are?

Fortunately R.K. Narayan is on hand with these three sketches of Indian life. The scenarios, characters, and communities are eminently believable, diverse and individual, but also recognisable and familiar to any Western reader.

In the eponymous 'The Grandmother's Tale' a child bride tracks down her deserting husband and contrives to win him back from his new wife. 'Guru' is the tale of an old miser who loses his friends, family and job. In the final story 'Salt and Sawdust' a couple find fortune through cookery and fiction.

In all three tales Narayan poses moral questions, but these are not mere parables. 'The Grandmother's Tale' would appear to be autobiographical, as the grandchild is called R.K. Narayan. It offers speculation about the reliability of the narrator figure. In 'Salt and Sawdust' the nature of fiction and fiction writing is questioned as an epic novel evolves into a cookbook.

One concern is the absence of any European figures within the book. Although it is not clear in what time the tales take place, Narayan's refusal to broach the topic of the British in India seems to be a tacit approval of the colonial presence, a period which many writers on India see as the largest trauma in the country's history.

Narayan is simply a beautiful writer. For fans, the fact that this collection revisits the town of Malgudi should be sufficient recommendation. As an introduction to one of the greatest Indian writers this century, it is simply unmissable.



Stuart Davies

The master of Malgudi - R.K. Narayan

## *During Mother's Absence*

Michele Roberts (Virago £9.99)

'How we dwell in two worlds/ The mothers and the daughters/ In the kingdom of the sons' says Adrienne Rich. 'How often Shakespeare examines fathers and daughters - never mothers and daughters' says Ellen Terry. 'Well get on with it then' says Michele Roberts.

*During Mother's Absence* is a collection examining the mother-daughter relationship - the absence of a mother being the hinge event in the daughter's life. Partly as a result of this absence several of the tales have the tone of a lament - lamenting is by no means an exclusively female domain (witness the Wailing Wall) but in Roberts's hands it becomes the book's central problem.

'Anger', the opening story, is a lurid and complex tale of passion and metaphor. A mother and daughter in the Provence hills are seen as monstrosities, respectively for their self-belief and physical deformity. From a detached perspective Roberts analyses all the folkloric semantics of the colour red upon which much of European culture is based and in doing so uncovers a wealth of meanings - menstruation, sexuality, anger - female experience that has been overwritten by a male desire for . . . what? Oppression? Status? Money? This is the important perspective that Roberts leaves unexamined throughout the book.

The trouble with tying women up to other women in terms of experience is that it leads to an essentially limited viewpoint. Contemporary culture demands that notions of personality be separated from notions of gender, particularly if you are a woman. It is very hard to know where to draw such a boundary. Roberts's analysis of this difficulty left me very much with the feeling that to lead an excluded experience is a mistake.

'Laundry' is one of the few stories which manages to create something positive

out of a woman's experience. A nun, Austreberthe, is canonised after serving in the laundry for years despite becoming a pillar of the convent on the administrative side. No-one knows that the reason she stays in the laundry is so she can carry on a clandestine relationship with a monk from the next village.

It is important to record any experience that would otherwise disappear, and exclusively female experience serves a necessary function. But it is perhaps a little ambitious to draw no conclusions from that experience at all.

Liz Ekstein

## *Cock and Bull*

Will Self (Penguin £5.99)

He's this year's *big thing*. A Best of Young British Novelists (Mark II), critically acclaimed by Ruth Rendell and Doris Lessing, and on the verge of publishing his first novel, Will Self has arrived with a fanfare of media attention. You'll find him mooching around the pages of *Esquire*, smiling pleasantly in the *Sunday Times Magazine*, and even reviewing for the *TLS*. He's very hot property. But is he worth spending your pennies to read?

*Cock and Bull* are two related novellas, married by the theme of gender. Delightfully funny and deeply satirical, they resemble a kind of collision between William Burroughs and Robert McLiam Wilson. It's provocative stuff, certainly not for the faint-hearted. 'Cock' depicts the stale relationship of Carol and Dan. After a night of passion at a student party, the two married and set up a fairly ordinary middle-class home. There's no real love between them, and Carol is treated with little affection by her increasingly alcoholic and oppressive husband.

Carol gets Dan to join Alcoholics Anonymous in an attempt to save their relationship. But another avenue of redemption opens. One morning Carol finds a small frond poking from between her labia.

Soon, she learns to accept the inevitable. She is growing a small penis. She soon takes to intense sessions of masturbation - involving both her penis and clitoris - and becomes strangely empowered, deciding to take a horrible revenge on her husband to gain her freedom. The conclusion is deeply memorable, and fiercely critical of male power and violence. No easy redemption on offer here.

In 'Bull', a bourgeois, rugby-playing, beer-swilling lad (called, typically, John Bull), wakes up one morning to find a vagina nestling in the pit of his knee. In a moment of intense panic, he rushes to consult his local doctor. The doctor, Margoulies, just happens to be obsessed with vaginas, especially those "yet to be punched from within by a baby's head". When faced with Bull's acquisition, Margoulies acts in a way which does little to paint a pleasant picture of the male species; he sends Bull away, only to visit him that night and make love to his vagina. There then begins a bizarre love triangle, implicating Margoulies's wife, which presents machismo in all of its aggressive, paranoid character.

Self has said that he wrote these tales out of his anger concerning our preconceptions with gender roles. The result is a brilliant, memorable read. Self's prose style is gutsy and colourful. Here he is summing up Carol and Dan's initial encounter: "That fabled coupling when Dan had accidentally sand-paper stroked Carol into orgasm had almost scared the life out of him. Drunk as he was, the moans and cries shocked him into the peculiar sensation that his triple thrust had hurt her, damaged her soft internality. This sensation summoned up as well an awareness of his little penis as a hard tool, a bludgeon, a corrector."

It is inevitable that Self will be bracketed with Martin Amis, but it's not a fair comparison. There's none of the Oxford-don-mimics-the-lads-on-the-street about Self, who has derived his diction from a society where language is constantly polluted, corrupted, and dotted with obscenity. This is a book which will definitely shock a response from you. So far, Self has delivered the goods. But his biggest test will be his first novel.

John McLeod

## *Beloved Mother, Queen of the Night*

Shona Ramaya (Secker £8.99)

This is a collection of four short(ish) stories. Their recurring themes are modernisation, Westernisation, and demystification of Indian culture and beliefs.

The first, 'Gopal's Kitchen', tackles the ethics of organ donation for money. The recipient of the organ assumes the life and career of the donor who subsequently died. But, as with everything in this book, nothing is quite what it seems, whether it is the capture of a soul in a green coconut or the revelation of some hidden secrets.

In 'Beloved Mother . . .', a rich daughter is kidnapped on her way to her new husband's house. Again, things become complex. Is this heiress's striking resemblance to the goddess Kali a coincidence or an incarnation? With two parallel plots, the ensuing tale is both gripping and revealing.

The basket weaver has a secret past which suddenly comes to light in 'The Basket Weaver's Letter'. Amazingly, the dreaded secret shares similarities with the lives of several other of the residents.

In 'Destiny' an Indian student at an American university returns to near the home of her grandmother. As a Western educated student, cynical of Indian culture, she creates chaos by seeking to destroy the locals' beliefs in fate in destiny, only to find her fate catching up with her . . .

*Beloved Mother, Queen of the Night* is gripping in places, but difficult at times. Its preconceptions with death, desire and intrigue make it seem like a collection of adult fairy-tales. At first I felt it was going to be very predictable, fetishising Indian culture, but instead it explores the complexity of the lives of some remarkable women forced to live with oppressive cultural and historical baggage. An exceptional, demanding book, certainly worth reading several times.

Catherine Conchie

# CULT ON

Ever since the devastating climax to the Waco siege in Texas earlier this year, religious cults have come under intense scrutiny. The Church of Christ, born in the USA 14 years ago, has a new recruiting ground - Leeds - and students are the prime target. *Tamzin Lewis* examines the Church's dubious methods and, in the boxes, *Helen Sage* talks to some people who have had experience with the Church.

"Brothers and sisters, have you hit the wall? Then it's time for you to push through the mediocrity of your lives and the standards the world is setting for you! We are of God! We are not of this world!"

A street evangeliser for the Church of Christ cries out to you to save your soul and enter an elite religious organization which claims to provide fellowship, community, emotional support and protection from this sinful world.

Yet to gain such superficial comfort, a bargain must be struck, which involves complete dedication to the cult and abandonment of former values and relationships.

The 20th century breakaway movement of the Church of Christ was founded in 1979 in Boston, USA and 'planted' in London three years later.

It has since extended throughout British cities, including Leeds, where the militant evangelicals are targeting students with a hard sell

campus recruitment drive.

Students are particular targets because they are generally living away from home for the first time and in a state of transition. At Leeds, CoC members carried out recruitment activities on campus, in nearby streets and on buses last term, approaching students and engaging them in a friendly, yet sophisticated, persistent and convincing sales drive.

To become a member one must abandon sin; defined as drinking, smoking, lying, disco dancing and pre-marital sex. Members are expected to devote at least three hours a day to prayer, bible study and evangelising. Naturally, academic work suffers. They regularly fast and are encouraged to renounce family and friends who do not approve of the new allegiance.

Many former members of the Church of Christ have described the way the church operates. Initiates are closely supervised by a more senior member of the Church - their 'disciple' - to whom they must reveal intimate details of their lives and report to regularly. Relationships outside the church are curtailed and everyone is expected to secure a stable relationship with the church after six months, in order to create further emotional ties.

The central tactic is to bombard new members with love and warmth until they are emotionally dependant on the group. Then, psychological pressure is applied in a drive to make everyone conform to the group and individualism is discouraged.

The Church of Christ condemns the Anglican and Catholic churches by dictating that anyone not converted to its particular interpretation of the bible is not a true Christian and faces damnation. A London minister of the Church, Douglas Jacoby, says: "There are 12 million souls living in London alone, destined to go to hell. There is no time to waste."

According to Kip McLean, leader of the Church of Christ: "The teachings of other churches are sub-

## "MY DAUGHTER SAYS WE WILL ALL GO TO HELL UNLESS WE DEDICATE OUR LIVES TO THE CHURCH OF CHRIST."

THE mother of a Leeds Church of Christ member spoke to *Leeds Student* this week about "cult fanatics" who have taken her daughter.

The woman cannot be identified for fears of upsetting the cult, who she says, "maliciously targets anyone who speaks out against them."

The Leeds girl, from a non-religious background suddenly announced over the phone last year, "Mum I'm a Christian." But Christianity has taken an unusual and very disturbing slant in this particular Leeds household.

The girl, who has moved away from home, hands over 15 per cent of her income each week and lives with a disciple who monitors her every move.

"My daughter has been told that she will go to Hell if she doesn't conform and dedicate her whole life to the church." The mother laughs cynically as she speaks of the "very subtle and devious methods" of the church. "This cult has complete control over my daughter's mind. I'm her mother and I can't even reason with her."

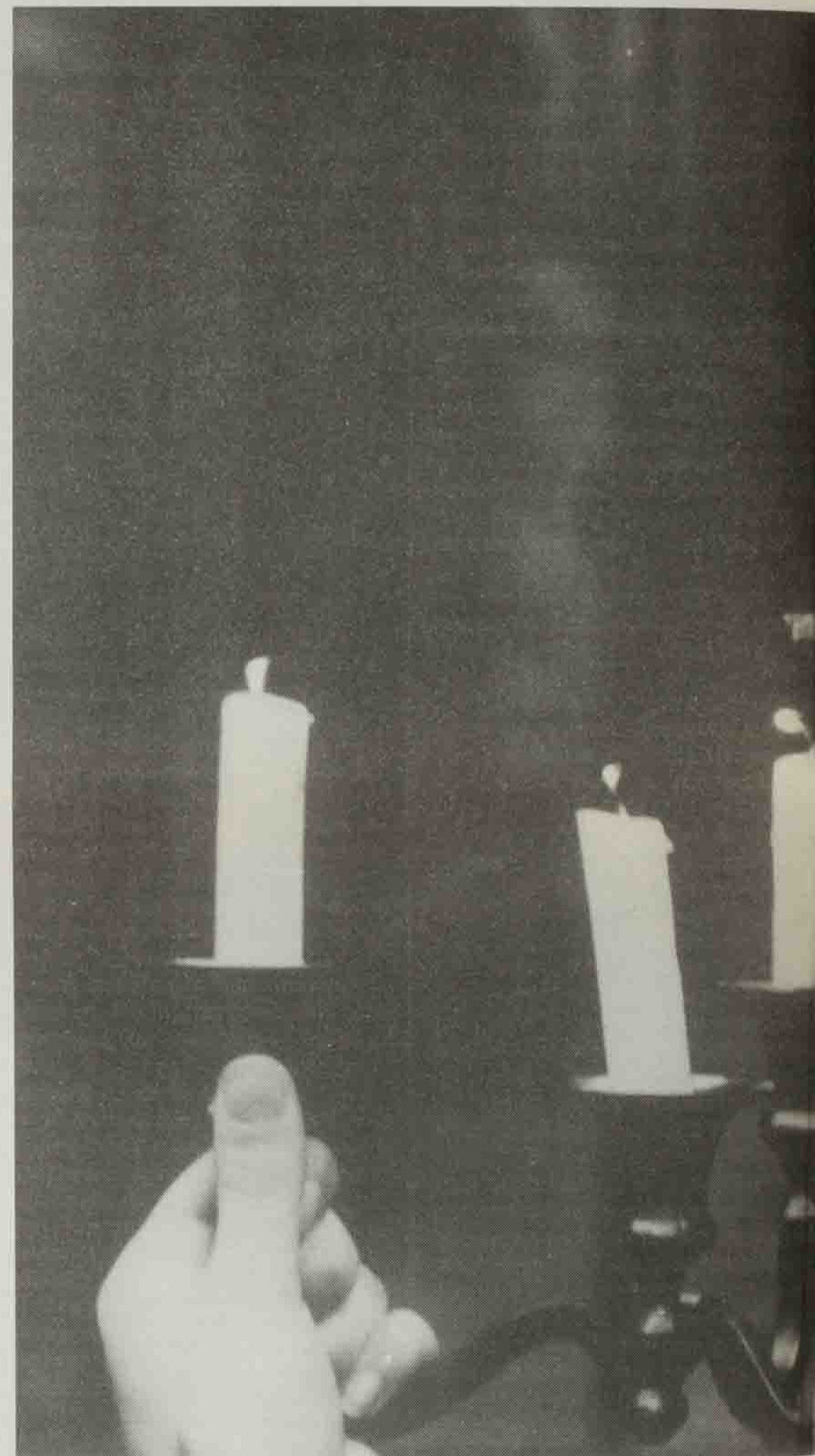
She refers to Church of Christ members as "Stepford wives. They are all conditioned to be the same, even speaking in the same high pitched mono-tone voices."

