

LEEDS STUDENT

FOUR HUNDRED LEEDS STUDENTS CAUGHT UP IN DEMO CHAOS

LEEDS ACTIVIST INJURED IN DEMO VIOLENCE



Riot police block the road

Pic: Sarah Kattan

A Leeds student received a serious head injury as over four hundred LMU and Leeds University students were caught up in violent clashes with the police in London.

Leeds Anti-Fascist groups had travelled down to London last Saturday to attend a march aimed at closing down the BNP headquarters in Bexley, South London. However, the demo quickly became a full scale riot, and

scene of the worst mass violence since the Poll Tax riot of 1989.

Other Leeds students received minor injuries during the demonstration and around fifteen were stranded in London after the demonstration degenerated into chaos.

The injured student, who wishes to be identified only as "Paul", was among those prevented from marching past the headquarters by police who

By Rosa Prince

had changed the route of the march to prevent trouble.

Paul was at the front of the group who were attempting to march up Upper Wickham Lane - where the headquarters are sited - when the police charged.

He said: "The police rushed forwards and we linked arms. I was determined not to let them through. Suddenly I got hit

over the head by a policeman with a truncheon and everything went floaty for a bit."

There was a sharp pain and then I think I went into shock because it stopped hurting. The cut was an inch and a half long, and there was a lot of blood around.

The action of the police in blocking the proposed route of the march, and then charging the protesters has been criticised by march organisers.

Paul said: "They were totally out of control. I saw a lass who had been kicked in the back by police and paralysed for two hours. The police wouldn't let her lie flat. She needed to get to hospital."

Paul claims that the medical facilities were non-existent. "It was very hard to get hold of any first aid. No one knew what to do so I waited by a St. John's Ambulance for around half an hour during which time around 15 people other people

materialised - all injured."

Paul believes that he and other injured protesters were delayed in getting to hospital because police refused to allow ambulances through their lines.

Paul received seven stitches in his head at Lewisham Hospital Casualty Department. He says that he is still suffering from blurred vision, and will need to return to hospital. "It's going to leave a nasty scar," he said.

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POLICY

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Shocking shower

A Leeds Student is attempting to sue his landlord after suffering a violent electric shock in his rented bedsit.

Rex Hill, a third year Law student at Leeds Metropolitan University, was hurled to the wall after picking up the shower head in the building's communal bathroom.

He described experiencing a burning sensation in his hand, and was only eventually able to drop the shower: "I acted as the earth for ten minutes. I just couldn't let go of the shower,"

By Philip Baker

he said.

After getting help from a fellow student, he was rushed to St James' Hospital where he was treated overnight for severe burns to his hand and leg.

A technical safety engineer for Yorkshire Electricity found that the general earthing, shower, and cooker were all faulty in the bedsit.

The case has been taken to the county court, but had to be

adjourned because there were not enough magistrates in the court that day.

The landlady, a Mrs Cliff, refused to comment to *Leeds Student* on the case. In court however, she admitted to owning the house but denied being responsible for the running of the property.

Cliff is being prosecuted both by the police in a criminal case, as well as Rex himself in a private civil action. She is expected to change her plea from not guilty to guilty in the face of all the evidence.

Meeting calls for union support

By Alan Gardner

Students at this week's Leeds University Union OGM, resolved to oppose University management plans to privatise catering services. Although the issue will first have to go before Union Council after the meeting was declared inquorate.

As reported in last week's *Leeds Student*, University authorities plan to privatise the current Central Catering Services (CCS) and give the Union contract to Sutcliffe Catering Northern Ltd., a firm which already holds contracts at Park Lane College, Leeds, and Goldsmiths College, London.

Opponents of the privatisation move claim that Sutcliffe offer low quality services, have evaded employment regulations, and that any contract given to them will result in redundancies amongst catering staff. One member of catering staff at Park Lane described Sutcliffe food as: "something you'd get at a



This week's OGM calls for union support Granada service station."

The motion before the OGM proposed to throw out the privatisation plans, and for LUU to organise a boycott of all catering facilities to coincide with any future industrial action taken by catering unions.

The motion was passed despite the insistence of General

Pic: Leeds Student

Secretary John Rose that it would be a mistake for students to get involved in industrial action.

Phil Booth, UNISON Branch Secretary justified the motion saying: "Privatisation is a symptom of higher education underfunding - selling off assets such as CCS to gain funds."

You can't beat the TV system

By Charlotte Lomas

Students have been warned to expect more than just a stern lecture if they are caught without a valid television license.

A clamp-down by the TV Licensing Business means students who fail the hi-tech license test could face fines of up to £1000.

Aiming to live up to their slogan: "You can't beat this system", TV Licensing has equipped its enquiry officers with detector vans and

portable hand-held detectors capable of indicating what TV channel is being watched and even where the television set is situated.

While sympathetic to the financial difficulties of many students, Director Tony Kitt indicated that at 23 pence a day there was little excuse for anyone not to possess a television license.

He highlighted in particular the specially designed "Quarterly Budget Scheme" which enables the cost of a TV license to be spread into four installments.

Revealing that over 1,000 evaders are caught each day, he warned students:

"If you don't want to be studying a hefty fine this autumn, make sure your television set is adequately licensed."

Flower Power

English soccer fans eager to commemorate last week's national disaster have been given the ideal opportunity by Leeds Council writes *Simon Greehaugh*.

In a move to mark Leeds' centenary, the Association of Dutch Bulb Growers have kindly supplied Leeds City Council with a consignment of five thousand 'City of Leeds Bulbs', which will be on sale for 50p each.

Spanish Institute

Leeds Student wishes to apologise to the Instituto Cervantes for an inaccuracy. The starting date for the Instituto's courses is not, as had been stated, the 13th December. For more information contact the Instituto.

Sentinel Towers

A meeting is being held for residents of Sentinel Towers to address the many problems which have been experienced by people living there. The meeting is this Monday at 1pm in the Doubles Bar.

Apology

Due to a technical error, the picture credit making it clear that a member of security shown in a photograph in the last issue was not involved in any trouble, did not appear.

Leeds Student Award

Leeds Student has finished second in the Best Student Newspaper section at this year's Guardian/NUS media awards writes *Sam Rose*.

Leeds Student came behind the London University paper, *London Student*.

Leeds Student Editor, Richard Fletcher said: "It is an honour, for *Leeds Student*, and especially for last year's editor Ceri Thomas and sub-editors who spent many hours each week putting the paper together."

The prize, a cheque for £150, was presented at a ceremony held recently at King's College, London.

Rally and March

Leeds Metropolitan University Student Union are organising coaches for a march and rally to protest against the government reforms of the National Union of Students.

The rally in Manchester has been organised by Manchester Area National Union of Students and will leave All Saints Park, Oxford Road in Manchester at 12.30 on Wednesday 3rd November.

A rally, to be held after the march will be addressed by Kevin Sexton from the National Union of Students, Andy Dixon from the NUT, Eddie Newman, European MP, and Terry Lloyd MP.

Elaine Ratcliffe VP Education and Campaigns at LMUSU said: "We want to encourage as many students as possible to attend this demonstration. If you care about your Union then come along and show the government that you care about the future of your student union."

Vegetarian week

This week the Leeds University Animal Rights group have been publicising National Vegetarian Week, organised by the Vegetarian Society to draw awareness to a cruelty-free way of life.

LUAR have launched the Vegetarian week by leafleting students and giving out free samples of vegetarian food outside the Union.

Jaine McCard, speaking on behalf of LUAR, said: "More than 600 million animals are slaughtered for food each year in the U.K. The current world population is approximately 5.5 billion; if we all switched to a meat free diet, the earth's resources could support 6 billion people. A vegetarian way of life not only benefits animals, the planet and other people, but it is also better for our health, and less harmful to the student grant."

Anyone wanting further information about vegetarianism should contact Cal on (0532) 758343.

Leeds Student still needs more staff. If you're interested in helping to produce your student newspaper then pop into our LMU or Leeds University office. Or contact Richard Fletcher on 314251/434727

Vicious attack outside union

Witnesses are being urged to come forward after a violent attack on Leeds University campus left two former students in hospital with severe injuries.

The attack occurred outside the Union building at 10.30pm, as three recent graduates, with life membership to the Union, left

the Old Bar to go home.

They were shortly approached by three men who offered them tickets for 'Ark', a disco in the Refectory. When they refused, the men then asked them if they wanted to buy any 'E' tablets.

After they again politely declined the offer, the three men attacked the ex-students,

By David Litterick

kicking two of them to the floor before running off.

Catherine Sladdon, the duty member of Exec, was called but did not herself witness anything.

"I only arrived in time to see them being carried off in an ambulance - there was a

heck of a lot of blood," she said.

One man suffered a broken nose; the other, exceptionally severe bruising and swelling.

Detective Constable Black, of West Yorkshire Police, described the attack as: "incredibly alarming".

He said: "It is very important that we catch these

men, who are obviously very dangerous, as soon as possible. They are definitely not students, but must operate on the campus on a regular basis."

LUU security members who witnessed the attack refused to comment, but students are advised to be extra cautious when approached by touts, even on

the University campus.

Using latest the information the police have described the men as all being in their 20s, over six foot tall, with very short hair.

Anyone with any information should contact Detective Constable Black on Leeds 735353. All calls will be dealt with in the strictest confidence.

Staff shortage disrupts Nightline service

Short staffing at Nightline has left some distressed callers listening to an answering machine, it has emerged this week.

Instead of being put through to specially-trained Nightline staff, the disrupted service has left many worried callers to be answered by an impersonal taped message.

At times, Nightline staff appear to forget to set the machine, and calls are left totally unanswered.

The message informs callers that due to technical difficulties, the service has been interrupted. It advises those who feel in need to call the Samaritans.

According to a Nightline

By Peter McEvoy

spokesperson: "The problem arose because several key Nightline members graduated last year, leading to the current crisis in staff numbers."

"Although there was a good response from new recruits at both LMUSU and LUU freshers' fairs, the intensive training programme necessary for all new members has not yet finished, forcing us to use an answering machine," he added.

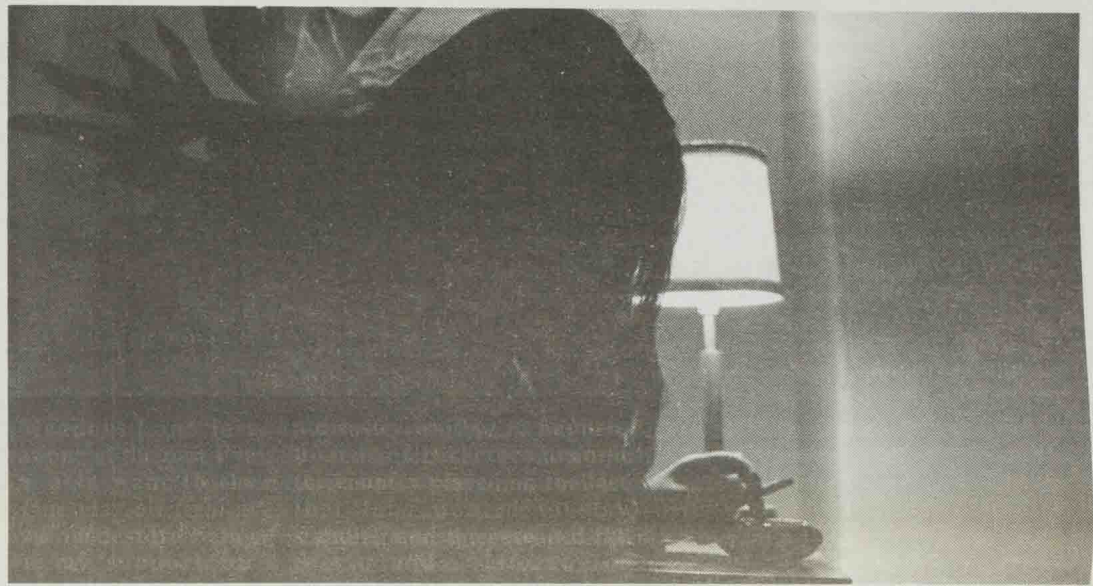
Students have expressed criticism that Nightline, which claims to offer support, is only able to offer a sporadic service at certain times of the year.

Despite the lack of their regular eight pm to eight am service, Nightline are continuing to place their usual advertisements promoting the line.

There has been no attempt to publicise the fact that Nightline cannot currently provide the advice and support callers expect when they telephone.

A spokesperson for Nightline stressed that the lack of staff is a temporary problem, and that they will be back at full strength soon. "The answer machine is unavoidable", he said.

In the meantime, students who have any problems can telephone the Samaritans on Leeds 456 789.



Plc: Saul Vent

Back from the dead

The victim of a near fatal accident has fought a six week coma to become a student in Leeds, despite losing all memories and communication faculties.

Kevin Hopkins suffered terrible head injuries when he lost control of his family's Vauxhall Astra GTE on his way home from school last year, smashing the powerful car into a tree. He was admitted to LGL, where his family kept an agonised vigil at his bedside.

Twice during the six weeks,

By Jim Turner

Kevin's condition deteriorated to a point where it seemed he would die. Doctors predicted that he only had hours to live.

For three months after regaining consciousness he could not even remember who his family were. But Kevin fought back against his injuries, and following months of intensive therapy has now regained both his memory and communication skills. Now Kevin, with the help

of his devoted family, has recovered to a point where he is actually driving again. He says that he feels "marvellous", although he admits that he is lucky to be alive.

Kevin added: "Everyone stood by me brilliantly...if it was not for my family and the head injuries service I would not be able to walk or talk and would still be a mess."

Now Kevin is fit and well and studying a business and finance course at Leeds Park Lane College.

Faulty fire alarm at LUU

A faulty fire alarm is not endangering students in the Leeds University Union building, according to LUU Financial Affairs Secretary, Elliot Reuben.

Since its installation during the summer holidays, the alarm has mistakenly gone off on four occasions, causing disruption to various evening events.

"Obviously some people could begin to view it in an alarm-that-cried-wolf light," Reuben said, "but Security will not. So far they have made

By David Smith

sure that everybody is out of the building within seven or eight minutes."

The alarm is not connected to the West Wing, making it extremely difficult to hear in that area of the Union building. At the moment, in the event of a fire alarm, bar staff and members of Exec are forced to run to the wing and clear it themselves.

Reuben promised that this problem will be rectified with a

system of flashing lights to be implemented in the RH Evans and OSA Lounges, to overcome the risk to students' safety.

The alarm has gone off because its smoke sensors have activated too rapidly, reacting to cigarette smoke in the late evening. Only from 2am should the detectors be sensitive to smoke rather than fire.

"Like any totally new system, there are bound to be snags to start off with," Reuben said, "but normal service will be resumed as soon

Uni buys local school

Leeds University has agreed in principle to acquire Leeds Grammar School's three city centre sites - the senior school in Moorland Road, the Junior School in Clarendon road and the playing fields at Lawnswood - in return for a phased cash payment and University land in Alwoodley.

The announcement yesterday followed weeks of speculation and rumour.

A university spokesperson said, "The proposed deal will be of benefit to both parties. It will allow the Grammar to

By John Revill

move to a modern purpose built school and it will allow the University to develop its main campus".

The VC Professor alan wilson said,

"The possibility of acquiring purpose new property adjacent to our campus is a marvellous opportunity for the University - too good a chance to miss"

Leeds Student will bring a full report next week.

NUS take stance on anti-fascism

Anti-fascism is now firmly back on the NUS agenda following an outbreak of far-right activity on campuses.

NUS officials maintain that universities are being targeted by fascist recruitment officers from various right-wing groups, following the BNP's political success in Millwall.

A "diary against facism" has been distributed to the student unions of both Leeds universities, listing all NUS-supported events. The first event was a march past the

Vincenzo Pelosi

BNP's East London headquarters which took place last Saturday.

Jim Murphy, President of NUS Scotland, and coordinator of the event, said: "Such action provides a vitally needed response to what is a growing trend in racial intolerance both on and off the university campus."

Murphy admitted, however, that the

demonstration may have been mis-timed, and a direct affront to the government's insistence that the NUS abandon its political role.

This is underlined by current Government policy which bans student unions from using union funds - which is in reality the money of every student on campus - to engage in political action.

However, Murphy claimed: "The act of anti-fascism was justifiable. Saturday's march was about protecting equal

rights and was not politically motivated. And we want to stress that the NUS' anti-fascist stance will not be abandoned as a result of the proposed NUS reforms."

But Gerald Hartup, director of the right-wing Freedom Association, maintained that such national campaigns are simply counter-productive.

"Although the campaigns are legitimate, NUS would be wise to ensure it's not hijacked by rock-throwing demonstrators".

Locals trash TASC bash

OFF CAMPUS



Roll over Buzby

An old English sheepdog trapped by a phone cable saved her own skin - by dialling 999.

The operator who answered the call got no response but traced the call to Altarnun, Cornwall. PC Bob Harley broke into the house and found Sheba the dog tangled in the phone wire.

Owner Tony Lyne said: "She must have got her leg caught in the flex, pulled the phone off the hook and dialled 999 with her nose. She obviously needed help."

Not so randy

Plastic randy rocker Cher has confessed to not having had sex for nearly two years.

The 47 year-old singer made her admission to 'Good Morning' viewers after Richard and Judy asked if her weight gain was because she was pregnant.

Cher retorted: "If I'm pregnant then it is the immaculate conception. I haven't been with anyone for nearly two years so if I am pregnant, I'm going to make some news!"

Carrot Evans

A top London agency looking for a Big Breakfast Chris Evans lookalike attracted just one applicant - a carrot!

Ray Whiting of Derek's Doubles, based in South East London, says he received the carrot in the post.

Said Ray, "It may be the work of a joker but the carrot's a damn good likeness."

A mars a day

A sweet-toothed gang this week nicked over 230,000 Mars bars, together worth a total of £36,000. The raiders hitched a truck to a trailer containing the chocolate at the Mars factory in Slough, Berkshire. A Detective said, "They're probably feeling a bit sick."

Deja Vu

A not-so-cunning trickster was caught out when he tried to use a stolen credit card in a supermarket - which belonged to the cashier serving him.

She raised the alarm to nab Adam Russell, of Ramsgate, who claimed he had bought the card in a pub. He got 120 hours community service.

Deja Vu ?

Tipsy bank clerk Brenda Galvin sparked a massive robbery scare after she left the front door of Barclays Bank open. Police with dogs raced round to the branch at St Helier in Jersey when a worried neighbour called 999. They found a massive party in full swing.

Compiled by Claudia J. Brown.

At least 20 youths from the Horsfield area ran amok last week after gatecrashing a student party at Trinity and All Saints College. The disturbance again raises doubts over security at the college.

Shaken witnesses claim that the gatecrashers had

arrived simply looking to: "have a fight and to smash up windows".

The youths began their rampage after managing to gain entry to a party held by the college's football club.

Police were eventually called by Union officials just after midnight, but not before most of the

By Antony Denny

gatecrashers had escaped.

They left behind them considerable damage; one youth was seen using a chair to smash windows, and an outside light was ripped down. As they left, the Union fire alarm was set off,

forcing at least 100 students to evacuate the building.

This is not the first time that such an attack has occurred. The College is said to be a frequent target; the most recent occasion came the previous week when some of the same men had gained admittance to the Freshers party.

Students at TASC have expressed fear that the next attack may be much more serious.

Police have arrested a 17-year old youth in connection with the disturbance. He has been bailed pending an appearance before Leeds Youth court on November Fifteenth

Puking festival

By Zoe James

This year's Rag Beer festival was marred, or some might say improved, by incidents of drunken debauchery and vomiting.

According to Myles Bremner, Rag Sabbatical, Friday's event was a: "resounding success", raising £1,900 for charity.

However, Faye Brown, second year Politics student at Leeds University, said: "During the 'Yard of Ale' competition people were repeatedly throwing up into buckets and then continuing to drink." Nick Wilde, a second year Economics and Politics student said: "It was completely disgusting. It put me right off my pint of Brewer's Droop".

Bremner dismissed this saying: "Everyone who does the yard of ale throws up".

The winner of the competition and the barrel of cider prize was Alex Evans, with an amazing time of 24 seconds.

Strictly ballroom

By Nick Curtis-Riley

One of Leeds University's most popular societies, Ballroom Dancing, is having problems recruiting enough blokes. Although membership stands at 320, there are only 100 or so men, a situation treasurer Natalie Cole puts down to a severely un-macho image.

Two third year Politics students expressed an interest in learning, but could not persuade any males to partner them. Another keen debutante had joined, but found that by six o'clock, her partner was rarely in a condition to dance.

Duncan Frost, third year Psychology, said "After a hard day at the office; legging it around the dancefloor is too much like hard work."

Others were more positive however, Tony Rhodes said "I'm more keen now I know about the female/male ratio."

Men interested in joining are urged to contact Natalie Cole, or see the Ballroom society noticeboard. Both Leeds University and LMU students are welcome.



Pic: Ballroom soc.

Handbooks late as usual

By John Revill

The Leeds University Union handbooks are late again.

The handy guides were due to be available on Friday afternoon, but now the time of their arrival is uncertain.

Chris Westwood, LUU Administration Secretary said: "The printers have been crap. They were due to come out on Friday but didn't."

"They then said they would be done and delivered on Monday. This didn't happen either. I have been 'phoning them ever since," he added.

"I do not know what the problem has been and I just don't know when they will come out."

The guide, which contains details of welfare, health, and sport has proved invaluable to Freshers in the past. This year, however, as last year, the late arrival of the handbooks renders them useless. By now 1st years have worked it out for themselves.

Sentinel Towers complaint

By David Smith

Angry residents at Sentinel Towers have stepped up their campaign for improved accommodation by compiling a detailed petition.

The document demands a reduction in rent and a quick solution to the Leeds University building's much-publicised teething troubles.

It sets out an extensive list of students' complaints, stating that: "Rodents were observed on several floors; there have been several major floods in the building; and unauthorised persons have been found in kitchens and bathrooms."

The petition tells some startling stories of life at the Towers. A girl was followed by a drunken vagrant who attempted to assault her. The official security could not be contacted as there are no operational phones in the building. And in another

incident a resident was allegedly dragged out of a nearby phone-box, beaten and robbed.

Advertised as being situated in a 'prime real estate', the multi-million pound development's surroundings include: "disused warehouses, factories, three nearby motorways and an RSPCA dogs' home".

Carl Potter, Director of Residential and Commercial Services, said: "The residents will receive financial compensation, although the final figure has not yet been decided."

But LUU Welfare Secretary Ceri Nursaw said that she was not entirely satisfied with the amounts being discussed: "These

students have already been living there for a couple of weeks, and so deserve quite a lot of recompense."

Mr Potter said: "We have reacted as quickly as possible. Everything that can be done is being done," he said.

"It is a new building, which the University took over just one day before students moved in. There wasn't time to find all the things that have gone wrong." Mr Potter also stated that everyone at Sentinel Towers, where the rent is £50 a week, had gone there of their own choice.

However, a first year student, who wishes to remain anonymous, told *Leeds Student*: "Although I get a full grant I can't afford the rent and this is the only accommodation that the university offered me."

See Page 2

Leeds Metropolitan University Student Union

MARCH & RALLY

Organised by Manchester Area National Union of Students

March, leaving at 12.30, Wed 3rd Nov

From All Saints Park Oxford Rd

Rally speakers Include:

Kevin Sexton(NUS)

Andy Dixon (NUT)

Eddie Newman (Euro MP)

Terry Lloyd (MP)

Subsidised transport at £3 per student. Ask at the Exec offices at City & Becketts Campuses
SUPPORT YOUR STUDENTS UNION AGAINST GOVT REFORMS

The London Demo

VIOLENCE ON THE
STREETS OF LONDON

DEMO CHAOS

EYEWITNESS

"We had been expecting a peaceful demonstration but from the beginning, the police made their presence felt. The police had blocked the road to the BNP HQ up ahead, and they made several attempts to push us away from the front of the march. But they had also blocked the back of the march behind us. We were trapped in between. No one could see what was going on. As the back of the march moved forward the front had nowhere to go other than over a ten foot wall and into the park.