She becomes distressed as she speaks of her daughter's changed character. "She has a split personality. Her real tolerant side is increasingly fading away and what I call her 'aggressive cult mode' is becoming more evident."

While the mother is anxious to expose her daughter to normal life again, the daughter is trying to convert the rest of her family and save them from Hell and damnation. The family were invited along to a conversion service one Sunday. "We were wise to their deceptive methods and refused to be taken in by all the embraces and smiles." After preaching repetitively for over an hour the church leader asked them to fill in forms declaring personal details such as annual income. The Leeds family refused and left immediately.

"These days I avoid the subject of religion with my daughter", says the mother. "I don't want to antagonise her. She has become unrecognisable and lost in the cult but at least she is still speaking to me."

"I believe she has become mixed up in something deceptive and evil, which has nothing to do with Christian values but with making money out of vulnerable people."



Christian and the only way to bring about change is by insisting on an uncompromising adherence to the New Testament."

The pseudo-Christian cult claims to have a monopoly on salvation, baptism into the church and absolute obedience to God.

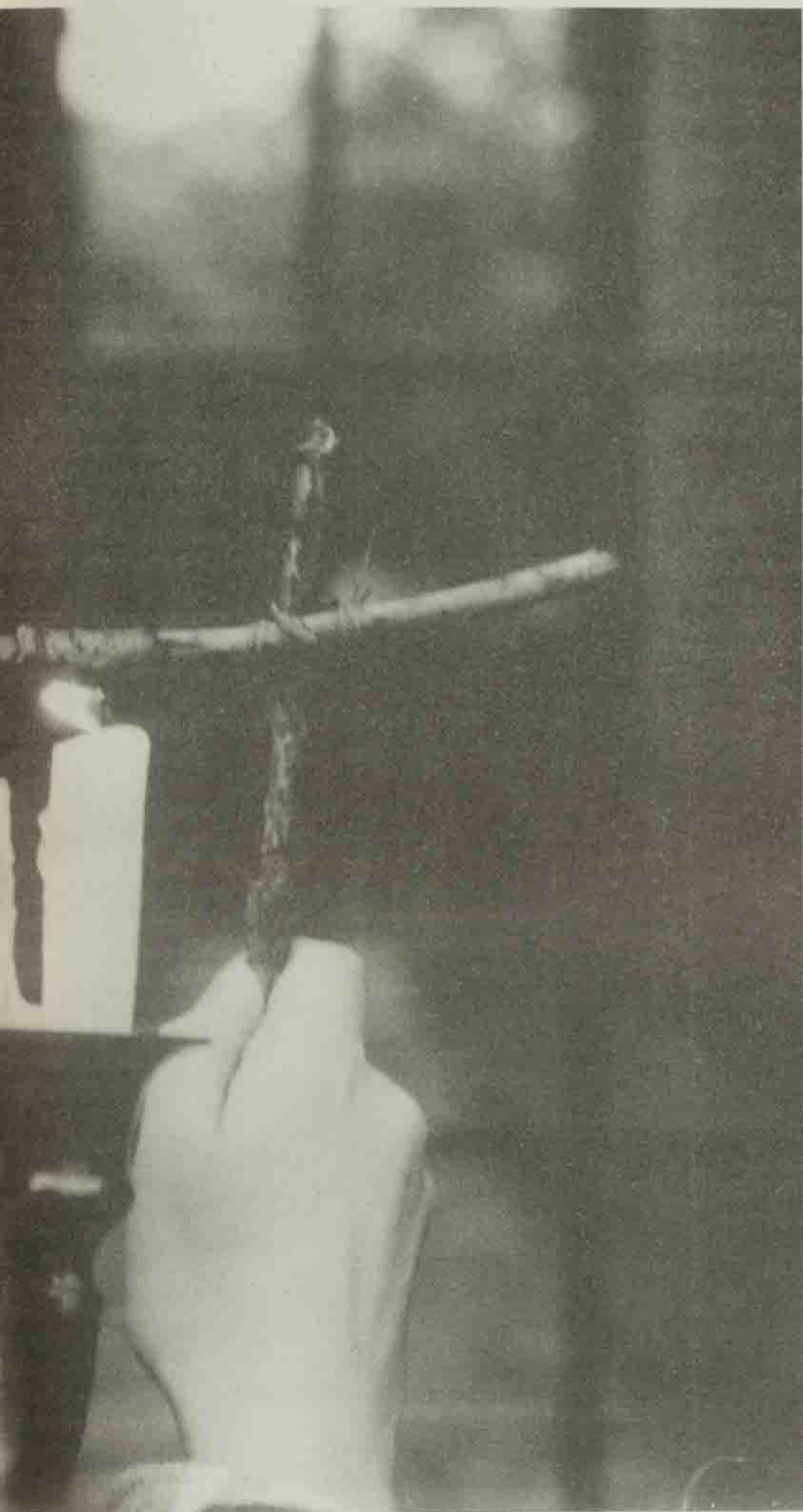
Financial donations are also necessary and at least 10 per cent of the members income is demanded by

the authoritarian leaders.

The Church of Christ also administers a poor fund that is under investigation by the Charity Commission. According to the church's own accounts, £100,000 was collected worldwide in 1989 for the poor, yet only £10,000 is recorded as being spent.

Once within the Church, freedom of thought and freedom to

# CAMPUS



Photograph by Harriet Walker

criticise the cult is restricted as indoctrinated members put the goals of the cult above individual concerns, education, career and health.

In Boston, where the cult contained over 4000 members, classes in the university were cut by a third as students abandoned education for the cult. The Boston Church of Christ has since been

banned from campus.

The church systematically uses subtle and sophisticated techniques designed to reform thought and leaders are regarded as friends or peers, which makes sure new recruits are less defensive.

According to experts, even the strongest minded people are deceived and manipulated through weapons like guilt; an emotional

lever for producing conformity and compliance.

In addition, fear of damnation and fear of the punishment by the leaders is used to bind the group together. The cult may maintain members in a state of heightened suggestibility through lack of sleep, engineered diet, repetitive indoctrination and controlled group experience.

Waverers or those intending to leave are harassed by phone calls or regular visits by disciples. They are accused of walking away from God and depriving others of discovering truth through them. Douglas Jacoby said about leavers: "We don't try to short circuit their free will physically but I would be lying if I said we do not try to get them to stay."

This emotional pressure is responsible for causing breakdowns and ex-members of the church have required psychiatric help.

The director of the Cult Information Centre and a former member of the CoC, Ian Haworth, describes the church as a "sinister and dangerous cult which can affect people psychologically, spiritually, financially and even physically."

It is difficult to come to terms with the real world once you have left, as perception of reality is altered; one former student member remarked: "Being involved with the Church of Christ is like being in a dream, it's a bubble, and when you come out it's really hard."

The Church of Christ has been banned from Birmingham, Aston, Manchester universities and King's College, London, accused of applying unbearable pressure on students and causing underachievement.

The group is also responsible for trying to blur the distinction between the Christian Union and themselves.

The group in Leeds remains small but Simon Robinson, a University Chaplain, views them as a "constant potential danger" and offers counselling to members and their families.

An ex-member believed that belonging to the church brought her peace of mind and peace beyond death. She spoke a lot about life after death. Perhaps this is because the Church of Christ aims at terminating the vitality of life in its members.

**"I WAS A FOREIGN STUDENT NEW TO THIS COUNTRY. WHEN I WAS APPROACHED BY A FRIENDLY FACE AT A BUS STOP ASKING ME TO ATTEND A BIBLE MEETING IT SEEMED ALL TOO GOOD TO BE TRUE."**

*Leeds Student has tracked down two former Church of Christ members who relate horror stories about how they got trapped in the cult.*

Ayman Akshar has become so incensed by the cult's activities that he now dedicates a large part of his life to speaking out against them. Akshar, now honorary chairman of *Triumphing Over London Cults*, a group which offers help to others wishing to leave the church, says: "I believe their methods are sinister. They must be stopped." His strategy is to educate people about the dangers of the church and counsel ex-members.

Akshar said his experience with the Church of Christ had psychological and emotional effects on him. He was initially approached on the street and invited to a seemingly innocent Bible meeting. Then, he said, he was trapped in the cult for seven years before he finally broke away.

The other ex-member, Pete (not his real name), was also approached in the street. He said: "Initially the church seemed very mainstream and nothing untoward. I was given an exceptionally friendly and interested welcome."

Pete was only 17 at the time of his recruitment and he says: "For young people who are often very idealistic and naive, the Church of Christ offers a tremendous purpose in life, especially in its preachings to save the world." On a more practical level he said the church provides friendships and a lively social life.

Pete described in detail the hold the Church had on him and how it became difficult to leave from day one. "At first the whole experience was like a roller coaster ride. The whole conversion process was a very strong euphoric experience. I made lots of new friends and was caught up in a whirl of social activity. Suddenly life had a purpose - I was made to believe that everything I did for the Church would lead me to salvation."

He remarked that once you have committed 100 per cent of your life to the cult it is very difficult to break away. "Although intellectually you might know something is wrong, the emotional attachment is so strong you are unable to make a rational decision."

The recruitment process is like a whirlwind and before being baptised members have made firm financial and personal commitments to the church. "By the time of baptism I had already put so much of myself into their hands that any more sacrifices seemed irrelevant."

Members unquestionably attend Church meetings three times a week and spend six hours each evening evangelising. "I know of specific cases where members have been admitted to hospital with stress related illnesses, lost their jobs or dropped out of degree courses."

Pete is not so concerned about the 'mind control' tactics the Church is alleged to use, as the tremendous power that the Church and its leaders wield over their members. "Maybe the Church did start off with good intentions but it has become a self-serving power structure... solely concerned with cold, hard productivity - making money and evangelising."

**People usually get recruited because:**

- o they are lonely and need friends
- o they don't know how to say 'no'
- o they don't know about the group
- o they have been deceived
- o they don't know why they are wanted

**People who get involved are usually:**

- o between 18 and 28 years old
- o middle class, white
- o lonely, drifting and searching
- o in a state of transition
- o intelligent, naive and highly idealistic
- o recently hurt or disorientated because of a personal crisis

# Bound to be released

Frank McGuinness is an extraordinary playwright. His latest play, *Someone Who'll Watch Over Me*, currently showing at the West Yorkshire Playhouse won the *Independent on Sunday's* Award for Play of the Year and the Critics Circle Award in America for Best New Play. The play is the astounding tale of three men who are thrown together in a cell in Lebanon and have, somehow, to find a way of surviving on a day-to-day level. *Liz Ekstein* talked to the cast about how they put together such a play.

It's a situation most of us could not conceive of and one which many would choose to avoid even imagining. It is fortunate for us, then, that there is someone like Frank McGuinness who is prepared to map emotional territory that would otherwise remain uncharted.

Can you recall what you were doing in April 1986? For Brian Keenan and John McCarthy it was the beginning of four years of incarceration in a cell in the Lebanon. Both David Henry (Michael, an English teacher) and Stanley Townsend (Edward, Irish journalist) were keen to stress that although McGuinness took his inspiration from the hostage crisis, the play has a life of its own. "You've got to be very careful," Stanley points out. "If you get into that area of the reality of what those men went through and you want to put that onstage then you face a very different prospect to what we're doing here. Sure, we're going into the public consciousness of that - and it is an issue-based play. But when you're working on it, it's a work of imagination. It's very important that David Henry is not playing Terry Waite, I am not playing Brian Keenan - we're playing Michael and Edward and Adam, the characters in the play. That's a very important distinction to make".

Bearing that in mind, what influence, if any, had they taken from the books that the ex-hostages have now released - *Some Other Rainbow* by John McCarthy and Brian Keenan's *An Evil Cradling*? After having read Keenan's book a year ago Stanley chose not to re-read it. But David gleaned a background of events from Keenan's book: "In the play there are certain things that happen and I wanted to find out what really went on. What I found was that they used humour as a great strength, although the play was written prior to any of the hostages being released (in 91/92). Frank McGuinness had a terrific insight".