Then we saw police horses charge into the increasingly dense crowd. We wanted to get away from the trouble, so we moved to the side of the park, back onto the police designated route. Suddenly there were riot police running up the road to the right of us so we ran to the park fence to see what was going on. Riot police, horses and uniformed police blocked the entrance to every side road. We were physically pulled off the fence and forced along the side of the park and back onto the road. Almost immediately riot police charged at us, truncheons being used indiscriminately. We knew we had to run, we knew we had to get out of the way. We turned round and saw three riot police on top of someone in the mud. He lay still as they kicked him. On our way up to the rally point, maybe 300 yards further up the road we were charged at four or five times by riot police responding very violently to occasional stick and brick throwing, clubbing people repeatedly over the head like seals."

Leeds University third-year students, Caroline Mullen and Ella Jenkins

Nearly four hundred Leeds Students were caught up in the violence at Saturday's anti-fascist demo in London. Leeds Student examined the events that led to the worst social disorder since the 1989 Poll Tax riots.

It began as a peaceful demonstration of anti-fascist 'unity'. It ended in violence, chaos and disorder.

For nearly 400 Leeds students the aim had been to protest against the recent election victory of the BNP in Tower Hamlets and to demand the closure of its headquarters. More than 25,000 attended the march, estimated to be the biggest anti-racist demonstration since the 1970s.

Organisers had planned to protest outside the unofficial BNP headquarters in Bexley, however, in the preceding days the police re-routed the march. When protesters arrived they found their intended route blocked by police.

Leeds student Tim Goodall, who was at the front of the march said: "The atmosphere was peaceful. There was a massive mix of people: families, children, all races. The Leeds students kept on losing each

other, but it was really enjoyable. Until we hit that blockade.

"The police were sitting on the top of their horses, ready to pounce, riot gear at hand. They were being taunted by the crowd. The blockade was about 150 yards from the BNP headquarters - so close that people were getting frustrated. And the only way to return to the coaches - without going the long way round - involved getting past the blockade. We felt trapped and angry."

The march halted at the blockade for two hours as demonstrators argued with police, asking for a delegation to be allowed through.

With the tension mounting the crowd was addressed by Holocaust survivor Leon Greenman, appealing for calm. It was in vain. At around 3:30pm a group of protesters tried to break through police lines. In the ensuing violence more than 70 people were injured.

By now some of the Leeds students had found their way to the front. Goodall described the scene: "There was a range of people at the front. Some were left-wing extremists, in balaclavas, urging the crowd to fight, but most people just weren't listening. The police just started pushing into the crowd, horses were stampeding. People were throwing bricks at the police."

Leeds based Socialist Workers Party steward Brian Richardson said: "It was incredibly scary. The BNP were behind police lines taunting us. I was trying to stop people throwing things but the police just charged in. We were trapped in a small road. The only way out was to climb over the cemetery wall. The pressure built up and the wall collapsed."

Police fought pitched battles with the protesters, leaving 19 officers and 41 members of the public needing hospital treatment. In all there were 31 arrests.

Louise Brooks, a LMU student, claimed that the police had handled the situation badly. "The majority of the demonstrators were peaceful. But because of the large police

presence, some 7,000, the people who were just out for trouble, had a field day. Emotions were running high. Demonstrators were heard shouting, 'The police killed Joy Gardner' and 'Can anyone see a black policeman.' The police were taunting us. I saw a group of white demonstrators shouting at some black people to break the police lines and march on the BNP headquarters. It was outrageous."

It was during these clashes that a black police officer was attacked by protesters. Constable Leslie Turner said: "They went at me time and time again for the colour of my skin, calling me 'traitor' and 'scum'. I was frightened for my life."

It was this incident that led to allegations by Metropolitan Police Commissioner, Paul Condon, that the march had been taken over by extremists: "They are just interested in confronting the police and causing damage."

Wesley Zepherin, a black British third year student at LMU, was at the demonstration. He also feels that the march was 'hi-jacked': "The people who were there were there for the wrong reasons. I want to protest against racist murders. But a lot of people there were following a

hidden agenda and using the black experience of racism to promote it.

"I had white people coming up to me telling me what racism was and not prepared to listen to what I had to say from personal experience. The Missionary Effect: 'We know what we want and we will do it for you.' The only people who can do anything are the people who are oppressed."

"The hidden agenda was to beat the police up and put forward their own ideologies. I'm not saying everyone was involved. But the people who were running the demo were politicised. The SWP have hijacked the cause of racism to further their political cause. I think it has had a negative effect. And the backlash will be on black people."

"The majority of people who were on that march can walk away, take off their anti-racist T-shirts, guilt trip and get on with their life. Black people live with racism every day. How can a white person know what that is like? We have to live with the actions, looks and attitudes."

Reporting team: Matt Roper, Julia Oldham, Gareth Hughes and Claudia Brown

Leeds students caught up in violence

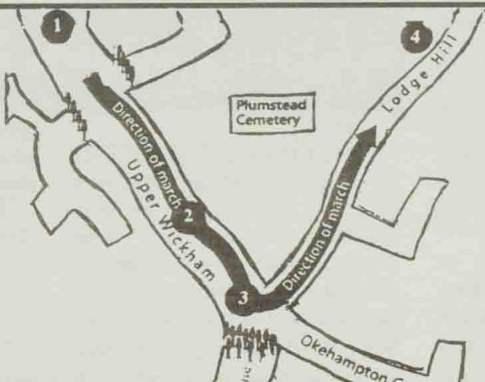
1 Approx 12.00pm

Five Coaches from Leeds arrive late. Leeds Contingent joins the back of the march, friendly and peaceful atmosphere.



2 Approx 3.30pm

Trouble begins at police blockade. Majority of Leeds students still at the back of march.



3 Approx 4.00pm

Small groups of Leeds students make their way to the police blockade and are caught up in the trouble



4 Approx 6.00pm

Amid the chaos Leeds students attempt to make their way back to the coaches. A number have been injured.



"Anyway, I know that Jesus loves me"

Ridiculously happy, constantly smiling, embarrassingly naive... born again Christians are perhaps the most infuriating people you can stumble across at university.

Their wide grins and shinning gnashers make one horrible complacent statement: "I love Jesus. And Jesus loves me." Well, he would, wouldn't he.

Oddly enough they seem to be the first people you

meet on arriving in your new hall of residence. There is a knock at your door and that gleaming smile invites you down the corridor for a "coffee morning".

You don't know anybody. You are keen to make friends and readily accept the invitation, spurred on by the fact that the girl/boy is incredibly good looking.

It's only about half way through your second cup that you realise that everyone

Rupert Hamer on Friday



seems to be talking about their personal crises and how the "Big G" saved them.

And then it hits you. This is the God-squad and it seems they have you in mind for their

latest soul-saving operation. Worse still, even if that lovely boy/girl did fancy you there is no possibility of mutual gratification.

And why? Because God told

them so.

Yup, the man with the white beard and the "interesting" son knows all about each of our own personal sexualities and can advise us accordingly.

I have nothing against Christianity. But the handclapping, guitar playing breed appeal to people's unhappiness and vulnerability, not their intellect.

To convince someone by rational argument is wholly worthwhile and healthy. To

appeal to people who have been disorientated by the loss of a relative or the break-up of a relationship and will cling on to anything which will help them make sense of it is utterly wrong.

They may as well be waving a big banner with "Let Sheffield Wednesday into your Life" written on it as opposed to "Jesus Lives".

Anyway, I know Jesus loves me. I don't need some beardy weirdy telling me so.

Your democratic vote; use it

Dear Editor,
With reference to last week's comments regarding "The Sun" newspaper, I too believe that censorship is wrong, and I believe in freedom of choice for individuals.

If the decision to ban the Sun had been made - as was claimed - by a body of "unrepresentative students" then I would have wholeheartedly agreed with the article.

However, OGMs are the democratic process of the

Union whereby students make decisions that affect students. They are not a hand-picked bunch of people that inflict their views on everyone else - they are students that go to the meeting because they care about the issues involved.

If the other 15,700 students don't care enough to attend and put forward their feelings about decisions that are made, then they can hardly moan about them afterwards. Everyone who is a registered student of the University has a

chance to have their voice heard.

Policies made at OGMs such as the "Sun" ban, lapse automatically after three years. This ensures that such decisions don't linger on for years after the students that actually made them have left.

It also means that OGM decisions are NOT unrepresentative of the students at the University at any time.

The "Sun" was banned from the Union because

enough people felt strongly at the time that they wanted that particular newspaper to be taken off the Union shelves.

Any students who feels that they still cannot condone this paper's sale in their Union should submit a motion to the next OGM - through Exec by 5pm of the Thursday preceding the meeting - and let their views on the matter be heard.

Debbie Jones
3rd year Psychology

A shortage of drivers ?

Dear Editor,
I was rather amazed to read in your paper last week that the women's minibus failed to provide a service the weekend before last. If this is true, then I would like to suggest that this probably had very little to do with the unavailability of drivers.

As one of the many people who responded to the poster campaign calling for drivers aged twenty five, I feel my experience raises serious questions regarding the competence of the Women's Officer Liz Rouse.

It seems to me that only people who applied for this job at the last minute received interviews. Fortunately I was

one of these, unfortunately I did not get the job.

hereas I have no complaint about the interview and the decision not to employ me, I feel quite strongly that a friend of mine, who filled in an application form before me, never got an interview. Although only 5 out of the 8 posts had been filled by Wednesday, when he went to enquire about his application, Liz Rouse fobbed him off never even suggesting the possibility of a late interview. It seems completely unforgivable for such an important service to not run when there were people willing to drive it.

Yours faithfully,
David Wiggins

Leeds Student Sensationlism

Dear Editor
Congratulations to the reporter of the article "security cause ruckus after refec. disco".

Her piece was excellent - complete with genuine eyewitness report. That is, it was accurate in all but one small part - the attribution of blame.

The article talks of "security guards from Leeds University Union". To any student of LUU, this conjures up a very clear picture of a well-built, green t-shirted member of door security.

Playing nicely on this fact, you printed just that alongside the article. What you singularly failed to do was make clear that either this individual, nor any of the team of which he is a part were involved. The two students, who have since been sacked, were part of 'Introweek' security

an entirely separate and temporary group.

Door security are regular members of a team which exhibits a high degree of professionalism in exercising its considerable, yet difficult duties throughout the Union of each evening.

I would have expected a little more maturity in a newspaper so well-respected nationally as this one. In future, you could do worse than to avoid the temptation to sensationalise incidents in this manner at the expense of people who, at the end of the day, are ordinary students.

John Rose
General Secretary
Leeds University Union

How to pay for the right to free education

Dear Sir,
I was both surprised and saddened to read Julia Oldham's report in *Leeds Student* regarding the attitude of students towards tuition fees.

Why is it that some form of student contributions to university fees are considered inevitable to pay for increasing numbers in higher education? Does nobody believe that education should be free any more?

As an undergraduate in

Leeds between 1984 and 1987, I was hardly a militant, but I find it incomprehensible that today's students treat this so highly benignly.

It is my view that at 18, every individual should have the right to be financially independent of their parents, whether they choose to take a job or go into higher education.

This is the best way of ensuring equal opportunities. To do this requires a grant, not a loan!, however small, and

FREE tuition.

The more students' finances are squeezed, the more parents have to pay, the fewer people from less wealthy families who get the chance to go to university. Is this not the reality?

I cannot understand why any student would prefer a graduate tax to an increase in general income tax. The graduate tax will hit people very hard in their first few years after university, when their earnings are lower and

they may not even have a job.

Would it not be better to take a little more away from those who can afford to pay, eg middle class parents whose children are about to go to university, amongst others, to give back freedom to all young people to make the most of their abilities.

Is this not what student politics should be standing for?

Dave Milne
Research Fellow

THE DIARY

Following last year's escapades at the Poly Bop, when a couple were discovered in the heat of passion in one of the photo booths and promptly ejected for breaching the Union's safe sex policy, the *Diary* hears of yet another distressing tale.

At Friday's LMUSU Stomp, a security guard patrolling the toilets was intrigued by the strange noises coming from one of the male cubicles.

Leaning over the top, he spotted two men arranged in a compromising position. As the two were allowed to remain in the building - although not in the cubicle - the *Diary* can only assume that unlike last year's heterosexual couple, the two men were obeying the Union's safe sex policy.

Considering the comments in last week's *Diary* about the spelling abilities of Guardian journalists, the *Diary* was amused to hear that, during the presentation of the Guardian/NUS media awards, an informant spotted six different spellings of the word 'university', all produced on a screen behind the stage in the Guardian type face.

Whilst on the subject of the Guardian conference, the *Diary* is reliably informed that NUS President, Lorna Fitzsimon, was extremely tired and emotional by the time she made her speech to the mass of student

journalists. Following the recent stories about her expense account, the *Diary* wonders whether Lorna bought her own drinks. Or whether the bill is currently being filed in an NUS entertainment expenses file along with the alleged claims her portable phone, and driving lessons.

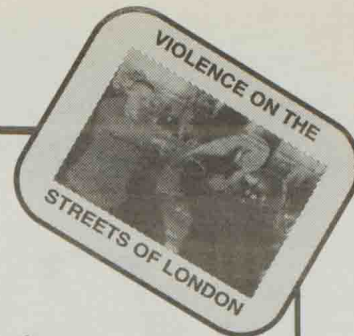
The *Diary* has been intrigued by the photograph that appears on the LMUSU poster advertising their OGM to be held today. It has been so long since an LMUSU OGM was quorate that the *Diary* couldn't understand why the people in the picture weren't wearing flares and shirts with pointed collars. Further investigations by the *Diary* provided the answer; the photo was actually taken at a Leeds University Union OGM and not at LMUSU.

Whilst Leeds University Union students wait patiently for the union handbook, members of Exec refuse to comment on the reasons for choosing the printers responsible for the long wait.

The decision was actually taken by last years Admin Sec, Mark Dignum, who the *Diary* understands choose the particular printers in question because a rather attractive rep took him out to lunch and chatted him up. Mark has never seen the rep again and the union is still waiting to see the handbooks.

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. The deadline for letters is the Tuesday preceeding publication.



"The failure of the left to truly understand racism"

Whilst the police and organisers of last week's anti-fascism demonstration have spent the week blaming each other for the violence on Saturday; the real victims of racism have been forgotten.

The majority of the demonstrators at Saturday's march could return home; remove their Anti Nazi League badges, impress their friends with tales of police

brutality and get on with their lives. However for the real victims of racism nothing had changed. If anything it had got worse.

It's easy to be brave when you are among a crowd of 50,000 anti-fascists, not so easy when you are a lone Bengali leaving on a run-down council estate on the Isle of Dogs. But it's not the demonstrator, but the lone Bengali who will experience

LEEDS STUDENT

the backlash from Saturday's demonstration.

The problem is that in the fight for recognition as the leading anti-racist group, the left have forgotten about the people that they claim to be fighting for and the effect of

their actions on those people.

Reports of black demonstrators being lectured on what racism is really about and black police officers being targeted for physical and verbal abuse, reinforces the view that many

on the left, and particularly the Socialist Workers Party, are using racism to further their own ideology.

The OGM at Leeds University Union on Tuesday was a perfect example. Three different factions of the left spent over forty minutes arguing about which group had the 'right' to represent the oppressed, and only a few minutes discussing the causes of racism; and therefore the

solutions.

Yet again another section of the British left has become dominated by those who have no connection with those they claim to represent. For the left to fight racism, or indeed fight for socialism, the majority of its leaders must have experienced the oppression and reality of being black or working class in Britain today.

United we stand, divided we fall?

SPOTLIGHT

As well as fighting the rise of racism in the United Kingdom the different anti-fascist groups have been busy fighting each other.

Richard Fletcher examined the funding and support of various groups.

The venom of anti-fascist groups over the last few weeks has been directed not only at the racists but at each other. This war of words climaxed last Friday; the day before two separate anti-racist demos.

While the Unity demo in South London, organised by the Anti-Nazi League and Youth Against Racism in Europe, ended in violence; the smaller Anti-Racist Alliance demo ended peacefully in Trafalgar Square.

The main anti-racist group, the Anti-Nazi League, is often accused of being a front for the Socialist Workers Party. In a similar vein, Youth Against Racism in Europe is accused of being a front for Militant. These and the more 'mainstream' Anti Racist Alliance, have very little in common. In fact it's very hard to find anything that they agree on.

The divisions are highlighted by the different tactics of the groups. The Anti-Racist Alliance rejects the actions of its opponents, and is particularly critical of

Youth Against Racism in Europe.

A favourite tactic of YRE has been to 'infiltrate' the BNP from within. Small groups of YRE members, mostly skinheads in appearance, infiltrate BNP gatherings by claiming to be supporters. They use this access to attack hard core BNP members.

This tactic was seen four weeks ago during a picket of a BNP newspaper stand in Brick Lane. The BNP sellers were quickly joined by a group of around 20 skinheads dressed in bomber jackets and Doc marten boots. The group, chanting "Rule Britannia" and giving Nazi salutes, were allowed by the police to join their BNP colleagues. Moments later the group, actually members of YRE and not the BNP, turned on the BNP paper sellers, attacking them and chasing them down Brick Lane.

Although the YRE boast of the success of their operation, the ARA are critical. "You don't eradicate racism by having a little operation against the BNP. It's just a



little adventure for a bunch of white liberals." said ARA spokesman Jim Blumelha.

However the biggest division between the groups is on the issue of race. The ARA professes to be the only black led anti racist group

The ARA was formed in 1991 by black political activists fed up with so-called left-wing, equal rights groups with no regard for the importance of racism as an issue. They stress the

importance of black self-leadership, claiming that all other groups have agendas other than anti-racism.

"We will not line up behind the white left and be told what to do any longer," Blumelha stresses.

Far left group Workers Against Racism (WAR) rejects the action of other anti-racist groups in attempting to achieve equality through the state.

Funded by the

Revolutionary communist party, WAR is anti-state and anti-government. They claim not to be obsessed with the BNP and choose to focus on specific issues instead.

WAR are more concerned with institutionalised racism at both local and national level, recently defending Bengali families on two estates in Tower Hamlets. They were also involved in exposing the 'apartheid' housing policy of the Labour and Lib Dem run

council.

A spokesperson for WAR said: "Both the ANL and ARA look to the system and politicians to oppose racism. WAR believes that those politicians are to blame and have no place in the fight against racism."

Whatever the beliefs and tactics involved, all the anti-racist groups agree that racial attacks, and racism in general is on the increase, and must be combated.

Dear Editor,
The unity demonstration on Saturday to close down the BNP headquarters attracting over 60,000 anti-fascists was the largest anti-nazi demonstration since the late 1970s.

It was frustrating to see such a positive and determined march end up with police incited violence. The presence of over 7,000 riot-police was deliberately intended to

intimidate the marchers. Their presence cost a total of half a million pounds.

Despite the route of Saturday's demonstration being planned four months ago, the police decision to reroute it was only announced a few days before.

When demonstrators attempted to march on either the original route or the alternative police route, they were met by

mounted police and baton charges.

Contrary to media coverage, those demonstrators heading the march were not a mindless minority bent on violence but consisted of Holocaust survivors, members of the Indian Workers Association and the

families of those such as Rolan Adams murdered in recent racist attacks. The aims of the march were clear from the outset and the openness of the organisers towards the police illustrates the violence was in no way intended and all responsibility rests firmly with the police who turned up

intent on disrupting the demonstration.

On another occasion recently when Nazis marched passed the spot where Stephen Lawrence was murdered, the police made no attempt to disrupt their action.

The fact that a small group of Nazi thugs can march in glory of a racist murder whilst 60,000 anti-nazis are denied their right to march passed the BNP

headquarters is proof that neither the police nor the state can be relied upon to fight racism. It is clear that we need a movement that not only fights against fascism but also takes on the broader struggle against the system that creates the conditions which breed fascism.

Steven Parry
Ann Brown
(SWSS)

London Demo Letter

Gardens Of Delight



The Secret Garden

MGM Cinema

Amazingly beautiful and so close to perfect that it would give Black Beauty a run for her money, this film defeats your capacity to be hostile. It is a faithful adaption of a children's classic, directed by one of the brightest and most sensitive film-makers of her generation, and it is a fragile and terrible thing to behold.

Francis Hodgson Burnett's novel tells the story of an imperious ten year old who is orphaned in colonial India and sent to live under the protection of her hunchbacked uncle on a vast estate in the Yorkshire moors. Her existence is as lonely in England as it was in India until she discovers a garden, rich in the kind of beauty and mystery of which childhood would, in a perfect world, be composed. Her resulting emotional growth is echoed by the onset of spring in her secret garden which, together with Dickon, a well-adjusted and green-fingered local boy, and Colin, her cousin and only competition in the selfish stakes, she tends whilst it blooms into an Eden shared only by them.

Agnieszka Holland has taken what is, for good reason, one of the best-loved children's books and cast a cinematic spell with it. Kate Maberly, as Mary Lennox, and the other three young members of the cast put Macaulay

Caulkin and other over-paid super-moppets to shame by turning in the kind of performances most directors can only dream about obtaining from actors of any age. Jonothan Lynch ('Cal'), as a slender and waifish Lord Craven, gives the more sympathetic of the two adult roles an unexpectedly delicious pathos, his own childlike figure adding emphasis to the similarity of his own bereaved predicament to that of his two young relations. And Maggie Smith, as the power-gaming Mrs Medlock, housekeeper and officious obstacle between the children and their delightful autonomy, is playing essentially the same role as she did with cousin Charlotte in "Room with a View", but with greater aplomb and more humour.

However, "The Secret Garden" is a great deal more than the sum of its constituent roles, since it carries metaphor effortlessly to a point where the cinematography, script and soundtrack are mutually inseparable as an expression of the film's meaning. It is an articulation of a hope for redemption through other people, and also an amazing example of costume drama from a director whose personal unfamiliarity with England has detracted nothing from the accuracy of her sense of time and place.

You must go and see this film, since if you do not you will one day be unable to share it with your own children.

Emma Hartley

Unemployment/112th

Art Gallery

This is not everybody's idea of a great night out. A documentary double bill is brave programming: the film festival must have expected something more than an audience of five plus the film-makers, but still.

Unemployment, the first film, is not so much documentary as agit prop theatre transferred to the big screen. It turns several character studies into victims of the system and explores their problems as they encounter the State. The cameos are piled on via poetry, rap and even song. Inevitably it all collapses. But "I am" is the only signifier you need to get back on the tracks: "just be yourself" the only creed.

Although I admire the film-makers for braving new-ish territory and promoting low budget cinema, I found the repetition of ideas, imagery and information stultifying instead of enlightening. Aiming at a large market, they lose cohesion: and attempts at injecting humour were reductive, making me wonder what reaction the producers hoped to achieve and from whom.

With *112th and Central* (seen through the eyes of children) we are firmly in documentary territory. However the differences between this film and *Panorama* are stark. A collection of interviews lead us through stories that are personal as well as pertinent, an example to all those directors who opt for "power interviews" with the heads of corporations.

As a production it sprawls, passing from the trial of Rodney King to the subsequent riots and back; through family histories and a peace treaty between two local gangs (the Bloods and the Kripps). Yet somehow a coherence is maintained. The image quality jumps, sound is often appalling and the camerawork is of dubious quality: major blunders in the world of broadcast documentary.