For Nigel Clauzel, playing Adam, the American doctor, the strength of the play itself was sufficient. "The play itself is so good that I got my character from just reading the script - I didn't have to go away and find out about hostages. It's all already there. If I'd tried to find a reality from somewhere else I think I might have destroyed it - it would have turned into a depressing documentary and that's not what it's about. The play is a celebration of humanity".

To disregard the actual events of the situation was as much the playwright's choice as that of the actors. McGuinness has stated that he "didn't want to write about Keenan - or anyone else's - private life, because that's their private property".

So how did they go about preparing for the emotional journey that the play would therefore necessitate? David spoke for all of them. "Three very disparate actors come together knowing nothing about the others.

Slowly the trust builds up and as it does people give more and more of themselves across and say, 'OK, here's another bit of me. Have a look at that - OK - that's good, now how about a trade for this bit here'. So the trusts build and build to the point where it really doesn't matter what happens onstage because the trust is so enormous".

Stanley elucidated. "You must get emotionally involved, that's what you strive for. Some nights it's not there and those are very frustrating nights. It's also very tiring to do. What happens most of the time is you come off the stage enervated, energised. You feel an extraordinary elation having gone through the process and so you're bouncing around at 1 a.m. Acting is a social art," he added, "you must learn social skills - you've got to be open and dare to show a bit of yourself. Sometimes it's rejected and then that trust is not possible and it becomes difficult but you've still got to do the job".

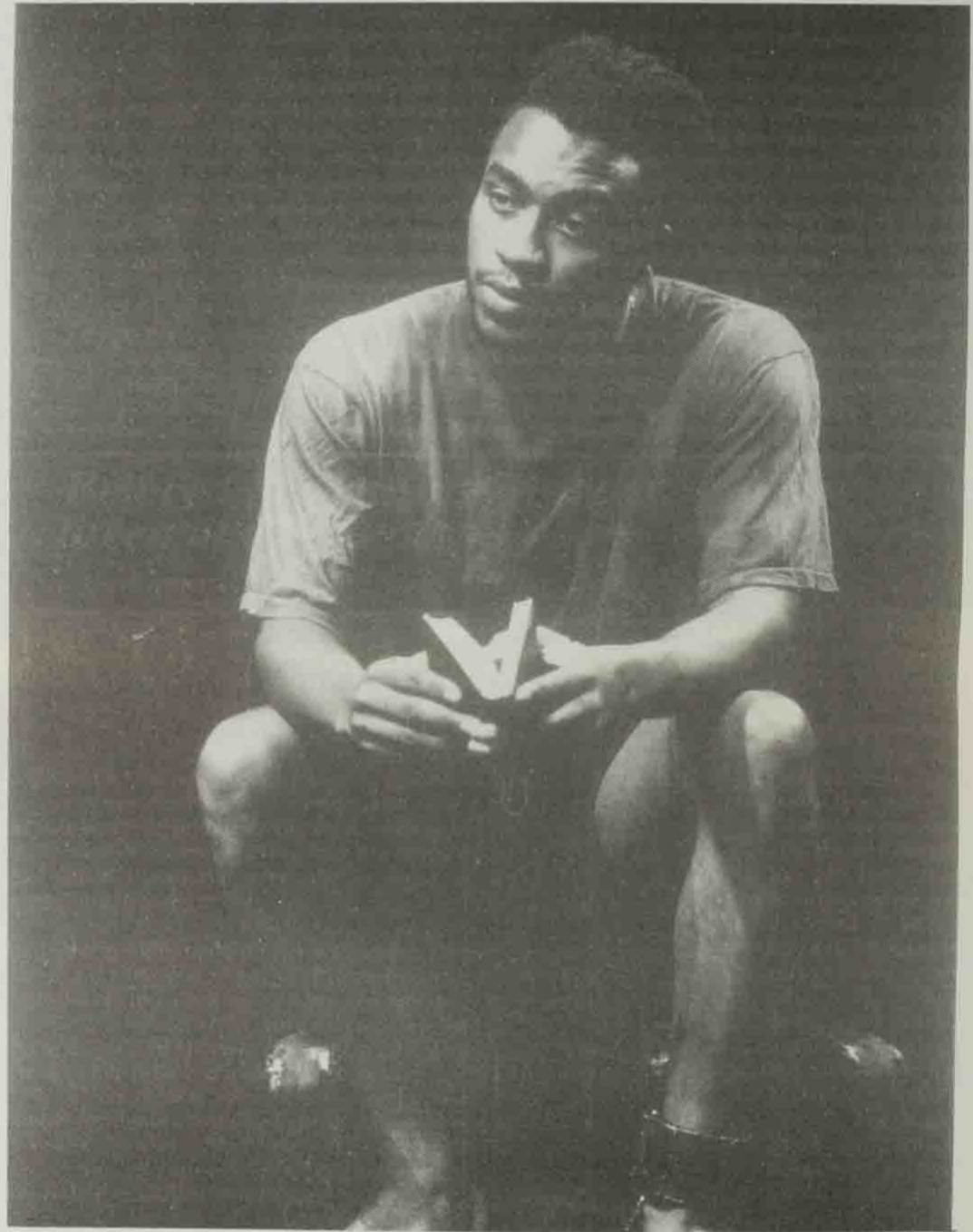
Being a hostage, of course, is not a job. Yet there are clear parallels in the actors on- and off-stage lives. Watching the play for the first time, Brian Keenan observed, "With powerful emotional force Edward says to Adam, 'Let me be able to do my worst to you and you to me'".

Stanley again: "It's art imitating life. In terms of the humour analogy - John Dove, our director, is a very funny man. He uses humour as a social lubricant very skillfully. That breaks down barriers, which he also achieves by openly insulting you".

But although it is imperative to realise that this is not the story of what happened to actual people in Beirut, the play nonetheless serves two functions that are rarely seen in subsidised British theatre these days. Firstly, McGuinness' vision means that those who see the play learn about aspects of the hostage situation and aspects of humanity that the media cannot report but which still demand to be heard. Theatre's immediacy gives this tale maximum poignancy and strength. It is an education for both audience and actors. For David, the play has been an all-too-rare opportunity. "It stretches every fibre of my acting ability. I have done some big productions which require what I call 'reviewer acting'. The internal man needs to be stretched a lot more than those parts allow. To do a play like this just stretches and stretches - you don't hope to achieve absolutes, but you are being pushed to the limits all the time, making sure that everything is there and it is immediate and still true to what the author and director intended. You are constantly striving to make it as real and as immediate as possible. I will leave this

"I read in *An Evil Cradling* a year ago something I didn't quite understand although the idea of it instinctively appealed to me. Now I feel that I have a deeper understanding of what Brian Keenan is talking about - the integration of spirituality and a sense of humour"

I'll take away Nigel and John Dove and David; knowledge of a sense of humour in crisis, and the parallels between sense of humour and spirituality. Something I read in Keenan's book a year ago I didn't quite understand - the idea of it instinctively



Nigel Clauzel as Adam

play having been stretched as an actor for the first time in two and a half years".

For Stanley the process of the play has been very emotional. "It's a rare job.

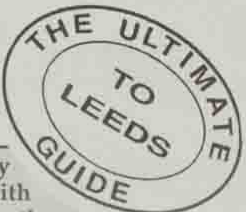
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appealed to me but now I feel I have a deeper understanding of what he is talking about - the integration of spirituality and a sense of humour".

For Nigel, making his stage debut, the experience has been very positive, and he is taking away with him mainly experience. "I will come away thinking that I have been extremely lucky to do a play like this. I have learned more about the hostage situation and how people are emotionally.. I'm glad that it's my first job. I will come away smiling".

At the West Yorkshire Playhouse until 30th October.  
See the Guide for program details.





# TOP CLASS ACTS

Even in the hallowed halls of University Unions, students are not allowed to forget the fact that they're Thatcher's children. With the privatisation of the Leeds University catering, the revamping of the Milk bar and now the Refectory, Ents at the University is following the Metro's lead in becoming a professional, profit making business. The University was one of the last big unions to hire an Entertainments manager, something LMUSU did four years ago when its union was redesigned and over £60,000 invested in light and sound. The guide talks to Chaz Jenkins, Ents secretary at the University, and Simon Bell, Ents manager at LMUSU, the men who are providing student entertainment in the face of increasing government pressure of make Unions self-supporting organisations.



Simon Bell



Chaz Jenkins

Pic. Harriet Walker

Simon Bell has been Ents manager at LMUSU for four years. A student at Liverpool University, he was social secretary there in the mid 80s, and after a stint at the Royal Court Theatre in Liverpool, which hosted big bands like U2 and Bon Jovi, he returned to become Ents manager for two years. After getting a post graduate degree in marketing management, he got the job at Leeds.

Ents at LMUSU has been running as a professional, profit making business since his arrival, generating profits around £100 thousand a year, which are then reinvested in Union Welfare, sports clubs and societies. He takes the line that 'You can't expect subsidised entertainment'.

As a consequence, aside from entertaining his priorities are definitely financial. 'You've got to maintain the marketing side of things', and with this in mind, Simon is keen to experiment with new events, so long as they break even. In response to demands from

students, the age old tradition of the Wednesday bop has been rethought with the emphasis shifted from cattle-marketing to music - 80's night Alphabet Street and dance at Absolutely Fabulous are now on alternate weeks.

Simon was pleased to have M People at LMUSU this week which he feels is a start to providing a broader range of gigs moving away from the usual indie acts. He would also like to see more comedy acts at Beckett's Park, organised on a London format with 3 to 4 new names in a night, where students can get cheap entertainment, have a few drinks and a laugh.

He's decided not to host any more up and coming bands there, because people simply aren't interested. "Students are cynical, they vote with their feet." Keep watching those feet.

Events coming soon :-  
Monday 18th - Urban Species  
Tuesday 19th - The Australian Doors  
Thursday 21st - NME Pop Quiz  
Sunday 24th - Curve

Chaz was elected Ents secretary for Leeds University Union last March. After DJ-ing for ents for over two years he became disco co-ordinator, and in a sense this makes him the perfect man for the job, not only because he's used to providing entertainment for a broad range of people, but because according to him, "discos are the life blood of any union".

They're also a cheap alternative to the kind of big bands entertainment the Town And Country Club is providing. Chaz and Union Ents manager Bill Marshall have moved away from the 'bands at any cost' policy followed by previous management which although it gave students acts like The Psychedelic Furs, T'Pau and Stiff Little Fingers, also gave the union debts of £27,000 and £50,000.

"I want to see ents running more professionally" - and this does not mean trying to compete with venues like the T&C, which has the same audience capacity as the Refectory, but gets the big bands because it can afford to make up the losses incurred in putting

them on by making big profits at the bar. "We see what's available and put it on".

Chaz is hopeful that the Refectory facelift will improve entertainments there. The University is also following the Metro's example by putting on comedy acts like The Doug Anthony All-Stars and Lee Evans. He doesn't see himself in competition with LMUSU because they will be staged in the Conference Auditorium, which appeals to different promoters than the more relaxed LMUSU venue. "Neither the Uni nor LMUSU would gain from direct competition." In reference to this Simon Bell says "You're always going to have competition, but we're not going to worry too much about it".

And if the progress continues, you needn't worry about it either.

Events coming soon :-  
Saturday 16th - ARK  
Sunday 31st - Mark Thomas  
Monday 1st Nov - The Family Cat  
Weds 3rd - Lee Evans  
Mon 15th - Slowdive

Welcome to another busy week for The Guide, with events falling over each other to be included in our listings. If you would like your club or society to have an event listed in these pages, then simply drop the details in to either of the Leeds Student Offices (there's one in the Met, and one in the Uni) before the Wednesday lunchtime prior to the Friday of publication. Let us know the date, time and venue, and also which section you want the listing to be run under.

If you think you've got something worth running a feature on, such as a ball, a gig, or a theatre piece, please let us know a bit further in advance. We need all the details you can provide, and a picture as well if possible, and we'll try to squeeze you in. We'd like to see more Union clubs or societies featured in these pages, so drop us a line. Ask for Steve or Juliette.

As for this week, it's time to get scribbling if you're an aspiring essay writer. There's a prize of £5000 plus two weeks work experience abroad in an International law firm for the winner of the Lovell White Durrant / Guardian International Student Award.

All you have to do to enter the competition is write 800-1000 words on "Should the United Nations have wider powers to intervene in international trouble spots?" Choose your words well, and you could follow in the footsteps of last year's winner Charles Mindenhall, who spent two weeks in the Hong Kong offices of Lovell White Durrant.

There are four runners-up prizes of £1000 as well, and the chance of two weeks work in the company's London offices, so get writing!

Entries must be in by 5pm on 30th November to be judged by, amongst others, Lord Scarman, and Peter Preston, editor of The Guardian. For an entry form and further information, contact Shirley Martin at Lovell White Durrant, 65 Holborn Viaduct, London EC1A 2DY, tel. 071 236 0066.

Finally, a call to people who'd like to write for these pages. We're keen to meet anyone who'd like to write previews for us, review videos (own video recorder is a must!), or simply help in the massive task that is collecting all the information assembled here each week.

Even if you simply fancy doing the TV film listings for the week ahead, let us know and lighten the workload! All assistance greatly appreciated. Come down to either Leeds Student Office, preferably with a test piece (approx. 250-300 words) on a coming event, and get involved.

Well, that's everything. See you next week!

Steve & Juliette

## ARE YOU A LAZY GIT?

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### Relatively Speaking...



## Student Night

Admission £2.50/£1.50 With Flyer

Heineken	£1.00
Max Cider	£1.10
Castaway	£1.00
Blastaway	£1.80

At the Warehouse

FRIDAY

Clubs



UP YER RONSON at MUSIC FACTORY - Dance & garage.  
TRIBE at RICKY'S - Acid Jazz, Funk & Dance.  
LOVE TRAIN at TOWN & COUNTRY CLUB - 70's, £4.50.  
ANYTHING GOES at THE WAREHOUSE - Dance.  
Student night - £1 with flyer, cheap drinks.  
V2 at THE GALLERY - Dance, with Tim of Utah Saints. £5.  
ATTIC at ARCADIA - Gay & Lesbian night  
STOMP at LEEDS METRO UNI - £2.50 adv, indie, grunge.  
MEGA PARTY ON REFEC DISCO at LEEDS UNIVERSITY - £3.00 adv.  
ASYLUM at LEEDS UNI - Guitar noise & Pumpin' rap - £3.  
INCARCERATED at SCRUMPIES - Indie night - £2.50 / £3.  
TIME TUNNEL at RIFFS - 60's night, £2.50 / £3.



Stage

WEST YORKSHIRE PLAYHOUSE tel: 442 111  
QUARRY THEATRE  
The Servant Of Two Masters - 7.30pm  
COURTYARD THEATRE  
'Someone Who'll Watch Over Me' - 7.45pm  
GRAND THEATRE tel: 459 351/440 971  
'Romeo And Juliet' - English Shakespeare Company - 7.30pm  
CIVIC THEATRE tel: 476 962/455 505  
'Jane Eyre' - Proscenium Players, 7.30pm, £4 / £3  
ALHAMBRA tel: 0274 752 000  
'Calamity Jane' - 7.15pm  
THEATRE IN THE MILL tel: 0274 383 185  
'Othello' - The Custard Factory - 7.30pm  
THE STUDIO THEATRE (LMU) tel: 833134  
'Alyson...' & 'My Dear Emily' - 7.30pm  
HARROGATE THEATRE tel: 0423 502 116  
'Shirley Valentine' - 7.45pm

Music

THE DUCHESS  
THE GROUNDHOGS plus TONY McPHEE  
THE GROVE INN  
Folk Club - JANET RUSSELL  
ROYAL PARK PUB  
BAD TO THE BONE  
THE DRUM (THE FENTON)  
MOONPUMP



Film

For full programme details, apart from Film Festival lists, for The Odeon, MGM, Movie House, Showcase Cinema, Lounge Cinema, and Cottage Road Cinema, see Sunday.

PICTUREVILLE  
2001: A SPACE ODYSSEY - 8.15pm  
IMAX  
TITANICA - 8.00pm  
BFT1  
ANCHORESS - 6.00pm  
JAMON JAMON - 8.15pm  
BFT2  
CINEMA PARADISO

HYDE PARK PICTURE HOUSE  
THE WEDDING BANQUET - 8.00pm  
BLADERUNNER, Director's Cut - 11pm

ODEON SCREEN 3  
TRUE ROMANCE - 8.00pm  
MGM SCREEN 3  
HIDDEN CITY - 8.00pm

SATURDAY

Clubs



THE COOKER at ARCADIA - Jazz / soul / Funk, free 9-10.  
BACK TO BASICS at THE MUSIC FACTORY - Dance.  
THE LIZARD CLUB at RICKY'S - 70's Rock, £3 / £3.50  
VAGUE at THE WAREHOUSE - £7, cross-dressing, TWA.  
SATURDAY BOP at LEEDS METRO UNI - £2 / £4 guest.  
ARK at LEEDS UNI - £14 adv.  
CYCLONE at LEEDS UNI - £2.50, indie/alternative  
SERIOUS PLEASURE at RITZY'S - Dance.  
THE CAT IN THE HAT at Queen's Hall, Bradford. All-nighter, starting 2am. £5 entry. DJs Lee Wright & Edzi.



Stage

WEST YORKSHIRE PLAYHOUSE - see Friday  
GRAND THEATRE - see Friday  
CIVIC THEATRE - see Friday  
ALHAMBRA - see Friday  
HARROGATE THEATRE - see Friday  
THE STUDIO, BRADFORD tel: 0274 752000  
'Satan In Goray' - 8.00pm. £6.50 / £3.50.

Music

LEEDS INTERNATIONAL CONCERT SEASON AT LEEDS TOWN HALL  
CITY OF BIRMINGHAM SYMPHONY ORCHESTRA plus Winner of Leeds Piano Competition play Bruckner's 9th Symphony - 7.30pm.  
THE DUCHESS  
ESKIMOS AND EGYPT  
THE GROVE INN  
JON STRONG BAND  
THE DRUM (THE FENTON)  
SINGING BRIDGE



Film

For full programme details for The Odeon, MGM, Movie House, Showcase Cinema, Lounge Cinema, Cottage Road Cinema and Hyde Park Picture House, see Sunday.

PICTUREVILLE CINEMA  
2001: A SPACE ODYSSEY - 4.15pm  
LAWRENCE OF ARABIA - 7.00pm  
IMAX  
ROLLING STONES LIVE AT THE MAX - 8.00pm  
BFT1  
ANCHORESS - 6.00pm  
JAMON JAMON - 8.15pm  
BFT2  
CINEMA PARADISO - 5.45 & 8.00pm  
HYDE PARK PICTURE HOUSE  
THE QUIET MAN - 2.00pm  
THE CEMENT GARDEN - 8.00pm  
THE HILLS HAVE EYES - 11pm  
ODEON 3  
NEW DIRECTIONS - 8.00pm  
MGM 3  
DRAGON - THE BRUCE LEE STORY - 8.00pm

? Misc

BECKETT PARK  
The Rugby Union Club presents a 'TOGA PARTY'. Go along before 10pm - there's a late bar. Tickets on sale from Rugby Club members and from Beckett's info point from 12pm.

SUNDAY

Stage



WEST YORKSHIRE PLAYHOUSE  
No show in Quarry Theatre. Courtyard Theatre as Friday  
ST GEORGE'S CONCERT HALL tel: 0274 752000  
JACK DEE in concert - 8.00pm, tickets £9.00 / £8.00.

Music

LEEDS TOWN HALL  
AN EVENING WITH JOHN BRIGGS  
THE GROVE INN  
MOONSHINE MADNESS (lunchtime)  
ROYAL PARK  
THE ELECTRIC RUSSELLS  
GRANARY WHARF  
THE BOSTON TEA PARTY - Trad Jazz.



Film

SHOWCASE  
27 Gelder Road, Birstall. Tel. 0924 420071.  
Tickets £4.25 / £3.00 NUS  
TOM & JERRY SLIVER  
SLEEPLESS IN SEATTLE  
THE FUGITIVE HOT SHOTS PART DEUX  
MADE IN AMERICA DENNIS  
YOUNG AMERICANS  
WHAT'S LOVE GOT TO DO WITH IT?  
THE FIRM MUCH ADO ABOUT NOTHING  
IN THE LINE OF FIRE  
RISING SUN  
THE SECRET GARDEN  
JURASSIC PARK

COTTAGE ROAD CINEMA  
Cottage Road, Far Headingley. Tel. 751606  
THE FUGITIVE - 5.40 & 8.30 (Sundays at 5.30 & 8.10)  
Fri & Sat late show at 11pm - SINGLES

LOUNGE CINEMA  
North Lane, Headingley. Tel. 751061  
SLEEPLESS IN SEATTLE - 5.40 & 8.10 (Sun at 5.20 & 7.50)

HYDE PARK PICTURE HOUSE  
Brudenell Road, Leeds 6. Tel. 752045  
THE WARRIORS - 8.00pm  
NIGHT AND THE CITY - 11pm

PICTUREVILLE CINEMA  
FANTASTIC FORMATS - 7.00pm  
IMAX  
TITANICA - 8.00pm

MGM MOVIE HOUSE  
Vicar Lane, LS1. Tel. 451031  
THE FUGITIVE - 1.15, 5.15, 8.05  
THE SECRET GARDEN - 1.15, 3.40, 6.00, 8.35  
JURASSIC PARK - 1.15, 4.45  
Plus in Screen 3 - ANGEL / CAL - 7.30pm / 9.15pm

ODEON CINEMA  
The Headrow. Tel. 430031  
RISING SUN - 1.55, 4.45, 8.05  
SLEEPLESS IN SEATTLE - 1.50, 5.25, 8.30  
YOUNG AMERICANS - 1.05, 3.25, 5.40  
WHAT'S LOVE GOT... - 1.35, 5.35, 8.20  
Sat & Sun - BAMBI - 1.20  
IN THE LINE OF FIRE - 1.30, 5.00, 7.55  
Sat & Sun - HOT SHOTS PART DEUX - 1.20  
Plus in Screen 3  
LA FILLE DE L'AIR

MONDAY

Clubs



PHUX at MISTER CRAIG'S - Student night, £1.50 / £2.  
THE WORLD at RITZY'S - Student night, £1 a pint.  
HYPE at RICKY'S  
UP THE JUNCTION at THE GALLERY - Student night  
50p pint & double spirits.  
CLUB CRACKERJACK at THE MUSIC FACTORY  
80's & 90's House. £2.50 / £3.00.  
THE SUB CLUB at ARCADIA - £1 a pint.



Stage

WEST YORKSHIRE PLAYHOUSE - See Sunday  
GRAND THEATRE - tel: 459 351 / 440971  
'Return To The Forbidden Planet' - 7.30pm, tickets from £6.00.



Music

THE IRISH CENTRE  
THE STRAWBS plus THE JON STRONG BAND - £6.  
DRUM (THE FENTON)  
SWEET AND INNOCENT  
BELUSHI'S  
WEST MARTINI  
JOSEPH'S WELL  
BABY GLIDE plus BILL SYKES and SIMMER  
LEEDS METRO UNI  
URBAN SPECIES



Film

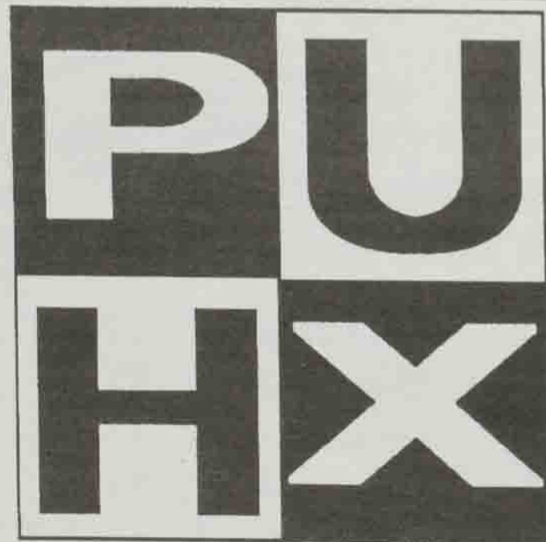
For full programme details for The Odeon, MGM Movie House, Showcase Cinema, Lounge Cinema, and Cottage Road Cinema, see Sunday.

PICTUREVILLE CINEMA  
THE INNOCENTS - 6.00pm  
THE HAUNTING - 8.15pm  
IMAX  
THE DISCOVERERS - 6.00pm  
BFT1  
ON STAGE - TWO WAY MIRROR - 7.30pm  
ODEON CINEMA  
The Headrow. Tel. 430031  
Plus in Screen 3 - DARK PASSAGE - 8.00pm  
HYDE PARK PICTURE HOUSE  
LIFE IS CHEAP BUT TOILET PAPER IS EXPENSIVE - 8.00pm  
MGM SCREEN 3  
MAYA - 8.00pm



Telly

Tune your TV into CHANNEL 4 this evening for the following:-  
'Batman' (6.00pm) - Evil Inventor Eivold Ekdal is up against the dynamic duo. Guess who wins.  
'Cutting Edge' (9.00pm) - New series begins with a look at meningitis, and the argument for a country-wide rapid response scheme for victims.  
'I'll Fly Away' (10.00pm) - Continuing the US drama series about civil rights in the Deep South.  
'The American Football Big Match' (11.00pm) - How to cut down three and a half hours of bum-numbing, hot-dog eating boredom punctuated by bursts of intense violence into eighty minutes of high-drama action with almost continual intense violence. Completely unmissable.



THE NIGHT WITH THE NAUGHTY NAME

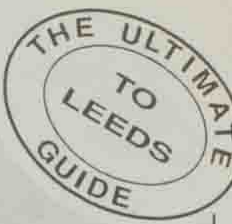
EVERY MONDAY

NIGHTCLUB

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TOP STUDENT D.J.s \* LOADS OF GIVE-AWAYS \* THE INFAMOUS SNAKEY-B DEPTH CHARGE



## TUESDAY

### Clubs

**BEAT SURRENDER** at THE MUSIC FACTORY - 60's to 90's, £2.50 on door, £1 a pint.  
**THE ROOST QUARTET** at ARCADIA - Live Jazz.  
**GORGEOUS** at LEEDS UNI - Acid Jazz / Funk, £2 / £1 adv  
**ROCK / ALTERNATIVE / INDIE** at THE GALLERY - £2 admission, £1 a pint.