None of which matters because unlike *Unemployment* this film actually touched a middle class film reviewer with its surprising self honesty. In *Unemployment* two of the characters are wheelchair bound but at

least one of the actors wasn't disabled and there was a real smack of tokenism even as stereotypes were attacked. Running these two together was an odd choice indeed. Next to nobody came, which makes the question of who these films are for and what effect they are supposed to achieve annoyingly poignant.

Stuart Davies.

Angel/Cal

MGM

"Everybody's guilty" the hero is told in this Neil Jordan film, and we tend to believe him. *Angel* is centred on a Belfast sax-player's attempt to avenge the meaningless sectarian killing of a deaf and dumb young woman. Innocence, in the form of the silent girl and the music, is destroyed, having been set against protection rackets, corrupt policemen and gory deaths. "She was beautiful", the hero keeps repeating, unable to make sense of a senseless murder. The futility and absurdity of the situation transform his personality, turning him into an obsessive "avenging angel" bent on revenge.

As the hero's sanity crumbles further and further, the film spirals into surrealism, towards an ending which combines religious imagery and film-noir-type revelations; a boy who works miracles and a bent cop are swirled together in a plot which descends into the absurdity which generated the killings. The loneliness of the individual as he tries to make sense of the destruction surrounding him, the transient consolations of nightlife and the search for love - all typical Neil Jordan themes - are beautifully worked together in this portrait of a man and his society's descent into mindless violence.

Cal is ultimately the story of a young man's unsuccessful attempt to escape the vicious cycle of hatred in Northern Ireland. A Catholic living in a Protestant neighbourhood, Cal is harassed not only by Unionists (who beat him up and burn down his home), but also by fellow Catholics who emotionally blackmail him into joining IRA activities. Cal's love affair with a young widow and his progress in his new job, both attempts to break free from his old life, are very moving but

ultimately futile against the backdrop of hatred and loyalties which surround him.

Cal is an ordinary person longing for a quiet life, someone to love, a job - but these luxuries are denied him for the simple reason that in Northern Ireland it is impossible to remain neutral. This is a low-key film; it makes its point much less sensationally than *Angel*, but the unglamorous nature of its hero and the simple but poignant unravelling of the plot make it melancholy and very touching.

Rea Pudas

The Bruce Lee Story

MGM

Don't be fooled into thinking that this is a low budget Kung Fu movie. This is pure Hollywood gloss.

Essentially split in two parts, the beginning scenes in Hong Kong allow the audience the expectation of a light-hearted look at Lee's life. However when Lee reaches America it transforms into an inter-racial love story only hinting at Lee's philosophy which gave him the inner depth the film seems to be lacking.

Jason Scott Lee's beautifully sculpted body and facial contortions should not divert attention from the artistically choreographed fight scenes. The strange vocalizations emitted from Scott Lee's mouth sound more like a strangled hamster than a Kung-Fu legend. However those of you familiar with Bruce Lee movies would not find them as hilarious as the rest of us philistines.

The demon dreams Lee experiences that edge towards vaguely hallucinogenic references conveys a supernatural air within the film. Watch out for the magnificent dream sequence that occurs within the filming of Enter The Dragon. With Lee given all the best lines, his wife, Linda (Holly) seem stuck amidst the twilight zone of daytime soap opera and TV movie. Unfortunately a rather dire subplot of a kung-fu enemy and family vengeance detracts from what is in essence a fairly good and entertaining film, not about Lee's death but his life.

Sharon Wagner
and Jo Bean

True Romance

Odeon Cinema

True Romance combines the style of *Reservoir Dogs* and a catalogue of pop culture from Elvis to Spiderman via *Streetfighter 2* with an ease that will see this film become a classic. The actual cast itself are as bound up in the mind of the socially inadequate Clarence (Christian Slater) as the comic shop he works in. Hopper, Walken, Oldman and Pitt all play characters of cartoon depth thus ensuring that they needn't lose the cult cool and camp schmalz status they have in reality. If Clarence could make a film he would make *True Romance*, it is kitsch chic by numbers and it works beautifully.

Clarence and his prostitute wife Alabama (Arquette) are charming outsiders who run away to Hollywood with a stolen suitcase of cocaine, but the mafia, quite naturally, want their merchandise back. The plot is a comfortably familiar love story of screwball twists and slapstick gags. The acceptable Hollywood star vehicle is taken and slightly warped in order to achieve a freshness without resorting to tired cult absurdity. The story may be the staple tale of ingenuous kids in the underworld, but these newly weds have incomparable street sass. They hide their inexperience behind the influence of their idols; Clarence's sporadically psychotic behaviour is stolen straight from Dennis Hopper's back catalogue.

True Romance is no more violent then it is violently romantic. Where *Reservoir Dogs* had a boys own quality to it that added an empty desperation to the violence, *True Romance* has the warmth and delicacy of true love at its core. In this film all the violence is perpetuated by the bad guys against the lovers. The inspired direction of Tony Scott gives a romantic sheen last seen in *Days of Thunder* and here dawbed all over Tarantino's vision of the coolest couple alive. *True Romance* deserves to be recognised as a landmark fusion of style and box office appeal for it is the funniest violent comedy romance you will see this year.

Alex Sanders



Last Call At Maud's Art Gallery

'Do not presume'. These words were on the Lesbian, Gay and Bisexual Society's posters last term. Lesbian stereotypes tend to be limited - short hair of course, a masculine appearance, comfy shoes and the stigma of a sexuality marginalised in society. How important then for lesbians to have a place of their own to go to and be whoever they want to be, and for twenty three years in San Francisco, Maud's was the place for women to be around women.

Last Call at Maud's explores the bar's history in documentary style, juxtaposing personal histories with details of the political background from the fifties to the late eighties. The pace of change seemed dramatic, particularly in individual lives where one photo would show the demure 1950's fembot, and another would illustrate a more complex self expression.

There was unpredictability and danger even, in being a lesbian in the 1960s and 1970s, when police would raid bars and papers would encourage 'queer-bashing' hysteria. Maud's was an exciting place where unexpected things could happen, in an environment of softball matches, pool-playing, drunkenness and frequent celebration.

Maud's was closing though, because 'change is the only thing that's permanent' and the eighties proved to be a difficult time financially for the bar, perhaps due in part to grief over AIDS and its effect on the whole gay community.

In *Forbidden Love* (also shown as part of the Channel 4 *Summer's Out* season) lesbians in Canada related their experiences of growing up and coming out, intercut with scenes from the fictional romance of Mitch and Laura in the style of a fifties novella about 'the love that dare not speak its name'.

For some, the double life they were forced to lead was exciting; secretary by day, but by night hanging out in the rough lesbian underworld of feds and butches. For others, discrimination and hostility was less entertaining. Nairobi, a black singer, found her ability to pull before any of her male band members provoked machismo abuse from the wounded, would-be studs. 'Women, women, women' she intoned at one point, and the discovery and love of other women was essential to the power of the experience documented in this film; women valuing each

other and determining their lives for themselves. As one asserted, the world should be run by post-menopausal women. With one notable exception of course.

Joanna Dossetor

The Wedding Banquet Hyde Park Picture House

The *Wedding Banquet* is a comedy that tackles some very serious issues. The plot centres around a young gay New-Yorker of Taiwanese origin, whose decision to marry a compatriot is brought about purely by practical considerations. As the man's delighted relatives arrive from Taiwan for the wedding and the banquet, the young man, his white lover and the bride-to-be go into great, very funny attempts to ensure that all runs smoothly and no suspicions are aroused. All goes well until a "lovers' tiff" breaks out - between the two men.

The film illustrates the cultural conflict between the Chinese element and its American surroundings: ritual, formality and discreetness are placed above personal attitudes and considerations. When the young man's lover presents his parents with an anti-ageing cream and a blood pressure monitor, they are met with initial distaste. In a Western society, the individual is answerable only to himself; in the more traditional Chinese, he is part of a social fabric which cannot be disrupted. "Who are we marrying for, if not for our relatives?" asks the Chinese mother. As his parents stay on, the young man becomes alienated from his lover; his reluctance to confess the truth is based on a sense of duty and respect which Western culture cannot understand and therefore brands submissive. The only challenge towards the Eastern view is provided by the bride, who states that husbands and children aren't actually that important.

The cultural and sexual identities of the young man are intertwined, and his Chinese roots, with their strict adherence to heterosexuality, allow no space for his version of love. Only through compromise is a solution finally achieved: the son conforms to marriage in order to fulfil his parents' wishes by obtaining an heir, but at the same time his lover is acknowledged as the person who brought him happiness. This is an excellent film, both thought-provoking and genuinely funny. It deals with culture-clash and gender in a subtle, sensitive way. Go see it.

Rea Podas

Seemingly The Cement Garden Hyde Park Picture House Stuck

The plot of this memorable tale should be as follows: Jack is turning sixteen, searching his way blindly through his developing, confused sexuality. His father has just died while laying a cement garden; his mother is increasingly ill. Intimidated by his older sister Julie, and detached from his younger siblings Lucy and Tom, Jack withdraws into his self as the unbearably hot summer crawls past.

Until his mother dies. Like a perverse *Blue Lagoon*, Jack is left moribund with his siblings to fend alone. Do they decide to give their mother a decent funeral? Oh no. Rather than risk the social services, the children bury the body in a trunk of cement in the cellar. As the household mutates into a parody of domestic bliss, Jack and Julie find themselves slipping into an incestuous relationship which even Julie's boyfriend Derek can do little to interrupt.

Ian McEwan's novel, from which this film is stolen, is an hypnotic, sensitive exploration of sexual and social roles. Andrew Birkin's movie converts it into a dirty little tale of sibling bed-hopping. The camera leers over the scenario with the interest of a voyeur. Julie, played by Charlotte Gainsbourg, is rarely seen wearing nothing but a micro-skirt and nipple-

announcing T-shirt. In the first half of the film, Jack's sexual interest in her is portrayed with the panache of a *Carry On* film, devoid of any subtlety. In a key scene, when the children celebrate Jack's birthday at their mother's bedside, Julie performs a handstand, revealing her pants to Jack's amorous eye. Birkin transforms an electric moment into an excuse for a quick laugh, grossly exaggerating Jack's confusion. For a film about incest, it is incredibly uncomfortable with its major theme, preferring a sneer before sensitive insight every time.

It does get better. The later scenes, portraying young Tom's cross-dressing and the arrival of the intrusive Derek, do conjure a sense of the dreamscape the characters now seem to inhabit. The final image, of blue police-car flashlights illuminating the coupling bodies of Julie and Jack, is just as powerful as on the page. But, ultimately, nothing has been gained by transferring it to the screen. Why did Birkin bother? It may be of interest to some, it may even be entertaining to others, but it is definitely not *The Cement Garden*.

John McLeod



Night On Earth Hyde Park Picture House

Crisply written and directed by Jim Jarmusch, *Night On Earth* winds its way around the world telling the tale of five simultaneous taxi journeys. The movie is essentially five separate short stories, each with a beginning, middle and end of its own. Some work better than others (the Rome journey is 20 minutes of the funniest cinema ever, whereas, for example, the LA cab ride, famously featuring Winona Ryder as driver, is rather embarrassingly predictable) but on the whole, as five independent tales, *Night On Earth* is a roaring success.

It's when Jarmusch gets down to some amateur moralising that he trips over his own politically correct feet. The blind woman who doesn't let her disability get her down, the young Winona who is happy with her lot and shuns crass stardom, the German clown who doesn't need money - and so it goes on. I'm sure it's possible, in some sensible and intelligent way to be "right on" without resorting to what are, essentially, ham fisted and obvious clichés.

What's more, it's with this "superficial things don't matter" glue that Jarmusch tries to stick his film together. Unfortunately, the five separate skits never really unite as a cogent and believable whole.

However, I paint an overly bleak picture. Jarmusch has set himself a very

difficult and unique task, and just because he doesn't succeed entirely, doesn't mean he has failed. Go to *Night On Earth*, and you will be, as I was, well entertained, seeing, at the worst, a set of short stories unlike any picture you have seen before

Martin Cole

La Fille De L'Air Odeon Cinema

Atmospheric lighting, moody shots of rain-washed streets, poignant music and a poetic melancholy - the quintessential ingredients of French cinema. None of them are in *La Fille De L'Air*. What we get instead is a tawdry tale of armed robbers, of prison and the desire for escape, all shot in a decidedly unatmospheric documentary style.

Beatrice Dalle (yes, the one in *Betty Blue*) plays a criminal's wife, and a criminal's sister, and ultimately a criminal herself. The criminal husband (Thierry Fortineau) is a lover of horses and children and we're supposed to sympathise with him. The criminal brother (Hippolyte Girardot - yes, the one who was in *World Without Mercy*) gets a philosophy degree in prison and we're supposed to sympathise with him. Dalle is initially pregnant when the police raid her house to find a number of weapons and stolen cash. They smash up the place and scare her daughter. We are not supposed to sympathise with them.

I suppose that's my problem with the film. It's advertised as a tale of the lengths that lovers will go to in order to be together, but in the end I don't feel for these people. The acting is fine, the direction proficient, but I just don't care. There is never any suggestion that they are anything other than murderous criminals rightly convicted. Perhaps a Sartre or a Genet could have made these people matter to me, director Maroun Bagdadi dose not. This was based on a true story, so, perhaps crime does pay after all

Mark Robson

cogito

Hollywood is famous for double-acts. Laurel and Hardy, Bonnie and Clyde, Thelma and Louise. Whether real or fictional, at some stage part of the Hollywood myth became things-in-twosomes. It's latest and most trivial of trends is the sequel. You may have noticed this. Silly sequels coming to a theatre near you soon include: *Beethoven's Second* and *The Addams Family Values*. It seems one obvious question must then be asked. Which came first - the title or the plot?

Given Hollywood's current stance on repackaging art according to crass, formulaic production values, which seek to find a method and then 'disguise' it in oh-so-subtle ways, carbon copies of original insulting efforts are to be expected: although we would like to aver that *Beethoven's Second* would christen a symphony rather nicely.

However, we thought we'd have a go at making a few suggestions of our own to those Hollywood wiseguys

1. *Shitless in Seattle* - sponsored by the California Sunsweet Prunes.

2. *The Firm 2* - aka *The Floppy*.

3. *What's Talent Got To Do With It* - the Take That/Kylie Minogue/Jason Donovan story.

And of course that catchiest of catchy titles:

4. *In The Line Of Fire Again* - for Chrissakes, haven't you learnt to get out of the way when someone's pointing a gun at you, all I wanted was a nice pension and a flat in Benidorm, my mother told me that I should have been an accountant, blah, blah, blah... fade to black.

Suggestions welcome, on a postcard to Hollywood Person, Hollywoodland, Hollywood, USA.

Hollywood sequels are all very well but there also seems a desperate attempt on their part to remake as many foreign classics as possible. They are at liberty to reinvent their own trash, but in the process of crossing the Atlantic or going South, it seems obligatory to completely bugger up the plot. Take, for example, *Nikita* - a glorious piece of French cinema that was hacked to pieces under the name of *The Assassin*, with the clear intention of warning the US public that this was a bloodthirsty thriller. We think that the dreaded upcoming remake of *Cinema Paradiso* should star Pee Wee Herman, as we hear he is very good at exposing his talent in cinemas.

This brings us to the idea that since Britain is thirsting for a hit film, they too should remake some popular classics. For example -

1. For *Groundhog Day* ... *Hedgehog Day*: the story of Michael Fish waking up everyday, predicting sunny intervals.

2. For *The Player*...*The Trainspotter*: including some cameos by the 12.52 from Kings Cross and a wonderful uncredited performance by the Flying Scotsman.

3. For *In The Line Of Fire*...*The Man Who Saved John Major From A Flying Egg*, what the hell did I do that for, I could have been holidaying with the wife and kids in that gorgeous flat in Benidorm, I knew I should have been an accountant like my mother told me to....blah blah blah... fade to black.

**Jo Bean &
Sharon Wagner**

Paper Chase



Life Is Cheap...But Toilet Paper Is Expensive

Hyde Park Picture House

One hopes when seeing a film called *Life Is Cheap But Toilet Paper Is Expensive* that it is not going to be a case of great title, shame about the movie but in this case it seems that such fears are unfounded. Wayne Wang's film is more pseudo-documentary than feature, sort of a demented *Holiday 93* does Hong Kong.

It follows the exploits of an unnamed American who is on a mission to Hong Kong - last frontier of the Wild East - where he must deliver a briefcase to the enigmatic 'Big Boss'. This set-up enables Wang to provide us with a hilarious montage of local weirdos; dance instructors, prostitutes, taxi drivers and expert butchers. The travelogue style is captured perfectly. Wang's take on the stranger-in-a-foreign-land theme comes on like David Lynch doing the Cook Report. The spartan hotel rooms and banal tour guides are contrasted with horrific shots of slaughtered ducks and severed hands, for no apparent reason. Wang loses it somewhat in the second half, as the plot kicks into gear, and the underlying Western (movie) feel takes hold.

Surely though the standout sequence is the mind-boggling chase scene. You can keep *Bullit* and *The French Connection*. Wimp material. Wang's chase outdoes them all, as it is on foot. The sheer energy of the hand held POV camera will leave you breathless.

If you want to know why the Chinaman killed the chicken and you've got a strong stomach, then you'll find Wayne's world hilariously original, and quirkily entertaining.

Matthew Goodman.

Anchoress

Bradford Film Theatre

This is the debut film of Leeds Metropolitan University graduate Chris Newby. The story is that of a young girl living in the 14th century. At the age of 15 she decides, or has it decided for her, to become an anchoress. Accordingly, she is walled into a stone room on the side of a church for the rest of her life. The depiction of life outside her cell is so entirely grim that you can almost sympathise with her decision. Newby uses his story, which has its roots in fact, to explore issues of sexuality and power in a society which both silences women and denies them control over their own bodies.

It is an ambitious film, competently shot. Visually it is tactile with lots of shots of hands touching things and the camera roving lovingly over decaying surfaces. One of the film's themes is the ability of a community to crush the individual. The trouble is that the village is depicted as being built on a vast grassy steppe, with all the dwellings out of sight and miles apart. This allows for maximum use of meaningful views of villagers walking off into the distance surrounded by emptiness but it leaves one with no sense of the community as a body of power over its constituent parts. It also tipped the film over the edge into symbolism for its own sake. This is an intriguing and often beautiful film but not in the end one that is deeply moving.

Eleanor Rose

Akira

Civic Theatre

Akira is director Otomo Katsuhiro's creation of a feature length animation that stretches the possibilities of the medium into uncharted territory. At over two hours it is long for any film. However, *Akira* remains vital throughout, and is a fantasy of epic proportions that may not have succeeded in another medium.

It opens with an explosion of searing white light, engulfing Tokyo; this light is *Akira*, the result of a government experiment that got out of control. We jump to the year 2019, into an anarchic Neo-Tokyo where *Akira* is being let loose again in the form of Tetsuo, a subordinate member of a tough street gang, who develops psychokinetic powers after a bike accident. The realisation of his powers awakens a thirst in Tetsuo to take his revenge on a world that has not treated him kindly.

A cross between *Bladerunner* and Japanese Manga Cartoons, it has chase scenes that outdo the best modern camerawork and make full use of the big screen, combining this with a deep rooted paranoia. The presentation of an orderless society, where violent Mad Max style gangs wreak havoc is hard to imagine in modern Japan, and all the more frightening for it.

Katsuhiro has unleashed a Titanic imagination to create a world of Tolkien-like completeness, and in so doing brought feature animation lightyears beyond Bambi

Juliette Garside

The Miracle

Odeon Cinema

There's a kind of person who hates films which merit adjectives like bittersweet, lyrical and reflective. I'm not one of those people but *The Miracle* is one of those things.

It's set in a small sleepy town in Ireland, creaking with nuns and prisoners. In an attempt to alleviate the drabness, two of its teenage inhabitants with literary pretensions, Rose and Jimmy make up fantasy secret lives for the more seemingly isolated residents. A glamorous stranger eventually prompts some genuine mystery, but when Jimmy tries to seduce her he discovers a link between her and his supposedly widowed alcoholic father.

It's not always as gentle as it sounds. As Jimmy struggles with past and present the film shows flashes of the bizarre and the grotesque in dreams and symbols which are occasionally clumsy alongside the subtle explorations of memory and faith.

It is however delightful in its affectionate depiction of small-town life with hilarious visual touches and a crisp rapport between characters.

Director Neil Jordan made this film in Ireland after a disappointing spell in USA and it surely replenished some faith in his abilities. To a sentimentalist like me its a dream come true: a belief in miracles and a few years later Jordan made *The Crying Game*, a hatful of Oscar nominations and a retrospective at this film festival.

Hannah Jones

Edinburgh Nights

Trainspotting

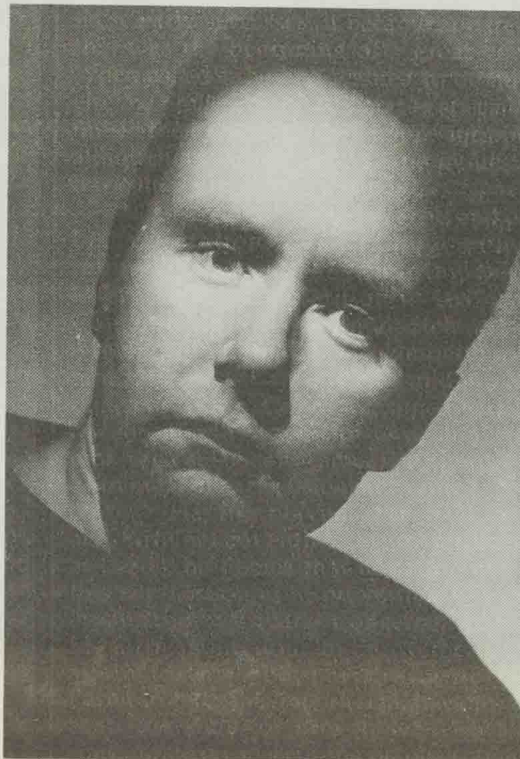
Irvine Welsh (Secker & Warburg £8.99)

A hard-up student working as a waitress takes revenge on some sexist male diners by mixing her bodily secretions into their food. A junky loses a leg after injecting smack into a major artery. Welcome to Irvine Welsh's Edinburgh. Forget the fringe and the festival; Welsh's world is peopled with bigots, junkies, pimps and soaks. Written in rich Scottish accents, *Trainspotting* suggests that Edinburgh's culture is more likely to be found in a petri-dish, rather than behind the flap of a festival tent. It is a revolting yet very human world.

Trainspotting has a hundred stories and many narrators. Our main guide is Mark Renton, who is helplessly addicted to heroin. Through Mark the novel depicts a dismal picture of the city - the poverty, the violence, the rivalry between Catholics and Protestants. His addiction opens some truly revolting insights into the limits to which drugs will drive somebody. We are forced to endure Mark injecting into his penis, and searching through his own excrement for his precious opium suppositories which have been dislodged by diarrhoea. But perhaps most painful is the realisation that Mark knows just how bad drugs are for him, yet he cannot resist the initial rush as the needle penetrates the vein. His friends have little of this self-consciousness, however. Sick Boy enjoys perverted orgies with American cocaine addicts at a local hotel. Johnny Swan will sell any drug to anybody if it earns him cash. Begbie will beat up anyone that bothers him (especially June, condemned to raise his child alone).

Their stories are ostensibly sad ones, portrayed very graphically. Some scenes I found too disgusting to stomach. At times it seemed Welsh was too eager to be gratuitous in his depictions of the physical cost of inhabiting this city. But never once did Welsh glamourise the lives of his characters. Yet again, Scotland has produced a writer who asks us to have a damn good look at some of the facts of that country's condition. If only England could do the same.

John McLeod



Irvine Welsh - Pure brilliant, ken?

Biography of a Buick

Bill Morris (Penguin £5.99)

The fundamental rule of fiction is to make your tale interesting. Not even the most purple of prose can cover up an absence of engaging and well-controlled plot. When both style and content wane, all you are left with is lifeless literature.

If Bill Morris has a tale to tell, then it trips and stumbles through his narrative. Set in 1954, *Biography of a Buick* traces the successes of the American car industry. It looks at the spying and conspiracy involved in the manufacture of America's dream automobile, the Buick Century. Taking six main characters, Morris flashes in and out of their lives and recollections, always returning his focus to the prosperity of the car.

But Morris is mostly interested in symbols, and the Buick becomes the acceptable symbol for the affluence of mid-fifties America. He presents us with the icons and images of an increasingly self-confident society. There are those we love, such as Marilyn Monroe, and those we are told to distrust, like the uncharismatic President Eisenhower. There is also the underlying threat of a fast-growing Nuclear development. Morris draws parallels between the world of D.C. politics, as viewed by the disillusioned hack, Moorey Caan, and that of corporate life in Detroit. The political soundbite - that what is good for the Buick is good for America - has an increasingly insidious resonance, as more and more corruption is revealed within the car industry.

Biography of a Buick deals with an age in which that most popular of American clichés, the American dream, thrives. Many of

Morris's themes echo those of Miller's *Death of a Salesman*. In fact, Miller's hero, Willy Loman, is more than hinted at in Morris's Will Lomax, who finds the corporate ladder hard to climb.

Although Morris is a competent writer, favouring the short, pithy sentence, his story fails to engage. It drags its heels for the first hundred pages, and the essence of the book is not worth waiting for. Morris makes nothing of his many characters, merely giving each one a role to play in the presentation of the successes of the car. As a result, the book lacks any real life. A dull read.

Peter Rees

The Purple Decades

Tom Wolfe (Picador £6.99)

Collections of essays are to be regarded with caution. Some might contain real gems by your favourite author that you missed just because you don't read the right newspaper. Others simply recycle ageing nonsense just to earn money without any effort. Sadly, Tom Wolfe's latest offering is even less adventurous. Not only is there nothing fresh in this collection, but every single essay or extract has already been used in one of his other books.

In *The Purple Decades*, the ever white-suited Wolfe creates a portrait of a changing America through an emphasis on fragmentation. His materials are the weird subcultures and equally bizarre forms of status-seeking that have evolved since the Second World War. His tone is gently mocking as he examines their attitudes and aspirations.

As the originator of New Journalism,

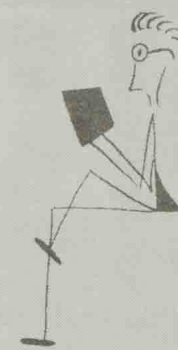
he does not merely record the lifestyle of the surfer, the acid head or the fashionable writer. Instead, he narrates his story from a point of view only distinguishable from that of his subject by his fine ironies. This means he can empathise with the haemorrhoid ridden young executive, while revealing the ridiculous and egocentric nature of her life. Indeed, pieces like 'The Me Decade' effectively analyse the American preoccupation with self in its various manifestations. 'Jousting with Sam and Charlie' is also rivetting in its portrayal of the insanity of American fighter pilots in Vietnam.

The important thing for Wolfe is that "all of this happened." Unfortunately, some of it happened too long ago to be interesting. *The Purple Decades* is a retrospective collection, which means that some of the pieces from the early Sixties have lost any comic edge they had and now seem nothing more than quaint portraits. Also, Wolfe's essentially optimistic outlook is at odds with the grim reality of America in the 90's, which he fails to address.

What cannot be forgiven, however, is the absurd introduction tacked on to make this book seem more than a crude money raising exercise. In it Wolfe is described in the same terms as Fielding, Zola and Joyce, but the evidence of the book cries out against such an offensive statement. Wolfe is a good writer - his description of Mick Jagger's lips "hanging off his face like giblets" is my favourite - and his perceptions are often both witty and intelligent. It's just that, for New Journalism, too much of it seems to be tired and old.

Steven Ranger

New book reviewers are always needed! Contact John McLeod for details.



Matthew Pateman's

APPEAL

As a child I always dreaded the inevitable moment when one of my chums would whisper conspiratorially "do you want to look at my . . . collection?" The specific objects of desire were not what worried me - the usual dodgy assemblages of key-rings, matchbox cars, marbles - but the general pathology which they implied. I wondered what these desperate monomaniacs would become. Little did I imagine they would be editors of books. Boring your pre-pubescent pal with the exhibits of your dysfunctional personality is one thing - printing 20,000 copies at a fiver a throw is a whole different case of skewered butterflies.

Russell Hoban (who, co-incidentally, made a career out of boring hordes of pre-pubescents with his juvenile fiction) wants to show his collection of writing by . . . Russell Hoban. The eight stories, fourteen essays & sketches and one libretto in his collection, *The Moment Under the Moment* (Picador £5.99), do nothing to solve that eternal question: "is he an out-of-this-world genius or an out-of-his-tree loony?" Fans will love his verbal trickery, mystical insights and erudition; others may be slightly puzzled by such outbursts like "the head of Orpheus is its own body and the Kraken is its great deep brother whose dark mind is wild with the terror of itself." Others still may simply wish he'd be happy with Riddley Walker and be done with it.

Indeed, one gets the impression that this is Hoban's view, as he uses his entry in *21 Authors Celebrate* (Picador £4.99) to reminisce about how he came to write such an excellent novel. 21, as its title suggests, celebrates Picador's birthday, and I can genuinely think of very few birthdays I'd be happier to join in. For each of its 21 years (1972-1993), a famous writer tells us what made that year special. It's an impressive guest list: Graham Swift (1974), Ian McEwan (1976), Julian Barnes (1981), Kathy Acker (1991) and others. But, like so many coming of age parties, the guests seem initially embarrassed to be there. And then, after a couple of rounds of fuzzy duck, they're telling you some tale about people you've never met and probably have little interest in. After nodding politely and murmuring "really, no I've never met Andy Warhol" (Tama Janowitz, 1985), and "yeah, man, that stuff can screw you up" (Patrick McCabe, 1973), the relief in talking to someone genuinely interesting is intense (Clive James, 1982). If I was you, I'd stay home with a 4-pack.

Or else go to Liz Heron's party. Her collection is well worth looking at. *Streets of Desire* (Virago, £7.99) is a celebration of 20th century women's writing about the city. Going through decade by decade, cities as varied as London and Lagos, Berlin and Buenos Aires are represented as they are experienced by different women. In itself it is remarkable for the sheer vitality and emotional energy of the extracts but it also serves as a wonderful introduction to many writers who might otherwise have passed me by: Irmgard Keun's brief appearance from *After Midnight* was a revelation and Ingeborg Bachmann's *A Place for Coincidences* should be read if only for the line "In Berlin all people are now wrapped in greaseproof paper." Now that would make an interesting collection.

ICE ICE BABY

The last time Eskimos and Egypt visited Leeds they played a disastrous show at Back to Basics with "a stage as big as that sofa", Chris indicates a putrid pile of foam in the corner, "the PA was absolutely crap and they didn't have the amps." But nothing's magically improved by choosing to tour traditionally rock venues, for now their resident DJ, Sherman of NME mini-fame, is virtually redundant because "indie venues don't have decks and don't accommodate DJs". The major benefit of this trawl around ropery haunts is a crowd who come to see them and aren't "just into going out and getting shit faced every week. They're not arsed about who the band is, they probably wouldn't even remember that there was a band on let alone who they were." They may be over estimating the Duchess congregation here but at least they cannot run and hide on a different floor like they did at the Music Factory.

Eskimos and Egypt are lumped together with The Shamen, KLF, Sunscreen and the Utah Saints but the only real similarity between that motley bunch is their consummate willingness to straddle the sharply carved boundary between rock and dance. Such a characteristic bubbles to the fore on their track "GNR" and spawns this explanation, "We like Guns and Roses musically, I think he's got a great voice and 'Sweet Child Of Mine' was a great song. But it's just distressing that a guy with so much influence over people and the way they think comes out with that amount of shit. We did 'GNR' instrumental at first and then we heard 'One in a Million' (a

Alex Sanders met one half of this noise network that is Eskimos and Egypt, amid the faded glamour of the Duchess of York to discover why this band are a little different from the daily Duchess fodder.



dreadful GNR song with an offensive lyric) afterwards, so we redid it and put the vocal on top."

Clubs have the potential to be the ideal forum for breaking down the prejudices of our generation. Clubs like

Vague and Paradise Factory in Manchester serve a purpose, for what ever reason a person steps into such a club they will come out, however subconsciously, with an improved attitude. The music we dance to is made by multi racial artists from vastly different back grounds, this is where Eskimos and Egypt could come in, "What's the depth in 'Throw your hands up in the air' type of lyric, it's just not us really. There's a time and a place for those tracks. But just because you're doing dance based stuff doesn't mean it's got to be shallow."

It is this waywardness to the definition of dance music that makes Eskimos and Egypt an off beat band whose records seldom chart and are all but ignored by the music press. Yet the band are quite righteously optimistic about the future, "Perfect Disease" is our first album, that's how we look at it. Not here's our album we managed to get one out. This is our first album and there's going to be another one. Just because you're a dance band doesn't mean you can't have a band mentality, we're constantly writing, constantly touring, constantly promoting." And they are. At present they are working on new material with Mark Stent, the engineer for the KLF and a bit of a hero for the band and things are constantly moving on for Eskimos and Egypt. They deserve recognition for both bringing us some of the most memorable dance anthems of last year and for having the gall to bring a DJ to the Duchess of York, it should have happened years ago.

Fishbone

Bradford University

Hardly a more relevant time for this gig, Hand yet the half of Bradford that should be here seems unaware of it. But would it be a racist comment in itself to say that it's the ticket price which excludes all but the white students who form 98% of the crowd?

Whatever the case, Fun-Da-Mental do well to dislodge awkwardness at having lost half a band and devote all energies to making the most of a chance to lambast Fascists. As usual with live Hip-Hop, the DAT backing makes for a battle between watching band or backdrop, an anti-racist tool itself, mixing vibrant African, Asian and Latin American images. The atmosphere doesn't charge up like it should because the strength of the sound-bytes doesn't size up to the ardent stage and screen displays.

Fishbone's presence onstage is a few hundred fold weightier, and it makes them that much more gripping. The sound straddles influences spanning half a century - the jazz of the 50s, 60s radical funk, 70s skank styles and all with a little 80s Hip-Hop impregnation - and yet all thrown up sweet, not as a hot-potch masking weak songwriting.

Then there's the diversity within the teamsheet. Ask anyone to name any other band with a rapper who touts a cornet, a sax-flaunting frontman who can sing as frantically as Sly Stone ever could and an ivory-tickler who starts singing Bowie lyrics without warning or explanation. There'd be no reply.

All there is after a Fishbone extravaganza is ringing ears. This second encounter of band and correspondent might as well have been the first because last year in Manchester, a tank-sized sound system foolishly tackled them and got leathered. This year's more relaxed attitude could be resignation at all the attention not focussed on

Fishbone while Lenny Kravitz sells millions. But, as they point out, they could be back in LA, punchbags for the likes of terrorists like the KKK, so perhaps being in one of the most upfront bands around isn't so jippy after all.

Marc Starr

Pearl Jam

Pearl Jam (Epic)

Imagine the queues and riots in Harley Street if someone were to open a clinic so that members of the public could have their faces remodelled to look like famous people. Brett would be there to have his jaw chiselled and his hair quiffed; and so would Pearl Jam, all desperately trying to look like Neil Young.

Obviously, supporting the great man has had a big influence on the band; the sleeve picture of them closely resembles the band picture on "Harvest", and the songs on "Pearl Jam" are based on the same melodic country blues style favoured by Young himself. However, even if Eddie Vedder and friends did have plastic surgery, there would still be no fooling me that Pearl Jam are little more than the Simple Minds of grunge. The songs on this album are pompous, self-inflated student anthem wannabees that only escape further comparisons with the Scottish stadium rockers because they are daring enough to use distortion. As far as Neil Young comparisons are concerned, the influence is there, but songs such as "Blood" miss by a mile, and end up sounding like something ACDC wrote but were too ashamed to put on their last album. "Rearviewmirror" is a song which will prove popular - but only with Chris Rea fans - and the opening two songs "Go" and "Animal" are such ridiculous concessions to speed guitar wankery that I refuse to waste any more ink

on them.

Having said all this, "Elderly Woman Behind The Counter In A Small Town" and "Indifference" see Pearl Jam getting it right. Melodic, friendly and mellow songs, it is impossible to avoid listening to them over and over again - it's just a shame I had to plough through the rest of this uninspiring album to get to them.

Nick Moffat

Sabres of Paradise

Sabresonic (Warp)

With the requirement for discerning dance/trance/ambient music now finding it's way into even the hardest of die hard guitar-kid's musical manifesto's the 'it all sounds the same' non-argument has now been officially laid to rest. What remains the largest prejudice against dance music today is probably that it is so faceless.

Consciously or not, this is a truth that Andrew Weatherall has both acknowledged and tackled. With Primal Scream he inherited Bobby Gillespie, all scrawny good looks and a penchant for hedonism; the ideal star. In One Dove he has managed to assist the 90's incarnation of the perfect 60's pop group who now nestle in chartland with the perfectly 60's pop single 'Breakdown'. The point is that people crave personalities and if they can't have them they at least want recognisable icons.

It is fitting then that this album arrives not as Andrew Weatherall The Producer's solo album but cloaked in the fictitious guise of Lord Sabre and his band The Sabres Of Paradise: Weatherall choosing to firmly remain Spector-like behind the mixing desks.

It would not, I think, be unfair to apply the phrases 'laid back' and 'largely experimental' to this record. There is also no small amount of evidence of Weatherall much

publicised fondness for dub. Within the 60 minutes it is the sleezy/sultry numbers which work best while the Orb-ish ramblings, particularly the 14 minute 'Clock Factory' often threaten to loose the plot entirely. While this never actually pulls it off in terms of being brilliant it succeeds handsomely in being 'quite odd' and 'very good'. In a generation where boys want Technics not guitars for Christmas and DJ's are the new pop stars elect, Andrew Weatherall has become the first pop star producer. Begone, faceless dance music.

Johnny Davis

CRASH!

Top Ten best sellers (LP's)

Compiled by Matty at Crash

- | | |
|---------------------------|----------------------|
| 1 The Lemonheads | Come on Feel... |
| 2 Tindersticks | Tindersticks |
| 3 Pearl Jam | Pearl Jam |
| 4 Trance Europe Express | Various |
| 5 Cocteau Twins | Four Calender Cafe |
| 6 Transglobal Underground | Dream of 100 Nations |
| 7 P J Harvey | Four Track Demo's |
| 8 Clawfinger | Deaf, Dumb and Blind |
| 9 Sepultura | Chaos A-D |
| 10 Red House Painters | Third LP |

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fan's people



M People Leeds Metropolitan

Proudly clutching three top ten singles and a top three album, Manchester DJ Mike Pickering's M People cruise into Leeds sniffing the sweet smell of thoroughly deserved success. M People have done what The Shamen did last year, and turned a respected position on the fringes into across-the board appeal by the application of traditional pop values to hard dance dynamics. Infectious choruses, simple tunes and a fine singer; will that be a number five or six chart entry, sir?

Tonight the packed crowd are warmed up effectively by Evolution and K-Klass, teams of bedroom technology boffins with a measure of chart success already. They play short sets of thumping dance, both doing a mixture of hard, percussive workouts and more melodic, enticing stuff powered by a female singer, and warm up the packed crowd effectively.

M People bid Leeds a good evening to throaty acclaim from this pleasingly mixed crowd, and slide into "Colour My Life" which showcases a more sophisticated, jazzy approach. They utilise far more "live" instruments (bass, saxophone) than might have been expected from the pumping hits, and while this distinguishes them from their support acts, it lowers the temperature and I'm disappointed. It gets dull for a while. But "You Just Have To Be There" brings the beat back, dipping loosely and lithely, and the hits are received like hits should be, making it undoubtedly a triumphant night of raised hands and dancing feet.

The sassy, classy presence of Heather Small is the key. The magical quiver in her persuasive warm voice draws far more emotion than is usual from the love / heart / soul / life / heaven motifs the lyrics contain.

The proud and yearning breakthrough single "How Can I Love You More" is the peak. Like "One Night In Heaven" and "Moving On Up", it's powered by stark beats and fine melodies, and rings out tonight, moving and powerful, on nodding terms with perfection. This was a buoyant, celebratory night. The march of the M People continues apace.

Phil Scowen

Universe Of Love Joey Negro (10 Records) platinum on black Various (ffrr)

House used to be easy, acid house or garage house, we knew where we were. Then it all changed, multiplied like bunnies, and got very confusing, bump house, chicago house, tribal house, ambient house, intelligent house, a list of redundant labels created by style mags for consumer junkies. Surely the only valid distinction, however subjective, is between good music and bad music. You will have heard most of "platinum on black" before, for it is a retrospective collection. The same could be said of the Joey Negro offering, his glorious anthem "Do What You Feel" was first played 3 years after its original release and sounds as good today as ever.

But instead of just letting this track stand as an uplifting house classic Joey Negro interferes with it in an attempt to bring it up to date for this, his first album. But what has been done is a retrogressive step into Saturday Night Fever, not content with compromising his sound for the seventies revival he misses the bandwagon anyway. Every song on this easy listening album has its foundation in house music, but has been satined up to the eyeballs for the revival session. There was no need, listen to the tracks on "platinum on black", "give it up" by The Goodmen with its frenzied shamanic drum sound or

"fascinated" by Lisa B with that sublime vocal and react in the way you did when "Do what you feel" first came out. Dance acts have not yet managed to fully and successfully fuse the temporary essence of fleeting club fashion with a permanence brought by albums. Joey Negro slips down the chasm that this contradiction creates, by trying to update his songs he loses what was first admired in them.

Alex Sanders

Come on feel...

The Lemonheads. (East West)

We all know about Evan Dando don't we? He's a surf looking dude who plays guitar in a band, hangs out with chicks and uses the National Media as a shrink to discuss his addiction to dangerous narcotics. He's a regular kinda guy.

Evan's on his fourth album now, and it's a confusing affair. He seems torn between thrashing out three minute efforts that hark back to the days when he was Husker Du-ing it with Buffalo Tom and Dinosaur Jr., and the more relaxed and refined songwriting direction he displayed on 1992's "It's a Shame About Ray". So "Come On.." doesn't really [feel] (in italics) like an Album. It's bit's and pieces pulled together, hardly what we'd expected from an record that should have been consolidating the sales figures of the hit "Mrs Robinson".

But the cigar-puffing executives at Warners

won't be too worried, because there are some corking singles on here; "Into Your Arms" is straight in to R.E.M. land; lazy and dreamy with all the hints of a great tune, it falls short just enough to force another listen, and another, and another. "Big Gay Heart" is sublime, all country twang and easy charm, it's Evan's Gram Parsons obsession shining through, but there's no sadness, just sentimentality; no soul or pain, just bouncy easy going pop.

But You'll have to wait for the release of "I'll Do It Anyway" before Evan once again waves his hair on Top of the Pops, it's here that the most instant hookline on the LP is waiting to entwine and annoy a nation of boyracers, housewives and teensys fed on "Mr Vain" and a sub-standard England side. But the overall picture?

Well, we know he can cut the mustard, but in such an inconsistent and frustrating manner. We can do without a late night bar version of "Style", or indeed a thrash version of "Style"; a pointless drug reference and tuneless waste of vinyl, and whilst Sugar and hosts of others are entertaining those of you like your hair and T-Shirt sleeves long, we don't need Evan's College Rock efforts. Perhaps it's the drugs, perhaps it's a slacker attitude, but Evan Dando is a talent in waiting, who could turn out to be the greatest underachiever of the nineties. If you buy this LP, get the CD, because you'll skip some tracks and love some others. And you wouldn't want to wear out your record player would you?

Tim Vigon



Martin Futrell finds some unusual gems among this week's singles.

THE OTHER TWO
Selfish (London)

New Order's quiet ones step into the spotlight once more, to deliver a blast of untouchable pop. All the elements are here: Bubbling synths, experienced-girl vocals, effortless exuberance. This could be off the soundtrack to a mid 80s teen romance flick. A song to transport you from your dank Leeds bedroom, to the technicolour dream of your choice. Gorgeous.

ALISON MOYET

Falling (Columbia)

Alison Moyet is a survivor. She has survived the MOR/Cover version hell that was her late 80s, and returns with "Falling", a song that restores her shattered credibility. It's the voice you see. It first hit me as a 9 year old watching "Only You" on Top Of The Pops.

Over a decade later she hasn't lost it. Producer Ian Broudie sprinkles a little stardust on her, and the result is magical. Buy this and "Selfish" and enrich your lives.



SHEEP ON DRUGS
From A To H And Back Again (Island)

Typical. The week I review the singles even the normally reliable SoD go soft. This is basically PWEI on downers, and not a patch on "15 Minutes Of Fame" or "Motorbike". What's happened to the narcissism? the satire? the depravity? the ROCK AND ROLL?

THE FAMILY CAT Springing The Atom (Dedicated)
REDD KROSS Lady In The Front Row (Quicksilver)

Better than I expected. Both these songs emerge from the indie ghetto because of great singing, soaring choruses and songwriting skills. I'd previously ignored these bands because of what the music press wrote. Don't believe the tripe.

BRYAN ADAMS
Please Forgive Me (A&M)

Forgive you? No way Bry. Your crimes are far too heinous to try for redemption now. This maukish ballad won't help your cause much either. Sorry. Next sinner please...

SULTANS OF PING Michiko (Rhythm King)
KINGMAKER Saturday's Not What It... (Chrysalis)
THE CAT Tongue Tied (EMI)

This weeks comedy records. The Sultans and Kingmaker are standard Stomp fodder. Songs to male bond to, not listen to. The Cat from Red Dwarf revisits the age old problem of not being able to talk to the girl you fancy. Tell me about it, mate.

USERS

Andrew, a Leeds University student, uses pornography with his girlfriend as part of their sex life. John McLeod asked him whether pornography can play a part in a stable relationship.

I had arranged to meet Andrew in a city-centre pub. I had

been put in touch with him by a friend. Prior to his entrance, I hadn't the slightest idea what to expect. What kind of person uses pornography?

Andrew was an intelligent, carefully spoken man who talked about his use of pornography with conviction. As you'll guess, he would only talk to Leeds Student if we changed his name.

Why? "People who knew me would certainly view me differently from hereafter, and people that didn't know me who might come across me would very probably pre-judge me. They would assume that because of my particularly activity I enjoyed I was a bad person. The illusion of pornography and necessary badness is the reason I have changed my name. It's an illusion which I think is wrong and unfounded at any level."

Andrew uses a variety of pornographic materials, from magazines to hardcore movies, as part of his sex-life with his heterosexual partner. Both partners consent freely to their activities. "We've always had a very frank and open relationship about matters sexual. We've discussed many different things, one of which was pornography. I said that I had watched it; she said that she had as well. It just happened one time that, I think, probably initiated watching it together, a

"Pornography is about hate for women, power over women, revenge on women, ridicule and contempt of women." What is the feminist's argument against pornography? Helen Sage reveals all



Puritan or pervert?

Matthew Pateman presents some views of opposites in the pornography debate.