### Stage

**WEST YORKSHIRE PLAYHOUSE** - See Sunday  
**THE GRAND THEATRE** - See Monday  
**HARROGATE THEATRE** - See Friday  
**ALHAMBRA THEATRE** tel: 0274 752000  
 'Candida' - 7.30pm, tickets from £3.00  
**ST GEORGE'S CONCERT HALL** tel: 0274 752000  
 'The Good Olde Days' - 2.00pm, £3.25

### Music

**THE DUCHESS**  
**PELE**  
**THE IRISH CENTRE**  
 BERT JANSCH plus DAVID HUGHES - £4.50  
**THE DRUM (THE FENTON)**  
 MURRAY THOMPSON  
**THE TOWN & COUNTRY CLUB**  
**THE ALMIGHTY**  
**THE GROVE INN**  
**JAM SESSION**  
**BELUSHI'S**  
 THE PRICE OF IVORY - Soulful blues  
**LEEDS METRO UNI**  
 THE AUSTRALIAN DOORS - £8 adv.

### Film

For full programme details for The Odeon, MGM Movie House, Showcase Cinema, Lounge Cinema, and Cottage Road Cinema, see Sunday.  
**PICTUREVILLE CINEMA**  
**WEST SIDE STORY** - 7.30pm  
**IMAX**  
**THE SECRET OF LIFE ON EARTH** - 6.00pm  
**BFT 1** - as Monday

**HYDE PARK PICTURE HOUSE**  
**ANGEL CITY** - 8.00pm  
**THE PLOT AGAINST HARRY** - 9.35pm  
**ODEON 3**  
**THE MIRACLE** - 8.00pm  
**MGM 3**  
**IPS** - 8.00pm

### Telly

'A Question Of Sport' (BBC1, 8.30pm) - With winter approaching, this is your guide to the most fashionable pullovers. New series with Botham & Beaumont still in place.  
 'The Smell Of Reeves And Mortimer' (BBC2, 9.00pm) - Satisfaction guaranteed.  
 'The Hypnotic World Of Paul McKenna' (ITV, 8.30pm) - Comedy hypnotist for couch potatoes, including special guest Leslie Grantham. Should be interesting...  
 'Doing It With You... Is Taboo' (Channel 4, 11.00pm) - Black gay men and lesbian women talk about the sexual stereotyping they face.

## WEDNESDAY

### Clubs

**DIG** at THE GALLERY / ARCADIA - see Music.  
**CIRCUS CIRCUS** at THE MUSIC FACTORY - 3 floors of pop, 60's to 90's, £1 a pint.  
**ABSOLUTELY FABULOUS** at LEEDS METRO UNI - Old & new house, jazzy garage, & quality dance.  
 9pm to 2am, £2 admission NUS only, £1 a pint.  
**ANALYSIS** at RICKY'S  
**70'S NIGHT** at YEL  
**NEW ROMANTICS** at THE EXCHANGE - Free, ends 12am.  
**POGO-A-GO** at SCRUMPIES - Punk / 70's, £2.

### Stage

**WEST YORKSHIRE PLAYHOUSE** - See Sunday  
**THE GRAND THEATRE** - see Monday  
**HARROGATE THEATRE** - See Friday  
**ALHAMBRA THEATRE** - see Tuesday  
**ST GEORGE'S CONCERT HALL** tel: 0274 752000  
 'Song Of A Blue Foot Man' - 7.30pm, tickets £8.50 / £7.00.

### Music

**DIG** at THE GALLERY  
**IZIT** - Rare groove revival  
**THE DUCHESS**  
 MARTIN STEPHENSON plus THE KILLJOYS  
**THE WAREHOUSE**  
 UTAH SAINTS plus EIGHT MILES HIGH  
**THE DRUM (THE FENTON)**  
**GRATE**  
**THE GROVE INN**  
**NO ACCESS**  
**THE STUDIO, BRADFORD**  
 VIRGINIA DE LEDESMA (Soprano) plus ALAN CUCKSTON (Piano) - lunchtime  
**LEEDS ART GALLERY**  
 ACADEMIA WIND QUINTET OF PRAGUE - lunchtime

### Film

For full programme details for The Odeon, MGM Movie House, Showcase Cinema, Lounge Cinema, Cottage Road Cinema and Hyde Park Picture House, see Sunday.  
**PICTUREVILLE CINEMA**  
**LAWRENCE OF ARABIA** - 7.00pm  
**IMAX**  
**FIRES OF KUWAIT** - 6.00pm  
**TITANICA** - 8.00pm  
**BFT 1** - as Monday  
**HYDE PARK PICTURE HOUSE**  
**A BOUTE DE SOUFFLE** - 2.00pm  
**STEPPING RAZOR RED X** - 7.30pm  
**ODEON 3**  
**LA BELLE VALLEE** - 8.00pm  
**MGM 3**  
**THE REAL MCCOY** - 8.00pm

### Telly

'Thatcher: The Downing Street Years' (BBC1, 9.30pm) - Including interviews with the lady herself and her ex-ministers.  
 'DEF 2: Rough Guide To The Americas' (BBC2, 6.50pm) - First of eight shows from the other side of the Atlantic.  
 'The Almost Complete History Of The 20th Century' (Channel 4, 9.45pm) - Irreverent look at the Kremlin. Hmmm.

## THURSDAY

### Clubs

**LOADED & JUICE** at THE MUSIC FACTORY - Indie / Dance / Dub / Hip-hop / Psychedelia, £2 / £2.50.  
**ROCK NIGHT** at THE WAREHOUSE - £2 B4 11pm.  
**THE MILE HIGH CLUB** at THE GALLERY  
**THE THURSDAY BOP** at LEEDS UNI - Mad music for mad people - £1.50, 9pm till 12am.

### Stage

**WEST YORKSHIRE PLAYHOUSE** tel: 442111  
**QUARRY THEATRE**  
 'Brighton Rock' - 7.30pm, tickets from £4.00.  
**COURTYARD THEATRE**  
 'Someone Who'll Watch Over Me' - 7.45pm.  
**THE GRAND THEATRE** - See Monday  
**HARROGATE THEATRE** - see Friday  
**THE STUDIO THEATRE, LMU** - tel: 833 134  
 'Darwin's Dead Herring' - Faulty Optic - 7.30pm, £4.50 / £3.00.  
**ALHAMBRA** - see Tuesday  
**ST GEORGE'S CONCERT HALL** - See Weds  
**THE STUDIO, BRADFORD** tel: 0274 752000  
 'The Legend Of St Julian' - 8.00pm, £6.50 / £3.50

### Music

**THE DRUM (THE FENTON)**  
**ELECTRIC LEMON CABARET**  
**THE DUCHESS**  
**HORSE**  
**THE GROVE INN**  
**THE PEARL DIVERS**  
**TOWN & COUNTRY CLUB**  
**ALBERT LEE**  
**LEEDS METRO UNI**  
**NME POP QUIZ**  
**THE IRISH CENTRE**  
**DAVEY WILLIAMS TRIO**

### Film

For full programme details for The Odeon, MGM Movie House, Showcase Cinema, Lounge Cinema, and Cottage Road Cinema, see Sunday.  
**HYDE PARK PICTURE HOUSE**  
**HUSH A BYE BABY** - 7.30pm  
**THE PREMONITION** - 11pm  
**ODEON 3**  
**MANILA: IN THE CLAWS OF DARKNESS** - 8.00pm  
**MGM 3**  
**DAUGHTERS OF THE DUST** - 8.00pm  
**PICTUREVILLE CINEMA**  
**SCRIPT TO SCREEN** (Peter Greenaway) - 7.30pm  
**IMAX**  
**GRAND CANYON** - 8.00pm  
**BFT 1** as Monday  
**RUPERT BECKETT LECTURE THEATRE**  
**ROMERO** - 7.15, presented by Third World First & Film Society

### Telly

'All In The Game' (ITV, 9.00pm) - New drama series about an international footballer. Based on an idea by Gary Lineker.  
 'Trash Talk' (Channel 4, 6.00pm) - This week, Denver  
 'The Music Game' (Channel 4, 8.30pm) - About the only quiz show on TV where you don't know all the answers.

## TV FILMS

The pick of this week's films on network television.

**Friday :-**  
 'Jagged Edge', BBC1, 9.30pm - Jeff Bridges, Glenn Close, murder, love and tension. Just another day at the Attourney's office, and a rather good romantic thriller.  
 'Bird', BBC2, 12.05am - Charlie Parker biopic, directed by Clint Eastwood. Oozes quality and classy sax solos.

**Saturday :-**  
 'The Graduate', ITV, 11.45pm - Do de do do doo de doo doo doop de doo doo doo, doo doo do da da da dee dee dee, and here's to you Mrs Robinson.  
 'K-9', BBC1, 5.40pm - Chilli-eating dog upstages James Belushi on Himalayan mountain. Funny if you've got four legs and a wet nose.

**Sunday :-**  
 'The Terminator', BBC2, 10pm - Style, wit, energy, and incredible amounts of violence with the same man who made Kindergarten Cop. What an incredible actor.

'Drugstore Cowboy', C4, 10pm - Another 'Made In America' good 'un, with Matt Dillon as junkie who robs a drug store to support his habit. Based on a novel by a convict serving 22 years for drug-related crimes.

**Monday :-**  
 'Gunga Din', BBC2, 4.05pm - Cary Grant & Douglas Fairbanks Jr as wise-cracking sergeants caught in a murderous uprising in Kipling's India. Great film, exceedingly good cakes.

**Tuesday :-**  
 'Crossroads', BBC1, 12.00am - Reworking of the Faust legend, with Ralph Macchio as a young blues guitarist playing a musical duel with Satan's heavy metal disciples. Ry Cooder provides the soundtrack.

**Wednesday :-**  
 'Any Which Way You Can', BBC1, 7.00pm - Clint Eastwood again, with Clyde still in residence as his right-hand orang-utan. Ray Charles sings the theme song in this follow up to 'Any Which Way But Loose'.

'The Mission', BBC1, 10.30pm - Robert De Niro and Jeremy Irons star in this 18th century struggle between Spain and Portugal to claim territory in South America. The Amazon provides a gorgeous backdrop, and Ennio Morricone's soundtrack is superb.

**Thursday :-**  
 'Hear My Song', C4, 10pm - Big smiles, big romantic gestures, this is a modern day fairy tale with some great songs, whimsical comedy, and a brilliant ending. Wonderfully enjoyable piece of Irish blarney.

# ABSOLUTELY FABULOUS

A chunky fortnightly blend of Old & New House, Jazzy Garage & Quality Dance Music. Resident D.J's Cath Valente & Lee Wright. Guest D.J's include:

October 20th - Mark Dawson (Kinky Disco)

November 3rd - Tony Walker (The Gallery)

November 7th - Chris Thomas (Soul Funktion)

LMUSU City Site. Music 9pm til 2am, Bitter, Lager & Cider £1. £2 Admission. NUS & Guests Only. Free Coaches back to Halls.

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**EVERY FRIDAY**

# STOMP

9pm-2am  
 Tickets only £2.50 advance

**LEEDS METROPOLITAN UNIVERSITY**  
 INDIE · GRUNGE · GETAR

Student Union, City Site, Leeds. Advance Tickets available from Poly, Uni, Jumbo and Crash. All over 18's welcome.



What happens when you discover sex...

**R**ecipe : Take one biologist, Father of the Theory Of Evolution, a powerful deity with a worshipping fixation, a deceased fish, and the discovery of sex. Mix everything in a melting pot until it undergoes a big bang. Stand well back and admire.

If you're wondering what on Earth that was all about, take a peek into the Studio Theatre this coming Thursday (21st) and Friday (22nd). In residence will be the weird and wonderful Huddersfield-based theatre company Faulty Optic, who will be performing a two night run of their extraordinary work 'Darwin's Dead Herring'. This does not sound like your normal theatrical experience. "Far, far away in the scrap heap of the Universe, a heavenly creator clones mindless creatures to worship him in everlasting glory. But his long-suffering minion Darwin discovers SEX. This 'big bang' causes a mutant - the first link in a new and dangerous chain of evolution ...". Intrigued?

The company perform using various animated figures, weird inventions, fantastic sets, and no words, which are substituted by lots of strange noises. The result is "a mechanical theatre of the absurd" which is both hilarious and chilling, entertaining and nightmarish, and not recommended for



## Stage

**Darwin's Dead Herring**  
Studio Theatre, LMU  
**Song Of A Bluefoot Man**  
St George's Concert Hall  
**Brighton Rock**  
West Yorkshire Playhouse

young children who might easily be disturbed. For an evening well out of the normal confines of the stage, you need look no further. Tickets are only £4.50 / £3.00, and the shows both start at 7.30pm.

If you're interested in the principles behind theatre animation, and fancy creating some of your own bizaare monsters, then book a place now for the workshop with the company, which will take place on Saturday 23rd from 10am to 4pm. Tickets cost £10 or £5 (concessions), but if the picture (left) is anything to go by, it'll be well worth it.

James Berry's 'Song Of A Bluefoot Man' is a slightly more conventional, but nonetheless very exciting, new musical drama. It tells the story of a Jamaican

traveller, his visits to America and eventually England, and his experience of the racism which was rife there in the 1940's and 1950's.

The story, which is told with soulful poetry and the reggae beat of the Caribbean, is Berry's own life history, and is both hurtful and outrageously funny. Good Company Theatre and the Black Theatre Co-Operative have combined to bring what looks to be a very special production to life, so don't miss this chance to see it. The show will be on Wednesday 20th and Thursday 21st October in St George's Concert Hall at 7.30pm.

Finally, back in Leeds, next Thursday sees the start of 'Brighton Rock' at the West Yorkshire Playhouse, the stage adaptation of Graham Greene's classic gangland tale. The play is a vivid portrayal of juvenile delinquency set in the criminal underworld of 1930's Brighton, but is also a tragic story of love between Pinkie, the leader of a razor gang, and Rose, a young waitress.