Pornography provokes more anger in people than practically any other aspect of the debate over sexuality, yet it draws together people who are otherwise fundamentally opposed. Radical feminist Andrea Dworkin agrees with (not radically feminist) Mary Whitehouse. Lesbian campaigner Pat Califia links arms with Norris McWhirter. Your best friend probably has a couple of naughty novels hidden in her bedside cabinet while your other best friend wouldn't let the stuff within a hundred yards of himself. So, what do our guardians have to say for themselves? Whether puritan or pervert, macho slut or moral saviour, you'll probably disagree with everything written below.

John Stottenberg: Pornography tells lies about women. But pornography tells the truth about men.

Cherry Smith: Real lesbians, according to some feminists, apparently do not use dildos, yet they appear with remarkable regularity in American lesbian porn.

Scott Tucker: The very fact that certain activists make porn a centerpiece of struggle does, however, reveal the power of sexuality to rouse our deepest anxieties and utopian longings.

Lawrence Weiner: Let us rely on the most tainted of languages such as pornography and morality.

Andrea Dworkin: A saber penetrating a vagina is a weapon; so is the camera or the pen that renders it; so is the penis for which it substitutes. The persons who produce the image are also weapons as men deployed in war become in their persons weapons.

Catherine Mackinnon: The sexualised subordination of women to men is the sex gender system. Pornography is central to the process to which this occurs.

Pat Califia: Many people do not fantasise about the kind of sex they actually have. Fantasy is a realm in which they can embrace pleasures that we have very good reason to deny ourselves in real life.

Angela Carter: The text constantly reminds the reader of his own troubling self, his own reality and the limitation of that reality since, however much he wants to fuck the willing women or man in his story, he cannot do so but must be content with some form of substitute activity.

Andrea Dworkin: She is a thing she is supposed to be: the thing that makes him erect. In literary and cinematic pornography, she is taught to be that thing.

Pornography is a minefield of speculation, hypothesis and bludgeoning argument. Whatever your position is, though, next time you see someone on an advert and you think "Phwoor, she's a bit of all right", ask yourself whether you've just turned pornographer.

When Channel 4 ran an episode of its "Dispatches" programme on the harmful effects of pornography, the 40 helplines were jammed for two days with calls from women who felt that porn had been harmful to them.

Rachel Wingfield, of the Campaign Against Pornography, says: "We are getting more and more calls every week from women who have been affected by porn in many different ways." Campaigners believe they find evidence every day of porn being related to sexual abuse and harassment.

In a recent national survey on pornography female respondents said that pornography harmed women, was degrading and humiliating and that it should definitely be curbed. Evidence linked pornography to sexual abuse and more specifically to child abuse, harassment at work, men who force women to use porn and harassment of those who are involved in the industry.

One very startling fact emerged. There was significant evidence that those who had had early contact with pornography had become "desensitised" to it. Those who had contact with pornography under the age of 12 and sex under the age of 16 were more likely to regard pornography as "harmless fun." This, claim campaigners, is a reason to keep porn highly restricted from children.

The link between child sexual abuse

and the use of pornography was also clearly made by some women: "When I was six years old, my elder brother was given some 'adult' magazines and he used to show them to me when our parents were out. Then he began to sexually abuse me. He often read the magazines before he abused me."

Actual child porn is illegal in this country but Rachel Wingfield stresses her concern about the increasing availability of such material in Britain. She says: "It is definitely becoming easier for certain types of illegal porn to get into this country from places like Amsterdam where the laws are more lax."

Sexual harassment at work was also linked to the use of porn. "When I was 19, I was assaulted by a man at work. I know for certain that he had been looking at porn mags before he attacked me - he'd been sexually turned on by them and had to relieve himself of his feelings."

Sexual harassment on the street also occurs. One woman describes how she gets verbally abused because of her breasts when she passes building sites. "My large bust presumably means I am available and an easy lay. I feel these ridiculous connections can only come from page three type porn where big equals no brain."

Concern about page three type porn is widespread in LUU at the moment, with the return of 'The Sun' to the Union stationary shop. Liz Rouse, LUU Women's Secretary

expresses her concern. "I believe that porn should be hidden from those who find it offensive but The Sun is read by a lot of people. Page three is like 'tits over breakfast', trivialises women's bodies on a daily basis which I find more offensive than hardcore porn which is generally hidden away."

Cathy Itzin, Research Fellow at the Violence, Abuse and Gender Relations Research Unit at Bradford University has found statistical evidence to support the use of porn can be linked to sexual abuse and many women recount their own experiences to reinforce this evidence. "I was raped two years ago. The man who raped me was a friend of the people I shared a flat with and I knew he regularly watched pornographic videos of a very offensive nature."

Many models who appear in porn have had disturbing experiences. One woman recounts, "At 18 I modelled nude for a men-only type magazine. I did it mainly for the money, which I never received, but also for fun and out of curiosity. It was part of a sophisticated, open lifestyle (as I thought then), a result of the sexually liberated sixties). Now 36, I've been sexually assaulted twice, harassed verbally and offended many times by male sexuality in its most disturbing form - sexual lust cut off from emotion."

"The link between porn"

I realised I liked it"

I had arranged to meet Andrew in a city-centre pub. I had been put in touch with him by a friend. Prior to his entrance, I hadn't the slightest idea what to expect. What kind of person uses pornography?

Andrew was an intelligent, carefully spoken man who talked about his use of pornography with conviction. As you'll guess, he would only talk to *Leeds Student* if we changed his name. Why? "People who knew me would certainly view me differently from hereafter, and people that didn't know me who might come across me would very probably pre-judge me. They would assume that because of a particularly activity I enjoyed I was a bad person. The illusion of pornography and necessary badness is the reason I have changed my name. It's an illusion which I think is wrong and unfounded at any level."

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she had as well. It just happened one time that, I think, probably I initiated watching it together, in a manner which I felt - and my partner has subsequently agreed - said 'take it or leave it, it might be good fun.' We did it; it was good fun, and subsequently it's become a part of our sex life. Sometimes we use it, sometimes we don't. It has no particular bearing on our relationship at any one time; if we're going through a bad patch we don't use pornography as a salve, if we're going through a good patch we don't use it as a boost."

But it's not a thing that every couple might find useful. "I don't think everybody should try it. I think there are possibly a lot of reasons why a lot of people wouldn't want to, and might find it positively damaging. It might have a bad effect on them, in the same way that trying any sex game could have good or ill effects. What I would say is that pornography is not necessarily evil; it's not necessarily going to disrupt or pull apart a relationship. But by the same token it's not necessarily going to bring it together and make it brilliant."

Has using porn affected the way Andrew views women? "That's a difficult one, because any effect pornography is gonna have - just like any book or film - is going to take place at such a level that you probably don't notice it. I don't think it's had an effect on the way I view women or men, either positive or negative. I certainly don't go around looking at women and thinking 'she'd be really good for a fuck' in a sense that I didn't before. I looked at men and women before, and I look at men and women now. I don't

think that the link between pornography and sexual attitudes is direct or is as prevalent as some people might claim it is."

I asked Andrew whether, if it could be proven that in pornography directly contributed to a sexual crime, he might want pornography banned. "If the link in that specific case could be proven to be a general rule, then yes I would, in the same way that I think it's very obvious that it's proven that guns kill people; therefore I want guns banned. On the other hand, if it was the case that the person had a psycho-sexual disorder, and pornography served as a spur to that disorder, then I would say no. Alcohol causes car-crashes, alcohol causes violent crime, but I wouldn't have alcohol banned. Just because in the specific instant alcohol does cause crime, that doesn't mean to say that generally it ought to be eradicated totally."

Andrew finds it "very easy" to acquire hardcore pornography, banned in Britain. "You don't have to look very hard. You could walk into a number of shops in Leeds and it wouldn't take you more than a couple of minutes to ascertain if hardcore pornography was there." But what led him to it originally? "I don't know. Like many other young boys just hitting puberty, it was what was done. Why it is done I don't know. I was introduced to it in the way that I expect many young boys are. Then I had this falling off period where I didn't see very much of it as I was too young to buy it, and my friends didn't have any of it. And then after that, about sixteen or so, I saw more of it. Having seen it again I realised I liked it; and having realised I liked it, I thought I might as well carry on watching it. And this is why I say that not everybody should view pornography as a lot of people quite genuinely do not find it erotic or a turn on or pleasant. But I do."

Andrew would

pressurising women to take action against harmful porn."

The porn industry has always been a cultural misogyny. Rachel Wingfield believes that women in the present social climate are unable to enjoy the fun of porn equally with men.

She says: "Men and women are far from being equal within the porn industry, especially when the reasons for women entering the industry are often as a result of poverty and vulnerability. Seventy per cent of porn models are prostitutes and I even have evidence of women in debt being blackmailed by loan sharks to enter the sex industry."

This comment is typical. "When my

ex-partner wanted to use pornographic magazines, I went along with it because I was curious. I did find it arousing, but I also felt disturbed. Was my partner going to start seeing me as one of those women when we were in bed? It drove a wedge between us."

SOUNDBITES

"I get annoyed with people who say anything in colour is porn and anything in black and white is not... Generally I don't agree with pornography but it can be used in a positive way by couples who want to learn quietly about sex together."

Nikki Singleton, 1st year LUU, Animal Nutrition and Physiology



"I have to admit that I was at my mates last night and they stuck on a porn video. It wasn't anything too hardcore and I do draw a line at donkeys and children. Between consenting couples I think porn is okay... People shouldn't be ashamed of the naked human body."

Gavin Wattleby, 2nd year LMU, Consumer Services Management



"I think page three is okay - if people go topless on beaches I don't see why they shouldn't go topless in a newspaper. I don't think porn should be banned. If people couldn't get hold of it they'd only get frustrated... I still think it's disgusting though."

Marjorie Burke, Catering Staff LMU



"Porn is everywhere. I saw a programme recently which claimed that high rise buildings were phallic. My boyfriend claimed that was sexist and asked why buildings couldn't be shaped like a pair of breasts."

Georgie Ommanney, 1st year Leeds University



"As long as it doesn't offend others or lead to the abuse of women I don't see a problem with porn. In a positive sense it could be used as a relief which might prevent rape and abuse."

Ian James, 1st year LUU, History



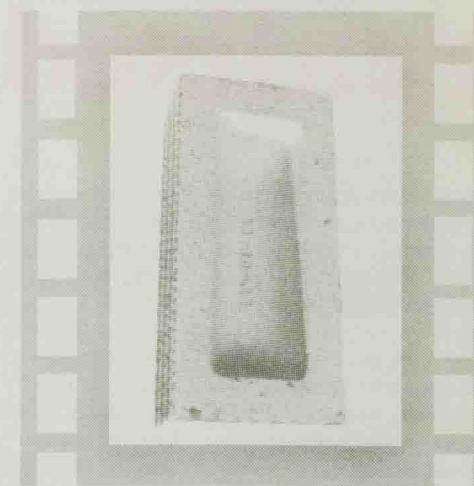
Photographs by Sam Greenhill

ABUSERS?

n and child sex abuse"



FILM festival



After a full week of the Seventh Leeds International Film Festival, Leeds Student invites you to wipe the popcorn from your chin, put your copy of "Flicks" down and consider two of the more substantial events of last week. Emma Hartley talks to Agnieszka Holland, director of "Europa, Europa" and now "The Secret Garden" (below left) and Akin Ojumu speaks to Stephen Poliakoff at the Screenscapes conference on the city in cinema (below right).

Agnieszka Holland has probably given one too many interviews recently. Mine. She wasn't rude, abrupt or patronising, in fact she was really rather personable; but I did get the distinct impression that it would take rather a lot more than a student journalist with a few earnest enquiries to truly engage her interest. This is not, however, up there in the "ten most surprising" for this year, since Ms. Holland is a director whose first English-language film has just cleaned up at the box office in the States and whose interview technique is therefore probably buckling under the strain of too many enthusiastic endorsements. Ah well - sleep soundly, Lynn Barber.

"The Secret Garden", an adaption of the Francis Hodgson Burnett children's classic, is the purpose of our encounter, since it, her first since the Oscar nominated "Europa, Europa", is playing in the evening as the opening gala for the Leeds Film Festival. With her to the press session, she had brought the four children who play the central roles in the film and Jonathan Lynch, actor, pale god and centre of attention for all the women in the room. (See him in "Cal" with Helen Mirren as part of the Neil Jordan retrospective at the festival this week.) With hindsight I think it's probably just as well that the first British screening of the film wasn't until that evening, since even before I'd seen Lynch thirty feet high on a screen my fingers had this tendency to go kind of loose and floppy around the biro they were holding.

In an attempt to appear vaguely in control I asked about the film. "It's very faithful to the original story", said Agnieszka, gazing concernedly in the direction of the kids, whose manifestly superb sense of timing had caused them to start making a really large amount of noise just as I was trying to get into my stride. "The question is really whether you like the interpretation or not. There are a few alterations, as in a normal adaption, but it's really very faithful."

So you saw it as a children's film when you made it? "Yes, definitely. Although it's the kind of a story which can easily be many things. You can read it as a grown up and still get an enormous amount of pleasure from it. In the US, when it opened, it had very mixed audiences - children and grown ups - but mostly I made it for the children."

So does the relative simplicity of "The Secret Garden" reflect your move to Hollywood? How do you actually feel about America? "Extremely good, because America really loves me. It helps! I like the audiences, though of course they watch mostly very stupid movies. But they are very open and very curious. Very alive. But I really don't want to do only American movies. If something good comes along at one of the big studios I will do it, but I've had a lot of offers from them for stupid ideas, you know?"

No. But I really wish I did. At the thought of the carnival of stupidities constantly processing over her desk, Agnieszka fails to suppress a laugh. "I've found a kind of satisfaction in turning down very good financial offers - it's a freedom, I guess, but not the sort of freedom an American easily understands."

Me either. But I've got this creeping feeling that I'd like a good rummage through the contents of your dustbin.

"There are a lot of differences between Europe and America. The different reactions to "Europa, Europa" were very interesting. It had some enemies: for instance, in Germany it was rejected. England and France liked it, but in America I had my best reaction. You know, in some ways I think, they understood it better, which was a surprise to me. Maybe the distance on European history makes a difference, and I think they have a stronger sense of absurdity also."

Perhaps your own status as an outsider is related to America's appreciation of your films? They deal with the themes of loss and abandonment and America is a nation of outsiders. They all left somewhere else to go to America. "Yes. Certainly they are more open with strangers than in some European countries, especially France. There they are very superficially friendly with visitors of a certain political stance, actors, you know? But actually, as a foreigner, to get to the centre of their society is practically impossible. They think that they are the best, that they have nothing to learn. America is more curious, because Americans can steal from those people who come from the outside. It is the difference between the old world and the new."

So how do you rate being a woman from the "old world" in the film industry? Does it work for you or against you? "I don't know. I think maybe it is an advantage. After being a stranger in my own country, I became a foreigner in a new country and everything was uncomfortable in a different way, so this is quite characteristic for me. I don't know. I suppose there are some people who want to help you. And I believe that you can just, at the moment, begin to feel the meaning of women's solidarity; not very strongly, but you can feel it. Also we are more recognisable, you know, we are more unique. Really, there are very few women directors, so it is not very likely that anyone will forget you."

It would be bucking the odds in your case, I thought, and continued to think so much more strongly after finally seeing "The Secret Garden". Twice. Agnieszka Holland is talented enough to survive filming in any country in the world, with children (and animals, lots of them) and in the miserable Yorkshire spring. The least I could do was keep my eyes off Jonathan Lynch long enough to give her my sincere good wishes for a long, complex and glorious career. Salute!

At one stage during the Screenscapes Conference Film director Stephen Poliakoff halts his lecture on the theme "Cinematic Representations of the City" to ask if anyone can remember any British movies that were set in Leeds or even featured scenes filmed in Leeds. Silence... well not quite silence since Wakefield and Bradford are tentatively mentioned, but as for the "Jewel of the North" if there has been a film that immortalises Leeds no-one present last Saturday could remember ever seeing it.

The incident served as a timely reminder of the pathetic state of the British Film Industry, which remains, with the exception of notable recent successes like *The Crying Game* and *Howard's End*, in terminable decline; whereas in other countries on the continent, and obviously in America, the cinema has encompassed and left its mark on their major cities. Fortunately this sad fact did not manage to detract from an interesting and provoking discussion on the way in which cinema has portrayed the city. If one considers that film-making is almost exclusively a 20th Century phenomenon, the urban environment has naturally figured prominently in a variety of guises. Stretching from the nightmarish vision of a automated society in Chaplin's *Modern Times* through to a city dominated by the forces of organised crime in modern classics by Coppola or Scorsese, the city is probably the most common landscape that film directors have chosen to work within.

A British director who has exemplified the cinema's fascination with the city is Stephen Poliakoff whose feature films "Hidden City" and "Close my Eyes", along with the soon to be released "Century", are all set in London and derive much of their thematic significance from the way in which Poliakoff represents London architecture - both contemporary and classical. After the conference Poliakoff expanded on his views on the city and cinema and explained its relevance on his works.

In "Close My Eyes", the tale of an incestuous relationship between a brother (Clive Owen) and sister (Saskia Reeves), surreptitiously observed by her husband (the excellent Alan Rickman), Poliakoff identified three themes of importance. Firstly the new architecture that grew around the Docklands in the late 1980's; the fear of sexual diseases personified by the spectre of AIDS and, thirdly, the unnaturally hot summers of that period. In his own words: "It's all to do with the sense of powerlessness. As the weather's changing the whole city is changing, and that sense of strangeness contributes to Owen's unexpected love of his sister."

However, Poliakoff is at pains not to suggest that Owen is driven to break a serious social taboo by the sight of funny looking buildings sprouting up all over the East End.

Without sounding like an "architectural reactionary" Poliakoff expresses concern over some aspects of the new architecture whilst proclaiming his modernism: "You don't have to be either Richard Rogers or Prince Charles to have strong views on architecture." Fair point, but having said that what are his views?

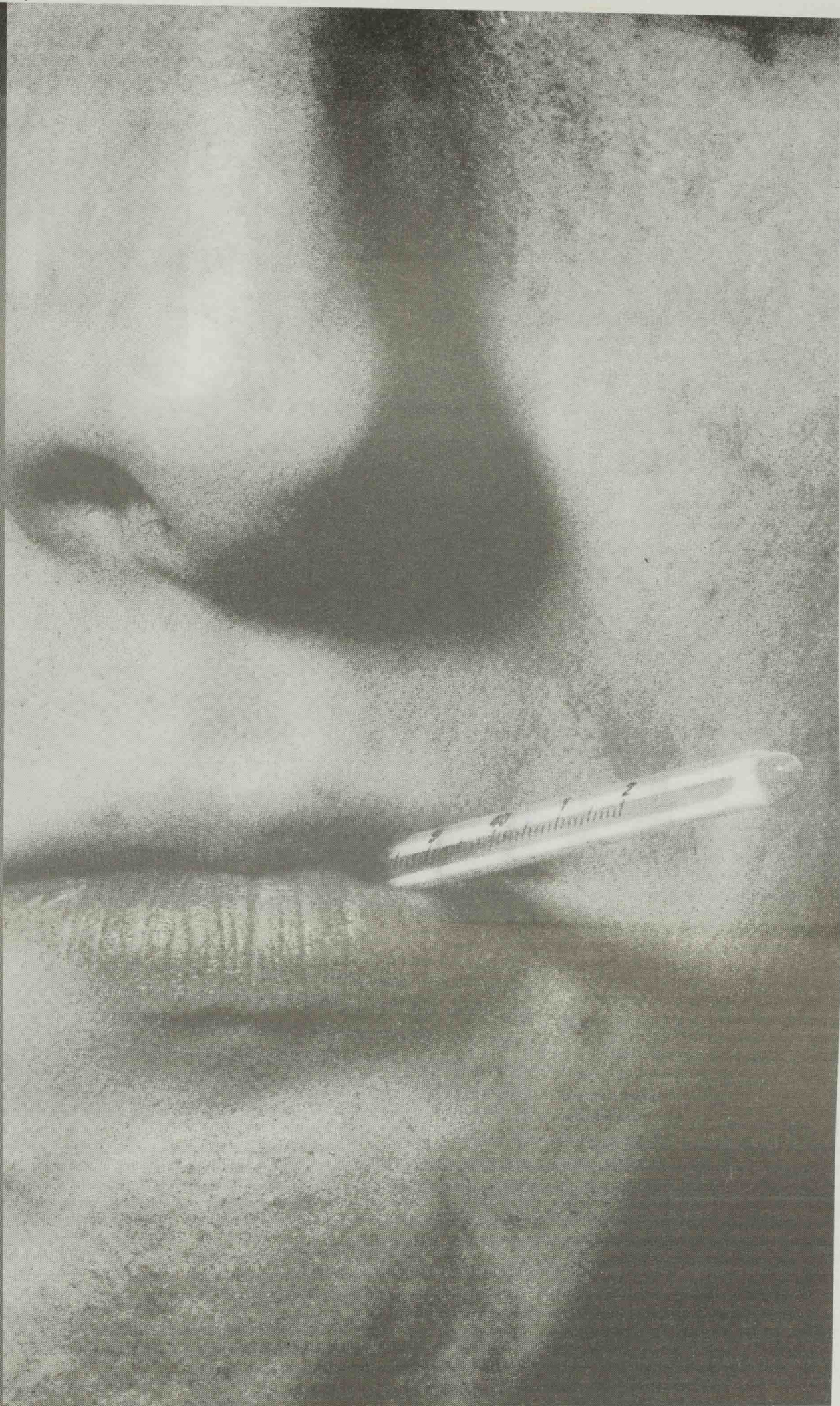
"I've never understood why fashion played such a part in modern culture. I can understand how it happens in clothes as kids want to look like each other but I can't understand how the usually wealthy late middle aged people who decide how these buildings should look can show this extraordinary lack of imagination."

The incestuous love chronicled in *Close my Eyes* is an emotional extreme, but Poliakoff believes it is an example of a person using an addictive relationship to seek refuge from a present reality which is undoubtedly bleak. In his stage and screenplays he has consistently focused on the increasing absence of certainties during the two decades since the early 1970's when Poliakoff was a student, citing unemployment levels and AIDS as major problems for the generation he has seen reach adulthood.

In contrast to the state of the nation, Poliakoff's relative fortunes as a writer and consequently director have soared in the intervening period. After dropping out of his History course at Cambridge he began concentrating on his writing career. His stage plays gradually progressed from the fringe theatres as he achieved greater recognition culminating in the success of "Bloody Kids" a TV film featuring the formidable talents of director Stephen Frears and director of photography Chris Menges. Although both men have since subsequently crossed the Atlantic to direct films in America, Poliakoff has not been tempted by the allure of Hollywood. His desire to maintain artistic control over his work is partly prompted by horror stories of the compromise that accompanies the bigger budget, as the role of "auteur" is replaced by the power of accountant when it comes to finalising the end product.

Unfortunately, except for the Speilbergs of this world, the terms "artistic control" and "big budget" are not mutually compatible. However, the critical acclaim given to directors like Mike Leigh and Ken Loach who produce low budget uncompromising pictures within the British Film Industry, is a sign of encouragement to Poliakoff. Meanwhile he will continue his journey towards the heart of London, striving to be the perennial tourist in his own city.

An old appliance
can adjust the
temperature very
effectively.



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Carbon Monoxide.

This harmful gas could be leaking from a badly maintained appliance where you live.

What you thought was flu or, perish the thought, a hangover, could be the symptoms of Carbon Monoxide poisoning.

It can cause headaches, dizziness and lack of

energy. Neglected long enough it can even be fatal.

So if you see sooting around your old appliances, or the flame is burning orange instead of blue, things aren't healthy.