The role of Pinkie is taken on by John Higgins, who will be trying to emulate the performance given by Richard Attenborough in the famous 1947 film. Also in the cast is Tim Briggs, who graduated from Leeds Uni a couple of years ago, so pop down and make him feel famous in the bar afterwards.

Saturday night's International Concert Season presentation at the Town Hall is going to be an absolute scorcher.

It is not for nothing that the City of Birmingham Symphony Orchestra plays to consistently full houses in its home city, nor that it appears at all the leading British music festivals. Under the baton of the Music Director himself (Simon Rattle), it is quite simply one of the very best orchestras in the world today.

This concert kicks into action the hectic international schedule that now lies in wait for this year's Leeds Piano Competition

# Hi-Fidelity

winner, Ricardo Castro. The competition saw the CBSO on very fine form indeed. As for Castro, ( without seeing it as my place in this succulent little column to mount my lofty steed), the man is unquestionably an exceptionally gifted high-calibre performer:

he's a composed and positive professional, an unusually experienced winner, and his performance will be nothing if not dazzlingly polished. Unlike many of the other finalists who came a little unstuck when playing under the oppressively nerve-racking

conditions to a packed Town Hall, Castro seemed totally unphased by the occasion.

Castro's choice of piano concerto for tomorrow night remains a mystery to me. However, with a view to the second half's entertainment, Bruckner's gargantuan Symphony No.9, I'm not in the least bit bothered. Dedicated to God, this monster of a piece, with all its demoniacal trimmings, colossal brass explosions, and profoundly tragic connotations, should be awesome.

Anyway, I like surprises...

**Mark Funnell**

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LEEDS  
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STUDENTS  
WELCOME

To new and old students alike, welcome to Leeds. This academic year we are going to run a number of articles to emphasize what you probably know. If its student travel you want, then its ULTRA...

However this article gives me the chance to put something straight. A survey last year showed that 53% of you think that

ULTRA is a private coimpany. Shame ! Don't you know that the staff beaver away to make money for you.

ULTRA is a University owned limited company, and all the profits are credited to the union. So all the tickets you buy, directly benefits local students.

LUU has operated an independent travel agency for at least 20 years. It was opened by Mike Hollingworth, who last I heard was a producer for woman's hour on the BBC.

Its strange to think that our current customers were only messy little Herbets covered in food stains when we first opened the office. Its nice to think that some things don't change

ULTRA offers the most comprehensive service in the area, and its not only for

Leeds University students, but for Leeds Metropolitan University and all colleges. Should we blow our own trumpet?.. Well just a toot.

Do you know, that we sell more British rail tickets than any other single travle agent in the North of England, more National Express tickets than any agency in Yorkshire, more European Rail tickets than any office in Leeds. Plus we are market leaders in many other aspects of travel.

### Overheard in ULTRA

Granny why are you taking your television with you to spain?

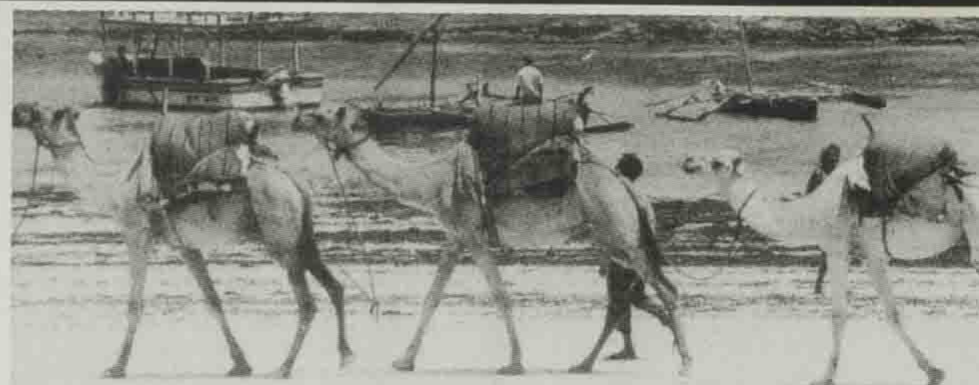
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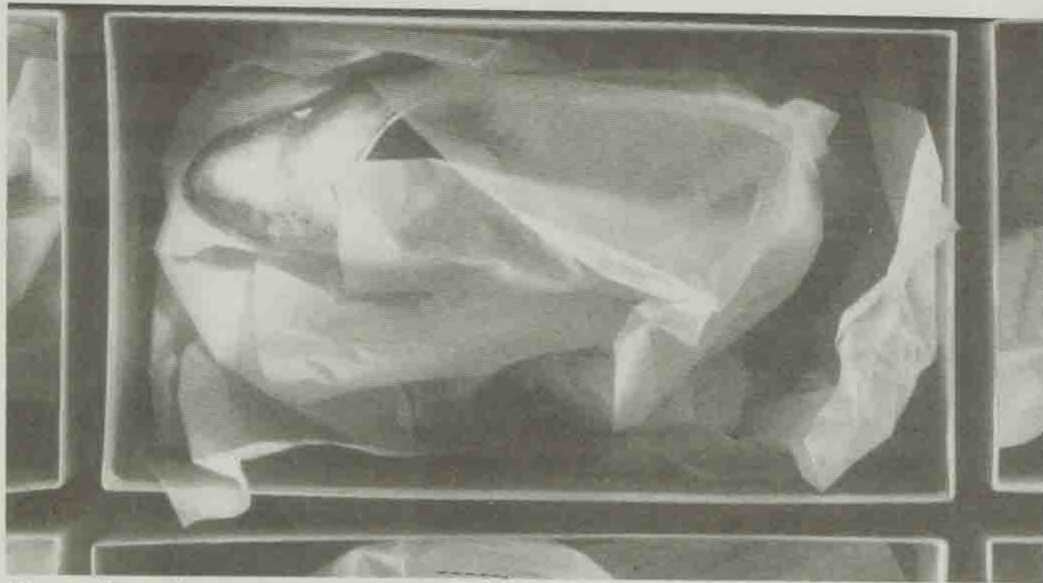
**ULTRA TRAVEL WHERE PROFIT RETURNS TO THE STUDENT**



# Foot Fetish

## Exhibitions

'Other People's Shoes'  
Leeds Metropolitan University  
'The Meeting Of Two Worlds'  
Huddersfield Art Gallery  
'Sin Frontera'  
Batley Art Gallery



Shoe by Aurora Suarez; scratch 'n' sniff...

Ever imagined that your shoes could become a work of art? Or that you by the act of having worn them, could yourself become the living material for a work of art? With the opening of an exhibition at the LMU Gallery entitled 'Other People's shoes', this will actually be happening to people and their footwear.

Still baffled? Two groups of artists, Impossible Theatre and Those Environmental Artists have collected shoes, footcasts and lifestyle analyses from people across the North in a 'Museum', an invented space where these everyday icons are displayed. The exhibition is not static, but part of a continuing cycle of exploration, and visitors to the gallery are asked to contribute a pair of their own shoes and contribute to the display. If you have any old shoes you would like to dispose of, a pair platforms you've given up trying to balance in, take them down to the LMU Gallery between 14 October and 20 November and find out for yourself. If you

don't, go and have a look anyway. There will be regular animation sessions by the artists and an open day on Saturday 23 October.

"Shoes are objects of mass production which become highly personalised. They bear witness to people's lives and become the vessels which contain the ghosts of their wearers" says Chris Squire of Other People's Shoes. This idea that an object can lay claim to, even capture the essence of its owner seems to betray a certain fetishism at the heart of the exhibition. Sounds like fun.

There are two exhibitions of a less amusing nature on near Leeds at the moment, both by contemporary indigenous artist from the American continent. At Huddersfield Art Gallery, Colombian Julieta Rubio depicts The Meeting of Two Worlds. Through portraits, in still lives and the landscapes of Latin America, Rubio has searched for the resilient identity of her conquered people. As a

tribute to the artist's work, Pitida Ntuli wrote that "Through you we witness the blunting of the claws of the Conquistadors by a culture too stubborn to kneel at the altar of defeat."

Rubio's pastels will be on show until 20 October, and until 9 November the Batley Art Gallery will be hosting 'Sin Frontera'. This is the work of two Chicano artists from the border states of the US, Max Aguilera-Hellweg and Cesar Martinez. The Portraits document the Chicanos, people of Mexican / American mix who have settled in urban centres like Mexico City, Lima and East LA. They are inspired by, or perhaps the culmination of the Chicano gang street culture, whose symbols are Low Rider cars, murals, tatoos and pimp fashion. They also form part of an independent political awareness and an oppositional voice to Anglo-Americans.

Juliette Garside

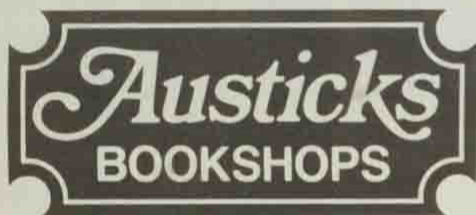
# ALL HALLE

Classical music fans can celebrate their good fortune in Bradford this week, as the ever popular Halle Orchestra make another their frequent trips over the Pennines from Manchester. They will be playing at St George's Concert Hall next Friday, 22nd October, at 7.30pm, with a great musical mixture of the popular and the unfamiliar.

Under the guidance of guest conductor Lawrence Foster, they will be performing two established favourites, Beethoven's "Leonora" Overture, and Piano Concerto No. 15 in B Flat by Mozart, alongside Dukas' Symphony in C, a magnificent piece of music which deserves a much higher profile.

Whatever you think of the programme however, the pedigree of the musicians can't be challenged. Apart from Foster, who is MD of the Monte Carlo Philharmonic Orchestra and was conductor of the San Francisco Ballet at the tender age of 21, the piano soloist for the evening will be Radu Lupu. He won our very own Leeds International Piano Competition way back in 1969, and since then has had an excellent career, including a tour of China last year with the European Community Youth Orchestra.

Tickets for what should be a brilliant night's music start at £5, and are available from the Bradford Theatres Box Office, on 0274 752000. Don't worry if you miss the orchestra this time round though; they're scheduled to make several more trips to Leeds and Bradford in the coming academic year, with different programmes each time.



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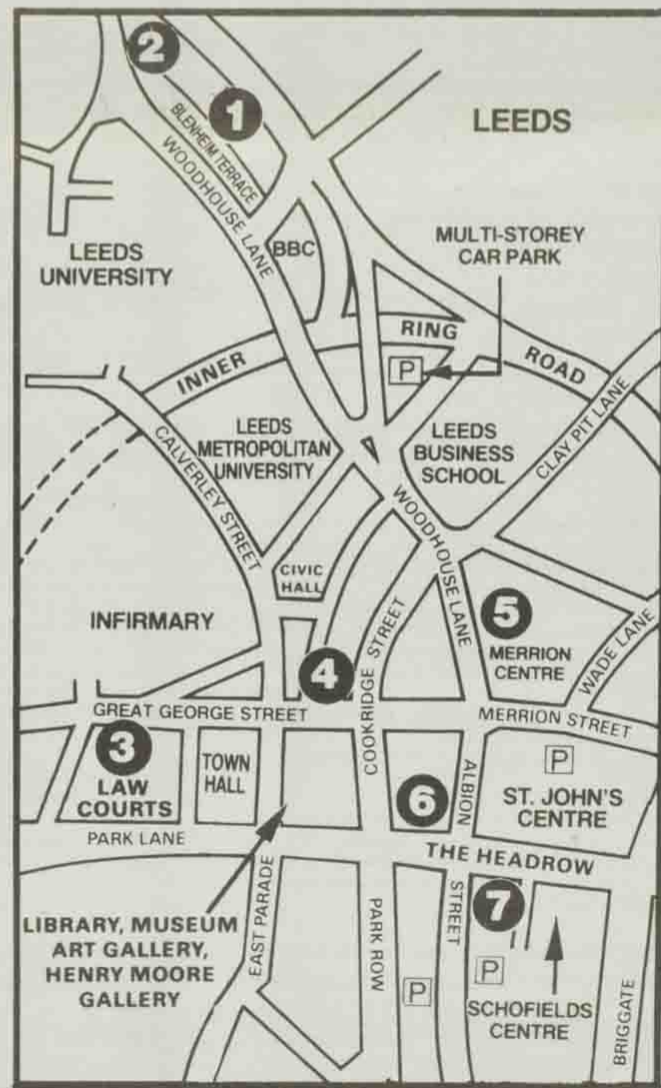
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BBC 1

BBC 2

ITV

CH 4

FRIDAY

6.00 News and Weather  
 6.30 Regional news  
 7.00 Every second counts So?  
 7.30 Tomorrow's World Gross ineptitude in the world of scientific discovery  
 8.00 Bruce Forsyth's Generation Game An even younger wife proves that Bruce certainly has no trouble bridging the generation gap.  
 9.00 News and Weather  
 9.30 Film: Jagged Edge Jaggy dan.  
 11.15 Film: Twins of Evil Anne and Nick?  
 12.40 Film: Terror from the year 5,000 I'm off to bed  
 1.55 Weather

6.00 Captain Scarlet and the Mysterons  
 6.25 The Man from U.N.C.L.E. drama/doc about the dangers of espionage.  
 7.15 Def II: The Living Soap Sex 'n' Stereotypes in Manchester.  
 7.45 What the Papers Say  
 8.00 Public Eye  
 8.30 An Englishwoman's Garden  
 9.00 The Look  
 9.50 Opera Imaginaire Animated Arias.  
 10.00 KYTV Dayton with more sex gags.  
 10.30 Newnight  
 11.20 Midnight Jazz Slightly earlier than midnight but great anyway.