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POST CODE

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LANDLORD'S NAME & ADDRESS (IF DIFFERENT)

EE1

British Gas

Shaken by Rattle

*City of Birmingham
Symphony Orchestra
Leeds Town Hall*

When I previewed Saturday night's concert at the Town Hall last week I forecasted that it would be an absolute scorcher. It's now Monday and the blisters haven't yet begun to heal: never before have I bathed in the radiance of such orchestral brilliance.

My reaction upon discovering that Mozart's Piano Concerto No.21 had been elected for the first half of the programme was decidedly ambivalent. I was hoping for something spiritedly sentimental from the heavyweight Romantic department - something that might compel Ricardo Castro to make his (hitherto rather intractable) personality resoundingly felt. Yet K467 is not a concerto for the fecklessly-fingered. Described by Mozart's father as "astonishingly difficult", it is a work renowned for its colourful thematic diversity and complex technical splendour.

Castro and Rattle clearly weren't in the business of staking out interpretatively fanciful parameters for the concerto. There was nothing outstandingly idiosyncratic about their approach other than the inclusion (- and invention?) of two quite breathtaking cadenzas in the first and last movements. It didn't matter. This was Mozart performed live better than I'll probably ever hear it again. With an extraordinary dexterity and delicacy of touch Castro injected a perfect degree of sophistication and elegance into the music, skirting the edges of the commonly encountered pitfall of overworking this aspect of the music. Although some might have asked for some more playful and cheeky Mozartian wit, the tempi deployed were too brisk and his playing too gloriously refined for such a charge to be considered as anything other than mere pedantry.

I have nothing but admiration for Simon Rattle for taking on Bruckner's 9th - especially without a score in front of him. In every conceivable particular this symphony is huge. Had we been witnessing an orchestra



Simon Rattle - as if you didn't know

of a lesser stature or a CBSO that hadn't had Rattle pushing it to the limits of its abilities for half a dozen years they would have buckled under the sheer enormity of the work.

As the rumbling of the opening bars breathed their doom-laden intensity into the Hall and the music mounted to the towering heights of the first great tutti it was clear that Rattle's account was to hold terrifyingly powerful insight. Occasional rough edges evident in the diabolical scherzo and an even less frequent suggestion of faintly

discernible cracks in the cohesion of the overall delivery, both implying that the piece hadn't been very thoroughly rehearsed, strangely held the key to this astonishing rendition. There from the podium Rattle was directly infusing the music with his own colossal inspirational energies, and his minions responded all the more strongly for it. If I ever hear music performed at this standard again I'll consider myself a very lucky man indeed.

Mark Funnell

Midland Baroque Ensemble

*Clothworkers Centenary
Concert Hall*

The Clothworkers lunchtime concerts got under way this week with a dainty performance by the Midland Baroque Ensemble, on authentic instruments, of some various short baroque works.

The group, basically a string quartet plus harpsichord, elegantly danced its way through a light smattering of late 17th/ early 18th century incidental music, interspersing it with helpful comment on both the pieces played and the instruments used. It always

surprises me how much we find of interest in music that was effectively throwaway background pop - a demonstration perhaps of the degree to which today's music of this kind has become disposed of as quickly as it is produced.

The programme began in typically regal style, with the First Symphony by Sammartini. The tuning was slightly awry at first, but any imperfections following this were quickly eclipsed by the gloriously light articulation brought to bear on the swifter passages of the Allegro and Presto.

Schmelger's 'Comment over the death of Ferdinand III' conjured up visions of central European decadence, with an immaculate display of baroque richness and depth of sound. Rousing changes of tempo, ballasted by a rock steady basso continuo took us from moods of yearning to those of hope. Scarlatti's

two harpsichord concertos, however, created an entirely different sound, with the composers genius for stark simplicity being illuminated, and this aspect being ably communicated by Katherine May.

The ensembles tight control and discipline was occasionally wayward in Biber's 'Mensa Sonora Par 1', but not without maintaining the piece's dynamic colour. Concluding with the theatre suite 'Gordian Knott Clnty'd' by Purcell, the ensemble was finally able to project out from the background, this being the least incidental of all the pieces performed. The concert was thus brought to a close in an atmosphere of majestic England. Definitely an effective way to reinvigorate a student flagging from the untold pressures of the first week of lectures!

Josh Berle

Ricardo Castro: profile

Having been seated at the piano by his aunt at the age of 3, where he used to play by ear until his first lesson at the age of 5, Ricardo Castro, the 1993 Harveys Leeds International Piano Competition winner, recounted how he began his career.

His earliest aspirations to be a concert pianist were first realised when he won several national competitions at the age of 11. From these early successes, it became apparent that this was the beginning of a great vocation. When asked if he had wanted to do anything else, he replied that if he had not specialized in music then he would have gone into politics, although at present he holds no interest along those lines.

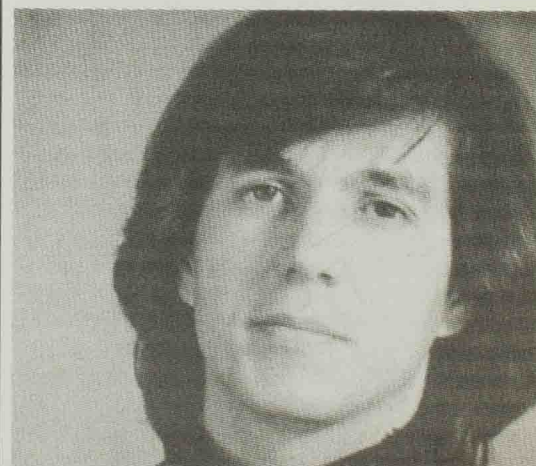
He continued to progress and expand his reputation by winning numerous international prizes, including the ARD International Competition in 1987 and the Concous Geza Ande in Zurich 1988. His winning the Leeds Piano Competition is for him his greatest achievement to date. During the competition, Castro explained that he did not consider the possibility of winning - he just took each stage as it came. For him it was the enjoyment of each stage that counted.

Having played Mozart at Windsor and Birmingham earlier this month and again at Leeds, he denies that he is specializing in this composer and to prove this, he's playing Rachmaninov's Piano Concerto No.2 during his forthcoming tour in the Netherlands and again for his debut with the BBC at the Barbican later this month. He does not believe that it is time for him to settle down and concentrate on specialising on one composer: if anything he aims to expand his repertoire.

Having listened to his latest concert last Saturday night at the Leeds Town Hall, I asked him how comfortable he was with Simon Rattle and whether he agreed with the conductor's latest changes. Castro replied that Rattle was aiming to specialise within each period of music, trying to bring it as close to the original as possible, and that the use of split strings in the reorganisation of the orchestra helped this process. Rattle believes in studying the style of the composer to the full to gain insight into the character of the music and has done so with Mozart. Unlike Mark Anderson, third prize winner of the H.L.I.P.C (who thought that Rattle's ideas were somewhat radical), Castro believes the maestro's interpretation is consistent with his own and he regards Rattle as one of the greatest conductors ever to have lived.

Castro now looks ahead to many concert tours and a new life with his wife. I left him to continue with his hours of practicing, knowing that over the next few years the name Ricardo Castro will not be forgotten.

Anna Waldek



Rag's Riches

Now that the dust of Introweek has settled, and everyone is finding their feet in a new term, it's time to start working out how to make the most of your time this year. And to work out how you're going to have a good time doing it. Which is why this week The Guide takes a look at the Leeds Rag organisation, which is probably the largest provider of entertainments in the universities after the actual Ents managers themselves. Leeds Rag is headed (for both Universities) by one elected sabbatical officer, Myles Bremner, and below we guide you through what he's got planned for the coming year. His target, along with that of all the Rag staff, is to raise £50,000 for local and national charities by staging the events below, and they're relying on you to get involved. So, read on...

It's a relief to find that the Leeds Rag organisation isn't typified by the state of the office it's run from in the West Wing of the University Union building. Chaos theory looks old hat compared to the Total Disorder which appears to greet you when you enter. However, out of the melee of bits of paper, T-shirts, stickers, Rag workers and God help them, freshers, comes a reassuring feeling that everything is under control; Rag is run smoothly and professionally, and operates like a highly efficient business, pouring its profits into worthy causes.

That's just the image that Myles Bremner wants to put across. For him no more are the days of people having to sit in baths of baked beans on the Union steps. This is the 90's, and let's face it, if you're trying to raise £50,000, you have to do a little bit more than that.

In fact, Myles has got a lot more than that planned.

The first thing on his mind is the Paris Hitch, the annual migration of several hundred Leeds students to Paris for the weekend. This charity hitch is the nation's biggest, with over 1000 people having taken part over the last three years. This time round, the target is to have 500 hundred thumbs extended horizontally at the start of the M1.

So far, about 150 people should have

signed up, so if you fancy joining them on the weekend on November 26th, pay your deposit and ticket costs and then start collecting sponsors. If you manage to raise £100, all your money is returned, and you get a free weekend in Paris!

The Hitch is a great example of Myles' and Rag's attitude that "raising money for charity can be great fun", and that enthusiasm is carried through the year by the regular Rag Raids to various cities. Every Saturday and Wednesday afternoon, you can join a coach load of other fund-raisers and descend on an unsuspecting town with collection boxes rattling. Graham Buchanan, the co-ordinator, has a special trip to Leeds United's ground on Saturday 6th November, and he's keen to get as many people on board as possible. (To that end, he's offering a £1 record token for every £15 raised, and a £5 bonus after 5 raids as an incentive!)

That applies in particular to 2nd & 3rd years, postgrads, and students at LMU in general. Myles realises that LMU is a great potential source of help which Rag needs to tap, but so far just 300 of the 1600 official Rag members hail from there, and most are first years.

Doubtless the other years will crawl out of the woodwork again for the first 'Shark'



Myles Bremner

Picture: Lisa Plasco

this term, to be held in LUU Refectory on Friday 19th November. 'Shark' has become a bit of an enigma, having sold out 4 Refecs in a row, and it's obviously something Rag are proud of, but Myles points out that 'Shark'ing is as far as they go, and that the more sexually advanced 'Shag' and particularly 'Phux' are separate entities altogether.

The same can be said of the Rag Ball, which has already enticed over 300 punters with its 'Pirates' theme. Tickets cost £27 for the night of Saturday 13th November at the Queen's Hotel which is one of the biggest social events in the calendar.

And finally, as if every other event selling out weren't enough, Leeds Rag have managed to organise a definite packed house at the Town & Country Club in December. In conjunction with Radio Aire, The Wedding Present will be playing a gig on 6th December in aid of the Spastics Society and the Off The Streets Fund. Myles says this should raise a whacking £7000; you'd be daft to miss it.

All the above are crammed into just this term. Look out for a Valentine's Shark, Rag Cuddle Week, Rag Week itself, and everything from Bungee & Parachute Jumps to the Rag Parade. This last one is very important, because as Myles says, "we're giving the Universities a good name amongst the local community". And if you can do that and have a brilliant time in the process, then you're on to a good thing.

It's all a long way from that bath of baked beans.

And a new season of gigs starts tonight for the LUU Comedy Society, as they present three acts in the R.H.Evans Lounge. Henry Normal, Roger Shakes & Alison Ross, all compered by Danny Brown, will be entertaining you from 8.30pm to 11pm for just £3, so pop along and make this first event a success.

Finally, for something slightly out of the ordinary, Friday 29th October sees a visit to St George's Concert Hall by Ennio Marchetto, "The Master Of Quick Change Origami" according to the Sunday Times. In just a couple of hours, the man races through over 100 different characters, combining amusement with amazement as his slips effortlessly from costume to costume.

Three sell-out seasons at the Edinburgh Festival should be enough to persuade you that this man is well worth your Friday evening attention. Tickets for the show start at £6.50, and with the restaurant serving a special Italian menu in the man's honour, you could go and make a night of it.



Comedy

Ben Elton

St George's Concert Hall

Jim Tavaré

Alhambra Studio

Henry Normal & others

LUU R.H.Evans Lounge

Ennio Marchetto

St George's Concert Hall

one night only, Jim Tavaré and his faithful double bass will be tickling your ribs with a show described as a "cross between Jack Benny, Victor Borge, and Beethoven".

The gig is part of the Studio's comedy programme for this term, which featured Alan Parker two weeks ago, so keep your eyes open for further delights in a cracking season.

CURVE - LMUSU,
Sunday 24th October.

Curve are emerging from studioland where they've just produced their latest album, 'Cuckoo', for an eight month tour. Curve's move towards a harder, heavier sound promises to improve their live set, although the vocals remain secondary to the overall sound. The album is already doing well enough in the Indie charts to make any philistines who said 'Blindfold' was just a flash-in-the-pan swallow their words and maybe the cynics will even head down to LMUSU on Sunday for some serious swirling.

TOP BANANA - Town & Country Club,
Saturday 23rd October.

Let's face it, Eighties revival is here with a vengeance - with New Romantics night at The Exchange and Alphabet Street at LMUSU, there's no escaping it. Jumping on the bandwagon, the Town & Country Club have snapped up top night Top Banana from the Metropolitan University. So don't be too shy shy hush hush aye do aye, wake up and go go down to the T&C this Saturday to enjoy a few careless whispers; failing that, just dance away the heartache.

HOLLYWOOD AND BROADWAY 2: THE MUSICALS - Leeds Grand Theatre, Sunday 24th October.

How much do you trust us? Would you really go down to this if we recommended it? How can you resist the charms of Wayne Sleep and Bonnie Langford bludgeoning their way through a few fairly decent tunes from the top shows of the past God-knows-how-many decades? You can? Oh. Well, for the faithful few, you can hear some great tunes from shows such as 'Cabaret', 'Singin' In The Rain', 'West Side Story' and '42nd Street'. Tickets start from £10.50 for a balcony seat at the matinee.

ASPECTS OF LOVE - Bradford Alhambra,
from Tuesday 26th October.

With the falling of the crisp, golden Autumn leaves, romance rears its ugly head in Bradford this week (bitter, moi?) as Andrew Lloyd Webber's umpteenth musical returns to Bradford for at least the second time since it left the confines of London. It seems that once the West End has finished with these shows, it chews them up and spits them up the M1, but with pleasantly hummable ditties like 'Love Changes Everything' included in over two hours of entertainment, you can't complain. 'Aspects Of Love' takes you from Paris to Venice, from backstage at the theatre to the exquisite beauty of the Pyrenees, as it charts the tangled love affairs of five people over nearly two decades. Wonderful, heartwarming stuff...

ANDREW NEWTON, HYPNOTIST - Leeds City Varieties, Monday 25th to Saturday 30th October.

There's so many hypnotists doing the rounds these days, it's hard to know which one to pick. However, this bloke manages to play at least 3 sell-out runs each year at the City Varieties, which must mean he's pretty good.

ROYAL LIVERPOOL PHILHARMONIC ORCHESTRA - Leeds Town Hall, 7.30pm, Saturday 23rd October.

A programme of enormous romantic vigour, charm and contrast; the Royal Liverpool will be playing Mendelssohn's "Fingal's Cave" Overture, Sibelius' Violin Concerto, and Bax's Symphony No.3, and there's a pre-concert talk from Raymond Wood. Tickets start at £5.

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.
STOMP at LEEDS METRO UNI - £2.50 adv, indie, grunge.
PARTY ON at LEEDS UNI - £2.50 adv.
INCARCERATED at SCRUMPYIES - Indie night - £2.50 / £3.
TIME TUNNEL at RIFFS - 60's night, £2.50 / £3.



Stage

WEST YORKSHIRE PLAYHOUSE tel: 442 111
QUARRY THEATRE
'Brighton Rock' - 7.30pm, tickets from £4
COURTYARD THEATRE
'Someone Who'll Watch Over Me' - 7.45pm, tickets from £4
GRAND THEATRE tel: 459 351/440 971
'Return to the Forbidden Planet' - 5pm & 8.30pm
CIVIC THEATRE tel: 476 962/455 505
ALHAMBRA tel: 0274 752 000
'Candida' - 7.30pm, from £6.50.
STUDIO THEATRE, LMU tel: 833 134
'Darwin's Dead Herring' - 7.30pm, £4.50/£3.00
THEATRE IN THE MILL tel: 0274 383 185
'The Path & Lady Odivere' - 7.30pm, £5/£3
HARROGATE THEATRE tel: 0423 502 116
'Shirley Valentine' - 7.45pm, £5.50
ALHAMBRA STUDIO tel: 0274 752 000
'The Legend of St Julian' - 8.00pm, £6.50/£3.50
R.H.EVANS LOUNGE
Comedy Society presents Henry Normal, Roger Shakes and Alison Ross, Danny Brown as compere. 8.30-11pm, £3/£2.50



Music

ST GEORGE'S CONCERT HALL
Halle Orchestra play Mozart, Beethoven & Dukas - 7.30pm, from £4.00.
THE GROVE INN
Folk Club presents George Clark
ROYAL PARK PUB
The Strawmen
HADDON HALL
Irish Folk Band
THE DRUM (THE FENTON)
Elsie Moon



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 tel 0274 732277
PATTON: LUST FOR GLORY - 7.30pm
IMAX
TITANICA - 8.00pm
BFT1 tel 0274 820666
ON STAGE: TWO WAY MIRROR - 7.30pm
HYDE PARK PICTURE HOUSE tel 752045
AN EVENING WITH...? - 8.00 THE CRYING GAME - 11.00
ODEON 3 tel: 430031
MAC - 8.00pm
MGM 3 tel: 451013
PIXART - 8.00pm
LUU SCIENCE FICTION, FANTASY & HORROR SOC.
'Robin Hood - Prince Of Thieves' - 7.00pm, Rupert Beckett LT

SATURDAY



Clubs

TOP BANANA at THE TOWN & COUNTRY, 80s night.
THE COOKER at ARCADIA - Jazz / soul / funk, first come get in free.
BACK TO BASICS at THE MUSIC FACTORY - Dance.
THE LIZARD CLUB at RICKY'S - 70's Rock, £3 / £3.50
VAGUE at THE WAREHOUSE - £5, cross-dressing, TWA.
SATURDAY BOP at LEEDS METRO UNI - £2 / £4 guest.
CYCLONE at LEEDS UNI - £2.50, indie/alternative
SERIOUS PLEASURE at RITZY'S - Dance.



Stage

SOAK at Leeds Corn Exchange - 9.30pm till 4.00am - £14
WEST YORKSHIRE PLAYHOUSE - see Friday
GRAND THEATRE as Friday
CIVIC THEATRE - see Friday
ALHAMBRA - see Friday
THEATRE IN THE MILL - see Friday
HARROGATE THEATRE - see Friday
STUDIO THEATRE, LMU tel: 833 134
'The Faulty Optic Workshop'. 10am-4pm. £10/£5



Music

ALHAMBRA STUDIO - as Friday
THE DUCHESS
Red House Painters
THE DRUM (THE FENTON)
Sleepy People plus Sanity Attic
ST GEORGE'S CONCERT HALL
MAYC Orchestra & Singers - 7.30pm, £6.50
LEEDS TOWN HALL
Royal Liverpool Philharmonic Orchestra play Mendelssohn, Sibelius and Bax - 7.30pm, tickets from £4.00.
ROYAL PARK
Tiger Bay
HADDON HALL



Film

The Spooks
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
SCRIPT TO SCREEN: JEREMY THOMAS plus THE SHELTERING SKY - 7.30pm
IMAX
ROLLING STONES 'AT THE MAX' - 8.00pm
BFT 1
ON STAGE: TWO WAY MIRROR - 7.30pm
HYDE PARK PICTURE HOUSE
SAN FRANCISCO - 2.00pm
LAWS OF GRAVITY - 8.00pm
BRAZIL - 11.00pm
ODEON 3
THE FIELD - 8.00pm
MGM3
THE HARDER THEY COME - 8.00pm



Telly

'Blind Date' (ITV, 6.45pm) - Postponed from last weekend thanks to some underwater antics.
'Noel's House Party' (BBC1, 6.45pm) - Up against Cilla, will Noel's Crinkley Bottom wither and die? Ah ha ha ha.

SUNDAY



Stage

WEST YORKSHIRE PLAYHOUSE - see Friday
THEATRE IN THE MILL tel: 0274 383 185
John Britton - 'Devised Work In Progress' - 7.30pm.
ALHAMBRA STUDIO tel. 0274 752000
Jim Tavare - 8.00pm, £6 / £3



Music

THE DUCHESS
Jon Strong
THE GRAND THEATRE
Wayne Sleep & Bonnie Langford in Hollywood The Musicals - 5pm & 8.00pm, tickets from £10.50
LEEDS METROPOLITAN UNIVERSITY
Curve plus Swervedriver - £7



Film

SHOWCASE
27 Gelderd Road, Birstall. Tel. 0924 420071.
Tickets £4.25 / £3.00 NUS
Homeward Bound Sleepless In Seattle
What's Love Got To Do With It Sliver
Once Upon A Forest Jurassic Park
The Fugitive Dragon: The Bruce Lee Story
The Firm Dennis
Much Ado About Nothing The Secret Garden
Rising Sun Tom & Jerry
In The Line Of Fire
COTTAGE ROAD CINEMA
Cottage Road, Far Headingley. Tel. 751606
Fri 22nd - Secret Garden - 6.00pm & The Fugitive - 8.15pm
Sat onwards - Secret Garden - 2.00, 4.00, 6.00
The Fugitive - 8.15pm
Late show Fri & Sat - Boxing Helena - 11.00pm
LOUNGE CINEMA
North Lane, Headingley. Tel. 751061
All week :-
Sleepless In Seattle - 8.10
Homeward Bound - 11.00, 2.00, 4.00, 6.00, Friday at 6.10
HYDE PARK PICTURE HOUSE
Brudenell Road, Leeds 6. Tel. 752045
DECEMBER BRIDE - 8.00pm
SUBWAY - 11.00pm
PICTUREVILLE CINEMA
PATTON: LUST FOR GLORY - 2.00pm
2001: A SPACE ODYSSEY - 5.30pm
PASSION FISH - 8.15pm
IMAX
TITANICA - 8.00pm
BFT1
THE PLOUGHMAN'S LUNCH - 8.15pm
ODEON
The Headrow. Tel. 430031 - See Monday
ODEON 3
CAREFUL - 8.00pm
MGM MOVIE HOUSE
Vicar Lane, LS1. Tel. 451031
The Fugitive - 1.15, 5.50, 8.05
Secret Garden - 1.15, 3.40, 6.00, 8.35
Jurassic Park - 1.15, 4.35
MGM 3
THE OMEGA MAN / SOYLENT GREEN - 7.30pm / 9.20pm



Telly

'The Bullion Boys' (BBC1, 9.05pm) - David Jason & Gorgon Kaye star in gold bullion comedy drama.

MONDAY



Clubs

PHUX at MISTER CRAIG'S - Student night, £1.50 / £2.
STUDENT NIGHT at YEL - £1 a pint, £1 spirits.
THE WORLD at RITZY'S - Student night, £1 a pint.
HYPE at RICKY'S
UP THE JUNCTION at THE GALLERY - Student night.
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 Friday
CITY VARITIES
Andrew Newton, hypnotist - 8.00pm, tickets £4.50



Music

THE IRISH CENTRE
Altan - £5
THE DUCHESS
Hair & Skin Trading Co. plus Pram
DRUM (THE FENTON)
The Termite Club
BELUSHI'S
West Martini - Live Jazz



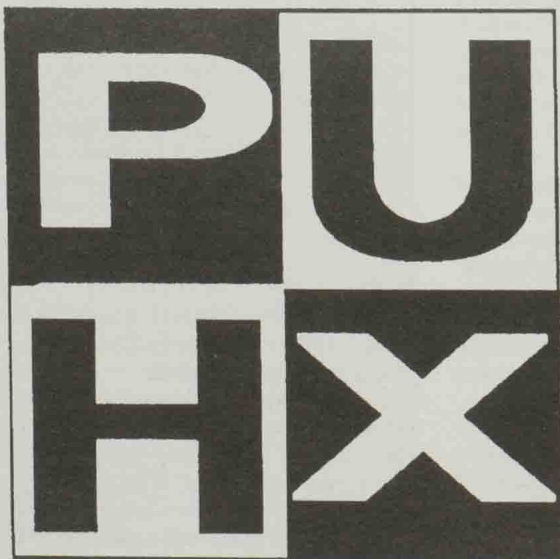
Film

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
THE CEMENT GARDEN - 6.00pm
PASSION FISH - 8.15pm
BFT1
RAINING STONES - 6.00, 8.15
BFT2
THE PLOUGHMAN'S LUNCH - 8.00pm
HYDE PARK PICTURE HOUSE
RUBY IN PARADISE - 8.00pm
ODEON
Homeward Bound - 1.30, 3.45, 5.55
Sleepless In Seattle - 1.10, 3.30, 5.55, 8.30
Once Upon A Forest - 1.20, 3.20
Hot Shots Part Deux - 5.15
Rising Sun - 1.55, 4.45, 8.10
In The Line Of Fire - 8.05
Bambi - 1.05, 3.05
What's Love... - 5.45, 8.20
Thurs 28th - Hocus Pocus - 5.55 (replaces Homeward Bound)
Tues 26th - Aladdin - 8.05 (replaces In The Line Of Fire)
Sat - Tom & Jerry - 10.30
ODEON 3 Double bill
MANHATTAN - 7.30pm
MEAN STREETS - 9.20pm
MGM 3
Double bill :-
THE OUTCASTS - 7.30pm
INTO THE WEST - 9.40pm



Telly

'After Margaret: The Incredible Shrinking Politicians' (BBC2, 8.30pm) - Post-Maggie apocalyptic trend of disillusionment with modern politicians.



THE NIGHT WITH THE NAUGHTY NAME

EVERY MONDAY

NIGHTCLUB

CRAIG'S

54 NEW BRIGGATE, LEEDS

N.U.S. ONLY ★ 99p A PINT ALL NIGHT ★ DOORS £1.50 B4 11.30pm £2 AFTER
TOP STUDENT D.J.s ★ LOADS OF GIVE-AWAYS ★ THE INFAMOUS SNAKEY-B DEPTH CHARGE

TUESDAY



Clubs

CRACK THE SAFE at YEL - £100 cash prize
HEAVIES HEAVEN at THE OBSERVATORY, rock night 8-12, free entry.
BEAT SURRENDER at THE MUSIC FACTORY - 60's to 90's, £2.50 on door, £1 a pint.
THE LOVE BUTTON at ARCADIA - Dance, guests TWA. £3
GORGEOUS at LEEDS UNI - Acid Jazz / Funk, £2 / £1 adv
ROCK / ALTERNATIVE / INDIE at THE GALLERY - £2 admission, £1 a pint.
STAND at BECKETT PARK - Acid jazz / funk / hip-hop / soul.
8-12, £1 on door. No adm after 10pm.



Stage

WEST YORKSHIRE PLAYHOUSE - See Friday
GRAND THEATRE - tel 459 351 / 440971
'The Invisible Man' - 7.30pm, tickets from £6.50
CITY VARIETIES - as Monday
THE ALHAMBRA tel : 0274 752000
'Aspects Of Love' - 7.30pm, from £5.00



Music

THE DUCHESS
One Dove
THE DRUM (THE FENTON)
Bill Sykes
THE GROVE INN
Jam session
BELUSHI'S
The Price Of Ivory



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
THE CEMENT GARDEN - 6.00pm
PASSION FISH - 8.15pm
BFT1
DAUGHTERS OF THE DUST - 6.00pm
RAINING STONES - 8.15pm
BFT2
JUNIOR BONNER - 8.00pm
HYDE PARK PICTURE HOUSE
ANNIE DELVIN - 8.00pm
ODEON 3
THE COMPANY OF WOLVES - 8.00pm
MGM 3
THE STOLEN CHILDREN - 8.00pm

? Misc

THIRD WORLD FIRST MEETING
LUU Comm Rooms A&B - 8pm



Telly

'Tales Of The City' (Channel 4, 10.00pm) - Last episode in 70's San Francisco, you sexy thing.

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.
ALPHABET STREET at LEEDS METRO UNI - 80's night. £2 on door, £1 a pint.
60s, 70s, 80s, 90s AT MR CRAIG'S - Labatts and Castaway £1.
MENAGERIE at RICKY'S
70'S NIGHT at YEL
NEW ROMANTICS at THE EXCHANGE - Free, ends 12am.
POGO-A-GO-GO at SCRUMPIES - Punk / 70's, £2.



Stage

WEST YORKSHIRE PLAYHOUSE - See Friday
GRAND THEATRE as Tuesday
THE CIVIC THEATRE - tel : 455 505 / 476 962
CITY VARIETIES - as Monday
ALHAMBRA - as Tuesday



Music

THE DUCHESS
TAR
THE DRUM (THE FENTON)
Solar System
THE GROVE INN
Tim Wood
ALHAMBRA STUDIO
Leslie Moorhouse - 1.05pm
RILEY SMITH HALL, LUU
Eden Burning
LEEDS WEST INDIAN CENTRE
Laycock Place, LS7
Mzwakhe Mbuli - 7.30pm, £4 / £3
DIG AT THE GALLERY
Bud Bongo - £3.50 / £3.00



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
THE CEMENT GARDEN - 6.00pm
PASSION FISH - 8.15pm
IMAX
TITANICA - 8.00pm
BFT1
DAUGHTERS OF THE DUST - 6.00pm
RAINING STONES - 8.15pm
BFT2
JUNIOR BONNER - 8.00pm
HYDE PARK PICTURE HOUSE
Double bill
BATMAN - 2.00pm. **BATMAN RETURNS** - 4.20pm
THE BABY OF BABY MACON - 8.00pm
ODEON 3
Double bill
THE DEAD & FINNEGAN'S WAKE - 7.30pm
MGM 3
ESCAPE FROM NEW YORK - 8.00pm



Telly

'Stalag Luft' (ITV, 8.00pm) - Stephen Fry in PoW spoof.

THURSDAY



Clubs

ESCAPADE at THE WAREHOUSE - rock night
BANANAS at RITZYS - with radio Aire, £1 a pint.
GOTH NIGHT at SCRUMPIES
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.
STUDENT DISCO NIGHT at STOGGY'S BAR, Burley rd.
DJ Mark McGarth, admission £1, open 10-2pm.



Stage

WEST YORKSHIRE PLAYHOUSE - see Friday
THE GRAND THEATRE - See Tuesday
CITY VARIETIES - as Monday, but tickets £5.50
ALHAMBRA - as Tuesday
HARROGATE THEATRE - tel : 0423 502 116
'Midsummer Night's Dream' - 7.45pm, £5.50
THE STUDIO THEATRE, LMU - tel : 833 134
'Lysistrata' by Eyewitness Theatre - 7.30pm, £4.50 / £3.00



Music

THE DUCHESS
Gary Clark & Boo Hewerdine plus Walter Wray
THE IRISH CENTRE
Django Bates plus Delightful Precipice
ROYAL PARK
F.A.T.
HADDON HALL
The Big Wheel
THE GROVE INN
Bluegrass Night
LEEDS TOWN & COUNTRY CLUB
Lemonheads - £9
ST GEORGE'S CONCERT HALL
World Party - 7.30pm, £10
LEEDS METROPOLITAN UNIVERSITY
The Doppelgangers - £2 adv, NUS free



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
EL NORTE - 8.00pm
MONA LISA - 11.00pm
PICTUREVILLE CINEMA
THE CEMENT GARDEN - 6.00pm
PASSION FISH - 8.15pm
IMAX
GRAND CANYON / SHARKS - 8.00pm
BFT1
RAINING STONES - 6.00pm
DAUGHTERS OF THE DUST - 8.15pm
ODEON 3
THE DARK HALF - 8.00pm
MGM3
THE PLAYBOYS - 8.00pm



Telly

'Red Dwarf VI' (BBC2, 9.00pm) - More interstellar comedy.

TV FILMS

Friday 22nd :-

'The Package', BBC1, 9.30pm - Gene Hackman & Tommy Lee Jones in a murderous military conspiracy type Cold War action thriller thing. And a jolly good one at that.

'The Bank Dick', BBC2, 12.45am - W.C.Fields comedy in which he foils a bank robbery, becomes a bank guard, buys some worthless shares, and goes into the movies. At least 3 plots for the price of one.

Saturday 23rd :-

'I Love You To Death', ITV, 9.00pm - Kevin Kline, Tracey Ullman, William Hurt & Keanu Reeves in half-hearted black comedy. Based on a true story...

'After Hours', ITV, 11.30pm - Rosanna Arquette proves too weird for Griffin Dunne to handle after they meet in a diner, and he decides to go home. However, the journey turns into a surreal, comic nightmare.

Sunday 24th :-

'Silent Running', BBC1, 3.00pm - Perfect Sunday afternoon fare; eco-friendly film about an astronaut trying to save the last few tree samples, orbiting above a deforested Earth. Low on drama, but warm and captivating.

'Annie Hall', BBC2, 10.45pm - Film of the week. Anxious neurotic Alvy Singer (Woody Allen) tells us the story of his relationship with Annie Hall (Diane Keaton), along with childhood flashbacks, split screen therapy sessions, and a cartoon sequence. Brilliant comedy which marked the start of Allen's more 'serious' films, and which won the director an Oscar for Best Picture.

Monday 25th :-

'The Snowman', ITV, 12.35am - Drug-trafficking thriller with great chases and a twist in the ending.

Tuesday 26th :-

'Jailhouse Rock', BBC1, 11.10pm - Elvis Presley. Need I say more?

Wednesday 27th :-

'Innerspace', BBC1, 7.00pm - Dennis Quaid is shrunk to miniature size and somehow winds up in the body of hypochondriac Martin Short. Sci-fi buddy movie produced by Steven Spielberg with OTT villains and sharp dialogue.

'90 Days', Channel 4, 12.30am - Comedy of masculine manners, including a compulsive womaniser being requested as a sperm donor, and a shy Canadian deciding whether to marry a mail order bride from Korea. Odd.

Thursday 28th :-

'Close My Eyes', Channel 4, 10.00pm - Property developers, AIDS and the state of modern Britain. Alan Rickman stars.

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:

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November 3rd - Tony Walker (The Gallery)

November 7th - Chris Thomas (Soul Funktion)

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9pm-2am
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Student Union, City Site, Leeds. Advance Tickets available from Poly, Uni, Jumbo and Crash. All over 18's welcome

Watch This Space...



Stage

The Invisible Man

The Grand Theatre

The Reduced Shakespeare Company

St George's Concert Hall

Ken Hill's production of 'The Invisible Man' will be joining a selection of displaced West End shows - 'Return to the Forbidden Planet', 'Me and my Girl' and Bony Langford performing her favourite music hall tunes to name but a few - in Leeds this week, in what might be called a 'West End goes North' season. It will be at The Grand Theatre from 26th to 30th October.

H G Wells chilling tale of the transparent scientist has been transformed into a lighthearted, rollicking piece of pure entertainment. The production has spectacular special effects, a stack of gags and a pinch of sensationalism, which have no doubt done much to boost the popular appeal of this well loved story. It's described as an 'all action entertaining Romp' according to the programme, so if you're into Carry On films or just want a good laugh, come and be entertained by the dreadful misfortunes of Dr See-Through.



Wells Plastered

Another ex-West End production, The Reduced Shakespeare Company's 'The Complete Works of Shakespeare', will be visiting the North this week when it disembarks at Bradford's St George's Concert Hall on Monday 25th. Old Willy must be positively convulsing in his grave at this maniacal compression of his life's work into two hours of seriously fast talking.

All thirty seven plays have been squeezed flat, rolled into one and tied together with the odd sonnet into what amounts to cultural fast food, Shakespeare in a sesame seed bun, with extra smatterings of Marx Brothers, Bugs Bunny and Monty Python to help it go down. Whether you're a fan of the venerable Bard, or would like to watch this Canadian company take an irreverent look at the British culture - even if you're simply wondering how this ambitious stunt has been pulled off - this is an experiment not to be missed.

Feeling Bitter?



Music

The Lemonheads

Town & Country Club

World Party

St George's Concert Hall

Although the Manchester Olympic bid has failed (for now at least), Leeds can lay claim to having loosened the capital's grip on at least one aspect of the nation's cultural scene, if only a small one. October 29th last year saw the opening of the Leeds Town and Country Club with a performance from Rory Gallagher.

What was originally meant to be a Northern extension of the T&C empire has ended up being the flagship venue after the two London venues changed management in a highly acrimonious battle for a reprieve on the expiring lease. The result has been the drawing to Leeds of events that formerly would only have reached other parts of Yorkshire. Sonic Youth, Suede and even Iggy Pop contingents have taken over the old barn in the venue's first twelve months alone.

Well it's now almost exactly a year on, and The Lemonheads shall be taking over the club on October 28th. They have recently put out an album which has left the doubters not so much silenced as drowned out. The acclaimed 'It's A Shame About Ray' gave cynics a sitting duck when a worthy follow-up had failed to materialise after twelve months. However, reports on the latest offering inform The Guide that the newbie in question, 'Come On Feel The Lemonheads', although not exactly a 180 degree

turn, is everything that Evan Dando supporters will have wanted to justify the well-documented personal traumas that the record's author has suffered recently.

This is the first time that the band have touched down in Leeds since "...Ray". It's a bit much, really, especially since they've played in Sheffield twice and even performed in a Pontefract high school in that time.

Those potentially put off by the strummy Housemartins style of the band's records might be persuaded to go and see them by the fact that on stage, the band add a layer of noise or ten as a way of bolstering the smitten imagery of the average Evan Dando lyric. Support comes in the form of Eugenius, descendant of the Nirvana-praised Captain America, and MTV fodder Soul Asylum. T&C triple-headers having been a particularly popular form of local entertainment, this looks like being a stormer ... providing the Boston Flower Boy's voice holds out. Don't miss out!

Bradford has a fair share of the action when on the same night World Party bring their aware pop sound to the St. Georges Concert Hall, once more promoting the apparently flagging sales of the "Bang!" LP. Leeds misses out this time after Karl Wallinger and Co. played a packed Town and Country Club in June, but those still bogged down in hall-of-residence-land or Leeds 6 might be surprised to know how easy it is to get over to Bradford. A night in the company of one of the tobacco industry's favourite frontmen actually isn't the unreachable affair that many had envisaged. That's all for now: happy moshing!

Marc Starr

Brighton Rock

Until 20
November

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young mobster's
descent into evil.

With Carmel, the 'Nanny
from Hell' from
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Czech It Out

video

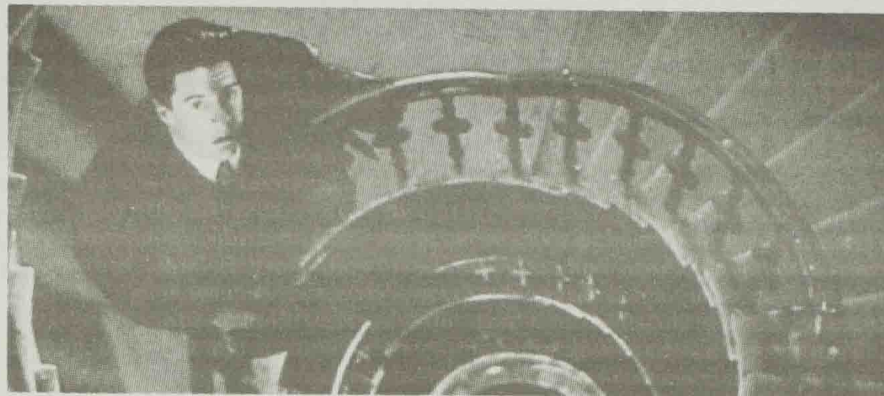
The Trial - Juliette Garside
The Music Teacher - Emma Hartley
Tango - Juliette Garside
Romper Stomper - Juliette Garside

review

The Trial, a BBC adaptation of Kafka's novel stars Kyle MacLachlan and Anthony Hopkins. Lynch, as in *David*, chose MacLachlan, Mr. Clean, to represent sanity and purity in the dark and deranged world of *Blue Velvet* and *Twin Peaks*. As the hero of this film, he swaps his *Twin Peaks* brewed coffee and cherry pie for immaculate white collars and performs exactly the same function, allowing an essential suspense of disbelief as he gets caught up in the absurd mechanics of *The Trial*. Filmed on location in Prague, it captures the gloomy, sinister side to this grand European city, heightened by the appearance of Hopkins as a demonic priest. An intelligent adaptation, this is the ideal video for an evening of Kafkaesque (I had to get that word in somewhere) heaviness and death.

Originally released in 1988, **The Music Teacher** is one of those films that gets the caption "elegiac, a

delight to the senses. Time Out" to go across the bottom of its posters on the London Underground. The metatextual super-dooer sense of this is that it's a foreign film about a subject which isn't immediately appealing, in this case voice training in Edwardian Austria. However, do not be deterred. Whilst it's not exactly brimming with the thrills and spills you'd associate with, say, a "Die Hard", or an "Under Siege", it does do a good line in Schubert songs, Mahler uber-lieder and those clicky things that people put on pianos to keep them in time. Plot is minimal, centring around two young talented singers, their teacher and his past. But it is the feel of the film which is its real selling point. It has a texture like birdsong; and when coupled with period costumes and bourgeois sensibilities you can see why large amounts of money could profitably be spent advertising it around Kensington and Hampstead. More of



an Earl Grey than a tinnies sort of night in, I would recommend it if you like Jane Austen.

Tango is a dance of love and hate, and was chosen by French directors Philippe Carcassone and Rene Cleitman as a symbol of the relationship between men and women explored in this film. Three Frenchmen, disillusioned with the fairer sex almost to the point of misogyny, set off for Africa in a hatchback to assassinate a woman. This may not sound like the ideal plot for a lighthearted road movie, but the directors take a gently satirical look at a classic French obsession - l'eternal feminine - through the eyes of the protagonists, who are unable to deal with women in any incarnation other than whore or angel. On the surface, a two dimensional sexist film, it is in

fact a charming and humorous tribute to womankind and man's love-hate relationship with her.

Romper Stomper, an hour and forty five minutes of violence, sex, and death from Australian director Geoffrey Wright. Hando, a fervent neo-nazi, leads a gang of skinheaded degenerates through a storm of bloody adventures which ultimately end in self-destruction. The film has been released on video at a racially sensitive time in Britain, and although its moral is against the heroes, it verges on romanticising them with its exciting soundtrack, arty camera work, and the stylised, sadistic violence of *Clockwork Orange*. It was banned after many protests from the Hyde Park Picture House last term, and is a rough ride, only for the hard of stomach.

Coming Soon

Other films available for rental in the coming fortnight from Village Video :-

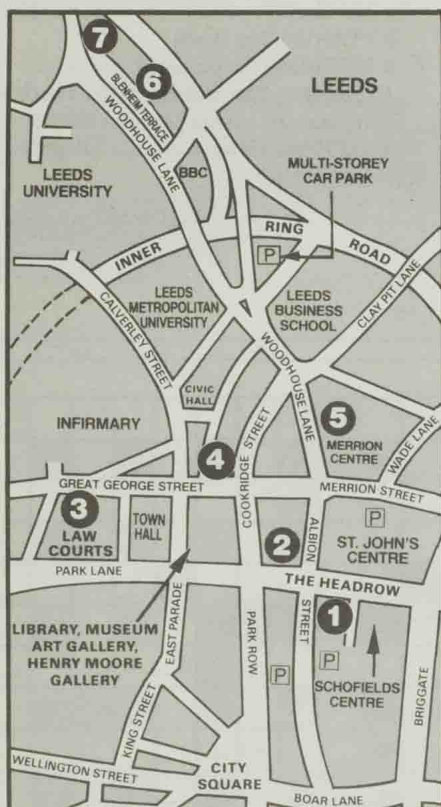
On release from Mon 25th
Boxing Helena

On release from Thurs 28th
Wild West
Carnosaur
Anonymous
Vice Academy 2
Leprechaun
Church
Full Contact

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The Navigator
La Grande Bouffe
One Deadly Summer
Lights Of Variety
White Sheik

Videos courtesy of Village Video, Cardigan Road, Headingley

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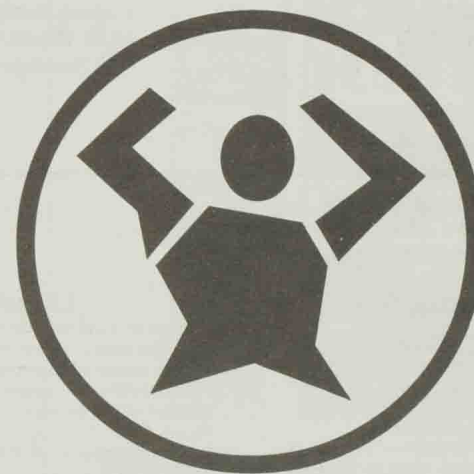
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**F
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BBC 1

6.00 News & Weather
6.30 Local News
7.00 Every Second Counts
7.30 Tomorrow's World In Vietnam - malaria kills in hours
8.00 The Generation Game In the UK - this kills quicker!!
9.00 News & Weather
9.30 Film: The Package Documentary about Tom Jones and his tight leather trousers
11.10 International Golf
11.50 Film: Blood Of The Vampire
1.20 Film: I Don't Want To Be Born who can blame you!!

BBC 2

7.15 The Living Soap true in most student houses - or is it just the mould?
7.45 What The Papers Say
8.00 Public Eye
8.30 An Englishwoman's Garden
9.00 The Look
9.50 Animated Arias cartoon opera karaoke
10.00 KYTV
10.30 Newsnight
11.15 The Larry Sandres Show a look at US television
11.45 The Tonight Show with Jay Leno
12.40 Weather
12.45 Film: The Bank Dick at Barclays or NatWest or ...???

ITV

6.30 Parish Pump
7.00 Family Fortunes
7.30 Coronation Street is Tracey pregnant yet or have I spoilt the story for everyone???
8.00 You Bet! with James Whale this week
9.00 Demob
10.00 News & Weather
10.40 The Hidden Room discovery a long lost room!
11.10 Film: The Bridge At Toko-Ri
1.05 Whale On
2.05 The Big E

CH 4

6.00 Hangin' With Mr Cooper US sitcom
6.30 Happy Days
7.00 Channel 4 News
8.00 Class Action
8.30 Brookside can Jimmy find £3000 for his new coke habit?
9.00 Plant Life how to grow Cannabis plants!
9.30 Cheers
10.00 Nurses
10.30 Clive Anderson Talks Back...and nobody listens!
11.10 Eurotrash Eurright to turn over!
11.45 Film: Slacker

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BBC 1

6.15 Dad's Army
6.45 Noel's House Party the return of Mr Blobby Blob Blob Blobeeeeeee!!
7.40 Big Break
8.10 Casualty
9.00 Harry
9.50 News & Sport
10.10 Match Of The Day hopefully announcing Giggs's retirement from football
11.10 Danny Baker After All
12.00 International Golf
12.40 Film: The Monster That Challenged The World starring Margaret Thatcher!
2.05 Weather, Close and remember to turn the clocks back.

BBC 2

6.30 Tennis from Brighton
7.10 Scrutiny - new series
7.40 News & Sport
7.55 Snooker more evening sport from BBC2
8.25 After Margaret: In At Number 10...and out again!
8.55 Snooker again!
9.40 Animated Operas From Opera Imaginaire
9.50 Mr Wroe's Virgins
11.20 Video Diaries
12.20 Snooker in case you missed it earlier!!