6.30 Parish Pump Rural farting contest.  
 7.00 Family Fortunes Dickhead t.v.  
 7.30 Coronation Street Did anyone else see Monday's Late Show? This soap can kill.  
 8.00 You Bet -ter, you better, you bet!  
 9.00 New Series: Demob "We won the war!" comedy series.  
 10.00 News and Weather.  
 10.40 Married with children  
 11.10 Film: Killer Fish Lee Major's v the Piranhas. I'm rooting for the piranhas.  
 1.00 Whale on  
 2.00 The Big E Cultural magazine show relying on the fact it's title sound's a bit "drugy".

6.00 Hangin' with Mr. Cooper This week Mr. Cooper hangs his shirt in the wardrobe.  
 6.30 Happy Days Racist, Sexist Days.  
 7.00 Channel 4 News On Channel 4  
 7.50 First reaction not second or third  
 8.00 Class action Channel 4 schedulers opt for rhyming couplets.  
 8.30 Brookside Sinbad chins Graeme Souness for loosing to Everton.  
 9.00 Garden Club Hey! Can I join?  
 9.30 Cheers The Rovers Return of Boston.  
 10.00 Nurses  
 10.30 Clive Anderson Talks Back  
 11.10 Eurotrash

BBC 1

BBC 2

ITV

CH 4

SATURDAY

5.40 Film: K-9 The rags to riches tale of a Dr. Who sidekick.  
 7.15 Challenge Anneka in Croatia Sincerity abounds as Anneka fails to make any significant difference.  
 8.10 Casualty  
 9.00 Harry Y'know what I mean?  
 9.50 News and Weather.  
 10.10 Match of the Day Watch Alan Hansen vilify yet another sparkling Manchester United performance.  
 11.10 Danny Baker After All Go live Danny this pre-recorded stuff's to dull.  
 12.00 Film: The Doberman Gang

6.05 James Cameron: Once Upon a Time  
 6.55 News and Weather.  
 7.10 DJ Heaven No more nostalgia please.  
 7.40 World Chess Championships Watch it on Channel 4 it's live and twice as funny.  
 8.10 Film: Made in Heaven Ryan Giggs' left boot.  
 9.50 Mr. Wroe's Virgins  
 11.20 Video Diaries Camcorder Documentary.  
 12.20-1.05a.m Golf Highlights?

3.45 New Baywatch This is what life at Carnegie Hall is really like.  
 4.40 News and Weather  
 5.15 Gladiators No This is what life is really like at Carnegie Hall.  
 6.15 Film: Sequest DSV  
 7.40 The Bill  
 8.10 Dame Ednas Neighbourhood Watch  
 8.40 News and Weather.  
 9.00 Circle of Deceit  
 11.00 The Big Fight Was last week  
 11.45 The Graduate Convincing tale of life as a Californian college student.  
 1.40 Kojak

5.05 Brookside Omnibus Ohmigod.  
 6.30 Right to Reply Not enough time given to slagging off the producers in my book.  
 7.00 God: For and Against For flowers; against John Major; for Kebabs; against Status Quo reunions....  
 8.00 The Times World Chess Championship It's probably all over for Nigel by now.  
 8.30 Whose Line is it Anyway? Another fishing show?  
 9.00 The Camomile Lawn Drama about shagging.  
 10.05 Rory Bremner-Who else?  
 10.45 Film: Too late Blues  
 12.45 The Times World Chess

BBC 1

BBC 2

ITV

CH 4

SUNDAY

6.10 News and Weather.  
 6.25 Songs of Praise.  
 7.00 Keeping Up Appearances Keeping crap old actors in work.  
 7.30 Lovejoy Inventive scheduling.  
 8.20 Birds of a Feather  
 8.50 News and Weather Rhyming couplets again you see.  
 9.05 Screen One: Wall of Silence Bound to be great.  
 10.35 Heart of the Matter Previously postponed debate about the age of consent for gay men in Britain.

6.10 A Passion for Angling Chris and Bob discover a secret lake containing a record breaking monster crap, sorry carp.  
 7.00 The Money Programme  
 7.40 John Noakes-The Final Challenge  
 7.50 World Ches Championships  
 8.25 "Here's one I Made Earlier" and surprisingly it looks sod all like the piece of shit I've just dropped under the table.  
 9.05 How Low Can You Go? Budget movie makers show us how they do it.  
 9.20 Wax Cracks Hollywood Ruby  
 9.50 New Series: Filmworks  
 10.00 Film: The Terminator  
 11.45 Golf Again

6.20 News and Weather  
 6.30 Dr. Quinn: Medicine Woman  
 7.30 Heartbeat Every loser wins once the game begins in time you'll see fate holds the key and every lover knows the light the tunnel shows....  
 8.30 You've Been Framed Painful, painful, painful.  
 9.00 London's Burning Fetch the engine.  
 10.00 Hale and Pace  
 10.30 News and Weather  
 10.45 The South Bank  
 11.45 The Trials of Rosie O'Neill  
 12.40 Quiz Night and I think the French team is playing it's joker.

6.00 Teenage Health Freak  
 6.30 The Cosby Show Very well disguised Newsnight clone.  
 7.00 Equinox Science for thickies. I love it.  
 8.00 Classic Motorcycles Classic mopeds? I think not.  
 8.30 Screaming Reels Improv comedy show hosted by Clive Anderson.  
 9.00 Witness Neo Nazi documentary a must watch.  
 10.00 Film: Drugstore Cowboy Matt Dillon stars therefore it's crap.  
 11.55 Film: Fairy Tale for Seveteen Year Olds Vietnamese drama. Recommended.

Stuart Davies



CROSSWORD

Across

1. One who doesn't manage in bed? (8,7)
8. In Greek I only got a little bit. (4)
9. Stimulating but annoying. (10)
10. Surprised expression of band. (3)
11. You get hot tap dancing wearing this! (3,3)
12. Entirely lacks privacy in its bowl? (8)
15. Six, that is, do turn but get rusty. (7)
17. Imprisoned due to noise in animal box, perhaps. (5,2)
20. Carries out will by placing former European currency on hill. (8)
22. Fix, securely, or let go with gravity in a mess. (6)
23. Rocks which melt? (3)
25. Crave and unite for something new - which you won't make if you're this. (10)
26. Draw near, again on its tail. Pardon? (4)
27. Allow you to take years in work over the perfect round, maybe? (8,7)

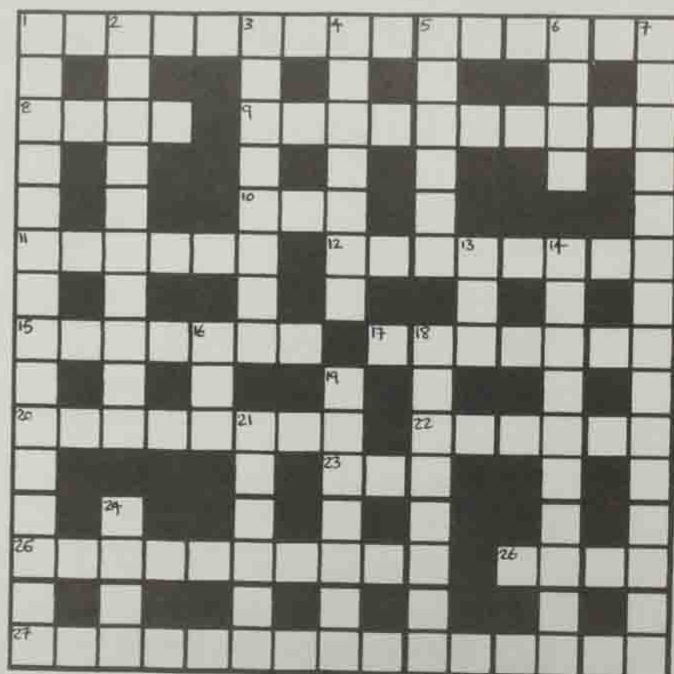
Down

1. Maintain position by drawing with glue on hands! (5,2,4,4)
2. Star ship is business concern. (10)
3. One mates with it inside and strives to copy. (8)
4. Take dressage in different top and become rubbish. (7)
5. The French look up to a muddled star of the stars. (6)
6. Catch a claw. (4)
7. Preference for not having anything left to do? (15)
13. Cock up the Creator. (3)
14. Sending 16 produced naturally in a country. (10)
16. Yes, the French are about to have a debt. (3)
18. Maybe change one's self into one's second self. (5,3)
19. Hits rib and twists it on these islands? (7)
21. Martia's loopy about this sauce! (6)
24. To examine critically or to glance over quickly. (4)

Last Week's Answers

Across :- 1. Hanging garden 9. In extremis 11. Deal 12. Simply 13. Innovate 15. Irk 16. Instantaneously 19. Leu 20. Dividend 21. Ransom 23. Drip 24. Antarctica 26. Smart thinking  
 Down :- 2. Apex 3. IVR 4. Game set and match 5. Assemble 6. Every issue 7. Virgin Islands 8. Black-eyed bean 10. Trivia 14. Nasturtium 17. Newscast 18. Oniric 22. Kiln 25. Run

Congratulations to Catherine Awre of Hanover Square, who will shortly be receiving the £5 Waterstone's voucher. Apologies if you were put off last week, but some of the clues were affected by type-setting errors.





The first correct answer drawn from the hat will win a £5 Waterstones book voucher. Send your answers to Crossword Competition, Leeds Student Newspaper, Leeds University Union, P.O Box 157, Leeds LS1 1UH. Answers must arrive by Wednesday the 20th of October. For full answers to all your questions check out the biggest and best bookshop in the North.

Waterstone's Booksellers 93-97 Albion Street (Just off the Headrow) 0532 - 444588

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Wed 17th Nov	<b>mint 400 + Skyscraper</b>	TBC
Sat 11th Dec	<b>Pogues</b>	£10.00 adv
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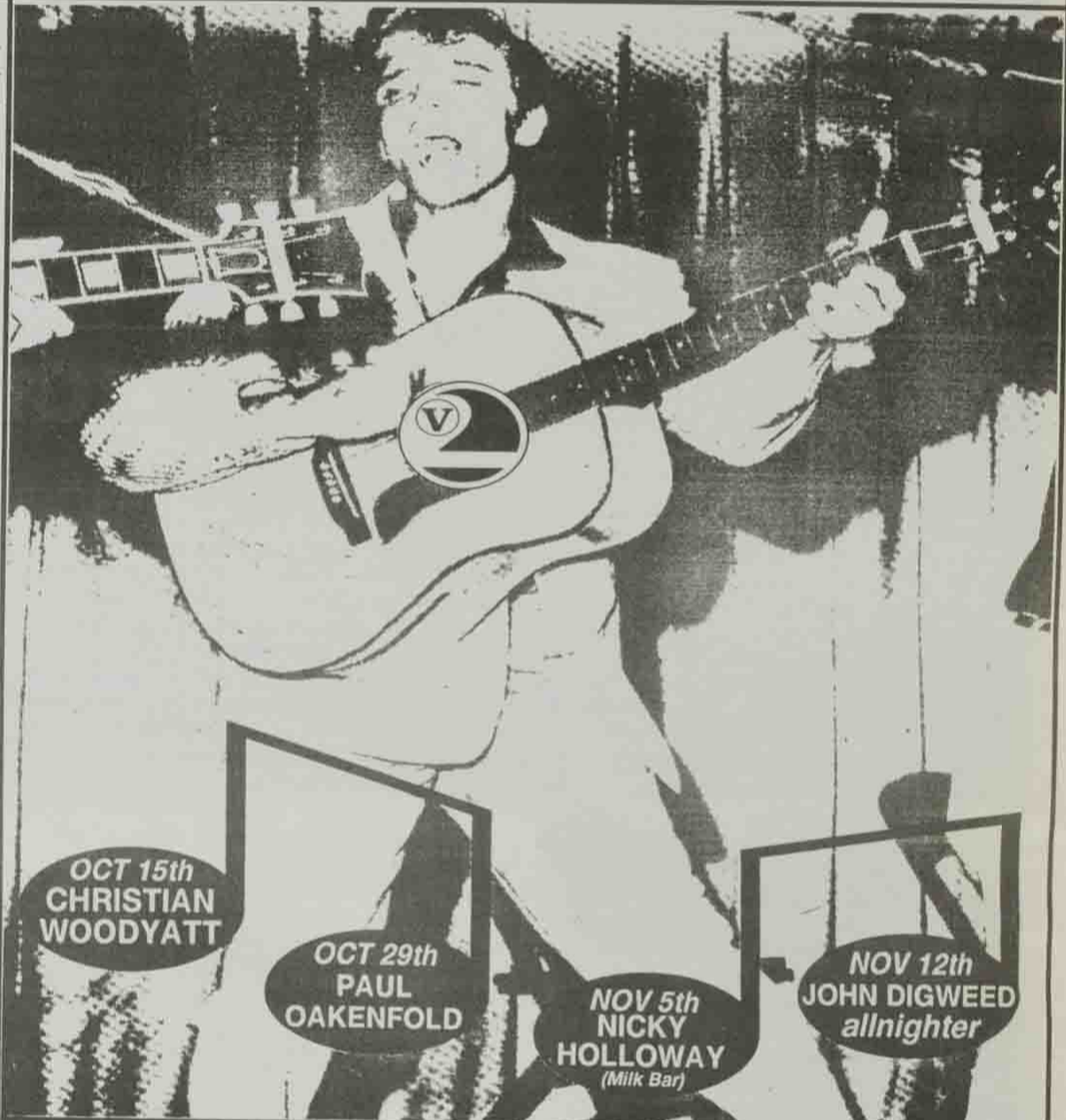