ITV

5.05 SeaQuest DSV underwater Star Trek!
5.45 Gladiators
6.45 Blind Date
7.45 The Bill
8.15 Dame Edna's Neighbourhood Watch didn't stop my house being burgled!
8.45 News
9.00 Film: I Love You To Death with Keanu Reeves
10.45 The Big Fight
11.30 Film: After Hours
1.15 Coach

CH 4

5.05 Brookside Omnibus
6.30 Right To Reply
7.00 A Week In Politics luckily condensed into one hour!
8.00 The Times World Chess Championship tonight Short shows where not to move the little horse thing
8.30 Whose Line Is It Anyway? who knows or even cares???
9.00 The Camomile Lawn
10.05 Rory Bremner - Who Else?
10.45 Film: Faces
1.10 Chess

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BBC 1

6.25 Songs Of Praise
7.00 Last Of The Summer Wine new series
7.30 Lovejoy Lovejoy's life is under threat - perhaps he should stick with his Nescafe adverts!?!
8.20 Birds Of A Feather
8.50 News & Weather
9.05 Screen One: The Bullion Boys comedy drama with David Jason, a pile of gold and a typical storyline
10.40 Heart Of The Matter
11.15 International Tennis
12.00 International Golf

BBC 2

6.10 One Man And His Dog
7.00 The Money Programme investigates Richard Branson's plans to expand his Virgin empire
7.40 Grand Prix highlights from Japan
8.15 After Margaret: Without Her - but who did she leave for us!!
9.05 After Margaret: Thatchers world
9.45 Open Space Special
10.35 Filmworks
10.45 Film: Annie Hall Woody Allen's Oscar winning comedy
12.15 World Chess Championships
1.50 Snooker

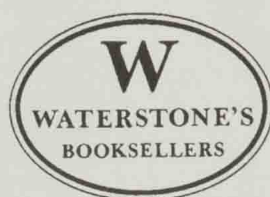
ITV

6.30 Dr Quinn - Medicine Woman
7.30 Heartbeat good music, crap acting!
8.30 You've Been Framed! "I told you it wasn't my dope, Officer!"
9.00 London's Burning
10.00 Hale & Pace are still not funny!
10.30 News & Weather
10.45 The South Bank Show
11.45 The Trials Of Rosie O'Neill Sharon Gless defends a Green activist accused of sabotaging an incinerator
12.40 Quiz Night

CH 4

6.00 Teenage Health Freak...grows up into a student veggie on lentils!
6.30 The Cosby Show
7.00 Equinox
8.00 Classic Motorcycles tonight goes to Japan to see classic cycles being mass-produced
8.30 Screaming Reels
9.00 Witness documentary series
10.00 Film: The Unbelievable Truth is being told you can't extend your overdraft!!
11.45 Film: Bitter Coffee is 'allegedly' on sale in the refectory!

Sam Stead & Andy Wild



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Across :-

1. One who digs rock! (15)
9. Left wage-bringer for novice. (7)
10. Are nets made in the Orient? (7)
11. Stumble on drugs. (4)
12. Cold to make hot? It's a fraud. (5)
13. Oils spilt in missile chamber. (4)
16. Arranges people with practical abilities. (9)
18. Very hot water which when let off makes one angry. (5)
19. Cat found in the dense rough on the golf course? (5)
21. The French put rain all over it, but it's a waterproof linen. (9)
23. Sounds like you deserve an eagle. (4)
24. Sound sheepish? (5)
26. Despicable people who float on top. (4)
29. Love the chorus, almost, containing red or yellow pigment. (7)
30. Relative's head is cut off! Joy! (7)
31. Areas where the government tries to shake off depression. (10,5)

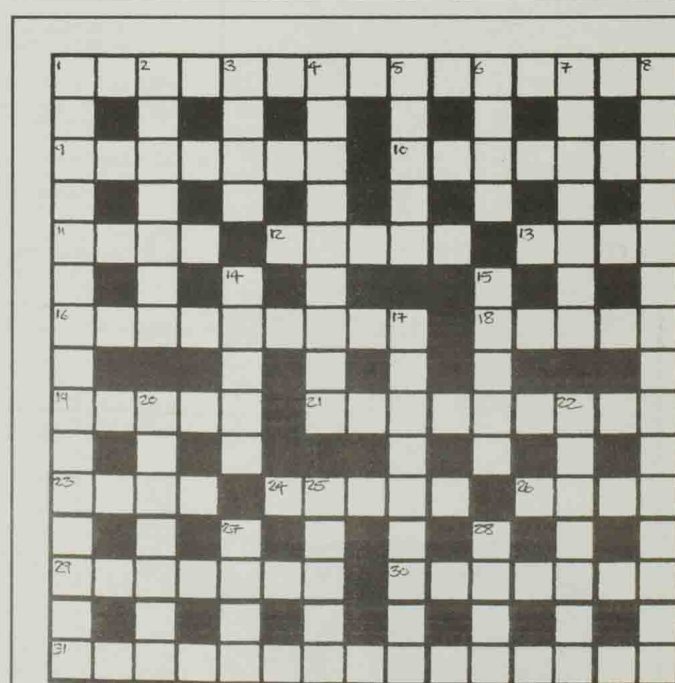
Down :-

1. What to do if you don't fancy the first of the pair? You must be joking! (4,3,5,3)
2. Dong sounds when putting film in camera. (7)
3. Neat eruption of volcano. (4)
4. Point of the passage from the Atlantic to the Pacific. (5-4)
5. Musical drama out of print before our age. (5)
6. Eject over to us. (4)
7. To list, that is, in The Times. (7)
8. Tablets to help you with a sin-free life. (3,12)
14. Inhale a quick drink. (5)
15. Attempt composition. (5)
17. People who scratch nude runners. (9)
20. Bullet we caught in twisted thong. (7)
22. Public choice to go topless and read in church. (7)
25. There's a sort of sale on, right? Gives a strong beam! (5)
27. Up or about to rain heavily. (4)
28. Music of vivid quality. (4)

Notepad

Last Week's Answers :-

Across :-
1. Sleeping partner 8. Iota 9. Irritating 10. Aha
11. Top hat 12. Goldfish 15. Oxidise 17. Caged in
20. Executor 22. Toggle 23. Ice 25. Uncreative 26. Come 27. Sandwich courses
Down :-
1. Stick to one's guns 2. Enterprise 3. Imitates 4. Garbage 5. Astral 6. Nail 7. Righthandedness 13. Dog 14. Indigenous 16. IOU 18. Alter ego 19. British 21. Tamari 24. Scan
Congratulations to Marie Pascoe of Harold Street, who was first out of the hat this week!



The first correct answer drawn from the hat will win a £5 Waterstone's 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 27th of October.
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Sit down you all!

With all seater stadium looming on the horizon *Roger Domeneghetti* looks at the pros and cons of all terracing and seating.

Any talk about the future of English football now is impossible without attention to the Hillsborough disaster and the subsequent reports and inquiry by Lord Justice Taylor.

The disaster itself was merely a consequence of decades of the authorities responding inadequately to the problem of 'crowd trouble'.

The most well known change to British football that the Taylor Report will bring is the fact that, now, by the beginning of next season all Premier League and First Division clubs will have to have all seater stadia.

This has brought an amazing amount of complaints from fans who feel that their clubs identity is being taken away from them. The clubs themselves are worried that the changes that are being forced upon them are going to send them into financial ruin. I admit - as a Leicester fan - that come the end of the season I will be a little bit upset that I won't be able to stand in 'pen 3' anymore.

Also I can't understand why if I go to watch Leeds Rugby League club I can stand on three sides of the ground but at Elland Road I won't be able to stand at all.

However if I think back to the 1990 World Cup and the quality and size of the stadia

they have in Italy it does seem we are moving, perhaps forced and a little too late, in the right direction.

Up until the Hillsborough disaster English football stadia were woefully inadequate facilities for viewing entertainment. Apart from a few exceptions most football grounds were built in the early part of this century and, prior to 1989, hadn't changed since.

The only modernisation that occurred, apart from in the '70s when perimeter fencing was introduced, was the repairing of terraces and crash barriers.

The quality of seating, P.A. systems, toilets, facilities for the disabled amongst other things was all dirisory. Can you imagine going to the Royal Albert Hall for, say, the Last Night at the Proms and having to piss up the wall outside the toilet because the queue was too big?

Well at Wembley supposedly the greatest football ground in the world this is reality.

Most of the complaints about the implementation of all-seater stadia from fans centre around the fact that they see it as an anti-hooliganism measure. This is seen as ineffective as most incidents of hooliganism occur outside football grounds such as the surrounding streets and pubs, trains and buses.

Indeed anyone who can



remember Luton's cup tie with Millwall in March 1985 will know all seater stadia are not the answer to hooliganism. In that game the Millwall fans managed to turn the all-seater Bobbers Stand back into a terrace by systematically ripping the seats up and attempting to bounce them off the police.

In 1981 Coventry City decided to turn their Highfield Road ground into the first all seater stadia in England; Aberdeen already had one.

This was an attempt to eradicate hooliganism from the ground. Again it did not work completely as those who wanted to, could still cause trouble. More importantly attendances flopped.

A move that was implemented to increase the 'family' atmosphere and encourage more people to come to games had failed, in the 1979-80 season the average attendance was 19000 in 1986 it was less than 13000.

In 1983 a small section of terracing was reopened and Jimmy Hill resigned from the board after 25 years with the club. 'Something revered in Aberdeen' he said 'is spat upon in Coventry', for once it seemed he was talking sense.

Despite my own reservations about not being able to stand I know that it won't effect the way I or anyone else support a team.

Notts County now have a stadium which is all seater. Atmosphere wise the game I

saw at Meadow Lane last season was one of the best I've been to I also went to the Division One play-off final at Wembley and despite being sat down my support for Leicester was in no way effected.

So we have two opposing views. Those who feel that all-seater stadia will be detrimental to the sport by removing an intrinsic part of the sport and those who believe it is the answer to the sports problems.

It may be fair to say that to have all seater stadia is perhaps going too far, especially when one can stand at countless rugby grounds around the country, at concerts, even racecourses.

However Hillsborough was

a disaster waiting to happen. Boards of Directors around the country played on the fact that fans wanted to stay standing and thus escaped the cost and effort of modernisation. It is this not whether we sit at a football ground that matters.

**KEEP THOSE
SPORTS REPORTS
COMING IN.
DROP THEM INTO
EITHER OUR
LMU OR LEEDS
UNIVERSITY
OFFICE BY 5PM
MONDAY.**



THE TERRIBLE TIPSTER

The offer from his twin brother of a stake in a greyhound syndicate has rekindled the Terrible Tipster's ambition to own a racehorse.

However, owning a racehorse is even less profitable than following the Terrible Tipster's dodgy tips.

Excluding the initial cost of buying a horse, it takes a staggering £16,000 a year to just feed, train and stable the beast and, with the average

race offering only £2000 prize money, even if your horse wins you're still going to be out of pocket.

Even so, this won't put the Terrible Tipster off, so beware of the unknown outsider called 'Terrible Tipster' romping home to win the Cheltenham Gold Cup in ten years time.

Last week's tip acted like a novice out for the exercise and experience. His performance reminded the Terrible Tipster

of one of his favourite horses, Amrullah, who retired a couple of years ago.

Having shown potential in 1985 Amrullah went on to lose every one of his 71 races he ever competed in. His owner John Bridger described him as "a pet".

This week the Terrible Tipster turns his attention to Doncaster and fancies Play Hever Golf to win in the 2.10 and Bude in the 3.10 to win. See you in the bookies.

THE ARMCHAIR

Saturday 23rd Oct: BBC1 12.15pm Grandstand 10.10pm Match of the Day; 12.00am International Golf; BBC2 7.55pm Snooker; 12.20am Snooker; ITV 10.45pm The Big Fight; C4 2.05pm C4 Racing **Sunday 24th Oct:** BBC1 11.15pm International Tennis; 12.00am International Golf; BBC2 2.30pm Golf and Snooker; 5.10pm Rugby Special; Sky Sports 4.00pm Southampton vs Newcastle; **Monday 25th Oct:** BBC2 12.00am Snooker; C4 11.00pm The American Football Big Match; Sky Sports 7.00pm Wimbledon vs Ipswich; **Tuesday 26th** BBC1: 2.15pm International Rugby Union ITV 11.40pm Sport Special **Wednesday 27th:** BBC1 10.30pm Sportsnight; ITV 10.45pm Your Match **Thursday 28th:** BBC1 2.15pm Snooker BBC2 4.00pm Snooker

THE TERRACES

Saturday 23rd October

FOOTBALL: Leeds vs Blackburn; Hartleypool vs Bradford; Barnsley vs Southend; Burnley vs Huddersfield.

RUGBY LEAGUE:

Halifax vs Wigan; United Kingdom Vs New Zealand (Headingley)

Football whitewash



Football

Leeds University 1
LMU 3
By Andy Myers

Always a memorable fixture this year's Leeds derby was given the added spice of counting towards the final UAU points table.

The game played at Weetwood started at a frenetic pace with the LMU side having the best of the early encounters.

After a mere ten minutes LUU lost the services of their captain Matt Elder with a badly sprained ankle but with the introduction of new boy Ian Hughes they seemed spurred into action.

It was the Uni. side that took the lead on 25 minutes when an Anderson free kick was steered into the net by Martin Walton. The rest of the half saw much competing and battling but little in the way of possession football. Minutes before half time LMU equalised when a defensive mistake by Stiff was clinically punished.

The early action in the second half proved critical in the final analysis of the game. Within 5 minutes of the restart the University went 2-1 down



Leeds Uni defender goes in hard

Pic : Lisa Plasco

and had midfielder Tarino sent off in a decision as strange that of the German ref. in England's last game. Facing an uphill battle the Uni side fought hard but LMU side always seemed in control.

The third goal was inevitable and it came with around 20 minutes left after another defensive mistake. Overall a deserved victory for LMU, but the University side will undoubtedly be looking for

improvement and will be up there with LMU challenging for league and UAU honours.

The Second team match was a rather characterless derby lit up by two quality goals in an overall 3-1 win writes *Murray Withers*. The first LMU goal was a true strikers goal from Nathan Silk. Gerrard added a second with a glorious 30 yard strike. LMU failed to add a third in the first half despite Ashley and Macmillan's midfield

domination.

The second half saw the Uni. came back into the game but the game was sealed with a second clinical finish from Silk. The frustrated Uni team searched for a consolation goal and it came in the final minute with a debateable penalty.

After the game LMU's captain admitted he surprised by the Universities poor showing. The truth was however they never let them play.

Leeds Uni fight back too late



Rugby League

Leeds Uni 21
LMU 26
By Rob Lowe

LUU opened their fixtures against local rivals and near neighbours LMU. A late switch of ground from Beckett's Park to Weetwood led to a mix up leaving LUU coachless. This coupled with injuries and lack of a serious training session would have made one expect LUU would be slow to get into their stride.

However this was not the case - within the first five minutes, Andy Hey scored an opportunist try beside the posts which Hammell converted. This was quickly followed by an Ian Bell drop goal giving LUU 7-0 lead. Both sides exchanged penalty goals and then Mark Cain was put away down the wing. He kicked ahead and only excellent LMU cover prevented another LUU try.

Penalties allowed LMU to progress upfield and good work put the winger in at the corner. LUU however with the wind behind them kept the

territorial advantage. Hammell went close and Middleton had a try disallowed before a crucial five minute spell decided the match. Firstly Hinchcliffe used his pace on the outside to sprint 40 yards to the line, Snape converting.

Then just before the half time whistle slick LMU handling allowed them to score in the corner.

In the second half LMU had most of the early pressure but it was some time before Childs put Kennedy away to round the full back and score. LUU replied with a try to the hard

working Wilson but LMU hit back straight away when a wayward pass hit Hinchcliffe on the knee and he hacked on to score putting LMU in the lead 26-13. Two late University tries by Chris Cain and Lowe brought them back into the game but the final whistle came too soon.

For LUU credit must be given to new boys Phil Procter and Owen Hollyman while for LMU Child and Hill exploited any space given to them. Special mention must be given to the referee who controlled the game well and kept it flowing throughout.

LMU miss out on valuable UAU win

Men's Hockey

Leeds University 4
LMU 1
By Roger Domeneghetti

Despite the scoreline this was a hard fought battle with LMU possibly even having the edge.

LMU started well but the University side was able to soak up all the pressure playing very well in defense.

There were clearly two different brands of hockey on show. LUU preferred a clean passing game and whilst this looked pretty it was LMU's stronger style that seemed to be working better with most of the play in the LUU half.

Twenty minutes into the game LMU were awarded a penalty for a stick tackle. This was however missed by Neil Feilden, 5 minutes later he had another chance to put the Metro Uni one up but missed a second penalty.

This seemed to give LUU a fresh impetuous and their neat passing started to pay. Three LUU short corners came in quick succession and Rob Atkinson capitalised on the third.

Less than five minutes later and still against the general run of play LUU were awarded a penalty flick and captain Rik Coope stepped forward to put it neatly to the right of the keeper.

Early second half play

went much like the first but with a two goal cushion LUU looked a lot more relaxed.

First year Stuart McLean put the game beyond doubt with a fantastic goal on the edge of the 'D' and from a very tight angle.

LMU were still undeterred and minutes after Scofield hit the post Feilden came somewhere near compensating for his mistake with a goal. Before the end McLean scored his second making the final score 4-1.

Leeds swing into action

Leeds University Golf Team started their campaign for the Northern UAU title last Wednesday away to Durham writes *Steve Church*. With a side comprising of 3 new faces hopes were high, until it became clear home course advantage to Durham was clearly paying dividends. Leeds last man Nick Statham achieved the only victory for Leeds, with halved matches for captain Mike Stewart and number one Steve Church giving a final score of Durham 4-2 Leeds.

Hard match at Durham

It was a high-spirited netball squad which travelled to Durham for the first match of the season in the UAU League write *Louise Wagener and Claire Hartley*. Amongst the regulars were some new faces and even some oldies returned from years abroad! However the progressively worsening weather conditions and the discovery that Durham were fielding two England players did dampen these spirits somewhat.

The first team started off excellently, bringing the score to 12-6 after the first quarter. By half-time though it had evened out to 21-21. Leeds put up a good fight but even some impressive shooting by Dawn Shires and Anna Thomas could not pull the score back to our advantage. Final score 47-39. The second Team played a promising game, but with four new 1st year players, so no previous team practise, we were at a disadvantage. Final Score 43-24.

Across flat country

Last week saw the first fixture for Leeds University Cross-Country Club at the Manchester University Relays, Wythenshawe Park writes *Ellie Chadwick*. A bright day and a short, flat course combined to produce a large turn-out and some swift times.

In the mens' event Leeds A-team finished 14th overall, but were in fact fourth university home. Particularly impressive legs were run by Mark Colpus who flew round the round the 2 mile course in just under 10 minutes (making him the fifth fastest leg over all) and Pete Steel who clocked 10.28. They were backed up by a strong team consisting of Chris Maxwell, Jim McCarron, Tony Bennett and John Greenwall.

The women were equally successful with the A-team coming home 14th over all (sixth university). An especially speedy performance was put in by first year Jenny Harrison who ran twentieth fastest leg overall with a time of 12.48. Fellow A-team members, Laura Woffenden and Michelle Birdsall also ran well. Past member of the University team, Lucy Wright, ran superbly claiming the prestigious prize for fastest leg overall.

Leeds destroy Durham

With high expectations for the new season the 1st football XI travelled to face a traditionally strong Durham side writes *Andrew Myers*. The team remained largely unchanged from the previous season except for the inclusion of first year Mike Earl and the return of Andy Hassle.

On a comparatively good day for football the eleven started with great poise and determination, and the first half an hour saw the kind of quality football for which the University are renowned and brought Leeds two goals. The first from captain Mark Elder after good work down the left wing notably from Martin Walton, and the second from Paul Anderton.

With the half time score at 2-0 Leeds were able to soak up much Durham pressure in the first quarter of an hour of the second half. The game, however was effectively settled when man-of-the-match Cowking broke through and after sending the keeper the wrong way slotted the ball into the net. Although Durham fought back with a goal of their own, a fourth goal, which eventually came in the form of a second Elder goal, was always on the cards.

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Sport reports should be submitted, to either our LUU or LMUSU office, by 5pm the Monday preceeding publication. If you have any queries please contact Richard Fletcher on 434727 or 314251.

SPORT STUDENT

UAU LEEDS DERBY FULL REPORTS INSIDE

A tough derby battle



Rugby Union

Leeds University 14
LMU 23
By Murray Withers

There was always little between the two sides and it was fitting that the game should be decided by a try that would grace any game - a wonderful solo effort by no. 14 Bruce that had the strong LMU contingent in raptures. The Uni had made the better running in the 1st half (Matt Coley's early try attested to this) and spent long periods ensconced inside the LMU's 22. However that pressure was not translated into points and LMU took due advantage near the end of the half - gunning down a back who tried to run out with the ball - and then converting the opportunist try.

The sometimes bad-tempered first half disappeared in the 2nd as the LMU found their rhythm and began to dictate play while the Uni had clearly not ironed out the errors that had led to the LMU's try. Time and again they



Leeds University and LMU in action

let themselves down with bad handling (something replacement captain Danial Hanson agreed with afterwards) - especially

when the offensive was with them. By the time Bruce's winning try had been made LMU could afford to miss drop goals

and penalty kicks that never the less emphasized their 2nd half control. Whilst the Uni perhaps played below potential the LMU

front line control reflected in the overall scoreline. As skipper and hooker Dave Iris confirmed - 'we showed our dominance.'

Pic: Ed Crispin



THE
FINAL WHISTLE

Whether you think Bullfighting is an art, a sport or just plain barbarism there can be no denying the fact that as Spain's national sport it remains popular.

This may be great for the 'punters' who pay their money but its not so good for the bulls. Indeed bulls are now not just being killed but also criticised for their supposed lack of quality in the arena.

The debate as to why their quality has changed is a long and heated one.

The whole style of bullfighting has changed in the past hundred years. In the early 19th century the emphasis was on the actual killing of the bull. However this all changed after Juan Bellmonte introduced his own style based around control of the bull with his cape.

As the style of fighting changed so therefore the bulls had to adapt. Now they need more stamina and need to be smaller to contend with the longer and more intricate fights. Stock breeders now look for bulls with what they call nobleza or nobility. This is done by carefully selecting cows and bulls at the age of two.

Despite the apparent attention to breeding many bulls cower or even fall over before fights. But why? Some feel that the bulls are tortured too much in the preliminary fights. Others believe the breeding process is at fault - with studs being chosen via ancestry not quality or suggest there may even be too much inbreeding.

The most controversial explanation however is that bullfighters are using their influence to make sure that bulls are rather weaker than they could be. This allegation and the continuing lack of quality of the animals may undermine the popularity of the sport. I bet the bulls are dead upset.

Roger Domeneghetti

U.A.U. RESULTS

ASSOCIATION FOOTBALL:

MEN'S:

1st LUU 1 vs 3 LMU
2nd LUU 1 vs 3 LMU

WOMEN'S:

1st LUU 0 vs 14 LMU

RUGBY UNION FOOTBALL:

MEN'S:

1st LUU 14 vs 23 LMU
2nd LUU 30 vs 5 LMU
3rd LUU 15 vs 7 LMU

WOMEN'S:

1st LUU vs LMU conceded

HOCKEY:

MEN'S:

1st LUU 4 vs 1 LMU
2nd LUU 1 vs 1 LMU
3rd LUU 9 vs 1 LMU

WOMEN'S:

1st LUU 0 vs 1 LMU
2nd LUU 1 vs 2 LMU

U.A.U. RESULTS