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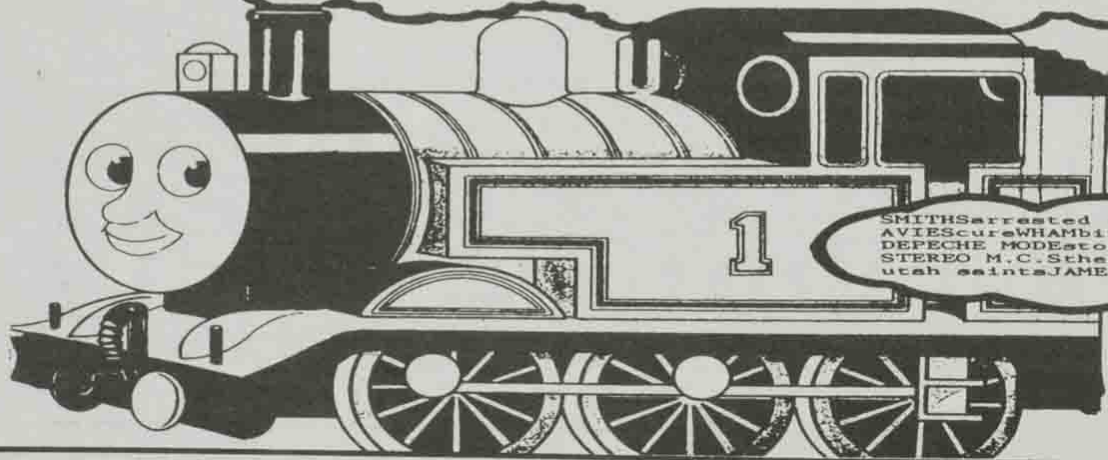
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# Pitch Perfect

Nick Hornby's *Fever Pitch*, a record of the author's obsession with Arsenal, has been praised as the most entertaining book about football ever to be published. John McLeod donned his football boots, pulled on his replica shirt, and cornered Hornby during his recent visit to Waterstone's to promote the book's publication in paperback.

So I get this phone call from Waterstone's. After months of blagging literary interviews from them, they want a favour in return. "Would you mind," asks the voice on the end of the line, "interviewing Nick Hornby in front of an audience in the store next week?"

Several minutes later, after I have sat down, I croak my agreement. Nick Hornby's *Fever Pitch* (Gollancz, £4.99) is probably the most enjoyable book I have read this summer. Recording his life-long love-affair with North London's most successful team, it's a book that anybody with an obsession will thoroughly enjoy. It doesn't matter if you don't support Arsenal; without giving too much away, I have spent the last 5 months singing 'We are the Champions' and wearing a tasteful green'n'gold lace-up footy shirt, and I loved it. Intelligent, erudite, and hugely funny, *Fever Pitch* is sports writing's equivalent of the magic sponge. Forget Bill Bruford and the Faber Book of Football - Nick Hornby hits the target much better than Ian Wright.

The ease with which *Fever Pitch* tells Hornby's life through his team masks the difficult task of writing such a personal book. "I think it's hard to write about your life in a way that doesn't make people sick. I think it's hard to get a tone, and I don't know if I did that or not. People have said 'it's very personal - how did you write the thing?', but

when you're writing, y'know, you're just sat at home with a word processor and you think 'this is easy!' It was only really when the book came out I thought 'My God! How can anyone write this stuff about themselves!' But a lot of the things I'd had in my head for a while, particularly the early part of the book."

Hornby has not been too surprised at the success of the book (it sold 30,000 in hardback), due to the popularity of its subject matter. But he keeps things in perspective. "You know that terrible Arsenal away shirt, the one that's just gone? They sold 90,000 of those at £40 a time! So you think if people bought that then they might splash out £13 on a book."

Hornby does not feel his fan's life to be indicative of the average football fan. "In lots of ways it's not typical at all. I went to Cambridge and I review books. But I think I'm typical in terms of my thought processes about football - listing how many Arsenal number 9s I've seen, thinking that sort of thing. That is the part people seem to identify with a lot."

One of the reasons I enjoyed the book was precisely because it exploded the myth of the typical, macho football fan. Hornby writes in the book that it is okay to like both Bryan Robson and Muriel Spark. "When you go to football and look around there are some people who enjoy swilling beer and pinching

bottoms and stuff. I think what was under-estimated before was the huge number of literate people who got to football matches. I thought some of the reviews of the book, which said 'He quotes from Shakespeare!' were funny. They're not even very arcane quotes, just things that everybody knows. People were so amazed that a football fan could quote 'To be or not to be'. I'm not sure how many myths I've exploded; maybe one or two people are surprised out there.

"In the States it's accepted that people like baseball, pop music, cinema, and these things can co-exist in a human mind. Whereas here you do seem to be asked to pay your money and take your choice; once you've paid to go through the turnstiles then that's it, you lose contact with the rest of civilised society."

I proposed that many contemporary writers, such as Martin Amis, might be to blame for this cleavage between football and 'civilised' society. Hornby agreed. "I find it extremely frustrating. Amis says himself that he doesn't go, but because he watches it on TV now and then that qualifies him to write about it. I don't think that you have to go to 40 games a season to write about football, but I do think that you need to have been inside a ground in the last 10 years or so, and to know people who do go regularly, not just look at what he sees as a seething mob and then sound off

about that."

But Hornby is critical about some of the recent changes to the game. "I'm very opposed to what's gone on at Arsenal with the bond scheme. I think it's absurd. I did feel that the end of terraces was the way forward for football. I didn't see why all-seater stadia should necessitate the end of football culture. Look at Ibrox, and the atmosphere there. What I object to is the way they've tried to do it. When you see Arsenal pay £2.7 million for a forward that they didn't seem to need at the time, and then they ask fans to stump up £1500 for one of these bonds... I don't see how you cannot be nauseated by that."

"The Sky Sports thing, well, all of that is just horrible. But I think a big part of football culture is moaning. We used to moan before about all sorts of things, and now we moan about all sorts of other things."

So what has kept Hornby turning up at each match, even during those seasons when Arsenal have had little chance of winning anything? "A lot of it is a nervous habit, like smoking. People do feel that they have to be at the ground. If they're not at the ground something awful will happen to them or the team. It's like waiting for a bus, really. You know that feeling where you've waited for a quarter of an hour, and if you turn your back the bus will come round the corner so you might as well wait? I think people get like that



A miniture Hornby, inside left.

about football. They think 'I've stood here for 20 years; the moment I go the buggers will win something'."

Later, Hornby responded to a comment from the audience concerning the alleged poor quality of Manchester United's championship squad. He didn't agree. "I think that this current United team is one of the

strongest teams to have won the league in a long time. They're better than either of the Arsenal championship sides and the Leeds side that won the title; certainly better than the Everton of the Eighties."

I sat smugly alongside, as a thoroughly enjoyable evening came to close. Come back soon, Nick.



## THE TERRIBLE TIPSTER

Racing at Ascot was abandoned on Saturday which meant that neither of The Terrible Tipster's selections even got to the starting line.

This week the Terrible Tipster turns his attention to a few of his favourite ways of losing your money to the bookies.

An 'accumulator' bet, where you make two or more selections, is certainly one of the most exciting. However

like affairs with married women, an accumulator bet may be exhilarating and rousing, but it offers little hope of any return. If by a remote chance your first selection wins, the winnings are placed on your second choice and so on. However this means that if any of your selections lose all of your previous haul comes a cropper.

An 'eachway' bet is a bit like a healthy diet; safe, rational and a bit boring.

By placing an eachway bet you are placing half of your stake on the selection winning the other on your selection coming second, third and sometimes fourth. Obviously, though, the odds are reduced if your selection doesn't romp past the post first.

This week the Terrible Tipster fancies *Bardolph* each way in the Caserwitch 3.00 at Newmarket, and *Sandaig* to win in the 3.30 at Southwell.

## THE ARMCHAIR

**Saturday 16th October:** BBC1 12.15pm Grandstand; 10.10pm Match of the Day; ITV 11.00 pm The Big Fight. **Sunday 17th:** ITV 2.55pm Middlesborough vs Sunderland; C4 2.45pm Football Italia; Sky Sports 4.00pm Leeds Utd vs Ipswich. **Monday 18th:** Sky Sports Blackburn Rovers vs Sheffield Utd, C4 11.00pm The American Football Big Match. **Tuesday 19th:** BBC1 11.10pm Bayern Munich vs Norwich City; ITV 10.40pm Deportivo Coruna vs Aston Villa. **Wednesday 20th:** ITV 8.00pm Arsenal vs Standard Liege; 10.40pm Man. Utd. vs Galatasaray. **Thursday 21st:** BBC1 11.30pm Toyota World Match Play.

## THE TERRACES

**Saturday 16th October**  
Bristol City vs Barnsley  
Bradford vs Burnley  
Huddersfield vs Barnet

**Sunday 17th October**

Leeds Utd. vs Ipswich

**Tuesday 19th October**

Featherstone Rovers vs Leeds Rugby League FC (7.30 KO)

# SPORT STUDENT

## Rowing for Gold



From Left to Right: R.Stoney, A.Axton, R.Tozer, P.Carroll

**L**eeds University Boat Club enjoyed the most successful season in its history to date at Henley Royal Regatta this summer.

The mens' coxless four of P. Carroll, A.Axton, R. Tozer, and R.Stoney powered through the Visitors' event destroying the favourites, and last years winners, Durham University, in the first round.

Their quarter-final opponents Oxford Brookes

University were subjected to a challenging row which left Leeds exhausted but victorious by a third of a length.

In a nerve-racking semi-final Leeds with an average weight of 14st 2lbs were hindered by a tail wind which enabled a two-stone lighter Kings Chester crew to lead the race.

However with superb oarsmanship and crew spirit Leeds fought back at Fawley

but were unable to push Kings Chester to the finish.

The Temple Challenge Cup set the scene for some serious racing on the first day between Leeds University and St. Hild and St. Bede of Durham. The crew of P.Young, M. Wadsworth, J.Wilson, P.Dixon,

I.Doyle, P.Whittaker, A.Bowden, S.Wood and cox K.Gershon, showed true Yorkshire grit as they hammered up the rating to take Durham at three-quarters of a mile.

Having rowed through their opposition in the final stages of the race they remained on the offensive, leaving St. Hild and St. Bede somewhat lost in Leeds' wash.

The race against Queens

University, Belfast, resulted in a disappointing defeat for what looked to be a promising crew.

The crew from the Visitors Challenge Cup and cox Welsh also took part in the National Rowing Championships of Great Britain at Strathclyde.

The weekend proved to be a valuable experience in competitive racing with over 670 crews travelling north of the border.



### THE FINAL WHISTLE

'We woz robbed' just isn't good enough. Every England supporter knows that Ronald Koeman should have walked for his professional foul on David Platt who, in his own words, was 'clear on goal'. His subsequent strike was a murderous irony, but we're not going to miss out on our first World Cup finals since 1978 just because a FIFA official left his rule book at home.

The problem penetrates far deeper than a decisively poor referee who, it should be added, disallowed a clearly legitimate goal by Holland's Frank Rijkaard.

The entire qualifying campaign has been a disaster from start to finish. Meddling with an improving side for the Poland and Norway games, and in doing so throwing his trusty troops into tactical confusion, was an error of appalling misjudgement and egoism. It was as though Taylor was more concerned with proving himself an acrobatically-flexible tactician than with his country's result.

And yet for Wednesday's battle he chose to alter his side far beyond the changes forced upon him by key absentees. In fact, Taylor hasn't picked the same side two games running since his first two matches back in 1990. Parker was a good inclusion, but if he was preferred to Rob Jones because of his superior experience then why hasn't he been a fixture since his disastrous display against Germany in 1991? If it was experience Taylor was after, then where was Chris Waddle?

And Carlton Palmer as replacement for Gazza? Enland do not deserve to qualify for the 1994 Finals.

At no stage did we ever even look like qualifying. The best thing the F.A can do - the only thing they MUST do - is give Mr Taylor his P45.

By Martyn Beauchamp

### Leeds Metropolitan University Student Union YOUR STUDENT UNION UNDER THREAT

Leeds Metropolitan University Student Union provides these services for you

Bars  
Cafes  
Print Rooms  
Shops & Vending Machines  
Entertainments  
Sports Clubs  
Cultural Clubs  
Health & Fitness Suites

National & Local Representation  
Student Advice Offices  
Unipol (Jointly Funded)  
Leeds Student (Jointly Funded)  
Women's Minibus  
Education & Welfare Advice  
Course Representatives

The services the union could provide under the Government Proposals

Catering  
Welfare  
Sport  
Course Representatives

General Meeting Thurs 21st Oct 1pm Beckett Park Bar.  
Support the motion to save these services. Bring your union card.

Please keep sending in sports reports by 5pm the Monday preceeding publication.

Anyone intrested in writing for the Sports pages either pop into the offices at LUU or LMUSU or ring Roger or Richard on 434727 or 314251